

CHAPTER - 3

**CONTRIBUTION OF DEPARTMENT OF
DANCE, FACULTY OF PERFORMING ARTS,
THE M. S. UNIVERSITY OF BARODA,
VADODARA, IN THE DEVELOPMENT OF
DANCE/BHARATANATYAM/KATHAK
DANCE.**

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3.1 ESTABLISHMENT OF DEPARTMENT OF DANCE, FACULTY OF PERFORMING ARTS, THE M. S. UNIVERSITY OF BARODA, VADODARA (GUJARAT)

3:1:1 Contribution of Maharaja Sayajirao III in the field of Education and Art Education

Maharaja Sayajirao III has contributed immensely in the field of education. He ascended the throne at a time when openly opposing the British was not much of an option for the ruler of a small princely state. Hence, he turned to the betterment of his subjects. During the rule of his government, some of his first tasks included education of his subjects, uplifting of the downtrodden, and judicial, agricultural and social reforms. His civil and social works also deserve praise. He played a key role in many reforms like development of Baroda's textile industry, and his educational and social reforms like a ban on child marriage, legislation of divorce, removal of untouchability, spread of education, development of Sanskrit language, ideological studies and religious education as well as the encouragement of the fine arts. He also contributed immensely in economic development. His economic initiatives included the establishment of a railroad and the founding of the Bank of Baroda in 1908, which still exists and is one of India's leading banks and continues to be a premier banking institution in the country with numerous operations abroad in support of the Gujarati Diaspora.¹



3.1.1 Maharaja Sayajirao Gaekwad III

During his rule railways, water systems, and commercial banks also prospered. Gaekwad's Baroda State Railway was a narrow gauge railway line owned by the Princely State of Baroda. The railway track has the distinction of being the first narrow-gauge line to be laid during the period of British rule in India, and also the first railway to be owned by any Princely State of India. Under his watch, the total length of railway lines went from

59 miles to 642 miles between the years 1875 and 1928. It linked the capital to every town and place of importance. Water supply improved during his rule. To commemorate his vision and administrative skills, Baroda Management Association has instituted Sayaji Ratna Award in 2013, named after him. He also desired that farming, business, trade etc. should be included in the industrial education.²

The ruler of Baroda also turned his attention to the caste prejudices in Baroda. In 1925, a banquet was organised at Laxmi Vilas Palace in Baroda, where men of all castes ate together. The same year he opened the gates of a temple at Amreli to the Dalits. The Maharaja opened hundreds of schools for Dalits as well as encouraged their admission to regular schools. Great strides were made in areas of inter-caste marriages and widow remarriages as well through legislation, Acts, and laws. He also separated the powers of the judiciary and the executive, which but was a path-breaking reform a century ago.³

He was a Maratha ruler of Gujarat hence, he identified himself with the people and shaped their cosmopolitan attitude and corrective, progressive, developing and reformist zeal. He declared 'Gujarati' as the '*Rajbhasa*' (State language).⁴

Maharaja believed that it was his *Rajdharma* (duty as a ruler) to educate the people of his state. He strongly believed that education is the base of all the reforms. He believed that all should take primary education in his state. According to him education is important for the people of his kingdom to understand his aspirations and his plans for the welfare of the people of his state. Inspired by this wish he started his education campaign. On experimental basis, he started the campaign from the city of Amreli. When this experiment was successful, in 1906-07, he implemented the campaign of compulsory primary education in whole state and also made it free.⁵

The Maharaja Sayajirao Gaekwad III also contributed immensely in the field of the girls' education. It was a time when a girl going to school was not at all common. But Sayajirao Gaekwad had managed to open eight schools for girls and a training college for lady teachers as early as 1881.⁶

The Maharaja did not stop merely at sending boys and girls to schools. Colleges offering a plenty of different subjects including technical ones were opened under his

aegis starting from establishing Baroda College in the year 1881, leading ultimately to the creation of a university which still bears his name — The Maharaja Sayajirao University of Baroda. On the Diamond Jubilee of his accession to the throne, he set apart large funds out of his personal and state funds for setting up a University in Vadodara for the benefit of students from the rural areas of his state – a task that was ultimately completed by his grandson, Sir Pratapsinghrao Gaekwad, who founded The Maharaja Sayajirao University and settled the trust as desired by his grandfather. This trust is known as the Sir Sayajirao Diamond Jubilee and Memorial Trust and caters to the education and other needs of the people of the former state of Baroda.⁷

Due to his education campaign, the literacy in Baroda city went up. But he was concerned about all the people of his state. He was deeply concerned about the children of villages who had to leave studies midway and forget what they learnt at school. He was very fond of reading books on different subjects and understood the importance of reading. Hence he started the free library movement. He triggered the library movement in the whole of India, beginning in 1906. He set up many libraries in the state. His rich library became the nucleus of today's Central Library of Baroda. He appointed William Alanson Borden on the post of Director of State libraries. Under his direction 'Central Library' of Baroda came into existence in 1906. It had a network of libraries in all the towns and villages in his state. In 1911 moving libraries were also started as a part of the library movement. At the time of his accession to the throne, the state only had one library. When he passed away, the number had grown more than 1500.⁸

He encouraged the translation of the books written in local languages. Many publications like 'Rastrakatha mala', 'Krida mala', 'Pakshastra mala', 'Maharashtra Grantha mala', 'Dramashastra mala' were prepared for this purpose. Many independent writers were also encouraged and given financial help by his government. He also believed that education should be given in mother tongue. He also encouraged ideological studies. His educational reforms also included religious education.⁹

The Maharaja's educational reforms also included development of Sanskrit language. He also understood the importance of Sanskrit language and Sanskrit literature. He believed that reading Sanskrit literature has a positive influence on the mind. There

were many Sanskrit schools governed by his Government during his rule. Translation Branch was a part of the 'Education Department'. Literature in Sanskrit about History, Drama, Theatre and other valuable religious books was translated in local languages by the Translation Branch. Steps were taken by his government that this translated literature reaches to all the people of his state.¹⁰

He established 'Prachya Vidhyamandir', in 1927 to bring in light the rich ancient literature of India. In 1915 famous 'Gaekwad's Oriental Series' was started by which ancient literature in Prachin Sanskrit, Pali, Prakrut, Apbrunsha, Urdu, Farsi and other languages was published.¹¹

The Maharaja made physical education compulsory for the girls and boys of schools and colleges. He believed that physical exercise is very important for girls and ladies.¹²

The grand 'Baroda State Museum and Picture Gallery' which still stands today as one of the finest pieces of architecture in Gujarat, was commissioned by him on lines of museums in Europe. Construction began in 1887 and the grand building was complete by 1894. Thus, working within the limitations and scope granted by British rule, Maharaja Sayajirao Gaekwad brought about far-reaching changes, reforms and development in the city of Baroda and the entire princely state.¹³

He was very good at recognising talent from among his people. He supported education and training of persons who in his opinion would shine and do well to society. Those persons whom he patronised included Dr. Babasaheb alias Bhimrao Ramji Ambedkar, later the head of the drafting committee of the Indian Constitution that came into force in 1950; Dadabhai Naoroji, who started his public life as the Dewan (Minister) to the Maharaja in 1874. Dadabhai Naoroji later on became the first Asian Member of the British House of Commons, where he made no secret of the fact that he would also be representing 250 million of his fellow subjects in India. He also sent his Agriculture Commissioner Chintaman Vishnu Sane to The United States of America for research in that field. He appointed V. T. Krishnamachari as the Dewan of Vadodara. Sayajirao used to visit England every year to select talented young people to join his service. In one of

such visits he met 20-year-old Sri Aurobindo whom he immediately offered a job at Baroda College. Sri Aurobindo returned to India in 1893 to join the Baroda service. Another Bengali gen Syed Mujtaba Ali also taught there.¹⁴

In 1895 the Maharaja is claimed to have witnessed the successful flight of an unmanned aircraft constructed by S. B. Talpade, which happened eight years before the Wright brothers took to the skies.¹⁵

He was also a great patron of arts and culture. He understood the importance of arts and encouraged the fine arts and performing arts. Sayajirao was fond of Indian classical music. He considered it a valuable inheritance of our country. He believed that music adds clemency and beauty of life, makes one compassionate and courageous. Ustad Moula Baksh founded the 'Academy of Indian Music' also known as 'Gayan Shala' during his rule and patronage in 1886. This Academy later became the College of Indian dance, Music and Dramatics and is now the Faculty of Performing Arts of the Maharaja Sayajirao University of Vadodara. Maharaja Sayajirao's court had many great artistes like Ustad Inayat Khan and Ustad Faiyyaz Khan. It was Maharaja's desire that the education for music should reach to all the people of his kingdom. Hence music schools were opened in other towns and cities like Dabhoi, Navsari, Patan, Mehsana and Amreli. In 1916, the first All India Music Conference was held in Baroda. Thus the art of music and music education was encouraged and developed during his rule.¹⁶

The Maharaja Sayajirao University of Baroda started the first dance programme in India in 1950. There have been many alliances and marriages between Baroda's kings and princesses of other kingdoms. As kings like Maharaja Sayajirao understood the importance of Arts like Dance and Music in life as well as education, artistes were encouraged during his rule. In 1880 the Maharani Lakshmi Bai (Chimnabai I) of Tanjore married Maharaja Sayajirao III. Chimna Bai I was knowledgeable in Bharatanatyam and Carnatic music. An art troupe of dancers and musicians came to Baroda from Tanjore along with her which consisted of dancers, *Nattuvanar* and musicians. Others artistes followed later, including *Nattuvanar* Appaswamy and his dancer wife Kantimathi, two members of the traditional dancers and musicians. Appaswamy passed away in 1939. After that Kanthimathi and their son, Guru Shri Kubernath Tanjorkar, left Baroda to teach

in Lucknow, and then worked in the film industry in South India until Maharaja Sayajirao's successor, Pratapsinhrao Gaekwad called Guru Shri Kubernath Tanjorkar back to Baroda in 1949 to join the Music Department in the 'Kalavanth Khata'. Later Shri Kubernath Tanjorkar was absorbed into the Department of Dance in the 'College of Indian Music, Dance and Dramatics' of The Maharaja Sayajirao University. Guru Shri Kubernath Tanjorkar established his own Institute, the 'Tanjore Dance Music & Art Research Centre' at Baroda after his retirement with his son Guru Shri Ramesh Tanjorkar and Guru Smt. Leela R. Tanjorkar. Guru Shri Kubernath Tanjorkar's family is devoted to Bharatanatyam dance now including their grandsons Shri Rajesh Tanjorkar and Shri Ashish Tanjorkar. Hence Bharatanatyam came to Gujarat since 1880 and it was encouraged and supported by Maharaja Sayajirao Gaekwad III. Hence, what we have here is a tradition of very distinguished Bharatanatyam dancers and teachers, members of a family considered an offshoot of the Tanjore Quartet *bani*. The Maharaja Sayajirao Gaekwad (III) can very well be called the creator of modern Baroda.¹⁷

3:1:2 Establishment of The Maharaja Sayajirao University of Baroda:

Maharaja Pratap Singh Gaekwad of Baroda (1908–1968) (the last Maharaja of the erstwhile Baroda State) founded the university in 1949 on the wishes of his grandfather, Maharaja Sayajirao Gaekwad III (1863–1939), and settled the "Sir Sayajirao Diamond Jubilee and Memorial Trust" which exists to date, catering to the education and other needs of the people of the former Baroda State.¹⁸

The Maharaja Sayajirao University of Baroda was established in 1949. India's internationally renowned, The Maharaja Sayajirao University of Baroda, has blossomed from The Baroda College founded by Maharaja Sayajirao III (1881) which is one of the oldest centres of learning in western India. The question of regional universities and decentralization, reorganization and reconditioning of higher education to suit the cultural educational needs of particular areas had taken root in the country. But the idea of establishing a University at Baroda had already engaged the attention of the Government of the former State of Baroda and its educational advisors long before the need of reorganization of higher education had started in India. The movement for the University

had started as back as 1908. The Late Maharaja Sayajirao Gaekwad of Baroda had the idea of having a University foremost in his mind. The evidence of his intent and continued interest in the promotion and enrichment of higher education in his State is found in the establishment of the Baroda College in 1881 and the 'Kala Bhavan' in 1890 in the very early years of his rule. The concept was first visualized by Dr. Jackson, when, Dr. Jackson was Principal of the Baroda College in the year 1908. He visualized the concept and advocated the establishment of a Science Institute at Baroda on an improved and independent basis. It was a consistent policy of the Government of Baroda to subject its educational system to periodical inquiries by educational experts of international fame. Hence, the first Commission was appointed in 1909. The principal recommendation of that Commission was to expand and develop the activities of the Baroda College by establishing additional chairs in new branches of knowledge. As a result of this policy of cutting out unused paths in higher education and thereby evolving a university atmosphere in Baroda, chairs of Comparative Region and Household Science were instituted. Prof. Widgery and Mrs. Strong were appointed to hold these chairs. The Maharaja invited Mr. S. V. Mukherji in 1916 and later on Professor Sheshadhari to prepare schemes for setting up a civic University for the State. In 1916, the educational policy of the State was again reviewed. As a part of this inquiry, one of the members of the Commission, Shri S.V.Mukerjee, prepared minutes of recommendations and in his note he definitely advocated the establishment of a University at Baroda. The first committee consisting of Principal Clarke, Professor Widgery and Mr. Nandnath Shastri was appointed in 1919 to mature the scheme of setting up a University at Baroda, at the instance of His Highness. The Committee drew up an elaborate report in favour of civic University at Baroda. Thereafter, Prof. P. Sheshadri of the Benares Hindu University was requested to lay out a scheme for a University at Baroda. Prof. Widgery also submitted a scheme for a State University on the lines of the smaller German Universities.¹⁹

Shri K. M. Munshi was the foremost among the non-officials who contributed vastly towards strengthening the movement for setting up the Baroda University. Shri Munshi was an old student of the Baroda College (1900-1903). He was one of the vehement campaigners for the establishment of a University of Gujarat for its cultural unity. When Shri K. M. Munshi approached His Highness with a proposal in 1925 that he

wished the University for Gujarat should be framed up at Baroda, His Highness welcomed this proposal and assured him all help. On 24th September 1926 a University Commission was appointed to consider the probability of establishing a University at Baroda.²⁰

The few people who played an important role in the establishment of the University were, The state officers, Mr. S. V. Mukerji, Suba and District Magistrate in the State, Principal Jackson (1908), Principal A. B. Clarke (1905-1917 and 1922-24), Professor Widgery, Mr. Nandnath Dikshit, Commissioner of Education in the State, Sir Manubhai Mehta, the Dewan of the State (1916-1927), Dr. Jivaraj Mehta, the Dewan of the State (1948-1949) at the time of the State's merger in 1949, and Dr. Jyotindra Mehta, the Commissioner of Education. They all had played important part either in furthering the idea or drawing up schemes or creating conditions for and expediting the implementation of the schemes or creating conditions for establishing the Baroda University. The contribution of His Highness Maharaja Pratapsinh Gaekwad was no less significant. He appointed the Baroda University Committee in 1948 under the Chairmanship of Shri K. M. Munshi which led to the actual setting up of the University in 1949. The recommendations of the Baroda University Committee of 1949 to set up a teaching and residential University in Baroda with an affiliating wing were accepted by the then Baroda Government and The Maharaja Sayajirao University was born on 30th April 1949. The last act of Government of His Highness Maharaja Pratapsinh Gaekwad before the merger of his State was the passing of the Maharaja Sayajirao University Act of 1949. The first meeting of the first University Senate was held on 19th March 1950.²¹

