

CHAPTER – 4

RAJASTHAN – THE HERITAGE OF KATHAK DANCE

Rajasthan is known as a heritage place for music and dance. “Devenmori situated near the border of Rajasthan and Gujarat, it is an ancient place. Buddha Stupas were found there during excavation. Among them a literature called “Kathik Savant” was found. In that literature one can get the fact that in some era this area was ruled by Kathikas.”¹ But due to the attacks carried out by the Mughals, there was widespread disturbance and insecurity in whole of North India. In that situation, Indian artistes had to suffer huge losses. At that time, the question in front of public was not about entertainment but was about saving one’s life and due to this one settled at the place where one got the opportunity to hide. In 18th and 19th century, many families of Kathakas traveled from one place and settled themselves elsewhere. Some sort of political peace was established in the country around 18th and 19th century.

In course of time, these Kathakas of Rajasthan settled in two places and formed their own different Gharanas according to the place and their unique style distinguishing the Gharana by the name of Jaipur, Lucknow and Banaras. No matter that these Kathikas later on settled in some other places but the place of origin was Rajasthan.

The topmost artistes of singing, instrument playing, dancing were honored in the courts of some art loving kings of Rajputana area and Nawabs of Awadh in Eastern Uttar Pradesh. Some art loving kings of Punjab and Madhya Pradesh also arranged the means of entertainment in their courts. They provided shelter in their courts and state who possessed the artistic skills.

“It is said that the present performers and Gurus of Banaras Gharana were from Rajasthan only. Before the formation of Jaipur Gharana, the Kathak in Jaipur was known as Shyamal Das Gharana, which was a different Gharana in Rajasthan.

¹ *Kathak Nritya Parampara – Dr. Prem Dave, Page no : 23*

This Gharana subsequently got divided into two and were known as Jaipur and Jankidas Gharana. Jankidas Gharana was born in Kashi and grew there itself. Janki Prasad was the promoter of Jankidas Gharana who belongs to Melusar village in Churu District. From Bikaner he migrated to Banaras where he flourished the art form of Kathak. He had 3 main disciples: Chunilal, Dularam and Ganeshilal, their hereditary sons formed the Banaras Gharana. They were serving in the court of Bikaner, Churu district.

Apart from this, the ancestors of today of Lucknow Gharana Shri Ishwari Prasadji, Adaguji, Khadguji etc. are similar names found in Rajasthan like Israyya Adagya, Khadagya etc. Usually these types of names are found in Uttar Pradesh but are rather more prevalent in Rajasthan. Thus it is not exaggerated to say that the place of origin of Kathak dance was Rajasthan.”²

Rajasthan is known for its cultural heritage of music and dance since 13th century. The evidences for the same can be found in prehistoric rock paintings of Chambal, materials found in archaeological excavation, ancient handwritten scriptures, artistic temples and buildings and historical books. Most patrons / kings of different states in Rajasthan were art lovers who supported and gave patronage to many artistes. Those rulers who themselves were musicians helped many artistes by protecting and honoring them, thus making an unparallel contribution in the advancement of these arts. The king of Jaipur, Pratap Singh, Awadh's Nawab Wajid Ali Shah and Raigard Maharaj Chakradhar Singh had important contribution in the direction of providing life to the tradition of Kathak. Other prominent among them are Vigrarhraj and Vishaldev of Ajmer (12th century), Hamir of Ranthambor (13th century), Maharana Kumbha of Mewar (15th century), Bhakti Meera, Raj Singh, Jagat Singh, Jawan Singh, Sajjan Singh, Swaroop Singh, Fateh Singh, King of Jodhpur, Ajit Singh, Mann Singh, Jai Singh – ruler of Alwar, Vinay Singh, Shivsadan Singh, Ibrahim Khan – Nawab of Tonk, Maharaja Bhim Singh of Kota, Ratanpal – King of Karoli, Bakhat Singh Raja of Bundi, Roop Singh of Kishangarh, Sawantsinh, Maharaj, Swami Jai Singh II of Unniyara and Sardar Singh II, rulers of Dholpur, Shahpura (Mewar), Bharatpur Pratapgarh also gave shelter to the artistes and had an important contribution in promoting and publicizing dance and music.

