CHAPTER-5
Dharohar - 'The Legacy'

A small district in Rajasthan, called Churu, comprises of approximately 210 villages. The land of Churu had given highly qualified dancers and musicians who belong to the small villages of Sujangarh and Bidasar area. Here the present researcher has mention about the famous Masters, Guru's, and reputed artistes who belong to the different villages of Churu district, Rajasthan. The villages are mention in alphabetical order.

Badabar

(1) Pandit Hanumantram GanganI

He is son of Lt. Parta (Pratap) Ramji of village Badabar, Churu district, Tehsil Sujangarh, Rajasthan. He was a personality among Kathak community and was holding the power of leadership. He always had believed for the betterment and improvement of the community. He was a policy maker in good field. A man of principle with piousness, with a gesture to support others and a great social worker had an emotion of artistic value. He was a well-known Sarangi player of his time. He played and performed for his own joy and satisfaction. He did not develop his carrier as a professional artiste. He has 6 sons and one daughter. Daughter got married with Pt. Shivlalji of Thalda village whose son was Lt. Pt. Kanniyalal Javada. His humbleness had made him immortal among his community.

(2) Pandit Ganeshilal GanganI

He is son of Lt. Pt. Hanumantram, Badabar village, Churu district, Rajasthan. He got trained in Kathak dance and vocal singing under the auspicious guidance of Nrithyacharya Lt. Pt. Hanumanprasad of Gopalpura village. During the training he stayed with his guru at Jaipur. Due to the death of his guru Pt. Hanumanprasadji, Ganeshilalji could not develop further as an artiste and he came back to his village Badabar. He gave his best services to the community as a social worker. He had 4 sons and 2 daughters.
PANDIT KUNDANLAL GANGANI

Pandit Kundanlal Gangani is son of Pt. Ganeshilalji of Badabar village, born on 16th July 1928 in village Gopalpura, Churu district, Rajasthan. His mother was the daughter of famous Kathak dancer Lt. Pt. Hanumanpasadji of Gopalpura village. His training of Kathak dance started at the tender age of 5 years under the auspicious guidance and training from his maternal uncle (mama) Lt. Pt. Narayan Prasadji, a Kathak maestro of his time and continued till 7 years. At a very small age he had an opportunity to perform in the royal court of Raigarh, Madhya Pradesh, before the king Chakradharsinhji, which was his first Kathak performance before the august gathering of royal court and other Kathak maestro and music Pundits. His guru Lt. Pt. Narayanprasadji made him to perform solo at many prestigious events of music and dance in big cities like Allahabad, Patna, Calcutta, Ara Chapra and Jaipur. Being an elder son of family he had some liabilities and responsibilities which forced him to go to Mumbai at the age of 19 yrs, for earning and for his own growth and development of art, as Mumbai was the land of opportunity for art and artiste where he got associated as a Kathak dance teacher at Akhil Bhartiya Gandharva Mahavidyalaya Mandal. Later he gave his services as a Kathak guru in the private organization established by Lt. Pt. Sundarprasadji, in the fond memory of Shri Bindadin Maharaj Kathak School, where he served for 4 years. During the stay at Mumbai he has taught Kathak dance to many famous actresses of those time. Among them are Paro Zabin, Shyama and Suraiya Chaudhary. He has choreographed in few films of late 40’s like Sawan, Lilly and Golkunda.

In 1952-53 he got appointed in the College of Indian Music, Dance and Dramatics, department of dance, M.S. University, Baroda, as a Kathak Pradhyapak (Dance Teacher). He served here till 1960. Later he went to Jodhpur, Rajasthan, in 1962 where he got associated with Rashtriya Kala Mandal as a Kathak Nritya Shikshak.

He stayed for one decade at Jodhpur, Jaipur, Rajasthan. In 1970 he came to Delhi and got settled permanently and joined Bhartiya Kala Kendra as Nritya
Shikshak and later he got appointed as Kathak Guru at Delhi Kathak Kendra, a nationally reputed institution for Kathak training.

Beside Kathak nritya he was equally a balanced artiste and posses good knowledge of vocal and tabla playing. In tabla he was disciple of Lt. Pt. Hazarilal (Meerut) his uncle.

Jaipur Gharana is famous for the vigor dance style and movements. Among technical aspects of Jaipur Gharana, he adopted and exposed the Lasya, delicacy style of Jaipur Gharana. He has composed and created many Gat and Nikas like Chaturni, Hirni and Mayur. His specialty was a graceful Gait like Hans, Lasni and Gajagamini. He has composed and created many Paran of different varieties of nritya aspect, which he modified by intruding Chand and had given the new direction to the Kathak form of Jaipur Gharana. He has blended Kathak dance with folk songs and devotional songs of Rajasthan, which successfully got admired and adopted by all class of viewers, dancers and artistes.
To his credit there are above 50 disciples who are spread nationally and internationally and actively giving the services in the field of Kathak dance.

They are established Kathak artistes among them are:

- **Urmila Nagar** - Ravi Gangani
- **Shobha Kosar** - Manish Gangani
- **Vishnu Priya Pawar** - His son Rajendra Gangani
- **Shakuntla Nagar** & Fatehsinh Gangani
- **Jyoti Lal** - Harish pur
- **Shashi Shrankhela** - Dhanraj Pawar
- **Preema Shrimali** - Usha Khurane
- **Shovana Narayan** - Najma
- **Ram Maya** - Dori
- **Kimmi Khiyan & many others.**

He passed away at Delhi on 16th July 1984. His contribution towards Kathak dance of Jaipur Gharana had made a history and will remain memorable.

(4) **SHRI KISHAN KUMAR GANGANI**

Shri Kishan Kumar Gangani, son of Lt. Pt. Kundanlal Gangani, born in the month of January in 1956 at Vadodara, Gujarat. He got trained in Kathak dance under the guidance of his father and in tabla he got trained from Lt. Pt. Hazarlal Gangani (Meerut). He also learnt pakhawaj from Guru Purshottamdasji. He has performed Kathak solo at many places like Ahmedabad, Jaipur, Delhi, Bombay and Punjab. From 1976 to the period of 3 years he gave his services at ‘Darpan Academy’ of Padmavibhushan Smt. Mrinalini Sarabhai at Ahmedabad. He has accompanied on tabla and had conducted dance performances of Su.Shri Urmila Nagar at national level. He has also toured abroad with her. Since 2 decades he is associated with ‘Summer Field School’ at New Delhi as a Kathak dance teacher. He has 2 sons and one daughter.

(5) The information of Pandit Rajendra Gangani is not given here as he is being interviewed personally.
(6) SHRI FATEH SINH GANGANI

Son of Guru Lt. Pt. Kundanlal Gangani, belonging to the family of musicians and dancers of Jaipur Gharana, born in the year 1964 at Jodhpur, Rajasthan. He belongs to Badabar village, Churu district, Rajasthan. He received an extensive training in tabla and Kathak dance from his father under the Guru Shishya Parampara. He also received the training of pakhawaj under the able guidance of Lt. Pt. Purshottamdasji and Guru Lt. Totaramji. He got trained under Guru Shishya Parampara as well in institution. He completed his diploma in Kathak dance from Delhi Kathak Kendra. As he belongs to the traditional family of Kathak dance, he has acquired a great proficiency and expertise, equally in accompanying on tabla and pakhawaj with Kathak dance. He is a versatile artiste of a high merit, and has justified the accompaniment on tabla and pakhawaj with Kathak dance, classical vocal, instruments like Sitar and Sarod. He has accompanied with celebrity stars like Padma Vibhushan Pt. Jasraj, Smt. Sulochana Vrihaspati on pakhawaj, Bharat Ratna Pt. Ravishankar, Bharat Ratna Ustad Amjad Ali Khan, Padma Vibhushan Pt. Shivkumar Sharma, Padma Bhushan Pt. Deboo Chaudhary, Smt. Sharan Rani, Padma Bhushan Pt. Kishan Maharaj, Ust. Zakir Hussain, Umyalpuran, Umyal K. Shivram and many others. He equally had accompanied with great Kathak dancers like Lt. Pt. Durgalal, Padmabhushan Sitara Devi, Su. Shri Prema Shrimali, Pt. Rajendra Gangani and many reputed dancers of Jaipur Gharana. Besides accompanying with Kathak dance and classical music he has accompanied in the orchestra with Sitar Maestro Pt. Ravishankarji and had accompanied in the dance production “Ghanshyam”, music and choreography by Pt.Ravishankarji. He also had accompanied in the production “Ganesh” and “Ramayan” by Ust. Amjad Ali Khan. As a percussionist artiste, he traveled widely to many foreign countries like USSR, UK, USA, Holland, Sweden, Germany, Portugal, Australia, Afghanistan, Thailand, Japan, Indonesia, France, Switzerland, Skopje, Ljubljana, Zagreb, Spain, Austria, Denmark, Bulgaria, Syria, Jordan, U.A.E. and in many other countries.
Today, his name is well established as a reputed artiste. His contribution enriches the glory of Jaipur Gharana. He also imparts training in Kathak dance as well in tabla to many students and few of his disciples are the holders of National Scholarship. At present he is working with Mothers International School, New Delhi. He has one daughter.

Shri Fatehsinh Gangani

(7) The information of SHRI HARISH GANGANI is not mention here as he is being interviewed personally

(8) SHRI GOVIND GANGANI (Goji)

Son of Lt. Pt. Kundanlal Gangani, born in 1964 at Jodhpur, Rajasthan, belongs to Badabar village, Churu district, Rajasthan, trained in Kathak dance under the auspicious guidance of his father and later in Delhi Kathak Kendra. Currently he is working as a dance teacher at Rukmini Devi School, New Delhi.
(9) SHRI YOGESH GANGANI (Bulji)

Younger son of Lt. Pt. Kundanlal Gangani got trained in Kathak dance under the guidance of his brother Pt. Rajendra Gangani. He started building his carrier in Kathak dance. Later he adopted tabla playing and developed this art into a professional carrier. He is very much famous for the accompaniment on tabla with Kathak dance. He has accompanied on tabla with many nationally and internationally reputed Kathak dancers of India. He has toured nationwide and had performed in almost known and prestigious concerts and festivals of music and dance as well internationally, he has toured to many different countries worldwide. He is associated as a tabla artiste at Delhi Kathak Kendra, Delhi.

(10) SHRI RATANLAL GANGANI

Second son of Lt. Pt. Ganeshilal Gangani of Badabar village, and younger brother of Lt. Pt. Kundanlal Gangani, got trained in Kathak dance under the guidance of maternal uncle, a Kathak maestro Lt. Pt. Narayan Prasadjee of Gopalpura village. Due to unavoidable circumstances of family, he could not develop much in the area of Kathak dance and came back to the village. He also worked as a social worker for whole of his life. Farming was his source of income. He passed away in Delhi in year 1998 at the age of 68/70 yrs.

(11) The information of Pandit Manish Gangani is not mention here as he is being interviewed personally.

(12) SHRI SURESH KUMAR GANGANI

Son of Lt. Ratanlal Gangani, born in the year 1957 belong to Badabar village, Churu district, Rajasthan. Initially he got trained in Kathak dance under the guidance of Kathak maestro Lt. Pt. Kundanlal Gangani and later after the death of Kundanlalji he got trained from his elder brother Manish Kumar Gangani. He is a versatile folk artiste. Currently he is a permanent staff member of Public School at New Delhi.
(13) The information of Shri Praveen Gangani is not mention here as he is being interviewed personally.

(14) SHRI LALIT KUMAR GANGANI

Younger son of Shri Sohanlal Gangani of Badabar village initially got trained under his father and later under Pt. Manish Kumar Gangani. He is working independently at New Delhi.

(15) SHRI MAHAVIR GANGANI

Younger son of Lt. Ratanlal Gangani of Badabar Village, Churu district, Rajasthan, got trained in Kathak dance under the guidance of his brother Manish Kumar Gangani. Looking to the time he wisely brought a turning point in his carrier and started learning pakhawaj at Delhi Kathak Kendra under the guidance of Pt. Ramkishordasji. Today he is one of the known artistes for accompanying with many reputed Kathak dancers of India. He has traveled to many foreign countries. He is working independently at New Delhi.

(16) SHRI SOHANLAL GANGANI

Son of Lt. Pt. Ganeshilal Gangani born in the village Badabar in 1937 got trained in Kathak dance from elder brother Lt. Pt. Kundanlal Gangani and Kathak maestro Lt. Pt. Narayan Prasadjee. He also got trained in tabla under the guidance of his cousin brother Pt. Sundarlal Gangani. He performed Kathak dance in Jamnagar, Kutch, Bhuj, Vadodara, Bhavnagar, Rajkot, Jaipur, Jodhpur and other cities. In the beginning for few years he stayed with his elder brother Lt. Pt. Kundanlal Gangani. He served as a teacher at 'Saurashtra Sangeet Natak Academy', Rajkot for 3 to 4 years. Later he got associated with 'Rashtriya Kala Mandal' of Jodhpur, Rajasthan as a Kathak dance teacher for 8 to 9 years. He had an opportunity to learn vocal from great musician Ustad Amir Khan Saheb and also learnt sitar from Ustad Rayiz Khan Saheb. He also worked for private organization 'Nupur' at Jaipur for 3 years and for 7 years he gave his services as a dance teacher at Alvar, Rajasthan, at 'Kalabharti', an institution of Music and Dance. Later he got appointed at 'Vanasthali Vidyapeeth' and served.
for 6 years as a teacher. Since 1980 he is working as a dance teacher at
Sujangarh, Rajasthan in 'Sona Devi Sethiya Girls College'. He got retired in 1998
but on the request of authorities, he is still continuing his honorary services. He
has 3 sons.

(17) SHRI MAHENDRA GANGANI

Elder son of Shri Sohanlal Gangani of Badabar village got trained in
Kathak dance under his father and his uncle Lt. Pt. Kundanlal Gangani. Apart
from Kathak dance, he has good sense and good voice for singing folk songs of
Rajasthan as well for gazals. He has a good grip in choreographing school level
children. He has experience of working in different schools and institutions at
many different places like Delhi, Jodhpur, Jaipur, Sujangarh. Currently he is
permanently settled in Jaipur teaching dance in school as well working
independently in the dance field.

(18) SHRI VED PRAKASH GANGANI

Second son of Shri Sohanlal Ganagni of Badabar village initially got
trained in Kathak dance and tabla under the guidance of his father. Later he
received the advanced training in tabla under the auspicious guidance of Lt. Pt.
Madanlal Gangani at Vadodara, Gujarat. He is a versatile tabla player for
accompanying Kathak dance and vocal in Geet and Bhajan. He is settled at New
Delhi.

(19) PANDIT SATYANARAYAN GANGANI

Second son of Lt. Pt. Hanumantram (Huntaji) Gangani of Badabar
village, Churu district, Tehsil Sujangarh, Rajasthan was a tabla artiste of a high
merit of his time. He was very much famous for his tabla accompaniment with
Kathak dance and vocal. He got trained under the guidance of Hardevji of
Thalda village. He mainly accompanied the famous dancers and artistes of
Thalda village like Pt. Shivlalji and also to the dance performance of Pt. Hiralal
(Hardevprasad). Besides these two artistes he accompanied with many reputed
artistes. He had also accompanied with his nephew Lt. Pt. Kundanlal Gangani
for Kathak performance. He died an untimely death at his village Badabar, in the year 1944/45 at a young age of 40. He has 2 sons, elder son Pt. Sundarlal Gangani, a famous Kathak maestro and younger son Pt. Madanlal Gangani, established tabla artiste.

(20) Information of Pandit Sundarlal Gangani is not mentioned here as he is being interviewed personally.

(21) PANDIT HARISH GANANI

Elder son of Kathak Maestro Pt. Sundarlal Gangani of Badabar village, born on 17th August 1955 at Vadodara, Gujarat was trained in Kathak dance and tabla under the able guidance of his father. He got trained and educated under Guru Shishya Parampara and also in the university, 'College of Indian, Music and Dramatics' and now 'Faculty of Performing Arts' M.S.University, Vadodara. He has passed the five years Diploma course in Kathak dance & tabla. After the completion of school education, he joined the degree course of Kathak dance, in Department Of Dance, Faculty of Performing Arts, M.S.University, Vadodara. He did his Masters in Kathak with first class distinction, under the guidance of his father. After completing the Masters in Kathak, he joined the degree course in tabla and completed Bachelor's in it under the guidance of Shri Sudhir Kumar Saxena.

As a solo Kathak performer he had performed at many places nationwide like Mumbai, Vadodara, Banaras and in Rajasthan. In 1968 before the great masters of Jaipur Gharana like Pt. Laxmanprasad Jaipurwale, Pt. Gaurishankarji, Pt. Hanuman Prasadji, Pt. Hazarilalji, who came to Vadodara on the invitation of 'Kathak Unit' an organization of disciples of Pt. Sundarlal Gangani who felicitated him. On this occasion, 12 years old Harish Gangani's skillful presentation amazed all this great masters of Jaipur Gharana and august gathering. He is equally a good tabla player of high merit. His sense of elaborating chalan or footwork is remarkable. He strongly believes in principles and is not excepting the demand or influence of time. He got associated in the Faculty of Performing Arts, Dance Department as a Lecturer in 1983. Since than
he has taught and trained numerous students. Few of his disciples are well-established dance teacher in the field of Kathak dance who are actively working. In 1997 he was selected for the post of Reader in the Kathak, Dance Department. He is the senior most among the Kathak section. His quality of tabla playing has enhanced the Kathak dance performance. He has accompanied with the disciples of his father like with Anjani Ambegaokar, Nilimadevi Menski and with many of the other Kathak dancers like Geetanjali Lal, Khemchand Prakash, Madan Maharaj, Kumar Shashvat of England, and many others. He has also accompanied with his brother Pt. Jagdish Gangani. His students had won many prizes at state level competitions as well national level competitions. He has a rich and big group of students and disciples all over Gujarat. He has traveled to England on the invitation of Smt. Nilimadevi Menaski. He has conducted workshops and taught Kathak dance to many students at Leicstar, U.K.

In 1995 on invitation of Smt. Anjani Ambegaokar with his father Pt. Sundarlal Gangani he traveled to Los Angeles, USA. He conducted workshop and taught Kathak dance to many students for 3 months at Los Angeles, U.S.A. Later Rupa Parikh at Cleveland, Ohio invited him for conducting dance performance of her students. Recently he was invited to conduct the workshop and program of students of Rupa Parikh in April 2006.

Beside the accompaniment with Kathak dance on tabla, he has a great sense and quality to accompany Bharat Natyam dance on tabla. He has provided his accompaniment on tabla with Bharat Natyam dance in the production of Prof. C.V. Chandrashekhar, ‘Ritu Samhar’. He has accompanied with solo performance of Bharat Natyam dance. Since more than 2 decades he is contributing in the field of Kathak dance as a traditional Kathak Guru, as well as an academician of University. He has 2 daughters and one son.
(22) The information of Jagdish Gangani, the present researcher is mentioned in the next chapter.

(23) SHRI HEMANT GANGANI

He is the third son of Pt. Sundarlal Gangani. He got trained in tabla at a very tender age under the able guidance of his father in Guru Shishya Parampara. Later on he got educated in tabla and dance from Faculty of Performing Arts, M.S. University, Vadodara. Later he did Masters in tabla and dance from Faculty of Performing Arts, M.S. University, Vadodara.

He has accompanied with many artistes in live concerts and programs and also in various recording. Since many years he is associated with various schools as a Tabla and Dance teacher. His main moto is to spread the culture of classical dance and music amongst the young generation.

(24) SHRI BHUPESH GANGANI

He is the younger son of Pt. Sundarlal Gangani. He started learning tabla at the tender age of 8 years under the able guidance of his father. He also
started learning Kathak dance at the age of 10 years under Guru Shishya Parampara. Later on he took the formal education of Diploma in Kathak dance and vocal and also did Masters in tabla.

He is also B-Hi grade artiste in tabla at All India Radio. He is known for his accompaniment on tabla with Kathak dance. He had accompanied on tabla with his elder brother Pt. Jagdish Gangani. He had also accompanied with many renowned Kathak dancers of India like Smt. Anjani Ambegaokar, Geetanjali Lal, Smt. Nilimadevi, Pt. Rajendra Gangani, Shri Harish Gangani (Lala), Shri Devanand Parihar and many others.

Since many years he is associated with many schools and imparting the knowledge of dance and tabla. Currently he is working as a tabla and dance teacher in Delhi Public School, Vadodara.

(25) PANDIT MADANLAL GANGANI

Son of a famous tabla artiste Pandit Satyanarayan Gangani born in the year 1933 at Badabar, belongs to village Badabar, Churu district, Rajasthan. At the tender age of 12 he started getting trained in Kathak dance and tabla under the auspicious guidance of his uncle Pt. Hazarilalji. Later he got associated as Kathak dance and tabla Teacher at Meerut Sangeet Samaj and Rashtriya Sangeet Mahavidyalaya. Later he served as Kathak guru at Saurashtra Sangeet Academy, Rajkot. He received an advanced training, guidance, of Kathak dance from his elder brother Pt. Sundarlal Gangani, a Kathak maestro of Jaipur Gharana that has enhanced the whole of his professional carrier. In 1958 he got appointed in the 'College of Music Dance and Dramatics', University of Baroda, as a tabla teacher in the department of Music. He had a capacity of teaching complicated bolls with easy method to his disciples and students. Beside tabla playing and Kathak dance he was equally a skillful pakhawaj player of a high merit. He had a tremendous control over laya; he used to display four different Taal at a time with upper limbs and lower limbs. One of his specialties was rendering of dance and tabla syllables in a very high speed having a crystal clear vocabulary. He equally poses the good knowledge of vocal music. During his
services at Faculty of Performing Arts, M.S. University, Baroda he had trained many students in tabla. He has accompanied with many artistes of high merit like in Kathak dance with Pt. Sundarlal Gangani, Pt. Kundanlal Gangani, Madan Maharaj, Pt. Kanniyalal Javada, Pt. Jagdish Gangani. Besides Kathak dance he has also accompanied on tabla with vocal and sitar artistes in many prestigious Concerts and Sammelans. He got retired as a reader in tabla in 1991.

On March 29th 2001 he died at Delhi. He has 3 sons and 4 daughters.

(26) SHRI BHARAT GANGANI

Belongs to village Badabar, Tehsil Sujangarh, Churu district, Rajasthan, born on 15th August 1959 at Vadodara, Gujarat. He is son of renowned tabla artiste Lt. Pt. Madanlal Gangani. His training of tabla started at a tender age of 9, under the able guidance of his father. He got trained under Guru Shishya Parampara. Later he got Visharad in tabla from 'Bruhad Gujarat Sangeet Samiti'. He has won prizes in tabla in several competitions like Gujarat State Yuvak Mahotsav and Pandit Omkarnath Thakur Music festival. Besides tabla, he has a quality of accompanying on Pakhawaj. He always had accompanied on Pakhawaj with the Kathak dance productions of Pt. Jagdish Gangani and also with his solo performance. He had accompanied on Pakhawaj with performance of Pt. Harish Gangani's disciples. He is equally good in accompanying on lehra (with harmonium), and tabla with Kathak dance. He had accompanied on tabla with many good Kathak dancers like Roshan Kumari, Lt. Pt. Kanniyalal Javada and Dr. Sitara Devi. He has traveled & performed at London (U.K.), Dubai and Africa. He is approved as a 'B' grade artiste for light music on AIR. Besides Kathak dance he is versatile and famous for accompaniment on other percussions like Dhol, Dholak for folk dances of Gujarat and Rajasthan. He has form a performing group of folk dance and has performed successfully at many different places in India, like fourth conference and exposition on Petroleum Geo Physics at Mumbai, Puri beach folk dance festival at Orissa, Sargam club at Rajkot and at many other places and events in India.
Since more than one decade, he is associated as a tabla artiste in the Department of Dance, (Kathak) Faculty of Performing Arts, M.S. University, Vadodara. He has 2 children, one daughter and one son.

**SHRI RAJESH GANJANI**

Belong to Badabar village, Tehsil Sujangarh, Churu district, Rajasthan born on 24th Jan 1968 at Vadodara, Gujarat. He is son of Lt. Pt. Madanlal Gangani. His training began at tender age of 7 into the Guru Shishya Parampara under the able guidance of his father. Later he obtained Diploma from Faculty of Performing Arts, M.S. University, Vadodara in both Kathak dance and tabla. He had done Visharad in tabla from 'Prayag Sangeet Samiti', Allahabad. He was trained in Kathak dance from his elder uncle Pt. Sundarlal Gangani, but he made his professional carrier as a tabla artiste. He is a high class & versatile tabla artiste possessing knowledge of Ajrada Gharana, Jaipur Gharana, Delhi Gharana and others.

He has achieved the proficiency in taiyari ka baaj and has sense of elaborating, Peshkar, Kayda, Rela aesthetically into the principle technique of tabla, which is very much appropriate for solo performance. He has performed tabla solo at many Music Concerts and has won first prizes in Gujarat Yuvak Mahotsav, and Pandit Omkarnath Thakur Music Festival. He is approved B-High Grade tabla artiste on A.I.R. He has accompanied on tabla with many reputed Kathak dancers of high merit like Padmabhusham Su Shri Uma Sharma, Smt. Anjani Ambegaokar, Smt. Geetanjali Lal, Pt. Jagdish Gangani, Pt. Rajendra Gangani, Shri Parveen Gangani, Vandana Kaul, & many other. He had toured to USA for performances.

He has performed at various prestigious events in India like Indian Science Congress, M.S. University, Vadodara, National Center of Performing Arts (Mumbai), Rukmini Devi Memorial Cultural Society, Delhi, Rashtriya Kala Mandir, Delhi, Khajuraho Dance Festival, Madhya Pradesh, Swarna Samaroh Sangeet Natak Academy, Trivendrum, Sanskar Bharti Sanstha, Vadodara, and Gujarat Guarav Divas at Vadodara.
He is good in accompaniment on tabla with Sitar, Sarod, Classical Vocal, and Violin. He has accompanied on tabla with renowned artistes like Shri Abhay Shankar Mishra, Shri Bhavdeep Jaipurwale and many others.

He has also performed with Taal Vadya Kacheri with many renowned groups and has created a fusion between classical and western style.

He is very much famous in Gujarat for his rhythmic vigorous playing with folk dances of Gujarat and Rajasthan.

He has two sons. Currently he is giving his services in school as a tabla teacher at Vadodara.

(28) SHRI SUSHIL GANGANI

He is son of Lt. Pt. Mandanlal Gangani. He is working at Sylvenia Public School at Delhi.

(29) SHRI BIHARI LAL GANGANI

Son of Lt. Shri Hanumantram of Badabar village did not learn music and dance. Therefore for whole of his life he lived in Badabar village. He passed away in 1978. He had 2 sons and 2 daughters.

(30) SHRI NARESH KUMAR GANGANI

Elder son of Lt. Shri Biharilai of Badabar village got trained in Kathak dance under his elder cousin brother Lt. Pt. Kundaliani Gangani at Jodhpur and Jaipur. Later he came to New Delhi and got associated with ‘Nritya Ballet Center’ for 5 years. He worked in many schools and private organization as Kathak dance teacher. He has also taught to many students by taking personal tuition. Currently he is not working in the field of Kathak dance and is living a retired life at New Delhi. He has 2 sons Anil and Dinesh who are working in the field of Kathak dance.

(31) SHRI MANOHARLAL GANGANI

Second son of Lt. Shri Biharilai of Badabar village, got trained in Kathak dance under his elder brother Lt. Pt. Kundanlal Gangani and got trained in
vocal under *Shri Baijnath Shreedhar* of *Gopalpura* village. He has performed and also accompanied with vocal as a percussionist in many groups. Since more than 2 decades he is working in ‘Maharaj Public School’, *Pritampura, New Delhi*.

**(32) PANDIT SHIVNATH GANGANI**

Fourth son of *Lt. Shri Hanumantram Gangani* of *Badabar* village, *Churu district, Rajasthan*, got trained in vocal under his brother in law *Lt. Pt. Shivlalji* of *Thalda* village and in tabla from his elder brother *Lt. Shri Satyanarayan Gangani*. *Shivnathji* was very much famous for his Mand gayaki during his time. Though he had acquired qualification of singing and playing tabla he did not develop much into this profession. He worked for the community and remained social worker for whole of his life. He has 2 sons. He passed away at an age of 75 at *Sujangarh, Rajasthan*.

**(33) SHRI RAMESHWAR GANGANI**

Son of *Lt. Shri Shivnath Gangani* of *Badabar* village got trained, in Kathak dance as well as tabla under his cousin elder brother *Pt. Sundarlal Gangani* at Vadodara. He received advanced training in tabla from his uncle *Pt. Hazarilalji* at *Meerut*.

In Kathak dance he was known for his laykari, tayari, and for abhinaya aspect. He got married with the daughter of *Lt. Pt. Jagganath Prasadji Gorer* of *Khudi* village. After marriage he settled down at *Mumbai*. He has trained many students in Kathak dance. He has taught to many film actresses, among them are *Heena Kaushal, Sulakshana Pandit, Vijayeta Pandit*, daughter of Dev Kumar *Urmila Bhatt* and many others. He had 2 sons. He passed away untimely due to Blood Cancer at the age of 35 in the year 1977 at *Mumbai*.

**(34) SHRI DEVENDRA GANGANI**

Elder son of *Lt. Shri Rameshwar Gangani* of *Badabar* village, born and brought up in Mumbai initially got trained in Kathak dance from his father. After the death of his father he got trained in vocal music under the auspicious guidance of his maternal grandfather *Lt. Pt. Jagganath Prasad Gorer* of *Khudi*.
village. He has a melodious voice and is teaching vocal in many rich and well to
do families like honor of corporate families. He has sung in many concerts. He
has scored music for many T.V. serials, commercials and Hindi films. He is
working independently in the field of music at Mumbai. His brother is also
accompanying in Music Direction and they are known by the name of Devendra
and Yogendra.

(35) SHRI YOGENDRA GANGANI

Second son of Lt. Shri Rameshwar Gangani of Badabar village, born
and brought up in Mumbai, was very small and tender when this father passed
away, therefore was not able to receive training in Kathak dance from his father.
However he got trained in vocal under the guidance of his maternal grandfather
Lt. Pt. Jagganath Prasad Gorer of Khudi village. He has the quality and a
sense of blending the raga-ragini into the western notes. His compositions had
always got admiration by all class of music learner. Along with his brother
Devendra, he has scored many music numbers in Hindi films.

(36) SHRI NANDLAL GANGANI

Second son of Lt. Shri Shivnath Gangani of Badabar village did not learn
anything in Kathak or tabla. He has 2 sons Prakash and Dhanraj who are into
the field of music and dance and are settled in New Delhi.

(37) PANDIT LAXMINARAYAN GANGANI

He was fifth son of Pt.Hanumantram. He was expert in folk rhythm. He
did not develop further into the professional carrier.

(38) The information of Pandit Ghanshyam Gangani is not mention here as he
is being interviewed personally.

(39) RAVI KUMAR GANGANI

Son of Lt. Pt. Laxminarayan Gangani, born in the family of dancers and
musician of Jaipur Gharana, in the year 1957 in Badabar village, Churu
district, Rajasthan. He got trained in Kathak dance from his cousin elder brother
Nrityacharya Lt. Pt. Kundanlal Gangani under Guru Shishya Parampara. He also got trained in tabla from his uncle, a learned personality Lt. Guru Hazarilalji Gangani (Meerut). Further he received training in vocal music from Lt. Pt. Hazarilal Gorer (Khudi village) at Delhi. This training under Guru Shishya Parampara from great gurus had enhanced his carrier and has able to make his status in field of Kathak dance as an Nritya Guru. He has served for 5 years at Shree Ram Bharti Kala Kendra, Delhi. He is equally contributing towards the Kathak dance of Jaipur Gharana by solo performances of his disciples at various prestigious music and dance festivals in India and also at abroad. Apart from performances he had also contributed into academic area. His name is on the panel of experts and examination board of Pracheen Kala Kendra, Chandigarh and also at Haryana and Punjab University. He has composed music for several dance ballet. He enriches the Kathak by integrating the purity of tradition with creativity of contemporary approach. He has imparted and trained many students; among them few are known in the field of Kathak dance. They are Vandana Kaul, Ritu Bakshi, Simi Sood, Anshu Sharma, Noopur Sakuja and Shivani Arora who have won prizes and laurels at many competitions. His disciples had also received scholarship from Ministry of Human Resource and Development (Government of India). He traveled to Turkey and Gulf countries with his disciples. ICCR has also sponsored the programs in foreign countries like Thailand, Australia, and New Zealand. In March '03 he has toured to U.S.A. and U.K. to participate in ‘Vishwa Sangeet Sammelan’. He has accompanied on tabla with many reputed renowned dancers like Pt. Rajendra Gangani, Prema Shrimali, Maharaj Kishan kumar and Hafiz Ahmed Khan in India and abroad. At present he is teaching Kathak at Sangeet Bhavan, New Delhi. He has 2 sons and one daughter.

