

**VARTAMAN UTTAR BHARTIYA SASHTRIYA
SANGEET KE PARIPEKSH MAIN TANSEN KA
ITIVRAT AUR UNKI PRAPT RACHNAON KA
SWAROOP – EK VISHLESHANATMAK
ADHYAYAN**

**A Thesis Submitted for the award of the degree of
Doctor of Philosophy (Ph.D.)
In
Music - Vocal**

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CANDIDATE'S DECLARATION

I hereby declare that the work incorporated in the present thesis is original and has not been submitted to any other University/Institute for the award of any Diploma or Degree. I further declare that the result presented in the thesis, considerations may therein contributed in general to the advancement of particular to the knowledge in Indian Classical Music in particular to the **“Vartman Uttar Bhartiya Shastriya Sangeet Ke Paripeksh Main Tansen Kaltivrat Aur Unki Prapt Rachnaon Ka Swaroop-Ek Vishleshnatmak Adhayayan.”**

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CERTIFICATE BY THE GUIDE

This is to certify that **Ms. Surekha Rani** has completed her doctoral study titled “**Vartman Uttar Bhartiya Shastriya Sangeet Ke Paripeksh Main Tansen Kaltivrat Aur Unki Prapt Rachnaon Ka Swaroop - Ek Vishleshnatmak Adhyayan**” under my guidance. This is the original research work submitted to The Maharaja Sayajirao University of Baroda, Vadodara for the degree of Doctor of Philosophy in Music (Vocal).

I, further certify that the work has not been submitted either partly or fully to any other University or Institution for the award of any degree.

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गुरुर ब्रह्मा गुरुर विष्णु गुरुर देवी महेश्वराः।

गुरुर साक्षात् परं ब्रह्मा तस्मै श्री गुरवे नमः॥

Dedicated
to
My Family
and
My Husband

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The Great Sangeet Samrat “Tansen”

CHAPTER – 1

MUSICAL BACKGROUND AND EDUCATION OF TANSEN

MUSICAL BACKGROUND AND EDUCATION OF TANSEN

1.0 Introduction

Art is always beyond to any place and time and the artists live forever. How much the time spends the true artists remains immortal and along with them they make their art immortal too. Music maestro 'Tansen' is one of such everlasting artists of music. Because of his great accomplishment of music he achieved a prestigious position in the field of music. Even in this modern time, anybody whether he does not knows about music but definitely knows about 'Tansen'. 'Tansen' was the greatest musician of his Era. The great contribution of 'Tansen' has been in the development and fame of Indian music.

As an everlasting singer, the best poet, excellent '*Pada*' creator, inventor and unique musician, the works of '*Sangeet Samrat Tansen*' were invaluable. Because of his in creditable contribution to music, 'Tansen's' name and fame are appropriate to be written in golden letters in not only Indian music but also in the cultural history of India also.

Almost four hundred years have been passed. Our country had also seen many ups and downs during this period, but 'Tansen' is still immortal. Even the dense darkness could neither cover nor blow out the shining lamp of him. Even today, people got together on the day of his memory and pay tribute towards him and find themselves having his guidance.¹

The biography of 'Tansen' is full of fame but it is difficult to present it as well. History became speechless at many points; the incidents of his life had been illusive by the people. In such situations, the researcher has made humble efforts to present the life instances of 'Tansen' in the present chapter.

1. Gwalior ki Sangeet Parampara, Dr. Arun Mahadev Rav Banagare, p.98

The researcher took the support of contemporary historical works, ancient literature, the '*Pada*' (poems) composed by 'Tansen' and the prevailing folktales to conceptualize the present chapter. The data from the secondary sources were triangulated to verify the facts.

On the death of 'Tansen,' 'Akbar' had stated being sentimental that—"There had not been such singer in last century."² This statement is there in '*Akbarnama*'. '*Ain-E-Akbari*,' had listed the foremost wise men of 'Akbar's' court, in which 'Tansen's' name is written in the first place. This is the evidence of his personality and being great musician.

'Akbar's' this statement was only due to 'Tansen's' music accomplishment, otherwise he had not seen and listen the singers of thousand years ago to him. He only expressed his emotional flow, because 'Tansen' was very beloved to 'Akbar', anything could be stated in emotions is always fare. This certificate is given to 'Tansen' by 'Akbar' made all the artists offended in their whole life, who considered music as the mean of God's prayer and in their point of view it is improper to worship any human. But about such a great musician there is very less information laid in historical books. Even today there are controversies upon some points, who were his parents, what was his real name, what was his caste? When and where did he die? Before entering in 'Akbar's' court, which other court is related to 'Tansen'. Whether he had adopted the other religion, and where his music education did have completed. The silence of history has made even uncertain and controversial to these facts.

1.1 The Family Introduction of 'Tansen'

Before giving the introduction of any person without establishing the name of person the criticism looks anonymous and incompletes. Thus it would be very important to think over the original name of 'Tansen's' childhood.

2. Akbarnama, Abdul Fazal, p.816

There are many opinions over the original name of 'Tansen'. 'Dr. Gopal Dutt'³ and 'Dr. Jagadish Sahay Kulshresth'⁴ has considered the original name as 'Tanna Mishra'. 'Dr. Sarayu Prasad Agrawal'⁵ has called him 'Tanna,' 'Mishra Bandhu'⁶ has written his name as 'Trilochan Mishra'. According to 'Mishra Bandhu', his father along with him used to go to Gwalior king 'Maharaja Ram Niranjan' who honored 'Trilochan' ji as 'Tansen'.

From then he was called 'Tansen.' 'Sulochana Yajurvedi' and 'Acharya Brahaspati'⁷ had expressed their doubt on being any 'Ram Niranjan' in Gwalior. According to 'Kazi Meraj DhaulPuri',⁸ the title of '*Tansen*' was given to 'Tansen' by 'Vikramajeet' son of 'Raja Maan Singh Tomar'. According to 'Dr. A. S. Shrivastav'⁹ the title of 'Tansen' was given to 'Tansen' by 'Raja Ramchandra' the king of Bhatt.

'Dilip Chandra Bedi'¹⁰ has written the original name of 'Tansen' as 'Taansukh'. According to 'Harihar Nivas Dvivedi'¹¹ his original name was 'Trilochan Pandey'. According to 'Laxminarayan Garg'¹² his name was 'Ramtanu' and later on he was called as 'Tanna Mishra'. Contemporary historians like 'Badayuni' and 'Abul Fazal' without touching the controversy addressed him as 'Tansen'.

According to the prevailing folklore, the original name of 'Tansen' was 'Tannu', 'Tanna' or 'Trilochan'. In this period no full names were spoken, except the king, landlord etc. The full name of 'Baiju' and 'Bakshu' are still unknown. People have addressed him with this very name. May be it is possible that, the name of 'Tansen' might be 'Trilochan' and its short form turned in to 'Tannu' or 'Tanna'. But the original name of Childhood could not be 'Tansen' at any way. Taan word is related with music and word 'Sen' was used for 'lion'.

3. Swami Haridasji ka Sampraday aur unka vani sahitya, Gopal Dutt, p.14

4. Sangeet Shatra, Kulshresth. Jagadish Sahay, p.73

5. Akbari Darbar ke Hindi Kavi, Sarayu Prasad Agrawal, p.99

6. Mishra Bandhu Vinod, Mishra Bandhu, part-1, p.306

7. Khusaro, Tansen Tatha Anya Kalakar, Sulochana Yajurvedi evam Acharya Brihaspati, p.120-125

8. Khusaro, Tansen Tatha Anya Kalakar, Sulochana Yajurvedi evam Acharya Brihaspati, p.120-125

9. 'Akbar the great Mughal, A. L. Shrivastav, part-1, p.360

10. 'Akbar Rahul Sanskrutaan', p.36

11. 'Akbar Rahul Sanskrutaan', p.36

12. 'Tansen' Laxmi Narayan Garg, Dhruvad Dhamar, p.138

The name 'Tansen' might be kept at the time when he had achieved the perfection in the practice of 'Taan.' 'Tansen' reached in the court of 'Raja Ramchandra' when he had established as a musician. At that time there was no possibility of naming for him. 'Akbar' had honored him with '*Kanthabharan Vani Vilas*.' Contemporary poet 'Jagannath Kavirai' called him 'Jagat Guru' (the world's master). These honors were not given to 'Tanna', 'Tannu' or Trilochan' but to 'Tansen'. The '*Pada*' of Tansen was available in the description of 'Raja Maan' in which the imprint of 'Tansen' is found as composer.¹³

Thus, the view of 'Kazi Meraz Dhaulpuri' in this relation seems to be appropriate and relevant that.

'Tansen' had been awarded by this honor by Vikramjeet¹⁴ because after getting educated from '*Gwalior Sangeet Vidhyalay*' founded by Maan Singh, 'Tansen' had the first shelter of 'Vikramajeet'. There is not any dispute upon the name of 'Tansen's' father. Generally all the historians had written 'Makrand Pandey' as his father. But 'Laxmi Narayan Garg' and 'Dr. Jagdish Sahay Kulsherth'¹⁵ said that another name of 'Makarand Pandey' was 'Mukundram Pandey.' In '*Saptahik Dinman*' 'Shri Amitabh Mishra' had written an article named '*Tansen Aur Unki Smriti*,' in which on the basis of the folktales he stated his father's name as 'Makardwaj' or 'Makrand' and his mother's name as 'Parvati'. 'Dilip Chandravedi'¹⁶ has addressed 'Makarand Pandey' as 'Makarand Bhaat' whose livelihood was to present the poems in the Royal court. 'Dilip Chandra Vedi' has also depicted the name of 'Baba Ramdas' as 'Tansen's' '*Tau*' (his uncle). However there is not any discussion about this, in any historical or any music related book. According to 'Harihar Nivas Dwivedi' there is one '*Pada*' available of 'Tansen' in '*Ragamala*' by 'Tansen' related to his father and mother's name. This *Pada* illuminates dimly about his parents and his birth place. The portion in this relation is as under

13. Jivani, Vyakti tatha Krutity, harihar Nivas, Dwivedi, p.2

14. Tansen, Dhrupad, Pharrmar, Ank, Laxminarayan Garg, p.138

15. Sangeet Shastra, Jagdish Sahay, Kulshresth, p.73

16. Akbar Rahul Sankruiyun, p.36

*“Gadh Gopachal re, Jaki hai kamlasan nari,
 kamla jaki lali liye. prathamautaar keeno ho.
 Tum traifan char chari varan, ini keatan jatan gun teen (ho?)
 Astkar jal puskar jal take charon kangoora, teshe neeke lagat no (ho?)
 Dal mal karat (karan?) gur makrand pad,
 raag ragini rati (raati) suvasan.
 ‘Tansen’ ko deeno (ho?)”¹⁷*

There is not any mean to research the script of this *Pada*.

First we will have to think upon the portion of the sentence ‘*Gadh Gopachal ki Kamalasan Nari Kamala*’. Secondly ‘*Kamala*’ is the name of any woman. She has fortunate as ‘*Laxmi*’ or beautiful as ‘*Laxmi*’. Then word ‘*Autar*’ comes. Tansen had taken birth from this ‘*Lali*.’ The word ‘*Lali*’ is the *Bahuarthi* word of fifteenth century:-

*“Lali mere lal ki jit dekhu tit lal
 Lali dekhan me gai, me bhi ho gai lal”¹⁸*

In the above said *Pada* ‘*Lal*’ means ‘Child’ from which *Lali* of Tansen (sun rising) is illusion.

Beyond these *Padas* the meaning of two couplets are not clear. ‘*Tum*’ signifies ‘*Gopachal*’ which is the cause of all three fruits (bodily, divine and material) it is the guardian of all four *Varna*, in its three *Gun* (nature) (*Satu*, *Raj* and *Tam*) are included. Maybe ‘*Astakar*’ is the name of any ‘*Tirth*.’ (Shrine) its pious water is as holy as ‘*Pushakar*’s pious water and all four ‘*Kangure*’ (scallop) of the fort were very beautiful.¹⁹

17. Tansen, Jivani, Vaktitv tatha Krutitv, Harihad Nivas Dwivedi, p.3

18. Tansen, Jivani, Vaktitv tatha Krutitv, Harihad Nivas Dwivedi, p.4

19. Tansen, Jivani, Vaktitv tatha Krutitv, Harihad Nivas Dwivedi, p.5

Thus, up to that time of the availability of another script of this *Pada*, we will have to consider that his mother's name was '*Kamla*' and She was the resident of Gwalior town located down the hill of Gwalior. 'Tansen' was born in the shadow of '*Gopachal*' i.e. his '*Nanihal*' (his mother's home). It is very old custom in '*Bundelkhand*' to get born of the first child at '*Nanihal*' (mother's home).²⁰

1.1.1 Birth Place of Tansen

There are many folklores prevailing about the birth of 'Tansen'. According to one story 'Tansen' was born after the daily worship done by his father of God Shiva (Mahadev). It is said that when there was no child to 'Makarand Pandey' someone advised him to worship in shiv-temple with '*Bale Patra*' and goat Milk. The temple was located at '*Behat*' near Gwalior. He was blessed with a baby boy after this worship. According to another story 'Makarand Pandey' got a son by the grace of Sufi Saint 'Mohammad Gous'.

Both the stories are difficult to trust. The first is not trusted because we don't get such belief; the second is completely opposite to the history. In this period 'Mohammad Gous' was not stay in Gwalior. He might be very far in '*Chunar*' in his childhood.²¹

There are different opinions of different scholars regarding Tansen's birthday. According to 'Virendra Kishor Ray Chaudhuri', 'Tansen' was born in Gwalior by the blessings of 'Muhamad Gaus'.²² According to 'Dr. Arun Mahadev Rav Bangre,' "He was born in the village named '*Behat*' in Gwalior."²³ According to 'Kumari Abha Bhatnagar,' 'Tansen' was born in '*Lahore*'s village named '*Chauburji*'.²⁴

According to 'Harihar Nivas Dwivedi,' 'Tansen' was took incarnation by 'Kamala' and 'Makarand' in the shadow of '*Gopachal*'.²⁵

So, whatever it may be, most of people consider '*Behat*' as the birth place of 'Tansen'.

20. Tansen, Jivani, Vyaktitv, evam Krutitv. p.4

21. Tansen, Jivani, Vyaktitv, evam Krutitv. p.5

22. Hindustani Sangeet me Tansen ka Sthan, Virendra Kishor Ray Chaudhari, p.26

23. Gwalior ki Sangeet parampara Dr. Arun Mahadev Rav Bangare, p.100

24. Sangeet Shastra – Digdarshan (Second part) kumara Abha Bhatnagar.

25. Tansen Jivani, Vyaktitv evam Krutitv Harihar Nivas, Dwivedi, p.35

In the second half of 18th century, '252 *Vaishnav Ki Varta*' was compiled by 'Vallabh Sampraday.' In this *Varta* 'Tansen's' music was valued in bagatelle and he was decided to be the disciple of 'Govind Swami'. Not only this, but he was made the *Vaishnav* and kept him in the service in 'Govind Swami' for the life time. By this imagination, though some of the devotees might get satisfied, who wanted to establish him as the disciple of their *Sampraday* even though he was the royal singer. But in the famous book of 'Abul Fazal', '*Akbarnama*' the date of 'Tansen's' death is mentioned, which proved him to be lean on for life time in 'Akbar's' court. Thus the incident about 'Tansen' in '*252 Vaishnav Ki Varta*' is fictitious.²⁶

In the flow of which emotion 'Tansen' was made the disciple of 'Govind Swami' in '*252 Vaishnav Ki Varta*', in the same flow in '*Nijmat Siddhant*,' 'Tansen' was declared as the disciple of 'Swami Haridas.' This story got much momentum because there is a special importance of the *Smadhi* of *Haridasji* in *Vrindavan*.

When Muslim gentlemen saw that *Vaishnav* people wants to possess 'Tansen' by writing all this and wanted to get him to their cult, on that time they declared that 'Tansen' was born by the blessing of 'Sheikh M. Gaus'. Music is totally prohibited and avoided in the sect of 'Sheikh Mohammad Gaus.' So Muslims contented believing him as the disciple of 'Haridasji.' But they made 'Baiju' defeated by 'Tansen' and they also built the '*Samadhi*' of 'Tansen' in the *Maqbara* of 'Sheikh Mohammad Gaus' in Gwalior. In the opposition of it, the disciple of 'Swami Haridasji' conversed about the '*Samadhi*' of 'Tansen' to be in '*Vrindavan*.' Now the question is that which opinion can be accepted, because no one is ready to leave their opinion among all three. This is the reason that many illusions were occurred.

'252 *Vaishnav Ki Varta*' states 'Tansen' is of '*Badi Jaati*' (Muslim). According to '*Nijmat Siddhant*' 'Tansen' was *Telang Brahmin*. 'Mishra Bandhu Vinod' stated Tansen as the *Brahmin* resident of Gwalior. According to 'Shivsindh Saroj,' 'Tansen' was the '*Gaud Brahmin*.' 'Kazi Meraj Dhaulpuri' said 'Tansen' as the *Brahmin* resident of '*Behat*.' If we look at all these views, it is impossible to believe 'Tansen' as *Taileng* and *Gaud* all together.

26. DhruPAD Aur Uska Vikas, Acharya Bruhaspati, p.196-197

It is the different subject that whether ‘Tansen’ was Muslim or not. Thus on the basis of these opinions it is not possible to decide the caste of ‘Tansen’.

According to ‘*Nijmat Siddhant*’ ‘Tansen’ was the disciple of ‘Raja Ramchandra Vaghela’ and ‘Swami Haridas.’ According to ‘*Mishrabandhu Vinod*’ his masters were ‘Sheikh Mohammad Gaus’ and ‘Baiju.’ ‘Tansen’ was fascinated on the singing of ‘Govind Swami.’ According to ‘Shivsindh Saroj,’ ‘Swami Haridas’ was ‘Tansen’s’ *Kavya* (poet) *Guru* and ‘Sheikh Mohamad Gaus’ was his ‘*Sangeetik*’ *Guru*. According to ‘Kazi Meraj Dhaulpuri,’ ‘Sheikh Mohammad Gaus’ and ‘Swami Haridas’ were friends of each other. Sheikh was Tansen’s ‘*Peer*’ (religious *Guru*) and ‘Haridasji’ his ‘*Sangeet Guru*.’ Now in the deception of different opinions it is difficult to find out ‘Tansen’s’ real *Guru*.

People trapped ‘Sheikh Muhammad Gous’ – a Sufi, who was uncommitted and pious in singing and playing because they could prove ‘Tansen’ as a Muslim. Some people even made singer to ‘Raja Ramchandra.’ Very interesting fact is that the followers of *Vallabh* cult did not even discuss about ‘Haridasji’ and the followers of ‘Haridasji’ do not utter the name of ‘Govind Swami’ as ‘Tansen’s’ music *Guru*.

According to *Nijmat Siddhant* the patrons of ‘Tansen’ were ‘Ramchandra Vaghela’ and ‘Akbar’. ‘Mishra Bandhu’ believed any ‘Ram Niranjana’ king of Gwalior as Tansen’s patron, whose existence was never been in Gwalior. According to ‘Shivsindh Saroj’ ‘Daulat Khan’ and ‘Ram Singh Vaghela’ were the patrons of Tansen. According to ‘Kazi Meraj Dhaulpuri’ the patrons of ‘Tansen’ were ‘Daulatkhan,’ ‘Mulla Salamat’ *Kotwal* of Delhi and ‘Raja Ramchandra.’

According to ‘Nijmat Siddhant’, ‘Tansen’ used to lighten the lamp by singing ‘*Deepak Raga*,’ *Mallar* singer *Kulbadhu* resident of *Orchha* sent ‘Tansen’ to ‘Haridasji.’ In the opinion of ‘Meraj Dhaulpuri’ a woman who had possession on *Mallar* (Malhar) is a prostitute of Gujarat, who dropped her ‘*Nath*’ (nose ring) into the well and to draw it out she used to sing *Malhar Raga*. When the water of that well comes on tide, the *Nath* come out up side and she picked it up. ‘Tansen’ defeated her furthermore he defeated ‘Baiju’ also by calling dears and melting stones. He came with ‘Tansen’ at Gwalior. All these were the impact of the blessings of ‘Hajrat Mohammad Gaus.’

The issue is that we cannot rely upon these stories because they all are made after 'Tansen's' death to improve their own cults. Better will be that such books should be observed as the evidence which were written in the ages of 'Akbar', 'Shahjanha' etc. by their authentic writers. Such authentic books are as follows:-

1. '*Akbarnama*' by 'Abul Fazal' the historian of 'Akbar's' court and according to its third part. '*Aain-E-Akbari*,' 'Abul Fazal' was present in 'Akbar's' court till the death of 'Tansen'.
2. One another scholar of 'Akbar's' court was 'Mulla Abdul Kadir Badayuni' who wrote a book '*Muntkhabut Vareekh*', which was written secretly, in which criticism about 'Akbar' is done in it. This book was prohibited in the time of 'Jahangir.'
3. Jahangir's Dairy. '*Tujke Jahanagiri*' and the history of this age '*Jahangirnama*'.
4. The work of Jahangir's dependent writer 'Mujatmad Khan's' '*Ikabalnama Jahangiri*'.
5. On the order of 'Shahjahan' the edited preface of '*Sahasras*'. In it there is the collection of one thousand *Drupadas* (songs) of 'Bakhshu'.
6. In the period of 'Shahjanha' and 'Aurangzeb' the work '*Raga Darpan*' by the governor of Kashmir 'Fakirullah' which was written to dedicate to 'Aurangzeb.'

The accompanist of 'Tansen' lived long named 'Bhagvan Pakhavaji' and kept in touch with the creator of '*Raga Darpan*'.

There was some direct introduction of 'Fakirullah' with disciples, sons and grandsons of 'Tansen'.

According to '*Akbarnama*', 'Tansen' was died on 26 April 1589 A.D., in Agra and according to 'Akbar's' order they made the cremation of this royal singer, with instrumentalist and singers in a grand marriage like ceremony. There is not any narration that singers and instrumentalist went Gwalior with the dead body of 'Tansen' and buried him there.

Singing and playing an instrument was prohibited in the tradition of 'Sheikh Mohammad Gous.' It was not in favor of the tradition of 'Sheikh Mohammad Gous' to come there with singing and playing and carrying the dead body of a singer and being buried him in their tomb yard. The notice of funeral of 'Tansen' in the tomb yard is

found neither in '*Akbarnama*' and nor in '*Muntkhabut Vareekh*' up to that extent the fanatic Muslim 'Muhammad Karam Imam' had not stated in his book '*Ma-Adan-Ul-Musiki*' (1854 AD.) about any relation of 'Sheikh Muhammad Gous' and 'Tansen.'



Photo : 1 Main gate of Tansen's Smarak Behat



Photo : 2



Photo : 3

Tansen's Aradhna Sthal Jhilmilnath Temple Behat

1.1.2 Tansen's Date of Birth

'Abul Fazal' has stated 'Tansen's' death to be in the year of 1589 AD., but do not describe that what was the age of him at that time. To assume his birth year we have such authentic history books are there and they are as under:

1. Around the year 1562 AD. 'Tansen' wanted to be retired from 'Raja Ramchandra's court and lived a detached life.
2. In the year of 1575 AD., the voice of 'Tansen' was become as the voice of wild animals it means he had become very old.
3. Among all 36 artists of 'Akbar's' court 'Tansen's' disciple 'Miyan Chand's' place was fifth. It means 31 artists were junior to 'Tansen's' disciple, among all these juniors there were 'Chirju' and 'Parveen Khan' included too.

From these facts we can come to the conclusion that at the time of death, 'Tansen's' age was around 95 years, because in the court of 'Akbar' his entry had been in the year of 1562 AD. When he was thinking of being retired from the court of '*Riva Naresh*' 'Ramchandra' at that time his fame was at the peak. Being happy on his art, '*Riva Naresh*' had awarded him once with one crore of golden coins. At that time his age might had been around 69 – 70 years.

In 1575 A.D., because of old age, when the magic of his voice was faded, he might be of 83-84 years. The age of his elder son 'Tantarang' might be at least 20-25 years less to him.

When 'Tansen' came to 'Akbar's' court the persons like 'Chirju Nayak' and his son 'Parveen Khan' were the junior of 'Tansen'. It proved that 'Nayak Chirju' was the person of Tantarang's ancestor.

The artists in Gwalior court named 'Baba Ramdas', 'Subhan Khan', 'Surgyan Khan', 'Miyan Chand', 'Vichitra Khan', 'Vir Mandal khan' etc., were senior to 'Tantarang' in the prescribed list of 36 artists by 'Abul Fazal.' So, we cannot say that whether being the son of 'Tansen,' 'Tantarang Khan's' name had been up lifted in the list or because of his own qualities and age, he had achieved this place in this list.

In the list of 'Akbar's' court's artists, the name of 'Vilas Khan' second son of 'Tansen' is not mentioned, it proves that he was very young to his brother – 'Taantarang Khan' and in the view of 'Abul Fazal' he was too young to be placed in that list. On the basis of all these proofs the conclusion is that 'Tansen' was born in around 1493 A.D.

By the blessings of 'Sheikh Mohammad Gaus,' this story of 'Tansen's' birth is totally fictional. 'Sheikh Mohammad Gous' had created his famous work '*Jawahir-E-Khams*' in 1523 A.D., when he was 21 years old. This fact is narrated in the book '*Muasir -Ul- Umara*'. In this reference it is proved that 'Sheikh Mohammad Gous' was born in 1502 A.D. In this way Gous was younger to 'Tansen'.

According to 'Abul Fazal', the birth of 'Sheikh Muhammad Gous' is in the year of 1483 A.D., because 'Abul Fazal' has written that Gous was died on 10th may 1563 A.D. At this time he was 80 years old. After meeting with Babar, 'Sheikh Mohammad' had made possession of Babar on the fort of Gwalior. In the time he becomes the best friend of 'Bahadur Shah Gujarati,' who was the enemy of Babar. As the time passed 'Akbar' becomes the king and 'Bairam Khan' was his guardian, at that time 'Bairam Khan' ordered to arrest 'Sheikh Muhammad Gous,' but he successes to run away and reaching Gwalior he became '*Fakir*'.

If there were any relation between 'Sheikh Muhammad Gous' and 'Tansen', then 'Tansen' could not become the beloved of 'Akbar's' court. There is not any description found about 'Sheikh Muhammad Gous' and 'Tansen' in any authentic history of *Sufis*. There is not mentioned about so called '*Samadhi*' of 'Tansen' in Gwalior, even not in the work – '*Maydan-Ul-Musiki*' written in 1854 A.D.

Somebody told pointing one tomb near the tomb yard of 'Sheikh Muhammad Gous' to an officer of The Archeology Department 'Shri M. B. Garde' that here was the tomb of 'Tansen' and he made placed a nameplate over that:

"*Gwaiye* (singers) considers 'Tansen' the king of *Ilm-E-Musiki*.' He studied his music in '*Sangeet Vidhyalya*' of Gwalior, which was established by 'Raja Maan Singh Tomar.' 'Tansen' lived in the court of 'Raja Ramchandra' from where 'King Akbar' demanded him. You (Tansen) were very prominent among '*Navranta*' (Nine Jewels)

of ‘Akbar’s’ court. It is said that no other singer has been as good as you (Tansen) in India till today.

‘Tansen’ was Hindu as it is cleared by his name but in ‘*Aain-E-’Akbari*,’ ‘Abul Fazal’ wrote him ‘*Miyan Tansen*’. Apart from this Muslim adjective being your tomb in the graveyard of Muslims, it proved that you had adopted Islam religion. Your death date is not known exactly this simple ‘*Samadhi*’ is very simple monument of very high class artist.

Every music lover coming to Gwalior comes to this ‘*Samadhi*’ to bow his head. Prostitutes and singers used to take eat the leaves of the Tamarind tree situated near the ‘*Makabara*’ with this belief that may sweetness come in their voice, as the ‘*Prasad*’ people take it with them (Signature – M.B. Garde, Archeology Department, Gwalior).”



Photo : 4



Photo : 5

Tansen’s Samadhi Sthal Gwalior

The knowledge of 'Mr. Garde' regarding to history is very pitiable. 'Abul Fazal' has written the date of death of 'Tansen' in '*Akbarnama*' but Shri Garde of Gwalior Archeology Department didn't have time to go through '*Akbarnama*' he only singed on the note written in his office. From last 50 years there has been the ceremony of singing and playing every year. One fault course many misunderstanding. 'Abul Fazal' has not said Muslim to Tansen in '*Aain-E-Akbari*'.

'Kazi Meraj Dhaulur'i believes 1524 AD as 'Tansen's' birth year. Further he says that 'Vikramjeet' (A.D. 1526) has honored Tansen with the title of '*Tansen*' it means only of two years old Tansen has achieved the honour of '*Tansen*.' Definitely, Kazi's relation with history is immature and pitiable. Neither he knows about the death year of 'Vikramjeet' nor did he know the death year of 'Tansen'. Certainly articles of such writers would be ridiculous.

As a matter of fact the poor 'Vikramjeet' has remained king only for two years (1516-18). During this period he could have given any honor to any artist. Getting possession over Gwalior by 'Sikandar Lodi' he donated the wealth of '*Shamsabad*' to 'Vikramajeet' and in 1526 AD. 'Vikramajeet' was in war from 'Ibrahim Lodi's' side against Babar and was killed. 'Kazi Saheb' even would have to make the birth of 'Tansen' with the grace of Sheikh Muhammad Gous' who was of infect younger then 'Tansen' and so 'Kazi Saheb' had believed 'Tansen's' birth in 1524 AD.

It is definitely proved from the above said historical fact that around 1493 'Tansen' was born.

1.2 Music Teacher of Tansen

In the field of Music, who was the *Guru* of 'Tansen' is a very controversial issue. Different people have their different opinions and it is an important subject onwhich the discussion has its worth. There are plenty of opinions and folklores prevailing regarding in which Guru's shelter 'Tansen' had completed his learning of music. The opinions of many scholars are as follows:

1. 'Shri Gangasinh Bhramar' in his article '*Amar Kalakar Tansen*' writes that the famous *Peer* of Gwalior sent 'Tansen' to Mathura, where he gained the learning

of music from the most excellent musician *Swami Haridas* and by his grace 'Tansen' had become a great artist.²⁷

2. In his book '*Madhya Deshiya Bhasha*' 'Shri Harihari Nivas Dwivedi' writes that 'Tansen' learnt '*Pingal*' (the science of meter) and also music from '*Swami Haridas*'. He learnt the art of singing from '*Mohammad Gous*' for some time. So that he become '*Tansen*' from '*Trilochan*' and he achieved the tricks of *Irani* music.²⁸
3. In the reference of 'Tansen's' elementary learning of music, 'Shri Shivsindh Sengar' says that first being disciple of '*Shri Gosai Swami Haridasji*' and staying at his place he taught '*Kavya Kala*' (art of poetry) and later he prayed for music learning to '*Sheikh Muhammad Gous*' at Gwalior. Sheikh touched his tongue on the tongue of 'Tansen,' from the very time 'Tansen' become excellent in singing.²⁹
4. In '*Nijnat Siddhant*' written in 1763 AD. has also written that because of the grace of 'Haridasji,' 'Tansen' came to know all *Raga Ragaini* at once.³⁰
5. 'Mohammad Karam Imam' in his book, '*Ma-Adan-Ul-Musiki*' had written that 'Tansen' was the disciple of 'Swami Haridas.'³¹
6. 'Shri Umesh Joshi,' in his book, '*Bhartiya Sangeet Ka Itihas*' had written that 'Haridas' was *Guru* of 'Tansen'.³²
7. 'Dr, Ashirvadilal Shrivastav', writes that king of Gwalior 'Raja Maan Singh' had formed a school of Singing in which 'Tansen' had studied the music.³³
8. The famous historian 'Smith' writes that 'Tansen' was very close friend of 'Surdas' and most of their learning they learnt from *Sangeet Vidyalay* of Gwalior founded by 'Raja Maansingh'.³⁴

27. Sangget Kala Balaval Ank february 1941, Shri Gangasinh Bhramar, p.56

28. Madhya deshiy Bhasha, Harihar Nivas Dwivedi, p.6

29. 'Shivsindh Saroj', Shivsindh senger, p. 426

30. Drupad Aur Uska Vikas Acharya Vrihaspati, p.165

31. Sangeet Rajat Jayanti, Ank March, 1960

32. Bharatiy Sageet ka Itihas, Shri Umesh Joshi, p.211

33. Mughal Kalin Bharat, Dr. Ashirvadilal, Shrivastav, p.617

34. Akbar the great Mughal, Vinsent Smith, p.435

9. According to '252 Vaishnavan Ki Varta' by 'Harirayji' Tansen was adopted discipleship of 'Govind Swami.' There is written in this story that once 'Tansen' had visited to 'Gosai Vitthalnathji' in *Gokul*. There was happened the singing of 'Tansen' and 'Govind Swami', 'Tansen' was so impressed by the singing of 'Govind Swami' that he accept his discipleship. According to the story 'Tansen' become the servant of 'Govind Swami' and he offered him twenty five thousand of rupees to learnt the singing from 'Govind Swami' and he used to sing '*Kritan*' before 'Shrinathji.'³⁵
10. 'Shri Prabhudayal Mittal' writes in his book, '*Sangeet Samrat Tansen*' that 'Tansen' has completed his study of music from the devotee musician like 'Haridas'' and Govind Swami.'³⁶
11. 'Acharya Vrihaspati' writes in his book '*Khusaro, Tansen Tatha Anya Kalakar*' that 'Tansen' was one of the disciple of 'Bakshu' and *Prashishya*(grand disciple) of 'Baiju.'³⁷
12. According to some writers 'Tansen' honored 'Adil Shah Adali' as *Guru*. According to 'Mulla Abdul Kadir Badayuni' both 'Tansen' and 'Miyan Vayzir' (Baaj Bahadur) the son of 'Shujat Khan' believed 'Adali' as their '*Ustad*' (master), 'Adali' (reign 1549-1556 AD) was himself a great musician.'³⁸

On the basis of above mentioned various opinions of the writers and the historical facts keeping in mind will discuss about who would be 'Tansen' real *Guru* of Music.

1.2.1 Peer Muhammad Gous

The propaganda of 'Mohammad Gous' as 'Tansen's' music master is very different from available facts of history. In '*Akbar' nama*' 'Abul Fazal' has clearly written that 'Hajrat Muhammad Gous' died in 1562 AD., when his age was 60 years.³⁹

35. 252 Vaishnavan ki Varta, Harirayji, p.476

36. Sangeet Samrat Tansen, Prabhu dayal mittal, p. 22

37. Khusaro, Tansen tatha anya kalakars Sulochana Chaturvedi, Acharya Vrihaspati, p.127

38. Muntkhabutvareekh, Mulla Abdul Kadir Badauni, Khand - 1, p.44-557

39. Akbarnama, Abdulfazal, p.279, Khand-2

In this point of view he might have born in the year of 1483 AD., which is 10 years before to ‘Tansen’s’ birth year. The writer of ‘*Muasir-Ul-Umara*’ has written about ‘Sheikh Muhammad Gous’ that in *Hijari* 929 i.e. 1523 A.D., he wrote his famous book ‘*Javahir-E-Khams*’ when his was 21 years old.



Photo : 6 Tomb of Sheikh Muhammad Gous

In the reference of this view, it is proved that ‘Mohammad Gous’ was born in 1500 AD. If the statement of ‘*Muasir-Ul-Umara*’ is true, then ‘Hajrat Gous’ proved 10-11 years younger to ‘Tansen’. Thus, ‘Mohammad Gous’ was younger to ‘Tansen’; it is completely fictitious to give the learning of music to ‘Tansen.’

According to ‘Kharagray’ we know that ‘Sheikh Gous’ was in Gwalior in the beginning of 1526 A.D., but before 1523 A.D. His existence was not in Gwalior.

Up to 1523 A.D. ‘Tansen’s’ age is decided nearly 30-31 and he was awarded with the honor of ‘*Tansen*’ during the ruling period of ‘Vikramajit’(1516-1518 AD.). ‘Peer Muhammad Gous’ come to Gwalior in the time when ‘Tansen’ had become the honorable singer, whereas many writers have described ‘Moh. Gous’ as the early stage Master of ‘Tansen’. ‘Mohammad Gous’ came to Gwalior only after when ‘Tansen’ had become natured in music, then the story of being his early stage music master seems to be completely impossible.

It is remarkable that none of the authentic historian has written about the relation between ‘Hajrat Gous’ and ‘Tansen,’ not any authentic *Sufi* biography collection discuss about the relation between ‘Hajrat Gous’ and ‘Tansen.’

‘Hajrat Gous’ might be definitely considered as spiritually high *Fakir*, but there was not any narration found in any ancient volume that he was a great Musician. A statement of ‘Shah Ali Hasan’ a descendant of ‘Mohammad Gous’ says that according to religious customs of his family the education of music was prohibited. ‘*Sufi Fakir*’ did not even become the disciple of singing,⁴⁰ so it does not seem possible to be a singer or to teach singing to any one by ‘Sheikh Mohammad Gous.’

Thus, on the basis of historical facts, it is clear that because of being very kind fakir, ‘Hajrat Mohammad Gous’ might be the person of devotion for ‘Tansen,’ but it seems quite impossible and away from the reality to teach the music to ‘Tansen’.

1.2.2 Swami Haridas

It had been a very strong tradition between ‘Swami Haridas’ and ‘Tansen’ during medieval period as *Guru – Shishya* (master - disciple). Various historians and writers have expressed such authentic belief that Swami Haridas was Tansen’s music master.

There is not any evidence available to prove this belief fake, but this is very noticeable thing that even ‘Hakeem Muhammad karam Imam’ in his Urdu book ‘*Ma-Adan-Ul-Musiki*’ has written that ‘Tansen’ was the disciple of ‘Swami Haridas.’

The statements with some variations, about how did famous singer ‘Tansen’ become the music disciple of ‘Swami Haridas’ and how did ‘Akbar’ do ‘*Darshan*’ of ‘Swamiji’ accompanied with ‘Tansen,’ could be found in many books.

The story is famous of giving learning to Tansen by ‘Shri Swami Haridasji’ from ‘*Vrindavan*’ but the same narration is not written by any contemporary writer. It is written in a great devotee ‘Nagaridas’s’ (Kishangadh Naresh Maharaja Sawantsinh) book ‘*Pad Prasangmala*’ (1723-1762 AD) that, ‘Haridasji’ residing at ‘*Vrundavan*’ was the music master.⁴¹

40. Gwalior ki Sangeet Parampara, Dr. Arun Mahadev rav Bangare, p.109

41. Drupad aur uska vikas, Acharya Vrihaspati, p.195

It is very famous among the music lovers that ‘Tansen’ was the disciple of ‘Swami Haridas’ in music and this fact have many basis of folklore, authentic historians and writers and written in ‘*Pad Prasangmala*’, ‘*Nijmat Siddhant*’ and ‘*Bhaktmala*, ‘criticism etc. ‘*Pad Prasangmala*’ was created by ‘Shri Nagaridasji’ in *Vikrami Samvant* 1800. Up to *Samvant* 1800 this incident would have achieved the popularity or there would be some book in front of the writer, wherein might be written an incident that describe ‘Akbar’ going with ‘Tansen’ to see ‘Swami Haridasji.’ It means that story writers would have put any base before him for this incident which he wrote in his book.⁴²



Photo 7. ‘Akbar’ and Tansen visit Swami Haridas at Vrindavan

42. Gwalior ki Sangeet Parampara, or Arun Mahadev Rao Banger, p.111

The pictures of ‘Tansen’ are available more than 200-250 years ago. There might be some base of imagination while making this painting. This ancient picture is also healthy evidences.

‘Swami Haridas’ was a famous *Dhrupad* singer and composer. When ‘Maan Singh Tomar’ was died he was 36 years old. He obtained his music education might be staying in Gwalior or he gained his education from any ‘*Sangeetacharya*’ (music master) at home, who was expert in Dhrupad Style, which was invented in Gwalior. ‘Tansen’ was 10-11 years younger than ‘Swamiji’, so that his introduction with ‘Tansen’ is possible to all intents and purposes.⁴³

So that, on the basis of above historical facts, we would say that in 1516 when the possession over Gwalior was lost by ‘Vikramajeet,’ the artists like ‘Baiju’ and ‘Bakshu’ had left Gwalior. Then ‘Tansen’ might be going to ‘Swami Haridasji’ at ‘*Vrindavan*’ to complete his music education or to make his music more pure.

1.2.3 Govind Swami

It is said in ‘252 *Vaishnavan Ki Varta*’ that ‘Tansen’ being impressed by the music of ‘Govind Swami’ he become his servant (sevak) and to learning from him he started to live in ‘*Vrindavan*.’ ‘Tansen’ honored to the learned persons and he frequently went there. Even saints also honored to king’s singers.

In summer, when ‘Gosai Vitthalnath’ had been at ‘*Govindghat*’, ‘Tansen’ also had been there. ‘Gosaiji’ ordered Tansen to sing, ‘Tansen’ sang the following *Drupad* –

“*Tere man me keto ek gun re jo to pe aave to prakash kr,
saptsur, teengram, ikkis murchhna, jod sur aave to pai soi sur bhar.
Hiran bulaye pagan paraye meha barsaye took saraswati var re,
khe **Miyan Tansen** sun re gunijan, sb guniyan ke payen par re.*”⁴⁴

43. Gwalior ki Sangeet Parampara Dr. Arun Mahadev Rao, Bangre, p.112

44. Drupad aur uska vikas, Acharya Vrihaspati, p.196-197

In '*Varta Sahitya*, 'many stories framed to increase the importance of their sect. In this *Varta* the *Drupad* was made sung, in fact it was not of 'Tansen' but it was the modification of 'Baiju's' *Drupad* as said under:

*“Tere man me keto gun re jeto hoy teton parkas kar re!
ham jane tum sure pure joi sur aave soi sur bhar re!!
pahan pighraye, hiran bulaye, jo barse meh sursuti var re!
khe **Baiju Bavre** sun ho gopalnadvidhya athah kahun so n ar re !!”*⁴⁵

In the *Varta* the *Drupad* shown as sung by 'Tansen,' was in '*Raga Kalpdrum*' in the above said form.

The style of 'Tansen's' *Drupad* is not the same. This *Drupad* made recall of any competition. In the *Varta* (story) – *Prasang* (incident) its music does not get set.

Even after the grace of goddess *Saraswati* there are some drawbacks remains in the singing of excellent singer 'Tansen,' adopting the discipleship of 'Govind Swami' and getting learnt in '*Vallabh*' sect etc., all the above thoughts prove that these are the stories written in the *Varta Sahitya* (literature) to increase only the importance of *Sampraday* (sect).⁴⁶

When being defeated in 1523 'Vikramajeet' might have left the fort of Gwalior, at that time along with other musician 'Tansen' might have come to 'Haridasji' at 'Vrindavan.' At this time 'Govindswami' might be of 16 years and he might be learning music at Gwalior.⁴⁷

May be it is possible during this time 'Tansen' came in his contact. However, it is clear that even though there was any contact of 'Tansen' with 'Govindswami', but 'Tansen' did not accept his discipleship.

45. *Drupad aur uska vikas*, Acharya Vrihaspati, p.196-197

46. *Drupad aur uska vikas*, Acharya Vrihaspati, p.196-197

47. *Gwalior ki Sangeet Parampara*, p.116

1.2.4 Makarand

‘Tansen’ in his unpublished *Drupad ‘Gadh’ Gopachal re....* (Earlier discussed) has praised *Gopachal* (Gwalior) in which it is said that he has learnt the *Raga Ragaini* from ‘Makarand.’

Many historians and writers had written ‘Makarand’ as the name of ‘Tansen’s’ father. But ‘Makrand’ was a musician is only narrated by ‘Virendra Kishore Ray Chaudhari.’ According to him ‘Tansen’s’ father’s name was ‘Mukundram Pandey.’ Mukundram was also good singer and in *Varanasi* along with *Bhav Bhangî geet and Puraanpath* he gained his livelihood and was beloved to people even more in *Panditya* (excellence) and music.⁴⁸

Thus, it is definite that achieving the excellence in music in his youth, Tansen had achieved the honor of being ‘*Tansen*.’ It means he would have started learning music right from very young age. The another impart issue is that for any child to assimilate with excellent notion in very young age in any art, is only possible when such art is transformed him from his heredity and heritage and he had its surrounding of it. Regarding such point of views, it seems to be musician of Tansen’s father. This is also famous in history that the learning of music is taught generally by father in the families who earn their livelihood from music.⁴⁹

Thus it is proved clearly that the elementary education of music might be taught by his father ‘Makarand’ in ‘*Gopachal*.’

1.2.5 Mohammad Adilshah Adali (1549 – 1556 AD)

Tansen considered ‘Adil Shah Adali’ as his master. In this context the following fact is remarkable: ‘Mohammad Adil Shah Adali’ was brother in law of ‘Islamshah.’ In 1594 AD after killing his nephew ‘Firozkhan’ son of ‘Islamkhan’ he comes on throne.

48. Hindustani Sangeet me Tansen ka sthan, Virendra Kishore Rai Chaudhari, p.26

49. Gwalior ki Sangeet Parampara, p.116-117

After ‘Vikramajeet’ the name of Tansen were found in the reference of ‘Doulat Khan Ujjiyala’ in ‘*Farsi*’ history as the beloved of ‘Islam Khan.’ When ‘Islam Khan’ made his capital Gwalior then ‘Doulat Khan’ also had come to Gwalior.⁵⁰

‘Kazi Meraj Dhalpuri’ states that Tansen got fascinated upon ‘Dulat Khan’ and might give him shelter.

On the basis of the above said facts, it is clear that after the defeat of ‘Vikramajeet’, when after getting his higher learning from ‘Swami Haridas’ in ‘Vrindavan’ and to expressed his art and with a view to having a royal shelter of any king Tansen travelled at that time and he might have come to Gwalior in Islamshah’s court first.

Because at that time there was the super surrounding of music started in Gwalior and the tradition of honoring and giving shelter to the musicians again get started. After ‘Islamshah’ on being *Sultan* of ‘Adali’ he might have been there for some time and being impressed by the knowledge of music of ‘Adali,’ he even for the short time become his disciple and would have gained some knowledge of music. ‘Mulla Abdul Kadir Badayuni’ has also described in his book ‘*Munt Khabut Vareekh*’ and proved in following way –

“Adil was so highly skilled in singing and dancing that ‘Miyan Tansin’ (Tansen) the well-known *Kalawant* who is a past master in this art used to own to bring his pupil.”⁵¹

According to ‘Badayuni’, ‘Adil’ was a great music knowing and ‘Baba Ramdas’ and ‘Baj Bahadur’ also were his disciples.⁵²

So, it is proved that the genius like Tansen would have gained a lot even in the stay of short time.

1.2.6 Baiju, Bakshu and Mehmood

According to many historians and writers it is clearly defined that Tansen had learned music in the ‘*Gwalior Sangeet Vidyalyay*’ founded by ‘Raja Maan.’

50. Urdu Ajkal – 1956, p.93

51. ‘Muntkhabutvareekh’ Badayani, p.557

52. ‘Muntkhabutvareekh’ Badayani, p.55

Only in the age of 27-28 Tansen had become the master in music that he gets the honor of 'Tansen' and in the praise of 'Chhatrapati Raja Maan' he created such sublimed *Pada* that it was only possible when he had learned the classical music of high category. At that time it was possible at only one place and that was the 'Gwalior Sangeet Vidyalaya' established by 'Raja Maan' where the teachers were of high class and classical musical was taught. Thus, without any doubt, we can say that Tansen would have taken the high class music training from 'Gwalior Sangeet Vidyalaya' established by 'Raja Maan Singh Tomar,'⁵³ it is to be noteworthy that from which master 'Tansen' learnt at 'Gwalior Sangeet Vidyalaya' –

We can come to know from '252 Vishnavn Ki Varta' that Tansen had learnt the early music from any 'Vidharmi' (anti religions).⁵⁴

On the order of 'Shahjahan', in Bakshu's edited 'Sahasras' a collection of thousand *Drupadas* there was the narration about 'Bakshu' before 'Tansen' and it was said that many *Drupadas* by 'Tansen' merged in the *Dhrupadas* created by 'Bakshu.'⁵⁵

It means that in 'Gwalior Sangeet Vidyalaya' Tansen might have learnt the most from 'Nayak Bakshu' because he was 'Vidharmi' and it is believed that the person who's much shadow is there on Tansen's creations was defiantly 'Bakshu.' That's why there are many similarities found in *Padas* of 'Tansen' and 'Bakshu' as if they were merged in to one another.

By it is clear that Tansen must have learnt from Gwalior's Sangeet Vidyalaya and Guru 'Nayak Bakshu' must be the main among 'Nayak Baiju', 'Mehmood' and 'Nayak Bakshu'.

Thus we come to the conclusion that Tansen had learnt his early *Sangeet* from his father 'Makaranand Pandey'. After his elementary study he learnt in 'Gwalior Sangeet Vidyalaya' established by 'Raja Maan Singh Tomar' from 'Nayak Baiju', 'Mehmood' and the most 'Nayak Bakshu'. After the fall of 'Vikramajeet' with a view to make his music even rich, pure and interesting he must have gone to 'Swami Haridasji' in 'Vrndavan' and learnt music from him.

53. Gwalior ki Sangget Parampara, Dr. Arun Mahadev Rav Bangre, p.119

54. 252 Vaishnavan ki varta, by Hariray p.476

55. Sahasras Bhumika editor, Sr. Kumari Premlata Sharma, p.10

After completing his higher studies from ‘Swami Haridasji,’ when he started to gain his livelihood and to express his art, at first he would have come to his home town Gwalior where in the court of the then *Sultan* ‘Adil Shah Adali’ he presented his art and even for the short time he would have learnt music having been impressed by his extraordinary music excellence.

1.3 Caste of Tansen

In the language of ‘Abul Fazal’, the music lover and *Drupad* singers of Gwalior were called ‘*Kalawant*’. ‘Abul Fazal’ did not consider ‘*Brahmin*’ except *Kirtaniya*, whereas there was the description found of many other music lover castes viz. *Dhari*, *Kawwal*, *Hurkiya*, *Dhafajav*, *Natawa* and *Kalawant*. He said that the task of *Kirtaniya* caste was to praise of God (*Kirtan*). The all other music lover castes (who earns by music) used to earn their livelihood with dancing, singing in the court.

According to ‘Abul Fazal’, *Drupad*singer’s residents of Gwalior were called ‘*Kalawant*’. The persons who sing ‘*Panjabi*’ songs with ‘*Dhol*’ and who motivates the soldiers in the war fields by singing ‘*Keharva*’ were ‘*Dhari*.’ The person sings ‘*Farsi*’ ‘*Gazals*’ were called ‘*Kawwal*’. Making accompany with ladies were called ‘*Darkiya*’. The woman who sings *Drupad* and dancing with playing ‘*Dhap*’ were called *Dhafjab*. The persons from ‘*Bengal*’ who play ‘*Pakhawaj*,’ ‘*Rabab*’ and ‘*Manjira*’ and used to sing along with, were called ‘*Natawa*’ – And playing ‘*Pakhawaji*,’ ‘*Rabab*’ and ‘*Manjira*’ who sing ‘*Kirtan*’ were called ‘*Kirtaniya*’ and they were *Brahmins*.

The castes like *Kathak*, *Bhat* and other music professions even today they add the adjectives like ‘*Maharaj*,’ ‘*Mishra*,’ ‘*Pandya*,’ ‘*Pathk*’ etc. with their names. This trend did not spread in the time of Tansen.

According to ‘Abul Fazal,’ ‘Tansen’ was born in such music profession family which was called ‘*Kalawant*’ in the time of ‘Akbar’. It is not fair to consider him a ‘*Brahmin*’ because for ‘*Brahmins*’ it had been always forbidden to make court music to livelihood.

From all the above criticism, we can have the conclusion that Tansen was not a ‘*Muslim*.’ However the different illusions make history misguided, but it was fact that ‘Tansen’ was born in such a *Hindu* caste which were called ‘*Kalawant*.’

1.4 The Religion of Tansen

Some historians believed that however 'Tansen' was '*Hindu*' but he became *Muslim* by changing the religion. But this issue is not out of controversy. 'V. A. Smith' believes the changing of religion by Tansen was the historical truth. According to Smith he (Tansen) had also adopted the honor of '*Mirza*' after that he had been buried on the religious land of Muslim in Gwalior.⁵⁶

'J. M. Selt' also supported of being adopting the Islam by Tansen and also accepted about of being his tomb in Gwalior.⁵⁷

According to 'Sunitikumar Chatucharya,' 'Tansen' belonged to such class that would be converted in to Muslim by force it might happen.⁵⁸

Getting married his daughter to 'Tansen' and turning him in to '*Muslim*' religion by 'Akbar'' this folklore also is found.⁵⁹

In the preface of '*Ragamala*' the folklore of Tansen's being Hindu first and later on being nagged by the king he became Muslim is also illustrated.⁶⁰

'Mishrabandhu' also narrated about two folktales of being *Muslim* of Tansen. First one is that he was the disciple of 'Sheikh Gous'. Hence he had become Muslim. Second is being married in royal family Tansen had become Muslim.⁶¹

According to 'Laxminarayan Garg,' Tansen had become Muslim because of his love marriage with a *Muslim* servant of 'Maharaja Maansinh Tomar's widow wife 'Mrugnayani.'⁶²

56. Akbar the great, Smith V. A., p.34,306

57. Akbar J. M. Shelt, p.343

58. Akbari Darbar ke Hindi kavi, Sarayu Prasad Agrawal, p.99

59. Akbari Darbar ke Hindi kavi, Sarayu Prasad Agrawal, p.102

60. Swami Haridasji ka Sampraday aur Uska Vani Sahitya Gopal Dutt. p.73

61. Mishra Dandhu Vinod, First part, Mishra Bandhu, p.306

62. Tansen Sangeet Dhrupad Dhamar Ank Laxminarayan Gurg, p.139

According to ‘Sarayu Prasad Agrawal,’ Tansen changed his religion; due to the influence of his *Guru* ‘Mohammad Gous.’ It is possible that on watching his close contact, food and drink habits and living intimacy, the Hindu society considered him ‘*Vidharmi*’ as a result of this Tansen himself adopted Islam.⁶³

However, ‘Dr. Sarayu Prasad Agrawal’ agreed to even the opinion of ‘*Vallabh Sampraday*’ that after being Muslim Tansen came in contact with ‘Goswami Vitthalnathji,’ ‘Mahatma Surdas’ and ‘Govind Swami’ etc. He became *Vaishnav* again and remains *Vaishnav* for the life time.⁶⁴

In these references on important opinion is of ‘Sulochana Yajurvedi’ and ‘Acharya Vrahaspati’ that Tansen had never become a *Muslim*. He said that ‘*Akbar*’ had honored ‘Tansen’ the title of ‘*Kanthabharan Vanivilas*.’ This honor could be given only to any Hindu. According to them, because of these intimate contacts and relation of Tansen with *Sufi*, the adjective ‘*Miyan*’ came before the name of Tansen, because ‘*Miyan*’ and ‘*Mirza*’ are pure adjective or honor, it does not comprehend the religion.⁶⁵

‘*Drupadas*’ of Tansen are found in ‘*Ragamala*’ in which ‘*Miyan*’ and ‘*Sheikh*’ was before ‘Tansen’ and also discussion about rebirth. Being rebirth believer in this *Drupad*, ‘Tansen’ proved to be *Hindu*. According to ‘*Akbarnama*’ the cremation of ‘Tansen’ was called ‘*Supurde Khak*’ but the meaning of ‘*Supurde Khak*’ must be taken as its verbal meaning and it can be fired and buried too.

According to ‘Abul Fazal,’ on the funeral of Tansen the royal singers and instrumentalists walking with singing and playing like marriage ceremony with his dead body as per ‘Akbar’s’ order. For the aged person, their bier become ‘*Viman*’, giving auspicious form to it and at the time of funeral singing and playing is purely *Hindu* tradition, not only that but the tomb in ‘Gwalior’ which is called ‘Tomb’ of ‘Tansen’ is not of him perhaps. Because possibly ‘Tansen’ might be die in Agra and from Agra to Gwalior singing and playing procession might not be possible.

63. Akbari Darbar ke hindi kavi, Sarayu Prasad Agrawal, p.102

64. Khusaro, Tansen Tatha Anya Kalakar, Sulochana Yajurvedi Tatha Acharya Brihaspati, p.126-127

65. Akbari Darbar ke Hindi Kavi, Dr. Sarayu Prasad Agrawal, p.114

The second thing is that if Tansen would have been buried in Gwalior, ‘Abul Fazal’ definitely must have discussed about it. Thus, the so-called tomb of Tansen in Gwalior might be of some other Tansen, which is now called the tomb of ‘*Sangeet Samrat Tansen*’.⁶⁶

According to ‘Sulochana Yajurvedi’ and Acharya Vruhaspati,’ Tansen had remained *Hindu*. In this reference Tansen’s *Samadhi* is called near ‘Haridasji’s’ *Samadhi* in *Nidhivan* of *Vrindavan*, near Delhi. This *Samadhi* of Tansen is not even fact and it seems that for the purpose of which Tansen’s tomb is called in Gwalior for the same purpose it is called in *Nidhivan*.

In short there are three opinions are prevailing regarding Tansen’s religion. (1) Tansen was Hindu and he remained Hindu for the life long. (2) Tansen was Hindu first and later on he become Muslim. (3) Tansen was first *Hindu* then he became *Muslim* and after that he become *Vaishnav* and remained *Vaishnav* for whole life.

It is clear that Tansen was born in *Hindu* music lover caste. But there is not any valid proof of being adopted the Muslim religion by him. There might be some other factor or sense behind establishing him a *Muslim* because in this relation it was said up to the extent that he was born by the blessing of ‘Mohammad Gous’ and with the use of magical spell by ‘Mohammad Gous’ touching his tongue to Tansen’s tongue, Tansen had become such a great singer, but there is not any fact in this idea and seems to be only fictional story.

