

CHAPTER - 7

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This is a matter of pride to highlight the immense contribution of Late Guru Shri Kubernath Tanjorkar, Late Guru Smt. Anjali Merh and Professor C. V. Chandrasekhar in the development of Bharatanatyam dance. The study of this Ph.D. work is definitely going to benefit a person and add a qualification of higher degree Ph.D. that will enhance whole of one's academic career.

The detailed study about the contributions of the above mentioned Gurus, till now which is exposed, mentioned and written by authors, critics, scholars and historians in their books, articles, magazines is not enough to do justice to their immense contributions. This is Present Researcher's attempt to give every possible minute detail of information of the contribution of Late *Guru* Shri Kubernath Tanjorkar, Late Guru Smt. Anjali Merh and Professor C. V. Chandrasekhar in the development of Bharatanatyam dance.

The information about the origin, history and revival of Indian dance in general is described in the first Chapter. The information about the dancers and dance institutes in Gujarat who contributed in the development of classical dance is mentioned in Chapter two. In the Chapter three knowledge about the establishment of the Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Vadodara is shared. It was a tremendous contribution of The Maharaja Sayajiro Gaekwad of Baroda, to start the 'College of Indian Music, Dance and Dramatics', which later became 'Faculty of Performing Arts. It was the first college in India to start a degree and masters course in dance in Bharatanatyam and Kathak dance styles. The people of Gujarat and Baroda in particular got the privilege of learning Bharatanatyam from the above mentioned great gurus, as they were teaching in this College (Now Faculty of Performing Arts). It was because of the establishment of this college that the people who could not afford the high

fees of the dance *Gurus* for personal training, could also learn dance. People from middle class and lower middle class also got an opportunity to learn classical dance styles. Thus classical dance style was not limited only to a particular caste or community and rich people but it also became possible for the poor and middle class people to learn it.

The Present Investigator has mentioned the immense contribution of Shri Mohan Khokar as the first head of the Department of Dance, College of Indian Music, Dance and Dramatics, The Maharaja Sayajirao University of Baroda, Vadodara. He was instrumental in bringing the traditional *Gurus* of Bharatanatyam and Kathak in the Department. He was instrumental in designing the course of the Department of Dance. The researcher has mentioned the information of the immense contribution of all the teachers, who were from the same artistic lineage (students of the *Gurus* and their students) of the above mentioned *gurus* and from the artistic lineage of Pandit Shri Sunderlal Gangani, who have taught at the Faculty of Performing Arts, The Maharaja Sayajirao University of Baroda, Vadodara. Over the years the great *Gurus* of the Department of Dance have trained a number of students in the Bharatanatyam and Kathak dance styles. These students are settled in different parts of the country and in many other countries in the world and are spreading and developing the classical dance style.

The history of Late Guru Shri Kubernath Tanjorkar's family, would provide important information to the students of Bharatanatyam dance style in particular and all the artistes as well as students of all art forms in general. This is absolutely new information and in true sense a real fact finding that the family of Late Guru Shri Kubernath Tanjorkar was one of the first pioneer dancers and *Gurus* responsible to bring Bharatanatyam to North India. It is also a new fact finding that the family members of Guru Shri Kubernath Tanjorkar were among the first dancers to choreograph Bharatanatyam on modern and abstract themes like 'Kite flying'. The Maharaja Sayajirao Gaekwad of Vadodara, patronised the art by honouring and respecting the artistes; all were given high salary grades and well paid. The Royal Court of Baroda has tremendously contributed by appointing the performing artistes, *Nattuvnars* and musicians in the service of 'Kalavant Khata'. The word 'Kalavanth' itself is self-

explanatory and it shows the importance of performing artistes in the Royal Court of Baroda, which was also instrumental in the development of Bharatanatyam dance in North India. The information of the salary of different artistes clearly gives an idea about how keen the king was for developing, motivating and spreading art and culture in his own kingdom and dynasty. Besides this, there is also the information about the performances of Bharatanatyam dancers in the court of Baroda Palace and during the important events and festival celebrations of the Palace, which was enjoyed by the common people too. Till now the information available in books, magazines, and articles is very less compared to the huge contributions of Late Guru Shri Kubernath Tanjorkar.