(40) SHRI PRAKASH GANGANI

Son of Lt. Shri Laxminarayan Gangani of Badabar village, Churu district, Rajasthan initially got trained under his cousin brother Lt. Pt. Kundanlal Gangani. Later he also received training in Kathak dance and tabla under the
guidance of his elder brother Ravi Kumar Gangani. He has performed Kathak dance solo, duet and in a group under reputed Gurus of Jaipur Gharana. He has taught to several students. He has worked for many organizations as an Nritya Guru. He is working independently in the field of Kathak dance.

(41) SHRI BHUPENDRA GANGANI
Younger son of Lt. Shri Laxminarayan Gangani of Badabar village, Churu district, Rajasthan got trained under the guidance of his elder brother Ravi Kumar Gangani in Kathak dance and tabla. The luck did not favor him much for a Kathak dance. One day he met with an accident and got injured badly in the lower limbs, due to which he could not develop much into the Kathak dance. Therefore he developed his carrier as a tabla artiste. He settled down in Delhi, and his tabla accompaniment is known for Geet, Bhajan, and Gazal.

(42) PANDIT HAZARILAL GANGANI
Pandit Hazarilal Gangani born in a village Badabar, Tehsil Sujangarh, district Churu, Rajasthan in the year 1918. He was son of Shri Hanumantrai and Parvatidevi. He was the youngest among his six brothers and one sister. Pt. Shivlalji of Thalda village district Churu, Rajasthan trained him in vocal. At the age of 13 he went to Mumbai, where he got trained under Pt. Jailalji a Kathak Maestro and pillar of Jaipur Gharana, of Karwadi village. Later he became the disciple of Kathak Maestro Pt. Sunder Prasadji, under his auspicious guidance he acquired the proficiency of rich technical aspect by his hard work and riyaz. His elder brother Pt. Satyanarayan Gangani trained him in tabla. He then received training of tabla from famous Ustad Habibuddin Khan Saheb of Ajrada Gharana. He was associated with private organizations for teaching Kathak dance at Mumbai. Later he was invited by 'Bhatkhande Sangeet Vidhyapith (Maurice College) at Lucknow. During that period the principal of Bhatkhande College was Pt. Ratan Jankarji. As a tabla artiste he served there for about 3 years. He had accompanied on tabla with Acchan Maharajji of Lucknow Gharana. From Lucknow he went to Mumbai and served as a Kathak Nritya Shikshak (Teacher) at 'V.R.Devdhar Sangeet Mahavidyalya' for several years. At
Mumbai he also worked independently as a dance teacher and tabla artiste and had worked with many famous Music Directors. After working for about four years in Mumbai, than he got employed in 'Sangeet Samaj' as Nrityacharya at Meerut, Uttar Pradesh. Later he joined 'Raghunath Girls College' as a tabla Guru at Meerut and served there for over four decades, till his retirement. He got retired from this institution in 1977. After retiring from here he established his own private organization 'Meerut Sangeet Vidyalaya' where he imparted an advance training of a higher degree to many students and scholars, in music, dance and tabla.

His contribution in the field of tabla, Kathak dance was very much noted in entire region of North India, by his teaching and performance. His contribution towards Kathak dance of Jaipur Gharana has benefited the artistic area of tabla and Kathak dance. He has trained numerous students and disciples and has given noteworthy artistes of a high merit to the nation and gharana. Among his disciples, Pt. Kundanlal Gangani, Pt. Sundarlal Gangani, Pt. Madanlal Gangani, his own sons Prem Shankar, Ravi Shankar and Dhanraj are noted artistes of nation. Besides gharanedar gurus and disciples, he has trained many actresses of late 40's and 50's like Durga Khote, Bhanumati Kauns, wife of celebrity vocalist Kumar Gandharv, Nalini Jaivant, a famous actress of late 80's, Mandakini also got trained under the auspicious guidance of him. He also taught Kathak to famous Bharat Natyam exponent, Smt. Saroja Khokhar, the wife of famous author and historian Mohan Khokhar.

Pt. Hazarilalji was a learned artiste possessing a high knowledge of Kathak dance and tabla equally. He was very simple person with a high thoughts and having a big heart. He was very generous. He imparted the training of Kathak dance and tabla to many of his relatives and students with love and affection, providing all the basic facilities and needs with no return back expectation. Jaipur Gharana artistes and community has always paid him high respect for his humbleness, knowledge and a transparent personality. Many Gurus, Artistes, relatives’ still use high words and pay him regards. Such people are never born often. He was a wealth of Kathak community for the Churu district.
and for the nation. He was an ocean by all aspects and in a true sense he was the “Guru”. He passed away from the world on 27th April 1996 at Chandigarh. He was 'Rishi Tulya, Kala Guru', a stalwart and pillar of Jaipur Gharana.

(43) PANDIT PREMSHANKAR GANGANI

He is son of Lt. Pt. Hazarilal Gangani who was a great guru of Jaipur Gharana. Premshankar Gangani born in June 1947 at Sujangarh, belongs to Badabar village, Churu district, Rajasthan. He learned Kathak dance and tabla under the guidance of his father in Guru Shishya Parampara at the tender age of 9 years and continued learning for more than 15 years. After his education from school as well as training of Kathak and tabla form his father, he then came to Rajkot, Saurashtra in the mid 60’s and served for about 2 years. He then got associated with 'Birla Institution' as a Kathak dance teacher at Pilani, Rajasthan. Later in 1975 he got associated with 'All India Radio', Gorakhpur, Uttar Pradesh as an ‘A’ class tabla artiste. He is dance teacher of a very high caliber and has trained numerous students. Among those students, few disciples have made a good reputation nationally in the field of Kathak dance. Malavika Sarkar is one of the known disciples of him. Besides Kathak dance he is a tabla maestro, a high-class tabla artiste and has a command over rich technique rendered on tabla. He has a rare quality of elaborating ‘Kayada’ and its ‘Palatas’ with true sense of aesthetics that justifies the principles of Kayada bols. His taiyyari of playing is remarkable and versatile to play each bol of every Gharana. He has accompanied on tabla with many great musicians like Ustad Rayiz Khan Saheb, Pt. Jasraj, Pt. Manilal, Lt. Smt. Nirmala Arun and many other reputed musicians. Among the Kathak dancers of Jaipur Gharana he has accompanied on tabla with Lt. Guru Pt. Kundanlalji Gangani, Pt. Sundarlalji Gangani, Lt. Pt. Radha Krishanji, Krishna Mohan and many others. He has a good quality and sensibility of composing music. He is also a good singer. He has composed and created many Paran, Lamchad Paran, Tukda, Kayada and Gat, which he teaches and had taught to many of his disciples and own son. Today he is one of the known tabla maestros of Ajrada Gharana. He has wealth of original repertoire
of Ajrada Gharana and Jaipur Gharana. He is still working with ‘All India Gorakhpur Station’, Uttar Pradesh as an ’A’ grade tabla artiste.

Among his reputed disciples are:

- **Ravishankar Gangani (Meerut, Uttar Pradesh)**

- **Prakash Gangani**

- **Malavika Sarkar (Calcutta)**

- His elder son **Hemant Gangani (Delhi)** and younger son **Vinod Gangani (Gorakhpur)**.

  He has two sons and one daughter.

  1) Hemant

  2) Vinod

  3) Meenaxi

**(44) PANDIT BRIJ MOHAN GANAGANI**

He was born on 27th July 1954 in village Badabar, Churu district, Rajasthan. He is son of **Pt. Hazarilal Gangani** who was a great guru of Jaipur Gharana. His training started at the age of 7, under his elder brother **Prem Shankar Gangani** in Kathak dance as well tabla. Later he was trained under the auspicious guidance of his father and guru **Pt. Hazariialji Gangani**, both in Kathak dance and tabla. Later he became disciple of **Lt. Pt Sunderprasadji**, a stalwart of Jaipur Gharana in Kathak dance. Elder brother **Lt. Pt. Kundanlalji Gangani**, a Kathak maestro of Jaipur Gharana, also trained him. He took training for 17 years. Academically he is metric that is old SSC. He got trained under **Guru Shishya Parampara**.

As a disciple he got associated with many gurus and was blessed by them. Today he is easily able to blend all the teaching of three gurus into one style. He has performed solo as well in a group exclusively under the choreography and direction of **Pt. Sunderprasadji**, for many events of ‘Bhartiya Kala Kendra’, New Delhi. He got employed and associated with many government and private organizations as a dancer and Nritya Guru at different places. To name the few are: -
(1) Song and Drama Division under Broadcast Ministry at Jaipur, Rajasthan.
(2) Triveni Kala Kendrea, Agra, Uttar Pradesh.
(3) Swami Ram Tirth Culture Center, Chandigarh.
(4) Pracheen Kala Kendra, Chandigarh.
(5) Gandharva Mahavidyalay, Panchkula.


Besides the presentation of solo and group, he has choreographed many dance ballet into Kathak style, among them are:

1. Abhigyan Shankuntla
2. Chitralekha
3. Abjay Uday
4. Indra Dhanush
5. Kala Swapna.

For his contribution towards the dance of Jaipur Gharana he was honored and Felicitated by many reputed organizations. His name is known in state like Haryana, Punjab and of course Rajasthan. Many a time his programmes are telecasted on Doordarshan. Now his son is often performing on stage and he conducts and choreographs for him. The items, ballet that he choreographed is musically scored by him. To his credit he has many disciples, among them are:

1. Manish Gangani
2. Naresh Gangani
3. Pannalal Gangani
4. Ramesh Gorer
5. Goving Kathak
6. Nisha and Alka

7. And his two sons Pramod and Mahesh Gangani.

Currently he is teaching in his own private organization at Changigarh.
SHRI PRAKASH GANGANI

His full name is Prakashchand Gangani born on 8th July 1964, at Meerut, Uttar Pradesh. He belongs to village Badabar, Churu district, Rajasthan. He was trained and imparted by many gurus. He had learn Kathak from his elder brother Pt. Premshankar Gangani, tabla from his father Pt. Hazarilalji Gangani, advanced training of Kathak dance from cousin brother Guru Lt. Pt. Kundanlal Gangani and later from Lt. Pt. Durgalalji. His training of Kathak dance started at the age of 7 that continued till 21 yrs of age.

He got educated in Kathak dance from one of the best institution of India “Delhi Kathak Kendra”, Delhi. He completed his 3 yrs Diploma Course in Kathak under Guru Lt. Pt. Kundanlal Gangani. Later he joined Post Diploma under the guidance of Lt. Pt. Durgalalji. He passed his M.A. that is, Bhaskar Puma with gold medal in Kathak dance from Pracheen Kala Kendra, Chandigarh. Academically he has passed 12th H.S.C. from Uttar Pradesh Board. He has achieved his learning of Kathak dance under Guru Shishya Parampara as well from esteemed institution, Delhi Kathak Kendra.

After his completion of Post Diploma in Kathak, he joined Rajkiya (State) Girls College as a Kathak dance teacher at Chandigarh in 1988, where he served for 6 months.

He performed solo as well duet at many different levels. In 1987 he performed solo for Sur Shrinagar Samsad “Kal Ke Kalakar” Mumbai. He performed solo under the guidance of Lt. Pt. Durgalalji as well duet (Jugalbandi) with Pt. Rajendra Gangani Prema Shrimali. Rajasthan Sangeet Natak Academy, Delhi invited him for workshop and performance at different cities of Rajasthan, like ShriGanganagar, Sujangarh, Sardarsahar, Pilani and many others.

Since 1992 he got associated with Sardar Sahar Navodaya Vidyalaya, Churu district, Rajasthan run by Manav Sansadhan Mantralaya (Ministry of Human Resource) as a Kathak dance and music teacher. He has one son Gaurav Gangani who is one of the upcoming artistes. He is one of the upcoming Kathak dancers as well tabla player among his age groups.
Shri Prakash Gangani

(46) SHRI PANNALAL GANJANI


His training began at the age of 10 years and continued till 25 years. The total years he got trained are 15 yrs. Academically he completed his H.S.C. (Schooling). After the completion of his training, he got associated as a tabla artiste, in Meerut Sangeet Vidyalaya and Brij Kala Kendra, Meerut. Currently he is working as a tabla accompanist in Government Girls College, Punjab University, at Chandigarh. He had performed and accompanied with many reputed dancers and musicians in many concerts and festivals. Apart from tabla playing he had a great knowledge of Kathak dance. He is imparting the training in Kathak dance to many students. He has two sons, Amit Gangnai and Abhishek Gangani.
The Genealogy of Badabar village, Churu district, Rajasthan, is as follows:-

(1) BADABAR (GANAGNI FAMILY)

Dauji
| Jekoji
| Punsaramji
| Indoji
| Partaramji

Hanumantramji

Solidevi Ganeshilaiji Satyanarayanji Bharilalji Shivnathji Laxmi Hazarilalji

(Wife of Nrityacharya Pt. Shivlalji)

Sundarlalji Madanlalji Rameshwar Nandlal

Kundanlalji Ratanlalji Sagar Sohanlalji

Ghan- Ravi Prakash Bhim- 

Naresh Manohar

Pannalal Dhanraj Prem shankar Brij Mohan Hanuman Ravi Prakash

(2) Ganeshilal

[He got married with the daughter of Hanuman Prasad who was the pioneer of Jaipur Gharana belongs to Gopalpura village]

Ganeshilal Kundanlal

Kishan Munnalal Rajendra Fatehsingh Govind Harish Yogesh

Bhavani Son

Kishore Vinod Sanjit Daughter Son Two Nishit Daughters

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ACKNOWLEDGMENT

1 Pandit Sundarlal Gangani - Vadodara
2 Lt. Pt. Kundanlal Gangani - Delhi
3 Shri Harish Gangani - Vadodara
4 Shri Manish Gangani - Delhi
5 Shri Rajendra Gangani - Delhi
(1) NAYAK NATTHULAL

A name of Nayak Natthulalji is taken with a great respect as pious guru by all class of musicians and dancers, even today. He belongs to the village Modo, Churu district, Rajasthan. He served for Thakur Bishansingh Bidavat of Modo village. His knowledge of music, dance, literature and other disciplines had influenced and attracted the artistes and the whole Kathak community of the Churu district. Apart from vocal music, he was equally proficient and mastered in Kathak dance. In his Gurukul tradition he taught and trained many disciples who later became the wealth and jewel of nation. Among his list of disciple’s tradition the few names like Mahadev Prasad Ragi, Vidya prasad, Music director Khemchand Prakash, Jagganath Prasad and many others are worth noting, who earned the name in the field of music. He was socially rich and bounded with a family, but lived like a saint. He believed the notes (swar) what he sung in ragas was for pleasing the all Mighty. He was a divine artiste and his singing was solely into the divinity and believed “स्वर में इश्वर के दर्शन होते हैं ”. Such pious feeling he had. He never had any temptation for money or fame. One day he decided to leave his family and became Sanyasi, adopting the gown of sanyas he straightaway came in the mountains of Girnar and Junagarh. One day while moving around the mountains of Girnar, he heard the musical note of raga Bhairav. Happily and enthusiastically he went in the direction where this raga was sunged, and he saw that a young boy was singing this Bhairav raga. Immediately Nayak Natthulalji brought to the notice of that young boy, that though you have a sweet voice, but structure of raga that is the notes and chalan of raga Bhairav was not sung properly. Listening to this statement that young boy got angry on this sanyasi and said, “ Being sanyasi what do you know about classical raga and if at all you know than sing it.” Sanyasi immediately step forward from that place. After some time that young boy heard the melodious sound of singing & boy
immediately went into that direction. And saw with surprising that the same
sanyasi was singing raga Bhairav in the pure form of classical notes. That
young boy felt sorry and guilty. He requested sanyasi to forgive him and to
make his disciple. Listening to this he said “for learning music first give up
your ego otherwise the purity of singing will never be seen in any of the
note sung”. Than sanyasi stated strongly that still you have not got involved
with the music, but to propagate the art of music, you go to Punjab, God will
bless you. That young boy touched the feet of that Sanyasi and politely
asked his name. In reply he said “I have no place, and there is the name of
God everywhere, but still I am known by the name of Natthu”. The boy
immediately followed the instruction and straight away he reached to
Punjab, where he started to propagate the music. One day he reached to
Lahore and established himself there, where he found an established
‘Gandharav Mahavidyalaya’ in year 1901. This young boy is no one but is a
shining name today; he is Pt. Vishnu Digambarji Paluskar, a renowned
and respectful name in the music world. In his biography it is mentioned
that he was blessed by one Sanyasi in Girnar and was instructed to go to
Punjab for propagation of music. Who was that saint, from where he was,
no musician & scholar attempted to know. Disciples of Pt. Vishnu
Digambarji has mentioned in many write up that wherever Panditji has
faced any trouble or problem he use to remember that Sanyasi and use to
shout the name ‘He Nath He Nath’. Because Natthulaiji was one who
showed the path to Vishnu Digambarji, the group of disciples of Vishnu
Digambarji is having high respect and faith for him.

(2) PANDIT SUKHDEV PRASAD

Originally Pandit Sukhdev prasad is native of village Bandwa, Churu
district, Rajasthan. He was having good knowledge in both the disciplines
that is music and dance. He was expert in dhrupad dhamar gayaki. He was
Kathak dancer of high merit and it is said that in his time, there was no one
who can compete with him in Kathak dance. He was the only dancer of a
class; he was employed in the court of Jammu Kashmir in the service of Maharaja Gulabsinhji and served for many years. In this august gathering Pt. Bindadin Maharaj was also present during that time this august gathering entitled the degree of “PANDIT” to Sukhdevprasadji and to Kathak Shankaralji of Jaipur.

(3) PANDIT HANUMANPRASAD

He was a famous vocalist, expertise in dhrupad, dhamar and khayal gayaki. His vocal recitation in raga Hindol and Megh Malhar had pleased and influenced Kashmir Naresh. His father Lt. Pt. Sukhadevprasadji trained him in vocal and Kathak dance at Kashmir, where he later got employed in the same royal court of Kashmir. During the time of Maharaja Harisinghji, he served for whole of his life. He was the devotee of deity Hanuman. During that time he invited and challenged a famous singer of Patiala Alibaksh Fateh Mohammad (Ali Fattu) to compete in singing with him, but he did not accepted. He believed in the purity of presentation of Raga-Raginiya. To the memories of many old and knowledgeable, musicians, many real miracle incidences became famous of Pt.Hanumanprasad’s gayaki in raga Hindol and Basant Bahar.

Pt. Hanumanprasadji was not only an artiste of high caliber but was a divine personality. He had a deep knowledge of Raga-Raginiya and Vedas. He even possessed the knowledge of richas for reciting Vedic Mantra. Though born in the Kathak community his attitude was more of holiness.

Once Nepal dynasty was known for its royal patronization for the art and many artistes of Churu district, Rajasthan were invited by the royal king of Nepal. Among them Pt. Hanumanprasadji (Gorer) of Bandwa village was also invited to give his services as a vocalist in court. Maharaja Shamshersinh, King of Nepal was equally interested in classical music and dance. He was a true conossiour and patronizer of art. He was having the ability to encourage the artistes. During his time on approach of Janmashtmi occasion King Shamshersinh challenged the artistes
gathering that "Is any artiste has the capacity of swaying the Jhoola by singing Raga Hindol." Listening to this all artistes present in the court politely denied and stated strongly "This is not possible and therefore could not accept the challenge." Among these artistes Pt. Hanumanprasadji accepted the challenge with all his conditions and requested the king to get the things ready for the ritual performance of Sam Veda. For this the learned Pundits were invited to perform Vedic richas of Hawan and also special clothes of special colours were stiched for Panditji. (Please note that the colours of the clothes are not known).

As mentioned that Pt. Hanumanprasadji was a person who did not bother to wear good clothes in his routine as compared to the other artistes. He was very holy and simple. He than informed king to place the order for heavy jhoola (approximately more than 200 kg), which was than brought in the palace on the occasion of Janmashtmi. Pt. Hanumanprasadji requested the king that all the doors and windows of the palace should be closed so that none can doubt that the jhoola might have swayed because of natural air. He again strongly stated that while performance nobody should interupt or talk in between, and the Vedic richas for the ritual of Sam Veda should be parellaly recited by the Pundits with the performance of the Raga Hindol. Like every saint has his own peculiar style and belief and Panditji was also having the style and belief of keeping the different coloured flag of red and green colour which he always use to wave in the air before the beginning of performance. Hanumanprasadji waved the flag one by one and with his closed eyes he started the Rage Hindol. His involvement into the Raga Hindol and his soulful singing powered the whole atmosphere and the heavy weight jhoola automatically started coming into the motion and gradually the rhythm of motion established as if the motion is manually applied. The august gathering in the court got astonished on seeing this pious miracle and everybody felt that Pt. Hanumanprasadji is really a siddhast artiste. His spiritual holiness application in his artistic attitude and also the gesture of learning and giving to the society got
recognized. The word 'Hindol' itself means swaying or motion and each notes of raga Hindol was justified by Panditji's singing.

Seeing this miracle **King Shamshersinh** was very happy and pleased by Panditji's performance. He expressed the desire to give one whole village in a gift and asked, "What else I can give?" Panditji politely replied "Oh, King I do not want anything, if you want to give something please arrange for going back to my native place **Rajasthan**." Listening to this Nepal Naresh got impressed by the humbleness and simplicity of **Pt.Hanumanprasadji** and accepted his request. Among the august gathering of royal kings and artistes **Maharaja Gangasihji** of Bikaner was also present. He was also a true patronizer of art. **King Gangasihji** was also astonished and got impressed by the soulful singing of **Pt.Hanumanprasadji**. After experiencing the power of his gayaki Bikaner Naresh expressed his desire. Very politely he asked Panditji “Your involvement into the music had created the miracle and my inner faith believes that if you can sway the heavy weight jhoola by singing Raga Hindol than you can also get the rain by singing Raga Megh Malhar?” **Pt. Hanumanprasadji** replied “Yes, I can but why there is a need to get the rain by singing Raga Megh Malhar?” On asking this King informed Panditji that since many years the lake of Bikaner is empty and dry, the monsoon rain was not sufficient to fill the empty lake (sursagar). Panditji once again humbly accepted the request with all his conditions fulfilled by Maharaja of Bikaner and requested him to get the things ready for the rituals of Hawan. The same clothes were stiched for Panditji and learned Pundits were invited to perform the rituals of Hawan of Sam Veda. Before this **Pt. Hanumanprasadji** asked the king that he should try to know from the weather forecasters about the possibility of rainfall during this time and also know from the learned Pundits about the yoga of rain. All this learned people denied and strongly stated “There is absolutely no possibility of rainfall during this time and for the next couple of months. The special Hawan took place performed by learned Pundits. As per the Panditji’s belief
again the two flags of red and green colour were waved one by one in the air. Soon after the waving of flag the clear sky got turned into the cloudy atmosphere and he started singing Raga Megh Malhar with his closed eyes with the strict condition that nobody should disturb him during the recital. Gradually due to his involvement into the Raga Megh Malhar, the atmosphere was powered and it started raining heavily. The empty and dry lake got full with rainwater. This is to be noted that the rainfall was only within the territory of Bikaner city. The way devotee prays to the god and god listens to his prayer, in the same way the heavy rainfall was the result of Panditji's prayer in his soulful singing.

It proves that Pt. Hanumanprasadji was not only a great artiste or guru but also a pious personality, rightly to be called as "Siddhasf." ²

(4) SHAMBHU PRASAD

He got trained in vocal and Kathak dance under the able guidance of father Lt. Pt. Hanumanprasad. He was good in justifying both the disciplines that is, vocal and dance. He has written and composed many thumris and poetry. He stayed most of his life in Punjab and Northern region of Uttar Pradesh. He had no children. He died in the year 1940.

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1 Pandit Kishan Jagannath Prasad
2 Shri Prakash Jagannath Prasad
BHALERI

(1) SHRI SHOBHARAM JAVADA

Originally belonge to Thalda village, adjoined to Sujangarh, Churu district, Rajasthan. Later his fourth generation Dhiraram, migrated to village Bhaleri, and permanently settled in Bhareli village, Churu district, Rajasthan. Shobharam was a classical singer as well as a folk musician. He also had the knowledge of Kathak dance.

(2) SHRI RAMPRASAD JAVADA

Whole of his life he lived in Thalda village, Churu district, Rajasthan. He was a singer.

(3) SHRI TARACHAND JAVADA

He lived whole of his life in Thalda village, Churu district, Rajasthan. He was a good singer, and earned his name as a folk singer.

(4) SHRI DHIRARAM JAVADA

His father trained him in music. He migrated to Bhaleri from Thalda village. He was a knowledgable Kathak dancer, having command over the technicle aspects. He had written a book called 'Kathak Darshan', and has given detailed information about Kathak dance and its technicle aspects. Apart from being a Kathak dancer he possessed good knowledge of Rajasthani folk music. He was a reputed artiste of a class. He served for the thakur of Bhaleri, as a singer.

(5) SHRI PANNALAL JAVADA

He got trained in all the three disciplines of music, dance and instrument playing. He made his carrier as a singer. He was a good classical vocalist and specialized in Mand gayaki. He migrated from village Gosaisar to Bhaleri village, Churu district, Rajasthan. He got appointed as a singer in the Gadh (fort) of Bhaleri. He was equally a good and knowledgable Kathak
dancer. Later he got appointed in the royal court of Naresh Maharaja Doongar Sinhji at Bikaner in Gunijankhana. He sung and performed Kathak dance at many small and reputed kingdoms of Rajasthan. He stayed in the royal court of Nepal, during the time of Hirasinghji (Grandfather of Tika Singh) for few years. Later he served at Sindh, Patiala and Lahore for many years. He passed away in the year 1940 at the age of 80 years at his village, Bhareli. He taught vocal music to his son Hiralal, and Kathak dance to his another son Bihari Lal. His 2 other sons Ramlal & Malchand were also in the same field.

(6) SHRI BIHARILAL AND HIRALAL JAVADA

Both these brothers were the knowledgeable personalities; their specialty was in singing Dhrupad, Dhamar, Khayal, Tappa and Tarana. Apart from this they were equally good and knowledgeable artistes in Kathak dance and tabla playing. Both this brother always stayed together. Bihari Lal was expert in singing. Hiralal was expert in all the three disciplines that is singing, Kathak dance and tabla playing. Hiralal got trained under the able guidance of Guru Lt. Pt. Shankarlalji for Kathak dance and vocal music. His gayaki was compared with Abdul Karim Khan Saheb of that period. Both this brothers sung together. For many years they were in the royal court of Nepal during the time of Tika Singhji.

They even used to travel together and performed in many reputed kingdoms of India. They also stayed and served in the Court of Maharaja of Lahore, Firozpur, Patiala and Sangrur. They also stayed and worked in Mumbai and Culcutta. One day a bad incident took place, one unknown person knowingly in jealousy mixed sindoor in Bihari Lal's food, which affected his singing and his voice was no more a quality voice for performance. He quit singing. It was a turning point in his artistic profession. He started accompanying table with Kathak dance. Later they came to Bikaner and got employed in Gunijankhana of the royal court. After the independence of India in 1947, the Bill-Act was passed against the
kingdoms of the royal families. Thus all the Gunijan khanas came to an end. Due to this, these two brothers came back to their village Bhaleri, and served for Bhaleri Thakur Balsingh. Biharilal passed away in 1955 at the age of 62, and Hiralal passed away at the age of 70 in 1970.

(7) SHRI MALCHAND JAVADA

He got trained under his father, Lt. Pt. Pannalal and elder brothers. He was good in vocal music and was also a great musician. Though he mastered in classical singing, but specialized and got known for his Bhajan gayaki. He stayed along with his brothers Biharilal and Hiralal. He had work independently in the field of Kathak dance and vocal music. He stayed and worked for whole of his life in Churu district, Rajasthan. Dr. Jaychand Sharma, writer and critic, was his disciple, who got trained in Kathak dance under him. Malchand passed away in the year 1950. His son Mangilal is teaching Kathak dance at Churu.

(8) SHRI JASRAJ JAVADA

Second son of Lt. Pt. Dhiraram, was not only a singer of a class but also a creative writer and had composed and written many pada and bhajans, which he composed in various Raga Ragini. He had also composed many bandishes in different talas and he himself use to sing them. He was a singer of a high caliber and a respected poet. He exclusively traveled a lot in India for the performances. Most of his work he contributed by staying at Aligarh and Bihar region. He also stayed for many years in Delhi.
The Genealogy of Bhaleri village, Churu district, Rajasthan is mentioned below:

- Shobharam
  - Ramprasad
  - Tarachand
  - Dhiraram

- Pannalal
- Biharilal
- Hiralal
- Ramal
- Maichand

- Murlihar
  - Kishanlal
  - Mohanlal
  - Mahavir

  - Chaman

- Bhanverlal
- Jivraj
- Rajendra

- Sohanlal
- Girdharilal
- Jailal
- Goverdhanprasad

  - Gaurishankar
  - Omprakash Jaiprakash

  - Birju
  - Natthu
  - Mukesh

NOTE: This family belongs to the village Bhaleri, Churu district, Rajasthan.

ACKNOWLEDGEMENT

1 Shri Arunsinh Choudhry

2 Pandit Gaurishankar
BIDASAR (AMARSAR)

(1) PANDIT MAHADEV PRASAD (RAGI)

Pt. Mahadev Prasad, adopted by his maternal uncle, was brought up under his able guidance. His father Hardevji belongs to village Bidasar (Amarsar), Churu district, Rajasthan. He was known for his Dhrupad, Dhamar, Khayal and Tappa gayaki. Mirkhandi anga of Patiyala Gharana and Bidar anga style of singing was his expertise. He had tremendous practical knowledge of many instrument playing like tabla, sitar, sarangi, harmonium and many more. His knowledge of raga was undoubtedly deep, and he was equally a great composer and creator. He was having command over the Indian languages. He exclusively traveled in India and performed in many royal courts of Raja-Maharaja and got established into prestigious category of artiste. He was well known in the northern India of Sindh, Lahore, Patiala, Amritser, and Rajasthan. Maharaja Pratapsinghji was a sattguru, (religious guru) of Nammi Sikh community. Pt. Mahadev Prasadji composed many composition of Guru Granth Sahib into the classical ragas and sung before sattguru Maharaja Pratapsinghji. Listening to this he was very much pleased and kept Mahadev Prasadji permanently with him at Hisar-Sirsa, the followers of Naamdari Sikh panth in music. The title ‘Raagi’ was given in honors to Mahadev Prasadji by sattguru Maharaja Pratapsinghji.

He composed sahityik pada of Guru Granth Sahib in various ragas. Many eminent musicians scholarly personalities use to come to listen panditji’s pious gatha (story) composed in melodious tunes of Guru Granth Sahib. He used to go to Bombay at his son’s place Madanprakashji and K. Mahavir. He has trained all of his five sons in music and dance. To his credit he has trained many disciples who are renowned in the field of music. Among them are Chotelal; he is the senior most music composer at Delhi Doordarshan, Lt. Pt. Hazarilal at Delhi, Bedshetti, Ramchandra and many
other famous musicians. He passed away in 1968 at the age of 90 in Mumbai.

Pandit Krishnarao Shankar (left), Pandit Mahadevprasad Raqi (center), Pandit Vinayakrao Patvardhan (right)

(2) SHRI K.MADAN PRAKASH

K. Madan Prakash, son of Lt. Pt. Mahadev Prasad Ragi born in Jaipur, got educated in music and dance under the able guidance of his father. He worked initially as Music staff member at Jalandhar Akashwani. But later he went to Mumbai. He was expert in playing harmonium and had a fine soul singing quality. He equally had knowledge of Kathak dance, for such quality he got associated with the celebrity stars of India of in Kathak dance like Shri Gopikrishna, Kathak Queen Sitaradevi and RoshanKumari. He travelled nationally and internationally with these artists and performed in numerous prestigious events. The record made by Shri Gopikrishna for performing 9 hrs continuously, where the credit of music aspect goes to Pt. Madan Prakashji. He also assisted music director...
Khemchand Prakashji for some time. He gave his service as a staff musician in Filmalaya for 4 to 5 years. He has taught to many talented students, among them one such name is of Shri Arun Date (but after Panditji's death, Arunjji learnt under his younger brother K. Mahavir), to add the other few names, as his disciple are Varsha Bhonsle daughter of Asha Bhonsle, Preeti Sapru and many others. He was not satisfied in the filmi atmosphere and therefore he went to Delhi. As a composer of Sugam Sangeet and Classical Music, his name was taken with a great respect. He was a big name and was famous for his own style of composition having no other influence, as a Music Composer. Jaipur Kathak Kendra invited and offered him for service. This invitation tempted him to give his services at his birth-place (Janma Bhumi), but unfortunately he could not survive long and passed away on 12th June 1979.

