

CHAPTER - 4

**Contributions of
Late Guru Shri Kubernath Tanjorkar**

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CONTRIBUTIONS OF LATE GURU SHRI KUBERNATH TANJORKAR

4:1 Profile

4:1:1 Early Life and Education

Late Guru Shri Kubernath Tanjorkar (25 December 1921- 23 March 2007) was born in a place called Kuberbhandari (Karnali), Chandod, in Gujarat. He was named Kubernath after the Presiding deity of the Temple Kuberbhandari in Gujarat.¹ Guru Shri Kubernath Tanjorkar was born in the family of traditional musicians and dancers called '*Isai Vellalar*'. His grandfather was Tangam Pillai, was a *Nattuvnar*, who belonged to Nagti village of Tamilnadu. Guru Shri Kubernath Tanjorkar was a fourth generation artiste in his family. Shri Kubernath Tanjorkar was born to Kanthimathi Amma (Ammal), who was a Bharatanatyam dancer and a great Sanskrit scholar in the Court of Baroda state. His father was Thanjavur Appaswami, who served as a *Nattuvnar* and *mridangist* in the Vadodara Palace. He gave his services in the palace from the year 1888.²

In 1917 there was an epidemic of plague in Vadodara. Hence, all the employees, artistes and other people working in the court were allowed to shift to different places, which were away from Vadodara, as a precautionary measure. Appaswami was sent to Chandod with his wife Kanthimathi. On 25th December 1921, Kanthimathi gave birth to a son. He was named 'Loknath'. Chandod is also called 'Kubereshwar', as its presiding deity is Kuber, so later on he was named 'Kubernath'. When the epidemic was in control, the family returned to Vadodara. Shri Kubernath Tanjorkar studied in a Marathi medium school in Baranpura. He studied till 4th standard. He left his studies at the age of ten. He was initially trained by his parents in the art of Bharatanatyam, Dance, and Vocal. From a very tender age, he showed a keen interest in dance and music. At a very tender age of around ten years he had learnt a full *margam* of Bharatanatyam dance.³

In 1931/32 he went to Pandanallur to Shri Meenakshi Sundaram Pillai to take training in dance, *Nattuvangam* and *mridangam* in Guru Shishya Parampara. He took intensive training in all the aspects of classical dance.⁴

4:1:1:1 Training in dance:

From a very small age he showed interest in dance, music and singing. He was initially trained by his parents in the art of Bharatanatyam dance and vocal. From childhood he observed his mother dancing. He started taking training from his mother from a very tender age of approximately seven years. In a short period of 3 years he learnt many aspects of dance from his mother.⁵ His mother had an interesting way to teach. She would keep doing her work, and also teach. As such whole day, teaching went on in one way or the other. This was the style of teaching in the family. They believed, if the student is good, he will imbibe the knowledge by observation.⁶ At a very tender age of around ten years he had learnt a full *margam* of Bharatanatyam dance.

In around 1932 he went to Pandanallur to Guru Shri Meenakshi Sundaram Pillai to take training in dance, and other aspects related to dance like, *Nattuvangam* and *Mridangam* in Guru Shishya Parampara.⁷ Pandanallur is a historically important village of South India. It is in the Thiruvidaimarudur Taluka of Thanjavur district. It is situated to the north of Aduthurai. It is known for its 'Pasupatiswara Temple' and 'Adikesava Perumal Temple'.⁸ It was a very famous place to learn dance in those days. Many intelligent teachers resided in this village. It was a seat of learning for dance and music. In Pandanallur before the first sun rays touched the earth, the whole atmosphere was drenched in the melodious *alap* of morning *ragas*, sound of *mridangam*, and the *sur* of *veena* and the beat of rhythmic dance steps.⁹

Many students from far and near came to Pandanallur to take training in dance and music. Many dancers like Mrinalini Sarabhai, Ram Gopal, U. S. Krishna Rao and many more went to Pandanallur to learn dance. The students stayed at the home of guru, which was called 'Gurugrahavasa'. Shri Kuberanath Tanjorkar was one of the students who stayed at Guru Shri Meenakshi Sundaram's home in 'Gurugrahavasa' to take intensive

training in all the aspects of classical dance. Guru Shri Meenakshi Sundaram (1868–1954) Pillai taught the 'Pandanallur Bani' of Bharatanatyam.¹⁰

4:1:1:1 Pandanallur Bani of Bharatanatyam:

The 'Pandanallur Style' of Bharatanatyam has very rich variations of *adavus*. The set of *adavus* are of a very varied nature. A lot of prominence is given on the uniformity, symmetry and precision of linings, clarity of *hastas* and purity of technique in this *Bani* or style. A lot of importance was given to *anga shudham* and *araimandi* in this *Bani*. In this *Bani* arms are kept wide while doing the *abhinaya*. *Natya dharma* is given a lot of importance in this style. The expressions are subtle and there is no over dramatization in the expressions. The *kulluku nadai* is a special feature in all the *abhinaya* items. To cover the stage with graceful movements was also an important characteristic of 'Pandanallur Bani'. To have a pleasant smile and also be relaxed while dancing was stressed in this *Bani*. In 'Pandanallur style' the body has to lean forward from waist upward. The 'Pandanallur gurus preferred the 'Margam' format over thematic presentations. This *Bani* is very rich in music. Complex rhythmic permutations is a unique feature of this style. Some eminent teachers/performers of the Pandanallur style are Pandanallur Jayalakshmi, Sabaranjitam, Pandanallur Pandian, Alarmel Valli, Meenakshi Chitharanjan, etc.¹¹

4:1:1:1:2 Guru Shri Meenakshi Sundaram Pillai:

Guru Shri Meenakshi Sundaram Pillai born on September 22, 1868 was a *Nattuvanar* who belonged to the traditional family of musicians in the state of Tamilnadu in the family of Shri Suryamurty Nattuvanar. Shri Suryamurty a descendant of the Tanjore Quartet, was a renowned musician and scholar. His mother was the daughter of Ponnaihi Pillai of the Tanjore Quartet. Shri Meenakshi Sundaram Pillai spent his childhood and youth in Tanjore.¹²

He received his initial training in dance and music from Shri Kumaraswamy Nattuvanar. Shri Kumaraswamy Nattuvanar was his aunt's son. He took advance training in the theoretical and practical aspects of dance and music from Shri Mahadevan Pillai. Shri Mahadevan Pillai was his Uncle Shri Shivanandam's son. (Shivanandam of the Tanjore Quartet). He also took training from Shri Venkataswamy Kadiyar of Sendalur.

He migrated to Pandanallur after his marriage to Kalyani who was his Guru's daughter. The first generation of Bharatanatyam dancers like Tiruvalputur Rajalakshmi, Tangachi Ammal, Sabaranjitam, Chokkalingam Pillai, Kubernath Tanjorkar, Mrinalini Sarabhai, Rukmini Devi, Ram Gopal, Tiruvalaputur Swaminatha Pillai, Tara Chowdhary, Shanta Rao and many more were trained under his expert guidance.¹³

He was a great Nattuvnar, musician and singer, who was proficient in Violin and *Mridangam*. The credit of establishment of Pandanallur School of Bharatanatyam goes to him. He popularized Bharatanatyam while maintaining the traditional form. He insisted on neatness of *Adavu* and *Angashudhi*, therefore his style was more attractive. He was very creative and choreographed a number of compositions in Bharatanatyam dance style. He was the first 'Nattuvanar' who choreographed '*Tanavarnams*' that were meant for a musical composition exclusively for singing in Karnatic music concerts. He invited famous Nattuvanar Arunachalam for teaching *Lasya* to his disciples. He always respected and co-operated with his contemporary Nattuvnars. He used to invite renowned Nattuvnars time to time for lectures and demonstrations for the benefit of his disciples. During the 'Anti-Natch movement' he worked to revive, preserve and propagate the dying art and trained and polished top quality Bharatanatyam dancers who took to the form further and became a legend themselves. He used to train his disciples and even *Devadasis* at his residence.¹⁴

The credit of worldwide popularity of Bharatanatyam goes to the pioneering gurus like Shri Meenakshi Sundaram Pillai. Smt. Rukmini Devi Arundale invited him to teach in 'Kalakshetra'. Therefore he came to Madras in 1934. He was honoured with the 'Natya Kalanidhi' in 1943 by 'Jagannatha Bhakta Sabha' of Madras. He had five daughters and a son. His son was Muttaiah Pillai who taught dance in Bangalore. Shri Meenakshi Sundaram Pillai lost his eye sight and had hearing problems in the old age. He also suffered from asthma. He died on 14th October 1954, at the age of 85 years.¹⁵

4:1:1:1:3 Training of Guru Shri Kubernath Tanjorkar in the Gurukula:

'*Gurukula*' is a Sanskrit word. It is a combination of two words *Guru* and *Kula*. *Guru* means teacher or master, and *Kula* means family or home. A *Gurukula* or

Gurukulam was a traditional education system in ancient India where the students (*shishya*) would learn by staying with the *Guru* in the same house or near *Guru's* house. The traditional Indian system of teaching and learning, to stay at *Guru's* house and also study was not an easy task for Kubernath Tanjorkar. He had to wake up at four in the morning. Devotion and hard work was necessary to learn here with full co-ordination of mind with *anga*, *upanga* and *pratyanga*. Along with training in dance, he also had to help in the day today chores of house like fetching water for bathing and drinking, washing clothes, washing utensils, cleaning the house and he had to follow all the instructions given by *Guru's* wife.¹⁶

At the *Gurukul*, he had a very hectic schedule. He had to help in day today work, dance and study different art forms like classical singing, playing instruments, learning Sanskrit etc. All the students had to sleep early. They had to wake up at four o'clock in the morning. If any day they did not get up on time, then *Guru Mata* would throw water on their faces to wake them up. Such was the strict discipline at the *Gurukul*. They would take bath, and then they would get busy with their dance practice and house-hold activities. The *Guru* would call them suddenly any time. When the *guru* called them, he and his fellow mates would stand in *samapada* position in front of *Guruji*. They would perform the *kriya* of 'Namaskar' on the beats given by *Guruji*. *Guruji* would start their dance practice with *Allaripu*. With his *nattuvangam* and singing, *Guruji* would transform the atmosphere and create a whole new world of dance and music. They were given rigorous practice for hours. The *Guru* made them practice *adavus* in three *kalas*, while he will do the *nattuvangam* in *Vilambit laya*. This practice made them perfect in *Tāla* and *laya*. The 'Jatiswarams' that they learnt from their *Guru* was of fourty five minutes duration. The 'Jatiswarams' had *korvais* with different intricacies of *Tāla* and *Jati*. The *Varnams* that they learnt were four hours long.¹⁷

There is an incidence of late 1930s from the life of *Guru Shri Kubernath Tanjorkar*, when he was at his *Guru's* place, when *Guru Shri Kubernath Tanjorkar* was under training at the *Gurukul* of *Guru Shri Meenakshi Sundaram Pillai*, he said to Kubernath Tanjorkar, "I have given you this "art form" but I am worried about the future of this art, what will

you do for it?" Guru Shri Kubernath Tanjorkar's instant reply was that, "I will dedicate my life for the upliftment and spread of this art."¹⁸

After undergoing a rigorous and constant training for four or five years in dance from Meenakshi Sundaram Pillai, his body was well trained and acquainted with all the aspects of Bharatanatyam dance. He was moulded by his *Guru* into a very good dancer.

4:1:1:2 Training in Mridangam:

During the time Guru Shri Kubernath Tanjorkar was taking training in *Gurushishya Parampara* from Shri Meenakshi Sundaram Pillai, he also took training in *Mridangam* from Shri Piccha Pillai. Shri Piccha Pillai was the son-in-law of Meenakshi Sundaram Pillai. He also took training in *Mridangam* from Shri Alaga Nambiar Pillai of Kumbakonam. He learnt various intricacies of the instrument. He learnt how *mridangam* is played, when it is played to accompany Bharatanatyam dance. He was a very good *Mridangam* player too.¹⁹ According to Shri Harish Gangani, Shri Kubernath Tanjorkar could also play musical instruments like *mridangam* and *Naal*. Shri Harish Gangani had once witnessed Guru Shri Kubernath Tanjorkar playing *Naal*, like an expert at the College of Indian music, dance, and dramatics, Baroda (Now Faculty of Performing Arts).

4:1:1:3 Training in Vocal:

Guru Shri Kubernath Tanjorkar lived in *Gurugrahavasa* for about four to five years. During this period he even learnt Karnatic vocal from Shri Balakrishna Pillai. Later on after returning to Vadodara he also learnt Hindustani music from Mausiki Ustad Fayaz Khan of Agra Gharana who was a court musician of the Maharaja Sayajirao Gaekwad. Guru Shri Kubernath Tanjorkar had a very good knowledge of Hindustani music too. He had knowledge of four hundred *ragas*.²⁰

4:1:1:4 Training in Sanskrit and Literature:

Guru Shri Kubernath Tanjorkar's learnt many Sanskrit shlokas from his mother Smt. Kanthimati Amma who was a Sanskrit scholar. Later on Guru Shri Kubernath Tanjorkar learned Sanskrit, Tamil language and gained a lot of knowledge about literature from Shri Ramanujam and other learned *Gurus* during his stay at Gurukul.²¹

4:1:1:5 Training in various nuances of Abhinaya:

Guru Shri Kubernath Tanjorkar initially learnt the art of *Abhinaya* from his mother Smt. Kanthimati Amma. Later he took advance training in *Nritta* and Abhinaya aspects from Guru Shri Meenakshi Sundaram Pillai. Guru Shri Kubernath Tanjorkar also learnt the nuances of *abhinaya* from Pandit Shri Gangaprasadji of Jaipur Gharana.²²

4:1:1:6 Training in Tabla:

Guru Shri Kubernath Tanjorkar learnt *tabla* from Ustad Imam Ali.²³

4:1:1:7 Arangetral:



Fig. 4.1.1 Brihadeshwara Temple



Fig. 4.1.2 Brihadeshwara Temple

(Brihadishwara Temple, Thanjavur, Tamilnadu, location of Guru Shri Kubernath Tanjorkar's Arangetral)

After finishing his training in dance and all the aspects related to dance, Guru Shri Kubernath Tanjorkar, performed his *Arangetral* in the Brihadishwara Temple under the guidance of Guru Shri Meenakshi Sundaram Pillai.²⁴

'*Arangetral*' or '*Rangapravesham*' is a very important step in the life of a dance student. After the student has undergone the basic training in dance, and when the student is ready to perform on the stage as a solo dancer, he has to first perform '*Arangetral*'. While preparing for an arangetral, the student assimilates all that they had learnt during the years of training. Performing before a large audience enhances the confidence in the dancer's ability to perform before a large audience. Having performed an *Arangetral* provides added advantage, when one performs with the other dancers in a group.

'*Arangetral*' during that time was a real test for the student. '*Arangetral*' of Shri Kubernath Tanjorkar was performed in the proscenium of the famous Brihadishwara temple of Tanjore. Brihadishwara temple, also called as 'Rajarajeswaram' temple or 'Puruvudiyar Kovil', is located on the south bank of Kaveri River in Thanjavur, Tamilnadu. It is one of the largest temples of South India which was built by Chola king Raja Raja

Chola I. It was built in the period from 1003 to 1010 A.D. During that time, in the 'Arangetral', the composition of *Varnam* was of about four hours. *Jatiswaram* was performed for forty five minutes. The *Sthayi bhava* and *Sanchari bhava* of the *Varnam* were expressed in totality with smallest details. Guru Shri Kubernath Tanjorkar performed the *Varnam* in his 'Arangetral' for four hours. When Shri Kubernath Tanjorkar, performed his 'Arangetral', during that time, with dance they also had to give test for different subjects like Singing, Instrumental Music, Sanskrit and *Nattuvangam*. According to him, a student who is going to do 'Arangetral' should have knowledge of all the aspects related to dance like, singing, *nattuvangam*, *mridangam*, and music. As students they were always worried, in their minds that they would have to appear for tests before learned scholars of all the fields of music and dance. If there was a slightest mistake in the test, their 'Arangetral' was postponed for one year. On the other hand if the student is able to clear all the tests taken by the learned gurus, then the 'Arangetral' of the student is completed. Many learned scholars attended Shri Kubernath Tanjorkar's arangetral, and blessed and appreciated his dance.²⁵

4:1:2 Guru Shri Kubernath as a dancer:

(The following information is compiled from the interview of Smt. Parul Patel, Smt. Ami Patel, Smt. Juthika Mahen, Smt. Smita Andhare and Smt. Avnindra Dixit)

Guru Shri Kubernath Tanjorkar was well trained and acquainted with all the *Nritta* and *nritya* aspects of Bharatanatyam. According to Smt. Parul Patel, she has seen his dance when while teaching, he would stand up and demonstrate, some aspect of dance. He had a perfect *araimandi*. His gestures were very clean. His technique was good. He could express very brilliantly with his eyes, face and body, while performing *abhinaya*. The *Nritta* sequences in his dance were fast paced. His *abhinaya* was very spontaneous. He had very expressive eyes. He could express everything, only through his eyes. He explored the space very innovatively while depicting an *abhinaya* piece. If he was depicting a male character in *abhinaya*, he would use all the aspects of *abhinaya*, like *angika abhinaya*, *hasta mudras* and *mukhaja abhinaya* to portray a male. When he was depicting a female character, he looked like a female. This was his expertise in *abhinaya*.

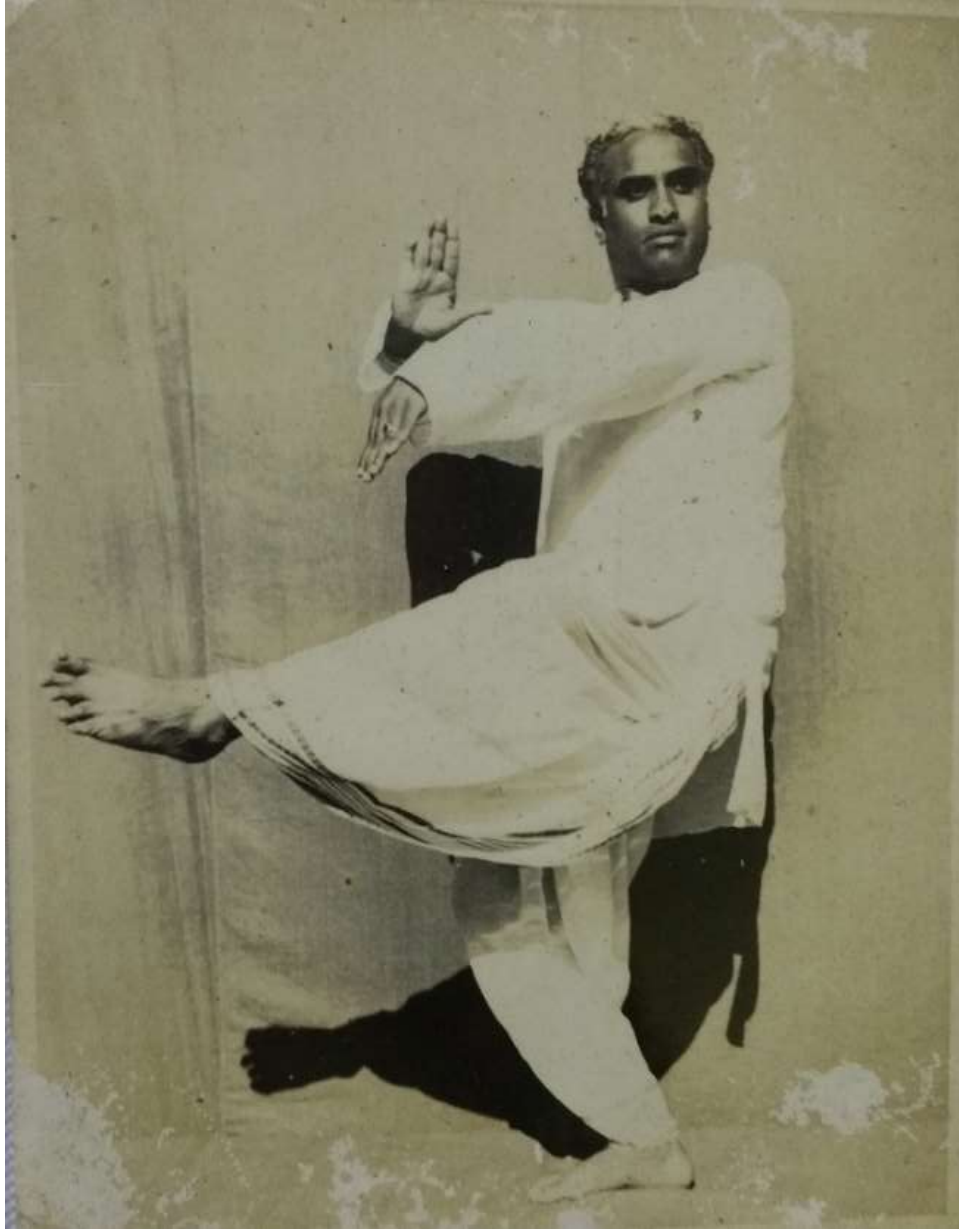


Fig. 4.1.3 Guru Shri Kubernath Tanjorkar

He could express all the nine *rasas* very brilliantly. He could demonstrate all the *Nayikas* whether it is a *Mugdha*, *Pragalbha*, *Proudha* or any of the *Ashtanayikas* very beautifully. *Abhinaya* came very naturally and easily in his eyes, face and body while dancing. He could demonstrate or perform the characters of male and female very accurately in dance. If he was performing a male character, his facial expressions and body

language, would be like a man. While demonstrating or performing a female character in dance, his expressions and body language would be like that of a female. He would show the gaits of male character and female character very appropriately. He would demonstrate a female gait very gracefully and beautifully.

His *abhinaya* became very realistic because of his habit of observation. He used to observe people's expressions, body language and walk very minutely. He would also observe animals, birds and nature very minutely. Because of this, he could demonstrate any character very realistically. For example, if he was demonstrating the movements of an elephant through dance, audience will feel as if they are watching movements of a real elephant. He would demonstrate the minutest details of the elephant movements and expression through his eyes and face expression and body movements. All the *Bhavas* in his eyes and on his face, easily stimulated *rasas* in the spectators. He could stimulate an aesthetic experience of a very high and spiritual level in the audience.²⁶

4:1:3 Guru Shri Kubernath Tanjorkar as a Guru:

He started teaching privately after finishing his training from Guru Shri Meenakshi Sundaram Pillai. In 1941, he was appointed as Dance-teacher in 'Bhatkhande College of Music', Lucknow. From Lucknow he went to Salem, in Tamilnadu. In Salem he worked as a Music Director and Dance Director in 'Modern Theater'. He gave his services for two films 'Subhadra' and 'Tara'. He stayed there for one year.²⁷

He came back to Vadodara and was appointed as 'Nattuvnar' in the Royal Court of Baroda State from 1948 to 1950. Later on he was appointed in the College of Indian Music, Dance and Dramatics in 1951. He gave his services in the Department of dance initially as a *mridangist* and later on as a Dance faculty for 30 years. He retired in 1981. In 1983 he established 'Tanjore Nritya Shala' to propagate Bharatanatyam dance style. In 1993 the public trust 'Tanjore Dance Music and Art Research Center' was established. He preserved and propagated 'Tanjore Bani' throughout his life.²⁸

He trained many students during his life like Kumari Prathibha Pandit, Smt. Elakshi Thakore, Shri Madhu Patel, Smt. Parul Patel, Smt. Juthika Mahen, Smt. Ami Patel, Smt. Smita Andhare, Smt. Gauri Apte, Smt. Avnindra Dixit, Smt. Chetana Pahade,

Smt. Nanda Pahade, Smt. Rasmita Amin, Miss Kurangi Thakar, Smt. Vrunda Shukla and many more. He conducted *arangetrals* of many of his students. Many of his students like Smt. Elakshi Thakore and Shri Madhu Patel conducted the *arangetrals* of their students under his guidance. He gave advance training to many dancers. Many of his students are propagating his dance style in India and in other countries. He choreographed many traditional dance items as well as items in languages like Gujarati, Hindi, Sanskrit and Marathi. He, thus propagated Bharatanatyam and made it popular in Gujarat and other states of North India.

4:1:4 Marriage:

Guru Shri Kubernath Tanjorkar got married in 1939 with Smt. Kamala, who belonged to the family of traditional musicians. Smt. Kamala was the daughter of violinist Shri Subramaniam Pillai.²⁹

4:1:5 Family history of Guru Shri Kubernath Tanjorkar:

Guru Shri Kubernath Tanjorkar belonged to the family of traditional dancers and musicians called 'Isai Vellalar'. His grandfather was a *Nattuvnar*, Shri Tangam Pillai, who belonged to Nagti village of Tamilnadu. Guru Shri Kubernath Tanjorkar was a fourth generation artiste in his family. The Maharaja Sayajirao III of Vadodara got married to the princess of Tanjore, Maharani Laksmi Bai (Chimnabai I) on 6th January, 1880.³⁰ Chimnabai I was knowledgeable in Bharatanatyam and Karnatic music. Immediately after the marriage Maharaja Sayajirao III requested his father in law to send a dance troupe of Tanjore dancers to Baroda. Maharaja made this request on the advice of Ustad Maula Bakhsh. Ustad Maula Bakhsh had witnessed the dance of Tanjore dancers during his tour to South India. Hence a troupe of Tanjore's Bharatanatyam dancers and musicians came to Baroda.³¹ The members who came in the dancing troupe were Gauri Amma, Bhanumati Amma (the name of other dancer was Sharda Amma according to reference in dissertation of Ulka Patel), Kammu Amma, Kannu Swami, Vadivelu Sabhapati, Subramaniam, Muthu Krishna and Rama Swami. According to his grandson

Shri Ashish Tanjorkar they came as a part of a *kala vrund* which was a troupe of dancers and musicians for art exchange between the two kingdoms of Baroda and Tanjore.



Fig. 4.1.4 Thanjavur Appaswamy and Thanjavur Kanthimathi Amma

4:1:5:1 Following is the brief information about each artiste:

Kammu Amma:

She came as a chairperson of the group. She was the retired *devadasi* of the Kamakshi temple at Tanjore. She was old and was leading a retired life when she came to Vadodara around 1880.³²

Gauri Amma:

Gauri Amma was the daughter of Kammu Amma. She was ten year old when she came to Vadodara. Gauri Amma was a good dancer. She was also a very good composer. According to Sapna Rangswamy's article 'Footprints in Baroda' in

Attendance, Gaura Amma lived in a three storied mansion with other artistes of the palace. She was very religious and a kind hearted person. She sponsored meals for 50 to 60 people every day. She got a salary of Rs.112, but at the end of the month she ran through her money. According to her son grandson Gokuldas, nobody returned empty handed from her door. Gaura Amma had one daughter Chandra Amma and three sons. Her sons were trained as Nattuvnars and they accompanied her at performances. Gaura Amma had trained her daughter Chandra Amma in Bharatanatyam. Chandra Amma was educated and could speak nine languages. Chandra Amma's family still lives in Waghodia Area of Baroda.³³ Gauri amma's son Nagarjuna was a *mridangist*. Gaura Amma's son was Shri Tulsidas, who also learnt Bharatanatyam, was a good vocalist and a nattuvnar. He used to give private tuitions of Bharatanatyam dance style in Baroda. Shri Tulsi das had four sons, Balchandra Tanjorkar, Gokuldas Tanjorkar, Viju Tanjorkar and Prabhakar Tanjorkar. Smt. Deepa Shiva Kumar is the granddaughter of Shri Tulsi das Tanjorkar who is a Bharatanatyam dancer in Baroda and married to Shri Shiva Pillai (Bharatanatyam dancer in Baroda and a student of Guru Shri Kubernath Tanjorkar). Smt. Deepa Shiva Kumar took training of Bharatanatyam from Shri Satish Pillai. Shri Satish Pillai was a student of Guru Shri Kubernath Tanjorkar and Shri Kalyan Raman.

Bhanumati Amma:

Bhanumati Amma was a very talented dancer. She stayed only for few years in Baroda. She was from the family of *Devadasi* from Kumbakonam.³⁴ *(The name of the other devadasi who came in the troupe was Sharda Amma according to the reference mentioned in the dissertation of Ulka Patel submitted in 1997, Faculty of Performing Arts, The M. S. University of Baroda)*

Shri Kannu Swami Pillai and Vadivellu Pillai:

Shri Kannu Swami Pillai and Shri Vadivellu Pillai were the two 'nattuvanars' who came with the dance troupe to Vadodara. Shri Vadivelu Pillai was the younger brother of Shri Kannu Swami Pillai. They were the sons of Nattuvnar Sabhapati. Nattuvnar Sabhapati was the son of Shivananda, who was one of the famous brothers known as Tanjore quartet, who lived in late eighteenth century and early nineteenth

century. Shri Kannu Swami was married to the elder sister of Late Meenakshi Sundaram Pillai of Pandanallur. They had a son Ponniah Pillai. Ponniah Pillai was a great musician and he wrote a number of books. He was also a very good 'Nattuvnar'. He worked in 'Annamalai University' as a Professor for many years. He had two sons who became well-known in the field of dance and music. His son Shri Kittappa Pillai became a 'Nattuvnar' and Shri Shivanandam became a Veena player. Shri Ponniah Pillai died in 1945.³⁵

Shri Kannuswami's sister had a son named Kandappa Pillai. He was also a 'Nattuvnar'. He served in Uday Shankar's institute at Almora for many years.³⁶

Shri Sabhapati: He was the *mridangam* player who came with the dance troupe to Vadodara.³⁷ He was also a Nattuvnar.³⁸

Shri Subramaniam: He was the assistant 'Nattuvnar' and vocalist who came with the dance troupe.³⁹

Shri Muthuswami Pillai: He was the 'Mayaswaram' player who came with the dance troupe.⁴⁰

Shri Ramaswami Pillai: He was the bagpipe player or *tithi* player who came with the dance troupe.⁴¹



Fig. 4.1.5 Devadasis of Baroda dancing in Baroda palace



BARODA GROUP

This Photograph of the Bharata Natya troupe in the State Service of Baroda was taken over 63 years ago. Seen in it beginning from left are :

Seated with Mirdangam :

Seated on the stool

Seated on the floor :

In Dance Pose

In centre with Talam

In dance pose.

Seated on the floor with clarinet.

Seated on stool

Seated on the floor with bag pipe (Thuththi)

Sabapathi Pillai.

Vadivelu Pillai, brother of Kannuswami Pillai.

Subramania Pillai

Nagai Ammal.

Kannuswami Pillai (father of Sangitha Kalanidhi the late Ponniah Pillai).

Gowri Ammal.

Muthukrishna Pillai

Kamu Ammal, mother of Gowri.

Ramaswami Pillai.

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4.1.6 The Bharatanatyam dance troupe in Baroda Palace

Gauri Amma and Sharda Amma used to give regular performances in the palace of Vadodara. Afterwards Sharda Amma left Vadodara and went to south, another dancer, who was a *devadasi*, called Nagri Amma, substituted Sharda Amma. She stayed only for a little while in Vadodara. After she left, Gauri Amma worked alone for five years. Gauri Amma suggested the name of another traditional dancer Kanthimathi Amma, from South. Her proposal was accepted. Both Gauri Amma and Kanthimathi Amma worked together as a pair, giving numerous performances. They gave performances till the end of their dancing days.⁴¹

Gauri Amma was the daughter of a traditional Bharatanatyam dancer called Kammu Amma. Kanthimathi's mother, Laxmi Amma was a 'Veena' player. Kammu Amma and Laxmi Amma were real sisters. They were daughters of a *devadasi* called Angamma. Angamma was a *devadasi* at the big temple of Tanjore. Gauri Amma took training in dance from Shri Kannu swami. Later on when Kanthimathi joined her in Vadodara, she too took training from him.⁴²

Shri Thanjavur Appaswamy:

He was a 'Nattuvnar', who served for 30 years in the Palace. He stayed with Kanthimathi Amma and fathered and taught her children Shri Janardhana and Shri Kubernath. He also taught *nattuvangam* to Tulsidas, who was the son of Gauri Amma. Appaswami also taught to Chandrashekhara, who was the brother of Tulsidas's wife. Chandrashekhara taught Bharatanatyam at Mumbai.⁴³

Gauri Amma's daughter Chandra Amma had learnt Bharatanatyam for some time from Shri Kannuswami. She also performed for some time. Gauri Amma's son Nagarjuna was a *mridangist*. He became a professional. Gauri Amma's son Tulsidas was a good 'Nattuvnar' as well as a vocalist.⁴⁴ Chandra Amma was well educated. She could speak nine languages.