² *Kathak Nritya Parampara – Dr. Prem Dave, Page no : 23*

There had been an individual contribution throughout the country by the patrons of Rajasthan, for the protection and promotion of singers, instrument players and Kathak dancers. Because of these supports and protections, the artistes were able to concentrate on their art without worrying about their ability to earn a living. Many Gharanas of music and dance were promoted and nurtured in Rajasthan. Most of the artistes and Gurus lived in Rajasthan and some of them migrated to other states. Their successors and disciples are found in Rajasthan as on date.

It was a blessing that before entering the courts, the Acharyas of Kathak had been honored because of being Brahmins in the society. People used to address them as Maharaj. Due to getting high respect among the Brahmins also, the word Maharaj was added along with. Even today, in the vicinity of Churu it comprised of 210 villages of Kathak.

4.1 Gunijankhanas Of States :

“ During the 17th and 18th century, many departments like Gunijankhana, Gandharvashala, Nrityanagar, Rangashala, Talimkhana, Sangeet Prakash were established in states of Jaipur, Udaipur, Jodhpur, Alwar, Bikaner where many famous singers, instrument players, dancers were employed who by their devotion not only made the family tradition of dance and music intact, but also produced iconic artistes who made their Gharanas prestigious and prosperous.”³

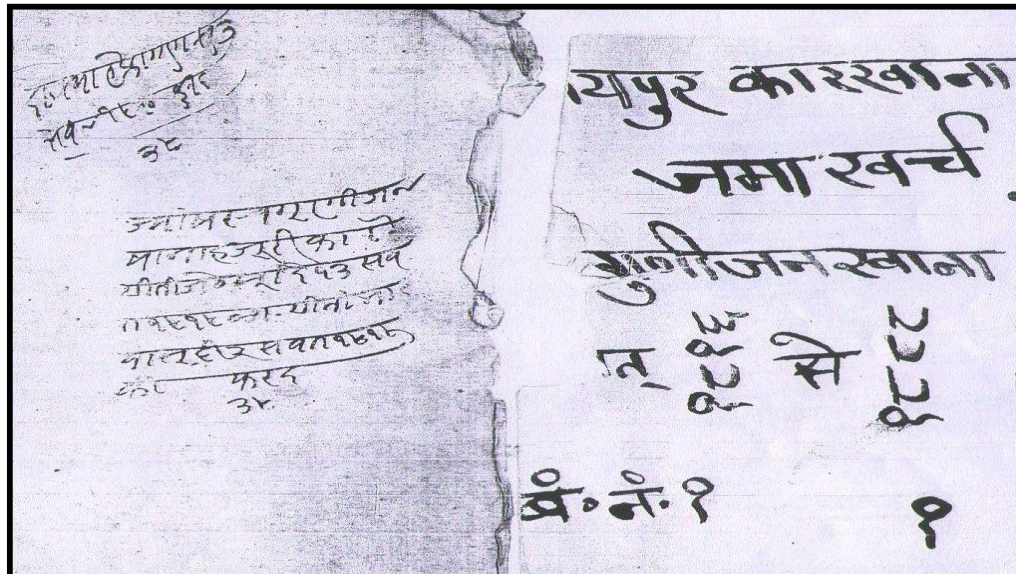
“ After country’s independence, these Gunijankhana’s were closed. Large size play houses were built to perform plays. For that also group of artistes were employed in places like Jaipur, Jhalawad, Bikaner, Tonk and many other places. Artistes were having many groups on the basis of their own talent in the states. The groups of artistes were mainly divided into the groups like Kalawant, Pandit Guni Gandharva, Gayak, Kirtankar, Sangeetkar, Sitariya, Haluka, Jaltarang Vadak, Beenkar, Pakhawaji, Kathak, Rasdhari, Kawwal, Harmonium player and Tabla player, Shehnai Vadak, Dholakiya etc.”⁴

³ *Kathak Gyansehwari – Pandit Tirath Ram Azad, Page no : 257*

⁴ *Kathak Gyaneshwari – Pandit Tirath Ram Azad, Page no : 257*

“During the rule of Sawai Jaisingh (1699-1743), the capital was shifted from Amer to Jaipur. In this period, 36 factories (Gunijankhana) were established out of which the Gunijankhana of Jaipur was also one of the main factory under which expert singers, players and dancers were appointed. Under his patronage and encouragement, the Gunijankhana of Jaipur developed in all ways. The record of artistes appointed during the time of Sawai Jaishign are available in the state record department of Bikaner. According to the records in ‘Toji Bandle’ of Gunijankhana, Udaysen, the grandson of Tansen used to get Rs.30/- per month in the year 1732 (Samvat 1789) and Bhagat Pakhawaji and Vanmali were appointed at the monthly salary of Rs.8/-. Musicians like Ramkrishnan, Sewaram and Nathuram Tiwadi, used to get Rs.6/- as monthly salary. Description is also available about Bhatt Brabhushan Tailang, who used to teach music in the palaces.