It is true that Tansen had all type of very close relation with *Muslim* families. He also was very generous towards *Islam* and was impressed by the culture too. But because of these he had adopted the Islam religion it is not justice, because in the period of ‘Akbar’ the religious conversion of the higher post persons could not be found. There is not any evidence of such incident. ‘Akbar’ himself was very generous regarding religions. Not only had that but on observing the generosity of *Hindu* religion there was not any requirement seemed to convert Tansen for anything.

66. Akbari Darbar ke Hindi Kavi, Dr. Sarayu Prasad Agrawal, p.100-103

The description about Tansen's marriage with 'Akbar's' daughter and conversion of him to be *Muslim* is also totally not fact because Tansen had arrived in 'Akbar's' court at very old age. Tansen's available creations also focus about *Hindu* deities that make sure about his religious tendency.

It seems to be completely narratives that Tansen become *Muslim* and then again he turned *Vaishnav* for the life time. There is clearly narrated the date of Tansen's death in '*Akbarnaama*' and it is also sure that all the arrangement regarding his cremation were set from the kingdom. So there is not any scope of any type of controversy. Tansen remained in 'Akbar's' court for life time. The story of his becoming *Vaishnav* is completely baseless. May be such propaganda might be exercised by the *Vallabh* sect to show the royal singers in lower category.

Thus, regarding Tansen's religion the belief seems more logical that he was *Hindu* and he remained *Hindu* till death. In this reference it is remarkable that even not any contemporary historian had narrated about the religious conversion of Tansen. It may possible that Tansen had elevated from caste and religion at such level that it had not been necessary to think over his caste and religion. In fact Tansen and historians may have considered the *Doha* of *Kabir* as a fact "*Jaati na pucho Sadh ki puch lijiye gyaan, Daam karo talawar ka padha rahan do myaan.*" That is why they remain silent and their silence is the clear sign of being *Hindu* of Tansen.

One *Drupad* can be seen as the matter of evidence done by Tansen in *Ragamala* a *Drupad* collection. In which even on coming with the contact with *Sufi* he remained tobelievers of rebirth and it is the evidence of being *Hindu* of Tansen.

*"Mere to alah naam ko adhar, jinhi racho sansaar,
jini racho aras kuras jini asmaan nirankaar,
sancho kyon na japo parvardigaar,
Johi te jin gun payo, sanche tum sekh
bar-bar kahe tihi naam dhujvar.
Kahe **MiyanTansen** paak-saafrahiye,
jate janam jeetan nahi bar-bar."*⁶⁷

67. Sangeet Chantamani, 'First part – Acharya pandit Ramchandra Shulder, p.482

This *Drupad* is even today sung partially from which the suggestive words which establish Tansen as the believes of Hindu rebirth '*Jaate janam jeetan naahi bar-bar*' are made disappeared skillfully.

1.5 The Efficiency of Tansen

In the words of 'Jahangir,' Tansen was the best musician and high class poet. According to 'Jahangiri' in *Iqbalnama*, Tansen had added 'Akbar's' name in many of his own *Drupads*. According to 'Abul Fazal,' because of Tansen's polite and simple nature, he achieved the prestigious place among all the artists and along with the developments he also changed some compositions of music.

According to the preface of '*Sahasras*,' Tansen was the artist of reaching at the highest peak of singing. Though there were good *Drupakar* and singers in 'Akbar's' court, but in creating and singing *Drupad* nobody was as good as Tansen. Because of his matured style and the beauty of singing 'Akbar' had honored him with '*Kanthabharan Vani Vilas*'. The voice of Tansen had been extremely matured and powerful. Tough Tansen was ordered to sing alone when he used to sing people gave him accompany and sing along with him. The singers of Royal court honored the creation of Tansen the most.

Tansen was the erudite of Indian *Murchhana* style and being the disciple of king Adali he had mastery on the *Irani Qawwal* style. Apart from *Murchchhana* style Tansen was a master of *Mukam* style. We can find a *Drupad* of Tansen in the manuscript of '*Ragamala*' from which it seems that Tansen learn the '*Swaradhyay*' of '*Sangeet Ratnakar*' because of the grace of *Guru –Shishya* tradition. The *Drupad* is as following.

“Dhaivat, pancham, madhim, gandhar, rishab, kharaj sur sadhi,

sadhi, sadhi guni nishad re!

terho alankar bais shruti sadhi bad uchari,

sa re ga ma pa dha ni sa sudhar sani dha pa ma ga re!

trividh-trividh trividh surn madhi trutiya, trutiya

trutiya virtat janat Vidhman re!

sapt sur tini gram, ikkis murchhna, chhattis bhed

naadvaad Tansen vidhan re!

Here we don't need to interpret the *Drupad*. It is enough to know that during 'Akbar's' period 'Shankarabharan' of *Dakshinatyon* only become the main *Thaat*(splendor). This was the 'Buzurg Mukam' of Iran and the same was the pure Indian. *Murchhana* style which starts from *Nishad of Sharaj Gram*. Tansen was familiar with this secret. He also knew that there were *Udatt Swar* of *Udatt Swar*, *Anudatt Swar* of *Anudatt Swar* and *Swarit Swar* of *Swarit Swar's* collocutor and their representative.

1.6 The Children and Shishya Parampara (Tradition of Disciples) of Tansen

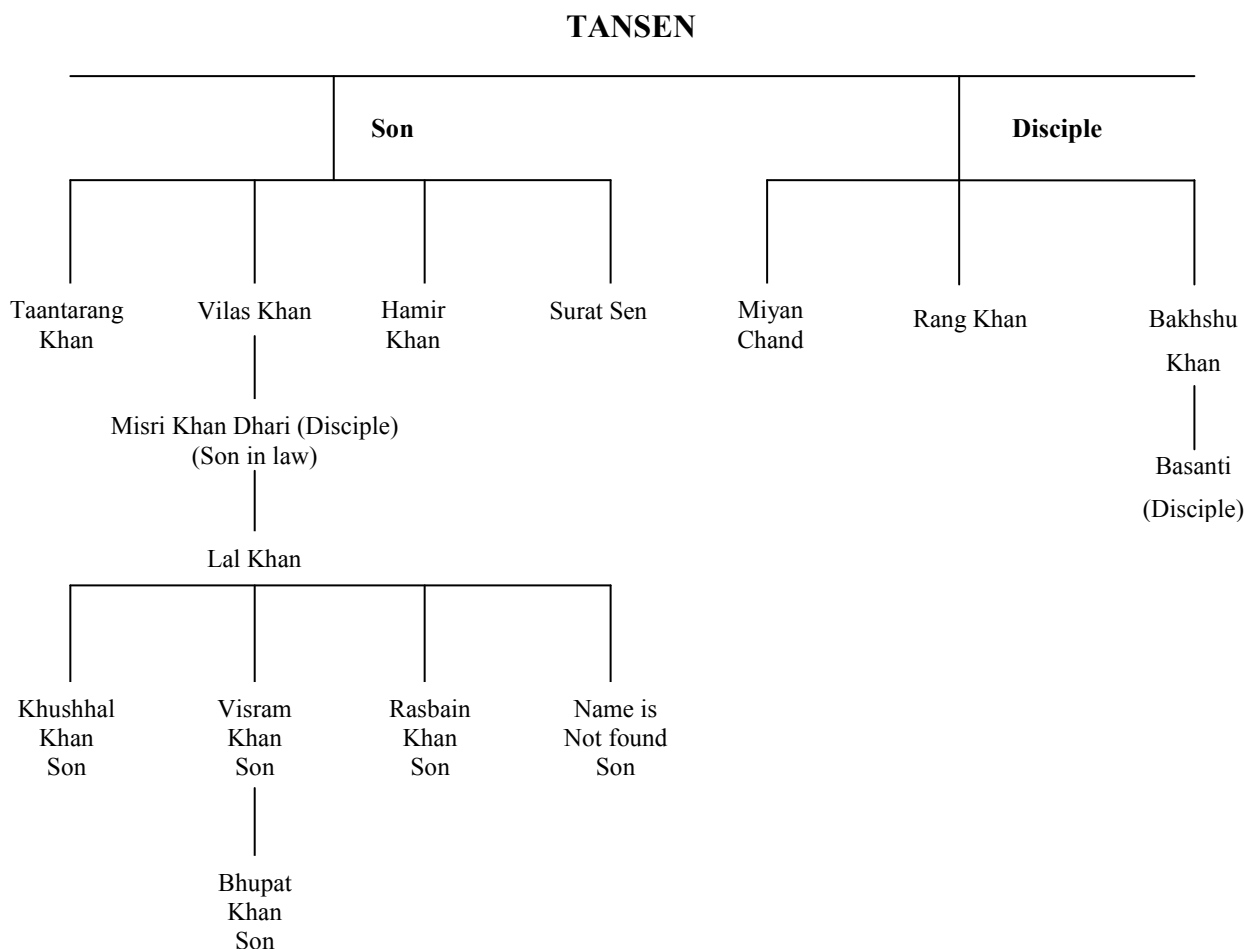
According to '*Raga Darpan*,' 'Vilaskhan' was Tansen's younger son. According to '*Raga Darpan*' 'Hamirsan' and 'Soorat Sen' were the sons of Tansen. There was the direct acquaintance of '*Raga Darpan kar*' with them. The brief description about 'Sooratsen,' 'Sohilsen' and 'Sudhinsen' had been done by 'Fakirullah' in '*Raga Darpan*.' 'Misari Khan Dhari' was the disciple of 'Vilas Khan' and because of being '*Dhari*' he was born into the caste which earn by music.

According to '*Raga Darpan*,' 'Lal Khan' was the son-in-law of 'Vilas Khan' whom 'Shah Janha' had awarded the honor of '*Gum Samundar Khan*'. In *Mughal* court, after 'Tantarang Khan' Tansen's place was given to 'Lalkhan', it proves that the sons of Tansen, Tantarang Khan and Vilaskhan were childless.

According to '*Aurangzebnama*,' 'Lalkhan' had four sons. 'Khushhal Khan,' 'Visram Khan,' 'Rusben Khan' and one more. The name of his forth son was not written in '*Aurangzebnama*.'

In the list of artists of 'Akbar's' court, the name of 'Miyan Chand' on Fifth place, 'Tantarang Khan' on fourteen and 'Rang Khan' on twenty first. According to '*Raga Darpankar*,' 'Bakht Khan' was Tansen's disciple and 'Basanti' was the disciple of 'Bakht Khan.'

According to ‘*Aurangzebnama*,’ Visram khan’ was died in 1672 A.D. and ‘Aurangzeb’ had given ‘*Matami Khilant*’ to his son ‘Bhoopat Khan’. The above said honest description of Tansen’s tradition is on the base of the historians of ‘Akbar’, Jahangir, Shahjanha and Aurungzeb’s court. The table of Tansen’s dynasty and disciple tradition is given on page no.....



1.6.1 Fictional children of Tansen

The abstracts of malades of establishing their relation to the great artist’s dynasty has been in music lovers. Some string instrumentplayers put the discussion about a fictional daughter of Tansen in 19th century and started to call themselves as her children, to establish their relations with Tansen. After getting married of this fictitious daughter of Tansen ‘Saraswati’ with ‘Misri Sinh,’ they kept the Muslimname ‘Nabat Khan’ of this imaginary ‘Misrisinh,’ because ‘Nabat’ is called

Misari in Farsi. They kept 'Sadarang' in the tradition of Nabatkhan's children and by this deed all the children of 'Sadarang' become '*Seniya*'.

No historian has discussed about any son in law of Tansen. 'Misri Khan' was *Dhari* by birth and was the disciple of 'Vilas Khan.' He had been in the period of 'Aurangzeb.' They declared this innocent 'Misri Khan' to 'Misrisinh' or 'Nabat Khan' and called him as son in law of Tansen.

There was the discussion only about 'Nabatkhan' by '*Raga Darpankar*' of 'Akbar's' age, but he was neither called Muslim nor Tansen's son in law.

At the time of entrance in 'Akbar's' court, Tansen was 70 years old. Before this time Tantarang Khan, Vilas Khan, Hamir Sen and Soorat sen had taken birth.

In the period of 'Mohammad Shah Rangeele', in the progeny tradition of Tansen, there were two brothers 'Rahimn Sen' and 'Tansen' (third). The eye witness 'Dargah Kuli Khan' had called only these two brothers as Tansen's children not to 'Sadarang.' 'Dargah Kuli Khan' had been doubly familiar to 'Sadarang.'

1.7 Patron of Tansen

On the basis of evidences, 'Mohammad Adil Shah Adali,' 'Raja Ramchandra' and 'Akbar' were considered as Tansen's patron. There is not any valid proof of Tansen's stay in the shelter of 'Vikramajeet sinh' with 'Bakshoo'. It was only an assumption.

It is the statement of 'Kazi Meraj Dhaulpuri' that 'Vikramajeet' (reign. 1516-18 AD) had honored Tansen as the title of '*Tansen*'. In his statement he put the quotations of 'Akbar's' contemporary 'Fazal Adil Shah's' book '*Tawarikh Kuliyaat Gwalior*' and published in 1889 A.D. '*Muntkhabutwareekh*' (page 131). It is clear that 'Vikramajeet' was also the patron of Tansen.

1.8 Tansen Atayi

‘*Raga Darpankar*’ had called ‘*Atayi*’ to those who were familiar with the practical side of music only. Nayak are those, who taught accordingly studying in the book. According to ‘*Raga Darpan*’ the artist of ‘Akbar’s’ court were ‘*Atayi*’ among whom ‘Tansen’ was the first.

‘*Sahasras*’ had been compiled by ‘Shahjahan’ and ‘*Raga Darpankar*’ ‘Fukirullah’ also had been the governor of *Kashmir* in the ruling period of ‘Shahjahan’ and ‘Aurangzeb’. In the preface of *Sahasras*, whatever is written in reference to ‘Bakshu’ and ‘Tansen’ it seems that in the view of ‘Shahjahan’, ‘Bakshu’ was more important than ‘Tansen.’ ‘Shahjahan’ had edited the ‘*Drupadas*’ of Bakshu, but he did not required to get compiled the *Drupadas* of ‘Tansen’. We felt contented only saying that if ‘Tansen’s’ *Drupadas* would get compiled, it would be the number of Two Thousands.⁶⁸

‘*Raga Darpankar*’ was impressed by the thoughts in ‘Preface of ‘*Sahasras*’ thus he called *Atayi* to ‘Tansen’. Neither in one point of view ‘Tansen’ was illiterate nor without principle. He was also well acquainted with *Ras*, *Alankar*, *Nayika Bhed* etc. On one hand he had got the knowledge of ‘Baiju’ and ‘Bakshu’s’ tradition, on the other he was the master of ‘Kusharo’ style. The subject of ‘Bakshu’s’ composition was only Romance (Shrungar) but in the *Drupadas* of ‘Tansen’ we can find the subjects like *Pratap* (rage) *Prabodh* (enlightenment) *Vairagya*, *Sufi’s Praise* etc. ‘Abul Fazal’ had also indicated towards this novelty and he gave the credit to Tansen of this.

‘Akbar’ era’s ‘Pundarik’ and ‘Shrikanth’, Jhangir era’s ‘Somanath’ and ‘Shahjahan’ era’s ‘Govind Dixit’ had not even discussed about the note (Swar) of present ‘*Todi*’ *Thaat*. Tansen is the creator of ‘*Miyani ki Todi*’ sung in this ‘*Thaat*’. This *Thaat* is the gift of *Mukam* style. It is impossible to find this ‘*Thaat*’ in the *Murchhana* of ‘Bharat’ or *Sharangdev*. ‘Sheikh Bahauddin Jakriya Multani’ had already invented ‘*Raga Multani*’ of this thaat (1267 A.D.).

68. Sahasras Bhumika – p.12

‘Venkatmakhi’ has described this *Thaat* as ‘*Puntuvrali*’ in ‘*Chaturdandi Prakashika*’ (1660 A.D.) and it is ‘*Turuskpriya*’ (favorite of Muslims). There is an impression of the disciples of Tansen on ‘Venkatmakhi’s’ tradition.

‘*Miyan ki Sarang*’ and *Miyan ki Malhar* don’t come under this *Murchhana* style. It is also difficult to join it in ‘*Mukam*’ style or ‘*Mel*’ style.

In these *Ragaas*, the pleasing use of both *Nishad* is the gift of Tansen.

1.9 The illusions related to Tansen and their origin

In 18th century, many sects had made many stories to join Tansen in their sect, which had not any historical proof. The stories of Tansen could be found in contradiction with one another. If at all the scholars of these sects, had studied these historical volumes like: ‘*Akbarnama*’, ‘*Munkhabutwareekh*’, ‘*Jahangirnama*’, ‘*Tujuk-E Jahangiri*’, ‘*Iqbalnama*’, ‘*Jahangiri*’ ‘*Raga Darpan*’, ‘*Aurangzebnama*’ etc. Then such stories could not have to come in existence.

Based on remarkable books of sects like ‘Shivsinh Saroj’, ‘Mishra Bandhu Vinod’ etc., the writers have formed their views for ‘Tansen’.

‘Dr. Suniti kumar Chaterji’ and ‘Vinsent Smith’ being busy could not find enough time to investigate the facts.

Today, music is included in the syllabus of main Universities. So it is our duty and responsibility to know about its development and prominent dignitaries or we may lose the track in the web of these illusions. We have tried to arrange these facts on the basis of witness, proofs and evidences available, related to Tansen. The only objective of this research is to bring into light such historical facts unfortunately which are not in the sight of people.

CHAPTER - 2

POLITICAL AND SOCIAL BACKGROUND OF TANSEN'S ERA

POLITICAL AND SOCIAL BACKGROUND OF TANSEN'S ERA

2.0: Introduction:

The society of *Tansen* Era was the 'Feudal society', the chief or head of which was 'king'. On the second place, there were king's men. They were having special powers. So their life style standards were very high. They used to live amorous life. There were middle class families below to them, in which lower class king's men and traders were included. The people of lower class used to do labor, farming and trading. Usually most of them used to be half dressed and bared feet; moreover they could have enough food with a lot of hardships.

2.1: The Social Harmony between Hindus and Muslims:

The contemporary Indian society got affected by the social system of Muslims. The claws of Indian castes were getting slack, because the people of the lower caste were getting attracted to words the equality and brother hood of Islam. As the result of different cultures on each other the chapter of a new social history had been started. The population of Muslims was increasing. In spite of adopting Islam people did not leave their previous rites and traditions. They kept the relations with the neighbor Hindus and they used to help one another in every ups and downs of life. As time passed, the next generations of the Muslims – came from outside used to feel proud as considering naming Indian. The harmony among people during the reign of Akbar was very remarkable. Akbar practiced the policy of forbearance with Hindus and got married with Rajput princesses. He appointed the appropriate persons at the higher posts avoiding the partiality of castes, touch ability, color and breeds. Because of his equal manners with his people and different religion followers the interaction got even motivated. Hindu and Muslim could study together in a *Vidhyalaya* (Institute). The Hindus studied in 'Farsi'. Having taught Hindi and Sanskrit many of Muslims created poetries and translation. In addition to express their own thoughts and feelings, Hindus and Muslims developed a mutual medium 'Urdu'. In this way their social relations were increasing. Here, in the period of Aurangzeb a devoted Sufi (a highly philosophical sage of Islam) king, there was a Muslim poet named *Albal*.

He translated '*Padmavati*' in Bangla language and created many poems based on '*Vaishnav*' subjects. One among the *Saiyad* brothers used to celebrate the festival of Holi with great delight. Some Muslim got affected from Hindu religion and some Hindus from Islam.

2.1.1: Costumes:

The higher class people used to put on a long cap (turban) on their heads and working persons put on precious costumes. They put on '*Kaba*' over the waist and they put on '*Salwar*' and '*Choodidar Paijama*'.¹ Generally all the people had to '*Safa*' (Turban) on their head. Hindu people wear '*Dhoti*' and Muslim wear '*Paijama*'. Lower caste Muslim people draped '*Loongi*'. Some people draped '*Langot*'.² Hindus and Muslim used to put on the same costumes. Hindus put their closure of the upper clothes on the right side and Muslims put it on their left side of the clothes. Hindu women used to dressed *Sari* and put on '*Angiga*' and Muslims women dressed *Paijama*, *Ghaghara*, *Jacket* and *Dupatta*. Women used to use *Heena* (Mehandi) to color their hands, feet and nails. The poor people covered their selves with simple clothes.³

According to the historian Badayuni, Humayun and Akbar used to be dressed according to '*Nakshatra*'

According to *Mansret*, king Akbar used to dress well-knit cloth with gold on silk clothe. Sometimes he draped Dhoti also. King *Jahangir* and *Shahjanha* also used to apply well dressing but Aurangzeb used to be in the simple costumes.

2.1.2: Ornaments:

Both men and women were very fond of ornaments. Women used to adorn themselves from head to feet with different types of ornaments. In well-known ornaments it included *karnaphool* (earings), *champakali*, *gulband*, *gajara*, *kangan*, *chudiya*, *kade*, flower in nose, *laung*⁴ etc. It is an opinion of many scholars that the ornaments of

1) A. S. Bernaji Ed. and Babar written Tuzuk-e-Babri, Pg. 519

2) Dr. K.M. Asharf, Lahag and condition of the people or Hindustan. Pg. 175

3) Tazuk-E-Jahangir ed. by Rogers. page no. 235

4) Humayunama al. by Bevarij page. no. 13/32

nose had been applied only after coming of the Muslims. *Abul Fazal* had described about 37 types of ornaments. Muslims used to use less ornaments compare to Hindus. They mostly wore the *Tawiz* (Talisman) in their neck. Women used to apply '*Mahawar*' in their hand and feet and '*Surama*' (*kajal*) in eye. They also used to apply '*Sandal Ubtan*' (sandal body pack) on their body.

2.1.3: Food and Drinks:

In the Mughal Age India both Hindus and Muslims used to take almost same food. Muslims used to take a little much meat in their food. In Hindus meat was less taken. Most of the Hindus were totally vegetarian. *Humayun* had himself left to take meat for some time. *Akbar* banned the slaughter of animal on Sunday. He himself left to take meat in his food on Friday and Sunday.⁵

Apart from these two days *Jahangir* did not take meat on Thursday also.⁶ According to *Abdul Kadir Badayuni*, *Akbar* left not only meat but also onion and garlic.⁷ Muslims used to make '*Chapati*' and *Rogani* (*Roti*-specially made with Ghee). Rice was mostly consumed in Bengal, Gujarat and South. Muslims food included *Keema*, *Kabab*, *Pulav*, *Biryani*, *Sweet Halwa* and *Falooda*. Muslims used to take food in plates sitting on *Dastarkhan*.

In Punjab, Rajputana and Bengal hind people take meat in food. Otherwise, generally *Roti*, *Dal* and *Subji* (curry) were used in food. *Puri* and *kachori*etc, were prepared on special festivals. People also take *Khichadi* in food.

In spite of being forbidden in Islam religion, most of the Muslim men at that time consumed alcohol. Grapes, Palm, Date tree and *Mahuva* tree were used in making wine. In Hindus only *Rajputs* only drink much wine king *Babar* called *Ark* (essanee) to wine. *Akbar* applied no wine policy, but *Jahangir* used to drink a lot of wine.⁸

5) Aaini – E – Akbari ed., Black Man, p.64

6) Tazuk-E-Jahangir ed. by Rogers. p. 1,185

7) Muntkhabutvareekh ed., Lee.V., p. 2,313

8) Tazuk-E-Jahangir ed. by Rogers. p. 235

In other intoxication substances they used *Afeem*, *Post*, *Bhang*, *Ganja* and Tabacco. 'Gulbadan' sister of *Humayun* wrote in her both 'Humayunama'⁹ that *Humayun* used to take Opium (afeem) in much quantity, Akbar used to take Poppy (Post).¹⁰ Generally Hindus used to take Bhang (cannabis) and Ganja (grass).

2.1.4: Entertainment:

People took much interest in enjoyment from king to common men in the age of *Tansen*. The major indoor games were Chess, Cards, *Chopad Pachisi* etc. It is said that the foremost trend of playing cards in India was begun by Babar. Chess was the salient game of Indians. All the kings and statesmen took keen interest in playing Chess.

In the outdoor games, hunting animals, polo and animal fighting were the main means of entertainment especially for the ruler class. Apart from this Wrestling, Jugglery, Magic copying, Kite flying, *Ankhminchoni*, *Lapak-danda* etc. were also played.

Dance and music were the major means of entertainment. Female dancers were available on very fair price in the town. Akbar was a great 'music lover'. Tansen was one of his *Navranta* (Nine jewel, of his court). Akbar was very pleased on the singing of *Tansen*.

2.1.5: Celebration and Festivals:

Mughal Era which was also the age of *Tansen*, in this period many fairs were organized. The fairs of Hindus were held in the sacred place. In which the major pilgrimage were *Kashi*, *Prayaag*, *Ayodhya*, *Ujjain*, *Gaya*, *Dwarka*, *Mathura*, etc. where fairs were organized on special occasions and festivals. The fairs of Muslims were held on the place of Tombs (*Mazaar*); some of the celebrations were organized in the big grounds. In which both Hindus and Muslims were gathered. In a way 'Navroz' (New Year) celebration was like national festival.

9) Humayunama ed. by Bevarij p. 13/32

10) Akbar the great Mughal ed., Vinset Smith, p. 336

In the period of Akbar it was celebrated with grand ceremony. The festivals of Muslims were related to the historical events. These festivals were based on lunar calendar (tithi). In Muslims the same festivals were celebrated in that era which is celebrated in modern age viz. *Shab-E-Barat*, *Eid-Ul-Fiter*, *Eid-Ul-Zuha* etc.

The list of Hindu festivals was large. Some festivals were based on ancient incidents and stories. Some festivals related on seasons. In Hindu festivals main festivals were *Vasant Panchami*, *Holi*, *Raksha bandhan*, *Dussehra*, *Dipavali*, *Shivratri* etc.

2.1.6: Condition of Women:

In Hindu society the rights of women were limited. She passed her entire life under the conservation of the men. She did not have the privilege in the paternal assets. The birth of baby girl was not the matter of happiness. Women lived in the temples as *Devdasi* (worshiper of God) who performed dance and music. They were getting married at the very young age of 7 to 12 years.

In Muslim society, the condition of women was also not so good. They were considered as the commodity of enjoyment. The size of harem of the kings were getting large in which the number of married women were very few and the big number of unmarried (concubine) women. There were about 5000 women in the palace of Akbar. In economic point of view the condition of Hindu women in comparison to Muslim women was not too good. Before arrival of Muslim there was no '*Parda*' (mask) system or was very less only married women used to do *Parda*. But after arrival of Muslims women used '*Parda*' to safeguard oneself. Mostly Muslims used '*Parda*' in much manner. In spite of '*Parda*' and discipline in the palace the adultery happens widely.

Historian 'Abdul Kadir Badayuni' narrates, if any women or lady was found without the '*Parda*' in road or markets, she was sent to the prostitute place, where she had to adopt the profession of prostitute. If the women did not do *Parda*, she had given divorce (*tallak*) also. In the ruling period of 'Jahangir', the increasing influence of 'Noorjanha' was unbearable for the common men because she was a lady.

Marriage is very important in both Hindu and Muslims society. In both of the society there was the custom of '*Bal Vivah*' (child marriage). King Akbar fixed 16 years for

boy and 14 years for girl as the accurate age of marriage. '*Nikah*' was the important custom in the Muslim marriage. In Hindu's marriage was a religious ritual, which is still exist in Hindus. Akbar has tried to ban the system of multi-marriage (poly gamy). In Mughal period '*Baraat*' used to stay up to one to ten days.

2.1.7: Social Sinfulness (samajik Kuritiyan):

Many bad manners were prevailing in the society of Mughal period. These bad manners had taken the form of customs. In Hindu religion the custom of '*Sati*' (ritual of burning ladies on funeral pyre of their dead husbands) was prevailing. 'Ibn Batuta' writes 'it was necessary to take the consent of the kingdom before being '*Sati*'. To decrease the ritual of '*Sati Pratha*' Mughal sovereigns banned it."

Another custom was '*Jouhar*'. When the possibility of winning in the battlefield of their husbands was dizzy, then the Hindu women were preferred to be burned by jumping into the fire in spite of being kidnaped. Mughal rulers banned this too.

The prevalent of prostitution had been comes from the ancient age. Prostitutes were expert in music and dance. They were the means of entertainment. Akbar allotted the separate place out of the town for prostitutes called '*Shaitanpuri*' (devil's Town). The '*Daaspratha*' (system of slaves) was approved by the kingdom. By an order, King Akbar had banned the system of making slaves to the people who had imprisoned in the battle.

2.1.8: Religious Condition:

In the period of 'Babar' and 'Humayun' the policy of 'Intolerance' was taken especially against the Hindu's and the War against the Hindu's called '*Jihad*'. When Akbar became king, he had started to change these policies. The society moved to words the harmony. The unity was growing up between Hindu's and Muslims. He banned to make slaves and Muslims to the war prisoners. For Hindu's he becomes so kind that he ended '*Jajiya*' (pilgrimage tax) in 1564. In this way he honored the same citizenship to Hindu's as Muslims.

New temples we reconstructed. After getting married with the princess of '*Aamer*', he permitted to the Hindu women to worship inside the palace. He under stood the

thoughts of Islam and he established the '*Ibaadatkhana*' (place of worship) to exchange the religious thoughts. After words he had open his own '*Ibaadatkhana*' for the people of different religious. After understanding the path and goals of all the religions he adopted the systems of worship of the other religions and started to take part in the festivals of all religions. He established a new sect called '*Din-e-Ilahi*' in which all the good thoughts of all religions were included. Keeping in mind to the Hindu emotions he himself left to use cow-meat and banned publicly cow slaughter.

Akbar fixed the criteria of capability for the appointments of the post of administration and army. Accordingly, Hindu's were being appointed on the posts like '*Vazir*' (secretary) '*Senapati*' (commander), '*Subedar*' etc. Promoting 'Todarnal' he made him 'Chief Minister' and 'Mansingh' was promoted as the '*Chief Mansabdaar*'. Apart from that on the basis of Islamism he established the divine rights of the emperors by doing this he took a great revolutionary step. In this way he converted the existing five hundred years of the religious states into secular states.

2.1.9: Different Cults:

In this period four cults of *Vaishnav Sampradaye* were much dominant viz. in this tradition the devotees of *Laxminarayan* were the worshipper of *Vishishta Dwait* were exists across the whole India. Their monasteries were presented at many places, residing in which they canvass their sect. The influence of this stream was much on *Brahmins*.

The second sect or cult was the followers of *Chaitanya*. They emphasized on *Hari kirtan* (chanting) *Nam-Jaap* and purity of emotions. They promoted *Kirtan* and campaigned for *Kirshna Bhakti* in Bengal, Bihar, Orissa and Uttar Pradesh.

The third sect was of '*Pushtimarg*' (sect of favor) of '*Vallabh*'. '*Vitthalnath*' son of '*Vallabhacharya*' and Grandson '*Gokulnath*' promotes this cult. His followers worshipped to the effigy (*pratima*) in such devotion as if it itself was *Krishna*. As the result of it, the worship of *Krishna* effigy was started. Many poets were exists in this tradition called *Ashtachhap*. Among these '*Surdas*' the creator of '*Sursagar*' is the most popular poet. *Meerabai* was also related to this cult. The poetries of Sur and Meera become very popular.

The fourth sect was the followers of *Ramanand*. In which there was the system of *Ram's* worship. There were many saints of *Nirgun Dhara*. They used word '*Ram*' for God in spite of saying '*Nirgun*' and '*Niranjan*'. Their devotional poems (Bhakti pad) are full of sentiments and their language is very simple. In this tradition *Dhadhu*, *Malukdas*, *Shivdayal* etc. were included. They emphasized on devotion (Bhakti) and gave subordination to castes. The language of these saints was awkward. As a result the higher class people didn't influenced by them. The followers of *Ramanand* sect influenced to the other classes of which '*Tulsidas*' was the leading representative. He created many books based on *Ram Bhakti* (devotion) in which '*Ramcharitmanas*' and '*Vinay Patrika*' are the major creations.

2.1.10: Sufism:

The *Sufi* saints of this period remained to believe in the principle of *Adwaitism*. In this manner they were influenced by Indian *Vedant* (Philosophy) sect. *Sufi* believed in Allah's lone and relation of liveableness. Their ultimate goal of their contemplation was to establish the oneness within. In this tradition it includes the followers named '*Sheikh Abdul Kuddukh Gangoi*' (death 1537 AD) '*Minya*' and '*Mir Lahauri*' (1550-1635 AD) the religious master of '*Dara*' '*Mullashah Badakhshi*' and the saints of '*Chistiyan*' and '*Kadariya*' cult. The saints of '*Nakhshabandiya*' cult were the intense opposite to this principle. They believed in '*Andiyat*' and '*Bahadtulsuhud*' (the perception of oneness). In this branch the most prominent name was considered as '*Khwaja Vaki Villah*. He was the founder of the sect '*Bakshvandiya*' in India. His main disciple was '*Shaikh Ahamad Sarhindi*'.

Many *Sufi* saints of this age came in the contact with kings. In the period of Akbar the influence of '*Shaikh Salim Chisti*' was much increased because he saved the life of the prince '*Salim*' (Jahangir). Some *Sufi* saints tried to subsist and increase the harmony between Hindu and Muslim. '*Abul Fazal*' advocated Akbar's policy and he praised Hindus. '*Dara*' wrote many books in the influence of his shepherd, in which he tried to end the partialities in between both religions. He translated '*Upanishads*' in to '*Farsi*'. '*Mirza Janjna Majhar*' (1699-1781AD) accepted '*Vedas*' as '*Apaurushey*' (impersonal created by not man or human).

2.1.11: Sikh Sect:

Hindu and Muslims were equal in the eyes of 'Guru Nanak Dev' (1469-1538 AD). The disciples of 'Nanak' were called 'Sikh' (Shishya). In the tradition of his disciples there happened ten masters (Das Guru), among them the last master was 'Guru Gobind Singh'. In the beginning the form of masters had been generally as same as the masters of 'Ramanujacharya' and 'Ramanandi' tradition. But gradually this tradition got established as the cult in a way. 'Guru Gobind Singh' fixed that no master (guru) would be of Sikh's in future. 'Guru Granth Sahib' would be the last master of Sikhs and they will have to follow according to him.

2.1.12: Din-E-Ilahi:

On being dissatisfied with the religious traditions and power, Akbar establishing logic (tark) as the basic (mooladhar) of religion and gave religious freedom to all the religions. He removes the hatred of religiously blind people and to end this hatred he tried to coordinate and harmonize all the religions and then named it '*Din-E-Ilahi*'. He tried to bring the people of different religion close to one another and established the brother hood among them socially and religiously. The formation of it was based on '*Sulah Lekul*'s ideology. It included the nobilities of all the religions. Akbar called a meeting of courtiers under Kabul mission in 1582 and put before them the proposed form of '*Din-E-Ilahi*' to discuss upon. He emphasized that to bring the entire sect together all the nobilities must be included through which all good things could be included. Almost all the courtiers become the members of this new formed sect, Abul Fazal was the chief priest of this. There was a specific procedure to become member of it. The chief priest took introduction of willing member at that time, the person bow down in feet of king keeping down his turban and to surrender to him. To give a treat on own birthday is compulsory. Eating meat was prohibited for the members. The members could not get married with too old or too young girl. It was expected to dedicate the wealth, honor, respect, life and even religion in service to the king. Birbal was his beloved member '*Din-E-Ilahi*' ended with the death of Akbar. The major and great goal to establish *Din-E-Ilahi* was that to make powerful and political harmony to Mughal Empire by bringing closed to Hindu and Muslim communities.

Adopting the policy of public tolerance, being the profounder of *Din-E-Ilahi* he set on example of national idealism. The writer of '*Kabristan-E-Mazaib*,' 'Shri Moisan Fani' gave evidence of some major principles from *Din-E-Ilahi* viz. (1) kindness and thankfulness. (2) No attachment with worldliness (3) to forgive to the accused. (4) To use soft, polite and sweet words for every one (5) to be in goodwill with others of society (6) to dedicate the soul in to the supreme love.

The essence of the whole life of Akbar can be summarized as 'pious *Shastra* (arms) and pious Vision (*drishti*) can never commit mistake'. He felt that the people having narrow ideology and religious zealots had become the terror for the society. Therefore he tried to include all the good elements from all the religions and kept its name *Din-E-Ilahi*. This was a religious institute, such a brotherhood the aim of which was to unite the different religion or castes to one another residing in the nation. The base of which was put on love, truth, and religious tolerance and within that all good qualities from different religions were included.' Abul Fazal' has widely described about *Din-E-Ilahi* in his book '*Aaine-E-Akbari*'. According to it Sunday was fixed for initiation (the rite to join in). On this day Akbar himself used to perform this wedding rites. After that, king used to give him his own form or symbol. On which the word had been written '*Satyanaam*.' 'Shree M. Ray Chaudhary' thought that '*Shisht*' had been one type of ring, which was wrapped with bejeweled beautiful cloth. The members of *Din-E-Ilahi* used to fix it on the end of their Turban. All the members of this could note at least in the month of his birth. Every member according to their wish could be funeral or buried after death. The members were expected to dedicate their wealth honor, respect, life and religion on the king's service. For members it was prohibited to get married and physical intercourse with pregnant, old barren women and minor women and also banned to use the utensils of slaughterer, fishermen and bird catchers.

2.1.13: Hindu Muslim Harmony:

The most important thing of the period of Akbar is that the harmony between Hindus and Muslims was increased. He gave the total freedom to Hindus. He made translated the *Sanskrit* volumes in to *Farsi*. He established marriage relations with Hindus. He gave them the higher posts and included the noble thought of all the religious in *Din-E-Ilahi*.

2.1.14: Education and Literature:

The education of Tansen's Era was developing. There were the special management to study Music, Math, Geography, Astrology and Literature. Akbar himself was not literate, even though he had done some revolutionary changes in the field of education. He decided that every boy should read the books which included morality, Math and assumptions concepts related to Math, Agriculture, Astrology, Biology, Anatomy, Physiology, Travel science, Theology Science and History of laws of state, Medicine science, logic etc. and should acquire the knowledge of these subjects gradually.¹¹

He emphasized to teach the subject like Grammar, *Nyay* (a Philosophy) and *Patanjali* (*Yog*) in *Sanskrit Vidhyalayas*. The aim of him was to have the knowledge to the learned Muslims of such subjects. He also emphasized to be taught the subjects of the modern era. He tried to improve the level of the teaching system by changing the education system with innovations. Because of these efforts of Akbar the condition of 'Madarsa' was improved and large number of Hindus was started learning. The remarkable names in this list were Madhobhatt, Shri Bhatt, Vishan Nath, Ramkishan, Balbhadra Mishra, Vidhyanivas, Gaurinath, Gopinath, Kishan Pandit, Bhattacharya, Kashinath Bhattacharya, Mahadev and Shivaji. Many of them vaidya (doctor) wrote the articles of medicine science in Farsi. In this way secularism was included in the education during the period of Tansen. Akbar founded a huge *Madarsa* in Fatehpur Sikari. In Agra he also founded a *Madarsa*. The step mother him 'Maham Angah' founded the famous Madrsa 'Khairool Manajil' in Delhi. Akbar paid special attention on vocational education. The education of professions was also given in addition to the production of the goods in factories for that persons were also appointed.

2.1.15: Woman Education:

This era was not appropriate for woman education. No description is found about the education of very common girls in the institute named *Maktab* and *Madresa*. But this facility was there for the royal family.

11) Aain-E-Akbari ed., Black Man, p.289

The mother of Akbar 'Hamida Banu Begum', Maham Angah, Salima Sultana Begum, Noorjahan, Chand Sultana and Mumtaz Mahal were educated, they took keen interest in the contemporary politics and cultural subjects. 'Mausaret' says that Akbar used to keep interest in the education of the princesses. They were kept away from the sight of the common men. They were taught to read and write, and the other old ladies taught them the other things.

2.1.16: Development of Farsi Literature:

The ruling period of Akbar was the period of the resurrection of culture in Indian History. Development of the literature can be divided into two parts, as a result of Akbar's tolerance and kind policy, his love for learning and efficient administration. The first of them was the original creation and the second was the translations. Poetry collection and the prose books are very important in the original works. According to 'Abul Fazal' there were many poets in the court of Akbar, who wrote many poem collections and *Masnviyan*, 'Shaikh Abdul Faiz Faiz'i was considered as the best poet of that era. He was a royal poet. On getting impressed from his intellect Akbar gave him the honor of '*Maalik-Ur-Shohara*' (*kaviraj*, the king of poets). His famous poetry book is '*Nal Daman*'. There is wonder creating in his creations. He created plenty of '*Kasida*' (one form of poetry). In his period there were so many such poets who send their poetries from outside. In the field of prose writing many historical books were written and numbers of apparitions of the *Quran* were written, many historical books were written viz. '*Aain-E-Akbari*', '*Akbarnama*' by Abul Fazal, '*Muntkhavut-Ul-tvareekh*' by Abdul Kadir Badayani, '*Tawkaat-E-Akbari*' by Nizamuddin Ahmad, '*Tazkirat-ul-Vakiyat*' by Jauhar.

Akbar made translated many books to harmonize Hindu-Muslim culture and he instituted Translation department. Under which many books from Sanskrit, Arabic, Turki and Greek were translated into the state language 'Farsi'. An astrology volume '*Tazak*' and '*Tuzuk Babari*' were translated into 'Farsi'. Arabic book '*Majmul-Buldan*' was translated. The *Mahabharat* was translated into Farsi by 'Nakib khan', 'Badayuni' and 'Shakih Sultan'. 'Faizi' translated the book '*Lilavati*' and 'Maulana Sheri' translated '*Kashmir ka Itihaas*' (history of Kashmir) from Sanskrit. 'Abul Fazal' translated stories of '*Panchtantra*' as '*Anwar -E-Sahili*' and 'Faizi' translated the story of '*Nal Damayanti*' into 'Farsi'.

2.1.17: Development of Urdu:

Akbar tried a lot to bring closer to Hindus and Muslims. As a result of the caste blending, there happened the mixture of language. Thus the popularity of Urdu or Hindi started to increase. Now the literature also started to develop along with the day to day language (Global language) 'Pandit Chandrabhan Brahman' did 'Shayari'. Here is an exchange of his poetry's couplet (Sher).

“खुदा ने किस शहर के अन्दर हमको लाए डाला है,
न दिलबर है, न साकी है, न शीशा है, न प्याला है।”

Another Urdu poet 'Abdul Gani Kashmiri' had mainly contributed into the development of Urdu poetry. Walking on the footsteps of these poets 'Shamsuddin Bali' earned a great credit in Urdu poetry. He has been consider as the father of Urdu, 'Saiyad Suleman Naqvi' says “आजकल वाज़ फाजिलों ने पंजाब में उर्दु और पंचाज में वाज़ अहले दकन ने दकन उर्दु और वाज़ अजिजों ने गुजरात में उर्दु का नारा बुलंद किया। लेकिन हककीत यह है कि हर मुस्ताज सूबे की — मुकामी — बोली — में मुसलमानों की आयद व रफ्त और मेलजोल से जो तग्यूरत हुए उन सबका नाम उर्दु रखा गया है।”

2.1.18: Development of Hindi Literature:

The period of Tansen also considered as the period of Akbar, in which the development of Hindi literature was very rapid. Hindi had become the language of the common people before Akbar and many parts of literature had been created. As a result of Akbar's tolerable policy, there was favorable time for the ancient and literacy growth and so many high level books were written by Hindu poets. In the list of these poets there included 'Tulsidas', 'Surdar', 'Abdul Rahim', 'Khan Khana', 'Raskhan' and 'Birbal' as the most famous poet. 'Tulsidas' had written many high level books in which '*Ram Charti Manas*' is the most famous book.

He was God Ram's devotee. '*Ramcharit Mana's*' is a great talented poet and his character is the live character of his heroic age.

Another famous poet of Hindi was 'Surdas'. He wrote many books. His volume '*Sursagar*' is very famous creation. It is the creation of free verse. 'Sur' was the

devotee of God Krishna. His Child Psychology knowledge was wonderful. He was related with Akbar's court.

There happened many such Muslim Hindi poets who defined Indian culture successfully. In these poets 'Rahim' was the prominent, who was the master of Arbi, Farsi, Turki, Sanskrit and the best poet of Hindi. He was the friend of 'Tulsidas'. Thousands of 'Pada' poetries written by him are available.

The place of Muslim poet 'Raskhan' had special place among the poets of this age, who wrote in worship of Lord Krishna. He described the '*krishn leela*' in '*Vrindavan*'. Apart from Akbar his courtiers Birbal, Mansinh, and Todarmal were lovers of poetry and shelter for the poets. It is written in '*Aain-E-Akbari*' that Akbar was himself a Hindi poet. In the period of Akbar Hindi was such spread that many Hindi poets could get shelter of landlords in remote village.

2.1.19: Development of Sanskrit Literature:

Babar and Humayun had not taken interest in the growth of Sanskrit literature but Akbar took very keen interest in development of Sanskrit literature. Many Sanskrit scholars were there in the court of Akbar. Akbar listen their creations and used to discuss on Hindu ideology. For the first time Akbar had compiled the Farsi-Sanskrit-dictionary named '*Farsi Prakash*'. Many 'Hindu' and 'Jain' *Acharya* had created their works during this period. 'Mahesh Thakur' from 'Darbhanga' had written the history of the period of Akbar (which was published by Ganga Oriental Series from 'Anoop Sanskrit' library Bikaner.)

Jain scholar 'Padm Sundar' had created '*Shrinagar Darpan*' for Akbar. Another, Jain scholar had written '*Bhanuchand Charit*' whose name was 'Siddhichandra Upadhyaya' the third Jain scholar 'Vimal' creating '*Heer Saubhagyam*' in Sanskrit and dedicated it to 'Heer Vijay Soori'. In which we could find the description about the *Jain Monk's* activities, their customs and behavior and festivals. One of the disciples of 'Heer Vijay' had written '*Kripasagar Kosh*'.

Bangla Literature had also developed in the age of Tansen. Bangla literature had also got motivation from religion. The Bangla works of '*Chaitanya Mahaprabhu*' were created in which apart from the biographies of *Vaishnav* devotees and other great

persons, the then Bangla Hindu society also honestly and nicely described. Among their best works '*Chaitanya Charitamrit*' by 'Krishndas kaviraj' in which there is the biography of '*Gaurang Mahaprabhu*' is the best biography. On the same subject in new style '*Chaitanya Bhagavat*' was created by 'Vrindavan Das'. '*Bhakti Ratnakar*' is the best story of life of 'Chaitanya Mahaprabhu' by 'Narhari Chakravarti'. Besides this many small volumes were created on *Vaishnav* principles. Besides the basic works, many translations were also written, in which '*Kavi Kankan Chandi*' by 'Mukundram Chatruvedi', '*Ramayan*' in Bengali by 'Kashidas' were very famous. In the same way the other regional languages literature like Rajasthani, Gujarati, Marathi, Telugu, Udiya and Maithili etc., were also improved.

2.1.20: The art of Architecture in Tansen's Era:

The compound culture of Hindu and Muslim was developing during the period of Tansen, to which King Akbar wanted to accomplish. Therefore in all the fields he tried to coordinate both the cultures. The same sense was there in the field of Architectural Art. Hence in buildings got constructed by him, we could observe the fundamentals of Iraqi and Indian architecture art clearly. He established the unity between both of the styles.¹² The contemporary historian of Akbar writes "king plans for the beautiful buildings and he give shape to his thoughts of mind and heart into stones and mud." That's why there is his shadow in the buildings made by him. In his period the style developed from the unity of two cultures is the form of gist of two cultures infact.¹³ Most of red stone and marble stone were used in the buildings constructed by Akbar. Keeping the security of the nation in mind he got the forts built (Agra, Lahore, Allahabad).

'Agra fort' is the first example of the style of Akbar. Its construction started in the year of 1565 A.D. under the supervision of 'Kasim Khan' the chief of Akbar's court. Thousands of the craftsmen completed it in 15 years. About 35 lakh of rupees were expended in making of it. This fort is situated on the bank of the 'Yamuna' river in about 1.5 sq. mi. It is made of Red stones. Its walls are almost 70 ft. high.

12) Aain-E-Akbari ed., Abul Fazal, p.1,222

13) A History of Indian And Eastern Architecture, Fargusan Jems, p.297

It is said about walls that “to red stones from top to bottom like red fire mud, clay and concrete inside and by the use of iron from outside they were fitted with such delicacy that even a hair cannot be goinside”¹⁴. According to Percy brown – “Undoubtable it is one of the most impressive gates of India.”¹⁵

‘*Jahangiri Mahal*’ is situated inside the Agra fort. It was made by Akbar for his son and successor prince ‘Salim’s’ residence. It is almost square. Its length is about 249 ft. and breadth is 260 ft. It is made of only red stones, and minimum quantity of marble is used to the outside. There is a ground inside the palace. The construction, shape and style are inspired from Indian architecture. Its style is alike the buildings made in Gwalior.

The fort of ‘Lahor’ was constructed during the constructing period of Agra fort. Its style is also like the style of Agra fort but its planning is even higher than Agra fort. ‘Percy Brown’ writes that the planning of Lahor fort is better than the Agra fort because it is square and its interior planning is also orderly well planned. The shapes of elephants and lions on its brackets, and peacocks on gallery are carved. From this, it seems that it is made by the Hindu architectures.

Akbar made constructed the fort of ‘Allahabad’ in 1583 A.D. It is situated near the place of ‘*Sangam*’, the major part of it is demolished but the remaining part is the witness of creativity. In it ‘*Janana Mahal*’ (palace) is prominent. Its creativity and compliance are special. The brackets are used in it, which is the part of Indian architectural art. The uses of pillars are applied with great expertise and cleverly. ‘Sikari’ is 23 miles away from Agra; long ago it was a little village where Sufi Saint ‘Sheikh Salim Chisti’ used to live. Akbar had no child at first, so in the desire of a Son he used to visit here in Sikari. It is said that Akbar could have the son as the result of his blessing. On the name of saint child’s name was kept as ‘Salim’. He turned the village Sikari in to a town where many buildings were constructed. It was named as ‘Fatehpur’ after the victory over Gujarat. The whole city was constructed into 14-15 years.

14) Indian Architecture (Islamic period) ed., Persi Brown, p.100

15) Indian Architecture (Islamic period) ed., Persi Brown, p.100

The main buildings of Fatehpur Sikari include *Divan-E-Aam*, *Koshagaar*, *Mansion of Turki Sultan*, *Khas Mahal*, *Mahal of Jodhabai*, *Hawa Mahal*, *James Masjid (mosque)*. *Imam Khan ka Makbara*, *Ibadat Khana*, *Mairiyam ka Chaman (garden)*. *Janana bag*, *Shafa khana (hospital)* *Meena bazaar*, *Dafter khana*, *Hakim ka Mahal*, *Johari Mahal*, *Barahdari*, *Hamam*, *Langar Khana*, *Kabootar Khana*, *Sangeet Burj*, *Maidan-E-Chaugaan*, *Masjid Shahkuli* and *Mahal of Todar* which are remarkable.

The palace of Sikri entitled to Akbar as a great creator and ruler. The writer of 'History of Indian and Eastern Architecture' 'Ferguson' writes- "the stones of Fatehpur Sikri are such a romance that can be found very really anywhere else, and this is the reflection of such creator's mind which cannot be available in any one easily."

'Smith' the historian writes 'there had not been and would not be such construction as 'Fatehpur Sikri'. This is the image of such a romance in which all the emotions of Akbar's wonderful activities have come all together.

Besides the said famous buildings, Akbar's sense and love for Architecture is expressed in his many creations viz. Domes, Schools, Rest house and Ponds.

2.1.21: Art of Painting:

The art of painting was also developed in Tansen period. All the kings of *Mughal* Era gave shelter to the art of paintings. 'Humayun' was much interested in it. Being defeated by 'Sher Shah', 'Humayun' ran-away and resided in Iran. There he established contacts with many painters and he got made many paintings. In those painters 'Agha Marik' and 'Mujaffar Ali' were remarkable. They were the painters of the '*Behjaad*' Tradition. 'Humayun' had invited to 'Mir Saiyad Ali' and 'Mansoor' to come at Kabul, where he got painted '*Dastan-E-Amir Hmza*. Being very glad with this painting king honored 'Mir Saiyad Ali' with the honor of '*Nadir- Ul-Astra*. Here Mughal Painting developed. After that many painters came to India which included 'Abdussamad', 'Mulla Faroor' and 'Mulla Dost' were remarkable.

Akbar gave protection to painting. The contemporary writer and Courtier Abdul Fazal had written that there were 100 high-class and other of common artists in Akbar's court. In foreign painters Mir Saiyad Ali, Abdussamad, Akariya and Farookh Veg

were the best painters. In Indian painters 'Dashwant'¹⁶ the disciple of 'Abdussamad' was high-class artist and other high-class painters were 'Vasapan', 'Savaladas', 'Keshav', 'Jagannath' and 'Harrivansh' etc.¹⁷

Akbar made painting on the walls of 'Fatehpur Sikri' but in the field of painting, the small paintings were more important. Most of pictures were drawn to make the favorite books of the king pictorial. But some independent pictures were also got painted in which special persons of king, some special incidents related to court were included. In the early paintings there is the dominance of 'Irani' atmosphere and style. Afterwards working together by Indian and foreign artists a very new style was developed. In which the styles of Iran and India were also come in harmony. The books to which Akbar got depict that includes '*Dastan -E-Amir Hamza*',¹⁸ '*Tarikh-E-KhandaneTaimuriya*', '*Razmnama (Mahabharat)*', '*Ramayan*', '*Vaakyaat Babri*', '*Akbarnama*', '*Tarikh-E-Rashidi*', '*Khamasa Nizami*' and '*Bahuristani-Zaami*' etc., are remarkable.

In this way we see that in the period of Tansen, Indian culture was much affected with the unity of Indian and Muslim culture. In India there was a great internal peace especially in North India. There were many aspects common among the emerging Hindu-Muslim culture that led to the unity in the political system of that era. There come the similarity in social activities and dressing. Enough development occurred in the field of Architecture. New styles were developed in the fields of Art. Special growth in Painting and Gardening could be found. New-new industries and different regional languages like Hindi, Urdu were also developed. The harmony between Hindu and Muslims was developed. Because of the public-literature there was peace in Delhi Empire. New culture and civilization is started. Historical books and travel-stories were written. There was the progress in the art of war too.

16) In the beginning he was the carrier of 'Palakhi' but Akbar motivated him to be the painter and honoured with fame and respect.

17) Aine-E-Akbari

18) It was being painted in the era of Humayun and Akbar completed it. In which the much of his wealth was expended. In it there was the animate painting of human, animal birds, earth and space etc.

2.2.0: Political Condition in Tansen's Period:

Having been defeated by 'Sher Shah Suri', 'Humayun' had to escape from India. During his escape, when 'Humayun' went to meet 'Hindal's' mother, 'Dildar Begum' who lived in a village named '*Petar*', he met a fourteen years old, very beautiful lady named 'Hamida banu'. 'Humayun' enamored on her beauty and married with 'Hamida' on 29th August, 1541 AD. Then he started his journey with her and reached 'Amarkot' in 1542. Hamida gave birth to a boy in Amarkot on Sunday, October 15, 1542.¹⁹ Many divine incidents occurred after the birth of Humayun's son so he was named as 'Badaruddin Mohammad Akbar'.²⁰ On this occasion, 'Humayun' distributed pieces of musk among his courtiers and said "I have only these pieces of musk to give you now. But I hope that as the smell of musk spread everywhere, my son's fame will also spread all over the world."²¹ His prediction proved to be true.

To be protected from his brother 'Kaamran', Humayun had to go to Iran with his wife on 15 October 1543. Humayun's brother 'Askari' and his wife protected Akbar and brought him up with coddle. The name of Akbar's liable (*daayimaa*) was 'Maham Angah'. In 1545, 'Askari' sent 'Akbar' to 'Kaamran's' place '*Kabul*' where Babar's sister 'Khanjada Begum' took his care. When Humayun attacked on '*Kabul*', 'Kaamran' hanged many children along with Akbar on the wall of the palace so that 'Humayun' could not attack on the palace with bombs. Akbar was lucky that Humayun's soldiers identified Akbar and saved his life. After that, in 1547 AD 'Humayun' captured *Kabul* and after that Akbar lived with his parents.

In 1551 AD Humayun appointed Akbar as a governor at '*Gajni*' and Akbar got married with 'Hindaul's' daughter 'Rukaiya'. Thereafter to train Akbar about wars, 'Humayun' always took him to battle – fields. Afterwards in Humayun's Indian campaign, Akbar was also with him. In 1555 'Humayun' declared Akbar as his heir. Along with 'Humayun', Akbar too was involved in the war of '*Sarhind*'. Conquering '*Sarhind*', 'Humayun' appointed Akbar as the governor of '*Lahor*' and 'Bairam Khan' was appointed as his protector. Akbar was appointed as a governor of '*Lahor*' with a view to training him about the management of his Kingdom.

19) Abdul Fazal – Akbar nama – part-I, p.183

20) Akbar's name was kept as 'Julaluddin' in place of Badaruddin in 1546 A.D. which was the introduce of his majesty.

21) This is all present I can afford to make you on the birth of my son, whose fame will I trust, be one day expanded all over the world as the perfume of the musk now fills this tent.

‘Humayun’ died on 27th January, 1556 AD. At that time Akbar was at *Kalanoor* in Punjab. To saw the feeling of rebellion in the kingdom the news of Humayu’s death was not declared till seventeen days. Then Akbar was crowned on a terrace in 14th February 1556 at ‘*Kalanoor*’ and Bairam Khan was appointed as ‘*Keel-E-Saltnat*’ (Prime minister).

After be seated on throne in 14th February 1556 AD. Akbar had faced many problems. At that time problems had circled to Akbar from all the sides. He had neither certain kingdom nor the powerful army. He did not have even the throne. That situation was very difficult for Akbar. ‘Smith’ has written-“when Akbar was seated on throne at ‘*Kalanoor*’, we cannot say that he was having any Kingdom.”²²

However ‘Humayun’ won the right over Agra and Delhi but Hemu was trying to get claim up on it. His kingdom was only up to Punjab, Delhi and Agra. It was needed to manage the security for it.