Kanthimathi also had six children. Only two survived out of the six. Four died in early childhood. Shri Janardhana and Shri Kubernath were the two children who survived. Both the brothers became good artistes in their respective fields. Shri Kubernath learnt

dance, music and *mridangam*. He became a good 'Nattuvnar'. Shri Janardhana too learnt *Nattuvangam*, music and violin. He became a good violinist.⁴⁵

Maharaja Sayajirao ascended the throne in 1875. After coming to power he laid the foundation of the 'Kalavanth Khata'. 'Kalavanth Khata' was the state's department of the artistes. This department looked after the employment and maintenance of artistes. The group of entertainers was known as the Kalawant Karkhana (warehouse of artists). All court entertainers' singers, dancers, instrumentalists, mimes, wrestlers, dramatists, mime artists and instrumentalists were included within the Karkhana, for accounting purposes, which was run by official known as the Khaangi Karbharis (ministers of personnel affairs). In the year 1899, a book of rules with the title 'Kalawant Khatyache Niyam' was published. According to the rules the artists were placed in a particular category, and every detail of their lives was superintended like, what they could wear, when they could go on leave, and what they were to perform. The Niyam documents how artists must have lived their daily lives, the conditions of their employment, and the requirements placed upon them. It also decided the rules of work and code of discipline and regulation for the artistes. The rules which governed the services of Bharatanatyam dancers and supporting musicians, and all the artistes who were employed by the state, were fixed. These rules were recorded in print. According to the rule book, the Khaata had been retained as a permanent department of the court because its primary function was to provide the ruler with relaxation and entertainment after a day of challenging duties. At one point there were around five hundred artists in the department. No systematic expenditure was associated with the comings and goings of entertainers until 1817. In 1819, the first male singer was hired as a permanent salaried employee. Baroda had no system of patronage for the first five decades of the nineteenth century. Over the course of the century, the remuneration for both permanent employees and occasional performers ranged from low end to Rs. 50 and from high end to Rs. 700. By 1843, in addition to the twenty- two artists in the permanent employ of the court, various mime artists and a troupe that performed devotional music related to an auspicious festival (Lalitacha tamasha) were also part of the team. The first eight employees of the Karkhana were all male singers. The highest patronage according Niyam was given in the eleven-year period leading up to the year of the Great Rebellion (1857), when the Khaata had an extensive team of

entertainers from varied caste groups, religions, and regions. In the years following the rebellion, the fortunes of the Khaata fluctuated, its numbers shrinking before swelling again. At its best, a repertoire ranging from festive music to mime shows, from Tanjavur dance to North Indian Khayal, from instrumental music to large theatrical shows, characterized Baroda's courtly entertainment. In the first two decades of the twentieth century, female singers and dancers earned more than double the amount paid to famous male musicians. Beginning in 1881, Sayajirao's ministers initiated a systematic standardization of the Khaata and by 1924, they had decreased its budget to an amount which was less than what was spent on it in the year of its founding. Sayajirao began the process of streamlining by resolving older and unsettled accounts as soon as he came to power. In 1867, Malharrao Gaekwad, had ordered that a female singer, Amba Kotwaleen, be given Rs. 2000 to build herself a house, but it was not clear whether the money was given as a gift or a loan. Sayajirao ruled that the money be considered a gift. It was not a ruling he ever repeated for any other singer or dancer. He adjudicated the first performances by singing and dancing girls and determined whether they should be included in the Khaata. He granted requests by dancers for additional money for the purchase of jewelry only on the condition that the money be spent on what it had been asked for, and he treated these additional disbursements as loans, deducted in monthly installments from the dancers' salary. All matters, however minor they may have been, were sent to Sayajirao. In the early years of his rule, he maintained strict vigilance over issues as seemingly inconsequential as raising a musician's salary by Rs. 5 per month. He also curtailed the power that officials had exercised in previous eras. Hence it is concluded that all the aspects of the entertainment were standardized thoroughly.⁴⁶

Bharatanatyam dancers and musicians were paid higher salaries than the other artistes. The Bharatanatyam dancers Gauri Amma and Kanthimati Amma were paid a sum of Rs. 433 per month jointly. Later on dearness allowance was also added to their basic salaries. During pregnancy they were granted three months leave with pay. The musicians who accompanied them were paid a sum of Rs. 272.00 per month. All the artistes had to mark their presence in the register in the 'Kalavanth Khata', on every Saturday. But if they wanted that day as a holiday, then they had to mark their presence on the next working day.⁴⁷ There were Kathak dancers also during the rule of different Gaekwad kings.

Jabenbai, Sakvarbai, Bibenbai, Chammu Jaan, Achan Jaan and Gaurabala Badalkar were the popular Kathak dancers during the rule of various Gaekwad rulers. Gaura Amma, Kanthimati Amma, Bhanumati Amma, Saraswati Amma and Ratnamala were the Bharatanatyam dancers in the Baroda Palace. Bhagwan Das, Icha Gauri, Mani and Manek were the Garba singers appointed by Gaekwad kings. (*According to the reference in <http://hdl.handle.net/10603/288896>, page 51,66*)

There were regular performances by the dancers in the Palace. They had to perform before the Maharaja after the dinner, on every Wednesday and Saturday. Dance performances were a part of celebrations or festivals. Dancers even gave performances, when some special guests visited palace. Dancers and all other artistes were informed that they have to be ready always to serve the people of the kingdom through their art. There was a rule given by the superintendent to the dance team. The rule was that, whenever they are required for a performance, they will be given two hours' notice, and they have to be ready in the given time. The dancers sometimes got gifts in the form of cash or in any other form during the performances. Any gifts in cash or kind received by the performers during the performance of the artiste and the rest was deposited in the state coffers after registering it.⁴⁸

Gauri and Kanthimathi came to Vadodara as a part of art troupe from Mysore. Because of them, dance section was started in 'Kalavanth Khata'. The state knew that after the retirement of Gauri and Kanthimati, they will require new dancers to keep the dance section running. So keeping this requirement in mind, they prepared a list of qualification, which would be required from any new dancer who would be employed by the state after the retirement of Gauri and Kanthimati.

The list of requirements was as follows:

- “1. The age of the dancer should not be less than fifteen years or it should not be more than thirty years at the time of starting the service.
2. She must have perfect health.
3. She must have very good form and beauty.

4. She must be fair and possess a sweet voice.
5. She should have a thorough knowledge of *Nritya kala* and have knowledge of music.
6. She must have a pleasing expression,
7. She should not be addicted to drug, tobacco or liquor.
8. She should not have any other vice.”⁴⁹

The dance that the Bharatanatyam dancers performed in the palace was known as Tanjore *natch* or the dance of Tanjore. It was not known as Bharatanatyam during those days. In official reference and in general reference the dancers were called by names such ‘Tanjore dance girls’ or ‘Tanjore dancing girls’. The artistes from the Tanjore were called ‘Tanjorekars’. This is how they got their last name as ‘Tanjorkar’, for example Shri Tulsidas Tanjorekar and Shri Kubernath Tanjorekar. The descendents of Gauri Amma and Kanthimathi Amma are known as Tanjorekars to this day. Though some preferred to keep their traditional surname ‘Pillai’.⁵⁰ According to Sapna Rangswamy’s article ‘Footprints in Baroda’ in Attendance issue of 2003 in those days Nattuvnar who use to accompany the dancer was her constant companion, her father, brother, her dhani, her purush or the father of her children. During that period court dancers or temple dancers did not marry but they had children and it was accepted by the society. Two dancers Ratnamala and Saraswati learnt dance from Gaura Bala. They were the last dancers in the Baroda Palace. Saraswati shifted to Mumbai while Ratnamala lived in Baroda. They danced at the Motibaug and Nazarbaug Palace. They practised the items thoroughly for many hours with the Nattuvnars and so never made a mistake while performing before the king. They composed new items to present in the Darbar Hall. They danced at Indumati palace every Wednesday. They danced also in Motibaug Palace whenever Maharaja wished. They presented only Bharatanatyam traditional items. They danced to the nattuvangam and used traditional musical instruments like mridangam and harmonium. When the Gaekwad kings discontinued their patronage of dance Ratnamala like all the other artistes had a hard time. She was used to living in luxury and had many people to take care of her when she danced in the darbar. But suddenly when the patronage was discontinued she realized that

she was alone and had no friends. Ratnamala lived by teaching dance with her son and family.

4:1:5:2 The items and choreographies choreographed and performed in the palace:

Gauri Amma and Kanthimathi Amma always worked and performed together as a team. They mostly always performed in duets. When they gave a concert, they mostly presented items in Bharatanatyam margam sequence, like 'Allaripu', 'Jatiswaram', 'Shabdam', 'Varnam', 'Padam', 'Tillana' etc. The technique of the items and the language of the items were difficult to understand by Maharaja as well as other people of Gujarat. So Gauri Amma and Kanthimathi Amma choreographed dances which were understood by common people of Gujarat. They presented one or two light dances at the end of their concert. These dances were understood and appreciated a lot. They were called light dances. In those days dances of very inferior quality referred as oriental dances were common and popular. The dances choreographed by Kanthimathi Amma and Gauri Amma, were not like these dances. Though they were referred as light dances, they were choreographed within the frame work of Bharatanatyam technique. These dances had a lot of mime and movements. Bharatanatyam *adavus* and *jathis* were used in the choreography of these dances. Some of the dances which were choreographed by Gauri Amma and Kanthimathi Amma were Radha Krishna dance, Kite dance, Scorpion dance, Drunkard dance and the Snake charmers dance.⁵¹

Gauri Amma was court dancer for 32 years, Kanthimathi Amma, mother of Guru Shri Kubernath Tanjorkar, danced at the palace for 35 years. Kanthimathi Amma and Gauri Amma danced as a team and introduced the people of Baroda to the rich culture of Bharatanatyam dance.⁵²

The description and few details of the dances which were choreographed by Gauri Amma and Kanthimathi Amma are given below, based on the details given in the dissertation of Ulka Patel, submitted in April 1997, under the guidance of Shri Pradeep Barua, to The Department of Dance, Faculty of Performing Arts, The M. S. University, Vadodara.

4:1:5:2:1 The Radha Krishna dance:

It was based on the theme of Radha and Krishna. Shringara was the main *rasa* of this item. In this dance choreography Kanthimathi Amma played the role of Krishna while Gauri Amma played the part of Radha.⁵³

4:1:5:2:2 The kite dance:

This song was set to the Karnatic *raag* 'Kedargawda'. The language was Hindi.

The lyrics of the song were as follows:

लाल पतंग बरदु किनारी

रेशम डोर लगाया

और उड़ाया पतंग उड़ाया

राजा उड़ाया पतंग उड़ाया

पतंग के खेल खेले सयाजी महाराजा |⁵⁴

Lal patang ki baradu Kinari

Resham dor lagaya

Aur udaya patang udaya

Raja udaya patang udaya

Patang ke khel khele Sayaji Maharaja

In this dance the theme was based on the making of kite and then flying the kite. The choreography included movements which showed one of the dancers preparing a kite, the process included selecting an appropriate paper, cutting it in the shape of a kite, cutting the bamboo, sticking the bamboo, preparing kite string, fixing the string to the kite and enhancing the look of kite by adding decorative marks on it. Then one dancer flies the kite while the other partner holds the spool of the string. The dancer who flies the kite was Gauri Amma and the dancer who holds the spool was Kanthimathi Amma. When the Kite

is flying high in the sky, the dancer holding the spool asks for her chance to hold the kite string and fly the kite. The dancer who was flying the kite refuses to give her the chance, so the dancer, who was holding the spool of string, creeps and slides behind the other dancers, ties a stone to the string, throws it above the kite string, pulls it and there by cuts the string which was supporting the kite. There is an argument and fight between the dancers due to this. But soon they start the game again and take turns to fly the kite. The song ended with the words describing that Raja flew a kite and that he played the game of flying kites.⁵⁵

4:1:5:2:3 Scorpion Dance:

This song was set to *raga* 'Anand Bhairavi'. Language of the song was Hindi.⁵⁶ The theme of the scorpion dance was about two girls who went to garden to pluck berries. One of them gets bitten by the scorpion. Another one panics at first, but later on she recovers her balance of mind. She prepares medicine and applies it to her dying friend. It proves to be the timely cure. In this dance Gauri Amma played the role of one who was bitten by the scorpion. Kanthimathi Amma played the role of the one who treats her with medicine.⁵⁷ The lyrics of the song were as follows:

काजू लगा रे बन में काजू लगा रे

हाँ, सफेद लाल छोटा बड़ा काजू लगा रे

बड़े बड़े काजू मैंने तोड़े रे

बालम बिछुवा काटा रे काटा रे⁵⁸

Kaju laga re ban main kaju laga re

Ha safed lal chota bada kaju laga re

Bade bade kaju maine tode re

Balam bichua kata re kata re

4:1:5:2:4 The drunkard dance:

This song was set to Karnatic Ragam, Kalyani.⁵⁹ The language of this song is hindi.⁶⁰ The lyrics of the song were as follows:

दूर सरक बारि मैं तो नागर वमनी

दूर सरक बारि मैं तो सुन्दर कमनी ।⁶¹

Dur saraka ja re mai to 'Nagar' vamani

Dur saraka ja re mai to sundar kamani

The Theme of this dance was about a story of a Muslim drunkard and a 'Nagar' Brahmin girl. The Muslim drunkard offers drink to a 'Nagar' Brahmin girl. He persuades her to drink. He makes her drink one dose after another. She was under the influence of the drink, so he took advantage and seduced her. When she recovered later on, he proposes her to marry him. He is able to convince her and she agrees to marry him. In this dance Gauri Amma played the role of Brahmin girl. Kanthimathi Amma played the role of Muslim man.⁶²

When the man approaches the girls, she says:

दूर सरक बारि मैं तो नागर वमनी

दूर सरक बारि मैं तो सुन्दर कमनी ।

Dur saraka ja re mai to 'Nagar' vamani

Dur saraka ja re mai to sundar kamani

The reply of man is:

एक प्याला पी ।

Ek pyala pi

She replies:

मैं तो अब ना पियूँगी

मैं तो नागर वमनी ।⁶³

Mai to ab na piyungi

Mai to 'Nagar' Vamani

4:1:5:2:5 The snake charmers dance:

This song was set to the Karnatic *raag* Punnavarali. Punnavarali raag of Karnatic music is associated with Karuna rasa and snakes. The language of this song was Tamil. The choreography was like the common dances with similar theme based on the snake charmer, which is performed in different regions of India.⁶⁴

4:1:5:2:6 Tillana:

There was a tradition in Tanjore, to include the name of ruler in the dance krutis like Tillana. This tradition was carried to Vadodara as well. There was a *Tillana*, which included Maharaja Sayajirao's name in the sahitya. It was choreographed by Gauri Amma and Kanthimathi Amma. The technique used in it was of the Tanjore Bani of Bharatanatyam.⁶⁵

All the gentle roles and female roles were played by Gauri Amma. The male roles were played by Kanthimathi Amma. In all the light dances that Gauri Amma and Kanthimathi Amma choreographed, they did not wear any special costumes. They performed in Bharatanatyam costume all the dances. However, Kanthimathi would take a piece of cloth and tie it around her head to indicate that she was playing the man's role. It would indicate that she was playing the role of a man's character.

Gauri Amma retired from the services to the Palace, with full pension. Gauri Amma served for a period of approximately 52 years in Vadodara. Gauri Amma died in 1940 or 1941. Gauri Amma wanted that people should remember that they belonged to the rich tradition of Tanjore dancers. Therefore, the Maharaja installed her statue in the Palace Museum in one of her unique poses. In respect to her wishes, the statue was named as 'Tanjore *Natch* Girl'.⁶⁶ The cost of making of the statue was over Rs. 50,000.00. It is still there in the Laxmi Vilas Palace of Vadodara.⁶⁷

Kanthimathi Amma served Vadodara till 1953 for 35 years. She too received pension, till her death at Tanjore. She went to Tanjore in 1953. Just one month after she went to Tanjore, she passed away.⁶⁸

Two girls were brought from south namely Ratnamala and Saraswati, after the retirement of Gauri Amma and Kanthimathi Amma, to replace them. They did not have a deep knowledge of Bharatanatyam. They were given further training by the Vadodara experts. The staff of musicians also changed gradually. Gauri Amma's son Shri Tulsidas, Chandrasekhar who was brother of Tulsidas's wife, and Kanthimathi's Amma's son Shri Kubernath Tanjorkar managed the work of 'Nattuvangam', Vocal rendering and *mridangam* playing. This department of dancers and musicians was active till Vadodara State was merged with Bombay (now Mumbai). When Vadodara State was merged with Bombay (now Mumbai), the Kalavanth Khata of the state was closed.⁶⁹

Apart from the other duties, dancers also had the responsibility for the whole troupe. They were responsible to look after the matters related to musicians like cleanliness, efficiency, their attire etc. All the artistes had to keep their instruments in good condition. The dancers had to manage costume on their own. Their costumes consisted of silk saree which had a border of brocade, blouse (*choli*), a pair of pyjamas, a scarf (*duppatta*) like covering for the upper part of body, a fan like piece in the front side which was decorated with ribbons of brocade. They wore beautiful temple jewellery and *ghunghroo* (ankle bells). There was a superintendent of Kalavanth, who checked and ensured that dancers and musicians had proper attires and equipments.⁷⁰

There were rules for discipline and rules related to the matter of leaves. The women employees were given regular monthly leave. When a women employee was pregnant she was given a leave for the three months period.⁷¹

Chandra Amma who was the daughter of Gaura Amma died in 1981 at the age of 101. There were also Kathak dancers in the Palace. Gaura bala, Chamoo and Sharda were the Kathak dancers in the Palace. Gaurabala originally belonged to Mumbai and was performing Kathak in the court of Baroda kings in the period between 1930 to 1940. There

were singers Mirabai and Haridhan, who accompanied these dancers. These singers stayed at the palace.⁷²

The article written by Shri Sunil Kothari in 'The Asian Age' dated 11th November, 2019, also states that, Madam Menaka and her sister were exposed to classical dance, as their father knew Indira Raje, the princess of Baroda. They saw Bharatanatyam and Kathak, in the durbar, which was called 'Natch' that time. Madam Menaka and her sister liked Kathak very much and after Indira Raje's recommendation their father allowed Madam Menaka to study Kathak dance style. So this is also an important reference of classical dance in Baroda Palace.⁷³

4:1:6 Awards and Honours received:

To Commemorate Gurushri Kubernath Tanjorkar, for his achievements and dedication in the classical dance Bharatanatyam and to the art field, Vadodara Mahanagar Seva Sadan has named the stretch of the Road from Uma Char Rasta towards Kaladarshan in Vadodara, Gujarat as "Gurushri Kubernath Tanjorkar Marg".⁷⁴



Fig. 4.1.7 Guru Shri Kubenath Tanjorka receiving prestigious Sangeet Natak Academy Award from Former President of India Shankar Dayal Sharma in 1994

He has also received the 'Sur Shringara Sansad' (Mumbai) award.⁷⁵

He has also been facilitated by Triveni (Vadodara) by 'Triveni Award'.⁷⁶

He received “Sarang Dev Award’ Of Mumbai, “Sanskar Bharati Award” and “ITC Award”.⁷⁷

Guru Shri Kubernath Tanjorkar has received ‘Gujarat Sangeet Natak Academy’.⁷⁸

He received ‘Sangeet Natak Akademi Award’ by President of India in 1994.⁷⁹



Fig. 4.1.8 Shri Ramesh Tanjorkar and Smt. Leela Tanjorkar at the naming ceremony of road as ‘Gurushri Kubernath Tanjorkar

4:1:7 Programmes conducted/mentored/organised by Guru Shri Kubernath Tanjorkar:

(The following information is compiled from the interviews taken of Smt. Parul Patel, Shri R. Natarajan Pillai, Smt. Juthika Mahen, Smt. Ami Patel, Smt. Smita Andhare, Miss Kurangi Thakar and Smt. Vrunda Shukla)

In 1971 Guru Shri Kubernath Tanjorkar went off for a foreign cultural tour and performed in many countries abroad.⁸⁰ He travelled to South Africa, United States, United Kingdom, France and many other places in Europe.⁸¹

Arangetral of Ami Patel in the year 1975 was mentored by Guru Shri Kubernath Tanjorkar.⁸² The *Arangetral* was performed for two days. First day it was performed in Gandhinagar Gruh, Vadodara. Second day the *Arangetral* was performed in C.C.Mehta Auditorium.⁸³ Smt. Ami Patel performed in 'Kal Ke Kalakar' programme, which was

mentored by Guru Shri Kubernath Tanjorkar, organised by 'Sur Samsad', in 1976 in Bombay. She was awarded 'Shringara Mani' for the programme.⁸⁴

Smt. Ami Patel performed at 'Hari Das Sammelan' in Bombay. In this programme, Guru Shir Kubernath Tanjorkar choreographed for Smt. Ami Patel *Jugalbandhi* with Sitara Devi's group. Bharatanatyam and Kathak was performed together on stage. Ami Patel went to Sitara Devi's home for practice of *Jugalbandhi* with Kathak. They practised together only for a day and performed on the very next day. Raghunath Nigam, was the reporter who was present in the programme, invited them for lunch. It was a new experiment during that period that Bharatanatyam and Kathak was performed together.⁸⁵ Audiences also liked the programme very much. Raghunath Nigam, had given a good review of the programme in newspaper.⁸⁶

Ami Patel also performed in the programme of Rotary Club, Baroda, under the guidance of Kubernath Tanjorkar.⁸⁷



Fig. 4.1.9 From the Arangetral ceremony of Smt. Ami Patel in the photo Guru Shri Kubernath Tanjorkar, Shri Gopi Krishna, Shri Madhu Patel, Shri Markand Bhatt, and Smt. Ami Patel with other dignitaries

Kum. Pratibha Pandit also performed in many cities across India, Bharatanatyam dance items, which were mentored by Shri Kubernath Tanjorkar.⁸⁸

Smt. Parul Patel gave many solo performances which were mentored by Guru Shri Kubernath Tanjorkar. In 1977 Smt. Parul Patel performed in 'Kal Ke Kalakar Sammelan' under the guidance of Guru Shri Kubernath Tanjorkar. In 1979 Smt. Parul Patel performed at Prithvi Theatre in Bombay under the title 'Dance Vs Painting' under the guidance of Smt. Parul Patel.⁸⁹

Smt. Juthika Mahen too performed many solo programmes which were mentored by Guru Shri Kubernath Tanjorkar.⁹⁰

His students Smt. Smita Andhare and her sister Smt. Gauri Apte, performed many duet programmes which were mentored by Guru Shri Kubernath Tanjorkar.⁹¹

Students of Guru Shri Kubernath Tanjorkar like Smt. Avnindra Dixit, Miss Kurangi Thakar, Smt. Ami Gujarati, Smt. Hina Dalwadi and Smt. Vrunda Shukla too performed in many programmes under the guidance of Guru Shri Kubernath Tanjorkar.

4:1:8 Family of Shri Kubernath Tanjorkar:

4:1:8:1 Guru Tanjavur Appaswamy Tanjorkar (Pillai):

Guru Shri Tanjavur Appaswamy Tanjorkar (1870-1935) was a *Nattuvnar*, Vocalist and a *Mridangam Vidhwan* (scholar). He was the father of Guru Shri Kubernath Tanjorkar. He trained his children Guru Shri Kubernath Tanjorkar and Shri Janardhan Tanjorkar in Vocal, *Mridangam* and *Nattuvangam*. He gave training to his children in the Karnatic Music in Guru Shishya Parampara. When the Maharaja Sayaji Rao III married the princess of Tanjavur Chimna Bai I, Shri Appaswamy Tanjorkar and Kanthimathi Amma came to Baroda as a part of dance troupe from Tanjavur. Thus he has contributed immensely as one of the pioneers who spread the art of Bharatanatyam in the North India. During their tenure in Baroda, the family had changed their last name from the traditional Pillai to Tanjorkar to align with the local Maharashtrian surnames.



Fig. 4.1.10 Guru Thanjavur Appaswamy Tanjorkar (Pillai)

4:1:8:2. Guru Thanjavur Kanthimathi Amma



Fig. 4.1.11 Kanthimathi Amma

Guru Tanjavur Kanthimathi Amma was a renowned Bharatanatyam dancer, choreographer, Linguist, Poet, Vocalist and a Sanskrit scholar. According to the information given by Dr. Padma Subramaniam, she was a student of Guru Panchapakesa Nattuvnar. Guru Panchapakesa Nattuvnar was an authority on abhinaya and is credited with compiling the Tamil Treatise ‘Abhinaya Navaneetham’ a monumental treatise on abhinaya, a practical guide specially on Hastabhinaya. Guru Shri Panchapakesa Nattuvnar was the grandfather of Guru Shri Kalyan Sundaram (Bombay). She has contributed immensely in propagation of Bharatanatyam dance style and Karnatic music in Gujarat. She was a *devadasi* from the temple of Tanjavur in South India. She was the part of the dance troupe which travelled from Tanjavur to Baroda when the Princess of Tanjavur Chimna Bai I was married to Maharaja Sayajirao III.

4:1:8:3. Kamala K. Tanjorkar:



Fig. 4.1.12 Guru Shri Kubernath Tanjorkar and Smt. Kamala in Lucknow in 1938

Smt. Kamala K. Tanjorkar was the wife of Guru Shri Kubernath Tanjorkar. She got married to Guru Shri Kubernath Tanjorkar in 1939. She was born in 1926 in Trichy in South India. Kamala also belonged to the family of traditional artistes. She was the daughter of Shri Subramaniam Pillai a violinist. She was the cousin of the great vidhwan and vocalist Shri T. M. Thiagarajan who contributed immensely in preserving of Thanjavur music tradition. She supported Guru Shri Kubernath Tanjorkar in all the phases of his life. As she came from a family of artistes, she always supported him in his journey of dance. She was soft by nature. She was a very loving mother and a grandmother.⁹² She

used to treat all the students of Guru Shri Kubernath Tanjorkar very lovingly. She was very caring and affectionate towards all students and always very lovingly offered tea or coffee and south Indian food to the students who came to their home. She was a very good cook.⁹³ She passed away on 16th November 2001.

4:1:8:4. GURU SHRI RAMESH KUBERNATH TANJORKAR:



Fig. 4.1.13 Guru Shri Ramesh Tanjorkar

Shri Ramesh Tanjorkar is the son and disciple of Guru Shri Kubernath Tanjorkar. He belongs to the traditional family of musicians and dancers. Guru Ramesh Tanjorkar was born in Thanjavur, Tamilnadu in the year 1943 and brought up in Vadodara, Gujarat. Shri Ramesh Tanjorkar inherited the complete Art and knowledge of Bharatanatyam from his father. He had an atmosphere of music and dance in his home, since his birth. He grasped many aspects of dance, just by observing his father. He was involved with Guru Shri Kubernath Tanjorkar in various activities like teaching and rehearsals of the programmes of his dance school.⁹⁴

He later on decided to devote his life time for spreading this great art form, Bharatanatyam. From the age of 10 he was regularly giving accompaniment in rhythm in

all the programmes of his elder sister Sindhubala Tanjorkar (a famous vocalist, popularly known as 'Choti Lata' during 1950's in Vadodara). Shri Ramesh Tanjorkar is also a very good *Sitarist*; he completed his Diploma in *Sitar* from Faculty of Performing Art, M.S.University, Vadodara when he was in school. After completion of study of Chartered Accountancy, he continued learning and assisting his father in the traditional art of Bharatanatyam dance style and ultimately he decided to devote his lifetime for the propagation of the art form.⁹⁵

He started learning Bharatanatyam with keen interest, right from the childhood under the able guideline of his father Guru Shri Kubernath Tanjorkar and also his Grandmother Kanthimathi Ammal. During 1950's, 1960's and later on up to 1981, was a golden period for Shri Kubernath Tanjorkar as he developed and spread the art of Bharatanatyam in a very wide range. During that period Guru Shri Kubernath Tanjorkar successfully conducted and organised many dance programmes and Recitals. Shri Ramesh Tanjorkar got a very good opportunity to go with his father to accompany on 'Nattuvangam' and Vocal, in many Bharatanatyam programmes conducted by his father. He was greatly inspired and influenced by the unique talents of his father Shri Kubernath Tanjorkar and his unique ways of teaching *Abhinaya* with details and logic, his way of reciting *sholakattu* in 'Nattuvangam' and his melodious and unique singing style of Karnatic as well as Hindustani Music. Shri Ramesh Tanjorkar's singing style, style of reciting *shollakatus* and rendering *Tirmaanams* is similar to Guru Shri Kubernath Tanjorkar.⁹⁶

Gurushri Ramesh Tanjorkar was also inspired by various Bharatanatyam institutes like 'Kalakshetra' in Chennai & Faculty of Performing Arts, M.S.University, Vadodara. As a result he supported and helped Kubernath Tanjorkar in establishing 'Tanjore Nritya Shala' and 'Tanjore Dance, Music and Art Research Center'. In his institutes he incorporated many techniques which helped students learn dance better. For example he taught short *Abhinaya* pieces with dialogues to children which helped to develop the art of *Abhinaya* from the very basic stage of learning dance. He follows the traditional way of teaching which he inherited from his father. He teaches Bharatanatyam in the pure Tanjore style.⁹⁷

He has preserved all the beautiful and unique dance compositions of his father Shri Kubernath Tanjorkar. He has worked very hard to spread these beautiful compositions nationally and internationally. He has presented compositions of his father in all the programmes conducted by him and they are appreciated very much by the audiences; thus he has successfully fulfilled his father's dream. With the permission of Shri Kubernath Tanjorkar, he even made improvisations in few of the solo items of Shri Kubernath Tanjorkar and presented them as group items like 'Meera Bhajan', 'Sankshiya Bhagwat', 'Sankshiya Ramayana' etc. He also successfully presented in 'Natyajali Festival' at Chidambaram temple, Tamilnadu in 2007, a very beautiful composition of Shri Kubernath Tanjorkar, 'Adum Chidambaramo' which he composed at the age of 91 years. It was appreciated by the audiences very much.⁹⁸

He has conducted many *Arangetral* recitals of his students. Every year he successfully arranges Annual Function of 'Tanjore Nritya Shala'. He has propagated the art of Bharatanatyam by travelling to many places in India and abroad. In the year 2007 and 2008 he took his dance troupe to Tamil Nadu and gave very successful performance in 'Natyajali Festivals' held at Chidambaram, Tanjore, Kumbakonam, Nagapattinam, and Tirunallaru. He was also invited by the prestigious International Dance Council (CID) UNESCO. His dance group gave a performance in Europe which was appreciated by the people of Greece. In July 2010, he travelled with his dance troupe of 22 artistes to Malaysia and gave very successful performances and was appreciated by the Ministry of Tourism, Culture and Environment, Malaysia. In September 2011, he toured to Turkey with his 14 artistes and in January 2012 he toured to Thailand with his 22 students and artistes. Recently in 2017-18 he travelled to Czecho Republic, Austria and France. He received lot of appreciation from their Governments, media and the local people. In June 2013, he travelled to Romania and Bulgaria, European Union with his 12 student artiste's troupe and gave 6 performances in different cities of both the countries.⁹⁹

Guru Shri Ramesh Tanjorkar is following very strictly the path laid down by his father Guru Shri Kubernath Tanjorkar and he strictly adheres to the traditional Tanjore Bani of Bharatanatyam. The original and unique technique introduced by his father is incomparable according to him.