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Hand written ledger for maintaing the expenses of Instrument repair
(Jaipur Gunijankhana)

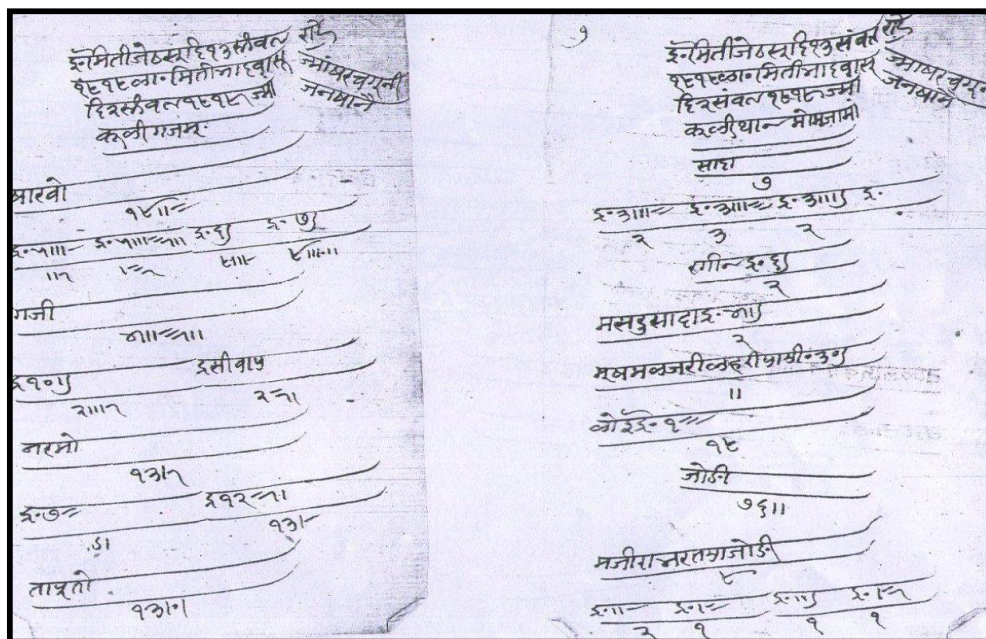
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Ledger mentioning the amount of instruments available

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Ledger mentioning the amount of Ghunghroos available



Ledger mentioning the pairs of Manjira

1. Archive Department – Bikaner (6/11/2014)

Records of Gunijankhana show that during 18th century, hundreds of artistes of different classes and categories were employed in Jaipur. For example, records show 155 artistes during Maharaja Ramsingh period and 125 artistes during the period of Maharaja Madhosingh II. In the year 1925, this Gunijankhana had 150 artistes and the department had an annual salary budget of rupees 1.5 lacs. In the year 1803, at the time of Maharaja Maansingh of Jodhpur, names of 38 singers (Gavaiye), 12 Kalawants, 11 Kawwals are printed on page 9 of Pustak Prakash. In “Sangeet Prakash” of Udaipur, in state records, there is a mention of artistes’ names and the salary amount given to 40 artistes in the year 1869. Alwers Gunijankhana in the year 1928 had employed 20 top class artistes, same way smaller states like Tonk, Unniyara, Jhalwad, Dholpur had employed artistes in different periods and their salary accounts gets mentioned in ledger records.

The courts (darbars) were adorned with top musicians mainly Dhrupad Khayal Gayak, Veena, Sitar, Sarangi, Pakhawaj and Tabla Vadak and Kathak dancers. Many female dancers, female signers, prostitutes were also employed in which few of them were famous artistes. The total numbers of artistes employed in different princely states of Rajasthan were in hundreds. Apart from state funding in Rajasthan large number of artistes were devoted to different religious centers and temples. The

documented proof available in ancient ledgers hand written scriptures for the last 300-400 years are the evidences of thousands of artistes who were known as expert in their respective art.

