

Summary of the Ph. D. Thesis

**CONTRIBUTION OF LATE SHRI KUBERNATH TANJORKAR, LATE SMT.
ANJALI MERH AND PROFESSOR C. V. CHANDRASEKHAR IN THE
DEVELOPMENT OF BHARATANATYAM DANCE**

Submitted by

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Title of Thesis

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The Brief Research Methodology :

In the initial learning days of Bharatanatyam classical dance in the Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Baroda, the Present Researcher had learnt items of Bharatanatyam dance style choreographed by the great Gurus like Late Guru Shri Kubernath Tanjorkar, Late Guru Smt. Anjali Merh and Professor C.V. Chandrasekhar, hence impressed by the choreography of the items, wanted to know more about these great Gurus. From the information gathered from the students of the Gurus like Smt. Juthika Mahen, Smt. Parul Patel, Smt. Lalita Iyer and Smt. Parul Barot the present Researcher came to know about the huge contribution of the above mentioned Gurus in the development of Bharatanatyam dance style.

Many books have been written by renowned authors and historians about origin and history of Bharatanatyam dance style which is a classical dance style from South India with a rich, ancient and primitive history. The need to do a research on the topic “Contribution of Late Shri Kubernath Tanjorkar, Late Smt. Anjali Merh, and Professor C.V.Chandrasekhar in the Development of Bharatanatyam Dance”, arises as all three Gurus have contributed immensely in the propagation and development of Bharatanatyam dance style in Gujarat, across India and in other countries through their teaching, programmes, lecture-demonstrations and workshops. They have also contributed immensely in the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Vadodara (Gujarat). They are well known in the field of dance, among artists, on government level and also among lay people. But there is also a lot of information, about the esteemed Gurus which should be given due importance, noted, documented and highlighted in the history of dance so that the future generation, especially dance students, dance practitioners, dance lovers and art lovers can learn, benefit, get inspired and motivated from the information

The Present Researcher aims to be a good teacher, choreographer and a practising artist, therefore to connect to her personal queries, decided to pursue this query through proper scientific approach along with the discussion and help from her Guide Prof. (Dr.) Jagdish Gangani and her Guru Smt. Juthika Mahen and realized that there was a need to do research on this subject so that the present generation and future generation of dance students and dancers can benefit from it. It is a humble attempt by the Present Researcher to give some unique information about the immense contributions of the above mentioned Gurus in the development of Bharatanatyam dance style, through the special features of their personality, teaching style, choreography style, their unique approach, technique, music composition and vision.

The Present Researcher was fortunate to learn Bharatanatyam from teachers like Shri Pradeep Barua, Smt. Juthika Mahen, Dr. Ami Pandhya, Smt. Parul Patel, Smt. Lalita Thakkar, Smt. Jayanti Chandolkar, Smt. Rema Srikanth and Smt. Parul Barot who were students of these great Gurus. The Present Researcher was also fortunate to learn the topics of dance theory from Shri Harish Gangani and Prof. (Dr.) Jagdish Gangani, who knew the above mentioned Gurus very well. During the discussions with Prof. (Dr.) Jagdish Gangani about the immense contribution of the Gurus, there were many points in the discussion, on which information was not available. To know about these problems the Present Researcher had a number of sessions of discussion with Prof. (Dr.) Jagdish Gangani, who himself is a well-known Kathak dancer as well as a renowned Guru of Kathak dance style. During the discussion sessions a lot of points popped up in front of us.

In the research work information about the early life, family and education of the above mentioned three Gurus is elaborated. The immense contribution of the Gurus is divided in three categories, namely, contribution in teaching, contribution as a choreographer and music composer depending upon the field of contribution. The Present Researcher has also provided views of students, and personalities from different walks of life about the above mentioned three Gurus, by conducting interviews or my email.

This thesis is a humble attempt to provide information regarding “Contribution of Shri Kubernath Tanjorkar, Late Smt. Anjali Merh, and Professor C.V.Chandrasekhar in the development of Bharatanatyam dance”, with real facts which are not known or

mentioned so far. The topic was finalized after a deep study of it by the Present Researcher and after intense discussions with the Present Researcher's guide Prof. (Dr.) Jagdish Gangani, of the scope of this research work. The research work will try to provide facts and findings about all the aspects related to the topic.