Late Guru Shri Kubernath Tanjorkar's family was amongst the first dancers who choreographed Bharatanatyam in North Indian languages and on modern themes. Late Shri Kubernath Tanjorkar's mother Kanthimati Amma had together with Gauri Amma choreographed many dance items which were based on the modern themes. The Present Researcher has given information about these items. The information about the training of Late Guru Shri Kubernath Tanjorkar in *Gurukul* is also made known. It will be a very useful information regarding how training was given in dance in Gurukul system in olden days, for the students of dance and art in general. The facts and findings about the contribution of Late *Guru* Shri Kubernath Tanjorkar in teaching dance are elaborated. The Present Investigator has mentioned the minute details of the teaching style of Late *Guru* Shri Kubernath Tanjorkar and that the biggest contribution of *Guru* Shri Kubernath Tanjorkar was to preserve and propagate Tanjore *Bani* and to pass on to the future generation some rare dance items of the Tanjore Bani. The unique qualities of Guru Shri Kubernath Tanjorkar as a Guru will be a very helpful information for the dance students who aspire to be dance teachers. The information about the students who took training from Late *Guru* Shri Kubernath Tanjorkar is elaborated. The students of Late *Guru* Shri Kubernath Tanjorkar, are settled in different parts of Indian and the world. They made history by propagating the Bharatanatyam dance style through their performances and teaching. They contributed in different fields and areas like teaching in school, colleges, universities and performing for television.

In the chapter on the contributions of Late Guru Shri Kubernath Tanjorkar, the findings about his contribution as a musician and as a choreographer are made known which is not available in any book or magazine. It will be a very significant information for the students of dance, who aspire to become choreographers. This information will act as a guideline for selecting and composing music and in choreography for their dance items and dance compositions.

As the Present Researcher is trained in the Faculty of Performing arts, The Maharaja Sayajirao University of Baroda, Vadodara, she was fortunate to learn the items choreographed by Late *Guru* Shri Kubernath Tanjorkar, Late *Guru* Smt. Anjali Merh and Professor C. V. Chandrasekhar. The items of *Guru* Shri Kubernath Tanjorkar were choreographed in Tanjore style and the items of *Guru* Smt. Anjali Merh and Professor C. V. Chandrasekhar were choreographed in 'Kalakshetra' dance style. *Guru* Shri Kubernath Tanjorkar was also trained under *Guru* Shri Meenakshi Sundaram Pillai, whose style was 'Pandanallur' style. Present Researcher has mentioned in detail, the characteristics of Tanjore style, Kalakshetra style and Pandanallur style in relation to the unique dance choreographies of the above mentioned *Gurus*. This information will be very useful to the students of dance and all knowledge seekers to understand the different styles or schools of Bharatanatyam dance style and hence will give a better understanding of the items and choreographies of the *Gurus*.

In the Chapter “Contributions of Late Smt. Anjali Merh”, the detailed information about her training in Bharatanatyam dance style at 'Kalakshetra' is mentioned. The Present Researcher has highlighted how Rukmini Devi was instrumental in the training of Late Smt. Anjali Merh. Detailed information of the contribution of Smt. Anjali Merh as a performer and *Guru* in Bombay (Now Mumbai), where she became the first Principal of the 'Nartan Shikshapith' of Bharatiya Vidhya Bhavan and that she also taught in the private dance school that she founded and named after Smt. Rukmini Devi, is mentioned. In the thesis, detailed information about the contribution of Late Smt. Anjali Merh, in the Department of Dance, College of Indian Music, Dance and Dramatics, Baroda is also mentioned. The unique qualities of Smt. Anjali Merh as a *Guru* of Bharatanatyam dance style are highlighted. The chapter also gives information about the students of Smt. Anjali

