

CHAPTER - 6

QUALITIES OF JAIPUR GHARANA

Jaipur Gharana is the representative Gharana of ancient Hindu style of Kathak dance, which did not developed in one family or place but represents the hundreds of families of Kathak dancers spread over entire Rajasthan. The style that flourished under the patronage of Rajasthan patrons was the style of Jaipur Gharana. In the patronage of kings from Rajasthan the Krishna devotee poets having a long lasting tradition gave importance to devotion in their Pada, Kavitt, Chand. These poets were musician hence their compositions were full of poetry bound by musical moods and notes, kavitt, chand etc. were full of dance syllables and Kathak dancers use to present divine emotions (Bhakti Shringaar). That is why their dances here generally based on dhrupad and bhajans. But on other side for dances to be performed in the courts the use of composition full of velour and magical skill also started. In all these circumstances Kathak dancers of Rajasthan gave this dance a unique quality by experimenting different things. The specialty of Jaipur Gharana for last 50 decades is in its rhythmic magic.

“ Due to the importance of heroism in Jaipur style, there was a significant effect of Tandava form on it. In Rajasthan the heredity tradition of Kathak dance have authentic proof of being 400-500 years old.

Development of these arts took centuries. Braj, Dingle, Rajasthani languages many dance phrases in poetry themselves validate that the present style of Kathak dance is the gift from Rajasthan.

The style of Rajasthan Kathak's was called by the name of Jaipur Gharana. Hence the different pioneered descendant dance style of this place is included under the Jaipur Gharana. It has few individual qualities like rhythmic patterns, magic, valor and impulse, variety and complexity of long parans (Lamchad Paran), purity of rhythm, variety, simplicity etc. Due to adornment of these qualities, this Gharana has a unique identity in world.

Due to the importance of heroism (Veer Rasa) in Jaipur style, the extension of Parans is a gift of this Gharana. The credit of investing one foot revolutionary movement goes to this Gharana. The style of Jaipur Gharana did not have the importance of Mughal influence because dancers of this place were under the

patronage of Hindu Emperors (Rajputana emperors) and they demanded the dance that was full of zeal. That is why one finds agility and purity of feet in the artistes of Jaipur Gharana. They are not only expert in taiyarri in tatkar but are also expert in performing different and complicated rhythmic cycles in complicated and difficult taals.”¹

Thus due to adornment of these unique qualities, Jaipur Gharana has a unique identity in the world.

The following qualities and characteristics are mentioned below:

6.1 Vigor or Heroism Prominent Blended With Grace :

The Kathak dance of Jaipur Gharana was under the patronage of Rajasthan rulers. Rulers of Rajasthan are world famous for their heroism and bravery. Hence, they liked to see a spirited dance full of heroism. In order to satisfy these brave rulers, dancers of this place gave more importance to the vigor and energy and hence their style, their bandishes reflected the heroism and energy i.e. in vilambit laya, execution of Lamchad Paran with difficult bols. Subsequently, the Lasya part (Feminine Grace) got attached to this style later on. Now the style of Jaipur Gharana became the balanced form of Tandav vigor-male and Lasya i.e. feminine grace, and it also became the unique quality of Jaipur Gharana i.e. the mixture and combinations of Tandav and elegant limb movements of Lasya. “For example in the technical aspect Thaata the minute elegant limb movements are executed. Use of ‘Sulap’ in the start of Thaata and in between the places in the dance of Jaipur Gharana today is very appealing. The word ‘Sirap’ is very close to Sulap. This word is made of Sanskrit ‘sar’ ie metal. As the snake crawls without lifting his body from the ground, same way to move by crawling on the toes and heel respectively is called “Sirap”. This technique is very much used in Thaata of Jaipur Gharana. The bandishes are presented with ease at high speed with skillful pivots and arrangement of hand movements according to rhythmic patterns of bandish, and this movement in turn beautifies it. As a result, a style of Jaipur Gharana became full of grace along with taiyari.”²

¹ Kathak Nritya – Tathya Aur Vishleshan, Shri Pratapsinh Chaudhry, Page no : 148

² Kathak Nritya – Tathya Aur Vishleshan, Shri Pratapsinh Chaudhry, Page no : 149

6.2. Pada Sanchalan :

Pada Sanchalan is also called as “Padaghat” or “Padanyas”, means to strike on the ground with feet. The literal meaning of “Pada” means feet and Aghat means strike. Hence Padaghat is foot stroke or foot movement or is also called as foot work. In Kathak classical dance form, footwork has important place. It is a lifeline of this classical form. “To make the dance vigorous and spirited, the artistes of this Gharana have provided special amplitude to the speed of feet. The pure dance syllables, the different and difficult rhythmic patterns and the elaborated chalan in particular Jatis and Gatibhed are promoted only by the artistes of this Gharana. Bharatmuni in Natyashastra have called such execution of foot movements as “Pada Karm”.³