The research is an attempt to bring into limelight the immense contributions of the three above mentioned Great maestros and the fact that they had great command over all the aspects of dance and will highlight the fact that they contributed immensely in dance education and in propogating Bharatanatyam, which is a South Indian classical dance style, in Gujarat.

Therefore the objective was to find out real facts and bring in notice the great contribution of the three Gurus, for the people who are interested in the art form of dance, dance students and future generations.

The books, magazines, journals, thesis, dissertations, research articles and information available on internet related to the topic were referred to collect required data.

The collected data, information and facts about the presented subject were reviewed. Only accurate and feasible facts and solutions are written rest is omitted.

The analytical method is followed for the thesis. The scientific approach is also followed in data collection. New found facts are presented in an adventurous manner.

Technical information in the thesis is put in a simplified manner, which a nontechnical person can also understand. The collected information is presented in a chapter wise index.

The Present Researcher Attended the Research Course Work of 15 credits organised by the Maharaja Sayajirao University of Baroda in 2014-15. During 2 years of dissertation work for the Master of Performing Arts/Dance during 1996-1998 the Present Researcher learnt and understood the importance of following scientific research methodologies for any research work. The subject selected by Present Researcher being Dance falls in the category of Humanities and Social Science. Hence the Present Researcher followed the Qualitative Research Methodology.

The research methodology that was followed by the present researcher:

1. Reading of the already published books, treaties, magazines, journals and articles to understand the contribution of the above mentioned Gurus.
2. The Present Researcher also studied the research works and dissertations of other dancers.
3. The Present Researcher studied literature (Books, magazines, articles) available on the research topic. Researcher also studied the information available on the internet related to the research topic.
4. At every point there was detailed, critical and intense discussion of the Present Researcher with her Guide Prof. Jagdish Gangani.
5. Intense Discussions with Smt. Juthika Mahen about the research topic.
6. Conducted personal interviews and visits with the disciples, musicians, relatives, Gurus/teachers, experts, critics, artistes, performers, and people from different walks known to the above mentioned three Gurus. Questionnaire was given to them for their basic information and regarding the research topic. Present Researcher also collected information and data about the above mentioned Gurus and for research work by phone interviews, emails and using other internet platforms.
7. Collected information was analysed and important points and facts related to thesis were noted and discussed with the Guide Prof. (Dr.) Jagdish Gangani in depth. Fortunately her guide being a proven dancer and dance teacher, who also knew all the three Gurus very well, shared lots of information with her. From that researcher made a list of important, relevant points about the research topic.
8. The Present Researcher analysed the data collected, made a list of

important and relevant findings from the summary of all inputs. She summarised the data, and made a list of contribution of the Gurus.

9. Collected some pictures and some important documents while interviewing various students of the Gurus, dancers and dance teachers known to the Gurus, to learn and collect more facts about the research topic. Some of these pictures are included in this thesis.
10. Going and working in the archives and libraries and studying articles, magazines and books of different authors related to the research topic.
 - A. Library of Faculty of Performing Arts, The M. S. University of Baroda, Baroda.
 - B. Oriental Institute, The M. S. University of Baroda, Baroda.
 - C. Darpana Academy, Ahmedabad.
 - D. Shri Kirit Joshi Library, IITE, Gandhinagar
11. Visited the universities with Bharatanatyam departments such Pune University, Banasthali and Kalakshetra.
12. The compilation of the data as per my requirement.

This is basic methodology followed by the researcher.

THE KEY FINDINGS:

In the Thesis the immense contribution of Late Guru Shri Kubernath Tanjorkar, Late Guru Smt. Anjali Merh and Professor C. V. Chandrashekhar in the development of Bharatanatyam dance is highlighted. It is an attempt by the Present Researcher to give every possible minute detail of information of the contribution of Late *Guru* Shri Kubernath Tanjorkar, Late Guru Smt. Anjali Merh and Professor C. V. Chandrashekhar in the development of Bharatanatyam dance.