(3) SHRI K. PANNALAL

He got trained under the auspicious guidance of his father in 3 different disciplines of gayan, vadan and nritya. He was a multidimensional personality. Later he chosen singing and became a singer of a high merit. He joined Delhi Radio in 1960 and later from 1968 to 1974 he was at Delhi Doordarshan as a Music Composer. He was a qualified singer of a class, both in Classical and Sugam Sangeet. To his credit there are numerous self-written compositions. He has performed in many prestigious sangeet sammelan, both Classical and Sugam Sangeet and got known for his rich singing style. He passed away in 1975 at Delhi.
Lt. Pt. Mahadev Prasad (Ragi), father of K. Mahavir trained him in vocal music. He was known for his sweet and melodious singing. He was also famous for his vigour style of singing and for complicated taan performed in taiyari (high speed). Initially he stayed for some period with his father at Hariyana, Punjab. Later he reached to Mumbai, where he got associated with many film Music Directors. Many Music Directors took advantage of his talent. Being a new comer in Mumbai, many film Music Directors had exploited such talent and had given incentives for getting the music composed of high caliber. After the death of film Music Director Khemchand Prakashji, Swar Samragyni Su. Shri Lata Mangeshker has sung under his music direction, for which the entire Mangeshkar family got pleased and convinced by his music. He traveled and performed nationally and internationally.

H. M. V. Company has released many records in which K. Mahavir gave music. One of the E.P. records is in voice of Su. Shri. Lata Mangeshkar. After the death of abhinaya Samrat Pt. Hanuman Prasadji, he got
employed in Hill Grange High school, Pedar Road, Mumbai, in place of Lt. Pt.Hanuman Prasadji where he served for many years. He passed away at the age of 50 yrs on 27th November 1985.

(5) SHRI DINESH K. MAHAVIR

He is the elder son of renowned musician Lt. Pt. K.Mahavir. Since childhood his father trained him. He is having a great grip and command in justifying Classical and Sugam Sangeet. He has travelled several times to U.S.A. and many other countries for accompanying on harmonium (lehra) and vocal with Kathak dance. He has composed music for Kathak dance-drama under the direction and choreography by Sarang Sisters (Madhurita and Rachana Sarang). Under his music direction for dance-drama, Playback singers like Kavita Krishnamurthy and Suresh Wadkar has sung. He is running an institution "Dev Sangeet Niketan" in memory of his grandfather Lt. Pt. Mahadev Prasad (Ragi), where he is teaching to many talents.
(6) SHRI SANDEEP MAHAVIR

He is son of great and famous Music Composer Lt. Pt. K. Mahavir, belongs to the village Bidasar (Amarsar), Churu district, Rajasthan. He is born and brought up in Mumbai and trained into the Guru Shishya Parampara under the tutelage of his father and elder brother Shri Dinesh K. Mahavir in vocal music at the tender age of 7 years. But his interest was more towards learning the art of Kathak dance. He got imparted in Kathak dance under the guidance of Ms. Madhurita Sarang who is one of the disciples of great Kathak maestro Lt. Pt. Sudarprasad. He has performed nation wide in many prestigious music and dance festivals organized by government and private reputed organizations in the major cities of India like Mumbai, Delhi, Jaipur, Lucknow, Chandigarh and Vadodara. He has performed solo as well in group under the choreography of Ms. Madhurita Sarang and Rachana Sarang at U.S.A. He has also performed the main role of Dushyant in the production "Abhigyan Shakuntal" directed and
choreographed by Anjani Ambegaokar at Los Angeles, USA. He has performed solo and conducted workshops in many cities of USA. Apart from being a Kathak performer, he is an actor, acted in several television serials. He is attractive, fair looking, handsome dancer. He is one of the leading performers among the young dancers of Jaipur Gharana.

Shri Sandeep K. Mahavir
(7) SHRI DARSHAN PRAKASH (SUDARSHAN)

He got trained under the able guidance of his father Lt. Pt. Mahadev Prasad (Ragi). Initially he stayed with his father at Hariyana, Punjab. He performed Kathak dance at many places during his young age. After the death of his father in Mumbai, he got employed in Rashtriya College, Amritsar, where he served for 20 years as a Music Teacher. He had good sensibility of composing music. He passed away in the year 1983.
He is the youngest son of Lt. Pt. Mahadev Prasad (Ragi). His father and elder brothers trained him in music. He is a singer of a class, both in Classical and Sugam Sangeet. He is a great composer and has composed music for many dancers and dance ballets in Kathak style. He has a great sensibility of accompanying and singing with Kathak dance and known for his commandable layakari. For more than two decades he is contributing in the field of music at Bhartiya Vidya Bhavan London, U.K. by imparting the knowledge of vocal, music. To his credit there are number of self composed albums.
Son of Lt. Pt. Ganeshilal of Bidasar village, Churu district, Rajasthan, born in the year 1947, in Bidasar village. He was interested in learning Kathak dance therefore his father send him with his cousin brother Lt. Pt. Madanlal Gangani to Vadodara, Gujarat at the age of 12 years. Initially he got trained in Kathak dance under the guidance of Lt. Shri Madanlal Gangani. Later he started learning under the guidance of Pt. Sundarlal Gangani under the Guru Shishya Parampara tradition. After learning for about 4 to 5 years he than went to Delhi and became disciple of Kathak maestro Lt. Pt. Sundarprasadji and received the advance training in Kathak dance. His footwork has astonished the spectators. He was also very perfect in taking pivottes (chakkars). His rapid movements into the dance have justified the taiyari ka nach that is, speedy (fast) dance in vilambit laya. He has performed in many prestigious Kathak samaroh as soloist as well in the group compositions conducted and
choreographed by Guru Lt. Pt. Sundarprasadji. He has learnt pakhawaj under the able guidance of Padmashree Pt. Purshottamdasji of Nathdwara. He was an excellent folk dancer especially of Rajasthan folk. He got associated as a main dance artiste in song and drama division under the Information and Broadcast Ministry. This department brought the awareness in the society by propagating the government policy program. His contribution towards such program was remarkable and for which he was famous among the Information and Broadcast Ministry, Center. Here he served for more than 25 years at Jodhpur Rajasthan. As a Kathak Guru he has imparted many students. He has delivered lectures for UGC television series in Kathak dance. His student has performed at many cities of Rajasthan, organized by Rajasthan Sangeet Natak Akademi, Jodhpur. He has one son Vinay Kumar, working in the field of Kathak dance independently at Jodhpur, Rajasthan.
The Genealogy of Bidasar (Amarsar) village, Churu district, Rajasthan, is mentioned below:

1. Baba Mansukhdas (1732-1821)
   - Not known
   - Bhairuprasad
     - Chogalal
       - Ganeshilal
         - Pt. Vidyaprasad
         - Pt. Mahadevprasad
         - Pt. Bhairoprasad
         - Pt. Sohanlal
           - Pt. Mahadev Prasad (Ragi) (1890-1968)

Note: This family belongs to the village Amarsar, Tehsil Bidasar, Churu, district, Rajasthan.
BIDASAR

(1) SHRI HAMIRARAM

He belongs to the village Sirshala (Bidasar). He was a sarangi vadak (player) and he dedicated his whole life to serve music in Bidasar area. Both his sons Prataplal and Pyarelal earned a good name in field of music and dance.

(2) PANDIT PRATAPLAL AND PYARELAL

Both these sons of Hamirji were knowledgeable artistes and had contributed in music, dance and playing instruments. In the inlaws side of their father Hamirji, Maharaj Praghatji and Maharaj Siddha Ganesji of Chadwas village (Sujangarh), Churu district, Rajasthan were known Guru's in the filed of music and dance. Under their auspicious guidance Prataplal and Pyarelal got trained. Both these brothers stay together for long time and performed before the Raja, Maharaja and art lovers and earned a good repute. They also stayed at Raipur and Tripura states. Pyarelal adapted singing as a main profession and stayed in the royal court of Raigarh and Udaipur Naresh. Later he went to Calcutta. He was specialized in Khayal and Thumri singing. Prataplalji for 8 to 10 years lived in Mumbai and worked independently as a dance teacher and was Head Principal of 'School of India Dancing', Mumbai, run by Shree Leelavati bai Munshi. He has trained many disciples and also his own son Babulal. Prataplalji passed away in beginning of 50's at the age of 48 years at Mumbai and Pyarelalji passed away at village Bidasar at the age of 60 years.

(3) PANDIT BABULALJI

It's a privileged to write and mention about a family of Bidasar village, Churu district, Rajasthan, whose contribution in the field of music and dance got noted and also got acclamationation national and international level. Pandit
Binjaram of Bidasar village, born in the year 1800. Basically his occupation was farming, but by the grace of god he turned towards art. He got married to the girl of his neighboring village. Binjaram passed away at a very young age. His son Hamiraram was cared and brought up by the widow (his mother) of Lt. Shri Binjaram. He was put under the Guru for training him in sarangi. Hamiraram than got married with a girl name ‘Mehta’ of Chadwas village, Churu district, Rajasthan. Pandit Siddh Mehta, the brother of Smt. Mehta was a dancer of high merit during that period, his association was with the royal courts in term of art. Hamiraji was having two sons and seven daughters. The elder son was Pyarelalji and younger son was Prataplalji. Both the brothers became the noted artistes during there time. Till now this was the third generation who contributed in the field of dance and music. Pyarelalji got trained under the able guidance of Lt.Pt. Kishanlalji and Bhishanlalji, who was known for their gayaki among the learned class of the artistes. Pyarelalji got married, but unfortunately his wife did not live long and passed away at a very a young age. The death of his wife made him isolated which was beyond his capacity to bare. He also passed away at the age of 40-45 years.

The younger brother Prataplalji learned Kathak dance from his maternal uncle (Mama) Lt. Pt. Siddhaganeshji and became dancer of a class. He got famous among the artiste of a high caliber, not only in one region but all around other regions and states of the nation. His dance and artistic attitude was very attractive. He performed in many royal courts of India, and also at different events and places in India. He got famous among the performing artistes of India and many disciples got attracted to learn from him and thus became his disciple. Smt. Gangoobai Hangal, a world famous singer was also the disciple of Lt. Pt.Prataplalji. She also learned Kathak dance under his able guidance. At a young age, he got married with Saraswatidevi of Khaliya village. She also had a good knowledge of music. Prataplalji had two children, one daughter and one son. The daughter name Shankari got married with Abhinay Samrat Pt. Hanuman Prasadji of Sarangsar village, Churu district, Rajasthan.
Pt. Prataplalji's only son Pt. Babulalji born on 11th July 1926 in Bidasar village, Churu district, Rajasthan. He got music and dance from his family tradition. Pt. Babulalji was having a sparkle in learning and adopting the technical idioms of Kathak dance. He acquired the proficiency and perfection by his riyaz in the childhood. Seeing this good quality, his father Pt. Prataplalji started making him perform in his own performances on stage at the tender age of 9 years. His talent of dancing astonished the artistes of high caliber. They were admiring him for his dance talent and also blessing him for his beautiful sensible presentation. When he performed solo for the first time at a very young age in the "Morish College of Music", at Lucknow, the immediate principal Pt. Ratan Jankarji was highly impressed by his dance performance and was very much pleased to give certificate to this young talented dancer with his blessing. The certificate was given on 11th Feb 1935. This was the big achievement. Such appreciation encouraged him and made him to work hard and learn more, which enhanced his dance carrier. His specialization among the technical aspect was famous among the dancers, like the intricacies of footwork, and difficult rhythmic patterns with jugalbandi of tabla, his tayyari, uthan and his angik abhinaya with delicacy. In 1935 he came to Mumbai with his father Lt. Pt. Prataplalji and then performed in many prestigious sammelans that gave him more encouragement and confidence in his dance performance. 6th April 1938, his performance was with notable classical singer of that time Smt. Hirabai Badodekar, which he performed very successfully. Later on 13th Aug 1939, another grand programme was kept with very grand singer Smt. Bai Narvekar. This performance was so superb that he did not give any choice except compelling everybody to admire his presentation. The music and dance performance of father and son was very much joyful and happy. Pt. Babulal got married in the learned family of dancers and musicians. Babulal's wife Smt. Dami was from Sorathia village. Her maternal grandfather (Nanaji) was Lt. Pt. Hanuman Prasadji, a branded label as a Kathak dancer and Guru of Jaipur Gharana. His three sons,
Who were the music and Kathak maestro, and were the maternal uncle (Mama) of Smt. Dami (Wife of Pt. Babulalji).

Pt. Prataprajya passed away in 1948. Babulalji for some time could not bare the death of his father, but he accepted the reality and kept going on, and contributed in the field of dance and music. Babulalji has two sons and two daughters. Elder son is Pt. Bhavani Shankar, born on 12th Sep 1956, and younger son is Lt. Pt. Radha Krishna, born on 30th July 1958. Later Babulalji gave the tuning point to the profession by starting imparting the knowledge of Kathak dance to many students and trained many disciples of the high merit.

Among them are Sandhya V. Shantaram, Madhubala (Cine artiste), Sairabanu, Rajshri, Indrabala Jhaveri, Komal Mahuakar, Rohini Waghe and many others. In 1955 he presented his three disciple’s performance before the first Prime Minister of India Pandit Jawaharlal Nehru at Trimurti, New Delhi that received high appreciation. Later the same program was performed before the President of India Dr. Rajendra Prasad. His contribution in film is also remarkable. He had rendered his voice for particular technical recitation in many film songs, which got famous. To quote an example of this, is a famous song "of film Jhanak Jhanak Payal Baje. Such recitation, he did for many other films like 'Navarang', 'Stri' and 'Jal bin Machahi, Nritya bin Bijali' and many others. He trained many students, among them are his elder son Pt. Bhavanishankar a celebrity artiste of this nation. Pt. Babulalji passed away in November 2004.
(4) The information of Pt. Bhavanishankar is not mentioned here as he is interviewed personally.

(5) SHR1 RADHA KISHAN (RAJKUMAR)

Radha Kishan, born on 30th June 1959 is second son of Lt. Pt. Babulalji. His father trained him in tabla and dance. Initially he shined out as a Kathak dancer and later he adopted the profession of tabla playing. He used to support his father's disciple in accompanying them on tabla. He also got associated with Film Industry. He passed away due to cancer, on 7th Nov 1993 at Mumbai.
This Geneology of *Bidasar village, Churu district, Rajasthan* is mentioned below:-

![Family Tree](image)

- This family belongs to the Khalbwa Wing of *Bidasar* village.

**ACKNOWLEDGEMENT**

1 *Pandit Bhavanishankar* - *Mumbai*
2 *Shri Dinesh K. Mahavir* - *Mumbai*
3 *Smt Nirmala Devi (Daughter of Shri Mahadevprasad Ragi)* - *Mumbai*
CHADWAS

(1) SHRI RAMLAL AND KISHANLAL

In the tradition of Nayak Makhanlalji, two sons of Sheruji of Chadwas village, Tensil Sujangarh, Churu district, Rajasthan, Ramlal and Kishanlal were renowned artistes in khayal and tappa gayaki. Nayak Makhanlalji had no children and his main disciple Natthulalji also got the same honour of 'Nayak' title. Both Nayak Makhanlalji and Nayak Natthulalji were respected and reputed dancers and vocalists of their period. Brother of Nayak Makhanlalji, Shri Sheraram (sheruji) was known for his khayal gayaki. Nayak Makhanlalji, Nayak Natthulalji, and father Sheraram trained both the brothers Ramlal and Kishanlal in music and dance. Both lived in Sindh and Punjab. Ramlal was highly respected and famous in Sindh for his gayaki of high merit and knowledge. Tappa gayaki was his specialization. In Sindh region he propagated music on large scale. He passed away in Sindh region in Kherpur Nagar, which is adjoined to the borderline of Rajashthan. His Samadhi is built in Kherpur where every year fair is being organized. Ramlal and Kishanlal taught to many students in Sindh region. They also trained their sons in dance and vocal. After the death of Ramlal and Kishanlal, their sons stayed permanently in that region and forwarded their tradition and kept it alive by contributing and teaching in field of dance and music.

(2) SHRI HARDEV PRASAD, SUKHDEV PRASAD, SHANKARLAL & GHARSIJI

They are sons of Lt. Shri Ramlal. Pt. Hardevji got trained under the auspicious guidance of Lt. Nayak Natthulalji. Elder brother Pt. Hardevji trained Sukhadev and Shakarla in dance and music. These three brothers became the artistes of a class in vocal and dance. Further they adapted vocal and became the professional singers. Initially they lived and worked together in the region of Sindh, Punjab where they developed and continued the tradition of their uncle and father. For such contribution and propagation they received
high credit. **Pt. Hardevji** for sometime lived in royal court of **Nepal**. He was respected and established artiste of his time. Apart from his brother he also taught his nephew **Jaggarh Prasad** and **Laxman Prasad** in vocal music. Both his brothers lived with their uncle in **Sindh** region. They also trained many students in the same region. **Pt. Hardevji** passed away at the age of 60 in Ratangarh, Churu district, Rajasthan in 1948. We don’t get information about **Gharsiji**, so the present researcher doesn’t attempt to write anything about him.

(3) **PANDIT JAGGANATH PRASAD AND LAXMAN PRASAD**

These two sons of **Shri Sukhdevji** stayed with father in the region of Lahore, Sindh. They got trained in khayal and tappa gayaki. During the time of independence of **India**, Sindh region was separated from **India** and became part of **Pakistan**. Thereafter in 1948 both brothers came to **Delhi**, and worked independently in the field of music. They passed away in **Delhi**.

(4) **SHRI OMPRAKASH**

Second son of **Lt. Pt. Jaggarh Prasad** was a disciple of **Lt. Pt. Sunder Prasadji**. He was a promising and talented Kathak dancer of Jaipur Gharana. He stayed in Jammu Kashmir for couple of years and taught Kathak dance in the institutions and private organizations

(5) **SHRI BHISHANLAL**

He is elder son of **Lt. Pt. Kishanlal**. His father and uncle trained him vocal music. Like father he too was expert in khayal and tappa gayaki. With his father he has always stayed and worked in **Sindh** region. He was very much famous in his time.

(6) **SHRI RANGLAL**

He was a Sarangi player. He lived with his brothers Shri **Ratanlal** and **Sohanlal** at Calcutta and Mumbai. He had always accompanied them on sarangi. He is living currently in village Chadwas.
(7) SHRI RATANLAL

Shri Ratanlal belongs to the traditional gharana of Lt.Nayak Makhartlalji. He was a famous classical singer. He learnt Kathak dance but adopted vocal as a major in his profession. His expertise in khayal, tappa and thumri gayaki was excellent. He learnt under his uncle Lt.Pt. Kishanlalji. He worked as a staff member at different Radio Center at Mumbai, Jalndhar and Lucknow.

He lived and worked in Calcutta. He got associated with Bengali films and had scored music in many of the Bengali films. Later he joined Jayadev Mahavidyalaya in Lakhinpur, Khiri around in 1960 where he served for 18 years. Later he worked and joined at Kunvar Khushwantrai Academy at the same place Lakhinpur. His wife and the only son Ramdhan died in his young age, which disappointed him and brought him back to his native. Shri Ratanlal passed away at the age of 80 in 1980.

(8) SHRI RAMDHAN

He is the only son of Shri Ratanlal. His uncle Shri Shohanlal trained him in music and dance. He lived for 10 to 12 years in Mumbai, where he worked independently and also got associated with Film Industry. Later from Mumbai he came to Ludhiana, Punjab where he stayed for 5 to 6 years and worked independently in the teaching area of music. Later he stayed at Merut and Gorakhpur. He than got appointed as Nritya Guru in Kunvar Khuswantrai Academy at Lakhinpur, Khiri and for about 15 years he worked and contributed in this institution and had brought many talents in the limelight. He passed away at the age of 55. He had no children.

(9) SHRI MALUJI (MOHANLAL)

He is the third son of Shri Devilal. The detail information of Shri Maluji is not found and therefore present researcher doesn't attempt to write about him.
(10) **SHRI SOHANLAL**

*Shri Sohanlal* is the fourth son of *Shri Devi Lal*. He was a learned musician and a Kathak dancer of a high merit who got trained by **Guru Lt. Pt. Jailalji Maharaj** in Kathak dance. He was one of the main disciples of *Jailalji Maharaj*. He earned good name and fame in the field of music and dance of Jaipur Gharana. He was good at solo and was known for his tabla accompaniment with Kathak dance.

(11) **SHRI BABULAL**

He is son of **Lt. Pt. Mahadev Prasad**. His brother *Shri Sohanlal* trained him in vocal music and Kathak dance at *Mumbai*. Initially he stayed with his brother at *Mumbai*. At present since more than 25 years he is at *Gurdaspur, Punjab*. He is teaching music and Kathak dance independently.

(12) **SHRI SHANKARLAL**

He was trained under his father in music and dance. He had always lived in *Punjab*.

(13) **SHRI PRABHU DAYAL**

He stayed with his father at *Jalandhar*. Later he went to *Delhi*. Currently he is at *Aligarh*, teaching music and dance independently.
The Geneology of Chadwas village, Churu district, Rajasthan is mentioned below:-

Gharsiji
  ↓
Prabhuji
  ↓
Nayak Makhanlal       Sheraram (Sheruji)
  ↓       ↓
Ramratan    Nayak Natthulal (student) Ramlal
  ↓       ↓       ↓
Shivnarayan    Harinarayan    Kishanlal
  ↓       ↓       ↓
Hazarilalji (adopted) Ramesh Kumar Jyoti Prakash
  ↓       ↓       ↓
Hardev Prasad    Sukhdev Prasad Shankarlal (Shankaroji) Shivnath
  ↓       ↓       ↓       ↓
Jagdish Prasad Ramesh Kumar Vijay Kumar Shiv Kumar
Note: **Nayak Makanlal** had no children and **Nayak Natthulal** was his disciple. The tradition of this family was carried forward by **Makanlalji's** brother **Sheraramji** and his son **Ramlal and Kishanlal** belongs to the Gangani (Puar).
(1) The information of Pt. Ganesh Hirafal is not mentioned here as he is interviewed personally.

(2) SHRI VINOD HASAL

Shri Vinod Hasal is son of Pt. Ganesh Hirafal Hasal, born on 9th October 1969 at Mumbai. Originally belong to the Garabhdesar village in Bikaner state but migrated to Sujangarh, Churu district, Rajasthan since more than 6 to 7 decades. His training started at the age of 5 years under the able guidance of his father and continued for many years. He received training up to the age of 23 years under Guru Shishya Parampara and also got educated in Kathak dance with the degree of Alankar from Prayag Sangeet Samiti, U.P, Allahabad. He participated in many competitions and won several prizes.

Academically he is Bachelor's in Arts, graduated from Mithibai College, Vile Parle University. He performed solo at many places in India till 1989 - 1990. Later in the early 90's he went to South Africa where in Johannesburg he is teaching Kathak dance in his own organization 'Radha Krishna Academy' of Dance and Music. In South Africa Vinod Hasal had an honour to perform before former president of South Africa Mr. Nelson Mandela and Thabo Mbeki. He has choreographed and blended Kathak with Ballet, Zulu, Gunboat, Penstula, Tap and Spanish dance styles. His organization 'Radha Krishna Academy' is supported by Indian High Commission (Preporia) and the Indian Culture Center of Johanesburg, South Africa for spreading Indian culture and Kathak dance amongst the African community.
The Genealogy of Garabhdesar village, Churu district, Rajasthan is mentioned below:

1. Motiprasad
   - Puranchandji
     - Dungarprasad
       - Bhairavprasad
         - Baldevprasad
           - Hiralalji
             - Ganeshji
               - Vinod
                 - Son
               - Babulalji
                 - Umesh
         - Gopalprasad
           - Pyarelalji

- This family belongs to Hasal wing (originally of Garabhdesar village now migrated to Sujangarh since 6 to 7 decades).
GOPALPURA

(1) SHRI GOPALJI
He is son of Lt.Shri Laluji, native of Gopalpura village, Tehsil Sujangarh, Churu district, Rajasthan. He was renowned artiste of his time. He was a Panchpatia artiste, means the one who possesses the knowledge of the different disciplines of art that is Gayan, Nritya, Tabla, Sarangi vadan and Lyrics. He stayed for a very long period in Navgachhia of Bihar State. Jilla Purnia Maharaj Shyamanand always invited him. He was expert in singing Khayal, Dhrupad, Dhamar; Tappa was equally specialized in Thumri, Cheti, Mand and Bhajan gayaki.

(2) SHRI SHANKARLAL
He is the elder son of Lt.Shri Gopalji belongs to Gopalpura village, Churu district, Rajasthan. He was trained under the able guidance of his father in Gayan, Vadan and Nritya. He was following the footsteps of his father, known for his artistic attitude. He was also the composer of poetry and chand. He has composed numerous bandishes of khayal gayaki. His sarangi playing and tabla vadan was equally good. He has accompanied on tabla with great Kathak Nrityacharya Pt. Kalkaprasad in Lucknow and stayed there for few couple of years. Later he came to Navgachhia in Bihar state permanently.

(3) SHRI BADRI PRASAD
He is elder son Lt.Shri Shankarlal. He was trained in three different disciplines of Gayan, Vadan, and Nritya under the guidance of his father and uncle Lt. Pt. Laxmanprasad. His self-interest was more towards tabla. He built his career in it. Most of the time he lived in Bihar State. Later he joined Gandharva Mahavidyalaya, Delhi. He passed away at the premature age in 1953.
(4) SHRI BAIJNATH PRASAD

He is the only son of Lt. Pt. Badriprasad. His grandfather Lt. Pt. Laxmanprasad trained him. Initially he lived in Bihar State, later he went to Mumbai and presently since many years he is in Delhi. He was associated with the school of Padmavibhushan Uma Sharma for accompaniment with Kathak dance. He has three sons Kamal, Harish, and Govind. All are in field of music and dance.

(5) SHRI SHIVLAL

Second son of Lt. Shri Gopalji, Shri Shivlal got trained in Gayan, Vadan, Nritya by his father and got shine out as chaumukha bejod (unparallel and uncomparable) artiste. He was not only a great singer but also very beautiful Kathak dancer of a class. He was fond of Urdu Shero.
Shayari. He was a healthy and handsome personality. He stayed for many years in Bihar and near about in 1930 he passed away. He had no children.

(6) SHRI PANNALAL

He is the third son of Lt. Shri Gopalji, got trained in music by his elder brother Shri Shankarlal. He was dancer and musician of a high merit. In his young age he performed Kathak dance at many places. Later music was adapted professionally. He learnt vocal music from Miya Jaan Khan. Giving importance to the gayaki of sapat taan of famous singer Gauharjaan (Calcuttawali) he also got known for his gayaki style in Khayal, Thumri, Cheti, Jhoola, Phag, Bhajan, Dohe, Sawaiye, Chand. He was a good-looking person. He sung in many known and major kingdoms of India, and earned a good name and fame. His performance and singing style created a respectful impression among the artistes of India. He performed in many big cities like Baroda, Banaras, Raigarh, Rampur, Hyderabad, Champa Nagar (Gadh Baneri), Bikaner, Aarachapra music conference and many others. His programs were always broadcasted from Delhi Radio Center. He passed away in the year 1951 in Sujangarh.

(7) PANDIT LAXMANPRASAD

He is the youngest son of Lt. Shri Gopalji, got trained in Gayan Vadan and Nritya under the guidance of his brothers Shri Shankarlalji, Shri Shivlalji and Shri Pannalalji. Later he adopted tabla playing as his profession. He was learned tabla player of a class and had a commendable grip of playing different Gharana Baaj of Delhi, Banaras, and Jaipur. But his inner interest was in playing Purvi Baaj of Lucknow Gharana, in which he was master of a class. The knowledge of Kathak dance and its technique supported his art and caliber in Laggi Ladi playing in taiyari in every Taal and Matra. He has accompanied in many big concerts with his brothers and renowned artistes. He was equally good in tabla solo and had knowledge of
languages like *Hindi, Urdu and Pharsi*. He was devotee of Lord Shiva and the epics like Ramayan and Mahabharat were correctly narrated and recited without taking the support of anything or looking into it. He taught his own son *Kishanlal*, grandson *Shri Pushkarraj* (*Vadodara*) and *Shri Baijnath* (*Delhi*). He was associated in G.D.Birla, *Pilani* as a tabla teacher. He passed away in 1988 in *Gopalpura* village at the age of 95.

(8) **SHRI KISHANLAL**

He is the only son of *Lt. Pt. Laxmanprasad*. He learnt from his father the art of *Gayan, Vadan and Nritya*. He learnt vocal music also from *Lt. Shri Pannalalji* and became his disciple. He was specialized in *Khayal gayaki* but his talent and voice was equally suitable for *Thumri, Jhoola and Cheti of Purva anga* (East). He had a great sensible feeling in singing *bhajan, geet and gazal*. Most of the time during his youth he lived in *Bihar State*. Later he joined *M.S.University of Baroda, Department of Dance* as a tabla accompanist. He had accompanied on tabla and supported Department of Dance, Kathak for whole of his life. Apart from accompaniment on tabla, he also supported by accompanying on lehra along with his vocal music. He served in Department of Dance for more than 30 years. He passed away on 8th August 1990 in *Vadodara, Gujarat*.

(9) **PANDIT HANUMANPRASAD**

He belongs to village *Gopalpura, Tehsil Sujangarh, Churu district, Rajasthan*. He was a very famous Kathak dancer of a high caliber and also a great musician. He was at the service of Gunijankhana at *Jaipur* as a court dancer. He was specialized, expert and master in performing and expressing the two aspects that is *Tandava and Lasya*. The feminine grace into his dance had always attracted the viewers. His *Abhinaya anga* was in total. His angik abhinaya was very much aesthetically decorated. Among the *Nritya* aspect and his involvement into the Bhakti rasa made his dance more divine and soulful.
He regularly performed at the Govinddeoji temple, Jaipur and was known for making *Gulal ka Hathi*, through his dance by rhythmic patterns of footwork, and different bodily movements. One of these stories related to Govinddeoji temple is still famous which is known by the people of Jaipur, it is said that the *Hori* (Phag) festival is celebrated in Govinddeoji temple since more than 10 decades like today in the current time it is celebrated. During this Phag festival, artistes of all categories used to perform in front of deity Govinddeoji. In those days *Pt. Hanuman Prasadji* had a routine to get at Govinddeoji temple for darshan, as he was devotee of Krishna. Once during the Phag festival for some reason he was not able to reach in time and doors of temple were closed. Though he reached late in the temple he did not wish to go without darshan, therefore he started performing and expressing Bhakti Bhava on one Bhajan with a true and total involvement. He started singing “*Meri suno, hey shyam, khambh ukhar, Narsinh roop turant Hari dharo, Prahlad ko ubaro*”. Immediately a miracle incident took place, Govinddeoji listen to his prayer and the bells of the temple started sounding and the doors of temple automatically got open, and *Harman Prasadji* fully got satisfied doing the darshan of Govinddeoji. He was also permitted to do *Aarti* again and later they closed the doors.

The partnership with elder brother *Pt. Hari Prasadji* was famous in those days and was known as “*Devpari ki Joda*”. *Pt. Hanuman Prasadji* had three sons,

1) *Shri Chiranjeeal*,
2) *Shri Mohanlal*, and
3) *Shri Narayan Prasadji*

In a true sense he was the great Kathak maestro and knowledgeable personality.¹

(10) **SHRI MOHANLAL**

He is elder son of renowned Nrityacharya of Jaipur Gharana *Lt. Pt. Hanuman Prasad*. He learned Kathak dance under the guidance of his father.
Dhrupad, Dhamar, and Tappa gayaki were his specialization. Tabla playing was equally of a high merit and because of all this qualities he was considered as a Chaumukha artiste. His special quality in singing Adana, Tirvat and Sadra was known among the artistes of Jaipur Ghanran. These special qualities got end with him, as presently there are no such singers who can sing into this style.

Lt. Pt. Mohanlalji was commandable and knowledgeable artiste of tabla playing, classical vocal and Kathak nritya. His name was highly respected in music world. His younger brothers Pt. Chiranjeelalji and Nrityaharya Pt. Narayanprasadji were also the great masters. He performed at Raigarh, Indore, Vadodara, Khairagarh and at many big cities were the listeners and artistes got into the influence of his artistic presentation. Later he came to Jaipur and became the court artiste of Jaipur Darbar. According to the State record book in 1934-35, he used to get Rs.70/- as monthly salary. Later he went to Mumbai and from there he came to Delhi. Later for 5 to 6 years he gave his services in Khairagarh University for both vocal and dance. Shri Ratanjankarji invited him to Khairagarh, M.P. He was different from all the other Gurus and Masters. When he was asked to take the practical examination of vocal and dance, in reply he use to say, “I won’t be examining the students but the teachers who had taught them”, and he did the same by taking strict examination of teachers and later he passed both the teacher and student in that examination. He spent rest of his time in Jaipur. He passed away on 6th August 1963.
(11) **SHRI CHIRANJEELAL**

He is second son of *Lt. Pt. Hanuman Prasad* got trained in Kathak dance by father and uncle *Lt. Pt. Hariprasad*. Later he learnt from *Bindadinji Maharaj* of Lucknow Gharana. *Shri Chiranjeelal* was a Chairperson of Dance Division of Gandharva Mahavidyalaya, *Delhi* for two years. He was a learned dancer of a class, but his self-interest was in tabla and later full-fielded he adapted tabla playing as his carrier. His accompaniment with Kathak dance, on tabla was marvelous. The reason, he was a Kathak dancer of a class and knew the intricacies of entire Kathak dance presentation. He equally became very much famous as a tabla artiste. For few years he served in the court of Udaypur Rajgarh Naresh. ²
(12) PANDIT NARAYANPRASAD

He is the youngest son of Lt.Pt. Hanumanprasad got trained by his father and uncle Lt.Pt. Hariprasad in Kathak dance at the tender age of 8 years. He started performing at the age of 11 years. He parallely learned vocal music from elder brother Shri Mohanlal and tabla from Shri Chiranjeelal. He mastered these entire 3 disciplines of art since his childhood. Raigarh Naresh Chakradharsingh gave him artistic place among the Great Masters in his court. Later he performed at different big cities of India like Baroda, Bikaner, Calcutta, and Mumbai and at many other places and earned a good name as a Kathak dancer of high merit.
He has a tremendous command over layakari, grip over different tala (Tala adhyay) and sense of expressing the different emotions and moods. His performance was famous for Ektaal Bedam Chakradhar Bandish. According to the statement of great Gunijans “Bedam Chakradhar in Ektaal” is very complicated. Many of them had stated that to get Bedam Chakradhars Bandish in ektaal is not possible. He has composed and written many lyrical poetry set to different chand and tala of Kathak dance. He was having a unique feature and sensibility of performing at ease the one particular bandish in various talas without editing or adding any bol or syllable. He has composed various technical Nritta, Nritya aspect to the dignity and characteristics of Jaipur Gharana. His expressions were god gifted and was mastered naturally. Many different sentiments were very much impactful in depicting the abhibaya presentation like Karuna, Bhakti, Lajja (Shyness), Joyful, etc. Here present researcher explains by illustrating an example of Karuna Rasa Bandish “ये असुवन कहें भर लई राधिका ”. His presentation and the involvement into this Karuna Rasa was so much deep that the spectators has traveled and experienced the same rasa with tears in their eyes.