As a result of betrayal from his relatives and his landlords Akbar had to face many difficulties His step brother from *Kabul* ‘Hakim Mirza’, his guard ‘Munim Khan’ and Akbar’s main land lord ‘Taardi Beg’ etc., many relatives and his land lord were planning against Akbar. It is very necessary for Akbar to suppress all of them.

However ‘Akbar’s’ protector ‘Bairam Khan’ had helped a lot to solve these problems. But because of him many difficulties had been arising, ‘Bairam’ was the resident of ‘Faras’. He was ‘*Shiya*’ in cult. So many ‘*Sunni*’ land lords and official of Akbar got irritated on him, for this reason they had mutual hatred with each other. Moreover when Bairam Khan was appointed as Akbar’s protector at that time ‘Tardi Beg,’ ‘Shah Abul Mali’ and ‘Munim Khan’ were also the candidates. On being protector of Bairam Khan all the hopes of others were ruined. So they envied ‘Biram khan’ because of that there was inter estrangement among them.

22) When he went through the ceremony at Kalanoor he could not be said to possess any kingdom. – Smith. Akbar, p.15

Akbar was an eligible and forbearing person, so instead of accruing all these problems he did not lose his courage and patience and decided to face all the problems bravely. This was Akbar's fortune that at such difficult time he got adequate and experienced protector like 'Bairam Khan'. With the help of 'Biram Khan', Akbar solved all the problems and he established the *Mughal* Empire in the real meaning.

'Bairam Khan' had decided to end all the obstructers of Akbar because no powerful rule was possible to establish, until the oppositions were finished. With this aim Bairam Khan first imprisoned Shah Abdul Mali. Shah Abdul Mali was extremely ambitious person and he was the faithful person of Humayun. But to see the weak condition of Akbar he started to disobey him. 'Nizammuddin' wrote "Wickedness in him was increased and he started to behave in improper manner." So inviting him on royal meal and imprisoned him by 'Bairam Khan' and sent to Lahor. The effect was there on the other land lords of this deed to make him imprisoned and they were also banned.

The battle of '*Panipat*' had great political importance because in the very battle he got victory and became the king of India in real sense. In this war Akbar faced 'Hemu Shah' who is famous with the name of Hemu in history.

Hemu's father's name was 'Pooranmal'. He was the resident of *Mewat*. The scholars believe that he was born in 1500 AD. He was very accurate person and his abilities hadn't been hidden from *Afghan* ruler 'Islam Shah.' So because of his business mind and extra ordinary ruling capacity, he was appointed as the collector of royal revenue during the time of 'Islam Shah'. Abul Fazal wrote "Because of his ability he became an official '*Ferivala*' (hawker)." Gradually, because of his ability he progressed and became prime minister in the time of 'Adil Shah'. Adil Shah was a ruler of amorous nature. So the real power of Adil Shah went into the hands of Hemu. In this subject Abdul Fazal had written "Because of his scholastic, efficiency and functioning skills he became the prime minister of amorous king 'Mubbariz Khan' (Adil Shah) who became away from his ruling. At this time the northern India was full of anarchy from all the directions, Hemu had taken all the command of reign in his hands."²³

23) Abdul Fazal, Akbarnama – part-I, p.619

On receiving the information about the death of Humayun and the prevailing anarchy 'Hemu' had decided to take the benefit of these situations. Taking a powerful army, he marched towards Delhi. After possession on Gwalior he rushed towards Agra. The Governor of Agra was 'Sikandar khan Uzvek', who got afraid to see the huge army of Hemu and he ran away to Delhi. Thus, Hemu's possession was on Agra too. After that Hemu reached over Delhi, where he faced Mughal *Subedar* 'Taardi Beg'. However Taardi Beg confronted Hemu but taking advantage of weak and having disputes in Mughal army Hemu defeated Taardi Beg in '*Tughlaqabad*' on 7/10/1556 AD. Taardi Beg ran away from Delhi and went to Akbar's place. Thus Hemu took the possession over Delhi.

On getting the information about victory over Delhi and the crowned ceremony of Hemu, Akbar called up the meeting of his main '*Sardars*' (captains). So that he could think over the next policy of him. Most of the land lords of Akbar advised him to turn back but Bairam Khan was not agreed with this. He was in favor of battle with Hemu. Akbar was also thinking to stay in India.

Thus, Akbar ordered the army to attack on Delhi. In between 'Bairam Khan' blamed Taardi Beg that he ran from Delhi in such time, whereas he should be protect Delhi. In this accuse Bairam Khan murdered Taardi. Abdul Fazal and Farishta wrote "On giving the punishment of death from 'Bairam Khan' to Taardi Beg, it affect well to Akbar's other '*Samants*'. They didn't have any other scope except to follow the order of Akbar."²⁴ On the day of 5, November 1556 AD there was a war between the armies of Akbar and Hemu on the field of '*Panipat*'. The army of Hemu was overcoming to Akbar's soldiers and their defeat was assured. Then abruptly an arrow shot in the eye of Hemu, he became faint and fell down on the ground. Due to this there was the situation of stampede in Hemu's army and Hemu was imprisoned. 'Al-Badayuni' writes, "The sudden arrow of the death, which could not be stopped by any shield..... shot in to his eyes... and he became faint and collapsed."

24) Abudl fazal : Akbar Naama part-II, p.48

In this way Hemu was imprisoned and presented in front of Akbar. Bairam Khan advised Akbar to kill Hemu by his own hands, but to fulfill his wish Akbar touched his sword to Hemu's head and received the honor of '*Gazi*'.²⁵ After that Bairam Khan killed him. In this way the sorrowful end of Hemu was happened.²⁶

2.2: The suppression of ambitions of Sikandar Sur:

There was the rule of 'Sikandar sur' over '*Punjab*'. To suppress him, 'Bairam Khan' sent his army in October 1556, whom was defeated by Sikandar. By this the courage of 'Sikandar Sur' was boosted up. So once again in the leadership of 'Pir Muhammad khan Shervani' a powerful army was sent by Bairam Khan to defeat Sikandar.' Pir Mohmmad' had detained 'Sikandar' from all the sides. Sikandar understood that now it was out of his capacity to face Mughals, so he tried to compromise and sent his son 'Abdur Raheman' to Akbar. Akbar accepted this proposal and he made him governor of a province in '*Bihar*'.

2.3. Becoming free of Kabul:

'Suleman Mirza' had surrounded '*Kabul*'. Thus there was a problem of Kabul in front of Akbar. But after even many months' detention 'Mirza' could not possess *Kabul*. This allowed Akbar enough time and he sent his army in the help of *Kabul*.

'Uzbeks' were also coming to Kabul on the other hand. In this way Kabul becomes free.

2.4 The fall of Afghan AdilSur:

An *Afghan* ruler 'Adil Sur' of '*Chunaar*' also wanted to established the possession over Delhi, but in 1557 AD '*Bengal's*' ruler 'Jallauddin' attacking on Adil Sur and had defeated him. 'Adil Sur' was killed in this war. In this way there was no terror remain from Adil to Akbar.

25) 'Gazi' is called to the person who spread the religion killing the anti religion people in the battle.

26) Smith, Akbar, p.158

2.5 The fall of BairamKhan:

‘Bairam Khan’ was appointed as a protector of Akbar because of his throne of in very young age. ‘Bairam Khan’ was very experienced and suitable person. Because of the efforts of ‘Bairam Khan’ Akbar could establish his hold over such a big area of land i.e., from ‘*Kashmir* to *Ajmer* and from ‘*Kabul* to *Jaunpur*’. ‘Bairam Khan’ was very faithful and close to Akbar but as the time passed, the position of ‘Bairam Khan’ got worst and in the end there was his fall.

When Akbar on the throne in 1556 AD, he was surrounded by many problems but till 1560 AD, he had solved all his primary problems and after that he tried to expand his kingdom.

At first Akbar had tried to possess on ‘*Malva*’. The then ruler of ‘*Malva*’ was ‘Bajbahadur’. He was very amorous. So, his people were not happy with him. Taking an advantage of this situation Akbar invaded at ‘*Malva*’ in 1561. ‘Adam Khan’ and ‘Pir Mohammad’ were the leader of that army, ‘Bajubahadur’ escaped from the kingdom and Akbar possessed ‘*Malva*’. ‘Adam Khan’ was greedy and licentious so Akbar appointed ‘Pir Mohammad Khan’ as the Governor of ‘*Malva*’.

2.6 Victory over Afghans:

‘Sher Khan’ the son of ‘*Afghan*’ ruler ‘Adil Shah’ with the powerful army invaded over ‘*Jaunpur*’. *Mughal* governor ‘Khanjama Ali Kuli Khan’ was the ruler of ‘*Jaunpur*’. Khanjama defeated ‘Sher Khan’ and compel him to run away.

2.7 Victory over Medta:

There was the possession of ‘Maal Dev’ over ‘*Medta*’ in the time of Akbar, who appointed ‘Jaymal Singh Rathore’ as the ‘*Samant*’ of ‘*Medta*’. Akbar sent ‘Mirja Sharfuddin Hussain’ to get possession on ‘*Medta*’. On reaching over ‘*Medta*’ of *Mughal* army ‘Jaymal Singh Rathore’ went away. So with very few struggle *Mughals* possessed over ‘*Medta*’.

2.8 Victory over Godvana:

The fort of 'Godvana' was situated in 'Jabalpur'. 'Rani Durgavati' was the ruler of this fort in the time of Akbar, who was very appropriate ruler. To attack on her, Akbar had send 'Asaf Khan' to invade over her. 'Rani Durgavati' protested very bravely but unfortunately an arrow shot to her. When she saw that she would be imprisoned. She committed suicide with '*Khanjar*' (knife).

2.9 Victory over Chittore:

In the period of Akbar, 'Uday Singh' was the ruler of '*Chittore*'. Akbar wanted to possess it, because, until he did not possessed the complete *Rajputana* he could not established Indian Empire (*Bharatiya Samrajaya*). Moreover 'Uday Singh' did such deeds that Akbar was very angry on him. Uday Singh did not only help of 'Mirza' but he also has shelter to '*Malva*' king 'Raja Baj-bahadur'. So in September 1567 AD. Akbar went forward towards *Chittore* and surrounded the fort of *Chittore*. This surrounded happened till many months. 'Jaymal' was leading the army of *Rajputs*. In February 1568 A.D. 'Jaymal' was killed by Akbar. After that, minority of *Rajputs* could not protect themselves from Akbar and Akbar possessed over *Chittore*.

2.10 Victory over Ranthambhor:

Rajput 'Surjan Rai' was ruling over '*Ranthambhor*'. Akbar's army surrounded this fort in 1569 AD. Because of being surrounded for long time 'Surjan Rai' had accepted the dependency of Akbar.

2.11 Victory over Kalinger:

'Raja Ramchandra' was ruling over '*Kalinger*'. On the coming of *Mughal* army, he surrenders and accepted Akbar's rule.

2.12 Victory over Gujarat:

'*Gujarat*' was very important in the angle of Social and trading. So, it was obvious for Akbar to possess over '*Gujarat*'. Humayun also possessed '*Gujarat*'. So, it was very important for Akbar to possess Gujarat. Akbar started out from '*Agra*' on 4th July

1572 AD., and first he reached to '*Ajmer*'. From Ajmer he sent Mohammad Khan as the leader of army to '*Gujarat*'. On reaching '*Ahmedabad*' of Mohamad Khan, the weak ruler 'Mujaffar Khan' surrendered. After that Akbar appointed 'Aziz Koka' for '*Northern Gujarat*' and 'Etmaad' for '*Southern Gujarat*' as the governor.

2.13 Victory over Bihar and Bengal:

However the ruler of '*Bihar*' 'Sherkhan' had accepted the rule of Akbar but he could not have his complete possession. After the death of 'Sherkhan' his son 'Daud' became the ruler, who declared his freedom. So with order of Akbar, 'Khan Khana' had possessed it. After that Akbar sent 'Munim Khan' to attack on '*Bengal*' who got the possession over Bengal in 1575 AD.

2.14 Victory over Mewad:

Akbar possessed over '*Chittor*'. The ruler of '*Chittor*' was succeeded to run away. 'Uday Singh' had made new capital as 'Udaypur'. 'Uday Singh' was died on 1572 AD. After that his eminent son 'Rana Pratap' became the ruler. 'Colonel Tad' has written, "However 'Rana Pratap' had got the fame and honor of the illustrious dynasty but he had neither any kingdom nor any strong army. But he had strongly taken a decision to get back the kingdom of him in his possession again".

'Rana Pratap' was increasing his strength continually. On the other side Akbar wanted the possession over the whole *Rajputana*. All the other rulers of *Rajputana* except 'Rana Pratap' had accepted the rule of Akbar. Even the brother of 'Rana Pratap' 'Shakti Singh' was also with Akbar. Raja Maan Singh had tried to convince 'Maharana Pratap' for that he should accept the rule of Akbar. But Rana Pratap was not ready for that. 'Rana Pratap' was known to the strength of Akbar. So he and his all helping hands had avoided them self from all the means of enormity and they joined in to the protection of their mother land.

'Maharana Pratap' had done the treaties with 'Chandrasen' of '*Jodhpur*' and 'Rao Sultan' of '*Sirohi*' and also obstructed the way to *Gujarat*. Akbar under the leadership of 'Maan Singh' sent a powerful army to attack on 'Rana Pratap'. There was 5000 soldier in the army of 'Rana Pratap', whereas the '*Mughal*' army was very large. Between both the armies there was a battle on 18 June 1576 AD., in the fields of

‘*Haldighati*’, which is called as the battle of ‘*Haldighati*’. The soldiers of ‘Rana Pratap’ had started the war by attack. *Mughal* were frightened at that time the roomer spread that Akbar was coming here to help them with soldiers. This doubled the enthusiasm of *Mughals* and ‘Maharana Pratap’ had to run away in the hurt condition. His beloved ‘*Chetak*’(horse) was also killed in this battle.

‘Rana Pratap’ was defeated in this war, but he has become immortal in the history. ‘Smith’ wrote “The day (tithi) June 1576 AD is famous in the history of ‘*Mewad*’. The pious blood of the ‘*Sardars*’ of ‘*Mewad*’ was flowed just like water.”²⁷

‘Dr. Raghuveer Singh’ has written “In spite of being defeated the fame of ‘Maharana Pratap’ was made very brightening by this war and the only supporter of the freedom of *Rajasthan* ‘Rana Pratap’s’ memories of defeat battle fields also which was full with the ‘pious blood of the patriotic, who sacrificed their lives on the feet of Godess of freedom, that place become the holy place for the patriotic people of not only Rajasthan but the whole India.”²⁸

2.15 Possession over all the province:

After possessing over the vast land of India, Akbar had concentrated towards the Northern-West direction of India. The attacks on India had been happened from the Northern –West side of India. So to protect this direction was very necessary for Akbar.

After possessing the whole Northern Indian, Akbar had moved his sight towards South of his policy of imperialism. After getting possession over ‘*Malwa*’, ‘*Gujarat*’ and’ ‘*Orissa*’ his connected the states of South. Akbar came to know that there was lack of unity among the South Indian rulers. They used to war with one another and they did not bothered that co-operation was necessary among them for freedom. One reason of Akbar’s desire to acquire over South India was that the Portuguese were increasing their strength along the Southern coastal area and they were trying to spread their religion too. So before increasing their strength Akbar wanted to suppress them.

27) Dr. Raghuveersinh, Purva Audhaumik Rajasthan, p.37

28) Dr. G. M. Sharma Purva Audhaumik Rajasthan, p.37

The contemporary states of Akbar in South were '*Ahmadangar*', '*Bijapur*', '*Galkunda*' and '*Khandesh*'. Akbar sent his envoys to these states in 1591 AD., and told them to accept his dependency. '*Alikhan*' ruler of '*Khandesh*' had accepted his proposal but rejected by other three states.

Akbar first decided to attack on '*Ahmadnagar*' and he sent his army in the leadership '*Abdurrahim Khankhana*' and his son '*Muraad*' in 1591 AD. In '*Ahmednagar*' '*Chandbibibi*' fought very bravely against *Mughal* army and *Mughal* army had to come forward for treaty with her. By this treaty '*Chandbibibi*' gave the '*Barar*' region to *Mughals* but when *Mughal* army went back, the people of '*Barar*' again possessed over the region. Now Akbar came with army and in 1600 he possessed over '*Ahmadnagar*'.

The fort of '*Aseerrgarh*' was under '*Khandesh*'. The ruler of '*Khandesh*' '*Alikhan*' had accepted the rule of Akbar but he died in the war against '*Ahmednagar*'. After '*Alikhan*' the ruler of '*Khandesh*' his son '*Bhiran Bhadur*' had declared his freedom. So in 1599 AD., the army of Akbar attacked over '*Khandesh*' and possessed over '*Burhanpur*'. After that, army possessed over '*Aseergarh*' and '*Burhanpur*'. The fort of '*Aseergarh*' was very important and so, it was called as '*Dakshin ka Fatak*' (Gate way of South). Even after being surrounded from 6 months, Akbar could not possess over this fort. At that point of time an epidemic spread in the fort and '*Miran Bahadur*' had surrender and in 1600 Akbar had possessed on this fort.

Besides the victory of '*Aseergarh*' Akbar had got the honor of '*Dakshin ke Samrat*'. Indian political condition was very upset during Tansen's period. *Mughal* rulers wanted to propagate their empire in whole of the India. The rulers before Akbar did not succeeded in it because of their narrow thinking. They didn't have the wisdom as Akbar. Akbar was very appropriate, provident and politically resourcefulness person. On became, he had understood that if they wanted to stabilize the *Mughal* rule, it was clearly needed to have the co-operation of Rajputs. So, he formed his policy on the basis of this principle towards *Rajput*.

'Prof. Bhargav' writes "Akbar had decided to give the base of equal harmony between Hindu – Muslim in his kingdom. He adopted such policy that Rajput became co-operative to him and they increased the pride of *Mughal* Empire pouring their blood

and re-informed and spread his kingdom. Akbar could visualize that enmity and war with *Rajputs* will not be beneficial for *Mughal* kingdom. If he wanted to stabilize Mughal Empire in India, he would have to keep majority of Hindu people in his side.”²⁹

Akbar wanted to establish the permanent *Mughal* rule. There were Hindu majority in Indian people. Thus, to stabilize the Mughal rule, it was necessary for Akbar to turn them in to his side. Hindus were led by *Rajputs*. So it was essential to keep harmonious relations with them. ‘*Rajputana*’ was very important in Geographical angle, because the way from North India to *Malva* and *Gujarat* had been through *Rajputana*. As *Rajputs* were ruling over *Rajputana* so *Mughals* could only keep in touch with *Gujarat* and *Malva* until they possessed over them or making harmonious relations with them.

‘Prof. Bhargav’ says – “The geographical condition of *Rajasthan* was such that Akbar could not leave it in isolation. The region of *Rajasthan* was in the way of *Gujarat* and *Malva*, so in the soldier point of view it was very important. Without establishing the rule over *Rajasthan*, Akbar’s soldier planning’s and ambitions could be broken away³⁰ so Akbar tried to establish the healthy relations with *Rajputs*.

Mughals were considered as foreigners in India and the behavior of Indians was not good to them. So *Mughals* had to depend upon soldiers for war in India, in which there were many problems. Many Turk soldiers wanted to be returned and economically it was also not appropriate for Mughal ruler to have such vast army. So Akbar thought that if the relations with *Rajputs* were good, their bravery could be used. Whenever India was invaded, *Rajputs* always exhibited their power and heroism in the wars against the foreigner attacks. Akbar knew the bravery performed by *Rajputs* against the *Mughals* in the wars. He knew that *Rajputs* preferred to die in the place of ran away from the war fields. So Akbar was very impressed with them. Akbar also knew that *Rajputs* were promise followers. So keeping nice relations with them, Akbar wanted to stable the rule of him.

29) Prof. Bhargav, *Rajasthan ka Itihas*, p.156

30) Prof. Bhargav, *Rajasthan ka Itihas*, p.156

There was also a reason to adopt the humble policy by Akbar towards *Rajputs* that he wanted to control over the ambitions of *Mughal* land lords. On getting support from *Rajputs*, Akbar was not fully dependent on *Mughal* Land lords. Thus, with the use of his Rajput policy Akbar wanted to establish a balance between *Rajputs* and *Mughals*.

Apart from that, there were some personal reasons of Akbar too, which motivated him to adopt the humble policy towards *Rajputs*. Akbar was born in the fort of *Rajput*; *Rajputs* had given shelter to him. So he was grateful to them. He also taught generosity and to forbearance which influenced his policies.

In 1556 AD when Akbar came on the throne rule, then the problem of *Rajputs* was there before him. *Rajputs* were very strong and powerful, and were full of emotions of sacrifice of their lives on the mother land. Akbar was fortunate that *Rajputana* was divided into small states. So only two options were there before Akbar, first he should possess the whole *Rajputana* and erase the roots of *Rajputs* and the second option was to make friend to those who accept his rule and do war with those who do not accept his rule.

This decision of Akbar was appropriate, that is proved by this point that ‘Maharana Pratap’ whom Akbar could never make surrender by strength. ‘Rana Pratap’ did not accept Akbar’s rule, if Akbar exercised the power to every Rajput king, we can easily assume the result of it.

When Akbar came to ‘*Ajmer*’ to visit ‘Moinuddin Chishti’s’ tomb in 1562 AD, he was first come in relation with *Rajputs*. On the way of Akbar at the place of ‘*Sanganer*’ the *Rajput* ruler of ‘*Ajmer*’ ‘Bharmal Kuchwaha’³¹ expressed his concern to Akbar and he made married his daughter ‘Harak bai’ with ‘Akbar’. The king ‘Bharmal’s’ daughter gave birth to the son named ‘Jahangir’, who was the ruler of India. ‘Bharmal’ also honored the high post in court and he became trustworthy to Akbar.

This marriage has its special importance in Indian politics because here started the relations between *Mughal –Rajputs*.³²

31) One more name of Bharmal was also ‘Bhiharimal’

32) It is remarkable that Rajput girls marriage had been happened to Mughals, not Mughals girls to Rajput rulers.

Focusing on this incident of marriage 'Beni Prasad' has written "This marriage is the symbol of the new sunrise of new era in Indian politics."³³ After this marriage many *Rajput* kings had established the marriage relations with Akbar.

Akbar had appointed *Rajputs* on many higher posts. Not only this, but he also conducted many wars by *Rajputs*, which was the introducer of his loyalty and political resourcefulness to *Rajputs*.

The king of '*Amer*' 'Bharmal' became such trustworthy for Akbar that on going out of the capital of him, 'Bharmal' used to look after the administrative works. The same example can be given for 'Raja Maan Singh' whom Akbar sent to attack against 'Rana Pratap'. Akbar had appointed many Rajput kings as '*Subedar*' of different regions who played dynamic contribution in the administrative management of Akbar.

Those forts of *Rajputs* were strategically important, were possessed by Akbar and he provided wealth at another place to them. In this way Rajput rulers did not become unhappy and Akbar's deed were succeeded.

Akbar was very diplomatic ruler. He applied the strength of *Rajputs* against *Rajputs* and fulfilled his ambitions. For example he sent 'Raja Maan Singh' against 'Raja Pratap'. In the same way *Rajputs* of '*Aamer*' had helped to *Mughals* to acquire '*Ranthambhor*' and '*Mewad*' etc.

In the influence of Akbar's power and Rajput policy many of *Rajputana* rulers had accepted the rule of Akbar but that was only '*Mewad*' who did not accept the rule of Akbar till the end of Akbar's ruling period. However during the period of 'Uday Singh,' Akbar won but 'Rana Pratap', the son of 'Uday Singh' did not surrender to Akbar and struggled for his freedom entire life. All the remaining states were under the rule of Akbar.

33) If symbolized the dawn of new era in Indian politics.

Akbar's Rajput policy affected Indian political conditions a lot and its main results were as under :

1. As a result of Akbar's *Rajput* policy, *Rajput – Mughal* relations became healthy. With this *Rajputana* developed socially and economically.
2. Because of Rajput policy Akbar's possession was established over *Rajputana* so political unity was founded in North India.
3. Because of his Rajput Policy Akbar had the great advantages. Without any difficulty and expenditure Akbar had takeover the vast and powerful army of *Rajputs*. He often took advantages of them. 'Moreland' writes "kings become the obedient of Akbar and Akbar gained the best 50,000- horse rider army".³⁴
4. As a result of this policy many Rajput king got the opportunities to exhibited their power and strength properly.
5. As a result of this policy the unity of *Rajputs* were upset because of accepting the rule of Akbar. Only few braves like 'Rana Pratap' were remained who were against Akbar. In this way there was a big shock to Rajput's unity and strength.
6. Because of Rajput policy the political unity was established in North India which caused the all-round development of North India.
7. This policy affected Indian politics a lot. Because of this policy there were relations established among them, which affected both Indian culture and politics.

Thus, we learn that in 1556 AD after coming on the throne Akbar had adopted the policy over the *Rajputs* of *Rajputana* is called Akbar's '*Rajput Niti*' (Rajput Policy) Definitely Akbar was a provident king and he knew that to establish the stable rule in India the support of Rajput was all necessary. So Applying the generous policy towards *Rajputs* he established the heartily relation among them.

34) As the results of the policy, the great bulk became definitely loyal to the emperor who could thus command the services of something like 50,000 of the best horsemen in India.
- Moreland

Dr. Ishwari Prasad writes – “There could not be established the Indian empire without *Rajput*’s support and in the absence of their active and wise co-operation it could not be established the social and political unity.”

This kind of description is done by ‘Colonel Tad’; Akbar was the real founder of *Mughal* Empire. He was the first to win, who demolished the independency of *Rajputs*.’

Thus, as a result of this policy of Akbar, a new era had been started and not only the rule of *Mughals* established in India, but also *Mughal* kings obtained the services of soldiers and diplomatic services of brave and heroic kings.

CHAPTER - 3

MUSIC RELATED

POPULARITY OF 'TANSEN'

MUSIC RELATED POPULARITY OF ‘TANSEN’

3.0 Introduction

The musical works done by ‘Tansen’ are so extensive and divine that very few kings could earn such fame in the history. It is a very scoop achievement in the field of music. The music of ‘Tansen’ was always the boon of God, of which the tone - vibration made affection to birds and animals, *Dhara-Meru*, land and mountain and even to forest and rivers. Wherever he went he earned the extraordinary fame. So, today the work of ‘Tansen’ is world famous.

3.1 Musician poet ‘Tansen’



Photo : 8 Musician Poet Tansen

Being fascinated on the singing of ‘Tansen’ and his love for music, ‘Akbar’s’ expression that no singer might happen in last thousand years such as ‘Tansen’, is enough for the fame of ‘Tansen’s’ Art of Music. Honoring ‘Tansen’ with the title ‘*Kanthabharan Vani Vilas*,’ he certified that such artist may happen once in the ears who become the Legend for the world.

There is a ‘*Drupad*’ (a music style) which through light on the birth time of ‘Tansen’:

*“Chhatrapati Maanraja, tum chiranjivi raho jolo dhruv meru taro,
Chahudes se gunijan avat, tum pe dhavat sabhi ko jag ujjaro,
Tum se jo nahi aur kase jaye kahu dor, moye raksha karan daro,
Det karoran gunijan ko ajachak kiye ‘Tansen’ pratiparo.”*

This *Drupad* is in the praise of ‘Raja Maan Singh Tomar’. The age of ‘Tansen’ was 25 years at this time and it is proved by many facts. It can be also said that ‘Tansen’ had become a high class musician at his so young age. It is the introducer of his versatile music concern. To see the description about eyes of ‘Tansen’ it seems that in ‘Tansen’s’ subject the word to word expression of ‘Akbar’ is very honest

*“Jhumi Jhumi avat naina bhare tihare,
Vithuri alke syam ghan si lagat,
Jhapki- Jhapki udhari jaat mere jaan tare
Arun varan naina tame lal lal dore
Tapar yeh moj vari dare.
‘Tansen’ko prabhu sadai chhake rahat
Kokil ki dhuni mohi bin anjan kare.”*

It is not new to say ‘*Ghan*’ (clouds) to *Bikhari-Bikhari zulfen* (scattered hair), but through those hair the eyes which approval as stars (*Alkon me udhad jaane wale naino ko tare kehna*) – saying this is veracity.

In another *Drupad* ‘Tansen’ told that the *Triveni* is flowing in the opposite direction as heroine glances satirically towards her husband. It is the big thing to tell ‘*Triveni*’ (Trinity) to white, black and gemlike eyes (*Set, Syam, Ratnakar naino ko Triveni kehna*) but to make the *Treveni* flow in the opposite direction by the beloved wife is the act of a proficient poet. We can see the beautiful use of *Utpreksha* (a figure of speech) and *Sandeh* (doubt) in this *Drupad*.

“*Triveni ulti bahi mano tirchhi chitvan triya piya tan dekho,*
Triveni ganga salita ko sang liye sagar so kachu anban dekho, kedhe-kehun,
Patitan ghero kedho kaho pass mochh kedho bahuraive ke thangan pekhe,
‘Tansen’ ke prabhu *mohini si padhi darti kedho kahu aage sankat muni dekho”*

The above said description certifies that ‘Tansen’ was not only the high class singer but also a high classpoet. His fame related to music had been spreadin his youth and had not become vanish till his death.

3.2 ‘Tansen’’s entry into Raja Ramchandra’s Royal Court

In 15th century, *Gwalior, Vraj* and court of ‘Akbar’ were the major center of Music. From the ancient age in the Hindu state of Gwalior music had been sheltered. In 15th century Gwalior had emerged as the reputedcenter of Music. The king of Gwalior ‘Maan Singh’ himself was the prominent and master of music. In the year of 1486 ‘Maharaja Maan Singh Tomar’ came to throne of Gwalior and he ruled without any abstracts till 1516 A.D. Up to the period of ‘Maan Singh’ the tradition of ‘*Chishtiya Sufi*’ had spread in the whole India. ‘Maan Singh’ had motivated to create the devotional song in the form of ‘*Vishnupad*’ (devotion of Vishnu songs); as a result the *Shringar Parak Dhrupadas* by the medium of ‘*Braj*’ language got over in the answer to the ‘*Gazals*.’ ‘Maan Singh’ established the local language into the state language and he made songs in it and revival the tradition of the music performed in temples.¹

1) Khoshro, Tansen tetha any artist, yajurvedi sulochana and Archarya Burhaspati, page-67-68

In his 30 years of rule, Maan Singh had popularized the '*Drupad*' and he established the '*Gwalior Sangeet Vidyalay*' during his rule. It is said that to making immortal and perennial to the excellence of 'Baiju,' 'Maharani Mrignayani' and 'Maan Singh' had commenced the institute of music named '*Gwalior Vidhyapeeth*' and in to its syllabus they made included Singing and *Dhamar Taal*.² The majesties like *Baiju*, *Bakhshu*, '*Tansen*', *Haridas* and *Gopal* were the result of Maan Singh Tomar's creativity. Gwalior was the center of music and musicians in to even the age of *Ashtachhap* (eight images) 'Tansen' had spent most of the time of his music study in *Gwalior Vidyapeeth*.

'Abul Fazal' had written the name of 36 musicians and artists in the court of 'Akbar' among then 15 were only from Gwalior. 'Tansen' had been the prominent singer and one of *Navratna* of 'Akbar' (nine gems of 'Akbar'). However, 'Tansen's' *Guru Bhai* 'Baiju Bawara' was born in Gujarat, but his elementary learning of singing starts from Gwalior.

Having been learnt from *Gwalior Sangeet Vidyalaya* 'Tansen' accrues the shelters of many different kings. Among then one king was '*Raja Ramchandra Vaghela*'. 'Raja Ramchandra' was the land lord of '*Bhatt*' region and one of the major kings of India. 'Ramchandra' was the great conservator of Art and literature. 'Badayun' writes- 'Ramchandra' was very generous in nature and there was no one at that time of his match." According to '*Muasir-Ul-Umara*' the great artist named 'Tansen' was there in his court.³

The opinions of historians are different about when 'Tansen' had come to 'Raja Ramchandra's' court and up to how much time he had lived there. According to 'Narmadeshwar Chaturvedi,' Tansen had reached in the appearance of poor and helpless stage at Riva. Here the dramatic description has made about to come in contact with '*Bandhavgad*' king 'Raja Ramchandra Vaghela'.⁴ Having the appreciative like 'Raja Ramchandra' he used to spend the happy life. At the age of 20, 'Tansen' had entered in to the court of 'Ramchandra'.

2) Glimpses of Indian music, vani Bai Ram p.64 pub. kitab mahal, Alhabad 1961

3) Tr. Das vraj Ratna '*Muasir-ul-Umara*, first edition, pub. kashinagari, Pracharini Sabha 1988, pg. 330

4) Kari Tansen aur unka kavya, Narmadeshwar Chaturvedi, p.13

According to 'Dilipchandra Vedi,' 'Tansen' had stayed with 'Raja Ramachandra' for 10 to 12 years only. It is the statement of 'Rahul Sankrutyan' that he happened to be 50 years old in the court of Ramchandra.⁵

According to the opinion of 'Laxminarayan Garg,' when the music accomplishment of 'Tansen' was at the top, 'Riva' king Ramchandra brought 'Tansen' to his court from *Vrindavan*. According to 'Garg,' 'Tansen' stayed in the court of 'Ramchandra' up to 1556 A.D.⁶

Condemning these opinions 'Sulochana Yjurvedi' and 'Acharya Bhruhaspati' says probably 'Tansen' stayed in the royal shelter of 'Islam Shah Sur' (ruling period 1545 to 1549 A.D.)⁷

After that from 1549 to 1556 A.D. he stayed in to the court of 'MahamadAdil Shah Adali' and from there he went to the court of 'Raja Ramchandra' up to 1562 A.D. he stayed in the court of 'Raja Ramchandra.' Thus it is clear that for 6-7 years 'Tansen' stayed in the court of 'Raja Ramchandra'.

Riva king once had honored him with one carore of Golden coins as the awards⁸. At that time his age might be almost 69-70 years because being retired around in 1562 he was spending his life estranged. It is clear that at the time of entering in to the court of Ramchandra his age was 20 years⁹.

According to 'Rahulji,' that was 'Ramchandra' who named him '*Tansen*' in the place of '*Tansukh*'¹⁰. 'A. L. Shrivastav' has also agreed to this opinion¹¹. But according to 'Kazi Meraj Dhaulpuri' the honor of '*Tansen*' was given to 'Tansen' by 'Vikramjeet Singh' the son of Gwalior 'Maharaja Maan Singh Tomar'¹². Thus, the opinion of 'Kazi Meraj Dhaulipuri' only seems to be appropriate.

5) Akbar, Sankrutayan, Rahul p.35

6) Sangeet Dhruv, Laxmi Narayan Garg, p. 140

7) Musalaman Aur Bhartiya Sangeet, Acharya Bhuspati p.102

8) Munt ph dbut Tarikh, Badayani, Dwitiya Khand (second part) p.273

9) Khusaro, Tansen Tatha Anya Kalukhar, Yajurvedi Sulochna even Acharya Bruspati, p.129

10) Akbar Sankrutayan Rahul p.40

11) Akbar the great Mughal, A.L.Shri Vastav p.360

12) Khusaro, Tansen Tatha Anya Kalakar, Yajurvedi Sulochana even Archarya Bruhaspati, p.129

Here we see that from the young age ‘Tansen’ had great attachment with ‘Ramachandra Vaghela’. If we say that living with ‘Ramchandra’ the singing of ‘Tansen’ had touched the heights of it, it is not incorrect. The kindness (generosity) of ‘Raja Ramchandra’ was the world famous.

‘Raja Ramchandra’ had treated ‘Tansen’ with great love and intimacy. So ‘Tansen’ did not like to leave the court of ‘Raja Ramchandra’. ‘Tansen’ never wanted to leave the company of ‘Raja Ramchandra’ and go elsewhere. Their state of mind (emotions) can be seen in this *Dhrupad*:

*“Magan raho dalidra bho koun hare,
jo nirand ke jiya me joun dhare,
Kaha Bhayo jo bhaye chhatrapati naresh,
Ramraja ko prasad paye,
Bina vipatti sagar koun tor tare,
Bali bhaye venbhaye sat harishchandra bhaye
Jinki keerati koun tor kare,
Veer Bhanji ko nand, katan dukh, dand fand
Vinati karat ‘Tansen’ dare,
Uttari disha to pachhm jo uge-bhan
dev ko Ramusthan kare.”*

In this *Drupad* these words ‘*Jo nirand ke jiya me joun dhare, kaha bhayo jobhaye chhatrapati naresh, and ‘Vinati karat ‘Tansen’ dare’* are observed to be paid attention properly. The meaning of this *Drupad* is – If in the ‘Raja Ram’s’ heart God may say bye to ‘Joun’ (‘Akbar’s’ palace), who may remove the fear of engrossed poor’s in lamentation. What is great in happening the king like ‘Akbar’, who can cross the ocean of sorrow without earning the favor of ‘Raja Ramchandra.’ Persons like *Baliram, Satya Harish Chandra* had been there, who may perform the expansion of their fame and deeds like them.

The son of 'Virbhaan' is the survivor from sorrows, dilemma and bondage (but in this situations) 'Tansen' is fearing topraying him, however, 'Ramachandra' might be miser to giving shelter only then, when the sun changing his direction of rise from East and comes from West.

Because of the attachment with 'Ramchandra', might be he felt lackluster the honor of 'Akbar's' court. According to an adage, the prince of 'Raja Ramchandra' was prisoner to 'Akbar's' place and presenting himself in the court of 'Akbar' 'Tansen' made the prince free.¹³ After staying many years in the court of 'Raja Ramchandra' the sun of 'Tansen's' luck gleams. At that time "Akbar" came on the throne of Delhi. There was friendship between 'Ramchandra' and 'Akbar'. When 'Akbar' came to 'Raja Ramchandra's' court, 'Akbar' had the chance to listen to 'Tansen's' music and the great king had asked for 'Tansen' from the king.¹⁴

According to 'Abul Fazal' in around 1562 A.D. by the order of the king 'Jalal Khan Kurchi' was sent to 'Ramchandra' to bring "Tansen" in 'Akbar's' court. 'Raja Ramchandra' had sent him with numerous gifts and 'Tansen' was also sent with many instruments and gifts.¹⁵ Thus, according to 'Abul Fazal' it is clear that the fame of 'Tansen' was become the reason for him to enter in 'Akbar's' court.

'Raja Ramchandra' was a great donor. Being pleased on 'Tansen', he awarded him one carore of Golden Coins and royal emblem to 'Ibrahim Soor'.¹⁶ 'Tansen' has described the donation and fans of 'Raja Ramchandra' in to under said lines:

*"Pratham hi anand rachyo dhari mahurat panjchi
Shabd bajayo desh-desh ke yachak jete avat tete
Pavat gaj turantra nag daan mukta barsaye
Ashto dharan madhya maan jyoti arin ke
Bharve ko nidhi ne banaye
'Tansen' kahe yug-yug chiranjivi rahi
Rajaram tero yash tihu-lok chhaye"*¹⁷

13) 'Akbari Darbar ke Hindi Kavi' Saryaprasad Agrawal p.107

14) Sangeet Shruv, Laxmi Narayan Garg, p. 140

15) Abdul Fazal, Akbarnama, part 1- p.279-280

16) Mutkhaji Taraikh; Abdul Kadir Badayuni, Part-1, p.108

17) Akbari Darbar ke Hindi kavi, Badayuni, p.108

The bravery of ‘Ramchandra’ and the terror of his army has described very effectively in this under said *Pada* (poem)

*“E tum sajdhall chadhat jab bhoop par bhaar hot
Thartharaat desh-desh ke gadhpati sun dhan dharharaat
Jake chadhat te khur ren udat gagan chhip jat,
khal-bal parat sihad pe bajat nishaan jab shabd gharharaat.
Dev-danav aur raav-ran te bhaaj gaye,
sab patal kamath peeth kalmalaat,
Sahas-Sahas phunkaar karichur-chur bhayo thartharaat.
Maharajan mani raja ramchandra ki asvari hot
Ashvdal, gajdal paydal, sun-sun akbkaat dhak-dhakat.
Eso suro puro tap tetra vo so vo hi diyo nahi mere jaan
‘Tansen’ guni jan ko anjaan keebo surat murat per khal-bal jaat.”¹⁸*

‘Tansen’ was so impressed by the qualities of ‘Raja Ramchandra’ that he praised his qualities in unique simile. The emotion of one *Pada* is: *Samvat* (year) like *Vikram*, effort like giver, matchless knowledge is as *Vaida* and he is *Bheem* in strength.

*“Pratigya nirvaan me parshuram, vachan nirvaah me yudhishtar,
Tejasvi – me surya ke smaan, doosro drishtigat nahi hota”*

In this way ‘Raja Ramchandra’ the king of the kings is praised.

*Shahke ko vikram, deve ko kul karan, ved sam nahi gyaan,
Bal ko bheem, pej ko parshuram, nacho ko yudhishtar,
Tej pratap ke man,
Indrasen raja murat ko, kamdev meru saman
‘Tansen’ kahe suno shah Akbar raja me raja ramchandra
nandan virahmaan.”¹⁹*

18) Akbari Darbar ke Hindi kavi, Badayuni, p.108

19) Akbari Darbar ke Hindi kavi, Badayuni, p.108

In one *Pada*(a song) the praise of ‘Raja Ramchandra’ is done like this:

*‘Vedan mani Saamdev, Rajan mani Raja Ram, Anand mani Sukh Nidan hai’.*²⁰

One another *Drupad* is as under:

‘Geet pratham sangeet, nar me pratham svayam manu

Rajan pratham raja ram.

*Tanun pratham ‘Tansen’ unchaas kot ras peejiye.*²¹

While staying close to ‘Raja Ramchandra,’ ‘Tansen’'s singing and poetry creation both had flourished to a large extent. Here we can see the *Drupad* which focus on the importance of *Drupad* in relation of music done by ‘Tansen’.

“Dhaivat pancham madhim gandhar reshav paraj sur sadhi sadhi guni nishad re,

Terah alankaar, bais shruti sadhi baad,

uchari sare ga ma pa dha ni sa, sudhar sa ni dha pa ma ga re,

Trividh-Trividh suran madhyam, Tritiya – Tritiya

virtat javat vidvan sapt sur teen gram,

Ekkis moorchhne, chhatis bhed naad-vaad.

‘Tansen’ vidhaan re”

‘Dha, Pa, Ga, Re, Sa, Ni, of *Shadaj Gram* is the *Avrohatmak*(descending) from of *Murchhana* of *Ni Dha* of Bharat’s *Shadaj Gram*. ‘Tansen’ Advised to accomplish them and get knowledge of ‘*Alankar*’ (figures of music) and ‘*Shruties*’. Because in the court of ‘Akbar’ the contemplation of books like ‘*Sangeet Ratnakar*’ were written in the style of *Murchhana*. After completion this, ‘Tansen’ further says to do pronunciation of *Sa, Re, Ga, Ma, Pa, Dha, Ni*. This guidance shows that Bharat’s ‘*Shadaj Gram*’ *Ni, Sa, Re, Ga, Ma, Pa, Dha*, were called *Sa, Re, Ga, Ma, Pa, Dha, Ni* in the age of ‘Akbar’.

20) Sangeetgna Kario ki Hindi ruchanayen, Narmadeshwar Chaturvedi, p.120

21) Sangeetgna Kario ki Hindi ruchanayen, Narmadeshwar Chaturvedi, p.130

Thus 'Tansen' was ultimate beloved of 'Raja Ramchandra.' He stayed in this court for few years, where he earned pride and honor. 'Ramchandra' gave him reputation, respect and also wealth.

3.3 'Tansen's' position in Akbar's Royal Court

The history of Indian music is incomplete without remarking the growth of music in the period of 'Akbar's' rule. 'Abul Fazal' writes, 'Akbar' used to pay much attention in music and was the protector of those who practice to create magic in their music.²²

'Akbar' involved not only in expanding his reign and the management of administration but also in the development of music and he also performed his duty to conserve music very nicely. In the late time of 1562 A.D. he had desired that his kingdom must be adorned with high class musician, his state might become the center of art and culture which might be unique within. So the prominent musician of the country "'Tansen',' was invited to come in 'Agra' and offered him the high position in his court.

The historical whales like '*Aain-E-'Akbar'i*, '*Muntkhabut Vareekh*' and '*Muasir-Ul-Umara*' are the witnesses of the fact that 'Tansen' was brought in to the court with the use of power. The order about sending 'Tansen' in to 'Akbar's' court was not accepted at first time. 'Jalal Khan Kureshi' who was 'Akbar's' trust worthy *Mulazim* (servant) was sent in to the court of 'Raja Ramchandra' on the order of 'Akbar' to bring 'Tansen' here. 'Raja Ramchandra' sent him with lots of gifts, elephants, and jewels and also sent 'Tansen' giving plenty of gifts. In 1562 A.D. 'Tansen' being appeared in 'Akbar's' court he saluted to the king where he was greatly honoured.²³ 'Abul Fazal' clearly narrate this incident but the statement of 'Badayuni' is different. He says that 'Tansen' did not appear in 'Akbar's' court with his own willingness. 'Ramchandra' also did not willing to send him in 'Akbar's' court. At the end 'Jalal Khan Kureshi' come and presenting the reason of this duty he succeeded in his goal.²⁴

22) 'Aain-e-Akbari' Abdul Fazal Part-1, p.631

23) Akbarnama 'Abdul Fazal, Tr. Baverige H. part-2, p.279-280

24) Muntkh but Tarikh. Abdul Kadir Badayuni, Tr. La. W.H. part-2, p.345

In 'Lalit Prakash' the study of 'Tansen''s entry is described in some different manner. 'Tansen' kept learning music from 'Swami Haridas' in '*Vrindavan*' and from there he went in to the court of 'Akbar'²⁵. But this story is only an imagination there is not any truth in it. 'Laxmi Narayan Garg' writes, 'When the accomplishment of 'Tansen' was at its top, at the same time the king of '*Riva*' 'Maharaja Ramchandra' came to '*Vrindavan*' and took 'Tansen' in his court. After the stay of some years the sun of luck of 'Tansen' shined up. The king 'Akbar' came on the throne 'Akbar' and 'Ramchandra' were fast friends.

Once 'Akbar' went to the court of 'Raja Ramchandra' in '*Riva*', where he heard the music of 'Tansen', at the time 'Akbar' asked for "'Tansen'" to 'Raja Ramchandra'.²⁶

According to folklore a proficient person named 'Jain Khan' had praised 'Tansen' before 'Akbar'. 'Jain Khan' was also there in the court of 'Raja Ramchandra' before to be in the court of 'Akbar'²⁷. Both of these opinions have not form any proof. Being pleased on 'Tansen', once 'Raja Ramchandra' had gave him one carore Golden coins as gift.²⁸ 'Akbar' had fury over 'Raja Ramchandra.' So, as to protect his kind shelter king probably 'Tansen' had to go in to the court of 'Akbar'.²⁹ However 'Tansen' had come to the age of 70 years. So he wanted to be retired. According to '*Iqubalnama Jahangiri*,' when 'Akbar' listened 'Tansen''s singing first time, he awarded him one carore.³⁰

According to the writer of '*Muasir-Ul-Umara*,' 'Tansen' trapped in prizes and rewards stayed in 'Akbar's' court,¹⁰ but this type of discussion is not trustable.

In the ruling period of 'Akbar', there was development of not only political, religious, social and economic but also culture progress had happened. Court of 'Akbar' had been the center of all Arts and learning.

25) Swami Haridasji ka sampraday and vani sahitya, Gopal Dutt, p.144

26) Tansen Drupad Dhamar Ank., Laxmi Narayan garg, p.140

27) Tansen Drupad Dhamar Ank., Laxmi Narayan garg, p.140-141

28) 'Muntakhabutwarikh' La.W.H. part-2, p.345

29) Akbari Parbar ke hindi kavi, Sarayu Parsad Agrawal, p. 107

30) Akbarnama, Abdul Fazal, Tran. H. Baravige, part-2, p.280

‘Akbar’s’ birth place was India and he himself was influenced by Hinduism. Here poet, author, painter, architect etc. all were acquired honor and respect. Great artists and poet were making this period dignified and respectful. ‘Mahatma Surdas’ and ‘Goswami Tulsidas’ were high-class poet and ‘Swami Haridas’ was high class singer.

In that period there were happened cultural interaction between Hindus and Muslims. As a result of it, both the cultures had enriched. The progress in the field of Arts was happen because that king had the knowledge of music that was not there in trained musicians and he was mastered on playing ‘*Nagada*’ (Drum).³¹

‘Akbar’ was the ruler who identifies the proficient one. Due to this reason the masters of *Sangeet Shastra* and *Gaan Vidhya* were there in his shelter. ‘Akbar’ and his courtiers have not only the admirer of singing but they used to have the knowledge of it. ‘Akbar’s’ army officer ‘Maan Singh’ was a good singer of *Drupad* style. Among the artistes of ‘Akbar’s’ court, ‘Tansen’ himself was on top of the art of singing.

In the court of ‘Maan Singh Tomar’ the *Drupad* singer of *Vraja* language Baiju singing *Gazal* in *Farsi* and pleased ‘Humayun’, and ‘Tansen’ had made ‘*Sangeet Ratnakar*’ to be contemplated before ‘Akbar’.³²

Being the name of ‘Tansen’ in the list of 36 artists of ‘Akbar’s’ court on the top signifies that he was high class singer and poet as well. The *Kalawant* (artist) of Gwalior had been experts of *Murchhanastyle*. *Mughal* kings had given shelter and honor to such artist in their courts. In the subject of music ‘Abul Fazal’ writes, “There exist *Hindu*, *Durani*, *Irani* and *Kashmiri* singers in the court. They are divided in to seven parts out of them one by one in a week present the music.” In ‘*Ain-E-Akbari*’ there are 36 names of the singers; out of them 15 were Hindus.³³

‘Akbar’s’ protection and singer like ‘Tansen’ having the excellence in him, had given the renaissance to Indian music.

31) Muarikh-Ul-Umara, Shahnaraza Samasamughal, Tran. Vrajatna Das part-2, p.331

32) Akbar J.S. Setal, part-2, p.344’

33) Khusaro Tansen Tatha Anya Kalakar, Sulochna Yajurvedi Tatha Acharya Brihaspati, p.73

‘Akbar’ honored ‘Tansen’ along with hospitality and also showed the kindness in paying rewards also,³⁴ there isn’t any more controversy except one or two opinion regarding the entrance of ‘Tansen’ in to the court of ‘Akbar’.

According to Abul Fazal, ‘Tansen’ come in to the court of “Akbar” from the court of ‘Raja Ramchandra’ in about 1562 A.D.³⁵ On the basis this, the historians like ‘Vinsent smith,’³⁶ ‘A.L. Shrivastav,’³⁷ ‘Dr. Sarayu Prasad Agrawal,’³⁸ ‘Suresh Mishra,’³⁹ ‘J. M. Selt,’⁴⁰ and ‘Dr. Gopal Datt,’⁴¹ consider, the date of ‘Tansen’'s entrance in to the court of ‘Akbar’ in about 1562 A.D. Only ‘Acharya Jagdish Sahay Kulshresth,’⁴² and ‘Laxminarayana Garg,’⁴³ consider the date 1556 A.D. for coming ‘Tansen’ in to ‘Akbar’s’ Court.

‘Harihar Nivas Dwivedi’ in his work ‘*Mudhya Deshiy Bhasha*’ (page 85) narrates the date of entry in to ‘Akbar’s’ court of ‘Tansen’ is the year of 1564 A.D.⁴⁴ which is totally an illusions. Thus, ‘Abul Fazal’ the contemporary historian of ‘Akbar’ considers ‘Tansen’'s entry date in his court is 1562 A.D. this is correct and acceptable to all.

‘Akbar’ had honored ‘Tansen’ in a great musician among his ‘*Navratna*’ (Nine Jewels). All the persons and traditions believe that ‘Tansen’ was the greatest singer in ‘Akbar’s’ court. Because of his polite and simple nature, ‘Tansen’ achieved the prestigious position among the artists of ‘Akbar’s’ court.

34) Aain-e-Akbari ed., Blackman part-1, p.445

35) Akbar The Great Mughal, V. A. Smith, part-1, p.45

36) Aain-e-Akbari ed., Blackman part-1, p.445

37) Akbar The Great, Mughal, V. A. Smith, part-1, p.45

38) Akbar The Great, A. L. Shrivastava, Part-I, p.74-75

39) Akbari Darbar ke Hindi Kavi, Sarayu Prasad Agrawal, p.107

40) Akbar, Suresi Mishra, p.167

41) Akbar, J. M. Shelt part-2, p.343

42) Swami Haridasji Ka Sampraday Aur Usaka Vani Shahitya, Gopal dutt, p.145

43) Sangeet Shastra, Jagadish Sahay Kulshresth, p.75

44) Sangeet, Drupad Dhamar Ank, Laxmi Narayan Garg, p.104

As 'Tansen' reached over 'Akbar's' court he became the devotee of 'Akbar's' '*Peer Sheikh Salim Chishtee*'. Sheikh Sahab used to listen 'Tansen's' singing for the life time. Up to that extent, on the day of his death he had listened 'Tansen's' song. This fact is mentioned in '*Jahangir Nama*'⁴⁵. Tansen's capability and expertise had won the heart of 'Akbar', and 'Akbar' had honored 'Tansen' with the title of '*Kanthabharam Vani Vilas*'⁴⁶.

There are many legends preventing regarding 'Tansen'. It is said that 'Tansen' had not presented any musical performance up to one year from the entering in the court of 'Akbar'. The king had been remaining worried. One day his music lover princess with her skills, attract 'Tansen's' heart towards music. It is said that princess was practicing incorrectly of music, to listen that 'Tansen' could not sustain, taking '*Dilruba*' (an instrument) from princess and started '*Raga Vasant*'. The king was listening standing near there. He got such influence that he could not retain himself to appear and appreciate 'Tansen'. 'Akbar' had not only included him among his '*Navratna*' but giving one carore rupees 'Akbar' made married his princess with 'Tansen'.⁴⁷

Another legend is this: 'Tansen' used to go with 'Akbar' on hunting and he used to attract the violent animals by the effect of his music. Thus it was easy to king to hunt them.⁴⁸ 'Tansen' had achieved the super success in '*Raga Bhairav*'. 'Tansen' used to sing the *Aalap* of this *Raga* at the time of waking of the king in his palace.⁴⁹

One *Pada* of 'Tansen' makes clear it.

*'Bhar hi bhairav raag alaapo aho pyare banshi me aan,
Sharaj, gandhar rishabh pancham madhyam nishaad dhaivat taan.
Arohi-Aurohi ashtai sanchari taal kaal aur gaan
Urpati lap ladgat deshi-marag 'Tansen' suno sah akbar.'*⁵⁰

45) Tuzuk-E-Jahangiri, Jahangir, Trans. Rajors Alekandas part-2, p.71

46) Khusaro Tansen Aur Anya Kalakar, Sulochna Yajurvedi Tatha Acharya Brihaspati, p.130

47) Kavi Tansen Aur Unka Kavya, Narmadeshwar Chaturvedi, p.14

48) 'Kavi Tansen aur unka Kavya' Narmadeshwar Chaturvedi, p.15.

49) Tansen Sangeet Drupad Dhamar Ank, Laxmi Narayan Garg, p.141

50) Kavi Tansen aur Unka Kavya Narmadeshwar Chaturvedi, P.129

Another *Pada* is:

“*Tansen’ kahe suno sah Akbar pratham raag bhairav gayo*”⁵¹

One – Two stories were narrated in ‘*Nijmat Siddhant*’ related to ‘Akbar’. In the court of ‘Akbar’ ‘Tansen’ had sung a *Raga* in a very wonderful style, to listen his singing proficiency ‘Akbar’ had awarded him two valuable pearls of his ears. ‘Tansen’ gave both the pearls to his servant. ‘Akbar’ the king on watching this irrespective to the award given by him, he asked for it back from ‘Tansen’. ‘Tansen’ had donated them, so for the help he went to ‘Raja Ramchandra’, to listen this sorrowful story, he had given very precious ‘*Paikhar*’ (type of footwear) on which there fixed three hundred pearls that was much precious than ‘Akbar’s’ pearls.⁵²

‘Laxmi Narayan Garg’⁵³ had described the same story in different style. ‘Tansen’ used to do ‘*Riyaaz*’ (practice) at his place in the night. One night the king having secret dressing and reached there to listen the music of ‘Tansen’. King become very pleased to listen ‘Tansen’s’ singing and removing precious jewels from his neck and gave to ‘Tansen’. When all this was heard by other singers of the court they felt jealous and spread the story to the king that ‘Tansen’ had sold out the necklace. On inquiring by king, ‘Tansen’ said about missing. King ordered ‘Tansen’ to come in the court wearing the same necklace or he would not be allowed in the court. ‘Tansen’ went to his previous-sheltered king ‘Raja Ramchandra’ and presented two ‘*Padas*’ before him. One of them was in ‘*Shuddh Bilaval*.’ *Raja Ram Niranjan*....’ and the second in ‘*Megh, Raja Magan Raho re*.....’ On listening this *Pada* ‘Raja Ramchandra’ had gave his footwear fixed with jewels on it, called ‘*Charan Paaduka*’ as award. ‘Tansen’ returned back to Delhi and put both the ‘*Padukas*’ before ‘Akbar’ and appeal him to take away the value of necklace and return the remaining amount. King said these ‘*Padukas*’ are not even having the value of one of the seven ‘*Swar*’ (note) of yours.

This was the golden period for ‘Tansen’. Getting love and honor of king, the stars of ‘Tansen’s’ fame were every highly shining.