In the thesis the information about the origin, history and revival of Indian dance in general is described in the first Chapter. The information about the dancers and dance institutes in Gujarat in general is mentioned in Chapter two. In the Chapter three knowledge about the establishment of the Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Vadodara is shared. It was a huge contribution of The Maharaja Sayajiro Gaekwad of Baroda, to start the 'College of Indian Music, Dance and Dramatics', which later became 'Faculty of Performing Arts. The fact that it was the first college in India to start a degree and masters course in dance in Bharatanatyam and Kathak dance styles, is mentioned. The people of Gujarat and Baroda in particular got the privilege of learning Bharatanatyam from the above mentioned great gurus, as they were teaching in this College (Now Faculty of Performing Arts). It was because of the establishment of this college that the people from middle class and lower middle class also got an opportunity to learn classical dance styles who could not afford the fees of private dance class. Thus classical dance style was not limited only to a particular caste or community and rich people but it also became possible for the poor and middle class people to learn it.

The researcher has mentioned the the immense contribution of Shri Mohan Khokhar and all the teachers, who were from the same artistic lineage (students of the Gurus and students of the students of the *Gurus*) of the above mentioned gurus and from the artistic lineage of Pandit Shri Sunderlal Gangani, who have taught at the Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Vadodara. Over the years the great *Gurus* of the Department of Dance have trained

a number of students in the Bharatanatyam and Kathak dance styles. These students are settled in different parts of the country and in many other countries in the world and are spreading and developing the classical dance style.

It is a new fact finding that the family of Late Guru Shri Kubernath Tanjorkar was one of the first pioneer dancers and Gurus responsible to bring Bharatanatyam to North India and were among the first dancers to choreograph Bharatanatyam on modern and abstract themes like 'Kite flying'. Many facts are emphasized like, The Maharaja Sayajirao Gaekwad of Vadodara, patronised the art by honouring and respecting the artistes; all were given high salary grades and well paid. The Royal Court of Baroda has tremendously contributed by appointing the performing artistes, *Nattuvnars* and musicians in the service of 'Kalavant Khata'. The word 'Kalavanth' itself is self-explanatory and it shows the importance of performing artistes in the Royal Court of Baroda, which was also instrumental in the development of Bharatanatyam dance in North India. The information of the salary of different artistes clearly gives an idea about how keen the king was for developing, motivating and spreading art and culture in his own kingdom and dynasty. Besides this, there is also the information about the performances of Bharatanatyam dancers in the court of Baroda Palace and during the important events and festival celebrations of the Palace, which was enjoyed by the common people too. Till now the information available in books, magazines, and articles is very less compared to the huge contributions of Late Guru Shri Kubernath Tanjorkar.

Present researcher has mentioned the items which were choreographed by Guru Shri Kubernath Tanjorkar's family in North Indian languages and on modern themes. Late Shri Kubernath Tanjorkar's mother Kanthimati Amma had together with Gauri Amma choreographed many dance items which were based on the modern themes, information about the same has been emphasised. The information about the training of Late Guru Shri Kubernath Tanjorkar in *Gurukul* is highlighted, which is very useful information regarding how training was given in dance in Gurukul system in olden days. The facts and findings about the contribution of Late *Guru* Shri Kubernath Tanjorkar in teaching dance are elaborated. The Present Investigator has mentioned the minute details of the teaching style of Late *Guru* Shri Kubernath Tanjorkar. The biggest contribution of *Guru* Shri Kubernath Tanjorkar was to preserve and propagate

Tanjore *Bani* and to pass on to the future generation some rare dance items of the Tanjore Bani. The unique qualities of Guru Shri Kubernath Tanjorkar as a Guru are highlighted. The information about the students who took training from Late *Guru* Shri Kubernath Tanjorkar is elaborated. The students of Late *Guru* Shri Kubernath Tanjorkar, are settled in different parts of India and the world. They made history by propagating the Bharatanatyam dance style through their performances and teaching. They contributed in different fields and areas like teaching in school, colleges, universities and performing for television.

In the chapter on the contributions of Late *Guru* Shri Kubernath Tanjorkar, the findings about his contribution as a musician and as a choreographer are made known.