Apart from this Gunijankhana the other departments like “Suratkhana” for painters, “Pothikhana” for poets, writers, “Nakkarkhana” for shehnai player and Nakkarchi etc. were constructed and officers were employed to look after these various departments. These departments for the artistes were known as “Sangeet Prakash” in Udaipur, Talimkhana in Jaipur, Sangeet Shala in Bikaner. Their work and contribution were same as Gunijankhanas. Artistes and scholars employed in these departments were given fixed salary regularly by the state. These artistes, poet, writer, painter, musician, play writer used to showcase their art in the court and were admired by the patrons.

They were also honored by giving piece of land or property in form of live hood or as a gift. Apart from this they were provided with financial assistance for their servants, who used to look after their various transportation given according to their designation, horse and other things. On special occasions or celebration prizes were given to them.

Artistes of Gunijankhana were divided into different groups like Kalawant, Kathak, Beenakar, Sitariya were included in Kalawants. Experts and teachers were exempted from daily presence other artistes use to be present daily in fixed places. Everybody used to perform in the allotted time given. Some artistes were given duty in temples situated inside the court. Kathak dancers use to also perform in the temples. Every artiste was given a fixed duty, so as to avoid wastage of time.

The art patronized by the royal kingdoms has an unparallel contribution and the journey of this art form was smooth till date due to their support and encouragement and thus the tradition of Gharana is still alive.

There have been many iconic artistes in Kathak in whose tradition of successors, hundred of dancers and Gurus have earned the worldwide popularity. Artistes belonging to this place are spread all over the country. In the same period of 13th century in Rajasthan the stallwarts who contributed immensely were Nayak Natthulalji, Pandit Sukhdevprasadji of Bandava village. In the generation of Binddinji-Kalkaprasadji the contemporary iconic artistes who were living in Rajasthan included Maharaj Janki Prasad, Pandit Durgaprasad, Pandit Shankarlal Pandit Hariparasad, Pandit Hanumanprasad (who were famous as Devpari Ka Joda)

Pandit Ramdhan, Pandit Ramlal, Kishanji Ganeshilal, Puranram, Chajjuram, Chunilal Goverdhanprasad, Pandit Sukhdev Prasad (of Palas). The Kathak Gurus of the next generation were known in the field of Kathak dance were Pandit Jailal, Pandit Sunder Prasad, Pandit Mathura Prasad, Pandit Narayan Prasad, Pandit Badri Prasad (son of Pandit Shankarlal). The traditional legacy of Kathak dance of these artiste's family is been carried forward by their disciples and successors, who immensely contributed by settling in different parts of the country. All the above mentioned Gurus and artistes were multitalented who were well versed in the art forms like Singing, Tabla, Pakhawaj apart from having expertise in dance. They were the artistes of high self respect but were simple and kindhearted also. These artistes were active, vigor, strong and had their own religious values. No matter what difficulty they faced but always promoted and published the art of music and dance all over world while living in Rajasthan itself.

4.2 Property Of Art Devotees:

The dance was an integral part of the society during the programs which were organized on the occasion of different festivals, birthday celebrations of Raja Maharajas, weddings and in many other occasions. The artistes use to come from far away to perform in such functions and the Raja Maharaja use to select from them and use to appoint them as musicians in their court on fixed wages. Artistes belonging to one state were sometime asked to perform in other state by the king. Earlier there was a tradition were in weddings the artistes, poets, female dancer were sent or asked to go in the form of dowry. Artistes belonging to outside use to stay in the house of fellow artiste.

An eminent artiste used to gather in court. Gathering in court had a certain way. Rich affluent used to sit on the right side in the darbar. On the left side musicians used to sit. The performance used to take place in a particular format. For ex. Initially courtesans' songs, then sitar was played and there after Veena, Sursingar and Rabab were played, than singers used to sing. Before Singing, Alap, Dhrupad, Hori and Khayal singing used to take place. There was also a system where at the beginning young artistes use to perform, then middle aged artistes and finally the old ones. Nobody use to sing after the performances of foremost Guru or artiste. There

was a strict discipline of performing the particular art form in the gathering, this tradition is still followed. In singing programs only singing was performed, in instrument gathering only instrument was performed in dance gathering only dance. There were also certain occasions when great gurus and maestros use to participate in gathering. This gurus and maestros developed their own unique style through their creativity. This created and established the new norms of Gharana. The accompanying artistes left an incredible impression on audience by their basic intelligence, spontaneous and rhythmic sensibility, without breaking the authenticity and tradition. They also experimented with novel ideas through their own imagination. This way they kept the tradition of Gharanas alive on the basis of Guru Shishya Parampara.