Akhil Bhartiya Gandharava Mahavidyalaya Mandal has honored him by the degree “Nrityacharya”. He served as an Nritya Guru in Gandharva Mahavidyalaya New Delhi for ten years from 1948 to 1958 were he trained and imparted many Kathak dancers. Untimely death of Pt. Narayanprasadji was a big loss to Jaipur Gharana and Kala Kshetra as a whole. His two sons Charan Girdhar Chand and Tej Prakash Tulsi practice the same tradition. Here the present researcher mentions with a sad feeling that two years back Tej Prakash Tulsi died at Alvar, Rajasthan. Among his renowned disciples are Lt. Kundanlalji Gangani, Rani Karna, Shri Babulal Patni, Pt. Tirth Ram Azad, Pt. Hazarilal, Rita Bhandari, Chhama Khan and many more.
Independence, he had born in the Independent India. He is son of great Kathak maestro Lt.Pt. Narayan Prasadji of Gopalpura village, Churu district, Rajasthan. His training of dance began at a tender age, before the deity Shri Govinddeoji at Jaipur under the auspicious guidance of his father. His learning from his father was quick and rapid. He learnt and achieved the complicated technical aspect and vocabulary, an art of rendering the dance syllables that is, padhant at a very young age. Parallel he was acquiring the proficiency in dance and equally in tabla. His performance started at the age of 6 years. These 6 years old little dancer astonished all the spectators and made a place in the heart of all the spectators. Later in every event of dance and music, this little Kathak dancer was invited to perform at Delhi and soon he became famous amongst all the artistes and admirers. At the tender age of 10, he proved by his performance that he is an artiste of a high merit and posses a great knowledge of Kathak dance. He was very much above and matured than his age. Though he was a child artiste, his performance always got compared with established artistes. There was a sudden setback in the family, before Chand grew to the age of maturity. His father, a great master Pt. Narayan Prasadji passed away in 1958. This was an irreparable situation in the family and to the whole of Kathak community of Jaipur Gharana as well great loss to the nation. He was the only earning member of family. At such point, the two disciples of Pt. Narayan Prasadji, Shri Tirth Ram Azad and Shri Surendra Kumar, started taking care of family. After the death of Pt. Narayan Prasadji, Shri Azad got appointed on his place at Prince Merry Scool as a dance teacher. The salary that he used to get was given to GuruMata (Wife of Pt. Narayan Prasadji). After some time both brothers (Charan Girdhar Chand, Tej Prakash Tulsi) got the scholarship from Rajasthan Sangeet Natak Akademi, Jodhpur for 2 years.

Inspite of the family burden on him, he did not lost his confidence of learning and practicing. He received the training from his elder uncle Lt. Pt. Chiranjeelal and learnt vocal from his uncle Lt. Pt. Mohanlalji for some time. He kept going further as one of the main family member and also as a
promising Kathak dancer. Gradually he became famous nationwide among the young generation.

At the age of 13 years, for his best performance in the year 1960, immediate Chief Minister of Rajasthan Shri Mohanlal Sukhadia was very much pleased and honored him. In 1965 he was entitled for his performance as ‘Vijay Stambh’ at Chitodh that has ornamented his professional carrier as dancer. He received Gold Medal in 1968 from Pracheen Kala Kendra, Chandigarh. He got the title “ShringarMani” at the age of 22 years in 1970 from Sur Shringar Samsad, Mumbai. In 1976 the Immediate Information and Broadcast Minister Shri Rajbahadur felicitated him in 1976 and before this he received the State Rajasthan Sangeet Natak Akademi Award in 1974.

As traditional artiste he has proved his ability and capacity through his performance. Later he gave a serious thought for getting educated in Kathak. In 1963-64 he received the degree of Sangeet Prabhakar that is equivalent to Bachelor’s from Prayag Sangeet Samiti, Allahabad. Later in 1968 he received other degree of Nritya Bhaskar from Prachin Kala Kendra, Chandigarh, which is equivalent to Master’s degree. Pt. Charan Girdhar Chand equally got the knowledge of theoretical aspect and received the Master degree at the age of 28. After this he came into light as a teacher. He got appointed at Jodhpur Sangeet Kala Kendra as an Nritya Guru. From 1961 to 1963 he gave his services at Jodhpur. So from 1963-1965 he got associated with Gandharv Sangeet Vidyalaya at Muradabad, Uttar Pradesh and trained many young dancers. Later in 1967 he got appointed at Gandharva Mahavidyalaya, New Delhi at the place of Tirth Ram Azad. In 1969 on the invitation of Pracheen Kala Kendra, Chandigarh he excepted the offer and got associated their. He worked for a year till 1970. Later in 1971 he joined Kala Bharti as a Nrityacharya at Alvar, Rajasthan. He continued working their till 1980.

Pandit Charan Girdhar Chand in 1980 got selected by ICCR and was sent to South America, in a famous city George Town, Guiana. There he was teaching at Indian Culture Center. Form 1985 to 1988 he had worked very important features assigned by the Indian Government related to Kathak dance
and had directed and choreographed several productions. From 1988 to 1992 he lived at Mauritius where he taught and trained many young dancers and students. In this reference, one important thing to be noted that in the above mentioned period Pt. Birju Maharaj of Lucknow Gharana was teaching and training at Delhi Kathak Kendra, the Kathak dance to many students and in the foreign countries Pt. Charan Girdhar Chand was teaching and training to the foreign students. He taught the finest Kathak idioms to them maintaining the purity form of Jaipur Gharana. In 1995 he than went to Singapore and got associated with Indian Fine Art Society as a Kathak guru. He returned back to India after the long journey of 12 years. At this time his name was listed among the reputed Kathak dancers of India. He often got invitation for performance by Rajasthan Sangeet Natak Akademi, Jodhpur. He performed for many prestigious music and dance events, festivals and concerts organized by many semi-government and government organizations in the cities like Bengal, Punjab, Rajasthan, Andra Pradesh, Uttarpradesh, Tamilnadu, Maharasatra, and MadhyaPradesh. Till this period he became very busy performer. Parallel he was also keenly participating in Kathak seminars for Paper Reading, Discussions, as well for Performances. He participated in many Kathak seminars, at Chandigarh, New Delhi, Jaipur, Patna, Calcutta, Bhuvneshwar, Jagganath Puri, Lucknow. He proved the ability of his knowledge among the scholars.

His speciality in performance is the presentation of lamchad paran, kavit, chand, rendering of complicated vocabulary intricating with different rhythmic patterns. His pirouettes are perfect, speedy, and steady. His abhinaya agna, gat, bhava, thumri is equally admirable and the projection of Tandav and Lasya anga is well balanced. He has a good grip over new experimentation and principles of Kathak dance. To his credit he has many students and disciples who are working as a performer and teacher in many countries like USA, Canada, Germany, West Indies and Mauritius. His son Shri Dinesh Chand is teaching at Bhartiya Vidya Bhavan, Singapore and second son Shri Rajesh
Chand is teaching at Delhi Public School, International, Singapore and Nanyan Akademi of Fine Arts, Singapore.

In this current time Pandit Charan Girdhar Chand is teaching Kathak dance at Nrityalaya Aesthetics society, Singapore. Apart from this institution he is giving his services and conducting workshops at NISS, National University of Singapore and also he is teaching at Nanyan Akademi of Fine Arts, Singapore. People of Singapore honor him and pays high respect and did not want Chandji to come back home. They manage to get his VISA extended.

Among the exponent of Jaipu ur Gharana he is one of the sparkling star.

Pandit Charan Girdhar Chand

(14) SHRI TEJ PRAKASH TULSI

Shri Tej Prakash Tulsi belong to village Gopalpura, Churu district, Tehsil Suñangarh, Rajasthan was born on 1st March 1950 at Alvar, Rajasthan. He is second son of great katahak maestro Lt. Pt. Narayan Prasadji. His
learning of Kathak dance started with his elder brother under the able guidance of his father. His first performance of Kathak dance was with his brother Charan Girdhar Chand in the year 1974, at Jodhpur. Under the Chairpersonship of Shri Govardhana Lal Kabra (Damodarlal), Rajasthan Sangeet Natak Akademi organized one Kathak seminar in which Kathak Gurus and reputed performers of high merit were invited. In this seminar the presentation of Kathak dance by this two brothers was highly admired by all gunijans of Jaipur Gharana and August Gathering.

This two brothers were equally good dancer, but among them Charan Girdhar Chand was involved into the dance and hence chosen the professional carrier into dance, while Tej Prakash Tulsi liking was more towards tabla accompaniment and wisely he switched his professional carrier as a tabla and pakhawaj accompanist. These have enhanced and strengthen the performance of his brother by his accompaniment and conducting the whole program by his padhant.

He had knowledge and had learnt almost all the bandishes of his gharana. Therefore it is very necessary to know the right technique of playing those bandishes on tabla and pakhawaj. As Pt. Narayan Prasadi passed away, Dr. S. K. Saxena made an effort to put him under Guru Purshottam Das for learning pakhawaj and for Kathak dance under Pt. Sundarprasadji. Later for this he received the scholarship from Government of India from Bhartiya Kala Kendra (In those days at Mata Sundari Road, New Delhi) for the 2 years in the year 1965 to 1967.

In 1970 he received the title award of “Taal Mani” from Sur Shringar Samsad, Mumbai. In 1972 he had an opportunity to tour with India Culture Group to Kabul (Afghanistan). In which personality like Late Smt. Indira Gandhi, former Prime Minister was also with this Indian Culture Group.

His presentation and accompaniment on tabla and pakhawaj pleased the “SHAH” of Afghanistan and got the reward of gold coins and expensive royal carpet from him in 1977. ICCR assigned him for the tour to London and U.K. Further in 1987 to 1990 he was selected as a percussionist tabla teacher.
cum performer by ICCR and was sent to George Town, Guiana. There he taught many young students. As he hails from traditional family of dancers and musicians possessing rich knowledge of Kathak dance, he has enriched his knowledge of Kathak by imparting training of Kathak dance to many young dancers. Su. Shri Purnima Jha, one of his disciples, invited him at San Francisco, California, USA, in the end of year 1990, there he performed duet on tabla and drum with Mr. Keath Taylor, a great drummer. He participated in “Vadya Utsav-92” organized by Sangeet Natak Akademi. He got felicitated and honored by Shri Ram Nivas Mirdha and Ex. Chief Minister of Rajasthan Shri Hiralal Devpura for his contribution towards Jaipur Gharana. In 1994, Pracheen Kala Kendra, Chandigarh honored and awarded him with the title “Sangeet Mani”. In 1999 Sanskrit Shreyaskar an organization of Calcutta organized a Kathak dance samaroh “Anant Yatra” at New Delhi. After the many years, on this occasion Lt. Guru Narayan Prasadji was honoured and on behalf of him, Tej Prakash Tulsiji received this honor.

He served for an Institution "Bhartiya Sangeet Sadan" of Smt. Padma Vibhushan Uma Sharma as a Varisht Nritya Guru and had imparted the training of Kathak dance to many students from 1980-87. During this period Smt. Uma Sharma learnt the finest bandish of Lt. Pt. Narayan Prasadji that she performed almost in every performance. He also supported her by teaching the complicated bandishes in Laxmi Taal and Pancham Sawari Taal. Smt. Shovana Narayan got highly impressed by Tej Prakash Tulsiji and expressed a desire to accompany with her dance performance. From year 1990 to 2000, for whole one decade Tej Prakash Tulsiji was associated with Smt. Shovana Narayan. During this period she learnt the complicated Taal system of 11 1/3 (quarter) beats as well 5 1/3 (quarter) beats. For contributing the teaching of such rare Taal the credit goes to Tej Prakash Tulsiji. He had the great material of varieties of bandishes of many other Gurus of Jaipur Gaharana. He valued the tradition of gharana and was ever keen in developing it. He had provided the valuable different bandishes for the publication of Pt. Tirth Ram Azad’s book, with the intention of benefiting new upcoming
generation and also as a good guideline for the Research Scholars. On 5th May 2000 he returned back from tour of London, U.K. with Smt. Uma Sharma and on 20th May 2000 with his brother Charan Girdhar Chand he went to Alvar, Rajasthan to their religious guru’s “Maharaj Ghansyam Nath’s” Ashram. On this occasion he took his both the sons with him for the first performance before their guru. The performance went till 3′0 clock in the night. After the program he went to sleep and did not got up in the morning of 21st May 2000. He passed away from this world. His contribution towards Jaipur Gharana will remain unforgettable. He has 5 children, 3 daughters Kum. Harshita, Kum. Lochan, Kum. Bhumika and 2 sons, elder son Sarvashreshth Prasad and younger son Govind Prasad who are learning Kathak dance from Pt. Tirth Ram Azad, disciple of Lt. Pt. Narayan Prasadji.
The Genealogy of Gopalpura village, Churu district, Rajasthan is mentioned below:

Bhanuji
  ↓
Mati
  ↓
Malji
  ↓
Matuji
  ↓
Gopali
  ↓
Laluji
  ↓
Shankarrai
  ↓
Shiwal
  ↓
Pannaial
  ↓
Gangaram
  ↓
Hariram
  ↓
Bhanuji
  ↓
Dulhaj
  ↓
Girdhari
  ↓
Kanuji
  ↓
Sehaji
  ↓
Rajesh
  ↓
Pt. Hariprasad
  ↓
Pt. Hanumanprasad
  ↓
Mohanlal
  ↓
Chiranjeeval
  ↓
Naramanprasad
  ↓
Charan Girchar Chand
  ↓
Tejkakash Tusi
  ↓
Gokulchand
  ↓
Puskharraj
  ↓
Baijnathprasad
  ↓
Kishanlal
  ↓
Laxmanprasad
  ↓
Kamal
  ↓
Harish
  ↓
Hitesh
  ↓
Gaurav
  ↓
Naresh
  ↓
Harsh
  ↓
Hari
  ↓
Kishan
  ↓
Ganga
  ↓
Brijnathprasad
  ↓
Motiji
  ↓
Gangaram
  ↓
Laluji
  ↓
Gopali
  ↓
Bhanuji
  ↓
Kanuji
  ↓
Sehaji
  ↓
Rajesh
  ↓
Pt. Hariprasad
  ↓
Pt. Hanumanprasad
  ↓
Mohanlal
  ↓
Chiranjeeval
  ↓
Naramanprasad
  ↓
Charan Girchar Chand
  ↓
Tejkakash Tusi
  ↓
Gokulchand
  ↓
Puskharraj
  ↓
Baijnathprasad
  ↓
Kishanlal
  ↓
Laxmanprasad
  ↓
Kamal
  ↓
Harish
  ↓
Hitesh
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Gaurav
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Naresh
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Harsh
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Hari
  ↓
Kishan
  ↓
Ganga
  ↓
Brijnathprasad
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Motiji
  ↓
Gangaram
  ↓
Laluji
  ↓
Gopali
  ↓
Bhanuji
ACKNOWLEDGEMENT

1 "Kathak Nritya Parampara" (Hindi Edition) Page No – 272
- Dr. Prem Dave

2 "Kathak Ke Pracheen Nrityanga" (Hindi), Page No – 24
- Geeta Raghuvir
- Pandit Tirth Ram Azad

3 Shri Pushkar Shreedhar - Vadodara
GOSAISAR

(1) SHRI SHYAMLAL

He was at the service in Gunijankhana at Jaipur. He was famous for Dhrupad, Dhamar, Thumri, and Pada. He was equally knowledgeable Kathak dancer and was specialized in Bhava, Abhinaya, Tirvat, and Tarana. In Gunijankhana, he used to impart training to the ladies for music and dance. He was honored by the title of “Sitar-E-Hind”. From 1947 to 1948 he went to Amritsar, where he passed away at the age of 75.

(2) SHRI NATTHULAL

His father and other gurus trained him in vocal, music and dance. He travelled with his father and performed at many small kingdoms. He stayed and served in the court of Avagadh Naresh. His inner divinity and piousness always made him to sing the devotional (Bhakti Rasa) music. He earned the name as a devotional singer, and always got invited from Mathura, Brindaban, and Amritser for his Bhakti Rasa presentation before the deity. He passed away in 1966 at the age of 50.

(3) SHRI SATISH KUMAR ‘KATHAK’

His father Shri Natthulal and uncles trained Satish Kumar. At present he is teaching Kathak dance in the State College of Jalandhar, Punjab. He equally trains his son in Kathak dance.

(4) PANDIT SHIVPRASAD

Shivprasad, youngest son of Shyamlal, born on 15th August 1927 in the family of dancers and musicians of Jaipur Gharana, got trained in music since his childhood under his father and elder brother Shri Hariprasadji. He got married with Kamladevi the daughter of Nrityacharya Lt. Pt. Narayanprasadji of Gopalpura village. He got trained in gayan, vadan and nritya under great Gurus. Later he got employed at Shimla in Akashwani
Kendra as a Music Director. Later he joined Delhi Akashwani, and served over there till he got retired. He performed in many big cities of India and earned a good name. He has composed for many dance ballets, produced and choreographed by artistes of Bhartiya Kala Kendra, Delhi. Surdas and Anarkali are major among them. Radio and Doordarshan has always broadcasted and telecasted his numerous famous compositions. His music for film ‘Chandramukhi’ has given a good reputation as a music director. His compositions have always maintained the dignity of classical along with the flavor of folk music. He passed away on 1st Jan 1997 in Delhi.

(5) SHRI JWALAPRASAD

Elder son of Lt. Pt. Shivprasadji got the knowledge of music from his father. He is highly talented personality, and has composed music for numerous dance-dramas in Kathak style. He is a well-known singer of a high merit. He has composed music for many dance-dramas, produced and choreographed by the artiste of Bhartiya Kala Kendra, New Delhi. He is a main singer for Padmashree Shovana Narayan and also has composed music for her dance productions. He is a versatile singer. He has scored music for Haryanvi feature film and also for Hindi feature film “Poster”. Many Music Companies has released his albums. He has given music for many tele films and tele serials. His name is respectful among the artiste of Jaipur Gharana. Currently he is working at Delhi Akashwani Kendra, as a Music Composer.
The Geneology of Gosaisar village, Churu district, Rajasthan is mentioned below: -

Shyamal

Natthulal  Hariprasad  Shivprasad

Satishkumar (Kathak)  Hemraj

Lalit  Ravi  Dharmendra  Ashwini

Jwalaprasad  Premkumar  Dinesh kumar  Anand

ACKNOWLEDGMENT

1 Shri Jwalaprasad - Delhi.
GHANTEL

- This family belongs to *Khaldwa wing*. The present researcher was not able to find information of this family, their genealogy and the other artistes. The information of *Lt. Pt. Mohanlal*, father of Pt. Giriraj was not found but the present researcher got the opportunity to get the information of *Lt. Pt. Girirajji* from *Pt. Tirth Ram Azad*.

![Pandit Mohanlalji (father of Pt. Girirajji)]

(1) PANDIT GIRIRAJ

*Pt. Tirth Ram Azad* had an opportunity to get associated with Gurus of *Jaipur Gharana* who has its roots in *Churu district, Rajasthan*. On present
researcher’s request he expressed his views and experiences with his first guruji Pt. Girirajji.  

Pt. Girirajji was the son of learned artiste and a great Kathak Guru Lt. Pt. Mohanlalji. He described the time period of 1951 when he came first into guru’s association. During that time period Pt. Girirajji used to live in the area called ‘Charkhanwala’ where Tirth Ram Azad had an opportunity to see Pt. Girirajji’s Kathak dance performance for the first time. His performance impacted and influenced him and inspiring for going under his guidance. The quality that impressed him about Pt. Girirajji was the quality as a artiste of high clibre who had an command over other artistic attitude like singing and playing harmonium and tabla. Azad further described his appearance that he was a fair looking person, his fingers were long and thick, curely hairs with a special look of eyes. Though he described that his eyes were smaller in size but had an very expressive look, for this Azad used the word ‘तैरती हुई आखें’ This has created an feeling into him that their won’t be anybody better as as Guru except him. He than decided to make him Guru, even Pt. Girirajji also accepted him as a disciple. Azad further describes the ‘Ganda Bandh’ ceremony. In those days he had offered 21kg ladoo, mentioning the price, which was 2 Rs/kg and gave him all the ‘vastra’ that is (shervani, paijama, and rumal) and later offred the dakshina of Rs.51 in those days. He also honored other gurus who were present in that ceremony. To the memory of Azad he remember only one guru’s name that is of Pt. Shivdutta Shreedhar. After the ceremony Pt. Girirajji started giving blessings to him in the form of small toda’s in Taal Teentaal, which he mentioned here,

ता थई ततू ततू थई, आ थई थई ततू ततू थई, धा रजक थंगा।

Other guru’s tempted Azad by rendering bandishes and also criticized Pt. Girirajji. They said Azad “ why you are learning from him, he don’t know anything”. Azad was very firm and replied that he doesn’t believe in rendering and it is only Guruji who gets up and perform and no other guru performs.
He stated and mentioned at length the incidents. **Girirajji** was disiple of **Pt. Hiralalji** of Garabhdesar village, Churu district, Rajasthan. **Azad** strongly stated that few guru's had bad nature and are not trasperant and generous. They were not ready to impart or give the traditional *bandishes* or compositions to other disciples. They had a feeling that the wealth of art and creation should remain within their sons and family. Even after keeping non-trasperant attitude, it was disciple's *bhakti*, strong will and sharp observation that made the disciple to learn those bandishes and compositions by seeing and hearing. Here present researcher would like to put the reference in this context that is "सिख्या, देख्या, परख्या ", the method of learning.

Later **Girirajji** taught him many different technicel aspects. **Azad** praises more about the item ‘Shiv Tandava’. **Girirajji** gave him good platform in those days and made him to participate in competitions and won many prizes. After few years **Girirajji** saw and realized the fine quality of his disciple that he can really go further in the profession of Kathak dance, therefore he took **Azad** for the advance training under Kathak Maestro **Pt. Narayanprasadi** of Gopalpura village, Churu district, Rajasthan. This was really a good quality of **Pt. Girirajji** who had a big heart to give away his disciple to other Guru for the betterment of his carrier.
HARASAR

This family of Harasar village is resident of village Badoda, Tehsil Sujangarh, Churu district, Rajasthan. As per the available information, in the third generation of this dynasty Lt. Pt. Bhairuprasad was a famous dancer. He had written many compositions. One of his sisters married with Lt. Pt. Jaylalji, so Bhairulalji's son Shri Sohanlal became disciple of Pt. Jaylalji and learnt Kathak dance from him. No information was available prior to Bhairuprasad dynasty.

(1) SHRI SOHANLAL

He was amongst the main disciples of Lt. Pt. Jaylalji. His father Lt. Pt. Bhairuprasadji was a famous dancer. He was a very good poet of his time and had many compositions on his name. He mostly remained in village Badoda, Tehsil Sujangarh. Sohanlal went to Bombay at the age of 20 years and went on giving dance training for 10-12 years. After staying at Bombay for few years he resided at Raigarh and Madras. For presenting his art and caliber he gave many performances at Bombay, Raigadh, Madras, Ahemedabad, Lahore, Lucknow, Alhabad, Delhi and many other places and established himself as a dancer. In 1948 he settled himself in Delhi and in 1965 established Maharaj Jaylal Akademi in remembrance of his Guru and brother in law. From 1960 to 1988 he worked as dance teacher in Delhi College. He was not only a good dancer but also proved himself as a good teacher. He has contributed in coaching and bringing up many talents like Anuradha Das, Lavleen Bhartiya (America) Rajkumar, Anjali Phadke, his brother Bansilal, all these cannot be forgotten. Rajkumar (Nephew) is manager of Maharaj Jaylal Akademi and his younger brother Bansilal was dance teacher in Bhartiya Kala Kendra. Out of his three sons. 1. KishanKumar is dancer teacher at Delhi. 2. Kailash Kumar is at Delhi. 3. Kishor Kumar is giving contribution in Maharaj Jaylal Akademi. He left this world in 1991.
(2) **SHRI PANNALAL**

He learnt dance, sitar and tabla from his brother *Shri Bansilal*. He is residing at *Delhi* and since last two decades he is giving services in Cambridge Dance and Music School.

(3) **SHRI VIJAYLAL**

He learnt dance, sitar, and tabla from his father and is working as music teacher independently at *Delhi*.

(4) **SHRI RAJKUMAR**

He learnt dance from his father *Shri Bansilal*. He obtained scholarship of Shriram Bhartiya Kala Kendra and learnt dancing for three years. Along with his brother *Shri Pannalal* he is giving services as music teacher in Cambridge Dance and Music School, *New Delhi*.

(5) **SHRI SUBHASH**

He is youngest son of *Shri Bansilal*, he learnt dance under the able guidance of his father.

(6) **SHRI MANGILAL**

He learnt vocal and mostly stayed in his village. His son *Shri Vinaykumar* learnt tabla and dance from his uncle *Shri Bansilal* and is residing at *Delhi* and is connected with the work of teaching music.

❖ This family belongs to *Ganeshoth* Wing.
IMPALSAR

(1) SHRI SHANKAR SHAMBHU

India’s famous Qwal Shri Shankar Shambhu native of Impalsar village, Churu district, Rajasthan, got trained in classical singing by their father Pandit Chunilal. Further they were trained by Kathak Guru and Gayanacharya Lt. Pt. Mohanlalji in Dhrupad, Dhamar and Khayal gayaki. They learnt the different styles of singing under the guidance of Chand khan of Delhi. It was a time when Qwali was famous. Both these brothers got attracted and influenced by the style of Qwali singing. They strongly decided to learn Qwali from which they took lessons in the Urdu and Persian languages from Sharique Irayani and Janab Qamar Sulemani, as for Qwali singing this languages were important. In 1955 for the first time they performed in the Darbar of Ajmer Sharif Darga. There were highly praised and approved. Since than they decided to make their career in Qwali singing. Both these brothers came to Mumbai. They gave a new shape to Qwali Singing by adding classical singing to it. They composed Qwali in many different ragas and style and shaped Qwali singing into unique form. They kept Qwali singing purely religious and pious and their statement for Qwali was “Qwali idabat ke liye hai” It is for prayer. They had given importance to all community and had loved and respected all the religion. Both of them were very simple and religious.

The voice of Shankarji was very sharp and used to sing at ease at a very high pitch that is, at Taarsapatak by taking different variations of Taan and Murkiya. He used the aspect of Taan freely into his Qwali singing. Shambhuji was known for his Madhya Saptak Alap Gayaki. Apart from Qwali singing bhajan, shabad, mataji ki bhet, were sung equally very nicely. They sung songs in many languages. They were also associated with film industry, and they sung Qwali in many films. Among those films are ‘Barat ki raat’, ‘Teesari kasam’, ‘Alam-ara’, ‘Mere garib nawaz’, ‘Shan-E-Khuda’, ‘Laila Majnu’ and many others. Many of them Qwali’s got renowned and famous in all class of people. They were top graded artiste of Akhashwani
Radio Center. They performed hundreds of performances almost in every big cities of India as well in America, London, Canada, Rome and many other countries. They were highly honoured by many institutions and organizations. For their commendable and outstanding contribution they got acknowledge and recognized by President Award and also got honoured by Shah of Iran as well by Shankar Rao Chauhan, former Prime Minister Shri Atal Bihari Vajpayee, Shri Chandrashekhar. Shankarji passed away on 10th March 1984 at the age of 55 and Shambhuji passed away on 5th Feb 1989 at Delhi.

After the death of both these brothers the style of that high merit Qwali singing came to an end.

Famous Qwal Shri Shankarji (left) and Shri Shambhuji (right)

(2) SHRI RAM SHANKAR

He is son of famous Qwal Shankarji, born on 3rd April 1964. He got trained in music under his father and uncle Shambhuji. At the tender age of 7 years, for the first time he sung gazal in Mumbai and his talent came into
the limelight. Since his childhood he used to perform with his father and uncle and was learning parallely from them. Later he started performing gazal, bhajan, geet, and sugam sangeet. He realized that the era of Qwali singing has came to end and wisely he took the decision and brought a tuning point in the family tradition of Qwali singing. Basically he is a gazal singer. He has toured in foreign countries with his father for performances. He has sung in many films as a playback singer. To name the few are 'Jaisi Kami Waisi Bharni', 'Mohra', and 'Mandir Mazjid'. He has scored music in many Hindi films independently like 'Dil Bekarar Hai', 'Anokha Tyag', 'Rajgaddi', and 'Angara'. To his credit many reputed music companies have released his CD's and albums, which has added extra feather in the crown of profession and career. These days he is very much famous in pop style of singing. One of his pop albums got highly praised in the market of Audio Video Company that is 'Yaaro Sab Dua Karo' among all class of people. Presently he is in Mumbai.
Shri Ram Shankar

(3) Shambhuji has five sons: -

❖ *Shri Rakesh Pandit* is a singer of a high merit and got trained under his father. He is having a good name in the film industry.

❖ *Shri Pradeep Pandit* is a harmonium and benjo player.

❖ *Shri Rajkumar* is a guitar player.

❖ *Shri Hiralal (Hiru)* is a tabla player.

❖ *Shri Dipak Pandit* is a violin player. He is accompanying with *Shri Jagjit Singh, Shri Bhupendra and Mitali and Shri Anoop Jalota*.

All these brothers are highly reputed musicians of film Industry and are presently in *Mumbai*.
The Genealogy of Impalsar village, Churu district, Rajasthan is mentioned below:-

ACKNOWLEDGEMENT

1 Shri Ramshankar - Mumbai
JASRASAR

(1) SHRI DURGAPRASAD

He is son of Pt. Shivnath Prasad. He was a multidimensional personality. He was trained in Kathak dance under Nrityacharya Lt. Pt. Shankarlal and Lt. Pt. Badriprasad at Jaipur. He learned vocal from Guttu Gopalji of Nimrana (Kotputli), and he learned tabla under the guidance of Ustad Chhajjulal of Jaipur. In association with Pt. Shankarlalji he was written and composed various poetry (kavitt anga), the abhinay aspect of Kathak dance. He stayed for around 20-25 years in Lahore. After the partition of India and Pakistan, he returned back from Ajmer, Jaipur and Mathura. Finally he reached Aligarh, where he stayed for 7-8 years and worked at Sangeet Kala Mandal. Later he came to Delhi where he worked independently, by teaching gayan, vadan and nritya. He passed away at the age of 75 in 1986.

(2) SHRI RAJKUMAR

He is the elder son of Lt. Pt. Durgaprasad. Like his father, he was also a master in gayan, vadan and nritya. He stayed at Mumbai for 15 years, where he worked in the field of music independently. He was an ‘A’ grade artiste and his programs were broadcasted from Mumbai Radio Center. Khayal gayaki was his specialist. He then came to Aligarh were he established his own institution, ‘Shiv-Sangeet Nrity Kala Kendra’. For more then 7 to 8 years he served in this institution. Later he came to Delhi, and around 4 years back, in year 2000 he passed away in an accident.