The items of *Guru* Shri Kubernath Tanjorkar were choreographed in Tanjore style and the items of *Guru* Smt. Anjali Merh and Professor C. V. Chandrashekhar were choreographed in 'Kalakshetra' dance style. *Guru* Shri Kubernath Tanjorkar was also trained under *Guru* Shri Meenakshi Sundaram Pillai, whose style was 'Pandanallur' style. Present Researcher has mentioned in detail, the characteristics of Tanjore style, Kalakshetra style and Pandanallur style in relation to the unique dance choreographies of the above mentioned *Gurus*. The views of personalities from different fields for *Guru* Shri Kubernath Tanjorkar, are mentioned, which emphasizes his immense contribution in the development of Bharatanatyam dance style.

In the Chapter "Contributions of Late Smt. Anjali Merh", the detailed information about her training in Bharatanatyam dance style at 'Kalakshetra' is mentioned. The Present Researcher has highlighted how Rukmini Devi was instrumental in the training of Late Smt. Anjali Merh. Facts like the contribution of Smt. Anjali Merh as a performer and *Guru* in Bombay (Now Mumbai), where she became the first Principal of the 'Nartan Shikshapith' of Bharatiya Vidhya Bhavan and that she also taught in the private dance school that she founded and named after Smt. Rukmini Devi, are mentioned. In the thesis, detailed information about the contribution of Late Smt. Anjali Merh, in the Department of Dance, College of Indian Music, Dance and Dramatics, Baroda is also mentioned. The unique qualities of Smt. Anjali Merh as a *Guru* of Bharatanatyam dance style are highlighted. The chapter also gives information about the students of Smt. Anjali Merh, who were instrumental in propagating this divine art form in India as well as across the globe. The information regarding Late Smt. Anjali Merh as a

choreographer will be very useful for the prospective choreographers. It is a new finding that Smt. Anjali Merh was the first dancer to choreograph a full Bharatanatyam Margam and a Kuravanji in Gujarati language. There is an elaborate description about the items and productions choreographed by Smt. Anjali Merh. The insights about the contributions of Late Smt. Anjali Merh as a music composer are highlighted. Through the chapter of 'Views of disciples and personalities from different walks', the present researcher has highlighted the immense contribution of Guru Smt. Anjali Merh in the development of Bharatanatyam dance and how she had influenced her disciples and other personalities.

In the chapter "Contribution of Professor C.V.Chandrashekhar", the Present Researcher has given elaborate information about his childhood and training in Bharatanatyam dance style. The researcher has mentioned how Rukmini Devi was instrumental in the training of Professor C. V. Chandrashekhar.

In this chapter the contribution of Professor C. V. Chandrashekhar in the training, propagation and development of Bharatanatyam dance style is made known. Professor C. V. Chandrashekhar was one of the first pioneer dancer from "Kalakshetra" to teach in North India in Banaras. The facts about how Professor C. V. Chandrashekhar choreographed dance items in Hindi in Banaras and thus expanded the scope of Bharatanatyam classical dance style are referred in this chapter. The fact that Professor C. V. Chandrashekhar was one of the one pioneer dancers to introduce Bharatanatyam in many places in North India like Banaras and Patna is mentioned. The detailed information about the unique qualities of Professor C. V. Chandrasekhar as a *Guru* are made known. Facts about the contribution of Professor C. V. Chandrasekhar as a choreographer and music composer are emphasized. There is detailed analysis of the items and productions choreographed by Professor C. V. Chandrasekhar in the research work. Information about the students of Professor C. V. Chandrasekhar who were instrumental in spreading his teachings across India and outside is highlighted. In the chapter of 'Views of disciples and personalities from different walks', emphasizes the magnanimous contribution of Professor C. V. Chandrasekhar in the development of Bharatanatyam dance style and how he influenced his disciples and other personalities.