4:1:8:5 Late Smt. Sindhubala Tanjorkar

Late Smt. Sindhubala Tanjorkar was the elder daughter of Kubernath Tanjorkar. She was a very good singer and was popularly known as ‘Choti Lata’ during 1950’s in Vadodara. She was a famous vocalist throughout Gujarat and India. She had accompanied the great singer Late Mukesh of Hindi film industry, as a singer in one of his programmes, held in Vadodara. Smt. Sindhubala Tanjorkar had a very high reputation as a singer. She gave many programmes in Vadodara. Her brother Ramesh Tanjorkar accompanied her on rhythm in her programmes. After marriage she settled in Chennai.¹⁰⁰

4:1:8:6 Late Smt. Leela Ramesh Tanjorkar



Fig. 4.1.14 Late Smt. Leela Tanjorkar

Late Smt. Leela Ramesh Tanjorkar was born in Trichurapally (Trichy), Tamilnadu, India in the year 1951. She belonged to the family of traditional musicians and dancers and, therefore Music was in her blood. Since her childhood she was interested in the Art and Music. She participated in programmes in school and College. Her

performances were appreciated a lot. She completed her Bharatanatyam training at her early childhood in Mayiladuthurai (Tanjore District) in South India. Her maternal uncle T.K. Ramamurthy was a very eminent Music Director in South Indian Film Industry during 60's and 70's. Her Grand Maternal Uncle Shri Raghava Pillai was very reputed artiste of "Thavil" instrument.¹⁰¹

Smt. Leela Ramesh Tanjorkar was a B.Sc. Graduate. She shifted to Baroda after her marriage to Gurushri Ramesh Kubernath Tanjorkar. She took advanced training of Bharatanatyam under the guidance of her father in law Guru Shri Kubernath Tanjorkar. After Guru Shri Kubernath Tanjorkar retired from his services in 1981 he established the famous institutes 'Tanjore Nritya Shala' and 'Tanjore Dance Music & Art Research Centre' with the help of his son Gurushri Ramesh Tanjorkar. Hence, it was a good opportunity for Smt. Leela Tanjorkar to develop herself as a teacher in Bharatanatyam. She showed her keen interest in teaching Bharatanatyam. Hence, she joined with her husband Guru Shri Ramesh Tanjorkar to propagate this Art of Dance. In all the performances of the Institute, she plays the important role of *Talam* Accompaniment. She managed all the programmes of the institute successfully. She also took care of all branches of 'Tanjore Nritya Shala'.¹⁰²

4:1:8:7 Rajesh Ramesh Tanjorkar:

Shri Rajesh Tanjorkar is the grandson of Shri Kubernath Tanjorkar. He is the elder son of Shri Ramesh Tanjorkar and Late Smt. Neela Tanjorkar. He is the sixth generation of this traditional art. He grew up in Baroda. He was very lucky to learn Bharatanatyam dance, singing and 'Nattuvangam' from his grandfather Shri Kubernath Tanjorkar. As a child he always observed his grandfather Shri Kubernath teaching dance. By observing he imbibed a lot of *abhinaya*, singing and 'Nattuvangam' style from Shri Kubernath Tanjorkar. He also started learning systematically from Shri Kubernath Tanjorkar when he was four year old. He learnt the art of 'Nattuvangam' from his grandfather. His rendering of *shollakatus* of *Tirmaanam* is very much influenced by Guru Shri Kubernath Tanjorkar's style. He later on also learnt Bharatanatyam from his father Shri Ramesh Tanjorkar and mother Smt. Neela Tanjorkar. He is also a good Vocalist and a good 'Nattuvnar'. Shri Rajesh Tanjorkar

and his wife Smt. Shankari Tanjorkar are teaching at the centre at Nizampura, Vasna Road, Vadodara, Vapi and Silvasa.¹⁰³



Fig. 4.1.15 (L to R) Smt. Shankari Tanjorkar, Shri Rajesh Tanjorkar, Shri Ramesh Tanjorkar, Late Smt. Leela Tanjorkar, Shri Ashish Tanjorkar and Priya Tanjorkar

Shri Rajesh Tanjorkar has a B.Com degree but he choose to devote his life for the sake of propagating Bharatanatyam dance in India and abroad to keep his Grandfather's dream alive. Along with Shri Kubernath Tanjorkar he has travelled to Czech Republic, Austria, and France.¹⁰⁴

He has assisted in all the programmes of 'Tanjore Nritya Shala' which were conducted by his father Shri Ramesh Tanjorkar. At National level he has been a part of the Bharatanatyam dance programme of 'Natyanjali Festival' from 2007-10 of 'Tanjore Nritya Shala' when their institute performed in Chidambaram, Thanjavur, Thiruvayur and Nagapattinam in Tamilnadu with his parents Shri Ramesh Tanjorkar and Smt. Leela Tanjorkar. He also assisted in the programmes arranged by West Zone Cultural Center and South Zone Cultural Center in Chandigarh. He has travelled to many countries like Greece, Turkey, Bulgaria, Romania, Thailand, Malaysia, Indonesia, China, Taiwan and Cambodia for Bharatanatyam performances and conducting workshops for the last 12 years. He has been instrumental in affiliating the Institute 'Tanjore Nritya Shala' for the

Cultural Exchange programme during 2017 – 19 with 44 countries including USA and Canada.¹⁰⁵

4:1:8:8 Shri Ashish Ramesh Tanjorkar:



Fig. 4.1.16 Shri Ashish Tanjorkar

Shri Ashish Tanjorkar is the grandson of Shri Kubernath Tanjorkar. He is the sixth generation of this traditional art. He is the younger son of Ramesh Tanjorkar and Neela Tanjorkar. He grew up in Baroda living in a joint family. After his school hours, he many times went to Pratibha Pandit's dance institute, 'Arya Kanya Lalitkala Vidhyalaya', where his grandfather used to teach dance. He used to sit next to him and observe him. As a child he also used to sit next to his grandfather Shri Kubernath Tanjorkar when he was teaching dance at home too. Hence, unconsciously he imbibed a lot of singing and 'nattuvangam' style from Kubernath Tanjorkar. He also started learning systematically from Guru Shri Kubernath Tanjorkar when he was five year old. One of the most important lessons he learnt from Guru Shri Kubernath Tanjorkar was, how to hold the 'Tattukalzhi', the stick used to give rhythm and beat or 'Talam' in Bharatanatyam. Thus, he learnt the way for doing brilliant 'Nattuvangam'. He later on also learnt Bharatanatyam from his father Ramesh Tanjorkar and mother Neela Tanjorkar. He is also a good Vocalist and a good 'Nattuvnar'.¹⁰⁶

Shri Ashish Tanjorkar has an MBA, PGDBM and M.Com degree but he choose to devote his life for the sake of propagating Bharatanatyam dance in India and abroad and following his Grandfather's and his parent's vision.¹⁰⁷ In India he has been a part of the Bharatanatyam dance programme of 'Tanjore Nritya Shala' when their institute performed in Chidambaram, Thanjavur, Thiruvayur, Nagapattinam in Tamilnadu, programmes arranged by West Zone Cultural Center and South Zone Cultural Center in Chandigarh. He has travelled to many countries like USA, Canada, Greece, Turkey, Bulgaria, Romania, Thailand, Malaysia, Indonesia, China, Taiwan and Cambodia for Bharatanatyam performances and conducting workshop for the last 12 years.¹⁰⁸

4:1:8:9 Smt. Shankari Rajesh Tanjorkar:

Smt. Shankari Tanjorkar is the wife of Shri Rajesh Tanjorkar and granddaughter-in-law of Shri Ramesh Tanjorkar. She is from Trichy in South India. She has done her graduation in Hindi. She belongs to the traditional family of musicians and dancers. She belongs to the family of eminent Music director Shri P. K. Murthi. After her marriage to Shri Rajesh Tanjorkar, she shifted to Baroda. And she was very lucky, as they were living in a joint family; she got the good fortune to learn Bharatanatyam from Guru Shri Kuber Nath Tanjorkar. She learnt the art of *Abhinaya* and *Nattuvangam* from Guru Shri Kuber Nath Tanjorkar. She learnt few items from Guru Shri Kuber Nath Tanjorkar. Later on she learnt Bharatanatyam from Shri Ramesh Tanjorkar and Smt. Neela Tanjorkar. She is teaching Bharatanatyam in Baroda in 'Tanjore Nritya Shala' in their Nizampura center, Vasana Road centers and other branches of 'Tanjore Nritya Shala', thus propagating the art of Bharatanatyam.¹⁰⁹

4:1:8:10 Smt. Priya Ashish Tanjorekar:

Smt. Priya Ashish Tanjorkar is the wife of Shri Ashish Tanjorkar and granddaughter-in-law of Shri Ramesh Tanjorkar. She is from Thanjavur in South India. She has done her graduation in Arts. She belongs to the traditional family of musicians and dancers. Her father is a reputed *Vidhwaan* of *Nadaswaram*. After her marriage to Shri Ashish Tanjorkar, she shifted to Baroda. She learnt Bharatanatyam from Shri Ramesh

Tanjorkar and Smt. Neela Tanjorkar. She is teaching Bharatanatyam in Baroda in the Waghodia branch of 'Tanjore Nritya Shala'.¹¹⁰

4:1:8:11 Guru Shri Janardhana Tanjorkar (1913-1980):



Fig. 4.1.17 Guru Shri Janardhana Tanjorkar

Shri Janardhana Tanjorkar was born on 13th August 1913. He was a multi-instrumentalist and a vocalist. He was the eldest son of the great dancer, linguist, and *Pandit* (master), who was known as 'Tanjavur Kanthimathi Amma' and Tanjavur Appaswamy Tanjorkar, who was a *Mridangam Vidhwaan*. Guru Shri Kubernath Tanjorkar was the younger brother of Guru Shri Janardhana Tanjorkar. He learnt *Mridangam* and Karnatic Vocal in *Guru Shishya Parampara* from Kumbakonam Shri Narayanswamy Iyer and Guru Shri Palaghat Iyer. Later on he learnt Hindustani Vocal from Ustad Faiyaz Khan of Agra Gharana in Baroda. He later on moved to Bombay (now Mumbai). In Bombay he was a graded artiste at the All India Radio in Violin and Vocal. He was a perfectionist. He was a great musician and had a huge knowledge in all the forms

of Indian Music. Shri Janardhan Tanjorkar had three sons and five daughters, Venugopal, Kalavati, Dayanand, Manimekalai, Jyoti, Shekhar, Ansuya and Vidhya. His two sons namely Shri Venugopal and Shri Dayanand are reputed Gurus in the field of dance in Bombay. His son Shri Shekhar is an eminent musician.¹¹¹

4:1:8:12 Shri Shekhar Tanjorkar:



Fig. 4.1.18 Shri Shekhar Tanjorkar

Shri Shekhar Tanjorkar was born in 1950. He is a very popular Violinist, based at Bombay. He is the son of Shri Janardhana Tanjorkar. Guru Shri Kubernath Tanjorkar is his uncle. He is well known for his unique multi-genre and multi-instrumentalist skills. He is highly efficient in Hindustani music as well as Karnatic music. He took training of music from his father from a young age of six years. He performs as a solo Violinist as well as he accompanies in the dance functions. He teaches violin and music in Mumbai. He took training in Vocal in both Hindustani Music and Karnatic Music. Later on he learnt Violin and Harmonium. He decided to be a Violinist. He is teaching music for the last 50 years and has trained a number of students in music. One of his biggest contributions in the field of music is that he has created 'The Seven String

Acoustic Viola' 'Saptaswarlin'. It was reported on the front pages of newspapers like the Hindustan Times and Mid-Day. He is one of the members of the elite group of Violinists who are skilled at the art of playing seven string acoustic and electric Violin.¹¹²

He has worked for many years with Pandit Gopal Dubey of 'Saraikela Trinetra Chau Dance Academy' and 'The Chhaya Academy of Arts'. He has performed in many countries like Japan, USA, New Zealand and many more. He has given many programmes on All India Radio, DD Network, Asianet and Arohi. He has done collaborative work with artistes like Hema Malini, Esha Deol, Sudha Chandran, Hariharan, Kavita Krishnamoorthi, Anuradha Podwal, Rani Verma, Runa Laila and others. He has given many solo performances in festivals like 'Haridas Sammelan', 'Sur Samsad', Mumbai, 'World International Cultural Center' in Europe, 'Harper Green' UK, 'Symphony Space', New York, Cancas University, Fort Myers, Florida, and 'Cubby Theatre', San Francisco, USA. He was recently awarded with 'The Best Instrumentalists' National Award from Delhi based council for media and Satellite Broadcasting recently on 15th December 2017. His daughter, Smt. Madhu Tanjorkar is a homeopathic doctor in the UK and is a renowned violinist.¹¹³

4:1:8:13 Smt. Madhu Tanjorkar:



Fig. 4.1.19 Smt. Madhu Tanjorkar

Smt. Madhu Tanjorkar is a Violinist and a Vocalist based in UK. She belongs to the family of traditional musicians and dancers. She is the granddaughter of Shri Janardhan Tanjorkar. She is the daughter of Shri Shekhar Tanjorkar, who is a renowned Violinist. She is also a Medical graduate. She balances both her professions in her busy schedule, which reflects her commitment. She took training in Violin and Vocal from her father. She is highly influenced by Guru Shri Kubernath Tanjorkar. She did not learn formally from Shri Kubernath Tanjorkar, but absorbed many aspects of dance and music from him. She has taken training in both major sub genres of Indian Classical Music, Hindustani Music and Karnatic Music. From a very young age Madhu Tanjorkar was trained in the *gayaki* style of Hindustani Music. She was equally interested in Karnatic music as she loved the *gamakas* in the Karnatic music. She is a very creative and open minded Musician. She conducts classes at many places in North West England. She teaches Vocal, Violin and Keyboard in Karnatic music style as well as Hindustani music style. She also takes online classes on skype.¹¹⁴

4:1:8:14. Pandit Venu Gopal Pillai

Pandit Venu Gopal Pillai is a Bharatanatyam dance guru based at Mumbai. He is the eldest son of Shri Janardhan Tanjorkar. He is the grandson of Kanthimathi Amma. He learnt Bharatanatyam from Kanthimathi Amma when he was 8 years old. He finished the entire course including the theory and Abhinaya *Darpana* from her. Later on their family moved to Bombay. Shri Janardhan Tanjorkar played Violin for many of Mumbai's dancers and musicians. Hence, he became familiar with many dance teachers in Mumbai. He was impressed by the deep understanding of theoretical knowledge and graceful technique of Guru Shri Parvati Kumar. Guru Shri Parvati Kumar had taken training from Shri Chandrasekhar, who was Shri Venu Gopal's mother's brother. Shri Chandrasekhar was taking classes at the 'Bharatiya Vidhya Bhavan' in Mumbai. Shri Janardhan Tanjorkar insisted that he learns from Guru Shri Parvati Kumar. Therefore, he started taking training from him in the year 1960 when he was 20 years old. As Guru Shri Parvati Kumar had taken training from Shri Chandrasekhar of Venu Gopal's family, so he didn't charge any fee from him.¹¹⁵



Fig. 4.1.20 Pandit Venu Gopal Pillai

When he was taking training from Acharya Parvati Kumar, he participated in many dance dramas choreographed by Acharya Parvati Kumar. He performed in the dance drama 'Discovery of India', which was based on Jawaharlal Nehru's book with the same title, presented by 'Indian National Theater'. He has also learnt few items from Guru Shri Kubernath Tanjorkar. He teaches these items in his institute. He has established his institute 'Tanjavur Nrityashala' to train students in the Bharatanatyam dance style. He has trained many students at his institute. Many of his students are now teaching and performing in different countries. He has choreographed many Bharatanatyam items like 'Nava Sandhi Kauthukam', which is a reconstruction similar to the temple traditional items of Bharatanatyam. In 2006, he visited the United States on a three month long performing and teaching tour. He took several classes and conducted workshops during this tour, and provided 'Nattuvangam' for several performances too during this tour. He has been honoured by several organisations. He was honoured with the title of '*Pandit*' by the State

of Maharashtra. His wife Jayshree is also a student of Shri Parvati Kumar and an accomplished dance teacher and choreographer. He has two daughters, Shruti and Dhvani. Shruti is a Chartered Accountant and Dhvani is a Graphic Designer. Both his daughters are married and they continue to teach Bharatanatyam in Mumbai.¹¹⁶

4:1:8:15 Sri Dayanand Pillai



Fig. 4.1.21 Shri Dayanand Pillai

Shri Dayanand Pillai is a Bharatanatyam dancer, teacher, Choreographer, and 'Nattuvnar' based at Mumbai. Sri Dayanand Pillai a very well-known renowned personality from the field of Bharatanatyam in Mumbai, who belongs to traditional family of dancers and musicians from Tanjavur Gharana. He is the son of Guru Shri Janardhan Tanjorkar. Guru Shri Kubernath Tanjorkar was his Uncle. He took training in Violin, Sitar and Classical music under his father Guru Shri Janardhan Tanjorkar (Pillai). He took training in Bharatanatyam from Guru Acharya Parvati Kumar. He has also learnt a few items of Guru Shri Kubernath Tanjorkar. He has finished 'Visharad' in Bharatanatyam. He was teaching Bharatanatyam in "Bharat College ", Mumbai for two years. In the year 1975, he opened the academy 'Tanjai Kala Mandir'. Many of his students have taken "Visharad "degree in Bharatanatyam and performed in India and abroad under his guidance. One of his dumb & deaf student trained under his guidance successfully performed *Arangetral* function. He has trained many students for *Arangetral* functions. He is teaching few items choreographed by Guru Shri Kubernath Tanjorkar in his institute.

He is propagating the 'Tanjore Bani' of Bharatanatyam in Mumbai. He has two daughters Mamta and Lavanya, both are flight attendants.¹¹⁷



Fig. 4.1.22 Guru Shri Kuber Nath Tanjorkar and Smt. Kamala Tanjorkar with Family members of Shri Janardhan Tanjorkar

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4:2 CONTRIBUTION IN CONTEXT OF TEACHING

4:2:1 Contribution in Bhatkhande College of Music, Lucknow:

In 1941, Late Guru Shri Kubernath Tanjorkar was appointed as Dance-Teacher in 'Bhatkhande College of Music', Lucknow.¹ That time this College was known as 'Morries College' in Lucknow. He is one of the first few pioneers who propagated Bharatanatyam dance style in North India. He propagated the Tanjore style of Bharatanatyam in Lucknow. He lived in Lucknow with his wife Kamala. He taught in Lucknow for three years. When he was in Lucknow, he performed at many places in North India, like Kanpur and Lucknow. He also performed in a Ballet called 'Bhasmasur' which was choreographed by Shambhu Maharaj.² In Lucknow he was associated with great artistes like Pandit Shri Hazarilal of Jaipur Gharana. Pandit Shri Hazarilal is Dadaji of Shri Harish Gangani.³ Guru Shri Kubernath Tanjorkar was one of the pioneers for the development of Bharatanatyam in North India before India got Independence.

4.2.2 His contribution in the Royal Court of Baroda State:

He wanted to share his knowledge of the art and propagate Bharatanatyam dance style in Gujarat. Therefore, he returned to Vadodara and was appointed as 'Nattuvanar' (Bharatanatyam Director) in the Royal Court of Baroda State from 1948 to 1950.⁴ He served in 'Khangī Kacheri Kalavant Khata' during the reign of Maharaja Pratapsing Gaekwad.⁵ He also started giving private tuitions in Baroda.

4.2.3 His contribution in Maharaja Sayajirao University of Baroda:

Smt. Hansa Mehta was the Vice Chancellor of The Maharaja Sayajirao University of Baroda. She selected the best teachers for the University. Shri Mohan Khokhar was Head of the Department of Dance, in the College of Indian Music, Dance and Dramatics in 1950. Shri Mohan Khokhar appointed Shri Kubernath Tanjorkar as a '*Mridangist*' in the Department of Dance in 1950.⁶ It was a big contribution of Shri Mohan Khokhar to appoint such great Gurus in the Department of Dance. Later on E. Krishna Iyer visited the Department, and he was very surprised to know that Shri Kubernath Tanjorkar was working in the Department on the post of '*Mridangist*'. He informed Smt. Hansa

Mehta about his extra ordinary abilities and expertise in the field of dance. In 1953, he was appointed as Junior Lecturer in the Department of Dance to teach Bharatanatyam. Later on he became senior lecturer. He retired in 1981.⁷ When he joined the Faculty, Shri Harivadan Parikh, Shri Markand Bhatt, Shri Natubhai Jinwala, Su. Shri Nargis Katpitia, Smt. Anita Trivedi, Shri Pradeep Barua and Smt. Elakshi Thakor were students. He gave his services for about 30 years in Department of Dance.⁸

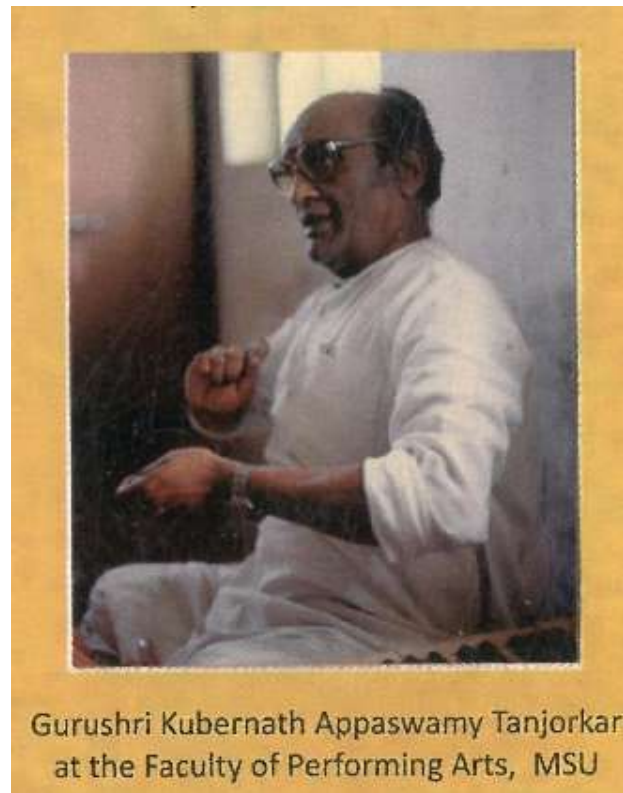


Fig. 4.2.1 Guru Shri Kuber Nath Tanjorkar

4:2:4 Establishment of Tanjore Nritya Shala:

After retirement from the service in The Maharaja Sayajirao University of Baroda, Vadodara, he was totally free to fulfil the ambition of his life, to teach, develop and propagate Bharatanatyam dance style. So he established 'Tanjore Nritya Shala' in 1983.⁹ Initially he took classes at 'Shri Ranga Vidhyalaya', Vadodara. After one year he shifted his classes to 'Nalanda Vidhya Mandir' of Smt. Anjali Thakar and Shri Pankaj Thakar.¹⁰ In 1993 he established the Public Trust "Tanjore Dance Music and Art Research Centre". Through this institute he trained many outstanding students in the art of

Bharatanatyam dance style. He also trained students for *Arangetral*. He also gave advance training to students who were teaching in the field of Bharatanatyam dance style. He preserved and propagated the 'Tanjore Bani' of Bharatanatyam dance style. He choreographed many dances for the students of his institute. He choreographed Bharatanatyam dance items in Gujarati so that it is understood by the people of Gujarat. Thus, he was instrumental in bringing the awareness about the Bharatanatyam Classical dance in Gujarat.¹¹

4:2:5 Contribution in the private dance institutes of his students:



Fig. 4.2.2 Photo from the Arangetral of Smt. Ami Patel who initially took training from Shri Madhu Patel, later on she took training from Guru Shri Kubernath Tanjorkar. Her arangetral was mentored by Guru Shri Kubernath Tanjorkar

Guru Shri Kubernath Tanjorkar gave guidance to many well-known personalities like Shri Madhu Patel, Kum. Pratibha Pandit and Smt. Elakshi Thakore who were training students in Bharatanatyam dance style in their private dance institutes.¹² Guru Shri Kubernath Tanjorkar trained the senior students in Bharatanatyam dance style at the institute of Kum. Pratibha Pandit in 'Arya Kanya Lalitkala Vidhyalaya', Karelibaug, Vadodara.¹³

Many institutes like 'Madhurjyothi Institute' of Shri Madhu Patel and 'Kedar Institute' of Smt. Pratima Pandit and 'Nrityabharati Institute' of Smt. Elakshi Bhavnani, did their Bharatanatyam dance programmes and *Arangetral* under the guidance of Guru Shri Kubernath Tanjorkar. He gave guidance to his students in developing their institutes.¹⁴

He trained many dancers, who have their own private institutes now or working in a College or schools, who are now propagating the dance style in all the parts of world.

He went to conduct examinations in the private institute of his student Shri Madhu Patel.¹⁵

4:2:6 Contribution as a Guru:

His most important contribution was preserving his style that is 'Tanjore Bani' and propagating 'Tanjore Bani'.¹⁶

4:2:6:1 Thanjavur Bani:

'Thanjavur Bani' is the dance style which was developed by Thanjavur Quartet. Thanjavur Quartet were four brothers who worked in the early 19th century in 'Thanjavur Royal Court' as musicians and dance composers. They created the current structure of the '*margam*' which is used by all styles of Bharatanatyam. This dance was further developed and propagated by the descendants of Thanjavur quartet.¹⁷

In the Tanjore Bani the dance is executed like visual poetry. The *adavus* are linear and geometric in the Thanjavur Bani, but they are not as angular as the 'Kalakshetra' style. The *Nritta* is executed gracefully as the tempo is comfortable. *Abhinaya* in 'Thanjavur

Bani' is classically stylized and spontaneous. It is not realistic. In *nritya* passages, ideas and poses remain the same but dancers would frequently walk back and forth, in *nadai*. Tapping of toes is also a unique feature of Thanjavur style. While depicting *abhinaya*, artists have the freedom as a solo artist to explore the space on their terms. There are more *Shringara* based items in 'Thanjavur Bani'.

4:2:6:2 Contribution of Guru Shri Kubernath Tanjorkar as Guru:

His conviction and utmost dedication to dance was impeccable. His unique quality as a teacher was that he used to teach student according to their ability. He used to train students from basic steps of Bharatanatyam to making them very good performers who were good in technique and *abhinaya*. The students he trained were of the level of professionally trained dancers but because of the lack of opportunities at that time and other reasons they did not get so much fame. Another important quality that he had as a *Guru* was that he never made students nervous. As a teacher he was strict as well as very caring. He would give knowledge to his students and gradually take them to perfection.¹⁸

He had a very unique way of teaching where he would not spoon feed everything to his students, specially his family members. It was a tradition in his family to learn from observation. He used to tell his son and other family members, "If you really want to learn, you would learn observing me, I don't need to spoon feed you".¹⁹

He was very open with his students. He will teach an item to his students with open heart and explain it very beautifully. He will first make students write the lyrics, explain the meanings of lyrics in detail and would also tell short stories while explaining the lyrics. He had a huge storage of small stories. He would also mention *shlokas* from different texts in context of the lyrics or the theme of dance. Many Sanskrit *shlokas* were by heart to him.²⁰

As he knew many languages like Hindi, Gujarati, Marathi, Urdu, Sanskrit, and Tamil, he would explain the lyrics of the song to the student very well in the language that student understood. He would make the student write whole song and recite '*Tirmaanamams*' in *Tāla*. He would also make them write the meanings of the songs.²¹

He had also given lecture demonstrations in some cities like Chennai. In Chennai he had given a lecture demonstration in a programme arranged by Smt. Padma Subramaniam.²²

He could teach anyone from a small child to an old person, a beginner or a trained classical dancer. He had the patience and the quality to teach anybody. Right till the end of his life, he was into teaching dance. In the last phase of his life, even when he was not healthy physically, he would still take class.²³

4:2:7 His expertise in teaching Abhinaya:

(The following information is compiled from the interviews taken of Shri Ramesh Tanjorkar, Smt. Juthika Mahen, Smt. Parul Patel, Shri Mahen Hajarnis, Smt. Madhu Tanjorkar, Smt. Ami Patel, Shri Shiva Pillai, Smt. Vrunda Shukla and Smt. Smita Andhare)

His grooming from childhood with a multi-dimensional training into the various aspects of dance and music, which he learnt through oral tradition, gave him a mature insight into the various aspects of *Abhinaya* and of the various lyrical contents that he explored in his *Abhinaya*. His abhinaya was excellent and had a pristine quality.

His *abhinaya* was very realistic. *Mukha Abhinaya* and *Anga Abhinaya* were two very unique features of his Abhinaya. His expressions will not only come on his face, in the eyes, but also through his body. For example if he demonstrated elephant in his *abhinaya* then, the audience reaction would be as if they are watching a real elephant. He learnt by observing. He had a habit of observing everything very accurately. Some people learn by reading Shashtras or books, and some people learn by observing. He learnt by observing very deeply. This was the difference in the abhinaya of others and Shri Kuberanath Tanjorkar. His *abhinaya* was very realistic because of his habit of observing.²⁴ His eye expression was awesome. He would show *abhinaya* to his students only by eyes, without moving any other muscle of his face. Such was his expertise.²⁵

He was very open minded person. He gave examples from different art forms to his students so that they understand properly and can express proper emotion. He loved

watching movies. He even watched English horror movies, which were very popular that time. He would enjoy and appreciate the good in all art forms. If some actor had acted well in a movie, he will appreciate that and will give example to his students by giving example, ‘That actor expressed fear or *Bhaya* or *Bhayanaka rasa* so well’. In this way, from day to day life, he gave examples to students and made it easy for them to do *abhinaya*, on songs with lyrics in the languages of South India, which would otherwise be difficult to understand for the students of Gujarat and other States. His observation has been with the practical aspects of life. He believed in the quality of giving and taking. Give your best and take the best from your surroundings, nature and life.²⁶

He presented all the *Navrasas* perfectly. He was very imaginative while composing, performing and teaching the *sanchari Bhavas* in *Abhinaya* and also while performing *abhinaya* improvisations. When he showed expressions of a female, his expressions would look like that of a female. When he showed the expression of a man, his expression would look like that of a man. In the same way, he also demonstrated the *nadai* of a man and woman very accurately. When he showed the *nadai* of a man, he walked like a man, when he demonstrated the *nadai* of a woman; he would walk like a woman. He told his students that they should be able to show that difference in the expressions and dance movements of a male and female.²⁷

He handled teaching the *Shringara* rasa in a very unique way. He demonstrated *Shringara Rasa* in a very dignified way and was very frank while teaching it to his students. He explained *Sambhoga* Shringara, to his students in a very clear and frank manner, without any awkwardness, a difficult task, but he did it very intelligently and beautifully.²⁸

While teaching a *nritya* item, he would explain the word to word meaning of the line as well as the *Bhavartha*. He will give examples from mythology to explain the concept properly to the students. He will tell stories to the students, so that the concept becomes interesting and simple for them to understand. He was very open with his students. He will teach an item to his students with open heart and explain it very beautifully.²⁹

He was very meticulous about the detailing work in *Abhinaya*. He was very careful about the small details shown in *abhinaya*, while depicting a scene in *nritya* sequence. For example, when a scene of a lady going to fetch water from river is to be depicted, he will add small details like, when the lady reaches the river, she will first clear the water with her hands, and then fill the pot, instead of showing, that the lady reaches the river and directly fills the pot with water. He was very particular about these minute detailing in *Abhinaya*.³⁰

He encouraged students to be innovative and creative and encouraged them to think about depicting and presenting a scene in *Sanchari Bhav*, in different ways. He appreciated if the students came up with new ideas in choreography.³¹

He would always start his class with a *shloka*. His students would start to learn dance in his class beginning with *Namaskar*, followed by head gestures, eye gestures, neck gestures, single hand gestures and double hand gestures. Before starting an item, he would explain the meaning and the central idea of the item, and make it interesting by telling stories related to it. He often recited *shlokas* related to the item that he is teaching, and then he would explain the meaning of the *shloka*. Often the *shlokas* would be from *Abhinaya Darpana* or *Natyashastra*.³²

He conducted *arangetrals* of many of his students like Ami Patel, Smita Andhare, Gauri Ghatge, Vrunda Shukla, Krusha Pandya, Kurangi Thakar, Ami Gujarati and many more. The performances of his students were always appreciated by the audience.

Internationally acknowledged dancer Shri Ram Gopal had learned '*Allaripu*' and few other items of Bharatanatyam from Kubernath Tanjorkar, when he was a student. Smt. Saroja Mohan Khokar was in Vadodara for few years, as Shri Mohan Khokhar, her husband was the head of the Department of Dance during that time. When Smt. Saroja Mohan Khokhar was in Vadodara, she used to discuss about some aspects of dance with Shri Kubernath Tanjorkar.³³ Kubernath Tanjorkar also played *nattuvangam* and sang for her many times when she practised in Vadodara. He also conducted *Nattuvangam* and sang for her during one of her programmes abroad, which she did with Shri Ram Gopal.³⁴

He choreographed few items for Uma devi Dutta, who taught in the Department of Dance for some time.