In the course of eighteen years, the University has seen astounding growth and outstanding development, growth and expansion. It was fortunate to have, as its first Vice-Chancellor, Shrimati Dr. Hansaben Mehta, under whose enlightened and zestful administration and direction the University has carved out a place among the universities of India as a progressive and developing center of higher learning and research and earned an international fame. The two successors of Dr. Hansaben Mehta, as Vice-Chancellors of the University, Dr. Jyotindra Mehta from 1960 to 1964 and Dr. Chaturbhai S. Patel thereafter have kept up the great tradition of progressivism and forward-looking dynamism set up by her and has helped the University to develop and grow.²²

The main building of the Faculty of Arts, was designed by Robert Fellowes Chisholm. It is designed in a fusion of Indian and Byzantine arches and domes in brick and polychrome stone. The main dome on the convocation hall was modelled after the great dome of the Gol Gumbaz in Bijapur.²³

3:1:3 Contribution of Smt. Hansa Mehta

Smt. Hansa Mehta was an educator, independence activist, reformist, social activist and a writer. She was born on 3rd July 1897 in a Nagar Brahmin family. Her father was Shri Manubhai Mehta, Dewan of Baroda State. Shri Nandshankar Mehta, the author of Gujarati novel 'Karan Ghelo' was her grandfather. She did her graduation with Philosophy in 1918. Later on she studied Journalism and sociology in England. After returning from England, she played an important role in the independence movement. She played an important part in the campaign against Simon Commission. She was in close contact with Sarojini Naidu, Gandhiji and Rajkumari Amrit Kaur. She married to Shri Jivraj Narayan Mehta. Shri Jivraja Narayan Mehta was an eminent physician and administrator in 1924. Dr. Jivraj Mehta became the first Chief Minister of Gujarat.²⁴



3.1.2 Smt. Hansa Mehta

She took part in many activities of Independence movement, as advised by Gandhiji. She was sent to jail in 1930 and 1932, when she was involved in the movement for women's freedom. She served as a member of Bombay Legislative Council in 1931.

She was the first woman to be elected in the council. On August 14, 1947, she was among those who stood beside Prime Minister Jawaharlal Nehru and President Rajendra Prasad, when India got independence from British rule. When the President took the pledge of freedom, Smt. Hansa Mehta, on the behalf of the women of India, presented the National Flag to him and said, “We have donned the saffron colour, we have fought, suffered and sacrificed, in the cause of our Country’s freedom, we have attained our goal. In presenting this symbol of our freedom, we once more offer our services to the nation”.²⁵

After India got Independence, she was among the 15 women who were part of the constituent assembly that drafted the Indian Constitution. She also served as a vice-chancellor of SNT Women’s University. Smt. Hansa Mehta became the vice-chancellor of The Maharaja Sayajirao University of Baroda, Vadodara in 1949. She served in University till 1958. She was a staunch education reformist.²⁶

She wrote 20 books on the problems of women and children, 16 of them are in Gujarati. She wrote many children’s books in Gujarati and translated some books of 'Valmiki Ramayana', 'Aranyakanda', 'Balakanda' and 'Sundarakanda'. She translated many English stories including Gulliver’s Travels. She passed away on 4th April 1995 in Bombay at the age of 98.²⁷

3:1:2 Establishment of the Faculty of Performing Arts, The M.S. University of Baroda, Vadodara (Gujarat).

The Shrimant Maharaja Sayajirao Gaekwad has done great revolutionary reforms in many directions. During the rule of Shrimant Maharaja Sayajirao Gaekwad, many pioneering works were carried out in the field of education. Baroda State had taken many revolutionary steps in many fields and especially in the field of education. Many revolutionary decisions were taken. Early encouragement to Music by introducing it as a subject in school curriculum was one of them. Maharaja was very fond of music and fine arts. According to the Maharaja, music makes one sensitive and courageous. The study of fine arts and music was included in the educational plan of the State as far as 110 years ago. Shrimant Sayajiroa Gaekwad had a deep understanding of all the arts. During his rule various arts were appreciated and developed. The first music school in India was

established during the rule of Shrimant Maharaja Sayajirao Gaekwad III in Baroda 1886 which was popularly known as “*Sangeet Shala*” (School of Music) to promote the art of music and it did an immeasurable work for the arts.²⁸ The '*Sangeet Shala*' or the School of Music, did a great work of cultivating the interest and taste of music, amongst the educated class and people of Baroda. In the educational Plan of the State, music and fine arts, were included as subjects.²⁹

Shrimant Maharaja Sayajirao Gaekwad III founded “*Sangeet Shala*”, to promote the art of music, because of an incidence that took place during the auspicious occasion of Ganesh Utsav. During the Ganesh Utsav, The Maharaja heard very melodious and soulful singing of a ten year old boy, amongst these *kirtankars* (Psalms singers). The Maharaja was so very much impressed by the boy that he called the boy and he had a talk with him. During this talk he came to know that there was no provision for the music training in the state for those who wanted to learn the art. It was this incidence due to which Maharaja was inspired to start an institution which would train students in the field of music. So the Maharaja, with the help of Khan Saheb Maulana Baksh, established '*Gyanshala*', on 26th Febuary, 1886. The '*Gyanshala*' was started in the 'Govindrao Madhyavartiya School'. A diploma course was introduced in the school in 1888. The school got a good response and seventy students took admission in the first year. The notation system was now required for the training. So the music education was restructured and a notation system was evolved under the guidance of renowned Musicologist Pt. Bhatkhande and Pt. Vishnu Digamber.³⁰

This was a historic move in the history of India in the field of music education. Khan Saheb Maulana Baksh passed away in 1896. Later the '*Gyanshala*' was led by Ut. Murtuza Khan till 1899. In 1916, the Department organised the "Akhil Bharatiya Sangeet Samelan" which was a historic phenomenon as for the first time a Music conference was held in United India led by Pt. Bhatkhande, which was patronized by Shrimant Maharaja Sayajirao Gaekwad III, and was attended by 400 stalwarts from all over India and neighboring countries. This brought a revolution in Music education. In 1919 a Russian Jew Mr. Fredli became the head and director of this '*Gyanshala*'. Mr. Fredli was also the manager of the state band. The music school was later on expanded in other parts of the

princely Baroda state under his guidance like Dabhoi, Amreli, Navsari, Patan and Mehasana. In 1928 Shri Hirjibhai Doctor became the head and served the department till 1950. The textbooks written and prescribed by Pt. Bhatkhande, were introduced under the Principal-ship of Shri Hirjibhai Doctor.³¹

Shri Madhusudan Joshi became the first student who was awarded a diploma in 1934. Later on Gayanacharya Pt. Madhusudan Joshi served as a teacher at the 'Gyanshala' and gave his services for 42 years. 'Aftab-e-mausiqui' Ustad Faiyaz Hussain Khan 'Rangeley' was one of the great maestros who taught at this institute. Ustad Faiyaz Khan served for a long time as the court musician of Sir Sayajirao Gaekwad III, the Maharaja of Baroda. He was awarded the "*Gyan Ratna*" (Gem of Knowledge) by the Maharaja. From 1912 onwards he remained the court musician of Baroda, until his much lamented demise in 1950. He also taught in the music school. This School of music was later named as the 'College of Indian Music, Dance and Dramatics' which eventually became the Faculty of Performing Arts in The M. S. University of Baroda. Some of the other renowned musicians who taught at the college were, Ut. Tasadduq Hussain Khan, Ut. Atta Hussain 'Ratanpiya' and Ut. Nissar Hussain Khan of Rampur Gharana.³²

In the year 1949, The Maharaja Sayajirao University was established. The objective of the foundation of The Maharaja Sayajirao University of Baroda, Vadodara was to create a University that would impart education, which was different from the general patterns that prevailed in India with a combination of traditional and modern ideas. Understanding the importance of arts in the field of education and in building the Nation, it was a conscious effort of Maharaja Sayajiroa III to unfold the potential of the arts, through education as well as use arts as a means to develop personality and build character which would lead to a strong, healthy, and civilized nation. In 1949, Srimant Maharaja Sir Sayajirao Gaekwad established 'The Faculty of Fine Arts' under The University of Baroda. It was another revolutionary step that was taken by Shrimant Sayajirao Gaekwad. The 'Gyanshala' was shifted in the same building, which was earlier at Govindrao Madhyavartiya School. The College of Music was handed over to the University. The College of Music was reorganised.³³

By June, 1950, the syllabus for the Degree courses was finally approved, the additional equipment, furniture, etc., were purchased and the new staff was appointed. The Degree Classes commenced working from 16th June, 1950. Four more disciplines viz. Vocal, *Tabla*, *Sitar*, Violin and *Dilruba* were introduced in the department. In 1950 undergraduate courses were started. In 1951 the Departments of Dance and Dramatics were added to it, to widen its scope. The courses were redesigned, which lead to the Degree of Bachelor of Music.³⁴ It was renamed as the College of Indian Music, Dance and Dramatics on 30th June 1953. It became a part of The Faculty of Fine Arts in 1950 at the inception of The M.S. University of Baroda.³⁵ Prof. Mohan Khokar was appointed as the Head of the Dance Department, Prof. Chandravadan Chimanlal Mehta was appointed as the Head of Drama Department and Pandit Shiv Kumar Shukla became the Head of Vocal Department.³⁶

In the field of performing arts, the traditional way of Guru Shishya Parampara was prevalent in the country. In this traditional method of teaching, there was one to one interaction with the students. The bond between teacher and student was strong. The training was for long hours and practice was rigorous. Many professional artistes were created by this system. These artistes carried forward the art and tradition of India. It was Srimant Sayajirao's dream and vision of a new, innovative, modern, progressive and futuristic education system. Smt. Hansa Mehta, the first Vice Chancellor of the University gave a concrete shape to the vision of Srimant Sayajirao. Professional courses of art forms of music, dance and drama were created by a combination of modern educational methods and accepting the best features of Guru-shishya Parampara. A balance was made between traditional and modern education methods in teaching arts. The courses were designed in such a manner that with the traditional knowledge, students were also encouraged to have independent thought process and creative ideas. Students were also encouraged to carry out research in the arts. The vision of the faculty is such that it made it a center of study for the art forms like music, dance and drama. These performing arts subjects were not given their due importance up to the Independence of our country.³⁷

All the courses from diploma to full time, graduation and post-graduation and doctoral programmes were devised and planned by the experts within the frame of

reference. The performing arts faculty became a distinctive and a unique faculty in the whole country. The courses of the faculty were designed in such a way that the students learnt the art forms with traditional as well as modern, broader outlook on art. The main objective of this faculty was to give professional level training in music, dance and drama. The courses were designed so that through art, it develop the personality, sensibility and life of an individual. The objective of the courses was to train the students in arts so that they contribute to the culture and tradition of country, even after they leave the university. It was the first faculty in India, to offer courses related to arts of music, dance and drama, combined with courses in humanities.³⁸

From 1954 to 1968, Prof. R.C.Mehta was appointed as the Principal of this college. From 1968 to 1974 Pandit Shiv Kumar Shukla served as the Principal of the college. From 1974 to 1984 Prof. Markand Bhatt served as a principal of the college. Till 1984 this college was a part of the Faculty of Fine Arts. On 26th March, 1984 this institution was given the status of a separate faculty, and was named as Faculty of Performing Arts. Since then till today it is known as The Faculty of Performing Arts. Prof. C. V. Chandrasekhar became the first Dean of the faculty. Later on Prof. Markand Bhatt served as the Dean of the Faculty. Later on Prof. V. C. Ranade, Prof. Parul Shah, Prof. D. K. Bhosle, Prof. Mahesh Champaklal, Pandit Ishwar Chandra and Prof. Ajay Ashtaputre served as the Dean of the Faculty. Professor Dabhade is the present Dean of the Faculty. The Faculty of Performing arts is a pioneering institute in the field of Performing Arts education. The faculty offers undergraduate, graduate, post graduate and doctoral level courses in the field of Performing Arts.³⁹

The institution completes its 134 years in 2020. The long journey of 134 years is the hard work of many faculties and students. Many Faculties and students have given their best to the faculty as well as the society. Many of the students and Faculties of the Faculty are recipient of state and National awards. The Artistes who received the honour of 'Padmashri' and 'Padma Bhushan' awards are Prof. Chandravadan Chimanlal Mehta, Shri Srinivas Khade, Prof. C. V. Chandrasekhar, Dr. Sunil Kothari, and Ustad Nissar Hussain Khan.⁴⁰ Shri N. R. Pillai was awarded the prestigious 'Kalailamani President Award'.⁴¹

The Artistes who received the State Sangeet Nataka Academy Award and Central Sangeet Nataka Academy Award are Pandit Shiv Kumar Shukla, Shri Kubernath Tanjorkar, Prof. Yashwant Thakkar, Prof. C. V. Chandrasekhar, Prof. Sunderlal Gangani, Dr. Sunil Kothari, Smt. Anjali Merh, Shri Harish Gangani, Prof. Dr. Jagdish Gangani, Prof. Parul Shah, Kumari Pratibha Pandit, Smt. Elakshi Thakore and Smt. Ina Shah. Shri Dabhade was awarded the prestigious 'Patliputra Award'.⁴²

The Faculty members and artistes who received the 'Gujarat Gaurav Puraskar' and other National awards are Prof. Sudhir Kumar Saxena, Pandit Dayanand Dev Gandharva, Prof. Markand Bhatt, Prof. Shri Yashvant Kelkar, Shri Jagdish Bhatt, Prof. Mahesh Champaklal, Smt. Urmila Bhatt, Shri Janak Dave, Shri A. P. Chawla, Shri Raju Barot, Shri P. S. Chari, Shri Asit Modi, Dr. Kalhansa Patel, Pt. Ishwar Chandra and Miss Priti Sathe. Since its establishment the institution has done a very good work of promoting and teaching the art.⁴³

3:1:2:1 Courses offered in the Faculty of Performing Arts:

It was a major challenge to design a course in the performing arts. It was a huge reform and a giant step to structure a full-fledged university course in the performing arts education. Knowledge of arts, knowledge of educational policies, conviction and far sighted vision of tradition as well as modern methods of teaching was required to design the course. With the dialogues and exchange of ideas between the scholars with traditional and modern views, the old and the new methods, the course was structured and planned by the experts. All this culminated in designing the courses of the diploma, graduation, post-graduation and doctoral programmes.⁴⁴

