

CHAPTER - 8

LEGACY

The tradition of Kathak dance in Rajasthan played a vital role in spreading this art form world over. Since 13th century tradition of Kathak dance is seen in Rajasthan. It is the original source place of Kathak. All these artistes belong to the Churu district, Rajasthan. The present researcher had tried to mention about those Gurus and performers whose contribution and services towards the Kathak dance of Jaipur Gharana had made the immortal history of it. The credit goes to these Gurus and performers for carrying forward the legacy of Jaipur Gharana – Kathak. These artistes propagated the Kathak art form not only in other states but also in other parts of nation, as they migrated from Churu district, Rajasthan and got settled in other area for their livelihood.

8.1 Kathak dancers who migrated from Rajasthan :

“ In Churu area of Rajasthan, the kathak dance artists made their art more effective, number of their traditional students also increased thereby the number of artists became huge. There was limit to their shelter in the states of Rajasthan. Like it is said earlier that this area was regularly drought prone. There was the lack of art connoisseurs, art lovers who can appreciate and support the art form. It is nature's rule and hence it is said rightly that “*j hi ugti hñ vhi (bkti nh)*”. Hence there was the question of livelihood in front of these artists and thus prominent artistes of this place took their art to Kashmir in north, to Karnataka, Madras in South, to Assam, Bengal in East, to Sindh in West.”¹ They took kathak dance to new heights by publicity-propagation to each corner of the country. They got patronage under the dynasties of that area and started teaching music-dance. Kathak artists of Rajasthan went to different places of the country.

¹ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 170*

8.1.1 “ The names of these places are as follows :

1.	Gujarat	:	Baroda, Surat
2.	Saurashtra-Kathiyawad	:	Jamnagar, Rajkot, Rajpipla, Somnath, Dwarka, Dhangadhra
3.	Sindh (Pakistan)	:	Kherpur, Hyderabad, Shikarpur, Shiklarkhedi, Sangwela
4.	Kutch	:	Bhuj, Kutch, Mandvi
5.	Goa	:	Panji, Makha Mova
6.	Maharashtra	:	Bombay, Kolhapur
7.	Madhya-Pradesh	:	Ujjain, Gwalior, Indore, Jawra, Datia, Raigarh
8.	Tamilnadu	:	Madras
9.	Andhra Pradesh	:	Hyderabad
10.	Karnataka	:	Bangalore, Mysore
11.	Bengal	:	Kolkatta
12.	Assam	:	Tripura, Agartala, Muktagaccha
13.	Bihar	:	Naugachiya, Darbhanga, Gidhore
14.	Uttar-Pradesh	:	Allahabad, Awagarh, Banaras, Lucknow, Surajpur, Lakhimpur Khiri
15.	Punjab	:	Lahore (now in Pakistan), Patiala
16.	Himachal-Pradesh	:	Suketmandi, Kothiyar
17.	Kashmir	:	Jammu
18.	Nepal	:	Kathmandu
19.	Burma	:	Rangoon” ²

² *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 170*

8.1.2 “ Kathak artists who migrated and got settled to different parts of the country, prominent names among them are as follows :

1.	Gujarat	:	Shri Chunnilal (Baroda) Shri Shivilal (Baroda) Shri Hiralal (Surat)
2.	Saurashtra	:	Shri Gopal lal (Rajkot, Rajpipla) Shri Baldev Prasad (Dhangadra) Shri Makkhanlal (Somnath, Dwarka)
3.	Kutch-Bhuj	:	Shri Kaniram (Mandvi) Shri Juharlal (Mandvi)
4.	Sindh(Pakistan)	:	Shri Ramlal (Khairpur) Shri Kishanlal (Khairpur) Shri Pannalal (Hyderabad) Shri Mukundlal (Hyderabad) Shri Bishanlal (Sandhvela)
5.	Goa	:	Shri Durgaprasad (Goa)
6.	Assam	:	Shri Nathuram Nayak (Agartala, Muktagacha) Shri Shivnarayan (Tripura)
7.	Maharashtra	:	Shri Biharilal (Kolhapur) Shri Hiralal (Kolhapur) Shri Durgaprasad (Bombay, after that Goa) Shri Shivilal (Bombay) Shri Hiralal (Bombay)

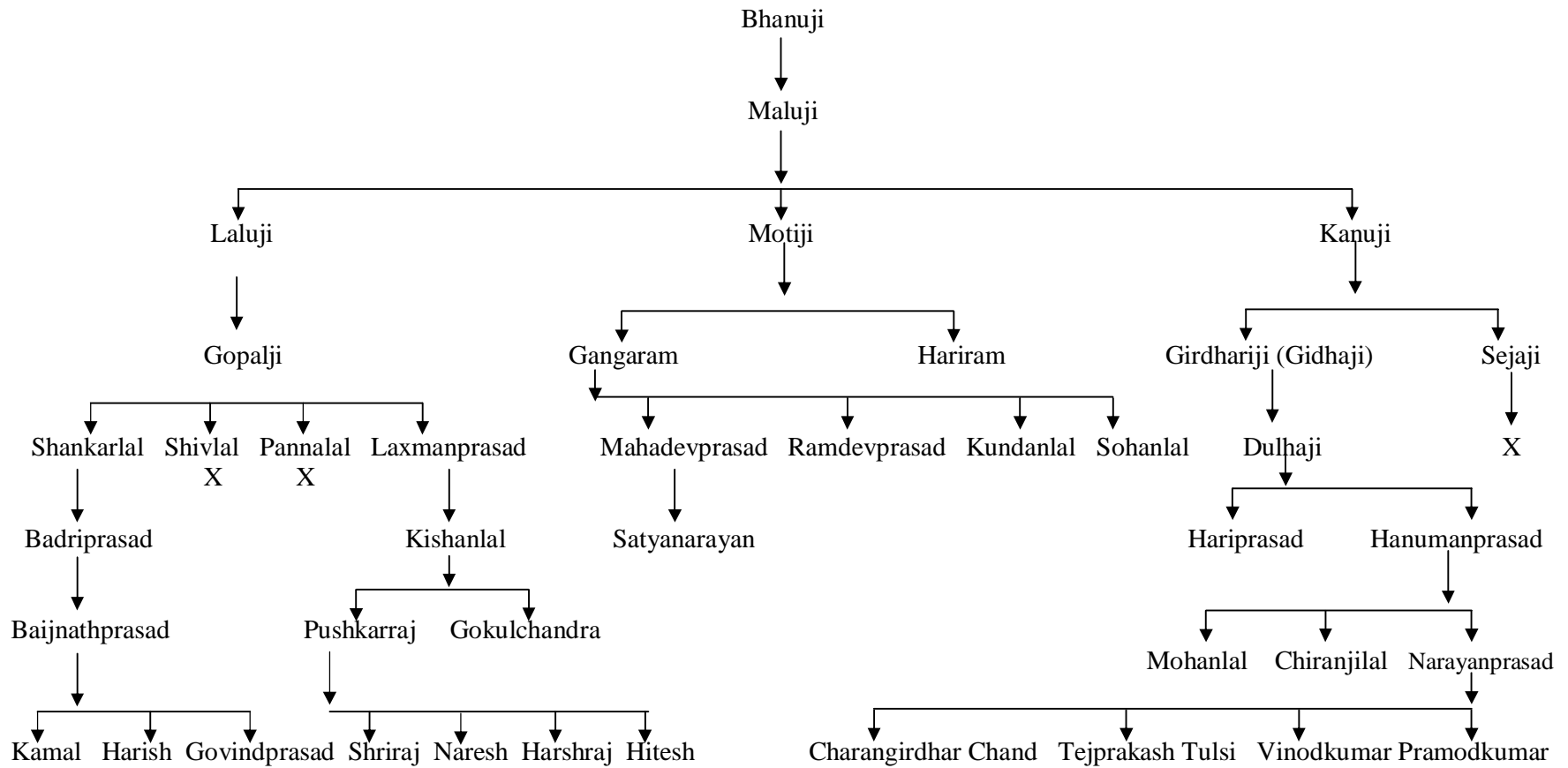
8.	Madhya Pradesh	:	Shri Gopalji (Gwalior) Shri Chunnilal (Gwalior) Shri JagannathPrasad (Indore) Shri Sukhdevprasad (Ujjain) Shri Isriprasad (Datiya, after that Javra) Shri Shivnarayan (Raigarh) Shri Mohanlal (Raigarh) Shri Jailal (Raigarh)
9.	Andhra Pradesh	:	Shri Hiralal (Hyderabad- Deccan)
10.	Tamil Nadu	:	Shri Bhuralal (Madras) Shri Sohanlal (Madras) Shri Hiralal (Madras)
11.	Karnataka	:	Shri Sohanlal (Bangalore) Shri Shivilal (Mysore)
12.	Bengal	:	Shri Mishrilal (Calcutta) Shri Kashinathprasad (Calcutta) Shri Jamnaprasad (Calcutta) Shri Siddhganesh (Calcutta) Shri Pyarelal (Calcutta) ” ³

After the formation of Gharanas the spreading and passing this art form from one generation to another generation was only possible due to the contribution of such families who carried forward the legacy of Kathak dance. At every time and phase these artistes were able to maintain the tradition. The present researcher had tried to mention about the legacy carried forward by such families.

³ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 170-171*

CHART NO – 1

SHRIDHAR FAMILY
VILLAGE - GOPALPURA



1. Chart No :1 – Kathak Nritya – Tathya Aur Vishleshan, Shri Pratapsinh Chaudhry, Page no : 179

SHRIDHAR FAMILY

VILLAGE - GOPALPURA

GOPALPURA (DRONPUR) :

“During the era of Mahabharat, Dronpuri-mountain was the living place of Maharishi Dronacharya. In the valley of this mountain there was the village of Dronpur. Presently this place is called Gopalpura. There is a rumour prevalent that Pandavas used this area for their cows to graze. Due to the land being fit for pasture, this area was called Gopalpura. Many of the Kathak dancers, who have presented through their dance the Lilas of lord Krishna, were born in this Gopalpura area.”¹

1) BHANUJI :

He was a devotee of Shiva. It is said that he learned the Shiv Tandav from a saint. That is why his dance was the combination of Raudra and Shanta rasa.

2) KANUJI :

“Bhanuji’s grandson Kanuji had the mastery on Lasya anga apart from the Tandav anga. He gained the knowledge of Lasya dance and rasa in Vrindavan. He was a devotee of Lord Krishna. According to outsiders, Kanuji was the first one to come to Jaipur. His sons were Girdhariji and Shejaji. Girdhariji lived in Jaipur and nephew Gopalji went towards Bihar. Kanuji taught both his sons the Tandav and Lasya elements of dance. Girdhariji came to Jaipur at the time of Maharaja Ramsingh. He became famous by showing the magic of “Gajparan” and “Ganeshparan”.”²

¹ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 179

² Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 180

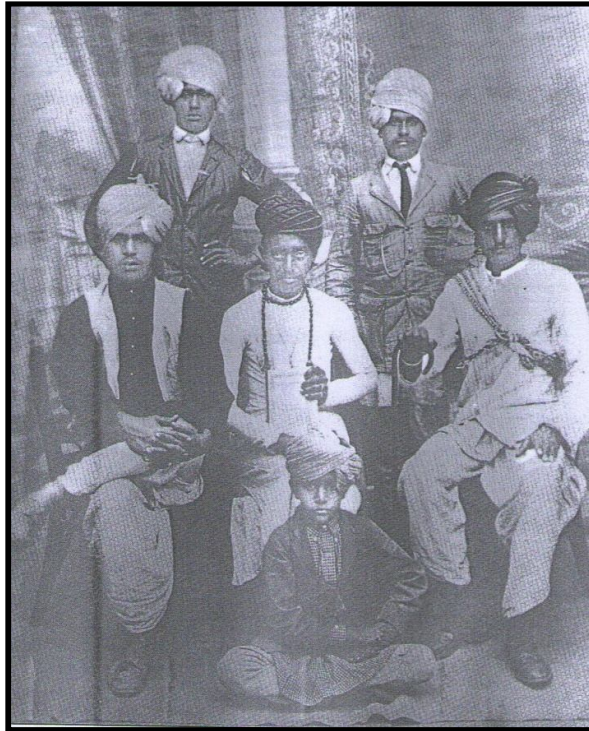
3) **PANDIT HARIPRASAD AND PANDIT HANUMANPRASAD :**

Churu district, village Gopalpura's resident Pandit Hariprasad and Pandit Hanumanprasad, both brothers were the sons of Girdhariji (Gidhaji). Both learned Kathak dance from their father and Dannalalji (uncle of Pandit Shankarlalji). Both earned unique laurels in the field of Kathak dance. Both of them were good singers and poet also. "They used to earn laurels when both the brothers used to dance together and were famous as "Devpari ka Joda". Both had striking personalities. They were employed in the gunikhannas of Jaipur during the rule of King Sawai Madhosinghji (1880-1922). Hanumanprasadji had mastery over "Lasya Pradershan" and Hariprasadji had mastery over "Akashikichari" and "Chakkardar Paran". There was such a speed in the chakkardar parans and tatkar of Hariprasadji that feet used to be seen above the ground. Hanumanprasadji's favourite was shringar ras in bhakti bhav but because he was an expert in pada sanchalan, it was seemed as he was not dancing on the ground but was dancing in the air.

Pandit Hanumanprasadji used to do such things in lasya anga that audience were spellbound. At the time of expressing the poetry and thumri which were full of Karun rasa, he used to make it so real that audience used to travel along with his emotions and used to cry. He was especially famous for performing very delicate expressions of dance. Hariprasadji was a devotee of Shiva. His tandav anga (Veer ras) was worth watching. In Hariprasadji art one can visibly see reality, variety, flow, expansive and cleverness of harmony. One can see magic of varieties of bhramri (pivottes), lamchad, gatbhav, laya, taal's tricky compositions."³

³ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 180*

“ Hanumanprasadji was a religious and respectful person. Hanumanprasadji used to perform his dance in emotion at the Govinddevji’s temple in Jaipur. It is said that Hanumanprasadji used to go to this temple daily. Once, he reached the temple late. By that time the doors of temple were closed. He was so distressed that he started singing there itself the bhajan “meri suno meri suno, hey Ram” along with dancing, overwhelmed with emotions. Tears were flowing non-stop and so was his continuous bhajan singing with dancing. After some time as he continued to sing “Meri suno, meri suno”, as if the lord heard his prayers and suddenly bells started tolling inside the temple. He immediately started singing “Narsingh roop turant hari dharo”. His heart felt restless with emotions and tears started flowing from his eyes. He saw that the doors of temple were slowly getting opened.”⁴ One can easily know his religious character and pure devotion from this incident. He used to experiment more with dhrupad, padageet, kavitt, types of chhand in his dance.



***PANDIT HANUMAPRASAD (LEFT), PANDIT JAILAL,
PANDIT CHEERANJILAL, PANDIT NARAYAN PRASAD**

⁴ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 181*

** Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad*

Name of both the brothers are placed prominently in the list of famous artists in the Kathak world. They have established new amplitude with their fundamental and classical creativity thereby developing the style of Jaipur gharana in Kathak and thus giving it a unique place. Their time has been the glorious era for Kathak dance in Jaipur. Many famous dancers and musicians were employed in the gunijankhanas of Jaipur at that time, which were highly popular. Hariprasadji had no children. Hanumanprasadji had three sons – Pandit Mohanlal, Pandit Chiranjeelal and Pandit Narayanprasad.

4) **PANDIT MOHANLAL :**

He was the eldest son of Jaipur Gharana's famous Kathak dancer Pandit Hanuman Prasad Ji. He was born in Gopalpura (Sujangadh). He took training of Kathak from his father. He learnt tabla from Maula Baksh Dabchi (from Seekar).

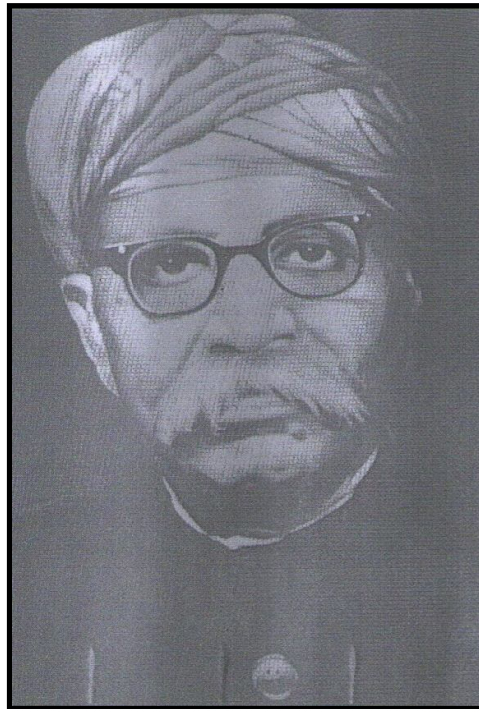
“ He was also expert in Dhrupad, Dhamar, Khyal and Tappa gayan. He had been an expert in tabla playing. His speciality in singing was Adana, Tilwat, Saadra. This special feature was culminated with his last breath because in present there is no one who can sing these different genres of gayaki. He left a mark of his talent in many places like Raigadh, Gidhaur, Indore, Baroda, Khairagadh etc. Subsequently, came to Jaipur and became an artist in royal court's Gunijankhana. According to the state archives of 1934-35, he was paid a basic salary of Rs.70/- per month. Afterwards for some time he lived in Bombay and from there he came to Delhi where his younger brother Pandit Narayan Prasad Ji was also living. After that he became a teacher of dance and singing at Khairagadh University for a period of 5-6 years. Musician Shri Ratanshankarji took him to Khairagadh from Delhi. He spent rest of his life in Jaipur only.”⁵

He had one son but he passed away at a very young age. After some time his wife also passed away. He was a determined person. He spent 6 months as a saint singing bhajan at Ramdare in Jodhpur in the year 1948. After that he once again came to Jaipur and left the ascetic life.

⁵ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 181*

“He also stayed for 4 years under the patronage of king of Baroda. That time Faiyaz Khan of Agra Gharana was also there. Pandit Mohanlal was not only a great Kathak dancer but was also an expert in singing. He used to take examination of other singers who were coming from different states to Baroda and only after his recommendation that artist was presented in front of Baroda’s Maharaja Gaekwad. He also stayed for sometime at the palace of Nawab of Pataudi. He earned a prize of Rs. 4000/- on his birthday from Raipur king Chakradhar in 1932 which he spent in a jest. On returning to Jaipur the money which was to be paid to the tongawala was given by his family members. He was extravagant in nature and due to his spendthrift policy many a times he was compelled to sell his chain, ring and afterwards had to make new ones.”⁶

Among his many students a few like Ratanshankar ji, film actress Paro, Faratjaan Bibbo, Sultanjaan learnt music. Pandit Mangilal and Harinarayan Panwar were amongst his main students. Every year on his birthday a celebration is held in Jaipur on a huge scale which is directed by his disciple Harinarayan Panwar.



***PANDIT MOHANLAL**

⁶ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 182*

**Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad*

His younger brother Pandit Chiranjeelal adopted tabla playing and his youngest brother Pandit Narayan Prasad Ji went into Kathak dance, hence in future he gave importance to singing. He was such a talented singer that he was also called Gayancharya along with Nrityacharya. He had an impressive personality. He was also addressed as a Hathi Gavaiyya by the singers of Jaipur's Gunijankhana because he was tall, had big moustaches, a bulky body and had a unique singing style of Dhrupad Dhamar.

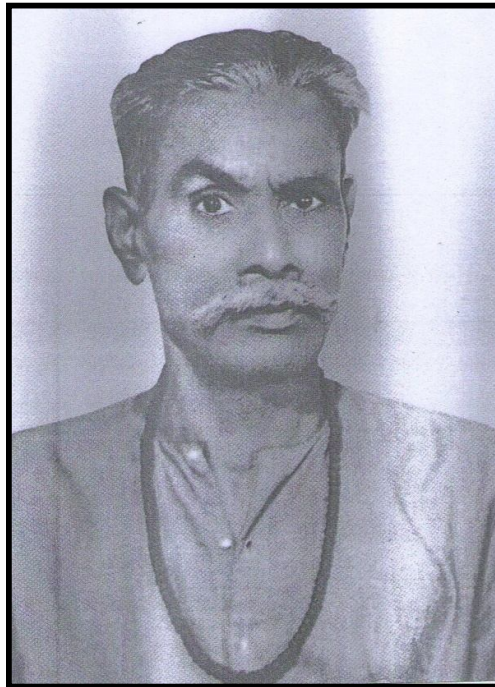
“One example of his talent was that he was asked to take the examination of students of Khairagadh University in music but seeing such a large number of students he refused to take examination when he was made to understand that according to the rules one has to take examination of the students he stubbornly said that ‘I cannot take examination of these students but I will take the examination of their teacher who taught singing to them if he passes my examination then I will accept that all his students have passed. After much cajoling he was ready to conduct the examination of the students. He remained in Jaipur till the end of his life. He died on 6th August, 1963. “⁷

5) **PANDIT CHIRANJILAL :**

Pandit Chiranjilal was the second son of famous nrityacharya Pandit Hanumanprasadji of Jaipur Gharana. His elder brother Pandit Mohanlal and younger brother Pandit Narayanprasad were country's famous dancers. “Chiranjilal got his Kathak dance training from his father and uncle Hariprasadji. For some time he was at the Udaipur's king palace, afterwards he worked at Raigarh state for a long time. After that he went to Delhi and joined as a teacher in Gandharv Mahavidyalaya. Apart from dance, he was also a good tabla player. He used to dance in company with other renowned dancers very easily and he had the mastery in this. He was also famous as a sarangi player apart from being famous as a tabla player.

⁷ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 183*

In Delhi he taught music-dance in many colleges. He established an institute of music-dance at his Kamla nagar residence in Delhi. Famous dancer Rani Karna, who earlier used to learn from Pandit Narayanprasadji, after his death, learned from him. After the untimely death of his brother Pandit Narayanprasad and himself keeping unwell, in the last years of his life. He went back to his native place of Sujangarh village and there he died. Kundanlal Gangani, Jugalkishore, Khursheed etc. learned tabla from him. Famous tabla player Hidayat Khan and dance master Maagilal Panwar were his students.”⁸



***PANDIT CHIRANJILAL**

6) PANDIT NARAYAN PRASAD :

In dance world, the name of nrityacharya Pandit Narayanprasad is well known as a Kathak artist, and a renowned Guru. His disciple lineage is long and expansive. “Born in 1910 at Jaipur, Narayan’s father Pandit Hanumanprasad and uncle Pandit Hariprasad were famous Kathak artists of their time and were representative acharyas of Jaipur Gharana. Little Boy Narayan used to watch his father and uncle teaching their students.

⁸ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 183*

**Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad*

When they use to go to “Gunijankhana”, then the boy use to imitate that he had seen earlier. At the age of 8 as a custom father and uncle made him their student and started teaching him dance. He received the training in Lasya and Tandav both the angas. He first came in contact with the audience at the age of 14 in the form of a young dancer and impressed his audience with his devotion towards art and artistic qualities. Pandit Narayanprasadji danced so beautifully that he was respectfully invited in the prestigious gatherings and conferences. Maharaja Chakradharsinghji of Raigarh bestowed him on the seat of dancer in his youth and he stayed there for four years.

He charmed the audience with his performance in many places like Raigarh, Baroda, Kota, Kanpur, Ajmer, Bombay, Calcutta, Lucknow, Patna, Udaipur, Bharatpur, Meerut, Surat, Ahemdabad, Jodhpur, Jaipur, Belgoan, Agra etc. He earned glory by participating in many music conferences. He was not only a dance artist but was a good thumri, bhajan and khayal singer also. He was skilled tabla and mridang player.”⁹ His elder brother Pandit Mohanlal was not only a renowned dancer but also had deep knowledge about dhrupad, dhamar singing. His second elder brother Chiranjilal was especially famous as a tabla player apart from a Kathak dancer.

“Pandit Narayanprasadji on the one hand were expert in rhythm, tempo, feet preparation, on other hand he was also deeply versed in abhinaya aspect. Apart from trital in dance, he had a command over Lakshmital, Brahmatal, Dhamar etc. In his dance one can continuously see his devotion in form of one taal revolution, without any obstruction dancing on different taals from minute changes in the words of Parans, 16 matras (Vilambit laya) dance. He has given important place to the tradition of “Kavita” (poetry) in Kathak dance. He had also done devotional compositions. He was the first one to start revolutions by one foot in Kathak. He wrote number of poetries like – Goverdhan Parvat, Kaliyadaman, Makhan Chori, Solah Shingar, Sola Anga, Mahabharat, Natwar Radha, Radhakrishna Yugal Bhav, description of voice of “tidodi” based on raining season, sound of lightening on raining season (tat tat tadtat), dance of Krishna (bajat tal, mohini roop) etc.

⁹ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 183*

He scholarly composed many revolving parans, today of Paramelu anga, bols of mridanga, bols of sword and laykari etc. Magical use of rhythm, speed, preparation, baldar tukdey, presenting parans in slow tempo with taiyari and executing it with different rhythmic patterns, acting on poetry and stanza has been his speciality. He had a sweet voice. He used to sing as a professional singer. He used to play pakhawaj and mridang as a professional player. He composed many thumri pads on which he used to tell the expression, like –

“ yh as^{vi} kih[Br l ie ^{vi}ir) ri(Fki,
 (ndy).k^N s(p)t Be „vi[ti[p)t k) r)t n j in[s(K
 mi[h[CiD' k[di;ki j iy bsi[
 mi[f[nhn Br aiy[sK)”¹⁰

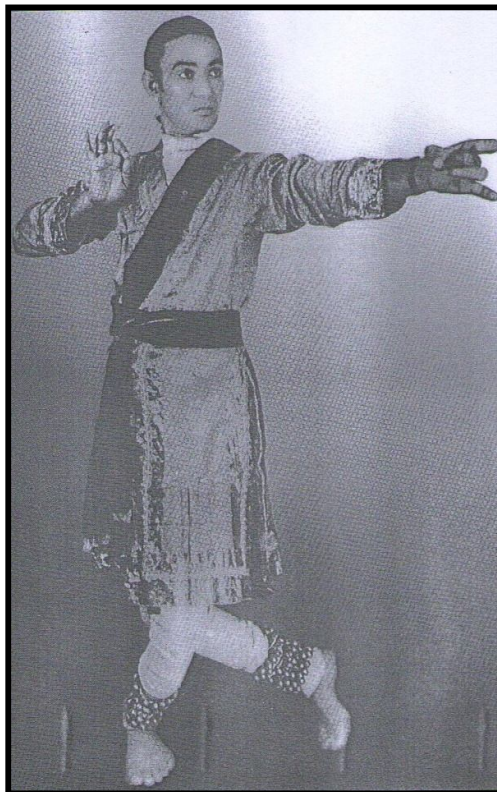
Audience used to get spell-bound when he used to tell the expression by singing thumri. Audiences were surprised when he used to show his talent by crying with one eye and smiling with the other eye. One used to feel happy when he used to present the expression of a boat in Gat (Kashti ki Gat) during a dance and one had a feeling that all the audience were floating with the waves along with his dance presentation. When bearing the look of Krishna, he used to look as the Kanhaiya of Braj.

“Apart from being a skilled dancer, he was also an excellent teacher. He worked as a dance master for many years. He was also a royal dancer and a teacher in the “Gunijankhana” of Jaipur state. He stayed for two to three years in Raigarh also. He worked as a dance principal in Gandharv Mahavidyalay, Delhi till the end of his life. He also used to teach dance in Queen’s Mary school. Pandit Narayanprasadji added some new contexts to the Kathak and earned unprecedented respect. He wrote many Kavits influenced by a unknown inspiration, which is related to Radha Krishna’s Katha and based on Krishna Leela in 10th chapter of Shrimadbhagvat. He attuned his name “Narayan” in every composition of him.”¹¹

¹⁰ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 181

¹¹ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 182

Till date whatever the number of masters one had in the field of Kathak, none had that much of caliber to attune their own name in Kaviti or Paran in such a manner. This magical work was created only by Pandit Narayan Prasadji.



*** PANDIT NARAYAN PRASAD**

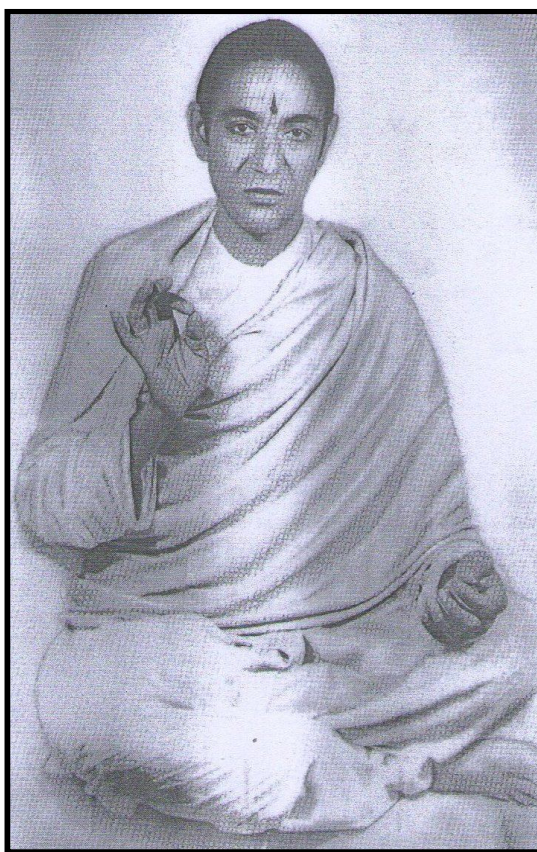
“He was honoured by the Akhil Bhartiya Gandharv Mahavidyalaya Mandal in 1957 session held at Belgaon by giving him the title of “Nrityacharya”. He had glorified Jaipur Gharana by giving his valuable contribution in the teaching, publicity-popularity of this Gharana’s Kathak dance. He had trained many students through his dedication. Among his disciples Pandit Kundanlal Gangani, Shri Shankerdev Jha, Pandit Hazarilal, Dr. S.K. Saxena, Shri Burmanlal, Shri Babulal Patni, Shri Tirthram Azad, Shri Surendrekumar, Shri Chamanlal, Pushpa Batra, Shakuntla Jain, Pushpa Mathur, Rani Karna, Mahadev, Chammakhan, Fakirchand, Rita Bhandari, Jugalkishor, Mangilal Panwar, etc, are worth mentioning. His sons Pandit Charangirdhar “Chand” and Shri Tejprakash “Tulsi” have assimilated his style.”¹²

¹² Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 182

*Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad

Credit goes to Pandit Narayanprasad for developing the dance style of Jaipur gharana. His list of students is long that provides the knowledge about his dance qualities.

In 1956 Pandit Narayanprasadji established “Kathak Kendra of Jaipur Gharana” the work place for the artistes of Rajasthan. In 1958 it was almost certain that he would receive the Sangeet natak Akademi award but unfortunately he passed away and could not receive the award. On the 12th September 1958, at the age of 48, this pillar of Jaipur Gharana fell. Jaipur Gharana lost a precious jewel but the flag of his fame and glory is still day flying high in Kathak world.

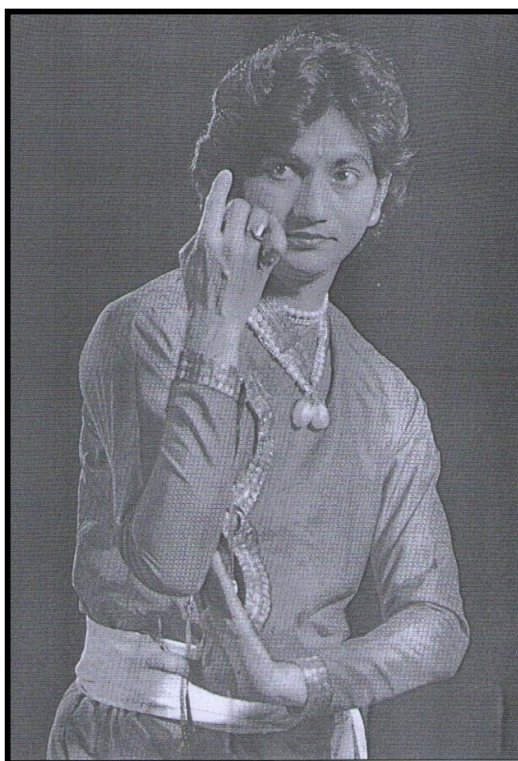


***PANDIT NARAYANPRASAD**

**Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad*

6) CHARAN GIRDHAR 'CHAND' :

Well established nrityacharya Pandit Narayanprasad's eldest son Charangirdhar "Chand" has a special place in the field of Kathak dance of Jaipur Gharana. "He was born on 19th September 1947 at Jaipur. His father started giving him the lesson of Kathak from early childhood. He continued his training for few days in table form his father's elder brother Pandit Mohan Lalji. In a short time Pandit Charan Girdhar Chand had a good mastery over Kathak dance and table. In 1960 he was 13 yrs old when the Rajasthan Chief Minister Shri Mohan Lal Sughadiya rewarded him for his performance. In 1965 he was decorated with "Chittor's Vijay Stanmbh". At the young age of 10 years Charan gave his first stage performance at Akhil Bhartiya Sangeet Sammelan held in Baroda. He passed his examination of Sangeet Prabhakar from Prayag Sangeet Samiti and Nritya Bhaskar (M.Music) examination passed from Prachin Kala Kendra, Chandigarh with distinction."¹³



***PANDIT CHARAN GIRDHAR CHAND**

¹³ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 184

*Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad

“ In 1968 he was awarded with “Swarnapadak” from Prachin Kala Kendra, Chandigarh. In 1970, he was honored with the title “Shringar Mani” given by Sur Shringar Samsad, Bombay. In 1980 he was sent to Indian Cultural Center, George Town, Guyana (South America) by I.C.C.R. Delhi, where he served as a principal of dance department till September 1985. Again in April 1988 he was sent by Indian Cultural Center to Mauritius and till September 1992 he worked there as a dance principal. In 1996 he returned back to India. Till now apart from different cities of India, he performed at George Town, France, Germany, Mauritius, Surinam etc. Mauritius Broadcasting Corporation in 1989 telecasted 13 episodes of serial directed by him named “Aaye Kathak Sikhey” in Hindi. Many established newspapers of India-foreign countries had praised his important contribution in the field of teaching and performance of Kathak dance. Students trained by him are teaching and performing Kathak dance in many countries like America, Canada, Britain, Mauritius etc. In 1995 Chandji got appointed as a dance teacher in Singapore Fine Arts Society. He taught there for almost 12 years. From year 1961 to 1980 and from 1985 till date, he had worked as a principal of dance department at different Art Institutes – Sangeetkala Kendra Jodhpur, Sangeet Bharti, Alwar, Prachin Kala Kendra Chandigarh, Gandharv Mahavidyalaya Delhi, etc. He was dance examiner of many Sangeet Mahavidyalayas also. He had also given lectures, conducted workshops in several colleges, Delhi University etc. He had also directed many dance dramas, in which Shakuntala, Ram Vanvas, Bharat Darshan, Bhasmasur, Tumalang, Devyani, Ramayan, Panchtantra, Trinetra, Goverdhan Leela etc. are worth mentioning. He got honored for his services in the field of Kathak by Rajasthan Sangeet Natak Akademi in March 1992.”¹⁴

Pandit Charan Girdhar ‘Chand’ use to present the style of Jaipur Gharana’s Kathak dance in its pure form. His dance has tightness of long vocabulary along with the rhythm. He is proficient in executing Todey, Tukde, Paran. His execution of Gat-Bhaav and Thumri was also impressive. He has the ability to justify both the Tandava and Lasya elements in dance.

¹⁴ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 184

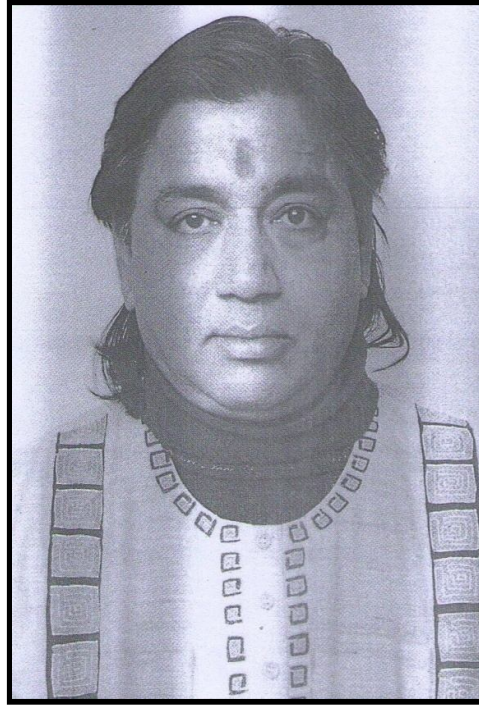
Many of his students are running the private institutions in America, Canada, Germany, West Indies, Mauritius, Guyana etc. The credit goes to Charanji for propagating the Kathak dance of Jaipur Gharana in above mentioned countries through his students. His son Shri Dinesh Chand is serving in Bhartiya Vidya Bhawan, Singapore and Shri Rajesh Chand is serving in Delhi Public School, and Nanyan Academy of Fine Arts. Singapore.