4:2:8 His expertise in teaching *Nritta*

(The following information is compiled from the interviews taken of Smt. Juthika Mahen, Smt. Parul Patel, Smt. Avnindra Dixit, Smt. Madhu Tanjorkar, Shri Shiva Pillai and Miss Kurangi Thakar)

He was very particular about footwork. He used to tell students to do the foot work according to the *shollakatu* of the *Tirmaanam*, and insisted that footwork and the sound of *shollakatu* should mingle with each other. He was also very particular about the *araimandi* position. He expected his students to have a good *araimandi* position. He was also particular about the clarity gestures and technique in the *adavus*. He would often stand up and demonstrate an *adavu*.³⁵ According to Smt. Parul Patel, he had a unique way of demonstrating Tai hat Tai hi, with a distinct shoulder movement. He used to tell his students that, there should be expressions even in the *Nritta*, and that they should feel the movements of *Nritta* and *Nritya* both. According to him the involvement of dancer should be equal in *Nritta* and *nritya*. He used to tell his students that while dancing, if someone tells you to stop at any point, that position should look like a beautiful pose.³⁶

Many a times to make his students perfect in *Adavu*, he would recite the *shollakatu* of the *Adavu* in *Vilambit laya*. But the students are supposed to do the *Adavu* in all the three speeds. Even while giving the practice of a *Korvai* of a *Jatiswaram* in *rupaka Tāla*, he would recite *taka taka dhimi* in *vilambit laya*, and he would expect that his students would finish the *Korvai* in *Tāla*. He used to tell his students that, his mother and his gurus made them practise in this manner, to make them perfect in *Tāla*.³⁷

He also taught his students the correct way of living. He showed them the path of life. He taught his students what is art. He taught that to be a good artist or a dancer, one has to be a good human being.³⁸

4:2:9 Expertise in Nattuvangam and singing

Guru Shri Kubernath Tanjorkar often told his students that a *Nattuvanar* should have '*Naalvakayaana gunam*'. That is the four qualities, Knowledge of dance, knowledge of music, knowledge of literature and knowledge of rhythm (*natya gyanam*, *Sangeeta gyanam*, *sahitya gyanam* and *tāla gyanam*). Guru Shri Kubernath Tanjorkar had all this four qualities. One of his very strong quality as a guru was his strong and vigorous *Nattuvangam*. As he was also a *mridangam* player, the sound of his *Nattuvangam*, created sound like that of a musical instrument. He created beautiful sound effects with his *nattuvangam* and singing. This helped the student to understand the *rasa* and to express it. His recitation of *Tirmaanams* was also wonderful. It magnified the effect of a step or dance movement. He had a very unique way of holding the *tattakali*. He would hold the *Tattakali* between the *Tarjani* and *Madhyama* fingers. With other hand he would play harmonium. This was his speciality.³⁹

While conducting class, he would change the rhythm of the *Tāla* in *Nattuvangam*; he would play the different variations of different *jatis*. Hence, the student had to be very alert while dancing. This made his students very strong in *Tāla*.⁴⁰

His singing and knowledge of music also were important qualities that made him a unique teacher. According to Smt. Madhu Tanjorkar, Guru Shri Kubernath Tanjorkar, had a very versatile voice which could hit the highest notes of *Taar Saptak* and the lowest notes of *Mandra Saptak* of 'Ma', 'Ga', 'Re' which many singers would struggle to achieve. He would be so engrossed in *nattuvangam* and singing while students would be practising that they would not have difficulty in *abhinaya*. Their expressions came effortlessly for students. Many times he would sing the *Trikala tirmaanam* or *jati* in the *Raag* of the *Varnam* while conducting class. For example if he is teaching *Bhairavi varnam*, he would sing the *Trikala Tirmaanam* or *jati* in *Bhairavi raag*.⁴¹

4:2:9 Traditional items taught by Guru Shri Kubernath Tanjorkar:

Apart from the items choreographed by him (the list is mentioned in the next chapter), he also taught many traditional items that he learnt from his mother and

from his Guru Shri Meenakshi Sundaram Pillai. List of a few traditional items that he taught are given below:

Sr. No.	Name of the Item	<i>Raag</i>	<i>Tāla</i>
1.	<i>Allaripu</i>	<i>Nattai</i>	<i>Tishra</i>
2.	<i>Allaripu</i>	<i>Nattai</i>	<i>Mishra</i>
3.	<i>Allaripu</i>	<i>Nattai</i>	<i>Chatusra</i>
4.	<i>Jatiswaram</i>	<i>Saveri</i>	<i>Tishra Eka</i>
5.	<i>Jatiswaram</i>	<i>Kalyani</i>	<i>Rupaka</i>
6.	<i>Jatiswaram</i>	<i>Ragmaligai</i>	<i>Mishra Chapu</i>
7.	<i>Jatiswaram</i>	<i>Vasanta</i>	<i>Rupaka</i>

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4:2:10 Contribution through Programmes Performed:

Guru Shri Kubernath Tanjorkar encouraged his students to do programmes. His students participated in many events/programmes/festivals of Vadodara city and in some major cities like Bombay and Ahmedabad. The programmes mentored by him were performed in many major cities of India and also abroad. He also conducted *Nattuvangam* and vocal in the group of Shri Ram Gopal in France in 1969.⁴³ In 1971 he went off for a foreign cultural tour and performed in many countries abroad.

He used to say that to do *Arangetral*, one should be an expert in all the fields related to dance, and that one should have the knowledge of *Abhinaya*, *Nritta*, *Tāla*, *Mridangam*, *Gayana* and *Nattuvangam*. These were his views for *Arangetral*. He tried to encourage his students to accomplish all the aspects of dance required to do *Arangetral*.⁴⁴ He conducted *arangetrals* of many of his students like Ami Patel, Smita Andhare, Gauri Ghatge, Hema Shah, Vrunda Upadhyay, Krusha Pandhya, Ami Gujarati, Hina Dalwadi, Kurangi Thaker (Kalyani) and many more. The performances of his students were always appreciated by the audience.

Smt. Parul Patel performed in many programmes which were mentored by Guru Shri Kubernath Tanjorkar. In 1977 she performed in 'Kalke Kalakar Sammelan' under the guidance of Guru Shri Kubernath Tanjorkar. She was awarded 'Shringaramani' title for the same. In 1979, Smt. Parul Patel performed at Prithvi Theatre, Bombay under the title 'Dance vs Painting', under the guidance of Guru Shri Kubernath Tanjorkar. This programme was appreciated a lot by the audience. The review of the program was also published in Newspaper.⁴⁵

Smt. Ami Patel's *Arangetral* was mentored by Guru Shri Kubernath Tanjorkar which was organised for two days. Renowned artists and renowned personalities of dance attended the *arangetral*, like Shri Gopikrishna, Kum. Pratibha Pandit, Smt. Urmila Bhatt (Actress) and Smt. Elakshi Thakore (Dancer).⁴⁶

The *arangetrals* of Ami Gujarati and Hina Dalwadi were also mentored by Guru Shri Kubernath Tanjorkar.⁴⁷

Smita Andhare and Gauri Ghatge did their *Arangetral*, under the guidance of Guru Shri Kubernath Tanjorkar. He trained Smita Andhare and Gauri Ghatge for the prestigious 'Kal Ke Kalakar' festival for upcoming artists. They were awarded 'Shringara Mani' in 1984. After 'Kal Ke Kalakar' she and her sister were invited for 'Hari Das Sammelan' programme, which they performed under the guidance of Guru Shri Kubernath Tanjorkar.⁴⁸

Smt. Juthika Mahen performed in some prestigious programmes which were mentored by Guru Shri Kubernath Tanjorkar.

Kurangi Thakar did her *arangetral* under the guidance of Guru Shri Kubernath Tanjorkar at the age of 14 years on 21st January, 1989 in General Auditorium, The M.S.University compound, Baroda. Shri Ranjitsingh Gaekwad was the president of Kurangi's *arangetral* event and Ex. Mayor Dr. Rajendrasinh S. Rathod and Prof. Markand Bhatt (Dean, Faculty of Performing Arts) inaugurated the event. She performed 'Vinayaka Stuti' (*Raag : Gambhir Nattai Tāla : Ādi*), 'Allaripu' (*Raag : Nattai Kuranji Tāla : Misra Chapu*), 'Jatiswaram' (*Raag : Kalyani Tāla : Rūpakam*), 'Shabdam' (*Raag : Maligai Tāla : Triputai*), 'Varnam' (*Raag : Bhairavi Tāla : Tishra Ekam*), 'Kirtanam' (*Raag : Varali*

Tāla : Chatusra Triputai), 'Sankshipta Bhagvatam' (*Raag : Maligai Tāla : Ādi*), 'Padam' (*Raag : Maligai Tāla : Chatusra Triputai*, in Tamil), 'Padam' (*Sakhi tu, Raag : Karnatak Kambodi Tāla : Chatusra Ekam*), 'Madhurashtakam' (*Raag Maligai, Tāla : Chatusra Triputai*), 'Shri Ramchandra Kripalu' (*Raag ; Maligai Tāla : Mishra Chapu*), 'Tillana' (*Raag : Aarabi Tāla : Chatusra Ekam*) 'Mangalam' (*Raag : Saurashtram Tāla : Aadi*).⁴⁹

4:2:11 His unique qualities as a teacher:

He had all the qualities of a good teacher. The qualities which made him a great legendary dance *guru* were as follows;

- 1) He had knowledge of dance, singing, percussion and literature.
- 2) He had a deep knowledge of the science of dancing.
- 3) He had a good sense of *Tāla* and *Laya*.
- 4) He was a singer of a very high caliber.
- 5) He had vast knowledge of Karnatic music style and Hindustani Music style. He had the knowledge of four hundred ragas.
- 6) He was a good *mridangist*.
- 7) He knew many languages like Sanskrit, Tamil, Gujarati, Hindi, Marathi and other South Indian Languages.
- 8) He had a good knowledge of literature.
- 9) He was a very good *Nattuvnar*. He had a command over *Tāla*.
- 10) He had a quality of winning hearts of students because of his humble nature.
- 11) He understood the strong and weak points of his pupils, and he knew how to encourage them.

12) He understood the psychology of students very well. He taught the student according to the student's capacity to learn. He composed the item differently according to the student who is going to perform it.

13) He knew how to arouse interest of the student in dance.

14) He had a very brilliant way of teaching *Abhinaya*. He would tell stories related to the item he was teaching the student. He connected students mind to the theme or the central idea of the item.

15) He made his students work very hard. He made them practice rigorously, thus making them perfect in technique.

16) His *Nattuvangam* was very vigorous, it was very strong. There was always solidity in his *nattuvangam* and it was never weak. Not any aspect about him was mediocre or weak. It was always a pleasing experience for the audience to listen to his *Nattuvangam*. His recitation of *sholakattu* was astounding. As singing and *nattuvangam* was supreme (*Aloikik*). For students dancing happened very effortlessly with his amazing *Nattuvangam*.

17) He could also express all the *Nava Rasa*, through his singing. So while teaching, his students could understand the *rasa* or the emotion to express and they could do *abhinaya* effortlessly.

18) When he sang the *Nritta* items, his singing would merge with the steps and the movements. His singing would compliment the footwork.

19) He gave a lot of importance to the expressions of eyes.

20) *Anga Abhinaya* was one of the important features in his style.

21) He also stressed the importance of *Bhava* in *Nritta*

22) Whatever he taught students, he made them repeat many times, till they reached level of perfection.

4:2:12 Students of Kubernath Tanjorkar:

Guru Shri Kubernath Tanjorkar trained many students who propagated his philosophy, his teachings, and his style in many parts of India and abroad like Late Shri Madhu Patel, Late Kumari, Pratibha Pandit, Smt. Elakshi Thakore (Ahmedabad), Padmashree Smt. Pushpa Bhuyan ('Pushpanjali Cultural Academy')⁵⁰, Smt. Parul Patel (Baroda), Smt. Ami Patel (Baroda), Shri Ramesh Tanjorkar (Baroda), Smt. Leela Tanjorkar (Baroda), Late Shri Satish Pillai, Shri Ashish Tanjorkar (Baroda), Shri Rajesh Tanjorkar (Baroda), Shri Juthika Mahen (Baroda), Smt. Avnindra Majumdar (Baroda), Smt. Smita Subedar (Andhare, Baroda), Smt. Gauri Subedar (Ghatge, Baroda), Miss Kurangi Thakar (Mumbai), Shri Shiva Pillai (Baroda), Smt. Alokika, Smt. Madhu Tanjorkar (UK), Smt. Chetana Pahade, Smt. Nanda Pahade (Surat), Smt. Minal Dharkar, Smt. Vibha Desai, Smt. Tejal Amin (Baroda), Smt. Ami Gujarati, Smt. Usha Srinivasan (Chennai), Smt. Neha Parikh, Smt. Chandan Thakore (Ahmedabad), Smt. Ami Gujarati, Smt. Hina Dalwadi (Ahmedabad), Smt. Rasmita Amin (USA), Smt. Vasanti Joshi (Baroda), Smt. Vrunda Shukla (Bombay), Smt. Krusha Pandhya (Australia) and many more.

Madhu Patel took classes in Baroda for around fourty years. Elakshi Thakore established her institute in Ahmedabad. Parul Patel is a successful folk singer, folk dance and classical dance choreographer. She gave her services in Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda for two years. She is involved in many dance related events in Baroda. Smt. Juthika Mahen was the former head of the Department of Dance, in the Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda. She gave her services in the Department for more than 22 years. Shri Shiva Pillai has a private dance institute and has successfully trained many students in Gujarat. Neha Parikh is taking classes in USA. Usha Srinivasa is taking classes in Chennai.

Following is the information about the Students of Guru Shri Kubernath Tanjorkar

4:2:12:1 Late Shri Madhu Patel



Fig. 4.2.3 Shri Madhu Patel at the Arangetral ceremony of Smt. Ami Patel

Shri Madhu Patel had finished his graduation (B.Mus.) and post-graduation (M.Mus.) from the College of Indian Music, Dance and Dramatics, Baroda in Bharatanatyam Dance Style. He also did his graduation in economics from Gujarat University, Ahmedabad. He was one of the first few male dancers in Gujarat to learn Bharatanatyam. He was a student of Guru Shri Kubernath Tanjorkar. Madhu Patel had established his academy 'Madhur Jyoti Nartan Akademi' in Baroda. It was a very well-known academy in Baroda. Numerous students have taken training in Bharatanatyam from 'Madhur Jyoti Nartan Akademi'. Madhu Patel had choreographed many items in Gujarati. He had choreographed a number of dance dramas. He was one of the first *gurus* to make students of his academy appear for the Bharatanatyam exam. To encourage students of his Academy, the students who got the highest marks in the last exam were awarded 'Madhur Chandrak' by his academy. He used to train students for *Arangetral*. The *Arangetral* of his student Ami Patel was conducted under the guidance of Guru Shri Kubernath Tanjorkar. Initially, he conducted *Arangetral* of his students under the Guidance of Guru

Shri Kubernath Tanjorkar. He also choreographed folk dances and gave folk dance performances in Gujarat and in other states of India, like Jammu Kashmir, Madhya Pradesh, Assam, and Delhi. He got an opportunity to perform on the occasion of the birthday of the King of Nepal. India was the host nation for the 1982 Asia Games at Delhi, India, which was held from November 19 to December 4, 1982. He had choreographed *dandiya raas* for the prestigious ‘Asiad 82’ event. He was honoured for the same. Many students who took training from him are running private classes today in Baroda. He has trained students like Ami Patel, Chetana Pahade, Nanda Pahade, Mythili Desai, Nilam Pathak, Ulka, Dharini Shah and many more.⁵¹

He got many awards for his contribution in the field of dance like ‘Gujarat Rajya Sangeet Nrutya Natya Akademi Award’, Gandhinagar, ‘Gujarat Lokkala Kendra Award’, Ahmedabad, ‘Triveni Award’, Vadodara, ‘Abhinava Academy Award’, Vadodara. He was honoured by 'Saurashtra Patidar Samaj', 'Anand Municipal Corporation' and 'Shivanjali Sanstha' Vadodara. His creative works have been recognized by Kendriya Sangeet Natak Akademi Video library, New Delhi and 'Indira Gandhi Sanskrutik Kendra', in ‘Contemporary dancers of India’. He had authored a book ‘Bharatiya Nartan’ for the students of Bharatanatyam. This book is in Gujarati language and was based on the old course of 'Bruhad Gujarat Sangeet Samiti', for Bharatanatyam Dance. All the topics of the course are covered in a very simple language. The *Abhinaya Darpana Shlokas* in Sanskrit language are given with meanings in Gujarati, hence it becomes easy for students to learn by heart the *shlokas* with meanings. Thus, this book is very useful for the students who appear for the examinations of 'Bruhad Gujarat Sangeet Samiti'. This book was used by many dance teachers who teach privately. Even today some teachers are using this book and some have published their books, influenced by this book of Madhu Patel. He had also made an audio cassette, which was useful for the students of dance. Many art critics like Amin kureshi, Jaswant Thakar, Harkant Shukla, Ketan Mehta, Shashikant Nanavati, Satish Pathak, Dinesh Pathak and Jorawarsinh Jadhav have appreciated his work. He was fortunate to perform before great personalities like Indira Gandhi, Pandit Ravi Shankar, Hema Malini, Gopi Krishna, Vijayanti Mala, Mrinalini Sarabhai, Bharati Shivaji, Pratima Bedi, Asha Parekh, Rita Bhaduri, Sanjeev Kumar, Lata Mangeshkar, Vinod Khanna and Shatrugna Sinha.⁵²

4:2:12:2 Su. Shri Pratibha Pandit



Fig. 4.2.4 From left side Shri Madhu Patel, Kum. Pratibha Pandit. Guru Shri Kubernath Tanjorkar, Shri Gopi Krishna, Smt. Urmila Bhatt, Smt. Elakshi Thakore

Later on she established her training center 'Kedar Art Research Center' in Baroda. To know the correct form of a folk dance, she used to travel to the place it belongs to and learn it from the people of that place. One of her biggest contributions was to make folk dances of Gujarat and Rajasthan popular in Indian and abroad. She had established the center to rekindle active interest in nourishing the nation's traditional dance and music. The institute promoted Indian art and culture in a graceful, rhythmic and varied colourful style. The 'Kedar Art Research Center' was aided by M.P.Birla Foundation. The troupe of 'Kedar Art Research Center' was trained in Bharatanatyam, folk dances of Gujarat and folk dances of other regions. Girls were admitted in the Center from the age of six. She was a very good orator. Students lovingly called her 'Jiji'. She encouraged the deserving and aspiring students and artists in the field of Dance and Music and brought them to the notice of general public. She tried to add variety to the old forms of folk dances preserving the dance forms and accompanying songs.⁵⁵ Young dancers and musicians from the troupe performed all over the world with nerve and vitality.

The troupe has won many prizes and medals and was appreciated wherever they have performed. Her folk dance programmes would start with a prayer in Classical dance. Smt. Smita Andhare and her sister Smt. Gauri Ghatge have performed the classical dance item few times in the programmes of Su. Shri Pratibha Pandit. Her troupe performed folk dances like *Garba*, *Tippani*, *Gorband*, *Giddha* and *Ritu Mangal*.⁵⁶ Dancers like Smita Andhare, Gowri, Neha, Rupam, Nilima, Sangeeta Choksi, Rasmita Amin and many more were trained by Su. Shri Pratibha Pandit in folk dances.

She established 'Arya Kanya Lalitkala Vidhyalaya', At 'Arya Kanya Vidhyalaya' in Baroda. She took her dance classes in 'Arya Kanya Lalitkala Vidhyalaya'. Guru Shri Kubernath Tanjorkar also taught in her institute. She was one of the senior most students of Guru Shri Kubernath Tanjorkar.⁵⁴

Su. Shri Pratibha Pandit made folk dances very popular in Gujarat and abroad. She performed extensively in India as well as abroad. Her troupe performed in Kuwait and England in 1974, in France and West Germany in 1975, and in East Germany, Czechoslovakia, Canada, Thailand, Japan, and USA in 1976. In 1977 her troupe performed in Switzerland, in 1978 her troupe performed in Mauritius. In 1982 her troupe performed in the Delhi Asiad games and for Queen Elizabeth. In 1985, her troupe performed in Algeria, Libya, Ethiopia, Kenya, Malta, Moscow, and Tashkent. In 1987 her troupe performed in Syria, Basra, Egypt, Islamabad, Doha, Qatar, Abu Dhabi, Bahrain, Dubai, Muscat, Aden and Dibouti. In 1989, her troupe performed in Alain, N. Korea, Latvia, Cyprus, Hongkong, Australia, and Newzealand. In 2001 her troupe performed in Muscat, in 2003 in Trinidad, Surinam, Jamaica, Singapore, and Zambia – Tanzania. She made Indian dances very popular in other countries.⁵⁷

Su. Shri Pratibha Pandit was an outstanding Bharatanatyam dancer and folk dancer who belonged to Baroda. She was born on 8th May 1930 in a Rajasthani family, in Amritsar. Her father, Anandpriya Pandit, was a social worker, educationalist and an Arya Samaj Philanthropist. He founded schools for girls' education called 'Arya Kanya Vidhyalaya'. Her father brought her up as a

son. She finished her graduation in Bharatanatyam Dance from the Department of Dance, College of Indian Music, Dance and Dramatics, Baroda. She took training under the guidance of Guru Shri Kubernath Tanjorkar, M.K.Saroja, Shri Mohan Khokhar and other teachers of Department of Dance. After finishing graduation, she continued to take guidance from Shri Kubernath Tanjorkar. When she went to Madras to compete for the National Scholarship, she was interviewed by Smt. Balasaraswati, Shri E. Krishna Iyer and Shri Rammiah Pillai. She was selected for the scholarship when they saw her brilliant dance and they were impressed when they came to know that she had learnt dance from Shri Mohan Khokhar, Smt. M. K. Saroja and Guru Shri Kubernath Tanjorkar.⁵³

4:2:12:3 Smt. Elakshi Thakore

Smt. Elakshi Thakore is one of the first few pioneers of Bharatanatyam dance style in Gujarat. Her name has become synonymous with Bharatanatyam dance style in Ahmedabad. She is a well-known Bharatanatyam *guru* in Ahmedabad and Gujarat. She established dance institute 'Nrityabharati' in Ahmedabad to train students in Bharatanatyam dance style. Her contribution is immense in making Bharatanatyam popular and affordable to the dance students belonging to the middle class in Ahmedabad. Elakshi Thakore finished her graduation and post-graduation from the 'College of Indian music, dance and dramatics', Baroda. She learnt from Shri Mohan Khokhar, Uma Devi and Shri Kubernath Tanjorkar. She was fortunate to take advance training from Guru Shri Kubernath Tanjorkar in the College. After finishing College, she started teaching, and took guidance from Guru Shri Kubernath Tanjorkar in *nattuvangam* and other aspects of dance. In 1960 she started her institute 'Nrityabharati'. She conducted *Arangetrals* of many students. Initially, Guru Kubernath Tanjorkar guided her and also conducted *Arangetrals* of her students. Sometimes her students used to take training for a month from Guru Shri Kubernath Tanjorkar before doing *Arangetral*. Before *Arangetral*, Guru Shri Kubernath Tanjorkar use to stay at her home for the rehearsals.⁵⁸



Fig. 4.2.5 Smt. Elakshi Thakore with Guru Shri Kubernath Tanjorkar

Bharatanatyam was out of reach for the middle-class students in late fifties and early sixties. Smt. Elakshi Thakore started teaching at a fee which middle class students could also afford. Thus many students from middle class family too could learn this divine and traditional dance form. She made Bharatanatyam popular amongst the people of Gujarat by adopting poems from Gujarati Literature in Bharatanatyam dance form and composing a full Bharatanatyam *Margam* in Gujarati. She has also successfully experimented with poems in English, Hindi and Marathi.

She had been an Executive Committee member of 'Sangeet Nritya Natya Academy' of Gujarat Government from 1975 to 1995. She was also appointed as an expert at "Akhil Bharatiya Gandharva Mahavidhyalaya – Miraj" and "Bruhad Gujarat Sangeet Samittee" and as the member of Examination Board of The M. S. University, Baroda. She had been appointed on the Advisory Board in Doordarshan Kendra, Ahmedabad from 1992 to 1995. She also propagated Bharatanatyam in the countries like U.S.A, Canada, U.K., Srilanka and East Africa, where she has given programmes, lectures, demonstrations

and also conducted Master training classes in dancing in several institutions. For her contribution in classical dance, she has been awarded "**Gaurav Puraskar**" by **Government of Gujarat**. She is honoured by "**Triveni**" at **Baroda**, "**Amruta**" at **Mumbai**, "*Nritya Yatra Award*" and also honoured by Ahmedabad Municipal Corporation. She has trained numerous students in her institute. Some of her students are teaching Bharatanatyam Dance in Ahmedabad and many parts of the world. Her son Chandan Thakore is also a good Bharatanatyam Dancer and is carrying forward his mother's work.⁵⁹

4:2:12:4 Smt. Parul Patel

Smt. Parul Patel is a well-known dancer, choreographer of Bharatanatyam dance style, a well-known folk singer with a very melodious voice and folk choreographer. She was born on 23rd May 1953 in Baroda. She did Diploma, Bachelors in 1976 and Masters in 1979 in Bharatanatyam dance style from the College of Indian Music, Dance and Dramatics, The Maharaja Sayajirao University of Baroda. She took the basic training in Bharatanatyam for Diploma in the College from Shri Pradeep Barua and Kum. Nargis Katpitia. She was fortunate that her classes in the Diploma in third, fourth and fifth year were taken by Shri Kubernath Tanjorkar. In the Degree course too, second, third and fourth year and both the years of Masters were taken by Shri Kubernath Tanjorkar. Later on she continued learning from Guru Shri Kubernath Tanjorkar and also performed in programmes mentored by him. In 1977 she performed in 'Kal ke Kalakar Sammelan', in Bombay under the guidance of Guru Shri Kubernath Tanjorkar. She was awarded 'Shringaramani' title for the same. Classical dance, folk dance and music have been a passion for Smt. Parul Patel right from her childhood. She was motivated by her father Shri Harivadan Parikh who spent more than 50 years in the field of Theatre. Smt. Parul Patel's excellence in folk dance and folk music in particular has given her the opportunity to visit various countries abroad as a delegate of Ministry of Culture, Government of India. She has performed Bharatanatyam, folk dance and rendered folk music at national and international levels including UK, France, Germany, Kuwait and USA. She was also invited by 'Bharatiya Vidya Bhavan', USA to conduct workshops and deliver lectures particularly in various states of USA.



Fig. 4.2.6 Smt. Parul Patel

Smt. Parul Patel has also trained a number of school students during the period 1976 to 1984 for the State and National level dance competitions. In 1985 she established her institute 'Rankaar', where intensive training in Bharatanatyam, folk dance and folk music is given. She has also worked as a faculty in the Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda for a year.

Smt. Parul Patel has given her services to All India Radio, Doordarshan, Gujarati Film Industry, 'Gujarat State Sangeet Natak Academy', 'Gujarat Tourism Corporation' and several State and National Cultural Organisations as well as Corporate Organisations of repute. She was awarded 'Best Playback Singer Award' by Gujarat State information Department for the Gujarati film 'Radhiyali Raat' in the year 1998.

She has contributed immensely in the field of dance, through her programmes. In 1979 she performed Bharatanatyam at Prithvi Theatre, Bombay under the title 'Dance vs Painting'. In 1992 she delivered a special talk on '*Lagna Geet*' on All India Radio, Baroda. In the same year her group gave a folk dance performance for the All India Radio, Baroda. In 1994 her group gave a folk dance performance, at the All India National Council Meeting of Bharatiya Janata Party in Baroda. In 1998 her group performed Folk dance (*Garba*) on Doordarshan, Ahmedabad for *Navratri Garba Mahotsav*. In 1998 during the 50th year celebrations of India's Independence Smt. Parul Patel was invited by Vadodara Municipal Corporation to compose the National Anthem 'Vande Mataram' and choreograph the same in Bharatanatyam style. In 2003 she choreographed a dance piece 'Festival of Gujarat' on Gujarat Day held in Baroda, invited by Govt. of Gujarat. Since 1995 till today she has been conducting traditional *Garba* during *Navratri* Festival at many places in USA like Houston, Atlanta, Florida, Boston, Connecticut, New Jersey, New York, Cleveland, Detroit, Dayton etc. in USA and Canada. On May 1, 2020, she gave a tribute to the soldiers and corona warriors through a video composition 'Kasumbi No Rang', which was performed by the eminent artists of Baroda. She is the recipient of 'Gujarati Gaurav Puraskar' from Sangeet Natak Akademi.



Fig. 4.2.7 In Newspaper about the programme of Dance with the Painting of Shri Srikanth Sathe of Smt. Parul Patel mentored by Guru Shri Kubernath Tanjorkar

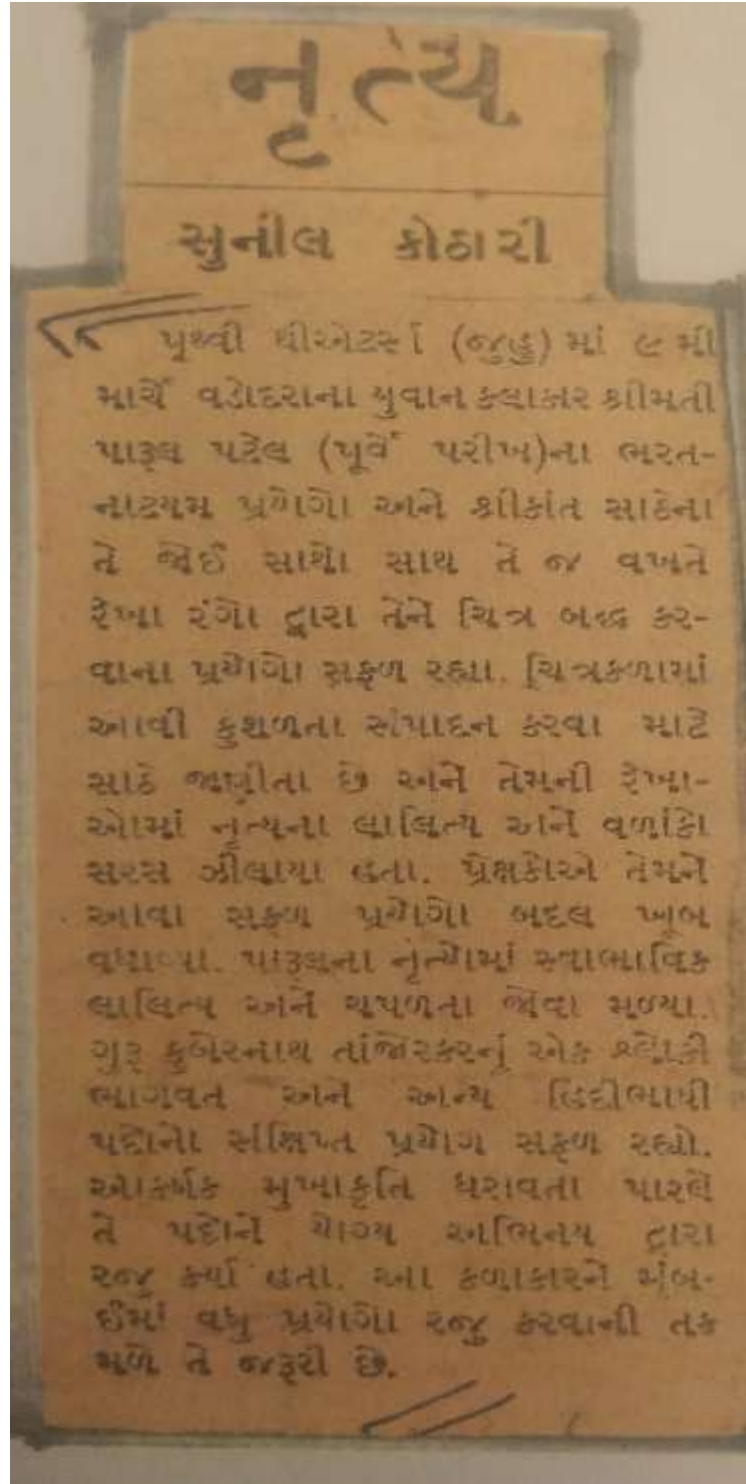


Fig. 4.2.8 Article by Shri Sunil Kothari in Newspaper about the programme of 'Dance vs Painting' of Smt. Parul Patel mentored by Guru Shri Kubernath Tanjorkar at Prithvi Theatre in Bombay in 1979 where Shri Srikanth Sathe made live dance paintings of Smt. Parul Patel's dance.



Fig. 4.2.10 Part of the article in Newspaper about the programme of 'Dance vs Painting' of Smt. Parul Patel mentored by Guru Shri Kubernath Tanjorkar at Prithvi Theatre in Bombay in 1979, where Shri Srikanth Sathe made live dance paintings of Smt. Parul Patel's dance.

4.2.12.5. Dr. Francis Barboza Bharatanatyam Dancer, Satyaradhana, Iselin, New Jersey, USA

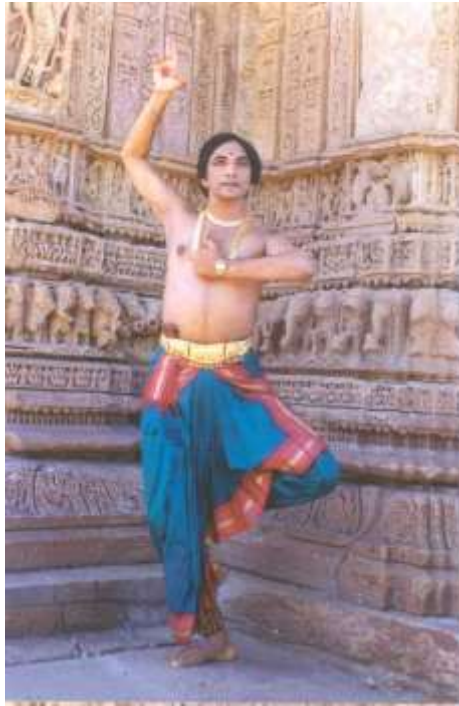


Fig. 4.2.11 Dr. Francis Barboza

Dr. Francis Barboza did his Bachelors in performing arts in 1979 and Masters in performing arts in 1981 in Bharatanatyam from The M. S. University of Baroda, Gujarat, India. In College he received his training from Guru Shri Kubernath Tanjorkar, Smt. Anjali Merh, Shri Pradeep Barua and Su. Shri Nargis Katpitia. He was fortunate to be able to perform and learn a *margam* on Christ which Guru Shri Kubernath Tanjorkar specially choreographed for him. He finished his Ph.D. under the guidance of Professor C. V. Chandrasekhar on 'Christianity and Indian dance forms with special reference to the southern dance forms' in the year 1987.