51) Kavi Tansen Aur Unka Kavya, Narmadeshwar Chaturvedi, p.144

52) Swami Haridas aur Unka Vani Sachitya, Gopal Datt, p.147

53) Tansen, Luxmi Narayan Garg, p.140-141

There is folklore that it increased the jealousy of the other courtiers. Plotting a dirty conspiracy they told the king that nobody other than 'Tansen' could sing '*Deepak Raga*'. The king was unknown with this conspiracy. He told 'Tansen' to sing '*Deepak Raga*.' On disclosing the undesirable and harmful results of this *Raga*, 'Akbar's' Royal obstinacy (*Rajhath*) could not be changed and he was compelled to sing the '*Deepak Raga*'. Before he sang the '*Raga*' he taught his daughter 'Saraswati' and 'Swami Haridas's' disciple 'Rupawati' to sing '*Megh Raga*' to make the shower of water in the form of rain to calm down the ignition produced by the '*Deepak Raga*'.

Before the large member of people in the court in the time of the dawn the '*Yagya*' of '*Deepak Raga*' has been started. As the *Aalap* increase singer and audience become full of perspiration. The eyes of 'Tansen' himself started to become effected and the body also started to feel the fire some. Coming near to the end of *Raga*, all the lamps got lighted and the flame of fire could be seen in the court. Both the young ladies started to sing '*Megh Raga*' immediately. Within the short while, rain was started by which the scorched body of 'Tansen' got cool. 'Akbar' felt very sorry and he repented a lot upon his deed.⁵⁴

'Dr. Sarayu Prasad' writes that 'Tansen' had sung specially the '*Deepak Raga*'. Even today it is described in the legends.⁵⁵ No evidence of these legends is found but it is also truth that no legend is made without any base. 'Sharangdev' believed that deer's got mesmerized by the effect of song.

'Amir Khusrou' also has accepted this fact in his '*Noor Sivhar*'. But the discussion of stone melting, lamp lighting and rainfall could not be found in any authentic book.⁵⁶

'Akbar' had attempted to establish the harmony and cultural unity in Indian life. He was not detached from the beauty of life. The Northern music is grateful to 'Akbar's' reception. In his *Pada* 'Tansen' had described the era of 'Akbar' –

54) Tansen, Luxmi Narayan Garg, p.191

55) Swami haridasji ka Sampraday aur unka vani sahitya, Gopal dutt, p.143

56) Akbar Darbar ke Hindi kavi, Sarayu Prasad Agrawal, p. 183

“Kahe miyan ‘Tansen’ sunio mahagyan,
tum so tumhi aur baki dujo guni,
javan ki rakhat maan.”⁵⁷

‘Akbar’ got so attracted by the singing of ‘Manjhu Kawwal’ that he called ‘Tansen’ and other artist and made them to listen his singing.⁵⁸

‘Akbar’ was curious about religion and he discussed for 40 days with ‘Dadu Dayal’ the saint of ‘Nirgunan’ sect.⁵⁹

It is also proved in ‘*Varta Sahitya*’ that ‘Akbar’ had met with ‘Mahatma Surdas’ in *Fatehpur Sikari* and got affected by the consistent devotion towards God and detachment.⁶⁰

The meeting of ‘Swami Haridas’ with ‘Akbar’ and ‘Tansen’ is only fiction. The writer of ‘*Bhaktmaal*’ ‘*Raga-Rasikawali*’ ‘*Ram-Rasikawali*’ wrote about the meeting of ‘Akbar’, ‘Tansen’ and Swamiji as under:⁶¹ There was a competition between ‘Tansen’ and ‘Baiju Bavara’ in ‘Akbar’s’ court, when ‘Baiju Bavara’ sang ‘*Sarang Raga*’ the deer of the forest come out got attracted. When ‘Tansen’ started ‘*Raga Mala*’ the stones melted and then he dropped his *Manjira* (cymbal) in it, the stone become as before ‘Baiju’ sang a lot but the stone did not melted. ‘Akbar’ said to ‘Tansen’ that no one is like you in singing, ‘Tansen’ said ‘Haridas’ is my master, who knows the limitation of ‘*Sangeet Shastra*’ (Vocal Science). Then ‘Akbar’ in the costumes of servant went to ‘Haridas ji’s’ place to listen his singing with ‘Tansen.’ The allusion of ‘*Bhakt Maal*’ ‘*Teeka*’ in 1961 A.D. written by ‘PriyDas’ along with ‘Praveen Ray’s’ written book is collected in ‘*Gorelal Mandir*’.⁶²

57) Khusaro, Tansen any Kalakar ‘Sulochana Yajurvedi Avam unka Acharya Bruhaspati, p.111

58) ‘Kavi Tansen aur unka Kavya’, Narmadeshwar Chaturvedi, p.107

59) ‘Muntkhabutvareekh’ ed., L.W.H., p.173

60) Akbari Darbar ke Hindi Kavi, Sarayu Prasad Agrawal, p.15

61) Ashtachhap Aur Vallabh Sampraday, Dindayala Gupt, Part-1, p.207-208

62) Swami Haridas ka Sampraday aur unka vani sahitya, Gopal dutt, p.95

There is a dig of Abha Das in his ‘*Gaan Kala Gandharv*’ is as under:

“‘*Tansen*’ *ki shijimat danar, patasahi ke raag sunyo veh prasang,*
ke sujaan sadho saras, ke sunder kalgaan,
inhi ke kar meri mere jaan, ‘Tansen’ chuki ke pad gayo,
Swamiji ne gayo usi, tab kahi ve prabhu mukh dekhi,
main aapko mukh dekhi-ehi me bhed.”

The drift is that ‘Akbar’ asked why there was beautiful divinity in ‘Swamiji’s’ *Pada Gayan*, ‘Tansen’ resolute that, ‘I sang for you but ‘Swamiji’ sang for the praise of God.’ The historical description is done of this incident in 1800 A.D. in ‘*Prasang Mala*’ by ‘*Krishngarh Naresh* (king) ‘Maharaja Sawant Sinh’ who was the contemporary King of Aurangzeb’ this incident is available in ‘Goswami Radha Charan’s’ museum. King went for ‘Darshan’ (Glimpse) of Swamiji in summer, he had sung a *Vishnu Pada* in ‘*Megh Malhar*’ that is as under:

“*Ritu sada sarvada jo rahe, bolin morin,*
Achhi neeki bhrami hari-hari, achhi
neeki budhani ki regin kaam karorini,
Haridas ke swami shayama ke mili gavat,
jamyo raag malar kishore kishirini.”

‘Akbar’ prayed to let him serve and then ‘Swami ji’ ordered to resurrect one *Baat* of the ‘Yamuna.’ On seeing it fixed with ‘*Indraneel Pukhraaj*’ (Topaz) etc., ‘Akbar’ thought that the whole treasure of *Mughal* would be not enough. At the end Swamiji ordered the king not to come here again. ‘Laxmi Narayan Garg,’⁶³ ‘Prabhudayal Mittal’,⁶⁴ ‘*Nijmat Siddhant*,’⁶⁵ Brown’s Mathura Macqvayar,⁶⁶ ‘*Lalit Prakash*’⁶⁷ and ‘*Kavita Kamudi*’⁶⁸ described the meeting of ‘Tansen’ and ‘Akbar’ to ‘Swami Haridasji’. According to ‘Gopal Dutt’⁶⁹ there is an ample proof of the meeting between ‘Swamiji’, ‘Tansen’ and ‘Akbar’.

63) Swami Haridas aur unka Sadhna, Ramlalji Shri Vastav, Ank-1, p. 363-364

64) Tansen Drupad Dhamar Ank’ Laxmi Narayan Garg, p.141

65) Ashtchahap Parichay, Prabhudayal Mitul, p. 265

66) Swami Haridasji ka Sampraday aur unka Vani Sahitya, Gopal Dutt, p.88

67) Swami Haridasji ka Sampraday aur unka Vani Sahitya, Gopal Dutt, p.88

68) Swami Haridasji ka Sampraday aur unka Vani Sahitya, Gopal Dutt, p.88

69) Kavita Kaumadi, Ramnaresh Tripathi, p.215

But there we cannot find any evidence of it in the 'Farsi' Volumes of Akbar's age. There is written nothing about Hindu Saints and in relation with *Vaishnav* devotion developments in *Farsi* book.⁷⁰ Only 'Sulochana Yajurvedi' and 'Acharya Bruhaspati' had condemned this opinion with reason.⁷¹

According to him, if 'Akbar' had the privilege to listen 'Swamiji' singing, 'Akbar' would not say after the death of 'Tansen' that there had not been such a musician in the last century. According to some people 'Akbar' went to see (Darshan) 'Swami Haridasji' in the year of 1570 A.D. and 'Swamiji's' birth year was around 1478 A.D. But in that condition, when 'Akbar' present in the service of 'Swamiji,' his age is proved as 92 years (In 1570 AD). In this age to make someone '*Rasmagna*,' is the subject of believe but not the subject of reason.

The base of this opinion is '*Nijmat Siddhant*' which is created hundreds of years later to 'Swamiji' and according to 'Dr. Sharan Bihari Goswami' definitely it is the inauthentic volume. 'Sulochana Yajurvedi' and 'Acharya Vrihaspati' are absolutely agree to Dr. Goswami in this subject and want to add that in this inauthentic volume, this fiction is also there that 'Tansen' was disciple of 'Swami Haridas' and 'Akbar' had visit 'Swami Haridas's place with 'Tansen'.⁷²

Such a picture was presented among the devotees that 'Akbar' and "Tansen" were there in the service of 'Swamiji'.⁷³

In fact there was not any relation between 'Akbar' and 'Swamiji.' Not any historian of the court had discussed about 'Swamiji.'

'Abul Fazal' had described the names of Hindu scholars with great honor in his book 'Aain-E-Akbari' 1st part page no. 547, they are 'Madhu Saraswati', 'Madhusudan', 'Narayan Mishra', 'Hariji Soor', 'Yadurup Narayan', 'Madhu Bhatt', 'Shri Bhatt', 'Vishnunath', 'Balbhadra Mishra', 'Raman Bhatt', 'Bhagirath Bhattacharya' etc.,⁷⁴

70) Swami Haridasji ka Sampraday aur unki vani Sahitya, Gopal Dutt, p.107,108

71) Swami Haridasji ka Sampraday aur unki vani Sahitya, Gopal Dutt, p.107, 108

72) Khusaro, Tansen totha Anya kalakar, Sulochana Yajurvedi Avon

73) Acharya Vrihaspati, p.116

74) Khusaro Tansen Tatha Anya Kalakar, Sulachana Yajurvedi, evam Acharya Vrihaspati, p.117

‘Tansen’ had achieved the special honor in singers of ‘Akbar’s’ Court. On staying in ‘Akbar’s’ court ‘Tansen’ learn the receptivity of ‘Akbar’. He narrated many of ‘Akbar’s’ qualities in his *Padas*. In one *Pada* ‘Tansen’ compares the brightening sun and ‘Akbar’ equally.⁷⁵

*“Itmaan ut sah Akbar dodaras jo dekhe soyi hot pavitra,
Indo rajni mand sur ke bar pave gupt anand
Ve timirharan e dakh bhanjan taki sohe karimat sah dino vah sahas kiran,
Prakash kino ati budh shreshth mayodhar jagband.
Makrand ‘Tansen’ kahe kaha lo astut kare katanhar vikaar dukh dand.”*

‘Akbar’s’ bravery, terror and kindness are described in one place.

*“E ayo, ayo re balvant shah ayo chhatrapati Akbar,
Sapt deep aur asht disha nar narendra ghar ghar thar thar dar,
Nishdin kar ek chhin pave barnan pave lanka nagar,
Jahan tahan jeetat firat suniyat he jalaluddeen mahammad ko lashkar,
Shah humayun ko nandan chandan ek teg Jodha Akbar,
‘Tansen’ ko nihaal kije kot najar jari najar kamar.”⁷⁶*

It seems that on some occasion ‘Akbar’ had visited at ‘Tansen’s’ place. The king did not consider the dishonor of himself in going to the place of his aristocrats and *Navratnas*. The historical proof of this fact can be found in this *Pada*:

*“E ayo ayo re mere grah chhatrapati Akbar man bhayo karam jagayo,
Pachhlo puny mero pragat bhayo yate arth dharm kaam moksh man payo
charo phal payo,
Kahu ki ne echha rahi tere daras dekhe,
paap taj dharmraj achal kar pathayo.
‘Tansen’ kahe yeh suno chhatrapati Akbar jeevan,
Janam sufal kar payo”⁷⁷*

75) Akbari Darbar ke Hindi Kavi, ‘Sarayu Prasad Agrawal, p.24

76) Akbari Darbar ke Hindi Kavi, ‘Sarayu Prasad Agrawal, p.109

77) Akbari Darbar ke Hindi Kavi, ‘Sarayu Prasad Agrawal, p.109

‘Tansen’ had narrated about ‘Akbar’ seated on his throne in his *Padais* as under:

*“Shubh ankhat takhat baitho raajat
chhajaj hai sab bhoolak khalab je vidhaan kiye,
Sab chhatra dharete sab log sab seva karan,
Dhan-dhan chakravarti naresh Akbar,
Dukh haran ‘Tansen’ aiso surpuri nar narendra nara.”*⁷⁸

Here in the below *Pada* there is the live picture of ‘Akbar’s’ bravery and kindness said in history.

*“Tua Saman ko dujo rachyo nahin gun samarth,
ayo hai dharmraj greeb nawaj,
Tu sam our kala koun mahagyaan gun nidhaan,
data vidhata rach pach viranch gyan samaaj.
Bharan Poshan dukh daridra haran ghar darshan,
nivaas sakal saaj,
‘Tansen’ko prabhu hindu-hindu sultaan bhakt,
Udharan bhagwan prakat kiyo sakal gun saaj”*⁷⁹

It is also cleared in ‘*Tazuk-E-Jahangir*’ that ‘Tansen’ had written many *Padas* in the praise of ‘Akbar’.⁸⁰

‘Tansen’ died during the ruling period of ‘Akbar’ in Agra. On the order of ‘Akbar’ the royal singers walked along with his cremation playing instruments and singing like the marriage ceremony.⁸¹ ‘Tansen’ came to ‘Akbar’s’ court from ‘Raja Ramchandra’s’ court and between 1562 A.D. to 1589 A.D. he adorned the court of great ‘Akbar’ and because of his qualities he had become the gem of ‘Akbar’s’ *Nauratna*’s garland.

78) Akbari Darbar ke Hindi Kavi, ‘Sarayu Prasad Agrawal, p.110

79) Akbari Darbar ke Hindi Kavi, ‘Sarayu Prasad Agrawal, p.110

80) Akbari Darbar ke Hindi Kavi, ‘Sarayu Prasad Agrawal, p.304

81) Tazuk-E-Jahangir ed., Rogers, p.413

3.4. Singers of ‘Tansen’'s Era

3.4.1. Baiju

In the field of music ‘Baiju’ is that heavenly star, by his shine even in today the world is shining. No authentic information is available about his birth place, parents and *Guru* etc. About him many irrelevant stories and fictions were created. There is not any historical proof in these stories. On the other hand the great volumes are created on him.

During the ruling period (1486-1516) of Gwalior King ‘Maan Singh,’ ‘Baiju’ helped him in such work that the stream of music was changed in India. The creation of the style of *Drupad* in *Vraj Bhasha* and its training had been taken place in the priest ship of ‘Baiju’. Thus on one hand Gujarati Sultan and another hand ‘Akbar’ to ‘Mohmad Shah Rangeele’ and all Mughal kings were attracted by this style and by their efforts *Vishnu Padastyle* was originated, who gave the birth to a great poet in *Vraj* named ‘Surdas’ who even attracted ‘Tulsidas’.

Keeping these great deeds in eyes it is proved that ‘Baiju’ came to Gwalior only after the enthroning of ‘Maan Singh’ (1486 A.D.) and till the death of ‘Maan Singh Tomar’ (1576 A.D.) he had been in his shelter.

The conclusion is that till 1486 A.D. ‘Baiju’ had become a mature singer otherwise ‘Maan Singh Tomar’ would not establish ‘Baiju’ as chief priest in his great deed. It means that the birth period of ‘Baiju’ was around 1450 A.D.

After the death of ‘Maan Singh Tomar’ his son ‘Vikramjeet’ had ruled over Gwalior till 1518 A.D. ‘Sikandar Lodi’ had attacked on Gwalior in 1518 A.D. and he made ‘Vikramjeet’ the ruler of ‘*Shamsabad*’ and sent him there. ‘Baiju’ and ‘Bakhshu’ went ‘*Shamsabad*’ too.

‘Vikramjeet’ died in 1526 A.D. and ‘Baiju’ and ‘Bakhshu’ had taken shelter from the king of ‘*Kalinjar*’ named ‘Kirat’. ‘Bahadur Shah Gujarati’ had called upon both of them to his place from *Kalinjar*.

In 1535 ‘Humayun’ had possession over ‘*Mandi*’. Unfortunately a *Mughal* Soldier had caught ‘Baiju’. But a Rajput king in ‘Humayun’s’ side recognized him and gets him

to 'Humayun'. 'Baiju' won the heart of 'Humayun' by singing a '*Farsi Gazal*'. 'Humayun' stopped the slaughter and giving a great award he kept 'Baiju' with him.

Finding the opportunity 'Baiju' again ran away to 'Bahadur Shah Gujarati'. The description of these facts can be found in authentic books such as '*Mirati Sikandri*'⁸² and '*Badashahnama*.'⁸³

Regarding 'Baiju' only this can be said, that saying the prominent chief priest of 'Maan Singh Tomar' in the invention of '*Vraj Bhasha Drupad*' and '*Vraj Bhasha Vishnupad*' to 'Baiju' and saying the disciple of 'Haridasji'⁸⁴ and sending 'Baiju' to the court of 'Akbar' is only the sentiments of the devotees who are unknown from the history.

'Baiju' and 'Maan Singh Tomar' had contributed a great share in creating *Drupad* and giving it a new dimension. Because of their efforts the main stream which was having obstacles opened in such ways that the effect of *Gazal* in *Mughal* court became fade.

'Baiju' trained 'Bakhshu' and even too many anonymous persons. "Tansen" was the grand disciple of 'Baiju' and disciple of 'Bakhshu'. 'Baiju' was definitely Hindu. But he completely understood the system of '*Mukam*' and its disadvantages. He knew the 'policy' of diplomacy. By singing a *Gazal*, he enamored to 'Humayun'.⁸⁵ 'Baiju' was not greedy whatever the award 'Humayun' gave him, 'Baiju' donated the award to the *Mughal* Solider who caught him, he could have killed him if he wanted.⁸⁶

3.4.2. Bakhshu

'Bakhshu' was a resident of Gwalior. He was in the shelter of 'Maan Singh Tomar' from his young age.⁸⁷ According to '*Badshahnama*,' 'Bakhshu' was trained by 'Maan Singh Tomar,' it indicates that where 'Baiju' was priest in creating compositions of '*Vraj Bhasha Dhrupad*,' at that place 'Bakhshu' was leading medium for the experiments.

82) Akbarnaama, Abudl Fazal, Trean, Baverages part-3, p.816

83) Sangeet Ratnakar, Kedinath Criticism, p.312

84) Urdu Ajkal, August 1956 Mirati Sikandari, p.249

85) Raag Darpan, original script.

86) 'Sahas Ras' : Farsi Bhoomika ki Anuwad, p.12

87) 'Sahas Ras' : Farsi Bhoomika ki Anuwad, p.12

By name ‘Bakhshu’ seems to be ‘Muslim’, but because of obligation and protection by ‘Maan Singh Tomar,’ Hindus traditions were not different for him. He was in close relation with ‘*Nayika Bhed*.’

According to the ‘*Farsi*’ introduction of ‘*Sahasras*,’ after the death of ‘Maan Singh Tomar,’ ‘Bakhshu’ was dependent of his son (1516-1518 C.E.) and stayed in his shelter in Gwalior only. In 1518 (C.E.) when ‘Sikandar Lodhi’ was in power over Gwalior and was sent ‘Vikramajeet’ to ‘*Shamsabad*’ as captain, ‘Bakhshu’ also went there. After the death of ‘Vikramajeet’ he went at ‘Kirat’ as king’s dependent from where he was called by ‘Bahadur Shah Gujarati’ (1527-37 C.E.)⁸⁸

‘Mahmood 2nd’ was a son of ‘Bahasur Shah Gujarati’ whose chief counselor ‘Dariyakhan’ was a great protector of music, during his period the population of music was increased widely and music reverberated even in each and every home. It seems that at that time ‘Bakhshu’ was setting old and the new generation was getting developed. During ‘Dariyakhan’s’ era ‘Bakhshu’ was composing *Drupad* and his son ‘Hussain’ was accompanying him there.

The pupils and the colleagues of ‘Bakhshu’ were there in ‘Bahadur Shah Gujarati’s’ royal palace and they were also enjoying their old age in the palace of ‘Dariyakhan’. At that time the music of famous singer ‘Ambhu’ gave new life to their dead bones.⁸⁹ ‘Rangkhan’ son of ‘Nayak Chatur,’ ‘Malhi’ and ‘Khemkaran’ were in same royal court and also were the people of Hussain, and Ambhu’s generation.⁹⁰

In the introduction of ‘*Sahasrus*,’ there was a highly appreciation of ‘Bakhshu’s’ singing. His command in performing ‘*Aalap*’ and ‘*Dhrupad*’ is defined, divine and unique. ‘Bakhshu’ was more respected person than ‘Tansen’ in ‘Shahjahan’s’ period. ‘Tansen’ writes so many good *Dhrupad* compositions based in the style of ‘Bakhshu’ from which so many *Dhrupad* of ‘Tansen’ were very harmonized with ‘Bakhshu’ *Dhrupad*.

88) Urdu Ajkal – Mirate Sikandari Mawana Asho, p.103

89) Urdu Ajkal – Mirate Sikandari Mawana Asho, p.163

90) Urdu Ajkal – Mirate Sikandari Mawana Asho, p.163

Numbers of *Dhrupad* indicates that ‘Bakhshu’ was doublyacquainted with ‘*Gram-Murchhana*’ principal. Extension span (*vistaar*) of ‘*Swar*’ and ‘*Matra*’ was very inherent.

In his *Dhrupad* compositions there was no discussion regarding ‘*Mel*’ (similarity) or ‘*Thaath*.’ He was often discussing the *Ratnakar*’s ‘*Dwadus Vikrit Swaras*’ (tunes).

Bhairv, Malkans, Hindolshree, Vibhas, Deskar, Ramkali, Gujari, Dasakh, Bilaval, Alaiya, Pancham, Gandhar, Khat, Puriya, Desi, Malshree, Jaitshree, Aasavari, Chhayanut, Kanara, Adana etc. *Ragas* (modes) were there in ‘*Sahasrus*’. The compilation of ‘*Sahasrus*’ was happened after so many generations of ‘Bakhshu.’

In ‘Bakhshu’s’ *Drupad, Ektaali, Aadataal, Mashhoor* and *Athtaal, Samtaal, Jhumartaal, Kamalmanth Mashhoor* and *Vafrakhtai, Jatlagan, Chaturntaal, Jhaptaal, Tritiytaal* and *Parattaal* are used presently. *Pramod Tarang, Praveen Tarang, Lila Vinod, Vidhyadhar, Vidhyarai, Rangrai, Sudharrai* etc. are the characteristic comes in so many *Dhrupadas*. These types of Characters indicate whether the composition is specific for Dancing (*Nartaki Vishesh*) or singing (*Gayaki Vishesh*).

‘Bakhshu’ passed his old age period in Gujarat. So that during ‘Shahjahan’s’ period, *Drupad* was not popularly spread over the singers of ‘Agra’.⁹¹ There was not a single singer who presents ‘*Aalap Gaan*’ or ‘*Taan*’ similar to ‘Bakhshu’s’ styel.

3.4.3. Gopal (Gujarati)

‘Gopal Gujarati’ was dependent⁹² of ‘Bahadur Shah Gujarati’ and he was a disciple of ‘Maan Singh Tomar’s’ *Darbarisinger* ‘Baiju’,⁹³ and also he was *Gurubandhu* (colleague) of ‘Bakhshu’. He was alive in the period of Dariyakhan (1535-1554) chief royal counselor of ‘Mahmood,’ who was a son of ‘Bahadur Shah Gujarati.’ The old man was becoming alive when ‘Ambhu’ was singing.⁹⁴ (fresh blood was passing through the old man’s body)

91) *Sahasrus Pharasi Bhumika*, p.11

92) Urdu Ajkal ed., Mirati Sikandari, Molana Arshi, p.105

93) Urdu Ajkal ed., Mirati Sikandari, Molana Arshi, p.105

94) Urdu Ajkal ed., Mirati Sikandari, Molana Arshi, p.203

In 1554 C.E. – “Tansen” was in ‘MahammadAdil Shah’s’ royal court. There were no better mutual relations between the kings of ‘Gujarat’, ‘Survansh’ and kings of ‘Afghan’. ‘Gopal’ was dependent of ‘Gujarat court’ and “Tansen” was dependent of ‘Survansh’ hence it was very natural that there might be (rivalry) competition between them. But as a matter of facts about this competition, no historical evidences were available till now. Though there are some ancient *Dhrupads* in which some satire or implied meaning for the mutual competition between ‘Gopal’ and “Tansen” is exist. It is meaning less to say about the authentication of these *Dhrupadas* because there is not any discussion about stone melting events.

It is simply the coincidence that nobody tried to consider ‘Baiju’ and ‘Gopal’ as Muslim. Some Muslim authors who has no historical knowledge often defeated ‘Gopal Naik’, from ‘Amir Khusro’ and also defeated ‘Gopal’ and “Tansen” from ‘Baiju’. The stories made by them are really very strange.

Some author creates the imaginary picture that ‘Baiju’, ‘Bakhshu’, “Tansen” and ‘Gopal’ were disciples of ‘Haridas’. Such a strange and deceitful presentation has covered the true history. It is to be disregarded or neglected.

3.4.4. Swami Haridas

The *Rasik Shiromani* ‘Swami Haridas’ from *Vrundavan*, was a true realized singer with affection and romance. Preliminary he was singing *Dhrupad* among the devotee. Eighteen (18) *Padas* in *Siddhant* and one hundred ten (110) delightful poems are collected in ‘*Kelimal*’ a collection of *Padas* full of divine zeal for the *Shyam* – *Shyama* (Lord Krisna) which are still incomparable.

Any contemporary poets of ‘Swami Haridas’ did not say that he gave music education to any one and he would not gave music education because for him music was the only way to describe the ‘*Nikunj Leela*’ and worship ‘*Shyama-Shyam*’.

Vaishnav always care for their traditional values. But it is also a fact that they have open – up all the doors for Muslims and all other race and caste. It has never happened that world-weary saints prepared the singers who stayed dependent of kings.

The basis of divine music given by saints were, good thoughts and behavior, food habits and pleasure of life, their ethic and traditions, characters etc. Because of inspiration and noble intention they were imparting the education of divine music. 'Haridasji' had never prepared a disciple of music.

Regarding birth year of 'Swami Haridas' different authors have various – opinions, some of which is narrated below:

1. According to 'Bhakt Sindhu,' Swami Haridasji was born in year of *Vikram Samvat* 1441 – (1384 E.C.)⁹⁵. At this time 'Firoz Tughlak' (1351-1388 E.C.) was the ruler of Delhi. This cannot be accepted as the first formation of *Dhrupad* was done by 'Maan Singh Tomar' (1481-1516 E.C). Hence it is not convinced that Haridasji was born before 102 year of 'Maan Singh Tomar's' accession.
2. As per the opinion of 'Gopal Kavi,' 'Haridasji' was born in 1509.⁹⁶ This was also not accepted as the 'Maan Singh Tomar's' career as a king was started in the year 1466 E.C.
3. According to 'Baldev kavi,' 'Haridasji' was born in *Vikram Samvat* 1515 i.e. 1458 E.C.⁹⁷
4. As per the view of 'Sahachari Sharan,' 'Haridasji' was born in *Vikram Samvat* 1534 i.e. 1478 E.C.⁹⁸
5. According to '*Nijmat Siddhant*,' 'Swamiji' was born in the year of 1480 E.C.⁹⁹
6. As per the view of 'Sudarshan Chakra,' 'Swamiji' was born in the year of 1512.¹⁰⁰
7. In the view of 'Ramnathji Shastri,' 'Swamiji' was born in the year of 1584 – *Vikram Samvat* i.e. 1527.¹⁰¹

The master, who taught music to 'Swami Haridas,' must be trained from Gwalior tradition. Since his musical compositions and style of singing *Dhrupad* is very close to the style of 'Maan Singh Tomar' who derived (developed) *Dhrupad* style. But in this matter all are silent.

95) Mathura a district memor, Grouj, p.221

96) Krishna Bhakti Kavya me Sakhi Bhaav, Vrundavan, Dhamanuragavali, p.439

97) Mathura a district memor, Grouj, p.221

98) Krishna Bhakti Kavya me Sakhi Bhaav, Vrundavan, Dhamanuragavali, p.426

99) Baldev krit Veshavali.

100) Gurupranalika, Sahcharisharan

101) Nijmat Siddhant, Pratham Khand, p.54

The style of 'Haridasji' and 'Bakhshu' is similar. But the compositions, language and style of *Dhrupad* is more lucid, elevated, beautiful and delightful prepared by 'Haridasji'. Hence 'Haridasji' was born earlier to 'Bakhshu' and so the birth year of 'Haridasji' to be consider as 1527 E.C.

As a matter of fact there was no relationship between 'Akbar' and 'Haridasji,' no historian from 'Akbar's' council has discussed anything about 'Swami Haridasji'. 'Abul Fazal' in his book 'Aain-E-Akbari' part-I (p.547) had mentioned the names of some Hindu scholars like 'Madhu Saraswati', 'Madhusudan', 'Narayan Mishra,' 'Hariji Sur,' 'Yaduroop Narayan,' 'Madhu Bhatt,' and 'Shree Bhatt'.¹⁰²

The peculiarities of 'Haridasji's' poetry are *Prakruti Varnan*(nature's description), *Roop Chitran* (beauty presentation) *Rasvyanjana*, *Prem Vyanjana*, *Alankar Vidhaan* etc. Generally 'Swamiji' used *Vraj* language in which *Tatsam*(original form of word) *Tadbhav* (Slightly changed from its original form) and *Deshaj* (Indigenous) words are used. *Bande*, *Akhtpaat*, *Dar*, *Pindar*, *Sadke*, *Visarat*, *Satranj*, *Rukh*, *Jheel*, *Payade* these non-Indian language's words are also used.

'Shri Agradasji' from '*Ramanandi Sampradaya*,' 'Govind Swami' from '*Vallabh Sampraday*,' 'Shri Devdas' from '*Radhavallabh Sampraday*' and 'Priyadasji' from '*Chaitantya Sampraday*' respectfully remember 'Swami Haridasji'.¹⁰³

It can be said with reference to 'Swami Haridasji' that he was a disciple of 'Aashudhirji' (not for music but for *Sakhi Sampradaya*). The Father's name of 'Harjidasji' was 'Gangadhar' and the Mother's name was 'Chitra.' He was born in '*Rajpur*' and he was '*Sanadaya Brahmin*.' 'Goswami's' ancestor (Forefather) 'Jagannath' was '*Saarasvat Brahmin*' of 'Punjab' and worshipping lord *Bihariji*.¹⁰⁴

In the middle of time-period between 1627 *Vikram Samvat* (1570 E.C.) and 1649 *Vikram Samvat* 1592 E.C. he walk over for Heaven (He was died in between 1570-1592).¹⁰⁵

102) Akbari Darbar ke Hindi Kavi, p.24

103) Krishna Bhakti Kavya me Sakhi Bhaav, Vrundavan, Dhamanuragavali, p.442,443

104) Krishna Bhakti Kavya me Sakhi Bhaav, Vrundavan, Dhamanuragavali, p.415

105) Krishna Bhakti Kavya me Sakhi Bhaav, Vrundavan, Dhamanuragavali, p.438

3.4.5. Lal Khan

‘Vilaskhan’ was son of ‘Tansen’ and ‘Lalkhan’ was son in law of ‘Vilaskhan’. From Childhood he was in service of ‘Tansen’. ‘Tansen’ himself arranged the betrothal between ‘Vilaskhan’s’ daughter and ‘Lalkhan’.

‘Lalkhan’ was trained by ‘‘Tansen’’ and he was unique in singing the *Dhrupad* of ‘‘Tansen’’ tradition (style). He was unable to create *Dhrupadas* because he did not get music education. He had unabated ‘‘Tansen’’s’ tradition before ‘Shahjahan’.¹⁰⁶

He has four sons, three of them are ‘Khushhalkhan,’ ‘Visramkhan’ and ‘Rasvankhan’ the name of fourth one is not available.¹⁰⁷

In 1637 E.C. he was awarded by special honor as ‘*Gunsamandar Khan*’. In 1652 E.C. he was died.

He was alive at the time of ‘*Sahasrus*’s’ compilation. It is mentioned in ‘*Sahasrus Farasi Bhumika*’ regarding him that ‘Lalkhan’ is one of the pupils and disciple of ‘‘Tansen’’ to whom ‘*Gun Samandarkhan*’ honor was awarded by ‘Vandnan Aala Hazarat Salifa Ilahi’. ‘Lalkhan’ was not able in composing *Dhrupadas*, since there was no teaching of such art. But he was a high level artist in singing and in presenting minute details of songs, style, beauty and maturity of songs. At the time of *Aalap* he explains total energy and maximum expertness. Different writers had described the different best qualities of songs and singing, he has established it true. His singing was very matured and organized that one has to believe it that he has learns and heard everything from ‘‘Tansen’’. Even today nobody can sing ‘Tansen’s’ *Dhrupad* better than ‘Lalkhan’. For the same reason he was appreciated with many designations and awards. All his four sons were accompanying him in singing.¹⁰⁸

106) Urdu Aajka, Moulana Arshi, p.107

107) Aurangzebname ed., Deviprasad, Khemraj, Shrikrishnadas, p.10,12

108) Sahasrus Farasi Bhumika – Translation, p.12-13

According to '*Ragadarpan*' the death of 'Lalkhan' might be in between 1562 E.C. and 1572 E.C. as at the time of his death (1652 EC) his age was in between 80-90 year.¹⁰⁹

There seems an injustice with Lakhan in the book namely '*Sangeet Shastra*'– Part-V, p.217 written by 'Bhatkhande'. It is mentioned in the book that the Father's name of 'Khushhalkhan' was somebody 'Asadkhan'. Thus 'Lalkhan's' name as father of renowned 'Khushhalkhan' is replace in the book. May be 'Shri Bhatkhande' had not analyzed the family history of 'Lalkhan', if 'Bhatkhande' had studied '*Aurangzebname*' this mistake could be corrected and thus he would not have done injustice to 'Lalkhan' without reason.

3.5. Contemporary poetic singer during 'Tansen's' Era

3.5.1. Kumbhandas

Kumbhandas was born in 1527 E.C.¹¹⁰ at '*Jumanavati*' town near '*Goverdhan*.' His Father's name was 'Bhagavandas'¹¹¹ and uncle's name was 'Dharmdas'.¹¹² There exist controversy regarding his caste, 'Mishrabandhu' consider him as '*Brahmin*'¹¹³ according to 'Prabhudayal Mittal' he was '*Kshtriya*'¹¹⁴ and 'Dr. Hajari Prasad Dwivedi' consider him '*Shudra*'.¹¹⁵

'Kumbhandas' was father of 7-8 sons.¹¹⁶ Farming in small piece of land was only source of income for his family. There was always a financial crisis in the family. He was '*Grahi-Saint*' (a saint with family), but he was enjoying the life within self, he has never asked for help or begs from anybody. He was worshiping only Lord '*Shrinathji*' and no one else. One of these sons was 'Chaturbhujdas' who was '*Ashtchhap*' poet and renowned devotee.¹¹⁷

109) According to Chinamani, p.283 because of negligence there is a mistake done by me. Some Lal Kalavant who was in service of Akbar since from his childhood. He has an illicit or kept wife who committed suicide by taking poison after his death.

110) Dr. Shyam Sunderdas, Shri Prabhudayal Mittal, Shri Dwarika Parikh

111) Bhav-Sangrah

112) Shrinathji Ke Prakatya Ki Varta

113) Mishra Bandhu

114) Prabhudayal Mittal

115) Dr. Hajari Prasad Dwivedi

116) Ashtchhap –Parichay

117) Hindi Sahitya

From the childhood only ‘Kumbhandas’ was having inclination to write poetry and composing the songs, by the music of his ‘*Bhakt Chacha*’ (devotee uncle) he was highly impressed and feeling himself before the God. Thus ‘Kumbhandas’ was singing the devotional songs from his childhood. Around 1556 E.C. he met with ‘*Mahaprabhu Vallabhacharya*’ and after that he became his disciple. After 46 years of ‘Gosai Vitthalnath’ he made a group of eight poets which was known as ‘*Ashta – Chhap*’, ‘Kumbhandas’ and his son ‘Chaturbhujdas’ were the members of this group. Thus ‘Kumbhandas’ was not only a member of *Ashta-Chhap*, but he was the father of *Ashta-Chhap* poet too. No other member of *Ashta-Chhap* group had earned respect like this.

There is a reference indicating the meeting of ‘Kumbhandas’ and ‘Akbar’. Once ‘Akbar’ visited ‘*Fatehpur Sikri*’, there in the royal court, one artist represented a poem written by ‘Kumbhandas’. ‘Badshah Akbar’ was very pleased and was very eager to meet the poet. He asked to call poet respectfully. Soldiers with sedan (palki) went to ‘Kumbhandas’s’ town and requested him to come, ‘Kumbhandas’ refused to travel in sedan and by walking as farmer he reached to ‘*Fatehpur-Sikri*’ ‘Akbar’ requested him to present a new poetry, he presented the following one

“*Santan ko kaha sikari so kaam,
aawat-jaavat panhiya tuti, bisari gaye harinaam,
Jinko much dekhe dukh upjat, tin ko kari ke perisantaam,
Kumbhandas lal girdhar binu aur sabe be kaam*”

This was his clear candor and devotion. Because of this candor ‘Akbar Badshah’ does not feel wrong, but he sent ‘Kumbhandas’ with equal respect. At the age of 115 year he left this world for heaven in 1640. Thus the death year of ‘Kumbhandasji’ and ‘Surdasji’ was same.

No book is available which is written by ‘Kumbhandas’. Some ‘*Sfut Padas*’ are only available. Number of such *Padas* is several hundreds and all are *Kirtan Padas*. Although it is said that ‘*Daan-Leela*’ and ‘*Maan-Leela*’ books are written by him. ‘Kumbhandas’ is exceptional poet of *Ashta-Chhap* group because –

1. He was most elderly member of *Ashta-Chhap*.
2. He was the only member of *Ashta-Chhap* whose son was also a member of the same group.
3. Among all the member of same group, 'Kumbhandas' was only the poet of *Ashta-Chhap* who did not sing the *Padas* of *Krishna-Leela*. He sang only the *Padas* of '*Yugal-Leela*' (couple songs).
4. After becoming disciple of *Vallabh-Sampraday*, he was singing devotional songs in 'Shrinathji's' temple till 'Surdasji' arrived there. Hence it is to be considering that 'Kumbhandas' started his poetry before 1556 E.C. Thus, he is considering one of among pioneer of poetry in '*Vraj – Bhahsa*'. If 'Surdasji' is consider as 'Vyas' of *Vraj-Bhasha* than Kumbhandas is 'Valmiki'.

3.5.2. Surdas

'Surdas' is one of the best poets of '*Krishna Kavya*'. If we consider 'Tulsidas' as 'Moon' than 'Surdas' is 'Sun', "*Sur sur Tulsi raso*". Surdas is among those Hindi poets whose poetries have been epic. In Hindi literature 'Surdas' was unique creator of '*Bal-Sahitya*' (Children Literature) and '*Virah- Sahitya*' (the literature that describe the feeling of separation).

'Surdas' was born in 1535 E.C. (according to some other scholars it is 1540 E.C.) He was born in poor Brahmin family of '*Sihi*' near Delhi. From the birth he was blind, however there is controversies that he was blind from birth or like well-known English author 'Milton' who had later blindness. But 'Surdas' had mentioned it again and again in his *Padas* himself as blind '*Sur kahan kaho dwividha andhro*'.

He left his home from childhood and for 18 years he was living in a small cottage near his town. Here he has studied music and astrology, in detail. After that he went to '*Gaughat*' and resides there up to the age of 31 year. There he got a better opportunity to learn music and poetries. He has been authority in both the subject. Poetry written by 'Surdas' itself present that he was superior scholar. In 1567 E.C. 'Vallabhacharya' was travelling for *Vraj* he stopped at '*Gaughat*,' 'Surdas' presented *Vinay Pada* (affability poetries) before him. 'Vallabhacharya' was very pleased and 'Surdas' was very fortunate to get 'Guru' like 'Vallabhacharya.' He accepted him as disciple and 'Surdas' was initiated in *Pushtimarg*. 'Vallabhacharya' asked 'Surdas' that "being

Sur (blind) why he was used to write poetry full of humility? Describe achievement of an incarnation of supreme-*Bhagvat Leela*.

From that day 'Surdas' started to write to incarnation of God, and give up to write humility describing poets. After that 'Surdas' went '*Vraj*' along with 'Vallabhacharya'. 'Surdas' stayed in '*Parsoli*' near '*Goverdhan*' for whole life-until his death.

'Surdas' is consider to be the best poet of '*Pushti Sampradaya*' initiated by 'Shri Vallabhacharya', there is a special branch in which God's blessing is everything and the God is worshiped as a friend. Hence he was highly honored by '*Pushti Sampraday*'. After 'Vallabhacharya' his son 'Vitthalnath' made a group of eight best poet of the '*Pushti Sampraday*', which was known as '*Asht-Chha*'. Surdasji was most honored member of the group.

It is said that once 'Tansen' presented a poem written by 'Surdas' in front of 'Akbar Badshah.' The king was very pleased to heard that *Pada* and went Mathura to meet 'Surdas'. On a special request of 'Akbar,' 'Surdas' presented a devotional song '*Man re tu kar madho se preet*'. King 'Akbar' was very happy to heard devotional song. 'Akbar' requested him to sing a song in his praise, but that was not possible at all and 'Surdas' put forward.

*"Nahin rahyo man me thor,
Nand nadan achhl kaise aniye dar aur"*

'Akbar' keeps silent to see the commitment of a devotee.

'Surdas' was died in 1640 E.C. At the time of his death 'Vitthalnath' was very emotional and asked.

*"Aaj pushtimarg ka jahaj janewala hai,
Jisko jo kuch lena hai le lo."*

It believes that 25 books are written by 'Surdas' but some of which are told not to be authentic but they are only abstract of '*Sur Sagar*' only. The authentic books given by 'Surdas' are as follow:

1. *Sur Sagar*
2. *Sur Saravali*
3. *Sahitya-Lehari*
4. *Sur Pachchisi*
5. *Sur Saadhi*
6. *Seva-Phal*
7. *Surdas ke Vinay*

‘Surdas’ was grown up from ‘Vaishnav’ devotee tradition. The basic principle of Vaishnav tradition is ‘*Bhakti*’, according to this tradition ‘God is one’. For the prosperity of the universe there is an incarnation of God. ‘Knowledge’ is not the way to attain the ‘God’, but the ‘*Bhakti*’ (devotion) is the only way to attain ‘God’. ‘Surdas’ is accepting these principles of ‘Vaishnav’ tradition.

‘Tumhari Bhakti hamare praan’

If the God is ‘Ship’ (jahaj) then the imagination of ‘Surdas’ is like a sea bird who is getting peace only on the ship.

“Mero man anat kaha suran pave,

jaise udi jahaj ko panchhi phiri, jahay pe aave”

‘Surdas’ believed that basically God is ‘*Nirgun*’ (without attributes) but for devotee God comes in ‘*Sagun*’ form (attributes).

‘Surdas’ has given importance to ‘*Sagun roop*’ (presenting qualities) because that form can be realized easily and it is available to all.

“Avigat gati kachu kahat na aave,

jyon gunge meethe phal ko ras antargat hi bhaye,

Roop rekha gun jati jugati binu viralanv man chakrit bhaye,

sab vidhi agam vichalhin taate sur sagun, leela pad gaave”

Excellence of ‘Sagun’ form is presented in ‘Bhramar Geet’ in complete expanded form. ‘Surdas’ has established that to attain the God or to realize the God, knowledge is less important than devotion (*Bhakti*.)

In ‘Vaishnav’ tradition there are six part of devotion (*Bhakti*). Which are present in ‘Surdas’s’ *Padas* (poetry).

1. *Anukalp – Sankalp*(a desire to be favorable to the God).

*“Re man krishn naam kahi leeje
Guru ke vachan atal kari
maano sadhu samagam kije.”*

2. *Pratikulya-Varjan* (adesire not to do anything against the will of God).

*‘Tajo man hari vimukhan ko sang,
Jako sang kubudhi upjat hai bhajan me bhang”*

3. *Rakshan -Vishwas* (strong assurance that God will protect us).

*“Saran gayeko na ubaryo,
Jab-jab bheer pari bhagtan par
Chakra sudarshan tahan sambharyo”*

4. *Aatm-Nipeksh*(Surrender of one’s self to the God).

*“Mero man anat kahan sukh pave,
jaise udi jahaj ko panchhi phiri jahaj per aave”*

5. *Karpanya* (asense of humility towards the God).

*“Mo sam koun-kutil khal karni
Jin tanu diyo tahi visrayo aiso nonharami”*
or
*“Prabhu hum patitan ko teeko,
aur patit sab ous chari ko hon to janmat hi ko.”*

In 'Vaishnav' religion, there is an importance of humility and affection. There are seven basic introduction of devotion (bhakti) in 'Vaishnav Sampraday,' without detailing these seven introductions the formality remains incomplete. Like six steps of devotion, these seven introductions have also definite purposes. By every mode one has to inspire the mind towards the God. 'Surdas' has mentioned all the seven introductions in their *Padas*.

1. *Deenata* (to consider the self by all the way helpless).

*"Mo-sam koun kutil khal kami
Jin tanu diyo tahi bisrayo aiso nonharami"*

2. *Maan-Marshata* (by leaving pride take God's lee).

*"Hame nand-nandan mol liye
Sab kou kahat gulaam syaam ke sunat siraat hiye
Surdas prabhu ke chere joothan khaatjo jiye"*

3. *Bhartsana* (to control the mind and prohibit it for evil works).

*"Janam siravo atke-atke,
sut sampati grahraj manko phiro anat hi bhatke."*

Or

*"Reman purakh janam gavayo,
Kari abhimaan Vishay ras rachyo
Shyam sakh nahi aayo"*

4. *Bhaye-Darshan* (Going against God's will).

"Bhakti bin bail birano have ho"

Or

"Bhakti bin sukar-kukar jaisa"

5. *Aashwasan* (consolation) (to keep faith in the affection given by God and to make the mind determent).

*"Govind preeti saban ke manat
Jo jehi bhaye kare janu seva antargati ki jaanat"*

6. *Manorajya* (To keep higher expectation and to expect that the expectation will be full filled by God).

*“Aiso kab kariho Gopal
Mansa naath manorath data ho prabhu deen dayal”*

7. *Vicharan* (consideration)

(To think over worldly hallucination logically, detach the mind from such activities and present before the God).

*“Jadin man panchi udi jaihe
Ta din tere man taruvar ke sabe paat jhari jaire”*

Or

*“Jagat me jeevan hi ko nato
Man bichhure tan chhar haigo koi na baat puchhat”*

Thus, ‘Surdas’ is a perfect ‘Vaishnav’ devotional poet and in his devotion all the specialties of ‘Vaishnav Sampraday’ is there, but the clear impression of ‘Vallabhacharya’s *Pushti Marg*’ on the devotion of ‘Surdas’. Perhaps there is impression of *Pushti Marg* over ‘Surdas’. He was believing the bless of God is the only diligence.

“Kripa bin nahin ya rashi pave”

‘Surdas’ has written many *Padas* of *Sakhya- Bhaav*. Often he is quarreling with his favorite deity in love.

“Ke hamhi ke tumhi madhav, apun bharose ladiho”

There are certain things which suppose us to consider ‘Surdas’ from other normal devotee. First thing is his intense fascination full of devotion, extreme experience of separation from God and transparent simplicity. Deep sensation of separation which is there in ‘Surdas’s’ literature is rarely found elsewhere. The lines of Hindi literature ‘*Nisi din barse nayan humare*’ can only be presented by ‘Surdas’.

Secondly there is no prejudice in the devotion of ‘Surdas’ like other intense ‘Vaishnav’. He was a noble ‘Vaishnav’ who was worshiping other God like Ram.

He represented Lord Krishna in the form of Lord Shiva. In fact he did proper coordination of ‘Shaiv’ and ‘Vaishnav’ tradition.

Third thing which proves ‘Surdas’ is unusual, that he has established the union of devotion and poetry. ‘Surdas’ was devotional artist and hence in his *Padas* there is ornamental (like diamond & gold) union of devotional and poetry – ‘*Charan kamal Vandou harirai*’. (This line presents the self-inspiration with poem of devotee).

“*Va pat peet kifahrani*”

(This present a picture and imagination of a warm – hearted devotee).

“*Aajjo harihin na saroog gahayun*”

(A union of entertainment and poetry of a devotee is presented here).

In ‘*Bhramargeet*,’ ‘Surdas’ has done inter pretention of ‘*Sagun – Nirgun*, there the logical interpretation given by him is not uninteresting, but ‘*Bhramargeet*’ is a best example of *Upalamya Kavya*.

‘Surdas’ was also a preceptor of love and affection. Like ‘Surdas’ love and affection can be represented by two ways. In one the form of child is described and another one is its activities. One is external form and another is inner one. ‘Surdas’s’ *Vaatsalya*(love of parents towards their child)possessed both the forms.

1. ‘*Jasoda hari palane Jhulave*’

2. ‘*Dekho ri sundarta ka sagar*’

Like these *Padas* ‘Surdas’ has presented Krishna’s stable picture.

‘*Sikhvan chalat jasoda maiya*’

‘*Arvaraykar paani gahavati, dagmagaaye dharni dhari paiyan*’

In presentation of separation or affection ‘Surdas’ is excellent ‘*Udho braj moi bisratnahi*’ we can compare Surdasji with our Indian poets and also with outside of the India. In foreign ‘Long Fechy’, ‘Wordsworth’ and ‘Black’ has presented emotional poems, but they cannot be equivalent to ‘Surdas’. ‘Long Fechy’ has

mentioned that 'children are better than all ballads'. 'Wordsworth' has also mentioned that 'The child is the father of man'. However, all these outsider poets have seen the children with the philosophical feeling and not with the form of child or childhood. We can observe their idea or thoughts in their poetries but we are not getting pleasure of childhood from these but from 'Surdas's' poetry we can see and enjoy beauty of childhood.

'Black' and 'Rabindranath Tagore' both have described a child and the activities of childhood. But 'Black' has described the activities of children everywhere and 'Tagore' has described the children somewhere but is in a mysterious form. Both the poets belong to mysterious tradition. Both have seen the beauty of ignorance only in the children. Under the pressure of this tradition the beauty of childhood has been silent. But in 'Surdas's' presentation one can enjoy the beauty of childhood.

Modern poet from Hindi literature 'Shri Hariodh' has described the affection of *Krishna* in the book '*Priy Pravaas*' also in the book '*Yashodhara*'. 'Maithili Shran Gupta' has also describe the childhood of *Rahul*, but merely it is only an imitation of what 'Surdas', has written. There is also a popular description of affection by 'Subhdra Kumari Chauhan', but in her poetries more successful description is of motherhood or the activities of mother only that can be understood naturally.

'*Bhramargeet*' written by 'Shri Surdasji' is by all means a unique. The literature of *Bhramargeet* is poetically very sound, prefect presentation of emotions and marvelous rhetoric composition.

It is written by 'Pandit Ramchandra Shukla' that 'Surdas' has equal perfect expanded knowledge like 'Prem Nath' no other poet has such deep and complete knowledge. This statement of 'Shuklaji' is very proper. As there is the presentation of true love at time of union with God and also a separation from God different type of separation by all various modes are narrated in literature, is there in 'Surdasji's' literature. They are –

1. Desire (*Abhilasha*)
2. Worry (*Chinta*)
3. Memory (*Smaran*)

4. Quality (*Gun kathan*)
5. Anxious or Anxiety (*Udvag*)
6. Lamentation or wailing (*Pralap*)
7. Insanity (*Unmaad*)
8. Sickness (*Vyadhi*)
9. Dullness (*Jadata*)
10. A swoon (*Murcha*)
11. A death (*Mrityu*)

‘Surdasji’ has described all these different forms very beautifully in his devotional poetries. Important thing is that all forms are presented equally beautiful.

*“Aaju ghanshyaam ki anuhari,
 Une aave sanvare sakhi, lehin roop nihari,
 indradhanush mano peet-basan chhavi, damimi dasan vichari,
 Janu bagpanti maal motin ki, chitvan chit lehari,
 garjat gagan gira govind ki, sunat nayan bharibari,
 Surdas gun sumri syaam ke, vikal bhai, braj naari”*

‘Surdas’ has created such *Pada* which are adorned with the qualities of music and poetry, in which we can find the tradition of Sanskrit and folk language poets like ‘Jaydev’ and ‘Vidyapati’ and on the another hand he originated a very novel tradition of ‘*Geya Padavali*’ in covered and literary *Vrajbhasha*. Which has glorified the path of ‘*Krushna Kavya*’ and ‘*Riti Kavya*’ of before and profound the foundation of Northern Indian classical Music.

3.5.3. Parmanand Das

The very close disciple of ‘Mahaprabhu Vallabhacharya’ and the ‘*Gurubhai*’ of ‘Khumbhandas’ and ‘Surdas’ was ‘Parmanand Das’. His brief life story is available in ‘*Chaurasi Vaishnavan Ki Varta*’, *Bhaktmaal*, ‘*Bhav-Prakash*’ etc., But the date of his birth and death is not narrated anywhere. According to the fame prevailing in ‘Vallabh Sampraday’, ‘Vallabhacharya’ was 15 years elder to ‘Parmanand Das’. According to the dates of ancient incidents and happenings and the date of present

researches the birth of 'Parmanand Das' was considered in *Samvant* 1550 and his death was believed to be happened in *Samvant* 1641.

We can find the brief life story of 'Parmanand' in '*Chaurasi Vaishnavan Ki Varta*', according to that 'Parmanand' was *Kavyakunj Brahmin* and resident of 'Kannoj'. He was the child celibate (*Bal brahmachari*) and become the home living saint from the childhood. He learnt '*Kavya*' (poetry) and music from childhood. On being young he becomes the learned poet and the high class singer. There was his fame in all the directions, when 'Parmanand' leave 'Kannoj' and used to live in 'Prayaag', the servant of 'Vallabhacharya' 'Kamoor Jaladhariya' used to come 'Prayaag' to listen his music by crossing the 'Yamuna' river through swimming. There was the incredible attraction in the music of 'Parmanand'. As 'Chatainya Mahaprabhu' becomes full of emotions to listen the *Padas* of 'Vidhyapati', in the same way 'Mahaprabhu Vallabhacharya' also becomes very sentimental when he listen the '*Keertan Padas*' of 'Parmanand'. It is said that once 'Parmanand' presented a *Pada* '*Hari teri leela ki sudhi aave*' 'Mahaprabhu' become fainted and remained in '*Samadhi*' for three days.

Because of the union of *Bhakti* (devotion) and *Sangeet*, 'Surdas' and 'Parmanand' was remaining more popular among the poets of '*Ashta-Chhas*'. The lines of '*Bhakt-Namavali*' point out this fact are as follows:

“*Parmanand aur Surdas mili gaayi sab braj reeti,*
Bhuli jaat vidhi bhajan ki suni gopin ki preeti”

The available *Padas* of '*Sursagar*'s by 'Surdas' and of '*Parmanand Sagar*'s by 'Parmanand Das' are in many thousands. There are more than two thousand *Padas* in '*Parmanand Sagar*'. 'Surdas' and 'Parmanand' were award with the title of '*Sagar*' because of creating thousands of '*Kirtan Pada*,' 'Vitthalnathji' told on the death of 'Parmanand Das' "*Dono sagar samaapt ho gaye*" (Both the oceans come to end).

The poetry of 'Parmanand Das' is famous for '*Vatsalya*' (affection) and '*Virah*' (separation). 'Mahaprabhuji' become unconscious on listening *Pada* of separation. There are such poignancies and sentiments in his *Pada* of '*Virah*', such pain which bound the heart of the listeners. His famous *Pada* is as under:

1. “*Jiy ki saadh jiy hi rahi ri’*
Bahari gopal dekhan nahi paya vipat kunj ahiri.”
2. “*Jabte preeti syaam so kini*
Ta din te mere in nainani ne kahun neend na leeni.”

With such unity some other *Pada* are not even less in their picture smoothness viz.

“*Madan gopal ke rang rati*
Giri-giri parat sanbhar na tan ki
Adhar-sudha-ras Bhati”

3.5.4. Krishna Das

The first *Chatushtay* (quarter) of *Ashta Chhaap* in other words ‘Vallabhacharya Krishna Das’ comes at last in chronology. He was born in *Samvat* 1553 in the village ‘*Chitotara*’ of ‘Gujarat’. He went back to heaven at very short age of 39 years. He was originally the resident of ‘Gujarat’ and ‘Patel’ by cast.

When ‘Krishna Das’ was at the very young age of 10-12 years, he strongly opposed his father’s immoral deeds and he had to suffer from his anger. The matter was so increased that when on the instruction of his father, a businessman was robbed with all his wealth. ‘Krishna Das’ told him to complaint before king and he would give the witness. After this incident ‘Krishna Das’ left the home.

When he was travelling, he reached in ‘*Vraj*’ and started learning from ‘Vallabhacharya’ in 1567 at this time his age was about 13 years only. His behavior was so good that he was made the priest of a temple after some days.

Instead of being ‘Gujarati’ he remained of ‘*Vraj*’. He got authority upon the language of *Vraj* and he claimed to be able for consideration among eight prominent *Krishna* devotees.

When ‘Krishna Das’ did not tolerate his father’s immorality then how could he bear the mismanagement and the misuse of the income of temple. After the demise of

‘Vallabhacharya’ he only felt comfort when he made all the *Pujari* (priests) out of the temple of Vitthalnath.