There were many professional castes in Rajasthan whose only job was to sing, playing instruments and dance on the occasion of traditional festivals, marriages and celebration. The artiste use to perform their art i.e. they used to sing, play and dance for which they were paid ie, “NEG” {नग}, which was a fixed amount. The artistes of these castes were evaluated on their performance; such artistes were responsible for keeping the tradition of dance and music alive in the daily life also.

4.3 Devotion And Livelihood :

The geographical conditions of Rajasthan had played a vital role for the livelihood of the artistes. The evidence is found where earlier the artistes use to have a place of land for farming for their livelihood and apart from this the wages were paid by the state. On the other side the production of crop from farming was very small. The major reason was desert area and lack of water and thus production from land had its limitations. Hence for the survival they started going to other places. Due to this reality many artistes migrated from Rajasthan to other places and as a result the most talented artists settled down at the other place.

The other reason was due to lack of education. The Kathak community suffered a lot when Raja Maharaja Nawabs existed from the scene, then the question of livelihood again cropped up for this community. The money earned as a prize from the courts had to finish up at some point. Then again all the Kathakas were not that fortunate which got them prize money from the courts. Once again a time came in front of Kathakar when they had to struggle for their family's survival rather than for development of art.

The other improvement factor was lack of opportunity to promote the artistes of a class or either the artistes of a class were unable to express their art inspite of wishing for it. They used to helplessly watch their talents either getting wasted or getting lost. The fact is that due to this the legacy of traditional art form was in the state of mercy in their own native place.

Thus the great Gurus Maestros and many iconic artistes belong to Rajasthan but due to one or other reason they migrated to other region or country. They presented their art in all over the country.

Thus the main reason behind the formation of this Gharanas was the art being supported by royal patrons that got developed over the years and given by father to son as an oral tradition.

These schools or Gharanas were having salient feature and a well defined system of artistic values that distinguished them from each other.

Thus, focusing on Jaipur Gharana with its content of characteristics and the great masters who contributed to develop this Gharana.

4.4 Contribution By Royal Patrons Of Rajasthan :

“Many kings and its public of Rajputana states were disciples of Shiva, Shakti, Krishna and Ram. From mediaeval period the worship of Krishna in its different name and forms started in an effective way. Many went to stay in Braj and built huge temples, devalayas, kunj and memorial places from their own pocket. When the revered centers of whole country was fragmented and insulted from the strike of foreign attackers then the local kings gave respects by installing the idols of god-goddess in their states. Along with them came many priests, high priests and saints etc. also to Rajasthan. After passing of so many centuries, most of these idols are still present in Rajasthan.

Braj is not only a neighbor of Rajasthan but also a part of it. Part of Ding, Kama area of Bharatpur district situated in the eastern part of state comes under the journey of “Brai Chaurasi” area. From the past states of Bharatpur’s - Kama, Karoli, Bavaria, Jaiselmer etc. are few kings whose lineage reaches to the Yaduvanshi god Shri Krishna.”⁵

⁵ *Kathak Nritya – Tathya Aur Vishleshan - Shri Pratapsinh Chaudhry, Page no : 132*

The younger brother Madhavsingh of Amer's king Mansingh had a "Madhav Bhawan" in Vrindavan which was at that time the main center of music. Famous musician Pundarik Vitthal composed many music books at that time encouraged by Madhavsingh. Sangeet Samrat Tansen used to participate in the seminars held in Madhav Bhawan. Kishangarh king Sawantsingh nick-name "Naagridas" abdicated his throne and resided in Vrindavan. Most outstanding devotee Meera Bai also stayed in Vrindavan and it is said that the temple in the Govind mohalla of Vrindavan was built in her memory. Many kings of Rajasthan took measures for the security of devalayas of Braj.

"From Vallabh community, Dixit Sangeetacharya Govind Swami was resident of Bharatpur (Rajasthan). Goswami Haridas left Gokul and settled in Mewad. The only Vaishnav temple from the period of Gupt Kaal in whole of India is situated at Nagri (Chittorh). In Mandor (Jodhpur), a huge stone slab of ancient era was found on which the plays of "Goverdhan Dharan, Dadhimanthan, Kaliyamardan" were drawn. From the studies done on the statues related to Krishna-character of Gupt Kaal found in Rajasthan, one finds that in many areas of the state there was profound faith in Vaishnav religion beforehand.