He participated in many programmes choreographed by Shri Kubernath Tanjorkar and Smt. Anjali Merh. He established 'Satyaradhana' in Bombay to train students in the Bharatanatyam dance style. Later on he moved to New Jersey, USA. In 2006 he established his dance school 'Satyaradhana, School of Dance', in Iselin, New Jersey, USA.

Now he is propagating and promoting Bharatanatyam in USA, through his stage performances, workshops, lecture and private tuitions. He trains students for *Arangetral* also. He has innovated new '*Devata hasta*' the gestures for, 'God the father', 'Son of God', 'The holy spirit', 'The risen Christ', 'Mother Mary', 'The Cross', 'Madonna', 'The Church' and 'The word of God'. He innovated postures for 'Purification' and 'The risen Christ'. He has choreographed many Ballets on the theme of Christianity like 'Preethinrityeshwara'. 'Preethinrityeshwara' (Lord of the Dance of Love) is a classical dance ballet based on the life of Jesus Christ. In the ballet, the choreographer, Dr. Francis Barboza has conceived Jesus as the Lord of the Dance of Love. The birth, life, mission, passion, death, and resurrection of Jesus, are described and demonstrated through the medium of dance. For Francis, Jesus is the Dancer, he is the Dance Guru. He is the one who leads people in and through dance.

4.2.12.6. Smt. Gauri Ghatge (Subedar)

Smt. Gauri Ghatge is a Bharatanatyam artist and a guru, who is settled in USA. She was born on 4th January, 1959 in Kavay, Gujarat. Smt. Gauri Ghatge has been teaching Bharatanatyam and traditional folk dances of India since 1983 in U.S.A. She is trained in Bharatanatyam under able guidance of Guru Shri Kuber Nath Tanjorkar and Late Su. Shri Pratibha Pandit of Vadodara. Her teaching style adheres to the Tanjore style of Bharatanatyam.

Smt. Gauri Ghatge is the younger sister of Smt. Smita Andhare. Smt. Gauri Ghatge (Subedar) started learning Bharatanatyam from a very early age in Baroda, from Su. Shri Pratibha Pandit in the 'Arya Kanya Lalitkala Vidhyalaya'. Su. Shri Pratibha Pandit was a disciple of Guru Shri Kuber Nath Tanjorkar. From 1973 she started taking training from Guru Shri Kuber Nath Tanjorkar. In 1978, she did her *Arangetral* with her sister Smita Andhare (Subedar) in Laxmi Vilas Palace, mentored by Guru Shri Kuber Nath Tanjorkar. She participated in many programmes mentored by Guru Shri Kuber Nath Tanjorkar, in Delhi, Bombay, Ahmedabad and Baroda. She participated in the prestigious 'Kal Ke Kalakar' festival for upcoming artists, under his guidance with her sister Smita Andhare. She was awarded 'Shringara Mani' in 1984. After 'Kal Ke Kalakar' she and her sister were invited for 'Hari Das Sammelan' programme.



Fig. 4.2.12 Smita Andhare and Gauri Ghatge in their Arangetral ceremony mentored by Guru Shri Kubernath Tanjorkar

Smt. Gauri Ghatge has travelled to a number of foreign countries on a cultural tour with the 'Arya Kanya Lalitkala Vidhyalaya' group of Pratibha Pandit. The high level of her performances has enabled her to perform in many cultural exchange programmes and dance festivals in countries like Switzerland, Thailand, Mauritius and Japan. She used to perform the invocatory dance in Bharatanatyam dance style, in many folk dance events of Su. Shri Pratibha Pandit. She participated in the folk dance events of Government of India, under the direction of Su. Shri Pratibha Pandit. In 1981, Gauri accompanied Indira

Gandhi, the then Prime Minister of India to East Africa as a member of a cultural delegation. With the group of Pratibha Pandit she travelled to Mauritius for its 33rd Independence Day Celebrations, where our former Prime minister Shri Atal Bihari Vajpayee was invited as a Chief Guest.

Since 1983 she is training students in U.S.A in Bharatanatyam Dance style and folk dances. Smt. Gauri Ghatge has participated in several fund raising programmes for the Lions' Club and 'Maharashtra Foundation' in the United States. Gauri Ghatge's students have received several awards at Bharatanatyam and folk dance competition in USA. She has conducted *Arangetrals* of many of her students. She has been teaching and propagating the Tanjore style of Bharatanatyam Dance in U.S.A for many years.

4:2:12:7: Smt. Smita Andhare (Subedar)

Smt. Smita Andhare is a Bharatanatyam dancer and a famous folk artist of Baroda. She was born in Bhandara, Maharashtra on 14th September 1957. Smt. Smita Andhare started learning Bharatanatyam from a very early age in 'Arya Kanya Lalitkala Vidhyalaya', Baroda, from Su. Shri Pratibha Pandit, who was a disciple of Guru Shri Kubernath Tanjorkar. From 1973 she started taking training from Guru Shri Kubernath Tanjorkar. In 1978, she did her *Arangetral* with her sister Gauri Ghatge (Subedar) in Laxmi Vilas Palace, mentored by Guru Shri Kubernath Tanjorkar. She participated in many programmes under the guidance of Guru Shri Kubernath Tanjorkar, in Delhi, Bombay, Ahmedabad and Baroda. She participated in the prestigious 'Kal Ke Kalakar' festival for upcoming artists under the guidance of Guru Shri Kubernath Tanjorkar with her sister Smt. Gauri Ghatge (Subedar). She was awarded 'Shringara Mani' in 1984. After 'Kal Ke Kalakar' she and her sister were invited for 'Hari Das Sammelan' programme.

She travelled to many countries with the group of Su. Shri Pratibha Pandit. She used to perform the invocatory dance in Bharatanatyam dance style, in many folk dance events of Pratibha Pandit. She participated in many cultural exchange programmes and dance festivals in many countries like Switzerland, Thailand, Africa and Japan. She participated in the folk dance events of Government of India, under the direction of Su. Shri Pratibha Pandit. With the group of Su. Shri Pratibha Pandit she travelled to Mauritius for its 33rd

Independence Day Celebrations, where our former Prime minister Shri Atal Bihari Vajpayee was invited as a Chief Guest.

She has choreographed many dance items for the programmes and meetings of 'Bharat Soka Gakkai' in Baroda which is an Indian affiliate of the 'Soka Gakkai International'.



Fig. 4.2.13 Guru Shri Kubernath Tanjorkar and Kum. Pratibha Pandit in the Arangetral ceremony of Smt. Smita Andhare and Smt. Gauri Ghatge

4:2:12:8 Smt. Ami Patel, Bharatanatyam dancer



Fig. 4.2.14 Photo from Arangetral of Smt. Ami Patel mentored by Guru Shri Kubernath Tanjorkar

Smt. Ami Patel initially learnt Bharatanatyam in Baroda from 'Madhurjyoti' class from Shri Madhu Patel, who was a student of Guru Shri Kubernath Tanjorkar. Shri Madhu Patel encouraged her a lot as she was good in dance. Shri Madhubhai Patel connected her to Guru Shri Kubernath Tanjorkar when she wanted to do her *Arangetral*. Guru Shri Kubernath Tanjorkar mentored her for her *Arangetral* performance. Her *Arangetral* performance was held in August 1975, for two days. All the

great artists of Baroda were invited for her *Arangetral* performance, and it was appreciated by all of them. The legend Shri Gopi Krishna was invited as a chief guest.

After her *Arangetral*, she continued to take training from Guru Shri Kubernath Tanjorkar. She performed in the festivals like 'Kal Ke Kalakar' and 'Hari Das Sammelan' under the guidance of Guru Shri Kubernath Tanjorkar. She received 'Sringara Mani' award for the performance in 'Kal Ke Kalakar' festival. She also performed in a *Jugalbandhi* programme with the group of the Maestro Sitara Devi in Bombay under the guidance of Guru Shri Kubernath Tanjorkar. In this programme, Bharatanatyam and Kathak were performed together, which was a big experiment at that time. It was appreciated a lot by the audiences and there was good review in the newspapers.



Fig. 4.2.15 Photo from Arangetral of Smt. Ami Patel mentored by Guru Shri Kubernath Tanjorkar

She later joined the Diploma course in Bharatanatyam in the College of Indian Music, Dance and Dramatics, Baroda. She learnt in College under the guidance of Guru Shri Kubernath Tanjorkar. She learnt many items like 'Sankshipt Bhagwat' from Guru Shri Kubernath Tanjorkar. She also performed in Madras, under the guidance of Guru Shri Kubernath Tanjorkar in a programme organised by Smt. Padma Subramaniam. She learnt the art of *Abhinaya* from Guru Shri Kubernath Tanjorkar. She performed in many programmes under the guidance of Guru Shri Kubernath Tanjorkar. Later on she finished her graduation in Bharatanatyam. She also took training from Professor C.V. Chandrasekhar. She performed in many programmes and productions under the guidance of Professor C. V. Chandrasekhar. She played the role of young Sita in the production 'Bhumija' choreographed by Professor C. V. Chandrasekhar.

4:2:12:9 Smt. Avnindra Dixit (Majumdar):

Smt. Avnindra Majumdar is based at Surat. She has established her dance and music center in Surat called 'Nav Gandharva, Center of music and dance'. She did her 'Visharad' in Bharatanatyam from 'Akhil Bharatiya Gandharva Mahavidhyalaya'. Her father, Dinesh Majumdar, is a singer and he had his music classes known as 'Kalakendra'. Smt. Avnindra Majumdar learnt vocal from her father. She did her 'Visharad' and 'Alankara' in vocal. As her father was an artist, he wanted that his daughter should be trained in the Classical dances. Vinodbhai Vaidhya was taking dance classes in the 'Kalakendra' institute of Dinesh Majumdar. Therefore, from a very tender age of four years she started learning Bharatanatyam dance with her sister Archana Majumdar from Vinodbhai Vaidhya. Later on she learnt from Sonal Pujara, who was a very senior student of Smt. Smita Shastri. She did her *Arangetral* under the guidance of Sonal Pujara in 1984.

She and her sister started taking advance training from Guru Shri Kubernath Tanjorkar from the year 1986. She learnt many items from Guru Shri Kubernath Tanjorkar like, 'Bhukhana Bhujanaga Bhor' (*Kirtanam*), 'Ida Vida kuta' (*Kirtanam*), 'Yetta Iranda Peshum' (*Padam*), 'Sakhi tu' (*Aprachalita Jawali*), 'Sankshipta Ramayana', 'Hari Riha' (*Ashtapadi*), 'Adharam Madhuram' (*Madhurashtakam*) and many more. She gave vocal support in the *Arangetrals* of Ami Gujarati, Ami Patel, Kalyani Thakar and Hina Dalwadi which were mentored by Guru Shri Kubernath Tanjorkar. Guru Shri Kubernath Tanjorkar

awarded certificates of 'Tana Riri' to her and her sister Archana Majumdar. She opened her institute called 'Krupalu Center of Music and Dance' to train students in music and dance in Baroda.

Smt. Avnindra Majumdar settled in Surat after her marriage. She started training students in the art of Bharatanatyam and music in Surat. She propagated the 'Tanjore Bani' of Bharatanatyam in Surat. She recently established her center 'Nav Gandharava, Center for Music and Dance', in Surat.



Fig. 4.2.16 Smt. Avnindra Dixit

4:2:12:10 Kurangi (Kalyani) Thakar, Television and Gujarati film Actress, Bombay

Kurangi Thakar was born on 22nd March 1975. She is popularly known as Kalyani in the Television industry and Gujarati film Industry. Kurangi had her cultural heritage from her educationalist parents Smt. Anjali Thakar and Pankaj Thakar of the 'Nalanda Vidhya Mandir', Waghodia and Vadodara. Her parental grandpa Shri Vasant Thakar was the senior most veteran publicist of the film industry for five decades. Her maternal Grandpa Ramanlal Kavi was the reputed playwright of famous 'Deshi Natak Samaj', Bombay (Now Mumbai).

She was a fleet footed dancer. Right from her Kindergarten days she has been participating in dramas, speeches, folk dances, cultural programmes and winning prizes almost every year. She started learning dance from Guru Shri Kubernath Tanjorkar at the age of 7 years. Her parents encouraged her and supported her. She was a very sincere and disciplined student. She had a command over *Abhinaya*. She learnt the mile-stone items of Guru Shri Kubernath Tanjorkar like 'Sankshipta Bhagvatam', 'Madhurashtakam', 'Aarabi Tillana' and *Padam* 'Sakhi tu'. She did her *Arangetral* under the guidance of Guru Shri Kubernath Tanjorkar at the age of 14 years on 21st January, 1989 in General Auditorium, The M.S.University compound, Baroda. Shri Ranjitsingh Gaekwad was the president of Kurangi's *Arangetral* event and Ex. Mayor Dr. Rajendrasinh S. Rathod and Prof. Markand Bhatt (Dean, Faculty of Performing Arts) was the inaugurator of the event. She performed 'Vinayaka Stuti' (Raag : *Gambhir Nattai Tāla : Ādi*), 'Allaripu' (Raag : *Nattai Kuranji Tāla : Misra Chapu*), 'Jathiswaram' (Raag : *Kalyani Tāla : Rūpakam*), 'Shabdam' (Raag : *Maligai Tāla : Triputai*), 'Varnam' (Raag : *Bhairavi Tāla : Tishra Ekam*), 'Kirtanam' (Raag : *Varali Tāla : Chatusra Triputai*), 'Sankshipta Bhagvatam' (Raag : *Maligai Tāla : Ādi*), 'Padam' (Raag : *Maligai Tāla : Chatusra Triputai, in Tamil*), 'Padam' (*Sakhi tu, Raag : Karnatak Kambodi Tāla : Chatusra Ekam*), 'Madhurashtakam' (Raag *Maligai, Tāla : Chatusra Triputai*), 'Shri Ramchandra Kripalu' (Raag ; *Maligai Tāla : Mishra Chapu*), 'Tillana' (Raag : *Aarabi Tāla : Chatusra Ekam*) 'Mangalam' (Raag : *Saurashtram Tāla : Aadi*).



Fig. 4.2.17 Kurangi (Kalyani) Thakar, Television and Gujarati film Actress, Bombay

In this programme on 'Nattuvangam' was Guru Shri Kubernath Tanjorkar and Shri Ramesh Tanjorkar, Vocal was by Guru Shri Kubernath Tanjorkar, Vocal support was by Smt. Avani (Avnindra) Mazumdar, *Bansuri* was by Amritlal Shah, *Sitar* by Shri Narayan Bhanwariya, and *Tanpura* by shri Prakash Garge. She got best wishes for the programme from President Shri R. Venkatraman, Vice President Dr. Shankar Dayal Sharma, Prime Minister Shri Rajeev Gandhi, Producer Director Shri Vijay Bhatt, Smt. Mala Sinha, Kumari Asha Parekh, Shri Kalyanji Anandji, Kumari Pratibha Pandit and many more such dignitaries. Kurangi Thakar was the first student to do *Arangetral* under the guidance of Guru Shri Kubernath Tanjorkar, after he retired from the job in The Maharaja Sayajirao University, and started his own dance school.

Kurangi participated in many programmes choreographed by Guru Shri Kubernath Tanjorkar. She has generously contributed her endeavour in charity shows in aid of draught and other calamities. Later, she joined the Television industry. She gives the credit of her acting skills to meticulous grooming by Guru Shri Kubernath Tanjorkar.

She started modeling at the age of thirteen years. Kurangi Thakar is an established actress in the Gujarati Film Industry and Television Industry. She started her acting career with a Gujarati film, 'Unchi Medi Na Uncha Kangda'. She worked with many producers

and directors. She has done around 25 Gujarati films, several television shows and Gujarati plays. She has also performed in many stage plays in Mumbai. She received immense appreciation for her role in the Gujarati movie 'Koi Ne Kehso Nahi'. She is very good at doing comedy. She has acted in the famous Gujarati serial “So Dada Vahu Na” on ETV Gujarati, In the Hindi television serial “Hamari Devarani” on Star plus, in the serial “Laxmi Sadaiva Mangalam” on Colours channel. She has worked in Gujarati movies like “Paiso Maro Parmeshwar”, “Chhuta Chheda”, “Bhai Maro Rakhavado”. She won the best actress award for the movie “Paiso Maro Parmeshwar”. She is working in Dramas, serials and Gujarati films. She contributes to the society through her dancing and acting skills by helping in the social activities carried out by the NGO established by her mother.

4:2:12:11 Smt. Lalitha Iyer (Thakkar)



Fig. 4.2.18 Smt. Lalita Iyer performing in a programme mentored by Guru Shri Kubernath Tanjorkar



Fig. 4.2.19 Smt. Lalitha Iyer

Smt. Lalitha Iyer (Thakkar) is a Bharatanatyam artist based at Baroda. Smt. Lalitha Iyer's extraordinary talent was noticed by the ovation she received as a participant in the cultural programmes of the School. This inspired her to go in for a Diploma course in Bharatanatyam in the College of Indian Music, Dance and Dramatics', The Maharaja Sayajirao University of Baroda. Later she did Bachelors and Masters in Bharatanatyam dance style from the same institute. She took basic training in Bharatanatyam from Shri Pradeep Barua and Su. Shri Nargis Katpitia. She was fortunate to take training under Guru

Shri Kubernath Tanjorkar, Smt. Anjali Merh and Professor C. V. Chandrasekhar. For one year 1978-1979, she took advance training in Bharatanatyam from 'Kalakshetra'. During her training at 'Kalakshetra', she participated in the programmes of the concert section of 'Kalakshetra' at the 'Music Academy' Madras. She is the recipient of the cultural scholarship offered by the Government of Gujarat for two years (1981-1983). Later on she took training from Professor C. V. Chandrashekar in Bharatanatyam, in the Department of Dance, The Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda.

She performed in many programmes choreographed by Guru Shri Kubernath Tanjorkar. She also gave solo performances which were conducted by Guru Shri Kubernath Tanjorkar.

Smt. Lalitha Iyer performed along with a group of students in the 'Kal Ke Kalakar' Sammelan in Bombay in 1976. She did the important role of '*Sutradharini*' as well as '*Sakhi*' in the dance drama 'Chandramaulishwara Kuruvvanji' choreographed by Smt. Anjali Merh, performed in Baroda, Bombay, Surat and Ahmedabad and was noted by the press for her subtle *abhinaya* and poise. She also participated in the dance drama 'Shakuntala' choreographed by Shri Pradeep Barua and 'Ritu Samhara' choreographed by Professor C. V. Chandrasekhar.

Smt. Lalitha Iyer started 'The Abhinaya School of Dance' in Baroda, to impart training in Bharatanatyam dance style. The present researcher started learning Bharatanatyam in this institute. She did her dissertation on the topic 'Variations in the execution of *Adavus* in the Contemporary Bharatanatyam, under the guidance of Professor C. V. Chandrasekhar.

4:2:12:12 Kum. Chetana Pahade:

Kum. Chetana Pahade is the daughter of well-known dancer, runner, swimmer and freedom fighter Late Shri Nathubhai Pahade and Late Indumati. She started learning Bharatanatyam from 'Madhur Jyoti Nartan Academy' situated in Baroda under Shri Madhu Patel. In 1976 she finished her 'Nritya Visharad' in Bharatanatyam dance and in 1978 she finished 'Alankar'. Kum. Chetana Pahade later on took training from Guru Shri

Kubernath Tanjorkar. She later went to Mumbai for further training under Kalyan Sundaram Pillai and then to Ahmedabad from Elakshi Thakore. In Surat she learnt 'Kathak' dance under Shri Dhiru Jariwala. She also has a Bachelor's degree in Arts.



4.2.20 Smt. Chetana Pahade

In 1978 she started the institute 'Nrutyabharati' with her sister Smt. Nanda Pahade to impart training in Bharatanatyam dance style. They started with only five students. Later on with the help and inspiration from Shri Madhu Patel, they renamed their institute as 'Sarjat Nartan Academy'. She has been training girls and boys who belong to different states, culture and who follow different religion. Kum. Chetana Pahade topped in classical dance (B-type) organised by Gujarat State and Surat Municipal Corporation. She topped three times in the field of folk dance. She is also a good singer. She even sang with her sister, 'Garbi' of Dayaram and 'Pad' of Narsinh in the program of Sonal Mansingh in Surat.

She has given many performances in Surat and other important cities of India. She and her sister Nanda Pahade directed traditional folk dances of Gujarat in a function of 'Paschimalap' organised by West Zone Cultural Center 'Udaipur' in villages of South Gujarat for 33 days continuously, in which the sister duo represented Gujarat.

Chetana Pahade and Nanda Pahade directed dance songs in the famous T.V. serial 'Ramayan' of Ramanand Sagar. She also played the role of 'washer woman' in it. She has trained many students in dance through camps like 'Bal Utsav' of Surat Municipal Corporation. She choreographed dances for many Colleges in Surat. She and Nanda Pahade have given their services for many social causes. They trained Surat city lady police officers for one month in folk dance and conducted program on 26th January 1989 on Police Parade Ground.

Inspired by Shri Kubernath Tanjorkar, she has choreographed many items like *Bhajans* in Bharatanatyam dance form and '*Pad*' of Narsinh Mehta, for the audiences who do not understand South Indian Languages. She has also choreographed ballets like 'Ramayana', 'Mahabharata', 'Ganga Avataran', 'Meera', 'Gajendra Moksha', 'Satyabhama', 'Rukmini Parinay', 'Samudra Manthan' and many more.

During Kargil war between India and Pakistan in 1999, she, with her sister, gave a cultural programme in 'Rang Bhavan' to help injured soldiers in which they collected an amount of Rs.1,20,000/- which was donated to 'Army Welfare Center' in Rashtrapati Bhavan, New Delhi.

Talented students of her institute participated in the V.C.D cassette named 'Jai Jai Maharani Yamuna' of 'Music Center', Vallab Vidhyanagar in 2005. In the cassette '*Pads*' and '*Kirtan of Pushti Marg*' was presented in Dance form.

4:2:12:13 Smt. Nanda Pahade

Smt. Nanda Pahade is the daughter of well-known dancer, runner, swimmer and freedom fighter Late Shri Nathubhai Pahade and Late Indumati and sister of Chetana Pahade. She started learning Bharatanatyam from 'Madhur Jyoti Nartan Academy' situated in Baroda under Shri Madhu Patel. In 1976 she finished her 'Nritya Visharad' in Bharatanatyam dance and in 1978 she finished 'Alankar'.

She took advance training from Guru Shri Kubernath Tanjorkar later on. Guru Shri Kubernath Tanjorkar has been her source of inspiration. Being inspired by him, she has choreographed many Bharatanatyam dance items in Hindi and Gujarati with her sister.

She with her sister Smt. Chetana Pahade have contributed immensely in propagating Bharatanatyam in Surat, and other parts of Gujarat State as well as North India. They have also choreographed many ballets in Bharatanatyam dance style.

She is also a good singer. She even sang with her sister, 'Garbi' of Dayaram and 'Pad' of Narsinh in the program of Sonal Mansingh in Surat. Both Chetana Pahade and Nanda Pahade work together for their institute 'Sarjat Nartan Academy'. They have contributed a lot in the development of Bharatanatyam classical dance and to the society through their dance performances. They have been training girls and boys in Bharatanatyam dance in their institute, who belong to different states, culture and different religions. They have directed traditional folk dances of Gujarat in the function of 'Paschimalap' organised by 'West Zone Cultural Center, Udaipur' in villages of South Gujarat for 33 days continuously, in which the sister duo represented Gujarat.

During Kargil war between India and Pakistan in 1999, they gave a cultural programme in 'Rang Bhavan' to help injured soldiers in which they collected an amount of Rs.1,20,000/- which was donated to 'Army Welfare Center' in Rashtrapati Bhavan, New Delhi. They have given many performances in Surat and other important cities of India.

Chetana Pahade and Nanda Pahade directed dance songs in the famous T.V. serial 'Ramayan' of Ramanand Sagar. They have trained many students in dance through camps like 'Bal Utsav' of Surat Municipal Corporation. They have choreographed dances for many Colleges in Surat and for many social causes. Their institute has conducted 'Arangetral' of 75 brilliant artists. More than 100 students have acquired 'Visharad' degree and 82 students have acquired 'Alankara' degree from their institute. In the opening ceremony of third Asian Gymnastics Championship competition on 27th July 2006 at 'Pandit Dindayal Upadhyay Indoor Stadium' Surat, they presented a dance programme with 60 artists and received great appreciation. For their outstanding dedication in the field of dance, they were honoured by the title 'Nrutyashree' by 'South Gujarat City and District Reporter Union'. They have given their services many times to Surat Municipal Corporation.

On 3rd October 2008, they organised a classical dance programme, which they dedicated to Guru Shri Kubernath Tanjorkar. They presented compositions like 'Abhinaya Darpana', 'Shiv Kirtanam', 'Nritya Utpatti', 'Shri Ram Kirtanam', 'Dashavatar', 'Tillana', 'Himalaya Utpatti', 'Shahid Vandana' and 'Vaishnav Jan To Tene Re Kahiye'. The programme received huge appreciation from the audience.

They have given many programmes for the Indian Army. On 13th, 14th and 17th February 2010 three cultural programmes were performed by their institute at R & R Army Hospital, New Delhi Cantt., for the entertainment of soldiers. On 18 February 2010, they performed at Haryana Border at 'Base Army Hospital'. They also conducted a dance programme on Hussainiwala Border at Firozpur (Punjab) in '159 General Hospital' for entertainment of injured soldiers and Honorable high rank officers to boost up their spirit. On 6th May 2010 at 'Command Hospital', Udampur in Jammu and Kashmir, a cultural program was organised on a helipad for approximately 2000 Indian soldiers. On 8th May 2010 a program was held for soldiers and their families at Akhanoor (Jammu) headquarters under tight security, they were honoured by Major Sunita.

Students of their institute have performed in Major dance festivals and cultural programmes like 'Marvad Festival', 'Swarnim Gujarat', 'Ranotsav' and many more. They also participated in 'Carpet Festival' which was under 'Cultural Exchange' held at Istanbul in Turkey from 1st September 2011 to 9th September 2011. They have also performed 'Garba' at 'D.D. Girnar' Ahmedabad Doordarshan Centre in 2012 during *Navratri*. Thus, through their institute they have contributed immensely in the development of dance in general and Bharatanatyam in particular.

4:2:12:14 Rasmita Amin:

Smt. Rasmita Amin the Director of 'Natyashala', is a dance instructor who has been serving the Central Pennsylvania Community for several decades. She studied under the guidance of late Guru Shri Kubernath Tanjorkar and is a graduate in Bharatanatyam from the M. S. University of Baroda's the 'College of Indian Music, Dance and Dramatics'. During her time in India, she studied traditional folk dances from the famous dancer and choreographer, late Su. Shri Pratibha Pandit at 'Arya Kanya Lalitakala Vidyalaya', Baroda.⁶⁰



4. 2. 22 Smt. Rashmita Amin

Rasmita Amin has served as an advisor to dance communities across North America. She has judged three 'FOGANA' (The Federation of Gujarati Association of North America) competitions during her career. She had accompanied the late Mrs. Indira Gandhi, the then Prime Minister of India, to East Africa as a member of a cultural delegation. Rasmita has performed in Bombay and New Delhi many times. She has been a big part of the 'Hari Temple' in Harrisburg Pennsylvania for more than 20 years, teaching Bharatanatyam and folk dances to the youth members of the Temple. She has also choreographed for several fundraising events for organisations such as 'AIACP', 'The Gujarat Samaj of Harrisburg', and 'The International House' and for various community programmes in York, Lancaster, Harrisburg cities of USA. Rasmita Amin currently teaches Bharatanatyam and Folk dances to her 'Natyashala' students in York and Lancaster. She also serves as a certified yoga instructor in the area. Rasmita continues to serve the Indian communities in whatever way she can, most notably through her bi-annual productions performed by the students of 'Natyashala'.⁶¹

4:2:12:15 Shri Chandan Thakore:

Shri Chandan Thakore is a Bharatanatyam Artist, teacher and choreographer based at Ahmedabad, Gujarat. Chandan Thakor started learning dance from his mother Elakshi Thakor from 1988. And did his *Arangetral* under her guidance. Later on from 1991 he took training from Guru Shri Kubernath Tanjorkar. He visited Baroda regularly every week to learn from Shri Kubernath Tanjorkar.

He has trained numerous students of whom about 500 have performed “*Arangetral*”, many have obtained National Scholarship from Government of India and many have successfully finished advance training in Bharatanatyam. Extending the horizons of Bharatanatyam to International levels, he has also trained students from East African and European countries for their *Arangetral* performance which was presented successfully and highly appreciated by the audience.⁶²



4.2.23 Shri Chandan Thakore

He has choreographed many group items in traditional Bharatanatyam style. He has choreographed many Bharatanatyam item in Sanskrit, Hindi, Gujarati and English and performed in India as well as abroad, which were appreciated by the audiences. He organizes as well as conducts workshops & seminars, dance festivals, lectures and demonstrations for the promotion of classical dance. He has choreographed dance dramas

like 'Luv Kush', 'Meghadutam', 'Geet Govindam', 'Shri Krishna Kath', 'Shiva the creator', 'Vision of India', 'Vaidehi Vanvas', 'Nari' and many more. He has successfully organised the 'National Dance Festival' in Ahmedabad for 16 years. He has travelled in 18 countries like Austria, Germany, Singapore, Kenya, Mauritius, Australia and China with his wife Nirali Thakor, who is also a Bharatanatyam dancer, for Performances and workshops. Chandan Thakor has received awards like 'Shringar Mani', 'Kalagurjari', and 'Gujarat Yuva Pratibha Samman'. He has got Senior Cultural Scholarship in 1996 from The Ministry of Human Resources, Department of Culture, Government of India and he is also a graded artiste of Indian Television. He also received "Nrityakala Prachar Ratna" by Governor of Gujarat Shri Kailaspati Mishra. He also received the 'Ahmedabad Nagar Ratna Award' and 'Gaurav Puraskar' by the 'Lok Kala Foundation'. He has also given his services as an examiner in the Gujarat University and The Maharaja Sayajirao University of Baroda. Shri Chandan Thakore has given a new dimension to the Traditional Bharatanatyam Dance with his innovative ways by choreographing dance items in Hindi, Gujarati & Sanskrit languages. He has choreographed more than 25 most significant Group Choreographies and some Dance Ballets in classical dance on themes from Indian mythology and contemporary thoughts.⁶³

4:2:12:16 Smt. Vruda Shukla (Upadhyay)

Smt. Vrunda Shukla is a young, talented Bharatanatyam dancer, teacher, choreographer and a singer. She did her Masters in Bharatanatyam from the 'Bharat College of Fine Arts and Culture', Mumbai in 2014. She is also a finished her 'Visharad' in Hindustani Classical Vocal under the guidance of Neela Rahalkar of Gwalior Gharana in 2003, and is also a qualified computer engineer.

She began her training at the age of five years under the guidance of Guru Shri Kubernath Tanjorkar. She later also took training from Shri Ramesh Tanjorkar and Smt. Leela Tanjorkar. She did her 'Arangetral' under the guidance of Guru Shri Kubernath Tanjorkar on 27th November, 1999. She performed in many programmes mentored by Shri Kubernath Tanjorkar and his son Shri Ramesh Tanjorkar. She has given solo performance at many dance festivals and programmes like 'Sai Nrityotsava' in 2018 in Bangalore, 'Shri

Sarada Navarathri Mahotsavam' in 2017 in Matunga, Mumbai, and 'Grand Mulund Mahotsav' in March 2017 in Mumbai, 'Natyanjali Festival' in Chidambaram in February 2017 and many more. She performed at the 21st 'World Congress on Dance Research' organised by the 'International Dance Council- UNESCO' held in Greece, in September 07.



4.2.24 Vruda Shukla (Upadhyay)

She established her Dance Academy, 'Mudra Dance Academy' in Dombivli, Mumbai in 2009 which is a Non-profit organization, dedicated to promote traditional dance and classical vocal music. She has trained many students in her Academy in dance and music. Students of her Academy have performed in many festivals like 'International Dance Festival' (IIDF) in 2015, 'Utsav Festival', 'Vanrai Mahotsav', 'K Ayyappa Pooja Celebrations', 'Shree Ponnuguruvayur Ayyappan Bhagavatam Celebrations' and many more. She has choreographed a ballet 'Sabareeshwara' on Lord Ayyappa, which is based on a Malayalam composition by renowned artist Shri N.N. Shivaprasad and performed in Mumbai in 2016.

She stood first in Gujarat University Youth Festival at South Zone level held in September 2005 and 2006. She has received many awards like ‘National Nritya Shiromani Award’ in January, 2016 by 'Utkal Seva Sanskruti Sangh' Cuttack, Odissa.