7) SHRI TEJPRAKASH TULSI:

He is the second son of Nrityacharya Pandit Narayanprasadji and younger brother of Pandit Charangirdhar “Chand”. He received initial training from his father. Afterwards he received Kathak dance training from his uncles Pandit Mohanlalji and Pandit Sunderprasadji. He performed extensively in major dance festivals. “ He trained many talented artists. He learned Pakhawaj instrument from Padamashri Purshottamdasji in Delhi. For last few years instead of dance performances he had been accompanying with renowned artistes like Pandit Durgalal, Shovana Narayan, Uma Sharma, Charan Girdhar Chand, Tirth Ram Azad and many more on Mridang and Tabla. He had traveled to almost all the countries like London, France, Germany, Japan, America, Norway, Russia, Holland, Srilanka, Middle Asia etc. After seeing his performance Jahirshah of Afganistan honored him by awarding Gold Medal. The cultural group which went to Iran with India’s Prime Minister Indira Gandhi included Tulsi also. He had been honored with prizes like “Shringar-Mani”, “Nrityamani”, “Taalacharya” etc.”¹⁵

He knew by heart many lesson in Kathak style of Jaipur Gharana and made a place as a unique artist for himself in the Kathak society of India. He was sent to George Town, Guyana (South America) in 1981 for 3 years by I.C.C.R. for teaching work. His students which are worth mentioning include Jaysree Thakur (Delhi), Puneel Kumar (America), Harish Rawat, Nadir Shah etc. He died at Alwar.

¹⁵ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 184



***TEJ PRAKASH TULSI**

8) SHRI GOPAL JI :

“Gopalji was born in the traditional family of Bhanuji of Kathak dance. He was the native of village Gopalpura, district Churu and was a famous artist of his time. He was known as a “Panch-Mukha” artist i.e well versed in all five streams of music- singing, dancing, tabla, skilled in sarangi playing along with composing the poetry. He lived in Bihar for a very long time in a place called Navgachiya, Gaya, Bhagalpur, Chhapara. In Purniya district- Champaran Nagar, Maharaja Shyamnand Singh used to invite him to every function. He was having command over Khayal, Dhrupad, Dhamar and Tappa gayaki, but his specialty was in Thumari, Chaiti, Kajari, Maand and Bhajan singing. He was very famous in Bihar province.”¹⁶

¹⁶ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 185

**Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad*

9) SHRI SHANKAR LAL :

“ He learnt singing, instrument playing and dancing from his father Gopalji. He was not only a singer, an instrument player and a dancer just like his father but also a composer of poetry and stanza. He composed many compositions of Khayal Gayaki. He was also expert in playing tabla and sarangi. For some time he stayed in Lucknow and accompanied Maharaja Kalka- Bindadinji's dance on tabla. After that he went to Bihar and stayed at Navgachhiya.

10) SHRI SHIVLAL :

Second son of Gopalji, Shivilal learnt singing, instrument playing and dancing from his father. He was not only a great dancer but also a good singer. He was also fond of Shero-Shayari. He was good looking and strong personality. He also did wrestling. Just like his father and elder brother he also stayed in Bihar for a very long time where he continued to make a mark. Around in the year 1930 he passed away. He had no child.

11) SHRI PANNALAL :

Third son of Gopalji, Pannalal learned music from his father and elder brother Shankar Lal. He was a remarkable singer and dancer. Till his youth he was a Kathak dancer but subsequently he adopted singing. He also learned singing from Miyan Jaankhan. He adopted the importance of Sapaat Taan in the singing of Gauharjaan (Calcutta). He was expert in Khayal, Thumari, Chaiti, Kajri, Jhoola, Faag, Bhajan, Savaiye and Chhand. He had an impressive personality. He looked good in moustaches. Though he was quite elegant looking but he was bold enough. He presented many programs of singing and dancing at major provinces of the country and earned prestige through his devotion and dedication. He left an unforgettable imprint in states and cities like Baroda, Banaras, Navgachhiya, Raigarh, Rampur, Hyderabad, Champanagar (GarhBaneri), Bikaner, Arrah, Chhapra etc. His programmes were also broadcast on All India Radio, Delhi. He passed away in 1951 at his native village Sujangarh.”¹⁷

¹⁷ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 185

12) SHRI LAKSHMAN PRASAD :

“ He was fourth son of Gopalji. He learned singing, dancing and instrument playing from his elder brothers ie, Shankarlal, Shivilal and Pannalal at Navgachhiya. But subsequently he had to play tabla as a necessity to accompany his brothers. Though he belong to Delhi, Banaras, Jaipur Gharana specifically, but ultimately he became a specific to East Garana ie, Lucknow. Apart from dance he was expert in playing laggi, ladi, clarity in words, every type of tempo, matra etc. Apart from presenting programs with both elder brothers and accompanying with renowned artists of that time, he was also expert in solo playing. He knew whole of Ramayan and Mahabharat by heart. He trained many artists who are today skilled tabla players. He also trained his son Kishanlal, grandsons Baijnathprasad Delhi, and Pushkaraj, Baroda. Shri G.D. Birla took him to Pilani where he worked till his last breath. He died in 1988 at the age of 95 in his native village Gopalpura.

13) SHRI KISHANLAL :

He was the son of Lakshmanprasad. He gained knowledge in all three art forms of singing, dancing and instrument playing. He took formal training as a student in singing from his uncle Pannalal. He used to sing Khayal Gayaki, Purva Anga Ki Thumri, Jhula, Chaiti, Kajri, Bhajan, Geet, Gazal, etc. He spent lot of time in Bihar. Afterwards he was appointed as a lecturer in music in a college at Porbandar, Gujarat. From Porbandar he went to Baroda Music College and joined as s a tabla player. He passed away in Baroda on 8th August, 1990. After his death, his eldest son Pushkarraj took his post in Music College, Baroda.

14) SHRI PUSHKAR RAJ :

Kishanlal's eldest son Pushkarraj was born on 15th September 1952. His education took place at Pilani under the proximity of his grandfather Lakshmanprasad. He also learnt tabla playing from his grandfather. He worked or 9 years in Jammu College. He was also trained by renowned tabla player Vipinchand Malwiya in Jammu. He also gained specific knowledge of Banaras Gharana. In Baroda he took tabla training from his maternal uncles Pandit

Sundarlal Gangani and Pandit Madanlal Gangani and also from Sudhir Kumar Saxsena and Pandit Rewashankar. In 1986 he earned a diploma in tabla playing. He had been working in Baroda Music College, now Faculty of Performing Arts since 1982. He is a skilled tabla player. He had trained his sons Shriraj, Naresh and Hitesh in tabla playing. He got retired from Music College, now Faculty of Performing Arts, The M.S.University of Baroda in the year 2014.

15) SHRI GOKULCHAND :

Kishanchand's second son and younger brother of Shri Pushkarraj, Gokulchand is working in Baroda, too. He is a trained tabla and harmonium player.

16) SHRI BADRIPRASAD :

He was the eldest son of Shankarlalji. As per his Gharana's tradition he was trained by his father and uncle Lakshmanprasad in singing, dancing and instrument playing. He had a special interest in tabla playing. He remained mostly in Bihar because of the fact that his father and uncle's work area was Bihar. In his last days he was employed at Gandharv College, Delhi. He died in 1953 at a very young age. His sons Baijnath is working as a tabla player in Delhi.

17) SHRI BAIJNATH PRASAD :

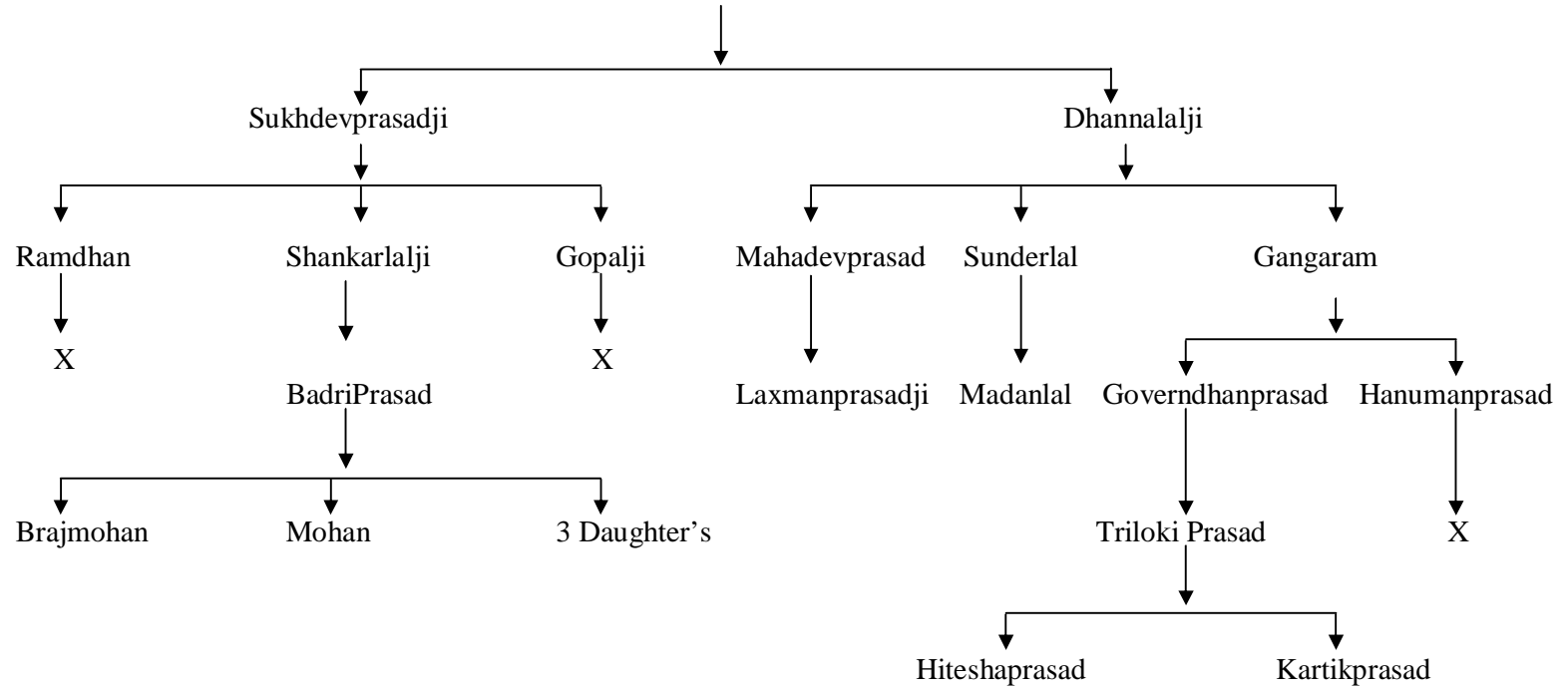
Badriprasad's son Baijnath learnt tabla playing from his grandfather Lakshmanprasadji. Initially he lived in Bihar. He also spent some time in Bombay. After that he worked at dancer Uma Sharmas's place in Delhi. Baijnath's elder son Kamal and third son Govindprasad were working as dancer in Delhi and his second son Harish is associated with vocal singing in Baroda.”¹⁸

¹⁸ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 185

CHART NO : 2

GANESHOT FAMILY

VILLAGE – PALAS-SARANGSAR, TALUKA – SUJANGADH



1. Chart no 2 : Kathak Nritya – Tathya Aur Vishleshan – Shri Pratapsinh Chaudhry, Page no : 187

GHARANA OF PANDIT SUKHDEVPRASAD JI :

“ Sukhdevprasadji was the native of village Palas, tehsil Sujangarh, District Churu. His caste was Ganeshot Puar. Members of this family subsequently settled in village Sarangsar of di Sujangarh.

During the period of Jaipur king Ramsingh II (ruled from 1835 to 1880), Shankarlalji came to Jaipur with his uncle Dhannalal. Shankarlalji was formally employed as a Kathak dancer in the gunjankhana of Jaipur. He was a much respected artist in the gunjankhana. He had no son hence he called his son-in-law Goverdhanprasad (village Khudi, tehsil Ratangarh, district Churu) to Jaipur and adopted his eldest son Badriprasad. The famous music director of film world Khemchandra Prakash was the second son of this same Goverdhanprasad and younger brother of Badriprasad. Goverdhanprasadji also got job as a Kathak dancer in Jaipur gunjankhana and he worked there.”¹

Note: Daughter of Shankarlalji got married to Pandit Govindprasadji. They had a son called Badriprasad. After the death of first wife of Goverdhanprasadji, he had from his second wife three sons – Khemchandraprakash, Panchulal, Basantprakash and a daughter Choti Bai.

1) PANDIT BADRIPRASAD :

“From first marriage he had two daughters, who married Pandit Moolchandji and Pandit Lakshmanprasadji of Jaipur. Daughter Kamla from second marriage got married to Kundanlalji Gangani.”²

2) PANDIT SHANKARLAL :

Pandit Sukhdev Prasad, native of village Palas, tehsil Sujangarh, and district Churu, Rajasthan has his own gharana in Kathak dance. Shankarlal was the son of this same Sukhdevji. “Pandit Shankarlal was employed as a Kathak master during the regimes of Maharaja Ramsingh II (1835-1880) and Sawai Madhosingh of Jaipur.

¹ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 187

² Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 187

He was an unparalleled artist of Kathak dance, along with a big scholar of singing. He had a command over Sur, Tan, Murki in singing. According to ledgers of Jaipur gunijankhana during the period of Maharaja Ramsingh he used to get 63 rupees and 6 annas monthly. The other contemporary Kathakas and Kalwants of that time had monthly salary between 15-20 rupees. He was the top dancer of that time. His dance had a unique magic of expression, acting, rhythm and tempo. He danced much on Kavitt full of bhakti, Chhand, Sawai. His character of Lord Shri Krishna used to be very beautiful. Hav-bhav, Kataksh, Taiyari, Todey, Tukdey all were very pure and clear. He was an established and special artist of Jaipur royal court who also had the permission to enter the anti-chamber of ladies where he had taught dance to the ladies belonging to royal family. He was very handsome. He used to live in royal pomp and glory. He was provided a palki from the royal court as a sign of prestige, on which he used to go to the royal court situated in palace.”³

“Maharaja Bindadin came to Jaipur from Lucknow in 1885 after performing in the royal court of Maharaja of Udaipur, in the presence of Pandit Shankarlal. In those times Kathak artists among themselves as a mark of respect used to give titles such as Nayak, Pandit, Maharaj etc., then Shankarlalji was decorated with the title of Pandit. He was at the top among the Kathak dancers of Jaipur and his supreme talent was wholeheartedly acknowledged.

An example in context of singing is a must. Once in the royal court of Maharaja Ramsingh, a program of singing by Alia-Fattu of Tonk who was decorated with the title of “General Colonel” was held. After his singing, Shankarlal was made to sing and he created such a spell that Alia-Fattu also praised his singing. The same Alia-fattu later on established the foundation of Patiala gharana in music. He also stayed for some time with the king of Alwar, where also he earned much prestige and respect. He was a devotee of Shiva and in the free time used to recite the mantra – ‘Om Namah: Shivay’. Being a kind hearted and compassionate person he used to help poor people wholeheartedly.

³ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 187*

He had huge expenditure. Being childless, he adopted his grandson (his daughter's son) Pandit Badriprasad (son of Goverdhanprasad). Subsequently Badriprasad proved to be the established artist of Kathak, who earned large wealth from his art and paid off his father's debt. Many people took lessons of Kathak dance from Pandit Shankarlal which includes Pandit Shyamlal, Pandit Badriprasad, Pandit Jailal and Pandit Sunderprasad names are worth mentioning.”⁴

3) **PANDIT BADRIPRASAD :**

“ He was adopted by Pandit Shankarlalji. He received intense training in dance and vocal music from Shankarlal ji. He gained knowledge of Hindi, Urdu, Persian and English from Munshi Mathuraprasad of Jaipur. He worked in gunijankhana of royal court of Jaipur. According to ledger of Jaipur gunijankhana of 1922, he got a monthly salary of 55 rupees and a special wage of 8 rupees at that time which was very high from what other artists used to get. Badriprasad was also a skilled singer apart from being a great dancer. He was good at dance expression ie, abhinaya aspect. His speciality was in performing small-small tukdeys in dance. He used to experiment more types of pad- geet, dhrupad and bhajan in dance. He used to create magic while performing both the Lasya and Tandav. In 1944 - 45 at the Jaipur Music Conference, Kathak artists were told to perform an abhinaya on a thumri which was – “Chaturnar Kar Kar Singar, Thadi Apne Dwar Piya Nikso Jaat”. Badriprasad established his supremacy among all the dancers present there by showing the expression on that thumri. Magical presentations were more prevalent in the royal courts at that time. That is why he paid attention towards clear execution through feet of dance vocabulary, speed- preparation and purity. His son Brijmohan absorbed these very qualities of him. He was also a composer and he was very much fond of Urdu and Persian shero-shayari.”⁵

⁴ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 188

⁵ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 188

His nature was noble and personality was that of peaceful kind, but in art-world and in royal courts he had huge impact and status. He had the permission to enter the ante-chamber of female where he used to teach the ladies and queens of royal families. He received many awards-prizes from royal courts as well as from queens. “ He also visited the king of Nepal, when his younger brother Khemchandraprakash ji was living in Nepal before becoming a well known music director. Among his students the names of Khemchandraprakash, Goverdhanprasad, Hanumanprasad (Bombay), Shivprasad (Delhi), Son Brajmohan, Ladnu native student famous dancer Chandrabhaga etc. are worth mentioning. His two elder daughters Saraswati and Ganeshi got married to famous musicians Pandit Moolchand and Lakshmanprasad of Jaipur respectively and your younger daughter got married to dance Guru Kundanlal Gangani. It is worth mentioning that elder daughters of Moolchand got married to the famous qwaals Shankar-Shambhu and younger daughter got married to the dancer Charangirdhar “Chand”.

One can only guess his prestige and scholarly qualities from this fact that when instead of the name of different individual gharanas, name of Jaipur gharana was established in Kathak dance then a discussion was held about who should be the person on whose head the “Kalipha” (mukhiya) turban should be put. The names of Pandit Jailalji, Pandit Badriprasadji and Pandit Mohanlalji were discussed. Pandit Badriprasadji got that honour.”⁶

4) BRAJMOHAN :

“ Rajasthan’s famous Kathak dancer Pandit Badriprasad’s eldest son Brajmohan was born in Jaipur in 1937. From childhood along with his school education in Jaipur, his father also used to teach him small compositions of Kathak dance, made him practice dance and used to teach him Sher and Ghazal of Persian and Urdu language. He also used to make him practice dance expressions on Thumari. His father passed away when he was only eleven years old.

⁶ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 189*

After that he started taking lessons from his brother-in-law musician Pandit Laxman Prasad of Jaipur's and elder brother Moolchand ji in Jaipur itself. Subsequently he went to Bombay to his uncle music director Khem Chandra Prakash. There he became disciple of Kathak Guru Pandit Sundarprasad ji. After some time his uncle passed away, still he took lesson of dance from Pandit Sundar Prasad ji for about 3 to 4 years. During this period he also got the opportunity to dance in two films- 'Ten-O- Clock' and 'Badal Aur Bijli'. In Bombay, he continued to receive Ghazal training from his nephew's brother-in-law, Shankar Shambhu and singing from his own brother-in-law Pandit Laxman Prasad Ji. He married the daughter of Kathak dance guru Pandit Shivlal ji, (disciple of Bindadin Maharaj) and came to Jaipur. From then on he had stayed in Jaipur for last 30 years imparting education of Kathak dance independently and sincerely. It is unfortunate that this talented dance master's true value and recognition could not be established because of his simple, straight forward nature and keeping himself away from publicity. He initiated many of his students to Kathak dance. For five continuous years his students stood first in the Kathak competitions organized by Rajasthan Sangeet Natak Akademi. The names of Deep Mathur, Neeru Sharda, Meena Murty, Usha Panikar, Neha Saxena etc. are the names worth mentioning. For many years he worked in Brightland school, Vaishali Nagar, Jaipur, and then passed away.”⁷

5) **BHISHANLAL** :

“ He was a skilled dancer and a singer. He worked in Jaipur's Gunijankhana. He was a good singer of Khayal, Tappa but his speciality was in Tappa. He remained at Dhandhada state of Gujarat for 7 to 8 years. Afterwards he went to Bombay. In Bombay, King Dhandhada (he was called a King though he was a Nawab) had a palace and mostly he used to stay there, and therefore he used to take employed artists of Gunijankhana to Bombay amongst them Bhishanlal was given this respect.

⁷ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 188-189

It is worth mentioning that those artists who were employed with Dhandhada state, they were relatives, in which apart from Bhishanlal ji, Dhannalal ji, Pyarelal ji, Heeralal ji, Laxman Prasad Ji of Jaipur, Moolchand Ji of Jaipur were included. After independence when the states were abolished then in 1947 artists of this family went away to Bombay.”⁸

6) DHANNALAL :

“ Sukhdev Prasad’s brother Dhannalal was also an expert dancer and singer. Initially he used to work in Jipur’s Gunijankhana. Afterwards in 1945, he went to Dhandhada state from Jaipur. There he was appointed as an artist in royal court of Nawab Haji Qasim. Haji Qasim was the King of Dhandhada state and he was in the business of shipping having many ships at that time. He was himself a knowledgeable person of music and dance. Haji Qasim’s business was shifted to Bombay and for that reason Dhannalal also went to Bombay and subsequently stayed there.

7) SUNDARLAL :

Dhannalal’s eldest son Sundarlal stayed in his native village only and used to look after their land. He did not have any interest in music.

8) RAMSINGH :

Dhannalal’s second son Ramsingh received higher education in dance and music from his father. He was a dancer of highest order and also a singer. He remained employed for his entire life at Nepal King’s royal court. He earned lot of wealth from which he built many bungalows in Delhi as well as in his village Sujangarh. His father Dhannalal and brother Gangaram while living in Delhi at Charkhewala Kothi remained associated to music and dance. He died at the age of 60.

⁸ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 189*

9) GANGARAM :

He was trained in dance and music by his father Dhannalal. He made Delhi as his work place and gave training in music independently. He remained in Delhi throughout his life. In 1956 he passed away at the age of 70. He made both his sons Goverdhanprasad and Hanumanprasad skilled in dance and music since their childhood.

10) PANDIT GOVERDHAN PRASAD :

He was born in 1912. His grandfather Dhannalal and father Gangaram gave him lessons in Kathak dance since his childhood at Dhandhada state. He had more interest in singing and subsequently he adopted singing. His workplace was Delhi. He was associated with All India Radio Delhi and only he sang the first National programme organized by this centre.

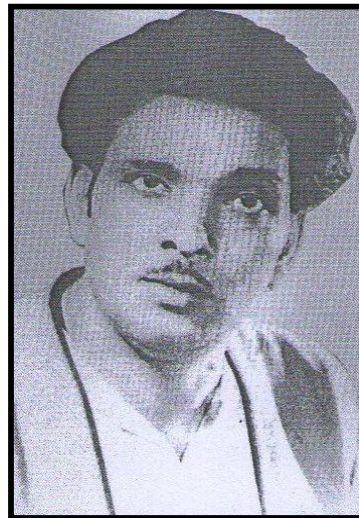
His younger brother Pandit Hanuman Prasad used to live in Bombay. Hence he used to visit Bombay also. He had such a close harmonious relationship with Pandit RaviShankar ji that wherever Sitar performance by Pandit Ravi Shankar ji used to take place there the singing programme of Pandit Goverdhan Prasad also used to take place and vice-versa. Mostly renowned artist Pandit Chaturlal of Udaipur used to accompany him on tabla. He passed away in Delhi at the age of 44 in 1956.”⁹

11) PANDIT HANUMAN PRASAD :

He received the training of music and dance from his grandfather, dancer Dhannalal and father Gangaram of Jaipur. He was skilled in both dance and singing. Initially, while living in Delhi he used to present dance program with his brother Pandit Goverdhanprasad. He performed dance in many major cities of Uttar Pradesh. He received many prizes and much respect through his dance performance at the palace of Nepal king. He went to Calcutta for some time to give music in films made by Chandulal's film company, M and T. He then went to Bombay with Baburao Pandarkar.

⁹ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 190*

He got associated to films and gave music direction in many films. Films like Chilman, Khidki, Asmat, Kismat, Gali, Murad etc are worth mentioning. “ He was very skilled in dance and he was choosen as a dance director for the V. Shantaram’s film “Geet Gaya Pathron Ne”. He passed away in 1969 after choreographing one dance on the song “Jal Bin Machali, Nrit Bin Bijli”. He was the whole time director of music-dance department of Hilgriz school of Bombay from 1958 to 1969. He composed many dance-dramas during his stay in the school which were much appreciated and became famous. He directed a documentary on the history of Kathak titled “Epics of India” which was shown in 1961 on the occasion of republic day at Vigyan Bhawan in Delhi and was also praised by Pandit Jawaharlal Nehru. He was also a famous poet. He had written many Kavitt, Pada, Thumri, Chhand etc



***PANDIT HANUMAN PRASAD**

He was the connoisseur of expressions, ie abhinaya presentation in Kathak dance. He won the first prize in dance at Sangeet Conference organized at Jaipur in 1944 - 45. His strong point was the execution of abhinaya in thumri, Kavitt and Pada. He was also skilled in composing songs. He was childless and in 1969 he died at the age of 56 years. He left a marked impression of his knowledge in the field of Kathak dance and is counted among the foremost artists.”¹⁰

¹⁰ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 191

*Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad

12) TRILOKI PRASAD :

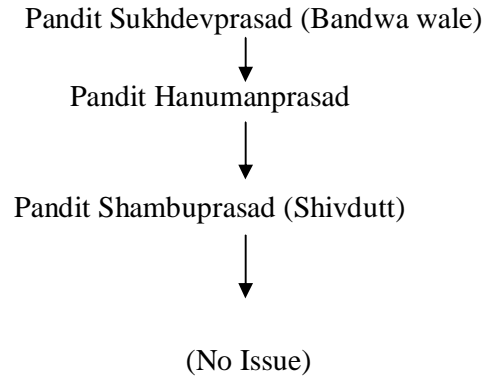
“ He was born in 1954. Due to the death of his father when he was still a child, his early education in dance was given by dance guru of Jaipur Gharana Pandit Bhimraj. After that he was brought up by his uncle Pandit Hanuman Prasad in Bombay and under his proximity he received training both in dance and music. He was equally skilled both in dance and music. He performed till 1982 and also got first prize in the competition organized by Manav Mandir Sanstha in Bombay. His dance performances were held in many cities like Patna, Delhi, Jaipur, Lucknow, Bombay etc.

After the death of his uncle Pandit Hanuman Prasad, he looked after Urvashi Sangeet Nritshala established by his uncle from 1969 to 1986. He simultaneously continued to work as a dance teacher at Hilgriz School, Bombay for that period. He also conducted Hanuman Prasad Sangeet Nritshala in Bombay from 1970. From 1986 he started working completely independently and inclined towards singing. He was educated in music by Pandit Lakshmanprasad of Jaipur, Pandit Jagannathprasad, K. Mahavir, Abdul Rahmankhan etc. His singing programs were presented in different countries. His singing programs were continued to be held at Bombay, All India Radio Station and Doordarshan. Apart from singing he was also an expert Kathak dancer.

He had taught kathak dance to his son Hitesh and dance and singing to his second son Kartik.” ¹¹

¹¹ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 191

CHART No 3:



1) *Chart no 3: Kathak Nritya – Tathya Aur Vishleshan, Shri Pratapsinh Chaudhry, Page no: 192*

This family had been associated with the village Bandwa in Churu and Pandit Sukhdevprasad and Pandit Hanumanprasad “Bandwavale” were famous by this name. They were of Dehdhada Ghaap. They remained around Jodhpur, Marwar. He exited from Mandor.

1) PANDIT SUKHDEV PRASAD :

“ He was skilled both in singing and dancing. He was also an expert in dhrupad, dhamar and khayal singing. In those times there may probably be any competitor of him in Kathak dance. He was attached with the royal court of Maharaja Gulabsingh, king of Jammu-Kashmir for whole of his life.

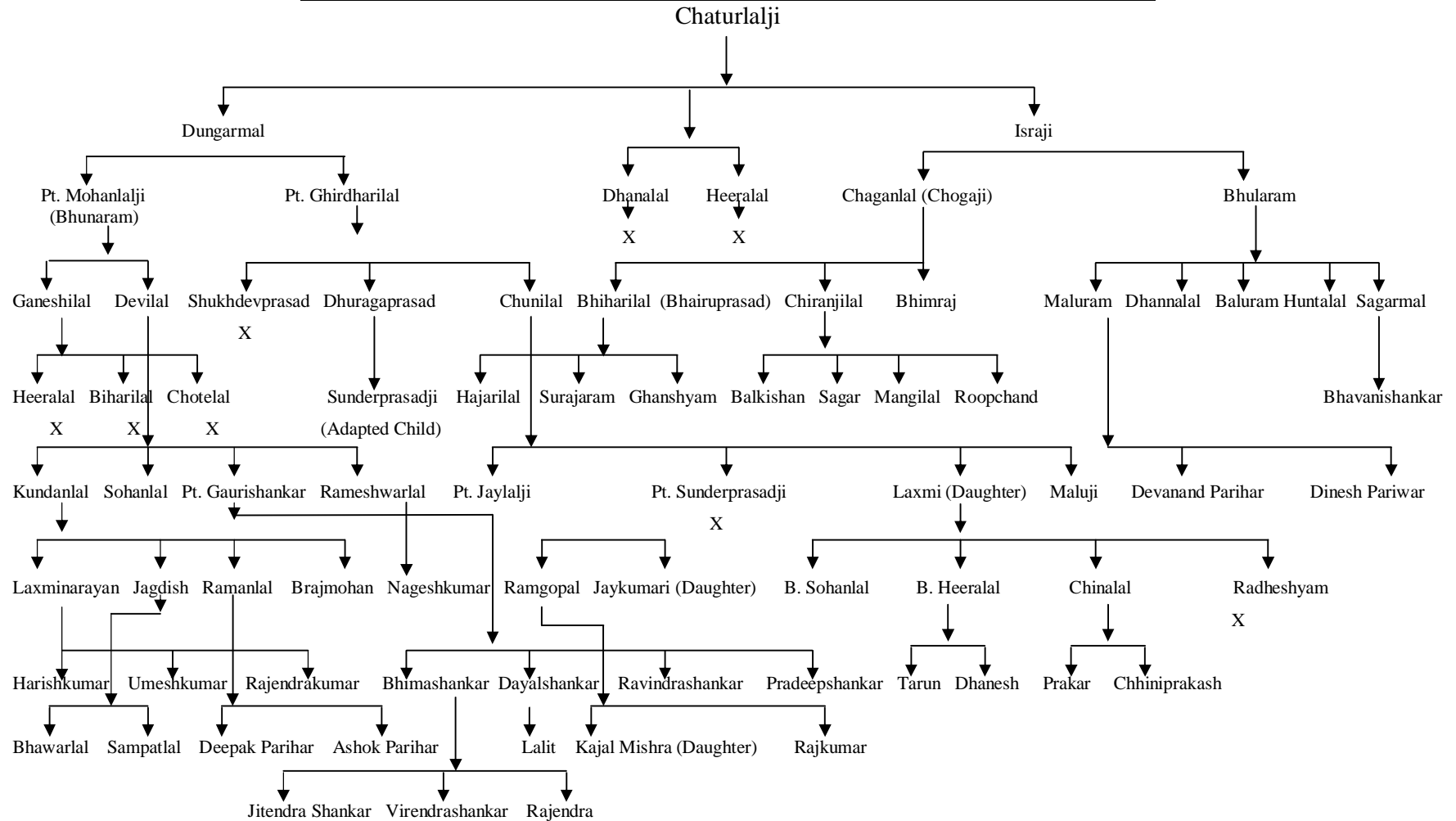
2) PANDIT HANUMAN PRASAD :

He was pioneer artist of dhrupad-dhamar and khayal singing. King of Kashmir was very impressed with his Hindol and Megh-Malhar singing. He was educated in singing and dancing by his father Pandit Sukhdev Prasad in Kashmir and was employed in royal court itself. He was also a master of Kathak dance. He was employed in Maharaj Hari Singh’s regime till his last time. He used to always carry a green-red flag. He was the devotee of a diety. He was a very popular man. In reference to his devotion to singing that once he sang Hindol raag at Maharaja Patiala’s palace and a cradle started swinging. King of Bikaner Ganga Singh Ji was also present on that occasion. On the request of Bikaner’s king Ganga Singh Ji, he sang raag Megh-Malhar and the Sursagar pond got filled with rain water.

3) **PANDIT SHAMBHU PRASAD :**

He took the education of singing and dancing from his father Pandit Hanuman Prasad. He was equally well trained in both the art forms ie, singing and dancing. He knew whole Ramayan by heart. He also wrote many Thumris and Kavitt. He mainly worked in Punjab and north Uttar Pradesh area. He had no children, because of it this gharana of Pandit Sukhdev Prasad of Bandawavale came to an end. Shambu Prasad died around 1940 at Haridwar.”¹²

¹² Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 192

CHART NO : 4**PADHIYAR FAMILY****CHATURLALJI FAMILY, VILLAGE – KANVARI, TALUKA – SUJANGADH**

KATHIK OF KANWARI :

“ Kanwari village is situated in Ratangarh tehsil of Churu mandal in Bikaner state. This was the home of Rathore Jagidars of Beedadutt and the head of this place also had twin qualifications same as the head of Gopalpura. Kanwaris are also called “Kandwari” in local language. These dancer families are from Padihar (Kashtriya) group. Dehad the son of Rathore’s king Thirpal from Polpat Mandor (Jodhpur) was made war officer. The family belongs to this group.

RURAL REGISTER PAGE 95 – BIKANER STATE YEAR 1930

VILLAGE	TEHSIL	PLACE	AMOUNT	HOUSE	MEN	WOMEN	TOTAL
Kanwari	Ratangarh	Bindawat	1530	104	280	240	520
Kathak House 2, Rakba Bigha 1,80,000							

Among the Kathkas of Kanwari, Pandit Chaturlal, Pandit Girdharilal and Pandit Durgaprasad were the authorized scholars of music and dance. This family was known by the name of “Chaturlal Ji Ka Gharana”. Pandit Jailal, Pandit Sunderprasad and Pandit Gaurishankar had maximum fame from this gharana. Kathkas from this gharana used difficult bandishes and chakkardar parans with complicated rhythmic patterns.”¹ They enhanced the bols of tabla and pakhawaj in the Kathak dance. The dance style of this gharana is famous all over India and this style is accepted as a style of Jaipur Gharana.

1) PANDIT CHATURLAL :

“ Basically and finally he was the native of village Kanwari, tehsil Sujangarh (earlier tehsil Ratangarh). From his name the Chaturlalji Gharana was established in Kathak. Subsequently, many known Kathak dancers were born from his family tradition from whom the Jaipur Gharana developed.”²

¹ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 193

² Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 193

2) PANDIT GIRDHARILAL :

“ He was an established artist. He was skilled both in music and dance. He gave intense dance and music training to his sons Durgaprasad and Chunnilal. Because of which both of his sons became known artists and pioneered teachers.

3) PANDIT DURGAPRASAD :

He was an authorized scholar of music and dance. He was knowledgeable about rhythm and an expert in jati, yati, nayika bheda. He was capable of constructive analysis of Kathak dance. He stayed for many years in Bombay. He was famous as a great teacher. He also had the unbelievable knowledge of astrology and occult. He had no children and he adopted his younger brother Chunnilal's son, Pandit Sunderlal. Pandit Sunderlal was also educated by Pandit Durgaprasad.

4) PANDIT CHUNNILAL :

He was called to Jaipur from village Kanwari by famous Jaipur Kathak dancer Pandit Hanumanprasad. Chunnilal's elder sister was married to Pandit Hanumanprasad. Chunnilalji received intense training of music and dance from Pandit Hariprasad and Pandit Hanumanprasad. He also worked in Jaipur's gunijankhana.

5) MALUJI :

He was the third son of Chunnilalji and younger brother of Pandit Jailal and Pandit Sunderprasad. Maluji stayed with his uncle in Bombay. He received training of music and dance also in Bombay but in the middle of 1930-32, he suddenly disappeared from Bombay.”³

³ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 194*

6) PANDIT JAILAL :

“ He was born on basant panchami day in 1885 at Jaipur. His father Pandit Chunnilal and his paternal grandfather Pandit Girdharilal were well established dance artist. Chunnilalji was called to Jaipur by Pandit Hanumanprasadji. Hanumanprasadji’s wife was the elder sister of Chunnilalji. This way Jailal inherited this art. He got his dance education from his father Chunnilal and pioneered dancer of Jaipur Pandit Shankarlalji. He adopted all the qualities of gharana in a very short time. To earned the title of “Nritya Kala Visharad” by presenting dance in the Jaipur royal court at the age of 10. Initially he was appointed as a royal court dancer along with his father in gunijankhana of Jaipur. Apart from Jaipur royal court he also stayed at Jodhpur, Sikar, Raigarh, Mehar etc. states. He also went to Nepal for some time. He stayed for about 8-10 years till 1947 at Raigarh’s Maharaja Chakradhar Singh state. When Maharaja Chakradhar Singh thought about appointing a dance teacher in his court, he invited almost all the renowned dancers of the country. From them only Pandit Jailalji and Achchan Maharaj were appointed.”⁴

Pandit Jailal was a very easy going and jolly person by nature, but he was very strict at the time of imparting training to his students. He had marvelous control over rhythm and tone. In those times rhythm based dances were performed in the royal courts. This used to affect the audiences hugely. He was also an expert in playing pakhawaj and tabla. He took training in tabla from Ustad Ajij Khan of Jaipur. He took special training in tabla playing from Ustad Jeevan Khan of Ramgarh (Sikar) who was a pre-eminent Acharya of tabla and pakhawaj. Based on this education Pandit Jailal ji’s practice developed in the form of a mastery on difficult rhythmic patterns. He used to show easily the very minute level of rhythm. He took excessive knowledge of rhythm from his uncle Durga Prasad. Among his students, his daughter Jaikumari, son Ramgopal and Kartikram Kalyandas earned most of the glory.