The courses were designed in such a way that all the aspects of one selected art form are studied with the understanding of the other related art forms. The main objective of the courses was to develop the overall personality of the individual and creation of new art forms. The courses were designed with a combination of practical training and theoretical knowledge of subjects related to the art form selected. The theory subjects consist information on cultural backgrounds, historical backgrounds, contemporary trends, psychology and aesthetics. The course put equal emphasis on the practical and

theoretical aspects of the art forms. Students are trained to be accomplished artistes, teachers, critics and historians.⁴⁵

3:1:2:2 Establishment of the Department of Dance

Shrimant Maharaja Sayajirao Gaekwad III who as a visionary had done pioneering work in many fields in education. And the credit of establishing India's First Department of Dance goes to his vision. The department of dance of Faculty of Performing Arts of The M. S. University is the first Department of Dance in India to have the courses at graduation and post-graduation level.⁴⁶

In July 1950, the Department of Dance became a part of the College of Indian Music, Dance and Dramatics, The Maharaja Sayajirao University of Baroda, Vadodara. The Department very uniquely blends the traditional as well as modern practices of dance education.⁴⁷

Shri Mohan Khokar became the first head of the Department. He with the help of other scholars set the course of the Department which is still followed by the Department with some modifications. Shri Mohan Khokar had good knowledge of the dance and so he invited eminent Gurus to teach at the Department. Guru Shri Kubernath Tanjorkar joined the department initially as a *Mridangam* artiste. Later on he taught at the Department. Pandit Shri Sunderlal Gangani of Jaipur Gharana joined as a Kathak Guru. Smt. Anjali Merh initially joined the Department as a visiting faculty and later on headed the faculty from 1964 to 1979. Prof. C. V. Chandrasekhar, who was trained at 'Kalakshetra' became the Head of the Department of Dance in 1980. Later on Dr. Parul Shah became the Head of the Department followed by Shri N. R. Pillai, Shri Pradeep Barua, Shri Harish Gangani, Smt. Juthika Mahen and Dr. Jagdish Gangani.⁴⁸

Students and the staff members of the Department also do activities or programmes related to social causes. The fee of the all the courses of Diploma, graduation, post-graduation to Ph.D., is very nominal. So students from all the sections of society can learn dance, which was initially limited to only the rich and affluent class, who could afford the high fees of the dance teacher. Because of the various programmes of the Department of Dance on regular basis, the people of Vadodara and Gujarat, were

introduced to the rich heritage of the classical dances. The credit of Bharatanatyam dance style, which was a dance style from south India, being popular in Gujarat, goes to the programmes of the Department of Dance to a large extent.

Late Shri Mohan Khokar, who was a scholar and historian, was the first Head of the Department of Dance. He took training at 'Kalakshetra'. He had huge knowledge of many aspects of dance. He knew many good dance Gurus and exponents of classical dance. He made a strong base for the Department of Dance. He was instrumental in bringing stalwarts like Shri Kubernath Tanjorkar and Pandit Sunderlal Gangani, to teach in the Department. He encouraged students to study dance theory, through his lectures and articles in various magazines. He laid a strong foundation for theory and research related activities in the Department of Dance. Department of Dance was lucky to have great stalwarts like Guru Shri Kubernath Tanjorkar and Pandit Shri Sunderlal Gangani, in the Department of Dance. They belonged to traditional families of musicians and dancers. After Late Shri Mohan Khokar, Smt. Anjali Merh, became the Head of the Department. All the three Gurus made a strong base of the faculty, by training a number of students, who later on became teachers and are settled in different parts of the world. Other teachers who contributed a lot in the Department of Dance were, Kundanlal Gangani, M. K. Saroja, Uma Devi, Nargis Katpitia, Prafulla Oza (Patel), Pradeep Barua, Jyotsana Mehta, Parul Barot, Rema Srikanth, Parul Shah, Harish Gangani, Jagdish Gangani, Juthika Mahen, Lata Patel, Jayanti Vaishampayan, Parul Patel, Narayani Shah, Hari Krishna, Jalpa Patel and Ragini Shah. The present teaching staff is Smruti Vaghela, Ami Pandhya, Hari Krishna, Preeti Sathe, Dhvani Mhaskar, Divya Patel, Durgesh Gangani, Jitksha Upadhyay and Dhyuti Joshi. All were trained at the Department of Dance.⁴⁹

The pioneer Gurus of the Department Smt. Anjali Merh, Professor C. V. Chandrasekhar and Shri Kubernath Tanjorkar have created number of items and produced some excellent dance productions. The most outstanding and prominent amongst them are, 'Shri Chandramauliswara Kuruvanji', 'Ramayana', 'Shachi-Paulomi' by Smt. Anjali Merh.⁵⁰ Pandit Sundarlal Gangani choreographed dance dramas like 'Sita Haran', 'Gokul ki Pukar', and 'Kaliya Daman'. 'Ritu-Samhara', 'Bhumija' and 'Vasant-Vilas' were choreographed by Professor C. V. Chandrasekhar. Outstanding items like 'Bhukhana

Bhujanga Bhor', 'Maiya mori' were choreographed by Shri Kubernath Tanjorkar. Shri Pradeep Barua choreographed 'Shakuntal' and 'Chitrangada'. Later on senior staff members like Dr. Parul Shah choreographed many choreographic works like 'Chetana', 'Nari', 'Hori', 'The River flows', 'Shri Antaryami', 'Kanya Viday' and 'Kanya Kumari'.⁵¹ Smt. Juthika Mahen choreographed dance dramas like 'Mukti' and 'Ramayan' (*Bhavyami*). Shri Jagdish Gangani composed dance dramas like 'Vande Mataram', 'Kusum Raas', 'Ghungroo Tarang', and 'Tulsi Sur'. Smruti Vaghela choreographed 'Ramakathamritam'.

The students who learnt dance in the Department are settled in different parts across India and in foreign countries. All these students were instrumental in the propagation of the classical dance styles. Some of the alumni who did notable work in the field of dance are Perna Desai (Pune), Elakshi Thakore (Ahmedabad), Dr. Sunil Kothari, Pratibha Pandit (Baroda), Madhu Patel (Baroda), Tani Desai (Baroda), Jayanti Chandolkar (Baroda), Jeethi Menon (Trivendrum), Ami Patel (Baroda), Dr. Francis Barboza (USA), Nirva Shah (USA), Anjani Ambegaokar (USA), Nilimadevi (UK), Kamini Kothari (Kenya), Sandhya Mungur (Mauritius), Manik Ambike (Pune) Parul Patel (Baroda), Rema Srikanth (Baroda), Parul Barot (London), Amrit Akolkar (Mumbai and Baroda), Agila Mathews (Baroda) Rita Tailor (Baroda), Jalpa Patel (Baroda) Sujata Mohanty (London) and many more. The former students of the Department of Dance teach in universities, colleges or schools in various parts of the world. Many run their own dance institutions. The prominent dance institutions in Baroda and Gujarat are run mostly by the students of the Department. Some students also work with television. Some students appear in serials on television, like Neha Mehta and Aradhi Vasavda.⁵²

Students are encouraged to do research in dance, and as many as ten scholars have received doctorates from the Department. Many dissertations have been submitted in the Department, by the students who enroll for the Masters programme, since 1981.⁵³

The Gurus who taught at the Department, brought fame and name to the Department by the awards and honours they got for their contribution in the field of dance. Pandit Sunderlal Gangani, Gurushri Kubernath Tanjorkar and Professor C. V. Chandrasekhar are recipients of Sangeet Natak Akademi awards. The late Smt. Anjali

Merh, Parul Shah, Ami Pandhya and Preeti Sathe received Gujarat Gaurav Puraskar for their contribution in the field of classical dance. Shri N. R. Pillai received 'Kalailamani' award of Tamilnadu government for expertise in playing the '*Mridangam*'.⁵⁴

3:1:2:3 Courses offered in the Department of Dance:

All the four major classical dance styles of the 1950s were included in the curriculum in the beginning. But in a short period it became apparent that this would lead students to no satisfactory objective. The scholars concluded that as a matter of fact, it might hamper learning a dance technique in its right and precise form. Hence, two popular dance styles Bharatanatyam and Kathak were selected in the Department of Dance. Therefore, Diploma in Performing Arts, (DPA), a part time course, Bachelor of Performing Arts (BPA), Master of Performing Arts (MPA), PG Diploma in *Nattuvangam* and Ph.D. with specialization in Dance were the courses designed to be offered in the Department of Dance. Since then these courses are offered in the Department of Dance. The duration of diploma course is of four years and it is a part time course, the duration of graduation course is of three years, for masters the duration is of two years and the duration for PG Dip. In *Nattuvangam* is of one year. The Board of Studies in Dance, a departmental academic committee, continuously modifies the curriculum so that students keep themselves aware of contemporary ideas and practices, apart from acquiring a strong base in technique.⁵⁵

The courses of theory are common for both Bharatanatyam and Kathak dance styles. In the theory course, from first year to final year MPA, the student acquires knowledge and explores the various aspects of the dance form selected, like the origin, history, cultural background, development and about the great Gurus and exponents of the dance style. Students also learn *Nattuvangam* in Bharatanatyam and *Padhant* in Kathak. Along with the theoretical knowledge of the dance form selected, the student also takes a close look at the details of origin, history, technique, Gurus, exponents, major texts, contemporary trends etc. of the other classical dance styles. The student also learns about the folk dances, tribal dances and ritual dances of India. The student also learns about the other dance forms like ballet, Modern, post-Modern dances and dances of countries of South-East Asia, so that they learn to appreciate the culture and tradition of other

countries. The student also takes a closer look at the relationship of dance with other art forms like sculpture, painting iconography. Students also acquire knowledge of various aspects related to *Taal* and knowledge of instruments like 'Mridangam' and 'Tabla'. Students also get knowledge about the basics of stage designing, lighting, make-up, and costume. Students also get some basic knowledge of subjects like psychology and aesthetics. Students are also encouraged to do composition and choreography. Students have to write dissertations on any subject of their choice. Students get exposure to major texts and treaties on dance. Thus students are encouraged to do academic study and research. Students are encouraged to perform in the various events, dance festivals and dance competition.⁵⁶

In the practical sessions, intensive training is given every day for two hours. Students who are specializing in Bharatanatyam learn dance warm up exercises and *adavus* in all the four speeds and five *jatis*, to train the body in first year. Students also recite and learn by heart whole *Abhinaya Darpana* by everyday reciting the same in the morning. Students learn to recite the *shollakatus* of dance, and learn to play *Nattuvangam* of the *adavus*. In the second and third year of BPA, students learn all the items of a *Margam* like *Allaripu*, *Jatiswaram*, *Sabdam*, *Kirtanam*, *Padam* or *Ashtapadi*, *Varnam*, *Tillana* and *Shlokam*. In Masters, students learn another *Margam*, usually which is little more difficult. It is compulsory for students of BPA and MPA to make journals, in which all the items are drawn and written in *Taal*. Students are taught to do *nattuvangam* and sing all the items.⁵⁷

The base of Bharatanatyam is 'Kalakshetra' dance style as the pioneers Shri Mohan Khokar and Smt. Anjali Merh, and later on Prof. C. V. Chandrasekhar who taught in the Department, took training in 'Kalakshetra'. As Guru Shri Kubernath Tanjorkar was also a pioneer at the Department, some aspects of his style, the *Tanjore bani* are also absorbed. Later on the students of Smt. Anjali Merh, Shri Kubernath Tanjorkar and Shri C. V. Chandrasekhar taught in the Department. So the style that is followed is a combination of 'Kalakshetra' style, and some aspects of 'Tanjore' style absorbed in it. So today, the dance style that is taught in the Department of Dance, is called 'Baroda style' or 'Baroda School'.⁵⁸

The student, who takes up Kathak, has to practice *tatkar*, hand exercises, hand postures, *Teen Taal* and deviations daily. From the Second year onwards, complex *Todas*, *Gat Bhav*, *Amad*, *Tore-tatkar*, and *Thumris* are taught in *Jap Taal*, *dhrupad* and later on leading to the *savari*. Students are taught to do *padhant* daily. Students have to maintain a journal. MPA students learn more advanced technique, *nritya* and *abhinaya*. Training is given in Jaipur Gharana as Pandit Sunderlal Gangani who taught at the Department was a pioneer, later on his sons Shri Harish Gangani and Dr. Shri Jagdish Gangani and students of Shri Sunderlal Gangani carried on the training in Kathak Department. Now the students of Shri Harish Gangani and Shri Jagdish Gangani are teaching in the Department.⁵⁹

3:1:2 4 Facilities available in the Department of Dance:

There are regular lecture-demonstrations by eminent dancers or dance Gurus or other artistes. Students can interact with and gain knowledge from scholars of dance and various other art forms through the seminars, extra-mural lectures, workshops, festivals and conferences etc., which are organised regularly by the Department and the Faculty. Students are encouraged and given various platforms to perform in the Department and faculty programmes, presentations, events and concerts. Students are also given opportunities for professional performance. They are also encouraged to participate in various competitions and dance festivals like 'Kal Ke Kalakar' festival of 'Gujarat Sangeet Natak Akademi'. The first 'Kal Ke Kalakar' festival of Gujarat was started in the faculty in 1995-96. Later on, the 'Gujarat Sangeet Natak Akademi' organised the 'Kal Ke Kalakar festival'. In the Department of Dance performances of folk dance and Modern creative dance is also encouraged along with performances of Kathak and Bharatanatyam.⁶⁰

There are big, vast and spacious dance rooms in the Department of dance for students to practise. There is a concert hall, which is used as a class. Concert Hall is also used for programmes of Department and Faculty. Now the floor of concert hall and one class of Kathak is renovated to make suitable for dance. The floor is designed in such a way that it absorbs shock and gives a softer feel. For the senior students of Bharatanatyam, music accompaniment is provided. For the Kathak senior students, *tabla*, *sarangi* and *lehra-nagma* accompaniment is provided. There is green room, with mirrors for students to come and change into dance costume. There is a wardrobe with costumes of

Bharatanatyam dance, Kathak and folk dance and ornaments. Department also has a collection of dissertations submitted by the students as a part of the Masters course. There is a big library of the faculty, which has a good collection of books on Dance as well as books on the subjects related to dance. Students can also use Hansa Mehta library of The M. S. University of Baroda and the library of the Oriental Institute, the GOS series. As the art forms of music such as vocal and instrumental (*tabla, violin and sitar*) and drama are also there in the same faculty, students are exposed to these art forms. They can interact with the students, teachers, scholars and exponents of other art forms and can further enrich themselves. Students and teachers can experiment, create and do research. Students are awarded gold medals in the final year BPA and MPA. Students are also awarded scholarships and fellowships. The university is supported by UGC; therefore staff members get all the benefits of working in a residential university.⁶¹

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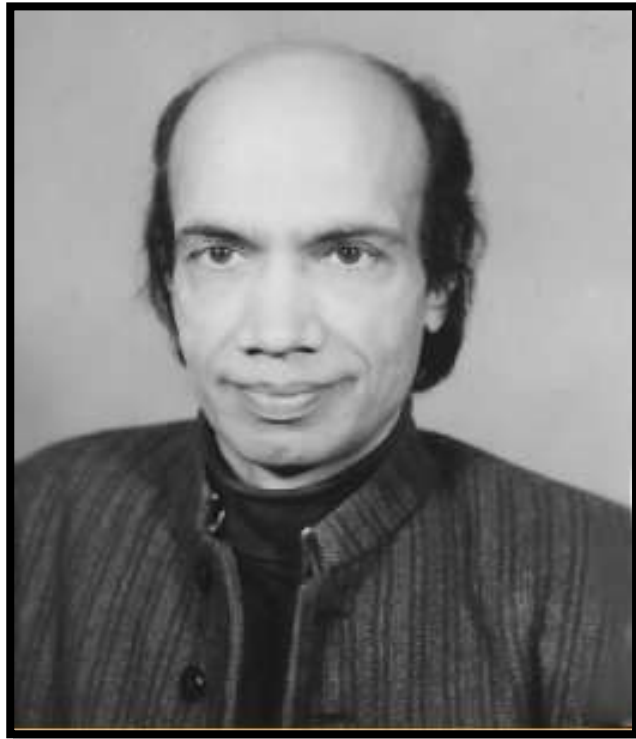
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3.2. The Teachers who have taught in Department of Dance, Faculty of Performing Arts, The M. S. University of Baroda, Vadodara (Gujarat).