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4.3 Contribution as a Choreographer and a Music Composer

4.3.1 Contribution as a Choreographer

The purpose of choreography is to evoke *rasa*, according to the Aesthetic theory. The choreography reflects the different sources which influence the creator and the character of the creator. The dance compositions of Guru Shri Kubernath Tanjorkar, exhibit a perfect blend of *Raga*, *Tāla*, *Bhava*, grace, drama, and Aesthetics. He created rare pieces of dance compositions, which can be called an ultimate production, even though the items were performed as an '*Ekaharya Lasya*'. The choreography of his items was such that, the intensity in his items was more than the intensity seen in the choreography of productions. There was always a drama element in his choreography. This drama element was always connected to reality. So the audience's reaction to his programmes was such that, audiences became the part of the programme. Audience became one with the scene depicted in the item. For example if the item was "Sankshipt Bhagwat" and the scene depicted was of the Mahabharata war, then the effect of his singing, music direction and choreography would be such that the audience felt they are Present in the battle field and watching the war. The items choreographed by him mostly had all the *rasas*, for example 'Sankshipt Bhagwat'.¹

He knew many languages like Tamil, Sanskrit, Gujarati, Marathi, Hindi, Urdu and other South Indian Languages. Because of his command over different languages, he could choreograph '*Pads*' and poems of famous poets of various languages like Mira, Jaydev, Narsinh Mehta, Kshetragya and many more.² He has choreographed '*Varnams*', '*Tillana*', '*Jatiswaram*', '*Kirtanams*', '*Padams*' and many other items, which were appreciated a lot even by the lay people, artists and Traditional Bharatanatyam Gurus. He has choreographed more than 400 dance items in his entire life time.³ His choreographies had always justified the meaning of the '*Pada*' or Poem.

It was their family tradition that they choreographed the items which were enjoyed and understood by common people. In their dance compositions and choreography there was more communication with the common people. Guru Shri Kubernath Tanjorkar also followed the same path in choreography. He never thought that the items should be

appreciated and enjoyed by only the 'Vidhwans'. Through his choreographies he tried to communicate with the common people.⁴

He choreographed many outstanding compositions, which were totally designed and composed by him. Few of his milestone choreographies are ‘Sankshipt Bhagwat’, ‘Kem Re Visari’, ‘Meera Bhajan’, ‘Navkar Mantra’, ‘Bhukhana Bhujang’, ‘Damaru’, ‘Eta Irandu Pesum’ and ‘Madhurashtakam’. These items are applauded very highly when Presented in the Programmes of the Institute as well as Festivals or other sponsored programmes. He put in meticulous efforts, thinking and planning in his choreography, which included the choice of a dance *kriti* or item, *raag*, the duration of item, *bhava*, choreography, and *sanchari bhava* etc.⁵

4:3:1:1 The names of his popular compositions are mentioned below with Raag and Tāla.

(The following list is based on the information received from Shri Ramesh Tanjorkar, Shri Ashish Tanjorkar, Smt. Juthika Mahen, Smt. Parul Patel, Smt. Smita Andhare, Smt. Avnindra Dixit, Smt. Vruda Shukla and Miss Kurangi Thakar)

Sr. No.	Name of the Item	Raag	Tāla
1.	Pushpanjali	Nattai	Ādi
2.	Ganesh Vandana (Vatapi)	Hamsadhwami	Tishra Ekam
3.	Ganesh Stuti (Gyana Vinayaka)	Gambhir Nattai	Ādi
4.	Ganesh Kautuvam	Hamsadhwami	Chatusra Ekam
5.	Jatiswaram	Shankarabharanam	Ādi
6	Jatiswaram	Chakrawaham	Tishra Ekam
7.	Jatiswaram	Todi	Tishra Ekam
8.	Shabdam (Shri Kara)	Maligai	Tishra Triputa
9.	Shabdam (Venu ganane)	Kamboji	Tishra Triputa
10.	Sankshipt Bhagwat	Ragamalikai	Chatusra Ekam
11.	Meera Bhajan	Kirvani	Tishra
12.	Meera Bhajan	Bhimpalasi	Mishram
13.	Navkar-Mantra		

Sr. No.	Name of the Item	Raag	Tāla
14.	Keertanam (Neenda Stuti)	Varali	Chatusra Triputai
15.	Keertanam (Idai Vidakuta)	Varali	Ādi
16.	Keertanam (Nattanam Aadinar)	Vasanta	Atta Tāla
17.	Keertanama (Adum Chidambaromo)	Maru Bihag	Ādi
18.	Keertanam (Jai Shiva Shankara)	Darbari	Ādi
19.	Shri Ramchandra Krupalu	Yaman Kalyan	Roopak (Hindustani)
20.	Bhukhana Bhujang	Vrundavani Sarang	Khanda Chapu (Jap Tāla)
21.	Damaru har kar baje	Gunakali	Rupaka (Hindustani)
22.	Ashtapadi (Hari Riha)	Panthu Varali	Ādi
23.	Madhurashtakam	Zinzuruti	Ādi
24.	Varnam (Samini Ram manave)	Khamas	Ādi
25.	Varnam (Moha Manayen Mi)	Bhairavi	Tishra Ekam
26.	Varnam (Samine Balukami)	Athana	Rupaka
27.	Shri Ramchandra Kripalu	Jay jayvanti	Mishra Chapu
28.	Sai Bhajan		
29.	Maiya Mori		
30.	Padam (Yaro Yendra Namale)	Yaman	Rupaka
31.	Padam (Yatta Iranda peshum)	Kapi	Ādi
32.	Padam (Sakhi tu)	Karnatak Kambodi	Chatusra Ekam
33.	Padam (Netaratiri Pon)	Maligai	Mishra Chapu
34.	Padam (Ituvantisudatini)	Bhairavi	Mishrajati Ekatala
35.	Padam (Vanda Karyam)		Mishra Chapu
36.	Padam (Kem re Visari)		
37.	Padam (Plasam themes)		
38.	Maiya jutha hi dosh lagayo	Desh	

Sr. No.	Name of the Item	<i>Raag</i>	<i>Tāla</i>
39.	Tillanaa	Ratipati Priya	Ādi
40.	Tillana	Arabi	Ādi
41.	Tillana	Manirang	Ādi
42.	Tillana	Kanada	Khanda jati ek Tāla
43.	Tillana	Kafi	Ādi
44.	Tillana (Theme of Christ)	Hindolam	Ādi
45.	Radha Nu Shamnu (Ballet)		
46.	Shlokam	Maligai	
47.	Sankshipt Ramayana		
48.	Shlokam (Sayamkale Varande)		
49.	Shlokam (Kusumita Samaye)		
50.	Shlokam (Saimati Chandikayam)		
51.	Mangalam	Saurashtram	Ādi

4:3:1:2 The following is the scientific analysis of the popular compositions of Guru Shri Kubernath Tanjorkar:

4:3:1:2:1 Kirtanam: *Idai Veda* (The Present Researcher has learnt this item from Smt. Juthika Mahen, following analysis is based on that)

Raag: Varali

Tāla: Ādi

Language: Tamil

Choreography: Kubernath Tanjorkar

In the choreography of this item different poses of Shiva are used, giving it a sculpturesque look. The unique feature of 'Tanjore Gharana' is that each variation is repeated on right side as well as left side. This unique feature is used in the choreography. The combination of *peri Adavu*, poses and *nadai* makes the choreography of the first variation of the first *Kandikai* of Pallavi very interesting. Traditional Bharatanatyam

Adavus like 'Pakam adavu', 'Sarikal', 'Utplavana', 'Dharikita tom', 'Tai hat Tai hi', and 'peri adavu' are used. A very unique feature of Kubernath Tanjorkar's choreography is that in 'Tak Dhiku Kitaka Dharikita Tom' (*tai tai tai dhi dhi tai*), one *tai* is struck in front, second at the back and third again in the front and then *dhari kita tom* is executed; this is used in this choreography. Another feature that is unique in this choreography is the use of *samapada* and *ayatamandal* together, which creates a contrast which creates visual beauty. The steps of the 'Tirmaanam' blend perfectly with the 'sholakattus' of the 'Tirmaanam'. The combination of *adavus* in *vilambit laya* and *dhruva laya* makes the choreography interesting.

Musical composition: The 'sholakattus' of the *adavus* are appropriate to the lyrics, and pleasing to hear. 'Aradis' are used which give a finishing touch and makes the item interesting.

4:3:1:2:2 Kirtanam: Bhukhana Bhujana bhor

(The Present Researcher has seen Smt. Juthika Mahen perform the item and Smt. Parul Patel demonstrate some unique parts from the choreography. The Present Researcher has seen the video of Smt. Vrunda Shukla performing this item choreographed by Guru Shri Kubernath Tanjorkar. The following information is based on it and information given by Smt. Parul Patel.)

Choreography: Kubernath Tanjorkar

Music composition: Kubernath Tanjorkar. The *alap* used in the composition adds to the beauty of the item as also the *sargam* at the end of the item and gives it a great finishing touch.

Lyrics of Keertanam are as follows:

Bhukhana Bhujana ghora

Lipate sakal badana

Ardhangaa gaurang sohe vibhuta tana

Bhukhana Bhujanga ghora

Gale munda mala dhari

Khala ko shubha Vasana

Shiva Shiva Kare Chatura

Dhan Dhan Tripuraka Dhar

Bhukhana Bhujanga ghora

Chawala chade shir, Chandana chade anga

Nandi ki hai sawari pyari lage param

Araka dhatura fulana Bani mala

Dhamaru ghrahyo hata

Har anga kare namana

Shiva Shiva Kare Chatura

Bhukhana Bhujanga ghora

Unique features of Choreography:

The eye expressions are very prominent. The *drashti bheda* is used to show the expressions of snake. Positions like *Sama suchi*, is used.

Bhramaris are a unique feature of this choreography. *Bhramaris* used in this choreography makes it interesting, like 'Anga Bhramari' and 'Ek Pada Bhramari'. *Angika abhinaya* is used to show the movements of snake.

Basic Bharatanatyam *Adavus* are used like *Tat Tai Ta Ha, Ta hat jam tari ta, Peri Adavu* , *Dhari Kita tom, tai hat tai hi (Kuditta metta adavu)*, variation of *dhi dhi tai, tai ya tai yi*. Unique variation of *Tatta Mitta* step is used with *Sarpashirsha* in both the hands and another variation of the same adavu with *damaru hasta*, in the choreography.

Variations of *Tai hat tai hi* (Kuditta metta Adavu) and *Utplavan adavus* are used with *damaru hasta* in one hand and *dola hasta* in other hand, which is an innovative step.

'Mandalas; like 'Alidha', 'Pratyalidha' and 'Prerita' are used many times in the choreography. Beautiful postures of Shiva are used. *Nadai* in *Mishra* adds to the beauty of the choreography.

4:3:1:2:3 Damaru har kar baje

(The following analysis is based on the information given by Shri Shiva Pillai, Smt. Madhu Tanjorkar and performance of Smt. Anuradha Naimpally on https://www.youtube.com/watch?v=_WiUUyOjfN8 as on 20th April 2020)

Composer: Pandit Vishnu Narayan Bhatkhande

Language: Hindi

Raag: *Guna kali*

Tāla: Mishra Chapu Vilambit khayal in Rupaka (Hindustani)

Choreography: Kubernath Tanjorkar

Music composition: Kubernath Tanjorkar. The '*sholakattus*' used in the 'Tirmanam' are appropriate with the lyrics of the song. The '*sholakattus*' of the 'Tirmanam' sound like the sound of the vibrations of *damaru*. The *sargam* at the end of the item also adds to the melody and uniqueness of the composition.

Lyrics:

Damaru har kar baje

Trishul dhar kar bhasam Anga

Vyala maala gale viraje

Panch vadana Pinak dhar Shiva

Vrishabha vahan bhutanath

Rand mund gale viraje

Anandi anant Digambar he

The Shiva dances with a little musical instrument called *Damaru*. His body is described here as smeared with ashes. He is adorned with serpents, who lift up their hoods and dance with him. He reveals the great bow and the trident *trishula*, he is at once limitless, he has no beginning and end, he is eternal. Thus Shiva dances with his *damaru*, as the *damaru* speaks *har kar har kar*.

Unique features of choreography:

Poses are used, which are apt with the choreography. The *bols* of the *Tirmaanams* are also very appropriate with the lyrics. *Adavus* used are from the basic *adavus* of Bharatanatyam like *tat tai ta ha*, variations of *dhi dhi tai Adavu*. *Dharikita tom*, variation of *Peri Adavu*, and *Tai hat tai hi*. *Utplavanas* are used in the choreography. The *Aradis* are very crisp and adds beauty to the composition. Very sharp and precise eye movements are used. *Mandala bhedas* like *Pratyolidha* are used. *Tatta metta* in *Mishra Chapu* is used with *damaru hasta* in right hand and *dola hasta* in left hand. Variations of Steps of *Kuditta metta Adavu*, *Tate Matte adavus* are used with the gesture showing *Damaru* in hand.

Both *Tandava* and *Lasya* aspect of dance are used in this choreography. The choreography would make one imagine Shiva's dance.

4:3:2:4 Sankshipta Ramayan:

(The Present Researcher has learnt this item, the following analysis is based on that.)

Raag: Yaman Kalyana

Tāla: Ādi

Adou Ram Tapovana Gamanam

Hatva mrigam Kaanchanam

Bhiksham dehi

Vaidehi haranam jatayu maranam

Sugriva sambhashanam

Vali Nirdalanam Samudra Taranam

Vali maradhana

Lankapuri daahanam

Paschada Ravanam Kubhakaran Haranau

A tat shri Ramayana

This item is based on the story of Ramayan. The whole story is described very brilliantly in a short time. This item has all the *rasas* in the choreography. This was a brilliant choreography where the whole story of Ramayana was illustrated through *sanchari abhinaya* in one *shloka*. *Natya* and *Nritya* aspect was used very brilliantly by Guru Shri Kubernath Tanjorkar in this item

4:3:1:2:5 Padam: Yatta iranda Peshum

(The Present Researcher has learnt this item from Smt. Juthika Mahen, the following analysis is based on that.)

Raag: Kapi

Tāla: Ādi

Composer: Subramanya Iyer

Choreography: Guru Shri Kubernath Tanjorkar

Language: Tamil

This *Padam* is milestone choreography of Guru Shri Kubernath Tanjorkar. It is based on 'Khandita Nayika'. 'Khandita Nayika' according to 'Natyashastra' is the one enraged with her lover, whose lover comes to her house in the morning after spending the night with another woman. She is depicted offended, rebuking her lover for his infidelity. Shri

Kubernath Tanjorkar has choreographed this *padam* beautifully using the *mukhaja abhinaya*, *angika abhinaya*, various *Samyukta* and *Asamyukta hastas* of *Abhinaya Darpana*, and few variations of *adavus*, *sthanakas* and *charis*.

He has choreographed it using traditional Bharatanatyam gestures and movements of 'Tanjore Bani'. He has used unique features of Tanjore style in the choreography like *nadai*. *Nadai* is used frequently in this composition. The *Khandita nayika* is shown to walk in anger and it magnifies the expressions of *Khandita Nayika*. *Nadai* in *dhruta laya* is used in the choreography.

The steps and movements of peacock are used very innovatively. *Pakam adavu* is used innovatively with *Mayur hasta* to show peacock. *Bhumi Chari* is used for peacock. *Chakra Bhramari* is used very innovatively for depicting peacock movements. Facial expressions are more prominent than the body movements.

All the qualities of *Khandita Nayika* are described in his choreography through various variations.

4:3:1:2:6 Sankshipta Bhagwat

(The Present Researcher has learnt this item from Smt. Juthika Mahen, the following analysis is based that.)

Choreography: Guru Shri Kubernath Tanjorkar

Language: Sanskrit

In this item the whole Mahabharata story, from the birth of Shri Krishna to the Mahabharata war is choreographed very brilliantly. All the aspects of Bharatanatyam dance style are used. It had all the *rasas* in the choreography. This was a brilliant choreography where the whole story of Mahabharata was illustrated through *Sanchari Abhinaya*. The episodes of Krishna janma in jail, Vasudev crossing the river Yamuna while taking Krishna to Gokul, Krishna's mischief with gopies, Putana Vadha, Mahabharata war and Krishna revealing his Virat roop to Arjun are choreographed very wonderfully. The hastas, sthanakas and pada bhedas are used from the *Abhinaya Darpana*.

All the movements are of Bharatanatyam dance style. The unique feature of to and fro Nadai of Tanjore style is used in the choreography. The lightning, rain and the atmosphere at the time of Krishna janma is depicted brilliantly through hand gestures and movements. The pain of Devaki is shown perfectly in the choreography. The scene of Vasudev crossing the flooded Yamuna River with Krishna in the basket, the river making a path for Vasudev and serpent Vasuki shielding Krishna from the rain, is choreographed very perfectly and brilliantly. The episode of Mahabharata war and the effect of music orchestration is so powerful that, the audiences connects with the scene and feels itself as a part of the story.

4:3:1:2:7 Shri Ram Chandra Krupalu Bhaja Man:

Raag: Jay Jayvanti

Tāla: Mishra Chapu

Composer: Tulsi das

Language: Sanskrit

Music Composition: Guru Shri Kubernath Tanjorkar

Choreography: Shri Kubernath Tanjorkar

The unique thing about the music composition of this item was that Guru Shri Kubernath Tanjorakar added swaras in *Raag* 'Jay jayvanti' in the composition. These *swaras* were written by him. The item was choreographed in traditional Bharatanatyam Tanjore style. Nadai is used in the item which is the unique feature of 'Tanjore Bani'. The *Nadai* of Shri Ramchandra in the item depicts the *veer rasa*. The gestures used were *Samyukta hasta* and *Asamyukta hasta* from 'Abhinaya Darpana'.

4:3:1:2:8 Items choreographed by Guru Shri Kubernath Tanjorkar on Christian Themes.

(The following information is given by Dr. Francis Barboza)

Guru Shri Kubernath Tanjorkar had choreographed items on Christian Themes for renowned Bharatanatyam Dancer and Teacher, Dr. Francis Barboza. He choreographed a

whole *margam* on Christian Theme for Dr. Francis Barboza. He innovated the gestures for showing Christ and for important concepts related to Christ. According to Dr. Francis Barboza, Guru Shri Kubernath Tanjorkar was the first teacher with whom he started working on items on Christian Themes.⁶

Following are the items choreographed by Guru Shri Kubernath Tanjorkar on Christian Themes:

- 1) A margam on Christian Themes
- 2) A varnam in Hindolam Raag set to Ādi Talam on Christian Theme
- 3) A few Padam on the Psalms

4:3:1:3 Unique features of Guru Shri Kubernath Tanjorkar's choreography:

- 1) Guru Shri Kubernath Tanjorkar's choreography is usually in the pure traditional Tanjore style. Unique feature of Tanjore Style are used like, repeating the steps on right side and left side. *Nadai* in different *jatis* are used in *Abhinaya*, which makes the choreography interesting. In *Nadai* the *drashti* goes opposite to the leg which goes back. In Tanjore styles acrobatics are less. Grace is the unique feature of Tanjore style. The movements are not stiff in the dance. All these features are seen in the choreography of Guru Shri Kubernath Tanjorkar.
- 2) *Adavus*, gestures, and movements are used from the traditional Bharatanatyam dance style.
- 3) A very unique feature of Shri Kubernath Tanjorkar's choreography is that in *Taka dhiku Kitaka dhari kita tom (tai tai tai dhi dhi tai)*, one *tai* is struck in front, second at the back and third again in the front and then *dhari kita tom* is executed.
- 4) Another feature that is unique in this choreography is the use of *samapada* and *ayatamandal* together, which creates a contrast and this contrast creates a visual beauty.
- 5) In many of his items there is a combination of the different steps, poses and rhythmical *nadai*, which is very interesting to hear as well as see.
- 6) It is a complete package of visual, sound and dramatic beauty.

- 7) *Aradis* are used in mostly all the items. The *Aradis* are very crisp and they create a very interesting sound and captivate the audience.
- 8) According to Indian tradition and aesthetic theory, the purpose of dance and choreography is to evoke *Rasa* in the mind of the audience. This purpose was achieved very effectively in Guru Shri Kubernath Tanjorkar's items.
- 9) His choreography reflect his character, his intelligence, his aesthetic sense, his knowledge of literature and mythology. His choreographies are of a very high standard, musically and aesthetically.
- 10) His dance compositions are perfect for *Ekaharya lasya*, where through a solo performance, an artist is supposed to enact different characters, with perfect synchronization of *Nritta* and *Nritya*.
- 11) His choreographies always justified the meaning or the central idea of the *Pada*, Poem or a song.
- 12) The most important feature of his choreography was the music. The steps, dance movements, gestures, *Abhinaya* would mingle perfectly with the music. The music will magnify the beauty of the *Nritta* and *Abhinaya*. The dancer will give justice to the dance according to his or her ability. But his singing and music composition for dance, were always appreciated and enjoyed by the audience.
- 13) *Sanchari Bhavas* were a very important part of his choreography. *Sanchari Bhavas* were used often in his choreography to describe small episodes from Mythology related to the theme or central idea of the item or song.
- 14) He would show many variations of a *Nayika*. For example, if he is showing a *Khandita Nayika*, then to depict *Khandita nayika*, he would show many variations in choreography. For eg. *Khandita Nayika* walking angrily in the room, *Khandita Nayika* telling her lover to go away, *Khandita nayika* looking in the mirror and plucking her white hair. These small things that he showed made his choreography unique and interesting.
- 15) Some items choreographed by him had all the *rasas*, for example 'Sankshiapta Bhagvata' and 'Ek Shloki Ramayana'. He made the item very interesting and a complete package for the audience for *rasanishpati* (*Enjoy the flavour*).

16) Costumes in his programmes were usually bright coloured, bright silk sarees with golden borders, mostly Kanjeevaram sarees, worn as half sarees like costume. Some students also wore pyjama style costumes in their 'Arangetral' function. Ornaments were traditional temple jewellery. Make up was usually like the makeup done in Bharatanatyam programmes.

4:3:2 Contribution as a Music Composer

Guru Shri Kubernath Tanjorkar was a multi-talented personality. He had a huge knowledge of music of Hindustani and Karnatic style. He also had a good knowledge of *mridangam*. He had the knowledge of around 400 *ragas*. He had a good knowledge of Sanskrit and literature. Shri Kubernath Tanjorkar's expertise over musical aspects and his grip over *Tāla* and *Laya* were impeccable. He Presented music in a very simple way; he did not complicate music or make it difficult in his Presentations. His compositions were very melodious and pleasant to hear. He never complicated music to prove his mastery over music. He maintained the basic quality of music which is sweetness. All his compositions are pleasing or melodious. He never composed or Presented music to prove his knowledge of the subject. There was a pristine quality of oneness with music in all his compositions. The compositions would mingle with the lyrics and the *rasa* of the poetry. There was a unique quality in each of his music compositions.⁷

When someone suggested new texts for compositions, he composed it with lots of interest and enthusiasm. Such was the greatness about his knowledge of music and *Raag* that he could even know the *Raag* in which the 'Azan' (Islamic call to prayer) of mosque was recited. He had mentioned to Shri R. Natarajan when he accompanied him to Kuwait for a programme that the 'Azan' is in the 'Simmendramadhyam raag'. He knew which *raag* of Hindustani music was similar to the Karnatic raag.⁸

He was always open about using instruments like flute, *sitar*, and violin in his programmes. He always welcomed use of these instruments. In many programmes it is noticed that sometimes instruments become loud, sometimes singing becomes loud. But in Kubernath Tanjorkar's programme, music orchestration was always in tune and very

melodious which kept the audience immersed. He was one man army for the whole team. During a programme he would lead and guide the whole team of musicians, because of his knowledge of percussion and singing.⁹

He use to play *Tattakali* with one hand and play harmonium with other hand. His *nattuangam* was very strong, vigorous and apt with the dance movements, steps and music. He was also a good mridangam player, therefore he could play *Tattakali* in rhythm and like a musical instrument. The sound of his *Tattakali* during the *nattuvangam* sounded like that of a musical instrument. So this created a different flavour of music in his compositions. He used to take care of the speed and tempo in choreography. His *Tirmaanams* were very typical. In some places he placed *swaram* to increase its beauty. These *swarams* were created by him. For example, he added *swaram* in the item “Shri Ram Chandra krupalu bhaja man” in *Raag* "Jay jayvanti". These *swarams* were written by him. He had a very good sense and understanding of *Raagam*. He knew which *ragas* would suit a particular theme or compositon. He used mixed *ragas* in his compositions. For example, in one of his items he had used *Raag* 'Revati', *Raag* 'Saveri' and *Raag* 'Kalyani' for a particular composition. He had a very good sense of music and he knew which *raags* would blend well together and he could judge which combinations of *ragas* would sound good and be effective.¹⁰

He knew how to put life in a song. In a simple song, he would add *swaras* or *Tirmaanams* or *Aradi* or instrumental music, and there would be a drastic change in the effect that the added music piece or *shollakatu* created in the song. The song would suddenly become very interesting to listen and dance.¹¹

A very unique quality in his music composition, which use to impress musicians and people who understood music was that all musical instruments complimented one another. There were pieces in his composition, where only one musical instrument would be played. There would be *Jugalbandhi* between the dancer and the instrumentalist. Instrumentalists were given a chance to show their talent in his compositions, and this also made his compositions interesting and added a unique feature to them. Any creative person close to him would really be touched by this.¹² He had even taken a bold step of including *tabla* in his music composition in one of his programme. *Tabla* was played by

Pandit Shri Sundarlal Gangani. The dance was performed by Smt. Ami Patel. This programme was appreciated a lot.¹³

His music compositions were appreciated by the lay people and also by the artists. He composed music in melodious *ragas*. He used *ragas* like 'Kafi', 'Pilu', 'Kamas', 'Purvi Kalyani', 'Hamir Kalyani', 'Vrindavani Sarang' to name a few. Sometimes he would experiment with *Mishra Raag*. He used a lot of variations of 'Bhairavi' in his productions.¹⁴

He would present a *raag* in its full form, with full *aroha* and *avaroha*, which would impress the audience. His *sur* was perfect in *Mandra Saptak* as well as *Tivra Saptak*. He used to add very beautiful *Taans* in his music compositions.¹⁵

He has composed music even for his colleagues. Shri Kubernath Tanjorkar had composed music for the dance production 'Radha nu Shamnu' of Smt. Anjali Merh, which was written by her mother Mugdha Hora. The Ballet was very successful. One of the reasons of its success was its music composition.¹⁶

He composed many items which were tuned to Karnatic *ragas* and Hindustani *ragas*. As he was born in Gujarat and stayed in Gujarat for the major part of his life, he understood, the likes of Gujarati people in music and dance. According to him, Bharatanatyam had a universal appeal, and is appreciated by everyone. The problem was language, as people in Gujarat and North India, did not understand the South Indian language. Due to this reason, he composed many items in Gujarati, Hindi, Sanskrit, and some other regional languages like Marathi.¹⁷

He developed a new flavour of Bharatanatyam music within the traditional frame work of Bharatanatyam dance music, using his huge knowledge of more than 400 *ragas*. As he was also a good *mridangist*, he knew, how the effect of dance and steps would be increased by playing the *mridangam bol* in a particular way. So he often guided the *mridangist*, how to play the *mridangam* in dance. He composed in a language and a way which was receptive to the people of Gujarat. Bharatanatyam was accepted and appreciated due to his compositions in Gujarati, Hindi and Sanskrit. His compositions were always excellent and of a very high standard. His compositions were always termed as

‘magnificent’ and ‘splendid’ by the audience. His Karnatic music style was not the sophisticated modern Karnatic music style but the traditional way of singing that was followed in the villages. So that also gave a unique flavour to his compositions.¹⁸

Just as he could bring different expressions of *Navrasa* on his face, he could also bring all the *rasas* in his singing. The audience could easily feel and experience the *rasa*. His singing had the ability of creating visual images in the mind of audiences. His singing had the potential to create the atmosphere, based on the theme of the song. For example, if the song is about Mahabharata, audience would feel, as if they have reached in the Mahabharata era and are watching the scenes in front of their eyes.¹⁹

Reference:

- 1) *Excerpt from the interview of Shri Mahen Hajarnis at NeelTarang Society, New Sama Road, Baroda on 17th July 2018*
- 2) *Excerpts from the interview of Smt. Juthika Mahen at NeelTarang Society, New Sama Road, Baroda on 14th June 2018*
- 3) *Excerpts from the interview of Smt. Chetana Pahade taken by Present Researcher on phone 25th January 2019*
- 4) *Excerpts from the interview of Smt. Madhu Tanjorkar at Bombay, on 20th August 2018.*
- 5) *Excerpts from the interview of Shri Ramesh Tanjorkar taken by Present Researcher at Waghodia, Baroda on 11th August 2018*
- 6) *Information is shared by Shri Dr. Francis Barboza.*
- 7) *Excerpt from the interview of Shri Mahen Hajarnis at NeelTarang Society, New Sama Road, Baroda on 17th July 2018*
- 8) *Excerpts from the interview of Shri R. Natarajan Pillai taken by Present Researcher on phone on 7th April 2020*
- 9) *Excerpt from the interview of Shri Mahen Hajarnis at NeelTarang Society, New Sama Road, Baroda on 17th July 2018*

- 10) *Excerpts from the interview of Shri Shiva Pillai taken by Present Researcher at Waghodia, Baroda on 12th August 2018*
- 11) *Ibid.*
- 12) *Excerpts from the interview of Smt. Vrunda Shukla in Thane, Mumbai on 18th August 2018.*
- 13) *Excerpts from the interview of Smt. Ami Patel at Gotri, Baroda on 29th July 2018*
- 14) *Excerpt from the interview of Shri Mahen Hajarnis at NeelTarang Society, New Sama Road, Baroda on 17th July 2018*
- 15) *Excerpts from the interview of Shri Dwarkanath Bhosle taken by Present Researcher in Akota, Baroda on 16th August 2018*
- 16) *Excerpts from the interview of Smt. Juthika Mahen at NeelTarang Society, New Sama Road, Baroda on 14th June 2018*
- 17) *Excerpts from the interview of Shri Ramesh Tanjorkar taken by Present Researcher at Waghodia, Baroda on 11th August 2018*
- 18) *Excerpts from the interview of Shri P. S. Chari taken by Present Researcher in Akota, Baroda on 16th August 2018*
- 19) *Excerpt from the interview of Shri Mahen Hajarnis at NeelTarang Society, New Sama Road, Baroda on 17th July 2018*

4:4 VIEWS OF DISCIPLES AND PERSONALITIES FROM DIFFERENT WALKS OF LIFE:

4:4:1 The views of R. Natarajana (Kalaimamani, Mridangist, Ex Head, Department of Dance, The Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda) are quoted below from an interview that I conducted on 7th April 2020, on phone in Hindi. The translation of the original interview in Hindi is done by the Present Researcher in English.

I came to Baroda in 1968. My father (S. Ramamardana Pillai) was working in the Department of Dance, College of Indian Music, Dance and Dramatics, Baroda, as a *Mridangist*. He joined the College in 1962. My father retired in 1971, after which I joined the Department of Dance as an *Mridangist*. My relation with Guru Shri Kubernath Tanjorkar developed during that time. He was like a father to me. He often told me, ‘Don’t call me Sir, call me *Appa* (Father). Shri Mohan Khokhar was the head of the Department of Dance when my father was working in the College. At that time Smt. M. K. Saroja was also in Baroda. During that period Shri Ram Gopal was a very renowned dancer. Shri Ram Gopal invited Smt. M.K.Saroja for a dance programme in France. Shri Kubernath Tanjorkar was invited for Vocal and *Nattuvangam*. Kubernath sir suggested my name as a *mridangist*. We went to France on a tour of three months. Smt. M.K.Saroja’s *Abhinaya* was excellent. It was very natural. For Natural *Bhava*, singing with bhava or emotions is very important. This quality was there in the singing of Guru Shri Kubernath Tanjorkar. The main quality or feature of Guru Shri Kubernath Tanjorkar’s singing was that, the dancer will get her or his own imagination while dancing and could do *abhinaya* or express various *Bhavas* or emotions very naturally. As he was a dancer himself, the expressions or *Bhavas* also came in his singing. Smt. M.K.Saroja used to perform a lot of *Abhinaya* items. She performed *Padam* ‘Varugalamo Ayya’ in *Raag Manji* and *Mishra Chapu Tāla*, of *Nadanar Charitam* very often. I have seen Smt. M.K.Saroja, dance on ‘*Varugalamo Ayya*’ sung by Shri Kubernath Tanjorkar and seen her crying, while doing the *Abhinaya*.

Such level of *Abhinaya* doesn't come easily without soulful singing and singing full of feeling. He used to be fully engrossed in singing. I remember Smt. M.K.Saroja performing items like 'Natanam Adianar', 'Arabhi Tillana', 'Shankarabharanam Tillana' on Kubernath sir's 'Nattuvangam' and singing.