(3) SHRI BHAIRAV PRASAD

Son of Shri Rajkumar got trained under his father. He is a good singer and his interest is in singing sugam sangeet. He has accompanied with Kathak dance and his specialization is in geet, bhajan, gazal, folk of Rajasthan and mand. At present he is working at Delhi.
(4) SHRI RADHE SHYAM

He is the son of Lt. Pt. Durgaprasad. He was born in village Jasrasar, Churu district, Rajasthan, on 15th April 1939. He was trained under his father and his grandfather Lt. Pt. Shivnath Prasad, in all the three disciplines that is gayan, vadan and nritya. He then came with his father to Delhi and in 1957 he got approved as an A' grade tabla artiste for Akashvani (Radio-Center). His programs were broadcasted from Delhi Radio Center. In 1967, he got appointed as a staff-artiste for Delhi Radio Center. Then after he accompanied on tabla with many artiste of high caliber like Gopal Krishna, Uma Krishna Mishra, M. Rajani, Sujat Khan, Rajan-Sajan Mishra, Singh brothers, Sulochana Beeharaspati, Ustad Amjad Ali Khan, Sharfaraz Khan, Vilayat Khan (Agra), Rita Gaguli and Pt. Mani Prasad. He had also performed the performances in many big cities and Radio sangeet-sammelan organized by Radio Center. Apart from this he performed for many other organizations at Aligarh, Lucknow, Banaras, Churu, Hisar, Rahtaq, and Mathura with many artiste of high merit. He was a good tabla player; he passed away at the age of 60 in year 2002. He has three sons.

Late Pratap Sinh Chaudhry author of ‘Rajasthan Sangeet Aur Sangeetkar’ when interviewed, Lt. Shri Radhe Shyam, he mentions one of the interesting statement. He quotes that Radhe Syamlalji’s family originates from Mandor, Jodhpur and belongs to the Padihar caste. Radhe Shyamji stated this on his father’s solid statement and evidence that the dancers and artiste of Lucknow Gharana’s Kathak family that is Adguji-Khadguji, Prakashji were also related to the Padihar family wing and Prakashji from Mandor, Jodhpur, went to Lucknow, whose sons were Thakur Prasadji, Bindadinji and Kalka Prasadji.
4) SHRI HARINARAYAN, DHARMENDRA AND RAJENDRA

They are the sons of Lt. Shri Radhe Shyam and got trained in music, dance and tabla under the guidance of their father. Currently they are working in the schools as music and dance teacher at Delhi.

❖ The Geneology of Jasrasar village, Churu district, Rajasthan, is mentioned below:

```
    Shivmathprasad
       /           \
      /             \ 
    Durgaprasad      
    /               \
   /                 \ 
  Rajkumar           Madanlal
  /            \      /       \ 
Bhairavprasad    Not known    Not known    Sacchan    Not
     /           /             /          /       /
Harinarayan    Dharmendra    Rajendra
```

Note: This family belongs to the Padihar wing.
(1) SHRI HITESH KRISHNA GANGANI

He is the elder son of Pt. Prakash Gangani. He is born in village Bidasar, Churu district, Rajasthan. He got trained under his father’s able guidance. He is also trained in tabla. He had performed nationally and internationally in the states like Maharashtra, Gujarat, Rajasthan, Delhi, Jammu and Kashmir and the cities like East Africa, Kenya, Holland, Amsterdam, Rotterdam, Paris, Belgium, Germany, Russia, and in the cities like Toronto, Calgary, Vancouver and Montreal at Canada. He had also performed with reputed artistes like Anup Jalota, Mahesh Chander, Sudha Malhotra, Bhavdeep Jaipurwale, Dinesh Mahavir and many more. Apart from being soloist he had performed in dance ballets like ‘Roopkosha’ and ‘Balkrishna Leela’ and also in the festivals organized by Swar Mandir and Krishna Jhankar Kathak Kendra.
(2) **SHRI NARENDRA PRAKASH GANGLI**

He is the youngest son of *Pt. Prakash Gangani*. He is also being trained under the able guidance of his father as well academically he had done *Visharad* in Dance (Kathak) from Gandharav Mahavidyalaya, *Miraj*. He had worked with a very well know cine star *Govinda* and his sister *Kamini Khanna* and with the other reputed artistes like *Sushma Shreshath, Ram Shankar, Kirti Sagatia* and many more. He had performed in the functions celebrated by ‘Swar Sadhana Samiti’, ‘Swar Mandir’ and in the production ballets like ‘Raj Nartaki Roop Kosha’ and ‘Shri Krishna’. He had choreographed many dances for school and Inter college competitions and for the Annual function of Nalanda Academy.
KARWADI

KATHIK OF KARWADI (KANVARI)

Village Karwadi (Kanvari) is situated in Ratangadh Tehsil, Churu district, in Bikaner dynasty. This was a place of Bidavat Rathod jahagirdars and the Thakurs here also were speaking two languages like Gopalpura village. In local language Kanvari is also called Kadvari.

The dancers here belong to Parihar or Padihar (kshatriya) caste. The Mandor, Jodhpur king Dhirpal’s son Dehad was made Randhaval (vigorous beating of sticks on the drums for encouraging the warriors) in empty place of Rathods.

In Kathiks of Kanvari Pt. Chaturlal, Pt. Girdharilal and Pt. Durgaprasad were authentic learned in music and dance. This family was known by the name of ‘Chaturlalji Ka Gharana’. In this gharana Pt. Jaylalji, Pt. Sundraprasadji and Pt. Gaurishankarji got top most fame. The kathiks of this gharana practiced difficult rhythm and Taal with hard compositions and also chakrada parans. The vocabulary of tabla and pakhawaj were effectively added in dance. The dance style of this gharana is famous in India as on today and it is considered as Jaipur Gharana style.

(1) PANDIT CHATURLAL

Right from the begging till end he was resident of village Kadwari, Tehsil Sujangadh (otherwise Tehsil Ratangadh), Churu district, Rajasthan. With his name in Kathak Chaturlalji Gharana became permanent. In his family later famous artistes of Kathak were came up who developed Jaipur Gharana.

(2) PANDIT GIRDHARILAL

He was a famous artiste. He was expert in both dance and vocal. He gave extensive training of dance to his sons Pt. Durgaprasad and Pt. Chunilal, because of which both became famous artistes and top class teachers.
(3) **PANDIT DURGAPRASAD**

He is son of *Lt. Pt. Girdharilal*. He was authentic learned person in music and dance. He had knowledge of rhythm, and expert in discriminating *Jati, Yati, and Nayika*. He was master in explaining and analyzing the art of Kathak dance. He stayed at *Bombay* for many years. He was famous as a great teacher. He had also extra-ordinary knowledge in Astrology, Tantra and Mantra. He had no progeny and hence he adopted *Pt. Sundaprasad*, son of his younger brother *Pt. Chunnilal*. *Pt. Sundaprasad* got much initiation and training by *Pt. Durgaprasad* only.

(4) **PANDIT CHUNNILAL**

He is son of *Lt. Pt. Girdharilal. Pt. Hanumanprasad* a famous Kathak artiste called him from *Karwadi to Jaipur*. Elder sister of *Pt. Chunnilal* was married with *Pt. Hanumanprasad. Pt. Hariprasad* and *Pt. Hanumanprasad* gave extensive training of music and dance to *Chunnilalji*. He was also in service of *Gunijankhana of Jaipur*.

(5) **PANDIT JAILAL**

He was born on Vasant Panchami in the year 1885 in village *Karwadi, Churu district, Rajasthan*. His father *Lt. Pt. Chunnilal* and grandfather *Lt. Pt. Girdharilal* were famous dance artistes. *Lt. Pt. Hanumanprasadji called Chunnilalji to Jaipur*, wife of *Pt. Hanumanprasadji* was elder sister of *Chunnilalji*. In this way *Pt. Jailalji* received this art in legacy.

*Jailalji* was trained under the auspicious guidance of his father and later under *Pt. Durgaprasad* in dance and music. His interest towards learning tabla was more; he became disciple of *Ustad Jeevan Khan of Shekhavati* and learned the different technical aspects, different Taal, compositions, complicated layakari and commendable practical taiyari in the presentation. He was possessing tremendous knowledge in tabla. He composed numerous *Kayada, Rela, Paran, Peshkar, and Gat*, which have given him the credit and also to Jaipur Gharana. He mastered all specialties of gharana in a very short
span. He was awarded 'Nritya Kala Visharad' at the age of 10 years only by performing dance at Jaipur court. Initially he was appointed in Jaipur gunijankhana as a dancer of court with his father. He stayed there for some time but later he served at many royal courts in the regimes of Jodhpur, Sikar, Raigadh and Nepal. He served for 12 years up to 1947 in the royal court of Maharaja Chakradharsingh as Nritya Guru were he taught many students. When Maharaja Chakradharsingh decided to keep dance master in his court, at that time all the famous dancers of country were invited. Out of them Pt. Jailalji and Pt. Acchan Maharajji were appointed. It is to be noted here that two gharanas that is Jaipur and recent Lucknow Gharana was established fully because of Pt. Jailalji. Pt. Jailalji and Pt. Acchan Maharajji, both were in the service in the court of Raigadh King Chakradharsingh. In those days Raigadh was a heart place for music. The egos of both these artistes clashed at some point on Kathak and series of exhibitions to prove superiority and specialties continued. As a result Jaipur and Lucknow Gharana were established firmly. But after the demise of Raigadh King Chakradharsingh in 1947, Pt. Jailalji also left the regime and remained as a dance teacher at Allahabad College. He went to Calcutta in year 1948 and remained as a dance teacher in a ‘Vani Vidyavithi’ School.
Pt. Jailalji was very straightforward and a smiling person but while training his disciples he would be very strict. He had miraculous control over Taal and Rhythm. In those days dance mainly with Taal, was the speciality in the court of kings. It had also much impact on spectators. He was expert in playing tabla and pakhawaj. He took training of tabla from Ajijkhan (As per the statement of Pt. Sunderlal Gangani he learnt from Ustad Ajuddin Khan Saheb of Rajaldesar Village) at Jaipur. He was successful in procuring all the specialties of Ustad Jeevankhan of Ramgadh (Sikar) who was expert teacher of tabla and pakhawaj. On the basis of his training he could practice and develop difficult rhythm. From his uncle Lt. Pt. Durgaprasad he procured exhaustive knowledge of rhythm.
Pt. Jailalji Maharaj gave tremendous wealth of rich material for the Kathak dance, tabla and pakhawaj. His bandishes and lamchad paran creates a great impression of the performer. Jailalji always had emphasis on bol-baat (vocabulary, syllables), clarity, while performing lamchad parans and justifying the rhythmic pattern by the variations of anga sanchalan. His paran used to be the combination of pakhawaj and tabla bols blending into bols of natwari and paramelu. In footwork that is pada sanchalan he always had given weightage to the sound of footsteps and ankle bells and performed with appropriate nikas (technical rendering of the foot steps) so that it sounds exactly and methodologically like tabla played in taiyari with total sound in different laykari. He used to present finale with Sawal Jawab between dancer and tabla player. It is said that Jugalbandi presented was of high class and spectators use to get astonished by the different rhythmic patterns of high speed, balancing the sound of ankle bells from minute to the higher volume. Panditji took part in all main music concerts and gatherings and earned fame and name. Baroda Maharaja Sayajirao honoured him as Shahi dancer. Raigadh king honoured him with the greatest respect.

Many disciples got trained under him. His son Ramgopal got trained under him, but his self Interest was in playing tabla, so got renowned more as a Nritya Guru and Tabla Vadak. With great daring Jailalji brought her daughter Jaykumari on stage by making her expert in dance, which was treated as fault in Kathak society. She got highly reputed as a Kathak dancer of high merit. Not only this Jailalji also taught dance to his younger brother Pt. Sundarprasadji. Kartikarm and Kalyandas also got top most fame. Other famous disciples of Panditji were Pt. Shivdutt, Pt. Sohanlal (Delhi), Laduram Mishra, Firtu Maharaj, Burmandas, Pt. Hajarilal (Merut), Pt. Gaurishankar and his nephew film dance director Pt. Hiralal are considered to establish speciality in Kathak of Jaipur Gharana. In his yet other disciples Lata, Sita, Chitra, Sushmita, Padmini, Sohanlal (Madras), Radheylal, American lady Glaidis Wise, Valia Aranab and Kamlarani are worth nothing.
He was a great dancer and distinguished guru of his time. On all his deeds there was a shadow of his personality. The credit of lifting up Jaipur Gharana goes to him. On national scene of Kathak he has an unparallel place. This devotee of dance expired in Kolkata on 19th May 1949.

(6) SHRI RAMGOPAL

Shri Ramgopal, the top most artiste of Jaipur Gharana, the son of Lt. Pt. Jailalji, was considered in leading Kathak dance artistes. He was born on 20th November 1917 in Raigarh. At that time his father Pt. Jailalji was in service of Raigarh court. He got training in Kathak from his father only. He gained expertise both in dance and also in playing tabla. He was expert in Kathak because of rhythm, stamina and acting.

Along with Kathak dance he was also skilled in Kathakali and Bharatnatyam dance styles. He learnt Kathakali from Guru Kunjkurup and Bharatnatyam from Guru Pandanallur Minakshi Sundaram Pillai. He also took training from Elappa Mudiyar and Mailapore Gauri Amma. He exhibited his art of dancing in many music concerts and gained respect and fame. His compositions and dance-dramas like Krishna-Leela, Surdas were quite famous. He had also worked as music teacher in Bombay and Madras. In 1947 he came to Kolkata with his father and started his work in institution named as ‘Vanividya Vithi’. He was also connected with Kala Vikas Kendra, Cuttuck. Thereafter permanently by staying at Kolkata in the year 1971 established, ‘Jaylal Academy of Music’ and by managing it, he propagated and spreaded Kathak dancing art in Bengal. In his disciples there are Bandana Sen, Krishna Mujumdar, Manjushri Banerjee, Aarti Bhattacharya, Projan Mukharjee, Sumitra Mishra, Abhaypal and many others. His daughter Kajal Mishra is a talented Kathak artiste and son Rajkumar a versatile famous tabla artiste. At present his family is in Kolkata.

Rajasthan Sangeet Natak Academy honoured him in the year 1979. At the time of starting of Jaipur Kathak Kendra he was invited to give his
contribution, he had come, however, unfortunately after few days only he left this world on 31st July 1979.

(7) KAJAL MISHRA

She is granddaughter of well-known Kathak maestro Lt. Pt. Jailalji and is a daughter of Lt. Pt. Ramgopal. She is a talented artiste in Kathak dance. She took initial training of Kathak since childhood from her father. After the demise of her father she took training from her mother Susmita Mishra who was daughter of famous singer Shri Pranav Ray and disciple of Lt. Pt. Jailalji. Kajal Mishra participated in main concerts of the nation like Swami Haridas Sangeet Sammelan, Tansen Sangeet Samaroh (Allahabad), Kalka Bindadin Mahotsav, Delhi Kathak Samaroh, Jaipur Kathak Kendra dance festival and many more and has left behind impact of her dance. She also presented her dances in the year 1987-88 in India Festival in Soviet Russia. In her dancing, the glimpse of her aunt Jaykumari is seen. She has mastered Jaipur style. She has achieved bachelor’s degree in commerce from Kolkatta University and at present she is imparting knowledge in ‘Jaylal Academy of Music’ established in remembrance of her grand father.
(8) **JAYKUMARI**

She was daughter of well-known Kathak maestro *Lt. Pt. Jalalji*. She earned much fame in Kathak dance. She took training of Kathak from her father. There was one time when none was there to compete with her in presenting Kathak dance. She was expert in taking *pivottes* (*chakkars*). Her pivottes had always been unprecedented exhibitions where in she herself would become an air. While presenting *tatkar* she used to make different difficult presentations with vivid types and speeds. Practice and clarity in bols, *bhramari miracle,* and *lamchad gat bhava* were her specialties that made *Jaykumari* a special name. She had participated in many concerts and gained great name and fame. In dance she achieved mastery. This rare dancer got deep shock because of the demise of her father in 1949 and slowly she left dance shows. For sometime she continued to teach in ‘Vanividya Vithi’ at *Kolkata*. Thereafter by residing with her mother at home only she used to teach students. She left this world at early age at *Vadodara, Gujarat*.

(9) **PANDIT SUNDARPRASAD**

*Pt. Sundarprasaddji* born in village *Kadvari*, *Churu district, Rajasthan*. Father *Lt. Pt. Chunilal* and uncle *Lt. Pt. Durgaprasad* were famous Kathak dancers and at the time of his birth in year 1898, both were in service in *Gunijankhana* of *Jaipur*. *Pt. Sundarprasaddji* got trained under his father and elder brother *Lt. Pt. Jaylalji*. Later for some time he got trained under *Bindadinji Maharaj* of Lucknow Gharana originally of *Jetasar village, District Jodhpur, Rajasthan* in Kathak dance. For some time he got trained under *Lt. Pt. Hanumanprasaddji* of *Gopalpura village*. *Pt. Hanumanprasaddji* had come from *Gopalpura village, Tehsil Sujangarh, to Jaipur* for kingly support of *Maharaja Madhosinh* and on the say of his wife; he had called *Pt. Chunnilal* and his family members to *Jaipur*. *Guru Pt. Mohanlal, Pt. Chiranjilal* and *Pt. Narayanprasadd* were son of *Pt. Hanumanprasadd*. Famous artiste and teacher of Kathak dancer *Pt. Jaylalji* was elder brother of *Pt. Sunderprasaddji* and another sister *Laxmi* was married to *Pt. Bhuralal* who was

He had started his profession from 20th year. By travelling at various places he introduced his artistic talents and speciality. There was force, speed, vigour, and originality. In the year 1930-31 at Raigarh from brother Jaylalji he went to his uncle Pt. Durgaprasad at Bombay. From him he perceived deep knowledge of rhythm. Laya, Taal and Abhinaya were skilfully presented and were given equal importance. He learned the important technical aspect of Jati, Yati, Kram laya, Abhinaya of Nayika bhed and other characteristics from his uncle Durgaprasad. To express respect and honor and to follow the footsteps of his uncle Pt. Durgaprasad he became Sundarprasad from Sundarlal and got famous by this name. He was devotee of his guru Pt. Bindadin Maharaj and many stories of his guru bhakti got famous among the artistes.

The minute layakari and intricacies, the rhythmic patterns in different Taal was his speciality. His main characteristics and specialization was in presenting footwork and lamchad paran and bandishes in various taal’s and laya like sawai (one quarter), pauni (three forth), dedhi (one and half1/2), paune duguni (one and three fourth 1⅓) with at ease and effortless blending complicated layakari into beautiful ornamentedanga sanchalan. It is worth nothing that at the starting of any program to dance on Ganesh Vandana or Ganesh Paran, this practice was started by Pt. Sundarprasadji. He stopped the practice of performing ‘Salami’ at the starting of dance. Out of the superb dancers of Pt. Sundarprasadji in 1950 he presented a unique dance in Bombay. He made a drawing of an elephant on spreaded red poweder (Gulal) on floor by performing a bandish in any Taal. He had capacity to draw a complete picture in one cycle (avartan) of Taal. In the court of Raigarh King Chakradharsinh in 1930, he had drawn an elephant from starting point of Teentaal till next starting point of same Taal. He accepted the challenge of drawing an elephant in six counts of Dadra and surprised everybody for this;
Raigarh King Chakdradharsinh honored him by giving a praising letter. The miraculous items like covering the patasa by a soft clothe and to dance without breaking a single patasa, by laying 12 swords and to dance on pointed spear were exhibited very cautiously by him. He was good at abhinaya anga. He introduced many Gata-bhava like Bhasmasur Mohini, Ahilya Uddhar, Kaandahan, Makhan Chori, Kaliya Daman, Holi, Draupadi Vastraharan are worth noting. Amongst his Gatbhava, Abhisarika Gatbhav became much well known and was praised loudly. To learn this special gatbhava famous dancer Madam Menaka invited him in her institution at Khandala. The Badi Gat called nowadays is considered as his creation. He had a special mastery in presenting episodes of Ramayan like Sita Haran, Jatayu Vadh, arrival of Hanuman in Lanka with a ring, and Lanka Dahan. In duet dance of Radha Krishna he himself danced as Lord Krishna and Radha was Sita Puviyah. This presentation gave much fame to him. By adopting valuable principles of Jaipur and with extra ordinary rhythm and expression power and attraction he earned unprecedented success. In Nayika bhed he made so many shows. In Tatkar (foot-work) presentation of many difficult and hard items was his special gift. Because of his multi faceted talents and deep understanding Ashtapadi and Thumri came up with fresh life.

Sundarparasadji stayed for few years in the court of Raigarh and later he came to Mumbai where he independently taught to many students. He established one Kathak dance school named as ‘Maharaj Bindadin scool of Kathak’. On this occasion Lachhu Maharaj acted on ‘Main to khelungi unhise hori guiya’. In this school he gave training to many disciples. In 1958 on invitation of Sangeet Natak Akademi, he join Bhartiya Kala Kendra as a nritya guru of Jaipur Gharana for his tremendous contribution towards dance of Jaipur Gharana. He was acknowledged and honoured by President Award of Sangeet Natak Akademi in 1960. He joined Kendra, after the establishment of Delhi Kathak Kendra in 1974.

Sundarprasadji has a vast number of disciples. Sunolini Devi, sister of famous poetess Smt. Sarojani Naidu was his first disciple. Thereafter famous
dancer Puviyah sisters—Sita, Chitra and Lata became his disciples. Other disciples who earned great fame, among them Madam Menka, Lt. Mohanrao Kalyanpurkar, Lt. Pt. Gaurishankar, famous dancers Roshankumari, Uma Sharma, Ranikarna, Shakuntala Nair, Urmila Nagar, Smt. Kumudini Lakhia, Priya Pawar, film actress Padmini, film dance director Sohanlal, and Hiralal, Pandit Hazarilal (Merut), Pt. Devilal, Pt. Durgalal, Omprakash, Tej Prakash Tulsi, Khemchand Prakash are worth noting. He was strict disciplinarian towards his disciples but also would give love to them. He would give actions to the suggestions of disciples and would train them accordingly. He had an attractive personality. He had proud of his strength. In one blow he could break coconut. He was foppish, desirous of good food, fine clothes and would cook food of his choice of his own. He had unfailing faith in Maharaj Bindadin and would always keep his big photograph with him. He used to worship that photograph. He was always away from the disputes of gharanas, but however he had played an important role in establishing speciality of Jaipur Gharana. He was very simple and affectionate guru. Many young talented artistes were given shelter at his residence and he borne their expenses and with bondage made them alert in Kathak dance. There was firmness, seriousness and straight forwardness in his thoughts. His personality was impressive to all. He was regular in worshipping. It was the impact of his devotion and attachment to God that made him to observe the art very closely.
Pandit Sundarprasad

Sundarprasadji experienced many up and down in his life. He faced many family disturbances. His disciple Mohanrao Kalyanpurkar always remained with him. But his difficulties and disturbances in family were unending. He lost his first daughter when she was 2 to 3 years old. After some years he got a son who died of snake biting in his village. This boy was a wonder boy able to play nicely on tabla at the age of 4 years only. It was a grave shock to him; because of his un-timely death he lost mental control. His nephew Pt. Sohanlal who was dance director in films took him to Madras. In Madras he started training his brother in law Bhelaram. This boy became a center of attraction in artistes of Madras as ‘Balguru’ but cruel destiny took him away also. His artistic heart could not bear such shocks and became utterly disturbed.
By respected request of *Pt. Sohanlal* and *Mohanrao Kalyanpurkar* he went to Bhartiya Kala Kendra, Delhi. There also he made many disciples competent. In 1965 Kala institutions of Jaipur honoured him. In 1970 Rajasthan Sangeet Natak Academy congratulated him. Till his last days of life he was trying ceaselessly for imparting dance training and spreading it while serving at Kathak Kendra, Delhi. He died of cancer of lungs on 30th May 1970. He has left his permanent impact of his work in dance world but as he was away from self propaganda and publicity this great artiste and greater guru could not get due respect and recognition for he which he was always deserving and entitled.

(10) **SHRI MALUJI**


(11) **SHRI DEVANAND PARIHAR**

He is the elder son of *Pt. Bhimraj*, born on 12th April 1969 at Bombay. His father gave primary training of Kathak dance to him. But because of mental illness of father he came to Delhi. He obtained scholarship from Delhi Kathak Kendra from 1987 to 1989 and obtained Diploma in Dance under the guidance of *Rajendrakumar Gangani* of Jaipur Gharana. This talented young artiste while presenting on behalf of Bhartiya kala Kendra Delhi performed Melodramas like Ramlila, Krishna-avtar, Karna, Karmayogi, and Khajuraho, Sham-E-Mugal and through Kathak Kendra Srujan lila, Panchtaal, Taalvilas and many more. He presented solo at many concerts like Sangeet Sandhya, Ayodhya in 1985, Sangeet Sammelan Parayag in 1986, Shame-E-Avadh; Lucknow in 1987 and many others. From this young artiste much is expected. Currently he is selected by ICCR and is giving his services at Moscow, Russia as a dance teacher and performer for one tenure of 2 years.
(12) PANDIT CHIRANJILAL

He was considered as great dancer and singer of his time. His father Shri Chaganlal (Chogaji) was a famous singer. Pt. Chiranjilal (Bhojraj) took training of vocal from Nayak Natthulalji (Moda village) and Kathak dance from Lt. Pt. Shivnarayan (of Moda village, son of Nayak Natthulalji). Initially he worked as dance teacher in Ratangadh, district Churu, Rajasthan. Along with Pt. Shivlal he presented his dance before different kings of nation. Most of his time was passed in Bihar in dance activities.

(13) PANDIT BALKISHAN

He is the elder son of Lt. Pt. Chiranjilal. His uncle Bhimraj gave primary training of Kathak dance to him. In his youth he performed in many cities and concerts in India: Baroda, Agra, Jaipur, Jodhpur, Kanpur. His younger brother Roopchand also learnt Kathak dance from him and he is also very good dancer. For last so many years he is engaged in teaching Kathak dance at Merut.

(14) SHRI MOHANLAL (MUNNARAM)

Along with dance he adopted singing. For his programs he was visiting Jaipur, Baroda and Gwalior regimes.

(15) PANDIT GANESHLAL

He got training of vocal and dance both. By visiting many regimes and presenting his talent he earned fame and name. His sons Hiralal and Biharilal expired in childhood only and youngest son Chotelal suffered from paralysis.
(16) **PANDIT DEVILAL**

He was the father of Kathak dance guru *Lt. Pt. Gaurishankar*. For his program he was often moving to Bikaner, Jaipur, Avagadh, Idar and more over in cities of Uttar-Pradesh, Punjab, Haryana, Himachal Pradesh, Bengal, Bihar, Madhya Pradesh, Kolkata and Bombay. He presented his shows and gave training.

![Pandit Devilal](image)

(17) **NRITYACHARYA PANDIT GAURISHANKAR**

Born in the village *Karwadi, Tehsil Ratangadh, (immediate Bikaner state), Churu district, Rajasthan*, on 18th March. He methodologically got dance and music in family tradition. He was trained in Kathak dance under the

Pandit Gaurishankar

He travelled exclusively to Europe countries with dancing troupe of Madam Menaka for 2½ years. During this period he performed at various different places at Europe, and also in the 11th international Olympiade held at Berlin in 1936 and he was awarded for his best performance in this International
Olympiad. He got an honor of meeting and interviewing personally with Hitler along with celebrity personalities of Europe countries.

After returning from Europe countries Pt. Gaurishankarji had toured to Sri Lanka, Burma, and Singapore for performance. People of these countries got attracted by his dancing style and got high reputation as a performer. In India he created a very good image as a performer and was famous as an artiste of high merit.

On the invitation of Guru Rabindranath Tagore, Pt. Gaurishankarji visited 'Shantiniketan'. Here he choreographed the counter part in Kathak dance style in the dance ballet 'Varsha Mangalam', which became ever memorable to him.

In 1941 Pt. Gaurishankarji established 'Pracheen Nritya Niketan' and 'Gaurishankar Indian Ballet'. Under these organizations he created and choreographed "Kaliya Mardan", "Gautam Buddha", "Shakuntala", "Sampurna Ramayan", "Draupadi Vastraharan" and "Chitralekha", were successfully presented and got acclaimed.

International Olympiade held at Berlin
For his services and contribution in the field of Kathak dance of Jaipur Gharana, he was recognized, acknowledged and was awarded “Sangeet Natak Akademi President Award” by the immediate President Fakruddin Ali Ahmed. During that period he was also honored and awarded by the immediate Chief Minister of Rajasthan Shri Mohanlal Sukhadia. In 1990, he received the award “Gaurav Puraskar” of Maharashtra government of Rs.1, 00,000/- cash. Apart from this honors and awards many reputed government and non-government organizations like Swar Sadhana Samiti (Mumbai), Rajasthan Sangeet Natak Akademi (Jodhpur), Sangeet Sanstha (Jaipur), Kala Tarang (Bombay) and many others felicitated him.

To his credit he has different classification of disciple’s group. In one class he trained a cine actresses like Sadhana Bose, Meenakumari, Monica Desai, Geeta Bali, Sandhya V. Shantaram, Jayshree Kumudchugani, Uma Dhavan. In other class he trained the performers, academician of Jaipur Gharana like Padmashree Lt. Damyanti Joshi, Shilu Irani, Shashi Shrankhala, Rekha Thakor and Anjali Gupta. Among the traditional male artistes and followers of Jaipur Gharana he trained Guru Pt. Sunderlal Gangani, Shri Rameshwar, Ravi Banerjee Ramdas, Ratikant Arya, Late Guru Bhimraj, Kishore Pawar, Pannalal, Tulsi Mangeshkar and his four sons Pt. Bhimashankar, Dayalshankar, Lt. Ravi Shankar and Pradeep Shankar.
Gaurav Puraskar of Maharashtra Government

To start Kathak Kendra at Jaipur was his original concept. Later on the invitation of State Government, he went to Jaipur and got associated with Jaipur Kathak Kendra as Varishta Nritya Acharya.

Apart from teaching and performing Kathak dance, he had also contributed in film Industry as a dance director. In 1949 he choreographed for the first Hindi film “Vishkanya” directed by Kedar Sharma. Second Hindi film was “Bhanva” in 1944. In this film, he choreographed and taught dance to K.L. Saigal. He choreographed for a very famous Hindi film “Pakeeza”. Apart from Hindi film he choreographed for many regional films like “Baba Ramdev Peer, Gangor” (Rajasthani), “Gun Sundari” (Gujarati), “Amer Bhopali” (Marathi) and many others. He choreographed around 70 films.
Pt. Gaurishankarji passed away on 20th February 1992 at the age of 76 yrs, at Mumbai. In his fond memory Pt. Gaurishankar Award is instituted by an organisation "Pandit Gaurishankar Foundation" under the chairmanship of his elder son Pt. Bhimashankar. Till now this award is awarded to many artistes like Pt. Shivkumar Sharma, Lt. Smt. Shobha Gurtu, Padmabhushan Sitaradevi, and Padmabhushan Ustad Lt. AllahRakha Saheb. The motto of this foundation is child development, adult education, help to the needy artistes and their family, platforms to promising new talent and training in music and dance.

(18) The information of Pt. Bhimashankar, the elder son of Lt. Pt. Gaurishankar is not mentioned here because he is being interviewed personally.
Jeetu Shankar hails from illustrious family of dancers and musicians of Karwadi village, Churu district, Rajasthan. Born on 16th February 1969 at Mumbai, son of Pt. Bhimashankar and grandson of Lt. Pt. Gaurishankar who was known as one of the pillar of Jaipur Gharana.

He is a god-gifted artiste (percussionists). At the tender age of 5 his grand father imparted him in Kathak dance, but his interest was more towards learning tabla and other percussion instrument, which was parallely imparted by his grand father Lt. Pt. Gaurishankarji. His sense of learning and rapid development in tabla accompanying with Kathak dance, folk dance and also with light music gave him courage and reputation at a very young age. He is versatile equally to accompany Kathak dance on tabla and pakhawaj, folk on dhol and dholak and also with light music, geet, gazal, bhajan and film songs.

He got trained under the Guru Shishya Parampara and had never gone to any institution. To his credit there is a numerous huge list of concert and performances performed at prestigious events for many private organization, government organization, nationally and internationally as the tabla artiste (percussionist) with star celebrity artistes. Among them are many reputed gazal singers like,

- Shri Talat Aziz
- Shri Pankaj Udhas
- Shri Manhar Udhas
- Shri Rajendra and Smt. Neena Mehta
- Shri Ashok Khosla
- Shri Rajkumar Rizvi,

World famous Pakistani singers,

- Ustad Mehndi Hasan Khan Saheb and Ustad Gulam Ali.

Currently he is also associated with world famous singer Shri Jagjit Singh. He is life member of Cine Musician Membership Association and had worked with many reputed music directors of film Industry like Laxmikant Pyarelal, Anand Milind, Dilip Sen-Sameer Sen, Uttam Singh.
He has toured to many countries with gazal singer Shri Talat Aziz and had performed for many government organizations like in 1993 at UAE, organized by Indian Embassy. He had also arranged rhythm under the music direction of Talat Aziz for many T.V. serials like Sailab, Ghutan, Sahil, Aashirwad and many others.

He got privileged to perform with tabla maestro Ustad Zakir Hussain, in a program organized by Rotary Club, Mumbai. He got popular for playing tabla for famous Zee T.V. channel and serial TVS Sa Re Ga Ma hosted by Sonu Nigam. Currently he is associated with the Zee T.V. Programme Hero Honda Sa Re Ga Ma Pa hosted by Shaan.