“In order to execute the different vocabulary of dance, the movements of feet are conducted (Nikas) in different ways. For example, to execute ‘Na’ {ni} toe is used, for ‘Ghe’ {G} ankle is used, for ‘Dhin’ {F)n} side part of feet is used, for ‘Tharr’ {Yrrr} the toe of feet is rubbed on the ground. The words created by striking feet on the ground are called nikas that in turn creates ‘Tatkar’.”⁴

It is said in Shastras that “*pdizyim til m crt*” means to perform the rhythmic cycle while dancing and this in Kathak classical form is in the form of Tatkar. The above mentioned methods to use the feet in different techniques according to words is called as Nikas i.e. style or technique.

This Tatkar is performed in the elaborated form which is called as Chalan, Thaata that includes the difficult and rare rhythmic patterns. It is only the dancers of Jaipur Gharana who perform the most difficult and different rhythmic patterns and elaborated forms of Chalan with the sign of hand that divides the rhythm and beautifies the entire tatkar. The word mentioned in Sarang Dev’s Sangeet Ratnakar is called “Ghargharika” – different sounds of ankle bells.

³ *Kathak Gyaneshwari, Trith Ram Azad, Page no: 119*

⁴ *Ghunghroo Ke Bol, Smt. Vimala Devi, Page no : 63*

“ It is written in the 9th chapter of Shloka no. 266. Bharat has mentioned 5 styles of foot movements.

“U(Īt: smAc) tYigI sEr: .

a(ġt: k(ġtAc) pid: pE(vF: AmĪ: ..

The meaning of this shloka is as follows :

Udatit, Sama, Agartal, Sanchar, Anchit and Kunchit are 5 types of styles (nikas) of feet movements. They are used in Vidhan Shastra from Shloka 243 to 252.

6.2.1 Udatit :

When the sole of feet is moved forward by rubbing it on the ground and then dropping the heel on the ground is called Udatit. Its use is done at the time of increased speed i.e. Madhya laya and Drut laya.

6.2.2 Sama :

When both feet remain at the same place, then it is called Sampad. The basic stance of Kathak is in Sampad.

6.2.3 Agartalasanchar :

The technique where feet are stretched and sole is moved in forward direction is called Agartalasanchar.

6.2.4 Anchit :

When all toes of feet are lifted above the ground and spread, then it is called Anchit Pada. In it the front part of feet or the paw have the main movement, it is used to strike by feet and to show different types of whirls.

6.2.5 Kunchit :

When the heel of feet is lifted up and toes are kept in stretched position, then it is called Kuchit Pad. It is used to show the walk as well as to turn in the direction of left and right. According to Natyashastra, these 5 types of Pada Bhed are used in Kathak dance. “⁵

⁵ Kathak Gyaneshwari, Tirth Ram Azad, Page no : 120

6.3 Laykari :

Rhythm or Laykari is the main aspect of Jaipur Gharana. Dancers of this Gharana perform the complicated laykari. They are expert in performing it with purity, variety, simplicity, expansion and minute details of rhythm. It has also been a tradition in this style to perform rhythm prominent compositions, Tode, Tukde, Paran, Kavitt, Tihai all this technical aspects comprised of difficult laykari. The artistes of Jaipur Gharana not only perform the different rhythmic patterns but are also experts in composing the rare compositions in difficult, complicated and rare taals like Ashtamangal, Savari, Dhamar, Shikhar, Laxmitaal, Brahmtaal and Ganeshtaal and many others. Evolution of performing on long Parans is the qualities of this Gharana. Mostly these various bandishes are performed in Vilambit laya that makes it more difficult as size of phrase increases that makes the composition looks very long and difficult and complicated.

6.4 Excess of Bhramari :

Excessive use of Bhramari is another hallmark of Jaipur Gharana. For example, to take 21, 51, 64 etc. revolutions is the main quality of this Gharana. Standing on one foot at one place and taking two, three, four or five pivots, and revolving forward, backward on both feet and advancing in all directions and use numerous revolutions is the originality form of this Gharana.