3:2:1. Shri Mohan Khokar



1

3.2.1 Shri Mohan Khokar

Shri Mohan Khokar was a dance historian, dance critic, author and a scholar of dance. He was born on 30th Dec 1924 in Quetta. His father Sardar Bhagat Ram Khokar, was the Commissioner of Defense, then posted in Quetta, where Mohan Khokar was born. Quetta was the capital of Baluchistan province, now in Pakistan. A Sikh by religion, he was brought up to respect all dharmas (Religion). After Quetta was destroyed in a massive 7.1 Richter scale earthquake on May 31, 1935, Mohan Khokar, then only ten, lost all his relatives and close friends and could never understand how Nature could be so furious. Even as a youngster those days, he documented the earthquake with his camera and these albums remain historical material.¹

After the earthquake he moved to Lahore. Lahore that time was considered Paris of east. He studied at The Foreman's Christian College, Lahore, which was a very prestigious college run by American Missionaries. When he was in college, he fell in love with a girl called Rani who was learning Kathak of Punjab Gharana. Rani did not have the same feelings for him. Rani was the sister of Tara Chaudhari. Tara Chaudhari used to dance with Ram Gopal as his partner. Mohan Khokar decided to learn dance to impress Rani. He found a good dance teacher Pandit Pyarelal. But later he lost interest in Rani and fell in love with dance.²



3.2.2 Picture of Bharatanatyam dancers from the collection of Shri Mohan Khokar

He was greatly influenced by Uday Shankar. Mohan Khokar shortened his name to Khokar, as it rhymed with Shankar. Khokar is the original name of that group of Sardars who were very brave and loyal to India and protected India from many invasions. When Mohan Khokar was in Lahore, he saw the performance of Ram Gopal's troupe. He was so impressed by the beauty of Bharatanatyam that he left Lahore for Madras to learn the dance form. He was determined to reach 'Kalakshetra'. In Dec 1945, he reached Madras

by train. It was a difficult step as train journey in those days took weeks to reach Madras. He did not know anyone in Madras and he did not even know the language.³

At Kalakshetra, Rukmini Devi looked after him like her son. She took special care of him as he was the first male student and instructed the canteen to make chapattis for him, as he was from North India. He was trained by Smt. Rukmini Devi and Perilya Sarada. They inspired him to read books in 'Adyar Library' on dance and to write articles on dance. They encouraged him to document dance photographs during that period. He documented a lot of information about dance. He documented dance photographs. It was a huge contribution in those days. His collection of the documented information is a great help for dance researchers today.⁴

He wanted to know more about dance, but in 1940s there was very less literature available on dance. The writings by the visiting foreigners did not do justice to Indian dance form and those writings failed to describe the real beauty and essence of Indian dance forms. So, Mohan Khokar decided that he will learn more and through his writings he will share his knowledge with the world. He had an advantage of being a writer and who took his own photos. In those days very few people took dance photos as films were imported from abroad making photography a very expensive matter. From the 1950s till 1990s he contributed a lot through his writings and his dance photos. His dance photos helped in understanding the dance forms a lot. His deep knowledge about dance, his command over English Language and his photographs made him a writer par excellence. Thus, he did pioneering work through his writings and his life time works are a proof of that.⁵

He started writing for journals and magazines at a very young age of 20. He was always welcomed for his writings and he took his own photographs. Many prestigious magazines and papers like 'Free Press', The 'Illustrated Weekly of India', 'Pushpanjali' and 'Marg' approached him for his writings. His contributions and bulk of writing in 50s to 80s are his invaluable contribution to dance. His writings in the 'Definitive Marg' issues are till date relevant on dance styles like Odissi, Bharatanatyam, Kathak, Chhau and Manipuri.⁶



3.2.3 Photo of Guru M.K Saroja from the collection of Shri Mohan Khokar

That time 'Kalakshetra' was located in the Theosophical Society. In Madras he didn't know many. He knew only Baby Saroja, who had stayed at his family home, when she came to perform with Ram Gopal. But he forgot to look for Saroja's family, as he was deeply immersed in learning Bharatanatyam. But one day he saw a hoarding in Myalpore with the name of M.K. Saroja and her photo in a Lux Soap advertisement. He was surprised to see that Baby Saroja was now a beautiful and famous Bharatanatyam dancer. Smt. Saroja was 16-year-old at that time. He married Smt. M.K. Saroja on December 14,

1949. On the same day he got a telegram from Baroda to appear for an interview. He went for the interview and was selected as he had all the required qualifications. Deep knowledge and extensive field work were his plus points. In 1950 he joined The Maharaja Sayajirao University of Baroda as the Head of the Department of Dance at a very young age of 24. The M.S. University was India's first University teaching dance at graduate and post graduate level. Mohan Khokar designed the course of The M.S. University, which is still followed with few minor changes. It was a great contribution by him. Some other Universities also designed their courses based on this course. Due to his knowledge of dance, he employed the best teachers of Bharatanatyam and Kathak dance style in the faculty. He appointed Pandit Shri Sunderlal Gangani, Pandit Shri Kundanlal Gangani for Kathak and Guru Shri Kubernath Tanjorkar for Bharatanatyam Dance style in the Department of Dance.⁷

According to Shri Harish Gangani, he had seen Shri Mohan Khokar giving a lecture on the theory of dance, with a slide show using a projector. This was a very big thing in those days. He was far ahead of his times in using technology in dance education. He had well-documented theory of dance, which he taught at the University. According to Smt. Jyotsana Mehta, Shri Mohan Khokar used to take theory classes when she was doing her Diploma in the Department of Dance. He had wide knowledge of dance theory. According to her, he used to write books and very good articles on dance in magazines like 'Illustrated weekly'. According to Smt. Elakshi Thakore, who is a very senior dancer, based at Ahmedabad, Shri Mohan Khokar had a good knowledge of many aspects related to dance. When she was a student, Shri Mohan Khokar used to teach theory. He was instrumental in developing the interest of students in the theory of Dance.

Shri Mohan Khokar had a great influence on students like Su. Shri Nargis Katpitia, who later on joined the Department as a Dance Faculty. Su. Shri Nargis Katpitia acquired a lot of knowledge of dance theory of the Classical dances of India from Shri Mohan Khokar. According to Su. Shri Nargis Katpitia, Shri Mohan Khokar was a genius, who taught her the meaning of dance. According to Su. Shri Nargis Katpitia, Shri Mohan Khokar was a genius who understood dance very well. She developed an interest in Bharatanatyam, as Shri Mohan Khokar had a magical way of teaching. She helped Shri

Mohan Khokar in writing. He inspired her to read and collect dance related items. Su. Shri Nargis Katpitia became a strong pillar of the Faculty later on, who taught dance theory brilliantly and inspired many students to study dance theory.⁸

Early 19th century writers were region bound. Thus, E. Krishna Iyer knew much about Bharatanatyam or southern traditions but may not have been exposed at all to Manipuri, Chhau, Kathak, Bhangra, Rauf, Gidda or Tappa. Thus, such great writers were bound by the state or region they hailed from. Dance writing or research as a discipline was very personal. Kerala writers wrote on reviving Kerala arts; Tamil writers would write on Bharatanatyam or Andhra traditions. There was no one who had the knowledge of dances of all the regions of India. History gave this role to Mohan Khokar. He was the first Indian writer on dance, who had a vast knowledge of folk forms, and a detailed knowledge of each classical form and someone who was the first-hand to have documented information about rituals and dance forms like 'Teyyam' or 'Bhagavata Mela Natakam'. History and several hundred articles in several magazines, newspapers and journals, worldwide, in the last 60 years are proofs of exceptional and invaluable contributions of Shri Mohan Khokar in the field of Dance in India and to the world.

He did his best to nurture dance and dancers. Due to his enlightened patronage, a few rare forms, such as Kathak, Seraikella Chhau, Koodiyattam of Kerala and assorted folk traditions, survived. He ensured that children of traditional Gurus got scholarships and employment so that they did not have to spurn dance as a profession. He did all this in the 1960s through the 1980s, when very few cared about such issues.⁹

He wrote books like 'Traditions of Indian Classical Dance' (1979), 'Dancing for Themselves: Folk, Tribal and Ritual Dance of India' (1987) 'The Splendours of Indian Dance' (1985) and 'His Dance, His Life: A Portrait of Uday Shankar', which are very important for the students of dance, dancers and anyone interested in Indian Dance. The language of his books is easy to understand and photographs are beautiful and perfect aesthetically, which make his books more interesting to read and understand. He has authored around more than 5000 articles for the journals like 'Illustrated Weekly', 'Marg', 'Bhavan's Journal', 'Surya Magazine', 'Pushpanjali', 'Sruti', 'The Hindustan Times' and 'Attendance'. Shri Mohan Khokar was awarded an Emeritus Fellowship from the

Department of Culture to continue his research work and he used the time to write in various specialized journals like 'Sruti' and 'The Statesman'. He wrote five definitive books which are out of print.¹⁰

He helped many artistes to get employment. He was appointed as a Special Officer for Dance by the Education Ministry in Delhi. He reported directly to the Education Minister. He also gave his services in the 'Sangeet Natak Academi' for 18 years. For the last five years he worked as its Secretary. He had a great reputation as one of the best Indian dance scholars. His Chairmen Shri KPS Menon, Senior Vice Chair PL (Pula) Shri Deshpande were all men of great eminence and standing. They supported his work and worth. They supported lots of artistes and rare forms, which were on the verge of extinction, like 'Koodiyattam', 'Ottan Thullal', and 'Chhau'. Thanks to that support, children of these Gurus learnt the dance form. He and Shri Charles Fabri helped Odissi dance to establish, when it was not known nationally. He worked for the welfare of many Gurus and senior artistes. Junior artiste could always approach him for his help, advice and guidance. He was so honest towards his work that his own wife did not get any shows at the Academy functions or any awards. She got an award after 15 years after he left the academy. According to Shri G S Rajan, who was a former Deputy Secretary and full-time flautist and composer, he had seen files where Shri Mohan Khokar had noted that "since Smt. M.K. Saroja is his wife, she should not get any programmes or favourable treatment". Such was his honesty to his work.¹¹

His photographs were celebrated in India as well as abroad as he always shot live while performance was on. He never took photos which were posed. When Indian Postal Dept., wanted to release a set of photos of classical forms they asked Shri Mohan Khokar to give the photos. When UNESCO wanted to do a bibliography on Dance, they asked Shri Mohan Khokar. When 'Lincoln Centre' in New York City was looking for dance related materials from India, the founder-curator traced Shri Mohan Khokar on the last day of her 2-week visit. When she visited his home and saw his collection, she was so happy that she cancelled her flight to New York to study his materials. She even offered him a great price to take the materials to USA to place at the world's best dance facility.

Shri Mohan Khokar thought that he should have gifted the collection to 'Lincoln Center' as Indian Government or its dance related agencies did not do anything for his collection.¹²

Today his son Shri Ashish Khokar has taken the historical responsibility of his precious dance materials. The importance of his materials is such that no book in the last hundred years on Indian Dance history can be completed without referring to his collections. Many Ph. D students refer to his collection for their work. Many authors have referred to his dance materials for writing biographies. Shri Mohan Khokar was ahead of his times in documentation. His collection is known and sought after by many artistes, students and art lovers. Shri Mohan Khokar's collection is priceless. Many things about the dance history can be known from his collection. He had a great vision for dance. His work was his award and he was happy that it would continue after him. Many veterans and seniors who knew Shri Mohan Khokar and his son Shri Ashish Khokar wish to donate their materials related to dance to them, as they know that it will be safe with them. In the last years of his life Shri Mohan Khokar got Emeritus Fellowship from the Department of Culture to continue his research work. He wrote for journals like 'Sruti' and 'The Statesman'. He wrote 5 books, which are all out of print and very much in demand by the artistes and art lovers. His writings need to be digitized and preserved for the sake of dance and art.¹³ He remained devoted to dance till the last day of his life, 17th Sept 1999. His son Ashish Khokar continues to serve dance following the footsteps of his father.¹⁴

3:2:2 Pandit Shri Sundarlal Gangani

(The present researcher got the following information from Dr. Professor Shri Jagdish Gangani and Shri Harish Gangani)

Pandit Shri Sundarlal Gangani was a stalwart. He was a Kathak dancer, Guru, choreographer, poet, 'tabla' player and a composer. He was a legend, a pioneer to bring Kathak to Gujarat State. He was born on 19th May 1929 in a small village named Looch in the Churu district of Rajasthan. His father was Pandit Shri Satya Narayan Gangani and mother was Smt. Gulabi Devi. At the age of 13 years he was sent to be trained under Pandit Shri Shiv Narayanji at Moda, in Churu district, Rajasthan. He took training under him for six years. He also took training in *Abhinaya* aspect of Kathak dance. Later he

underwent training in 'Tabla' at Meerut from his uncle Pandit Shri Hazarilal. Seeing his talent, his uncle took him to Mumbai to undergo training under Pandit Shri Gaurishankar. During his training in Mumbai, he got opportunities to teach Kathak and Tabla in private organizations and schools. He became an able Guru when he was in his early twenties.



3.2.4 Pandit Shri Sunderlal Gangani

Pandit Shri Sunderlal Gangani met Professor Shri Mohan Khokar and his wife Smt. M.K.Saroja at Meerut. It was a very important incidence in his life. In the words of Pandit Shri Sunderlal Gangani “I was in Meerut when Smt. M. K. Saroja came to perform there. When I met her and her husband backstage, they said, "Why don't you perform yourself? That they knew of my background and interest in dance was heartening. Soon I got an official letter from The M. S. University in which Khokar sahib enquired whether I wished to teach dance seriously. I did. He then advised me to apply for the post of a lecturer – I did not even know what the word meant! – at the University and I did that”.