He had an opportunity to perform before a former honorable Prime Minister Shri Atal Bihari Vajpayee on 31st December 2000 at Kerala for New Year Eva, which was an honor. He got another such programme and opportunity to perform before the former president of USA, Mr. Bill Klipton during his first visit to India in the year 2001. Besides gazals and film singers he has accompanied on tabla with Pt. Shivkumarji Sharma (santoor) and with Pt. Hariprasad Chaurasia (flute) at Dubai and USA. He had accompanied with many fusion orchestra with celebrity artistes like Shiva Mani, Loui Banks, Rashid Khan, Talat Aziz in the event known “Dynamic Fusion” for ITC Sheretown in Mumbai and also at Delhi and currently he is also managing the events nationally and internationally. Today he is one of the reputed and established percussionists of Mumbai and film Industry. He has 2 sons and one daughter.

(20) SHRI DAYAL SHANKAR
Son of Kathak maestro Lt. Pt. Gaurishankar belongs to village Karwadi, Churu district, Rajasthan, born in the year 1954, at Mumbai. He received training of Kathak dance under able guidance of his father. He had performed with his father in many concerts as a child artiste. Later his interest inclined towards learning tabla and was put under training of a famous tabla artiste Ustad Nizammuddin Khan. He had than accompanied on tabla with many
famous Kathak dancers of Mumbai like Silu Irani, Kumud Chugani, Uma Dhavan, Madhurita Sarang, Rachana Sarang and others. He was put into the guidance of great choreographers Sohanlal and Hiralal of Doongraas village, into the film Industry. He has assisted them in many films and had also danced under their choreography in numbers of films. He also had assisted a famous choreographer of film Industry Shri P.L. Raj. He had also danced in his choreography in many hit films. He remained as a President of Dance Union for 20 years of film Industry and had given opportunities to many young dancers to join the film Industry. He is still giving his services and contribution in the film Industry also teaching Kathak dance privately at Mumbai. He has one son Lalit Shankar who is also into the field of music and dance as a tabla artiste.

(21) SHRI RAVI SHANKAR

Born in the year 1956 at Mumbai. He is third son of Kathak maestro Lt.Pt. Gaurishankar belongs to Karwadi village, Churu distict, Rajasthan. He got trained in Kathak dance under the guidance of his father. He had performed at many different places at Mumbai and Rajasthan. As a Kathak dancer and teacher he shine out but his inner interest was towards tabla, hence he adopted tabla accompaniment, made his professional carrier into it. He learnt tabla from Ustad Nizammudin Khan of Mumbai. He has accompanied with number of Kathak dancers like Madhurita Sarang, kathak queen Sitara Devi, Jayantimala, Maharaj Kishan Kumar, Madan Maharaj, Jagdish Gangani, and many disciples of Lt. Pt. Gaurishankarji. He was also a very good pakhawaj artiste and had sense of accompanying on pakhawaj with Kathak dance. He got associated with Jaipur Kathak Kendra in 1982 as tabla artiste. He gave his services as a staff in Jaipur Kathak Kendra till 1986. Later he returned to Mumbai and started working independently. He has worked under many famous film music directors. He was invited specially for giving his rhythmic effects on pakhawaj in many films. One of the famous films is ‘Ram Lakhan’ music director Laxmikant Payrelal. In 1989 he toured to USA with
Kathak dancers. He passed away at a very young age of 45 years, an untimely death at Mumbai. He has only one daughter.

(22) SHRI PRADEEP SHANKAR

He is younger son of Lt. Pt Guarishankar born in the year 1960 at Mumbai. He became disciple of Guni Gandharav Pt. Laxmanprasad Jaipurwale learning classical vocal. He learnt for about 3 to 4 years regularly from Panditji. Later after Pandiji’s death he learnt from Lt. Pt. Govind Prasad Jaipurwale. In 1979-80, he than went to Jaipur with his father started learning Kathak dance from him into the academic structure of Jaipur Kathak Kendra. He has performed almost in every events of Jaipur Kathak Kendra, Jaipur, Rajasthan choreographed by Lt. Pt. Gaurishankar. Basically as a vocalist and as a musician he supported in the items choreographed by his father. He has a very melodious voice and his laya is very much commendable on harmonium (lehra). He has accompanied on singing with many-reputed Kathak dancers like Madan Maharaj, Jagdish Gangani, kathak queen Sitaradevi, Jayantimala, and many others. He is a very good music composer and has composed numerous varieties of composition and music. He travels nationwide with many Kathak dancers and musicians. He has performed for many-reputed music private organization as well government organizations. He performed a small piece in a tele film “Kahani Kathak Ki” directed by Shri Rahi and choreographed by Lt. Pt. Gaurishankar telecasted on Doordarshan in 1985. He is working at Mumbai independently. He has 2 sons and one daughter.

(23) SHRI KUNDANLAL AND SOHANLAL

These two sons of Lt. Pt. Devilal learnt vocal, tabla and Kathak dance from their father only. Sohanlal was more alert in vocal. Both of them were active in Uttarpradesh and at Chhapra in Bihar.

(24) SHRI LAXMINARAYAN

Shri Kundanlal’s elder son Shri Laxminarayan was born in the year 1926. He learnt music from his grand father Lt. Pt. Devilalji. He learnt Kathak
dance from *Nrityacharya Lt. Pt. Sundarprasad and Lt. Pt. Gaurishankar* in Bombay. For some time he was at Madras with Sohanlal-Hiralal disciples of *Lt. Pt. Sundarprasad.* For many years he was at Bombay, worked in Sanskrutik Kala Niketan. He was a skillful dancer. He gave training to many students. Because of trouble in leg he left dance and started educational work. He was expert in playing tabla. He came to Delhi in 1977 and worked for 12 years. Then he went to Kamal (Haryana) and was teaching dance there in Tagore Vidhalaya. His son *Harish, Umesh and Rajendra* are connected with dance and music in Delhi. He passed away at Karnal at the age of 74.

(25) **SHRI JAGDISHPRASAD**
He was working in Bombay as tabla artiste but left this world in short life span.

(26) **SHRI RAMANLAL**
Right from his childhood he stayed with his elder brother *Shri Laxminarayan* at Bombay. Along with school education he learnt dance. He came to Delhi in 1959-60 and took advanced training under *Lt. Pt. Sundarprasad.* From 1966 to 1970 he learnt film dance direction from brother *Hiralal and Sohanlal* at Madras. Up to 1985 he was connected with film industry and danced for many films. He gained expertise in bodily movements and expression as a Kathak dancer. Because of health problem he came to Delhi in 1985 and worked as dancer teacher in schools. He expired on 3rd December 1993.

His sons *Dipak and Ashok* are connected with Kathak dance and are residing in Delhi. *Dipak* got scholarship of C.C.R.T. in 1989 for Kathak dance and took training from *Pt. Manish Gangani.*

(27) **SHRI BRIJMOHAN**
He was working in Delhi as tabla artiste but left this world in short life span.
(28) SHRI RAMESHWARLAL

He got training in Kathak dance from his elder brother Lt. Pt. Gaurishankar at Bombay. Then he came to Churu, Rajasthan and remained on position in All India Music College. At the age of 50 years he passed away in his village Sujangadh. His son Nagesh learnt Kathak from Lt. Pt. Gaurishankar and was working with Pt. Bhimashankar in Bombay. He passed away at Mumbai, at a very young age.

- The Geneology of the village Karwadi, Churu district, Rajasthan is mention below:-

![Genealogy Diagram](image-url)
(2)

Devilal

Gaurilshankar

Bhimashankar  Dayalshankar  Lt. Ravi Shankar  Pradeep Shankar

Lalit  Daughter

Luv  not known

Jeetu Shankar  Veeru Shankar  Raju Shankar

Piyush

- This family belongs to Dedhada wing.

ACKNOWLEDGEMENT

1 Pandit Bhimashankar - Mumbai.


**KHUDI**

Khudi family that is in Tehsil Ratangadh, Churu district, Rajasthan, migrated from Udaypur to this area. Thakur of Khudi village had brought this family; Gorer (Shishodiya) as they are belongs to Udaypur and is called as Shishodiya.

(1) **PANDIT KANIRAM**

He belongs originally to Khudi village. He was known for his dhrupad, dhamar gayaki and was devotee of Lord Krishna and he was found singing in the temples in front of deity. He has given his services of music in (Kucch) Bhuj area. He had 3 sons, Shri Juharlal, Shri Gopal and Pt. Govardhan Prasad, who has earned good name in the field of music.

(2) **PANDIT KUNDANLAL**

He is the elder son of Shri Juharlal and grandson of Lt. Pt. Kaniramji. He learnt vocal music and Kathak dance from Nayak Natthulalji. Initially with his brother Shankarlal they form a group and got associated with theater. Singing and dance were performed and presented in this theater (drama) by them. Later he made dance as a main specialized subject and came to Mumbai where he came into the contact and got associated with filmistan studio and choreographed for many films. Among those days his name was among the good dance directors. Later he got settled in Delhi where he taught many students and give support to many needy artistes. He taught music and dance to many people. He passed away in Delhi.

(3) **PANDIT SHANKARLAL**

He is the second son of Shri Juharlal and grandson of Lt. Pt. Kaniramji. He got specialized in the discipline of vocal singing. Beginning the carrier with his elder brother Kundanlal they join the drama company where they use to perform dance and music and than they came to Mumbai, where
Shankarlalji join famous studio and got associated with music director S.D. Burman and as an assistant director to music director Shyam Babu Pathak. He has composed music for many films in those days. Few films got completed and few were incomplete. He went to Delhi and got established there. He passed away in Delhi.

(4) SHRI RAVI SHANKAR AND HIRALAL

They are the sons of Lt. Pt. Shankarlal and are working in the field of music and dance.

(5) PANDIT GOPALJI

He is the second son of Lt. Pt. Kaniramji. He was known for his dhrupad dhamar gayaki and also had a great potentiality in sarangi playing. Apart from trained under his father, he also became the disciple of Tilwandi Gharana (Punjab) and known for expertise in tappa gayaki. He taught his elder son Pt. Hazarilalji, the gayaki of dhrupad, dhamar and sarangi playing and his younger son Pt. Jagganath Prasad was trained in vocal. He passed away at the age of 55 in the year 1930.

(6) PANDIT HAZARILAL

He is the elder son of Lt. Pt. Gopalji. His father trained him in dhrupad, dhamar gayaki and sarangi playing. He developed the artistic carrier as a sarangi player. His name was listed among the knowledgeable artiste and was known for his layakari. He served for more than 25 yrs. in Ranjit Studio, Mumbai. He played in most of the films, which got produced and recorded in Ranjit Studio. Later this studio stopped permanently, he than joined Sangeet Natak Akademi, Rajkot where he served for 10 years as a sarangi player. Than he went back to Mumbai and from there he went to Delhi where the taught many students for 15 years independently (freelance). Beside singing and sarangi playing he was having knowledge of tabla and harmonium playing. He was specialized in accompanying with Kathak dancers on lehra and tabla solo.
He had often accompanied with Jaikumari, Lt. Pt. Jailalji, Lt. Pt. Gaurishankarji, and with many Ustad's for tabla solo on sarangi. In his old age, his health was not keeping well for this reason he came back to his native Sujangarh, where he passed away on 11th December 1989.

(7) PANDIT GHANSHYAM

He is elder son of Lt. Pt. Hazarilalji's, born in the year 1930. Initially he lived in Mumbai for 12 years and learned Kathak dance under the guidance of Nrityacharya Lt. Pt. Gaurishankarji. Lt. Pt. Hazarilalji Gangani (Merut) trained him in tabla. After the training in tabla and dance, he experienced a lot in the field of music and dance with his father, by touring to Mumbai and Rajkot. Than he migrated to Delhi where he gave his services in the school as a music and dance teacher for more than 25 years. After retirement from Delhi he came back to his native Sujangarh where he still serves the music training.

(8) SHRI KHOOBCHAND

He is the younger son of Lt. Pt. Hazarilalji. He never showed his interest in music and dance. He is not in the field of music and dance.

(9) PANDIT JAGGANATH PRASAD

He is younger son of Lt. Pt. Gopalji, born in the village Khudi, Tehsil Ratangarh, Churu district, Rajasthan. He was well established and respected classical singer among the eminent and celebrity artistes. He was the disciple of Nayak Natthulalji. His father died at his tender age of 10 years. Than he went to village Moda, under the auspicious guidance and direction of Nayak Natthulal. He toured exclusively in India with his guru. His singing had impressed the Darbhanga (Bihar) Naresh. After the completion of his training he got employed in the royal court of Maharaja Shamshersingh of Nepal. From Nepal he went to Calcutta. Later he served and stayed with Gidhor Maharaja for several years. He stayed at Bikaner and served his services in the court of Maharaja Gangasinghji from Calcutta. He came to Mumbai in
1941 and made Mumbai as his Karmabhui. Vilambit Khayal was his speciality in gayaki. A commendable layakari of a high merit was experienced at ease and effortless by the audience and his disciples. Bhajan, Thumri, Cheti, Viraha and many other technical aspects were also sung in the high quality singing style. He got associated with the artistes of film Industry and trained many celebrity, actors and actresses, directors and producers and main celebrity playback singers in classical music. Among them are Lt. Motilal, Nalini Jaywant, Mukesh, Sudha Malhotra, K.L. Saigal, Sahu Modak, Jayshree Modak, C.H.Atma, Nutan, Prithviraj Kapoor, Raj Kapoor, Shashi Kapoor, Shammi Kapoor and Premnath. The entire Kapoor family for 35 years was under the auspicious training of Panditji. Preeti Sagar, Raj Khosla (producer and director), Shankar Jaikishan, Danny, Manmohan Krishna, Premnath, Kamini Kaushal, Dimple Kapadia, Prayagraj (producer and director) and many others were the main that got trained under him in classicl music. Apart from speciality in khayal gayaki, he was equally specialized in dhurpad and dhamar gayaki. In 1961, in the front of Prime Minister Pandit Jawaharlal Nehru in Vigyan Bhavan, New Delhi he performed in the presence of many eminent artiste and received high acclamation. He worked for private organisation Urvashi Sangeet Academy as a sangeet acharya for many years. Since 1942 Mumbai Radio had broadcasted his classical programe for more than 4 decades. He trained his elder son Kishanlal in vocal music and younger son Prakash in tabla and he also gave knowledge of singing to his grand son Nand Kishore. He gave his services in Mumbai for more than 50 yrs. He passed away in Mumbai at the age of 85 years on 19th March 1996.
Pandit Jaqqanath Prasad

(10) The information of Shri Kishanlal is not mentioned here as he is being interviewed personally.

(11) SHRI PRAKASH JAGGANATH PRASAD

He is the younger son of Lt. Pt. Jagganath Prasadji born on 1st November 1950. Since his childhood he was trained in classical vocal by his father, parallely he was trained in tabla. He obtained the different intricacies and the technical knowledge of tabla sangati with khayal gayaki and different bandishes. He got trained in the specialization of tabla sangati and has tremendous knowledge of many complicated Taal which are structured differently, for ex. 'Iquai ka theka', 'Dheema Treetaal', 'Chausath Matra', which are rare and not found performed by the present artistes. The said name and thekas have almost got lost. Like his father he is also teaching celebrity artiste of film industry in vocal music and tabla. Among them few names are daughter of B.R. Chopra, wife of Raj Tilak, Shashi Chopda, Tilak Raj Chopda, superstar Govinda.
Shri Prakash Jaqqanath Prasad

(12) PANDIT GOVARDHAN PRASAD

He is the third son of Lt. Pt. Kaniramji, belongs to Khudi village, Tehsil Ratangadh, Churu district, Rajasthan. He was not only a dancer of a class but also a great singer of a high merit. His father trained him in vocal music. He was employed in Jaipur Gunijankhana. He was a versatile singer of a class and expert in dhrupad, dhamar, tappa, khayal, and thumri. He has a great effective voice quality. For him people, who experienced strongly, stated that his voice is easily reachable at the long distance that also without microphone. His voice and singing has always astonished his audience and listeners. The known vocalist Phulji Bhatt has accompanied him on tabla. His four sons has also received good name in the field of music and dance. His elder son Pt. Badriprasadji was a renowned Kathak artiste and got adopted by Kathak Nrityacharya Shankarlalji of Jaipur. Second son Pt. Khemchand Prakash, an immortal name as a music director in film industry, third son Panchulal a
versatile artiste in the field of music, dance and fourth son Vasant Prakash was also known music director of film industry in Mumbai. Govardhan Prakash with his son Khemchand Prakash toured to England and Paris (year is not known). Among the Kathak families of Jaipur Gharana his name is taken with great respect. He passed away at the age of 53 in 1933.

(13) PANDIT BADRIPRASAD

He was born in Jaipur. He is elder son of Lt. Pt. Govardhan Prasadji and mother Basanti Devi. His maternal grandfather (nanaji) Lt. Pt. Shankarlalji trained him in Kathak dance under Guru Shishya Parampara. Lt. Pt. Shankarlalji was having no children and he adopted Badriprasad where he was brought up with love and affection.

Badriprasadji was having two younger brothers Khemchand Prakash and Basant Prakash. Both were famous music directors of their time. Badriprasadji learnt Kathak dance under Shankarlalji for many years and became a dancer and performer of a high merit. He had performed at many different places in India where everywhere he got admired and acclamation. He had performed in the royal courts of Jaipur. His dance was very much liked by the king and he was kept permanently in the services of royal court of Jaipur. He than had presented and perform at many different places and royal courts and earn a good reputation among the artiste and royal patronage. In Kathak dance he was specialized in performing abhinay aspects like thumri and bhajan bhav-bhajan. He was equally sound in technical nritya aspect. He had two sons, elder son Brij Mohan and younger son Shri Mohan.

He gave the training to his elder son Brij Mohan for many years. Badriprasadji passed away in Jaipur.

(14) PANDIT BRIJMOHAN

He is the elder son of Lt. Pt. Badriprasad. He has 4 sons, Satish, Gopal, Pappu, and Chitu.
All of them are serving in the field of music and dance at Jaipur and Delhi.

(15) SHRI MOHANLAL

He is the second son of Lt. Pt. Badriprasad. He was not fortunate to be brought up by his father as Pt. Badriprasadji passed away when Mohanji was infant baby. Thus he did not get the opportunity to learn and get trained under his father. Shri Mohan got trained in Kathak dance under the able guidance of his brother in law (Jijaji) Guru Kundanlal Gangani. Shri Mohanji has only one son Jayprakash.

(16) SHRI JAYPRAKASH

He is the only son of Lt. Pt. Mohanlalji. He is born in Jaipur on 20th October 1977. He got his initially training in Kathak dance under his father at tender age of 4 years. Later Guru Su. Shri Shashi Shrankhala trained him in Kathak dance in Jaipur Kathak Kendra. Jayprakash got educated in the institution of Jaipur Kathak Kendra and had passed the diploma from the same institution and had done Visharad (B.A.) from Gandharva Mahavidyalaya. He had an opportunity to get educated in Kathak dance and trained under Guru Shishya Parampara and institution. He has performed exclusively for many events at Jaipur like “Phag Utsav (Holi Utsav), at Govinddeoji temple, Jaipur festival, Jaipur Kathak Kendra’s 3 days Kathak Samaroh”. Apart from this he had performed at Bangalore, Hyderabad, Agra, Mathura, Delhi and many times he had performed at Lucknow, for Lucknow festival. During his training in Jaipur Kathak Kendra, he was selected 3 times for scholarship. He had also received scholarship from Rajasthan Sangeet Natak Akademi, Jodhpur.
Later he got associated for imparting knowledge of Kathak dance with Geetanjali Music Society and affiliated with Gandharva Mahavidyalaya, Miraj. Later he came to Delhi and for some time again he learnt Kathak dance under Guru Rajendra Gangani. Under the choreography and direction of Guru Rajendraji he performed at many places.

Currently he is teaching at Karnal, Haryana in Urvashi Lalit Kala Academy since more than 2 years and since 4 years he is also associated with Sangam Sangeet Mahavidyalay as a Kathak dance teacher. He is keen in choreography and performance with new experimentation. He gives credit and acknowledges to Pt. Sunderlal Gangani for giving him first platform on stage to perform at Jaipur under his choreography during the 15 days workshop at Jaipur Kathak Kendra.
Minister of Congress, Smt. Sonia Gandhi (center) in the audience,
Jayprakash performing in the group

Shri Jayprakash (right), Bhavani of Thalda village (left)

With Rima Goyal (center)
KHEMCHAND PRAKASH

He was born and brought up in Khudi village, Churu district, Rajasthan. Khemchand Prakash, son of Lt. Pt. Govardhan Prasadji, received the basic training in vocal music and Kathak dance from his father. Later the advanced training in Kathak dance he got from his elder brother Lt. Pt. Badri Prasadji and Lt. Pt. Jailalji of Karwadi village.

Since his childhood he was very sharp and hardworking, this quality helped him to achieve the command over the vocal music and Kathak dance. From Jaipur he went to Nepal where he served the music and dance for 4 years in royal court of Nepal. Later with Nepal Naresh be came to Calcutta where he stayed for 2 years. He also toured to England and Paris. Than for 2 years he was at Raigarh. After that he came back to Jaipur and got employed in Gunijankhana. Later he went to Mumbai and got associated with Ranjit Studio and worked as an assistant of a music director Bhola Shreshtha for couple of years. The name of Khemchand Prakash got renowned in field of music, but one cannot deny that he was a Kathak dancer of a high-class category. He performed solo Kathak dance at many places like Nepal, Calcutta, Jaipur, England, and Paris. The specialty in his Kathak dance, which is not found in today's dance performances, is the technical aspect and artistic values that the kings and other masters use to admire.

Khemchandji was known for creating an image of elephant on the spreaded gulal on floor and also to dance on sword. Apart from being trained in Kathak dance by his father and brother, he also got trained by Lt. Pt. Achhan Maharaj in Mumbai.

To his credit as a dance choreographer and music director are number of dance dramas that were presented in Nepal, Calcutta and Mumbai. He used to get salary of Rs.105 per month from Maharaja of Nepal. He used to get extra gift packages too. His talent was parallely equal for dance, music and tabla playing. In his childhood he used to participate in dance in Ramlila. After returning back from England to carnival he used to work for Rs.5 as a daily wages for artistes. He was healthy and had an attractive personality. His
younger brother Basant Prakash always stayed with him and learned music under his guidance. Khemchandji was having a melodious voice. Through his singing in films, radio, stage performances he was known in all class of people. He made his special place in the heart of art lovers. His music was having colour, flavor and influence of Rajasthan.

He was first person as a music director who introduced the folk tunes and folk instruments of Rajasthan in the film Industry. In the beginning of the early playback-singing era that is 1935-50, he was well established as a music director in film industry. During the span of 15 years he scored music for more than 25 films. Among those films are “Mahal, Tansen, Ziddi, Pardesi, Mumtaz Mahal, Sindoor” are main one. During that time among the music directors Khemchand Prakashji has experimented widely the classical music, which few music directors has used. The blending of classical music in the films was more like the folk and light music that was more impactive easy and melodios.
The famous playback singers of that time got an opportunity to give their playback singing under his music direction. **Swar Samaragyani Bharat Ratna Lata Mangeshkar** who is known for her melodious voice wizard and known worldwide, at that time she got introduced and sang for one or two films but it did not create much impact. But her caliber and talent of singing got justified and became famous over night under the music direction of **Khemchand Prakashji** in the films 'Mahal' and 'Ziddi'. The song ‘Ayega, Ayega, Ayega Anewala’ of film ‘Mahal’ made **Lata Mangeshkar** a respected and famous playback singer. It is said that such tune has no other match till today. The tunes of **Khemchand Prakashji** are still accepted and appreciated by today’s generation. The listeners of his tunes and songs may not know the name of the music director, but one can’t forget the immortal songs composed by him. To name the few are “Chanda re”, “Ja re Ja re”, “Nis din barsat naine hamare”, “Kuch apni nishani deta jaa”, “Chanda desh piya ke ja”, “diya jhalao jhag maga jhag maga”, “mera mayake mein jiya gabhravat hai”, “Mushkil hai bahut chahat ko bhula dena” and many more.

**Khemchand Prakashji** left this world on 10th August 1950. He had only one daughter name **Savitri** who also died about 10-12 yrs ago. She was married to **Pt. Kannaiyalalji Javda**, a Kathak Guru, son of **Lt. Pt. Shivlalji** of Thalda village, Tehsil Sujangarh, Churu district, Rajasthan.

(18) **SHRI PANCHULAL**

He is the third son of **Lt. Pt. Govardhanprasad**. He belongs to Khudi village, Churu district, Rajasthan. He was a multidimensional personality. He had command on bhajan, gazal, Kathak dance, harmonium playing and acting. Initially he stayed at Jaipur and than he got employed in the court of **Bikaner Maharaja** where he used to get Rs.7 per day as an allowance. He used to participate in Ramleela. He was expert in dancing on sword, metal plate (thali) and patasha.

He was proficient in performing both the technical aspects like nritta and nritya. His capacity of rendering abhinaya was equally good. At the time of
golden jubilee celebration, Bikaner Naresh Ganga Sinhji invited Lat Saheb (Governor General). Panchuji performed on sword in front of such August gathering. But while performing one of his foot got cut.

He was also interested in wrestling and was regularly maintaining his exercises. He was also interested in latthbaji. He was pet to Bikaner Naresh Ganga Sinhji. As a respected artiste he was permitted to go in the Jannana Khana, the female chamber. He was a renowned and famous artiste of Bikaner area. He passed away in the year 1980.

(19) SHRI BASANT PRAKASH

The youngest son of Lt. Pt. Govardhan Prasadji and the younger brother of Nrityacharya Lt. Pt. Badri Prasadji and film music director Khemchand Prakashji, Basant Prakash born on the day of Basant Panchmi on 27th January 1928. He spent his childhood in Jaipur. His father was a great dhrupad dhamar singer, who was in the Gunijankhana. His elder brother Khemchand Prakashji trained him in vocal music and Kathak dance. From childhood to his adulthood he stayed with his brother Khemchand Prakashji. He gave the performances of Kathak dance and vocal music at many places. Later he became the Gandabandh disciple of renowned great master, vocalist and dancer, Lt. Pt. Mohanlalji of Gopalpura village at Jaipur. After few years along with his brother Khemchandji he came to Mumbai. In 1951 he made his first debut as music director in Hindi feature film “Saloni” along with music director Jayshankar. He than got employed in the Filmistan. Since than he was well associated with the film Industry and directed music for numerous films. Among them few are ‘Shrimatiji, Badnaam, Anarkali, Bhakta Guru, Nilofar, Nishaan, Dankka, Maharani, Jyot jale, Kahan jaa rahe hai, Ishwar allah teor naam, Abla, Jyot Se Jyote Jale, and others. ‘Aaj ki Santaan and Kala Ka Insaan’ films are also musically scored by him. He passed away in Mumbai on 13th September 1996.

ACKNOWLEDGEMENT

1 Shri Kishan Jagganath Prasad - Mumbai.
2 Shri Prakash Jagganath Prasad - Mumbai.
LODSAR

(1) SHRI MADAN MAHARAJ

Originally known by the name of Madan Mohan, 'Maharaj' is the designated degree. He is native of Lodsar village, Churu district, Rajasthan. He is son of Lt. Pt. Sohanlal, who was son in law of Kathak maestro Lt. Pt. Shivlalji of Thalda village. Madan Mohan was trained into Kathak dance by his maternal uncle Lt. Pt. Kannaiyalalji Javada of Thalda village. He was trained under the Guru Shrishya Parampara for more than 10 years. He than came to Rajkot with Lt. Pt. Kannaiyalalji in the late 50's where he performed in the prestigious music and dance Sammelans organized by Saurashtra Sangeet Natak Akademy in the early 60's. He had performed exclusively solo in many prestigious music dance Samaroh, organized by Rajasthan Sangeet Natak Academy, Delhi Kathak Kendra, and other reputed private organizations, where he performed in the major cities of India like Jaipur, Jodhpur, Bikaner, Sujangadh, Kota, Udaypur, Delhi, Calcutta, Assam, Chennai, Rajkot, Vadodara, Gorakhpur and many other cities. He is famous for his performance at Govinddeoji temple at Jaipur. Since more than 25 years he is giving his performances during the Phag Utsav of Govinddeoji temple. He has danced and performed in many dance ballets as a main dancer, choreographed by many Gurus like Lt. Pt. Gaurishankarji, Lt. Pt Kannaiyalalji, Pt. Sunderlalji Gangani, Maharaj Kishan Kumar and many other Gurus of Jaipur Gharana. He was invited for the workshops at many places organized by Rajasthan Sangeet Natak Akademy at Jodhpur, Jaipur and Sujangarh. He had given his services for two years at Rajkot Music Academy in 1985-87. For about 5 years he worked independently at Mumbai as a performer and choreographer. Since 1975 he is at Jaipur working independently. He had toured USA twice where he performed and taught at Chicago University, in 1982 and 1983. He has the quality of singing and accompanying on vocal with Kathak dance. He has one son Nandkishore who is working in the field of music.
(1) **PANDIT RAMRATAN**

Brother of Nayak Natthulalji got trained under the able guidance of Nayak Makhanlalji, in vocal music. He is a singer of a high merit, having commendable layakari in drudapad, dhamar gayaki, great sensibility in purity of a raags in khayal gayaki. To the memories of today's old artistes of Churu district and people of this district, praises his artistic contribution. Later he emphasized the music as a divine source to please the allmighty. Thus he adopted music devotionally. He lived whole of his life very simple. He lived a long life and the flame of his knowledge was shining in entire Churu region.

(2) **PANDIT SHIVNARAYANJI**

He is the son of Nayak Natthulalji, got trained under the auspicious guidance of his father, in vocal music and Kathak nritya. He was a big name among those days as a dancer and guru. He trained numerous disciples under his able guidance. His abhinaya anga has attracted not only the learned artistes of a class, but also the known musical class.

(3) **PANDIT HARINARAYAN**

He was the younger son of Nayak Natthulalji. He was trained in all the three disciplines, vocal, instrument playing and dance. But later he adopted tabla as a major profession. Most of his life he spent with his two brothers, Pt. Shivnarayanji and Pt. Shivlalji. He had accompanied with many Kathak dance performances of his brothers Pt. Shivnarayanji and Pt. Shivlalji in many big cities and royal courts. He passed away in the year around 1940.

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MELUSAR

This dynasty connected with village Melusar in Sardarsahar Tehsil, Churu district, Rajasthan. Thakur Lakshmandas Songara (Chauhan) of this village was father-in-law of king of Bikaner Anupsinh hence; as per this status he had respect in the state. Dancer Sanvaldas (Shyamaldas) resident of Melusar whose period was 17th century by his name this Gharana is being considered. The time period during which he did practice was era of Anupsinh Bikaner King (1669-1968). Bikaner Sardars, belonging to ‘Dhavia’ community Hada Rajput, supported him. By this birth caste to establish himself as Songara Chauhan is improper. Samant (Thikanedar) of Melusar was Songara Chauhan. In the seventh generation of this Sanvaldas (Shyamaldas), Jankiprasad took birth; by his dance practice this family is known much as Jankiprasad Chauhan.

Jankiprasad was born in Melusar village in the year 1826 and expired in the year 1898. Motiram, Hanumanprasad, Biharilal, Gopaljee, and Maharaj Krishnakumar came later in this Gharana. In the line of disciples of Gopaljee the worth nothing names are Ashique Hussain, Hajarilal, Sunayna and others.

Bikaner King Ratansinh, during his ruling period appointed Jankiprasad with him. The marriage of Bikaner Prince, Sardarsinh was solemnized with daughter of King of Alvar and with Princess of Riva. Maharani Baghelaji who was true devotee of Lord Krishna. Therefore he in his female department established ‘Ras-Dance’ Group’ and for such programme started a regular tradition and for this he appointed singers, instrument players, dancers and female dancers. In Bikaner state to teach dance and vocal to ladies, music school was working under Gunijankhana of Bikaner. Queen herself would adopt a role of Radha and mother of Bikaner Goswami Govindlal Badanidevi would become Krishna. In all compositions, the dance sequence of Raas was prepared by Maharani Baghela, which was termed as “Ras Vilas Pothi”. Jankiprasad took advantage of these compositions and gave spiritual and pure outlook to this dance and Maharani Baghelaji encouraged him. The
practice was on his side and the credit of developing dance style goes to Goswami family. The artistes of this Goswami family were top class musicians. Jankiprasad was in service of Bikaner King Ratansinh during his ruling period and also he accompanied the king in pilgrimage to places like Mathura, Vrundavan, Prayag, Kashi, Gayajee and others. That was a time when Lucknow, Banaras, Rampur in all these places the art of Kathak in the name of Radha-Krishna was being perverted in the courts of Navabs of Avadh (Lucknow). On the demise of Maharaja Sardarsinh when Ras-team of Maharani lost interest in dance and music and Jankiprasad's only son Babulal became mentally imbalanced, so Jankiprasad renounced the world and by taking permission of Maharani left for Banaras.