The thesis is an humble attempt to provide the unique qualities of all the three above- mentioned *Gurus* as *Gurus*, choreographers and music composers. The legacy of all the three above-mentioned *Gurus* is carried forward by their disciples. Through the teachings of *Gurus*, the artistic roots of their dance style spread in the whole nation like river Ganges. The fact that students of *Gurus* have artistically nourished and nurtured the Bharatanatyam dance style not only in different states of India but also in different parts of the world, by spreading and settling not only nationwide but in different countries, and have been instrumental in the development of Bharatanatyam dance style has been emphasized in the thesis. The elaborated findings and facts about the above mentioned maestros in the field of Bharatanatyam dance style are highlighted.

The above mentioned three stalwarts gave patronization to Bharatanatyam dance form, due to which the glorious legacy continued till date and should be carried forward to preserve our Indian Classical Dance art form. It is a humble attempt to highlight the facts and findings which came across while working on the thesis, in the history of dance about the three great *Gurus* which were untouched by many scholars, authors and historians for the advantage of future generations.

CHAPTER 7

CONCLUSION

This is a matter of pride to highlight the immense contribution of Late Guru Shri Kubernath Tanjorkar, Late Guru Smt. Anjali Merh and Professor C. V. Chandrasekhar in the development of Bharatanatyam dance. The study of this Ph.D. work is definitely going to benefit a person and add a qualification of higher degree Ph.D. that will enhance whole of one's academic career.

The detailed study about the contributions of the above mentioned Gurus, till now which is exposed, mentioned and written by authors, critics, scholars and historians in their books, articles, magazines is not enough to do justice to their immense contributions. This is Present Researcher's attempt to give every possible minute detail of information of the contribution of Late *Guru* Shri Kubernath Tanjorkar, Late Guru Smt. Anjali Merh and Professor C. V. Chandrasekhar in the development of Bharatanatyam dance.

The information about the origin, history and revival of Indian dance in general is described in the first Chapter. The information about the dancers and dance institutes in Gujarat who contributed in the development of classical dance is mentioned in Chapter two. In the Chapter three knowledge about the establishment of the Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Vadodara is shared. It was a tremendous contribution of The Maharaja Sayajiro Gaekwad of Baroda, to start the 'College of Indian Music, Dance and Dramatics', which later became 'Faculty of Performing Arts. It was the first college in India to start a degree and masters course in dance in Bharatanatyam and Kathak dance styles. The people of Gujarat and Baroda in particular got the privilege of learning Bharatanatyam from the above mentioned great gurus, as they were teaching in this College (Now Faculty of Performing Arts). It was because of the establishment of this college that the people who could not afford the high fees of the dance *Gurus* for personal training, could also learn dance. People from middle class and lower middle class also got an opportunity to learn classical dance styles.

Thus classical dance style was not limited only to a particular caste or community and rich people but it also became possible for the poor and middle class people to learn it.

The Present Investigator has mentioned the immense contribution of Shri Mohan Khokar as the first head of the Department of Dance, College of Indian Music, Dance and Dramatics, The Maharaja Sayajirao University of Baroda, Vadodara. He was instrumental in bringing the traditional *Gurus* of Bharatanatyam and Kathak in the Department. He was instrumental in designing the course of the Department of Dance. The researcher has mentioned the information of the immense contribution of all the teachers, who were from the same artistic lineage (students of the Gurus and their students) of the above mentioned gurus and from the artistic lineage of Pandit Shri Sunderlal Gangani, who have taught at the Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Vadodara. Over the years the great *Gurus* of the Department of Dance have trained a number of students in the Bharatanatyam and Kathak dance styles. These students are settled in different parts of the country and in many other countries in the world and are spreading and developing the classical dance style.

The history of Late Guru Shri Kubernath Tanjorkar's family, would provide important information to the students of Bharatanatyam dance style in particular and all the artistes as well as students of all art forms in general. This is absolutely new information and in true sense a real fact finding that the family of Late Guru Shri Kubernath Tanjorkar was one of the first pioneer dancers and Gurus responsible to bring Bharatanatyam to North India. It is also a new fact finding that the family members of Guru Shri Kubernath Tanjorkar were among the first dancers to choreograph Bharatanatyam on modern and abstract themes like 'Kite flying'. The Maharaja Sayajirao Gaekwad of Vadodara, patronised the art by honouring and respecting the artistes; all were given high salary grades and well paid. The Royal Court of Baroda has tremendously contributed by appointing the performing artistes, *Nattuvnars* and musicians in the service of 'Kalavant Khata'. The word 'Kalavanth' itself is self-explanatory and it shows the importance of performing artistes in the Royal Court of Baroda, which was also instrumental in the development of Bharatanatyam dance in North India. The information of the salary of different artistes clearly gives an idea about how keen the king was for developing, motivating and spreading art and culture in his own kingdom and dynasty. Besides this, there is also the information about the performances of Bharatanatyam dancers in the court of Baroda Palace and during the important events and festival celebrations of the