⁴ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 194*

Among other established students of Panditji are younger brother Pandit Sunder Prasad, Pandit Shivdutt, Pandit Sohan Lal, Laduram, Pandit Hazari Lal (Meerut), Pandit Gauri Shankar, Sohan Lal (Delhi), his nephew film dance director Pandit Hiralal-Sohanlal (Madras), Radheyshyam Mishra etc. who have established the uniqueness of Jaipur gharana's Kathak. Among his other students the names of Lata, Chitra, Sushmita, Padmini, American lady Glaydis Vaees, Bela Arnab and Kamla Rani etc. are worth mentioning.

“After the death of Raigarh's king Chkradhar Singh in 1947, Jailal ji also left the state and for some time became dance guru at Allahabad University. In 1948 he went to Calcutta and became a dance acharya at the “Vani Vidyavidhi” school. Panditji earned a lot of glory by participating in almost all the major sangeet gatherings of India. Baroda's Maharaj Sayajirao honoured him by making him a royal dancer. Raigarh's king gave him the highest honour. Pandit Jailalji also taught dance to his younger brother Pandit Sunderprasadji.

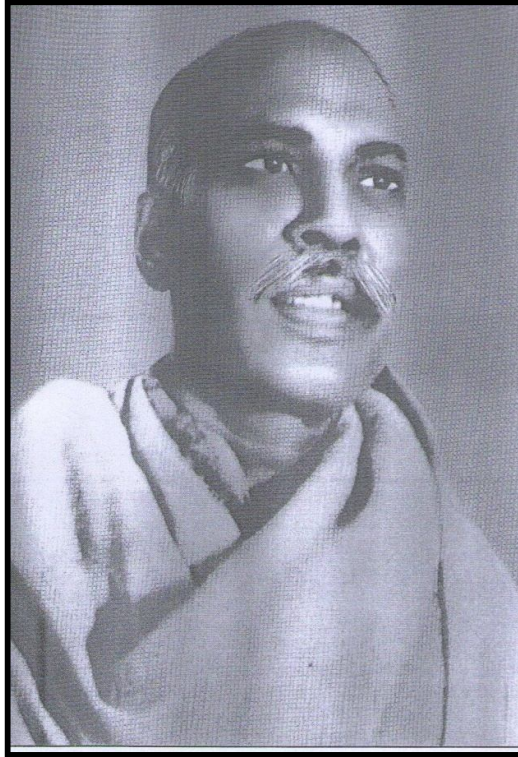
Today's dance, which under difficult rhythm-tone uses formidable bandishes and chakkardar parans is the gift from Pandit Jailalji and his brother Sunderprasadji.”⁵

Jailalji courageously made his daughter Jaikumari an expert in dance and launched her on stage whereas to do such a thing was considered a crime in the Kathak society. He was famous as a king of rhythm in dance world.

“ It is worth mentioning that in past Kathak gharanas were in the name of established artists. But Kathak's two gharanas were permanently established in the name of specific places - Jaipur Gharana and Lucknow Gharana. Pandit jailalji and Achchan Maharaj, both were employed in the court of Raigarh king Chakradhar Singh. Raigarh was the center of music in those times. Both of these artists had fight between two styles of Kathak and a trend started where each of them tried to prove his gharana's superiority over the other gharana and to show each others gharana's qualities. The result of this competition was that both Jaipur and Lucknow gharana took a solid form in Kathak.”⁶

⁵ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 195*

⁶ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 195*



***PANDIT JAILALJI**

He was a top most unique master and a marvelous dancer of his time. His artistry is the shadow of his personality. The honour of a top developer of Jaipur gharana in Kathak goes to him. He had a unique place in the Kathak world of this country. This accomplished passed away on 19th May, 1949 in Calcutta. His son Ramgopal spent his whole life in Calcutta and passed away in 1979. Pandit Ramgopal's daughter Kaajal Mishra is a talented dancer of Katha

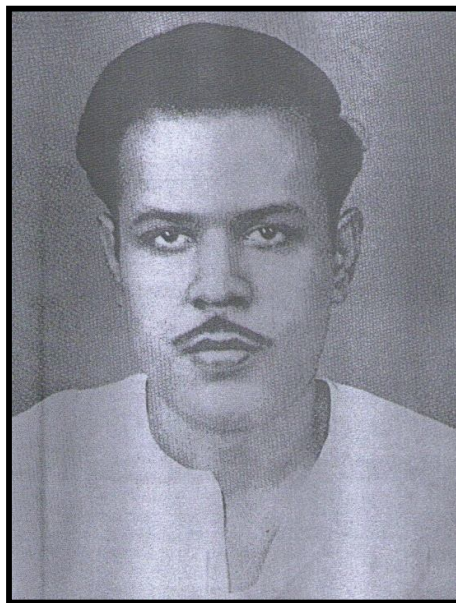
7) PANDIT RAMGOPAL :

Jaipur gharana's pioneered dancer Pandit Jailal's son Ramgopal's name comes in the class of prominent dancers. " He was born in Raigarh on 20th November, 1917. At that time his father Jailalji was employed in the royal court of Raigarh. He received Kathak training from his father only. Very quickly he became an expert in both Kathak dance and tabla playing. He was skilful in Kathak's laykari, taiyari and abhinay.

** Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad*

Apart from Kathak dance, he was also proficient in Kathkali and Bharatnatyam. He learned Kathkali from acharya Kunjikuturup and Bharatnatyam from acharya Meenakshi Sundaram Pillai. He also received training from Allappa Mudaliar and acharya Gauri. He got respect and popularity by his dance performances in many music programs. He earned lot of praise for the dance-dramas like Krishnalila and Surdas written by him. He also worked as a music teacher in Bombay and Madras. In 1947 he went away to his father's place in Calcutta and started working in the institution named "Vani Vidya Vidhi". He was also associated with Kala Vikas Kendra, Cuttak. Afterwards he permanently stayed in Calcutta and established a school "Jailal Academy of Music" in 1971 and through this school he publicized-popularized Kathak dance education in Bengal. Among his students were Vandana Sen, Krishna Majumdar, Manjushree Banerjee, Arti Bhattacharya, Projan Mukherjee, Sumitra Mishra, Abaypal etc. His daughter Kajal Mishra is a talented Kathak artist and his son Rajkumar is an able tabla player. Presently his family is living in Calcutta.”⁷

Rajasthan Sangeet Natak Akademi honoured him in 1979. At the time of establishing Jaipur Kathak Kendra, he was invited to work there, he came, but unfortunately after few days he died on 31st July 1979.



***PANDIT RAM GOPAL**

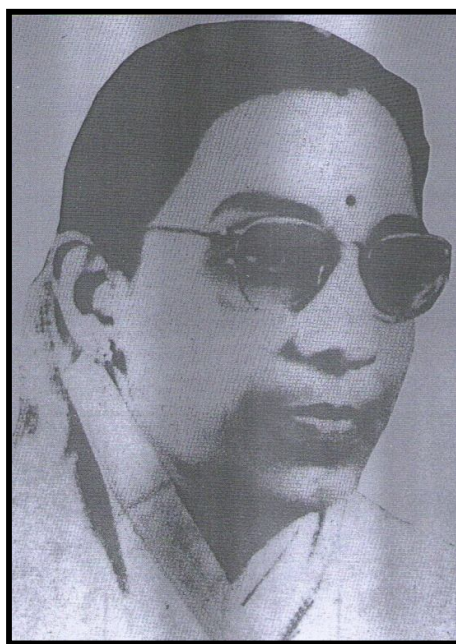
⁷ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 195*

**Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad*

8) JAIKUMARI :

She was the daughter of Jaipur Gharana's renowned Kathak Guru Pandit Jailalji. She earned a lot of name in kathak dance. She was trained in dance by her father. There even came a time in the field of Kathak dance presentation that nobody can match her. There was an unprecedented invention of preparing the revolution in Jaikumari's dance in which she was airborne. " While presenting tatkar the use of difficult gatiyas and different jatiyas, clarity of teyari and bols, magic of bhramaris, originality of lamchad gatbhav etc., by performing such difficult technical aspects, Jaikumari made her own special identity in Kathak world. She took part in many programs and everywhere earned huge fame and popularity.

Her preparation for dance was unique. This rare dancer felt a deep shock on her father's death in 1947 and slowly-slowly she abandoned dance performances. For some time she gave dance training at an institute named "Vani Vidya Vidhi" in Calcutta."⁸ Thereafter she started giving Kathak dance training at her house while living with her mother in Calcutta. She came to Baroda and after long illness she passed away in Baroda.



***SU.SHRI JAI KUMARI**

⁸ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 196*

**Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad*

9) **KAJAL MISHRA :**

The granddaughter of Jaipur Gharana's established Kathak Guru and dancer Pandit Jailalji and daughter of Pandit Ramgopal, Kajal Mishra is a talented Kathak dancer. She received initial dance training from her father since childhood.

“ After her father's death she received dance training from his mother Susmita Mishra, who was the daughter of famous singer Pronab Roy and was a student of Pandit Jailalji. Kajal Mishra participated in major programs held in the country – Swami Haridas Sangeet Sammelan, Tansen Sangeet Samaroh (Calcutta), Kathak Samaroh (Bhopal), Akhil Bhartiya Sangeet Sammelan (Allahabad), Kalka Bindadin Mahotsav (Delhi), Kathak Samahroh (Jaipur) etc. and left a mark of her dance skill. She also performed at Bharat Mahotsav held in Soviet Russia in 1987-88. One sees the shadow of her aunt, the famous Kathak dancer Jaikumari in her dance performance of this talented artist. She has assimilated the Jaipur style in Kathak. She earned a degree in commerce from Calcutta University and presently while living in Calcutta providing training at “Jailal Academy of Music” named after her grandfather.”⁹



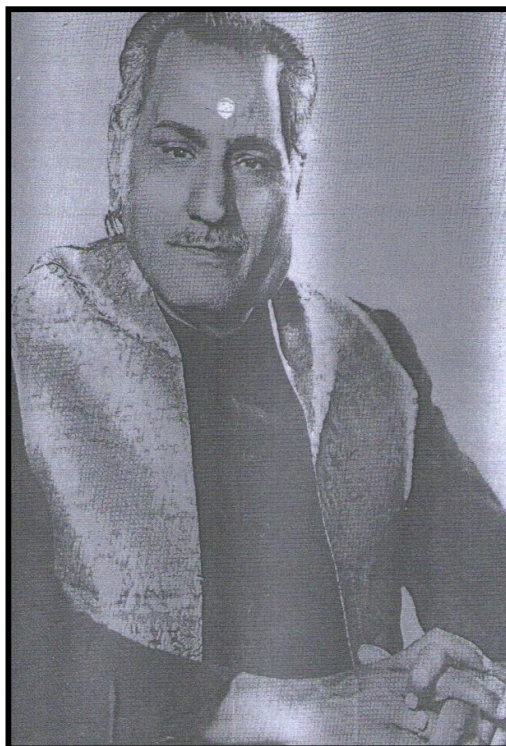
***KAJAL MISHRA**

⁹ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 196*

**Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad*

10) **PANDIT SUNDER PRASAD :**

Pandit Sundarprasadji was an established scholarly Kathak dancer of Jaipur Gharana and was country's eminent Guru. His contribution in the field of Kathak dance is matchless.



***PANDIT SUNDER PRASAD**

“ He was born at village Kanwari, district Churu, Rajasthan on 2nd July 1893. Father Chunnilal and uncle Durgaprasad were established artists of Kathak dance and were working at the Jaipur's gunijankhana at the time of his birth. Pandit Chunnilalji had a sister who was married to the pioneer dancer Pandit Hanuman Prasadji of Jaipur. Pandit Hanuman Prasad, his brother Hariprasad and the family went to Jaipur from village Gopalpura, district Sujangarh, under the patronage of Maharaja Madho Singh. On the request of Maharaja Madhav Singhji's request he called Pandit Chunnilal ji and his family to Jaipur.

**Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad*

The master's of Jaipur Gharana of Kathak Pandit Mohanlal, Pandit Chiranjeeval and Pandit Narayan Prasad were the sons of Pandit Hanuman Prasad. Pandit Sundarprasad ji's elder brother was Pandit Jaylalji, the famous Kathak dance Guru, and one sister Laxmi who was married to Pandit Bhuralal who went to Madras and got settled there. Film industries two famous dance directors Late Sohanlal and Hiralal were the sons of Bhualal. Kathak Guru Pandit Gauri Shankar was the first cousin of Master Sundar Prasad ji and Kundanlal ji Gangani was the son of Pandit Narayan Prasad ji's sister. Pandit Sunder Prasad was trained in Kathak dance by his father Chunnalji, uncle Durga Prasadji and elder brother Pandit Jaylalji. The famous master of Lucknow Gharana Maharaja Bindadin was also trained in Kathak dance. This way he had equal command over both Jaipur and Lucknow's style of Kathak dance. He started his professional life at the age of 20. He gave his classical characteristic introduction while travelling to many places. He was aggressive, had a temper, was very fast, and was competent. In 1930-31 from his elder brother's place in Raigadh he went to Bombay to his uncle PanditDurgaprasadji's place, from whom he learnt the intricacies of laykari. After understanding Luknow and Jaipur Gharana he had a wish to do something new. This resulted in his creation of a new and beautiful work in which the specialities of both the Gharanas were incorporated, thus creating some new compositions. According to experts he created a new style, keeping apart both the styles in Kathak, which had basic elements of Jaipur as well as Lucknow Gharana's style.”¹⁰

He stayed about 30 years in Bombay. “ His first student was famous Poetess Shrimati Sarojini Naidu's sister Suloni Devi. After that, famous dancer Puvaiya sisters- Sita Chitra and Lata became his students. He received a conducive environment of creative talent in Puvia sisters. He composed many beautiful compositions (bandishes). His speciality was the presentation of Sita Haran, Jatayuvadh, Hanuman's entry with mudrika in Lanka Vatika, Lankadahan etc, and other episodes of Ramayana. In the Radha Krishna dance he became Krishna and Sita became Radha.

¹⁰ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 197*

This presentation earned him lot of respect and popularity. In his other compositions, “Gat” of different nayika’s (heroines), amongst which Abhisarika Gat was very much appreciated. To learn this gat the famous dancer Madam Menaka invited him to her institution situated in Khandela. This is worth mentioning that Pandit Sundarprasad ji inaugurated that programme by presenting Ganesh Stuti and his dance on Ganesh Paran. He stopped the presentation of ‘Salami’ which used to happen at the beginning of any dance programme. Taal Maala – Ganga Jamuna, Taal Triveni, Nayikamala etc. were his own creation. The Gats which he had created among them Bhasmasur Mohini, Ahalya Uddhar, Kaamdahan, Makhan Chori, Kaliyadaman, Holi, Draupadi Vastra Haran etc. are worth mentioning. The ‘Badigat’ is his own creation which is prevalent now.”¹¹

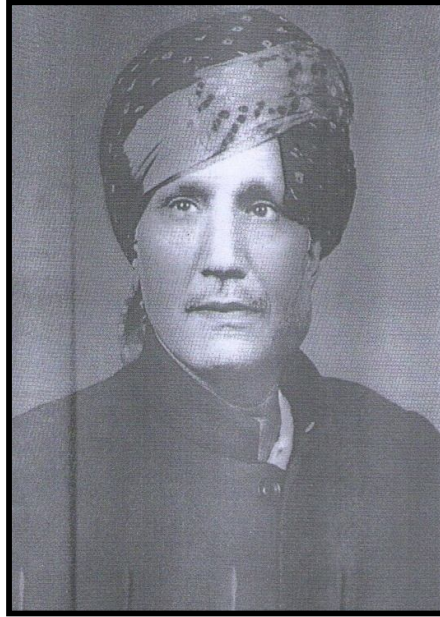
He had many ups and downs during this period in his life. He had to face many family problems. His student Mohanrao Kalyanpurkar always stood beside him. He opened a Kathak dance school in 1937 and named that school as “Maharaja Bindadin school of Kathak”. At the inauguration ceremony Pandit Lachhu Maharaj acted on a Paran ‘Main to kheloongi unhi se hori guinyan’. He prepared many students in that school. Mohan lal Kalyanpur in 1939 went to Mauris College situated in Lucknow.

“ Among many Pandit Sundarlal ji’s immemorial dance presentations the one held in Bombay in 1950 is memorable in which he made a picture of an elephant from gulal while dancing. He was the only dancer who had a talent to draw a complete picture from gulal while performing on a special taal. In 1930, at the Royal Court of King Chakradhar Singh of Raigadh, he created a picture of an elephant from gulal in Tritaal. He surprised all of them by also accepting the difficult challenge from King of Raigadh to create a picture of an elephant in Dadra taal. Creating the picture of an elephant in vilambit laya, Dadra taal of six matras earned him a written admiration letter from King Chakradhar Singh of Raigarh. He had the command over magical dances in which he used to dance on batashas covered by muslin cloth and no batasha used to crack, to dance upon 12 swords which used to lie on the floor, to dance on the spears etc.

There was no end to his family problems; firstly, her daughter of 2 years age passed away, after few years his son who was 5 years old, passed away due to snake bite. This child used to play very good tabla. The untimely death of this child was a great shock to him. He lost his mental balance. He was dance director in a film which was made in Madras by his nephew Pandit Sohanlal. In Madras he started giving training to his brother-in-law Bhelaram. This child named “Balguru” was centre of attraction among the artists of Madras but the cruel hands of destiny took him away as he was bitten by a mad dog and in spite of treatment this “Balguru” left this world. Pandit Sundarprasad ji went into depression.”¹²

On the repeated requests from Pandit Sohan Lal and Mohanrao Kalyanpurkar he came to Bhartiya Kala Kendra, Delhi in 1958, where Shambhu Maharaj was also working. In Delhi also he made many students into complete Kathak dancers. In 1960 he received the President medal of Sangeet Natak Akademi because of his artistic speciality. He was honoured by art institutes of Jaipur city in 1966. He was commemorated in March 1970 by Rajasthan Sangeet Natak Akademi. He earned unprecedented success by adopting the fundamental elements of Jaipur Gharana by mixing superiority with attraction of Gat, laykari and abhinaya. He did many experiments in nayika-bhed. In Tatkar he uses to present difficult use of different Jati's and Gati's. He rejuvenated Thumari's and Ashtpadis by his multitalented character and acute sense of in depth understanding.

¹² *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 198*



***PANDIT SUNDER PRASAD**

He was a tough task master but he also used to express the affection he had for his students. He used to accept suggestions from his students and was always ready to experiment with it. He had an attractive personality. He had pride on his strength. He could crack a coconut with his fist in one strike. He was fond of fine things in life like good food, good clothes. He used to cook his favourite food himself. He had great respect towards Maharaj Binda din Ji. He used to always carry his big picture.

He used to worship his image by offering his prayers. He used to stay away from controversies of Gharanas but he played an important role in establishing uniqueness of Jaipur Gharana. He was a very simple and soft hearted Guru. He used to take financial responsibility of many of his young talented students and made them skilful as a competitor in Kathak dance.

“ Panditji had a large number of students. A long list can be prepared if one writes the names of all the students. Among the renowned students, Sunolini Devi , Puvia sisters (Sita, Chitralata), Menaka, Mohanrao Kalyanpurkar famous dancers, Roshan Kumari, Uma Sharma, Rani Karna, Shakuntala Nair, Hira Lal

*
Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad

Urmila Nagar, film actress Padmini, film music director, Sohan lal. Pandit Hazarilal (Meerut), Pandit Devilal, Durga lal, Om Prakash, Tej prakash 'Tulsi', Saira Bano's mother Naseem Bano, Nutan's mother Shobhana Samarth etc are worth mentioning.

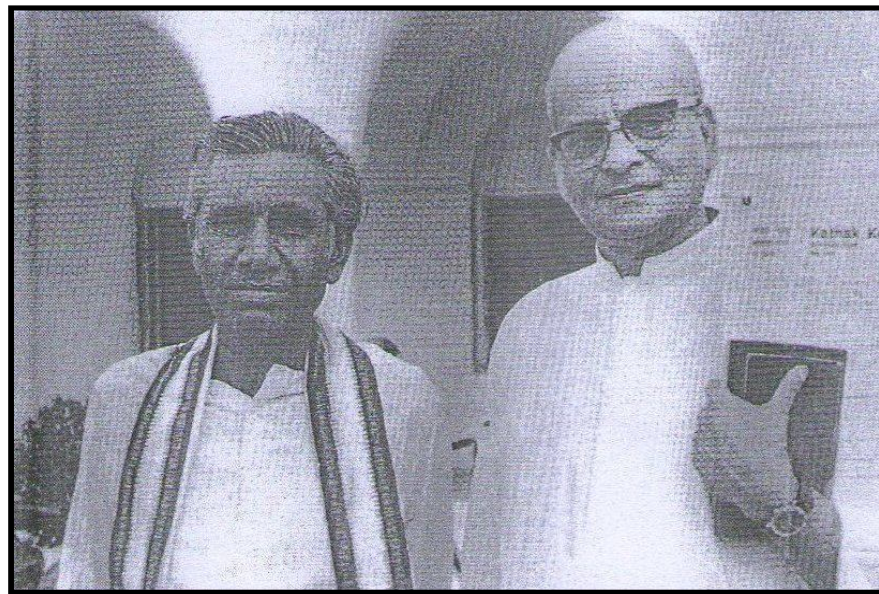
He had belief, sincerity and simplicity in his thoughts. His personality used to impress everybody. He used to worship daily. Because he had faith in God, he could see the art in close proximity. He used to say that dance and devotion had a similar relation just as a mother has with her child. He continued to remain active in Kathak dance by publicizing and propagating and teaching till his last breath. He passed away on 30th May 1970 in Delhi due to lung cancer while still working as a dance master at Kathak Kendra, Delhi.”¹³ He left a unique and unmemorable mark in Kathak world but it is regrettable that due to staying away from the lime light this great artist, remarkable Guru and an affectionate personality did not receive that kind of honour for which he was most deserving artiste.

11) PANDIT GAURISHANKAR :

He was born in Vikram Samvat 1974, Chaitra shukla tritya (year 1917). In village Kanwari, district Churu of Rajasthan. He started receiving training from his father, at the young age of seven. He was attached to the royal gharanas of Bikaner, Jaipur, Awagadh Indore etc. during the regime of Devilal ji. “ At the age of 13, he along with his father travelled to many places, like UttarPradesh, Punjab, Haryana, Himachal Pradesh, Bengal, Bihar, Madhya Pradesh, Calcutta, Maharashtra, etc. and gained experience and training in dance. He took training in singing from well established masters of Jaipur Gharana like Pandit Natthuramji, Pandit Shiv Narayan, Pandit Shivlal from time to time. He also received dance training from his elder cousin brothers, Pandit Jaylal and Pandit Sundar Prasad. He started his professional carrier in 1934. He received a gold medal in Akhil Bharatiya Sangeet Sammelan organized by Prayag Sangeet Samiti, Allahabad, in 1934.

¹³ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 198*

After that he performed in the royal courts of Awagadh, Gwalior, Baroda, Giddor etc and received praise and prizes from many Maharajas – kings. He earned a lot of respect by participating in Akhil Bharatiya Sangeet Sammelan organized in Banaras, Kanpur, Chhapra, Etawah, and Calcutta etc. from time to time. In 1936, he travelled to Europe with famous dancer Madam Menaka Sokhe's Balley group and presented more than 700 programmes in the period of 2 years and 5 months in many countries like France, Switzerland, Germany, Holland, Belgium, Norway, Sweden, Hungary, Poland, Italy, Romania etc. There he had an opportunity to see many ballet dances and a chance to meet great personalities. He gained knowledge by living with many European artistes about the importance of other dance forms along with Kathak. He stood first in dance competition organized by 11th International Olympics held in Berlin, in 1936 and received a letter of appreciation and had an opportunity to interact with Hitler of Germany.”¹⁴



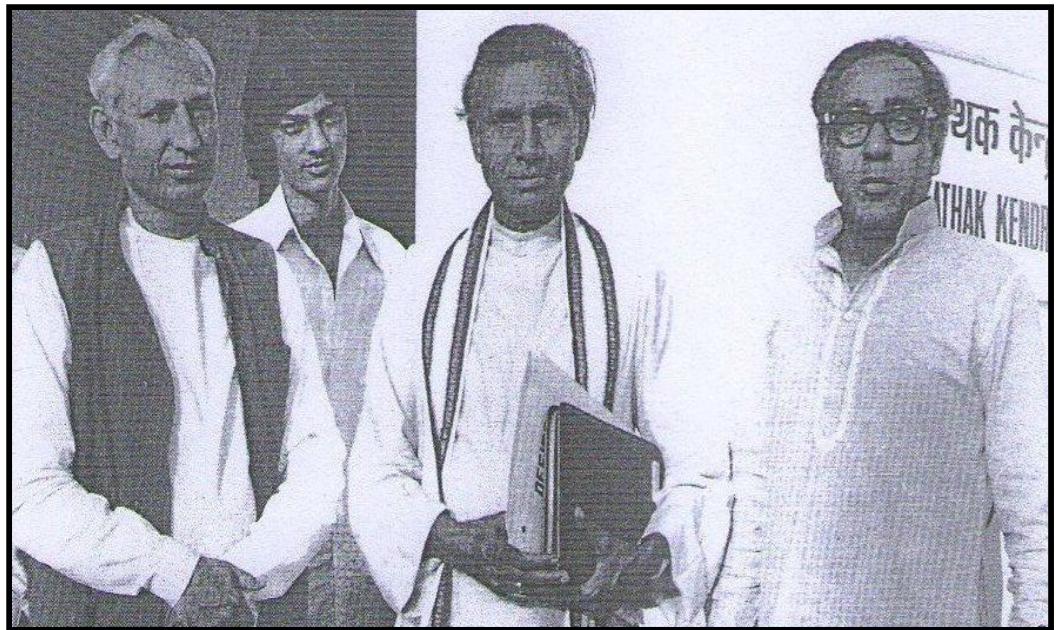
*** GURU GAURISHANKARJI WITH GURU MOHAN KALYANPURKAR**

“ In 1938 he went to Shantiniketan. He was appointed as a Kathak dance trainer by Gurudev Rabindranath Tagore at ‘Varshamangalam’. Afterwards he went back to Bombay and took charge of the work along with Menaka.

¹⁴ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 199*

**Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad*

In 1941, he established an independent institute named 'Prachin Nritya Niketan'. Many students got their training from that institute. He trained talented people like Rameshwaram-Principal Akhil Bharatiya Sangeet Vidyalaya- Churu, Sundarlal Gangani-Baroda Music College, Bhimraj Swami-Ballabhdas Sangeet Vidyalaya Bombay, Bhimashankar-Director Nritya Umang Bombay, Pannalal Panwar, Shri Gangadhar-Ramdas Bhatkhande Sangeet Vidyalaya, Jabalpur, among film artists Sadhana Bose, Menaka Desai, Meena Kumari, Geeta Bali, Kumud Chhugani, Sandhya, Jayshree, Uma Dhawan, Sheelu, Aruna Irani.etc. names are worth mentioning. In the area of Kathak dance the names like Damyanti Joshi, Shashi Goel, Irani, Kumud Chugani, Uma Dhawan, Prem Dave, Rekha Thaker etc are worth mentioning.”¹⁵



*** PANDIT SUNDARLAL GANGANI (LEFT), PANDIT JAGDISH GANGANI (BACK) PANDIT GAURISHANKAR (CENTER), PANDIT KUNDANLAL GANGANI (RIGHT)**

¹⁵ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 199*

**Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad*

“ He also choreographed dances in 75 films approximately, amongst which Vishkanya, Bhanwara, Neeli Parchhani, Teen Basti Chhar Raasta, Parvat par apna dera, Amar Bhopali, Nishna, Patang, Jalpari, Sati Ansuya, Veer Ajphan, Pakeeza etc. are to name a few. He also choreographed dances in many Gujarati, Marathi, Rajasthani films which include Gun Sundari madona bel (Gujarati), Baba Sari Laadli, Baba Ramdev, Suhaagan ro Singad, Gangore, etc. He had performed a dance in German film “Tiger of Hastipur”.

He also successfully presented dance dramas like Kaaliya Mardan, Gautam Buddha, scenes of Mahabharata, Draupadi Cheerharan, Sampurna Ramayan, Shakuntala, Abhimanyu, Chitrlekha, Jay Agrasen in 1944. He also directed dance dramas in Jaipur. Apart from Europe he also travelled to countries like Sri Lanka, Singapore, Malaysia and Pakistan.

He was presented President Medal by Kendriya Sangeet Natak Akademi from the president Faquddin Ali Ahmed in 1974. He was also honoured by the Chief Minister Mohanlal Sukhadiya of Rajasthan. In 1990 Rajasthan Sangeet Natak Akademi also felicitated him.” ¹⁶

He worked as a Varishta Nritya Acharya at Jaipur Kathak Kendra for 4-5 years. Later he also remained as a director at Rajasthan’s Jaipur Kathak Kendra from 1979 to 1984. He was honoured by Jaipur Kathak Kendra in 1991. Maharashtra Government honoured him by presenting him a sum of rupees 1 lakh. This established dancer of Jaipur Gharana died on 20th February, 1992.

¹⁶ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 199-200*

12) **BHIMASHANKAR :**

He was born on 25th July, 1946. He completed his graduation in Arts. He learnt Kathak dance from his father Gaurishankar Ji. He passed the examination of Nritya Prabhakar in first class. He stood first in dance in Inter-College competition. “ He established an institute named ‘Nritya Umang’ at Bombay in 1967, through it he used to train the talented people from films and non-films in music and dance along with presenting cultural programmes by these artists. In the Nritya Umang institute mostly the artists were connected with films. Artists who were trained by their father-Kumud Chugani, Kalpana Iyer, Shefali Chaudhary, Vidya Sinha, Uma Dhawan, Leena Das, Seema Baaz-Nilu (heroine of Rajasthani films), Girja Mitra, Shanti Chaturvedi, Chaandani, Chandrakant Salvi, Ramesh Guchiya, Som Asopa, etc. are amongst his students. He had choreographed Ramayan, Draupadi, Mahabharata, Krishna Leela etc. dance dramas along with T.V. and few films like Yatha Sandali, Mughlani Begum, Amar Singh Rathore. He had special interest towards Rajasthani programmes, dance dramas.”¹⁷

His sons, Jeetendra, Veerendra, Rajendra were trained in dance and tabla by their grandfather, Pandit Gauri Shankarji and him. Veerendra and Rajendra were also trained in singing by Pandit Pratap Narayan ji. Presently he is living in Bombay, giving training in music-dance and presenting programs.

13) **DAYALSHANKAR :**

“He learnt Kathak and tabla from his father Pandit Gauri Shankar ji. Born in 1952 he studied till metric. He got attached to film business. He also continued to take dance and music classes. He was also President of an association named ‘Film Dancer’s Artist’s Association’ at Bombay. He had trained his son Lalit in Kathak and Tabla.

¹⁷ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 200

14) RAVISHANKAR :

He was born in 1956. He studied till metric. He learnt Tabla and Pakhawaj from his father Gauri Shankar Ji. While living in Bombay he was working as an independent artist in dance, tabla and pakhawaj. He is also attached with film industry. He also went to America along with a group of dance artist in Indian Festival organized in America where you presented solo tabla.”¹⁸

15) PRADEEP SHANKAR :

“He learnt Kathak dance from his father. He learnt singing from Pandit Laxman Prasad ji of Jaipur. He is a skilful dancer as well as a singer. Presently he is working independently in Bombay.

16) CHHOGAJI (CHHAGANLAL) :

He received music-dance training in the form of family legacy from his father Isra Ji. Apart from Kathak dance he was also skilled in Khayal gayaki and he earned lot of fame by presenting dance and music programmes in many royal sates of that time. He was known as a famous Khayal gayaki artist. He had also worked in the royal courts of Bikaner for a very long time.

17) MULARAM :

He was trained in singing but he took up the family business and farming in the village. Only Sagarmal among his five sons had some connection with the field of music. Sagarmal’s son Bhawani Shankar is working in Delhi as a dancer.

¹⁸ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 200*

18) BIHARILAL ALIAS BHAIKUPRASAD :

He received music-dance training from his father Chhoga Ji and Pandit Shivrul. He was also a skilled table player. He performed music and dance programmes in many major cities of the country. In singing, Khayal gayaki was his forte. For some time he stayed at Bombay and then he moved to Delhi where he trained people in music and dance in a private capacity. At the fag end of his life he worked in a music college at Ratangadh (Rajasthan) where at the age of 60, he passed away around 1965. He trained his sons Hazarilal, Sukharam and Ghanshyam in music.”¹⁹

19) PANDIT BHIMRAJ :

“ He was born in 1930 at Bikaner. His father Chhaganlal Ji was a singer and a dancer, from whom he received training in music. He received advanced training in Kathak dance from Pandit Gaurishankar of Bombay. He learnt dance along with Sundarlal ji Gangani of Baroda and Bhimraj. He became skilled in all three art forms of singing, music and tabla at a young age and established himself at the age of 22. He presented dance programmes in many major cities of the country. He also danced in many films. He also worked with the Kathak dancer Damyanti Joshi in dance dramas. While living in Bombay along with his brother Pandit Gaurishankar and independently also he imparted music and dance training at Vallabh Sangeetalaya and Sharda Nritya Niketan. He trained his nephew’s Balkrishna (Meerut), Hazarilal (Ratangadh), Ghanshyam and Rohini Jain (Bombay) etc. in dance. Many disciples were trained under his able guidance. Due to mental instability he passed away at his home in Delhi.

¹⁹ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 201

20) DEVANAND PARIHAR :

Pandit Bhimraj eldest son Devanand was born in 12th April 1969 at Bombay. He received early Kathak dance training from his father. Due to his father's mental instability you came to Delhi in 1987 and received dance training from Guru Rajendra Kumar Gangani of Jaipur Gharana on the scholarship from Kathak Kendra between 1987-89 and got a dance Diploma. This young talented dancer showed his mettle by participating in Ramleela, Krishnavatar, Karna, Karmayogi, Khajuraho, Sham-e-Mughal etc. dance dramas organized by Bharatiya Kala Kendra Delhi and Srijanleela-Panchtaal, Taalvilas presented by Kathak Kendra. He also showed full sincerity and concentration in presenting Kathak at Sangeet Sandhya, Ayodhya, in 1985, Sangeet Sammelan, Prayag 1986, Sham- e- Awadh, Lucknow in 1987etc.”²⁰

21) CHIRANJILAL :

He was a top class dancer and a singer of his time. His father Chhaganlal (Chhogaji), was an established singer. Chiranjilal received training in singing from Nayak Nathulal ji (Mode wale) and Kathak dance from Pandit Shiv Nrayan. Initially he worked as a dance teacher in Ratangadh (Churu). He gave dance performances at different states of the country along with Pandit Shivilal. Most of his time was spent in Bihar giving dance training.

22) BALKISHAN :

“ He was the eldest son of Pandit Chiranjeelal. He received initial training in Kathak dance from his uncle Bhimraj. He also learnt dance from Pandit Sundarprasad and Pandit Gauri Shankar. He performed dance in many major cities of country and also in sangeet sammelans held at places like Baroda, Agra, Jaipur, Jodhpur, Kanpur etc. in his youth. Your younger brother Roopchand also received the Kathak dance training from him and proved to be a good artist. Balkishan since many years while living in Meerut is working as an independent Kathak dance teacher.

²⁰ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 201

23) MOHANLAL (MOONARAM) :

Apart from dancing he also engaged in singing. He travelled to princely states of Jaipur, Baroda and Gwalior for his own programmes.

24) GANESHILAL :

He learnt both music and dance. He established himself by travelling to many princely states and performing programmes there. His both elder sons Hiralal and Biharilal died at a young age and his younger son Chhotelal was paralyzed.

25) DEVILAL :

He was the father of Kathak dance Guru Pandit Gaurishankar. He used to travel a lot for his programmes. Apart from princely states of Bikaner, Jaipur, Avagadh, Indor etc. he also travelled to cities in Uttarpradesh, Punjab, Haryana, Himachal Pradesh, Bengal, Bihar, Madhya Pradesh, Calcutta, Bombay etc. for his dance programmes as well as to impart training in Kathak dance.

26) MADANLAL AND SOHANLAL :

Both these sons received training in Kathak dance, music and tabla from their father only. Sohanlal was more skilled in singing. Both the brothers were mostly with their father working in cities of Uttar Pradesh and Chhapra in Bihar.

27) RAMESHWARLAL :

He received kathak dance training from his elder brother in Mumbai. After Mumbai he came to Churu (Rajasthan) and worked at All India Music College situated there at a very high post till the end of his life. He passed away in 1976 at the age of about 50 years in his native village Sujangadh. His son Nagesh, learnt Kathak dance from Pandit Gaurishankar ji and is working with Pandit Bhimashankar in Bombay.”²¹

²¹ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 202*

28) PANDIT LAXMINARAYAN :

“ Pandit Kundanlal’s eldest son Laxminarayan was born in the year 1926. He received training in music from his grandfather Devilal ji. Training in Kathak dance was given by Nrityacharya Pandit Sundarprasadji and Pandit Gaurishankarji of Bombay. For some time he stayed with famous music director of films and student of Pandit Sundarprasad ie, B.Sohanlal and Hiralal. He stayed in Bombay for many years. He worked at Sanskritik Kala Niketan. He was a skilled dancer. He trained many students. Due to problem in the legs he left dance and went into training. He was also an expert in tabla. He came from Bombay to Delhi in 1977 and worked there for 12 years. His sons Harish, Umesh and Rajendra are connected with dance and music in Delhi itself. Presently he is working as a dance teacher at Tagore Vidyalaya in Karnal.