‘Krishna Das’ used to spend most of the time for the management of temple, even though his available works prove his excellence of great poet and musicians. He was such an approved expert of ‘Vallabh Sect’s’ traditions and rituals that even the scholars had to go to him to solve any confusion.

It clearly seems on the basis of the biographic description of the devotee of ‘*Ashta Chhap*’ that ‘Krishna Das’ himself tried to compete with ‘Surdas’ in *Padacreation* and in singing of ‘*Kirtan*’.

3.5.5. Govind Swami

The brief biography of ‘Govind Swami’ is available in ‘*Do-so Vaishnavan Ki Varta*’ and ‘*Ashtasakhan Ki Varta*’. There is narration found about ‘Govind Swami’ in the book ‘*Sampraday Kalpdrum*’ to be the disciple of ‘Vitthalnath’ and get included in to the sect of him. His wide biography is not available. On the basis of unclerevidences it is believed that he was born near ‘*Vraj*’ in the village ‘*Antari*’ of ‘*Bharatpur*’ in *Sanadya Brahmin* family in the year of 1562 A.D. He started his life as a ‘Grahasth’ (a married man). Later on he became world-weary and leaving the home. He used to live in a place named ‘*Mahavan*’ in ‘*Vraj*’.

In 1592 he become the disciple of ‘Goswami Vitthalnath’ and used to live on the hill of ‘*Govardhan*’. Here he grew a beautiful garden of ‘*Kadamb*’ tree, which is still known as ‘*Govind Swami ki Kadambarvadi*’.

Apart from being a poet ‘Govind Swami’ was a master of music also. He had become famous as a tremendous singer before he became the disciple of ‘Vitthalnathji’. He had impressed ‘Vitthalnathji’ by presenting his *Bhajans* before him. His fame was such in music that India’s excellent musician ‘*Tansen*’ used to come at ‘*Kadambarvadi*’ on the hill of ‘*Govardhan*’ to learn and listened his music.

‘Govind Swami’ was full of sense of humor and he was very infatuated poet. His greatness was not short in the term of a ‘*Siddh Bhakt*’. Inference to his ‘*Siddhi*’ (achievement) there was folklore narrated in story and also narrated in *Varta* that

‘Shreenathji’ used to play with ‘Govind Swami’ in the disguise of a child in ‘*Sakhabhav*’ (friendship).

Probably, when ‘Vitthalnath’ founded *Ashta-Chhap*, he included very honorably to his close disciple who stayed on the ‘*Nirmal Sangam*’ (pure junction) of ‘*Kavya*’ (poetry) ‘*Sangeet*’ (music) and ‘*Bhakti*’ (devotion). The name of ‘Govind Swami’ in his sect was ‘Shri Dama Sakha’.

‘Govind Swami’ had endless devotion and love towards his master ‘Vitthalnath’. He lived with his master till the last moment of life. It is written in ‘*Rachanamrut*’ of ‘*Shri Giridharji*’ that when ‘Vitthalnathji’ left his body in the cave of ‘*Giriraj*,’ ‘Govind Swami’ felt such an unbearable pain that being upset he himself went to the cave of ‘*Govardhan*’ and he also left his body. On this base his demise is believed in 1642 A.D. There is not any individual book of ‘Govind Swami’ only *Sfut Padas* are found and their number is almost 600. Like the other devotee poets, he also had sung the *Kirtan* of ‘Krishna’s’ ‘*Bal leela*’ and ‘*Prem leela*’ in these poems.

The language of ‘Govind Swami’ was idiomatic. In the idioms he did not forget to use Urdu terms viz.

‘*Ari yeh Sundarta ki had*’

‘Nikunj Leela’ prohibited by ‘Govind Swami’ had become loveable at some time. In the description of ‘*Raas Leela*’ by him, there appeared his excellence in *Taal*, *Lay* etc. of dance and music.

“*Aaju gopal rachyo hai raas*

Dekhat hot jiya hulaas

Naachat vrish bhaan-suta sang rang bheene

Gidi gidi tak, thang thang, tat tat tat, thai thai

Gavat kedaro raag, saral taan leeno.”

3.5.6. Chheet Swami

‘Chheet Swami’ is the least known poet of ‘*Ashta Chhap*’. In stories his biography is inadequate and very briefly narrated. Whatever evidences are available, on the basis of that we can say that he was born in a ‘*Chaube Brahmin*’ family of ‘Mathura’ in 1572 A.D. As same as ‘Govind Swami’ his traditional profession was *Purohitay* but because of being the ‘*Tirth Panda*’ of ‘Mathura’ he was well-off. Very wealthy people were his host. Among their hosts there was ‘King Birbal’ too. He was having very big infamy so people knew him with the name of ‘*Chheet Chaube*’ and he was counted among the notorious persons of ‘Mathura’.

In his reference, it is said that once because of his wickedness, ‘Chheetu Choubé’ had gifted a fake rupee and a spoiled coconut to ‘Goswami Vitthalnath’ but the fake rupee became ok and nice core found out of coconut, because of Vitthalnath’s boon. Being impressed by this miracle ‘Chheeta Chaube’ accepted the discipleship of ‘Gosainji’ and leaving his bad deeds and started to live a selfless life. This happened in 1592, it means ‘Chheetu Swami’ get ‘*Dikshit*’ in ‘*Pushti Sampraday*’ in the same year of ‘Govind Swami’. After being disciple of ‘*Pushti Sampraday*’ he became famous as ‘Chheet Swami’.

Before entering the *Samraday* and adopting *Vishnav* religion, might be he was *Shaiv* (the believer / devotee of lord Shiv). This is proved by an incident of his life. ‘Chheet Swami’ considered as the incarnation of God to his *Guru Bhai* ‘Vitthalnathji’. Once the king host of ‘Chheet Swami’ suspected on being the incarnation of God of ‘Gosaiji’. Being annoyed, ‘Chheet Swami’ had left the income available yearly from ‘Birbal’ and never went him again.

In reference to ‘*KavyaKala*,’ ‘Chheet Swami’s’ poetry, and not competing with other poets of ‘*Sagar*’ of ‘*Ashta-Chhap*’ has many beautiful places. For example, the incident of ‘*Bal Leela*’ in which we can see the scene of *Milan* (union) in this incident.

*“Bhai bhaint achanah aayi,
Hon apne greh te chali jamuna ve late,
chale charan gaayi,
Nirkaht roop thagari-laagi, it ko dagar,
chalho vahi jaayi,
Chheet swami girdharan kripakar moman,
chitaye muri mukh kayi”*

The symphony of dance and music can be listening in the ‘*Raas Pada*’ of ‘Chheet Swami’ as same as ‘Govind Swami’.

*“Lal sang raas – rang let maan rasik raman,
gid-gidata, gid-gidata, tra, tra, tra,
tra, thai, thai gati leene,
Sa re ga ma pa dha ni dhani suni,
bhaj raat taruni gavat ri, ati gati yati bhed sahit,
Ta n n na n n n n n n n, ati gati as leene”*

The language of ‘Chheet Swami’ is very simple. There is the touch of melodious feeling. That is why in many of his *Padas* the appearance is available in the illusion of phraseology of Meera and his word placement as:

1. *Meri akhiyan ke bhushan girdhari,*
2. *Meri akhiyan dekho, girdhari bhave,*
3. *Ari hon shyam roop lubhani,*

This great poet and musician died in 1642 A.D. It is said that the message of the demise of his master ‘Vithalnathji’ made him so upset that he also left his body at that time.

3.5.7. Chaturbhuj Das

‘Chaturbhuj Das’ was the son of ‘Kumbhan Das’ who was the famous poet of *Ashta-Chhap*. He was youngest among his seven brothers. His birth was assumed in 1587 A.D.

‘Chaturbhuj Das’ was influenced by his devotee father. He achieved devotion and poetry as if his paternal wealth came to him. He used to create poetry from childhood and became famous as a promising poet in very short time. Because of this, ‘Kumbhan Das’ showered his more love upon him. On the insistence of ‘Chaturbhuj Das’, ‘Goswami Vitthalnath’ gave him ‘*Diksha*’ and included him into *Pushti* sect in 1597 A.D. at that time ‘Chaturbhuj Das’ was only 10 years old and after five years when he established ‘*Ashta-Chhap*’ he was included his name along with ‘Kumbhan Das’. His name was ‘Vishal Sakha’ in sect.

‘Chaturbhuj’ was also a married (Gruhasth) devotee as ‘Kumbhan Das’. His son ‘Raghav Das’ was also got learning of *Pushti* sect. He married twice. After the death of first wife and being advised by ‘Gosainji’, he got married with widow and gave an example of his ‘Vaishnav’ generosity.

Many books are called to be written by ‘Chaturbhuj Das’ viz- ‘*Madhumalati*’, ‘*Hitju Ko Mangal*’, ‘*Dwadashyash*’ and ‘*Bhakti Pratap*’. In reference to poetry ‘Chaturbhuj Das’ is very important person of *Ashta-Chhap*. There is a special flow of alliteration and authorities insistence found in these *Padas*:

“Lalit lalaat lat latkan soi

Ladile lalan ka ladave lalana’

Praan pyare, praan pati, upjat ati rati,

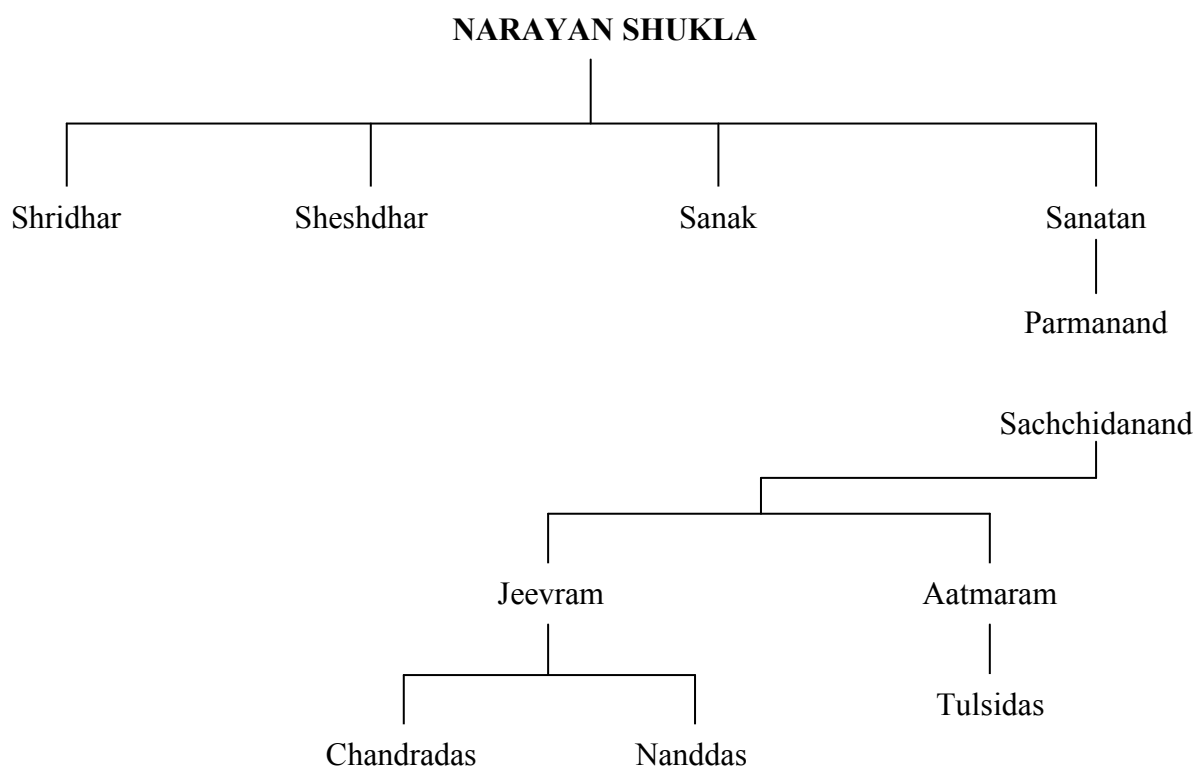
Pal pal madhe prem palna”

‘Chaturbhuj Das’ was died in. 1662.

3.5.8. Nand Das

‘Kumbhan Das’ is the eldest poet of ‘*Ashtha Chhap*’ and ‘Nand Das’ is youngest in all. The evidences of the biography of ‘Nand Das’ are ‘*252 Vishnavan Ki Varta*,’ ‘*Bhav Prakash*’ by ‘Hari Ram,’ ‘*Bhakt Mala*’ by ‘Nabha Das,’ ‘*Bhakt Namavali*’ by ‘Dhruv Das’ and some personal *Padas* of ‘Nand Das’.

In ‘*252 Vaishnavan Ki Varta*’ ‘Nand Das’ was called the younger brother of ‘Tulsidas’ but in ‘*Bhaktmal*’ the name of elder brother is written ‘Chandra Das’ and ‘Nand Das’ is called as ‘Sukul’ the resident of ‘Rampur’ and his poetry and devotion is very much appreciated. ‘*Sukarkshetra Mahatm*’ is the book of ‘Nand Das’s’ son ‘Krishna Das’. In which there is the genealogy of ‘Nand Das’ depicted. That is as under:



There is controversy upon the birth of ‘Nand Das’ some believes in 1870 where as some says in 1590 but if we consider ‘Nand Das’ as the younger brother of ‘Tulsidas’ then his birth must be considered in *Samvant* 1590.

In the poets of 'Ashta Chhap' *Matra* (quantity) and *Sreshthata* (quality) in both views 'Surdas', 'Parmanand Das' and 'Nand Das' are remained in the front line of 'Ashta Chhap'. But 'Surdas' and 'Paramand Das' become famous as the excellent musician whereas 'Nand Das' is famous as a poet only.

'Surdas', 'Parmanand Das' etc. had already achieved the fame before getting learning from 'Pushti' sect, whereas 'Nand Das' achieved the fame after coming in this sect.

The place of 'Nand Das' is very special in many views in 'Ashta Chhap'. He has given books the most. There are 30 volumes written by him. Out of which 23 are available, there has been the clear impact of *Sanskrit* poets and especially of 'Jaidev' and 'Kalidas' on 'Nand Das'. We can have one example from 'Sthali-Pulaak-Nyay:

“Aur kaam sab chhodike, un logan sukh dehu,
Natra tutyo jaat hai, ab hi neh-sanehu”

-NandDas.

“Aashavedhi kusumsvrish: prayasho eng: nanam_”

-Kalidas.

'Bhramar Geet' is the best excellent component of the poetry of both 'Surdas' and 'Nand Das'. Both of them have established the 'Sagun Brahag' in the place of 'Nirgun Brahag'. The 'Bhramar Geet' of 'Nand Das' is based on logic, in which there are plenty of arguments to establish 'Sagun Brahag'. It is remarkable that there is not any description of 'Radha' in 'Bramar Geet' of 'Nand Das'.

The poetry of 'Nand Das' are such famous for easy dictums. He is called 'Jaidev' of 'Bhakti Kaal' (period of Devotion). In so far as the question of *Chhand* (meters) 'Nand Das' had made creations in his 'Chhand's (meters). In the formation of 'Rola Chhand' (meter) he had achieved the incredible success. If 'Surdas' is an expert of 'Pada' in Hindi, then 'Nand Das' is in 'Rola'.

CHAPTER - 4

CONTRIBUTION OF GREAT MUSICAL MAESTRO TANSEN TO MUSIC

CONTRIBUTION OF GREAT MUSICAL MAESTRO TANSEN TO INDIAN MUSIC

4.0 Introduction:

As a very famous singer and *Dhrupad* composer, the name of *Sangeet Samrat Tansen* is legendary in the history of development and reincarnation of Indian classical music. Not only his fame as a singer was exceptional but as a composer he also had earned prestige by creating many *Dhrupadas*.

Due to their devotional nature, *Dhrupad* compositions created by Tansen were adopted by *Vishnupad* temples and become popular in the entire country via devotional media. They flourished in various Muslim dynasties due to their mesmerized beauty quotient.

They became popular amongst people due to their simple meaningful use of common language. Thus, numerous *Dhrupads* made by Tansen and *Dhrupad* style became famous and prevalent not only in Gwalior but in almost all regions of the country. They became popular from music maestros to common people.

Collection of *Dhrupads* composed by Tansen was first made available by 'Krishnanand Vyas' in 1898 in his publication '*Raga Kalpadrum*.' Apart from rare compositions by other music composers the volume of '*Raga Kalpadrum*' had also published many *Dhrupadas* of Tansen. Other music publications also contain few *Dhrupads* composed by Tansen, but none of them contains as many *Dhrupads* of Tansen as in '*Raga Kalpadrum*' of 'Krishnanand Vyas'. About 250 compositions are there in it. 'Shri Narmadeshwar Chaturvedi' has taken the collection of Tansen's *Dhrupadas* from '*Raga Kalpadrum*' and published them in his own books named as '*Sangitagya Kaviyon Ki Hindi Rachnayan*' (Hindi composition of musician poets) and '*Kavi Tansen Aur Unka Kavya* (poet Tansen and his poetry). 'Shri Prabhudayal Mital' has also published 288 available *Dhrupads* along with the collection of '*Raga Kalpadrum*' in subtle form in his book '*Sangeet Samrat Tansen Jeevni Aur Rachnayan*'¹ (Life and compositions of music maestro Tansen).¹

1) Gwalior Ki Sangeet Parampara Dr. Arun Mahadevrao Bangre.

4.1 Creation of *Dhrupadas* by Tansen with Bhatkhande Notation System and extension of its popularity:

Some *Dhrupadas* composed by Tansen are present here with ‘Bhatkhande Notation System’ as follows:

Hence, it can be clearly stated that by created compositions of *Dhrupadas*, Tansen has enriched Indian Classical Music. In the present time also, various singers of *Dhrupad* style can be seen singing his (Tansen’s) creations at different podiums, conventions etc. In his compositions, the use of emotions of literature comes alive with the assistance of *Swaras*.

RAGA : MALKOONS - CHARTAAL

Aroh : sa ga ma, dha ni sa,
Avroh : sa ni dha ma, ga ma ga sa,
Pakad : dha ni sa ma, ga ma ga sa,

Teri Gati ati Agadh, Barni na Jat Moso ¹

niranjana nirakar narayan I

Tu hi sury Tu hi Chandra, Tu hi Pavan Tu hi pani,

Tu hi gagan Tu hi sakal Tarayan I

Tu hi Bramha Tu hi shiv, Tu hi Aagam Tu hi nigam,

Tu hi swarg Tu hi Patal, Tu hi dhara dharayan I

Tansen ke prabhu Tarve ko Tuhi Ek sumir sumir

Bhaj le man Parayan I

STHAI

sa	ma	<u>ga</u>	ma	-	ma	sa	<u>nisa</u>	<u>ga</u>	<u>sani</u>	<u>dha</u>	<u>ni</u>
a	ti	a	ga	@	dh	te	<u>@@</u>	ri	<u>@@</u>	ga	ti
sa	ma	<u>ga</u>	ma	-	-	-	-	-	<u>ga</u>	ma	<u>ga</u>
a	ti	a	ga	@	@	@	@	@	@	dha	@
sa	sa	<u>ga</u>	<u>madha</u>	<u>ni</u>	<u>dha</u>	ma	<u>ga</u>	<u>ga</u>	<u>ga</u>	ma	<u>ga</u>
@	ba	r	<u>ni@</u>	@	na	ja	@	t	mo	@	so
<u>ni</u>	sa	ma	<u>sani</u>	<u>dha</u>	<u>ni</u>	sa	sa	-	ma	-	ma
ni	ran	@	<u>ja s</u>	@	n	ni	ra	@	ka	@	r

(1) Framji Pandit Firoj, Hindustani Sangeet ki Enciklopeadia Book No. : 5 Pej No. : 64 -65

ma	<u>ga</u>	ma	<u>ga</u>	ma	ma	sa	<u>nisa</u>	ga	<u>sani</u>	<u>dha</u>	<u>ni</u>
na	@	ra	@	ya	n	te	<u>@@</u>	ri	<u>@@</u>	ga	ti
x		0		2		0		3		4	

ANTRA

<u>ga</u>	ma	<u>dha</u>	<u>ni</u>	<u>sa</u>	<u>sa</u>	<u>ni</u>	<u>sa</u>	-	<u>sani</u>	<u>sa</u>	<u>sa</u>
tu	hi	@	su	@	rya	tu	hi	@	<u>chan</u>	@	dra
<u>ni</u>	<u>sa</u>	-	<u>sa</u>	<u>sa</u>	<u>sa</u>	<u>ni</u>	<u>sa</u>	-	<u>sa</u>	<u>ni</u>	<u>dha</u>
tu	hi	@	pa	va	n	tu	hi	@	pa	@	ni
<u>ni</u>	<u>dha</u>	-	ma	ma	<u>ga</u>	ma	<u>dha</u>	-	<u>ni</u>	<u>sa</u>	<u>ni</u>
tu	hi	@	ga	ga	n	tu	hi	sa	@	ka	l
ma	<u>ga</u>	ma	<u>ga</u>	ma	ma	sa	<u>sani</u>	ga	<u>sani</u>	<u>dha</u>	<u>ni</u>
ta	@	ra	@	ya	n	te	<u>@@</u>	ri	<u>@@</u>	ga	ti
x		0		2		0		3		4	

SANCHARI

sa	sa	-	ma	-	ma	<u>ga</u>	ma	-	<u>maga</u>	ma	<u>ga</u>
tu	hi	@	bra	@	mha	tu	hi	@	<u>shi</u> @	v	@
sa	<u>ga</u>	ma	<u>dha</u>	<u>ni</u>	<u>dha</u>	ma	ga	-	ma	ma	sa
tu	hi	a	@	ga	m	tu	hi	@	ni	ga	m
<u>ni</u>	sa	-	sa	-	<u>ga</u>	<u>sani</u>	<u>saga</u>	sa	<u>ni</u>	<u>dha</u>	<u>ni</u>
tu	hi	@	swa	@	rg	<u>tu</u> @	<u>hi</u> @	pa	ta	@	l
sa	sa	-	ma	ma	-	ma	<u>ga</u>	ma	<u>ga</u>	ma	sa
tu	hi	@	dha	ra	-	dha	@	ra	@	ya	n
x		0		2		0		3		4	

ABHOG

ga	ma	dha	ni	sa	sa	sa	-	-	ni	sa	-
ta	@	n	se	@	n	ke	@	@	pra	bhu	-
sa	-	sani	sa	-	sa	ni	sa	-	sa	ni	dha
ta	@	r@	be	@	ko	tu	hi	@	e	@	k
ni	ni	dha	ma	ga	ga	ma	dha	ni	-	dha	sani
su	mi	r	su	mi	r	bha	j	le	@	ma	n@
dha	maga	ma	ga	ma	ma	sa	nisa	ga	sani	dha	ni
pa	@@	ra	@	ya	n	te	@@	ri	@@	ga	ti
x		0		2		0		3		4	

RAGA : GURJRI TODI - SULTAAL

Aroh : sa ra ga, ma dha ni sa
Avroh : sa ni dha, ma dha, ma ga, re ga re sa
Pakad : ni dha ma ga, re ga re, sa

Tero Bal Pratap iso Jaiso udugan me Bhanu hai ²

Tu rab Saman Ali Bali maha Bali Prakat Prabal Rab nisan I

Vayu Jal Akas Parvat Agni Bhumi sab me Teri Dhum,

Sapt Deep nav Khand me Tero Bakhan I

Sab deep sab Bhup sakal so Jan Jan Anup Teri

Sar lagat kar Pranam Taj Guman I

Tansen sat Ajan, Tu hai At Meherban

Jal thal me nishan, Gunijan karat gan I

STHAI

ma	-	<u>dha</u>	<u>rē</u>	ni	ni	<u>dha</u>	mā	dha	ga
te	@	ro	@	ba	l	pra	ta	@	p
mā	-	<u>dha</u>	-	mā	<u>dha</u>	sā	-	<u>re</u>	ni
I	@	so	@	jai	@	so	@	u	du
<u>dha</u>	ni	<u>dha</u>	mā	-	<u>dha</u>	<u>dhaga</u>	-	<u>dha</u>	-
ga	n	me	bha	@	nu	<u>hai</u> @	@	tu	@
mā	<u>ga</u>	<u>re</u>	sa	-	sa	sa	sa	<u>ga</u>	<u>ga</u>
ra	b	sa	mā	@	n	a	li	@	ba
<u>ga</u>	-	mā	mā	-	<u>dha</u>	<u>dha</u>	<u>dha</u>	mā	<u>dha</u>
li	@	ma	ha	@	ba	li	@	pra	ka
ni	sā	<u>rē</u>	ni	<u>dha</u>	ni	<u>dha</u>	mā	-	<u>dha</u>
t	pra	ba	l	ra	b	ni	sa	@	n
x		0		2		3		0	

ANTRA

mā	<u>dha</u>	sā	-	sā	sā	sā	sā	-	sā
va	@	yu	@	ja	l	aa	ka	@	@
ni	<u>dha</u>	ni	sā	<u>ga</u>	-	<u>rē</u>	ni	-	<u>dha</u>
pa	r	ba	t	aa	@	gni	bhu	@	mi
mā	mā	<u>dha</u>	-	mā	<u>ga</u>	-	<u>re</u>	-	sa
sa	b	me	@	te	ri	@	dhu	@	m
<u>re</u>	-	<u>re</u>	<u>ga</u>	-	<u>ga</u>	mā	mā	<u>dha</u>	-
sa	-	pt	dee	@	p	na	v	kha	@

<u>dha</u>	mà	<u>dha</u>	ni	-	sà	<u>rè</u>	sà	ni	<u>dha</u>
nd	me	@	te	@	ro	ba	kha	@	n
x		0		2		3		0	

SANCHARI

sa	sa	<u>dha</u>	-	<u>dha</u>	<u>dha</u>	<u>dha</u>	ni	mà	<u>dha</u>
sa	b	dee	@	p	sa	b	bhu	@	p
mà	<u>dha</u>	ni	sà	<u>rè</u>	ni	<u>dha</u>	ni	<u>dha</u>	mà
sa	ka	l	so	ja	n	ja	n	a	nu
-	<u>dha</u>	<u>dha</u>	mà	<u>dha</u>	-	mà	<u>ga</u>	<u>re</u>	-
@	p	te	@	ri	@	sa	r	la	@
sa	sa	sa	sa	<u>re</u>	<u>ga</u>	-	<u>ga</u>	mà	mà
ga	t	ka	r	pra	na	@	m	ta	j
x		0		2		3		0	

ABHOG

mà	<u>dha</u>	-	<u>dha</u>	mà	-	mà	<u>dha</u>	-	<u>dha</u>
gu	ma	@	n	ta	@	n	se	@	n
sà	sà	sà	sà	-	sà	sà	<u>dha</u>	<u>dha</u>	-
sa	t	a	ja	@	n	tu	@	hai	@
ni	sà	gà	-	<u>rè</u>	sà	-	sà	ni	<u>rè</u>
a	t	me	@	her	ba	@	n	ja	l
ni	<u>dha</u>	<u>dha</u>	<u>gà</u>	<u>gà</u>	<u>gà</u>	<u>rè</u>	sà	<u>rè</u>	<u>gà</u>
tha	l	me	@	ni	sa	@	n	gu	ni

<u>re</u>	-	<u>sa</u>	-	<u>dha</u>	ni	<u>dha</u>	ma	-	<u>dha</u>
ja	@	n	@	ka	ra	t	ga	@	n
x		0		2		3		0	

RAGA : GARA - CHARTAAL

Aroh : sa ni dha pa, ma pa dha ni sa, re ga re ga ma,
pa dha ni sa,

Avroh : sa ni dha ni dha pa ma ga re ga re sa ni dha pa

Pyare ki Murat Chit Chadhi, nisdin Rahat hamar I³

kar upchar Bichar koti Bidhi, Bisarat nahi Bichare I

Ae ho nisdin Ratat Papiha piyu piyu Bole,

Tai Bidhlo dha sanjha ranjha I

Tansen ke prabhu Tumhre daras ko,

Nainan sarbat jal dhare I

STHAI

ga	-	ga	ma	pa	ma	ga	ma	re	<u>ga</u>	re	sa
mu	@	ra	@	@	t	@	@	chi	@	t	@
<u>ni</u>	sa	sa	-	<u>ni</u>	dha	<u>ni</u>	pa	ma	pa	<u>ni</u>	dha
@	@	cha	@	dhi	@	@	ni	@	di	n	@
ni	sa	sa	-	<u>ni</u>	sa	sa	re	-	<u>ga</u>	re	sa
ra	@	ha	@	@	@	t	ha	@	@	ma	@

(3) Framji Pandit Firoj, Hindustani Sangeet ki Enciklopeadia Book no - 6 Pej No. : 82-83

ṇi	sa	re	-	ṇi	sa	ḍha	ṇi	sa	-	ga	ma
@	@	r	@	@	@	pya	@	re	@	ki	@
x		0		2		0		3		4	

ANTRA

pa	pa	pa	<u>ṇi</u>	dha	<u>ṇi</u>	dha	ṣa	ni	ṣa	ṣa	ṣa
ka	r	u	p	@	@	@	cha	@	@	r	bi
ṛe	ga	ṛe	ṣa	ni	ṣa	ṣa	<u>ṇi</u>	dha	<u>ṇi</u>	dha	pa
cha	@	r	ko	@	@	ti	bi	dhi	@	bi	s
ma	ga	ga	ma	pa	ma	ga	ma	re	<u>ga</u>	re	sa
ra	t	na	@	@	hi	@	@	bi	@	cha	@
ṇi	sa	re	ṇi	sa	-	dha	ni	sa	-	ga	ma
re	@	@	@	@	@	pya	@	re	@	ki	@
x		0		2		0		3		4	

SANCHARI

sa	sa	pa	ma	-	<u>padha</u>	pa	ma	ga	ma	ga	sa
ae	@	ho	@	@	<u>nis</u>	di	n	ra	ta	t	pa
re	-	pa	ma	ga	ma	ga	re	<u>ga</u>	re	sa	ṇi
pi	@	ha	@	@	@	piyu	@	@	piyu	@	@
sa	sa	-	ṇi	ḍha	<u>ṇi</u>	<u>ṇi</u>	ḍha	p̣a	ṃa	<u>ṇi</u>	ḍha
@	bo	@	le	@	@	tai	@	@	bi	dh	@
ṇi	sa	sa	-	ga	ma	ga	sa	ṇi	sa	sa	-
lo	@	dha	@	san	@	jha	@	@	@	ran	@
ga	-	<u>sare</u>	<u>ṇi sa</u>	ṇi	-	dha	ni	sa	-	ga	ma
Jha	@	<u>@@</u>	<u>@@</u>	@	@	pya	@	r	e	ki	@
x		0		2		0		3		4	

ABHOG

pa	-	<u>ni</u>	dha	<u>ni</u>	dha	sa	sa	ni	sa	sa	sa
ta	@	n	@	se	@	n	ke	@	@	pra	bhu
sa	ga	ma	ga	re	<u>ga</u>	re	sa	ni	sa	<u>ni</u>	dha
tu	mh	@	re	@	@	da	ra	s	@	ko	@
<u>ni</u>	dha	pa	ma	ga	ga	ga	ga	pa	ma	ga	ma
nai	@	na	n	sa	r	ba	t	@	ja	l	@
ga	re	<u>ga</u>	re	sa	<u>ni</u> sa	dha	ni	sa	-	ga	ma
dha	@	@	re	@	@@	pya	@	re	@	ki	@
x		0		2		0		3		4	

RAGA : RAMKALI - JHAPTAAL

Aroh : sa ga, ma pa, dha ni sa
Avroh : sa ni dha pa, ma pa, dha ni dha pa, ga ma re sa
Pakad : pa ma pa dha ni dha pa, ga ma re re sa

Vidhya Dhar Guniyan so Dariye ⁴

Gun charcha ki Larae na kariye

mere Tere aur nyaw chandan babul ko

kahe miya tansen tanan taniye II

STHAI

ma	<u>gama</u>	ma	pa	pa	pa	-	pa	pa	pa
vi	@@	dhya	dha	r	gu	@	ni	ya	n

(4) Mohammad Nabab ali khan, maarifungmat, Voi - 3, Pej No. : 26 - 27

<u>dha</u>	-	-	ṣa	ṣa	ni	<u>dha</u>	pa	pa	<u>mapa</u>
so	@	@	da	ri	ye	@	@	gu	<u>n@</u>
ma	ga	ma	re	-	sa	-	sa	ma	ga
cha	@	r	cha	@	ki	@	la	ra	@
pa	-	pa	pa	pa	<u>nidha</u>	<u>nidha</u>	-	pa	<u>mapa</u>
e	@	na	ka	ri	<u>ye@</u>	<u>@@</u>	@	@	<u>@@</u>
3			x		2			0	

ANTRA

pa	pa	<u>dha</u>	-	<u>dha</u>	ṣa	ṣa	ṣa	-	ṣa
me	re	te	@	re	aur	@	nya	@	w
<u>dha</u>	<u>dha</u>	ṣa	-	ṣa	<u>ṛe</u>	ṣa	ni	<u>dha</u>	pa
chan	da	n	@	ba	bu	l	ko	@	@
pa	pa	ma	<u>gama</u>	ma	pa	pa	pa	-	pa
ka	he	mi	<u>@@</u>	ya	ta	n	se	@	n
pa	-	<u>dha</u>	-	<u>dha</u>	ṣa	ṣa	ni	<u>dha</u>	pa
ta	@	na	@	n	ta	ni	ye	@	@
ṃa	pa	pa	<u>dha</u>	ni	<u>dha</u>	pa	ma	<u>gama</u>	ma
@	@	@	@	@	@	@	vi	<u>@@</u>	dhya
x		2			0		3		

RAGA : BHAIKAV - JHAPTAAL

Aroh : sa re ga ma pa dha ni sa
Avroh : sa ni dha pa ma re sa sa
Pakad : ga ma sa dha @ dha @ pa ma pa ga ma re @@ re sa

Aades Inko, Aader unko,

Aades Jinke Janam Tab man ko I⁵

Aades Auliya ko, Aades Ambika ko,

Aades Gunijan ke Guru ko II

Aades Guni ko, Aades Vidhya ko,

Aades Guni Tansen Jagat ko II

STHAI

<u>dha</u> -	<u>dha</u> -	<u>dha</u>	<u>dha</u> <u>dha</u>	<u>dha</u> - pa
aa @	de @ s	i n	ko @ @	
<u>maga</u> <u>maga</u>	<u>re</u> ga pa	ma ga	<u>re</u> - sa	
<u>aa</u> @@	de @ s	u n	ko @ @	
<u>dha</u> -	<u>dha</u> ni sa	<u>re</u> <u>re</u>	<u>re</u> - sa	
aa @	de @ s	ji n	ke @ ja	
ga ma	<u>re</u> ga pa	ma ga	<u>re</u> - sa	
na m	ta @ b	ma n	ko @ @	
x	2	0	3	

ANTRA

ma	pa	<u>dha</u>	-	<u>dha</u>	ṡa	ṡa	ṡa	-	ṡa
aa	@	de	@	s	au	li	ya	@	ko
<u>dha</u>	<u>dha</u>	ni	ṡa	ṡa	<u>ṙe</u>	ṡa	<u>dha</u>	-	pa
aa	@	de	@	s	am	bi	ka	@	ko
<u>dha</u>	<u>dha</u>	<u>ṙe</u>	<u>ṙe</u>	ṡa	<u>ṅa</u>	<u>ṡa</u>	<u>dha</u>	<u>dha</u>	pa
aa	@	de	@	s	gu	ni	ja	@	n
ga	ma	<u>ṙe</u>	ga	pa	<u>maga</u>	ma	<u>ṙe</u>	-	sa
ke	@	@	@	gu	<u>ru@</u>	@	ko	@	@
x		2			0		3		

SANCHARI

ma	pa	<u>dha</u>	<u>dha</u>	pa	ma	pa	dha	ni	ni
aa	@	de	@	s	gu	@	@	ni	@
ṡa	ṡa	ṡa	ṡa	ṡa	ni	ni	ṡa	ṡa	ṡa
ko	@	aa	@	s	de	@	s	@	@
<u>dha</u>	dha	dha	pa	pa	pa	pa	ma	pa	pa
vi	@	@	dya	@	@	@	ko	@	@
ma	ga	ma	<u>dha</u>	<u>dha</u>	<u>dha</u>	<u>dha</u>	ni	sa	<u>dha</u>
aa	@	@	de	@	@	@	s	@	@
<u>sani</u>	<u>dhapa</u>	<u>mapa</u>	<u>dhapa</u>	<u>maga</u>	<u>ṡani</u>	<u>dhapa</u>	<u>mapa</u>	<u>dhapa</u>	<u>maga</u>
<u>ga@</u>	<u>@@</u>	<u>ni@</u>	<u>@@</u>	<u>@@</u>	<u>ta@</u>	<u>n@</u>	<u>se@</u>	<u>@@</u>	<u>n@</u>
ga	ma	pa	pa	pa	<u>mapa</u>	<u>gama</u>	<u>sare</u>	<u>gama</u>	<u>pa -</u>
ja	ga	@	t	@	<u>ko@</u>	<u>@@</u>	<u>@@</u>	<u>@@</u>	<u>@@</u>
x		2			0		3		

RAGA : BHAIKAV - CHARTAAL

Aroh : sa re ga ma pa dha ni śā

Avroh : śā ni dha pa ma re sa sa

Pakad : ga ma sa dha @ dha @ pa ma pa ga ma re @@ re sa

Saghan ban chhayo, Drum Beli Madho Bhavan, ⁶

Ati Prakash Baran-Baran, Pushp Rang Layo I

Kokila Khanjan kit kapat Ati Aandhkari,

Chahu or Jhar Barsayo I

Sapt sur Tin gram Ekis Murchhana,

Okat Jokat lag Dand kar Dikahlayo I

Kahe miyatansen suno shahe Akbar,

Pratham Raga Bhairav Gayo I

STHAI

								sa	sa	ma
								sa	gha	n
ga	ma	pa	-	<u>dha</u>	-	-	pa	<u>dha</u>	ma	pa ma
@	ba	n	@	chha	@	@	yo	@	sa	gha n
ga	ma	pa	-	<u>dha</u>	-	-	pa	-	-	pa <u>maga</u>
@	ba	n	@	chha	@	@	yo	@	@	dru <u>m@</u>
<u>re</u>	ga	ma	pa	<u>mapa</u>	ma	ga	ma	<u>re</u>	sa	ni sa
@	be	li	@	<u>ma@</u>	dho	@	bha	va	n	a ti

sa	<u>re</u>	-	sa	sa	<u>dha</u>	ni	sa	<u>re</u>	sa	ga	ma
pra	ka	@	sh	ba	ra	n	ba	ra	n	p	u
<u>re</u>	ga	pa	pa	ma	-	ga	ma	<u>re</u>	-	sa	sa
shp	ran	@	g	la	@	@	@	@	s	yo	sa
sa	ma	<u>gama</u>	pa								
gha	n	<u>@ba</u>	n								
3		4		x		0		2		0	

ANTRA

pa	-	pa	<u>dha</u>	-	ni	sa	sa	-	ni	sa	sa
ko	@	ki	la	@	khan	ja	n	@	ki	@	t
sa	<u>dha</u>	<u>dha</u>	ni	sa	sa	<u>re</u>	<u>re</u>	sa	dha	-	pa
ka	pa	t	a	@	ti	aa	n	dh	ka	@	ri
<u>dha</u>	pa	<u>mapa</u>	ma	ga	ma	pa	pa	-	<u>dha</u>	ni	sa
cha	hu	<u>@@</u>	o	@	r	jha	r	@	ba	r	sa
<u>re</u>	sa	ni	sa	-	<u>dha</u>	ni	<u>dha</u>	pa	<u>maga</u>	-ma	pa
@	@	@	@	@	yo	@	sa	gha	<u>n@</u>	@ba	n
x		0		2		0		3		4	

SANCHARI

ma	ma	<u>gama</u>	pa	-	pa	<u>dha</u>	-	<u>dha</u>	<u>dha</u>	-	pa
sa	pt	<u>@@</u>	su	@	r	ti	@	n	gra	@	m
pa	pa	-	<u>dha</u>	-	<u>dha</u>	sa	-	sa	<u>dha</u>	-	pa
e	k	@	i	@	s	mu	@	r	chha	@	na

ga	ma	ga	<u>re</u>	ga	pa	ma	-	ga	<u>re</u>	-	sa
o	@	kat	jo	@	kat	la	@	g	da	@	nd
ma	ga	ma	pa	pa	-	<u>dha</u>	-	-	<u>dha</u>	-	pa
ka	r	@	di	kha	@	la	@	@	@	@	yo
x		0		2		0		3		4	

ABHOG

pa	pa	-	pa	<u>dha</u>	-	ni	s̄a	ni	s̄a	-	sa
ka	he	@	mi	ya	@	ta	@	n	se	@	n
sa	<u>dha</u>	-	ni	s̄a	-	<u>re</u>	sa	nisa	<u>dha</u>	-	pa
su	no	@	sha	he	@	a	k	@@	ba	@	r
pa	ni	<u>dha</u>	pa	ga	ma	pa	-	<u>dha</u>	ni	sa	-
pra	tha	m	ra	@	ga	bhai	@	@	ra	v	@
<u>re</u>	-	sa	ni	sa	<u>dha</u>	pa	pa	pa	<u>maga</u>	<u>- m</u>	pa
ga	@	@	@	@	yo	@	sa	gha	<u>n@</u>	<u>@ba</u>	n
<u>dha</u>	-	-	pa								
chha	@	@	yo								
x		0		2		0		3		4	

RAGA : BHAIKAV - CHARTAAL

Aroh : sa re ga ma pa dha ni sa

Avroh : sa ni dha pa ma re sa sa

Pakad : ga ma sa dha s dha s pa ma pa ga ma re ss re sa

Vishnu Charan Jal, Bramha Kamandal

Shiv Jata rajat Devi Gange I 7

Bhagirathi sakal jagtarini, Bhumi Bhar utarni

Ann dhan Beli Kata kanchan, Ke Taran ke Tarange I

Har Dwar prayag sagar, Beni Triveni Saraswati

Vidhya dani karat Dukh Bhange I

Tansen ke prabhu rog Dukh Durkaro

Pap haro nirmal karo yahi mange I

STHAI

-	ma	ga	ma	pa	-	<u>dha</u>	<u>dha</u>	<u>dha</u>	<u>dha</u>	-	pa
s	vi	s	s	shnu	s	cha	ra	n	ja	s	l
-	ma	ga	<u>mare</u>	<u>gama</u>	pa	pa	ma	ga	ma	<u>re</u>	<u>re</u>
s	bra	s	<u>ss</u>	<u>mha</u>	s	ka	ma	s	s	s	nda
sa	<u>ni</u>	sa	<u>re</u>	sa	-	<u>dha</u>	-	-	ni	sa	sa
l	shi	v	ja	ta	s	ra	s	s	ja	s	t
-	ma	<u>re</u>	-	ga	pa	ma	-	ga	ma	<u>re</u>	-
s	de	s	s	vi	s	ga	s	s	s	s	s

sa	ma					
nge	vi					
x		0	2	0	3	4

ANTRA

-	pa	-	<u>dha</u>	-	ni	ṣa	-	ni	ṣa	ṣa	-
@	bha	@	gi	@	@	ra	@	@	@	thi	@
<u>re</u>	<u>re</u>	ṣa	<u>re</u>	ṣa	-	ni	-	ṣa	<u>dha</u>	-	pa
sa	ka	l	ja	g	@	ta	@	@	ri	s	ni
pa	<u>maga</u>	ma	pa	-	pa	ṣa	<u>dha</u>	-	<u>dha</u>	-	pa
bhu	<u>mi</u> @	@	bha	@	r	u	ta	@	r	@	ni
pa	<u>maga</u>	<u>maga</u>	<u>re</u>	ga	pa	ma	-	ga	<u>re</u>	-	sa
an	<u>n</u> @	<u>@@</u>	dha	n	@	be	@	@	@	@	li
ni	ni	sa	<u>re</u>	<u>re</u>	sa	<u>re</u>	ga	<u>re</u>	ga	ma	pa
ka	ta	@	kan	chan	ke	ta	@	@	ra	n	ke
pa	ma	ga	<u>maga</u>	<u>re</u>	-	sa	ma				
ta	ran	@	<u>@@</u>	@	@	ge	vi				
x		0		2		0		3		4	

SANCHARI

ma	ga	ma	pa	-	pa	<u>dha</u>	<u>dha</u>	<u>dha</u>	<u>dha</u>	pa	pa
ha	r	@	dwa	@	r	pra	ya	g	sa	ga	r
<u>dha</u>	-	-	ni	ṣa	-	<u>re</u>	ṣa	-	<u>dha</u>	-	pa
be	@	@	ni	@	@	t	ri	@	ve	@	ni
pa	ma	ga	mare	ga	pa	pa	ma	ga	<u>re</u>	-	sa
sa	ra	@	@ws	ti	@	vi	dhya	@	da	@	ni

sa	<u>dha</u>	<u>dha</u>	ni	sa	sa	ma	-	ga	<u>ra</u>	-	sa
ka	ra	t	du	@	kh	bha	@	@	@	@	nge
x		0		2		0		3		4	

ABHOG

pa	-	pa	<u>dha</u>	-	ni	sa	-	-	ni	sa	sa
ta	@	n	se	@	n	ke	@	@	pra	@	bhu
<u>dha</u>	-	<u>dha</u>	ni	sa	sa	re	-	sa	ni sa	<u>dha</u>	pa
ro	@	g	du	@	kh	du	@	r	k@	ro	@
ma	<u>gama</u>	pa	pa	<u>dha</u>	-	ni	ni	sa	ni	sa	sa
pa	<u>@@</u>	p	ha	ro	@	ni	r	ma	l	ka	ro
pa	ma	ga	ma	<u>re</u>	-	sa	ma				
ya	hi	@	an	@	@	ge	vi				
x		0		2		0		3		4	

RAGA : BHAIKAV - CHARTAL

Aroh : sa re ga ma pa dha ni sa

Avroh : sa ni dha pa ma re sa sa

Pakad : ga ma sa dha @ dha @ pa ma pa ga ma re @@ re sa

Mahawak wadini Sanmukh hoiye Aap ho I⁸

Jahi te Tribhuvan Mani Jahi te Bhawani

(8) Dr. Ramshankar, Uttarbhartiya Shastriya Sangeet ki Bandishon me Bhasha ka Sthan, Pej. No. : 117

Jo jake man ki Echha soe soe puje I

Ridhi sidhi Tabhi paiye mata Jab tum charan sujhe

Tansen yahi prasad Mangat hai

Jaha Jaha Turat Purat taha taha kijiye II

STHAI

<u>gama</u>	<u>gapa</u>	ma	ma	ga	<u>re</u>	sa	sa	sa	sa	<u>re</u>	sa
<u>wa@</u>	<u>@@</u>	di	ni	@	@	sa	n	mu	kh	ho	i
ni	<u>dha</u>	dha	<u>ni</u> sa	<u>re</u>	sa	sa	<u>re</u>	sa	sa	sa	sa
ye	@	aa	<u>p@</u>	ho	@	ma	ha	@	wa	@	k
pa	<u>dha</u>	ni	sà	sà	sà	sà	sà	<u>rè</u>	<u>rè</u>	sà	sà
ja	hi	te	@	tri	bhu	va	n	ma	@	ni	@
pa	<u>maga</u>	<u>rema</u>	<u>gapa</u>	ma	<u>gare</u>	sa	sa	sa	<u>rega</u>	<u>gama</u>	<u>dhapa</u>
ma	<u>n@</u>	<u>ki@</u>	<u>@@</u>	e	<u>@@</u>	chha	@	so	<u>e@</u>	<u>so@</u>	<u>e@</u>
<u>maga</u>	pa	ma	ga	<u>re</u>	sa	sa	re	sa	sa	sa	sa
<u>pu@</u>	@	@	@	@	je	m	ha	@	wa	@	k
x		0		2		0		3		4	

ANTRA

<u>dha</u>	<u>dha</u>	<u>dha</u>	pa	<u>dha</u>	pa	<u>dha</u>	<u>dha</u>	pa	pa	pa	ma
ri	dhi	@	si	@	dhi	ta	b	hi	pa	i	ye
pa	pa	<u>dha</u>	<u>dha</u>	sa	sa	sa	sa	ni	<u>dha</u>	pa	ma
ma	@	ta	@	@	@	@	@	Ja	b	tu	m
pa	ma	ga	ma	ga	pa	ma	ga	<u>re</u>	<u>re</u>	sa	sa
cha	ra	n	@	@	@	@	@	su	@	jhe	@

<u>dha</u>	<u>dha</u>	ni	ṣa	ṣa	ṣa	ṣa	ṣa ṣa	<u>re</u>	<u>re</u>	ṣa	ṣa
ta	n	se	n	ya	hi	pra	sad	man	@	ga	t
ni	<u>dha</u>	pa	-	<u>dha</u>	<u>dha</u>	<u>dha</u>	ṣa	ṣa	<u>nidha</u>	ni	<u>dhapa</u>
hai	@	@	@	ja	ha	ja	ha	tu	<u>ra t</u>	pu	<u>ra t</u>
ma	ga	ma	<u>nidha</u>	<u>pama</u>	pa	ma	<u>gare</u>	sa	<u>re</u>	sa	sa
ta	ha	ta	<u>ha@</u>	<u>ki@</u>	@	ji	<u>ye@</u>	ma	ha	wa	k
x		0		2		0		3		4	

RAGA : BHAIRAV - SULTAAL

Aroh : sa re ga ma pa dha ni ṣa

Avroh : ṣa ni dha pa ma re sa sa

Pakad : ga ma sa dha @ dha @ pa ma pa ga ma re @@ re sa

Sadho vidhyadhar gun nidhan Gundata saraswati mata ko aades I⁹

namo namo ridhi-shidhi ke swami sakal vidhya parves I

Jo inko dhyave man Echha falpave dur hot kales I

Tansen ke prabhu tum hi ko dhyave bramha vishnu mahadev I

STHAI

ni	ṣa	ṣa	ni	ṣa	<u>dha</u>	-	-	pa	pa
sa	@	dho	@	vi	@	dhya	@	dha	r

(9) Bhatkhande kramik Pustak malika Vol -2, Pej No. : 208

ga	<u>gama</u>	<u>re</u>	ga	ma	pa	pa	<u>maga</u>	<u>re</u>	-
gu	<u>n@</u>	ni	dha	@	n	gu	<u>n@</u>	da	@
sa	-	<u>ni</u>	<u>ni</u>	sa	sa	<u>re</u>	-	sa	-
ta	@	sa	ra	swa	ti	ma	@	ta	@
ga	ma	<u>dha</u>	-	sa	<u>dha</u>	-	<u>dha</u>	-	pa
ko	@	aa	@	@	de	@	@	@	@
x		0		2		3		0	

ANTARA

ma	pa	-	pa	<u>dha</u>	-	ni	ni	<u>sa</u>	<u>sa</u>
na	mo	@	na	mo	@	ri	dhi	si	dhi
<u>dha</u>	-	-	ni	<u>sa</u>	<u>re</u>	-	<u>sa</u>	<u>dha</u>	pa
ke	@	@	swa	@	mi	@	sa	ka	l
<u>dha</u>	<u>sa</u>	<u>dha</u>	pa	pa	<u>maga</u>	ma	<u>re</u>	-	sa
vi	@	dhya	@	pa	<u>r@</u>	@	ve	@	s
x		0		2		3		0	

SANCHARI

sa	<u>dha</u>	<u>dha</u>	<u>dha</u>	<u>dha</u>	-	-	<u>dha</u>	-	pa
jo	@	i	n	ko	@	@	dhya	@	ve
pa	<u>dha</u>	ni	<u>sa</u>	<u>sa</u>	<u>re</u>	<u>sa</u>	<u>dha</u>	-	pa
ma	n	e	@	chha	fa	l	pa	@s	ve
ga	ma	<u>re</u>	ga	ma	pa	<u>maga</u>	<u>re</u>	-	sa
du	@	r	ho	@	t	<u>@@</u>	kale	@	s
x		0		2		3		0	

ABHOG

pa	-	pa	<u>dha</u>	-	ni	ṣa	-	ṣa	ṣa
ta	@	n	se	@	n	ke	@	pra	bhu
<u>dha</u>	<u>dha</u>	-	ni	ṣa	ṣa	re	ṣa	<u>dha</u>	pa
tu	m	@	hi	@	ko	dhya	@	ve	@
<u>dha</u>	ṣa	<u>dha</u>	pa	ma	ga	ma	<u>re</u>	<u>re</u>	sa
bra	@	mha	@	vi	shnu	ma	ha	de	v
x		0		2		3		0	

RAGA : YAMAN KALYAN - CHARTAAL

Aroh : sa re ga, mā pa dha ni ṣa or
ni re ga, mā dha ni ṣa

Avroh : ṣa re dha pa, mā ga sa re sa

Pakad : ṇi re ga re, pa re pa re, ṇi re sa

Charnan Sukh Chiranjeev Madho Dalan Sukh Rajkro

Banri Adhar Rajat raj raj Charnan Sukh I¹⁰

Dharam mukt chhatra badho lakh Murat naam let

Kahe Miya Tansen Tan man Dhan Sukh Payell Raj Raj I

STHAI

ṣa	ṣa	ni	ni	mā	pa	dha	ni	dha	pa	-	pa
cha	r	na	n	su	kh	chi	ran	@	jee	@	v

(10) Bhatkhande kramik Pustak malika Vol -2, Pej No. : 65

pa	-	dha	pa	-	-	pa	pa	pa	<u>paga</u>	ga	re
ma	@	@	dho	@	@	da	la	n	<u>su@</u>	kh	@
sa	re	ga	re	sa	-	sa	-	re	-	sa	re
ra	@	j	ka	ro	@	ban	@	ri	@	a	dha
ga	m'a	-	m'a	pa	-	re	ga	re	ni	re	sa
r	ra	@	j	t	@	ra	@	j	ra	@	j
sa	sa	ni	ni	m'a	pa						
cha	r	na	n	su	kh						
0		3		4		x		0		2	

ANTRA

Pa	-	ga	pa	dha	pa	sa	-	sà	rè	sà	-
dha	@	rm	mu	k	t	chha	@	tra	ban	dho	@
ni	-	dh	sà	sà	rè	sà	-	ni	ni	dha	pa
la	@	kh	mu	ra	t	naa	@	m	le	@	t
pa	ga	-	pa	pa	-	dha	ni	dha	pa	dha	pa
ka	he	@	mi	ya	@	ta	@	n	se	@	n
pa	pa	dha	dha	sà	sà	rè	gà	sà	-	ni	ni
ta	n	ma	n	dha	n	su	kh	pa	@	yo	@
sa	-	ni	ni	dha	pa						
ra	@	j	ra	@	j						
x		0		2		0		3		4	

RAGA : PURBI - SULTAAL

Aroh : ni sa re ga, ma' pa, ma' dha ni sa'
Avroh : sa' re ni dha pa, ma' pa ga ma ga, re sa
Pakad : ni sa re ga, re ga re ma ga re ga, re sa

Kar Kapal Lochan Traya Panch Badan Dus Bhuj

Bhupit Bhusan Shiv Jata Mukut Dhar Kar I¹¹

Nil Kanth Shobhit Rund Mal Bidhubal

Tripura Sur Mardan Gauri Sukh var kar I

Vyaghrambar Ambar Bharm

Bhushan Kati Bhujang Fan Pavrat I

Tansen Ke Prabhu Praveen Bhav Brij

Mukti Mukti Kar Ke Nit Pao Chir Sabkar II

STHAI

							pa	ma'
							ka	r
dha	ni	sa'	sa'	ni	<u>dha</u>	ni	<u>dha</u>	pa
ka	pa	@	l	lo	@	cha	n	trn
ma'	dha	ma'	ga	ma'	<u>re</u>	ga	<u>re</u>	sa
pan	@	ch	ba	da	n	da	s	bhu
ni	-	sa	<u>re</u>	ga	-	pa	<u>pam'a</u>	dha
bhu	@	pi	t	bhu	@	s	<u>n@</u>	shi
								v

dha	ni	ṣa	ṣa	ni	<u>dha</u>	ni	<u>dha</u>	pa	m̐a
ja	ta	@	mu	ku	t	dha	r	ka	r
x		0		2		3		0	

ANTRA

ni	-	<u>dha</u>	ni	ṣa	ni	ṣa	-	ṣa	-
ni	@	l	ka	@	nth	sho	@	bhi	t
ni	ṣa	ṣa	<u>re</u>	-	ṣa	ni	ṣa	ni	<u>dhapa</u>
run	@	d	ma	@	l	bi	dhu	ba	l@
m̐a	m̐a dha m̐a	ga		m̐a	<u>re</u>	ga	<u>re</u>	sa	sa
Tri	pu@	ra	@	su	r	ma	r	da	n
ṣa	-	ṣa	-	ni	<u>dha</u>	ni	<u>dha</u>	pa	m̐a
gou	@	ri	@	su	kh	va	r	ka	r
x		0		2		3		0	

SANCHARI

ṣa	-	pa	-	pa	m̐a	<u>dha</u>	-	pa	pa
vya	gh	ra	m	ba	r	am	@	ba	r
pa	-	m̐a	sa	<u>dha</u>	-	ni	<u>dha</u>	pa	pa
bha	r	m	@	bhu	@	sha	n	ka	ti
m̐a	m̐a	-	ga	m̐a	re	m̐a	ga	<u>re</u>	sa
bhu	jan	@	g	fa	n	pa	va	ra	t
x		0		2		3		0	

ABHOG

m ¹ a	-	dha	ni	sā	sā	sā	-	rē	sā
ta	@	n	se	@	n	ke	@	pra	bhu
ni	-	rē	gā	rē	sā	rē	ni	dha	pa
@	@	pra	vee	@	n	bha	v	bri	j
m ¹ a	-	dha	m ¹ a	-	<u>gare</u>	ga	<u>re</u>	sa	-
mu	@	kti	mu	@	<u>kti@</u>	ka	r	ke	@
sa	sa	sā	-	ni	<u>dha</u>	ni	<u>dha</u>	pa	ma
ni	t	pao	@	chi	r	sa	b	ka	r
x		0		2		3		0	