6.5 Klishtata (Complicated) With Crystal Clarity :

“ It is the special quality of Jaipur Gharana. It is said that as many twist are found in the turban of an artiste the same number of twist is found in its dance compositions and also in its execution. Such compositions i.e. Toda, Tukda, Paran, Paramelu are popular in Jaipur Gharana. The bandishes comprising of some rare feature is performed in the Jaipur Gharana like Farmaishi, Kamali, Dupalli, Tipalli, Nauhakka, Sihaavlokan etc. On one side bols i.e. syllables of tabla, dance etc. and on other side complication in the presentation of bandish and this syllables are equally played vigorously on tabla, pakhawaj gives crystal clear presentation. Such Klishta (±l)Pti in presentation is the identity of Jaipur Gharana.” ⁶

⁶ *Bhartiya Nrityakala Ke Pariprekshya Me Kathak (Thesis), Dr. Maya Tonk, Page no : 497*

6.6 Bhav Rang – An Emotional Expression :

“ Presentation of Bhakti rasa in Kathak dance of Jaipur Gharana has been the uniqueness of this style. Due to religious attitude of rulers of Rajasthan, the Gurus and artistes of this Gharana took more interest in religious literature. Probably, this was the reason of the evolution of Bhakti rasa inside the courtyard of temples. Dancers of this Gharana used to dance only on those verses, bhajans, stanzas and compositions that expressed heroism, divinity and nobleness. The emotional inclination of Bhakti of ritual provided a noble form to this style of dance. Due to religious and state patronage background, conduct thought of dancers became noble in nature. For example, to express the Shringar rasa, the maximum liberty allowed was the holi dance. According to Mughal effect, this style had a total absence of Shringara rasa, passion, delicateness.

But many scholars have stated that this style carries every minute intricacy of technique as well as variety of emotions. The technique of Jaipur Gharana is as minute and varied as the Guru and masters of each era have written their own vocabulary. That is the reason that the new words like Bhavrang, Sulap, Tirup, Urup, Mukhbhav, Nainbhav, Ada etc. were uttered by some Gurus and thus became popular because of their complete meaning. The above mentioned are known as vernacular terms stated by Gurus and practitioners of this Gharana. Discussion of names of such words cannot be seen anywhere if one goes through the ancient classical literature. These words are the treasure of their emotions which came out of the mouth of ancient masters. It is said that this emotional aspect is one of seven parts of dance and this emotional aspect i.e. Bhavrang helps to know the expressions of different characters or the song literature that is full of emotions. Other than Bhavrang, the other aspect that is important is Nrityang i.e. the pure technical aspects like Karan, Anghaar, Chari, Mandal, Bhramari, Rechak etc. are known as Nrityanga. This Nrityanga or say Anga Sanchalan has a deep foundation which is mentioned in Shastras.”⁷

⁷ *Kathak Gyaneshwari, Tirth Ram Azad, Page no : 177*

“ Bharatmuni in the context of Nrit-Nritya has also given importance to Nritmatrakayo. In this context, it is very important to clear that at the time when the Natyashastra was written at that time the word Mudra was not prevalent. Bharat had mentioned the word ‘Matraka’ for Mudra.”⁸

“ Those postures which kept on changing from one posture to second, second to third and third to fourth and so on, then Bharata defined this as Matrakas of Dance. Hence Bharat must have traditionally adopted that word or because from one posture to another gave birth to Angahra, that’s why Bharta called them as Matraka. Matraka gives birth from one to another Anga Vinyas. It gives rise from one posture to another posture of the body. Hence, Bharta called it as Nritmatraka. Further Bharta has explained it by illustrating an example that in Kathak dance, at the time of Gatnikas and Gatbhav, the use of Palta takes place, so in the technique of Gatbhav or Gatnikas cannot move forward without the movement of Palta (Agra Feri Kavach Palta). So the Kriya (movement) that gives birth to next Kriya, that Kriya is called as Nritmatraka. It has been said that there was no tradition of word mudra at the time of Bharta. It seems that the word Matraka used by Bharta was changed by people from Matraka to Mudra. Subsequently, the word Mudra got attached with dance, acting, sculpture, and painting. Afterwards, the use of Mudra increased and the word Matraka vanished.”⁹

6.7 Kavya in Kathak Dance :

Presentation of Kavitt is one of the unique qualities of Jaipur Gharana. In ancient times, the Sanskrit poetry was performed in Kathak Dance. Kavya can be in the form of Shloka, Guruvandana, Ganeshvandana or in the form of any composition, Kavitt, Thumri etc.