Palace, which was enjoyed by the common people too. Till now the information available in books, magazines, and articles is very less compared to the huge contributions of Late Guru Shri Kubernath Tanjorkar.

Late Guru Shri Kubernath Tanjorkar's family was amongst the first dancers who choreographed Bharatanatyam in North Indian languages and on modern themes. Late Shri Kubernath Tanjorkar's mother Kanthimati Amma had together with Gauri Amma choreographed many dance items which were based on the modern themes. The Present Researcher has given information about these items. The information about the training of Late Guru Shri Kubernath Tanjorkar in *Gurukul* is also made known. It will be a very useful information regarding how training was given in dance in Gurukul system in olden days, for the students of dance and art in general. The facts and findings about the contribution of Late *Guru* Shri Kubernath Tanjorkar in teaching dance are elaborated. The Present Investigator has mentioned the minute details of the teaching style of Late *Guru* Shri Kubernath Tanjorkar and that the biggest contribution of *Guru* Shri Kubernath Tanjorkar was to preserve and propagate Tanjore *Bani* and to pass on to the future generation some rare dance items of the Tanjore *Bani*. The unique qualities of Guru Shri Kubernath Tanjorkar as a Guru will be a very helpful information for the dance students who aspire to be dance teachers. The information about the students who took training from Late *Guru* Shri Kubernath Tanjorkar is elaborated. The students of Late *Guru* Shri Kubernath Tanjorkar, are settled in different parts of Indian and the world. They made history by propagating the Bharatanatyam dance style through their performances and teaching. They contributed in different fields and areas like teaching in school, colleges, universities and performing for television.

In the chapter on the contributions of Late Guru Shri Kubernath Tanjorkar, the findings about his contribution as a musician and as a choreographer are made known which is not available in any book or magazine. It will be a very significant information for the students of dance, who aspire to become choreographers. This information will act as a guideline for selecting and composing music and in choreography for their dance items and dance compositions.

As the Present Researcher is trained in the Faculty of Performing arts, The Maharaja Sayajirao University of Baroda, Vadodara, she was fortunate to learn the items choreographed by Late *Guru* Shri Kubernath Tanjorkar, Late Guru Smt. Anjali Merh and Professor C. V. Chandrasekhar. The items of *Guru* Shri Kubernath Tanjorkar were choreographed in Tanjore

style and the items of Guru Smt. Anjali Merh and Professor C. V. Chandrasekhar were choreographed in 'Kalakshetra' dance style. Guru Shri Kubernath Tanjorkar was also trained under Guru Shri Meenakshi Sundaram Pillai, whose style was 'Pandanallur' style. Present Researcher has mentioned in detail, the characteristics of Tanjore style, Kalakshetra style and Pandanallur style in relation to the unique dance choreographies of the above mentioned *Gurus*. This information will be very useful to the students of dance and all knowledge seekers to understand the different styles or schools of Bharatanatyam dance style and hence will give a better understanding of the items and choreographies of the *Gurus*.