Pandit Shri Sunderlal Gangani came for an interview in Baroda in 1951 on the invitation of Smt. Hansa Mehta. In the interview, only two candidates were called. According to Dr. Prof. Shri Jagdish Gangani, another candidate was from Lucknow. But due to a strong foot work, knowledge of *Taal* and *Laykari*, impactful performance in the interview and his knowledge of *Tabla*, Pandit Shri Sundarlal Gangani was selected for the post. He was appointed on the very next day i.e. on 27th June 1951 as a *Nritya Guru* in the Department of Dance, the College of Indian Music, Dance and Dramatics, of The M.S. University of Baroda. He was 23-year-old at that time. His initial salary in the early 1950s was Rs. 110. He shifted to Baroda with his wife Smt. Chandrakala.

In those days there was not much awareness of Classical Dance, so Pandit Sundarlal ji had to work really hard to establish Kathak dance style in Gujarat. Soon he trained a number of students in Kathak dance style and they started performing in different programmes and festivals. He brought appreciation to the Department through the performances of his students. He travelled to places like Mysore, Lucknow, Delhi and many other cities of India. He has trained students like Smt. Anjani Ambegaonkar, Su. Shri Nargis Katpitia, Shri Harish Gangani, Shri Jagdish Gangani, Smt. Ruchi, Smt. Rupa Shah, Smt. Jyotsana Mehta, Smt. Narayani Shah and many more. He gave his services to the department for 39 years and trained a number of students in Kathak dance style and established a place for Kathak dance style in Gujarat.

He also gave solo performances in different cities of India like Meerut, Delhi, Bombay, Sujangadh, and Jodhpur to name a few. He even performed at the music and dance *sammelans* organized by the 'Sangeet Natak Academy'. He also performed in many foreign countries and many parts of U.S.A.

He was a multi-dimensional personality. He was a great dancer, poet, musician and composer with a very good aesthetic sense. He developed many finest technical aspects of *Nritya* portion of Kathak dance. He had an excellent command over *Laykari* which can be experienced in his various compositions like various bandishes, *amad*, *paran*, *lamchad paran* and many more. His presentations have remained untouched by any influences and hence have been able to preserve the pure form of Kathak dance style. He has written many compositions for the *nritya* aspect of Kathak like *kavitas*, *bhajans*,

Ashtapadi's, Ashtanayikas, ghazals, Thumri, riddles and many more. He has trained many renowned dancers and students and his compositions are performed by many renowned dancers and dance students even today. He has choreographed brilliant dance dramas like 'Gautam Buddha', 'Jamuna Kinare', 'Gokul ki Pukar', 'Sita Haran' to name a few. He had eight children, namely Smt. Geeta, Shri Harish Gangani, Shri Jagdish Gangani, Smt. Chitra, Smt. Shashikala, Shri Hemant, Shri Rajeshwar and Shri Bhupesh. His sons Shri Harish Gangani and Dr. Prof. Jagdish Gangani are renowned dancers in the field of Kathak dance. Shri Harish Gangani was the former Head and gave his services in the Department of Dance, Faculty of Performing Arts, and The Maharaja Sayajirao University of Baroda. Shri Bhupesh Gangani is a *tabla* player and giving his services in Delhi Public School, Baroda and he is retired now. Dr. Prof. Jagdish Gangani was the former Head of the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda.

For his immense contribution to the Kathak dance style Pandit Shri Sunderlal Gangani has been awarded with 'Gujarat Sangeet Natak Academy Award', 'Rajasthan Sangeet Natak Academy Award' and 'Sangeet Natak Academy Presidents Award'. He has also been interviewed by the 'Sangeet Natak Academy' and his recordings of performances and lecture demonstrations are preserved by Delhi and Jaipur archive collections.

3:2:3 Pandit Shri Kundanlal Gangani

(The following information is given by Shri Harish Gangani and Smt. Jyotsana Mehta)

He was amongst the first pioneering teachers of Kathak classical dance style in the Department of Dance, the first of its kind, the 'College of Indian Music, Dance and Dramatics' affiliated to "The Maharaja Sayajirao University of Baroda". He was born in the year 1926 in Sujangarh in the Churu District. He was appointed to teach in the Department by Shri Mohan Khokar on the suggestion of Shri Sunderlal Gangani. He taught in the department for around five to six years. He was cousin of Pandit Sunderlal Gangani. His father was Pandit Shri Ganeshilal. His maternal uncle was Pandit Shri Narayan Prasadji. He belonged to the family of traditional dancers like Pandit Narayan

Prasad, Pandit Chiranji Lal ji, Pandit Sundar Prasad ji, Pandit Jaylal, Pandit Shri Hanuman Prasad. He had a very rich family background of great Kathak exponents and Gurus. He was a good Kathak dance teacher with a good command over its technical and rhythm aspects. During his tenure in the department he trained a number of students. He created many novel compositions by introducing new *gats* in the *Vilambit laya* and joined them into *parans*. He made new experiments in performing *chalans* and *qayada* as footwork, and introduced *chenda* at the onset of every '*Thumri*'. At Baroda he stayed with Pandit Sundarlal Gangani's Family. Later on he went to Delhi to give his services in 'Kathak Kendra', Delhi. He got this job due to Prof. Mohan Khokar. According to Smt. Jyotsana Mehta, who is a senior Kathak dance teacher, she learnt from Pandit Kundal Gangani, when she was in first year Diploma. According to Smt. Jyotsana Mehta, Pandit Kundal Gangani had trained students like Smt. Usha Marathe, Smt. Janki Damle, Shri Ashish Mohan Khokar and Smt. Usha Korankae. Pandit Shri Kundanlal Gangani taught at cities like Mumbai, Rajkot, Baroda, Jodhpur, Jaipur and Delhi.



3.2.5 (L-R) Pandit Shri Madanlal Gangani, Pandit Shri Kundanlal Gangani, Pandit Shri Sundarlal Gangani and a relative.

3:2:4 Shri S. Ramamardam

(The following information is given to present researcher by Shri R. Natarajan Pillai)

Shri S. Ramamardam belonged to the family of traditional musicians called '*Isai Vellalar*' from South India. He was the fifth-generation musician in his family. Before Independence he played '*mridangam*' in the court of King Rajgopal Tondimal, in Puttukotai. Smt. M.K. Saroja knew that he was a very good traditional artiste. So, in 1962 Shri Mohan Khokar appointed him in the Department of Dance, as an accompanist. At that time Shri R. C. Mehta was the principal of the College of Indian Music, Dance and Dramatics' and Smt. Hansa Mehta was the Vice Chancellor of the The Maharaja Sayajirao University of Baroda. He retired in 1971. He has played '*Mridangam*' in class and programmes with Guru Shri Kubernath Tanjorkar and Smt. Anjali Merh.

3:2:5 Smt. Uma Menon

(The following information is given by Shri R. Natrajan Pillai and Smt. Elakshi Thakore)

Smt. Uma Menon, taught dance in the Department of Dance, the 'College of Indian Music, Dance and Dramatics' for a short period. She was trained at '*Kalakshetra*'. She had trained students like Smt. Elakshi Thakore, Smt. Prerna Desai and Smt. Nargis Katpitia. According to Smt. Elakshi Thakkar, Smt. Uma Menon was very particular about the technique of Bharatanatyam dance. She followed the '*Kalakshetra*' style of Bharatanatyam dance. She trained the students in technique of Bharatanatyam very well, according to the Kalakshetra style.

3:2:6 Su. Shri Nargis Katpitia

Smt. Nargis Katpitia was the first student to register for the degree in Dance, when Department of Dance was established in 1950 as a part of Fine Arts Faculty in The M.S. University. Smt. Nargis Katpitia was born in a highly educated Parsi family. She belonged to a family of academicians. When Fine Arts Faculty was inaugurated in The M.S. University, Smt. Nargis Katpitia's brother registered as a student, after he finished his studies in Engineering. By this time Smt. Nargis Katpitia also had finished her degree

and was at home. As her brother had joined the Fine Arts Faculty, she argued with her parents that if her brother was allowed to do what he wanted to do, she should also be allowed to learn dance as she had a deep interest in Dance. Her parents relented and she joined the Department of Dance. Prof. Mohan Khokar was the head of the Department at that time, who was a genius, a great scholar and very knowledgeable person. He had a deep knowledge of Dance theory. He influenced her a lot. She learnt the theatrical knowledge of Dance from Shri Mohan Khokar. He taught her the meaning of Dance. She developed an interest in Bharatanatyam because of the magical way in which Shri Mohan Khokar taught. She collected dance related items for Shri Mohan Khokar and she helped him in writing. She wrote one or two articles, inspired by Shri Mohan Khokar's skill for writing. As a student she participated in many group dances. She learnt few nuances of dance from Smt. M. K. Saroja. She also learnt few aspects of Kathak dance style from Pandit Sunderlal Gangani.¹⁵



3.2.6 Su. Shri Nargis Katpitia

Smt. Nargis Katpitia joined the Faculty as a teacher after she finished her degree in Dance. She was a very sincere and hardworking teacher. Many students of the Dance Department were inspired by her like Smt. Tani Desai, Smt. Juthika Mahen etc. She imbibed the true knowledge of theory of Dance from Prof. Mohan Khokar and passed it on to her student. She even took practical classes. According to Smt. Juthika Mahen, she motivated students by saying “feelings should come from even the tips of your fingers

when you do *abhinaya*” and many more encouraging words. She encouraged students, as the students of Gujarat and other states had difficulty understanding the items in South Indian Languages. She trained many students during her tenure. According to Smt. Prafulla Patel, who taught in the Department of Dance, she was a very strong pillar of the Dance Department and she helped Smt. Anjali Merh who later became the head of the Department in organizing many things for the programmes like costumes etc. Smt. Prafulla Patel was a very close friend of Su. Shri Nargis Katpitia. She always wanted to be a teacher and not a performer. She never experimented with the dance form of Bharatanatyam. She taught it as it was.



3.2.7 Su. Shri Nargis Katpitia and Smt. Prafulla Patel

According to Smt. Parul Barot, she was very supporting to all students and staff members. She always gave her support and help during the making of productions. She was a very good critic. She used to point out mistakes of students and help students to become better dancers.

Later on, when Prof. C. V. Chandrasekhar joined the department, she learnt few aspects of the 'Kalakshetra' style from him and she travelled all over India with him for programmes. She gave her services in the Department till she retired. After retirement she

visited faculty only a few times, but whenever she visited the Department she used to encourage and inspire students to work hard.¹⁶

3:2:7 Smt. Prafulla Patel (Oza)

Smt. Prafulla Patel has the kindest nature and a very caring voice. She is lovingly called Prafulben by her students. Smt. Prafulla Oza was reader in the Dance Department, in College of Indian Music, Dance and Dramatics. She has given many performances, when she was young.



3.2.8 Smt. Prafulla Patel (Oza)

In 1955 she did her diploma in Dance from The M.S. University of Baroda. She did her B. Mus in 1959 and M. Mus in 1961 in Kathak from the Department of Dance, the College of Indian Music, Dance and Dramatics, The M.S. University of Baroda.

She was among the first few students to join as a student to learn Kathak in the College of Indian Music, Dance and Dramatics. She learnt Kathak under the guidance of Pandit Shri Sundarlal Gangani. She was awarded merit scholarship during her study period in the college. She participated and performed in many programmes under the guidance of Pandit Shri Sunderlal Gangani. She participated in many competitions and she won gold medal in the 'Sur Sringara Samsad', Bombay in 1959. She was the first to get this award from the college. Her performance was so appreciated that she was invited to perform at Junagadh in 'Haridas Samelan' and 'Sangeet Academy' at Jodhpur. She was also invited by 'Gujarat Sangeet Natak Academy' for Kathak performance in 1962 at the third 'Gujarat Sangeet Nritya Mahotsav'. She was a performing artiste during her college days. She has a good number of performances to her credit. In 1966 she performed in Delhi at the invitation of Major General Virendra Singh. In 1968 she performed in Baroda in 'Gandhinagar Gruh' at the invitation of Baroda Municipal Corporation in "All India Mayors Conference". She performed at Jaipur in 1969 at "All India Kathak Dance Seminar and Festival". She performed in many other cities like Meerut, Rajkot, and Jodhpur etc. She had independently composed and choreographed performances.

She was a very strong pillar of Kathak Department and she guided many students in the Kathak dance style. She was teaching Theory and Practical at Graduate and Post Graduate level since 1969. Her approach of teaching the traditional dance style of Kathak was modern and rational. She developed her own technique of teaching, after analyzing the technical aspect of Kathak dance style. In theory, she was an expert at teaching the topics like '*Rasa*' and '*Nayak Nayika bheda*', which were also her favorite topics to teach. During her tenure at the Department of Dance, she assisted in the programmes of Kathak, solos, group and Ballets.

She was invited as an examiner at many places. She was invited for a lecture demonstration in the Department of Dance, College of Fine and Applied Arts, Illinois in USA. She was a motherly figure for many students of Department of Dance and even today students come to her for her guidance. She visits the faculty sometimes when she is invited for the programmes and inspires the students and teachers as well.



3.2.9 (L-R) Shri Narendra Patel, Pandit Shri Sunderlal Gangani, Smt. Prafulla Patel

3:2:8 Shri Pradeep Baruah

Shri Pradeep Baruah was a Bharatanatyam dancer and teacher. He worked as a lecturer in the Dance Department, Faculty of Performing Arts, M.S. University of Baroda and later on he also became the Head of Department of Dance. He belonged to Assam. He took training in dance from Smt. Anjali Merh and Shri. Kubernath Tanjorkar. Later on he also took guidance from Prof. C. V. Chandrasekhar.

He was an excellent Bharatanatyam dancer who had a command over technique and *abhinaya* both. He participated in many dance programmes and ballets like “Radha nu Shamnu” and “Ramayana” choreographed by Smt. Anjali Merh.

He contributed immensely in the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda by training numerous students in the basic technique of Bharatanatyam dance style. He was a very hard-working teacher. He similarly demanded hard work from his students. He had a very good understanding of the

technique and *adavus* of Bharatanatyam. He was a teacher par excellence as far as the *adavus* of Bharatanatyam is concerned. Present researcher had learnt the basic steps of Bharatanatyam from Shri Pradeep Barua. He was brilliant in teaching *adavus*. He has trained many students like Smt. Juthika Mahen, Smt. Lalita Iyer, Shri Nilesh Parekh, Kum Jalpa Patel, Kum Smruthi Vaghela, Smt. Subra Sengupta, Shri Hari Krishna and many more in the basic technique of Bharatanatyam.