Mostly these forms of Kavya have religious sentiments and even based on the divine incarnations of Krishna-Radha, Lord Ganesh, Kali. Just like Parans, the Kavya or compositions of these Gharanas are also long which are called as Lamchad Kavitt.

⁸ *Kathak Gyaneshwari, Tirth Ram Azad, Page no : 186*

⁹ *Kathak Gyaneshwari, Tirth Ram Azad, Page no : 187*

In Kathak, Kavya is expressional and emotional through which dancer depicts every mood and bhava of character. Gurus and other artistes of Jaipur Gharana are equally capable of portraying the abhinaya aspects along with the pure Nritya technique.

Kavya or Kavitt is recited that includes the narration of many famous mythological stories like Sita Haran, Draupadi Vastraharan and hence Kathak art form is rightly defined as “Katha Kahe So Kathak” kehlaye.

“ In ancient times, wherever there used to be Katha, then every Katha was recited in poetry form, specially the story of God’s holy deeds. The first line is sung and expressed is Sthayi and line repeated is Sanchari. Thumri is another aspect of abhinaya. In 18th century Thumri’s propaganda started in North India. Along with thumri singing, Maand gayaki also became the integral part of Kathak presentation. In Thumri, one stanza which is sung and performed with different variations of Sanchari bhava. The uniqueness of Thumri lies on the depiction of a single line with different expression and meaning called Sanchari Bhav. The different kind of Bhav is expressed in Thumri.” ¹⁰

“ 6.7.1 Nayan Bhav :

Emotion in song is presented by looks and audience understands the meaning by gestures through eyebrows and pupils of the eye.

6.7.2 Bol Bhav :

The Bols of Thumri is presented showing the different meaning of one word. It is also called Bol Baat in Thumri.

6.7.3 Arth Bhav :

To express the meaning according to subject on song is called Arth Bhaav. For example, the meaning of word “Gali” {gl}} is expressed by showing streak of vermilion in hair parting of a woman, to put Kajal in eye with a stick, to draw a line on earth by fingers. Thus the one word Gali is presented in different ways showing different meanings.

¹⁰ Kathak Gyaneshwari, Tirth Ram Azad, Page no : 495

6.7.4 Nritya Bhav :

In Nritya Bhav, a dancer performs and also execute the Bhaav is called Nritya Bhav. It is more used in present time.

6.7.5 Gat Arth Bhav :

A dancer sings, dances and in between does Bhav is called as Gat Arth Bhav. The dancer alone acts for all the characters in any story, creating the Rasbhav. It is the presentation of popular stories of Ramayan, Mahabharat, Shrimadbhagwat and other scriptures.

6.7.6 Anga Bhav :

When a dancer expresses any Pada or Thumri through medium or body parts is called Anga Bhav.”¹¹

6.8 Tirvat:

Dance has been a tradition for Kathakas of Rajasthan. The compositions of words in Kathak dance are from Nrita bols. To tie up these words of dance in Raag-Raginis and then to perform on it apart from the words of dance, bols of pakhawaj and tabla are interwoven in raags and are performed only in Jaipur Gharana.

Trivat has been an ancient tradition. To perform on Chaturang is also an identity of Jaipur Gharana. Chaturang is the mix of four elements i.e. poetry (words), rhythm, technical aspect and song. It is a blend of sargam notes, tarana and bols of pakhawaj set and composed in raag and tala. In Jaipur Gharana the gesture of a musical abhinaya, for ex. the presentation of Ramayan, Mahabharat, Shrimadbhagvat, popular stories of Puranas has been done in this form. Whole stories have been composed in the poetries and in various Jatis like Chatushra, Tishra, Mishra. Whereas to recite poetry in fast tune is not easy and there to emote the words by moving the body parts is surely a difficult task and to make it happen is truly magical.

As Rajasthan's Kathak dancers had a long term ancestral tradition hence in which ever era, which ever singing style was mainly popular that became the base of dance for that era. Jaydev's Ashtapadi, Dhrupad Gaan, Poetries, Stanza, Verse etc. are composed by kings and saints. Maand singing is also been an ancient tradition which is often performed in Kathak form.

¹¹ Kathak Gyaneshwari, Tirth Ram Azad, Page no : 178

The usage of Thumri started in 19th century in Rajasthan. Thus to show emotions the Song, Kavitts, Padas etc. were the base in Kathak dance.