In the Chapter “Contributions of Late Smt. Anjali Merh”, the detailed information about her training in Bharatanatyam dance style at 'Kalakshetra' is mentioned. The Present Researcher has highlighted how Rukmini Devi was instrumental in the training of Late Smt. Anjali Merh. Detailed information of the contribution of Smt. Anjali Merh as a performer and *Guru* in Bombay (Now Mumbai), where she became the first Principal of the 'Nartan Shikshapith' of Bharatiya Vidhya Bhavan and that she also taught in the private dance school that she founded and named after Smt. Rukmini Devi, is mentioned. In the thesis, detailed information about the contribution of Late Smt. Anjali Merh, in the Department of Dance, College of Indian Music, Dance and Dramatics, Baroda is also mentioned. The unique qualities of Smt. Anjali Merh as a *Guru* of Bharatanatyam dance style are highlighted. The chapter also gives information about the students of Smt. Anjali Merh, who were instrumental in propagating this divine art form in India as well as across the globe. The information regarding Late Smt. Anjali Merh as a choreographer will be very useful for the prospective choreographers. The fact that Smt. Anjali Merh was the first dancer to choreograph a full Bharatanatyam Margam and a Kuravanji in Gujarati language are mentioned. There is an elaborate description about the items and productions choreographed by Smt. Anjali Merh. The insights about the contributions of Late Smt. Anjali Merh as a music composer will also be advantageous for the students of dance and art in general. It was a major contribution of Smt. Anjali Merh to introduce ‘The stick drawing notation system’ in journals. Through the chapter of ‘Views of disciples and personalities from different walks’, the next generation will get an idea, about the immense contribution of Guru Smt. Anjali Merh in the development of Bharatanatyam dance and how she had influenced her disciples and other personalities.

In the chapter “Contribution of Professor C.V.Chandrasekhar”, the Present Researcher has given elaborate information about his childhood and training in Bharatanatyam dance style.

The researcher has mentioned how Rukmini Devi was instrumental in the training of Professor C. V. Chandrasekhar.

In this chapter there are meticulous insights about the contribution of Professor C. V. Chandrasekhar in the training, propagation and development of Bharatanatyam dance style. Professor C. V. Chandrasekhar was one of the first pioneer dancer from 'Kalakshetra' to teach in North India in Banaras. The facts about how Professor C. V. Chandrasekhar choreographed dance items in Hindi in Banaras and thus expanded the scope of Bharatanatyam classical dance style are referred in this chapter. The fact that Professor C. V. Chandrasekhar was one of the first pioneer dancers to introduce Bharatanatyam in many places in North India like Banaras and Patna is mentioned. The detailed information about the unique qualities of Professor C. V. Chandrasekhar as a *Guru* are made known which will give new insights to students aspiring to teach dance. Facts about the contribution of Professor C. V. Chandrasekhar as a choreographer and music composer are elaborated which will benefit future choreographers. There is detailed description about the items and productions choreographed by Professor C. V. Chandrasekhar in the research work. This knowledge will be very advantageous to dancers, choreographers, dance students and future generations. Information is also given about the students of Professor C. V. Chandrasekhar who were instrumental in spreading his teachings across India and outside. In the chapter of 'Views of disciples and personalities from different walks', the next generation will get an idea, about how Professor C. V. Chandrasekhar contributed immensely in the development of Bharatanatyam dance style and influenced his disciples and other personalities.

It is a humble attempt to provide the unique qualities of all the three above- mentioned *Gurus* as *Gurus*, choreographers and music composers. The legacy of all the three above- mentioned *Gurus* is carried forward by their disciples. It is conveyed through this research work that through the teachings of *Gurus*, the artistic roots of his dance style spread in the whole nation like river Ganges. As the river Ganges is very narrow at the starting point but as it flows further the speed becomes fast and flow becomes wide and huge and spreads through different regions and nourishes lives of many people in different regions. In the same manner the students of *Gurus* have artistically nourished and nurtured the Bharatanatyam dance style not only in different states of India but also in different parts of the world, by spreading and settling not only nationwide but in different countries, and have been instrumental in the development of Bharatanatyam dance style. Whosoever will go through this thesis will be

benefitted by knowing the elaborated findings and facts about the above mentioned maestros in the field of Bharatanatyam dance style.

Thus the certain facts and findings which are not highlighted in the history of dance came across while working on this thesis, should reach the next generation, so as to make them aware about the historical facts. The above mentioned three stalwarts gave patronization to Bharatanatyam dance form, due to which the glorious legacy continued till date and should be carried forward to preserve our Indian Classical Dance art form. It is a humble attempt to highlight the insights and facts in the history of dance about the three great *Gurus* which were untouched by many scholars, authors and historians for the advantage of future generations.

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