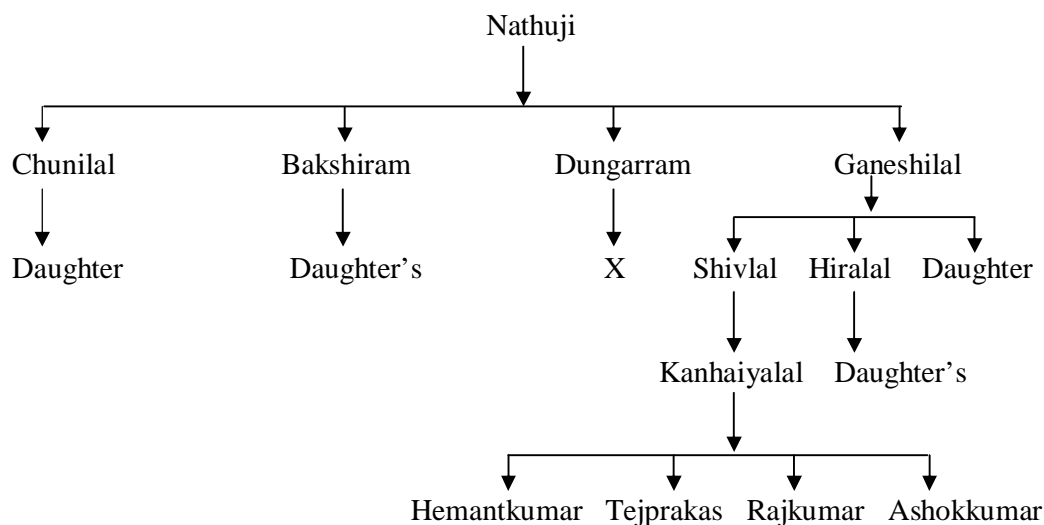
29) JAGDISH PRASAD : He worked in Bombay as a tabla player. He died at a young age.

30) RAMANLAL : He stayed with his elder brother Laxminarayan in Bombay since childhood. He also received dance training along with proper education. He came to Delhi around 1959-60 and stayed there till 1966 receiving higher dance education from Pandit Sundarprasadji. From 1960-1970 he learnt film dance art form from film dance director B.Hiralal and Sohanlal in Madras. He was attached with film world of Bombay till 1985 and performed dance in many films. He became expert in taiyari, sabak, ang bhav etc. as a Kathak dancer. Due to ill health he came to Delhi in 1985 and worked as a dance teacher in many schools of Delhi. He died on 3rd December 1993.

His sons Deepak and Ashok live in Delhi and are connected with Kathak dance. Deepak also received a scholarship in Kathak dance from C.C.R.T in 1989 and learnt dance from Shri Manish Gangani.

31) BRIJ MOHAN : He worked as a tabla player in Delhi but died at a young age.” ²²

²² Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 202

CHART NO : 5**JAVADA FAMILY**

1) Chart no 5: Kathak Nritya – Tathya Aur Vishleshan, Shri Pratapsinh Chaudhry, Page no: 203

“ The ancestors of this family were the native of Fauladi. From Fauladi they came to village Gunsayisar (Churu District) and from Gunsayisar they settled in village Thalda. They belong to Sambhari (Sambar’s Shakambhari) Chauhan caste and their gotra was Javada (Somani). This family’s Kuldevi is in Fauladi in whome this family believes.”¹

1) **NATHUJI :**

“One gets the introduction of this family from Nathuji. From the ledger records of Jodhpur state of 1857 and subsequent years it is known that Nathuji also stayed under the protection of royal court. He was a good singer. Out of his four sons, two brothers Dugarram and Ganeshilal stayed in the Gunjankhana of Bikaner state. Both brothers were well versed in Kathak dance. Dugarram learnt Sarangi from Miya Jankhan of Lucknow and subsequently adopted Sarangi instrument. Ganeshilal learnt tabla from his brother Chunnilal.

¹ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 204

Chunnilal and Bakshiram generally stayed together and travelled to Sikar, Fatehpur, Rajgarh, Ratangarh in Shekhawati and princely states of Uttar Pradesh, Aarah, Chapra etc. Bakshiram was expert in singing and Chunnilal used to accompany him on tabla. It is worth mentioning that Chunnilal's only daughter was married to Jaipur's nrityacharya gayancharya Pandit Mohanlalji. Bakshiram had two daughters.”²

Dungarram did not have any child and Ganeshilal had two sons , Shivilal and Hiralal.

2) **SHIVLAL** :

“Native of village Thalda, Pandit Shivilalji's whole life was spent in the devotion of Kathak dance. He learnt dance from his father Ganeshilal. Thereafter also he learnt Kathak dance when he came to Jaipur. He came to Rampur Nawab's palace while travelling on foot via Agra from Jaipur. Wife of Rampur Nawab sent him to Bindadinji in Lucknow. He stayed in Lucknow for 12 years and learnt Kathak dance from Bindadinji along with dance he learnt Thumri, Tappa, Khayal in singing from Miyajaan and Kalekhan of Lucknow. Achhan Maharaj, Shivilal and his younger brother Hiralal, all learnt simultaneously. All were quite young at that time. Apart from Kathak dance they were also an expert singer. After completing his education he worked at different royal courts of Nepal, Jaipur, Raigarh, Aarah-Chhapra, Allahabad, Benaras, Rampur etc. His brother Hardev also stayed with him in Lucknow and learnt tabla and sarangi for accompanying dance. Shivilalji had a attractive and handsome personality. His facial features were sharp and had fair colour due to which his dance also used to be quite attractive. He was best in hav-bhav and his speciality was hori gat. He was an expert in banduk ki gat, basuri ki gat, chakkar, lay, tatkar, tayyari etc. and his abhinaya aspect was very strong. Initially he worked in the royal court of Bikaner. Afterwards he came to Bombay along with his brother Hiralal. At that time Pandit Durgaprasad's name was very huge.

² *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 204*

He also stayed in Allahabad for 4 years. Again from Bombay he went to Bikaner in 1939 where till 1946 he travelled to and fro between Bombay and Bikaner. He had many students among which mainly Pandit Gaurishankar, Pandit Hazarilal (Meerut), Ranglal, Krishna (Allahabad), Munnibai (Bombay), Padamshri, Allajilayi (Bikaner), his own son Kanhaiyalal etc. are worth mentioning. He returned to his village due to old age where he died in 1965.”³

3) **HIRALAL** :

“ Chunnilal’s younger son Hiralal received early training in dance from his father. Hiralal’s elder brother who went to Lucknow took Hiralal also with him and both the brothers learnt dance and singing there. From Bikaner he also went to Bombay along with his brother Shivilal. They trained students in dance while living in Bombay. Shivilal went to Bikaner from Bombay but he stayed in Bombay. Hyderabad Nawab took his student Vijayi from Bombay and later he also went to Hyderabad where he stayed for 9 years. He was skilled both in singing and dancing. He also knew how to play tabla. Famous musicians Maniramji and Jasrajji also used to stay in Hyderabad at that time. Hiralalji taught tabla to Parasramji.”⁴ He went to Lucknow from Hyderabad. From Lucknow he came to his village Thalda in around 1948 he passed away.

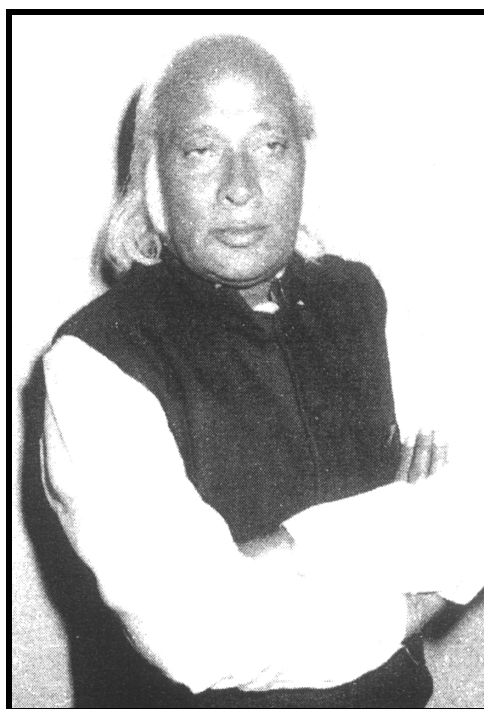
4) **KANNAHIYALAL JAVADA** :

“ He was born in 1935 at his maternal place in village Badawar, District Sujangadh. His native village is Thalda, district Sujangadh. He was trained in dance and music by his father Pandit Shivilal. He presented his first programme of Kathak dance at the age of 14 yrs, in Bombay. He also learnt Kathak dance from Kundanlal Gangani. His father-in-law, famous film music director Khemchandra Prakash, used to live in Bombay where he worked with him for 6 years and learnt singing and harmonium.

³ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 204

⁴ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 204

During his stay in Bombay he danced in many films, such as Awara, Badnam, Jayshankar, Ramvivah, Shree Ganesh Janm, Sati Narmada, Sheeshmahal etc. He did a duet with famous film dancer Helen in film Badnam. In 1953, he became dance teacher of Sangeet Samaj of Meerut. There he learnt tabla from his maternal uncle Hazarilal for three years. In 1955 he became dance teacher at Saurashtra Sangeet Natak Academy, Rajkot, where he worked for 10 years. He presented his dance programmes in many cities of Gujarat like Bhavnagar, Junagarh, Jamnagar, Porbandar etc. In 1966, he went to Jodhpur and there he worked for about 2 years at Sangeet Kala Kendra. Afterwards he gave dance training at Darpan Academy and Shreyas School in Ahmedabad for 8 years. From 1984-1992, he worked as a dance master at Jaipur Kathak Kendra. He had many students among which Madanmohan, Anju Gupta (Bombay), Bindu Dave (Rajkot), Suman Gopal Mangeshkar (Rajkot), all four sons of him, Hemant, Tej Prakash, Rajkumar, Ashok Kumar are names worth mentioning.”⁵ His sons, Raj kumar and Ashok are talented young dancers. Kannahiyalal ji was a dance teacher as well as a skilled singer of thumari and Bhajan. He lived in Jaipur till death.



***PANDIT KANNAIYALAL JAVADA**

⁵ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 205

*Photograph : Kathak Nritya-Tathya Aur Vishleshan, Shri PratapsinhChaudhry

5) HEMANT KUMAR :

“ He was trained in Kathak dance by his father Kannhaiyalal. Initially he worked as a dance teacher for 2 years at Shreyans School, Ahmedabad. Afterwards, he worked at Rajgadh (Churu), Jaipur, etc. He is connected with the work of Kathak dance training while living in Delhi since 1992.

6) TEJPRAKASH :

He learnt Kathak dance from his father Kannhaiyalal ji and tabla from Kishanlal Gangani. Initially he stayed in Bombay for 3-4 years and afterwards he became a resident of Delhi. Since 1992 and he is associated with dance and tabla in a private school.”⁶

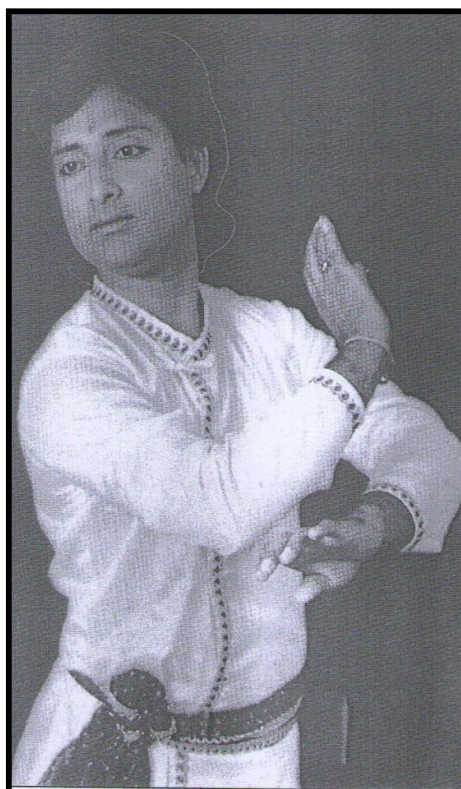
7) RAJKUMAR JAVADA :

“ Promising dancer, Rajkumar Javada started learning dance from his father, Kathak guru Kannhaiyalal Javada at the young age of 5 years. In 1988 he got diploma in Kathak dance from Jaipur Kathak Kendra. Because of his passion whenever he got an opportunity he performed in any gathering, in any temple. On the invitation from Darpan Academy, Ahmedabad, in 1984 on the occasion of Golden Jubilee of Maharaj Ajmod of Sujangadh, Maharaja Sayajirao Gaekwad of Music College Baroda, ‘Nrityaumang’, Bombay and programmes organized by Rajasthan Sangeet Natak Academy he presented dance performances in the above mentioned programmes.

He got first position in International competition organized by Sangeetayan, Delhi, on 23rd Nov.1987 and earned the title “Chal Vajayanti”.”⁷ He had presented dance performances in many Annual functions of Jaipur Kathak Kendra. Presently, he is holding the post of Nritya Guru at Jaipur Kathak Kendra.

⁶ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 205

⁷ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 205



***SHRI RAJKUMAR JAVADA**

8) ASHOK KUMAR JAVDA :

“ He was born on 29th August 1970, at Jaipur. He learnt Kathak dance from Shri Kannhaiyalal. Subsequently, he also learnt dance from Late Guru Durgalal and Shrimati Geetanjali. He was also trained by dance Guru Shri Munnalal Shukla at Kathak Kendra, New Delhi. He learnt Kathakali dance from Guru Chandrashekhar ji in Gujarat. He always used to dance in the temples of Jaipur, since his childhood on the occasion of different festivals. Subsequently, he performed dance on many occasions organized by Jaipur Kathak Kendra. He also participated in many dance dramas while travelling at different places such as Kanpur, Madras, Lucknow, Bombay, Sundarnagar etc. and in many places of Himachal Pradesh and Rajasthan. He also presented dance and music at Qutab Mahotsav, Delhi, Kalka Bindadin Mahotsav organized by Kathak Kendra and many presentations organized by his Guru Munnalal Shukla.

**Photograph : Kathak Nritya-Tathya Aur Vishleshan, Shri Pratapsinh Chaudhry*

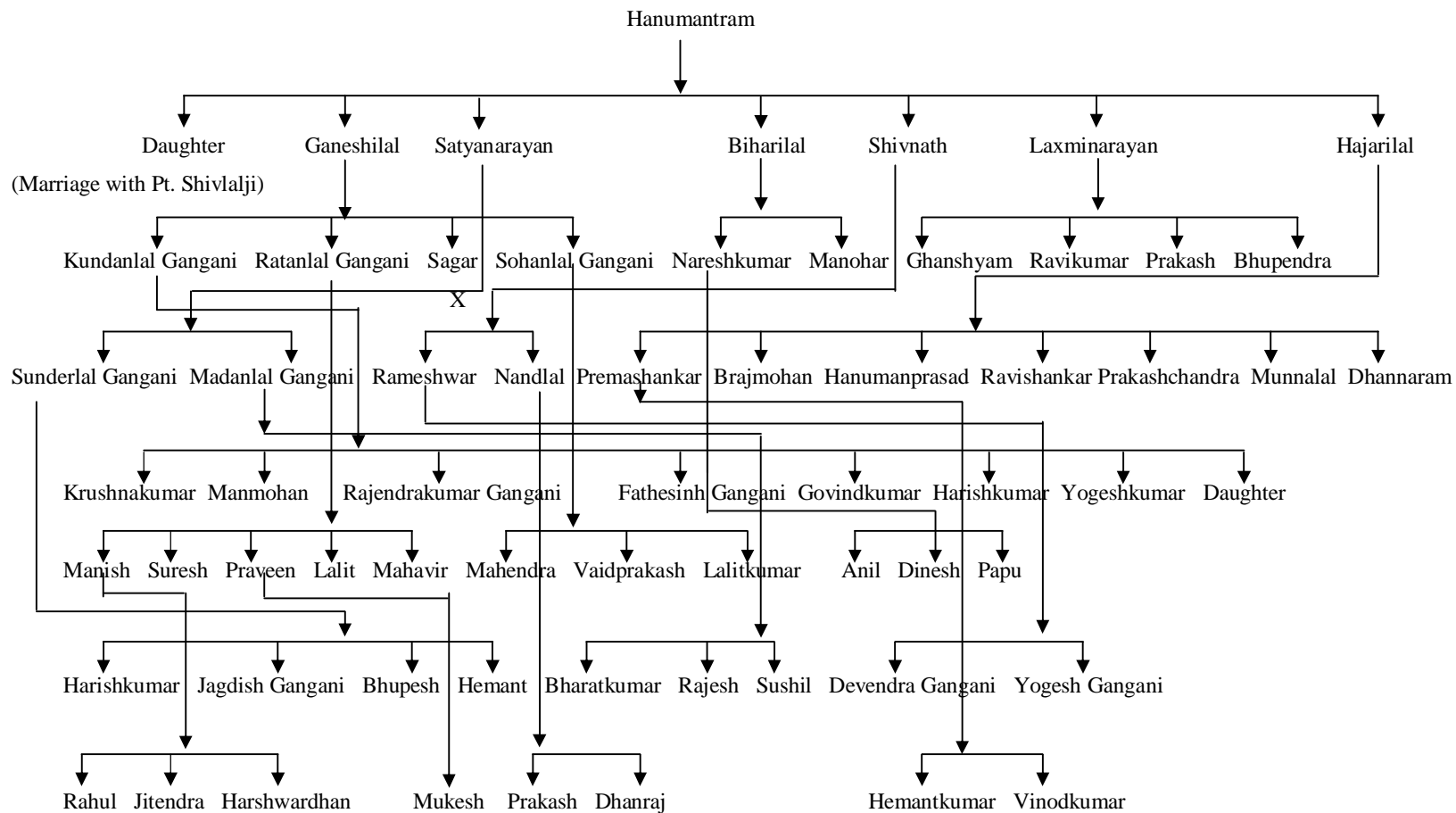
Through Kathak he mixed the Indian and Western classical style of dancing. He enacted a major role in dance drama, 'Moonlight Impressionism', written by Padmashree Shovana Narayan.”⁸ In order to bring the styles of Kathak and Bharatanatyam insync this famous dance artist has also performed dance with Shrimati Saroja Vaidyanathan.

⁸ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 206*

CHART NO : 6

GANGANI FAMILY

VILLAGE – BADABAR, TALUKA – SUJANGADH, DISTRICT – CHURU



1) Chart no 6: Kathak Nritya – Tathya Aur Vishleshan, Shri Pratapsinh Chaudhry, Page no : 206

Lineage of this family includes the names of Dauji, Pusa ji, Jaikaji, Indra ram ji, Parta ramji. After that the introduction of Hanumanta ram ji (Hunataji) is being given.

1) **HANUMANTA RAM JI (HUNATAJI) :**

“ Hunataji was the native of village Badabar, Tehsil Sujangadh and was a Sarangi player of his time. He played Sarangi for his joy and was highly respected personality in the community. He had six sons and a daughter. His daughter was married to a famous dancer Pandit Shivilal ji.”¹

2) **GANESHILAL :**

“ He was trained in Kathak dance by the topmost Nrityacharya Pandit Hanuman Prasad of Jaipur Gharana. He was skilled both in singing as well as in tabla. He stayed with his Guru but after his death he went to his native village and had served his entire life in social work.”²

3) **PANDIT HAZARILAL :**

“ He was born in 1918 at Sujangadh. Initial training in dance and music was given to him by the pioneer Kathak dancer Pandit Shivilal ji. Thereafter, he became a disciple of Pandit Sundarprasadji while living in Bombay and got sincerely devoted to Kathak dance for many years. He also got the opportunity to learn Kathak dance from Pandit Jailalji. He learnt tabla from his elder brother Satyanarayan. He earned lot of popularity by presenting dance in many cities of North India. Initially he worked as a dance teacher at Maurice College, Lucknow for three years. He also got benefited from his association with Pandit Acchan Maharaj in Lucknow, gaining valuable knowledge about Kathak. From Lucknow, he came to Bombay. He worked as a Kathak dance teacher at V.R. Deodhar Sangeet Mahavidyalaya for 12 -13 years. He also danced in films in 1949. He came to Meerut for last 35 years.

¹ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 206

² Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 207

Meerut has been his work area. He was the Principal of dance department for ten years at Sangeet Samaj College in Meerut. He got retired as the head of dance department of Raghunath Degree College and Raghunath Mahila Kala Kendra, in 1977. During his long tenure as a dance instructor, he gave many talented artists to the society among which- Swarnalata of Lucknow, Siyal who went to Pakistan after partition and was the main heroine of the film industry, Durga Khote of Bombay, wife of Kumar Gandharv, Bhanumati Kaus, Nalini Jaivant who was in films, Archana Banerjee of Meerut, Pushpa Singhal and Mandakini who were in the films, from his family his nephew, Kundanlal Gangani, Sundarlal Gangani (Baroda) and Kannahiyalal Javada are worth mentioning. He imparted knowledge of Kathak dance to many students among which Mohan Khokhar's wife, Saroja Khokhar name is also included. He made all of his sons an expert in Kathak dance and tabla, who are working as a dance teacher in different cities.

After retirement, while living in Meerut, he served as an independent Guru, imparting the training of Kathak dance and tabla through Meerut Sangeet Vidyalaya and guiding students to achieve the highest achievements in music and dance. He had been honoured many institutes.

Pandit Hazarilal has seven sons who all are connected to dance and music. His elder son Premshankar is a tabla player at All India Radio, Gorakhpur. Brajmohan is working as a dance teacher at a school in Chandigarh. He was trained in dance by Pandit Sundar Prasad ji. Hanuman Prasad ji is a dance guru in Gorakhpur. Ravishankar is the tabla instructor at Meerut College. Prakash Chandra is a dance instructor in Rajkiya Vidyalaya at Sardar Shahar. Munnalal is a tabla prayer at Chandigarh College. Dhhananji (Ghanshyam) is working as a high grade tabla player at All India Radio, Gorakhpur.”³

³ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 207*

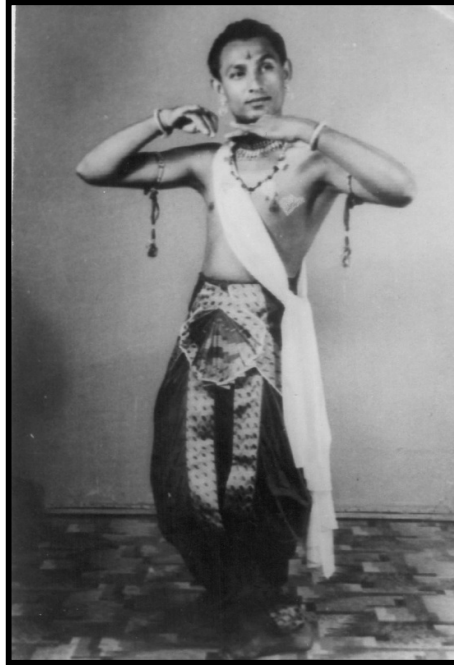
4) **SATYANARAYAN :**

“ He was also a tabla player, apart from a dancer. Mostly he accompanied dancers Pandit Shivilal (Thalda), Pandit Hiralal (Hardev Prasad). He used to play tabla in their dance programmes. He travelled to many places and accompanied many famous artists on tabla. He also accompanied his brother Pandit Hazarilal and nephew Sundarlal Gangani on tabla during their performances. He died at the age of 40 in 1944 - 45 at his native village Badabar. His elder son Pandit Sundarlal Gangani settled in Baroda and was an established Kathak Guru and dancer while his younger son Madanlal was an established tabla player.”⁴

5) **PANDIT SUNDARLAL GANGANI :**

“ Eldest son of Satyanarayan, Sundarlal Gangani was born on 19th May, 1929 at a small village Loonch, district Churu, Rajasthan. He got music and dance from his family as a legacy. His father Satyanarayan was a renowned tabla player of his time. At the age of 13yrs he was sent to Moda, district Churu, Rajasthan to get trained in Kathak dance under the auspicious guidance of Late Pandit Shiv Narayanji, son of Natthulal Nayak who belongs to Modo village. Pandit Shiv Narayanji was a good singer, dancer and a famous artist of Thumri bhav. Sundarlalji also got trained in abhinaya aspects from him. This training continued till 6 yrs. Thereafter he went to Meerut with his uncle Pandit Hazarilalji and got trained in tabla under his able guidance. His uncle saw the extra talent of dance in him and took him to Mumbai for further training in dance under the great Kathak Guru Late Pandit Gaurishankarji. During his training at Mumbai he got opportunity to teach Kathak dance and tabla privately. For few years he gained the experience of teaching Kathak dance and tabla in the private organizations and schools. He was also an expert in tabla playing along with established dancers of the country. He was an ‘A’ class artist of tabla in All India Radio.

⁴ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 208*

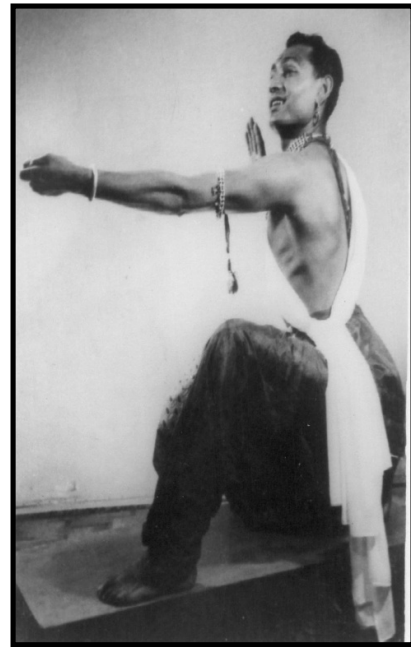


***PANDIT SUNDARLAL GANGANI**

In the early 20's he became the Guru of Kathak. In 1951 on the invitation of Smt. Hansa Mehta, the first immediate Vice Chancellor of The Maharaja Sayajirao University, Vadodara, Panditji decided to come to Vadodara. After interviewing him and seen him dancing she decided to appoint him from the very next day ie, 27th June' 1951. He got appointed as the Nritya Guru in the Dance Department, Music College of The Maharaja Sayajirao University, Vadodara. This was the first university to offer the degree course in the academic system. During this period the awareness for the art of classical dance was not their, and therefore Panditji has to made great efforts to establish Kathak dance art form in the whole of Gujarat and also in the academic area at university level. Hence he is known as a pioneering personality to initiate Kathak in Gujarat. In a very short span of time he made his students to perform in the various competitions at national level and also brought laurels and repute to the department, faculty and university as a whole. He worked for 39 years in this university and got retired in May 1989.

He performed exclusively solo at different various national conferences held at Meerut, Delhi, Mumbai, Sujangarh, Jodhpur and many Music and Dance Sammelans organised by Sangeet Natak Akademi. He also performed widely in the foreign countries and in many parts of U.S.A like Los Angeles, San Fransisco, Sandiego-California, Salt Lake city, Houston-Texas, Dallas, New York, Chicago and Detriot.

He is a multi-dimensional personality. He has a great dancer, musician, poet, composer and aesthetician within him. He has developed the finest and different technical aspect of the Nritya portion. He has an excellent command over layakari, and can be best experienced in his various bandishes, Amad, Paran, Lamchad Paran, Tihai's and many more. His bandishes and presentation has a distinct style and had remained untouched from any sort of influences and hence has succeeded in preserving the Kathak art form of Jaipur Gharana in its truest form. Along with the nritya aspect he had also created his distinct style in writing and composing the various Kavitta, Bhajans, Ashtapadi's, Ashtanayika, Thumri's, Gudarth, Dadra, Gazals, and Riddles in nritya aspect. His work and compositions are largely performed by the renowned Kathak Gurus, Dancers and the even the upcoming artistes of today.



***PANDIT SUNADARLAL GANGANI**

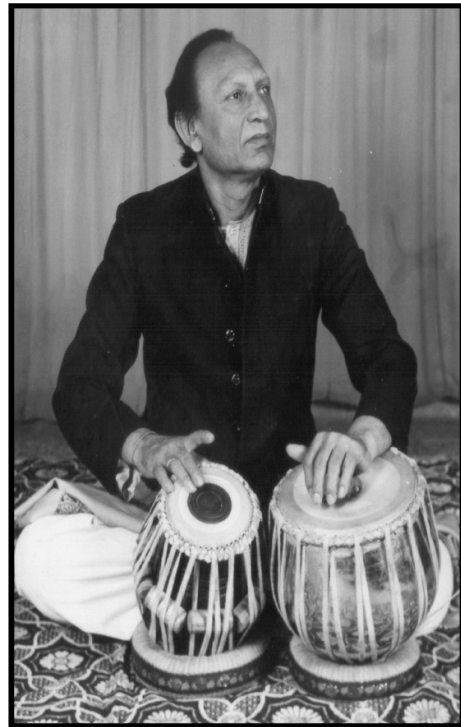
**Photograph – Dr. Pandit Jagdish Gangani*

To his credit he has performed, choreographed, musically composed and directed many dance ballet into Kathak form. To name the few are Gautam Buddha, Gokul Ki Pukar, Jamuna Ji Ne Are, Sita Haran and many more. His work and contribution in the field of Kathak dance of Jaipur Gharana got noted for which he got awarded by Gujarat Sangeet Natak Akademi in 1981, Rajasthan Sangeet Natak Akademi in 1995 and Sangeet Natak Akademi President Award in 2000. Sangeet Natak Akademi has also interviewed him and had kept his recordings of performances, lecture demonstration in the archive collection at Delhi and Jaipur.

He had kept alive the tradition of Jaipur Gharana, Kathak dance by imparting the training of Kathak dance to many students, who are now the well-known Kathak Guru and exponents of Jaipur Gharana. His elder son Shri Harish Gangani is a known Kathak guru and his younger son Shri Jagdish Gangani is a known Kathak guru and performer of Jaipur Gharana and both are associated with the dance department of Faculty of Performing Arts, The Maharaja Sayajirao University and are carrying forward the legacy.



*** PANDIT SUNDARLAL GANGANI
GANGANI WITH SAROJA KHOKHAR**



*** PANDIT SUNDARLAL
PLAYING TABLA**

**Photograph – Dr. Pandit Jagdish Gangani*

Among his students Shrimati Anjani Ambegaonkar running a Sunder Kala Kendra in the name of her Guruji in Los-Angeles, America. Nilima Devi (Lester-England) running her own dance institution, Prafula Ojha (dance teacher), Sujata Natu (Poona) running private institution, Dharamshi Shah (Bhavnagar) etc are worth mentioning.”⁵



***PANDIT SUNDARLAL GANGANI AWARDED
SANGEET NATAK AKADEMI PRESIDENT AWARD**

⁵*Dr. Pandit Jagdish Gangani*

**Photograph : Dr. Pandit Jagdish Gangani*



*** PANDIT SUNADARLAL GANGANI DELEIVERING TALK IN SEMINAR**

Pandit Sundarlal Gangani is a Guru of a high merit. The scholars of Indian tradition have termed such a blend of persona as a “Panch Mukha” personality. He is a rare blending of a highly skillfull artiste, affectionate father which makes him to know as a “Guru Shreshtha”.

6) MADANLAL GANGANI :

“ He was the son of famous tabla-player Satyanarayan Gangani. He was born in June 1933 at village Badabar, district Churu. He started receiving training on tabla at the age of 12 yrs from his uncle Hazarilal along with training in Kathak dance as well. He also received training from famous tabla player Ustad A.B. Kulla Khan about Ajrada gharana. He worked for few years at Meerut Sangeet Samaj and Rashtriya Sangeet Mahavidyalay. Afterwards, he worked at Rajkot Sangeet Academy. He received guidance in tabla and Kathak dance from his elder brother and dance Guru Pandit Sundarlal Gangani.”⁶

⁶ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 208*

**Photograph : Dr. Pandit Jagdish Gangani*

“ In 1958 he got appointed in the ‘College of Music Dance and Dramatics’, University of Baroda, as a tabla teacher in the department of Music. He had a capacity of teaching complicated bols with easy method to his disciples and students. Beside tabla playing and Kathak dance he was equally a skillful pakhawaj player of a high merit. He had a tremendous control over laya; he used to display four different Taal at a time with upper limbs and lower limbs. One of his specialties was rendering of dance and tabla syllables in a very high speed having a crystal clear vocabulary. He equally poses the good knowledge of vocal music. During his services at Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda he had trained many students in tabla. He has accompanied with many artistes of high merit like in Kathak dance with Pandit Sundarlal Gangani. Pandit Kundanlal Gangani, Madan Maharaj, Pandit Kanniyalal Javada, Pandit Jagdish Gangani. He got retired as a reader in tabla in 1991.

He settled in Vadodara. He died on 29th March 2001 at Delhi.”⁷

7) **HARISH GANGANI :**

“ Pandit Sunderlal Gangani’s eldest son Harish was born on 17th September 1955. He did Masters in Dance Kathak, from Music College, The M.S.University of Baroda. He learnt Kathak dance and Tabla under the able guidance of his father. He graduated in Kathak from Baroda Music College in 1981. He did his first dance performance at the young age of 12 yrs on the occasion of felicitation ceremony in honour of his father which was held in Baroda. He established himself by performing dance in many cities of the country. But his inclination was towards Tabla. He is well versed in playing Tabla as well. He had an equal knowledge about both dance and tabla. He had been working as a Kathak dance teacher at Baroda Music College since 1983.”⁸

⁷*Dr. Pandit Jagdish Gangani*

⁸*Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 208*

“ He is B+ graded artiste in Tabla at All India Radio (AIR). He had accompanied with many dancers on Tabla. He had accompanied on tabla with his brother Pandit Jagdish Gangani during his dance performances. He accompanied with his father’s disciples, to name few are Nilima Mensky (UK), Anjani Ambegaokar (Los Angeles, America), Roopa Parikh (USA) and many more. Apart from Kathak he is also skilled in playing Tabla with Bharatanatyam dance form. He is an efficient teacher too. He had conducted workshops at many cities like Nadiad, Jamnagar, Rajkot, Pune, Jaipur, Mumnai, Chandigarh, Delhi, Chennai, Gwalior and many more. He had been invited as an expert for lecture demonstration at Leicester (U.K.), Los Angeles (California), Ohio (Cleveland). He is been invited as an external examiner at Delhi Kathak Kendra, Jaipur Kathak Kendra. Currently he is Associate Professor in Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda.” ⁹



***PANDIT HARISH GANGANI**

⁹*Shri Jitendra Gangani*

**Photograph – Dr. Pandit Jagdish Gangnai*

8) JAGDISH GANGANI :

“ Jagdish Gangani, a renowned Kathak performer, born on 9th May 1958 into a traditional family of dancers and musicians. He inherited the art from his father Pandit Sundarlal Gangani, the doyen of Jaipur Gharana, Kathak. He received his training under the auspicious guidance of his father under Guru Shishya Parampara as well mastered in dance Kathak in 1982 from College of Indian music, dance and dramatics, The M.S.University of Baroda. In 1982 he got appointed as a Kathak Nritya Guru at Jaipur Kathak Kendra, Jaipur, Rajasthan. In 1984 he was back to Baroda and came up with an institution of his own ‘Nateshwar Nritya Kala Mandir’. He got associated with Dance Department, Faculty of Performing Arts, The M.S.University as an Adhoc dance teacher. In 1993 he got appointed in the permanent staff as a lecturer in Dance Department, Faculty of Performing Arts.



PANDIT DR. JAGDISH GANGANI

Photograph : Dr. Pandit Jagdish Gangani

Since childhood Jagdishji was known as one of the finest performer who use to astonish the spectators. He has performed widely in many prestigious music and dance festivals in India. To name the few are:

- Chidambaram dance festival, Chidambaram.
- Guni Gandharva music festival, Amravati.
- Jaipur Kathak Kendra dance festival, Jaipur.
- Gangaur dance festival, West Zone Culture Center, Udaipur.
- U.P. Sangeet Natak Akademi Kathak Dance festival, Lucknow.
- Potti Sriramalur Telugu University, School of Fine Arts, Hyderabad.
- Kalka Bindadinji Jayanti, New Delhi.
- Uttaradhikari Music Dance festival, Bhopal
- Gujarat Sangeet Natak Academy festival, Vadodara.
- Baba Bhagwandas Nritya Sammelan, Ayodhya.
- Bhaskarrao Kathak Nritya Samaroh, Chandigarh.
- Music festival organised by Sangati, Mumbai.
- Dance festival organised by Kathanak, New Delhi.
- Grishma Ritu Samaroh, Mt.Abu.
- Kathak Darshan Dance festival, Vadodara.
- Swar Naad Festival, Mumbai

His unique style of Jaipur Gharana, Kathak got admired not only in India but also in abroad. He not only performed widely in the foreign countries but also got honour to get associated with many universities as a visiting professor and guest artiste. The worth mentioning are:

- In 1989 Global Convention, People of India origin, New York invited for performance.
- 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 are, 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 for the celebration of India Independence invited for the performance by Federation of Indian Community Association (FICA) and Nupur school of Kathak dance at Cleveland, Ohio, USA.

- In 1998 invited to perform in collaboration programme by Bhartiya Vidya Bhavan, Boston and Music Division of Harvard University, Cambridge, Boston, USA.
- In 1999 invited as a visiting professor under the exchange programme of The M.S.University and State University of New York and Buffalo.
- Invited for performance under the collaboration 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.

To his credit he has given his services as an External Paper Setter and Paper Examiner for the College of Rajasthan Sangeet Sansthan, Jaipur and University of Bhopal, J.G.College of Performing Arts, Ahmedabad. He is been also invited as a External Examiner for the practical exams of Masters level by Upasna School of Arts, Ahmedabad, Jaipur Kathak Kendra, Jaipur.