From 1968 to 1982 I played with Tanjorkar sir. He always sang in same *sur*. He used to sing in '*Kali Ek Sur*'. Till he lived he sang in the same *sur*. 'Kali Ek' is *purusha lakshana*. He could sing in very high pitch. Instead of saying that he could sing so well because he practised so much, I would rather say that it was '*Var Prasad*' meaning it was God's gift to him, as it is difficult to sing like him. While reciting the *shlollakatus* of 'Tirmanam', the weightage given to the sholakattus should be proper. His rendering of '*shlolakattus*' was perfect.

Singing of Shri Kubernath Tanjorkar was so much full of *Bhava* that students many times cried while performing an *Abhinaya* item. Whether a person has knowledge of music or is a lay person, everyone appreciated singing of Guru Shri Kubernath Tanjorkar. The audience in the programme in London, was also impressed with Guru Shri Kubernath's singing and appreciated it a lot. Su. Shi Prathibha Pandit was a very famous and renowned Bharatanatyam and folk dancer. That time, she performed on many Hindi items, like *Padam* 'Maiya mori' and *Padam* 'Sakhi tu badi bhag bhayi'. Kubernath sir's singing was so deep and full of feelings that Prathibha Pandit would do awesome expressions on it. Su. Shri Prathibha Pandit performed in many cities like Nagpur, Udaipur, Jaipur and many more. She used to do many folk dance programmes. In her folk dance programmes, she performed two or three classical dance items. Shri Kubernath Tanjorkar did 'Nattuvangam' and singing in those Bharatanatyam dance items. I have played *mridangam* in many of Smt. Prathibha Pandit's programmes. He gave a lot of importance to singing in a dance programme. Therefore, he always played harmonium with one hand and 'Tattakali' in other hand. As playing *Talam* would engage both the hands, instead of *Talam*, he always played *Tattakali*. This singing quality can be called as a God's blessing or *Vara Prasad*, as it is very difficult to sing like him.

Shri Kubernath Tanjorkar also had knowledge about *Mridangam*. He taught me the technique of playing *mridangam* with dance. For example, how to play differently in *adavus* like 'Tatta Metta adavus', 'Peri Adavus', 'Gina tom' and in *Abhinaya* sequences. He showed me the techniques of playing *mridangam*, which will give support to dancers. There are five different ways of playing 'Kit taka Dharikita tom' in *mridangam*. He taught which way will be suitable for a particular step. Many dancers like my *mridangam* playing and appreciate it very much. Credit goes to Guru Shri Kubernath Tanjorkar for teaching me the art of playing *Mridangam* with dance. I consider myself very lucky, I got lot of love from Guru Shri Kubernath Tanjorkar, Smt. Anjali Merh and Professor C. V. Chandrasekhar.

I have seen Smt. Ami Patel performing a Gujarati *Padam* 'Kem Re Visari, O Vanna Vihari, Tari Radha Dulari Ne Kem Re Visari'. She learnt Bharatanatyam from a very tender age, initially from late Shri Madhu Patel, and later she learnt from Guru Shri Kubernath Tanjorkar. I have seen her crying many times while performing the item, 'Kem re visari', which was choreographed by Tanjorkar Sir. This was the speciality of his singing. His *Nattuvangam* was good, he had the knowledge of dance as he belonged to the traditional family of musicians and dancers. But his strongest asset was his singing. He loved to be called a singer. If I complimented him by saying, 'Sir you sing very well'. He used to be very happy hearing this.

During that period, in College, in the recess time, Tanjorkar Sir, used to sing. Recess was at 9.30 in College at that time. In recess time Pandit Sunder Gangani would come in the room of Kubernath Sir. He would show his new compositions. Tanjorkar Sir would sing. Both would enjoy each other's company and discuss dance and music, and talk about their new creations. There was a lot of love and respect between the two great artists. After Shri Mohan Khokhar moved to Delhi, as he got a job in 'Sangeet Natak Akademi', Delhi, Smt. Anjali Merh joined the Department of Dance. I have seen Smt. Anjali Merh practising

dance on items like, ‘Kambhu Kundendu Karpur Gauram Shivam’, and Guru Shri Kubernath Tanjorkar would play *mridangam*, while she practised.

He was a very loving person. I was very close to him and his wife whom I called ‘*Chinnamma*’ (meaning small mother). He was very fond of food. He also offered food whenever I went to his home. I always went to his home once a week, if sometimes I could not go then he will ask me, why you didn’t come. I might have done some good deeds in my previous birth that I got the good opportunity to work with such a great person. He always treated me like his son. He gave me lot of love and affection.

4:4:2 Shri Harish Gangani, Former Head, Department of Dance, The Faculty of Performing Arts, The Maharaja Sayajiroa University of Baroda, Vadodara, has the following views on Guru Shri Kubernath Tanjorkar, which he shared in a telephonic interview that I took on 24th May 2020. The original interview was in Gujarati, transalation is done by me in English.

I consider Pandit Shri Sunderlal Gangani, Pandit Shri Kundanlal Gangani, Guru Shri Kubernath Tanjorkar, Saxena Saheb, Pandit Madanlal Gangani, Pandit Hazarilal Gangani and Prof. C. V. Chandrasekhar as my *gurus*. Guru Shri Kubernath Tanjorkar, Pandit Shri Sunderlal Gangani, Shri R.C.Mehta, Shri Mohan Khokar, Shri Shiv Kumar, Saxena Saheb, Shri Bharat Vyas, Pandit Kishan Lal, Shri Kale Saheb, Shri Kikani Saheb, Pandit Maganlal Gangani, Shri Gulab Khan, S. Ramamardan, Shri R. Natarajan and the contribution of all the great *gurus* who taught in this College is inexpressible for not only Baroda, Gujarat, India but for the whole world.

Guru Shri Kubernath Tanjorkar belongs to the Tanjavur region of Tamilnadu. His family members came to Baroda with the dance troupe that came to Baroda during the period of Maharaja Sayaji Rao III. If we do the analysis of the surname ‘Tanjorkar’, then it sounds like a Maharashtrian surname. But the surname signifies that they belong to Tanjavur. He belongs to the family of traditional musicians and dancers. He has got the knowledge of Dance and Music

from his family and he has been given the knowledge of dance and music by God and Guru Maharaja as a blessing and boon (*Ashirwad* and *Vardan*). He was very approachable (*Milansar*) and soft spoken. And even in his social life, whatever words he spoke were expressed through his eyes. There was nothing artificial in his behavior. He has been very warm and affectionate to everyone. He greeted everyone with respect and very lovingly.

I remember that when I was a student, my father would compose his new *rachana*, he would write even on a post card, if he didn't find a paper. Then he will go to Tanjorkar Saheb and tell him. "Tanjorkar ji, ye *rachana* ban gai". Tanjorkar Sir will reply after listening to the creation, "Kya bat hai Bhai saheb, bahot achi banayi". This was the way these Great *gurus* shared their knowledge, feelings and creations with each other. These were our 'Great Gurus'. They were *Bahu Guna Sampana* (One who has great qualities); *Nirmal Bhav* (Pure feeling) and they did show the same in their treatment to everyone. They were always dressed in very simple pyjama Kurta.

With the knowledge of Bharatanatyam, he has also learnt *tabla*, he was a *mridangist* too and he learnt Vocal and abhinaya from Gangaram ji of Jaipur Gharana, who is the father of my *masa* Gordhanprasad ji. He once said to me, "Harish, I am very proud that I am a student of Jaipur Gharana. I have taken training from Gangarama ji, and I learnt Vocal as well as Bhava from him". Tanjorkar Saheb taught me four Thumaris of originally Jaipur *Gharana* and one *Kayda* of Delhi *Gharana*. When he was in Lucknow, my *Dada* Pandit Hazarilal was also in Meeruth. They were working together in a job in Lucknow. One of the *Thumri* that Guru Shri Kubernath Tanjorkar taught me, I composed it in *Ek Tāla* and *Desh raag*, and taught it to Smt. Vandana of Mauritius. Shri Yogesh Rathod did the *Swaralipi* of the *Thumari*. Now that *Thumari* is taught in the College according to their syllabus in Mauritius. Once there was a function in Concert Hall and I happened to be Present there. A 'Naal' was lying there in the Concert Hall. He just took the *Naal* and played it amazingly. The sound of Naal is still echoing

in my ears. Hence, I feel that it is our good luck that the people of Baroda, got Guru Shri Kubernath Tanjorkar here.

He used to come at seven in morning though College started at eight and would start his work immediately. Initially he took class in concert hall but after Anjaliben came, he was taking class in the room behind the concert hall. He used to recite *shlokas* like ‘Shanta Karma’, and ‘Guru Brahma Guru Vishnu’ in the morning and the whole atmosphere used to become divine with his melodious singing. (*Pura Saundarya unke gane mai Sama jata tha*). His *Nattuvangam* was fabulous.

These Great Gurus have given us a message that simplicity is the biggest truth of life. Great Gurus and artists were there in the College in those days. In the evening they reached before time. I think the simplicity that I have got is the *prasad* of these *Gurus*. The people of Baroda are lucky that we got such great *Gurus* who were very simple and straight forward by nature. Their names will always be remembered in the history for centuries. Baroda would be recognized due to these great *Gurus*.

4:4:3 The views of Smt. Parul Patel (Bharatanatyam Exponent, Folk singer, Folk Dance Choreographer, Baroda) are quoted below based on the interview taken on 1st July 2018. Original interview was taken in Gujarati language, translation in English is done by the Present Researcher:

I met Guru Shri Kubernath Tanjorkar when I joined Diploma in Bharatanatyam in the College of Indian Music, Dance and Dramatics, The Maharaja Sayajirao University of Baroda. It was a five year Diploma course at that time, in 1969 or 1970. First year and second year was taken by Shri Pradeep Barua and Nargisben Katpitia. In Diploma third, fourth and fifth year *Guru* Shri Kubernath Tanjorkar was taking our class. From second year B.Mus. (Bachelors) to the last year of M.Mus. (Masters Course) I learnt only from *Guruji*.

I was very impressed by his teaching method, his *abhinaya* and his singing. I had a very strong inclination to music from childhood and observing Guru Shri

Kubernath Tanjorkar, I learnt singing. I didn't go to any class to learn singing or did not take training of singing from anyone. All the credit for my singing goes to *Guruji*.

Smt. Hansa Mehta, who was the first Vice-Chancellor of 'The Maharaja Sayajirao University of Baroda', and Shri Mohan Khokhar, who was the first head of the Department of Dance the College of Indian Music, Dance and Dramatics, got the best talent in the Department of Dance like Guru Shri Sundarlal Gangani and Guru Shri Kubernath Tanjorkar.

Department of Dance and people of Baroda are lucky to have Guru Shri Kubernath Tanjorkar as a teacher who popularized Bharatanatyam, encouraged and motivated many girls to learn dance.

As a teacher he was excellent. He encouraged us to practise more by giving examples of his training in Dance. He said that he used to practise for hours with his mother and his *guru* Shri Meenakshi Sundaram Pillai. His mother made him practise *adavus* in different *Tālas* and *layas*; while she played only the *Sarvalaghu*. When he taught *Abhinaya*, he would stand up and demonstrate. Till date I have not seen any Bharatanatyam dancer's *abhinaya* as deep and real as that of Guru Shri Kubernath Tanjorkar. When he showed the *abhinaya* of a Man it would look like a man and when he showed *abhinaya* of a Female, it would look like a female. He used to show some subtle *abhinaya* nuances while teaching *Kamas Varnam* and it was astounding. He told me, when he was small, he even dressed like a female and danced. He was very strict about technique of Bharatanatyam. When he demonstrated the *Nritta* part, his *Araimandi* was very good and some of his steps like *Dharikita tom* and *Mandi Adavu* was very perfect. He taught me the correct way of doing *Mandi Adavu*. Pradeep Sir and Professor C. V. Chandrasekhar sir used to call me to their class to demonstrate *Mandi Adavu*. He was also an excellent *Nattuvnar* and *Mridangist*.

He had choreographed many items which are unparallel like the *Kirtanam* 'Bhukana Bhujana' in a *Jap Tāla*. He had choreographed *Sankshitpta Bhagwat*

Mani rang Tillana and Padam ‘Maiya Jhuth hi Dosh Lagayo’ for my ‘Kal ke Kalakar Program in 1977. All the items were like mile stones. And his choreography and my *Abhinaya* were very much appreciated by all. His choreography of ‘Sankshipta Bhagwat’ was excellent. He had shown me the *Bhava* of Krishna driving the chariot, which looked so real, and when I performed ‘Sankshipta Bhagwat’ all artists and people appreciated it very much. The scene where Vasudev crosses river Yamuna with small Krishna was so brilliantly choreographed that audience said that they felt like everything was happening in front of their eyes. Audience felt as if they were a part of the scenes of Mahabharata. His choreography was simple, attractive, perfect and complete.



Fig. 4.4.1 The live painting done by Shri Srikant Sathe in the programme ‘Dance vs Painting’, where the painter Srikanth Sathe made live paintings of Smt. Parul Patel, while she was performing in the programme mentored by Guru Shri Kubernath Tanjorkar at Prithvi Theatre in Bombay in 1979.



Fig. 4.4.2 Newspaper article about the programme 'Dance vs Painting', where the painter Srikanth Sathe made live paintings of Smt. Parul Patel, while she was performing in the programme mentored by Guru Shri Kubernath Tanjorkar at Prithvi Theatre in Bombay in 1979.

His *Tirmaanam*s were simple but very pleasing to see and listen. The weightage of the words would be according to the *Adavus* and the force of footwork in the *Adavus*.

He encouraged me to participate in programmes and festivals. I danced in 'Kal ke Kalakar' programme on 20th November, 1977. I was given award by Smt. Sitara Devi ji. She hugged me and asked me 'How do you do such beautiful *Abhinaya* and *Nritta*'. I said, my *Guruji* sings so soulfully that the *abhinaya* comes naturally. The famous Dance critic Shri Sunil Kothari was also there on the stage with us and he told me, 'I didn't know that there is such a talented girl in Baroda College. Shri Sunil Kothari wrote an article in newspaper about the programme.

Guruji was respected and loved by all the great artists. I remember one incidence when Respected Padma Subramaniam had come to our College and when she saw Guru Shri Kubernath Tanjorkar, she did *Shastang Namaskar* to him. He was such a great personality. I was fortunate to have him as a *guru*.

4:4:4 The Researcher met Juthika Mahen, Former Head, Department of Dance, The Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda on 14th June 2018 at New Sama Road, Baroda who told her as follows:

Guru Shri Kubernath Tanjorkar was a great dance teacher, *Nattuvnar*, choreographer, singer, *mridangist* and a Philosopher.

I came to Baroda to learn dance at The M.S. University of Baroda which was the first and foremost institute of India offering Degree courses in subjects like Music, Dance and Dramatics, but I was late for the admission, so I joined Late Shri Madhu Patel's classes for six months, where I saw Guru Shri Kubernath Tanjorkar for the first time. He had come to take our exams. I was impressed by his personality. I came to know that he taught in the College of Inidan Music, Dance and Dramatics known as Music College.

I got an opportunity to learn from him when I took admission later in Music College and from 1974 till the time he took his last breath, I was in constant touch with him.

He taught '*Tanjore Bani*'. He was a born artist, a great Guru, Nattuvnar (नट्टुवनार) and I would say Vaggeykar (वाग्गेयकार) who had imbibed all the knowledge of *Shastras* of Dance and all the aspects of *Sangeet*. As per Indian definition *Gayan*, *Vadan* and *Nartan*, all these three aspects together make *sangeet*. He was the one who was complete in all the three aspects and fulfilled the definition of *Sangeet*.

He was such a giant personality a stalwart, who when created something, went beyond the boundaries or barriers like style, Bani or Gharana and only pure bliss - *param anand* remained, what is called *Rasanispatti* by the knower and creators of *Shastras*.

While teaching, he would teach the minutest things as he himself believed in perfection and never let the things go unfinished. The accuracy in *abhinaya* was a 'Must' for him. He emphasized on *Angasuddhi* - that's perfection in posture. The *Saushtavang* सौष्ठवान्ग that is straight, erect body – keeping ears, shoulders and waist in one line – as per *shastras* like *Abhinay Darpana* and *Natyashastra* and also on foot work.

For me, all the classes and rehearsals were like a stage performance. The sound of his singing and *nattuvangam* would reach outside the class to the whole campus and make the whole atmosphere musical. The audience in all the programs would be spell bound by his orchestration i.e. the combination of his singing and all the musical instruments played including *nattuvangam*.

I remember people having tears in their eyes while listening the singing of *padas* like 'KEM RE VISARI O VAN NA VIHARI...' where Radha is in painful condition due to separation from her beloved Krishna. The music connoisseurs,

the dance lovers still remember him not only for his singing and overall effect but also for the ‘Feel’ they had at those particular moments.

The Dance recital, when conducted or handled by him used to be like such *samaroh* or great event by effect of which the minds and hearts of the people in the audience got mesmerized or hypnotized for days together and would have the strong and lifelong impression on their minds. The overall effect of the orchestration was something very different and awesome. Here, by orchestration I mean the effect of his singing including *Nattuvangam*. Even when he took class or rehearsal, the effect of his *nattuvangam*, the melody of singing, the rhythm, the sound of his *Tattakali* and harmonium, all these factors created a wonderful (अद्भूत) atmosphere. His ability to make the poetry come alive by singing was incredible. The same feeling that the poet has expressed in the poetry or lyrics, he expressed through his singing. When the dancer did *Abhinaya* on his singing, the result was pure *Satvika bhava* to be experienced, to be felt or to be realized. Such was the greatness about his singing, handling and conducting the recital. He had a wonderful, deep and rich baritone voice (*buland awaz*). When he sang in a class in the College, people used to stand in the parking to listen. Other people who were in other classes also enjoyed his singing. All the aspects of his personality were interconnected and complimented one another.

He taught the details of *Tāla* in class as he had a deep understanding and control over the *Tāla*. Normally in Bharatanatyam training, the *Nattuvanar* does not stand up and teach but during my training whenever I used to be alone in Class and if he is so much involved he stood up and demonstrated very minute details of *abhinaya*. He demonstrated how to walk like a female with pot of water on her head or on the waist with the support of the hand in dance. Once he had shown me the movements of an elephant. It was so breathtaking; I wondered how one can go to that extent in portraying in *Abhinaya* that you forget everything and the time also stands still for some moments! It was all due to his interest of going in detail till roots to get perfection in whatever he is doing, so he would go to *Haathi khana* and observe elephants for hours. He would watch the minutest movement of

elephant. He was, therefore, able to recreate the movements of it very well. Same way he demonstrated brilliantly characters like Gopi, Krishna etc. There was a lot of detailing in his teaching. Sometimes he would explain one line for two to three hours. He would tell stories related to the line that he is teaching. Sometimes, while teaching a gesture, he would take two to three hours. He tried to teach the minutest detail of the subject that he was teaching. Thus, we got a basic understanding and clarity of technique of dance in his class. It was a very blissful experience to do *abhinaya* when he sang. We also got the freedom to express in *abhinaya* items with him.

He was a born artist. For him *Kala, Tāla, Laya, Gayan* were spontaneous. He appeared effortless in choreographing the dance or composing the music. He would start choreographing some item and spontaneously a wonderful creation will emerge. One such wonderful and milestone choreography was ‘Sankshipta Bhagwata’. It was a wonderful composition. The effect of his singing and choreography in the ‘Sankshipta Bhagwata’ was such that, a very real picture was created on the stage. One would feel as if real scene of Krishna *janma*, or Mahabharata is going on before one’s eyes. In the choreography, the scenes where Devaki and Vasudev were locked up in jail by Kansa and how she gave birth to Krishna in jail, the worry and anxiety of Devaki and Vasudev, the fearful and tense atmosphere, heavy rains and lightening outside the jail, crossing river Jamuna by Vasudev with new born Krishna, the water of Yamuna rising up till the nose of Vasudev and he not able to breathe and from behind the serpent hood appearing to protect Krishna from rain, all this was just choreographed brilliantly. All the scenes created such an atmosphere that the audience got involved and engrossed and forgot that they were sitting in the Hall watching the program. His singing, orchestration and choreographies created the miracle, always this used to be result due to his specialty, expertise and unique quality which were intertwined in the *Sabdartha* (Word to Word meaning), *Padarath* (Meaning of whole *pada*), *Bhavartha* (Over all meaning of lyrics), *Sanchari bhava* so beautifully. This is where you experience or understand, *Rasnisipatti* which is the ultimate aim of any art as per Indian aesthetics or culture. It happens only when the dance goes

beyond.... beyond the boundaries of any particular style. One learns the particular dance style like Bharatanatyam, Kathak and so on and becomes expert of it but to become immortal artist and to come up to the level to create रसनिष्पत्ति, only training is not enough. The overall deep involvement in knowing, feeling, breathing the culture is required. Guru Shri Kubernath ji felt, understood and lived the philosophy, the divine characters like Krishna, Rama and so on; he knew the *Shastras*.

He lived and felt Tukaram, Narsinh Mehta, Surdas , Kabeer and so on and many saints and philosophers with their *kritis, padas , dohas* (दोहा), *chhandas* (छंद), *shlokas* of Sanskrit and tamil texts etc. on the tip of his tongue. He lived to the fullest and celebrated every phase of his life. He always quoted dohas (दोहा) like:

‘Mandir tod, Masjid tod, na kuch buzaka hai,
Dil kisi ka na tod, khas ghar khuda ka hai’.

As He had *Sangeet* deep in his nerves, he lived *Sangeet* and breathed *Sangeet*.

Training in a particular Style, *Baani* or *Gharana* is the media, a vehicle, through which you go beyond and attain the *Brahmanand* (ब्रह्मानन्द) or (रस) *Rasa*.

Three Doyens (*Maharathis*) of dance in Baroda Shri Kubernath Tanjorkar, Anjaliben Merh and Prof. C.V.Chandrasekhar went beyond....

4:4:5 The views of Shri Dwarkanath Bhosle, Former Dean, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, are quoted below from an interview taken on 16th August 2018 at Akota, Baroda. The original interview was taken in Gujarati. Translation in English is done by the Present Researcher.

Shri Tanjorkar sir was a Singer, *Nattuvnar* and Choreographer of a very high level. When I was a student in College, whenever I heard him singing, I felt

as if Shri Bhimsen Joshi was singing. He had a sweet and a masculine voice. Whether he sang a South Indian song, or a Hindi or a Gujarati Bhajan, he would sing it amazingly.

His singing added beauty to the *Abhinaya* of dancers. Dancers also loved to do *Abhinaya* on his singing. I have attended the dance programmes of Su. Shri Prathibha Pandit. Tanjorkar Sir, used give vocal and do *nattuvangam* in her programmes. His singing was marvelous. I used to tell him, 'Sir, please do a programme of vocal'. He used to say, "I get happiness by singing for dance".

Whenever I met him, he would talk very lovingly with me. He was a very kind hearted person. He used to tell me, "Whenever I see you, I feel like I am seeing saint Tukaram". He said, "When you sing 'Sundar te dyan' bhajan of saint Tukaram, I feel the presence of Pandurang, and I feel you are singing in the form of saint Tukaram".

He was a very good singer himself, so he didn't require any other singer for his programme. He could sing for three to four hours and still look fresh throughout the programme. When he sang, one would be engrossed and forget everything else. Dance is a three dimensional art of music, choreography and expressions. He used to grip the audience with his music. He took *Taan* very well. His rendering of *sargam* was very good. His *Kalpana vistar* while taking *alap* was very good. He used to elaborate a *raag* very well when he sang for dance. And it would be appropriate to the choreography of dance. It is different type of singing when one is singing for a dance performance; one has to sing according to the expressions and choreography of the dancer. He sang many variations of a line, so the dancer can also express differently every time. It is not like singing in a vocal performance. I would many times go and sit in his class, as I liked to hear him sing. He would discuss about *raags* and explain me about the differences and similarities in the *raags* of Hindustani music style and Karnatic music style. He insisted on wearing proper traditional dress for dancers according to Indian culture. He was strict about *Angashudhi* and clarity in dance technique.

He was totally devoted to the art of dancing. He demanded perfection in everything. He was very down to earth and his personality was like that of a saint. If he didn't like anything, he would tell you frankly on face. He had a quality as a *Guru*, that when a student goes to him to learn anything, he will teach everything thoroughly. When he teaches something, he will teach all the dimensions of it.

4:4:6 Prof. Dr. Jagdish Gangani, Former Head, Department of Dance, Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Baroda, has following views:

Guru Shri Kubernath Tanjorkar was a *guru* in real sense. He was a great *Nattuvnar*. He was an expert of *Gayan* (Singing), *Vadan* (Vadan) and *Nartan* (Dance). He was a great scholar, he had *Shashtras* on his tips. He had a deep knowledge of many *Shashtras* on gestures like 'Abhinaya Darpana'. He had a treasure of traditional items of Bharatanatyam as he belonged to the traditional family with right type of atmosphere at home. He had knowledge of *mridangam*. His rendering of *Tirmaanams* was best; he was a great singer and a great choreographer. He had taken training in singing from Fayaz khan. He had the knowledge of Hindustani music style as well as Karnatic music. He had his own style of singing. He had a vast knowledge of *raags*. Orchestration in his programmes was very good. He had a very bold voice and euphonious (*buland awaz*). He used to play *Tattakali* with one hand and harmonium with other. He was a very down to earth person, he use to talk openly with us. He had choreographed many songs on Gujarati *padas*, Hindi *bhajans* and even on Christian themes. He was a great philosopher. He has influenced the lives of many students. He was like a king in the field of Bharatanatyam in Gujarat.

4:4:7 Shri Mahen Hajarnis, A Painter, Poet, Actor, Director, Writer, Presenter on Theatre and TV for more than five decades, has the following views which are quoted from the interview taken on 17th July, 2018

I was very closely associated with the College of Indian Music, Dance and Dramatics, The M. S. University of Baroda, since I was in High School, till I graduated from Faculty of Fine Arts and even afterwards for a long time.

Every evening, we - the friends from different faculties, used to gather at the gate of the College. Sometimes we gathered even in the morning. Many times, on those beautiful mornings, a very captivating Voice was heard. The voice was so sweet and powerful that unknowingly you would get pulled towards it. I hesitated to go inside the College to hear the singing but listened to the voice as long as it was heard outside the Hall. Later I came to know that the captivating voice was of Shri Kubernath Tanjorkar.

As we enjoyed singing, dancing and dramatics, we knew almost all personalities- like Shri Sunderlal ji, Madan Lal ji, Markand Bhai, Ramesh Bhai, Muley Sir, Gulab Khan ji and even Harivadan Bhai, though we were not their students.

To listen that heavenly mesmerizing singing of Kubernath ji, we attended many *Arangetral* Programmes of Shri Madhu Bhai's students.

Through a student of the Department of Dance, Juthika- whom I married later on, I got introduced to Guruji, and then got to know him very closely.

The most unique feature of those Dance Recital programmes was Guruji's singing. So engrossed he used to be in his singing that the audiences, within no time, would be totally lost in his voice. Music was his main asset. If the dancer is good, you can also enjoy the dancing.

I have equally enjoyed his *nattuangam*- in rehearsals and programmes, both. It was always so vigorous and thrilling. His recitation of *Tirmaanams* was amazing and astounding.

His choreography always had a drama and this drama was always interconnected to reality. His choreography would make you so engrossed and become one with the dancer and feel that, the episode depicted in the dance is just

happening in front of you. You will become a part of the episode through the dance performance.

I have seen some of his amazing *krutis* like -'Khandita Nayika', 'Shiva Stuti', 'Ek Shloki Ramayana' and 'Sankhipta Bhagawat'.

One can see the depiction of entire epic and the Dignity of the Characters in the various *Sanchari Bhavas* through his choreography. Of course the ability of the dancer mattered.

His music composition was never complicated. He never made music difficult. Some singers to show their command over music, Present it in a very complicated way, where the sweetness of the music is lost but Guruji never did that.

As a teacher he taught students according to their ability. He never made students nervous. He raised the level of knowledge of students by slowly giving them knowledge of dance.

I haven't seen anyone do *Abhinaya* like him, he was beyond words. I could understand that better as, as an artist, to draw an elephant, I would observe an elephant for hours and go with the rhythm called sketch and he too did that, observe for hours to become one with the elephant. The *laya* in his *Abhinaya* was same as the *laya* in my paintings. The same *laya* of elephant is there is all our ancient Indian Sculptures and Paintings. Some people learn *Abhinaya* from *Shashtras* based on technique, some learn from observation.

So this was the difference between the Guruji and other Dance Teachers. *Rasaiva Brahmaah* was his way, above everything is the *Rasa*.

4:4:8 The views of Smt. Ami Patel B.Mus, M.Mus Bharatanatyam dancer, The M. S. University of Baroda, Baroda, are quoted below from an interview that the Present Researcher conducted at Gotri, Baroda. The interview was conducted in Gujarati language, translation in English is done by the Present Researcher.

I was learning Bharatanatyam in Baroda in 'Madhurjyoti' class from Madhubhai Patel, who was a student of Guru Shri Kubernath Tanjorkar. As I was good in dancing, Madhubhai Patel encouraged me a lot. When I wanted to do my *Arangetral*, Madhubhai connected me with Guru Shri Kubernath Tanjorkar. Tanjorkar Sir would come to my home to give me practice for *Arangetral*. I had two days of *Arangetral* in August 1975. The first day was for family and friends and other day was for whole 'Madhurjyoti' family. Guru Shri Kubernath Tanjorkar had invited the dance legend Gopi Krishna as a Chief Guest for my *Arangetral*. Guru Shri Kubernath Tanjorkar was respected a lot in the field of dance and he knew many well-known dancers. Many other great artists like Shri Markand Bhatt, Smt. Urmila Bhatt had graced the event of my *Arangetral*. They all praised my dance a lot. Gopi Krishna ji was so impressed by my dance and Guruji's choreographies that he encouraged me to apply for the 'Kal Ke Kalakar' programme, and he promised to help me with the application procedure. Later he sent me the forms; I applied for the 'Kal Ke Kalakar' Programme. I practised for the 'Kal Ke Kalakar' programme with Guru Shri Kubernath Tanjorkar. After my *Arangetral*, I continued learning from Guru Shri Kubernath Tanjorkar. He used to come to my Home for teaching me dance.

I performed in the 'Kal Ke Kalakar' programme. Whole programme was mentored by Guru Shri Kubernath Tanjorkar. I got 'Shringar Mani Award' in 1976 for the same programme. My dance and Guruji's singing were praised a lot by the dancers and art lovers who had come to see the program. There was a press reporter named Shri Ragunath Nigam, who was so impressed by the program that he told me, "You must come for 'Hari Das Sammelan'. I practised with Guruji for the program in 'Hari Das Sammelan'. I performed in the 'Hari Das Sammelan' which was mentored by Guru Shri Kubernath Tanjorkar. Again it was so highly appreciated that, we were invited to do a *juganbandhi* with Sitara Devi's group on the next day. I went to Sitara Devi's home for the practice of *Jugalbandhi* program. And Bharatanatyam and Kathak were performed together on stage. It was a big experiment in those days, which was appreciated a lot. Shri Ragunath Nigam, who was Present in the program, was very much impressed by my dance and Guruji's

soulful singing. He gave a very good review of the program in the newspaper- ‘it was a new experiment that Bharatanatyam and Kathak dance styles were performed together and the audiences liked it very much’.

My father thought I should take a degree in dance, and hence, I joined Diploma course in evening. For two years in Diploma, I learnt under Tanjorkar sir.

I learnt some mile stone items like ‘Sankshipt Bhagwat’ from him. I learnt the art of Abhinaya from Guru Shri Kubernath Tanjorkar. Guruji’s eye expressions were awesome; he demonstrated *abhinaya* only through his eyes. His eyes were big and expressive; he could show various *rasas* only through his eyes, without moving any of his face muscles. His singing was very good, and I could do *Abhinaya* effortlessly because of his singing. His *nattuvangam* was also very good, and he loved playing with various combinations of rhythms. In class practice he would change the rhythm and I had to recognize the change in *jati* and match my steps with it. And that co-ordination was very good between Guruji and me.

Great Artists like Smt. Padma Subramium respected Guruji very much. I experienced that when I went to Madras, with Guruji, for a lecture demonstration, which was organised by Padma Subramaniam ji and we stayed at her home.

I performed in many programmes under Guruji’s guidance. I think learning Tanjore style from Guruji made me a very expressive and graceful dancer.

4:4:9 Shri P. S. Chari, Director (Theater), has the following views, shared in an interview taken in Akota, Baroda. The interview was taken in Gujarati language, translation is done in English by the Present Researcher.

I am associated with Bharatanatyam since I was a child. I have seen many experiments of different types in the field of Dance in Baroda. I have seen Dance Presentations of Tanjorkar Sir and Anjaliben Merh, as my Uncle’s daughter Ambika Chari was in Diploma at that time and then she finished her Bachelors and Masters in Bharatanatyam from the Department of Dance, College of Indian

Music, Dance and Dramatics, The Maharaja Sayajirao University of Baroda, Baroda.