RAGA : PARAJ - CHARTAAL

Aroh : nī sa ga, m¹a pa dha pa, m¹a dha nī sā
Avroh : sā ni dha pa, m¹a pa dha pa, ga ma ga, m¹a ga re sa
Pakad : sā ni dha pa, m¹a pa dha pa, ga ma ga

Aj kaise Avan Paye Bhale Ju,

Ayeri meri naval lal he I ¹²

Tum To ho Jan Sujan, Bujhat ho gun gyan,

Magh gyan murat chhabi ati Rasal he I

Jolo En nainan daras dika na paye,

To Lo En nainan te Bhae Behal,

Tansen ke Prabhu Tum Bahu nayak,

Dijo daras Ab kije nihāl he II

(12) Framji Pandit Firoj, Hindustani Sangeet ki Enciklopeadia Book No. : 5 Pej No. : 51

STHAI

ni	-	ṣa	ni	<u>dha</u>	pa	ma	<u>dha</u>	ni	m'a	<u>gama</u>	ga
kai	@	@	se	@	aa	v	@	n	pa	<u>@@</u>	ye
<u>resa</u>	ni	sa	ga	-	ga	m'a	dha	ni	ṣa	-	ṣa
<u>@@</u>	bha	le	Ju	@	aa	ye	@	ri	me	@	re
<u>re</u>	ḡa	<u>re</u>	ṣa	ni	<u>dha</u>	ṣa	-	ni	<u>dha</u>	m'a	<u>dha</u>
na	va	l	la	@	l	he	@	@	aa	@	j
x		0		2		0		3		4	

ANTRA

m'a	m'a	<u>dha</u>	ni	-	ni	ṣa	ṣa	ni	ṣa	-	ṣa
tu	m	@	to	@	ho	ja	n	su	ja	@	n
ṣa	-	ṣa	ni	ṣa	re	ni	ṣa	ni	<u>dha</u>	ṣa	ni
bu	@	jha	t	ho	@	gu	@	n	gya	@	n
sa	ni	<u>re</u>	ḡa	-	ḡa	m'a	ḡa	m'a	ḡa	re	ṣa
ma	gh	@	gya	@	n	mu	@	ra	t	chha	bi
ni	<u>re</u>	ḡa	<u>re</u>	-	ṣa	<u>dha</u>	ṣa	ni	m'a	-	dha
a	ti	ra	sa	@	l	he	@	@	aa	@	j
x		0		2		0		3		4	

SANCHARI

m'a	-	pa	-	pa	pa	m'a	dha	ni	m'a	<u>gama</u>	ga
jo	@	lo	@	e	n	nai	@	@	na	<u>@@</u>	n
m'a	<u>dha</u>	-	ni	ṣa	ṣa	<u>dha</u>	ṣa	ni	<u>dha</u>	m'a	<u>dha</u>
da	ra	@	@	s	di	kha	@	na	pa	@	ye

ṣa	-	ni	<u>dha</u>	pa	<u>dhapa</u>	ga	ma	ga	<u>re</u>	sa	-
to	@	lo	@	e	<u>n@</u>	nai	@	na	n	te	@
sa	ṇi	<u>re</u>	ga	ma	-	ga	-	dha	m'a	-	ga
bha	e	be	ha	@	@	@	@	@	@	@	l
x		0		2		0		3		4	

ABHOG

m'a	<u>dha</u>	<u>dha</u>	ni	-	ni	ṣa	-	ni	ṣa	-	ṣa
ta	@	n	se	@	n	ke	@	@	pra	@	bhu
ni	-	ṣa	<u>re</u>	ni	ṣa	ni	-	<u>dha</u>	ni	-	ni
tu	@	m	ba	hu	@	na	@	@	ya	@	k
ni	-	<u>re</u>	g'a	-	g'a	m'a	g'a	-	<u>re</u>	-	sa
di	@	@	Je	@	da	ra	s	@	a	@	b
ni	ṣa	<u>re</u>	ni	ṣa	<u>dha</u>	ṣa	-	ni	<u>dha</u>	ma	dha
ki	je	ni	ha	@	l	he	@	@	aa	@	j
x		0		2		0		3		4	

RAGA : PARAJ - CHARTAAL

Aroh : ṇi sa ga, mā pa dha pa, mā dha ṇi sā
Avroh : sā ni dha pa, mā pa dha pa, ga ma ga, mā ga re sa
Pakad : sā ni dha pa, mā pa dha pa, ga ma ga

Ang Ang Rang Rani, Ati hi Sayani

Piya Jiya man mani Ari I¹³

Sole hun kala Suhani, Bolat Amrit Bani,

Tero mukh Dekhe Chandra

Jyoti hu Lajani I

Kati kesari kdli khamb, kit ki ni nasika

Siri fal uraj Jake, Shobha huvani I

Kahe miyatansen, Suno he Sundhr nari

Tero Raj rahe Jolo, gaga Jamuna Pani Ari I

STHAI

sā	-	ni	<u>dha</u>	pa	<u>dhapa</u>	ga	ma	ga	<u>re</u>	-	sa
an	@	g	an	@	<u>g@</u>	ran	@	g	ra	@	ni
sa	ni	<u>re</u>	ga	-	<u>dha</u>	mā	-	dha	ni	sa	-
a	ti	@	hi	@	sa	ya	@	ni	pi	ya	@
<u>re</u>	<u>sā</u>	<u>re</u>	ni	sā	ni	<u>dha</u>	sā	ni	<u>dha</u>	mā	<u>dha</u>
ji	ya	@	ma	@	n	ma	@	ni	a	@	ri
x		0		2		0		3		4	

ANTRA

<u>dha</u>	ma'	<u>dha</u>	ni	-	ni	sa	-	ni	sa	-	sa
so	le	@	hun	@	ka	la	@	su	ha	@	ni
ni	-	sa	<u>re</u>	ni	sa	ni	ni	<u>dha</u>	ni	-	ni
bo	@	la	t	a	@	mri	t	@	ba	@	ni
ni	-	<u>re</u>	ga	-	ga	ma'	-	ga	<u>re</u>	-	sa
te	@	ro	mu	@	kh	de	@	khe	chan	@	dra
ni	sa	re	ni	sa	<u>dha</u>	sa	-	ni	<u>dha</u>	ma	<u>dha</u>
jjyo	@	ti	hu	@	la	ja	@	ni	aa	@	ri
x		0		2		0		3		4	

SANCHARI

ni	<u>re</u>	ga	-	ma	ma	ga	ga	ma	ga	-	ga
ka	ti	ke	@	sa	ri	k	d	li	khu	@	mb
ga	-	<u>re</u>	-	-	ma'	ga	-	<u>re</u>	sa	-	-
ki	@	t	ki	@	ni	na	@	si	ka	@	@
sa	ni	<u>re</u>	ga	ma	ma	ga	ga	<u>dha</u>	ma	-	ga
si	ri	@	fa	@	l	u	ra	j	ja	@	ke
ga	-	re	ga	-	ma'	ga	-	<u>re</u>	ga	<u>re</u>	sa
sho	@	@	bha	@	hu	va	@	@	@	@	ni
x		0		2		0		3		4	

ABHOG

<u>dha</u>	ma'	<u>dha</u>	ni	-	ni	sa	-	ni	sa	-	sa
ka	he	@	mi	@	ya	ta	@	n	se	@	n

ṣā	ṣā	re	ni	ṣā	ṣā	ni	-	<u>dha</u>	ni	-	ni
su	no	@	he	@	sun	da	@	r	na	@	ri
ni	-	re	gā	-	gā	mā	gā	-	re	-	ṣā
te	@	ro	ra	@	j	ra	he	@	jo	@	lo
ni	-	ṣā	re	ṣā	ni	<u>dha</u>	ṣā	ni	<u>dha</u>	mā	<u>dha</u>
gan	@	ga	ja	mu	na	pa	@	ni	a	@	ri
x		0		2		0		3		4	

RAGA : DESHKAR - JHAPTAAL

Aroh : sa, re ga pa, dha ṣā

Avroh : ṣā dha @ pa ga pa, dha @ pa ga re sa,

Pakad : ga pa dha pa dha,

Devi Parsad Dije Apne Janan ko

Tar Ras Dridh Jyoti, Sarasmat Devil I¹⁴

Aarohi-Avrohi, Omkar Dhonkar

Sapt sur Teen gram paye Jagat Devi I

Ambika bhav kali chandika kankali,

Kije daya mope, Rakkho more maye

Tansen Jar Lagi, Binati karat hai

Dekari Bar gau Jugat Devi I

STHAI

							ṣa	-	ṣa
							de	s	vi
ṣa	dha	ṣa	re	ṣa	dha	-	pa	-	-
pa	r	sa	@	d	di	@	je	@	@
pa	ga	pa	-	ṣa	ṣa	dha	pa	-	-
a	p	ne	@	ja	na	n	ko	@	@
pa	-	dha	ga	pa	ga	re	ṣa	-	ṣa
ta	@	r	ra	s	dri	dh	jyo	@	ti
sa	sa	sa	-	re	sa	-	sa	-	sa
sa	ra	sa	@	ma	t	@	de	@	vi
x		2			0		3		

ANTRA

pa	ga	pa	-	dha	sa	dha	ṣa	-	ṣa
aa	@	ro	@	hi	a	v	ro	@	hi
ṣa	dha	ṣa	-	rē	ṣa	-	dha	-	pa
om	@	ka	@	r	dhon	@	ka	@	r
gā	rē	gā	-	pā	gā	re	ṣa	-	ṣa
sa	pt	su	@	r	tee	n	gra	@	m
ṣa	dha	ṣa	-	re	ṣa	<u>padha</u>	ṣa	-	ṣa
pa	@	ye	@	ju	ga	<u>t@</u>	de	@	vi
x		2			0		3		

SANCHARI

pa	ga	pa	pa	-	dha	pa	pa	-	pa
am	@	bi	ka	@	bh	v	ka	@	li
ṣa	dha	ṣa	ṣa	-	dha	-	pa	-	pa
chan	@	di	ka	@	kan	@	ka	@	li
pa	ga	pa	dha	pa	ga	-	sa	-	sa
ki	@	je	@	da	ya	@	mo	@	pe
sa	re	ga	pa	pa	dha	-	dha	-	pa
rak	@	kho	@	mo	re	@	ma	@	ye
x		2		0			3		

ABHOG

pa	-	dha	ṣa	ṣa	ṣa	ṣa	ṣa	-	ṣa
ta	@	n	se	n	ja	r	la	@	gi
ṣa	dha	ṣa	-	ṛe	ṣa	ṛe	ṣa	dha	pa
bi	na	ti	@	ka	ra	t	hai	@	@
gā	-	ṛe	gā	pā	gā	ṛe	ṣa	-	ṣa
de	@	@	ka	@	ri	@	ba	@	r
sa	dha	ṣa	-	ṛe	ṣa	<u>padha</u>	ṣa	-	ṣa
ga	@	u	@	ju	g	<u>t@</u>	de	@	vi
x		2			0		3		

RAGA : JAIJAWANTI - CHARTAAL

Aroh : sa, dha ni re, ga sa ma pa, ni sa

Avroh : sa ni dha pa, dha ga ma re ga re sa

Pakad : re ga re sa, ni sa dha ni re

Jay mal Rani, Tu Man Mani

Vidhya Saraswati Baikunth ki Nishani I¹⁵

Tu hi Gupt Tu hi Prakat, Tu hi Jal thal me

Sakal sreshth mani Tu Aadi Bhavani I

Tu hi sur Param Sur, Tu hi Devi Aadi Devi

Tu hi nam rup Sakal, gunan ki khani I

Tansen ki mae, kala kahu prabhu Te I

Jagat Jahir kar Dini, Tai ne meri Bani II

STHAI

re	re	-	re	ga	<u>gapa</u>	ma	-	ga	<u>mare</u>	ga	sa
ja	y	@	ma	@	<u>l@</u>	ra	@	@	<u>@@</u>	@	ni
ni	-	sa	re	<u>rega</u>	<u>resa</u>	sa	-	re	<u>ni</u>	dha	pa
tu	@	@	ma	<u>@@</u>	<u>n@</u>	ma	@	@	@	@	ni
-	sa	-	re	ma	pa	<u>ni</u>	ma	pa	ni	<u>sa</u>	<u>sa</u>
@	vi	@	dhya	@	sa	ra	s	@	wa	@	ti
-	<u>sa</u>	<u>ni</u>	<u>dhapa</u>	dha	ma	pa	dha	ma	<u>gare</u>	ga	sa
@	bai	@	<u>kun@</u>	@	th	ki	@	ni	<u>sha@</u>	@	ni
x		0		2		0		3		4	

ANTRA

ma	-	pa	ni	ni	ni	sa	-	ni	sa	sa	sa
tu	@	hi	gu	p	t	tu	@	hi	pra	ka	t
ni	-	sa	re	<u>re ga</u>	<u>re sa</u>	re	sa	<u>re ni</u>	dha	pa	-
tu	@	hi	ja	<u>@@</u>	<u>l@</u>	tha	l	<u>@@</u>	ma	@	@
gama	ma	<u>mare</u>	ma	pa	pa	<u>pasa</u>	-	re	ni	dha	pa
sa@	ka	<u>l@</u>	sra	@	shth	<u>ma</u>	@	@	ni	tu	@
sa	-	<u>ni</u>	<u>dhapa</u>	dha	ma	<u>dhapa</u>	dha	ma	<u>gare</u>	ga	sa
aa	@	s	<u>di@</u>	@	bha	<u>va</u>	@	@	<u>@@</u>	@	ni
x		0		2		0		3		4	

SANCHARI

sa	-	<u>gare</u>	<u>gare</u>	-	<u>gare</u>	<u>gare</u>	<u>ga</u>	re	-	re	
tu	@	<u>hi</u>	<u>sa</u>	@	<u>r</u>	<u>pa</u>	<u>ra</u>	m	sa	@	r
<u>sani</u>	-	sa	<u>gare</u>	<u>raga</u>	<u>resa</u>	sa	-	sa	<u>ni</u>	<u>dha</u>	<u>pa</u>
<u>tu</u>	@	hi	<u>de</u>	<u>@@</u>	<u>vi</u> @	aa	@	di	de	@	vi
sa	-	sa	<u>gara</u>	ma	ma	pa	-	<u>padha</u>	<u>dhama</u>	ma	pa
tu	@	hi	<u>na</u>	@	m	ru	@	<u>p</u> @	<u>sa</u> @	ka	l
ni	<u>ni</u>	<u>dhapa</u>	dha	ma	pa	<u>dhapa</u>	dha	ma	<u>gare</u>	ga	sa
gu	n	<u>na</u> @	ki	@	@	<u>kha</u>	@	@	<u>@@</u>	@	ni
x		0		2		0		3		4	

ABHOG

ma	-	pa	ni	-	ni	sa	-	-	sa	-	sa
ta	@	n	se	@	n	ki	@	@	m	a	e

ni	ni	sā	rē	<u>rēgā</u>	<u>rēsā</u>	rē	sā	<u>rēni</u>	dha	-	pa
ka	ha	@	ka	<u>@@</u>	<u>hu@</u>	pra	bhu	<u>@@</u>	ta	@	e
ma	ma	rē	ma	pa	pa	ni	ni	sā	sā	-	sa
ja	ga	t	ja	hi	r	ka	r	@	di	@	ni
sā	-	ni	<u>dhapa</u>	dha	ma	ni	<u>dhapa</u>	dha	ma	<u>gare</u>	<u>gasa</u>
Tai	@	ne	<u>me@</u>	@	ri	@	<u>ba@</u>	@	ni	<u>@@</u>	<u>@@</u>
x		0		2		0		3		4	

RAGA : KEDAR - SULTAAL

Aroh : sa ma, ma pa, dha pa, ni dha sā

Avroh : sā ni dha pa, māpadhapa ma, re sa

Pakad : sa ma, ma pa, mā pa dha pa ma, re sa

Dekhat tanman Anand Bhaye Vilas

Birah Vyatha Bhari Pun Darshan l 16

Aye Nand Ghar Adhar Sudhare prem

Bund ghan Lage Barsan II

Rom-Rom sukh upaje kam kam Jyo-Jyo

Lagi piya ke pag prshn I

Tansen ke prabhu tum bahu nayak

Ab sautan mili lagi trsn II

(16) Dr Ramshankar, Uttar Bhartiy Shartriy Sangeet ki Bandirs men Bharha ka Asthan, Pej. No. : 131

STHAI

ni	dha	pa	dha	pa	dha	ma	ma	ma	ma
de	kha	t	ta	n	@	@	@	ma	n
ma	ma	pa	dha	ma	ma	re	re	<u>sare</u>	sa
a	@	na	nd	bha	ye	vi	la	<u>@@</u>	s
sa	sa	ma	ga	pa	m'a	dha	pa	m'a	pa
bi	ra	h	vya	tha	@	@	@	@	@
pa	pa	sà	sà	ma	ma	<u>maga</u>	pa	pa	pa
bha	@	ri	pu	n	da	<u>r@</u>	@	sha	n
x		0		2		3		0	

ANTRA

pa	pa	sà	sà	sà	sà	sà	sà	sà	sà
aa	@	ye	@	nan	@	d	gha	@	r
sà	sà	sà	<u>sani</u>	dha	<u>nidha</u>	sà	sà	sà	sa
a	dha	r	<u>su@</u>	dha	<u>@@</u>	re	@	@	@
m'a	m'a	rè	sà	sà	sà	sà	sà	sà	sà
pre	@	m	bun	@	@	@	d	gha	n
x		0		2		3		0	

SANCHARI

ma	ma	ma	<u>maga</u>	pa	pa	pa	dha	pa	dha
ro	@	m	<u>ro@</u>	@	m	su	kh	u	p
pa	pa	dha	ni	dha	pa	ma	ma	ma	ma
je	@	ka	m	ka	m	@	@	@	@
ma	ma	dha	pa	ma	ma	re	re	sa	sa

jyo	@	jyo	@	la	@	gi	@	pi	ya
ma	ma	ma	ma	ma	ma	<u>maga</u>	pa	pa	pa
ke	@	pa	g	@	pa	<u>r@</u>	@	sha	n
x		0		2		3		4	

ABHOG

pa	pa	pa	pa	ṡa	ṡa	ṡa	ṙe	ṡa	ṡa
ta	@	n	se	@	n	ke	@	pra	bhu
ṡa	ṡa	ṡa	<u>ṡani</u>	dha	<u>nidha</u>	ṡa	ṡa	ṡa	ṡa
tu	m	ba	<u>ha@</u>	na	<u>@@</u>	ya	@	k	@
ṁa	ṁa	ṙe	ṙe	ṡa	ṡa	ṡa	ṡa	ṡa	<u>ṡani</u>
a	b	saa	@	ta	n	@	@	mi	<u>li@</u>
<u>dhani</u>	dha	ṡa	ṡa	ma	ma	<u>maga</u>	pa	pa	pa
<u>la@</u>	@	gi	@	@	t	<u>r@</u>	@	@	n
x		0		2		3		4	

RAGA : KEDAR - CHARTAAL

Aroh : sa ma, ma pa, dha pa, ni dha ṡa

Avroh : ṡa ni dha pa, ṁapadhapa ma, re sa

Pakad : sa ma, ma pa, ṁa pa dha pa ma, re sa

Ye Jogi Jogi bhogi Rogi kaha Jage l¹⁷

man Sumiran gyan dhyan Rasna Ratna Jake

Agin Pawan sit kaha Lage I

(17) Bhatkhande krimik Purhtak Malika, Voi - 3, Pej No. : 174

Sur nar muni guni Jake Dhyān Dharat hai

Je Anhad sur sudh sadhe prem page I

Alakh Purukh ki gat Barni na jay kachu

Tansen preet Bar mange II

STHAI

-	pa	-	ma	-	ma	pa	dha	pa	ṣa	-	-
@	ye	@	jo	@	gi	jo	@	@	gi	@	@
dha	pa	-	ma	-	pa	pa	ma	re	sa	re	sa
bho	gi	@	ro	@	gi	ka	ha	@	ja	@	ge
x		0		2		0		3		4	

ANTRA

ma	pa	ṣa	ṣa	ṣa	ṣa	ṣa	-	re	ṣa	-	ṣa
ma	n	su	mi	ra	n	gya	@	n	dhya	@	n
ṣa	dha	-	ṣa	-	ṣa	re	ṣa	-	dha	-	pa
ra	@	s	na	@	ra	t	na	@	ja	@	ke
ma	ma	ma	pa	pa	pa	pa	-	pa	pa	<u>ṣadha</u>	re
a	gi	n	pa	wa	n	si	@	t	ka	<u>han@</u>	@
ṣa	ni	dha	ni	dha	ma	pa	pa				
la	@	@	@	@	ge	@	ye				
x		0		2		0		3		4	

SANCHARI

ma	ma	pa	pa	pa	pa	dha	pa	-	pa	dha	pa
su	r	na	r	mu	ni	gu	ni	@	ja	@	ke

pa	-	dha	ṣā	ṣā	ṣā	ni	dha	pa	pa	-	ma
dhya	@	n	dha	ra	t	hai	@	@	je	@	@
ma	ma	-	pa	dha	pa	ma	re	ma	sa	re	sa
a	n	@	ha	@	d	su	r	@	su	@	dh
sa	-	sa	ma	-	m	pa	-	ma	dha	ma	-
sa	@	dhe	pre	@	m	pa	@	@	@	ge	@
pa	pa	ṣā	ṣā	ṣā	ṣā	-	ṣā	re	re	ṣā	-
a	la	kh	pu	ru	kh	@	ki	@	ga	t	@
ṣā	dha	-	ṣā	-	re	ṣā	ni	dha	pa	ma	-
ba	r	@	ni	@	na	ja	@	ye	ka	chu	@
sa	-	sa	ma	-	ma	pa	-	pa	pa	nidha	re
ta	@	n	se	@	n	pree	@	t	ba	r@	@
ṣā	ni	dha	<u>ni</u>	dha	mā	pa	pa				
ma	@	@	@	@	ge	@	ye				
x		0		2		0		3		4	

raga : BIHAG - CHARTAAL

Aroh : ṇi̇ sa ga, ma pa, ni ṣā

Avroh : ṣā ni dha pa, mā pa ga ma ga, re sa

Pakad : ṇi̇ sa ga ma pa, mā pa ga ma ga, re sa

Rum Jhum Bhar Aye Ari naina tehare I¹⁸

Bithuri si Eik shyam ghan si Lagat

(18) Bhakhendey Kramik Purhtak Malika, Voi - 3, Pej No. : 237

Jhapak-Jhapak udharat mere Jan Tare I

Arun Baran naina Tere Tame lal dore

Ta par Ambuj Bar-Bar dare

Kahe miya Tansen Suno Saha Akbar

upma kahan lo din din Anjan kajarare I

STHAI

ni	-	pa	ni	sa	sa	sa	sa	ma	ga	-	sa
ru	@	m	jhu	@	m	bha	r	@	aa	@	ye
sa	sa	-	ga	-	ma	pa	-	ma	ga	-	m
a	ri	@	nai	@	na	te	@	@	ha	@	re
ga	-	sa	ni	ni	sa						
ru	@	m	jhu	@	m						
x		0		2		0		3		4	

ANTRA

pa	pa	-	sa	-	sa	sa	sa	re	sa	-	sa
bi	thu	@	ri	@	si	e	@	k	shya	@	m
sa	sa	-	ni	-	pa	pa	-	sa	ni	dha	pa
gha	n	@	si	@	@	la	@	@	ga	@	t
pa	pa	ga	ma	ga	ma	pa	ga	ma	ga	-	sa
jha	p	k	jha	pa	k	u	dha	@	ra	@	t
ni	pa	-	ga	ma	ga	pa	ga	ma	ga	re	sa
me	re	@	ja	@	n	ta	@	@	@	@	re
x		0		2		0		3		4	

SANCHARI

sa	sa	pa	pa	pa	pa	dha	ni	pa	pa	-	pa
a	ru	n	ba	ra	n	nai	@	na	te	@	re
pa	-	-	ga	-	ma	-	pa	<u>gama</u>	ga	-	sa
ta	@	@	me	@	@	la	@	<u>l@</u>	do	@	re
ni	-	pa	ni	sa	sa	sa	-	ma	ga	-	sa
ta	@	@	p	a	r	a	@	m	bu	@	j
sa	-	ma	ga	-	ma	pa	ga	ma	ga	-	sa
ba	@	r	ba	@	r	da	@	@	@	@	re
x		0		2		0		3		4	

ABHOG

pa	pa	-	ni	sa	-	sa	-	sa	sa	re	sa
ka	he	@	mi	ya	@	ta	@	n	se	@	n
ga	sa	-	ni	ni	pa	pa	pa	sa	ni	dha	pa
su	no	@	sa	ha	@	a	k	@	ba	@	r
pa	pa	-	ga	ma	<u>gama</u>	pa	ga	ma	ga	-	sa
u	p	@	ma	@	<u>ka@</u>	han	@	lo	di	@	n
ni	dha	pa	-	ga	ma	pa	ga	ma	ga	-	sa
bi	n	an	@	j	n	ka	ja	@	ra	@	re
x		0		2		0		3		4	

RAGA : VRINDAVANI SARANG - SULTAAL

Aroh : ñi sa, re, ma pa, ñi sa

Avroh : sa ñi pa, ma re, sa

Pakad : ñi sa re, ma re, pa ma re, ñi sa

Tum Rab Tum Saheb Tum Kartar I 19

Ghat Ghat Puran Jalthal Bhar Bhar

Tum hi Rahim Tum hi Karim

Gavat guni gandharv sur nar sur tar I

Tumhi puran bramha Tumhi Achal

Tumhi Jagat Guru Tumhi sardar II

Kahe Miya Tansen Tumhi Aap

Tum hi karat sakal jag ko Bhawpar II

STHAI

pa	ñi	ñi	ñi	sa	sa	sa	sa	-	sa
tu	m	ra	b	tu	m	sa	he	@	b
ñi	sa	re	-	pa	ma	-	re	-	sa
tu	m	hi	@	ka	r	@	ta	@	r
ñi	sa	re	ma	ma	pa	-	pa	ñi	mapa
gha	t	gha	t	pu	@	@	ra	n	@@
sa	sa	ñi	pama	pa	re	-	re	-	sani
ja	l	tha	l@	bha	r	@	bha	@	r@
x		0		2		3		0	

ANTRA

ma	pa	<u>ni</u>	pa	ni	ṣa	-	-	ṣa	-
tu	m	hi	@	r	hi	@	@	m	@
ni	ṣa	ṣa	-	re	re	-	-	ṣa	-
tu	m	hi	@	ka	ri	@	@	m	@
ni	ṣa	re	re	pā	mā	re	<u>reṣa</u>	re	ṣa
ga	@	va	t	gu	ni	@	<u>gan</u>	dha	rv
ṣa	ṣa	<u>ni</u>	<u>pama</u>	pa	re	-	re	-	<u>sani</u>
su	r	na	<u>r@</u>	su	r	@	ta	@	<u>r@</u>
x		0		2		3		0	

SANCHARI

ma	ma	ma	-	pa	pa	pama	pa	-	pa
tu	m	hi	@	pu	ra	n@	br	@	mha
ma	ma	pa	-	ni	ni	pa	ma	re	-
tu	m	hi	@	a	cha	l	@	@	@
re	re	ma	-	ni	pama	re	re	sa	-
tu	m	hi	@	ja	ga@	t	gu	ra	@
ni	ni	sa	-	re	re	-	re	-	sa
tu	m	hi	@	sa	r	@	da	@	r
x		0		2		3		0	

ABHOG

ma	ma	pa	pa	ni	-	ṣa	ṣa	-	ṣa
ka	he	mi	ya	ta	@	n	se	@	n

ni	ṣā	re	mā	re	-	re	ṣā	-	ṣā
tu	m	hi	ṣ	aa	ṣ	ṣ	ṣ	ṣ	p
<u>ṣāni</u>	re	ṣā	-	ni	<u>pama</u>	re	ma	pa	pa
<u>tu ṣ</u>	m	hi	ṣ	ka	<u>r ṣ</u>	t	sa	ka	l
ma	pa	ṣā	-	<u>ni</u>	<u>pama</u>	pa	re	-	<u>ṣāni</u>
ja	g	ko	ṣ	bha	<u>w ṣ</u>	ṣ	pa	ṣ	<u>r ṣ</u>
x		0		2		3		0	

RAGA : SINDURA - CHARTAAL

Aroh : sa re ga, pa dha ṣā

Avroh : ṣā ni dha pa, ma ga re sa

Pratham Singhasan Baithe Aasan,

Rajat Sabha madhy, Raghukul mani rag I²⁰

Nardadi karat gan, vishvanath dhayan dharat,

Tansen Dehu dan, Sufal hot man kam II

STHAI

re	ma	-	pa	<u>dhapa</u>	dha	ṣā	<u>ni</u>	-	dha	-	pa
pra	tha	ṣ	m	<u>ṣṣ</u>	sin	gha	ṣ	ṣ	ṣ	sa	n
dha	ma	-	pa	-	dha	<u>ga</u>	-	-	re	-	sa
bai	ṣ	ṣ	the	ṣ	ṣ	aa	ṣ	ṣ	sa	ṣ	n

(20) 'Ramrang' Pandit Rameshray Tha, Abhinaw Gitanjali, Voi - 2, Pej No. : 124

re	sa	-	<u>ni</u>	<u>ni</u>	dha	sa	-	-	re	ma	pa
ra	@	@	ja	t	sa	bha	@	@	ma	@	dhy
dha	<u>ni</u>	dha	pà	<u>ga</u>	re	ma	<u>ga</u>	-	re	-	sa
ra	ghu	@	ku	l	@	ma	ni	@	ra	@	g
x		0		2		0		3		4	

ANTRA

ma	-	pa	ni	sà	sà	rè	<u>ni</u>	<u>dhapa</u>	dha	sà	sà
na	@	r	da	@	di	ka	ra	<u>t@</u>	ga	@	n
dha	sà	rè	gà	rè	sà	rè	sà	<u>ni</u>	<u>ni</u>	dha	pa
vi	@	shva	na	@	th	dhya	@	n	dha	ra	t
<u>ga</u>	-	<u>resa</u>	re	ma	pa	re	ma	pa	dha	<u>ni</u>	<u>dhapa</u>
ta	@	<u>n@</u>	se	@	n	de	@	hu	da	@	<u>n@</u>
dha	<u>gà</u>	<u>rè sa</u>	re	ma	pa	re	ma	pa	dha	<u>ni</u>	<u>dhapa</u>
ta	@	<u>n@</u>	se	@	n	de	@	hu	da	@	<u>n@</u>
dha	<u>gà</u>	<u>rè sa</u>	<u>sàni</u>	<u>dhama</u>	<u>padha</u>	<u>ga</u>	<u>ga</u>	re	<u>maga</u>	re	sa
su	fa	<u>l@</u>	<u>ho s</u>	<u>@@</u>	<u>t@</u>	ma	n	@	<u>ka@</u>	@	m
x		0		2		0		3		4	

RAGA : REWA - JHAPTAAL

Aroh : sa re ga, pa dha ṣa

Avroh : ṣa dha pa, ga re sa

Gun ke grahak Akbar Shah Tum,

Guniyan ko det nit man smman I ²¹

Janat Jahan sab, Tero Bal Pratav,

Tansen guni gawe Tero yas Mahan II

STHAI

ga	<u>re</u>	ga	-	-	pa	ga	re	-	sa
gu	n	ke	@	@	gra	@	ha	@	k
sa	<u>dha</u>	sa	-	sa	pa	ga	<u>re</u>	ga	-
a	k	ba	@	r	sha	h	tu	m	@
re	ga	pa	pa	pa	<u>ṣa</u>	pa	<u>dha</u>	pa	pa
gu	ni	ya	n	ko	de	@	t	ni	t
<u>re</u>	ga	pa	pa	sa	<u>re</u>	ga	re	-	sa
ma	@	n	@	s	mma	@	@	@	n
x		2			0		3		

ANTRA

pa	-	<u>dha</u>	<u>dha</u>	pa	<u>ṣa</u>	-	<u>ṣa</u>	<u>re</u>	<u>re</u>
ja	@	na	t	ja	ha	@	n	sa	b

(21) 'Ramrang' Pandit Ramarhray Jhe, Abhinaw Gitanjali, Voi - 5 , Pej No. : 289

sā	rē	gā	-	rē	sā	sā	pa	<u>dha</u>	pa
te	@	ro	@	ba	l	pra	ta	@	p
sā	sā	pa	<u>dha</u>	pa	pa	<u>ga</u>	<u>re</u>	ga	pa
ta	n	se	@	n	gu	ni	ga	@	ve
<u>dha</u>	pa	re	ga	pa	ga	-	<u>re</u>	-	sa
te	ro	ya	sh	m	ha	@	@	@	n
x		2			0		3		

RAGA : SHRI - CHARTAAL

Aroh : sa, re re mā pa, ni sā

Avroh : sā ni dha pa, mā ga re @ re sa

Pakad : sa, gare gare sa, re pa mā ga gare @ gare sa

Pratham nad sur saddho,

Aradhe soe guniyan me Gave I²²

Sapt sur teen gram Ekis murchana

Teen ke vyore tab kachu pave I

Arohi-Avrohi ulat pulat ke hot

Drut Madhya vilambit ave I

Tansen ke Prabhu Prasad Dije

Tate gyan Bidhya kanth krave II

STHAI

<u>re</u>	<u>re</u>	sa	pa	-ma	dha	dha	<u>maga</u>	<u>re</u>	<u>re</u>	<u>re</u>	sa
pra	tha	m	na	@@	d	su	<u>r@</u>	@	sa	@	dhe
sa	<u>re</u>	-	<u>re</u>	<u>re</u>	sa	<u>re</u>	pa	m'a	<u>dha</u>	m'a	ga
aa	@	@	ra	@	dhe	so	@	e	@	gu	ni
ni	<u>re</u>	ni	dha	m'a	ga	<u>re</u>	<u>dha</u>	m'a	<u>ga</u>	<u>re</u>	sa
ya	n	me	@	ga	@	ve	@	@	@	@	@
x		0		2		0		3		4	

ANTRA

pa	m'a	dha	ni	s'a	s'a	<u>re</u>	<u>re</u>	s'a	ni	s'a	s'a
sa	@	pt	su	@	r	tee	@	n	gra	@	m
ni	s'a	<u>re</u>	<u>re</u>	<u>re</u>	s'a	ni	<u>re</u>	ni	<u>dha</u>	m'a	ga
e	@	@	ki	@	@	mu	@	reha	na	@	@
<u>re</u>	<u>dha</u>	m'a	ga	<u>re</u>	-	sa	-	<u>re</u>	pa	m'a	<u>dha</u>
tee	n	ke	s	vyo	s	re	s	ta	b	ka	chu
ni	<u>re</u>	ni	<u>dha</u>	m'a	ga	<u>re</u>	<u>dha</u>	m'a	ga	<u>re</u>	sa
pa	@	@	@	@	@	ve	@	@	@	@	@
x		0		2		0		3		4	

SANCHARI

<u>sani</u>	<u>re</u>	-	<u>gare</u>	<u>gare</u>	<u>gare</u>	<u>pama'</u>	<u>dha</u>	-	<u>dha</u>	<u>dha</u>	pa
<u>aa@</u>	@	@	<u>ro@</u>	<u>@@</u>	<u>hi@</u>	<u>a@</u>	v	@	ro	@	hi
pa	m'a	<u>dha</u>	<u>nidha</u>	<u>nidha</u>	pa	ni	s'a	<u>re</u>	<u>re</u>	<u>re</u>	s'a
u	la	t	<u>pu</u>	<u>la</u>	t	ke	@	@	ho	@	t

ni	sà	rè	ni	sà	rè	rè	ni	dha	pamà	dha	pa
dru	t	@	m	@	dhya	bi	la	@	mbi	@	t
rè	rè	ni	dha	mà	ga	re	dha	mà	ga	re	sa
aa	@	@	@	@	@	ve	@	@	@	@	@
x		0		2		0		3		4	

ABHOG

sani	re	re	pamà	dha	dha	sani	rè	-	ga	rè ga rè	sà
tas	@	n	se@	@	n	ke@	@	@	pra	bhu@	@
ni	ni	rè	rè	rè	rè	sà	-	ni	rè	ni	dha
pra	sa	@	d	di	@	je	@	ta	@	te	@
mà	dha	mà	ga	re	-	sa	-	re	pa	mà	dha
g	@	ya	n	bi	@	dhya	@	ka	@	nth	k
ni	rè	ni	dha	mà	ga	re	dha	mà	ga	re	sa
ra	@	@	@	@	@	ve	@	@	@	@	@
x		0		2		0		3		4	

RAGA : BHAIKAV - DHAMAR

Aroh : sa re ga ma pa dha ni sà

Avroh : sà ni dha pa ma re sa sa

Pakad : ga ma sa dha @ dha @ pa ma pa ga ma re @@ re sa

Aaj mere Bhag Jage bhor hi sudh lai

mai itno bahalo manavt hun Balma ho tum par bal gai I²³

(23) Dr. Ramshankar, Uttarbhartiya Shastriya Sangeet ki Bandishon me Bhasha ka Sthan, Pej. No. : 135

Adhran Anjan mhavar bhali mat gati aur bhai

Tansen ke prabhu Thade Raho Baliya Leho kah gai Tiya nai I

STHAI

						ni	re	sa		ni	dha	ni	sa
						aa	@	j		me	@	re	@
re	sa	sa	ni	sa	ni	sa	<u>gama</u>	ga	re	re	ma	ga	pa
bha	@	g	ja	@	@	ge	<u>bho</u>	@	@	r	hi	@	@
ma	ma	ga	re	re	sa	sa	ni	re	sa	ni	dha	ni	sa
su	dh	@	@	@	la	i	aa	@	j	me	@	re	@
pa	pa	<u>dha</u>	ni	sa	sa	sa	sa	ni	<u>dha</u>	pa	pa	pa	pa
mai	e	t	no	@	bha	lo	ma	na	@	va	t	hum	@
ma	ma	ma	ni	<u>dha</u>	pa	-	ma	<u>maga</u>	re	<u>rema</u>	<u>gapa</u>	ma	ga
ba	l	ma	@	@	ha	@	tu	<u>m@</u>	@	<u>@@</u>	<u>@@</u>	pa	r
ga	ga	-	re	-	sa	sa							
ba	l	@	@	@	ga	i							
x					2		0			3			

ANTRA

ma	ma	<u>mama</u>	pa	-	pa	pa	pa	<u>dha</u>	-	pa	pa	pa	pa
a	dha	<u>ra</u>	an	@	ja	n	m	ha	@	va	r	bha	le
ma	ma	<u>gama</u>	ni	<u>dha</u>	pa	pa	ma	ma	<u>gama</u>	pa	-	ma	pa
ma	ti	<u>@@</u>	@	@	ga	ti	au	@	<u>sr</u>	@	@	bha	i
<u>dha</u>	-	<u>dha</u>	mi	sa	sa	-	sa	sa	-	<u>dhani</u>	sa	<u>padha</u>	pa
ta	@	n	se	n	ke	@	pra	bhu	@	<u>tha@</u>	de	<u>ra@</u>	ho

pa	ma	pa	pa	-	-	-	ma <u>ni</u>	<u>dha</u>	pa	pa	pa	ma	ma
ti	y	@	@	@	na	i	aa	@	j	me	@	re	@
x					2		0			3			

RAGA : MEGH - DHAMAR

Aroh : sa re ma pa ni sa

Avroh : sa ni pa ma re sa

Pakad : ni nisa dhani pani pa, ma re sa

Rim Jhim Barse Aaj Badarva Piya Bidesh mori

TharTharat Chatiya nisdin man Bhave I²⁴

Nayanhun nind Aawe Damini Damkat

Lagi un Bin Kalnaparat nach nach kari Dhave I

Raho na Jay ghari pal chan tan

Rahe mori Aaye Madan Mohan Yojht Avsar paye I

Niksat nahi pran ho rahi

Chit Dharwan Tapar kar Bkhan Tansen gave I

STHAI

										ma	re	ma	pa
										ri	m	jhi	m
ni	<u>sa</u>	<u>re</u>	-	sa	<u>ni</u>	pa	ma	pa	pa	ma	re	ma	re
ba	r	se	@	@	aa	j	ba	da	r	va	@	@	@

(24) Dr. Ramshankar, Uttarbhartiya Shastriya Sangeet ki Bandishon me Bhasha ka Sthan, Pej. No. : 136

ma	ma	re	-	-	-	-	sa	re	sa	sa	-	sa	-
pi	ya	@	@	@	@	@	bi	de	sh	mo	@	ri	@
ma	pa	-	<u>ni</u>	<u>ni</u>	ṣa	ṣa	ṣa	ṣa	ṣa	<u>ni</u>	ṣa	-	-
tha	r	@	tha	ra	@	t	cha	ti	ya	@	@	@	@
ma	ma	-	re	sa	<u>ni</u>	pa	<u>ni</u>	-	pa	ma	re	ma	pa
ni	sh	@	di	n	ma	n	bha	@	ve	ri	m	jhi	m
x					2		0			3			

ANTRA

ma	pa	pa	<u>ni</u>	-	-	<u>ni</u>	ṣa	-	ṣa	<u>ni</u>	-	ṣa	-
na	ya	n	hu	@	@	n	ni	@	d	aa	@	ve	@
<u>ni</u>	ṛe	ṛe	ṣa	-	-	-	ṣa	<u>ṛe ṣa</u>	ṣa	<u>nipa</u>	ma	pa	-
da	mi	ni	@	@	@	@	da	<u>mka</u>	t	<u>la@</u>	@	gi	@
ma	re	-	ma	ma	-	-	<u>papa</u>	<u>ni</u>	pa	pa	pa	pa	-
u	n	@	bi	n	@	@	<u>kal</u>	na	@	pa	ra	t	@
ma	-	re	sa	ṣa	<u>ni</u>	<u>ni</u>	<u>ni</u>	-	pa				
na	@	ch	na	ch	ka	ri	dha	@	ve				
x					2		0			3			

SANCHARI

ma	ma	re	ma	-	pa	pa	<u>ni</u>	<u>pama</u>	pa	pa	pa	pa	pa
ra	ho	@	na	@	ja	y	gha	<u>ri@</u>	@	pa	l	cha	n
pa	pa	-	<u>ni</u>	-	ṣa	-	<u>ni</u>	pa	-	ma	-	re	-
ta	n	@	ra	@	he	@@	mo	ri	@	aa	@	ye	@
sa	sa	sa	-	-	-	-	re	ma	ma	pa	-	pa	pa
ma	da	n	@	@	@	@	mo	@	han	yo	@	jha	t

mā	mā	-	rē	-	sā	-	ni	-	pa	
a	w	ṣ	ṣ	ṣ	r	ṣ	pa	ṣ	ye	
x					2		0			3

AABHOG

ma	pa	-	-	-	<u>ni</u>	<u>ni</u>	sā	sā	-	-	-	sā	sā
ni	k	ṣ	ṣ	ṣ	sa	t	na	hi	ṣ	ṣ	ṣ	pra	n
<u>ni</u>	rē	-	rē	rē	-	sā	<u>ni</u>	<u>ni</u>	-	<u>ni</u>	<u>ni</u>	pa	pa
ho	ṣ	ṣ	ra	hi	ṣ	ṣ	chi	t	ṣ	dha	r	wa	n
<u>mare</u>	ma	ma	-	-	-	-	pa	pa	<u>ni</u>	pa	pa	ma	pa
<u>ta</u> ṣ	pa	r	ṣ	ṣ	ṣ	ṣ	chi	t	ṣ	ba	kha	ṣ	n
mā	-	rē	sā	-	sā	-	<u>ni</u>	-	pa				
ta	ṣ	n	se	ṣ	n	ṣ	ga	ṣ	we				
x					2		0						3

RAGA : MEGH - JHAPTAAL

Aroh : sa re ma pa ni sā

Avroh : sā ni pa ma re sa

Pakad : ni nī sā dhāni pani pa, ma re sa

Prabal Dal Saje Je Jhuk Jhum ya Bhum par

umar Ghanghor Jhar Indra le Aayo re I²⁵

(25) Dr. Rameshaukar uttarbhartiy shastiye sangeet ki Bandiro me Bhara ka Asthan, Pej No. : 146

Barsat Musldhar hot phr char krishn

Giridhar gokul Bachayo re I

Bundan te Dharani dhar sbni ko Rakshakar

Pashu Pakshi Jeev Jantu Ati Sukh payo re I

Kahe miya 'Tansen' Teri gati Anyak

Surpati Adhin hoye sees nwayo re I

STHAI

ṡa	<u>ni</u>	ṡa	<u>ni</u>	pa	<u>ni</u>	ma	pa	ma	re
pra	ba	l	da	l	sa	@	je	jhu	k
ma	ma	re	pa	-	ma	-	re	sa	sa
Jhu	@	m	ya	@	bhu	@	m	pa	r
<u>ni</u>	sa	re	ma	pa	<u>ni</u>	-	pa	ma	pa
u	ma	dh	gha	n	gho	@	r	jha	r
<u>ni</u>	ṡa	ni	pa	ma	<u>rema</u>	pa	<u>ni</u>	-	pa
in	@	dra	le	aa	<u>yo</u> @	@	re	@	@
x		2			0		3		

ANTRA

ma	pa	<u>ni</u>	<u>ni</u>	<u>ni</u>	ṡa	ṡa	<u>ni</u>	ṡa	ṡa
ba	r	sa	t	mu	@	la	dha	@	r
<u>ni</u>	ṡa	ṙe	ṁa	ṙe	ṡa	ṡa	<u>ni</u>	-	pa
ho	@	t	@	pa	ha	r	cha	@	r
ṙe	-	ṙe	ṡa	ṡa	ṡa	ṡa	ma	pa	-
kri	@	shn	gi	ri	dh	r	go	@	@

<u>ni</u>	ṣā	<u>ni</u>	pa	ma	rema	pa	<u>ni</u>	-	pa
ku	l	ba	cha	ṣ	yo ṣ	ṣ	re	ṣ	ṣ
x		2			0		3		

SANCHARI

ma	re	ma	ma	ma	pa	ma	pa	pa	pa
bun	ṣ	da	n	te	dha	r	ni	dha	r
ma	pa	<u>ni</u>	ṣā	-	<u>ni</u>	pa	ma	re	-
sa	b	ni	ko	ṣ	r	ksha	ka	r	ṣ
ma	ma	re	re	-	sa	sa	sa	sa	sa
pa	shu	pa	kshi	ṣ	jee	v	jan	ṣ	tu
<u>ni</u>	sa	re	ma	pa	<u>ni</u>	-	-	pa	-
a	ti	su	kh	pa	yo	ṣ	ṣ	re	ṣ
x		2			0		3		

ABHOG

ma	pa	<u>ni</u>	-	<u>ni</u>	ṣā	ṣā	<u>ni</u>	ṣā	ṣā
ka	he	mi	ṣ	ya	ta	n	se	ṣ	n
<u>ni</u>	ṣā	<u>reṃā</u>	re	ṣā	<u>ni</u>	ṣā	<u>ni</u>	<u>ni</u>	pa
te	ṣ	<u>riṣ</u>	ga	ti	a	ṣ	nya	k	ṣ
re	re	re	mā	re	<u>ṣāṣā</u>	ṣā	<u>ni</u>	ṣā	ṣā
su	r	pa	ti	ṣ	<u>adhi</u>	n	ho	ṣ	y
ma	<u>-pa</u>	<u>ni</u>	pa	ma	<u>rema</u>	pa	<u>ni</u>	-	pa
si	<u>ṣsh</u>	n	wa	ṣ	<u>yoṣ</u>	ṣ	re	ṣ	ṣ
x		2			0		3		

4.2 Ragaas, Instruments and Volumes (Granthas) invented by Tansen:

The one and only music maestro Tansen's contributions to Indian music is Unique. From many aspects, his contribution is outstanding in the field of music.

Just like 'Amir Khusro', who established many new traditions in Indian Classical Music, Tansen has also given birth to new styles of music. He invented new *Ragaas*, created new instruments as well as gave valuable contribution to Indian Classical Music via compilation of three volumes (*Granthas*) of music. His musical contribution is so enormous and unique that any style of music seems incomplete without his name. Take classical compositions of music or artistic compositions, his musical contribution maintain its own importance in both ways. Hence, it can be summarized here that Tansen gave a new direction to Indian music and definite form to the art.

4.2.1 Ragaas invented by Tansen:

New *Ragaas* invented by Tansen are mentioned by many classical musicians and historians in their volumes. Major *Ragaas* invented by Tansen are mentioned as '*Miyan ki Malhar*', '*Miyan ki Sarang*', '*Miyan ki Todi*', '*Darbari Kanhda*,' '*Megh*', '*Miyan ki Sarang*' etc.

According to 'Fakirullah', 'Miyan Tansen' mixed (fusion) '*Malhar*' and '*Kanda*' as well as '*Kanhda*' and '*Kalyan*'. He mixed (fusion) '*Aasawari*' in '*Devchandhari*,' named '*Kanhda*' to '*Darbari Kanhda*' and erased other names in other words, all these *Ragaas* are famous as '*Darbari*.' The names of '*Darbari Kalyan*' and '*Darbari Aasawari*' became famous from the time when Tansen was accommodated in King Akbar's assembly (*Darbar*) and started singing these *Ragaas* in '*Darbari Thaata*.'¹

According to '*Sahasras*', Tansen's voice was ultimate melodious and matured. He was well-versed with '*Murchhana*' and '*Mukaam*' *Paddati* (methods). His creations of *Darbari* compositions by mixing Indian and Irani music was exceptional gift to Indian Music.

1) Maansing Aur Mankutahal, Harihar Nivas Dvivedi, p.78

As per 'Aacharya Brahaspati', Tansen is the inventor of *Raga 'Miyan ki Todi'*. In *Raga 'Miyan ki Sarang'* and *'Miyan ki Malhar'*, pleasing use of '*Komal Nishad*' and '*Shudh Nishad*' is Tansen's contribution.² 'Shri Prabhudayal Mital' has written that Tansen altered old *Ragaas* to make them famous as new *Ragaas*. Due to this, his music became fascinating as well as popular, but India's traditional music style opposed him, albeit unsuccessfully.³ Special edition of music periodically '*Tansen Ank*' 1936 mentions *Ragaas* created by Tansen as follows: '*Vasant, Paraj, Shree, Aasawari, Tilak Kamod, Jaijaivanti, Kedar, Megh, Nat, and Vihag* Formal introduction of some ragas invented by Tansen is as follows:

2) Khusro Tansen Tatha Anya Kalakar, Acharya Vrihaspati, p.134

3) Sangeet Samrat Tansen, Prabhu Dayal Mittal, p.37



Photo : 9 Ragamala Painting of Raga Vasant

4.2.1.1 Raga Vasant:

“Do- Madhyam komal risav,

Chadhat na pancham keenha

Sa-ma vadi-samvadi te,

Yah vasant ka chinha.”

-Raga Chandrika saar.

Raga Vasant is a famous ancient *Raga*. It is mentioned in every ancient (music) volumes. It is also true that present form of *Raga Vasant* is different than ancient form. Various writers have described *Vasant* in many ways. Here, we are defining the existing form.

This *Raga* is based on ‘*Purvi Thaata*’. *Rishabh*, *Dhaivat Komal* and both *Madhyam* are used in it. *Rishabh* and *Pancham* are prohibited in *Aaroh* (Ascend) while all seven *Swaras* are used in *Avroh* (descend). Hence its *Jaati* is *Audhav – Sampurna*, *Vadi Swar* is *Taar Shadaj* and *Samvadi* is *Pancham*. Singing time of this *Ragaa* is *Ratri Ka Antim Prahar* (last part of the night).

Sometimes discussions are heard about *Shudh Dhaivat* based *Vasant* also. This type of *Vasant* is believed to be based on *Marva Thaata*, but this style is never, heard. Some older musicians are heard using only *Tivra* (sharp) *Madhyam* in it, but in prevailing *Vasant*, very little use of *Shudh Madhyam* is heard like this: Sa Ma, Ma, Ga, Ma Ga Re, Sa. Sometime, *Lalit Ang* (form) is also shown like Sa, Ma, Ma, Ma, Ma Ga, Ma, Ga, Re, Sa, Ma, Dha, Sa. However, showing *Lalit Ang* (form) is not necessary.

There are differences amongst music maestros about the *Jaati* of *Raga Vasant*. Some of them believe it to be of *Sampurn-Audhav Jaati*, some believes it to be of *Sampurn-Shadav* while others have believed it to be of *Sampurna Jaati Raga*. Thus, it is clear that whatever the differences are there, they are about *Aroh* related and not about *Avroh* related. *Aroh* is accepted as *Audhav Jaati* when *Re-Pa* is kept prohibited and when only *Pa* (*pancham*) is prohibited it becomes *Shadav Jaati’s Avroh*. Those maestros have accepted minimum use of *Rishabh* in *Avroh*, like, Ma, Dha, Sa, ss, Ni, Re, Sa, Ni Re Ga Re Sa. *Pancham* is always prohibited in *Aroh*, so its *Chalan*

becomes $\overset{1}{Ma}$, $\overset{\bullet}{Dha}$, $\overset{\bullet}{Sa}$, Or $\overset{1}{Ma}$, $\overset{\bullet}{Dha}$, $\overset{\bullet}{Re}$, $\overset{\bullet}{Sa}$. Some times while pronouncing $\overset{1}{Ma}$, Pa , $\overset{\bullet}{Dha}$ Pa , $\overset{1}{Ma}$ Ga $\overset{1}{Ma}$ s Ga , *Pancham* is used in *Avroh*. At a specific place, minimally use of *Pancham* is believed as *Sampurn Audhav* or *Sampurn Shadav*.

This is primarily *Uttarang Raga*. When it begins with $\overset{1}{Ma}$ $\overset{\bullet}{Dha}$ $\overset{\bullet}{Sa}$ or $\overset{1}{Ma}$ $\overset{\bullet}{Dha}$ $\overset{\bullet}{Re}$ $\overset{\bullet}{Sa}$, knowledgeable audience understand that it is *Vasant*. It can be Sung or played anytime during spring season, hence it is called seasonal *Raga*. It has some influence of many *Ragaas* like: $\overset{\bullet}{Re}$ $\overset{\bullet}{Ni}$ $\overset{\bullet}{Dha}$ Pa , in *Raga Shree*, $\overset{1}{Ni}$ $\overset{1}{Ma}$ s Ga Re Sa , in *Raga Puriya* and Ga $\overset{1}{Ma}$ $\overset{\bullet}{Dha}$ Pa , $\overset{1}{Ma}$ $\overset{\bullet}{Dha}$ $\overset{\bullet}{Ni}$ $\overset{\bullet}{Dha}$ Pa , in *Raga Purvi*'s influence. Even then *Raga Vasant* becomes clear while singing Pa , $\overset{1}{Ma}$ Ga $\overset{1}{Ma}$ s Ga , $\overset{1}{Ma}$ Ga $\overset{\bullet}{Re}$ Sa , or $\overset{1}{Ma}$ $\overset{\bullet}{Dha}$ $\overset{\bullet}{Re}$ $\overset{\bullet}{Sa}$.

Raga Paraj is closed to *Raga Vasant*. *Paraj* is also primarily *Uttarang Raga* and almost similar *Swaras* are used in both *Ragaas*. Both are differentiated by difference in their *Chalans*. While *Nishad* is minimum in *Aroh* of *Raga Vasant* and it is maximum in *Aroh* of *Raga Paraj*. Hence, $\overset{1}{Ma}$ $\overset{\bullet}{Dha}$ $\overset{\bullet}{Sa}$, or $\overset{1}{Ma}$ $\overset{\bullet}{Dha}$ $\overset{\bullet}{Re}$ $\overset{\bullet}{Sa}$, is used in *Raga Vasant* while in *Aroh* of *Raga Paraj*, $\overset{1}{Ma}$ $\overset{\bullet}{Dha}$ $\overset{\bullet}{Ni}$ $\overset{\bullet}{Sa}$ $\overset{\bullet}{Ni}$ $\overset{\bullet}{Dha}$ $\overset{\bullet}{Ni}$, or $\overset{\bullet}{Sa}$ $\overset{\bullet}{Re}$ $\overset{\bullet}{Sa}$ $\overset{\bullet}{Re}$ $\overset{\bullet}{Ni}$ $\overset{\bullet}{Sa}$ $\overset{\bullet}{Ni}$ $\overset{\bullet}{Dha}$ $\overset{\bullet}{Ni}$ is used.

Aroh: Sa Ga , $\overset{1}{Ma}$ $\overset{\bullet}{Dha}$ $\overset{\bullet}{Re}$ $\overset{\bullet}{Sa}$ $\overset{\bullet}{Ni}$ $\overset{\bullet}{Sa}$.

Avroh: $\overset{\bullet}{Re}$ $\overset{\bullet}{Ni}$ $\overset{\bullet}{Dha}$ Pa , $\overset{1}{Ma}$ Ga $\overset{1}{Ma}$ s Ga , $\overset{\bullet}{Re}$ Sa .

Pakad: $\overset{1}{Ma}$ $\overset{\bullet}{Dha}$ $\overset{\bullet}{Re}$ $\overset{\bullet}{Sa}$, $\overset{\bullet}{Ni}$ $\overset{\bullet}{Dha}$ Pa , $\overset{1}{Ma}$ Ga $\overset{1}{Ma}$ s Ga .