His performances are always admired and applauded. The dance critics had defined his style with the different artistic perception. To mention the few are :

- **Kathak Dancers Enthrall** Guru Sunderlal's Gangani's son Jagdish Gangani live up to his father's reputation. His dance blended masculine vigour with feminine grace seldom seen in a male dancer.

- **The Times of India (Lucknow)**

- **Superb Kathak Performance.** His dance is an epitome of masculine grace, his movements are swift and his postures displayed the lionic poise and dignity.

- **Maharashtra Herald (Pune)**

- Pt.Jagdish Gangani's mastery over Kathak dance technique and his creativity has already created the dent in Kathak dance field.

- **Voice of Asia (Houston, USA)**

- Pt.Jagdish Gangani had stolen away the entire show; he is like a movie idol.

- **Los Angeles Times, USA.**

- **Judicious Mix of Kathak.** Pt. Jagdish Gangani brought energy and life on the stage, he has an impressive physical presence.

- **Tribune (Chandigarh)**

- **An enchanting Kathak recital by the masters :** Pt. Jagdish Gangani's Kathak dance was a real darshan of Jaipur Gharana, his body was moving at ease with forceful tabla rhythm, his depth of bhava is totally contrast to what he presented in nritya aspect, he presented masculine beauty blended with delicate feminine postures.

-The Times of India (Pune Plus, Pune)

- Jagdish Gangani's recital was on the contrary marked by flamboyance and showmanship. Son and disciple of Pt.Sunderlal Gangani, the illustrious senior Guru of Jaipur Gharana, presented some of his father's compositions, beginning his recital with invocation to Mahadev "Jai Jai Jagatpati" and later "Govardhan Leela", "Arjun-the archer shown in different ways, Krishna playing holi and laykari etc were also presented.

- Nartanam, by K.Subhadramurthy



PANDIT DR. JAGDISH GANGANI

He as an exceptional performer, great guru, and creative choreographer who possessed and exhibit a high quality of nritta and nritya aspects. He posses a deep knowledge of Taal and Laya.

He is known for performing the fine technical aspects in Vilambit laya, ie, 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 critic, scholars, eminent artistes and art lovers.



Photograph : Dr. Pandit Jagdish Gangani



PANDIT DR. JAGDISH GANGANI

He has a composer and choreographer within him, which is a rare combination. He is having a marvellous sense of creativity which is seen in his elaborations done to 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 is an artiste who walks with the time and its demand. To his credit he has worked on the different themes and subjects like Bhakti, Abstract, Mythology, Technical Aspect, National Integration and many others. Among his creative choreographic works the worth mentioning are ‘Tulsi Sur- Laghu Nritya Natika’, ‘Vande Matram – a dance ballet’, ‘Ghunghroo Tarang’, ‘Kusum Raas’, ‘Maand’, ‘Om Namah Shivay’, ‘Folk and Fusion’ and many others.

Photograph : Dr. Pandit Jagdish Gangani

He is the first among the traditional artiste to pursue the Ph.D as a self-guide on the subject “Contribution of Churu district, Rajasthan in the growth and development of Jaipur Gharana, Kathak”. For his contribution in the field of Kathak dance he is been awarded Gujarat State Sangeet Natak Akademi Gaurav Puraskar.

He is the founder of Kathak Darshan Charitable Trust. Under the name of this organisation he is been organising two days Kathak Nritya Mahotsav since 2003 till date, by inviting the eminent Gurus and artistes and also by giving platform to the young budding artistes. This festival has also educated the audience and now had gain the reputation nation wide.

His son Durgesh Gangani is carrying forward the legacy of family; he is one of the promising upcoming talents being trained under the able guidance of his father.

Currently he is serving as an Associate Professor and is also a Head of the Department of Dance, Faculty of Performing Arts, The M.S.University of Baroda. His contribution as a Performer, Choreographer, Guru, Academician and Scholar had proved him a true artiste.”¹⁰

9) **SHRI DURGESH GANGANI :**

Durgesh Gangani, an upcoming promising artiste is son of Dr. Pandit Jagdish Gangani, an exponent of Jaipur Gharana and grandson of legendary Kathak Guru Pandit Sudarlal Gangani. He hails from traditional family of Jaipur Gharana having dance and music into his genes. He got trained under the auspicious guidance of his father since the age of 6 years. He has imbibed the finest technical aspect of Jaipur Gharana. To exhibit the syllables of intricate nritta and nritya aspects like toda, paran, lamchad paran, chalan, tatkar along with the layakari in difficult taals like Rudra taal (11 beats) and Basant taal (9 beats), abhinaya anga parallel to angular movements is feature of his performance. His dance exhibits the beautiful blend of vigor and grace.

¹⁰ Dr. Pandit Jagdish Gangani



SHRI DURGESH GANGANI

He has performed in prestigious music and dance festivals organized on national level, like Kathak Nritya Mahotsav organized by Kathak Darshan Charitable Trust, Vadodara, Pt. Gaurishankar Nritya Samaroh, Mumbai, religious festival organized by Madhav Mission, Jaipur, solo performance at Natraj Gopi Krishna dance festival, Nashik, Pt. Hazarilal and Pt. Girdharprasad Jaipurwale Jayanti, Mumbai, Vasantotsav, New Delhi, Gujarat Gaurav Divas, Vadodara, prestigious Kathak Mahotsav organized by Central Sangeet Natak Akademi, Lucknow, National symposia in a memory of Pandit Sundarlal Gangani at Pune and many more. He was fortunate to perform twice before the legendary Kathak Maestro Padmavibhushan Pandit Birju Maharaj. He is fortunate to get accompanied by the great tabla maestro's like Pandit Anindo Chatterjee, Pandit Kumar Bose, Pandit Arvind Azad and young renowned tabla artiste Anubrata Chatterjee. He completed Bachelors in Dance (Kathak), with Distinction from Faculty of Performing Arts, The M.S.University of Baroda. Currently he is pursuing Masters in Dance (Kathak) from Faculty of Performing Arts, The M.S.University of Baroda.

10) KUNDANLAL GANGANI :

“ He was born on 16th July, 1928 at Jaipur. Basically he is the native of village Badabar (Sujangarh) but his childhood was spent in Jaipur. He started learning Kathak dance at the age of 6 yrs from his maternal uncle, the famous nrityacharya Pandit Narayanprasadji and for about 17 years he learnt in the proximity of Panditji. He performed dance along with Pandit Narayanprasadji in many music programs and in many cities like Raigarh, Allahabad, Patna, Calcutta, Aarah-Chhapra, Jaipur etc. He learned tabla from his uncle Pandit Hazarilal. Initially he worked as a Kathak dance teacher at Gandharv Mahavidyalay, Bombay for 15 years. He participated in many programs. While living in Bombay he worked for 3 years at Bindadeen Maharaj School of Kathak which was run by Nrityacharya Pandit Sunderprasadji and he also stayed with him. He also learnt dance from leading ladies of Bombay film industry like Paro, Zabin, Shyama, Surya Chowdhary, Chandrakala, Kimikhayno (Japan) etc.” ¹¹

¹¹ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 209*

“ He was connected with films and gave dance direction in films like Lily, Golconda, Saavan etc. He came to Baroda from Bombay in 1952 where he worked as a Kathak dance teacher in Department of Dance, Music College of Maharaja Sayajirao University for 9 years. In 1962, he left Baroda and came to Jodhpur and started teaching dance at Rashtriya Kala Mandal. He came to Jaipur during Indo- Pakistan war due to fear of bombing in the border areas of Jodhpur. After spending some time in Jaipur he went to Delhi in 1970 and was appointed as a senior dance teacher in Delhi’s Kathak Kendra.

He had many talented students in Baroda, Jodhpur, Jaipur among them Usha Marathe, Urmila Nagar, Shahshi Sankhala, Harishpuri Naga, Jyoti Arora, Dhanraj, Subodh Sharma, Kannahiyalal, Prerna Shrimali, Mukund Maharaj etc. are worth mentioning. He also prepared many talented students of Rajasthan Sangeet Natak Akademi for getting scholarships in Kathak dance. His sons Fatehsingh and Rajendra Kumar Gangani and his students Harishpuri Naga, Shashi Sankhala, Prerna Shrimali of the present generation of talented artists have absorbed his dance technique only.”¹²



PANDIT KUNDANLAL GANGANI

¹² Dr. Pandit Jagdish Gangani, Photograph: Dr. Pandit Jagdish Gangani

“ His whole life has been dedicated to Kathak dance and during this journey the students which he have given they are not only enhancing the beauty of dance in Rajasthan but also in country and in foreign land. He worked at Kathak Kendra Delhi from 1970 to 1984 and was engrossed in the teaching and publicity of Kathak dance of Jaipur Gharana. The experiments which he has done in mixing Kathak with folk dances have been very successful. He have fine tuned the Lasya side of Kathak dance of Jaipur gharana and have prepared many Gats of Nikas, Chaturni Mayur, Ahirin etc. He had composed more than 100 Parans and prepared the chaal of Hansini, Gajgamini, Shransgati and added to the chaal of gati, abhinaya and ang in uthaan and lastly gave a new form to chalan with chhand in tatkaar. He continued to improvise the Kathak art by experimenting till his last breath.” ¹³

11) KRISHNA KUMAR GANGANI :

“ He received dance training from his father Kundanlal Gangani. He also learnt dance and tabla from his uncle Pandit Hazarilal (Meerut). He learnt Pakhawaj from famous Pakhawaj player Pandit Purushottam Das Ji of Delhi. He gave the introduction of his talent by performing dance programmes in many places like Ahmedabad, Jaipur, Delhi, Bombay, Punjab etc. He worked for 3 years at Ahmedabad’s Kala Sanstha Darpan Academy. He served as a dance teacher and passed away in an accident.

12) MANMOHAN :

Though he learnt dance from his father but he lived in his native village Sujangadh by taking responsibility of elders in the family as well as doing farming.” ¹⁴

¹³ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 210

¹⁴ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 210

13) **RAJENDRA KUMAR GANGANI :**

“ Rajendra Gangani is born on 7th May 1963 at Jodhpur. He learnt Kathak dance from his father Pandit Kundanlal Gangani from the age of 4 years till 1984. He also learnt pakhawaj from Guru Purushottam Dasji. The renowned Jaipur 'Gharana' saw the emergence of an outstanding performer and crusader of the art in the talented scion of a family of hereditary dancers serving the art of Kathak for centuries together.

He gave first public performance of dance in Jodhpur when he was 6 years old and this journey is still continuing. Rajendraji graduated from the Kathak Kendra, Delhi in the year 1983-84, and ever since has made significant contributions to this field. He established himself by performing the traditional Kathak dance of Jaipur Gharana in many music programmes held in many cities of the country. He has been working since 1984 as a Kathak Guru at Kathak Kendra, New Delhi. He has also performed at many places in foreign countries like Afghanistan in 1986, Bharat Mahotsav in 1987, South America in 1988, cultural programme held in London in 1988. In 1989 he again performed in London.”¹⁵

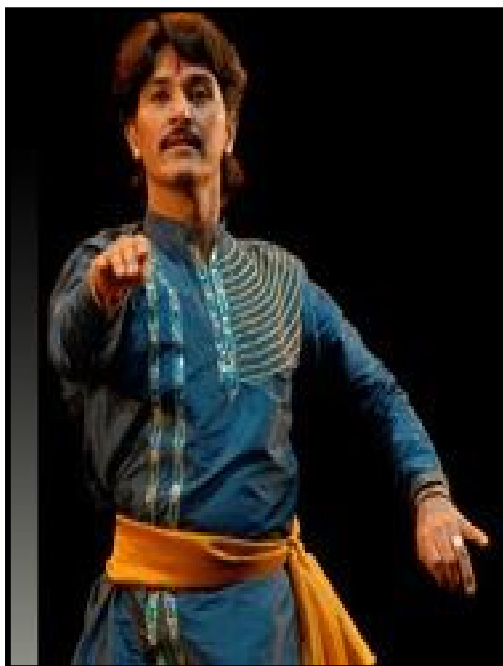
Although he sticks to the pure tradition of his gharana, he is an indefatigable experimenter, having choreographed several group compositions and dance dramas.

“ Pandit Rajendra stands out for his style; making use of his excellent blend of manly grace and delicacy, he depicts the devotional aspects that characterises the Jaipur gharana. His dance forms depict the love of Radha Krishna, different Lilaas of Lord Vishnu. A large number of thematic items like Lela-Varnan, Raag Vistaar, Tribandhi, Sargam, Zhalak, Srijan, Kavitaakriti, Maharaas, Parikrama has been produced by him. An accomplished musician, composer of tunes, he also has a rare mastery over the tabla, harmonium, pakhawaj, etc. With a confident grasp of the kinetics and aesthetics of dance, and his ability to select appropriate songs, his choreographic creations always bring an air of refreshing novelty.

¹⁵ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 210,211*

He has maintained the tradition of Kathak dance of Jaipur Gharana. His uniqueness is the taiyarri, pivottes and abhinaya aspect and presentation of literary compositions, poetry and bandishen of his father. Apart from the students who were learning dance from him at Kathak Kendra, he also taught many other artists among which Rasheedi (Iranian girl settled in Australia), Mayuri, Rachana, Anita (all three are settled in North America), Sanjay Sethi, Seema Mehra, Kamini and Anju (all four are performing in London), his brother Harish and Yogesh Gangani. After the death of his father, his students Raaji Nagpal, Paru Singh also further learnt dance from him. Among present generation the names of Devanand Parihar, Dinesh Parihar, Hemant, Manoj Thabral, Shashi Nirman, Nupur, Jayshree Thakur, Anuradha Thakur etc. are the students worth mentioning. Rajendra Gangani is one of the renowned exponent of Jaipur Gharana. Among the numerous awards and accolades he has won, are the 'Sangeet Raj', 'Shastriya Natya Shiromani', and the prestigious 'Sangeet Natak Akademi Award' which was bestowed upon him in 2003 by The President of India, Hon'ble Shri A P J Abdul Kalam.”¹⁶

Presently he is working as a dance Guru at Kathak Kendra, New Delhi.



PANDIT RAJENDRA GANGANI

¹⁶ Website : www.rajendragangani.com

14) FATEHSINGH :

He was born on 30th January 1962 at Jodhpur. He learnt dance and tabla from his father Pandit Kundanlal Gangani. He also learnt many things from his uncle Pandit Hazarilalji. He learnt Pakhawaj from Pandit Purushottam Das Ji of Delhi. He performed dance programmes in few places but from 1982 he mainly adopted tabla playing as his profession. He accompanied on table with many artistes during their Kathak dance performances. He has performed generally with all the famous dance artists of the country on tabla and has participated in much major music –dance programmes. He has also travelled many times to foreign countries like Japan, Russia, America, London, Lisbon etc. with these artists. He has performed with Pandit Ravishankar Ji, Ustad Amjad Ali, Pandit Birju Maharaj, Pandit Durga Lal, Pandit Jasraj, Pandit Ramnarayan, Charan Girdhar 'Chand', Urmila Nagar, Prerna Shrimali, Sitara Devi, Maharaj Krishna Kumar etc. on tabla.

He generally accompanied his brother Rajendraji on tabla and pakhawaj. Because he has full knowledge of Kathak dance, the dance artists have the natural advantage when he accompanies them on tabla. By performing on tbla and pakahwaj with Kathak dancers he has earned lot of glory. He is also an efficient teacher of tabla, pakahwaj and Kathak dance.



SHRI FATEHSINH GANGANI

15) GOVIND :

“ He was trained in dance by his father. Presently while living in Delhi he is working as a dance teacher at Rukmani Devi Public School.

16) HARISH AND YOGESH :

The youngest sons of Pandit Kundanlal Gangani, Harish and Yogesh have learnt dance from their elder brother Rajendra Gangani. They both are talented artists and have presented their talent at the young age by their dance performances at Delhi Kathak Mahotsav, Bhuvneshwar, Jaipur, and Chandigarh apart from participating in programmes like Sangeet Natak Akademi, Jaipur Kathak Kendra and many more.”¹⁷

¹⁷ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 211*
 Phtograph: Dr. Pandit Jagdish Gangani

“ Harish Gangani is one of the most accomplished Kathak dancers. The Delhi based Harish Gangani hails from a family of traditional Kathak exponents of the Jaipur Gharana. Son of maestro Pandit Kundanlal Gangani, who is credited with adding new dimensions to the discipline. His repertoire is also rich in abhinaya, nritta, music and choreography. He obtained a diploma in Kathak from the Kathak Kendra, the National Institute of Kathak Dance, Delhi, where he was also awarded a merit scholarship; in 1994, he received a national scholarship, and two years later, a junior fellowship from the Ministry of Human Resource Development for his promising talent. He was honoured with the prestigious Shringar Mani, conferred upon emerging artists by Mumbai’s Sur Singar Samiti at the Kal Ke Kalakar festival of dance. Under the tutelage of his elder brother and guru, Pandit Rajendra Gangani, he was also given the esteemed Central Sangeet Natak Akademi Award for his contribution to Kathak.

He was the part of several prestigious festivals all over the country as well as abroad, in the US, UK, France, Switzerland, Mauritius, UAE, Nepal, Sri Lanka and Brazil. To his credit he has also performed alongside flamenco dancers in Europe and taught the discipline at Gandharva Mahavidyalaya (1994-1997), Shri Ram Bhartiya Kala Kendra, Delhi (1998-1999), and held a two-month long workshop in Brazil (1998). In Moscow, Russia, he served as a teacher and performer for four years at the Jawaharlal Nehru Cultural Centre attached to the Indian Embassy. Currently he trains several promising young dancers while continually evolving his personal style.”¹⁸

¹⁸ *Shri Harish Gangani*



SHRI HARISH GANGANI (LALA)

17) RATANLAL GANGANI :

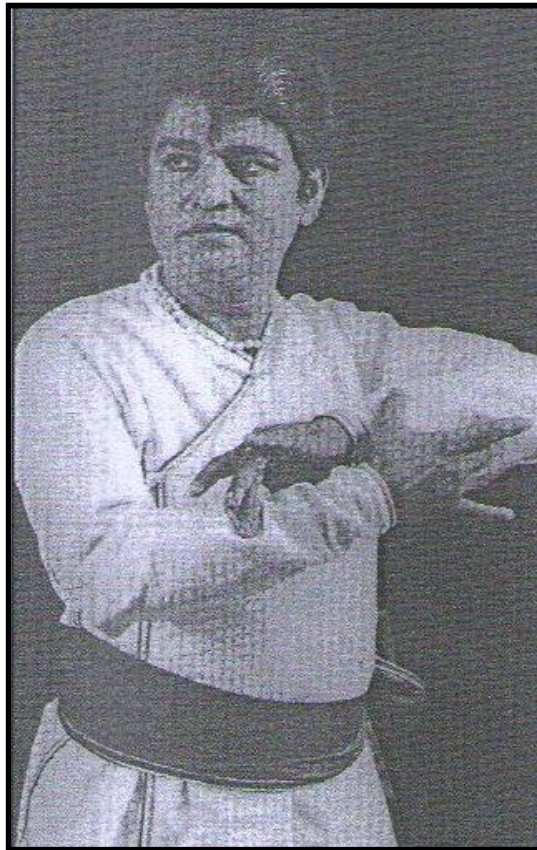
“ Son of Ganeshilal and younger brother of Kundanlal Gangani, Ratanlal learnt Kathak dance from his maternal uncle Pandit Narayan Prasad Ji but due to family problem went to his native village Sujaangadh.”¹⁹

18) MANISH KUMAR :

“ Ratanlal’s elder son Manish Kumar was born on 17th August 1955. He started learning dance at a very early age from his father’s elder brother Guru Kundanlal in Jodhpur and he remained with his uncle till 1981 at places like Jaipur, Bombay and Delhi where his uncle used to work. He presented the dance performances from 1970-75 in Bombay. He also received a scholarship from Kendriya Sangeet Natak Akademi for 5 years and received higher level of education from Guru Kundanlal Gangani at Kathak Kendra Delhi. Since then he is living in Delhi.

¹⁹ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 211*
Photograph : Shri Harish Gangani

He established himself by performing in many cities like Jodhpur, Jaipur, Bombay, Patna, Kanpur, Prayag, Agra etc. He took part in programmes like Bhaskar Rao Samaroh in Chandigarh, Kal Ke Kalakar Samaroh in Bombay, Kalka-Bindadin Mahotsav in Delhi, Vishnu Digambar Jayanti in Agra, I.C.C.R programme held in Nepal etc. He has been working as a dance Guru at Nritya Kala Niketan, Bharatiya Sangeet Sadan at Delhi since 1989. His students include Mukta Mishra, Praveen Kumar Gangani, Mahavir, Deepak Parihar, Rahul Gangani, Suveksha Sheth, Veena Bhargawa, Ruchi Gupta and many others.”²⁰



PANDIT MANISH GANGANI

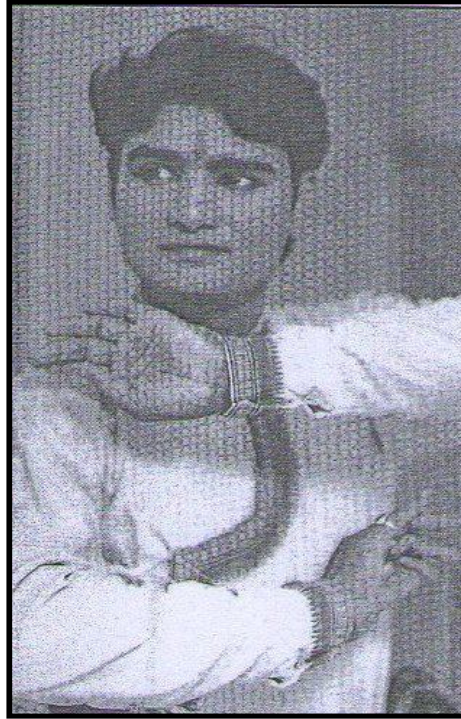
19) SURESH KUMAR :

“ He learnt Kathak dance from Guru Kundanlalji Gangani. After his death he learnt dance from his elder brother Manish Kumar. Presently living in Delhi and giving private tuition.

²⁰ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 212*
Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad

20) PRAVEEN KUMAR :

He was born on 25th January 1971. He learnt dance from his elder brother Manish Kumar. He is living in Delhi. This young artist has shown his talent by performing in many cities of Japan, London, South Africa etc.” ²¹ (TO BE TAKEN FROM NET)



SHRI PRAVEEN GANGANI

21) LALIT AND MAHAVIR :

“ They got trained in Kathak dance from their elder brother Manish Gangani in Delhi. Mahavir is now accompanying on Pakhawaj with renowned artistes like Aditi Mangaldas, Jayant Kastuar.

²¹ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 212
Photograph : Kathak Gyaneshwari – Pandit Tirth Ram Azad

22) SOHANLAL GANGANI :

He was born in village Badabar, Churu district in 1937. He learnt dance from his elder brother Kundanlal Ji and Nrityacharya Pandit Narayan Prasad Ji. He learnt tabla from his brother Sundarlal Gangani. He performed dance in Gujarat's Jamnagar, Kutch, Bhuj, Baroda, Rajkot, Bhavnagar and Jaipur, Jodhpur etc. He initially lived with his brother Kundanlal Ji. He worked as a teacher at Saurashtra Sangeet Natak Academy, Rajkot from 1950-1955. He also stayed at Jodhpur's Rashtriya Kala Mandal for 8-9 years. He learnt singing from Ustad Amir Khan and Sitar from Raees Khan. He worked at Jaipur's Nupur Sanstha for 3 three years and at Alwar's Kala Bharati for 7 years. He also worked as a teacher at Vanasthali Vidyapeeth for 6 years. Since 1980 he has been working as a dance teacher at Sujangadh's Sona Devi Sethiya Girls College. During this period he had taught many students. All three sons of him Mahendra, (Nritya), Ved Prakash (tabla) and Lalit Kumar (dance) are maintaining their family tradition and enhancing their talent.

22) MAHENDRA KUMAR :

He learnt Kathak dance from his father Sohanlal and his elder uncle Kundanlal Gangani. He settled in Delhi and is working as a dance teacher.

23) VEDPRAKASH :

Initially he learnt dance and tabla from his father Sohanlal and afterwards took advanced training in tabla from Madanlal Gangani of Baroda. Presently he is working in Gurgaon.”²²

24) LALIT KUMAR :

“ Initially learnt dance from your father. He learnt Kathak dance from Rajendra Kumar and Manish Kumar Gangani while living in Delhi. He is serving as a dance teacher.

²² Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 212

25) GHANSHYAM :

Ghanshyam, the eldest son of Lakshmi Narayan was born in 1952. He learnt dance and tabla from his uncle Pandit Hazarilal of Meerut. He made Delhi his working place and presently he is working as a music teacher at Adarsh Sangeet Vidyalaya. He is giving training in Kathak dance to talented students through Ragshree Sangeet Kala Kendra at Delhi since 1977.

26) RAVI KUMAR :

He was born on 28th July 1957. Learnt dance and tabla from his uncle Pandit Hazarilal of Meerut. He came to Delhi in 1971 and learnt dance from his elder uncle Kundanlal Gangani. He also learnt classical singing from Pandit Hazarilal (Gorer) of Delhi. He continues to present dance performances. He is also skilled in accompanying tabla apart from dance and had accompanied Manish Kumar, Rajendra Kumar Gangani, and Prerna Shrimali etc. He had also accompanied with Late Kishan Kumar on tabla and also had been working as a tabla player at Shri Ram Bhartiya Kala Kendra. Currently he is working independently in the area of dance.”²³

27) PRAKASH GANGANI :

“ He received early education in Kathak dance from Guru Kundanlal Gangani. While living in Delhi learnt dance and tabla from his brother Ravi Kumar. This young dancer is working as a dance teacher at an institute run by Bhatkhande Vidyalaya in Delhi.

28) BHUPENDRA :

He learnt Kathak dance and tabla from his brother Ravi Kumar.

²³

Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 213

29) SHIVNATH :

Fourth son of Hunataramji, Shivnath learnt singing from his brother-in-law Pandit Shivalji and tabla from his elder brother Satyanarayan. He was also skilled in Maand gayaki of Rajasthan. For a long time he stayed with his son Rameshwar in Bombay. After his son's death he came to his native village and died at an age of 75 yrs.

30) RAMESHWAR :

He learnt Kathak dance from his elder brother Pandit Sundarlal Gangani while living in Baroda. He learnt tabla from his uncle Pandit Hazarilal of Meerut. He was skilled in all three aspects of dance – layakari, taiyari and abhinaya. While living in Bombay he came in contact with films. He gave dance training to many artists among whom Heena Kausar, Sulakshana Pandit, Vijeta Pandit, Urmila Bhatt daughter of actor Dev Kumar etc. are worth mentioning. He passed away in 1977 in Bombay at a young age of 35 due to blood cancer.

31) NANDANLAL :

He stayed in the village only. His son Prakash is learning Kathak dance from Rajendra Kumar Gangani in Delhi.

32) DEVENDRA :

He learnt Kathak dance from his father Rameshwar and learnt singing from his maternal grandfather Pandit Jagganath Prasadji. He is attached with the teaching side of music while living in Bombay.”²⁴

²⁴ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 213

33) BIHARILAL :

“ Son of Huntaram belongs to Badabar village. He didn't learnt any of the art form . He died in 1978.

34) MANOHARLAL :

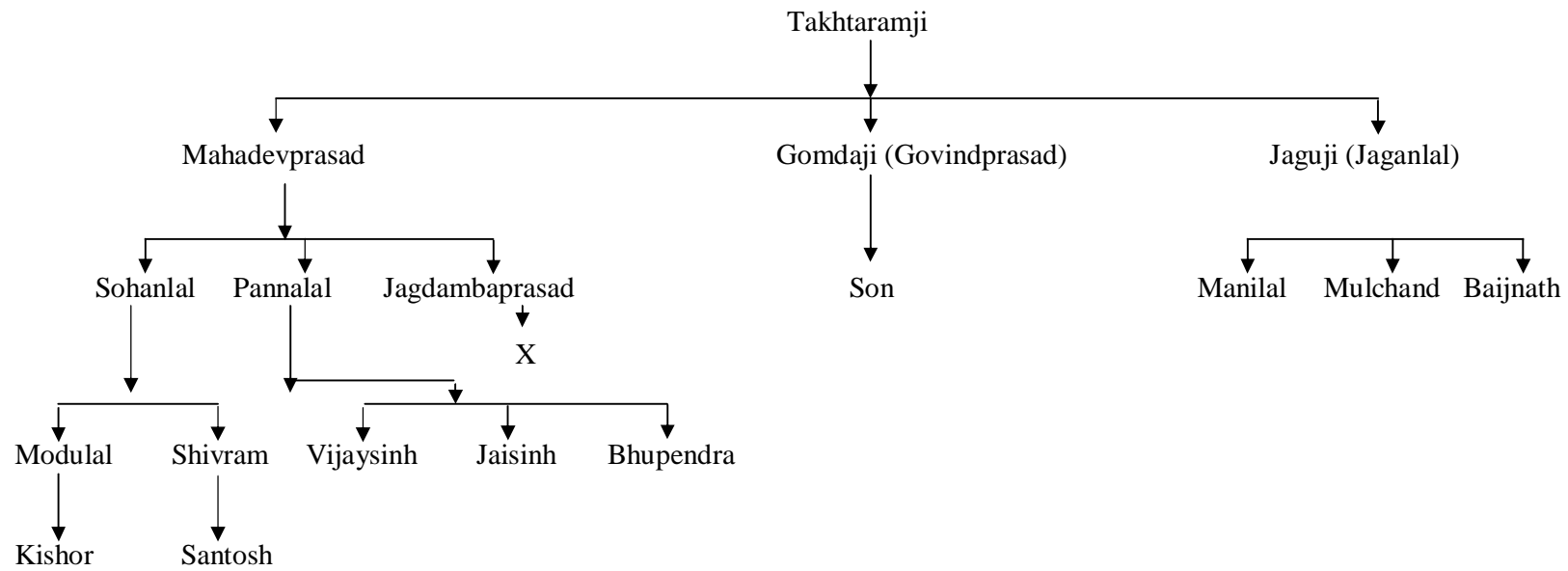
He got trained in dance from Guru Kundanlal Gangani and learnt vocal from Baijnath. He got resided in Delhi and is serving as a dance teacher in Agrasen Public School (Pritampura).” ²⁵

²⁵ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 214

CHART NO : 7

SHRIDHAR FAMILY

SHRIDHAR FAMILY OF BINDASAR



1) Chart no 7: Kathak Nritya – Tathya Aur Vishleshan, Shri Pratapsinh Chaudhry, Page no : 235

1) SOHANLAL :

“ He was a famous Kathak dancer and remained in Bombay only. He taught dance to the daughters of very reputed families. He had taught his two sons Moduram in Kathak dance and Shivram in singing. He was Panchapatiya who had a skilled of singing, dancing and tabla playing.

2) PANNALAL :

“ He was a famous Kathak dancer and mostly remained in Prayag.

3) JAGDAMBAPRASAD AND VIJAYSINGH :

His initial education in dance was given to him by his father Pannalal and maternal uncle Mukundlal in Allahabad. He took training of Kathak dance for 3 years at Delhi Kathak Kendra. He also participated in dance dramas. Afterwards he worked as a dance instructor in Allahabad for 10 years. Presently he is giving dance instructions to different schools in Delhi.

4) JAYSINGH :

He learnt Kathak dance from his father Pannalal and higher education from elder brother Vijaysingh. He is working as a dance teacher in an independent form at Delhi.

5) BHUPENDRA :

He learnt dance from his father. He is working as a dance teacher while living in Delhi.

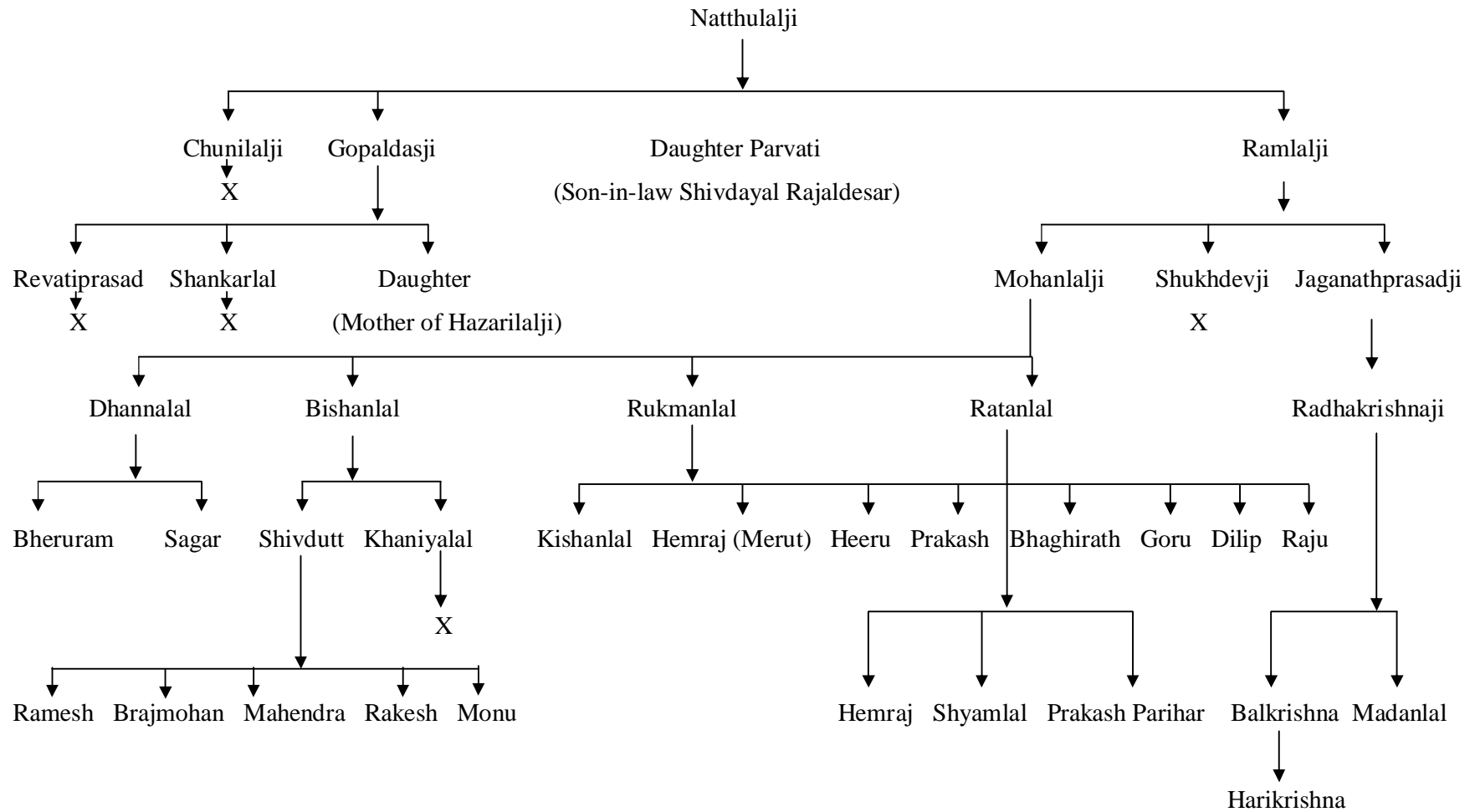
6) BAIJNATH :

He is working as a tabla player at Baidyanath, Ghaziabad.”¹

CHART NO : 8

PADHIYAR FAMILY OF NYAMA

NATHULALJI PADHIHAR, VILLAGE – NAYAMA, TALUKA – SUJANGADH



1) **NATHULALJI** :

“ Nathulalji was native of village Nyama, District Sujangadh and was a Kathak dancer of high class. His caste was Padhiyar/ (Dhandhada Rathore). His sons and grandsons have played an important role in propagating and publicising Kathak dance.

2) **CHUNNILALJI** :

He learnt dance along with singing from his father Nathulalji. He spent his whole life working in the royal court of Ditiya Maharaj. His speciality was Dhrupad, Dhamar, Khayal gayaki and he was the scholar of swar lipi in music. Shri Bhatkhandeji also took his advice regarding books on music. Pandit Lakshman Prasadji of Jaipur learnt singing for a long time from Pandit Chunnilalji. He died at the age of 70yrs in Ditiya.

3) **NAYAK GOPAL DAS** :

He was an expert in all three forms of singing, instrument playing and dancing. Gwalior King Madhav Singhji was so much influenced with his dance talent that he appointed Gopaldasji as a Rajguru in his royal court, where he worked for about 50-60 years, thereafter went to Dehradun and worked in the royal court of Gadhwal king Narendra Shah for 10 to 12 years. He had a long life and at the age of 101 he died in Dehradun. He was a great scholar in all the three forms of singing, instrument playing and dancing and therefore he was felicitated with the title of ‘Nayak’. Many renowned artists took music and dance training from him amongst whom a few are Mahadev Prasad Raagi, Shivdutt Prasad, Bhairu Prasad, Pandit Maniklal, Pandit Lakshman Prasad of Jaipur, Pandit Jagannath Prasad (Father of Radhakrishnan) Hazarilal, Gangaprasad Pathak etc. are worth mentioning. He had taught dance and music to the female dancers and princesses of Gwalior and Garhwal’s royal families. His abhinaya aspect was very praiseworthy and due to which he received lot of respect and honour. He was first among the list of famous artists.”¹

¹ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 236

4) REVATI PRASAD :

“ Son of Nayak Gopaldas, Revti Prasad learnt dance and singing from his father while living with him at various places like Gwalior, Jaipur and Dehradun. Thereafter he went to Bombay and worked with film music director Khemchandra Prakash. He was also attached with films but in the fag end of his life he came to Gwalior where he died at the age of 70yrs in 1960. He was also very fond of wrestling. Mostly due to the fact that he remained away from his family. His sons had no love for the music.”²

5) SHANKAR LAL :

“He learnt dance and singing from his father Nayak Gopal Dasji. He was a talented singer and he lived along with his father in the states of Gwalior and Garhwal. Thereafter he came to Delhi. Apart from a talented dancer and singer he was also a well known wrestler and was an expert in sword fighting, lathi, pattebaaji, kartab etc. He died at the age of 50yrs in Delhi in 1980.