Tradition of bhakti moved from south to north via Gujarat and Rajasthan and went towards Braj. It was another thing that in 16 century Rajasthan once again became the center of propaganda and expansion. Meera conveyed Krishna-bhakti to nook and corner of Rajasthan and Gujarat." ⁶

The highest deity among Vaishnav devotees Shrinathji idol installation in Nathdwara made Mewad the center of Krishna-bhakti. Out of 8 idols, 6 idols of Vallabh community are in Rajasthan only. The states of Bikaner, Kota, Jodhpur, Alwar, Kishangarh etc. were beforehand influenced by Krishna bhakti. These very temples were the spotlight from which the expansion of colorful stories of Krishna, poetry, music, painting etc. took place.

During Madhya Kaal, the courts of Jaipur, Udaipur, Jodhpur, Kishangarh, Alwar, Bikaner etc. and many temples of Nathdwara, Kankroli, Kota, Jaipur were the center place of music-dance artists. Under the state patronage along with bhakti rasa there was an inclusion of heroic deed stories also.

⁶ *Kathak Nritya – Tathya Aur Vishleshan - Shri Pratapsinh Chaudhry, Page no : 132*

Hundreds of Raas Granths and Lila Granths were composed which used to be presented in royal courts and religious places. The Kathak bols are mentioned in many stories full of bhakti which were written here.

In Rajasthan, after Maharana Kumbha, the 17th century period is said to be the golden period of art in the state. In this period the kings of different Rajput states were knowledgeable about art subject. On one hand there was a widespread expansion of bhakti kaal in the state and on another hand because of these kings being devotees of Vaishnav religion and providing state protection to the art, there was complete development and publicity-expansion of dance-drama, sculpture art, painting and dance in whole of contemporary Rajasthan.

4.4.1 “ Given below are the names of few kings who being themselves an expert in music, also gave valuable contribution in the spread of art in whole of Rajasthan.

(1) Mewad :

Maharana Kumbha (1433-68)

Rajsingh (1628-74)

Jagatsingh (1734-61)

Jawansingh (1828-74)

Shambhusingh, Sajjansingh, Fatehsingh

(2) Kishangarh:

Kishansingh (1609-18)

Roopsingh (1643-58)

Sawantsingh (1748-64) and others

(3) Jaipur:

Maharaja Madhosingh-I (Akbar's reign)

Sawaiisisingh-I(1622-67)

Ramsingh (1667-90)

Jaisingh-II (1700-43)

Pratapsingh (1778-1803)

Ramsingh-II (1835-80)

Madhosingh-II (1880-22) and others

(4) Kota:

Rao Madhosingh (1681-1705)

Maharawal Bhimsingh (1764-77)

(5) Jodhpur:

Raja Jaswant (1638-78)

Ajitsingh (1707-24)

Mansingh (1803-13) and others

(6) Pratapgarh:

Maharawal Harisingh (1638-73)

Pratapsingh (1673-1708)

(7) Karoli:

Maharaja Ratanpal

(8) Jaisalmer:

Maharawal Maldev, Moolraj, Gajsingh

(9) Bikaner:

Maharaja Raisingh (1571-1612)

Karnisingh (1631-69)

Anoopsingh (1669-98)

Gajsingh (1745-87)

Sardarsingh (1851-75) and other”⁷

⁷ *Kathak Nritya – Tathya Aur Vishleshan - Shri Pratapsinh Chaudhry, Page no : 133*

“ Son of Kishangarh’s king, Sawantsingh who was famously known by the name of “Nagridas” contributed extra-ordinary in the field of dance. He wrote about 77 big and small books. His collection had been published by the name of “Nagar Sammuchaya”. He has mostly written in verse the leelas of Radha-Krishna related to Shringar, aesthetic beauty. He also had a complete knowledge of Kathak dance. His many compositions are full of Kathak phrases on which dance used to be performed. The household deity of kings of Kishangarh is indeed “Nrityagopal”.”⁸

During 17th and 18th centuries the “Gunijankhana” had been duly established in the states of Jaipur, Udaipur, Jodhpur, Alwar, Bikaner in which many artists of music-dance were appointed. They used to get state welfare, monthly salary, land, prize etc. These Gunijankhanas were closed as these states were abolished soon after country’s independence.