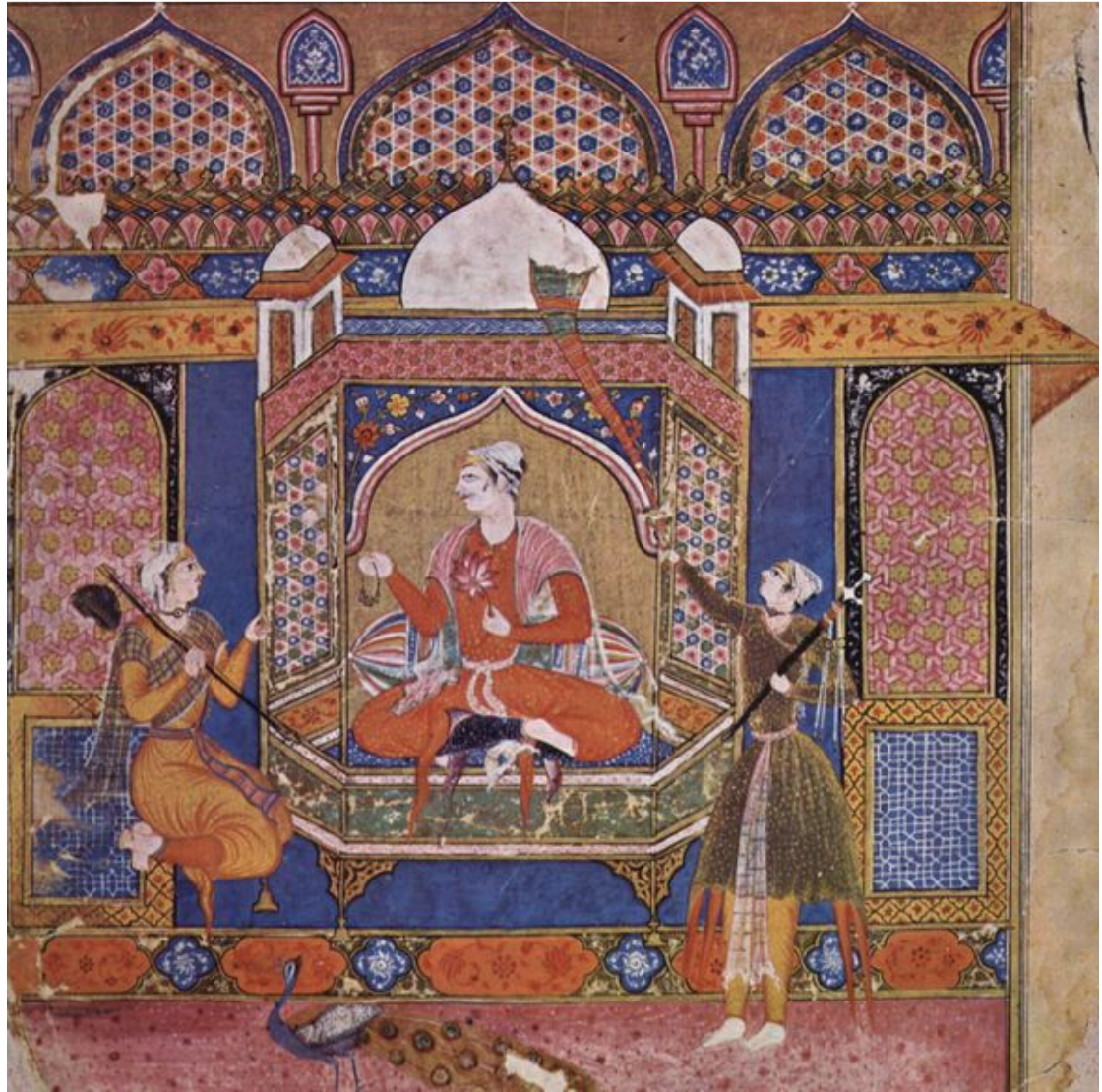


Photo : 10 *Ragamala* Painting of *Raga Shree*

4.2.1.2 Raga Shree

“Komal Ri Dha Tivra Ni Ga Ma, Pa Ri Samvadi Vadi.

Dha, Ga, Varaje Aaroh mein, Yah Shree Raga Anadi.”

Raga Shree is believed to be originated from *Purvi Thaat*. In this *Raga*, *Komal Rishabh Dhaivat*, *Tivra Madhyam* and rest of *Swaras* are used in Shudh form. Ga-Dha is prohibited in *Aroh* while all seven *Swaras* used in *Avroh*. Hence it is *Audhav – Sampurn Raga*. *Vadi Swara* is *Rishabh* while *Samvadi Swara* is *Pancham*. The singing time is in evening –sunset time.

This *Raga* is of serious nature. It is mention in all ancient volumes. It is also true that prevailing form of this *Raga* is different than ancient form. There is no *Samvad Bhav* in *Vadi-Samvadi* of prevailing form because *Komal Rishabh* is *Vadi-swar*. Even though there is no *Samvad Bhav* in *Re-Pa*, however the use of ‘*Meend*’ in it is soothing to ears. Just like *Raga Marva*, which is accepted as an exception to rules of *Raga*, due to lack of *Samvadi bhav* in *Vadi- Samvadi*, Similarly *Raga Shree* is also accepted as evening sunset *Raga*.

Many *Ragaas* of *Purvi Thaat* are influenced by *Shree Ang*. Main *Ang* (Part) of *Raga Shree* are Ga Re Re Pa, Pa Re, Dha Ma Ga Re and Re Ni Dha Pa. *Rishabh* is repeated and then it touches *Gandhar*. When *Ma* Pa Ni *Sa*, Re Re, is pronounced, it is differentiated from other *Ragaas* of *Purvi Thaat*.

Serious nature of this *Raga* is revealed by singing – playing *Swaras* with the use of ‘*Meend*’. This is independent *Raga* with correct pronunciation of *Swaras*, it is differentiated from other *Ragaas*.

Aroh: Sa Re, Re ¹Ma Pa, Ni *Sa* [•]

Avroh: *Sa* [•] Ni Dha Pa, ¹Ma Ga, Re s Re Sa

Pakad: Sa ^{Ga} Re, Re Pa, ¹Ma Pa Dha Pa Re Ga Re Re Sa.

4.2.1.3 Raga Paraj

“Jahan Komal Dhaiwat – Rishabh,

Tirab Gandhar – Nishad

Dwai Madhyam Mandit Paraj,

Pa Sa Samvad Vad.”

- Raga Chandrikasar

Raga Paraj is believed to be originated from *Purvi Thaat. Komal Rishabh Dhaiwat* and both *Madhyam* are used. *Rishabh* is prohibited in *Aroh* (ascend) while all seven *Swaras* are used in *Avroh* (descend). Hence it is of *Sampurn – ShadavRaga*. The singing time is *Ratri ka Antim Prahar* (last part of night). *Vadi-Swara* is *Taar-Shadaj* and *Samvadi Swara* is *Pancham*.

Due to differences in opinions amongst music masters about *Jaati* of *Raga Paraj*, it makes special use of *Rishabh* and *Pancham* in *Aroh* (ascend). In ascending *Swaras* of *Madhya Saptak*, *Re* is not used, sometimes in place of *Ni Sȧ Ga*, *Ni Rė Gȧ* is used. Hence, *Rishabh* is not counted in *Aroh* (ascend). *Pancham* is also not used straight in *Aroh* (ascend) but it is used in *Vakra* (twisted) form like *Ma Pa Dha Pa*. Counting of *Vakra* (twisted) *Swaras* is an ancient tradition like *Raga Goud Sarang* is accepted as *Sampurn Jaati Raga*, which has *Vakra* (twisted) *Chalans* (use).

Like *Raga Vasant* this is also primarily *Uttarang Raga*. *Taar Shadaj* is *vadi Swara*. Appropriate use of *Madhyam* and *Nishad* allows both *Ragaas* to be differentiated. In *Raga Paraj*, *Nishad* is also highlighted along with *Taar Shadaj*. Hence *Sa Rė Sa Rė Ni Dha Ni* or *Ma Dha Ni Sa Ni Dha Ni* makes *Nishad* progressive. Conversely, in *Aroh* (ascend) of *Vasant* accepts use of *Nishad* and keeps it minimal (Guan). Similarly in *Vasant Sudh Ma* is used minimally and it can only be used like this- *Sa Pa, Ma Ga*, and not in any other vocal music where *Sudh Ma* can be used. In *Raga Paraj*, *Sudh Ma* is used like in *Kalingda* i.e. *Pa Dha Ma Pa, Ma Ga Ma Ga, Ma Ga Re Sa*. When same group of *swaras* are used in *Raga Purvi*, while singing *Pa Dha s Ma Pa s Ga Ma Re Ga, Ma Ga, Re Sa*, we use *Ga Ma Re* in last part of *Ga Ma Ga*. Using a hold on *Pa* and using *Ga, Ma, Ga*, is part of *Kalingda*. That is why; *Raga Paraj* is a beautiful fusion of *Vasant* and *Kalingda*. *Raga Paraj* is also called ‘*Paramel Praveshak*’ (entry

to other group of ragas). After this *Raga*, its turn of *Raga Kalingda*, this is based on Bhairav Thaata, hence, this *Raga* transitions from *Purvi Thaata* to *Bhairva Thaata*.

Aroh: $\dot{N}i$ $\dot{S}a$ $\dot{G}a$, $\dot{M}a$ $\dot{P}a$ $\dot{D}ha$ $\dot{P}a$, $\dot{M}a$ $\dot{D}ha$ $\dot{N}i$ $\dot{S}a$.

Avroh: $\dot{S}a$ $\dot{N}i$ $\dot{D}ha$ $\dot{P}a$, $\dot{M}a$ $\dot{P}a$ $\dot{D}ha$ $\dot{P}a$, $\dot{G}a$ $\dot{M}a$ $\dot{G}a$, $\dot{M}a$ $\dot{G}a$ $\dot{R}e$ $\dot{S}a$.

Pakad: $\dot{P}a$, $\dot{M}a$ $\dot{P}a$ $\dot{D}ha$ $\dot{P}a$, $\dot{G}a$ $\dot{M}a$ $\dot{G}a$, $\dot{M}a$ $\dot{G}a$ $\dot{R}e$ $\dot{S}a$

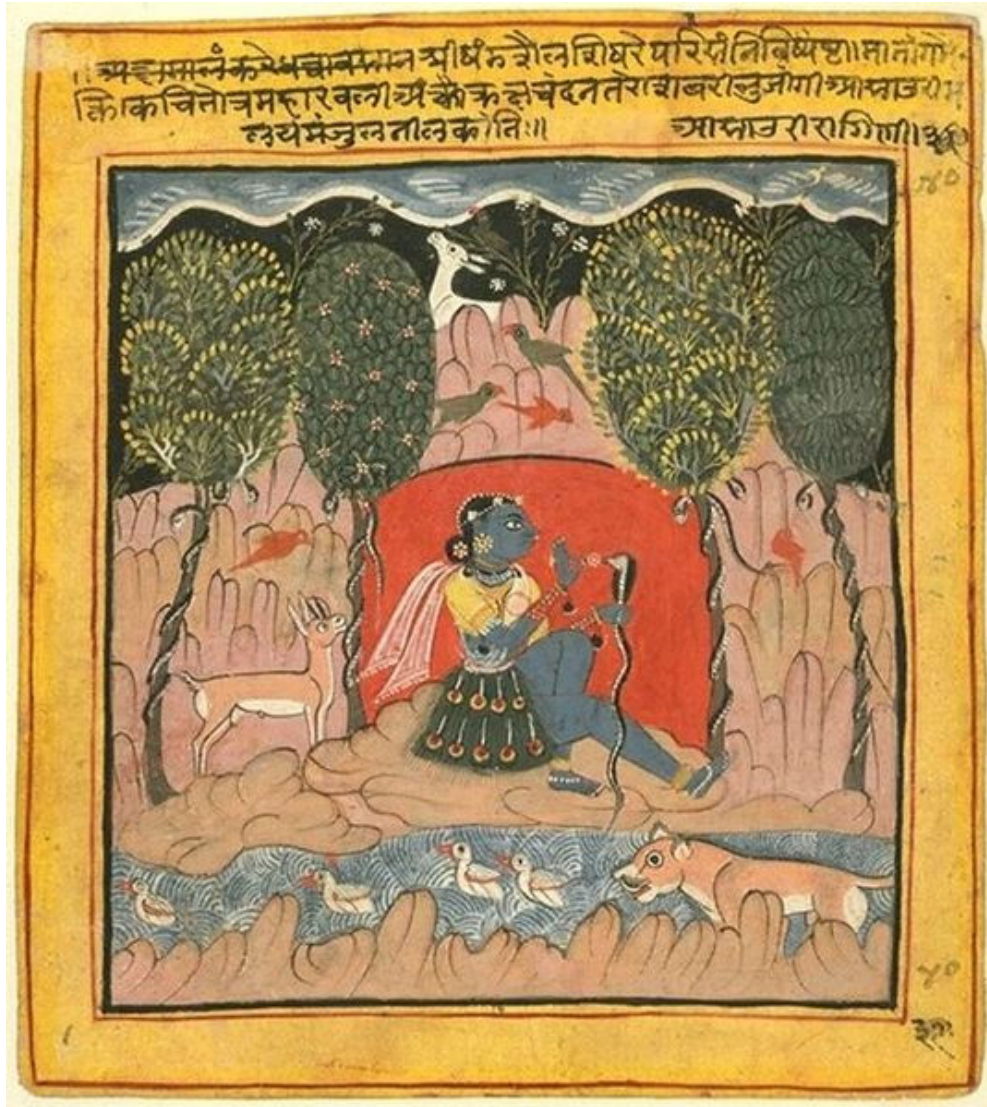


Photo : 11 Ragamala Painting of Raga Asawari

4.2.1.4 Raga Asawari

“Ga Dha Ni Swar Komal Rahe, Aarohan Ga Ni hani

Dha Ga Vadi –Samvadi Se Aswari Pehchan”

This Raga is believed to be originated from *Asawari Thaat* itself. It used *Komal Ga*, *Dha* and *Ni*, *Vadi Swar* is *Dhaiwat* and *Samvadi Swar* is *Gandhar*. Use of *Gandhar* and *Nishad* is prohibited in *Aroh* (ascend) while all seven swaras are used in *Avroh* (descend) hence it is of *Sampurn - Audhav Raga*. It's singing time is second *prahar* (part) of the day.

Aroh: Sa, Re Ma Pa Dha [•]Sa

Avroh: [•]Sa Ni Dha Pa, Ma Pa Dha Ma Dha Pa Ga s Re Sa

Pakad: Ma Pa Dha Ma Pa Ga Re Sa

This is *Aashray* (refuge) Raga of its *Thaat*. Its *Vadi Swara* is *Dha* which comes in northern part of *Saptak*. This comes in *Uttarang* of the day still; its *Chalan* is very well in *Purva* part of *Saptak* (Sa Re Ga Ma Pa) and *Madnra Saptak*. When musicians used *komal* (soft) *Rishabh* in the place of *Sudh 'Re'* it is called *Asawari* of *Komal Rishabh*. *Vakra* (twisted) *Madhyam* is used in *Aroh* – Hence [•]Sa Ni Dha Pa, Ma Pa Dha Ma Pa Ga, Re Sa.

Pairing of *Pa* and *Ga* is done frequently. *Ga* and *Pa* are *Nayas swaras*. This Raga is similar to Raga *Jonpuri*.

Asawari: Ma Pa Dha s Dha [•]Sa, Ni Dha s Pa Ma Pa Dha Ma Pa Ga s Re Sa.

Jonpuri: Ma Pa Dha Ni [•]Sa, Ni Dha Pa, Ma Pa Dha Ma Pa Ga s Re Pa Pa.

4.2.1.5 Raga Tilak – Kamod

This *Raga* is originated from *Khamaj Thaat*. *Dhaiwat* is prohibited in *Aroh* and all seven *swaras* are used in *Avroh*. Hence it is of *Shadav-Sampurn Raga*. *Vadi Swara* is *Rishabh* and *Samvadi Swara* is *Pancham*. Singing time is believed as second *prahar* (part) of night. In this *Raga* there is twisted use (*vakra chalan*) of *swaras*.

Chalan of *Gandhar* and *Dhaiwat* in *Aroh* is like this: *Sa Re Ga Sa Re Ma Pa Dha Ma Pa*. There is a tradition of arriving from *Taar Shadaj* to *Pancham* in *Avroh*. *Sa Pa, Dha Pa, Ga Sa, Pa Ni Sa* *Swar* combinations are the specialty of *Raga Tilak-kamod*. In *Avroh* sometimes controversial use of *Vakra Komal Ni* is made. Excessive use of *Komal Ni* makes it possible to be mistaken as *Raga Bihari*. *Raga Desh* and *Sorath* are its closer (similar) *Ragaas*.

Aroh: *Pa Ni Sa Re Ga Sa, Re Ma Pa Dha Ma Pa, Ni Sa*

Avroh: *Sa Pa, Dha Ma Ga, Sa Re Ga, Sa Ni*

Pakad: *Pa, Ni, Sa, Re, Ga, Sa*

Both *Nishad* are used in this *Raga*. Some masters use only *Sudh Ni*. They say that use of *Komal Ni* makes it almost like *Raga Bihari*. Whenever *Komal Ni* is used in this *Raga* it's *matra* (measure) is kept minimal and *Vakra: Re Ma Pa Sa, Pa Ni Dha Pa, Ma Ga, Sa Re Ga Sa*.

As for as question of accepting *Re-Pa* as *vadi – Samvadi* is there, it does not seem appropriate to accept *Re* as *Vadi Swara* in any condition because it is necessary to make *Nyas* on *vadi*. If we make *Nyas* on 'Re' in *Raga Tilak Kamod* it becomes *Raga Desh*. Hence keep in mind and accepting 'Sa' as *vadi-swar* seems more appropriate. There are no disputes in 'Pa' as *samvadi swar*.

Music masters are not agreed about *Jaati* of its *Avroh*. Some believes it of *Audav*, some as *Shadav* and some other believes *Aroh* as *Vakra-Sampurn Jaati*.

In *Audhav Jaati* 'Ga' and 'Dha' while in *Shadav Jaati* 'Dha' are prohibited *Swaras*. In fact, *Aroh* should be accepted either *Audav* or *Vakra Sampurn Jaati*. In any case it cannot be of *Shadav Jaati* because 'Ga' is at same condition as 'Dha' in *Aroh*. So, why only 'Dha' should be prohibited in *Aroh*, why not 'Ga' also? Hence either both *swaras* 'Ga' and 'Dha' should be kept prohibited in *Aroh* or both should be counted. Only the first argument seems logical since at higher notes in this *Raga*, 'Ga' and 'Dha' are used in such a way that they can be easily kept in *Avroh*. Like – *Sa, Re, Ga, Sa, and Re, Ma, Pa, Dha, Ma, Pa, Sa*. It is necessary to keep in mind that even while accepting *Aroh* as *Audhav Jaati* it makes use of 'Ga' and *Dha*' in *Avroh* so as to keep it differentiated from shadow of other *Ragaas*. Some people do believe *Sampurn Aroh* also.

4.2.1.6 *Raga Jaijaiwanti*

This *Raga* is originated from *Khamaj Thaata*. This is accepted as very popular *Raga*. It makes use of both *Gandhar* both *Nishad* and rest of *swaras* are used in *Shudh* (pure) forms. *Aroh* used *Shudh* while *Avroh* uses *Komal Nishad*. However *Komal Nishad* is used in *Dha Ni Re Shudh Gandhar* is used in both *Aroh* as well as *Avroh*. In *Avroh* *Komal Gandhar* is used in between two *Rishabhs* like *Ma Ga Re Ga Re Sa vadi swara* is *Rishabh* and *Samvadi Swara* is *Pancham*. This *Raga* is sung – played at last part of second *prahar* of night. It is also called *paramel – pravesik* (transitory) *Raga*. Since it makes end of *Ragaas* based on *Khamaj Thaata* and makes beginning of *Kafi Thaata* based *Ragaas*. Its nature is serious and *Chalan* is in all three *saptaks*. In this *Raga*, 'Bada Khayal', *Chhota Khayal* and *Dhrupad, Dhamar* all fits beautifully. This *Raga* is gradually sung in two parts – *Desh* and *Bageshri*. In the *Aroh* of *Desh Ang*, *Dhaiwat* is kept prohibited while *Shudh Nishad* is used like *Re Ga Ma Pa Ni Sa*. However, in *Bageshri AngAroh*, *Komal Nishad* is used. *Desh Ang's Jaijaiwanti* which also sometimes demonstrates *Bageshri Ang*, is more prevalent. In both parts of *Jaijaiwanti*, *Dha Ni Re Swaras* group is accepted as *Raga* identifier. *Pa – Re* combinations are frequent in it. In *Pa – Re*, *Pancham* should be of *Mandra Saptak*. Both *Swaras* can not be of *Madhyam Saptak*. If *Pancham* is of *Madhya Saptak* then *Rishabh* should be of *Taar Saptak*.

Aroh: Sa, Dha Ni Re Ga Ma Pa, Ni Sa.

Avroh: Sa Ni Dha Pa, Dha Ga Ma Re Ga Re Sa

Pakad: Re Ga Re Sa, Ni Sa Dha Ni Re

4.2.1.7 Raga Kedar

“Do Madhyam Aru shuddh Swar, Manat That Kalyan,

Sa Ma Vadi Samvadi Se, Raga Kedar Bakhan.”

This *Raga* is of *Kalyan Thaata*. It has both *Madhyam* and rest *Swaras* are *Shudh*. In *Aroh*, *Rishabh* and *Gandhar* are prohibited. Hence transition is straight from ‘Sa’ to ‘Ma’. Some people keeps *Gandhar* weak in *Aroh* and takes *Gandhar* like Sa Ma, Ga Pa Ma Pa Dha Pa, *Avroh* is *Sampurn*. Hence it is of *Audav-Sampurn Jaati*. *Gandhar* is kept (twisted) *Vakra* in *Avroh*, in other words it is taken like Ga Ma Re Sa. While taking *Madhyamas* free this *Raga* becomes clear.

Tivra (sharp) *Madhyam* is taken only with *Pancham* like Ma Pa Dha Pa Ma, when suddenly goes from *Pancham* to *Shadaj* in *Antra*, *Raga* sounds beautiful like Ma Pa Dha Pa Sa or Dha Ma Pa Sa or Ma Pa Sa vadi swar is *Madhyam* and *Samvadi* is *Shadaj*. Singing time is first *prahar* of night.

Aroh: Sa Ma, Ma Pa, Dha Pa, Ni Dha, Sa.

Avroh: Sa Ni Dha Pa, Ma Pa Dha Pa Ma, Ga Ma Re Sa.

Pakad: Sa Ma, Ma Pa, Ma Pa Dha Pa Ma, Pa Ma Re Sa.

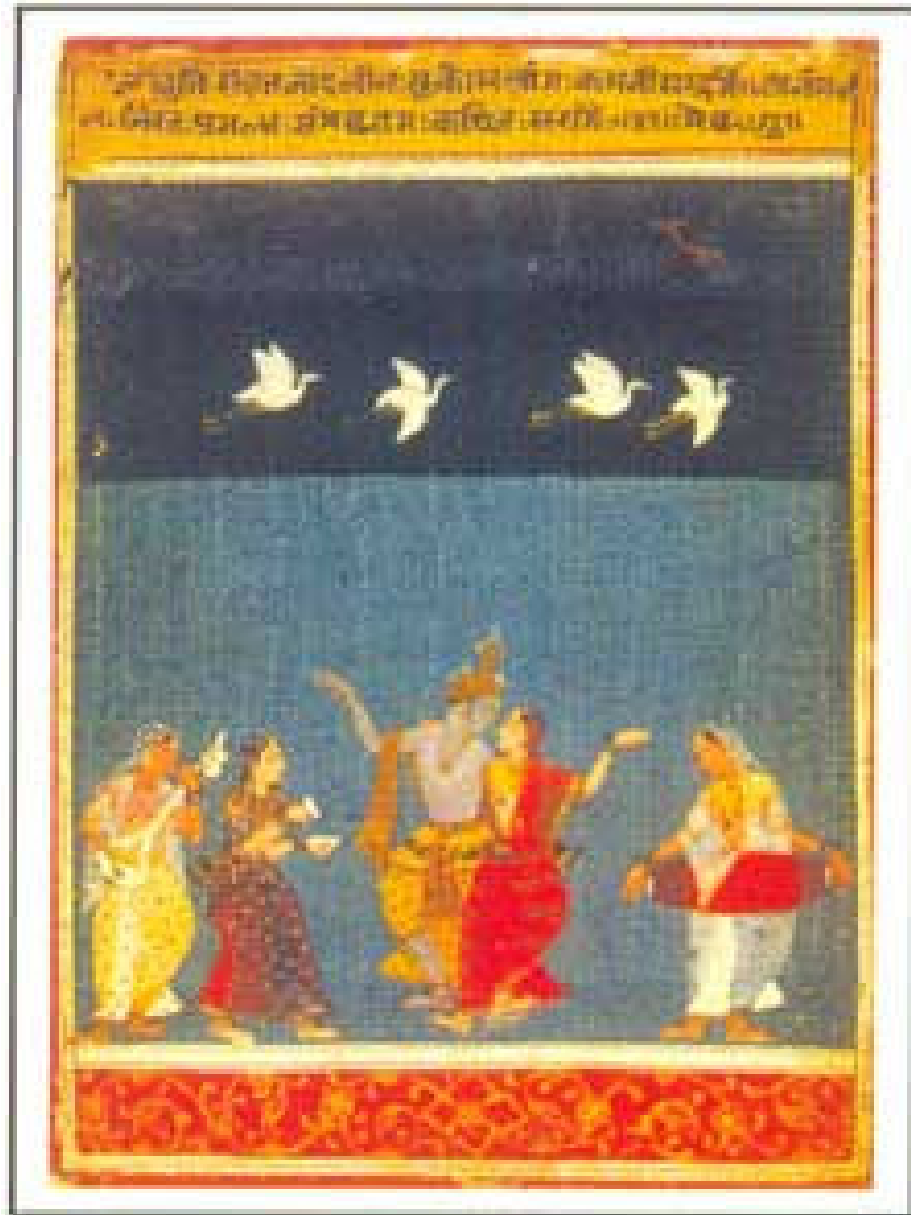


Photo : 12 Painting of *Raga Megh*

4.2.1.8 Raga Megh

This Raga is of *Audhav Jaati*. It keeps *Gandhar* and *Dhiwat Swaras* prohibited. It has shadow of *Raga Sarang*. Some people also apply *Komal Gandhar* or make *Andolan* (waves) on it. When we show *Malhar* in it, then we have to take combination of $\widehat{Ma Re}$ in *purvang* (beginning). ‘*Re Pa*’ combination is shown periodically. Usually both *Nishad* are shown in *Megh*. Use of *Tivra Nishad* in *Aroh* and *Komal Nishad* in *Avroh* is more prevalent. This Raga is of serious nature. It makes strong use of *Sa*, *Ma*, and *Pa swaras*. *Vadi* is *Shadaj* and *Samvadi* is *Pancham*. Singing time is rainy season or Monsoon.

In *Raga Megh* when we keep *Gandhar* and *Dhaiwat* prohibited, it is automatically differentiated from *Shudh Malhar*, *Gaud Malhar*, *Miyan Malhar* and *Surdasi Malhar* etc.

Malhar become clearly identified with swara combinations of $\widehat{Ma Re Ma Re Sa}$, $\underline{Ni Sa}$ and *Raga Megh* emerges clear from other *Malhars* with part of $\overset{\bullet}{Ni} \overset{\bullet}{Sa}$, $Ni^{Dha} Pa$ or $\overset{\bullet}{Sa}$, $\underline{Ni}^{Pa} Pa$, $\widehat{Ma Re Sa}$.

Aroh: $Sa, Re, Ma, Pa, Ni, \overset{\bullet}{Sa}$.

Avroh: $\overset{\bullet}{Sa}, \underline{Ni}, Pa, Ma, Re, Sa$.

Pakad: $\overset{\bullet}{Ni} \overset{\bullet}{Sa}, \overset{Dha}{Ni} \underline{Ni}^{Pa} Pa, Ma Re Sa$.

4.2.1.9 Raga Nat Vihag

This *Raga* is from *Bilaval Thaat*. In its *Aroh Dhaiwat* is prohibited. It is of *Shadav-Sampurn Jaati*. Singing time is first *Prahar* of night, *Vadi Swara* is *Shadaj* and *Samvadi Swara* is *Pancham*. Important *Swara* combinations are *Ga Ma Ni Dha Pa* and *Pa Ni Sa Re Sa Ni*.

Aroh: *Sa, Re, Ga, Ma, Pa, Ni, Sa*

Avroh: *Sa, Ni, Pa, Dha, Ma, Pa, Ma, Ga, Re, Sa*

To enhance its beauty, *Komal Nishad* is used minimally,

Swaroop:

Ga Ma, Ma Ni Dha Pa, Pa Ma Pa Dha Pa, Ma Ga, Ga, Re, Ni Re Sa, Ni Ni Dha Pa, Ni Sa Re Sa, Ga Ma Ga Re Sa, Ga Ma Pa Ni Sa Re Ni Re Sa Ni Dha Pa Ga Ma, Ni Dha Pa, Ma Ga Re Sa.

4.2.1.10 Raga Darbari Kanhda

Prevailing *Raga Darbari Kanhda* is originated from *Aswari Thaat*. In it *Gandhar, Dhaiwat* and *Nishad* are *Komal* and rest of the *swaras* are *Shudh*. All seven *swaras* are used in *Aroh* while *Dhaiwat* is prohibited in *Avroh*, hence its *Jaati* is accepted as *Shadav - Sampurn*. In this *Raga vadi swara* is *Rishabh* and *Samvadi* is *Pancham*. It's singing time is second *Prahar* of night. Due to being '*Purvang Vadi*' it's expansion is mostly done in *Mandra* and *Madhyam Saptak*. This *Raga* has emphasis on '*Aalap*' hence it looks beautiful in *Vilambit Laya* (slow rhythm). This *Raga* is of serious nature. It is said that once *Miyan Tansen* presented *Raga Kanhda* in assembly (*Darbar*) of King Akbar in a different way which makes him very happy, he enjoys this *Raga* so much that he kept on making repeated requests. Since it was presented repeatedly in assembly that's why it is called *Darbari Kanhda*. In present time, it is the main *Raga* of *Kanhda Ang*.

In this *Raga*, *Andolit* (vibrating) *Gandhar* and *Ga Ma Re Sa*, *Dha Ni Pa* *waras* are representative of *Kanhda Ang*. In *Aroh Gandhar* is sung with the support of *Rishabh* like ^{Re}Ga ^{Re}Ga $^{Re}GaSa$ *Re s Sa*. In *Avroh Gandhar* is sung with support of *Madhyam*. Main *swara* combinations in this *Raga* are *Dha Ni*, *Re, Ni, Sa, Re, Dha, Dha, Ni Pa* sometimes in symphonies, *Re, Pa* combination is also visible. *Aroh* and *Avroh* of this *Raga* are as follows:

Aroh: *SaRe* ^{Re}Ga *s Ma Pa* ^{Pa}Dha *s Ma Pa* ^{Pa}Dha - *Ni Sa*.

Avroh: *Sa* ^{Ni}Dha *Ni Pa, Ga Ma Re Sa*.

Pakad: *Sa Dha - Ni Re, Re Sa*.

4.2.1.11 *Raga Miyan Malhar*

Maestros say that this *Raga* was created by *Sangeet Samrat Tansen*. It is originated from *Kafi Thaata* and it is of *Malhar Ang*. Apart from *Komal Gandhar* and both *Nishad* other *swaras* are used in *Shudh* form. Due to the use of *Vakra swaras*, there are differences in opinions about *Jaati* of this *Raga*. Some believes it of *Sampurn-Shadav* some believes as *Shadav-Sampurn* while some music *pandits* believe *Shadav-Shadav Jaati*. Similarly, there are differences in opinions about *Vadi Samvadi Swaras*. Some people believe *Ma-Sa* as *Vadi-Samvadi* while others believe *Sa-Pa* as *Vadi-Samvadi swaras*. The *Gayan* (singing) and *Vadan* (playing) time of this *Raga* is accepted as second *prahar* of night. However, being *Raga* of rainy season, it can be played or sung any time in monsoon.

Normally, expansion of this *Raga* can be mode in all three *Saptaks*. However, it is more appealing in *Mandra* and *Madhyam saptaks*. This *Raga* is *Purvang Pradhan*. It is created by fusion of *Malhar* and *Kanhda*. In it, *Swara* combinations of *Ni, Pa, Ma, Pa, Ga, Ma, Re, Sa* is from *Kanhda* and *Ma, Re, Re, Pa* is from *Malhar* combinations. Apart from these the creator of this *Raga* has tried some specific *swara* combinations.

This *Raga* makes *Nyas* on *Shadaj, Rishabh, Pancham* and *shudh Nishad*. The *Aroh* and *Avroh* of this *Raga* are as follows:

Aroh: $Sa^{Ma} Re s Pa^{Ma} \underline{Ga} s \underline{Ga} Ma Re Sa, Ma Re Pa, \underline{Ni} s Dha Ni s Sa^{\bullet}$.

Avroh: $Sa^{\bullet} \underline{Ni} Pa Ma Pa, \underline{Ga} Ma Re Sa.$

Pakad: $^{Ma}Re Pa^{Ma} \underline{Ga} s \underline{Ga} Ma Re Sa \underline{Ni} \underline{Ni} s Dha \underline{Ni} s Sa.$



Photo : 13 Ragamala Painting of Raga Todi

4.2.1.12 Raga Miyan Ki Todi

It is said that Tansen created this *Raga* and hence it is called '*Miyan Ki Todi*'. It is called *Todi* in recent time. It is dependent *Raga* of its *Thaat*. This is a *Ragang Raga* therefore many *Ragaas* are sung from *Ang* of this *Raga*. *Komal Rishabh, Gandhar*

and *Dhaiwat* as well as *Tivra Madhyam swaras* are used in this *Raga*. It's singing and playing time is second *prahar* of day. In *Aroh – Avroh* all seven *swaras*, are used. Hence, its *Jaati* is *Sampurna – Sampurna*. *Vadi Swara* is *Dhaiwat* and *Samvadi Swara* is *Gandhar*.

In *Aroh* of this *Raga* mostly *Pancham swara* is made prohibited while in *Avroh* this *swara* is also used minimally. This *Raga* is of serious nature. Its *chalan* is made in all three *saptaks*. It makes *Nyas* on *Komal Gandhar* and *Dhaiwat*. *Aroh* and *Avroh* of this *Raga* are as follows:

Aroh: *Sa* *Re* *Ga*, *Ma* *Dha* *s* *Pa*, *Ma* *Dha* *Ni* *Sa*.

Avroh: *Sa* *Ni* *Dha* *Pa*, *Ma* *Ga*, *Re* *Ga* *Re* *Sa*.

Pakad: *Dha* *Pa* *Ma* *Ga* *s* *Re* *Ga* *Re* *Sa*.

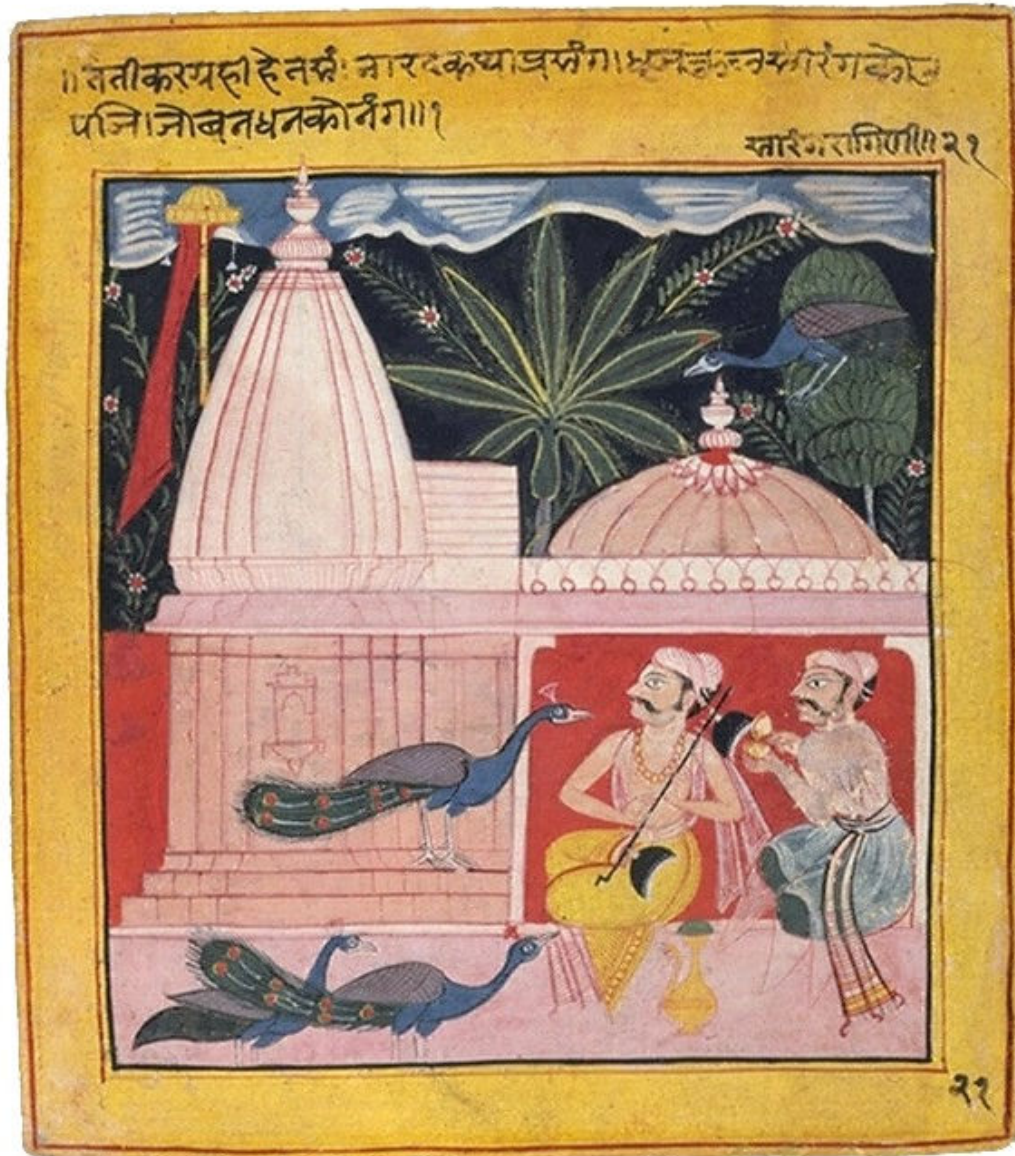


Photo: 14 Ragamala Painting of Raga Miyan ki Sarang

4.2.1.13 Raga Miyan ki Sarang

This *Raga* is originated from *Kafi Thaata*. This *Raga* demonstrates *Sarang Ang*. *Gandhar* is kept prohibited and its *Jaati* is accepted as *shadav – shadav*. Both *Nishad* and rest of *Swaras* are *Shudh*. The singing and playing time of this *Raga* is afternoon time. This *Raga* was created by Tansen. He created this *Raga* by fusion of *Sarang* and *Malhar*. *Sarang* is in *Purvaang* of this *Raga* and *Miyan Malhar* is in *Uttraang*. *Swara*

combinations of *Ma Re, Pa Ma Re, Re Ma Pa Re, Sa Re Ni Sa* are from *Raga Sarang* and *Ma Re Pa* as well as *Ni Dha Ni Sa, Ni Pa* are from *Raga Malhar*.

This *Raga* is of serious nature. Its expansion is mostly done in *Mandra* and *Madhyam Saptaks*. Expansion in *Mandra Saptak* is especially soothing to ears. In this *Raga*, *Kan* of *Madhyam* over *Rishabh* and *Komal Nishad* over *Dhaiwat* is made, which represents *Malhar Ang*. Like *Miyan Malhar* both *Nishad* are used in it. *Dhaiwat* is used in *Vakra* form in both *Aroh* and *Avroh*.

Aroh: *Sa Re Ma Re, ^{Ma}Re Pa, Ma Pa, Ni Dha Ni Sa.*

Avroh: *Sa Ni Dha Ni Pa, Ma Pa, Ma Re, Ni, Sa*

Pakad: *Re Pa, Ma Pa, Ma Re, Sa Ni s Dha Ni s Sa*

4.2.2 Instruments Invented by Tansen.

Tansen is also believed as an inventor of instruments like '*Rudraveena*' and '*Rabab*'. As per 'Dr. Asad Ali,' "*Rabab* is an instrument similar to *Sarangi* and *Sitar*. Credit of its invention goes to Tansen."⁴

Famous expert 'H. A. Pople' has written in his book '*The music of India*' that "The new instrument *Rabab* invented by Tansen."⁵ In his book '*Hindustani Sangeet Main Tansen Ka Sthan*', 'Shri Virendra Kishore Ray Chaudhari' had mentioned that "Apart from being a singer himself, Tansen's contributions in the field of musical instruments is not ordinary. *Rabab* or *Rudraveena* is an example of his talent. With his unique nature, a new stream of musical instruments began in Tansen's family that is uncommon even in ancient Indian *Veena* players. Tansen himself was a champion of *Rabab*."⁶ With the opinions stated by above experts, it is clearly prove that Tansen was the inventor of *Rabab* and *Rudra Veena*.

'Mishri Singh' a member of Akbar's assembly was highly ranked *Veena* player of his time. He used to accompany Tansen's *Dhrupad* singing with his *Veena*. Going forward he became son – in – law of Tansen and changed his name to *Nawab Khan*. In this Tansen's daughter's family tradition of *Veena* was preserved and the family is popular with the name of '*Veenakar*'.

Above mentioned both type instruments are prevalent in present time also. *Rabab* is not only famous in India but very popular in foreign countries also. This shows popularity and people's acceptance of these instruments. With his attitude of inventing something new, '*Sangeet Samrat Tansen*' invented these instruments and made invaluable contribution in the development of Indian music.

4) Bhaktkaleen Hindi Sahitya Par Muslim Sanskriti ka Prabhav, Dr. Asad Ali, p.214-215

5) The Music f India, H. A. Popley, p.16

6) Hindustani Sangeet Main Tansen ka Sthan, Virendra Kishore, Raychoudhari, p.46

4.2.3. Volumes (Granthas) Invented by Tansen

Tansen's main creation is *Dhrupad* which is available in written as well as in original form. In written format it is dispersed in various volumes of music and in unwritten format, it is memorized by artists related to ancient musical families.

Tansen created three volumes based on theory of music, which are mentioned in '*Mishra Bandhu Vinod*' written by 'Mishra Bandhu'. Their names are *Sangeet Sar*, *Ragamala* and *Ganesh Strota*. In these three volumes created by Tansen there is combination of music and poetry.

4.2.3.1 Sangeet Sar

A hand written copy of *Sangeet Sar* is preserved in "*Saraswati Bhandar* of *DarbarPustkalay Reeve*." It has 82 pages. The written time of this volume is 1888 E.D. and writer is 'Hetha Singh'. It has 12 sections and 114 chapters. 'Shri Krishnanand Vyas' first published some portion of this volume in his famous music volume '*Raga Kalpadram*' in 1898. 'Dr. Saryu Prasad Agrawal' has published the entire volume in his book '*Akbari Darbar ke Hindi Kavi*' (Hindi poets in Akbar's assembly). After that this volume was published in '*Kavi Tansen Aur Unka Kavya*' by 'Shri Narmadeshwar Chaturvedi' and '*Sangeet Samrat Tansen Jeevni Aur Rachnayein*' by 'Shri Prabhudayal Mittal'.⁷

The entire volume is mostly in *Doha Chhanw*, which are 184 in numbers. Apart from that it has one *Kavitt* and one *Savaiya*.

In this volume Tansen had described various parts of music. In this volume, after prayer, two descriptions of music, *Naad – Lakshan*, *Idadi Lakshan*, *Brahma Granthi*, *Shruti Swara*, *Saptak*, *Aarohi-Avrohi Lakshan*, *Shuddh Taan Vivek*, *Koot Taan Lakshan*, *Gram Lakshan*, *Audav – Shadav bhed*, *Swara Antar*, *Murchhana and its Lakshan*, Ancient opinions about *Raga – Raginis*, instruments and their different names and types, *Gayana Dosh and Gayana Gun ke Lakshan*, *Swara Sadharan*, *Jaati*

7) Gwalior Ki Sangeet Parampara, Dr. Arun Mahadev Rav Bangre, p.150

Sadharan etc. subjects are described. However, specialty of this volume is prescribed in '*Taaladhyay*'. In this chapter, *Taal* (Rhythm) its seven part (ang) names, their specific *Matras*, *Swami* or *Devta* (God) of *Matras*, their indications and differences etc. are described very elaborately and critiqued extensively.⁸

4.2.3.2 *Raga Mala*

'Shri Goverdhanlal' had published this musical volume in 1907 from *Lehri Press, Kashi*. There after 'Narmadeshwar Chaturvedi' published it in his two books '*Kavi Tansen Aur Unka Kavya*' and '*Sangitagya Kavion Ki Hindi Rachnayein*'. 'Shri Prabhudayal Mittal' has made full use of it in his book '*Sangeet Samrat Tansen Jeevni Aur Rachanyein*'. There are 308 *do has* in this volume. Apart from required description about music, this volume contains definition of music, types of music, *Sangeet Lakshan*, *Naad shakti*, *Shruti Lakshan*, names of *Sushmna Naadi* and their *Sthan Varnan* (placement description), *Aahat-Anahat Lakshan*, *Inglā-Pingla*, *Gram*, *Swara*, *Taan Vivek*, *Audhav Taan*, *Koot Taan*, *Shadav Taan* etc., *Sadharan swara Ragaang* – *Bhashang* – *Kriyang* and *Upang's* definitions. Types of singers, ten indications of *Raga*, three *Bhed*(differences) of *Raga*, *sapta swara*, *Raga*, *Alap*, *Gamak* as well as singers specialties and limitations are also described in *Ragamala*. Giving knowledge about other disciplines of music the writer had critiqued various *Raga-raginis* extensively. This is specialty of this volume. It becomes clear from *Ragamala* that Tansen had studied the volumes before achieving expertise in the art of music created by his pensioners 'Bharatmuni', 'Sharangdev' etc.⁹

Study of both *Sangeet Sar* and *Ragamala* shows there are more similarities in two volumes. Issues of specific emphasis are also similar in both volumes. Like *Sangeet Lakshan*, *Sangeet Bhed*, *Naad*, *Taan* and critique of *swaras* etc. Specialty of *Sangeet Sar* is in '*Taaladhyay*' and *Ragamala's* is in '*Raga Sankeern Adhyay*' – under which we gradually find elaborated descriptions about *Taals* and *Raga-Raginis*.

8) Gwalior Ki Sangeet Parampara, Dr. Arun Mahadev Rav Bangre, p.150

9) Gwalior Ki Sangeet Parampara, Dr. Arun Mahadev Rav Bangre, p.151

4.2.3.3 Ganesh Strota

This volume created by Tansen is unavailable. Its description is there in *Mishra Bandhu Vinod* written by ‘Mishra Bandhu.’ It is possible that they found opportunity to see Manuscript. Upon availability of this volume there is strong possibility that some more information comes into light about music and Tansen’s personal life.¹⁰

The manner in which Tansen identified demand of time, Musical environment and people’s aptitude and responded via creation of new *Ragaas*, invented instruments, authored *Sangeet Sar*, *Ragamala* and *Ganesh Strota* and made Indian music popular amongst common people, is established like a mile – stone in history of Indian classical music. The fact is that Tansen’s contributions are so immense and invaluable in Indian music, it is not really possible to describe it completely.

10) Gwalior Ki Sangeet Parampara, Dr. Arun Mahadev Rav Bangre, p.157

CHAPTER - 5

TANSEN'S CREATIONS AND ITS VARIOUS FORMS.

Tansen's Creations and Its Various Forms.

5.0 Introduction

In the period of *Tansen* there was the prevalent of singing of *Dhrupad* style (a style of singing). *Dhrupad* style of singing was widespread during 15th century. It is a serious and tremendous singing style. It is also called as the 'singing style of the manly voice'. In it these '*Padas*' (poems) the emotions like *Vir* (heroic), *Shrungar* (romantic) *Bhakti* (devotion) etc. included. It was composed in Sanskrit language but in present days they are listened in Hindi, *Brajbhasha*, and Urdu etc. There are four divisions in it such as *Sthayi*, *Antra*, *Sanchari* and *Abhog*. Generally they are sung in *Char-Taal*, *Sulfak*, *Jhaptal*, *Tivra*, *Rudrataal* etc. '*Taan*' is not generally applied in it, the work of '*Laykari*' is done.¹

Poetry is the part of song. For poetry the word '*Pada*' is used in '*Sangeet Shastra*'. '*Pada*' can be seen in *Nibaddh* and *Anibaddh* forms (composed and un-composed). Creating the '*Vaani*' and composing it into the sing able form, the person is called '*Vagyekaar*'. *Vagyekaar* is supported to have vital knowledge of grammar, Lexicography, meter, figures of speech – emotions, pleasure and places etc. Its greatest specialty is '*Parchitra – Parigyaan*' i.e. with that they can satisfy all types of audiences. Thus for *Vagyekaar* has to be expert in the both side theoretical and practical as well of music and on the other hand he/she has to be master of all those elements which are essential in the creation of the literature² *Tansen* was an excellent *Vagyekaar*. He creates *Dhrupadas* including different subjects to entertain both his shelter kings and audience. Thus, the literacy evaluation of his *Dhrupad padas* will be practiced keeping in eyes about *Vyakaran* (grammar), *Chhand*, *Ras*, *Bhaav*, etc. In the *Dhrupad padas* of him the application of literacy grammar or *chhand* (meter) was not seen. According to '*Sangeet Makarannd*' in *Dhrupadas* there are three '*Dhatu*' via. *Udgrah*, *Druvak*, *Aabhog* and composed in to *Madhyadeshiy* (medieval regional) language. Some people apply *Dhrupad* without *Udgrah* and some without *Aabhog* and some people calls *Dhrupad* to its part named '*Dhruva*'. According to *Muhammad Karam- Imam* there are five – six '*charan*' (a part of stanza) and two *charan* also.³

1. Raag Parichay, Part-2, Harischandra Srivastav, p.159

2. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.253

3. Ma-adan Ul-Musiki, Mohmad karan Imam, p.159

According to *Imam Sahib* the first ‘charan’ or ‘tuk’ is called ‘sthal’ which is called ‘Asthayi’ in general people. The second ‘tuk’ is called ‘Antra’ and the third is called ‘Bhog’ and the fourth is called ‘Aabhog’.⁴ He has not expressed his idea regarding the subject like *Ras, Bhaav*, etc. *Bhatkhande ji* has defined *Dhrupad* in this way – ‘There are four parts of *Dhrupad*, ‘Sthayi’, ‘Antra’, ‘Sanchanri’ and ‘Aabhog’. There are only *sthai* and *Antra* in some *Dhrupadas*. The prominent emotions are *Vir*, *Shrungar* and the language is high class. *Dhrupadas* are performing or singing in *Chautaal*, *Sulfak*, *Jhampa*, *Tivra*, *Brahm*, and *Rudra Taal* (rhythm or beat) etc.⁴

Thus it is clear that none of the scholars had not defined *Dhrupad* on the basis of *Vyakaran* (grammar) and *Chhand* (verses) etc. Therefore the creations of *Tansen* will be evaluated on the basis of content- subjects in it. This evaluation will be taken in hand keeping the subject before the sight like *Bhakti* (devotion), *Gurumahima*, (importance or respect of Master), description of seasons, the principles of music, Nakh-Shikh description etc. *Acharya Bruhaspati*’s opinion says the subjects of his creations are *Devstuti* (praise of dailies), *Vinay* (Politeness modesty) *Prabodh* (enlightn) *Stuti of Peer*’ (praises of saints / peers) *Pratap*, *Krishna- lila*, *Gopi- prem*, *Anhad -bhed*, *Alakh*, the description of seasons, historical incidents and music etc.⁵

5.1: Different features of Tansen’s creations

The subject matter within *Tansen’s Padas* is very vast and dynamic. These are reflected in the unbound and inspiring compositions of *Tansen* which are in the form of *Kavyasaraswati* (poem Goddess). In his content there was the meditation of *Nirakaar Parbrahm* and the prayers of numerous aspects of *Krishna*, *Shiv*, *Uma*, and *Shakti*.

5.1.1 Bhakti or Stuti

Tansen has created *Stuti* which includes the *stuti* (praise) of the deities like *Vishnu*, *Shankar*, *Ganesh*, *Saraswati* etc., viz.

4. Ma-adan Ul-Musiki, Mohmad karan Imam, p.161

5. Kramik Pustak Maalika, Part-4, Bhatkhande, p.46-47

5.1.1.1 Ganesh-Stuti: - RAGA-BHAIRAV(jalad-Teental)

*Tum ho ganpati deva budhidata dhare sees gaj tund,
Sidhi siri naam tumharoi kuhiyat je vidhya dhare guni
Tin lok madh saptdeep navkhand, joi- joi dhavat so
Phal pavat chandan lep kare bhuj dand, **Tanseni prabhu**
Tumharo khavat kaso ja lag sund.¹*

5.1.1.2 Vishnu-Stuti: - RAGA-IMAN (sulfakta)

*Govardhan gradhar (giridhar) gupal gajadhar (gadadhar)
Garurapati garurgami govind gopinath krisn kesirlan
Kam kartal kuram keval karunanidhi kunjbihari kaan kandan Kishore,
Jog dhayan jotisaroop janaranjan mukut madho rangnath rashikesh ranchhor
Parbramh parmesur parsotm prahlad ubaran mahabali jor
Tanseni ko prabhu bhaktani rachhikari adham tarat hain chitvan kor.²*

5.1.1.3 Shiv-Stuti: -RAGA-BHAIRAV (jalad-teental)

*Mahadev siv sambhu mahabali maharoop mahapati mantra surguisingi
Gare mundmal bhuj vyal dayal trasul dabru dambkahit bajat pinak upangi
Baghmar jo bhasm dagambar ghatajoot sir rajat gangi
Trayilochan mochan sakal jag vashvvahan rajat sangi
Tansen ko prabhu parvati triya ardhangi.³*

1. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.369
2. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.370
3. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.370

5.1.1.4 *Sarasvati-Stuti: - RAGA-BHAIRO*(chartal)

*Maha baki bardati sanmukh duje aahuje,
Jai te tribhuvan mani jase bhawani
Jo jaki man anchhaya toi pe soi soi puje
Ridhi sidhidata mata tua pag panv chhuje
Mangat hai **Tansen**i rache pache phule jahan tahan
Tan is riti avat rang suje.⁴*

5.1.1.5 *Dev Stuti : - RAGA-BHAIRO* (surfakta)

*Sadho vidhayadhar dhayan ganesh saraswati mata karo aadesh
Namo namo deva ridhi sidhi data kaatat dushdand karan pragaas praves
Je dhawe te phal pave aur jo hot ganesh
Kahe miyan **Tansen**i tini lok me jage brahma visn mahes.⁵*

5.1.1.6 *Vinay: - RAGA-MAROU* (chotaal)

*Jahan jahan janani gaad dhari tahan tahan tum bhaye ho sahayi
Itani kripa kari dheel kahe karat, osi jo moso karai
Budat te braj rakhi layo he dropati ko cheer badhai
Tanseni ko **prabhu** anchhaya pujvat bhaktani sada sahayi.⁶*

4. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.370

5. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.370

6. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.371

5.1.1.7 Prabodh: - RAGA-IMANI BIRAURI (jaladteental)

*Tu japi-japi re man ram naam jaape hoi kaam banvari
Syaam hari Narayan niranjan, bhakt bachhil jagdis gosai
Anaathan nathi shripati sudama dalidrabhanjana,
Deenbandh deenanaath manohar kansrai nikandan
Tansen* laghuvinati karte radhapati manranjan.⁷

5.1.1.8 Alakh Purush:-RAGA-KEDARA(chotaal)

*Jaage rogi bhogi kahan jaage, man sumiran gyan dhyan
Rasna ratat jaake, agn pawan seet kahan laage, sur nar
Muni gunigandharv dhyan dharan hai anhad naad aaRagae,
Alakh puris ki ab gati varni na jaai, Tansen* prabhu anuRagae.⁸

5.1.1.9 Alahnama Shekh (Salim):- RAGA- BHAIRO (chotaal)

*Mere toalahnam ko adhaar jinni racho sinsaar
Kaam krodh lobh taji janjaal, jinn i racho aras kuras
Jisi aasman niranjan nirankar, sanchi kyon na japo parvardigar
Jahi tejah gun gayo sanche tum sekh bar bar kahe jako naam
Bhujvar, kahe***Miyan Tansen** *pak saafrahiye jate janam jeetav
Nahine baar- baar.*⁹

7. Dhruwad Aur Uska Vikas, Acharya Vrihaspati, p.371

8. Dhruwad Aur Uska Vikas, Acharya Vrihaspati, p.371

9. Dhruwad Aur Uska Vikas, Acharya Vrihaspati, p.371

5.1.1.10 **Shah Madar-Stuti:-RAGA-LALIT** (jalad)

Noori man sumiran karikari nisu din radhi radhi sahini sahi madar

Ho tihare da-rbar ko jachika tum allah hajuri, joi- joi dhavat so phal

*Pavat nyamati det bharipuri, **Tansen prabhu** itnoi mangat taar taan sam puri.¹⁰*

5.1.2.11 **Creations regarding Krishna**

The Gopis are lost in the radiant image of Krishna and Krishna himself reflects in the rosiness of Gopis. This beauty of the relationship shared by Gopis and Krishna is beautifully described in simple language in the following Dhrupada. Pretending to sell ‘Goras’ (buttermilk), excited *Gopi* in search of *Krishna* how upset and panic in his gestures described by *Tansen* is very attractive:

5.1.2.12 **Raga-Malkouns(chotal)**

Lochan laal chunarilaal bute chhutesabuj (sabh) laal

Garebich heera laal, nasika ko moti laal, panye laal,

Pyari laal, sej laal, bajuband laal, laal kar kangan laal,

Laal charan, payi laal chalat hai mand chali.