Merh, who were instrumental in propagating this divine art form in India as well as across the globe. The information regarding Late Smt. Anjali Merh as a choreographer will be very useful for the prospective choreographers. The fact that Smt. Anjali Merh was the first dancer to choreograph a full Bharatanatyam Margam and a Kuravanji in Gujarati language are mentioned. There is an elaborate description about the items and productions choreographed by Smt. Anjali Merh. The insights about the contributions of Late Smt. Anjali Merh as a music composer will also be advantageous for the students of dance and art in general. Through the chapter of 'Views of disciples and personalities from different walks', the next generation will get an idea, about the immense contribution of Guru Smt. Anjali Merh in the development of Bharatanatyam dance and how she had influenced her disciples and other personalities.

In the chapter "Contribution of Professor C.V.Chandrasekhar", the Present Researcher has given elaborate information about his childhood and training in Bharatanatyam dance style. The researcher has mentioned how Rukmini Devi was instrumental in the training of Professor C. V. Chandrasekhar.

In this chapter there are meticulous insights about the contribution of Professor C. V. Chandrasekhar in the training, propagation and development of Bharatanatyam dance style. Professor C. V. Chandrasekhar was one of the first pioneer dancer from "Kalakshetra" to teach in North India in Banaras. The facts about how Professor C. V. Chandrasekhar choreographed dance items in Hindi in Banaras and thus expanded the scope of Bharatanatyam classical dance style are referred in this chapter. The fact that Professor C. V. Chandrasekhar was one of the first pioneer dancers to introduce Bharatanatyam in many places in North India like Banaras and Patna is mentioned. The detailed information about the unique qualities of Professor C. V. Chandrasekhar as a *Guru* are made known which will give new insights to students aspiring to teach dance. Facts about the contribution of Professor C. V. Chandrasekhar as a choreographer and music composer are elaborated which will benefit future choreographers. There is detailed description about the items and productions choreographed by Professor C. V. Chandrasekhar in the research work. This knowledge will be very advantageous to dancers, choreographers, dance students and future generations. Information is also given

about the students of Professor C. V. Chandrasekhar who were instrumental in spreading his teachings across India and outside. In the chapter of 'Views of disciples and personalities from different walks', the next generation will get an idea, about how Professor C. V. Chandrasekhar contributed immensely in the development of Bharatanatyam dance style and influenced his disciples and other personalities.

It is a humble attempt to provide the unique qualities of all the three above-mentioned *Gurus* as *Gurus*, choreographers and music composers. The legacy of all the three above-mentioned *Gurus* is carried forward by their disciples. It is conveyed through this research work that through the teachings of *Gurus*, the artistic roots of his dance style spread in the whole nation like river Ganges. As the river Ganges is very narrow at the starting point but as it flows further the speed becomes fast and flow becomes wide and huge and spreads through different regions and nourishes lives of many people in different regions. In the same manner the students of *Gurus* have artistically nourished and nurtured the Bharatanatyam dance style not only in different states of India but also in different parts of the world, by spreading and settling not only nationwide but in different countries, and have been instrumental in the development of Bharatanatyam dance style. Whosoever will go through this thesis will be benefitted by knowing the elaborated findings and facts about the above mentioned maestros in the field of Bharatanatyam dance style.

Thus the certain facts and findings which are not highlighted in the history of dance came across while working on this thesis, should reach the next generation, so as to make them aware about the historical facts. The above mentioned three stalwarts gave patronization to Bharatanatyam dance form, due to which the glorious legacy continued till date and should be carried forward to preserve our Indian Classical Dance art form. It is a humble attempt to highlight the insights and facts in the history of dance about the three great *Gurus* which were untouched by many scholars, authors and historians for the advantage of future generations.