It’s a universal fact that music blossomed in royal courts during medieval era. Secured in Rajasthan’s museums are thousands of rare handwritten materials lying here and there in different forms, ancient remains of sculptures, painting. By studying them one gets the wonderful awakening of richness of Rajasthan’s art. It appears by studying it that there is abundance of music-dance subject. Many literary works are not only full of music compositions but are also full of Kathak dance and its phrases.

The traditions to dance on these verses are mentioned in many handwritten books in identical form. In the courts of Rajput kings, there are many references of dance performance not only by royal dancers, devotees, prostitutes but also by Kathak artists. Many princesses were also expert in dance for which art-masters were appointed. Many princesses who were expert in dance, among them the names of Ramkumari Kamlawati, Sohagsundri, Kamkandla, Gadika Kosha, Rajkurnari Sukh Sundari etc. are mentioned in many books available from that time.

Because the poetries of heroic deeds had veer rasa along with the mixture of shringar rasa in them, in hundreds of rasa granths dance was also depicted pictorially. There is also the use of dance phrases in Prithviraj Raso. There is approximately more than one thousands hand written music books of Rajasthan apart from approximately 700 rasa related books and approximately 300 poetry etc. are available, who has single tradition. On many occasions there is mention of dance-drama presentation.

⁸ *Kathak Nritya – Tathya Aur Vishleshan - Shri Pratapsinh Chaudhry, Page no : 134*

These dance-dramas were not the dramas of present era. Music and dance were in the form of dance-dramas. A few poetries among them were such that they were presented many times on special occasions in unique context. In that era for instrument playing, singing, dance etc., mostly music words had been used but where there is clear mention of dance and dance-drama, there also hundreds of hand written books related to it, which are available in different museums, archives, eastern educational institutes of Rajasthan.

“Everybody knows that the relation of Jaipur, Jodhpur and Bikaner’s kings with the rulers of Delhi were very good. From Kashmir, Multan, Sindh, Awadh, Bengal, Malwa, Gujarat to southern states, they had to go during wars or to keep these states under Mughal Empire or to suppress revolts and had to stay for many years in those areas. Many scholars of music from these states were brought to Rajasthan and were given state protection. In order to prevent the destruction of hundreds of music-dance books, they were kept in secured book houses. There is very small amount of studying and teaching of them.

There are many important historical and classical occasions mention where the dance was considered as a important part. Few examples are:

- (1) Jaipur city was established in 1727 and capital Amer comes from here. In 1734 Ahwamegh Yagna was organized. Arrangement of music-dance was made by state patronage musician Bhavbhatt of king Anoopsingh of Bikaner. On this occassion, Kathak dance was presented by dancer Sawaldas of village Melusar, District Churu.
- (2) Bikaner’s state patronage Kathak dance master Shri Govindlalji was invited to America in 1811, but he did not go.
- (3) Mention of Kathak dance master by the name of Vallabh is there in many books. He was under the state patronage of Amer king Mansingh. It is mention in Ainai Akbari.
- (4) During the time of Jaipur Maharaja Jaisingh (1699-1743), devdasies were appointed in the temple of Govinddevji.
- (5) It is known from the archives belonging to Rajasthan’s religious department that dancers were appointed and were given regular salaries in the Jagdish temple of Udaipur and Govinddevji temple of Jaipur.
- (6) During the reign of Maharaja Ramsingh I, in 1730 dance related bock “Hastak Ratnawali” was written.

- (7) During the time of Maharaja Pratapsingh a great book named Radha Govind Sangeet Sar' was written whose one chapter is on dance.
- (8) Many dance compositions related to raas by Rajasthan's Harivyas devacharya has been popular among artists who perform Kathak dance.
- (9) During the period of Maharaja Ramsingh, music Samrat Rajjab Ali Kalawat's two daughters were very expert in Kathak dance. Maharaja himself had gone many times to Rajjab Ali's house to see the dance performance of these girls.”⁹

The above mention examples mention about the status of Kathak dance in the society and its importance during the social, cultural and the religious festivals. The immense contribution of few rulers gave Kathak dance a respectable position among the society. Further the present researcher would like to emphasis on the Jaipur Gharana, one of the prominent gharana that got established and developed in the land of Rajasthan. The next chapter mentions about the Jaipur Gharana and the contribution of the Gurus.

⁹ *Kathak Nritya – Tathya Aur Vishleshan - Shri Pratapsinh Chaudhry, Page no : 132*