6.9 Use of Chhand Shastra in Kathak :

Chhand is basically a word of Sanskrit language. Its first form was seen in Vedas. Immediately, after Vedas, Chhand was divided into two parts. First was called Vedic Chand and the second was known as Lokik (līk)k Chhand. Bharatmuni, in his “Natyashastra has described in detail the rules of Chhand, its formation, types and compositions. Bharat has described Vernic and Matric, two types of Chand. Vernic Chand were formed from the words Guru, Laghu, Plut and Matric Chand were formed on the basis of vowel marks. From the 4th Century to 16th Century, different Gurus had composed scriptures on Chand Shastra. The most popular among them were Pingalacharya and Hemchandra.

In subsequent era, the Vernic and Matric Chands set forth by Bharatmuni were accepted and hence written in their own language by Acharyas. Bharat in Sanskrit’s original Chand has described many forms like Arya, Gayatri, Dhriti, Patni, Udik, Jagti, Shakti, Trithubh, Atijagti etc. Further Bharat had said that Chand are of three types which are known as Samvrut, Ardhsamvrut and Visham Vruts.

In context of Kavya Rachna, Bharat had told 100 types of rules and their names. He had given example of all Chands in Shhorskini Prakrit. Apart from its use in Kavya Rachna, Bharat had also described the Chands used in Gandharva Vidya. Bharatmuni accepted the Agni as the Devta of Chand. He named the Chand pronunciation as an explosion of sound. In this reference, he says that when energy and air from the parts of body gets mixed and starts reading Chand then explosion of sound takes place.”¹²

¹² Kathak Gyaneshwari, Tirth Ram Azad, Page no : 486

6.9.1 Chand Shastra in Sanskrit Era :

In Sanskrit era, Acharyas had formed beautiful rules for Chand Rachna for the poets. “ That was the result where in Madhyakal and Ritikal i.e. from 15th Century to 19th Century, the poets have written so many Kavitt, Sawaiya, Doha, Choupaya etc. in which Sri Krishna and Radha, Krishna and Gopies, Krishna and Yashoda’s many deeds of divine incarnations are described in a pleasant manner. In Natyashastra it is mentioned by Bharatmuni that Sanskrit composition should be composed in Matrik Chand.”¹³

6.9.2 Chhand in Dance :

“ With the combination of matras, the formation which formed due to rhythmic motion is Chand. The composition of Chand is done with the combination of Matras. In Kathak dance, Kavitt, Toda, Tukdey, Paran, Takkar etc. are formed according to the calculation of Matras. Hence, all are Chand Badhh. Rhythm itself is a Chand because it is tied with Matras. As soon as rhythm starts and reaches a speed and its first beat i.e. Sam then a definite Chand is formed. This Chand creates an impression not only in the minds of audiences but also in the mind of accompanying artistes.”¹⁴

Hence, it can be said that the Chand based technical aspects enhances the beauty of entire Kathak presentation. In nritya aspect in Kathak, the Kavitt, Thumri or Bhajan, is composed in one or the other Chand. Other than this, the religious compositions like Gatbhav, in which Ahilya Uddhar, Govardhan Leela, Makhn Chori and Kaliya Mardan etc. are elaborately performed by the artistes of this Gharana which are Chand based.

¹³ Kathak Gyaneshwari, Tirth Ram Azad, Page no : 486-487

¹⁴ Kathak Gyaneshwari, Tirth Ram Azad, Page no : 488

6.10 Miracle Dance (Chamatkar) by Kathak Artistes :

The tradition of performing the magical dances is very popular among the Jaipur Gharana. Gurus and Maestros of Jaipur Gharana invented few magical dances. The tradition of such magical dances became the uniqueness of this Gharana. To achieve excellence in it, one had to undergo not only hard work but also through dangers. Though there was no importance for expressions in these dances but for an ordinary audience it was sheer magic to watch these dances. Therefore these dances have a different place and special importance, though they come under the category of folk style and not in the category of classical dance. “ The reference of the same is found in “Suchi Natya”, where there is a mention of a dance performed on the tip of needle. In 16th and 17th century, the ancient pictures of Nats dancing in classical style by placing number of pitchers on top of one another over head is an example of magical dance.”¹⁵

“ Following were the magical dances that were presented:

6.10.1 Dance on the edge of a plate (Thali or Parat) :

In this, dance is performed by standing on the edges of a plate full of water. A dancer stands on the edge of a plate of water by tightening the feet in such a way that not a single drop of water gets splashed out of the plate. In this presentation, special type of physical balance is required.

