The Great Sangeet Samrat “Tansen”
CHAPTER – 1

MUSICAL BACKGROUND
AND EDUCATION OF
TANSEN
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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’. ‘Aain-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 Brahmaspati’\(^7\) 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 Dwivedi’\(^11\) 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’.

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4. Sangeet Shatra, Kulsheshth. Jagadish Sahay, p.73
5. Akbari Darbar ke Hindi Kavi, Sarayu Prasad Agrawal, p.99
7. Khusaro, Tansen Tatha Anya Kalakar, Sulochana Yajurvedi evam Acharya Brahaspati, p.120-125
8. Khusaro, Tansen Tatha Anya Kalakar, Sulochana Yajurvedi evam Acharya Brahaspati, 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
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. Jagadish 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 Chandra Vedi’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 Krutitv, harihar Nivas, Dwivedi, p.2
¹⁴. Tansen, Dhrupad, Pharmar, Ank, Laxminarayan Garg, p.138
¹⁵. Sangeet Shastra, Jagdish Sahay, Kulsherth, p.73
¹⁶. Akbar Rahul Sankruyun, 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?)  
Aastkar jal puskar jal take charon kangooora, 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’. Secondlly ‘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 Bahuarta 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 ‘Aastakar’ 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, Harichand Nivas Dwivedi, p.3
18. Tansen, Jivani, Vaktitv tatha Krutitv, Harichand Nivas Dwivedi, p.4
19. Tansen, Jivani, Vaktitv tatha Krutitv, Harichand 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 Dvivedi,’ ‘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’.

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\(^{20}\) Tansen, Jivani, Vyaktitv, evam Krutitv. p.4  
\(^{21}\) Tansen, Jivani, Vyaktitv, evam Krutitv. p.5  
\(^{22}\) Hindustani Sangeet me Tansen ka Sthan, Virendra Kishoar 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’, ‘Akhbarnama’ 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 ‘Shivsinh 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.

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 ‘Shivsinh 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 Niranajan’ king of Gwalior as Tansen’s patron, whose existence was never been in Gwalior. According to ‘Shivsinh 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 singeing ‘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.’


4. The work of Jahangiri’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 ‘Munkthabut 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
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 fainted, 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,’ ‘Taantarrang 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 ‘Makbara’ 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).”
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 on which 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 Shivsinh Sengar says that first being disciple of ‘Shri Gosai Swami Haridasji’ and staying at his place he taught ‘Kavya Kala’ (act 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 form Sangeet Vidyalay of Gwalior founded by ‘Raja Maansingh.’34

27. Sangget Kala Balaval Ank febuary 1941, Shri Gangasinh Bhramar, p.56
28. Madhya deshiy Bhasha, Harihar Nivas Dwivedi, p.6
29. ‘Shivsinh Saroj’, Shivsinh senger, p. 426
30. Drupad Aur Uska Vikas Acharya Vrihaspati, p.165
31. Sangeet Rajat Jayunti, 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, Vincent Smith, p.435
9. According to ‘252 Vaishnvan 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’ became 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.’

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.

11. ‘Acharya Vrihaspati’ writes in his book ‘Khusaro, Tansen Tatha Anya Kalakar’ that ‘Tansen’ was one of the disciple of ‘Bakshu’ and Prashishta (grand disciple) of ‘Baiju.’

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.

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.

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35. 252 Vaishnvan 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. Munkthabutvareekh, Mulla Abdul Kadir Badauni, Khand - 1, p.44-557
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.

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, 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

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 Dhrupad –

“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. Dhrupad 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 gopaldnadhidhya 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 Bhangi 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.

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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 Ujiyala’ in ‘Farsi’ history as the beloved of ‘Islam khan.’ When ‘Islam Khan’ made his capital Gwalior then ‘Doulat Khan’ also had come to Gwalior.  

‘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.”

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

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 Vidyalay’ founded by ‘Raja Maan.’

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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’; 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).  

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.’

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’ be 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 fare 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 Dhamaar 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’.

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,
sanco kyon na japo parvardigaar,
Johi te jin gun payo, sanche tum sekh
bar-bar kahe tihi naam dhujvar.
Kahe MiyanTansen paak-saaf rahiye,
jate janam jeetan nahi bar-bar.”

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67. Sangeet Chantamani, ‘First part – Acharya pandit Ramchandra Shulder, p.482
This Drupad is even today sung partially from which the suggestive wards 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 ofMukam 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!
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 Nishadof 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 Darparn’ ‘Hamirsen’ 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 ‘Aurungzeb’ 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……

**TANSEN**

![Tansen's Family Tree]

**1.6.1 Fictional children of Tansen**

The abstracts of maladies of establishing their relation to the great artist’s dynasty has been in music lovers. Some string instrument players put the discussion about a fictional daughter of Tansen in 19\textsuperscript{th} 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 Muslim name ‘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 ‘Vikarmajeet 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 ‘Shajahan’ and ‘Aurangzeb’. In the preface of Saharas, whatever is written in reference to ‘Bakshu’ and ‘Tansen’ is seems that in the view of ‘Shajanha’, ‘Bakshu’ was more important than ‘Tansen.’ ‘Shahjahan’ had edited the ‘Drupadas’ of Bakshu, but he did not required to get complied the Drupadas of ‘Tansen’. We felt contented only saying that if ‘Tansen’s’ Drupadas would get complied, 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 ‘Miyan 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 thath (1267 A.D.).
‘Venkatmakhi’ has described this Thaat as ‘Puntuvali’ 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.