3.2.10 Shri Pradeep Barua in 'Shakuntala'

He had an excellent aesthetic sense and choreographed many dance items for the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda. He choreographed dance dramas like 'Shakuntala' and 'Chitrangada' which were excellent pieces of choreography. Present researcher performed in the dance drama 'Chitrangada'. Other dancers in 'Chitrangada' were Smruti Vaghela, Dipti Shah and Subra Sengupta.

He was one of the strong pillars of Department of Dance, Faculty of Performing Arts. The M.S. University of Baroda.



3.2.11 Shri Pradeep Barua in the production 'Shakuntala'

3:2:9 Shri R. Natarajan Pillai

He was the former Head of the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda. He belongs to the traditional family of musicians called 'Isai Vellavar' of South India. He was trained by his father in the *mridangam* and *Nattuvangam*. His father S. Ramamardam was the 5th generation in his family. Before independence he was a *mridangist* in court of Rajgopal Tondimal in Puttukotai, Tamilnadu. Shri R. Natarajan came to Baroda in 1968. He joined the Department of Dance, the College of Indian music, Dance and Dramatics, in 1970. For five years he worked in the department on a temporary basis. Later on, he served as the Head of the Department, twice during his tenure in the university. He took *nattuvangam* classes for the students of Bharatanatyam of Department of Dance. He retired in June 2011. He still works as a visiting faculty in the Department. He is a very well-known and respected *mridangam* artiste not only in Gujarat but also in whole of India.



3.2.12 Shri R. Natarajan Pillai

During his tenure in the Department he has played *mridangam* in mostly all the functions of the Department of Dance. He played *mridangam* in the dance dramas like 'Chandramaulishwara Kuruvanji', 'Radha nu Shamnu', 'Navgraha' and the 'Gujarati Margam' choreographed by Smt. Anjali Merh. He played *mridangam* in the dance dramas like 'Ritu Samharam', 'Bhumija', 'Meghadootam' and many more dance dramas and items choreographed by Professor C. V. Chandrasekhar. Professor C. V. Chandrasekhar complimented Shri R. Natarajan saying that he puts life in dance by his *mridangam*. He played *mridangam* in the programmes organized by Guru Shri Kubernath Tanjorkar. In 1969 he played *mridangam* in France, in the programme of the famous dancer Shri Ram

Gopal and Smt. M.K. Saroja. In this programme *nattuvangam* and singing was done by Guru Shri Kubernath Tanjorkar. Guru Shri Kubernath Tanjorkar, had suggested Shri R. Natarajan's name for *mridangam*, for this particular programme. He has accompanied on *mridangam* in many programmes organized by Guru Shri Kubernath Tanjorkar. He has visited many places like Nagpur, Nasik, Bombay, Jaipur, and Jodhpur etc. for the programmes of Smt. Pratibha Pandit, which were mentored by Guru Shri Kubernath Tanjorkar. Guru Shri Kubernath Tanjorkar used to consider him like his son. He also played *mridangam* for the dance dramas of Shri Pradeep Barua like 'Shakuntala' and 'Chitrangada'.

According to Shri R. Natarajan, Guru Shri Kubernath Tanjorkar, taught him the technique of how to play *mridangam* with dance. He taught him the intricacies of playing *mridangam* with Bharatanatyam dance. He taught him when the bols of the *mridangam* should be emphasized and when the bols of *mridangam* should be played in a subtle way. He taught him that while playing with dance, the sound of *mridangam* should not disturb the dancer, the singer or the musician.

He has played with many leading dancers of India. He has played *mridangam* with accomplished dancers like Shri Ram Gopal, Smt. M.K. Saroja, Smt. Anjali Merh, Professor C. V. Chandrasekhar, Shri Bharati Shivaji, Smt. Swapna Sundari, Shri Pradeep Barua, Father Francis Barboza, Shri Chatuni Panikar, Smt. Ami Patel, Smt. Parul Patel, Smt. Juthika Mahen, Smt. Rema Srikanth and many more. Shri R. Natarajan Pillai has played *mridangam* in the programmes of present researcher and also in the *Arangetral* of present researcher's student Ruchita Sardesai. He has visited all the major cities in India and 36 countries like USA, France, Japan, Africa and many more. He was awarded with the prestigious 'Kalailamani Award' in 1993-94, by the Government of India. His Grand mother-in-Law was "Kalyani" who was a famous *devadasi* at Tiruvallputtur's 'Ratnagireeswara' temple. His wife Revati Natrajan is a Karnatic singer. His son Somnath Natrajan is also a Karnatic singer and he accompanies in dance recitals. His sister-in-law Smt. Radhika Pillai is a Bharatanatyam dancer and teacher.

3:2:10 Shri Harish Gangani

Shri Harish Gangani was born in the traditional family of dancers and musicians of Jaipur Gharana. He was born on 17th August 1955. His father Shri Sunderlal Gangani was a doyen in the field of Kathak dance. Shri Harish Gangani took the training in dance from his father from a very young age. He took training from and was influenced by great Gurus like Pandit Gowrishankar, Pandit Hazarilal and Pandit Laxman, Pandit Shri Kundanlal Gangani and Pandit Shri Pushkar of Pilani. He took the training in *Tabla* from Saxena Saheb, Pandit Shri Madanlal Gangani and Pandit Shri Hazarilal Gangani who is his *dadaji* (Grandfather). He studied at the 'D. N. Parikh School' in Vadodara. He did *riyaaz* (practice) of Tabla for five to seven hours daily.



3.2.13 Shri Harish Gangani

He has a diploma in *tabla* and Kathak, as well as B.Mus. and M.Mus. in Kathak from the Department of Dance, College of Indian Music, Dance and Dramatics, The M.S. University of Baroda. He joined the Faculty of Performing Arts as a Lecturer in 1982 and

gave his services in the Department for thirty-six years. He was also the Head of the Department in 2014. He is a B+ grade artiste of *Tabla* on A.I.R. He is considered amongst the finest *tabla* players of India. He has mastery on *Taal* and various Laykari. His knowledge of *Tabla* is a boon for the students of Kathak, as he accompanies in the programme as a dance Guru and also a *tabla* player. He even gives guidance to students who are learning *tabla*. He accompanied the sitar artistes in New York on 12th August 2000 in an art festival. Pandit Hanuman Prasad himself bestowed the title of “Chand” (Charan Girdhar Chand) on him, while Pt. Jailal seeing his talent encouraged him.

When the present researcher was taking training in Bharatanatyam in the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Shri Harish Gangani used to take the theory classes. The present researcher had the good fortune of learning the theoretical aspects of dance from Shri Harish Gangani. Present researcher also learnt some aspects of *Taal* like different types of jatis and *Taal Das prana* from Shri Harish Gangani. He taught the aspects of *Taal* by practically reciting *todas*. He also encouraged students to do more *riyaaz* and work hard. Present researcher has seen Shri Harish Gangani, doing *riyaaz* of *Tabla* every day, when she was a student and also later on when she taught at the Department of Dance.

He has conducted workshops of Kathak dance in cities like Jamnagar, Rajkot, Nadiad, Pune and also abroad. He has been felicitated at Nadiad for his contribution and services to dance by the “Balakanjiban” institution. He is compiling the compositions of his father Pandit Sunderlal Gangani and will publish it in form of a book. Shri Harish Gangani is a master composer and he has composed many brilliant *padas*. He considers Baroda and The M. S. University of Baroda as his “Karma Bhumi” and has trained a number of students during his tenure at The M. S. University of Baroda. He has even given training to students outside India as well. He trained students like Smt. Nipa Seth, Smt. Salina Ahmed, Smt. Putanjali Mungur, Smt. Roshni, Smt. Namrata Shah, Smt. Naina Nagle, Smt. Priyanka Bhattar, Smt. Sarvani Bhatt, Smt. Bhumika Kariya, Smt. Dhyuti Joshi and many more who are doing excellent work in the field of dance. He has preserved and passed on the wonderful knowledge of Kathak Dance that he inherited from his father.

According to him the greatest quality he has imbibed from his great Gurus is of Simplicity.

3:2:11 Smt. Jyotsana Mehta



3.2.14 Smt. Jyotsana Mehta

Smt. Jyotsana Mehta was working as a Lecturer in the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda. She has a Diploma in Dance, B.Mus., and M.Mus. in Kathak from the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda. She had taken training from the legendary Pandit Sundarlal Gangani in Kathak dance style. She got scholarship from the Gujarat Government. She was teaching Kathak in the Department of Dance from 1984 to 2006. She retired in 2006. She performed in the functions of the Department. She trained many students during her tenure at the Department of Dance. She used to take practical and theory classes in the Department of Dance. When the present researcher was a student in the Department of Dance, Faculty of Performing Arts, she has learnt few topics of dance theory from Smt. Jyotsana Mehta, in the theory classes taught by her. She is very supportive as a teacher. She had choreographed dance items for the functions of The M.S. University and Annual Functions of the faculty. She has contributed a lot through her teaching at the Department of Dance.

3:2:12 Dr. Parul Shah

Dr. Parul Shah was the former Dean of the Faculty of Performing Arts, The M. S. University of Baroda. She was also former Head of the Department of Dance, Faculty of Performing Arts, The M. S. University of Baroda. She has a Diploma, Bachelors, Masters, PG Dip (*Nattuvangam*) and Doctorate in Bharatanatyam from the Department of Dance, The Faculty of Performing Arts (College of Indian Music, Dance and Dramatics), M. S. University of Baroda. Since 1993 she was a Professor of Dance. She is also a Science (Physics) and Law graduate.¹⁷

She did her doctorate on the “Rasa Dance of Gujarat” under the guidance of Prof. C. V. Chandrasekhar in 1983.¹⁸ Dr. Parul Shah received a 'Senior Fulbright Fellowship' in 1992. In 1994 she got a 'Senior Artist Fellowship' from the Department of Culture, Ministry of HRD, Government of Gujarat, for Movement Analysis of Stylistic Differences of the Four Schools of Bharatanatyam.¹⁹

In April 2014, she was selected by the chairman of UGC and awarded the 'MHRD-UGC project' of creating E PG content for the E PG *Pathashala* in Performing Arts. She is invited by MHRD-UGC to create MOOCs in '*Swayam Project*', Performing Arts Dance in July 2016. She has worked on a major research project “The changing dynamics of the Classical dance of India with respect to Bharatanatyam” which started in 2013.²⁰

She was trained under the guidance of Anjali Merh in the 'Kalakshetra dance style'. She participated and played major roles in dance dramas like ‘Chandramaulishwara Kuravanji’ choreographed by Anjali Merh, ‘Ritusamhara’ choreographed by Prof. C. V. Chandrasekhar and many more.

She has taught the diploma, graduate, post-graduate students and also guided doctoral scholars at the M. S. University of Baroda. She has performed at many national and International festivals and conferences in many cities of India like New Delhi, Mumbai and Chennai. She has performed aboard in countries like USA, Japan, UK,

Thailand, Greece, Austria, Egypt and Denmark. She has performed at the Rashtrapati Bhavan, in 1972.²¹

She is a classical dance, folk dance, contemporary dance and creative dance choreographer. She has choreographed many dance dramas like 'Chetna', Abhishap, 'Nari', 'Hori', 'The River Flows', 'Shri Antaryami', 'Rajyalaxmi', 'Buddha Tattva', 'Dipta Kailash', 'Kanya Viday' and 'Nirguna' She has also choreographed many items of solo and group dances.²²

When the present researcher was doing the graduation course, Dr. Parul Shah, invited many national and international artistes to the Department for workshops like Astab Deboo, Padmini Chettur, Anita Menon, Buff Brennan, Sara Pearson, Patrik Widrig and many more. She has organised workshops and master classes of renowned dancers and dance Gurus like Smt. Geeta Chandran, Smt. Sonal Mansingh and Smt. Rama Bharadwaj, through 'Anjali Memorial Committee'.

From 2008, she is the curator of National and International dance festival 'Nrityaparva' which she started in 1981 in memory of her late Guru Smt. Anjali Merh at Baroda for 'Anjali Memorial Committee'. She has organised events like, 'Move India Move for Change' in 2013, which was specially organised for national cultural enclave for all Indian Universities. She has chaired many academic committees on local, state and national level. She has received many awards like 'Mahakal Sangeet Yagna', 'Gujarat Rajya Gaurav Puraskar' and 'Rotary International'. She believes in presenting dance which is aesthetically pleasing to audience by maintaining the tradition and also by expanding the tradition.²³

3:2:13 Smt. Juthika Mahen

Smt. Juthika Mahen is a Bharatanatyam dancer, teacher and Choreographer. She did her graduation and post-graduation in Bharatanatyam from the Department of Dance, College of Indian Music, Dance and Dramatics, The M.S. University of Baroda. She was the former Head of the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda. She learnt dance from eminent personalities like Great Nattuvanar

Guru Shri Kubernath Tanjorkar, 'Padma Bhushan' Prof. C. V. Chandrasekhar and Smt. Anjali Merh.



3.2.15 Smt. Juthika Mahen

She is a very good Bharatanatyam dancer and her *abhinaya* is extra ordinary. She has given many solo dance performances in many places in India. She performed for Doordarshan, Mumbai in 1981 and Doordarshan Ahmedabad in 1996. In 1984 she performed in Bhuj at the 'All India Radio Conference'. In 1989 she performed at the 'Gujarat Sangeet Natak Academy Dance Festival', in Bhuj. In 1996 she performed at the 'Utarardh Utsav' in Ahmedabad under the guidance of Guru Shri Kubernath Tanjorkar. In 2002 she performed at 'Modhera' in a Dance Festival. She has performed at many events for the corporates and institutions. She has participated and played key roles in the dance dramas like 'Chandramaulishwar Kuravanji' and 'Nav Graha', by Smt. Anjali Merh, 'Shakuntala' by Shri Pradeep Barua, 'Bhoomija' and 'Ritusamhara' by Professor C. V. Chandrasekhar.

She has choreographed many excellent dance dramas like ‘Nag Daman’, ‘Ashya Mhara Shyam’, ‘Kalyani’, ‘Bhakt Kavi Narsaiyo’, ‘Mukti’, ‘Tatva Gatha’, ‘Kushmanda’, ‘Raag Rang’, ‘Jeevan Ye Jeevan’ and ‘Bhavyami Raghuramam’. She has choreographed, designed and conducted solo dance recitals of many Bharatanatyam dancers and students like Jalpa Patel in 2000, Ragini shah in 2016 and Jitiksha Upadhyay in 2017.

She is a very sincere and hardworking teacher. She passed over to her students whatever she had imbibed from her Gurus. During her tenure at the Dance Department, Faculty of Performing Arts, M. S. University of Baroda, she has trained number of students, who are doing good work in the field of dance, like Kum Jalpa Patel, Smt. Bipasha Bancroft, Kum. Smruthi Vaghela, Smt. Suvra Sengupta, Late Hari Krishna, Smt. Sapna Shah, Smt. Rachana, Smt. Vidhi, Shri Chintan Patel, Shri Ragini Shah, Smt. Jitiksha Upadhyay, Smt. Avani Pagar, Smt. Vidhi Solanki etc. She has given lecture demonstrations and conducted workshops at many institutes and organizations. She is Founder Member of ‘Kruti’ Vadodara, a cultural platform since 1979. Many of her students are honored with National Fellowship and Scholarships.