6.10.2 Dance on Batashas :

Dancers used to dance with such dexterity on batasha spread on the floor that not a single batasha gets crushed. For this, feet were used over so lightly / delicately while stamping on the batasha.

6.10.3 Dance on the sharp edge of the sword :

Dancers of this Gharana were expert to dance skillfully on the sharp edge of a naked sword. In this presentation, side of sharp edge of 3-4 naked swords are kept on top and the dancer had to stand and dance on them.

¹⁵ *Kathak Nritya Parampara, Dr. Prem Dave, Page no : 146*

6.10.4 Dance on the Sharshiyva :

In this, a dancer stands on a wooden plank which is full of sharp pointed nails. This plank full of sharp pointed nails is called Shirshaiyya.

6.10.5 Dance on Saw :

The dancer performs on the sharp edge of 3 - 4 saws that are kept in upside position on the place where dancer performs.

6.10.6 Dance on the glass pieces :

The dancer performs on the pieces of glass that is spread on the ground.

6.10.7 Picture of an elephant by gulal :

To create the picture of an elephant is the striking feature of this Gharana. The gulal is spread on the ground. Then a cloth is kept on that and then the dancer stands on the cloth and performs a bandish in such a way that a picture of an elephant is created under the cloth. After the presentation, the cloth is removed and the picture of an elephant is shown to the audience, which astonishes them. According to some dance literature, it is said that usually Gajparan is presented to draw the picture of an elephant. It is worth mentioning that Pandit Sunder Prasadji were expert in making picture of an elephant.

6.10.8 Keeping the pitchers on the head :

In this dance, the dancer kept seven pitchers made of brass on his head. The dancer performs by maintaining the balance in such a way that not a single pitcher would fall.

In this reference, it is said that the above mentioned magical dances were performed by artistes to please their patrons. They used to get reward for performing such dances. The financial condition of artistes before coming under the protection of regime was pathetic. They were unable to survive and in such condition, the reward they used to get on performing magical dances helped them to make their livelihood better. Whatever may be the reason but this is undisputed truth that at that time the performance of these dances by Kathak artistes created magic, thrill and overwhelmed the audience. To perform such dances really requires a firmness, courage and tremendous riyaz.”¹⁶

¹⁶ *Kathak Nritya Parampara, Dr. Prem Dave, Page no : 146-147*

The different nrityacharays and scholars have mentioned their own views on the qualities of Jaipur Gharana:-

Pandit Durgalalji :

Style of Jaipur Gharana is full of Vira Rasa and it is absolutely male dominated style.

Smt. Rohini Bhate :

Rhythmic patterns, Taal system is the principal factor in Jaipur Gharana's dance style. Range of rhythm is from Ativilambit-Vilambit-Madhya-Drut-Anudrut and the bandishes are comprised of having the special qualities like Sama, Visham, Ateet, Anaghat and the execution of various jatis like Gopucha, Mridanga, Piplika are the hallmark of the literally work.

Dr. Puru Dadheech:-

Different forms of Toda, Tukda, Paran and Paramelu is prevalent in Jaipur Gharana on one side there are Nach Ke Bol, Natwari Bol, Paramelu, Pakshi Paran, Jati Paran and on the other side the vocabulary and words of Tabla, Pakhawaj like Chamatkar, Farmayeshi, Kamali, Dupalli, Tipalli, Nauhakka, Yati, Singhavolokan etc. are the rare technique aspects that are performed in Jaipur Gharana. Incomprehensiveness is the virtue of Jaipur Gharana.

Dr. Sunil Kothari :

It is an energetic and male dominated dance. Praiseworthy minute rhythm, the variety and complicated long Paranas are the hallmark of Jaipur Gharana.

Thus from the above mentioned qualities it is clear that as Jaipur Gharana artistes got the patronage of Hindu rulers and hence their style and presentation is full of vigor and energy. This style is truly very attractive. There is no limit to the invention of beauty. The beginning of Gharana happens when there is some peculiarity or unique element in the style of the Gharana and the Gharana remains well protected till the young representatives of that Gharana follow the traditional

practice ethics in uniform force so that they progress towards in a certain direction keeping the authenticity intact.

Hence the old acharyas and Gurus of this Gharana provided a dignity to this style by mixing the vigor and grace and making this style alive and artistic. It is decorated with the wealth of dynamic and creative aspects.

Jaipur Gharana is undoubtedly a true representative Gharana of North India. The artistes of Jaipur Gharana will always pray that the purity and authenticity of this Gharana should remain protective and should not get influenced by today's contemporary form.