Tanjorkar Sir belonged to a family of hereditary artists. As I had the knowledge of Tamil, Tanjorkar Sir, would often converse with me in Tamil. On many occasions I had the opportunity to see the programmes of Tanjorkar Sir and the *Arangetrals* mentored by him in the year 1973, 74 and 75 in the Open Air Theater of the College of Indian Music, Dance and Dramatics', The Maharaja Sayajirao University of Baroda and C. C. Mehta Auditorium, Baroda. His singing was indigenous, and had the basic elements of the Tanjavur style of singing. He sang according to the traditional way of singing of his family. There are two types of singing style in Tamilnadu. One is the indigenous style of rural or native people, who sang in the temples and the other is the polished style, by the educated for an urban audience. The interesting feature of Tanjorkar Sir's singing was that the contrast, when a male *Nattuvnar* sings and a female performs, brought a feeling of curiosity and added variety to the performance. He had a trained, elevated and a melodious voice. The unique feature of his singing was his manly voice. Tanjorkar Sir's singing style was similar to Semmangaudi Srinivasa Iyer's singing style. I have also watched the performance of the great dancer Balsaraswatiiji. The feel that one gets watching the dance of Balasaraswati, is also experienced when you see the dance Presentations of Tanjorkar Sir. He had a treasure in the form of knowledge of enormous compositions that he had learnt from the great musicians in his family. This he passed on to the future generations; this was his greatest contribution. He did the great work of preserving the dance form and dance compositions in its pure form. His *Nattuvangam* was also outstanding and his students used to say that if you want to learn *Nattuvangam* then you should learn it from Tanjorkar Sir only as *Nattuvangam* is an important part of the training in Dance.

His choreography was simple yet impressive. There was no show off in his choreography. But there was an element of energy in the *Nritta*; and the foot work, gestures etc. would come out very beautifully. There were not too many dancers

on stage in his choreography. His choreography was like the choreography of the dancers in the temple; there was no western element in his choreography. He did lot of Tamil *krutis* and the *krutis* of Tyagraj. The costumes in his programmes were also simple with bright colours, made mainly with Kanchipuram silk sari.

I believe that Vadodara is the first city in North India, where Bharatanatyam came from outside of South India, and the credit goes to the Tanjorkar Sir's Family, which has a 125 to 130 year old history. Due to the performances encouraged by Maharaja Sayajirao in the Palace it became reachable for the general public (*Lokbogy*). I, therefore, believe in the Last 125 to 130 years the contribution of Tanjorkar Sir's family is huge in the development of Bharatanatyam not only in Vadodara but also whole of Gujarat. When the Gaekwad rule came to an end, the patronage given to the artists also stopped. This made Tanjorkar Sir, like the people of other professions, to start teaching dance as a profession. He started teaching since 1947 or before that, and when the students that he gave training got married and went to other cities, they also took the art of Bharatanatyam with them to that city. Thus, due to the efforts of Tanjorkar Sir, Bharatanatyam became popular not only in Gujarat but also in other parts of India and the world where his students settled. For example, Elakshiben made it popular in Ahmedabad. Kubernath Tanjorkar Sir made a strong base for the Department of Dance. He had trained many generations who are today spreading this noble art. Even today his family is dedicated to teaching Bharatanatyam dance, and his students are teaching in many places in India and abroad.

4:4:10 The views of Smt. Tani Desai B.Mus. and M.Mus. (Bharatanatyam), Director Pagrah Bharatanatyam Dance Institute, Baroda are quoted below from the interview taken at Manjalpur, Baroda by the Present Researcher, in Gujarati language. The translation is done in English by the Present Researcher.

During my studies in the Department of Dance, College of Indian Music, Dance and Dramatics, The Maharaja Sayajirao University of Baroda from June 1967 to April 1971, I was fortunate to get few opportunities to learn from Guru Shri Kubernath Tanjorkar for some classes, though most of my training was under

Late Smt. Anjaliben Merh. When I joined the 'The Department of Dance' again from June 1976 to April 1978, I again had the opportunity to attend few classes of Shri Kubernath Tanjorkar.

Shri Kubernath Sir was amongst the senior most Bharatanatyam Faculty of the College and he hailed from the most traditional family from Tamilnadu, which settled in Vadodara more than 125 years ago. He was genius as a choreographer and had deep knowledge of Dance, Karnatic Music and Hindustani Music. He had a very melodious voice. He was an excellent singer, *mridangist* and *Nattuvnar*. He taught the Tanjore style of Bharatanatyam. I noticed that the *Lasya* was a predominant factor in the Tanjore style. As a teacher he was very strict and he would not compromise in the matter of achieving perfection. He expected students to grasp and remember the items very quickly. During the course of his teaching, we had the glimpses of his excellent *Abhinaya*. He was a firm believer in tradition and would not deviate while teaching the traditional items. He has contributed significantly to the preservation and propagation of the traditions of ancient Tanjore style of Bharatanatyam.

4:4:11 The Researcher met Ravi Krishnan (Mridangist) who told her as follows in an interview taken at Subhanpura, Baroda.

I learnt tabla in the College of Indian Music, Dance and Dramatics, Baroda. That time I was introduced to Ghanekar Sir. I came to know that he played Violin in the programmes of Guru Shri Kubernath Tanjorkar. Shri Kubernath Tanjorkar Sir wanted a good *mridangam* player, who can play in his programmes, according to his choreography and compositions. Hence, Ghanekar Sir introduced me to him. When I met him, he said to me, "You have to play with me for all the items that I have composed". After that I started playing with him and I even learnt his items. He treated me like his son.

His items like *Varnams* were very unique. The *Tirmaanamams (jatis)* were unique. The speciality in his *Tirmaanamams (jatis)* was bhava. He often said, there should be *bhava* in *Nritta* also. He taught me how to play *mridangam* with dance.

According to him, 'In Bharatanatyam *Bhava*, *Raag* and *Tāla* are the three important aspects. A *mridangam* player has to take care of all these aspects. *Mridangist* will hear *raag*, and *Tāla* and also watch the *bhava* of dancer and play accordingly, giving justice to all the aspects. He taught me by giving examples that if the dancer is depicting a sad character, one cannot play *mridangam* loudly, when the dancer is depicting happiness, that time one can play loudly. He also taught me to maintain the *Talam* (rhythm) during a performance or rehearsal even if the dancer is not in sync with the *Tāla*. According to him, it was the duty of *mridangist* to maintain the *Talam*. He was very strict about *Talam*, hence I got perfection in playing *mridangam*. He was like my father. I used to take care of him whenever I accompanied him for programmes. He sang from heart. He used to be engrossed in singing. He used to sing dance items in various languages like Tamil, Telugu, Kannada, Gujarati, Hindi like 'O Sakhi tu Bhag bhayi, Nanda Lal tore ghar avat hai'. I remember Kum. Pratibha Pandit who was a Guru Kuber Nath Tanjorkar's student, doing this item. Audience was enthralled when she performed this item on Gururji's rendition of the song. Sometimes he used to be so absorbed in singing that he would cry, the dancer would also cry while doing abhinaya and the audiences would also cry. I did many programmes where Kum. Pratibha Pandit danced and Tanjorkar Sir sang. There was a typical style of playing *mridangam* for this item. His music orchestration was very unique, impressive and extraordinary. For example, when the entry of nayika was shown, there was only the voice of *ghunghroo* and *mridangam*, all other musical instruments were silent. It created such a wonderful impact, that all the audience would clap. His another finest item was 'Adharam Madhuram'. He had choreographed the item for 15 minutes. After the word to word meaning (*Shabdārtha*) was conveyed, he had added *sanchari bhava* after every line. This made the item very appealing. This was one of his best items. He had a very unique and matchless style of singing *Tillana*. He sang a *Kandikai* in so many different variations. I haven't heard anyone else singing *Tillana* in that brilliant and outstanding style. In some *Tillana*, he had choreographed *Jugalbandhi* of *mridangam* and the steps of the dancer. All the music will be silent and only *mridangam* sound and the sound of *Ghunghroo*

would be heard. The audience reaction was astounding to this choreography. Audience would listen very attentively to the music composition of *Tillana*. He taught me tips of playing *mridangam* in such a way that it will make the atmosphere live during the dance performance. He taught the items to students in such a way that they never forget the items. He made it very simple for students. He was strict with students, so students always practised and came to the class. He was excellent as a human being. He was a like a father to me. Because he taught me to play *mridangam* with dance and due to his blessings, I am doing well in Baroda.

4:4:12 Smt. Anjali Pankaj Thakar (Social Worker, Baroda) expressed the following views in an interview taken by the Present Researcher at Waghodia, Baroda on 3rd February 2019. The interview was taken in Gujarati language, translation is done in English by the Present Researcher.

Guru Shri Kubernath Tanjorkar had started an academy to teach Bharatanatyam, “Tanjore Nritya Shala’. He used to conduct classes of Bharatanatyam in our school ‘Nalanda Vidhyamandir’, Waghodia, Baroda from the year 1982 or 1983. He took classes in the evening after the school hours. He had conducted classes of Bharatanatyam in our school for 14 years. More than 400 girls have learnt Bharatanatyam from him. I have very closely observed him for all these years, as my daughter Kurangi Thakar, who is now a famous Television and Gujarati film Actress, was also learning from him. He had very good students like Kum. Prathibha Pandit, Shri Madhu Patel, Shri Satish Pillai, Smt. Elakshi Thakore, Smt. Hina Dalvadi, Smt. Ami Gujarati and many more.

Guru Shri Kubernath Tanjorkar was like a Midas touch. Whoever he touched became gold. He had an aura of a good dancer and teacher. Many parents of reputed family of Baroda, sent their daughters to learn Bharatanatyam from Guru Shri Kubernath Tanjorkar. I have seen programmes of his students. It was a wonderful experience for the audiences. All the students who have been trained by Guru Shri Kubernath Tanjorkar are propagating and popularizing the Tanjore style of Bharatanatyam within the country and abroad.

4:4:13 Smt. Madhu Tanjorkar, Violinist, Homeopathic Doctor, London, has the following views, she expressed in an interview taken on at Bombay, by the Present Researcher. She also shared a soft copy of her views from London.

In addition to medicine, I'm equally passionate about music. I'm a violinist, vocalist (Carnatic and Hindustani classical), disciple of Pt. Shri Shekhar Jarardhan Tanjorkar, who fortunately is my father and a best friend. I also pursued my '*Visharadh*' in Bharatanatyam (disciple of Guru Revathi Shrinivasaraghavan). I was mentored by Lalgudi Krishnan Sir for a few years. Guru Shri Kubernath Tanjorkar is my grandfather's (Janardhan Tanjorkar) younger brother. I called him *ChinnaThatha* (Younger grandfather, he being the younger of the two brothers). Growing up, I've absorbed many aspects of music and dance from him. As a grand-daughter, I've always had an opportunity to listen to stories from him, go to his house and chat with him. Though, I've never had a formal learning from him, being around him was more than attending a class. He was a very strong willed person, at the same time, he was very soft natured from within. With a strong personality like his, and combined with his knowledge, he certainly turned heads wherever he was. Humility and perseverance were his assets. He was very loving and caring. Whenever I went to him, he always said, 'Madhu, come to Baroda. You can learn some dance compositions'.

Thatha as a teacher: A great Guru. Extremely versatile. A great quality to handle anybody. Right till the end of his life, he taught Dance. In the last phase of his life too, he continued teaching.

He had a very unique style of teaching. My *Periappa* (Paternal Uncle: Ramesh Tanjorkar) always said that according to *Thatha*, learning can be done by not only attending a class but by being a part of a Guru's life, like in Gurukul style of schools in those days. You learn from listening, observing, feeling and also indirectly being involved in the class. I feel passive learning, knits the pieces together to make it a beautiful and a complete form of art. One can even learn by absorbing and grasping things by observation. According to him, the one who wants to learn, will learn anyhow, be it as a student directly or by peeking into the class while it's not your turn yet.



Fig. 4.4.1 Dr.Madhu Tanjorkar (Violinist, Homeopathic Doctor, London)

Gurukul style of teaching has traditionally been our family's style of teaching for generations. However modern times have demanded modifications to this. Our advanced students still peruse the art in this way.

History has influenced South Indian Art forms and my family has contributed immensely in preserving and propagating Bharatanatyam dance style in Western and Northern India. There is a very precious and treasured history here. My great grandmother, Kanthimathi Amma along with her cousin sister, was one of the 1st dancers to emigrate from the South of India (part of exchange of art troupe due to the marriage of princess of Tanjavur with Maharaja of Baroda) and thus taking the Classical form of art to the North. Along with them went their entire musician team and the most prominent of all was my Great Grandfather who was a *Natuvanaar & Mridangist* Appaswami Tanjorkar. While they resided at the Raj Mahal as an esteemed musician group and dancers, they also exchanged the rich culture and music of the North India which is the Hindustani classical

music and this is how they were mastreo in both genres. This was very rare in those days as musicians were meant to stick to their own genres. However our family's open mindedness proved to be a useful tool towards opening the gates of these 2 major genres which is what the current modern musicians do, learn different styles of music to widen their horizons of knowledge. They wanted that everyone should understand the art form. Bharatanatyam being a south Indian art form to be performed in the northern part of India, they had to revisit their compositions. Thus, they composed and choreographed items in languages like Hindi, Marathi and Gujarati which pleased the Maharaja and was understood by general public. First such example was a choreography on Kite flying festival. There was so much original choreography on modern themes like this back in those days. The compositions were aimed to ensure good communication of arts to the common man. In this way they created a channel of communication and understanding of the art forms and making it so popular amongst general public. Traditional choreography was equally created and maintained too.

Guru Shri Kubernath Tanjorkar and his brother Janardhan Tanjorkar, both were very good singers. His voice was perfect for *Nattuvangam*. He was able to communicate with his singing, which is very unusual. One of my favourite compositions and choreography is “Damaru Hara Hara Baaje”. *Thata* had a beautiful way of rendering his *Jati* and it always plucked a string in my heart.

4:4:14 Professor Dr. Jaydev Arunoday Jani, Former Head, Department of Sanskrit, Pali and Prakrit Department, The Maharaja Sayajirao University of Baroda, Baroda has the following views:

During my study (1972-1973), I had a few occasions to meet Shri Tanjorkarji, though after many years when my daughter Sushma Jani (Now Shukla) desired to learn Bharatanatayam, I met Shri Tanjorkarji in his dance school called ‘Tanjore Nritya Shala’ (Adhar Society, Waghodia Road, Baroda). Many a time, I used to drop or pick-up my daughter and after the class, I had talks of Sanskrit and literature with Shri Tanjorkarji. I observed that he was deeply absorbed in singing while conducting the class. His eyes spoke when he showed the abhinaya and leaved me spell bound.

His love for Sanskrit, often comes to my memory. After four years of learning from Tanjorkar Sir by my daughter, in 1989 we moved from Waghodia Road to Pratapganj area, near Baroda Railway Station. I was invited to the 'Tattvagatha' Dance Production, at 'Abhivyakti', (Kirti Mandir, Baroda) in 2003, which was produced by 'Kruti'. After the performance, I expressed my love for Sanskrit and the Performing Arts with the name of Mrs. Anjali Merh, Shri Barua, Shri Muley (Vocal), Dr. Markand Bhatt (Dramatics), along with Dr. Ramesh Bhatt and also Mr. Kelkar and lastly, Shri Kubernath Tanjorkar, who have influenced me with their individual special skills in the field of Performing Arts. Just then Mrs. Juthika Mahen led Shri Tanjorkarji onto the stage. He was so happy that he embraced me with the words full of love and affection.

4:4:15 Smita Andhare (Subedar), Folk dance artist, Bharatanatyam Dancer, Former Educator at Navrachana International School, Baroda

My sister Gauri Apte (Subedar) and I started learning dance, when I was in 8th Standard from Prathibhaben Pandit. Prathibha jiji saw our potential, and advised us to take advance training from Guru Shri Kubernath Tanjorkar. After three years of training under Prathibha jiji, we started taking training from Guru Shri Kubernath Tanjorkar. Till graduation I took training from Guru Shri Kubernath Tanjorkar.

He taught the 'Tanjore Bani' of Bharatanatyam style. The unique features of his style were his unparalleled *Mukha Abhinaya* and *Anga Bhava*. He was very particular about the clarity of *Adavus*. We started our dance with *yoga* and warm up exercises. He gave equal importance to all students during teaching. He used to tell us stories connected to the item to make us understand better. He would make us to repeat his teachings till we got perfection. He would demonstrate the piece that he is teaching. He would teach us the small details of where to look, whether to look up or down, whether to look on side, where the *Drishti* should be etc. He taught us the minutest detail. I learnt one whole *margam* from him. I also learnt few other items like 'Sankshipta Bhagwata', 'Two Tillanas', 'Two Jatiswaram', *Padam* 'Yatta iranda peshum', 'Meera Bhajan', 'Adharam Madhura', 'Marathi

Abhanga', some *padas* and few other items. My sister and I did our *arangetral* under Guruji in the Darbar Hall of Laxmi Vilas Palace, Baroda.

His *Nattuvangam* and *Tāla* were perfect. His singing was out of this world. Everyone in my family had knowledge of classical singing. All my family members appreciated his singing.

He choreographed for me and my sister. We did items in duet choreography most of the times. Hence, the Presentation of our items was in a different style, which was interesting to the audience. He was very compassionate about choreographing small short stories from South India in Dance and also choreographing dances in different languages.

He was very particular about time. He wanted us to reach the class in time, and be ready before he came. He was also very particular about wearing traditional dress during practice. He stressed on wearing half sari, bangles in hand and a bindi during dance class.

I have done many programmes of Aryakanya Lalita Kala Academy mentored by Guru Shri Kubernath Tanjorkar. Smt. Prathibha Pandit used to get many programmes. Usually Kubernath Sir would conduct the Bharatanatyam dance items in Kum. Prathibha Pandit's programmes. Kum. Prathibha Pandit used to respect him a lot. Wherever she performed, she always gave credit to him for his teachings. Guru Shri Kubernath Tanjorkar also considered her like his daughter.

He was a very down to earth person. He was very family oriented. He would ask about the well-being of everyone in our family. He was strict as a teacher but very good soft natured human being. I learnt discipline from him. Even today whenever I talk to anyone, people ask me, 'Have you learnt dance'? This is because of the expressions that come on my face. The art of expressing through *abhinaya* that he taught me has stayed with me. Today I am recognized in the dance field because of the knowledge that he gave me.

4:4:16 Kurangi (Kalyani) Thakar, Television and Gujarati film actress, Mumbai, shared the following views in an interview taken on phone.

I learnt Bharatanatyam from Guru Shri Kubernath Tanjorkar in his institute 'Tanjore Nritya Shala'. I started learning Bharatanatyam from a very tender age of 6 years. The theory of dance I learnt from Smt. Leela Tanjorkar, who is the daughter in law of Guruji. After he retired he establish 'Tanjore Nritya Shala'. He was conducting classes in Shri Rang Vidhyalaya' at Waghodia, Baroda. So I met him there for the first time when I was only 5 or 6 years old. Guru Shri Kubernath Tanjorkar used to take Bharatanatyam dance classes at 'Nalanda Vidhya Mandir', Waghodia Road, Vadodara. It was the school managed by my parents Anjali and Pankaj Thakar. Many students were coming to learn Bharatanatyam under Shri Kubernath Tanjorkar at that time. He was a very well-known and renowned *guru* of Vadodara. Many students also came from other cities to learn from him. I was lucky that I got an opportunity to learn the traditional Tanjavur style of Bharatanatyam from a great master like him. He was a teacher par excellence. He was also a great singer and choreographer. When he played *tattakali* it felt like whole *Brahmand* was moving. I have learnt many items from him like, 'Vinayaka Stuti', 'Allaripu', 'Jatiswaram', 'Shabdam', 'Varnam', 'Kirtanam', 'Sai Bhajan', 'Sankshipta Bhagvatam', 'Padam', 'Sakhi tu', 'Madhurashtakam', 'Arabi Tillana', 'Mangalam' and many more. I did my *Arangetral* on 21st January, 1989 in the C. C. Mehta Auditorium, The M.S.University compound, Vadodara, under the guidance of Guru Shri Kubernath Tanjorkar. After Guru Shri Kubernath Tanjorkar retired from The M.S.University, I was the first student whose *Arangetral* was mentored by Guruji. Shri Ranjitsingh Gaekwad, who was an M.P. that time, was the President of the event, Prof. Markand Bhatt was the Chief Guest of the event and the event was inaugurated by Dr. Rajendrasinh Rathod who was the mayor of Baroda in 1989. He has deeply influenced my life. He was an expert in teaching *abhinaya*. My *abhinaya* was very good. Credit for it goes to the training given by *Guruji*. The training that he gave me in *abhinaya* has helped me as an actress. He has contributed a lot in the development of Bharatanatyam in Vadodara.

4:4:17 Avnindra Dixit (Majumdar) (Professor, D.R.Patel and R.B.Patel Commerce and B.C.Patel College, Surat). She is also the Director of Navgandharva Research center for Music and Dance, Surat. She has the following views, shared in an interview taken by Present Researcher in Surat. The interview was taken in Gujarati. The translation in English is by the Present Researcher.

I started learning Bharatanatyam from Guru Shri Kubernath Tanjorkar in the year 1986. My sister and I used to go to ‘Arya Kanya Lalitkala Kendra’, where Guru Shri Kubernath Tanjorkar used to teach Bharatanatyam. I learnt many traditional Bharatanatyam items from Guruji. I also learnt items in Gujarati and Hindi from Guruji. As a teacher he was very strict and a perfectionist. He was very particular about the *Araimandi* position and foot work. He was also very particular about the clarity of gestures. When he started an item, first he made us write and understand the meaning and the central idea of the item, then taught us to sing the item and then to dance the item. He was an outstanding teacher. His *Abhinaya* was divine. His eyes were very expressive. He taught us and elaborated the smallest details in *Abhinaya*. His singing was so soulful that when we danced to his singing, our expressions just came naturally. Many students cried while doing *abhinaya*, when he sang. He was a *Nattuvnar* and Singer of a very high and Superior Level. I have assisted him in singing in Bharatanatyam item song which was in Gujarati or Hindi, for the *arangetral* functions of Kurangi Thakar, Ami Gujarati, Hina Dalwadi and Ami Patel. He was very loving and soft hearted person. I considered myself blessed one to have learnt this divine art of Bharatanatyam from such a Great Guru.

4:4:18 Smt. Vrunda Upadhyay (Shukla), Bharatanatyam Dancer, Mumbai, has the following views, shared in an interview taken in Thane, Mumbai by the Present Researcher.

My sister Krusha Pandhya and I learnt Bharatanatyam from Guru Shri Kubernath Tanjorkar and Shri Ramesh Tanjorkar. I learnt from Guru Shri

Kubernath Tanjorkar for ten years. My sister and I were fortunate to be his last youngest disciples. I performed in his presence in several programmes. He was a teacher, *Nattuvnar*, singer and choreographer par excellence. His music composition in the programmes was very good. He always insisted to have instrument *sitar* in the music in dance performances. It added to the beauty and melody of music. He had a great music sense.

When he taught a new item, first, he used to make me write the words of a particular item, then teach me to sing with *Hastas* and *Tāla*. Then he used to show me the *abhinaya* with his intense and expressive eyes and then he would teach me to perform. He used to always mention that if you know 101 Sanskrit *shlokas* then you are the Pandit. While teaching he would always quote his favourite *shlokas* and 'Kabir' *dohas*. He was a great scholar of Sanskrit. He always mentioned *shlokas* from 'Abhinaya Darpana', 'Natyashastra' or from ancient Indian texts while teaching. He gave a lot of importance and emphasis to *Abhinaya*, footwork and clarity in his items.

He was a great music composer. In orchestra also, he was fond of *Sitar*. Hence, in all of his program he used to call a *Sitarist* (one who plays musical instrument sitar). In my *Arangetral* also there was a *sitar* player.

He used to do *nattuvangam* with *Tattakali* in one hand and Harmonium in other hand. This was a unique thing about him and gave his music a unique flavour. He always used to give chance to the Flute player, Violinist, *Mridangist* and *Sitarist* in between the item to show *Jugalbandhi* between the dancer and instrumentalist. This was a distinct feature in his choreography.

He was a very good choreographer. I was lucky to learn a few of the dance items choreographed by him. Item that I learnt from him are as follows:

Sr. No.	Item	Raag	Tāla
1.	Vatapi Ganapatim	Hamsadhwani	Ādi
2.	Mohaman Varnam	Bhairavi	Rūpakam
3.	Samini Varnam	Kamas	Ādi
4.	Samine Balukami Varnam	Athana	Rūpakam
5.	Bhukhana Bhujanaga Bhor	Brindavani Sarang	Kafi
6.	Padam (Yetta iranda)	Kafi	Ādi
7.	Padam Sakhi tu	Rag Mallikai	Ādi
8.	Shri Ramchandra Krupalu Bhajamana	Jujavanti	Ādi
9.	Sanskhipta Bhagwata (Ballet)	Ragmalikai	Chatusra Ekam
10.	Adum Chidambaramo	Maru Bihag	Ādi
11.	Padam Netrandi	Husaini	Rūpakam
12.	Bhajan by Meera Bai	Bhimpalasi	Mishra Chapu
Sr. No.	Name of the Item	Raag	Tāla
13.	Ninda Stuti	Varali	Ādi
14.	Damaru Har Kar Bhaje	Gunakali	Mishram
15.	Jai Shiva Shankara	Darbari	Ādi

His teachings have influenced me greatly as I was very young when I started learning from a legend like him. He suffered a paralytic stroke and was not in perfect health in last few years of his life, yet he took classes. He not only taught me music and dance but also the morals of life. He always used to say a Gujarati saying, '*Abhimana ma bhaan bhuli jaay che manavi, Samjhe chataaye murkha bani jaay che manavi*' (People forget senses in Pride, though they understand this, they become fools). He used to teach me to be down to earth despite getting success in life. I was very fortunate to learn in 'Guru Shishya parampara' with him. Jai Gurudev!!

4:4:19 Smt. Parul Pankaj Masher, Assistant General Manager, Official Language, Bank of Baroda, Baroda, has the following views, shared in an interview taken in Cho

kariupura, District Baroda by the Present Researcher:

I spent a few years of my life in Bombay when I was young. My father Shri Suresh Shah was a press reporter in Bombay (Now Mumbai) and was associated with Jan Shakti and many other newspapers. I had an advantage due to that, as he used to get invitations of various dance and music programmes. I was very much interested in classical music and classical dance when I was in school and college. I remember watching the performance of a dancer Parul Patel from Baroda in Prithvi Theater in the year 1978 or 1979, who was a student of Guru Shri Kubernath Tanjorkar. I still remember that programme because of singing of Guru Shri Kubernath Tanjorkar. Because of his singing I felt I was transformed in some other world. The expressions of the dancer Smt. Parul Patel was also very impressive. The unique concept of the programme was that there was a painter in the programme, who was painting when the dance performance was going on. The combination of dance and music was so wonderful that it is still engraved in my memory. Later on when I shifted to Baroda after my marriage, I realized that Smt. Parul Patel whose programme I had witnessed when I was young is the famous singer of Baroda. In the year 1988 we shifted to Baroda as my father joined Sandesh newspaper. I also started working in Baroda. So again I got many opportunities to see good dance performances. In the year 1989 I saw the programme of Kurangi Thakkar, who is now a famous Television actress. The programme was under the guidance of Shri Kubernath Tanjorkar. I remember her performing one Kruti ‘Sankshipt Bhagwat’. I still remember it because while watching the feeling was of being transformed in the period of Mahabharata. Singing of Guru Shri Kubernath Tanjorkar was very divine, and only by blessing of some divine power one can sing so well. Like the flow of a river his programmes were perfect combination of dance and music. Guru Shri Kubernath Tanjorkar was very well known and respected dance Guru, a great *Vidhwan* (Scholar) blessed by Devi Saraswati who contributed immensely in the development of Bharatanatyam dance style in Gujarat.

Photos of Guru Shri Kubernath Tanjorkar



Fig. 4.4.1 Guru Shri Kubernath Tanjorkar



Fig. 4.4.2 Guru Shri Kubernath Tanjorkar



Fig. 4.4.3 Smt. Lalita Iyer performing in a programme mentored by Guru Shri Kubernath Tanjorkar



Fig. 4.4.4 Rajmata Smt. Subhangini Devi Gaikwad, Guru Shri Kubernath Tanjorkar, Shri Kamala Tanjorkar and Kum. Pratibha Pandit at the Arangetral function of Smt. Smita Andhare and Smt. Gauri Ghatge



Fig. 4.4.5 Smt. Lalita Iyer performing - on Nattuvangam is Prof. C. V. Chandrasekhar and Guru Shri Kubernath Tanjorkar



Fig. 4.4.6 Guru Shri Kubernath Tanjorkar with eminent personalities like Shri Umashankar Joshi, Shri Shyamprasad Vasavada, Prof. R.V.Shastri and Shri Mahootbhai Desai at the Arangetral ceremony of Smt. Uma Antani on 23rd June, 1969 at Town Hall, Ahmedabad



Fig. 4.2.7 Guru Shri Kubernath Tanjorkar in some dance postures



4.2.8 From R to L Smt. Chitra Dasarathy, Guru Shri Kubernath Tanjorkar, Prof. C. V. Chandrasekhar and Kum. Kurangi Thakar during the practise of the Arangetral of Kum. Kurangi Thakar



4.2.9 Smt. Chetana Pahade honouring Guru Shri Kubernath Tanjorkar in a dance programme organised by her



Fig. 4.2.10 The news paper review about Smt. Parul Patel's 'Kal ke Kalakar' programme organised by 'Sur Singar Samsad', Mumbai, mentored by Shri Kubernath Tanjorkar



Fig. 4.2.11 Guru Shri Kubernath and Shri Madhu Patel at the Arangetral Ceremony of Smt. Ami Patel



Fig. 4.4.12 Guru Shri Kubernath

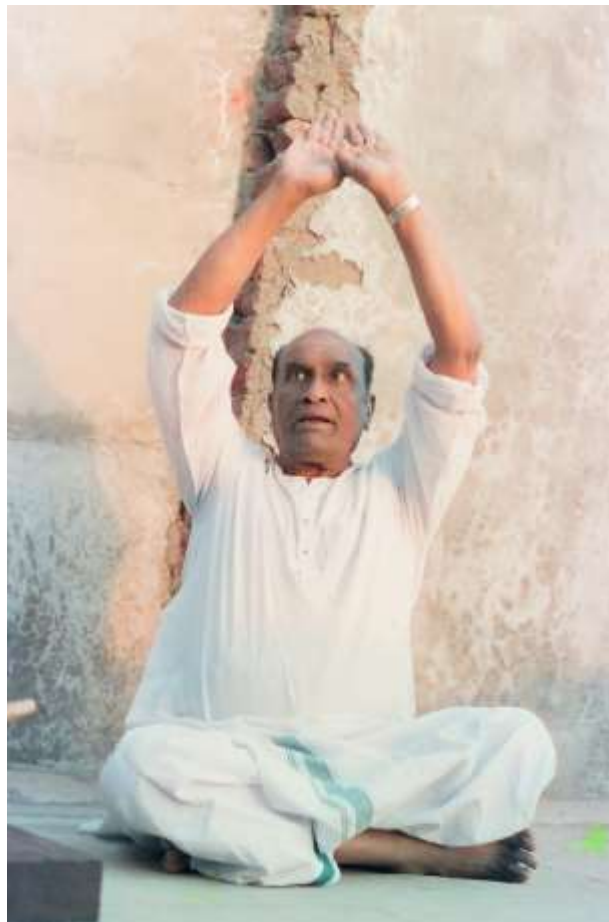


Fig. 4.4.13 Guru Shri Kubernath



4.4.14 Bharatanatyam dancers in Baroda Palace

Photo Reference:

- 4.4.1 *The Present Researcher got the photo from Smt. Juthika Mahen*
- 4.4.2 *Ibid.*
- 4.4.3 *The Present Researcher got the photo from Smt. Lalita Iyer*
- 4.4.4 *The Present Researcher got the photo from Smt. Smita Andhare*
- 4.4.5 *The Present Researcher got the photo from Smt. Lalita Iyer*
- 4.4.6 *The Present Researcher got the photo from Smt. Uma Antani*
- 4.4.7 *<https://madhutanjorkar.wixsite.com/indianmusic/family-history-galore?lightbox=image5o1>The Present Researcher got the photo from Chetana Pahade, from the website of Smt. Madhu Tanjorkar*
- 4.4.8 *The Present Researcher got the photo from Kurangi (Kalyani) Thakar*
- 4.4.9 *The Present Researcher got the photo from Kum. Chetana Pahade*
- 4.4.10 *The Present Researcher got the photo from Smt. Parul Patel*
- 4.4.11 *The Present Researcher got the photo from Smt. Ami Patel*
- 4.4.12 *The Present Researcher got the photo from Smt. Juthika Mahen*
- 4.4.13 *Ibid.*
- 4.4.14 *<https://narthaki.com/info/tdhc/tdhc37.html>*