3:2:14 Dr. Prof. Shri Jagdish Gangani

Pandit Shri Jagdish Gangani is a brilliant dancer, Guru and choreographer of the Kathak dance style. Pandit Shri Jagdish Gangani was born on 9th May 1958 in Baroda. He belongs to the traditional family of dancers and musicians. His father is Pandit Sundarlal Gangani who is the doyen of Jaipur Gharana, Kathak. He was lucky to be trained in this beautiful dance form by his father in Guru Shishya Parampara. He also got a Master’s degree in Kathak from the prestigious Department of Dance of College of Indian Music, Dance and Dramatics, The M.S. University of Baroda in 1982. In 1982 he joined Jaipur Kathak Kendra, Jaipur, Rajasthan as a Kathak Nritya Guru. He served there for two years. In 1984 he returned to Baroda and started his own institution ‘Nateshwar Nritya Kala Mandir’. He joined the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda as a dance teacher on Adhoc basis. Later in 1993 he became a permanent faculty as a dance teacher. In 1993 he got appointed as permanent staff as a lecturer in The Department of Dance, Faculty of Performing Arts.



3.2.16 Dr. Prof. Shri Jagdish Gangani

He has the honour of being the first among the traditional artistes to pursue his Ph. D. as a self-guide on the subject “Contribution of Churu district, Rajasthan in the growth and development of Jaipur Gharana, Kathak”. He was the former Head of the Department of Dance and Professor in Department of Dance, The Faculty of Performing Arts, The M.S. University of Baroda. He is an energetic, impressive and excellent Kathak dancer, who performs with perfect technique and with a beautiful blend of *Tandava* and *Lasya* aspects of Kathak dance style. As a teacher also he has to his credit, training a number of students in the Kathak dance style. He is a very hard working and sincere teacher and an inspiration to his students.

When the present researcher was taking training in Bharatanatyam in the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Dr. Prof. Jagdish Gangani used to take the theory class. The present researcher had the good fortune of learning the theoretical aspects of dance from Dr. Professor Jagdish Gangani. He used to practically demonstrate, with gestures and movements the

theory topic that he used to teach, which made the topic very easy to understand. He also encouraged students to do more *riyaaz* and work hard. Present researcher has seen Dr. Prof. Jagdish Gangani, doing *riyaaz* of dance every day, when she was a student at the Department of Dance, which was very motivating for students.

He has choreographed some beautiful Kathak dance pieces. He possesses in depth knowledge of *Taal* and *Laya*. He is known for performing the fine technical aspects of Kathak in *vilambit laya*, i.e. *Lamchad Paran* in *taiyari* and different rhythmic patterns with minute intricacies with impressive *abhinaya anga*. His unique style of Kathak has been admired and applauded by the art critics, scholars, eminent artistes and art lovers.

He is a composer and choreographer, which is a rare combination. He has marvellously composed the compositions written by his father, which he launched in the form of two audio Cd's: "Vol-1 Sundar Kathak Katha" and "Vol-2 He Ree Sakhi", in which the concept, direction and music for few compositions is given by him.

He has to his credit many performances in many prestigious Dance Festivals in almost all the big cities of India as well as abroad. He has performed in Dance Festivals such as 'Chidambaram Dance Festival' in Chidambaram, 'Guni Gandharva Music Festival' in Amravati, 'Jaipur Kathak Kendra Dance Festival' in Jaipur, 'Gangaur Dance Festival', West Zone Culture Centre in Udaipur, 'U.P. Sangeet Natak Academy, Kathak Dance Festival' in Lucknow, 'Sriramalur Telugu University, School of Fine Arts' in Hyderabad, 'Kalka Bindadinji Jayanti' in New Delhi, 'Uttaradhikari Music Dance Festival' in Bhopal, 'Gujarat Sangeet Natak Academy Festival' in Vadodara, 'Baba Bhagwandas Nritya Sammelan' in Ayodhya, 'Bhaskarrao Kathak Nritya Samaroh' in Chandigarh, 'Music Festival' organised by 'Sangati' in Mumbai, 'Dance Festival' organised by 'Kathanak' in New Delhi, 'Grishma Ritu Samaroh' in Mt. Abu, 'Kathak Darshan Dance Festival' in Vadodara, 'Swar Naad Festival', Mumbai and many more. He was even invited to perform and teach as a visiting professor in many cities in America like, in 1989 'Global Convention, People of India origin', New York invited him to perform. From 1989 to 1990 he performed in many cities of America. He was also invited to take master classes and for conducting workshops in many universities, to name the few, 'Wichita Kansas University', Kansas; 'Dance Division of Rochester University', New York; 'State

University of New York' at Brokefort; 'U.C.L.A University', Los Angeles and many more. In 1997 he was invited to perform for the celebration of India's Independence Day by 'The Federation of Indian Community Association (FICA)' and 'Nupur School of Kathak Dance' at Cleveland Ohio, USA. In 1998 he was invited to perform in collaboration with 'Bhartiya Vidya Bhavan', Boston and Music Division of Harvard University, Cambridge, Boston, USA. In 1999 again he was invited as a visiting professor under the exchange programme of The M. S. University of Baroda and State University of New York. He was also invited for performance under the collaboration to perform for a programme by University of Buffalo of International education, University of Buffalo Centre for Arts, University of Buffalo English Language Institute and 'Triveni', an Organisation for Indian Music and Dance and many more. His performances were always appreciated and applauded. Many dance critics have written beautiful words in praise of his unique dance in Newspapers like The Times of India, Maharashtra Herald (Pune), Voice of Asia (Houston, USA), Los Angeles Times (USA) and many more.

He had choreographed many works on different themes. Among his creative choreographic works the worth mentioning are 'Tulsi Sur- Laghu Nritya Natika', 'Vande Matram – a dance ballet', 'Ghungaroo Tarang', 'Kusum Raas', 'Maand', 'Om Namah Shivay', 'Folk and Fusion' and many other. For his contribution in the field of Kathak dance he is been awarded 'Gujarat State Sangeet Natak Academy Gaurav Puraskar' in year 2004. Recently he got felicitated with "Nritya Ratnakar" award for his contribution in the field of dance. He is the founder of 'Kathak Darshan Charitable Trust'. He is been organising two days Kathak Nritya Mahotsav since 2003 till date under his own Organisation 'Kathak Darshan'. He invites eminent Gurus and artistes and also gives platform to the young budding artistes. He also gives platform to the students of Dance Department, Faculty of Performing Art, The M.S. University of Baroda in his festival. Great artistes like Pandit Shri Birju Maharaj, Smt. Shaswati Sen, Shri Deepak Maharaj, Smt. Aditi Mangaldas, Pandit Rajendra Gangani, Smt. Uma Dogra, Smt. Prerna Shrimali, Smt. Geetanjali Lal, Shri Maulik Shah and Smt. Ishira Parikh, Pandit Vishwamohan Bhatt, Shri Anindo Chatterjee, have been invited to attend this festival. This festival has also educated the audience and now had gained the reputation nationwide. His contribution as

a performer, choreographer, Guru, academician and scholar had proved him to be a true artiste and inspiration as a great teacher.

3:2:15 Smt. Ami Pandhya



3.2.17 Dr. Ami Pandhya

Smt. Ami Pandhya is working as an Assistant Professor in the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda. She finished Diploma in 1982, B.Mus. in 1986, M.Mus. in 1988 and Ph.D. in 2005, in Bharatanatyam, Dance from Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda. She has also done her graduation (B.A.) in Archeology from The M.S. University of Baroda. From 2013 onwards she is working as an Assistant Professor in the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda. She joined the Department of dance in 1993 as a Temporary Lecturer. She gave her services in the Department of Dance for many years. She has performed at many places in India. She has choreographed programmes for the Department of Dance. She did her Ph.D. under the guidance of Dr. Parul Shah. She has received many awards and honours like, “Gujarat

Rajya Gaurav Puraskar” 2016-2017 by Government of Gujarat, she has been awarded “Singar Mani” by 'Sur Singar Samsad', Bombay, “Outstanding Young Persons of Baroda” by Banyan J. C., awarded “Junior Fellowship”, by Dept. of Culture, Govt. of India and awarded “Master of Kalanagari – Vadodara Gaurav Puraskar’.

3:2:16 Smt. Lata Patel



3.2.18 Ms. Lata Patel

Smt. Lata Patel was working as an Assistant Professor in the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda. She has a B.Mus., M.Mus. in Dance from Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda. She had taken training from the Legendary Pandit Shri Sundarlal Gangani in Kathak dance style. She has performed at many places in India. She trained many students during her tenure at the Department of Dance. She had choreographed dance items for the functions of The M.S. University of Baroda and Annual Functions of the faculty. She gave her services in the Department for five years. Later on, she opened

her own training institute, 'Shivam Kathak Nrutya Kendra' where she trained students in the Kathak dance style. She had choreographed some dance sequences and also performed in the television serial 'Krishna'. She has performed in the 'Kal ke Kalakar' festival in Bombay. She was awarded 'Sur Singar' by 'Sur Sringar Samsad', Bombay. She has performed in many cities of India like Delhi, Bombay, Rajkot, Valsad, Amravati, Delhi, Baroda and Surat. She has also performed in London. She has choreographed many programmes in Baroda as well as London.

3:2:17 Smt. Narayani Shah

Smt. Narayani Shah had taken training in Kathak from the Legendary Pandit Sundarlal Gangani in Kathak dance style. Smt. Narayani Shah is the daughter of Shri Manharrai Parghi. Shri Manharrai Parghi was a great connoisseur of arts. He appreciated music and dance very much. He used to organize big music events. He has invited great artistes like Shri Ravi Shankar, Ustad Allarakha Qureshi, Shri Amjad Ali Khan and many more to the events that he organised. Therefore, Smt. Narayani Shah was fortunate to have met many great artistes at a very early age. She learnt Bharatanatyam from Guru Shri Kubernath Tanjorkar at a very young age. He used to come home to teach her. She learnt Bharatanatyam only for six months. Later on her father came in contact with Pandit Shri Sunderlal Gangani. Influenced and impressed by him, her father got her admitted in the Diploma classes in Kathak in, the Department of Dance in 1969. She finished Diploma in 1973 under the guidance of Shri Sunderlal Gangani. Later on, she did her graduation in Kathak in 1980 and post-graduation in Kathak in 1982, from the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda. She learnt few aspects of dance from Shri Harish Gangani. She considers Shri Harish Gangani and Dr. Professor Jagdish Gangani, as her own brothers.

Smt. Narayani Shah was working as an Assistant Professor in Kathak, in the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda from 2008. She retired in 2018. Before that she taught in the Department on a temporary post in the year 1991 till 1993, later she taught in the year 1997 and she also taught from the year 2000 to 2008. Later she became a permanent faculty and gave her services in the Department till 2018. She has performed at many places in Baroda when

she was young. She trained many students during her tenure at the Department of Dance. She was a sincere teacher. She had choreographed dance items for the functions of The M.S. University of Baroda and Annual Functions of the Faculty of Performing Arts. She retired in 2018.



3.2.19 Smt. Narayani Shah

3:2:18 Shri Bharat Gangani

Shri Bharat Gangani belongs to the family of traditional artistes. He joined as a *tabla* accompanist in 1995 in Kathak, Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Baroda. He learnt *tabla* from Pandit Shri Madanlal Gangani. He has 'Visharad Degree' in *Tabla*. He retired in 2017. He is a B grade artiste in All India Radio. He is an empanelled artiste in ICCR. He is cousin of Shri Harish Gangani and Dr. Professor Jagdish Gangani.

3:2:19 Shri Ilyaz Khan

Shri Ilyaz Khan was born and brought up in Baroda, Gujarat. He started studying music at the age of 12 and went on to take further training from the Faculty of Performing Arts in The Maharaja Sayajiro University in Baroda. He is an accomplished *Sarangi* player. He is also a good singer. He likes Sufi singing, Gujarati *Garba* and Hindi *bhajans*. He has been performing all 14 years in many regions of India and also abroad. He has also been a composer and a music arranger in many music productions. He has been associated

with Faculty of Performing Arts, The M.S. University of Baroda in Kathak Dance style since many years.



3.2.20 Shri Ilyaz Khan

He has received many Awards for his contribution in the field of music like, 'High Quality Musician Award' of “ALL INDIA RADIO “ with special benefits, 'Pandit Omkar Nath Award' from the Government of Gujarat for 'Best Sarangi player in Gujarat', 'Pandit Adityanath Award' as 'Best Player and best Improvisation in *Ragas*'.

He has collaborated with very famous music players in the world like, Tabla Maestros Ustad Zakir Hussain, Ustad Abdul Sattar Tari Khan, Ustad Sabir Khan, Ustad Faiyaz Khan, Ustad Akram Khan, Pandit Shankar Ghosh, Pandit Anindo Charter ji, Pandit Kumar Bose, Ustad Sukhvinder Singh Namdhari, Pandit Buckram Ghosh, Pandit Sanju Sahai and Pandita Anuradha Pal. He has also worked in collaboration with Gazal singers like, Ustad Gulam Ali, Ustad Mohammad Hussain, Ustad Ahmad Hussain, Ustad Aslam Khan, Ustad Ghulam Mohammad Khan.

He has also worked with Kathak dancers like, Pandit Shri Birju Maharaj, Pandit Shri Pratap Pawar, Ustad Shri Akram Khan, Pandit Shri Sundarlal Gangani, Smt. Shasvati Sen, Shila Mehta, and Many more.

He has given many Television programmes. He has given programmes all over India, UK and USA. He collaborated with many music companies as a music director in many countries like UK, USA, India with labels like “Audiorac.Uk” in London, “Venus” in Bombay, “T series” in India, 'Sai Music' and 'Zen Music' in Gujarat.

3:2:20 Smt. Smruti Vaghela

Dr. Kum Smruti Vaghela is Assistant Professor in Bharatanatyam in Faculty of Performing Arts, M.S. University of Baroda. She did her Bachelors in 1996 and Masters in 1998 in Bharatanatyam from Faculty of Performing Arts, The M.S. University of Baroda. Later on, she also took training from 'Padma Bhushan' Dr. Padma Subramanyam, Smt. Bragha Bessel and Smt. Juthika Mahen. She did her Ph.D. under the guidance of renowned scholar Dr. Puru Dadheech. She took training of *Talam* and *Nattuvangam* from Kalailamani Shri R. Natarajan Pillai. She also has a diploma in ‘Indian Arts’ from 'Nalanda Dance Research Centre', Mumbai. She joined the Faculty of Performing Arts as Temporary Lecturer in 2000. Since 2008 she is working as an Assistant Professor in the Department of Dance.