As stated above that Sanvaldas remained under the support of Bikaner King Anupsinh and Jankiprasad also remained with Bikaner kings, Ratansinh and Sardarsinh. Babulal the only son of Jankiprasad became mentally imbalanced (Lunatic) and had no issue. So, Motiram of this family who was active during the time of Bikaner king Dungarsinh was awarded land in village Indrapur. Dularam's elder son of Motiram resident in Melusar and second son Ganeshilal resided in Bikaner regime at the time of Maharaj Gangasinh. Ganeshilal’s son Hanumanprasad also was in service of Bikaner King Gangasinh and thereafter Hanumanprasad migrated from Rajasthan to Patiala and Delhi. Ganeshilal's another son Gopalji resided towards Lahore, Patiala. Assique Hussain, disciple of Gopalji was from Bikrali of Bikaner state, Tehsil Nauhar and was living under the support of Jasana Thakur. Maharaj Krishnakumar learnt dance from his elder brother Pt. Hanumanprasad and from Assique Hussain, disciple of his father and from Shambhu Maharaj of Lucknow Gharana.

Aforesaid circumstances would make it clear that all the artistes of this family and their line of disciples were born and brought up in Bikaner state only and the working place of their forefathers was Bikaner only. The representative of this family Kathak artiste Krishnakumar is awarded with the titles as ‘Rajasthan Ratna’. Krishnakumar passed away in December 1992. While
discussing with him he mentioned that because of independent dancing style of his forefathers it is to be termed as *Jankiprasad Gharana of Rajasthan* only and not *Banaras Gharana*. The direct connection of *Banaras Gharana* is with *Sukhdevprasad* in whose family there are empress of dance *Sitaradevi, Natraj Gopikrishna, Chaube Maharaj* and many others.

It is incidental to have looked at the family of *Bhurekhan (Ashique Hussain)* because the dance style of Jankiprasad Gharana and Kathak artistes of present generation like *Krishnakumar, Hajarilal, Gulam Mohmad, Sunayana*, the disciples and branches of *Bhurekhan* who connect themselves with Banaras Gharana consecrated him.

*Gulam Mohmad* was resident of village *Bisrasar, Churu district*. *Bhurekhan* was married in the same *Bisarasar* village.

The village *Jasana* of *Churu district* was of royal Rajputs. Thikanedar of this place in order to learn dance from *Bhurekhan* of *Damami* caste supported by him, pressurized *Thakur* of *Melusar*, because in those days Hindu Kathak dancers were not allowing Muslims to become their disciples. Therefore *Bhurekhan* was named as *Jyotiprasad, Nazir as Jagmal and Meerbaksh as Sohan* and were given training of music and dance at *Melusar*. This *Bhurekhan (Jyotiprasad)* further became famous as *Ashique Hussain* in filmy world. Rest of the family members of this family went to *Pakistan*. *Ashique Hussain’s* son *Akbarkhan* is in *Lahore (Pakistan)*. All these were residents of *Rajasthan* and got training of Kathak dance from artistes of this soil.

*Malji’s* son *Dhanji* of *Gadhmanga (Bhat)* family was resident of village *Zariya of Churu district*. *Malji (Malchand)* Gandhmanga himself was a famous Kathak dancer artiste of *Bikaner* area who by going to *Lucknow* had learnt Kathak dance from *Bindadin Maharaj*. *Dhanji’s* brother’s son *Alladin* of old age is residing in *ShriGanganagar* who also took dance training from *Malji* and *Bindadinji*. True and authentic history of *Dhavla* community of Melusar tradition is obtained from the Gadhmanga (Bhat). Regarding this family an
interview of Gadhmanga Alladin residing in Shri Ganganagar is recorded in Rajasthan Sangeet Akademy.

All the family members of Sanvaldas and Jankiprasad from top to bottom all the artistes have worked in Bikaner state only. The learning and initiation, training of dance took place here only. If any family member goes out for livelihood than by his residing there no new Gharana is created. By following traditional style, by learning that style or by discovering new style and because of altogether unique style only the Gharana comes in to existence. Most of the Rajasthan artistes went to Delhi, Mumbai, Vadodara, Calcutta and many places of Uttar Pradesh. Their children born and grown up, were initiated and learnt there only and that area became their working place, because of this Gharana, the traditional style cannot be changed. The artistes of Lucknow Gharana resided in Mumbai, Delhi, and Rampur, by that Lucknow Gharana is not changed.

It is incident to note here that prior to 1885 it was a practice that by individual name of karta of family in field of Kathak dance gharana tradition was being known but in 1885 by a gathering arranged in Jaipur by the teachers of Kathak dance, where in from Lucknow Bindadin Maharaj was present, it was unanimously decided that as such the main centers of Kathak dance are Lucknow and Jaipur and has its own special style so instead of branding individual names of Gharana, the names shall be linked with Jaipur Gharana and Lucknow Gharana. Since then Lucknow and Jaipur Gharana were established. But in practice because of competition between two opponents in dance Pt. Jailalji of Jaipur and Acchan Maharaj of Lucknow, in the court of King Chakradharsinh of Raigadh the two Gharanas were partitioned distinctly. The details are explained in history.

By this brief discussion it becomes clear that the Kathak artistes, residents of Melusar village of Rajasthan who were connected with Bikaner regime to call their name with ‘Banaras Gharana’ as such is not proper. If by individual name they are called then it is Jankiprasad Gharana only or Bikaner or Melusar Gharana. It is totally confusing to call Banaras Gharana. By
Banaras Gharana mind links only with Pt. Sukhdevprasad, Sitaradevi, Gopikrishna, Chaube Maharaj and their line of disciples.

(1) PANDIT HANUMANPRASAD

He was elder son of Lt. Pt. Ganeeshilal of Melusar village, Churu district, Rajasthan, was born in the year 1875. His father initiated him in Kathak dance as well as vocal. He was well versed in dance and as a teacher he was a great person having various methods. He gave service as a dancer in the royal courts of Kashmir Maharaja, Nepal Maharaja and Patiyala Maharaja where by his skillful and attractive dance style he astonished the royal patronage and other admirers. He was highly respected for his expertise and deep knowledge by Kathak dancers and among learned musicians. As a Rajnartak for 18 years he was in service of Maharaja Pratapsinh of Kashmir. Later by Maharaja Bhupendrasinh of Patiyala appointed him as a Rajnartak where he was honored and respected as a dancer of high caliber. Thereafter he came in service of Maharaja Gangasinhji of Bikaner as a Rajnartak. Prior to this he also served with Nepal King in his court for his expertise. He was to leave Bikaner state after the demise of King Gangasinhji but on the request of Shardulsinhji, son of Lt. Gangasinhji requested him to continue his service in the court. He stayed for some time and then he left royal service.

Lt. Pt. Hanumanprasadji was a handsome person with robust figure had long moustaches but his abhinaya was very beautiful with full of delicacy that even a delicate pretty woman may not be able to act with that much delicacy. For this Maharaja of Patiyala would always take Hanumanprasadji to all his important meetings and events. He was famous for his sattvik bhava. One day an incident took place in market place when Maharaja Bhupendrasinhji was not able to cross the overcrowded road and was badly trapped. One of the companions asked Hanumanprasadji to show the miracle of his art. Listening to this and seeing the situation the inner artiste awakened and Hanumanprasadji spontaneously started singing a pada of Surdasji "Nyari karo prabhu apni gaiya" in brij language, meaning thereby cowherds
were quarrelling with Kanaiya for separating individual cows from the group. **Hanumanprasadji** in sattvik bhava started his abhinaya, with his singing and within few minutes mob and crowd forget everything and a big crowd became silent. When the mukhda was repeated with expressions to address with extended hands the crowd bisected and gave the clean and clear path, and the chariot of **Maharaja** passed away. Crowd waited for **Hanumanprasadji** but he did not turn back and went from that place.

After the states were merged **Pt. Hanumanprasad** came to Delhi. Lala **Shriramji** (owner of Delhi Cloth Mills DCM) arranged a musical program in Delhi at his Bunglow at 20, Karjan Road (Kasturba Gandhi Marg). In this show many rich men were invited. Here **Pt. Hanumanprasadji** exhibited his expressions on a famous song of **Surdasji**, “Sab din hot na ek saman” for quite a long time. The spectators became spell bound. **Smt. Nirmala Joshi** was present in the spectators; she requested him to settle in Delhi and offered all the facilities. In those days the first institution, “Sangeet Bharti” was established and **Hanumanprasadji** was appointed as first dance teacher. He was more inclined towards expressions of sentiments rather than **tode, tukde, paran** and he had the great expertise in expressions. If anybody would see his expressions only once he would not forget if forever. He was teaching dance in famous institute ‘Sangeet-Bharti’ of Delhi up to the end. During his visit at Delhi his first disciples were **Nirmala Joshi** and her sister **Uma Joshi**. Thereafter on 28th February 1940 on Vasant Panchami **Pt. Hanumanprasadji** presented dance drama named as Vasant-Utsav. At the same time because of the efforts on the part of **Nirmala Joshi**, institution named as Sangeet Bharti was started.

He passed away in 1946.

**Rajnartaki of Bikaner, Laxmibai, Shri Navalkishor, Shri Bansilal, Shri Omkarprasad, Shri Maharaj Krishnakumar, Nirmala Joshi** (first secretary-Sangeet Natak Academy) and her sister **Uma Joshi, shrimati Reva Vidyarthi, Malshri Sen, Leela Joshi, Urmila Sen and Bharti Pande** are some main notable names of disciples of **Pt. Hanumanprasadji**. His brother **Shivlal** was a good poet and had no inclination for dance. **Pt. Shivlalji** has
written hundreds of *thumri* and *pada*. Shivlalji had three sons. *Sukhdevprasad, Kundanlal and Durgaprasad*. All these three brothers are teaching Kathak.

(2) **PANDIT GOPALJI**

He is the youngest son of *Lt. Pt. Ganshilal* born in the year 1879 was famous as *Pt. Gopalji*. For some time he was also in the court of *Patiyala Maharaja*. Later he made *Lahore* as his residence. He proved him as a successful dancer of his time. When he was at *Lahore*, he had won the hearts of all the persons of *Punjab and Sindh*. Anybody who would see his dance once would praise him life long. There was such magic in his dance that not only Hindus but many Muslims also were his disciples. When he was in the court of *Patiyala* king *Bhupendrasinh*, he insisted *Gopalji* for training *Hirabai*. *Pt. Gopalji* introduced Kathak in *Punjab* and credit of spreading it goes only to him.

It is famous for *Pt. Gopalji* that his expressions were so perfect that all side spectators could see, observe and feel it. In his disciples *Navab Putlibai of Patiayala, Ashique Hussain, Bhurekhan, Meer Baksh (Sohanlal)* are famous. *Navab Putlibai* earned great repute by dancing in big concerts at *Bombay, Calcutta and Delhi*. She used to dance so charming that people from distinct places used to attend her dance. She would always feel great prestige and proud about herself being disciple of *Jankiprasad Gharana* because till then the fame of *Jankiprasad Gharana* was spread in whole nation, though originally it belongs to *Churu district, Rajasthan* of *Jaipur Gharana*, Kathak. *Pt. Gopalji* passed away in the year 1929.

(3) **MAHARAJA KRISHNAKUMAR**

*Maharaja Krishnakumar* was born in the family of *Lt. Pt. Gopalji* into the dynasty of *Jankiprasad Gharana* belonging to *Sankhu village* of *Churu district*. He was born on *Shivratri* that is on 11th February 1928 at *Lahore*. At that time it was not in *Pakistan* but was a beautiful and rich city of *India*. *Luv*, son of *Lord Rama* had established this city. In those days his father *Pt.
Gopalji was a well-known Nritacharya of Punjab and Sindh. Pt. Gopalji had strength of 150 students for learning dance. He never discriminated between Hindu and Muslim and with open heart would teach all of them. He had two sons but both of them expired. Panditji was feeling unhappy in absence of progeny. He also did medication, consulted astrologers but he could not get pleasure of having issue. Then his mother told how Shri Krishnakumar was born.

❖ MYSTERY OF BIRTH

Upon invited by Kashmir king once Pt. Gopalji had to Kashmir. Being impressed by the art of Panditji he was kept with honour in the court as Rajnartak. He had all the pleasures but without his own son he was very much worried. On some day both Panditji and his wife went for a picnic. In ranges of mountains they went far off. There they saw a saint sitting in meditation. The face of saint was bright. Both of them bowed down and sat before him. When that saint opened his eyes he saw this couple sitting there, bowing down their
head. Saint asked about them, at that time Panditji said, “I am an unfortunate issueless father, my issues do not survive”.

After listening to him, Saint closed his eyes. Than after some time by opening his eyes he said, “You are not lucky to have any issue.” Paditji became nervous and by bowing down once again he said, “How I would be carrying forward my dynasty then, Baba I have come in your rescue. Give some blessings”. Considering the humbleness on the part of Panditji, saint said, “For this you and me both shall have to sacrifice something”. Than saint asked the wife of Panditji to go out. She went out. Saint gave one fruit to Panditji and asked him to give it to his wife and she should eat it and keep secrecy of this. He also wrote something on one paper and gave it to them and asked to open it after one year of the birth of a male baby.

After one year Krishnakumar was born. When Panditji went to the Ashram of that saint he found that saint was expired immediately after their meeting. Here Krishnakumar became one and half year old. Panditji started remaining uneasy. He went to Lahore for some time and came back. Then he opened the letter given by saint and read over to his wife. The same thing of sacrificing by both Saint and Panditji came. Saint had already sacrificed and now it was Panditji’s turn. Then he told his wife, “Bring Kishan to me”. Panditji placed Kishan before him and uttered the words, “Dear Kishan, Laga Taal Laga”, and he took the last breath.

Krishnakumar’s mother suffered a great shock by uttering these words. While narratting this incidence tears roll down from the eyes of Krishnakumar’s mother with pure joy.

Krishnakumar’s mother could not see a support there and along with baby Krishnakumar she returned to Lahore. There were 150 disciples and well wishers of Panditji in Lahore. Hirabai, disciple of Lt. Pt. Gopalji gave great respect. She would take Krishnakumar under the pretext of amusement and would give respect and put him on special dias. She would dance before him the tode, thumri, thaat and with all such varieties she would try to return to Guru-Putra whatever that was taught to her by Pt. Gopalji, with a feeling that
somewhat of it would enter in the heart of little Krishnakumar. When Krishnakumar would go back she would bow down and touch his feet, and offer one rupee devotionally to him. A famous tabla artiste Ustad Kabir Baksh also took care of little Krishnakumar and would teach him bols of tabla by placing him on belly.

❖ DANCE TRAINING

When Krishnakumar became 8 year old, Pt. Hanumanprasadji started training him. Continuously for three years he taught him. Then for one year he was taken to Pt. Mohanlalji, son of Shri Biharilal at Dehradun. Pt. Mohanlalji taught many things of his Gharana to Krishnakumarji.

Krishnakumarji was then taken to Bhurekhan, Alias Ahique Hussain at Bombay. Ashique Hussain was much pleased seeing both Guru Mata and Khalipha (Krishnakumar) and enquired the reason of coming over to Bombay. Krishnakumar’s mother asked to teach everything taught by Pt. Gopalji to Krishnakumar. She instructed that “teach him strictly and with total discipline without sparing him and giving any concession”. Ashique Hussain was adopted by Pt. Gopalji and was named as Jyotiprasad. Ashique Hussain was a great miraculous artiste and film industry of Bombay was after him, who took him to Bombay. With his brother Jyotiprasad, Krishnakumarji remained for seven years and learnt all minor things. Ashique Hussain was very strict while taking his practice. At one time Krishnakumar was not able to do tatkar properly. Ashique Hussain put one pot full of water on his head so that while doing tatkar his body need not move. If he will move his body, water would fall on him. For one hour Guru did not order to stop. His wife requested, “Why he is this much harsh with Krishnakumar, he is son of your Guru. Have some grace”. Ashique Hussain said, “I am returning Guru’s training as it is, if I spare then on the last day, I shall have to face my guru Pt. Gopalji, than at that time what I shall say?” While telling these words his eye filled with tears. Due to such hard training, even though Krishnakumar had a heavy body, he would never move by centimeter even. He would move as if he is floating on water.
For throughout the year all household work would be taken from Krishnakumar plus practice of dance but when there would be Guru Poomima all the five brothers would place him on special dias with respect. From next day there would be same routine of household work and hard practice. The training of Hazari Lal and Krishnakumar had begun at one and the same time. Both of them would gather the empty bottles of wine and would run away to see a movie. On returning they were beaten and as a punishment for three hours tatkar would be ordered. In this way Ashique Hussain would give punishment and at the same time there would be a practice also. Thereafter Krishnakumar went for touring as he got required training of his Gharana. There was a rise of mind power of Krishnakumar. Wherever he took part in any program spectators admired his dance. In a very short span the number of his fans and admirers went in thousands. He started receiving invitations from Kolkata, Ahmedabad, and Vadodara. At last Krishnakumar left Bombay. Now he was 18 years old. From Bombay directly he went to Kolkata there his presentations gave him fame and name. From there he went to Allahabad and Kanpur, there he met with many talented artistes, musicians, scholars of sanskrit language and rich person of city Dr. Rama Vallabh Mishra and he took Krishnakumar to Bareli.

He married with Lakshmidevi in 1954. He received love and respect from people of Bareli. There he started training students in dance. Practically he settled at Bareli. At that time his fame was spread in whole of North India. From distinct places he was called for programs. In Bareli he started polishing the bols of Jankiprasad Gharana. He was practicing in famous Tiprinath Temple in Bareli and Tig Dha Dig Dig Tig Dha Dig Dig, with this notation he would constantly practice on holy soil of temple. His dance was marvelous and was having an attractive personality. He was fair, having round face, tampering nose and sharp attractive eyes, as if whole body is brought out of a mould. His lips were pinkish and delicate. He was so handsome as if an incarnation of Cupid in this era. Wherever he would go before his words and dance at first people would attract towards his glory and handsomeness. It will not be an
exaggeration if it is said that there was such a great combination of art and attractive figure as if fragrance in the gold.

❖ PERFORMANCES

In few years only every program in Uttar Pradesh would be incomplete without the dance of Shri Krishnakumarji. In those days in 1950 to 60 'Nauchandi ka mela' was arranged in famous cities like Meerut, Bulandsahar, Muradabad, Rampur and Bareli. Main attraction of mela would be Sangeet Sammelan wherein all top class musicians of the country would be invited. For accompanying with Krishnakumar the greatest tabla artiste Ustad Ahmed Jaan Thirakva, Ustad Ajimkha (Zavrewale), Ustad Habibuddinkhan, Pt. Anokhelal, Pt. Kishan Maharaj, Pt. Samta Prasad (Gudai Maharaj) would feel as matter of their honour. In those days to dance for four-five hours was a normal practice. Pt. Krishnakumarji was master in it. He was doing practice for 10 to 12 hours daily.

In one program at Lucknow Nirmala Devi of Delhi saw him. In those days under the support of Nirmala Devi through Bhartiya Kala Kendra at Delhi Malti-Madhav dance drama was arranged. For the dance direction in it, Lacchu Maharaj of Bombay was invited. For the role of Hero 'Madhav' search of a talented artiste was going on. Nirmala Devi was so much so impressed by Shri Krishnakumar that from Bareli she called him to Delhi. Smt. Sumitra Charatram was founder of Bhartiya Kala Kendra. She gave residential accommodation to Shri Krishnakumarji and his family, at 20, Karjan Road, Kasturba Gandhi Marg, New Delhi.

Shri Krishnakumarji left Bareli and came to Delhi. He played a role of hero Madhav. The role of heroin 'Malti' was played by Kumudini Lakhia and co-artiste 'Makam' was Pt. Birju Maharaj. In this dance-drama Dagar brothers Ustad Nasir Moinuddin and Nasir Aminuddin Dagar gave direction for music and Pt. Lacchu Maharaj did dance direction. Smt. Nayna Devi did costumes and decoration. When the show was performed on a huge stage of Taal Katora, then all the daily newspapers praised Shri Krishnakumarji loudly and from the next day he started shining as a star in galaxy. At the end
of Malti-Madhav stage shows he prayed for a leave to go but by bestowing scholarship on him he was anyhow retained. He was a person with broad heart. Neither he was competing with anybody nor he was mean minded. He took advantage of the opportunity. He was expert in Jankiprasad Gharana; he started learning Lucknow Gharana style from Shambhu Maharaj. Such proper and talented artistes are rarely seen. Shri Shambhu Maharaj also thanked God for sending such a disciple and he used to keep him always with him and would love him like his son.

Bhartiya Kala Kendra got a competent and complete hero. In dance drama ‘Kumar Sambhav’ Shri Krishnakumarji played a role of Shiva. Maya Rao became Parvati and Pt. Birju Maharaj played the role of Kamdev (Cupid) while Smt. Kumudini Lakhia became Rati. Than after, one after another many important roles were given to Shri Krishnakumarji. In Kendra he was famous with nickname Bhapaji. In Sham-E-Avadh he got role of Nawab Wajid Ali Shah. In it Pt. Birju Maharaj played arole of Dada Thakur Prasadji. This dance-drama was much praised in Bombay. Many famous and well-known artiste of film world remained present for the show. The acting of Shri Krishnakumarji compelled Shri Ashok Kumar and Balraj Sahani to come on stage for congratulating him. In Sham-E-Avadh the role of Wajid Ali Shah was so suitable to him that nobody would ever forget it. He acted it in such a way that as if he is born for the same. Because of his towering fame some of the people of Bhartiya Kala Kendra started envying him and slowly because of politics in Kendra he resigned and became independent.

After resigning from Bhartiya Kala Kendra Shri Krishnakumarji started working with double zeal. Till then his many disciples had become expert. His main work from morning to evening was to pass the time in creative activities. There was an impact of his art on the minds of art-world of Delhi. He himself composed and wrote dance-drama successfully and performed it in many big cities of India. Along with founder of Lalit Kala Mandir, Kamlanagar, Delhi, he made a show of dance drama written by him ‘Mitti Ki Gudiya.’ In it he played a main role of hero and the wife of S. Krishna, Smt. Santoshkumari played the role of heroin. It was a grand show and gave towering success to him and
many institutions started inviting him. Looking to his success and rate of fame once again he was called by Bhartiya Kala Kendra for directing, 'Taj Ki Kahani'. He shouldered the role of Shahjahan and role of Mumtaj Mahal (Mehrunnisa) was played by Smt. Chandra, daughter of Bhagvandas. This dance-drama was daily performed in the evening in Hotel Clerk Shiraj hall for the tourists. Mostly the foreigners attended it. Ustad Amjad Ali Khan had given music direction. It was a top class dance-drama wherein spectators would sit spell bound. Some foreigners also tried to see Shri Krishnakumarji in his original personality and get surprised how he would totally change while acting. Daily the foreigners would take many snaps of the dance-drama and for ten months continuously this show went on and foreigners took with them thousands of photographs to their respective countries.

When Doordarshan started he got associated with it. He was preparing many historical and literal and artistic Programs for Doordarshan. There was much demand for his creations. Different state governments for their special programs were taking his creations. The officers of Doordarshan were inviting him for special creations on specific occasions. When he made a dance-drama based on 'Yashodhara' author Maithilisharan Gupt, at that time Dr. Vrajvallabh Mishra prepared its preface and it was to be presented on the anniversary of Gupt.

The shows of dance-drama 'Malti-Madhav, Sham-E-Avadh and Kumar Sambhav' were also performed in abroad. For this he made a tour of Russia and European countries and left his lovely impact on the spectators over there. When because of difficulties in understanding the language and differences in art of other artistes of 'East Art Theatre' he asked Pt. Tirth Ram Azad to arrange swords, and on the sharp edges of swords he danced and surprised the whole audience. Many such shows on swords were performed in Bombay and Kolkatta.

Looking to his wonderful art many film directors invited him for dance direction. For film 'Prem Rog' Shri Raj Kapoor invited him. He also gave dance direction in the films like 'Noori' of Yash Chopra, 'Dil-E- Nadan' of Shridhar, 'Pyar ka Savan' and 'Yaari'. His disciples also earned name and fame in India and abroad. The main disciples are Jitendra Maharaj, Pt. Tirth Ram Azad,
Manhar Naidu, Smt. Manisha, wife of cine-director Vimalkumar, Nalini Malhotra (Jain), Biru Pawar, Kumund Chugani, Vanita Chugani, Pt. Durgalal, Ashok Krishna Maharaj and film actor Rishi Kapoor, all these names are specially notable. As such all the artistes pay respect to him, because of his inspiration and blessing all are earning nicely.

❖ HONOURS AND DEGREES
1954 - Rajasthani Natraj, by Akhil Bhartiya Sangeet Sammelan, Kolkata.
1977 - Nritya Shiromani, by Vandana Arts.
1985 - Rajasthan Ratna, by Rajasthan Government.
1988 - Sarangdev Fellowship, by Sur Shringar Samsad, Bombay.
1991 - Fellowship, by Sangeet Natak Akademy.

❖ DANCE DRAMAS OF MAHARAJ KRISHNAKUMAR

<table>
<thead>
<tr>
<th>Dance-Drama</th>
<th>Year</th>
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<tr>
<td>Malti-Madhav</td>
<td>1958</td>
<td>Umar Khaiyam</td>
<td>1972</td>
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<td>Kumar Sambhav</td>
<td>1959</td>
<td>Patthar Ke Aasu</td>
<td>1973</td>
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<td>Shan-E-Avadh</td>
<td>1960</td>
<td>Panihari</td>
<td>1974</td>
</tr>
<tr>
<td>Mitti Ki Gudiya</td>
<td>1962</td>
<td>Pida Da Paraga</td>
<td>1975</td>
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<tr>
<td>Kathak ki Kala</td>
<td>1964</td>
<td>Hamari Delhi</td>
<td>1975</td>
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<tr>
<td>Taj Ki Kahani</td>
<td>1965</td>
<td>Sant Sundardas</td>
<td>1980</td>
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<tr>
<td>Manav</td>
<td>1968</td>
<td>Kavya Sandhya</td>
<td>1981-82</td>
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<tr>
<td>Shahjahan Ka Khvab</td>
<td>1969</td>
<td>Shravankumar</td>
<td>1985</td>
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<td>Raja Bhartruhari</td>
<td>1970</td>
<td>Prithviraj Chauhan</td>
<td>1986</td>
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<td>Sainani</td>
<td>1971</td>
<td>Mumal-Mehender</td>
<td>1992</td>
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</tbody>
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Commensurate with his services to the Kathak dance world in 1991 President of Union Of India Hon'ble Shri Venkat Raman honoured Maharaj Krishnakumar with Padmashree. The credit of converting poetry in to dance and bringing it on stage for first time in 1981 and 1982 goes to Shri Krishnakumar. Taking a leaf out of his book later so many people did the same thing. He was having all around talents. He was expert in vocal, dance, playing on instruments and dance direction. At the same time he had such a
great personality. He possessed all the qualities of a Hero. Because of not keeping good health he passed away in year 1992.

ACKNOWLEDGEMENT

1 Pandit Tirth Ram Azad – Delhi.
NAVRANGSAR

(1) SHRI HAMIRJI

He is son of Lt. Pt. Natthulalji and was famous for his khayal gayaki. Most of his life he spent in performing in Shekhavati area of Rajasthan and in Sardarsahar, Ratangadh, Sikar, Fatehpur and many others. People of this area and Rajasthan have given him a great respect and had valued his art.

(2) NAYAK BALDEV PRASAD


Pt. Baldevprasadji is the second son of Lt. Pt. Natthulalji, born in the village Navrangsar. It is said that artistes are made in heaven. His talent was remarkable since his childhood. He grew up as a great vocalist. Initially he got employed in the Royal court of and later got employed in the court of Indore Maharaja. He was humble, soft Jaipur hearted and had never done the show of attitude as artiste does. One of the example mentioned here is that, once the performance was kept in the court of Indore, where all the learned and eminent artistes were invited to perform, where his performance was kept in last. He sung so well the gayaki of Jaipur Gharana that the audience and Maharaja got highly impressed. Maharaja asked 'what reward should I give you for such beautiful performance'. The artiste was so simple that he did not dare to say anything and politely in the soft voice said 'Maharaja in our village we don’t get good quality smoking tobacco, which has nice fragrance, if you can give me than please give me 500 gm of this quality tobacco'. Listening to such request, Maharaja, artistes and audience present over there laughed at him and said what a humble person he is and Maharaja gave more than what he deserve and awarded him with gold coins and also a whole village was gifted to him.
which he politely refused to accept. He was versatile vocalist having a great

grip over khayal and tappa gayaki. He gave his services in Indore Rajdarbar for

more than 15 years as Raj gayak. Later he joined his elder brother Hamirji and

both the brothers perform together in Rajasthan state as a performing artiste.

Both brothers were melodious singer and had a good reputation and were

renowned personalities. Baldevji had two sons, Mulchandji and Laxmanprasad Jaipurwale.

(3) SHRI MULCHAND

He is the elder son of Lt. Pt. Baldevprasadji. He got trained in music by

his father and possessed a good knowledge of music. Initially he used to work

with his elder brother as singer and actor in nautanki that is, North traditional

theater. Than he got associated with famous performance company ‘Shri

Krishna Theater’ of Kanpur, where he got well known for his artistic

workmanship. During those days Mulchandji was known for harmonium

playing by both the hands that is, right and left. Company was not having any

substitute of Mulchandji and therefore he became main artiste of that

company. Thereafter he came to Mumbai and started serving as a Music

teacher. In those days, he trained many celebrity artistes in music. Among

them the few are Nasim Bano (mother of Saira Bano) and his own son

Triveni Prasad. He was a good teacher and had been specialized in khayal

gayaki and raga ragini. He passed away at the age of 75 on 9th June 1976.

(4) SHRI TRIVENI PRASAD

He is the only son of Lt. Pt. Mulchandji. His father and his uncle Lt. Pt.

Laxmanprasad Jaipurwale trained him in music. He was interested in

learning instrumental music, violin. He got trained by Shambhuji (Shankar

Shambhu Qwal). Sugam Sangeet influenced him instead of Classical music

and therefore he adopted gazal and bhajan style of singing. His expertise in

sugam sangeet and violin had made him Music composer and got associated

with Film Industry as music director. He has scored music for several Hindi
feature films with his music partner Bhavani Shankar (fondly called Triveni Bhavani). To name the few films are 'Dimak, Adhuri Dulhan, Maan Gaye Ustad' and many more. Under his music direction, music companies recorded many albums. Among these albums are 'Rangilo Rajasthan, Beti Rajasthan Ree, Nakharali Banjaran, Patit Pawan Sita Ram, Rasmala, Jai Hanuman and a big set of Sampurna Ramayan'. He has toured exclusively in many foreign countries, and had performed in the countries like America, Europe, Africa and also in Gulf Countries.

(5) LT. GUNI GANDHARV PT. LAXMANPRASAD JAIPURWALE

One who born only for dance, music and singing, they are gandharvs. One of the Gandharv was Guni Gandharv Lt. Pt. Laxmanprasad Jaipurwale. Guni Gandharva born at Dhangadra in Gujarat state on 15th January 1915. His father Lt. Pt. Baldevprasadji was Raj Gayak of Indore court who was known for his taan gayaki, prastaar and tappa anga. When he passed away at that time Pt. Laxmanprasadji was 8 years old. His elder brother Pt. Mulchandji, who was 16 years old at that time, took care of Panditji. Mulchandji gave him the initial basic training. After his father passed away, both of them experienced the different types of ups and downs but never lose their confidence and kept on going with aim and goal in their mind. One day Panditji came in contact with a saint and gayak 'Gurtu Gopalbaba' of Gosai Gharana, who trained him in the gayaki. Thereafter Ladliprasadji imparted him and after marriage his father in law Pt. Badriprasadji trained him in tappa-crystal gayaki and intricacies of different laykari. Laxmanprasadji was having quality of keeping positive attitude, wherever he got any chance to learn, he accepted and perceived the learning. His specialization was in the commendable laykari and complicated taan of Bidar khand into the different patterns of layakari, which he got from his father in legacy.

Later he was known for his own unique gayaki that was differing from the other entire Hindustani vocalist. Sahajata (at ease) is the first involvement of swar (notes), bandishes (compositions), klisht (clear laya) and also taan.
Though Kuvarshyam Gharana was originally a gharana of Dhrupad Dhamar singing. But Panditji Introduced *Bada khayal and Chota khayal* in this gharana, for such incredible technical aspect brought in gharana, the credit without saying goes to *Guni Gandharva*. Beside singer of a high merit he was a great tabla player too, and was also knowing great deal of bhava and abhinaya anga which we see in every of his compositions expressed and are famous for such emotional aspect which are sung by the celebrity artiste of India today.