Ramlal's son Mohanlal became an Ayurvedic doctor. He remained in village Nyama. He died in 1905. He was least interested in music.

6) SUKHDEV :

He died at a young age.”³

7) PANDIT JAGGANATHPRASAD :

“ Native of village Nyama district Sujangadh, Jagganathprasad was the dancer of highest order. He learnt dance and singing from his grandfather, Nathulalji Padhiyar. He also learnt Kathak dance from Chunnilalji and Gopaldasji in Jaipur. He became a top artist in dance. He was also completely skilled in singing. Due to his spiritual nature expressions was the principal feature of his dance. In his dances there was expression of Krishna Bhakti.

² Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 236,237

³ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 237

He had also composed few poetries and pioneered aspects in dance. After spending some time in Bikaner he went to Raigadh's king Chakradhar Singh place. Thereafter he worked at Nepal Naresh place for 4 to 5 years. From Nepal he came to Lakhimpur Khiri in 1940 and worked there for 3 to 4 years. He also worked in Bombay for a year but due to ill health he went back to his village Nyama and there at the age of 60 he passed away in 1946. He had performed dance in many major states which include Raigadh, Baroda, Jaipur, Kanpur, Allahabad, Nepal, Kolkata etc. He earned his name and individual respect in the artistic area. He trained his son Radhakrishna (Pillani) in Kathak dance.

8) RADHAKRISHNA :

He was born in Nepal when his father Pandit Jagganath Prasad was working in the royal court of Nepal. He learnt dance from his father. He travelled the whole country and showcased his dance talent. From 1946 to 1950 he worked as a dance teacher at Dehradun Sangeet Samiti. He also worked for 2 years at Sangeet Bharati in Delhi. From 1952 to 1954 he worked in Jaipur. Thereafter from 1954 to 1982 he was the dance principal at Birla College in Pillani and at Pillani itself he died in 1982 due to cancer. He had many students of Kathak dance whom he trained. His brother Ratanlal, son Balkrishan and Madanlal and Jaipur singer Bajrang Kumar had also learnt dance from him. He had also written a book on Kathak dance named 'Nrityamanjari' which is published from Birla Institute, Pillani. He had a good knowledge of acting, rhythm and laya. He remained an established dance teacher for a very long time.”⁴

9) BALKISHAN :

“ The eldest son of Radhakrishnanji, Balkrishan learnt dance–music from his father. Presently working as a teacher of dance and singing in Nehru Mandir at Rajgarh (Sadurlpur) since last 20 years. His son Harikrishan is presently a dancer in Gorakhpur. He has learnt Kathak dance from Radha Krishan. He has also learnt from Rajkumar Gangani, son of Guru Kundanlalji and learnt tabla from Premshankarji of Gorakhpur who has been the graded artiste of All India Radio.”⁵

⁴ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 237

⁵ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 237

10) MADANLAL :

“ He is the younger son of Radha Krishan. Though he learnt dance from his father but he left this profession and is presently working as a clerk at Birla College at Pillani.

11) DHANNALAL :

He learnt music from Nathulalji. He was skilled in Khayal gayaki, Thumri and Bhajan singing. He stayed with his uncle Pandit Jagganathprasad in Nepal for a long period. Thereafter, he went to his native village Nyama (District Churu) and worked there as an independent artiste. He died in 1977. His two sons Bhairuram and Sagar are employed in state services.

12) BHISHANLAL :

He learnt dance from his uncle Jagannathprasad. Initially he stayed with Jagganathprasad and presented dance at many places. He stayed at Pilibhit King's place for 3 years from 1945 to 47. He also worked in Mussorie for some time. Thereafter, his whole life was spent in teaching Kathak dance at Muzzafarnagar Mahila Music College since 1956. He was also an examiner for the examinations conducted by Prayag Sangeet Samiti. He passed away at Muzzafarnagar on 3rd November, 1979.

13) RUKMANLAL :

He was an expert in tabla apart from dance. He was not only accompanying on the tabla when his brother and son of Pandit Jagganathprasad, Radhakrishan used to present his dance and generally worked with him. When Radhakrishan became dance principal in Birla College at Pillani, he also got employed in this college as a tabla player. He retired from there in 1980. He is living in native village Nyama. His son Kishanlal learnt dance from his elder uncle Bishanlal and presently while in Delhi he use to do tuitions as an independent person for his livelihood.

14) RATANLAL :

He was born in 1930. He learnt dance from his uncle Jagganathprasad and his son Radhakrishna. He learnt singing from his elder brother Dhannalal, Prannathji of Dehradun and Choudhary Rajendraprasad. He choose Khayal and Bhajan in singing. Initially he worked as a music teacher at Damodar Inter College in Sikandrabad, then at Inter College in Muzzafarnagar and then at Jaidev Sangeet Mahavidyalay in Lakhimpur Khiri respectively for some time. After that worked as a music teacher at Rajkiya Madhyamik Vidyalay in Bahraich from 1970 to 1990 and also retired from there. Presently, he is giving music training at Mohan Sangeet Mahavidyalay in Rajgarh (Sadulpur, Rajasthan). He had many students among whom Madanlal and his son Hemraj (dance teacher in Meerut) are worth mentioning. His younger son Prakash is learning music from him.

15) HEMRAJ :

He took initial training in singing from his father Ratanlalji. Thereafter, learnt singing from his grandfather and Kathak dance from his maternal uncle Ramdhanji. Hemraj is presently working as a music teacher at Modi Inter College in Meerut.”⁶

16) SHIVDUTT :

“ He was born on 12th December, 1947. He learnt dance, music and tabla playing from his father Kishanlalji. He passed the examination of Sangeet Prabhakar from Prayag Sangeet Samiti. He showed his talent at a young age through his dance performances. In between he had to stop dancing due to ill health and from 1964 to 1983 worked as a dance teacher at Muzzafarnagar. He got married to the sister of Kundanlal Gangani, hence he came to Delhi and now he is working in some schools and also as an independent music-dance teacher.

⁶ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 238

17) RAMESH PADIHAR :

Shivdutt's son Ramesh was born on 28th February, 1964. He learnt singing from his grandfather Kishanlalji, Kathak dance from Kundanlal Ganganiji and tabla playing from Pandit Hazarilalji of Meerut. He had a fondness for singing and he was a skilled singer of classical and light music. While living in Delhi, occasionally sings along with artists of Kathak dancers. He had sung in the dance programs of Pandit Durgalal, Shovana Narayan, Urmila Nagar, Prena Shrimali, Rajendrakumar Gangani, Nandini Singh, Reenu Pahadi etc. He had also travelled to foreign countries like Afganistan, London, Yugoslavia, Canada, Ottawa, Denmark, Ireland etc. with Nandini Singh, Reenu Pahadi. Ramesh is a young talented artist and have also adopted the Rajasthani style of singing.

18) BRAJMOHAN :

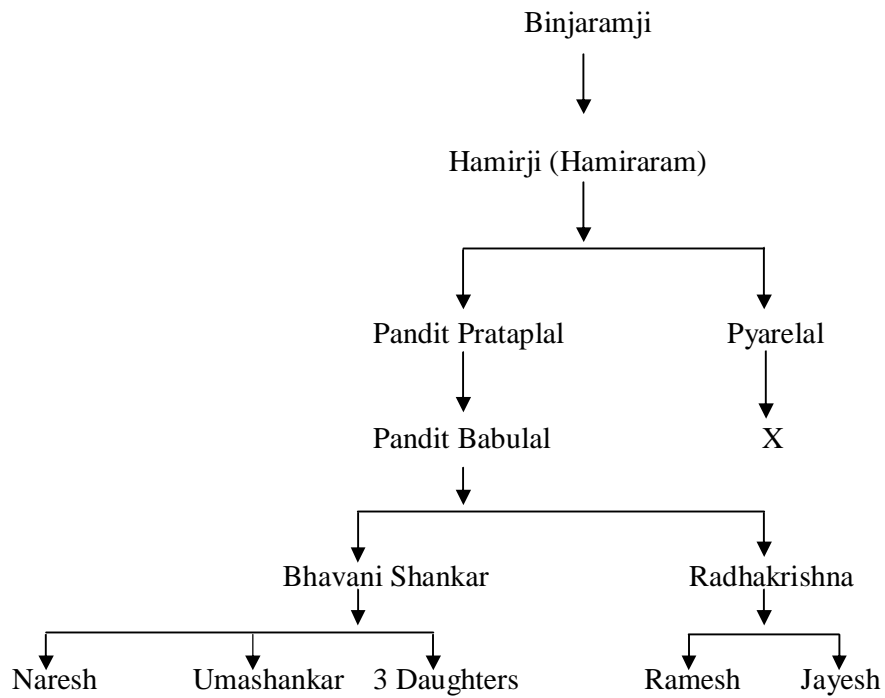
Shivdutt's second son have learnt Kathak dance from Rajendra Gangani and singing from his father and Asha Askari, thereafter learnt formally from Gandharv Mahavidyalay, Delhi.”⁷

⁷ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 239

CHART NO : 9

KHALWA FAMILY

VILLAGE - BIDASAR, DISTRICT - CHURU



1) Chart no 9: Kathak Nritya – Tathya Aur Vishleshan, Shri Pratapsinh Chaudhry, Page no : 250

1) BINJARAM :

“ Apart from a skilled dancer he was also an expert in Sarangi playing. He used to travel outside Bidasar for the programs. He died at the age of about 5 years.

2) HAMIRARAM (HAMIRJI) :

He was the native of village Sirsala (Bidasar), Rajasthan. He learnt music from his father. He was a good Sarangi player and worked mostly in Bidasar area. He also stayed in Cooch, Bihar (West Bengal) for 8 to 10 years. Both of his sons Prataplal and Pyarelal earned lot of fame in the field of music.”¹

3) PANDIT PRATAPLAL AND PYARELAL :

“ Both these sons of Hamirji were scholars in all three forms of art ie, singing, dancing and instrument playing. His maternal uncles Maharaj Prakashji and Maharaj Sidh Ganeshji (Chadwas-Sujangarh) were renowned masters of music and dance. In their proximity both Prataplal and Pyarelal learned singing, Kathak dance and instrument playing. Both the brothers from the start stayed together for a long time and earned lot of fame by performing in front of music loving kings of the country. Mostly stayed in states of Raipur, Panna Estate, Tripura. Pyarelal choose mainly singing and stayed at the palaces of Raigarh and Udaipur kings. Thereafter he went to Calcutta. Khayal, Thumri singing was his speciality. Prataplal stayed in Bombay till last and independently taught dance. In Kathak dance his abhinaya aspect was very strong. He used to dance beautifully and had a pleasing personality. He was skilled in all four departments ie, Gathbhav, Lasya, Parmelu, Parijatak etc. He was the principal of School for Indian dancing, Bombay (run by Lilawati Bai Munshi). Among his prominent students ie, Geeta Sardesai (Kavita) in dance, Jaishree Lodekar (dance), Nalini Honawarkar, Padamshree Anjanibai Lodekar, Shrimati Nakhekar Saini Kolwalkar (dance), Indu Behel, Kamlini Nayak, Anusuiya, Bhanumati Mungere etc. are there.

¹ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 250*

He gave intense training to his son Pandit Babulal in Kathak dance. Prataplal died at the age of 52 yrs in Bombay and Pyarelal died at the age of 40 yrs at his native village Bidasar.”²

4) **PANDIT BABULAL KATHAK :**

“ He was born on 11th July 1926 in Bidasar. He started learning Kathak dance from his father Pandit Prataplal at the age of 8 yrs. His father was a great scholar in all three forms of art ie, singing, dancing and instrument playing. He performed dance with his father in many royal courts of the country. He learned Pakhawaj from Makhanlalji Mathurawale. He also learnt tabla from his father. He was 22 yrs old when his father died. His father Prataplal was the principal of School of Indian Dancing in Bombay and hence he also made Bombay his working area. He got appointed as a dance Guru at Gandharva Mahavidyalay and School of Indian Dancing in Bombay. He also taught at Maharashtra Sangeet Vidyalay for some time. Pandit Jawaharlal praised dance drama “Panchsheel” directed by him. He earned lot of praise when he presented dance programs at Trimurti Bhawan in honour of Pandit Nehru in 1955 and at Rashtrapati Bhawan in honour of President Rajendra Prasad. He was also praised when he presented program in honour of Shah of Iran.

He received many medals and prizes for his dance programs which he presented in the royal estates of Patiyala, Tripura Meher, Agartala, Raigarh, Kheragarh, Gwalior, Baroda and Panna etc. He established Urvashi Nritshala at Bombay Hilgrinz School and taught dance there for 20 years. He had many dance artists as his students and many film actresses were also trained in dance by him among whom Madhubala, Saira Bano, Sandhya (V. Shantaram), Rajashree, Chatura (sister of Nutan), Sulakshana Pandit, Vijeyta Pandit, Snehal, Komal Mahuwakar, Hansa Wadkar, Nanda etc. are worth mentioning. Students which were trained in classical dance of Kathak were Indrabala Jhaveri, Dilniwaz Bana, Miss Keli, Kumari Marshal, Nura (Jew) etc.

² *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 250*

He trained both sons ie, Bhawanishankar and Radhakrishna in dance, tabla and Pakhawaj and who are carrying forward the tradition of his father while living in Bombay. He was also given dance direction in many films. He had worked with V. Shantaram for 40 years and also given dance directions in films like Do Ankhen Barah Haath, Navrang, Toofan Aur Diya, Ramjhoshi, Stree, Jal Bin Machali Nritya Bin Bijli, Boond Jo Ban Gayi Moti, Shehnayi and Sagai by Shri S.D. Narang and many Marathi films. Apart from dance teacher and dance director was also an expert music director. In V.Shantaram's film "Stree" the dance presented at king Dushyant's royal court by Rajshree was composed by Pandit Babulal which made people to acknowledge that he was a dance mastero. Laykari, Gatbhav, postures were his speciality and he was an established artist of Tandav aspect. He made Kathak his base when directing dance in the films but did not set any boundaries in doing so and composed them in total freedom. He maintain Indian environment in his dances. He also had good knowledge about astrology and practiced it for 18 years.”³ He lived in Bombay and gave personal coaching of dance. He had been honoured by Rajasthan Sangeet Natak Akademi award.

5) **RADHAKISHAN** :

“ He was born on 30th June, 1958. He learnt dance and tabla from his father Pandit Babulalji. Initially he blossomed as a dancer but subsequently he chose tabla as his profession. He used to play tabla with his father's students who used to practice dance and singing. He was also attached with films. He was working as a dance and table teacher while living in Bombay. He died at the age of 35 yrs on 7th December, 1993 due to throat cancer.

6) **BHAWANISHANKAR** :

He was born on 12th December, 1956. He learnt dance along with tabla and pakhawaj from his father. Initially he used to assist his father and while giving table and dance training to his father's students, he got attached to the films. He was a skilled tabla and pakhawaj player. He was felicitated with the title of “Taalshree” from Bombay's Swar Ankur Sanstha.

³ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 251

He accompanied many artists like Sitara, Gopi Kishan, Madhurita Sarang, Rachna (Shahnaaz), Hariprasad Chaurasia, Bhimsen Joshi, Shivkumar etc. on tabla. He had also travelled abroad with many artists. He had given solo performances in tabla and pakhawaj along with accompanying in singing. He had played instruments with singers like Lataji, Asha Bhosle, Kishore Kumar, Mohammad Rafi, Yasudas, Suresh Wadkar, Shalendra Singh, A. Hariharan, Bhupendra Mitali, Pankaj Udhas, Usha Mangeshkar, Nitin Mukesh, Amit Kumar, Hemant Kumar etc. are worth mentioning. He also got the opportunity to play with Pakistani artists such as Gulab Ali, Pervez Mehndi. He had been completely attached with film industry for last few years and he started with R.D. Burman. He had worked with major music directors such as Lakshmikanth-Pyarelal, Ravindra Jain, Manna Dey, Hemant Kumar, Neeta Sen, Shyamal Mitra, Bhupendra Hazarika, as well as with music directors from South India. He worked in films as a music director for some time by the name of “Triveni Bhawani”. Names of films are Deepak, Adhuri Dulhan, Maan Gaye Ustad, Pyar Hua Dhirey Dhirey, Tere Pyar Me, Mere Hamsafar etc. are worth mentioning. His “Talwadya Kachehri” was very much praised as a classical program. He has also done an episode of talwadya kachehri with Ustad Allaharakha Khan and Zakir Husain. Triveni Bhawani has done the music of cassettes recorded under the banner of Venus Company – Bhajan Prabhat, Jai Jai Hanuman, Deepanjali, Patit Pawan Sitaram, Mata Sherawali Ki Mahima Nirali, Rangilo Rajasthan etc. Triveni Bhawani is also giving music for 20 cassettes of under production Sampooran Ramayan.”⁴

7) **NARESH** :

“ Bhawanishanker’s son Naresh and Radhakrishan’s son Ramesh are learning Kathak dance from their grandfather. Umashanker and Jayesh are learning tabla from their father.

⁴ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 252

8) MAHARAJ PRAKASHJI (PRAGAATJI) :

He was the native of village Chadvas, district Churu. He was the master and scholar of singing, instrument playing and Kathak dancing. Many artists of Sujangarh area have learnt Kathak dance from him. He had trained his nephews Pandit Prataplal and Pandit Pyarelal in all three forms of art ie, singing, dancing and instrument playing and both of them have earned a name for themselves. He died at the age of 65 yrs in Bidasar around 1925. He had no children.

9) SIDDHGANESHJI GANGANI :

He was a pioneer dancer. He was also a skilled tabla player. Among his students Shivilal (Bedasar), Mahadev Prasad Ragi, Prataplal, Pyarelal, Makkhanlal etc. are the names worth mentioning. He stayed in Calcutta for a very long time. He had no children. He stayed with his nephews Prataplal and Pyarelal in Bedasar.”⁵

10) RAMPRATAPJI :

“He was the native of Saarangsar. He was the pioneered dancer of Kathak and was expert in bhavpaksh. The king of Nepal had employed him with a great deal of respect and diginity. The permission to hold programs of outside artist inside the Nepal’s royal court was only to be given by you. Program had only two forms – In front of paach sarkar (meaning in front of king) and in front of teen sarkar (meaning in front of Prime Minister). He died in Kathmandu in 1945.”⁶

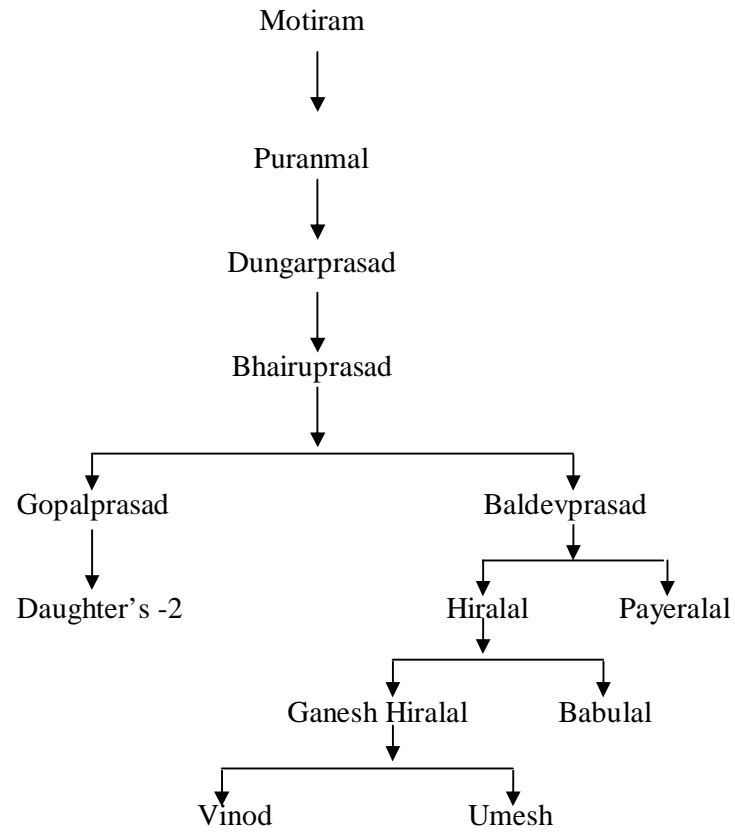
⁵ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 252

⁶ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 253

CHART NO : 10

HANSAL FAMILY

VILLAGE - RAJALDESAR, DISTRICT – CHURU, CASTE – HARSARA



1) BALDEV PRASAD :

“He was a multi-talented artist. Apart from Kathak dance he was also an expert in thumri singing and pakhawaj playing. He was a royal court artist at king Gajsinghji of Bikaner. Thereafter he worked in the royal court of king of Dhandhara in Gujrat.

2) HEERALAL :

Initially he learned Kathak dance from his father Baldev Prasadji and elder uncle Gopal Prasadji. After his father’s death he went to Raigarh and learnt dance from Pandit Jailalji (when Kartikram was learning dance). His younger brother Pyarelal also became skilled in Kathak dance. Initially, both the brothers used to dance together and had earned lot of glory and respect by performing in country’s many music programs held in various cities. Afterwards he went to Delhi. He worked as a dance teacher for many years at Sangeet Bharti in Delhi. Thereafter he established Triveni Kala Sangam in Delhi and ran it for 20 years. He also stayed in Calcutta and Bombay for some time. He also taught at Prayag Sangeet Samiti for two years. Thereafter he stayed in Delhi.

In dance the team of Heeralal-Pyarelal had played an important role in publizing-propogating Kathak dance. Among his students the names of Rani Karna, Uma Sharma, Vinod Chopra, Asha Singhal (Gaziabad), Hazarilal (Bombay), Girwar Dayal, Bharti Roy- Shakti Roy (both Calcutta) etc. are worth mentioning.”¹

“ He trained both his sons Ganesh Heeralal Hansal (Bombay) and Babulal (Bikaner) and also son of his sister Hanuman Prasad, Govardhanlal, Lakshman Prasadji of Jaipur and Moolchand in Kathak dance. He died at the age of 80 yrs on 26th January, 1980 in Delhi. First national program of dance in All India Radio, Delhi was of his son Ganesh Heeralal’s dance was conducted by him. Second time the program was recorded with Sarla Sehgal. At the time of inauguration of Delhi Doordarshan the program of Kathak dance was presented by Guru Heeralal with his students.

¹ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 257*

On that occasion the President of India Dr. Rajendra Prasad and Rajasthan's Jaipur king Maharaj Mansingh and queen Gayatri Devi were also present. He has presented Gazal, Thumri and Dadra etc. of singing programs on All India Radio, Delhi. He has also composed dance dramas with Sundri Sharad Rani and Vijay Raghav in Triveni Kala Sangam.”²

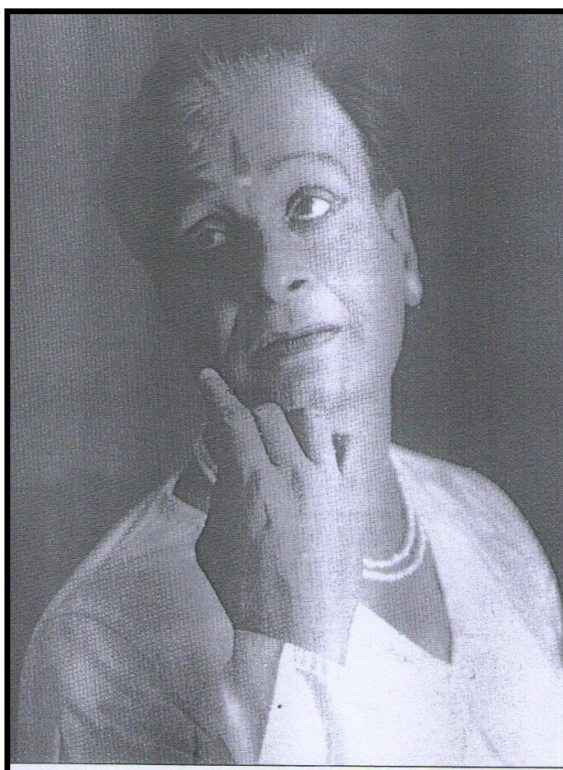
3) **GANESH HEERALAL :**

“ He was born on 21st December 1938 at Jaipur. He learnt Kathak dance from his father Guru Heeralal of Jaipur Gharana since childhood. In the traditional environment he not only learnt Kathak dance but also pakhawaj from his father and learnt tabla playing from Guru Bhanmalji. His father Heeralal worked at Delhi's Sangeet Bharti for many years. Ganeshilal himself also stayed with his father in Delhi and worked at Triveni Kala Sangam composing many dance-dramas. He performed dance in many major cities and music festivals of the country thereby earning a lot of glory. He presented many programs in foreign countries also. The names of talent artists whom he had taught includes Sahira Pasha (London), Sudarshan Dheer (London), Bharti Roy (Germany), Akhila Rao, Sharmila Rao (Bombay), Nandini Singh (Delhi), Shiela Arora, Prachi Shah (T.V. Actress) and both of his sons Vinod and Umesh Hansal. Pandit Ganeshilal's both sons Vinod and Umesh are talented artists of Kathak dance and established their skill by presenting their dance programs in many places.

Ganeshilal had directed dance in few Hindi and Bhojpuri films such as Ajma Ke Dekho, Allah Ishwar Tero Naam, Abla etc. and also for Doordarshan. Hansal has been honoured by many institutes and from important people of the country. He worked as a dance Guru in Gyan Ashram Institute since 1965. He trained many students in Kathak dance and had also presented worthwhile dance-dramas.”³

² Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 258

³ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 258



PANDIT GANESH HIRALAL

4) PYARELAL :

“ He had been a very skilled artist of Kathak dance. He had a pleasing personality. His abhinaya aspect was very impressive. Thumri bhava was praiseworthy. He earned the name as an performing artiste by giving performances held at many major cities of the country. For a very long time he worked with his elder brother Heeralal in dance presentations and teaching. He had also worked for some time at Sangeet Bharti in Delhi. He prepared many students while working with his brother. At that time in Sangeet Bharti only Acchan Maharaj and Pandit Heeralal used to work as dance teacher. He died at a young age of 45 yrs.”⁴

⁴ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 258
Photograph : Kathak Gyaneshwari – Pandit Trith Ram Azad

5) BABULAL :

“ He was born in 1946. Learnt Kathak from his father Heeralal in Delhi, where he was working at Trevini Kala Sangam. He also acquired knowledge about Manipuri and Bharatnatyam dance style at Trevini Kala Sangam only. He learnt tabla from Bhanmalji in Delhi. He presented dance performances at Calcutta, Patna, Madras, Bombay, Gaya, Kanpur etc. cities. While dancing he also had the opportunity to accompany famous tabla player Saamta Prasadji, Allahrakha Khan Saheb, Kishan Maharajji. Thereafter he worked at Calcutta’s Tansen Music College for 15 years. He was also connected with Hindi and Bengali films and got the chance to be a dance director. For last 10 years he had been working in Sofia College at Bikaner.”⁵

6) VINOD GANESH HANSAL :

“ The elder son of Guru Ganesh Heeralal, Vinod was born on 9th October, 1967. He pursued a graduate degree by passing the examination of Visharad in Kathak dance with distinction in 1988. He learnt Kathak dance from his father since childhood. He presented his first Kathak dance program when he was 7 years old only. He got gold medal twice in dance competitions which were held at national level between 1985 to 1989 and won Meneka trophy by coming first at a dance competition which was held by Maharashtra state in 1989. He is a recognized artist of Maharashtra’s cultural department as well as of Doordarshan. As a budding dance artist he had earned a lot of praise while performing at many places. He worked as a dance teacher at Ganesh Kala Mandir, Bombay. Later he settled in South Africa.

7) UMESH GANESH HANSAL :

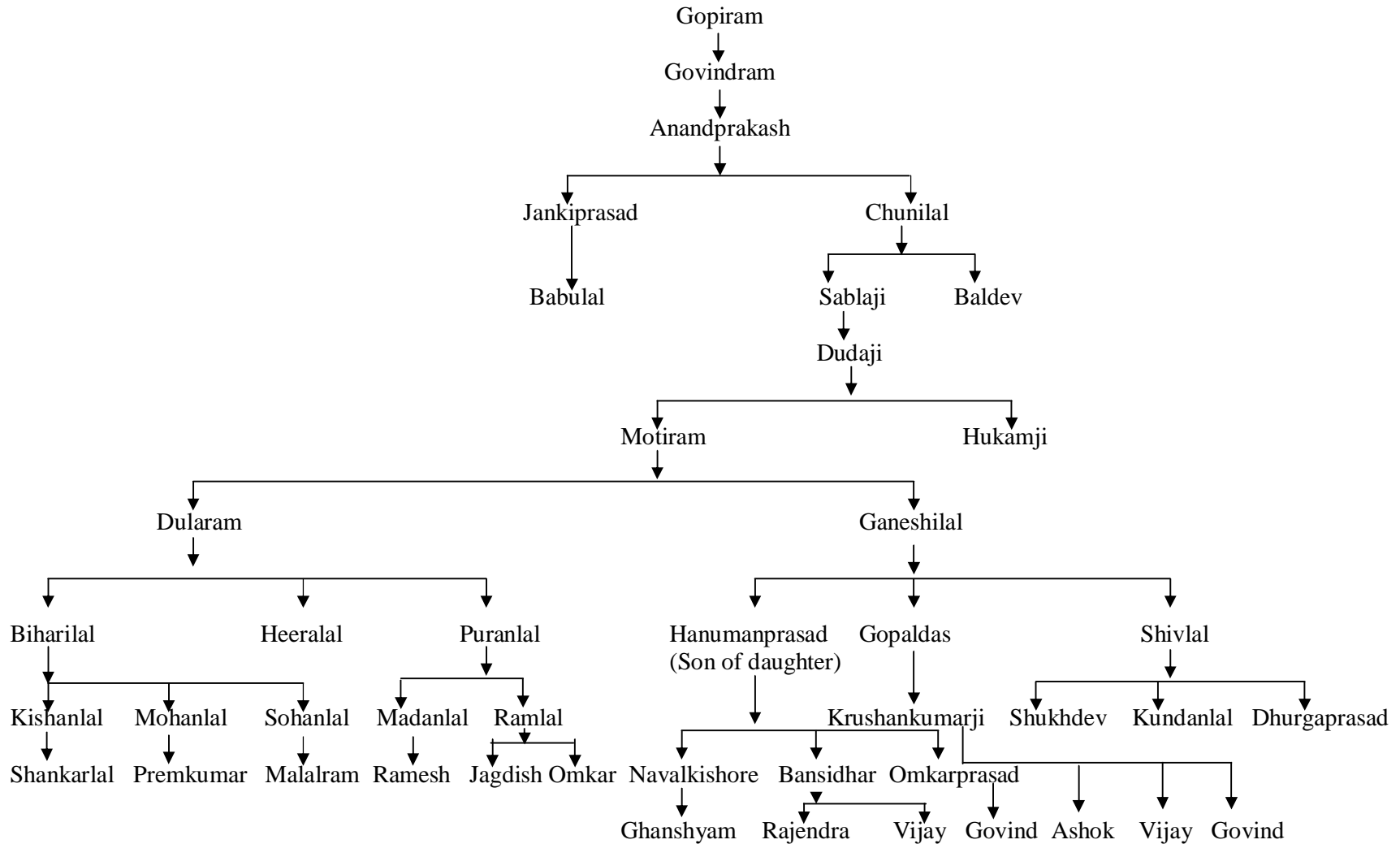
The second son of Guru Ganesh Hansal had learnt Kathak dance and tabla from his father. This young talent artist is a skilled Kathak dancer as well as a skilled tabla player and plays tabla along with his elder brother’s dance. Presently living in Bombay with his father.”⁶

⁵ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 258

⁶ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 259

CHART NO : 11

SHYAMALDAS FAMILY
SAVALDASJI (SHYAMALDASJI)'S GHARANA, VILLAGE – MELUSAR, DISTRICT– CHURU



SAWALDAS (SHYAMALDAS) JANKIPRASAD GHARANA :

“ This gharana is connected with village Melusar which comes under tehsil Sardarshehar, district Churu in Rajasthan. This village head Lakshmandas Songara (Chouhan) was the father-in-law of King Anoopsingh of Bikaner. Hence, according to that status he was respected in the state. Melusar native dancer Sawaldas (Shyamaldas) who was born in the 17th century, this gharana is known by his name. He was active during the era of King Annop Singh of Bikaner (1669-1698). He belonged to Hada Rajput who was connected with “Dhawla” samaj who were given state protection by the lords of Bikaner. It is a mistake by this lineage to establish themselves as Songara Chouhan. The landlords of village Melusar were not Songara Chouhan. In the family--lineage of this Sawaldas, Janki Prasad was born as a 7th generation member whose dance devotion made this family known as “Janki Prasad Gharana”. Janki Prasad was born in 1826 at village Melusar and died in 1898. This gharana in future gave Motiram, Hanuman Prasad, Biharilal, Gopalji and Maharaj Krishnakumar. In the disciple tradition of Gopalji the names of Ashiq Hussain, Hazarilal, Sunayana etc. are worth mentioning.

Janki Prasad was employed at King Ratan Singh of Bikaner during the period of his rule. Prince Sardar Singh of Bikaner was married to princess of Rewa and daughter of Alwar’s King. Queen Bagheylalji was a true devotee of lord Krishna. That is why she established “Ras-Nritt Mandali” in her palace and started the tradition of regularly organizing Raas nritya and for that she appointed singers, instrument players, male and female dancers. To teach singing-dancing to females of Bikaner state there was a “Sangeet Shala” which was working earlier also which was used to come under Bikaner’s gunijankhana.”¹ Queen herself used to become Radha and mother of Goswami Govindlal of Bikaner used to be Krishan.

¹ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 272

“ All the compositions of Raas on which dancing used to take place were composed by the queen Baghela herself which was called “Raas Vilas Pothi”. Janki Prasad took advantage of these compositions and gave his dance a spiritual and pure look, the inspiration for which he got from Bikaner’s queen Baghelalji. Devotion was from his side and the credit for the development of knowledge in dance style went to the above mentioned Goswami family of Bikaner. Artists from this Goswami family were of highest order. Janki Prasad was also employed in the regime of King Ratan Singh of Bikaner and in 1857 he went to pilgrimage with this king to Mathura, Vrindavan, Prayag, Kashi, Gayaji etc. This was the time when Kathak dance art in the area of Lucknow, Banaras, and Rampur etc. was being corrupted in the name of Radha-Krishan in the royal courts of Nawabs of Awadh (Lucknow). Janki Prasad may have gone to Banaras after the death of Maharaja Sardar Singh of Bikaner on 16th May, 1872 whereas the queen after the death of Maharaja stopped the singing-dancing and dispute regarding the heir to throne started because Maharaja had no children. Dungar Singh became the king of Bikaner with the intervention by the British government. While living in Banaras he tried to give a pure and noble form to the dance style which was influenced by the mugal culture, due to which this dance style became popular by the name of Janki Prasad Gharana.

After the death of Maharaja Sardar Singh when queen had no interest left in raas mandali, singing-dancing etc. and the only son of Janki Prasad, Babulal became insane then Janki Prasad became a sadhu and went to Banaras taking permission from the queen.”²

Like it is mentioned above that Sawaldas was under the patronage of King Anoop Singh of Bikaner and Janki Prasad was also under the patronage of Maharaj Ratan Singh and Sardar Singh of Bikaner. The only son of Janki Prasad, Babulal when he became insane was childless. Motiram of this family was working at the time of King Dungar Singh of Bikaner.

² *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 273*

He received a piece of land as a gift from the Maharaja at village “Indrapur”. Motiram elder son Dularam stayed at his village Melusar and second son Ganeshilal stayed at the Bikaner estate of Maharaja Ganga Singh. Ganeshilal’s son Hanuman Prasad also worked at Bikaner estate of King Ganga Singh and then went away from Rajasthan to Patiala, Delhi etc. Ganeshilal’s second son Gopalji stayed at Lahore, Patiala. Gopalji’s student Aashiq Hussain was of village Bikrali, tehsil Nauhar of Bikaner estate and was under the patronage of Jasana Thakur. Gopalji’s son Maharaj Krishna Kumar learnt Kathak dance from his elder uncle Hanuman Prasad and student of his father Ashiq Hussain and Shambhu Maharaj of Lucknow Gharana.

“ Above mentioned situation will clear that all the artists of this family and their students were all born in Bikaner and the area of work of all the ancestors was also Bikaner. The representative of this dynasty Kathak artist Krishna Kumar was felicitated with the titles of “Rajasthan Natraj” and “Rajasthan Ratna”. Krishna Kumar died in December, 1992. He interpreted in many Kathak dance seminars that because his ancestors had a different dance style, hence this style should be known as the Janki Prasad gharana of Rajasthan and not as a Banaras gharana. Banaras gharana’s direct relation is with Sukhdev Prasadji in whose family lineage dance Queen Sitara Devi, Natraj Gopi Krishan, Pandey Maharaj etc. are there.

It is relevant to throw some light on the family of Shri Bhurey Khan (AshiqHussain) because he was taught in the dance style of Janki Prasad gharana and the present generation Kathak dancers like Krishna Kumar, Hazarilal, Gulam Mohammad, Sunayna all are student of Bhuray Khan who call themselves to be of Benaras gharana.