*‘**Tansen**’ bhumi laal, braj ki sab gopi laal, ta mad madan gopal laal.¹¹*

Pretending to sell *Gouras* in search of *Krishna*, the gestures and image of excited and panic *Gopi* is beautifully described by *Tansen* in the following *Dhrupada*:

10. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.371

11. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.373

5.1.2.2 **RAGA-SUHA**(dhamar)

*Le chali ho goras bechan tanak matuki aur madhuri baal
Tarfraat praan, bithuri alke aanani par aur sohe kumhilani maal
Goras ke mis jhuthehu dolat, dhundhat phirat gopal
‘Tansen’ ke prabhu so hili-mili en nain chali gaj ki chaal.¹²*

5.1.3.0 **Hori**

Hori is the singing style which is sung in Dhamar taal. Hori had made equally colorful to both Hindu and Muslim Dhrupad composers. In this Hori Tansen had described the Hori played by ‘Gwalin’ (cowmaid):

5.1.3.1 **RAGA-MULTANI** (dhamar)

*Gwalini ghunghatvari khelan jo aave
Aur dina hori ke gouri ab kin laaj bhanjave Hamhi pe te le gulaal aru hamare
mukhhi lagave
Sakari shori lajili gwalini muri muri badan chhipave
Tansen prabhu rang rangile tari de de nachave.¹³*

5.1.4.0 **Description of Seasons**

Description of season can be seen in the *Dhrupad* created by *Tansen*:

12. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.373

13. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.374

5.1.4.1 **RAGA-BHAIRAV**(chotaal)

*Saghan ban chhayo drumveli magh,
Pawan ati pragaas baran baran pahup rang layo
Bolat kokila keer peek kapot chaatrak,
Sab hi anand kare chahu aur rang barsayo
Bajat kinir risaal been mridang,
Been mridang surusuti bar payo
Kahe ‘Miyan Tansenī’ suno ho,
Alaap kari pratham hi Raga bhairo gayo.¹⁴*

5.1.4.2 **RAGA-HINDOL** (chotaal)

*Sab mili karo aneg rang ko ab aayi ho ritu basant
Kou hasi taar det kou chhuan kiner kou badhaavat ri tria prasang
Kou gaavat kou mridang bajaavat kou sugandh le lagaavat ang
Tansenī ko prabhu rijhi -rijhi baarat sakhiyan sahit sab sang.¹⁵*

5.1.4.3 **RAGA-BHAIRO**(chapak)

*Kanh olariaayo ho, barsi barsi rimijhimi ras-bundini
Murli ki garjan tapni tadat muskiyani, dasan op bagpaanti,
Greem dulni pohop gundhan chahun aur dhurva se dhare,
Taame mor chandraka hand bhayo ras gundhan
‘Tansenī’ prabhuki adhik jhankorni,
Bhiji gayi vrijvanita sahit bhushan phudan.¹⁶*

14. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.265

15. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.378

16. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.266

5.1.5.0 Music Related other features

Tansen had created many *Dhrupadas* related to the secrets of music and musical definitions.

5.1.5.1 *Tansen-vidhaan: RAGA-KANHARA* (chotaal)

Dhaivat pancham madhim gandhar, reshav kharaj
Sur sadh sadhi -sadhi guni nishad re, teroalankar baais shruti
Sadh baad chari (uchchari) sare gama padhani sa sudhar
Sani dhani dha pa ma ga retravidhi -travidhisurni madhi tratiya
Tratiya -tratiya are virtajaanat vedman (vidvan) sapt sur tini gram
*Ekismurchhna chhatis bhed nadvaad **Tanseni** vidhaan re.*¹⁷

5.1.5.2 *Naad: RAGA-SOHANI* (chotaal)

Kaiso gyan koso dhyan puran nem biras kaise sudhi vikat gave
Kaise gan kaise agan kaisi sangti kaisi asangti naad
bramh kanth aalapi sunave
***Tanseni prabhu** ko bhed pave bhanti bhanti ke to guniy kahave.*¹⁸

5.1.5.3 *Anahat Naad: RAGA-PARAJ* (chotaal)

An anhad naad namo namo aiya tragan saroop mat sukh sagar bharat
Kantak mochan adhharan prakaas raas tantra yantra subh achhir sodhidharat
*Akhal (akhil) bramhand dev tuhi jeevan mool tumhi harat, **Tanseni** sadhe tako*
*Kou na sadhe je guni pachi hare te unihu dharat.*¹⁹

17. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.377

18. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.377

19. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.376

5.1.5.4 **Gaanvaad:RAGA-SHAT** (surfakta)

*Vidhyadhar guniani so kyo arie gun charcha
Kilarai larie jayi kachu aave nahi taso kahan
Kahiye dori gunini ke charan pariye
Mero tero nyau niranjan aage chandan babhur
Kaise ik thore dhariye aur larai nahi gun ki
Larai **Tansen**i taanani tariye.²⁰*

5.1.5.5 **Naadnagar:RAGA-TODI** (chotaal)

*Naad nagar basayo surpati mehel chhayo
Unchaas koti taan achhir vishram payo
Geet chhand tat bitat dharu kanchan jalad taal
Kaal ke kibaar lage heera tar share janjeer
Trevat kunji tame dhurpat so nag chhipayo
Arohi avrohi astai sanchari javahar odhav
Shadhav dharni murni teu laal kahayo
Johari miyan**Tansen**i gahak jalaldin jini
Jano mol kiyo arb jarb aur karor man milayi
Kanth lai janvar parkhi paayo.²¹*

5.1.6.0 **Description of Eyes**

Description of physical parts (ang-varnan) had been the favorite subject of poets. *Tansen* had described the eyes of *Nayika* (heroine) who awoke for the whole night with *Nayak* by Akbar's imprint Dhrupad.

20. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.377

21. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.377

5.1.6.1 **RAGA-VIBHAS** (chotaal)

Laal ke sang lalani reni jagi aur laal loini lage ri
Mano bandooke (bandhook) pohop dheethe
Ta madh putri aisi lage mano bhamar latpatat
Uni madh udi pare rang majeethe uni ke hesh bhes
Rahi ho mere jaan kamal khanjan meen mag lage hain sithe
Sahi akbar ki so ho vape rijhi alak lade funi bade chhabile
*Dheele chitvan neeke.*²²

Tansen had described about eyes that awoke for a night in his famous composition as follows:

5.1.6.2 **RAGA-GOURSARANG** (chotaal)

Aise naina arun baran te re ri piya sang jage rang ras jage
Set set tare kamal dal lochan nirkhi aanan kul tyage
Palak pakhuriya si mudat chitvan hi mano vaan se lage
*Pohop sarovari panap pure **Tanseni prabhu** anurage.*²³

5.1.6.3 **Nayan-chhavi (eyes persona):RAGA-VIHAG**(chotaal)

Jhumi jhumi avat naina bhare tihare, bithuri alkain syam ghan so lagat
Jhapki jhapki udhari jaat merai jaan tare, arun baran naina ta nai laal
*Laal dore taper ye moj bari bari dare, **Tanseni ko prabhu** sada ee*
*Chhake rahat kokil ki dhuni mohi bin anjan kaare.*²⁴

22. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.269

23. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.269

24. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.374

5.1.7.0 Nayika Bhed (Different types of Heroines)

Nayika(heroines) *Bhed* had been the favorite subjects for musicians. Experts have classified the *Nayika*(heroines) on the basis of their attributes, beauty, nature, age group, gestures and region etc. We can see *Nayika Bhed* in *Tansen's* creations also:

5.1.7.1 *Mugdha Nayika: RAGA-IMANI BIRAURI(chotaal)*

Unche chite ri tu neeche chite chitvan tu niharat
Laalan dar sotini chitvan, daras deshi dist pari rachi pachi
Pranesur so bin sameep bin ras binhi anurag ati sukhu deri
Itvita jyon jyon tu aman na milvat, piya so sanchi kahat to so
Ba ut darvat, jyon ayani jyon sayani dou tajihe ri Tansen prabhu
*Ki prakti liye tua kahe ko jovan vitvat.*²⁵

5.1.7.2 *Khandita Nayika: RAGA-MAKOUNS (dheema tritaal)*

Aaju aaye rasmase alsane gaat, dhani vah ko hai gave
Vasari raase ho ju, charnani dagmagaat bachnani tutraat
Barbar ho jamhaat so hai juthi ho ju khaat, reni ke chinh
Jane jane ho ju jani jau pragat batae det durat na ras baat
Tansen ko prabhu tum bohonaik bhali kini sudhi lini mere
*Jaye ho ju praat.*²⁶

25. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.374

26. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.375

5.1.7.3 Manini Nayika:-RAGA-TODI(dheema tritaal)

*Jeyi jeyi bachan kahat ho to so teyi teyi bachan tu mani le sujaan
Mere kahe tu chali ri pia pe dharoi rahego tero maan ko gumaan
Ve to bini ke ang sang reejhe laal tua bini ke pyari praan
Tansen ko prabhu tum ho bohonayak ke tu murikh ke kupadh ajaan.*²⁷

5.1.7.4 Virahini Nayika: RAGA-MALKOONS (surfakta)

*Aaman kahe gaye ajhu na aaye pyare sab nisu biti mohi ginat tare
Deepak joti malin ho chali ab kaha kariye ri sakhi kini dutibirmaye pyare
Hon to cheri janam janam ki kripa karo mo par nand dulareTansen ko
Prabhu ab kaise paun chhatian lagayi na kariho nyare.*²⁸

5.1.7.5 Prem Nivedan (nayika): RAGA-VIHAG (chapak)

*Naina salone ri tere chitvani me bas kiyo dirag jamal viloch
Katachin ta madh bahri bhari kajra diyo, bhohen dhanak aur chand
So baran kanchan gaat tero roop diyo, kamal kali chhavi chhayi
Tansen prabhu rijhi rijhi kari bolibe ko nain layo.*²⁹

5.1.7.6 Nayika-Versha:RAGA-SUGHRAYI(chotaal)

*Eri ho kaise bharo din reni andheri, neend uchatu gayi laal bin
Chau aurte ghan umadi aavat ritu feri piya me heri na feri
Kahe ko gaguri karat man muktayi aali chatrades chantura mundmaal feri
Tansen jagat guru Akbar se nar rang ras le chadi duni fouje feri.*³⁰

27. Dhruwad Aur Uska Vikas, Acharya Vrihaspati, p.375

28. Dhruwad Aur Uska Vikas, Acharya Vrihaspati, p.376

29. Dhruwad Aur Uska Vikas, Acharya Vrihaspati, p.375

30. Dhruwad Aur Uska Vikas, Acharya Vrihaspati, p.376

5.1.7.7 Navoda Nayika: RAGA-IMAN(jalad tritaal)

*Nainani ayo ho katachh birajan ati such payo sundar sajan
Laaj kaaj duri kari ri jab lajan aave kaaj na, tua tan jovan
Suvan bano ri aali sakhiyan suhani lagat jako kalpatar
Akbar bhari layo chhajan.³¹*

5.1.7.8 Agatpatika Nayika: RAGA- KEDAR-MALAAR (chotaal)

*Aaj dhani dhani mere bhagi sukh dai mya kari mere aaye
Palak paude dharo karo tan man dhan nochhavar ras greh
Sab su chau bhaye man bhaaye, jo chahat ti soi bhaye aaye
Such sagar karo badhaye, mano karm karm ke mile sahi Akbar
Ang angni ke rijhaye.³²*

5.1.7.9 Svadheenpatika Nayika: RAGA -IMAN (chotaal)

*Piya pyari bhari bhavat reni dina chin chin o na manenahi tum ho,
Aise ke rasbas kari lino hai nain praan laalan hit chit nitkari ab tua
Gyaan dhyaan ki ri lagi ri tu hi, tu vini ke rang rangi pia tere rang
Range aise jaise darpan le pratibimb dekhiat tu vini ke jia vasi laal ke
Teri ukhti vichari, dhani tero bhagi suhaan aali ridhani ve valam Akbar
Dhani ri dhani tu vichitra nari tuhi.³³*

31. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.331

32. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.333

33. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.333

5.1.7.10 Sambhogchinha-Nayika: RAGA-PURIYA(chotaal)

*Lochan jo mili kari kamal unindi nis alke vidhuri rahi
Aanan ank per, thor thor abhushan chal ko chal vithure
Vaar amal sufal phal kuch darsat kunchukitar, rasan dasan
Desho ri hai ri latpate ri tan man sohe ri anosi chhavi pia
Kamlani per, sahi Akbar pia so ritu mani sab sakhiani me tu hi var.*³⁴

5.1.7.11 Bahunayak-Nayika: RAGA-CHHAYA (dheema tritaal)

*Soi bhali hai ri jako sahi akbar dehai badaai, aise to vichitra
Nari prauda (prodha) ang ang li tayi ki vidhya utim tayi ki
Nikayi, ek to mrignaini ek to pikveni ek to ananddeni sab
Sukhdayi, tayi ko bhagi suhaag tahi ko laal Jalaal tum laad ladayi.*³⁵

**5.1.7.12 Manini Ko Tirchhi Chitvan Ka Varnan:-RAGA-GOUR
SARANG** (chotaal)

*Tribeni ulti bahi mano tirchhi chitvani tria pia tan desho
Tribeni ganga salita ko sang liye sagar so kuch anban desho,
Kedho kahu pati tan gheri kedho kahu paap moch kedho
Bohoraibe ke than gan pesho, **Tanseni ko prabhu** mohini
Si padhi darat kedho kahu jage sankar muni desho.*³⁶

34. Dhruwad Aur Uska Vikas, Acharya Vrihaspati, p.333

35. Dhruwad Aur Uska Vikas, Acharya Vrihaspati, p.334

36. Dhruwad Aur Uska Vikas, Acharya Vrihaspati, p.374

5.1.7.12.1 **raga-IMAN**(dhamar)

*Hori khelayi banegi ruse ab na banegi, mero kaho tu mani
Naveli jab varang me sanegi, keyi ver aayi gayi tu nahi manat
Unchi kari thodi bhohen tanegi, sahi Jjalaldin fagua dije aapu te
Aap manegi.³⁷*

5.1.7.13 **Vipralabddha: raga-SHRI**(chotaal)

*Hoyi vai Ragai kini laal akbar anuragi, ini patiani
Batiani pia vegi milao mo ko hoi goyari kahan
Jaano aiso dukh dino ve such tyagi.³⁸*

5.1.8. **Nakhshikh Description**

The composers of *Dhrupad* have been in always contact with good poets. *Nayak* (actor) and poets together used to live in the place of their shelter. Because of this reason *Dhrupad* composers also had been high class writers. In this *Tansen's Pada*, *Shrungarin* body parts (*ang-ang me shrungar*) through the Akbar's painting is described:

37. *Dhrupad Aur Uska Vikas*, Acharya Vrihaspati, p.335

38. *Dhrupad Aur Uska Vikas*, Acharya Vrihaspati, p.335

5.1.8.1 **RAGA-SHUDH KALYAN** (chotaal)

*Pratham manjan kare pehere saari angiya karnati
Jhumi rahi kanani bel phool-phooli mang muktahal
Sees phool teeko jame jam udot kiye su na pyari
Ke mathe chandan laye kora shaye choka adhar
Banaye aur chhavi chhuti alakh sohat ku ku ki aad,
Nasika besari sobha laaye kanani karnphool khutila
Pia ke nag amolak titi ko atak fatak banai rakho
Kou len hu na pavat majh gare jhule pohopani ki
Mala tuti seva chdhaye rajat bhujani taad, taita
Ponchiya mala motini ki panti bhai niki lagat maktul
Phoolphula kar kamlani se bhamrani se bhuli rahe
Chhudra ghantkari lar lagi sobha ki kasak gaadhi
Anbat bichhia versha kaise bole kamal panti jagmagati
Mahavar ein jagni chali chalat gati si dikhavat bhavati ri
Ragadhuni si upjat kou kumu darat kou karat sotini ki
Najari na lagat chir chirjijo sahi Akbar jake sukh aisi nari
Suhaag bhaag laadili laad.³⁹*

5.1.9.0 **In the Praise of the Patrons (ashrydata)**

Tansen had created many *Dhrupads* in the praise of his patron *Raja Ramchandra Vaghela* and *Akbar*.

From the above evidences, it is clear that **Tansen** was perfect in creation of various colors.

39. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.331

5.1.9.1 **Raja Ramchandra Baghela:**

5.1.9.1.1 **RAGA-MALKOUNS**(chotaal)

*Rajani ko raja maharajadhiraj chatradisi vidhyanidhan
Raja ram, joi joi dhavat man anchhya phal pavat
Racho vidhata karan ke je kaam, laaj ko jihaaj sirtaaj
Gareebnavaaj gareebani ki mansa puran hot tere dhaan,
Jesarni sarni harni dukh dumini ko ab **Tansen**i le gave
Tero naam.⁴⁰*

5.1.9.1.2 **RAGA-IMNI BIRAURI** (chotaal)

*Raja ram niranjan des niranjan mani mato gyan gun
Mantra bhare, jaise jo vidhyaguni jia sukh sulitan
Dharm panth pag pai dhare, saran gaye te atal kare bhare
Kahe **Miyan Tansen**i aisi sar kou nahi tihari sarvar kou nahi kare.⁴¹*

5.1.9.1.3 **RAGA-PARAJ**(jalad-tritaal)

*Jake daan thartharaat medini aiso veerbhaan ko nandan
Raja ram baghelo veer, jake chadhat ses kalmalo aiso prachand
Balveer apvali tapvali bhagivali daan kirbaan vali had karni
Saairteer sapteer lo charanjeer raho **Tansen**i kare pardukh katan peer.⁴²*

40. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.371

41. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.372

42. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.371

5.1.9.1.4 **RAGA-SHAT**(chotaal)

*Dekhi indraleela indra sobha indra kaiso darbaar
Thakit bhaye hain achal muni, khandani me bhartkhand
Deepani me jamu deep, aise dipat jaise samand heera,
Ekani bulaai det ekani ko baksat jarvaaf cheera, raja ram
Piya tumharo daras dekhe jinike aage guni karat krilaa.⁴³*

5.1.9.2 **Akbar:**

5.1.9.2.1 **RAGA-DARBARI KANHARA** (chotaal)

*Dhani dhani dharni dhare sahi akbar jaki jagat me chali dhuayi
Udiaachal astaachal, dhani dhani tua rasno tua kartaar raaj saaj
Diya hai takhat bakhat atal nar narind jaki seva karat jeu bhare
Te taji gaye hain maal, **Tansen ko prabhu** rajat sada dinmani
Madh mandil gadh gopachal.⁴⁴*

5.1.9.2.2 **RAGA-KEDAR** (chotaal)

*Chhatrapati akbar charanjeev raho jolo dharni dhua taro,
Karat salam toro kufar adhiaro himau ko jagat ujjaro,
Dinkari pratap geheri gar sagar kalp branchh chhayo
Sumer hute bharo, karat asees funes ses mahes astuti
Karat **Tansen** laghu vicharo.⁴⁵*

43. Dhruwad Aur Uska Vikas, Acharya Vrihaspati, p.323

44. Dhruwad Aur Uska Vikas, Acharya Vrihaspati, p.372

45. Dhruwad Aur Uska Vikas, Acharya Vrihaspati, p.372

5.1.9.2.3 **RAGA-IMANI** (dheema- tritaal)

Rachi rachi viranch kino, leeno sahi akbar teen lok naath
Mathe kari dhariy bhaar mere gun adharni adhar,
Nar narain Ragapasoi vichitra dhani deedar paaini par sansar
Juhaar gareebnavaj laaj kaaj sahini sirtaaj laaj ko kiyo vichaar
Tansen ke prabhu unchaas koti basat basan basat kahi na
*Sakat jalal Muhammad ko aotaar.*⁴⁶

5.2. Tansen's Vani (Dialect) related discussion

Tansen had been from Gubarhaar Gotra (lineage) in Gwaliyari Dhrupadiye and his Gubarhaari Vani (dialect) is known by its Vani Bhed. "Raidu Jain Kavi Gwalieri" had written 'Gobbaggiri,' Gobagiri in 'Apbhransh'(deformed) dialect in his 'Sakaushal Charitra.' There is Gobargiri in Chhitai Charit. Thus we may assume that Gubhari Vani was of 'Gobargiri' and Tansen was called 'Gubarhaar Dhrupadiya'.⁴⁷ Tansen had clear Vani Bhed in one of his Pada where he shows Gobarhaari Bani as the paramount Vani of music.

"Bani chari ke vyohar suni lije ho gunijan, Tab pave yah vidhya- saar, Raja
gubarhar, foujdaar khandar, diwan dagur, baksi nohar, achal sur pancham, chal sur
rishabh, madhyam, dhaivat, nishagandhaar. Sapt teen, ekiss murchhana, baais surti,
*unchas kootaan, Tansenadhar"*⁴⁸

According to 'Acharya Vrihaspati' there were four Vani's (dilects) become famous in Dhrupad after the age of Akbar. So the above Dhrupad is not the composition of Tansen. The discussion of Achal, Sharaj-Panchamin this poetry, is not found in any other verse of Tansen except this Dhrupad. In fact, this Dhrupad is written to show inferior to 'Daagur' people.⁴⁹

46. Dhrupad Aur Uska Vikas, Acharya Vrihaspati, p.372

47. Gwalior Ki Sangeet Parampara, Dr. Arun Maha Dev Rav Bangre – p.102

48. Raga Kalpdrum Part-1, Krishnanand Vyas-p.321

49. Drupad Aur Uska Vikas, Acharya Vrihaspati, p.248

In *Tansen's Dhrupadas* we can find the discussion of *Shuddh Vani*. Meaning of *Vani* is not '*Reeti*' (custom). Sometimes the speech or talk of saints is also called '*Bani*'. Language of Special region or race can also be called as *Vani* but not to singing style or *Reeti* (customs).⁵⁰ Muhammad Karan Imam had discuss four '*Vani*' specified it as related to the region or race.⁵¹

5.2.1: Gaurari Vani: '*Gaurari*' word is the *Apbhransh* (deformed) form of *Gwalieri* and is the introducer of the language spoken in *Gwalior*. *Fakir Ulla* had stated this dialect as ideal and decided its region. This dialect is the purest dialect of *Dhrupadkar*.

5.2.2: Khandari Vani: There was a fort at the place called *Khandaar*. *Rana Sanga* had possessed over this fort at the time of invasion on Babar. May be, the language of this region's people is *khandari*.

5.2.3: Dagari Vani: Mohammad Karan Imam has discussed the region near Delhi named '*Dagar*'. Maybe it's a place named '*Dang*' in modern age. The language of the residing people of '*Dang*' is maybe '*Dangari*'. '*Dagar*' is a race too.

5.2.4: Nauhari Vani: 'Mohammad Karam Imam' shows the region named '*Nauha*' and the people of that place are called '*Nauhar*'. The language of these people was *Nauhari*.

Even by the aspect of language the above-mentioned *Dhrupad* dose not seems to be of *Tansen*. Various *Dhrupadas* are famous on the name of *Tansen* and on the basis of language these *Dhrupadas* cleared that they are not his creations. Afterwards some experts had created these *Dhrupadas* and present them on the name of *Tansen*, and got him popularized by relating himself to the tradition of *Tansen*.

50. *Dhrupad Aur Uska Vikas*, Acharya Vrihaspati, p.372

51. Ma-Adan, *Ul-Musiki*, Mohm. Karam Imam, p.248

5.3.0: Transformation of Dhrupad Gayaki of Tansen into Khayal Gayaki:

In the time of '*Sangeet Samrat Tansen*' *Dhrupad* style of singing was very famous. He presented all of his creations for *Dhrupad* style. *Tansen* has contributed a lot in Indian music by creating countless compositions. In modern age *Khayal Gayaki* has become a prominent style of singing in classical music. In this kind of *Gayaki* (singing) there are only two parts – *Sthayi* and *Antra*. *Behlaav*, *Taan* and *Boltarn* etc. are performed in it. Because of excessive popularity-expansion of *Khayal Gayaki*, many musicians convert *Tansen's Dhrupad* style creations and used to present them into *Khayal* style, for example:

RAGA : VASANT - DHIMATAAL

Aroh : sa ga, m̐a dha re s̐a ni s̐a

Avroh : r̐e ni dha pa, m̐a ga m̐a ga, m̐a dha ga m̐a ga, re sa

Pakad : m̐a dha r̐e sa, ni dha pa m̐a ga m̐a s̐ ga

STHAI

Chalo sakhi kunj dhaam khelat vasant

Shayam sang liye radhe naam roop gun gagari I¹

Mukta haar rasaal bhaal ketko ke su

Kajal aur na pratvan phulvan baagri I

m̐a <u>dha</u> ni s̐a	r̐e s̐a ni s̐a	<u>m̐adha</u> ni <u>s̐are</u> <u>nidha</u> <u>gam̐a</u>	<u>m̐aga</u> re sa sa
cha li sa khi	kun j dha m	<u>khe</u> s̐ s̐ <u>lot</u> s̐ s̐	<u>vasa</u> nt shya m
sa sa pa <u>paga</u>	m̐a m̐a ga ga	<u>m̐adha</u> nisa s̐a s̐a	<u>nidha</u> ni m̐a g̐a
san g li <u>yo</u> s̐	re dhe naa m	<u>ru</u> s̐ p̐s̐ gu n	<u>ga</u> s̐ s̐ ga ri
m̐a <u>dha</u> ni <u>s̐asa</u>	<u>s̐are</u> s̐a ni s̐a	<u>m̐adha</u> ni m̐a ga	m̐a ga <u>re</u> sa
mu kta ha <u>s̐ar</u>	<u>rasa</u> l bha l	<u>ke</u> s̐ t ka ke	su k ja l
sa m̐a m̐a ga	m̐a m̐a m̐a ga	g̐a r̐e s̐a s̐a	<u>nidha</u> ni m̐a ga
au r na pra	ba t va n	phu l va n	<u>bha</u> s̐ s̐ ge ri
0	3	x	2

ANTRA

Bol kokil keer kayot gunjan bhanvar

Sameer dheer udat manmohan aageri I

(1) Uttar Bhartiya Shastriya Sangeet Ki Bandishon Me Bhasha Ka Sthaan, Dr.Ram Shankar, Pej No. : 141

'Tansen ke prabhu' gareeb mili kei karat

Gavat vasant raag dhanya daras bhageri I

mā mā mā ga	mā mā mā mā	ga ga <u>gama</u> ga	<u>mādha</u> nisā sā sā
bo s la t	ko s ki l	k er <u>kyo</u> t	<u>gun</u> s jat bhan var
<u>dha</u> rē sā sā	<u>nidha</u> <u>nidha</u> mā <u>gama</u>	sa sa <u>māma</u> mā	<u>nidha</u> <u>māga</u> <u>re</u> sa
sa mee s r	<u>dhe</u> s s er u <u>dat</u>	ma n <u>moha</u> n	<u>aa</u> s <u>ss</u> ge re
mā <u>dha</u> ni sā	sā sā sā sā	rē rē sa sā	ni dha <u>māga</u> ga
ta n se n	ke s pra bhu	gree b mi li	ke l <u>kara</u> t
sā mā mā ga	<u>mādha</u> dha ni sā	gā rē <u>sāsa</u> sā	<u>nidha</u> ni mā ga
ga s va t	<u>vasan</u> t ra ag	dha nya <u>dara</u> s	<u>dha</u> s s ge ri
0	3	x	2

The above *Dhrupad* was sung in four parts but in present days it is singing in two parts.

raga : MALKOONS - SULTAAL (MADHYA LAYA)

Aroh : sa ga ma, dha ni sā

Avroh : sā ni dha ma, ga ma ga sa

Pakad : dha ni sa ma, ga ma ga sa

STHAI

Aavan kah gaye ajhun na aaye,

Sab nis biti mohe ginat taare I²

(2) Bhatkhande Kramik Pustak Malika, Vol -3, Pej No. : 737

sa	-	<u>dha</u>	ni	sa	sa	ma	ma	ma	ga
aa	s	ja	n	ka	h	s	ga	ya	s
<u>ga</u>	<u>ga</u>	ma	<u>dha</u>	<u>ni</u>	-	<u>dha</u>	<u>ni</u>	<u>dha</u>	ma
a	j	ha	na	aa	s	s	s	ye	s
ma	<u>ga</u>	ma	<u>dha</u>	<u>ni</u>	-	sa	ṡa	ṡa	ṡa
sa	b	ni	s	bi	s	ti	mo	he	s
ṡa	-	<u>ni</u>	<u>dha</u>	ma	<u>dha</u>	ni	<u>dha</u>	ma	<u>ga</u>
gi	s	n	t	taa	s	s	s	re	s
x		0		2		3		0	

ANTARA

Deepak chandra jot sab malan bhai jaat hai

Kon dutiyan birmaye pyaare I

<u>dha</u>	<u>ni</u>	<u>dha</u>	<u>ni</u>	<u>ni</u>	ṡa	ṡa	ṡa	-	ṡa
dee	s	pa	k	chan	s	dra	jo	s	t
<u>ni</u>	ṡa	ġa	ṡa	<u>nidha</u>	<u>dha</u>	<u>ni</u>	<u>dha</u>	ma	-
ma	li	n	bha	<u>yi</u> s	ja	s	at	hat	s
<u>dha</u>	<u>ni</u>	ṡa	ṁa	ṁa	-	ġa	ṁa	ġa	ṡa
ko	n	du	s	ti	s	ya	n	bi	r
<u>ġa</u> ṡa	-	<u>ni</u>	<u>dha</u>	ma	<u>dha</u>	<u>ni</u>	<u>dha</u>	ma	<u>ga</u>
<u>ma</u> s	s	ye	s	pye	s	s	s	re	s
x		0		2		3		0	

The above creation composed by **Tansen** is as follows:

Sthai

Aavan kahi gaye, ajhun na aaye,

Sab nis biti mohe gin gin tare I

Antra

Chandra ki joti malin bhai jab,

Kin sotan birmaye pyaare I

Sanchari

Panchhi sab bole, dagar sab khole,

Phool kamal madhup gunjare I

Abhog

Tansen ko prabhutum bahunayak,

Aaye nipat saavare pyaare I (or Kin sotan birmaye pyaare)

Above mentioned verse is *Dhrupad*. In modern age, many artists sing this creation in *Khayal* style. Certain artists sing it into *Jhaptal* where the other sings it in the style of *Khayal* in *Sultaal*.

RAGA : MEGH - ROOPAK TAAL

Aroh : sa re ma pa ni śā

Avroh : śā ni pa ma re sa

Pakad : nisa dhani pani, ma re sa

STHAI

Rim jhim barse aaj badarva

Piya bidesh mori thar thar aat chhatiyan

Nish din man bhave I³

ma	re	ma	pa	<u>ni</u>	ṣā	ṛe
ri	m	jhi	m	ba	r	ṣ
ṛe	ṣā	<u>ni</u>	pa	ma	pa	pa
se	ṣ	aa	j	ba	da	r
ma	re	ma	re	ma	ma	re
va	ṣ	ṣ	ṣ	pi	ya	ṣ
re	re	re	re	sa	re	sa
ṣ	ṣ	ṣ	ṣ	bi	de	sh
sa	sa	sa	-	ma	pa	-
mo	ṣ	ri	ṣ	tha	r	ṣ
<u>ni</u>	<u>ni</u>	ṣā	ṣā	ṣā	ṣā	ṣā
tha	ra	ṣ	t	chha	ṣ	ti
<u>ni</u>	ṣā	-	-	ma	ma	-
yan	ṣ	ṣ	ṣ	ni	sh	ṣ
re	sa	<u>ni</u>	pa	<u>ni</u>	<u>ni</u>	pa
di	n	ma	n	bha	ṣ	ve
2		3		0x		

ANTRA

Nayanhu neend aave damini damakat laagi

Unbin kalna parat naath naath kari dhave I

ma	pa	pa	<u>ni</u>	-	-	<u>ni</u>
na	ya	n	hu	ṣ	ṣ	na
ṣā	-	ṣā	<u>ni</u>	-	ṣā	-
nie	ṣ	nd	aa	ṣ	ve	ṣ

<u>ni</u>	re	re	sa	-	-	-
da	s	mi	ni	s	s	s
sa	<u>re sa</u>	sa	<u>nipa</u>	ma	pa	pa
da	<u>mka</u>	t	<u>la s</u>	s	gi	s
ma	re	-	-	-	ma	-
u	n	s	bi	s	na	s
<u>dhapa</u>	<u>nipa</u>	pa	pa	-	pa	-
<u>kal</u>	<u>na s</u>	s	pa	da	t	s
ma	-	re	sa	sa	<u>ni</u>	<u>ni</u>
na	s	th	na	th	ka	ri
<u>ni</u>	-	pa				
dha	s	va				
0x			2		3	

The above mentioned composition of *Megh Raga, Khayal* singers present it in *Roopak Taal*.

Sanchari Aabhog of the above mentioned composition is as below:

Sanchari

Raheo na jaaye ghadi pal chhan tan,

Rahe mori aaye madan mosan yojat avsar paaye I

Abhog

Nikasat naahi praan ho rahi,

*Chit gharvaan tapar kar bakhaan **tansen** gave I⁴*

RAGA : BIHAG - EKTAAL

Aroh : ṇi̇ sa ga, ma pa, ni ṣȧ

Avroh : ṣȧ ni, dha pa, mȧ pa ga ma ga, re sa

Pakad : ṇi̇ sa ga ma pa, mȧ pa ga ma ga, re sa

STHAI

Rum jhum bhar aaye eri naina tihare I 5

ṇi̇	ṇi̇	pȧ	ṇi̇	sa	re	sa	sa	ma	ga	-	sa
ru	s	m	jhu	s	m	bh	s	r	aa	s	ye
sa	ni	sa	ga	-	ma	pa	mȧ	pa	ga	ma	ga
e	ri	s	nai	s	na	s	ti	ha	s	re	s
x		0		2		0		3		4	

ANTRA

Bithuri si alak shyaam, ghan si laagat

Jhapak jhapak udhrat mere jaan tare I

pa	pa	ṣȧ	-	ṣȧ	-	ṣȧ	ni	rė	ṣȧ	ni	ṣȧ
bi	tha	ri	s	si	s	a	la	k	shaya	s	m
ni	ni	ṣȧ	ni	dha	pa	mȧ	pa	ṣȧ	ni	pa	pa
gha	n	si	s	s	s	la	s	ga	s	s	t
pa	mȧ	ga	ma	ga	re	sa	ma	ga	ma	-	ga
jha	pa	k	jha	pa	k	u	dh	s	ra	s	t
ni	ṣȧ	ni	dha	mȧ	ga	ma	ga	re	ṇi̇	sa	-
me	s	re	jaa	s	n	ta	s	s	s	re	s
x		0		2		0		3		4	

(5) Benarji, Namita, 'Madhaya Kaleen Sangeet evam Uska Tatkakee Samaj par Prabhav', Pej No. : 69

The above **Bandish** is of **Tansen**. Its **Sanchari- Abhog** is in this way :

Sanchari

Arun baran naina tere, tame laal dore

Tapar ambuj, bar bar dare I

Abhog

*Kahe **miyan tansen** suno sah akbar*

Upma kahan lo deen, bin anjan kajraare I⁶

RAGA : PARAJ - JHAPTAAL

Aroh : ni sa ga, ma pa dha pa, ma dha ni sa

Avroh : sa ni dha pa, ma padha pa, ga ma ga, ma ma ga re sa

Pakad : sa ni dha pa, ma pa dha pa, ga ma ga

STHAI

Dekhat tan man Anand bhaye vilaas

Virah vyatha bhari pun darshan I⁷

ni	-	ni	sa	<u>re</u>	ni	<u>re</u>	ni	ma	<u>dha</u>
de	s	kha	t	ta	n	s	ma	s	n
ni	-	ni	sa	<u>re</u>	ni	sa	ni	<u>dha</u>	<u>pa</u>
a	s	nan	d	bha	ye	vi	la	s	s

(6) Benarji, Namita, 'Madhaya Kaleen Sangeet evam Uska Tatkakee Samaj par Prabhav', Pej No. : 69

(7) Mukhepadlaya, Hari Narayan, Dhruvpad Sawarlipi, Pej No. : 64

mà	mà	pa	<u>dha</u>	ni	<u>dha</u>	pa	gama	ga	-
vi	ra	h	s	vya	tha	s	s s	s	s
ni	-	sa	ga	ga	mà	mà	<u>dha</u>	ni	sà
bha	s	ri	pu	n	da	r	sha	s	n
x		2			0		3		

ANTRA

Aaye nand ghar adhar sudhare prem

Bund ghan lage barsan I

mà	-	<u>dha</u>	mà	<u>dha</u>	ni	sà	ni	sà	sà
aa	s	ye	s	s	nan	d	gha	r	a
sà	sà	<u>rè</u>	ni	sà	ni	<u>dha</u>	sà	ni	ni
dha	r	su	dha	s	re	s	pre	s	m
ni	-	<u>rè</u>	gà	gà	mà	-	gà	<u>rè</u>	sà
bun	s	s	s	d	gha	s	s	n	s
ni	sà	<u>rè</u>	ni	sà	<u>dha</u>	sà	ni	mà	<u>dha</u>
la	s	ge	s	s	ba	r	sa	s	n
x		2			0		3		

RAGA : BHAIKAV - ROOPAK TAAL

Aroh : sa re ga ma pa dha ni sa

Avroh : sa ni dha pa ma ga re sa

Pakad : ga ma dha s dha s pa, ga ma re s re sa

STHAI

Aaj mere bhaag jaage, Bhor hi sudh lai I⁸

<u>dha</u>	-	pa	ma	-	ga	-
aa	s	j	me	s	re	s
<u>re</u>	-	<u>re</u>	sa	-	sa	-
bha	s	g	ja	s	ge	s
<u>ni</u>	-	sa	ga	-	ma	-
bha	s	r	hi	s	s	s
<u>dha</u>	<u>dha</u>	-	pa	-	ma	ga
su	dh	s	la	s	i	s
0x			2		3	

ANTRA

Main itno Bhalo manaavat hun

Balma ho tum par bal gayi. I

			pa	-	<u>dha</u>	ni
			main	s	i	t
<u>sa</u>	-	<u>sa</u>	<u>re</u>	-	<u>sa</u>	<u>sa</u>
no	s	bha	lo	s	ma	s

ni	dha	pa	ga	-	ma	-
na	s	va	t	s	hun	s
dha	dha	ni	śa	-	śa	-
ba	l	s	ma	s	ho	s
re	re	-	śa	-	śa	śa
tu	m	s	pa	s	r	s
dha	-	pa	ma	ga	ga	ma
ba	s	l	ga	s	yi	s
0x			2		3	

Above *pada* is the creation of **Tansen** and its rest part is as below:

“Adhar anjan mahavaar bhaale

Mat gat aur bhai

Tansen ke prabhu thade raho

Balhaiya leho jaha pe tiya nai”

raga : DES - TEENTAAL

Aroh : ni sa re, ma pa, ni śa
Avroh : śa ni dha, pa, dha ma ga, re ga s ni sa
Pakad : ma pa dha s ma ga re, ga s ni sa

STHAI

Rim-jhim barse aaj badarva

Piya bidesh thar tharaat chhatiya I⁹

mā	re	ma	pa	ni	ni	sā	-	<u>nīdha</u>	pa	pa	dha	ma	ma	ga	re
ri	m	jha	m	ba	r	se	ṣ	<u>aa</u> ṣ	ṣ	j	ba	da	r	va	ṣ
re	re	re	re	-	pa	ma	pa	ma	ga	-	re	nī	nī	sa	-
pi	ya	bi	de	ṣ	sa	tha	r	tha	ra	ṣ	t	chha	ti	ya	ṣ
0				3				x				2			

ANTRA

Nayanan neend nahi daamini damkat

Rahiyo na jaye pal-pal chin din I

ma	ma	pa	pa	ni	ni	ni	sā	sā	-	sā	sā	<u>nī</u>	sā	sā	sā
na	ya	na	n	nan	d	na	hi	da	ṣ	mi	ni	da	ga	ka	t
sā	re	sā	sā	<u>nī</u>	dha	pa	-	pa	pa	dha	pa	ma	ga	re	re
ra	hi	yo	na	ja	ṣ	ye	ṣ	pa	l	pa	l	chhi	n	di	n
0				3				x				2			

The famous composition of *Des Raga* seems to be of *Tansen*. The complete creation of *Tansen* is as under:

Sthai

Rim-jhim barse aaj badarva

Piya bidesh mori thar tharaat chhatiya

Nis din man bhaave I

Antra

Nayanan hun neend aave daamini damkat

Laagi un bin kalna parat naath-naath kari dhaave I

Sanchari

Raheyo na jaaye ghari pal chhan tan

Rahe mori aaye madan saansan yojhat avsar paaye I

Abhog

Niksat naahi praan ho rahi

Chit gharvaan taapar kar bakhaan tansen gave I

RAGA : ASAWARI - TEENTAAL

Aroh : sa re ma pa, dha sa

Avroh : ṡa ni dha pa, ma pa dha ma pa ga s re sa

Pakad : ma pa dha ma pa ga re sa

Tansen's written famous composition is as under:

Sthai

Brahmgat aprampaar na paaun

Prithvi paar patal dhar aur gagan lo dhaaun I¹⁰

Antra

Jo lo na hoye su drishti tumhaari

Man ichhaphal na paaun I

Sanchari

Teerath prayaag saraswati triveni

Sab teerath hokar gurdwara jaaun I

Abhog

Bhagirathi goutami aur ganga

Tansen vaage haridwaar jaun I

STHAI

Brahmgat aprampaar na paaun

Prithvi paar patal dhar aur gagan lo dhaaun I

ma	ma	pa	ṣā	<u>dha</u>	pa	<u>padha</u>	mapa	<u>ga</u>	re	ma	ma	pa	-	pa	-
bra	ham	ga	t	a	p	<u>ra</u> s	m s	pa	s	r	na	pa	s	un	s
				<u>dha</u>	-	<u>dha</u>	pa	<u>dha</u>	ma	<u>padha</u>	<u>mapa</u>	<u>ga</u>	<u>ga</u>	re	sa
				pri	s	tha	vi	s	pa	<u>s s</u>	<u>r s</u>	pa	ta	s	l
re	re	sa	-	sa	-	<u>gā</u>	<u>gā</u>	rè	rè	ṣā	-	rè	<u>ni</u>	<u>dha</u>	pa
dha	ra	s	s	au	s	r	ga	ga	n	lo	s	dha	s	un	s
2				0				3				x			

ANTRA

Jo lo na hoye su drishti tumhaari

Man ichhaphal na paaun I

ma	-	pa	-	<u>dha</u>	<u>dha</u>	-	<u>dha</u>	ṣā	ṣā	-	ṣā	rè	<u>ni</u>	ṣā	-
ji	s	lo	s	na	ho	s	ge	su	dri	s	shti	tu	mha	ri	s
<u>dha</u>	pa	<u>padha</u>	<u>mapa</u>	<u>ga</u>	re	ma	-	pa	-	pa	-				
ma	n	<u>i s</u>	<u>chhas</u>												
0				3				x				2			

Ustad Vajjan Khan from Kawwal Bachha Gharana (Tredition) presents the
above mentioned Pada in Khayal style viz.

RAGA : BAGESHREE - JHAPTAAL (MADHYA LAYA)

Aroh : $\dot{n}\bar{i}$ sa \underline{ga} ma, \underline{dha} $\underline{n}\bar{i}$ $\dot{s}\bar{a}$
Avroh : $\dot{s}\bar{a}$ $\underline{n}\bar{i}$ dha, ma pa dha \underline{ga} s ma \underline{ga} re sa
Pakad : \underline{dha} $\underline{n}\bar{i}$ sa ma, dha $\underline{n}\bar{i}$ dha ma, ma pa dha \underline{ga} , ma \underline{ga} re sa

*“Dheere- dheere dheere man dheere sab kuch hoye,
Dheere raaj dheere kaaj, dheere yog dheere dhyaan,
Dheere sukh samaj joye I”¹¹*

*Dheere teerath dheere vrat sayam, dheere hi ho satsang,
Saath ke baad man ka dheere rakhyo,
Tansen kahe suno shah akbar*

Ai to bado raaj ai to badi badshahi dheere hi to pai soi I”

The below mentioned *Dhrupad* of **Tansen** is often listened in *Khayal* style by traditional singers, mostly composed in *Raga Bageshree* and *Jhaptaal* is much popular.

STHAI

*Dheere- dheere, dheere man dheere sab kuch hoye
Dheere-raaj, dheere kaaj, dheere yog, dheere dhyaan
Dheere such samaj joye.*

dha	madha	$\dot{s}\bar{a}$	-	\underline{na}	\underline{dha}	ma	\underline{ga}	re	sa
dhee	\underline{re} s	dhee	s	re	dhee	re	ma	s	n

(11) 'Kavi Tansen Aur Unka Kavya' by Narmadeshwar Chaturvedi, Pej No. : 240

ṣā	<u>ni</u>	dha	ni	sa	ma	-	ga	re	sa
dhee	re	sa	ṣ	b	ku	ch	ho	ṣ	ye
ma	ma	dha	-	ma	dha	ni	ṣā	-	ṣā
dhee	re	raa	ṣ	j	dhee	re	kaa	ṣ	j
ni	ṣā	rē	ṣā	ni	dha	ma	dha	-	dha
dhee	re	yo	ṣ	g	dhee	re	dhya	ṣ	n
ni	dha	ma	ma	dha	ma	<u>ga</u>	re	-	sa
dhee	re	su	kh	sa	ma	j	jo	ṣ	ye
x		2			0		3		

ANTRA

Dheere teerath dheere vrat sayam, dheere hi ho satsang,

ma	ma	ma	dha	dha	<u>ni</u>	ṣā	ṣā	-	ṣā
dhee	re	tee	ra	th	dhee	re	vra	ṣ	t
dha	dha	<u>ni</u>	<u>ṣāre</u>	<u>gā</u>	rē	ṣā	<u>ni</u>	dha	dha
saya	m	dha	<u>rehi</u>	ho	sa	t	san	ṣ	g
x		2			0		3		

Only few quotas of this *Pada* are presented in *khayal Gayaki*.

Aroh : sa re ga pa, dha śa

Avroh : śa dha pa, ga pa, dha pa, ga re sa

Pakad : ga pa, dha pa dha

“Ab main ram-ram kahi teron,
Mere man lagi unhi so seetapati pad heron I
Charan saroj shravan man mero dhuj ankush much keron,
Tansen prabhu tum ho nayak in lakhan par pheron I”¹²

STHAI

Ab main ram-ram kahi teron I

								dha	dha	pa	-
								a	b	main	s
pa	ga	pa	pa	-	pa	dha	pa	dha	-	dha	-
ra	s	m	ra	s	m	ka	hi	te	s	ron	s
0				3				x			2

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ANTRA

Mere man lagi unhi so seetapati pad heron I

pa - ga -	pa pa dha -	ṣā - ṣā ṣā	ṣā rē ṣā -
me 5 re 5	ma n la 5	gi 5 u n	hi 5 so 5
ṣā - dha -	pa pa ga pa	dha - dha -	
see 5 ta 5	pa ti pa d	he 5 lon 5	
0	3	x	2

RAGA : BAHAR - TEENTAAL (MADHYA LAYA)

Aroh : sa ma, ma pa ga ma ni ṣā
Avroh : ṣā ni pa, ma pa, ga ma re sa
Pakad : sa ma, ma pa ga ma, ni dha ni ṣā

'Akari Darbar Ke Hindi Kavi' by Sarayu Prasad Agrawal has this *Pada* on page 233.

“Saghan ban chhayo drum beli

Madho bhuvan ati prakaash, baran-baran

pushp rang layo I

Kokila khanjan keer kapol-kapol ati anand kari,

chahun aur jhar barsayo I

Sapt sur teen gram ekkis murchhna ukt-ukt

lag-dat kar dekhayo I

Tansen kahe suno shah akbar pratham raag bhairav gaayo I”¹³

(13) 'Kavi Tansen Aur Unka Kavya' by Narmadeshwar Chaturvedi, Pej No. : 233

STHAI

Saghan ban chhayo drum beli

Madho bhuvan ati prakaash, baran-baran

pushp rang layo I

			ṡa	ni	ṡa	ni	ṡa
			sa	gha	n	ba	n
<u>ni</u>	dha	<u>ni</u>	pa	ma	pa	<u>ga</u>	ma
<u>ni</u>	-	dha	ma	<u>dhani</u>	ṡa	ṙe	ṡa
chha	s	yo	s	s	s	dru	m
be	s	li	ma	(ss)	dho	s	bhu
<u>ni</u>	<u>ni</u>	pa	pa	ma	pa	<u>ga</u>	ma
re	re	sa	sa	-	ma	-	pa
va	n	a	ti	pra	ka	s	sh
ba	ra	n	ba	s	ra	s	n
<u>ga</u>	ma	<u>ni</u>	<u>ni</u>	dha	-	ni	ni
ṡa	-	ṡa	-				
pa	s	s	shp	ran	s	s	g
la	s	yo	s				
x				2			0
							3

ANTRA

Kokila khanjan keer kapol-kapol ati aanand kari,

chahun aur jhar barsayo I

									<u>ga</u>	-	ma	-	<u>ni</u>		
									ko	s	ki	s	la		
dha	-	ni	ni	ni	-	sà	sà	sà	rè	sà	sà	-	<u>ga</u>	mà	rè
khan	s	jo	n	ki	s	r	ka	po	s	l	ka	s	po	s	l
sà	sà	<u>ni</u>	-	pa	-	ma	pa	<u>ga</u>	-	ma	-	re	-	sa	sa
a	ti	aa	s	nan	s	s	d	ka	s	s	s	ri	s	cha	hun
ma	-	ma	pa	<u>ga</u>	ma	dha	ni	sà	-	sà	-				
au	s	s	r	jha	r	ba	r	sa	s	yo	s				
0				3				x				2			

There is the beauty of emotion, description of nature; glimpse of beauty is described in Tansen's verses. This *Pada* is composed in *Bhairav Raag*. In modern age *Khayal Gayak* present it in *Bahar Raga*. The complete *Pada* is not sung in *Khayal* style.

RAGA : MARVA - EKTAAL (MADHYA LAYA)

Aroh : $\dot{n}i$ \underline{re} , ga $\overset{1}{m}a$ dha, ni $\dot{r}e$ sa
Avroh : $\dot{r}e$, ni dha, $\overset{1}{m}a$ ga re sa
Pakad : $\dot{n}i$ \underline{re} ga $\overset{1}{m}a$ dha, $\overset{1}{m}a$ ga \underline{re}

To make emotions clear Tansen had socialized the *Shruti-Madhur* and *Madhurya-Vyanjak* words along with *Alankar* in the following *Pada*.

“Eri tu ang-ang rani, ati hi sayani ri

Tu piy man maani ri tu

Solah kala samani bolat amrit bani

Teri mukh dekhe chandra jot hu lajani ri tu

Kari kahar kadli jangha nasika varon

Shreepal urojan ko chhabi aani ri tu

Tansen kahe prabhu dou chiranjeevi raho

Teri neh rahe jo lo gang-jamuna pani ri tu I”¹⁴

(11) 'Kavi Tansen Aur Unka Kavya' by Narmadeshwar Chaturvedi, Pej No. : 269

Late Pt. Shyamlal Mishra used to sing this *pada* like this:

STHAI

Eri tu ang-ang rani, ati hi sayani ri

Tu piy man maani ri tu I

dha	-	mā	ga	re	-	sa	-	ni	re	-	sa
e	ṣ	ri	ṣ	tu	ṣ	an	ṣ	g	an	ṣ	g
ga	-	mā	-	dha	dha	ni	dha	ṣā	ṣā	re	ni
ra	ṣ	ni	ṣ	a	ti	hi	sa	ya	ni	ri	tu
dha	dha	mā	ga	mā	dha	mā	ga	re	-	sa	-
pi	y	ma	n	maa	ṣ	ni	ṣ	ri	ṣ	tu	ṣ
x		0		2		0		3		4	

ANTRA

Solah kala samani bolat amrit bani

Teri mukh dekhe chandra jot hu lajani I

mā	-	ga	mā	dha	dha	ṣā	ṣā	ṣā	-	ṣā	-
so	ṣ	la	h	ka	la	ṣ	sa	ma	ṣ	ni	ṣ
ṣā	ṣā	ni	re	ni	dha	mā	ga	re	re	sa	sa
bo	la	t	a	mri	t	ba	ṣ	ni	te	ṣ	ri
ni	dha	ni	re	re	re	ga	mā	dha	māga	re	sa
mu	kh	de	khe	cha	ndra	jo	t	la	jaṣ	ni	ṣ
x		0		2		0		3		4	

CHAPTER - 6

CONCLUSION

CONCLUSION

In *Aaryavrat* (ancient India) all the persons, children, young and aged person remember 'Tansen' with great honor. Even today his memories are everlasting and forget Tansen until the Indian music remains and *Raga-Ragaini* lives. Until the fragrance is exist in the soil of India, yet the blessed son of *Vidyarupini Vagdevi* (the Goddess of knowledge) 'Tansen' will remain in the form of devotion and worship in every ones heart.

We come to know from the history of 'AbulFazal' that no other excellent creator has been there before the birth of Tansen. Even AbulFazal had assumed up to that the prophet like Tansen was neverborn in the world. If 'SwamiHaridas' is considered as the father of '*SangeetMandakini*' (the great / pious river of music), so Tansen is considered as the person like *Baghirath* of this stream, who invoked like '*Surtarangini*' (the Ganga / music river) *Jahnvi* (the Ganga) to provide the coolness and calmness for number of thirsty and woeful people of the world.

Tansen is called as the father of Indian music. Many of the contemporary musicians get Jealous in beginning but after words every one accepted his excellence and became his disciples. He gave the proud and honor to the *Drupad* style of Indian music. The *Prabandhas* (compositions) sung in *Chhand* (meter) were called music. All these *Prabandhas* has been written mostly in *Sankrrit* or in *Prakrit* language. In *Pathan* era 'NayakGopal' was unique in *Chhand-Prabandh* and he achieved the honor of 'Nayak.' But his contemporary musician 'BaijuBavara' and he hadvogue the singing of *Hindustani DrupadGaan* (Indian Drupad singing) by *ChhandPrabandh*. In this way we get the first ideal introduction of *Dhrupad* from 'NayakGopal' and 'BaijuBavara's' age. After that 'Raja Maan Singh' etc. had enlightened the way to the resurrection of music by the medium of *Drupad* style. 'SwamiHaridas' and Tansen gave the completeeventuality to the *Dhrupad* style. *Drupad* is the only main inspiration and its internal stream of Indian music. That is why we should not have anyhesitation to call Tansen as the first man and the father of Indian music.

Chapter – 1

Tansen was very sensitive and a conscious artist, in whom there were more than one artistic attitude included at a time. His personality is such an attractive; due to this our excitement increases to know about his life. So with this researcher's little effort in this research could enlighten the conditions and the footprints of Tansen, being there he travelled through the difficult time of 'Tannu' to 'SangeetSamratTansen'. In the first chapter of this research the incidents of Tansen's life in the view of historical facts are presented, in which there are descriptions about his parents, his early name, birth, birth place, learning, study, cast, religion, ability, his patron, his children and disciples etc.

Chapter – 2

AfterAkbar's enthroning in the age of Tansen,there were many political and social changes took place. Due to the harmony between Hindu and Muslims, the new cultural phenomenon was introduced. In this chapter there are the descriptions about political and social incidents of Mughal era, in which there are the topics like the contemporary harmony of Hindu and Muslims, their costumes, ornaments, food and drinks, entertainment, festivals, the conditions of women, bad social customs, religion condition, different opinions, development of Farsi, Hindi, Sanskrit, Urdu literatures, the art of Architecture, painting, the victory of Akbar over various states etc.are briefly described.

The objective of including this chapter in this research is to enlighten the political and social systems and conditions of the period of Tansen.

Chapter – 3

Tansenhad earned the extra ordinary fame by the name of music. Through his divine music he become world famous and because of this fame, he could have the shelter of various kings. The purpose of third chapter of this research is to manifest the fame regarding to hismusic and achievements. In this chapter there are descriptionsabout Tansen's entry in the court of'RajaRamchandraVaghela', and the position of him in

the court of 'Akbar,' the description of him as a musician poet, the contemporary singers and contemporary poet singer of his era.

Chapter – 4

Tansen's name is very unique in the history of development and revival of Indian music. In the field of music his contribution is extra ordinary and incredible in many points of view. The music of Tansen radiate as like as the rays of the Sun freely flows around. Tansen has achieved the incredible fame and reputation in the field of music because of his new-new innovations in music; extra ordinary singing and original *Pada* creations and his fame of music propagates the whole India. The objective of this chapter is to present the invaluable contribution of Tansen in the field of Indian music. In the fourth chapter, the music volumes, new-new *Ragaas* and instruments invented by Tansen and some *Dhrupad* compositions created by Tansen with their notation are described.

Chapter –5

In the period of Tansen there prevailing *Drupad* style singing. He was the excellent *Vagyekar*. He entertained both his patron and his listener by creating various *Pada* (poems) related to various subjects in *Dhrupadas*. He presented all his poetries for *Drupad* style only. The prevalence of *Drupad* is less in present time and in the place of ancient *Drupad* singing; '*Khayal*' singing is more prevalent. Though the prevalence of *Drupad* singing is less in present time but the '*Padas*' created by Tansen are even today liked and loved. This is the reason that many singers and musicians begin to present the *Drupad Padas* created by Tansen in *Kahyal* style compositions. By this fifth chapter the main objective of research is to present the transformation of Tansen's *Drupad Padas* into *Kahyal* style and to present how Tansen's *Drupad Padas* are presented in *Kahyal* style.

This chapter is narrated about the various moods of Tansen's *Drupadas*, his *Vani* and altered form of his *Drupad Padas* into *Khayal* with illustration is presented in this chapter.

Chapter – 6

In this chapter, the researcher has done the perception of the research work from chapter 1 to 5 and discussion the matter chapter wise.

The researcher has put utmost and humble effect to illustrate the maximum possible genuine, authentic information right from the beginning and up to the conclusion of the thesis, but if there is any error occurred, it can be resolved in a healthy way.

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Picture of Raga Shree retrieved on 24 June 2013

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