He remained ‘Sadhak’ for his whole life. He devoted whole of his life in teaching and preaching the music and never had run after name and fame. He had remained very simple, in spite of having richness in quality qualifications. He was scholar of scholars and artiste of artistes. For such quality in Haridas Music conference at Jalandhar in Punjab entitled and ornamented Panditji by the name of ‘*Guni Gandharav Pt. Laxmanprasad Jaipurwale*’. The title itself is a big honour. He was the first and last artiste to get honoured by this title. People still praise and say that ‘*Such artistes are not born often*’.
Guni Gandharva Pandit Laxmanprasad Jaipurwale

His self-experience and performance helped to create many technical aspects in Jaipur gayaki. In the combination of swar, laya and sahitya, his self-written book "Atma Darshan" itself gives a tremendous knowledge, both to the artiste, vocal and philosopher. To his credit Polyder Company has recorded in 1973 the L.P. (Long Play) "Aaj Kari Ghata" and was given honoured by many organizations. He always believed into the principles of 'Gyan Daan'. For this in 1960 he established an institution "Sangeet Prayogshala" for the music lovers and students. In this prayogshala many students are trained under Panditji. Among such renowned names are Pt. Govindprasad Jaipurwale Raja Ram Shukla, Pt. Girdharprasad Jaipurwale, Anima Roy, Aarti Mukherjee, Ramakant Tripathi, Sunanda Jog, Sudha Malhotra, Murti Manohar and his grandson Bhavdeep Jaipurwale. For his best services and contribution towards the gayaki of Jaipur Gharana, Rajasthan Sangeet Natak Akademy

(6) PANDIT GOVINDPRASAD JAIPURWALE

He was the elder don of Guni Gandharv Lt. Pt. Laxmanprasad Jaipurwale. Pt. Govindprasad Jaipurwale was the follower of the footsteps of his father and was into the limelight in the area of Hindustani gayaki. He kept on experimenting the new aspects due to which Jaipur and Gosai Gharana got developed and uplifted. He was born on 10th November 1942. A versatile singer of a high merit was having command both in classical singing and also in sugam sangeet. He had a great quality by using the layakari of chand, prabandh and drupad anga in khayal gayaki, well in balance. His voice was so much fit for gazal and geet which was capturing style among the learned class and lay class. He has imparted the knowledge and had trained numerous students nationally and internationally who are renowned artistes. They are world famous Asha Bhonsle, Rajendra Mehta and Neena Mehta, Shila Mahendra, Vijaya Choudhari, Dilraj Kaur, Ajit Kadkade, Usha Amonkar, Chandrashekhar Gardgil, Vishwajeet and his own son Bhavdeep Jaipurwale.
Renowned Music Company published CD's and cassettes of Panditji in classical vocal, bhajan, geet, and gazals. Among those companies are 'Music India, CBS, Venus, Amarnad, India Book House, and HMV. Among them the famous albums were 'Shaam-E-Gam Kaise Gujari, Katil Ada, Tute Sapne, Live in London, Maine Shama Jalayi, Sant Mala, Sant Vani, Kya Khoya Kya Paya, Durga Chalis, Hari Om Anant Narayan, Hari Om Tatsat and Govind Naam Lekar'. A live program of classical vocal performance at London, Los Angeles, in that recording Pt. Ravishankarji stated strongly in praise of Pt. Govind prasadji, that statement is still preserved for record. His classical singing
programs were regularly broadcasted by AIR. He has performed nationally for AIR program and also for Mangalvari and Shanivari Sabha. His programs were telecasted on Doordarshan Mumbai and Central. He was such artiste that he got approved for B-Hi grade without audition. To his credit he has given music direction in many films like “Balak Dhruv, Meera Shyam, Kala Heera, Haste Khelte” and many more. He passed away at very early age of 46 on 12th February 1988.

(7) The information of Pt. Girdharprasad Jaipurwale, son of Guni Gandharv Lt. Pt. Laxmanprasad Jaipurwale is not mentioned here as he is been interviewed personally.

(8) The information of Shri Bhavdeep Jaipurwale, son of Lt. Pt. Govindprasad Jaipurwale is not mentioned here as he is been interviewed personally.

❖ The geneology of Navrangsar village, Churu district, Rajasthan, is mentioned below:

❖ This family belongs to the Parihar wing (Dedhada)
ACKNOWLEDGEMENT

1 Pt. Girdharprasad Jaiprewale – Mumbai
2 Shri Triveniprasad – Mumbai
3 Shri Bhavdeep Jaipurwale – Mumbai
(1) **PANDIT CHUNNILAL**

He is the elder son of Lt. Pt. Natthulal Parihar. He was a great artiste of a high merit in vocal music and for whole of his life he served for **Dattiya Maharaj**. He was a class artiste in *dhrupad, dhamar, and khayal gayaki* and possessed the knowledge in the notation system of *raga, ragini and bandishes*. **Bhattakhandeji** had also consulted him for the guidance of notation for his self-written books. **Lt. Pt. Lakshmanprasad Jaipurwale** also got important training for vocal music under his guidance. He passed away at the age of 70 at Dattiya.

(2) **NAYAK GOPAL DAS**

He is the only son of **Lt. Pt. Chunnital**. He was having a great grip over all the three disciplines that are gayan, vadan and nritya. But he was more influenced by dance and took dance as a major profession. His dance performances had pleased the Gwalior king **Madho Singh**, and got employed as a *Rajguru* in his royal court. Where he served for around 40 years. Later he went to **Dehradun**, and got employed in the court of Gadhwal Naresh **Narendra Shah**, where he served for 10 to 12 years. He lived a very long life of 101 years, and passed away in the year 1945 at Dehradun. As an artiste of a high merit in all three disciplines that is, gayan, vadan and nritya, for the knowledge he had and for his contribution, he was entitled by the Degree of a “Nayak”. Many big artistes got trained under him. Among the list of his disciples are **Mahadev Prasad Ragi, Shiv Dutt Prasad, Bhairav Prasad, Pt. Manilal, Pt. Lakshmanprasad Jaipurwale, Pt. Jagannathprasad (father of Radha-Krishnaji), Pt. Hazarilal, Gangaprasad Pathak** and many more. He also trained the princess of **Gwalior and Gadhwal** in music and Kathak dance. In his dance, the abhinaya aspect was very appealing and strong. He was highly respected and established artiste.
(3) SHRI REVATI PRASAD

Son of Lt. Nayak Gopal Das got trained under his father, in music and dance, during their stay at Gwalior, Jaipur, and Dehradun. Later he came to Mumbai and got associated with film music director Khemchand Prakash.

Then he went to Gwalior where he spent last few years of his life and passed away at the age of 70 in 1960. He was not able to impart the training of music and dance to his sons as he for whole of his life was away from the family.

(4) SHRI SHANKARLAL

He is the younger son of Lt. Nayak Gopal Das, got trained under his father in Kathak nritya and vocal music. He was a knowledgeable singer and stayed with father in the court of Gwalior and Gadhwal king. Later he came to Delhi, where he passed away at the age of 50 years in 1980.

(5) SHRI BHISHANLAL

He is the elder son of Lt. Pt. Sukhdev. He got training of dance from his uncle Lt. Pt. Jagannathprasad. Initially by remaining with him he gave dance performances at many places. He stayed in the court of PiliBhit king for three years from 1945-48. He also worked at Masoori. Thereafter from 1956 for lifetime he has remained Kathak dance teacher in Ladies Music College at Muzaffarnagar. He was appointed as examiner for the examinations conducted by Prayag Sangeet Samiti. On 23rd November 1979 he left this world at Muzaffarnagar.

(6) PANDIT SHIVDUTT

He is the son of Lt. Pt. Bishanlal, born on 12th December 1947. He got trained under the guidance of his father in vocal music, Kathak dance and
tabla. He got the degree of 'Sangeet Prabhakar'. In his young age he has performed Kathak performances. Due to the bad health, he could not continue with the performances of dance. Since 1954 to 1983, he stayed at Muzaffarnagar where he taught Kathak dance and since 1984 he is in Delhi working independently in the field of music and dance.

(7) SHRI RAMESH PARihar

Elder son of Lt. Pt. Shivdutt, Ramesh Parihar was born on 28th February 1964. He learned vocal music from his grandfather Lt. Pt. Bishanlal, Kathak nritya from Lt. Guru Kundanlal Gangani and tabla from Lt. Pt. Hazarilalji Gangani (Meerut). But his interest was in singing, and adopted vocal music as a major profession. He has a good sensibility and knowledge of classical music as well as his quality work is seen in sugam-sangeet (light music). He has a very nice voice quality and his singing is admired, wherever he sings.

He always supports the Kathak dance by his singing. He has accompanied on vocal and harmonium with the celebrity Kathak dancers of India, like Lt. Pt. Durgalalji, Smt. Urmila Nagar, Smt. Geetanjali Lal, Su.Shri Prerna Shrimali, Pt. Rajendra Gangani, Shri Pratap Pawar, Smt. Shovana Narayan and many other reputed dancers of India. His singing has enhanced the performance of Kathak dance. He has a great sensibility of singing the different aspect of Kathak dance like, Tarana, Thumri, Bhajan, Pad and Sargam. He has exclusively toured world over with many Kathak dancers. He is also expert in singing Gazals, Bhajan, Folk of Rajasthan and has a specialization over Rajasthan Gayaki. He has accompanied with the reputed Kathak dancers, in all the major music and dance festivals of India nationally and internationally, and also for national program of Doordarshan Kendra. Currently he is working independently in the field of music and dance at Delhi.
(8) SHRI BRIJMOHAN
He is the second son of Lt. Pt. Shivdutt. He learnt Kathak dance from Pt. Rajendra Gangani. He learnt vocal from his father and Asha Askari in the institution Ghandharv Mahavidhyalaya, Delhi.

(9) SHRI DHANNA LAL
He is the elder son of Lt. Pt. Sukhdev Prasad is native of Nyama village, Churu district, Rajasthan. He was trained in music and dance. Khayal gayaki Thumri and Bhajan was his specialization. He spent many years in Nepal along with his uncle Lt. Pt. Jagannathprasadji, who was a great Abhinaya Samrat, artistes of this family has served for Kathak dance only.

(10) SHRI RUKMANLAL
He is third son of Lt. Pt. Sukhdev. Apart from Kathak dance he also mastered in tabla. He always accompanied on tabla for the performances of Kathak dance with his brother Radha Krishna (son of Lt. Pt. Jagannathprasad). Radha Krishna was associated with the Birla College as a lecturer in dance. Rukmanlal also got employed in the same college as a tabla artiste and got retired in 1980. Currently he is living at his village Nyama. He has one son Kishanlal, who got trained in Kathak dance under his uncle Pt. Bhishanlal.

(11) SHRI RATANLAL
He is the younger son of Lt. Pt. Sukhdev, born in 1930. He got training in Kathak dance from his uncle Lt. Pt. Jagannathprasadji and also from his cousin brother Pt. Radhakrishna. He learnt vocal from his elder brother Dhannalal, in Dehradun he learnt from Prannathji and Chaudhari Rajendra prasad. In vocal he mastered khayal and bhajan. He worked as a music teacher at first in Damodar Inter College at Secunderabad, then in Inter College of Muzaffarnagar and then in Jaydev Sangeet Mahavidyalaya for some years. Thereafter from 1970 to 1990 he was music teacher at Baharaich in
Rajkiya Sangeet Mahavidyalaya and from there only he got retired from his services.

At present he is giving his experienced knowledge at Mohan Sangeet Vidyalaya at Shardulpur, Rajgarh (Rajasthan). He has taught many talented artistes like Madanlal and his son Hemraj (teacher in Meerut) are worth noting. His young son Prakash learnt Kathak dance under the able guidance of his father and is upcoming promising artiste.

(12) SHRI HEMRAJ

He is the elder son of Lt. Shri Ratanlal. He took the initial learning of vocal from his father. Thereafter he learnt Kathak dance from his maternal grandfather Shri Ratanlalji and maternal uncle Shri Ramdhanji. At present he is dance teacher in Modi Inter College, Meerut.

(13) PANDIT JAGANNATHPRASAD

He is the younger son of Lt. Pt. Ramlal. He was a top class dancer of his time. He was resident of village Nyama, Tehsil Sujangarh, Churu district, Rajasthan. He learnt dance and music from his grand father, Lt. Pt. Natthulal Parihar. From Lt. Pt. Chunnilalji and Lt. Pt. Gopaldasji also he learnt Kathak at Jaipur. As he was spiritually inclined person in his dance, emotions played a vital role in his presentation. His total involvement in dance was able to make the spectators and listeners to judge his pious expressions and devotion towards Lord Krishna. He had composed and written several poetries of kavitt anga and had also developed the new movements i.e. Angik abhinaya, which has enriched the style of Jaipur Gharana. He was specialized in Abinaya anga and his Draupadi Vastraharan was famous in those days. He had a command and grip for presenting the two different aspects of male and female that is Ardhanareshwar and was also expert in expressing the feeling that was minutely observed by the high-class category for expression. Like one eye is crying i.e, expressing the karuna bhava and other eye expressing the joy ie, Harsha bhava.
After residing for sometime in Bikaner state, he went to king Chakradhar Singh of Raigarh. Thereafter he got appointed as a Rajnartak in the royal court of Nepal where he gave the services of Kathak dance for about 4 to 5 years. Thereafter in 1940 from Nepal he came to Lakhinpur Khiri where he worked independently in the field of music and dance for about 3 to 4 years. He also stayed at Bombay for one year but due to health problems and sickness he could not contribute for a long time and returned to his native place Nyama. He passed away at the age of 60 in year 1946.

(14) PANDIT RADHAKRISHNA

He was born at Nepal when his father Lt. Pt. Jagannathprasad was in the service in the court of Nepal as Rajnartak. He learnt dance from his father. He toured and traveled throughout India and introduced his skill in dance. From 1946 to 1950 he worked as a dance teacher in Dehradun Sangeet Samiti. He also worked for two years in Sangeet Bharti at Delhi. From 1952 to 1954 he worked at Jaipur. Thereafter he served as a dance professor in Birla College at Pilani and here only he became sick by cancer and as a result he passed away in 1982.

He trained many disciples. His brother Shri Ratanlal, his sons Balkrishna and Madanlal and Bajrangkumar, singer of Jaipur has taken training from him. He has also written one book named as Nritya Manjari based on Kathak techniques of Jaipur Gharana published from Birla Institute, Pilani. He was very handsome and fair. He had deep knowledge of abhinaya, rhythm and taal. He was specialized in fulfilling the demand from the spectators for which he was famous, that is from any beat of any taal if anybody shows the finger from that particular beat he would instantly and spontaneously create a Tihai and would certainly arrive on Sam that is the first beat of taal. This shows his tremendous command on Tala. He was very famous as a skilful teacher.
(15) SHRI BALKRISHNA

Balkrishna the eldest son of Lt. Pt. Radhakrishnaji took the training of music and dance from his father. At present since last 20 years he is engaged as a teacher in Nehru Bal Mandir at Rajgarh, Shardulpur, Churu district, Rajasthan. His son Harikrishna is a dancer in Gorakhpur. He learnt Kathak from Pt. Radhakrishna also took training from Pt. Rajkumar Gangani, the son of Guru Kundanlalji Gangani and also learnt tabla from leading All India Radio star Pt. Premshankar Gangani.

(16) SHRI MADANLAL

He is the younger son of Pt. Radhakrishna. He learnt dance from his father but is doing job of a clerk in Birla College, Pilani.

❖ The Geneology of Nyama village, Churu district, Rajasthan, is mentioned below:

\[
\begin{array}{c}
\text{Natthulal Padhhiar} \\
\downarrow \\
\text{Chunnilal} \\
\downarrow \\
\text{Naik Gopal Das} \\
\downarrow \\
\text{Revali Prasad} \quad \text{Shankarilal} \\
\downarrow \\
\text{Ramesh Padihar (Vocal)} \quad \text{Brajmohan (Dance)} \quad \text{Mahendra} \quad \text{Rakesh} \\
\downarrow \\
\text{Rachakrishna (Dance)} \\
\downarrow \\
\text{Balkrishna (Dance)} \quad \text{Harikrishna (Gorakhpur) (Tabla)} \\
\downarrow \\
\text{1 Shri shivdutt Parihar – Delhi} \quad \text{2 Shri Prakash J. Parihar – Delhi}
\end{array}
\]
RAJALDESAR

(1) PANDIT HAZARILAL

Born in village Rajaldesar, Churu district, Rajasthan on 16th February 1935. Lt. Pt. Shivnarayan of Modo village, who was Darbari Guru in music and dance in the royal court of King Gangasinghji, Bikaner, trained him in Kathak dance. He was also trained by great Masters and Gurus. He learnt the depth of Kathak dance and vocal music under the guidance of Nayak Gopaldasji, his uncle Maneklal and Guru Hiralal. Nayak Gopaldasji was Raj Guru at the royal court of Gwalior Maharaja JiyajiRam Rana. He was trained in Abhinaya anga, Thumri bhava with Thumri singing by Guru Pyarelal and Durgadasji. After his marriage he learnt more about literature and bandishes of Kunwarshyam Gharana from Pt. Laxmanprasad Jaipurwale (father in law). He was associated with D.A.V. College and Sangeet Samiti, Dehradun from 1949 to 1960 where he was teaching, music and dance. He joined Jaipur Kathak Kendra in 1978 and served for 3 years. He also served at Udaypur Maharana Bhopalsinghji and Nepal Naresh Shamshersingh Rana. In the mid 50’s, he performed and accompanied with celebrity dancer of that time Su.Shri Jaykumari, in many music and dance festivals. During the war of India and China, he gave the services of music performance for the Army at Laddhak, Nepal in 1962. He has accompanied on tabla as well supported the dancers by vocal music. He has performed with Lt. Padmashree Damyanti Joshi exclusively for many prestigious events like Sur Sangeet Samsad, Swami Haridas Sangeet Sammelan. In the film made on Damyanti Joshi, and during 10 days Nepal tour, he performed in many music performances and supported Damyantiji on vocal with Kathak dance. He also accompanied on vocal with Kathak Queen Sitara Devi, Pt. Durgalal, Pt. Devilal and many others. He has accompanied on tabla with many great masters and celebrity stars like Ustad Ali Akbar Khan, Ust. Amir Khan, Pt. Laxmanprasad Jaipurwale, Pt. Jasraj, Pt. Durgadas, Pt. Govindprasad Jaipurwale, Acchan Maharaj, Ganga Prasad Pathak, Krishan Kumar and many others.
He toured and accompanied with many dancers and artistes in the culture program organized by Central Government of India at Soviet Russia, East Germany and Poland. Among his disciples few names are of Chhaya, Madhuri (Dehradun), a famous film actress Madhuri Dixit, tele film actress Prachi Shah. For his outstanding contribution as a multi dimensional personality, Sur Shringar Mumbai honored him with Samagdev fellowship. His 3 sons are earning a good name in film industry. They are Ravindra, Kishan and Rajesh Raj Bhatt. Ravindra and Rajesh is tabla player of high merit and Kishan is sound recordist in film Industry. He passed away on 8th May 1993 in Mumbai.

(2) SHRI RAVINDRA

He is the elder son of Lt. Pt. Hazarilal. He is born on 12th October 1967. Initially he learnt tabla from his father and thereafter from his maternal uncle Pt. Girdharprasad Jaipurwale at Bombay. He is residing in Bombay and is working as an accompanist. He has accompanied with the famous singers
like Chitra and Jagjit, Manhar Udhas, Bhavdeep Jaipurwale. He is associated with the film industry as an rhythm arranger.

(3) SHRI KISHAN

He is the second son of Lt. Pt. Hazarilal. He is especially interested in drawing. He is the sound engineer and is working in the recording studio.

(4) SHRI RAJESH

He is the younger son of Lt. Pt. Hazarilal. He learnt tabla from his father and his maternal uncle Pt. Girdharprasad Jaipurwale. He is the top class famous percussionist in film industry.

❖ Lt. Pt. Hazarilal’s family belongs to Ganeshott wing of Rajaldesar village.
SARANGSAR

(1) PANDIT BHISHANLAL

He is the son of Lt. Pt. Sukhdevprasad, native of Sarangsar village, Churu district, Rajasthan. He was an artiste of high merit. He mastered the art of vocal singing and Kathak dance. He was at the service in the royal court of Jaipur Gunijankhana. Khayal and Tappa gayaki was his qualification but his best quality and grip was in the presentation of Tappa gayaki. He stayed for 7 to 8 years in the Dhangadra kingdom of Gujarat as a court musician. Though the nawab of Dhangadra was Muslim but he was known as ‘Raja’. Most of his time Nawab lived in Mumbai, and the musicians who were employed in the court were than brought to Mumbai. Bhishanlalji was one of the musicians among them. The musicians were close relatives of Dhangadra Nawab. They were uncles and nephews. They were Dhannalal, Pyarelal, Hiralal, Laxmanprasad Jaipurwale and Mulchand Jaipurwale. After independent India in 1947 when kingdom’s came to an end, all these artistes permanently stayed in Mumbai.

(2) SHRI DHANNALAL

Nephew of Lt. Pt. Bishanlalji, Dhannalal was a good dancer and singer. Initially he got employed in Gunijankhana of Jaipur; later in 1945 he came to Dhangadra, Gujarat, where Nawab Hari Kasam was the king. He got employed as an artiste in this court. Although Nawab was having the business of steamers sail in water, but he was equally interested and was having knowledge of music and dance. His steamer business was equally flourished in Mumbai. One day he took Dhannalal to Mumbai and than after that he stayed permanently at Mumbai.
(3) SHRI GANGANRAM

He is the second son of Shri Dhannalal. His father trained him in music and dance. He settled down in Delhi and worked independently by training many students in music. Whole of his life he stayed at Delhi and in 1956 at the age of 76 years he passed away. He trained both of his sons, Govardhan Prasadji and Hanuman Prasadji in Kathak dance. They keep the tradition of Kathak dance alive.

(4) PANDIT GOVARDHANPRASAD

Born in the year 1912, he got trained in dance and music by his grandfather Shri Dhannalal and father Shri Gangaram. His interest was more towards singing. He got associated with Delhi Radio Center. The first national program of Delhi Radio Center was broadcasted by the vocal performance of Pt. Govardhan Prasadji. His younger brother Pt. Hanumanprasadji lived in Mumbai. He often visited Mumbai. The tuning between Pt. Ravishankar and Pt. Govindharprasadji was very much supporting each other. Wherever Govardhan Prasadji was having performance, at the same place Pt. Ravishankarji played sitar and wherever Pt. Ravishankarji was having performance, than at the same place Pt. Govardhanprasadji has sung. With these two artists, a renowned tabla player of that time Pt. Chaturialji of Udaypur accompanied them. Govardhanji passed away at the age of 44 in 1956.

Pandit Govardhanprasad
(5) The information of Shri Triloki Prasad, son of Lt. Pt. Govardhanprasad is not mentioned here as he is interviewed personally.

(6) PANDIT HANUMANPRASAD

He is the younger son of Lt. Shri Gangaram. Abhinaya Samrat Pt. Hanumanprasadji got trained by his grandfather and father in music and dance. He shined out as a Kathak dancer. He settled down in Mumbai and got associated with film industry. He had a great strength, in output as a music director and dance director in film industry. He choreographed many Hindi films. One of the famous Hindi films was 'Geet gaya patthron ne' produced and directed by V. Shantaram. He taught for many years in HillGrange School, Pedar Road, Mumbai, run by MS. Kelly. He was known for his abhinaya anga and had a great sensibility in performing Baithak ka Bhava and was having command over expressing different moods of emotions. Later he became the devotee of Shri Shirdi Sai Baba. He passed away at the age of 52 years at Mumbai.

To his credit there are lot of celebrity artistes. Among them are wife of V. Shantaram, Sandhya, Rajashri (daughter of V. Shantaram), Roshan Kumari, Anjali Gupta (Anju Gupta), his nephew Triloki Prasad.

![Pandit Hanumanprasad](image-url)
(7) **PANDIT RAMSINGH**  
The youngest son of *Shri Dhannalal*, **Ramsingh** got trained under his father. He was a dancer and singer of a high merit. **Ramsingh** was serving at Nepal court. He earned a good name and fame and had made the property in *Charkhewala, Delhi and Sujangarh*. His father *Dhannalal* and brother **Gangaram** stayed in this *Charkhewala kothi* and contributed a lot in the field of music and dance. He passed away at the age of 60 years at *Delhi*.

- The Geneology of *Sarangsar village, Churu district, Rajasthan*, is mentioned below: -

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THALDA

The original (karta purush), chief ancestor of this family was resident of Faloudi, Jodhpur district. From Faloudi he came to Gosaisar village of Churu district and from Gosaisar to Thalda village. This caste of Javada (Somani) wing belongs to Sambhari Chauhan. The family goddess of this family is at Faloudi, which is recognized by this dynasty. This family is known through Nathuji. As per record of Jodhapur state from 1857 and onwards we get information that Nathuji also resided in Ashram of Jodhpur court. He was top class singer of his time.

Out of four sons of Nathuji two brothers, Doongarram and Ganeshilal stayed in Gunijankhana of Bikaner state. Both of them were Kathak dancers. Doongarram learned playing sarangi from Miya Jaan Khan of Lucknow and later adopted carrier as a professional sarangi artiste. Ganeshilal learnt playing tabla from his brother Chunnilal.

Chunnilal and Badhiram almost remained together performing in the major Shekhavati cities like Sikar, Fatehpur, Ratgarh and Ratangarh. They also toured and traveled widely performing in the royal courts of North India like Ara Chapra and other. Badhiram was skilful vocalist of high merit and Chunnilal was famous for his accompaniment on tabla. It is worth noting that the marriage of the only daughter of Chunnilal was solemnized with Pt. Mohanlal, Nrityacharya of Jaipur. Badhiram had two daughters. Doongarram had no issue and Ganeshilal had two sons, Shivlal and Hiralal.

(1) PANDIT SHIVLAL

Whole life of Pt. Shivlal resident of Thalda village, Churu district, Rajasthan passed in practice of Kathak dance. Initially he got trained in Kathak dance under the able guidance of his father Lt. Pt. Ganeshilal. He got trained at Jaipur; from there he went to Rampur by crossing the Agra all the way by walking throughout, and reached to the court of Rampur Nawab. Begum (queen) of Rampur Nawab sent him to Bindadinji at Lucknow. By residing for 12 years at Lucknow with Bindadinji he learnt Kathak dance, parellely he took
education of Vocal, Thumri, Tappa and Khayal gayaki from Miyajaan of Lucknow. The training of Pt. Acchan Maharaj, Pt. Shivlal and his younger brother Hiralal took place at the same time. All the three were of young age. Along with the Kathak dance he was equally a great vocalist of a class. After completing his training he resided in the royal courts in the regimes (state) of Mysore, Nepal, Jaipur, Raigarh, Ara Chapra, Allahabad, Banaras and Rampur.

Pt. Shivlalji had an attractive personality and was very handsome. He had broad eyes, sharp nose and was fair looking. Due to this pleasant look, it was enhancing and adding extra beauty to whole of his dance presentation. He was specialized more in abhinaya anga and his angik abhinay was admired by whole of the learned Kathak community. He was very much famous in presenting the different abhinaya aspects like Thumri, Hori and Gat bhava like ‘Banduk ki gat, Basuri ki gat’. He had a quality of elaborating sanchari bhava and he was also perfect in to the nritta aspect with the proficiency and command over the laykari and chakkars. Initially he served in Bikaner court and than he went to Mumbai with his brother Hiralal. In those days Pt. Durgaprasad had a great name in Mumbai. He also stayed at Allahabad for 4 years. From Bombay once again he came back to Bikaner in 1939 and stayed there up to 1946. Due to the professional commitment at Mumbai he often traveled to Mumbai. To his credit he trained many disciples. To name the few are Pt. Gaurishankar, Pt. Hazarilal, Ranglal, Krishna (Allahabad), Munnibai (Mumbai), Padmashree Allajilabai (Bikaner) and his own son Kannaiyalal, these names are worth noting in the field of Kathak dance. In his old age he came back to his native where he passed away in 1965. This is to be noted that when these two brothers Shivlal and Hiralal got trained from Bindadinji Maharaj at Lucknow, during those days no such Gharanas were formed and Bindadinji Maharaj originally belonged to Jetasar village of Jodhpur, Rajasthan.
(2) PANDIT HIRAALAL (HARDEV)

Initially Hiralal the younger son of Lt. Pt. Ganeshilal got trained in Kathak dance under the able guidance of his father. When his elder brother went to Lucknow he also went there with his brother and both took training of dance and vocal. After residing at Bikaner along with his brother Shivlal he went to Bombay. While residing at Bombay he started taking dance tuitions. Shivlalji came back to Bikaner but Hiralal stayed at Bombay. Nawab of Hyderabad took his disciple Vijaya from Bombay so later Hiralalji also went to Hyderabad and stayed there for about nine years. He was alert and skillful in dance and vocal both. From earlier he was playing tabla. Famous and expert musicians Maniramji and Jasrajji were at Hyderabad in those days. Hiralalji only taught tabla to Parasramji. From Hyderabad he went to Lucknow. From Lucknow he came back to his native Thalda, where he passed away in 948.

(3) PANDIT KANNAIYALAL JAYDA

He was born on 13th Aug 1932 at the maiden place of his mother at Badabar, Tehsil Sujangadh, Churu district, Rajasthan. His native place is village Thaida, Tehsil Sujangadh. He got dance in heredity and because of total favour from his father and guru both he gave priority to dance. In those days Pt. Shivlalji was appointed as Rajnartak in Gunijankhana of Bikaner state on salary of Rs. 40/- per month. Even the artiste and the art lovers were taking training in music and dance from Pt. Shivlalji. By the encouragement and inspiration of his father he performed dance in the court of Bikaner, in the front of king Gangasinhji, who admired him and awarded the gift also. For the first time in Mumbai, he performed at the age of 14. He also learnt Kathak dance from Pt. Kundanlal Gangani. He married with Savitri Devi, the only daughter of famous music director Khemchand Prakash. He was at Bombay where he had worked for six years and learnt singing and harmonium from him. During the stay at Bombay he danced in many films like Awara, Badnam, Jayshankar, Ram Vivah and Shishmahal. He had danced duet with famous film dancer Helen in film Badnam. In 1953 he became dance teacher in Meerut Sangeet
Samaj. There also he took training of tabla for three years from his maternal uncle **Pt. Hazarilal Gangani.** In 1955 in Saurashtra Sangeet Natak Akademy, **Rajkot** he worked as dance teacher for ten years. He gave dance performances in many cities of **Gujarat.** In 1966 he came to **Jodhpur** and served there for two years in Sangeet Kala Kendra. Thereafter he educated students by his knowledge of dance in Darpan Academy and Shreyas Foundation at **Ahmedabad** for 8 years. In 1985 to 1992 he was dance guru in Jaipur Kathak Kendra and retired as a Nritya Guru in 1992. He made many talented disciples like **Madan Maharaj, Anju Gupta** (Bombay), **Bindu Dave** (Rajkot), **Suman Gopal Mangeshkar** (Rajkot), **all his four sons Hemant, Tejprakash, Rajkumar and Ashok kumar** are worth noting. His sons **Rajkumar** and **Ashokkumar** are known dancers. **Pt. Kannaiyalal** along with dance teacher has expertise in **Thumri, Bhajan,** and as skillful singer too.

![Pandit Kannaiyalal Javada](image)

**Pandit Kannaiyalal Javada**
He has created many technical syllables like paran, varieties of tihai, bedam chakradhar. All together he was a balanced performer. His presentation was balanced by nritta and nritya aspects like Taiyari ka nritya ie, speedy dance and the expressions expressing the emotions of nayika in thumri bhava. He had a great approach of expressing bhakti rasa into the bhajan. His singing had spellbound the listeners who traveled with his singing expressions and emotions.

He passed away on 15th November 2002 at Mumbai.

(4) SHRI HEMANTKUMAR

He received dance education from his father Lt. Pt. Kannaiyalalji. In the beginning he served as a dance teacher in Shreyas Foundation, Ahmedabad. Thereafter he worked in Rajgarh (Churu), Jaipur. Since 1992 by residing in Delhi is connected with dance training.

(5) SHRI TEJ PRAKASH

He learnt Kathak dance from his father Lt. Pt. Kannaiyalalji and tabla from Kishanlal Gangani. Initial 3 to 4 years he stayed at Bombay thereafter since 1992 by residing at Delhi, he is connected with work of dance and tabla in his own school.

(6) The information of Shri Rajkumar Javada, son of Lt. Pt. Kannaiyalal Javada is not mentioned here as he is interviewed personally.

(7) SHRI ASHOK KUMAR

He is younger son Lt. Pt. Kannaiyalalji born on 29th August 1970 at Jaipur. He learnt Kathak from his father since his childhood. Later he received advanced training from Lt. Guru Durgalalji and later from Smt. Geetanjali Lal at Delhi Kathak Kendra. He has performed in religious festivals in temples of Jaipur, Rajasthan and has participated in Kathak samaroha arranged by Jaipur Kathak Kendra. He performed solo as well in the group, in the items choreographed by Lt. Durgalalji, Smt. Geetanjali Lal and Pt. Birju Maharaj.
He has performed at many auspicious events like Kutub Mahotsav, Kalka-Bindadin Nritya Smaroh at Delhi; besides this he has performed in major cities of India like Delhi, Kanpur, Lucknow, Chennai, Mumbai, Sundarnagar and many cities of Rajasthan state. He had performed as a main dancer in the production of Padmashri Shovana Narayan's 'Moon light impression' a dance ballet. Currently he is residing in Delhi giving his services as a dance teacher in Public School.

ACKNOWLEDGEMENT

1 Shri Rajkumar Javada – Jaipur