She is recipient of many awards. In 1998, she received the ‘Kal Ke Kalakar award’, ‘K.P. Kittappa Pillai Memorial award’, National Award from ‘Natya Kala Sampradaya’, Chennai in 2000, ‘International Dance Day Puraskar’ from 'Nataraja Academy', Vishakhapatnam and many more. She has received National Scholarship from the Department of culture, Government of India, 2002-2004.

She has choreographed ballets like ‘Shivoham’, ‘Krishna Priya Meera’, ‘Krishna Gamanam’, ‘Madhushala’ and many more. She has performed in many festivals and functions, in many cities in India like Ahmedabad, Rajkot, Junagadh, Chennai, Porbandar, Mumbai, Tanjore, Modhera, Aurangabad, Shimla, and many more. She has also performed abroad in Europe, USA and Malaysia etc. She has conducted Lecture-Demonstration and workshops at many places in India and abroad like 'Vanza Society of London' and she has given many Lecture-Demonstrations at many institutions.

3:2:21 Smt. Preeti Sathe



3.2.21 Smt. Preeti Sathe (Damle)

Smt. Preeti Sathe is a brilliant Kathak performer and a teacher. Her performances are a perfect blend of the *Tandava* and *Lasya* aspects of Kathak dance style. She took her training from Pandit Jagdish Gangani. She started her training at the age of 11 years. She finished her diploma from the Faculty of Performing Arts, M.S. University of Baroda. She later did her Master's from the same institution. She completed her Ph. D in Dance (Kathak) from Faculty of Performing Arts, The M. S. University of Baroda under the guidance of Dr. Professor Jagdish Gangani. Currently she has been associated as a Temporary Assistant Professor in Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda.

She has performed in many Dance Festivals like 'Raindrops Festival', Mumbai, 'Kathak Mahotsav', Jaipur, 'Sangeet Natak Akademi Nritya Pratibha', Jodhpur and 'Kathak Kendra Mahotsav', Delhi, 'Modhera Dance Festival', Mehsana, Gujarat, Pt. Hazarilal's Jayanti', New Delhi, 'Phag Utsav' at 'Govindji's Temple', Jaipur and in many other cities, 'Kinkini Dance Festival', Mumbai, 'Swarnim Gujarat Mahotsav' in the presence of Hon'ble Chief Minister Shri Narendra Modi, 'Horizon Series' organised by ICCR on 5th March at NCPA, Mumbai, 'Pune Festival', 'Kathak Mahotsav' at Jaipur and

many more. She has performed many times in 'Kathak Mahotsav' organized by 'Kathak Kendra' at Vadodara.

She has been awarded with the title of “Kal Ke Kalakar” by 'Gujarat State Sangeet Natak Academy'. She has also been awarded “Srimant Sir Sayajiroa Gaekwad Vadodara Gaurav Purskar” for her brilliant performances. She is also a recipient of 'Gujarat Gaurav Puraskar'. For the last few years she is giving her services in the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda. She is a sincere teacher and she has trained number of students in the Kathak dance style. She has worked hard for the Department, taking part in all the activities of the Department and the Faculty.

3:2:21 Jalpa Patel



3.2.22 Jalpa Patel

Jalpa Patel is an accomplished Bharatanatyam and Odissi dancer, choreographer and a teacher. She is pursuing her Ph.D. under the guidance of renowned Kathak dancer and Guru, Dr. Professor Jagdish Gangani. She did her Bachelors in 1996 and Masters in 1998 in Bharatanatyam from Faculty of Performing Arts, The M.S. University of Baroda. She graduated in Bachelor of Psychology in the year 1996 and completed her post-graduation in Diploma in H.R.D from The M. S. University, Vadodara. She has acquired a 'Visharad' in Odissi. She has contributed to the society and the field of dance by teaching dance in many prestigious schools and institutions like 'Bhavans nand Vidhya Niketan', Surat, 'Swaminarayan Vidhyapeeth', Anand, etc. She has also worked as a visiting dance faculty at the 'Sarvajanik College of Performing Arts' in Surat. She was a pioneering role member of this College. She joined as a Temporary Teaching Assistant in the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda in the year 2014. Later on she was appointed as Temporary Assistant Professor in the Department of Dance in the year 2015 made all efforts to reach out and justify her position for entrusting the role and responsibility assigned to her by superiors and seniors teachers (Guru's). She worked sincerely and rigorously for three years in the Department of Dance to prove her worth in the field of Dance (Bharatanatyam) as well as other dance forms. During this period, she choreographed many items for the Department programmes. She has also worked as an Assistant Professor in IITE, Gandhinagar. She has choreographed many dance items for the institute during this period. She also used to teach at the prestigious 'Darpana Academy', under the able guidance of Smt. Mallika Sarabhai.

She has also created her own dance school 'Natraj Nritya Angana', The School of Dance. Training in Bharatanatyam and Odissi dance is being imparted to all kinds of students in various dance forms like Bharatanatyam, Odissi, and regional folk dances, etc.

She has performed in the dance drama 'Chitrangada' choreographed by Shri Pradeep Barua. She has also performed in dance dramas 'Kalyani', 'Raag Rang', 'Tattva Gatha' and 'Jeevan ye Jeevan' choreographed by Smt. Juthika Mahen. She performed in the dance item 'Jal' for the Doordarshan during Gujarati awards function at Ahmedabad. She has performed in the dance production 'Maya' choreographed by Smt. Reema Srikanth. She has performed in dance drama 'Vandematram' choreographed by Smt. Parul

Patel. She has given many solo performances. She has performed in Dance Festivals like 'Nrityonmesh' at Faculty of Performing Arts, Baroda. 'Kala Sanskruti Mahasammelan' organized by 'Brahmakumaris', Baroda, 'Nritya Mahotsav', organized by 'Kalyani Natyalaya', Chennai, in the Dance Festival at 'Ram Mandir', Manali, in the 'Paramhansa Yogananda International Conference' at Shimla and many more. She performed in the major cities of India like Bhubneshwar, Calcutta, Cuttack, Surat, Ahmedabad, Anand Gandhinagar, Lucknow, Shimla, Chennai and Manali.



3.2.23 Jalpa Patel

She has choreographed dance dramas like 'Kalshor', 'Titali Laut Aiyee' and 'Prakriti Sahichari' for the school annual functions. She was awarded the prestigious 'Smt. Anjali Merh Memorial Gold Medal' and 'Dr Maganbhai Shivabhai Patel Gold Medal' for B.P.A (Dance) examination passed at first attempt in First Class obtaining the highest number of marks in aggregate.

3:2:22 Smt. Ragini Shah

Smt. Ragini Shah worked as a Visiting Dance Faculty in the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda, from 2014-15 to 2016-17. She did her Diploma in 1999, graduation in 2004 in Bharatanatyam and Post-graduation in Bharatanatyam in 2006, from the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda. She also did post graduate diploma in 'Nattuvangam'.

She is a good folk dancer and has won prizes at many '*Garba*' competitions. She has participated and performed in folk dances at many places in India as well as abroad. She has worked as a dance teacher in Zenith School and also conducted workshops at various places. She has participated and performed in many Bharatanatyam dance programmes and Ballets. She has established her own institute for dance “Nritya Ragini Performing Arts” where she trains student in Bharatanatyam as well as folk dances.

3:2:23 Smt. Dhvani Mhaskar

Smt. Dhvani Mhaskar is working as a Temporary Assistant Professor in the Department of Dance, Faculty of Performing Arts, The M. S. University of Baroda from the year 2016. Smt. Dhvani Mhaskar has done her graduation in Bharatanatyam in 2006 and post-graduation in Bharatanatyam in 2008 from the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda. She also has participated and performed in many programmes in many cities of India. She has worked with J & R College of education (B.Ed. College, Dahod) and also in Shethshree Girdharlal Mahila Adhyapan Mandir, Dahod (PTC College). She has choreographed many programmes for various functions of the Department of Dance, Faculty of Performing Arts, The M. S. University of Baroda

3:2:24 Dr. Smt. Divya Patel

Dr. Smt. Divya Patel has completed her graduation in 2007 and post-graduation in 2009 in Bharatanatyam from the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda. She has also done her PG. '*Nattuvangam*' in 2010. She did

her Ph. D, in 2019 under Dr. Parul Shah. She is working as a Temporary Assistant Professor in the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda since 2017. She has participated and performed in many programmes in many cities of India. She has choreographed items for the functions of Department of Dance and the programmes of Faculty of Performing Arts, The M. S. University of Baroda.

3:2:25 Shri Durgesh Gangani

Shri Durgesh Gangani is working as a Temporary Assistant Professor in the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda. He did his Bachelors and Masters in Kathak from the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda. He is the son of Pandit Jagdish Gangani, an exponent of Jaipur Gharana and grandson of legendary Kathak Guru Pandit Sundarlal Gangani. He is training under the guidance of his father since the tender age of four and has imbibed the finest technical aspects of Jaipur Gharana.

To exhibit the syllables of intricate *nritya* and *nritya* aspects like *toda*, *paran*, *chalan*, *tatkar* along with the *layakari*, in difficult *taals* including *Rudra taal* (11 beats) and *Basant taal* (9 beats). *Abhinaya anga*, parallel to angular movements with vigor and speed is his forte.

He has performed in many prestigious music and Dance Festivals with International artistes in India, on National and International level arranged by organizations like 'Sundar Kala Kendra' based at Los Angeles (performed and conducted workshops during October 2018), 'Delhi Sangeet Natak Academy', Lucknow, 'India Habitat Centre', New Delhi, 'Kathak Nritya Mahotsav' by 'Kathak Darshan-Vadodara', 'Pt. Gaurishankar Nritya Samaroh'-Mumbai, 'Pt. Hazarilal and Pt. Girdharprasad Jaipurwale Jayanti'-Mumbai, 'Vasantotsav'-New Delhi, 'Gujarat Gaurav Divas'-Vadodara, 'Raindrop Festival' - Mumbai, 'Kathak Utsav' in Jodhpur, organized by 'Delhi Kathak Kendra' and 'Rajasthan Sangeet Natak Academy' to name a few. He has given performances before the legendary Kathak Maestro Padma Vibhushan Pandit Birju Maharaj.



3.2.24 Shri Durgesh Gangani

He has performed with the world renowned tabla maestros like Pt. Anindo Chatterjee, Pt. Kumar Bose, Pt. Arvind Azad, Ustad Akram Khan and also contemporary *Tabla* Maestro Anubrata Chatterjee for his solo recitals. He was awarded with ‘Kal Ke Kalaakar’ Award by 'Gujarat State Sangeet Natak Academy', in 2013. He finished his masters with gold medal in Kathak from Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Vadodara in May 2017. One of his achievements includes being invited to the Rashtrapati Bhavan to perform, alongside 30 other renowned artistes from all over the country.

3:2:26 Smt. Jitiksha Upadhyay

Smt. Jitiksha Upadhyay has done her Diploma, Graduation and Post-graduation in Bharatanatyam from the Faculty of Performing Arts, The M.S. University of Baroda. She has also a Diploma in Vocal. She is working as a Temporary Assistant Professor in the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda

since 2017. She has participated and performed in many programmes in many cities of India. She did her solo recital in 2017 under the guidance of Smt. Juthika Mahen.

3:2:27 Smt. Dhyuti Joshi

Smt. Dhyuti Joshi has done her Diploma in 2007, graduation in 2012 and Post-graduation in 2014 in Kathak from the Faculty of Performing Arts, The M.S. University of Baroda. She has also acquired a Diploma in Vocal. She also had a 'Visharad' and 'Alankar' degrees in Kathak. She is working as a Temporary Assistant Professor in the Department of Dance, Faculty of Performing Arts, The M.S. University of Baroda since 2019. She has participated and performed in many programmes in many cities of India. She has taken training under Shri Harish Gangani.

She has given many performances in Baroda, as well as other cities like, Solo Performance for '9th Annual Kathak Darshan Festival' on 19th Feb 2011 at 'Abhivyakti' Baroda, Solo performance at 'Sri Aurobindo Society' Baroda on 29th September 2010, 'Sabha Nritya' a Solo Performance at Faculty of performing Arts on 23rd April 2014, Solo performance at C. C. Mehta Auditorium in a 'National Classical Dance Competition' organized by The M.S. University Baroda. She has received many awards and honours like the title of 'Kal Ke Kalakar' for her performance at Vidhyanagar in "Kal Ke Kalakar Mohatsav" on 25th Feb 2011. She Received 'Late Smt. Chandrakala Gangani Memorial Gold Medal', 'Ms. Nargis Nadirshaw Katpitia Gold Medal', 'Smt. Anjali Merh Memorial Gold Medal' for excellence in Bachelors of Performing Arts (Kathak) - 10th December 2012. She also Received Gold Medal for excellence in Master of Performing Arts (Kathak). She received 'National Nritya Shiromani Award' for Solo performance in International dance and music festival at '7th Cuttack Mahotsav' – January 2016.

3:2:28 Other accomplished dancers and artistes who worked at the Department of Dance

Accomplished Bharatanatyam dancers like Smt. Parul Barot (Dhyani), Smt. Parul Patel, Smt. Rema Srikanth, Smt. Ambika Chari, Smt. Jayanti Chandolkar have also taught at the Department of Dance. Great Sarangi player Shri Gulab Khan was also associated with the Department of Dance. He gave his services in the Kathak section for

many years. They all finished Bachelors and Masters in Bharatanatyam from the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda.

Photographs of the staff members of Department of Dance:



3.2.25 Ustad Gulab Khan



3.2.26 (L-R) Smt. Prafulla Patel, Shri Pradeep Barua, Shri Dwarkanath Bhosle, Smt. Jyotsana Mehta, Professor C. V. Chandrasekhar, Dr. Parul Shah, (In second line) Shri Markand Bhatt, Su. Shri Nargis Katpitia, Pandit Shri Sunderlal Gangani



3.2.27 From Right to Left: Shri Pradeep Barua, Su. Shri Nargis Katpitia, Smt. Anjali Merh and Smt. Prafulla Patel



3.2.28 Pandit Shri Sundarlal Gangani on tabla, Shri Narendra Patel and Smt. Prafulla Patel



3.2.29 Smt. Rukmini Devi, Guru Shri Kubernath Tanjorkar, Pandit Shri Sunderlal Gangani, Prof. C.V. Chandrasekhar, Shri Pradeep Barua, Kum. Nargis Katpitia, Shri Harish Gangani, Smt.

Juthika Mahen, Smt. Lalita Iyer, Dr. Parul Shah, Smt. Ami Patel, Smt. Nirva Shah, Dr. Francis Barboza, Smt. Dina Muchala, Smt. Ina Shah, Smt. Uma Sharma and other students of the Department of Dance

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- 3.2.4 Photo was given to present researcher by Pandit Shri Jagdish Gangani
- 3.2.5 <http://www.narthaki.com/info/profiles/profl156.html>
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- 3.2.9 Ibid.
- 3.2.10 Present Researcher got this photo from Late Shri Pradeep Barua
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- 3.2.23 *Ibid.*
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- 3.2.29 *The Present Researcher got this photo from Smt. Lalita Iyer*