Gulab Mohammad was the native of village Bisrasar, District Churu. Bhurey Khan was married in this village Jasna gram of district Churu has been the home of Rajvi Rajputs. Head of this clan put pressure on the head of Melusar to teach dance to Bhurey Khan of Damami caste which was dependent on him because in those times Hindu Kathak masters were not taking Muslim students. Hence, Bhurey Khan’s name was changed to Jyoti Prasad, Nazir’s name was changed to Jagmaal and Mir Baksh’s name was changed to Sohan and they were taught dance

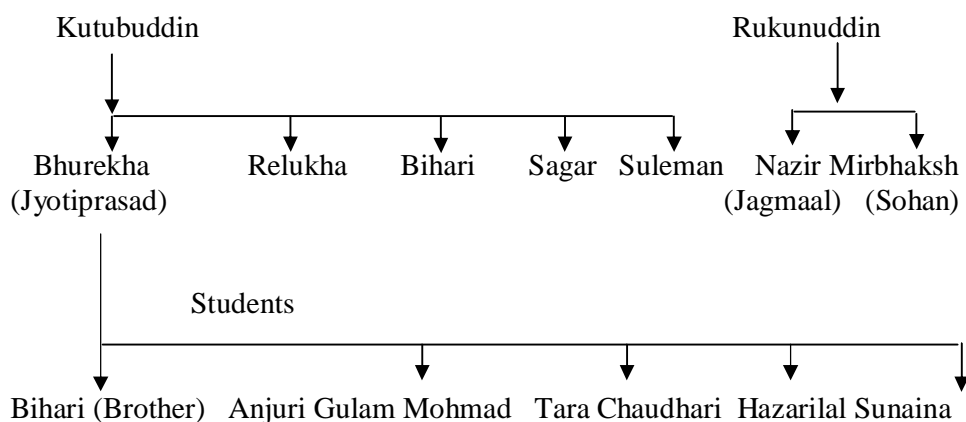
– music by the Kathak artist of Melusar. This Bhurey Khan (Jyoti Prasad) in future became famous in films by the name of Ashiq Hussain. All the other members of this family went to Pakistan. Ashiq Hussain's son Akbar Khan is in Lahore (Pakistan). They all have been the native of Rajasthan and learnt Kathak dance from artists from this land.

Garhmanga (Bhat) of this family, Maalji's son Dhanji was the native of village Jhariya, district Churu. Maalji (Maalchand) Garhmanga himself was also a renowned Kathak dancer of Bikaner area who went to Lucknow to learn Kathak dance from Bindadin Maharaj. Son of Dhanji's brother aged Alladin is residing in Shriganganagar, who also learnt Kathak dance from Maalji and Bindadin. According to their ledgers these Garhmangas (Bhats) there is a historical proof of this Melusar family in Dhawla society. In this regard the interview recording of Garhmanga Alladin who was living in Shriganganagar is with Rajasthan Sangeet Natak Akademi.”³

³ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 273, 274*

CHART NO : 12

VILLAGE - JATANA, TALUKA – BHADRA, DISTRICT – CHURU, STATE – BIKANER



2) Chart no 12: Kathak Nritya – Tathya Aur Vishleshan, Shri Pratapsinh Chaudhry, Page no : 257

“ The main source of this family of Sawaldas and Janki Prasad has been that all artists have worked in the estate of Bikaner. All have learnt dance in Bikaner estate itself. Any person of the family if goes outside for livelihood then no separate gharana is formed from that place. Gharana is formed when traditional style is followed, from its teaching or formed method or different characteristic style of that place. Most of the artists of Rajasthan have gone to places like Delhi, Bombay, Baroda, many cities in Uttar Pradesh, Calcutta etc. Their children have been born there, their education have also taken place there, their working area have also been there but no change in gharana or tradition or style have taken place from all this. Artists from Lucknow gharana lived in Rampur, Delhi, Bombay. From that Lucknow gharana did not changed.

Here it is relevant to mention that till before 1885 in Kathak dance world there was the tradition of having gharana's name same as the name of head of the family, but in 1885 a meeting took place at Jaipur of all the major acharyas of Kathak dance in which Bindadin from Lucknow was also present, took this decision that because Jaipur and Lucknow are the major centers of Kathak and they have their own distinct style hence instead of having gharana in the name of

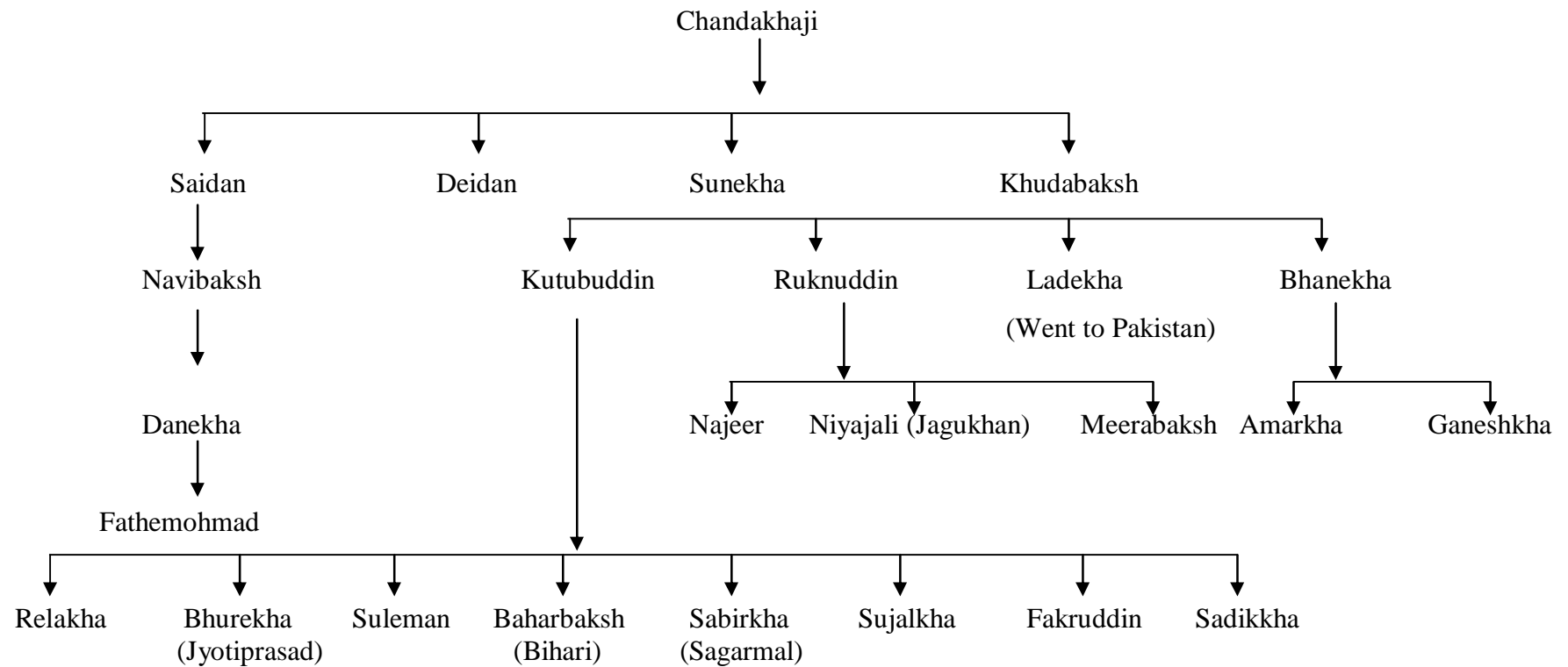
individual, they will be addressed by the name of Jaipur and Lucknow gharanas. From then on Jaipur and Lucknow gharana were established. But practically its usage started due to the mutual competition and rivalry between Jaipur's Nritacharya Pandit Jailalji and Lucknow's Acchan Maharaj in the royal court of King Chakradhar Singh of Raigarh, which clearly divided the two gharanas.”⁴

It is clear from the precise review mentioned above that the native Kathak dancers of this Melusar village which had a connection with Bikaner state; to address them by the name of “Banaras gharana” is not appropriate. If this family had to be addressed by a personal name then it can be called as “Jankiprasad gharana” or Bikaner or Melusar gharana. To call it Banaras gharana is totally misleading. The perception from Banaras gharana is that of Pandit Sukhdev Prasad, Sitara Devi, Gopi Krishna, Pandey Maharaj and their traditional student.

⁴ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 274, 275*

CHART NO : 13

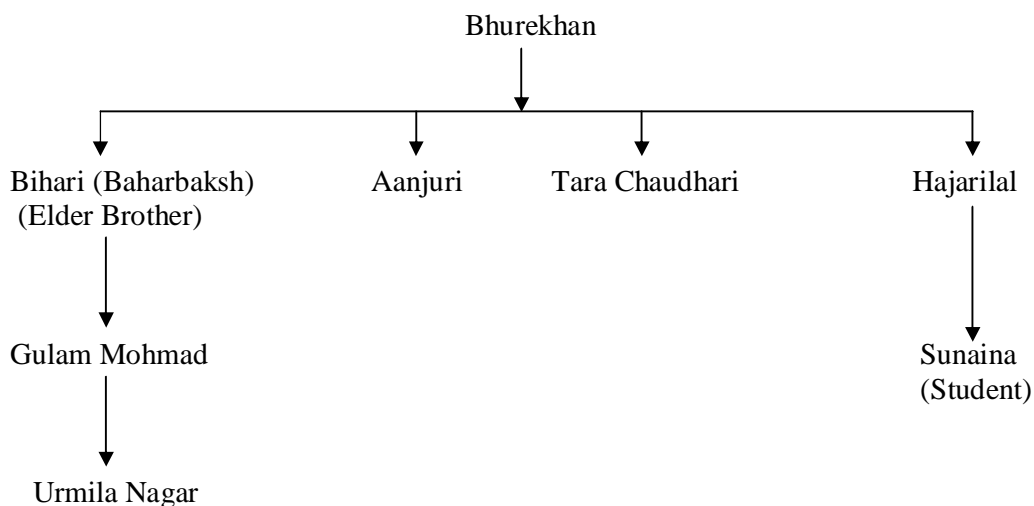
- This family was the native of village Bikrali, tehsil Nauhar, presently district Churu. Their Gotra is Bareda (Chandani).



1) Chart no 13: Kathak Nritya – Tathya Aur Vishleshan, Shri Pratapsinh Chaudhry, Page no : 275

CHART NO : 14

BHUREKHA (AASIKHUSSEN) - STUDENT OF GOPALJI **(GENEOLOGY OF STUDENTS)**



- 1) **Chart no 14: Kathak Nritya – Tathya Aur Vishleshan, Shri Pratapsinh Chaudhry, Page no : 275**

STUDENT OF GOPALJI

Gulam Mohammad was the native of Birsasar village. Bhurey Khan was married in Birsasar. Urmila Nagar's father was the station master of Nagaur. Hence Gulam Mohammad used to go to Nagaur to teach dance to Urmila.

1) **SAWAL DAS (SHYAMAL DAS) GHARANA :**

Sawal Das native of village Melusar, tehsil SardarSehar, District Churu in present day Rajasthan was a famous Kathak dancer at the time of King Anoop Singh of Bikaner. Maharaj Anoop Singh sat on the throne in 1669. Hence, his time was in the latter half of 17th century. It is accepted that Sawal Das learnt music as a student of Swami Manmukhdas of Dronagiri (Dronepur).

2) JANKI PRASAD :

“ Janki Prasad was born around 1826 in the family of Sawal Das. He became famous as a renowned dance devotee. He was there during the era of Bikaner's Maharaj Ratan Singh and Sardar Singh (1851-72). After the death of Maharaj he went to Banaras. There he died in 1898. Janki Prasadji gave special importance to Kavitt part of compositions.

He mostly used bols in the dance. He established uniqueness in Gati and Bhav pradarshan. Because of it this Gharana became famous by his name. Janki Prasad's only son Babulal became insane at young age. He had no children. Hence, the family of Janki Prasad had no heir.

3) CHUNNILAL AND SABLAJI :

Both of them received dance training from Janki Prasad.

4) MOTIRAM :

Younger brother of Janki Prasad, Chunnilal and Sablaji's grandsons were Motiram and Hukmaji. Motiram was employed as a dancer in the royal court of Maharaj Dungar Singh of Bikaner (1872-1876). Maharaj Dungar Singh gave a piece of land to Motiram in the tehsil Sujangarh, village Indrapura as a prize. Hukmaji stayed in the village Jasana of Bikaner state.

5) GANESHILAL :

He learnt dance from his elder brother Dularamji. Ganeshilalji was working in the Gunijankhana during the regime of Dungar Singh and GangaSingh (1887-1943) of Bikaner. Apart from Kathak dance his speciality was to dance with swords and on broken pieces of glass.

6) BIHARI LAL :

Dularam's eldest son Bihari Lal learnt Kathak from his father. His working area was Bombay and Kolhapur. In Kolhapur he had many students. He was a skilled dancer. Among his students the names of Mohanlal (Banaras), Heeralal, Pyarelal (Jaipur), Dinanath Mangeshkar's teacher Pandit Sukhdev, Shobha Gurtu's mother, Heerabai Badodkar, Menika Shirodkar, Keserbai, Kerker etc. are worth mentioning.”¹

7) PURAN LAL :

“ He learnt dance from his father Dularam. He earned lot of glory in Bikaner state. Thereafter he along with his brother Heeralal stayed mostly at Lahore-Patiala. His sons Madanlal and Ramlal worked in Patiala only.

8) HEERA LAL :

He learnt dance from his father Dularam. He also worked as a dancer in the royal court of Indore. He had a pleasing personality and his dressing sense was also good hence his dance used to be quite effective. He also stayed in Lahore, Patiala. He had no Children.

9) GOPAL DAS :

He learnt dance from his elder brother Heeralal while living in Lahore, Patiala. He stayed at the royal court of Patiala for some time. Thereafter he went to Lahore. Those who learnt Kathak dance from him in Lahore were Mumtaz, Shanti, Heerabai, Kadarbaksh, Peerbaksh and Ashiq Hussain's name are worth mentioning. His son Krishna Kumar stayed in Delhi.

Here it is worth mentioning that chief student of Gopaldasji was Ashiq Hussain. Artist of Kathak dance Hazarilalji and his wife Sunayna and Krishna Kumar were the students of this Ashiq Hussain.”²

¹ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 276

² Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 277

10) **KRISHNA KUMAR :**

“He was born on 10th August, 1937 at Lahore. Initially he learnt dance from his elder uncle Hanuman Prasadji between 8 to 11 years. Thereafter he became student of Ashiq Hussain (Bhurey Khan). On the scholarship from Kendriya Sangeet Natak Akademi he learnt dance from Shambhu Maharajji of Lucknow Gharana at Bhartiya Kala Kendra for two years and also learned about presentation of dance-dramas. After finishing his education he performed at many places. He had complete knowledge about the minute details of both styles of Jaipur and Lucknow Kathak dance. At the Calcutta Sangeet Sammelan he was felicitated with the title of “Rajasthani Natraj”. Rajasthan Sanstha Sangh honored him with the title of “Rajasthan Ratna” in 1985. In 1988 he was felicitated with titles like Sharangdev Fellowship and Ustad Chand Khan Trophy. He used to consider himself to be attached to Janki Prasad Gharana, clearly stating in the Kathak dance seminars that he should be addressed with the Janki Prasad gharana and not with Banaras gharana. There were many presentations of his dance and dance-dramas in Jaipur and Rajasthan. He composed many dance-dramas such as “Taj Ki Kahani”, “Shahensha Ka Khawab”, “Shane-Awadh”, “Wajid Ali Shah”, “Umar Khayyam”, “Senani”, “Sant Surdas” etc. which were well appreciated. He successfully acted in the dance-dramas directed by Lacchu Maharajji and Nirmla Jhoshiji at Bhartiya Kala Kendra. He left a mark of his talent while travelling to foreign countries such as Europe, China and Russia. He was the part of first Indian Cultural Group which went to Russia where he earned lot of glory by enacting the main character in dance-dramas like “Kumar Sambhav” and “Malti Madhav”. He gave dance direction in the dance dramas like Noorie, Dil-e- Nadan, Subhan Allah. He continued to organize programs of dance-dramas based on Kathak and trained the artists by establishing Delhi’s “Rajasthan Kala Kendra”. He was among the finest artist of the country. In his presentation there was a beautiful harmony between Bhaav, Raas and Taal, Laykari and Tatkar. Among his students the names of Sunayna, Hazarilal, Jitendra Maharaj, Manohar Naidu, Manisha, and Ashok Kumar are worth mentioning. This Kathak devotee died at the age of 55 yrs on 23rd December, 1992.”³

³ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 277*

11) DULA RAM :

“ He was a good dancer. Mostly his working area was village Melusar, district Churu. He trained his younger brother Ganeshilal and his nephew Hanuman Prasad in dance. Dularam taught dance to all his three sons Biharilal, Puranlal and Heeralal. All three of them were good dancers. Biharilal had also been a dancer in the royal court of Indore and his working area has been Kolhapur and Bombay. Puranlal stayed in Bombay. Biharilal was a good dancer and was employed in the royal courts of Lahore, Patiala, Indore and Bikaner. He taught dance to Gopalji. The famous dancer Krishan Kumar was the son of Gopalji.

12) HANUMANPRASD :

He learnt dance singing and tabla playing from his father Ganeshilal and after his death from his elder uncle Dularam. Initially he stayed in his native village Melusar, district Churu. He also worked at the royal court of Bikaner's King Ganga Singh for 4 to 5 years. He also worked at royalcourts of Kashmir, Patiala and Nepal. Thereafter he came to Delhi where he provided teaching at Sangeet Bharati for 4 to 5 years. He married Maya Joshi the daughter of Nirmala Joshi. He trained his sons and his elder brother Gopal ji in dance. He died in 1960 at Delhi at the age of about 60 years.

13) NAWAL KIHORE :

He was born in 1925. He was the son of Hanuman Prasad's daughter. He learnt dance from his maternal grandfather Hanuman Prasadji. He initially lived with Hanuman Prasadji at Patiala and then at Nepal. Thereafter he came to Delhi and worked here in a government school for 20 years. Presently he is giving tuition etc as an independent teacher in dance.

14) GHANSHYAM :

Son of Nawal Kishore, Ghanshyam was born in 1965. He learnt singing and dance from his father. He had presented dance programmes in America and in Burma. As an artist he was employed at Bhrtiya Kala Kendra and also he is a dance teacher at D.A.V School in Delhi.

15) BANSIDHAR AND OMKARPRASAD :

They both were trained in dance and singing by Hanuman Prasadji. They while working in Delhi gave lessons in dance and singing to the students. Omkarprasad was adopted by his maternal grandfather Kishanlal. Nawal Kishore, Banshidhar and Omkarprasad used to call themselves as of Khinchi Chausan caste.

16) SON OF SHIVLAL :

Sukhdev, Durgaprasad did not stay in the field of music and dance.”⁴

17) SON OF BIHARILAL :

“ Sons of Mohanlal and Sohanlal, Premkumar and Malaram respectively also did not learn music and dance and stayed at their native village Melusar. Kishanlal’s son Shankarlal lived in Muradabad for his whole life. Krishankumar’s sons Ashok Kumar and Vijay Kumar are living in Delhi.”⁵

18) BHANWARLA :

“ He was born on 1st June 1948 at Jaipur. He learnt tabla from his grandfather, elder uncle Laxminarayan, father Gokulchand and brother Girdharilal. He also learnt Kathak. He passed the examination of Visharad in 1976 from Bhatkhande Sangeet Mahavidyala. He was also associated with many local institutes as a dance teacher. He was working at a post of tabla player in Maharani College of Rajasthan University at Jaipur.

⁴ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 278

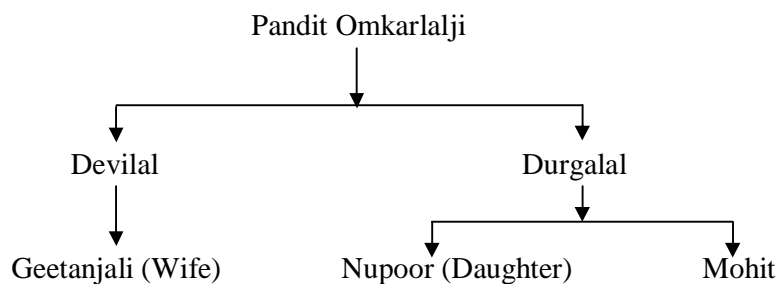
⁵ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 278

19) RAJENDRA KUMAR :

Son of Gokulchand, Rajendra was born on 3rd November, 1964. He learnt tabla from his brothers Girdharilal and Bhanwarlal. He passed the examination of Visharad in tabla from Bhatkhande Sangeet Mahavidyalaya and examination of Madhyama from Rajasthan Sangeet Sansthan.”⁶

⁶ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 278*

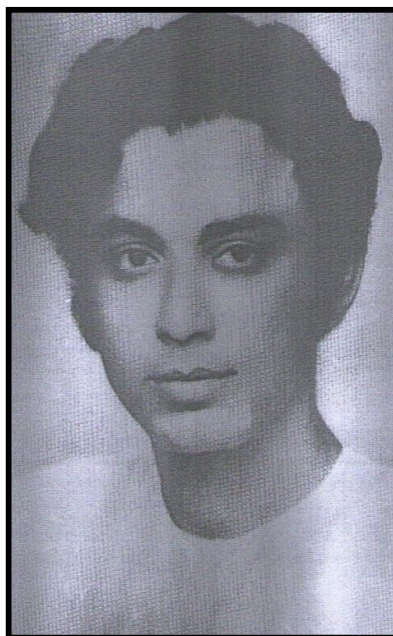
CHART NO : 15



1) **Chart no 15: Kathak Nritya – Tathya Aur Vishleshan, Shri Pratapsinh Chaudhry, Page no : 275**

1) **PANDIT DEVILAL :**

“ Devilal was born in a place named Mahendragarh in Mewar region of District Bhilwara. His early education in dance was given to him by his father Omkarlalji. Omkarlalji learnt singing from Radheylal Kapoor, the student of Ganpatraoji Bhaiya of Ajmer and for some time also from Dr. Faiyazkhan. He learnt Kathak dance from nrityacharya Pandit Narayan Prasadji.



PANDIT DEVILAL

Photograph – Kathak Gyaneshwari, Pandit Tirth Ram Azad

He was highly influenced by Arya Samaj and he was involved in propagating the principles of Arya Samaj while living in Ajmer. Hence, he sent both his sons for learning Kathak dance from Pandit Sunder Prasadji. Apart from dance he was also skilled in singing and tabla playing. Devilal was a talented dancer. He made his name in the field of dance (Kathak), inspite of facing adverse and struggling situations by his sheer hard work and intelligence by adopting the Jaipur style of Kathak. His dance had speed and vigour. He was very enthusiastic. Abhinaya aspects were very strong in his dance. Though he died at a young age but the assessment of his talent is reflected in the dance presentation of his younger brother Pandit Durga Lal from whom Durga Lal learnt a lot about Kathak”¹

2) **PANDIT DURGA LAL :**

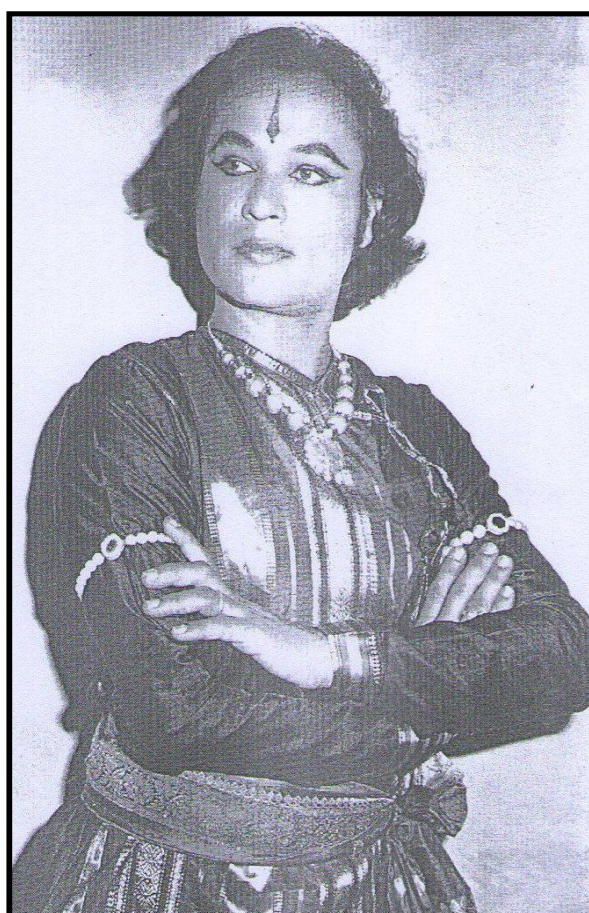
“ Durga Lal has made a special place for himself in the world of Kathak dance. His early education in Kathak dance took place in the proximity of three renowned masters of Jaipur gharana, father Pandit Omkar Lal, elder brother Devi Lal and Nrityacharya Pandit Sunder Prasadji. This is the reason that DurgaLal stand first in the line of top Kathak dancers of Jaipur style. Though, he also had full command over Kathak dance of Lucknow style. Apart from dance he was also skilled in singing, pakhawaj and tabla playing. He learnt pakhawaj from Padamshree Purshottam Das of Nathdwara.

He was effective in leaving his mark on the audience. His bhava, rasa, abhinaya and rhythmic body movement’s use to spell bound the audience. In his dance there was mixture of both elements ie, grace and vigor. Presenting tatkar, dominance on taal, clarity in bols, gats along with imaginary character, use of magical rhythm were a few specialities of his dance. He prepared many experimental compositions and dance-dramas, which were appreciated in the country as well in foreign land. He earned a lot of glory by successfully presenting Kathak in European countries and in countries of American Continent.

He was employed at Kathak Kendra, Delhi during his last days. He worked very hard in preparing students. Truth is that nature had a very special grace upon

him, who blessed him with an attractive personality. He earned a lot of glory by his devotion and dedication.

He was honoured by Rajasthan Sangeet Natak Akademi in 1983-84, by Kendriya Sangeet Natak Akademi in 1984 and by Delhi Sahitya Kala Parishad. He had gone to Lucknow to participate in the three days Kathak program organized by the Uttar Pradesh Sangeet Natak Akademi and there this blooming star died at a young age of 45 on 1st February, 1990 due to cardiac arrest.”²

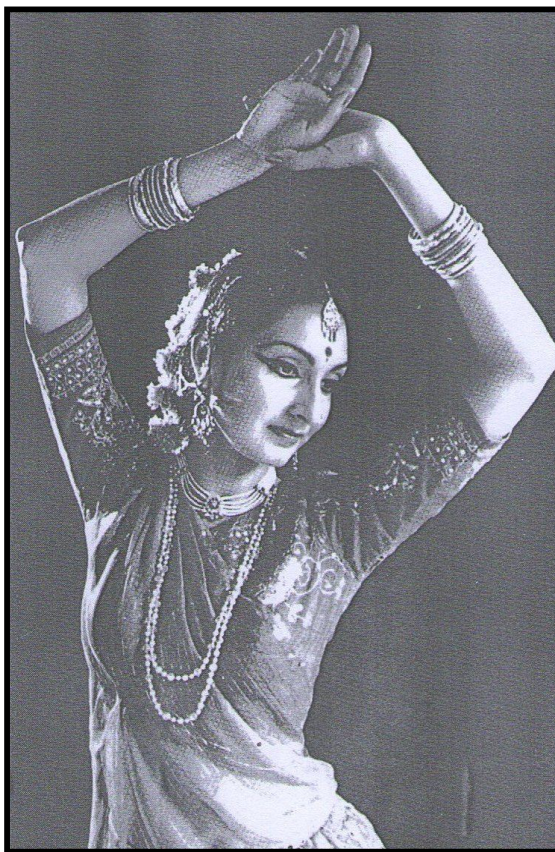


PANDIT DURGALAL

² *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 282*
Photograph – Kathak Gyaneshwari, Pandit Tirth Ram Azad

3) SHRIMATI GITANJALI LAL :

“ Baroda’s Shrimati Gitanjali is the wife of Late Shri Devi Lalji, the famous nrityacharya of Jaipur gharana. She got the inspiration of music from her father Late Shri Rajnikanth Desai who himself was a musician. She learnt dance from Roshan Kumari, Gopikrishan, Shri Mohanrao Kalyanpurkar and Late Shri Devi Lalji. He had presented his artistic and influential dance in America, Iran, Afganistan, Damuscus, Nepal and Soviet Union. He had left a mark of his dance form at Rashtrapati Bhawan as well as in many places in the country. He had in Devon (England) and in Mauritius for 4 years, gave dance training in “Indira Gandhi Center for Indian Culture” and directed a belle”Meghdoot” with the students of that center. She had also dance directed the presentations of “Surya Sharnam” from Sahitya Kala Parishad and “Talatmika”, “Shringar Chandrika” and “Varsha Mangal” from Kathak Kendra.



SMT. GEETANJALI LAL

Photograph – Kathak Gyaneshwari, Pandit Tirth Ram Azad

She had received award Natyakala Shri in 1976 from National Cultural Organisation, New Delhi and also “Nritya Sharda” award from Prachin Kala Kendra, Chandigarh in 1981. He had played a powerful heroine’s role in the Kashmiri film “Mehzoor”. She served as an Nritya Guru, giving training in Kathak to young artists at Kathak Kendra, New Delhi. She retired as a Director from Kathak Kendra, New Delhi. She is the receipeint of prestigious Sangeet Natak Akademi President Award.”³

³ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 282*

8.2 LEGACY CARRIED FORWARD BY DISCIPLES

1) ROSHAN KUMARI :

“ She was attracted towards dance since her childhood due to the fact that the environment in the house was musical. Her mother Zohra Sehgal was a very popular singer of her time and father Fakir Mohammad was a tabla and pakhawaj player. It won't be an exaggeration if it is said that music was in the blood of Roshan and rhythm in her feet. Her teachers of Kathak were K.S.More, the famous dance master of Jaipur Gharana Pandit Sunderprasad, dancer Gulam Hussain Khan of Patiala and Pandit Hanumanprasad.

Apart from Kathak, her teachers of Bharatanatyam were dance masters Govindraj Pillai and Mahalingam Pillai and she became an expert in both Kathak and Bharatanatyam. She left a mark of her dance on the audience by her performances at many places in the country as well as in the foreign land. India's first Prime Minister Shri Jawaharlal Nehru praised her dance performance. Her dance has been appreciated by the likes of former Prime Minister Shrimati Indira Gandhi, Indonesia's Vice President Dr. Haata, Soviet Russia's President Marshal Bulgagin, Prime Minister Kushchov, Burma's Prime Minister U Nu, Yemen's country Chief Saiful-Al-Hasan, Romania's Prime Minister, Iran's King and Queen, Jordan's King Hussain, Iraq's President Aarouf, Uganda's Prime Minister Dr. Apollo Milton Obotey, Nepal's King and Queen etc. She was a special member in the cultural delegation which was sent to Afghanistan in 1960 by the Indian government.

She was honoured with the title of 'Nrityashiromani' at Bharatiya Sangeet Sammelan organized by Prayag Sangeet Samiti, Allahabad in 1963. She was also awarded President Award from Kendriya Sangeet Natak Akademi in 1976 for Jaipur Gharana and honoured with the title of 'Nrityavilas' by Sur Singaar Samsad in 1977.”

1

In order to encourage Kathak dance she established Nritya Kala Kendra at Bandra, Bombay in 1971 where hundreds of students have taken training in Kathak and Bharatnatyam.

¹ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 306

The secret for popularity of Swami Haridas Sangeet Sammelans is Roshan Kumari because after her taking part in it this sammelan became famous as a national level sammelan. Audiences were spellbound when Roshan Kumari answered to the Taal of Gudai Maharaj's – Samta Prasad, tabla through her footwork. She was honoured with the title of Padmashri in 1984 by the Indian Government for her services in Kathak dance. In 1987, she was honoured with "The Doctor of Kathak" title and in 1990 by the title of Maharashtra Gaurav given to her by Maharashtra State Government.

“ Roshan Kumari has also choreographed dances in many Hindi and Bengali films, amongst which- Jhansi Ki Rani, Mirza Ghalib, Waris, Parineeta, Basant Bahar, Jalsa, Ghar etc. are worth mentioning. She is a dedicated dancer. The variety in her feet movement and the ability to accomplish baant-todo, Paran, Chaupalli, Tatkaar, Layakari according to the classical appropriates was appreciated. She had been able to successfully provide an amazing dignity and imagination through her presentation of dance form without violating in any form of dance scriptures. This pioneered dancer of Jaipur Gharana was honoured by Jaipur Kathak Kendra in the year 1992-93. She lived in Bombay and has been co-ordinating from Nritya Kala Kendra since 1971 preparing many talented artists. Roshan Kumari has touched the pinnacle of classical Kathak. Without doubt she is one of India's glorious Kathak dancer.”²



PADMASHRI ROSHAN KUMARI

² Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 307
Photograph – Kathak Gyaneshwari, Pandit Tirth Ram Azad

2) DAMYANTI JOSHI :

“ Damyanti Joshi is the first student of Shrimati Menka Leela Sokhe, wife of Major General Saheb Singh, who for the first time established Kathak on the world map by composing dance dramas in Kathak style. Subsequently, Damyanti Joshi studied the Luknow and Jaipur Gharana by pioneered teachers of this art form and did a beautiful amalgamation of these two styles. She also studied other classical dance styles like- Bharatanatyam, Kathakali, Manipuri and Mohiniattam etc. from expert teachers.

In the 5th and 6th decade of this century she did a research work for the first time on the practical form of Kathak in the classical background of ‘Nayika bhed’. She created new compositions on the subjects of Ashtanayika, Proshitpatika, Abhisarika, Abhinaya etc. which are shown in a line of Thumri and is considered a special style of Kathak. She has also created compositions on the aspects of slow and fast rhythm of Dhrupad, Khayal, Chaturang, Tarana, Tirvat and Swaravali in music. She developed ‘Tappa Prayog’ in October 1982 at New Delhi supported by Pandit Hazarilalji on Vocal. In 1966 and 1967 she presented dance dramas ‘Vikamrevashiya’ and ‘Ritusamhaar’ at Kaalidas Samaroh, which was much appreciated by the audiences. The beautiful amalgamation of self expressive postures based on the sculptures and drawings of Khajuraho in Kathak is her foremost renowned basic work.

In her dance style one can find the complete harmony of amalgamation between poetry, painting, sculpture and music of North India. Her expressions are very simple and clear and the speed and the lines of her body movements are so elaborate and excellent that makes it appear as some skilled painter or sculptor had drawn it. The main secret of her success and glory lies in her progressive attitude and hard labour. She always tries to bring something unique by accepting new things and giving it back in a fresh form. She has presented this great knowledge in her dance style during travelling to the countries of Europe and West Asia.”³

³ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 307*

She has travelled to Europe for the first time during her childhood with Madam Meneka. Afterwards she also travelled to the countries of West Asia like China, Japan, Nepal, Iran, Syria, Turkey, Greece, Sudan, Gaza etc. As a member representing a cultural delegation of Indian Government, she toured countries like Poland, East Germany, Russia, Hungary etc. In 1963 she as an independent artist successfully performed Kathak dance in countries like United States of America, France, West Germany, Australia etc. She also went to Afghanistan in the Prime Minister's delegation in 1996.

“ She has earned a lot of respect in India as well as outside India due to her faithful devotion towards art, deep knowledge, research work done on ancient styles and invention of new streams. She has been honoured by the titles of Nrityabhushan, Nrityasharda, Nrityavilas, Nrityashiromani, Bharat Nrityaunnya Ratna by the Maharashtra World Unnya Sansad and the Maharashtra Government had honoured her by appointing her as a “Special Executive Magistrate”. She has been honoured by the Sangeet Natak Akademi in 1968 and with “Padamashree” by the President in 1970. Talks of her have been broadcast in Hindi, English and Marathi on radio stations in places like Bombay, Pune, Indore, Lucknow, Delhi, Patna, Kathmandu, London, Vienna, Bonn, and Cologne etc. Her three articles have been published in the Marathi Vishwakosh and many more important articles written by her on the subject of Kathak dance have also been published in the prestigious newspapers like National Herald, Illustrated Weekly, Onlooker, Sunday Chronicle, Sunday Standards etc.

Her lectures have been organized in many educational institutes and universities in foreign places like London, Glasgow, Manchester, Sheffield, Brighton, Germany, France, Maxmuller Bhavans and places like Hyderabad, Bombay, Calcutta, Bangalore, Indore, Kheragarh and Baroda etc. in India.



DAMYANTI JOSHI

- **Photograph – Internet Technology, www.google.com, images of Damyanti Joshi**

Her introduction with photographs has been published in the Encyclopedia Britannica. Her articles have found space under the subjects like “World Whose Who on Women, International Personalities”, “India’s Whose Who”, “Famous Women”, “Priyadarshani” and “Important Women in Various Fields”. She earned a lot of glory by her dance performances. She lived in Bombay and continues to be completely dedicated towards Kathak dance.”⁴

3) MAYA RAO :

“ Among the Indian classical dancers, one prominent and foremost name is that of Maya Rao. Native of Bangalore, Maya Rao’s earlier dance education started in 1946 at a young age of 14 yrs by dance master Sohanlalji of Jaipur who at that time was living in Bangalore. Before that she had learned singing. After graduating in literature and death of her father she went to Jaipur to learn Kathak dance. She learned Kathak dance for 2 years staying in Jaipur. She also worked as an English lecturer but lost interest in it after sometime. She went to Sri Lanka to learn Canadian dance.

⁴ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 308*
Photograph – from google images

In 1955 for the first time the Indian Government started scholarship for dance at Indian Kala Kendra under which she took 2 years training in Kathak dance from Guru Shambhu Maharaj in Delhi. She had the good fortune to dance along with Guru Shambhu Maharaj. Afterwards for next 2 years under the guidance of Pandit Sunderprasadji she rigorously learnt minute technical aspects of Jaipur Gharana - Kathak. She was selected for studying dance-dramas in Soviet Russia by Indian Government where one learns the world's best choreographic techniques.

Among the artists from South India, Maya Rao adopted both Jaipur and Lucknow styles of Kathak dance. She worked as a dance teacher for some time in Delhi. Afterwards she played an important role in the development of Bharatiya Kala Kendra. She not only performed dance in the country but also outside the country and worked as an ambassador of Kathak dance by publicising by giving many lectures on the subject.”⁵

“ Being a creative person she had the honour of composing many dance dramas amongst which Krishna-Lila, Amir Khusrau, Tulsi Ke Ram, Surdas, Shakuntala, Ramayan etc. are prominent, in which the Indian traditional stories have been presented in new format. She was invited to Russia in 1979 to compose dance dramas like Ramayan and Shakuntala written by Kalidas. The presentation of these dance dramas in Russia were prepared by the local artists. In the International dance drama festival held at Russia she earned a lot of praise as a director.

To choreograph a dance is a difficult task for which apart from music and dance, one should have the appropriate knowledge about stage decoration, lighting arrangement, costumes etc. She has been co-ordinating for last 30 years at Natya Institute of Kathak and choreography situated at Bangalore, which is affiliated to Bangalore University. Many of her students have established themselves as a Kathak dancer world over in many cities. The names which are worth mentioning who were trained at this institute are Rajendra, Nirupama, Chau Thambisingh of Manipur, Lokendra Singh, Shanti Roberts etc. Many of her students are connected with Kathak dance in countries like Fiji, Surinam, Indonesia, Trinidad etc.

⁵ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 308*

She has been honoured with many types of titles amongst which Mysore Rajya Academy, Delhi Sahitya Kala Parishad, Kendriya Sangeet Natak Akademi, Rajyotsav Award etc. are included. Maya Rao was an imaginative choreographer, talented dancer and devoted Kathak teacher who had established many records in Kathak world. She had certified her image by amalgamating the creative and practical dance styles through her talent.”⁶



MAYA RAO

4) SHOBHA KOSAR :

“ She had received Kathak dance training from Guru Shri Kanahiyalalji of Jaipur Gharana at Chandigarh, who was a disciple of Nrityacharya Pandit Narayan Prasad ji. She emerged as a skilled artist at a young age of 15 yrs. She earned a lot of prestige by participating in many music functions held in India as well in foreign countries. She descends on stage in an attractive posture effortlessly.

⁶ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 309
Photograph – from google images

Her extraordinary speed was very graceful. She provides a dramatic gesture by aligning her mind and soul in a rhythmic manner in her dance. There is a stanza in each of her speed and a depiction of any given situation by her body movement, an expression emerges in a posture and the sparkle in eyes gives a new message of inner feelings. She left a mark on audiences by presenting attractive layakari, feet movement and abhinaya. Amongst a few learned dancers she is one of the dancers who concentrate on principal and practical both aspects of dance style.



SHOBHA KOSAR

She being a multi-talented artist and a skilful dancer can sing easily in many Indian languages. She has the honour of directing many dance dramas apart from being a skilful dancer. She had earned praise from art critics through her presentations of Chakradar paran, Paran, Tukda, Toda, Gat of Jaipur Gharana. The minuteness of padgati (taiyari of feet movements), graceful rhythmic movements and presentation of expressions was her forte. Presently she is a director of Prachin Kala Kendra, Chandigarh. Her husband Madanlal Koser was the coordinator of this Kendra.”⁷

⁷ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 313
Photograph – from google images

5) **URMILA NAGAR :**

“ Among the Kathak dancers, Urmila Nagar’s place is an honourable one. In the earlier period of her dance journey the Rajasthan Sangeet Natak Academi gave her a scholarship to encourage her as a child artist on her first visit to the state. Her early education in Kathak dance was given to her by Kathak Guru Kundanlal Gangani at Jodhpur. She learnt delicate gestures of dance from Pandit Sunder Prasadji in Delhi. She learnt singing from Ustad Basheer Khan, Pandit Deleepchand Bedi and thumri queen Sidheshwari Devi. Urmila was blessed by the nature of having a melodious voice which is an exception in dancers. She absorbed the tradition of presenting that dance gestures by singing thumri and bhajan. On the strength of her strict devotion, she not only thrilled the art loving audience of India but also showed her talent to the people of Srilanka, Bhutan, Sweden, Switzerland, Holland, Italy, West Germany, Netherland, Afghanistan, Soviet Russia, and Dubai. She was an expert in abhinaya aspect of Kathak and her dance program continues to be held in the country as well as in foreign land.

She had presented many programs of classical music, semi-classical music and light music on Akaashwani (All India Radio) and has also participated in many programs organized by Akaashwani in different parts of the country.

Her dance-dramas like Inder Sabha, Dharti-Desh-Punjab-Di, Krishnayan, Ramayan and Ghoongroo Ke Bol etc. have been very popular. She has been a dance examiner at Gandharva College, Gurunanak Dev University, Punjab University, Jammu and Kashmir University and Central Board of Secondary Education etc. institutes.

She has been a member of working committee of Rajasthan Sangeet Natak Akademi, Jodhpur and Jaipur Kathak Kendra. She is also an expert in Rajasthan folk songs. Her feet movement at the time of dance is crystal with devotion and rhythm. She takes full care in keeping her Kathak dance of its purity and traditional aspect. She is an expert in presenting abhinaya skill on stuti, shlok, thumri, bhajan etc.



URMILA NAGAR

Apart from awarding prestigious awards like Rajasthan Sangeet Natak Akademi Award, Jainarayan Vyas Award, Maharana Mewar Foundation Award etc., she has also been honoured with Nrityacharya, Bhavshringar, Sangeet Varidi, Shobhana Award, Shama Award, and Singarmani and for singing “Bharat Nirmaan Award”.

Along with writing a book on the development journey of Kathak, she is also involved with making of dance drama “Kaljayi Meera” and organizing a dance festival every year in the memory of Pandit Sunder Prasadji and Pandit Kundanlalji Gangani. Art loving audiences still remember the “Nagar Sangeet Festival” and Rajasthani Lokgeet and Nritya Sandhya organized in Delhi. She was associated with Kathak Kendra, Delhi.”⁸

6) TIRATHRAM “AAZAD” :

“ He was born on 13th December 1933 at Layalpur, Pakistan. He took training in drama from O.P.Tarun, Master Bundekhan, Master Girjashankar and Master Champalal and learnt Kathak dance from Guru Girirajji, Guru Narayan Prasadji, Guru Chiranjilalji and Guru Krishan Kumar. He also went to learn gayaki of Talwandi Gharana from Ustad Mehr Ali Khan. He graduated in arts subject, became Nrityalankaar from Gandharva Mahavidyalaya Mandal and got the title of “Nritya Prabhakar” from Prayag Sangeet Samiti, Allahabad. He received a gold medal for his Tandav nritya at Buland Shehar Sammelan in 1958. He emerged as a top Kathak dancer in the year 1961-62 and got a prize “Chirag-e-na” at Delhi. He also received this award in 1965. In 1978 the Governor of Punjab gave him “Dilgore” prize. In 1980 the Uttar Pradesh Nartak Sangh honoured him with the title of “Nritya Vibhushan” and in 1992 He was honoured with “Gauravshaali Puraskar” by Antarrashtriya Milan Club (Sabha).

He was Head of the dance department at Gandharva Mahavidyalaya, New Delhi from 1959 to 1987. He is the founding director of Nritya Kala Niketan, Delhi and also the director of Nateshwar Kala Mandir, Delhi. He had written many books on the subject of Kathak- Kathak Praveshika (1959-1984), Kathak Shringar (1963) and Kathak Darpan (1984), Kathak Gyaneshwari. He had also directed nine dance dramas like Badal ka baccha, Madhushala (based on Bachan’s book), Malhar, Valmiki Pratibha, Andolika, Shakuntala, Panchtantra, Prakash ki Ore (Isa Massiah) or Vijeta (based on Bible).

⁸ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 349

He also had been an examiner of different music institutions which are based at Delhi, Amritsar, Chandigarh, Indore, Patiala, Vanasthali and Jaipur. Being an able teacher he had trained many students. He had worked as a trainer and also performed in countries like England, Denmark, Netherland, Germany etc. He settled in Delhi and guided many talented artists through Nateshwar Kala Mandir. He died in the year 2008.”⁹



PANDIT TIRTH RAM AZAD

7) ANJANI AMBEGAOKAR :

“ Anjani Ambegaokar came to the United States in 1967 from her native India and has since become the most well known dancer, choreographer, and educator of Kathak in the nation. Kathak, a popular but very complex form of North Indian dance with a 4,000-year history, tells stories of ancient mythology incorporating fast tempo barefoot rhythms with ankle bells and distinctive, graceful hand gestures and facial expressions. Anjani began her training in Kathak dance over fifty years ago, studying with the great master teacher Guru Pandit Sundarlalji Gangani in India. She also holds a Masters degree in Kathak dance from The M.S. University of Baroda, India.

⁹ *Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 313*
Photograph – from google images

With over 20 years of intensive Kathak training under Pundit Sunderlal Gangani, Anjani Ambegaokar is the founder of the Sundar Kala Kendra Dance School, which has numerous students and multiple branches in Los Angeles and Orange County. After doing her Masters in Kathak at the MS University in Vadodara, she migrated to USA in 1967 where she did her MBA in the Keller Graduate School of Management, Chicago.

Her school, the Sundar Kala Kendra Dance School, has trained hundreds of dancers, while her company, Anjani's Kathak Dance of India, has performed around the world. Anjani trained her daughter, Amrapali, now she is the principal dancer of her company who recently performed as the lead dancer in the Cirque du Soleil's touring production Dralion. Anjani has also taught at universities, offering seminars such as the "Landscape of Mathematics," demonstrating how Kathak rhythms can be applied to understanding mathematical theories. She says, "I want to continue to develop myself as a complete artist, with open mind and deep rooted tradition, to support my dreams of taking Kathak dance to new heights and making it accessible to all audiences in the United States and worldwide."

She is the recipient of several awards, including the Choreography Fellowship from California Arts Council for 2000. She was awarded the National Endowment Heritage Award for the Arts Choreographers Fellowship grant for 1991, 1992 to 1994, 1994 to 1996, given to only one Kathak dancer and choreographer in the USA. Among the Asian dancers she was first to receive this prestigious award. Apart from presenting several papers and conducting workshops, she has taught Kathak at several universities including University of California, Irvine Extension and Dance Center, Columbia College. She has been invited to teach at the UC Irvine Dance Department for Winter quarter 2001.”¹⁰

¹⁰ www.narthaki.com/info/anjani_ambegaokar

“ It is worth mentioning here that initially she started learning Bharatanatyam in Vadodara at the age of three from Kubernathji Tanjorkar. It was her father's dream to teach her dance. Her Guruji Pandit Sundarlalji Gangani was invited to teach Kathak at The M. S. University of Vadodara. Her cousins had started learning from Guruji and her father was impressed with his teaching, so he invited Guruji to teach Anjaniji. She says that she still remember her Guruji climbing up the stairs of their home and as a 7 year old child she felt very happy to see him and would be learning dance from him. She just felt very connected to Kathak from the very first day.

She moved to USA after getting married at the age of 22 yrs. She had acquired diploma, Bachelors and Masters degree from the Musci College, The M. S. University of Vadodara in Kathak Dance. She continued returning to India whenever possible and used to take training from her Guruji during her stay in Vadodara. She also continued to perform for festivals in India during her visits.”¹¹



ANJANI AMBEGAOKAR

¹¹ Dr. Pandit Jagdish Gangani
Photograph – from google images

“ She moved to USA, lived in Chicago for 10 years from 1968 to 1978. She worked in accounting, field for about 6 years. She started performing in small venues, Indian functions, and toured the elementary schools and high schools circuits. As the word spread she was invited to teach at the Dance Center of the Columbia College, which was very helpful for her career. She was selected to tour with the National Endowment for the Arts touring program and also received some grants for choreography from Illinois Arts Council. She toured as soloist with musicians in the Midwest, mostly universities and colleges and slowly the audience developed. She moved to Los Angeles in 1978 and Amrapali was born the same year in Chicago. In Los Angeles, She performed for two major events, the UCLA International Festival and Music Circle in 1979. She was fortunate to have Zakir Hussain on Tabla for the Festival, and for some other performances during the next few years such as Redlands Bowl Summer Festival, Claremont Colleges, Orange Coast College and a performance in Vadodara also.

She found Los Angeles a more welcoming city for Indian classical dance than Chicago. She established the ‘Sundar Kala Kendra Foundation’ (named after her Guruji) a non - profit umbrella organization for her dance school and her dance company named ‘Anjani's Kathak Dance’ of India. She was selected to be part of the California Arts council touring program and received several grants from the Arts Council, as a soloist and later for a dance company.” ¹²

8) SHOVANA NARAYAN :

Shovana Narayan is a Kathak Maestro and an outstanding dancer. She is an incarnation of the great artistic and social traditions of India. She created a new and innovative style of performing arts by enriching it with a deeper and wider canvas of expression and dimensions.

¹⁰ www.narthaki.com/info/anjani_ambegaokar
Photograph – from google images

“ She is one of the renowned exponents of Kathak. She has mesmerized the audiences all over the world by her singing presentation depicting expressive soulful emotions and rhythmic body movements. She has been trained by dance masters like Pandit Birju Maharaj and Pandit Kundanlal Gangani, creating the beauty and expressive nature of Lucknow Gharana, at the same time depicts the human sensitivity of Jaipur style through technical excellence and self-expressions. She has given dance performances in almost all the major cities and participated in almost all the major functions. She has also earned lot of praise by presenting Kathak dance in front of many foreign delegates and state guests. She has been given new boundaries to the poetic compositions of contemporary subjects and new concepts to this style and still remaining connected to the traditions of Kathak dance.”¹³

“ Due to her exceptional achievement, co-operation and dedication towards art she has received many titles and awards amongst which ‘Padmashree’ given by the Indian Government as a national award is worth mentioning.

Her speciality has been her creativity and thought provoking dialogues. As a composer of dance dramas the importance of community writing and dance dramas based on classical and social subjects have been praised many times. A film of one hour which is made on her Kathak dance has also been shown on Australian television. This film has been made by the famous German film director Jorntheel. She has danced along with Europe’s top dancer Andrea Campianu at Vienna and Lingz fest. The dance dramas made by her which are worth mentioning are Muktilekha (based on the speeches given by Laxmimal Sanghvi on Human Rights), Dishantar (on environmental and social problems), Devi Durga (based on the thoughts of Dr. Ramchandra Gandhi), Umar Khayyam (Naina Devi) and Kab Aaoge Ram (based on Ramayan) etc. She is a guest lecturer at Vienna University.”¹⁴

She has also performed dance on the western classical compositions like Shubert, Ottofarber, Rawail and Debusi. Her creativity, sensitivity and novelty have recently been seen at moonlight impression, where she performed Kathak on piano.

¹³ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 310

¹⁴ Kathak Nritya – Tathya Aur Vishleshan, Pratapsinh Chaudhry, Page no : 311

The composition was of Rawail and Debusi and on piano was famous German Piano player Harmen Sosan. Her programmes have also been coming on Doordarshan. Among many of her students a few have blossomed as professional dancers.



SHOVANA NARAYAN

“ The noted Kathak dancer has written around ten books on the subject of dance. Shovana Narayan also organizes two festivals for providing a platform to the young, unknown and talented faces of the field. Some of her well-known books are:

- "Indian Classical Dances"
- "Performing Arts in India: A Policy Perspective"
- "Indian Theatre and Dance Traditions"
- "Kathak: Rhythmic Echoes & Reflections"
- "The Dance Legacy of Patliputra"
- "Sterling Book of Indian Classical Dances"
- "Folk Dance Traditions of India" ¹⁵

¹⁵ www.cultureindia.net/indian_dancers/shovana_narayan

Apart from many other types of titles, she was also honored with Kathak Samragyani, Oyiska award of Japan, Indira Priyadarshini award, Bihar Gaurav award, Shringaar Shiromani award, Rajdhani Ratna, Rotary International award. She is an officer at Indian Statistical and accounts department. Currently she was working at the post of financial controller in Rajya Sabha.

9) DR. SHASHI SANKHLA :

“ Born in 1948 in Jodhpur, Rajasthan, Dr. Shashi Sankhla trained in music and dance under several gurus at the Rashtriya Kala Mandal, Jodhpur. Shashi's inborn grace was moulded in the tenets of classical Kathak of Jaipur Gharana by Pandit Mool Chand Gometi. She was fortunate enough to get further grooming from famous gurus like Pandit Mohan Lal Maharaj and Pandit Kundan Lal Gangani.

Early manifestation of her potential and talent in Kathak was revealed at the age of 9 yrs when she was ranked first at the All India Railway Dance Competition at Delhi. Establishing her talent early in life, she has travelled a long way since the days of being adjudged the best danseuse in the various youth festivals and Kathak concerts. The artist in her began to manifest itself as she matured and her artistic acumen began to be acknowledged by connoisseurs.

As she had an urge to explore and innovate, she succeeded in coming out with unique compositions and styles in various constituents of Kathak. She also gave new dimensions to Rajasthani Folk dances and received a stout acclaim for giving classical touch to Rajasthani folk performance at Jaipur in the year 1963 by the Prime Minister Pandit Jawahar Lal Nehru. She didn't rest content inspite of all these achievements and to chisel her skills further went on to do the doctorate in anthropology and received her degree in 2003 from the Inter-Cultural Open University, Netherlands.

In her dance, there is a unique and subtle blend of the quick and vigorous movements of the Jaipur style and the soft and graceful movements of the Lucknow style of Kathak. A notable nerve of her classical performance is the soft tinge of folk added to the regimen of Kathak of Jaipur Gharana. It provides a certain sensitive delicacy to the now so famed classicality of Jaipur style. On the other hand her unique rendition of 'Maand'- a semi-classical style of singing of Rajasthan, compares inimitably with the 'Thumri' of Lucknow Gharana, for which she has been, awarded

the Fellowship by the Ministry of Human Resource Development, Department of Culture, Government of India.



DR. SHASHI SHANKHALA

Over the years she has performed in various functions, organized by the Sangeet Natak Akademi, Rajasthan Tourism Development Corporation, Cultural Zonal Centres and other organizations, such as the prestigious 'Maharaj Kalka-Bindadin Jayanti Samaroh', 'Sharad Chandrika Utsav' and 'Yuva Mahotsav'. Besides rendering successful performances all over Rajasthan, she has equally thrilled the gatherings of Mumbai, Delhi, Kolkata, Bhopal, Chennai, Patna, Orissa etc. with the beauty and impeccable grace of her dance.

Dr. Shashi Sankhla started her career as a teacher at the Rashtriya Kala Mandal in 1967. She joined the Jaipur Kathak Kendra (an institute run by the Government of Rajasthan for promoting and propagating Kathak style of Jaipur Gharana) as an Nritya Guru in 1978 and served that institution as Principal from 2003 up to 2006. Subsequently, she established her own dance institution, Geetanjali Music Society, where she has groomed many dancers including her own daughters.

Photograph – Internet Technology, Images of Dr. Shashi Sankhala

Anything under the sky can be turned into a chorographic theme with a touch of perfection by her. In her choreography each and every dancer makes her presence felt. Besides, she doesn't limit her Shishyas and gives enough rope to give forms to their own imaginations as well, which leads to stylistic innovations. An accomplished performer and teacher, Dr. Sankhla has conducted several workshops and seminars on Kathak dance, travelling widely in India and abroad.

The teacher and the performer apart from this have been blended to a fine measure in Shashi's personality as she has about 50 plus years experience of teaching Kathak. Accomplished with niceties of Bharatanatyam by Pratibha Pandit of Baroda and being a 'Sangeet Alankar' in vocal music (1971) under the able guidance of Pandit B.N. Kshirsagar, as well as in Kathak dance (1965) it had helped her to impart training more perfectly. She has also acquired proficiency in playing Pakhawaj under Pandit Badrinarayan Pareek and folk dances under Master Kasimji.

Her earnest desire to propagate and sustain the classical tenets of Kathak urged her to form 'Geetanjali' an institute, devoted to Kathak, which is affiliated with Akhil Bhartiya Gandharv Mahavidyalaya Mandal, Miraj, Mumbai. While it seeks to depict special features of Jaipur Gharana in its purest form, it also endeavours to bring it closer to people at large by embellishing it with innovated 'limb movements', 'pronounced abhinaya' and 'rasa' and also a compatible touch of folk.

Geetanjali strives to obtain people's patronage for Kathak without which no form of art can survive, much less flourish. To achieve this it has besides its academic arena, been staging Kathak presentations of enduring fascination. Its cultural troupe has performed all over the country and abroad (U.K., U.S., Japan, France, Germany, Switzerland, etc.) with its grime of the folk and the classical. She herself also has travelled with her troupe to Berlin (Germany) in 1995. This institute harbours all futuristic aspirations of Shashi as the Founder and Honorary Secretary of 'Geetanjali Music Society', she has trained a large number of students in Kathak as well as folk who are well placed as artists and teachers, thus covering the vocational aspect also. She also has to her credit, six episodes of Kathak training, telecast by Jaipur Doordarshan. She continues to perform as soloist with her agile and supple spirits aided by her versatile experience and insight.

Her unique rendition of 'Maand' - a semi-classical style of singing of Rajasthan, compared inimitably with the 'Thumri' of Lucknow Gharana, done under the title of 'Maand: Kathak Nritya mein Abhinay ka ek Sashakta Madhyam'; for which She has been awarded the Fellowship by the Ministry of Human Resource Development, Department of Culture, Government of India.

For her outstanding contribution she is been felicitated by many organizations and associations like Shree Lakshmi Narayan Nritya Aashram, Tirwat association at Jaipur (2015), Bhakt Seva Samiti Charitable Trust at Jaipur (2015), Thakur Kishan Singh Smriti Samaroh Samiti at Jaipur (2015), Rotary Club Jaipur (2015), Awarded "Sangeet Kala Ratan" by Pandit Raghunath Talegaonkar foundation Trust in the memory of Pandit Vishnu Digambar Paluskar (2014), Surtaal Kala Kendra, Jaipur (2014). She was awarded with Rajasthan Sangeet Natak Akademi Award, Jodhpur in the year 2001. She is the receipt of the prestigious Sangeet Natak Akademi President award in the year 2008. The International President Dr. Hekemulder and Chancellor Dr. Fay of Inter Cultural Open University, Netherland conferred the Degree of Doctorate of Philosophy on Thesis entitled "Contribution of Folk Art in Elevation of Poverty" in the year 2003. She is been also honoured by Govind Devji Temple Trust for Lifetime Achievement in The field of Kathak Dance. She is also been also awarded Fellowship by HRD, Ministry of Tourism and Culture, Government of India on "MAAND - Kathak Nritya Mein Abhinaya Ka Ek Sashakt Madhyam" (2001-2003).

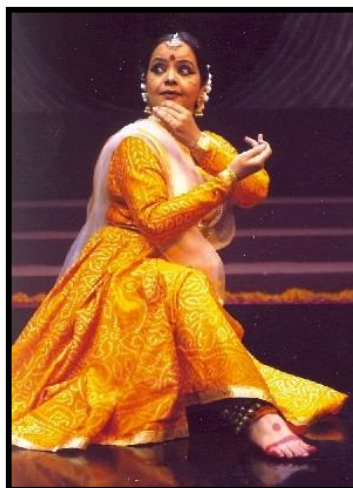
Some of Shashiji's well-known disciples are Reema Goyal (Daughter), Seema Goyal (Daughter), Smt. Geetanjali Singh (Daughter), Ms Shilpa Garg, Smt. Madhu Wadhwa, Nisha Bhargava, Smt. Rita Sharma, Tina Sharma, Aparna Sharma, Manju Sharma, Archana Pandya Jayprakash Kathak and many more. Currently she stays at Jaipur." ¹⁶

¹⁶ Ms. Reema Goyal

10) **PRERANA SHRIMALI** :

“ She was born on 27th June 1959. Though the early education in dance was given by Pandit Kundanlalji Gangani, but after Ganganiji went to Delhi, she learnt dance from Guru Gaurishankar and Pandit Girdhariji of Jaipur for some time. After graduating from Rajasthan University, Prerena on the scholarship from Rajasthan Sangeet Natak Akademi learnt Kathak dance under the guidance from dance Guru Kundanlal Gangani at Kathak Kendra, Delhi and earned a three years Diploma in Kathak in 1983. She stood first in the dance competition organized by the Rajasthan Sangeet Natak Akademi in 1976 and have presented dance programs at Rashtrapati Bhawan as well as in many cities. On the occasion of 90th birth anniversary of Pandit Jawaharlal Nehru, a Kathak dance program was organized at Allahabad in which she earned a lot of praise. Being skilled in Rajasthani folk dances, Prerena went with a cultural group of Rajasthan itself to Canada in 1975.

She has presented dances based on the compositions of poet Kalidas, Meera, Padmakar, Keshav, Galib. There is a mixture of both types of spiritual and physical elements in her dance. Not only there is pure dance but her abhinaya is equally impressive in her presentation. She had presented her dance, 3 times at Khajuraho Dance festival, in major cities of India, at Rashtrapati Bhawan and at Prime Minister's residence and in front of Foreign Dignitaries. She has also done a B.B.C. film. She gave her services as a Nritya Guru at Delhi Kathak Kendra.”¹⁷



PRERNA SHRIMALI

11) **UMA DOGRA** :

“ Uma Dogra, a leading Kathak exponent, is one of the most powerful and compelling dancers of India. She is honoured as Pandita Uma Dogra and is the senior-most Ganda Bandh Shahgird of Late Pandit Durga Lalji, the legendary Kathak Maestro from Jaipur Gharana.

Uma Dogra has been enthraling audiences all over India and abroad for more than 45 years now.

Born in a distinguished family with a rich cultural heritage, Uma was initiated into the field of Kathak when she was barely seven years old. She had her early training in the Lucknow school of Kathak under Smt. Reba Vidyarthi at Kathak Kendra, New Delhi. Her quest of enriching her art with the dynamic technique of the Jaipur School led her to the leading light of the Jaipur Gharana, Pandit Durga Lalji.

Having imbibed from her gurus the best of both traditions she has successfully enriched it with the stamp of her own personality – thus creating a style that is authentic and distinctly her own. Her perception of dance has also been enriched by her study of vocal under her father Pandit Motiram Sharma who was a sitar player and a disciple of the legendary Pandit Ravi Shankarji.

Endowed with a dynamic personality and a highly imaginative mind, she brings to Kathak not only a mastery of technique that is a fruit of meticulous training, but a total involvement in dance, a profound confidence and a joyous spontaneity that infuses her performance with rare intensity and authority.

Her dance has taken her to Japan, Taiwan, Australia, New Zealand, USSR, Zambia, Kenya, Mauritius, Spain, France, Holland, Bahrain, Doha, UK, University of Alberta in Canada, Atlanta, University of Florida Gainesville, Stanford University, University of Los Angeles, Dallas, New York, Washington, Atlanta, Houston, all in USA.

She is the founder and managing trustee of Samved Society for Performing Arts - To promote Indian classical dance and music, she found the Samved Society for Performing Arts in 1990. Right from its inception, 'SAMVED' has been working earnestly and conscientiously towards its goal, bringing to the audiences, the dignity and beauty of classical dance and music. In a span of 26 years, it has made an identity for itself as one of the premiere cultural organisations in Mumbai. The society holds

Pandit Durgalal Festival of dance and music and the Raindrops Festival of Indian Classical Dance for the last 26 years.



UMA DOGRA

She as a Guru has been passing the tradition of classical dance for the last 26 years and has trained many young beautiful dancers. Some of her disciples who have been performing and enthralling the audiences are Indrayanee Mukherjee, Sarita Kalele, Geetanjali Sharma, Ranchana Parulkar and Sayali Shetey.

She has made a film in memory of her guru 'Nirwana Through Dance' Pt. Durga Lalji. She has also appeared in several films on dance: Nritya Bharti- by Dr. Kanak Rele , Kamayani – by Film Division. A book 'IN PRAISE OF KATHAK' is written by Uma Dogra, It talks about her journey as a dancer and the elements of Kathak. Veteran actress, dancer and Member of Parliament Smt. Hema Malini released 'In Praise of Kathak' on Jan 30, 2015.

For her great contribution as a dancer, teacher and choreographer she has been conferred with the Prestigious awards like 'Sangeet Natak Akademi Puraskar' (Award) for 2014 by the Government of India, 'Maharashtra Gaurav Samman' 2015 by Government Of Maharashtra, 'Maharashtra Sanskriti State Award (Rajkiye Puraskar)' in 2009 by Government of Maharashtra, and 'Honorary membership of Min-on Concert Association Tokyo Japan' for spreading Peace and culture through her Dance in 2008.

Presently she is working as a freelance artiste in Bombay.”¹⁸

¹⁸ www.cultureindia.net/indian_dancers/uma_dogra

Photograph – Smt. Uma Dogra

12) NILIMA MENSKY :

“Nilima Devi is one of the leading exponents of Kathak dance in the UK. She is the disciple of Pandit Sundarlal Gangani. She did her formal education in dance form Music College, now Faculty of Performing Arts, The M.S. University of Vadodara by pursuing BPA and MPA degree in dance. She is a dancer, choreographer and teacher from India who has firmly established a professional reputation in the West. She has widely performed in India, Germany and the UK as a soloist and continues to perform new work every year. She is based in Leicester, her main motto is the development of South Asian dance in the city (community), and in schools and colleges throughout Leicestershire.

For the past 20 years she has been working as the Artistic Director of the Centre for Indian Classical Dance in Leicester. Many young Kathak dancers have been trained by her, some of whom are now themselves teachers, performers and community dance tutors, working locally, regionally and nationally. The Centre for Indian Classical Dance now acts as a resource and research centre for South Asian dance in the United Kingdom.

In her capacity as the part-time Asian Dance Development Officer for Leicester City Council, Nilima Devi has developed a consistent network of South Asian dance teaching, whereby community dance tutors conduct classes in various parts of Leicester, a process unique in the UK. She also acts as an advisor, co-ordinator, supervisor, facilitator and event organizer for South Asian dance in the society of Leicester.

She has choreographed many pieces of dance work, often leading to major performances, such as Kathak Katha, The Ugly Duckling, Triangle, Kathak Double Bill and Rainbow. As part of the annual Leicestershire Schools Festival. Nilima Devi has contributed the South Asian dance input in highly successful productions such as Aladdin, Stars and Stripes, Dance Spectacular and a section from Rainbow for the celebration of 20 Years of Youth Dance in Leicester. As part of the Diwali Millennium celebrations in Leicestershire, Nilima Devi devised and produced "Vyom", a fascinating journey through the Indian mythology and science of the solar system. As part of her research project, she collaborated in a creative process with a contemporary choreographer to develop two solo dance pieces called 'Brahmari' and 'Against The Tide' combining in an innovative way the movement vocabulary of

Kathak dance with the contemporary language of western dance.



NILIMA DEVI MENSKY

- **Photograph – Internet Technology – Images of Nilima devi Mensky**

More recently, through the Year of the Artist Award, she choreographed and performed 'Flaming Feet', an innovative collaboration of Kathak and Irish dance and music, which opened up these distinctive and rich musical and dance traditions to a wider audience.

To her credit there are several productions choreographed by her, the worth mentioning are 'Katha Kahe so Kathak' (Kathak Tells a Story), 'Images'.

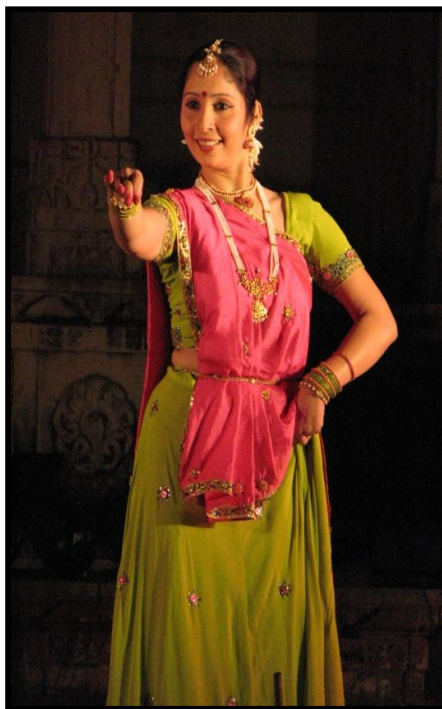
In addition to specific projects, Nilima Devi is always engaged performing, teaching, choreographing solo pieces for her and for young dancers and regularly performs for school assemblies and for important festivals to raise awareness, interest and appreciation for Indian classical dance. Her annual visit to India also keeps her busy performing and establishing further networks and contacts for international cultural collaboration.”¹⁹

¹⁹ [www.cicd.org/nilima mensky](http://www.cicd.org/nilima_mensky)

13) MRS. PREETI SATHE DAMLE (PRESENT RESEARCHER) :

“ Preeti Sathe is an outstanding Kathak performer of ‘Jaipur Gharana’. She initiated into the art of Kathak at the age of 11 years. She is a devoted disciple of Pandit Jagdish Gangani, a renowned Kathak Nartak and Guru of Jaipur Gharana, Kathak. Formally she got educated in Diploma, Bachelor’s and Masters in Dance (Kathak) from Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Vadodara, under the auspicious guidance of her Guru. She brought the laurels to the institution by receiving the Gold Medal for achieving the highest marks in Bachelor’s. Gujarat State Sangeet Natak Akademi awarded her with the title “Kal Ke Kalakar”, in the year 2000. She got educated academically in B.Sc (Home Science) with Food and Nutrition major. She qualified NET exam in June 2005.

She has imbibed the best of her training; her dance exhibits the vigour and energy of Jaipur Gharana in nritya aspects along with graceful and impressive abhinaya anga. Her complete involvement and intensity in dance makes her an exceptional and fine performer. Her performance is been highly appreciated and admired by renowned Kathak Gurus, eminent reputed artistes, dance critics and scholarly personalities. To her credit she is an empanelled artiste of ICCR.



PREETI SATHE DAMLE

She has performed widely in the prestigious national music and dance festivals like Raindrops festival, Mumbai, Jaipur Kathak Mahotsav, Jaipur, Sangeet Natak Akademi Nritya Pratibha, Jodhpur and Delhi, Delhi Kathak Kendra Mahotsavs, Delhi, Modhera Dance Festival, Mehsana, Gujarat, Pt. Hazarilal's Jayanti, New Delhi, Phag Utsav at Govinddeoiji's temple, Jaipur, Pune Festival, Pune, and in the other cities like Surat, Ahmedabad, Rajkot, Mt. Abu, Kathak Marathon at Delhi at Kathak Mahotsav organised by Kathak Kendra at Vadodara from 1st to 5th Dec'2008. She has continuously performed in "Kathak Darshan's Kathak Nritya Mahotsav" at Vadodara since 2003 to 2016, and in many other programs locally. She was invited to perform and conduct the workshop by Durham University, U.K., at Durham in Cultural exchange programme between The Maharaja Sayajirao University of Baroda, and Durham University, U.K. from 16th Nov '2009 to 21st Nov '2009. She performed solo at Assembly room, Grey College, Durham University, U.K. on 17th and 18th Nov '2009, performed solo at Arc Theatre at Stockton Tees on 19th Nov'2009, Durham, U.K., performed solo at Josephine Butler's College, Durham University, U.K. on 20th Nov '2009.



PREETI SATHE DAMLE

She is been also invited as the Judge in the intercollegiate dance competitions by Babaria Institute of Technology and College at Chota Udaipur, at Postal Department on the occasion of All India Cultural Meet, and also at several Inter college Youth Festivals of Gujarat University. She is been invited as a resource person by Navrachana International School, Vadodara for the Lecture Demonstration on “Awareness for Dance in Society”.

She has choreographed a dance drama in Kathak classical dance style for the students of Delhi Public School. She has conducted and choreographed many annual functions at Delhi Public School, Vadodara, Shaishav school, Vadodara.

Ashtanayika – A dance ballet, production of dance department, Faculty of Performing Arts, she presented and choreographed the four nayika in Kathak style.



PREETI SATHE DAMLE

For her outstanding performances and contribution Gujarat Akhil Paramedical Council awarded her Shrimant Sir Sayajirao Vadodara Gaurav Puraskar on 19th Feb 2012, “Star women of Vadodara” by ART BEAT organisation for her achievement as a young dancer in the year 2014, Gujarat Gaurav Puraskar by Gujarat State Sangeet Natak Akademi in Dance, 8th December 2014.

She was honoured to get invited by Sports Youth and Cultural Department, Gandhinagar, Gujarat to attend the “Indradhanush” program at Rashtrapati Bhavan, New Delhi on 17th October 2015.

She received the Production Grant of Rs. 2,00,000.00 from Ministry of Culture, New Delhi, for the project title “Compositions of Pandit Sundarlal Gangani” in the year 2014.

She is equally active and a helping hand to her Guruji in organising the two days festival under the Kathak Darshan Charitable Trust an organisation truly dedicated to Kathak art form since 2003 till date. She has attended many national seminars and has also presented paper.

Since last ten years she is associated as the Assistant Professor in Dance Department (Kathak), Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda.”²⁰