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’
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
‘KanthabharanVani 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 ujiyaro,
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 uhad 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,

Pattian 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 class poet. His fame related to music had been spread in 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 reputed center 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. The majesties like Baiju, Bakhshu, ‘Tansen’, Haridas and Gopal were the result of MaanSingh 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.

‘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.

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,’ Tensen had reached in the appearance of poor and helpless stage at Riva. Here the dramatic description has made about to come in contact with ‘Bandhavgadh’ king ‘Raja Ramchandra Vaghela’. 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
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 awards\(^8\). 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 years\(^9\).

According to ‘Rahulji,’ that was ‘Ramchandra’ who named him ‘*Tansen*’ in the place of ‘*Tansukh*’\(^10\). ‘A. L. Shrivastav’ has also agreed to this opinion\(^11\). 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 Dhaulpuri’ only seems to be appropriate.

---

5) Akbar, Sankeru tayan, Rahul p.35  
6) Sangeet Dhruv, Laxmi Narayan Garg, p. 140  
7) Musalaman Aur Bhartiya Sangeet, Acharya Bhupati 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 Sulochna 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 roho dalidra bho koun hare,
jo nirand ke jiya me joun dhare,
Kaha Bhayyo 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 dishha to pachhm jo uge-bhan
dev ko Ramusthan kare.”

In this Drupad these words ‘Jo nirand ke jiya me goun 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 to praying 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. 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.

According to ‘Abul Fazal’ in around 1962 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. 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’. ‘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”

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 sajdhal 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 gharhraat.
Dev-danav aur raav-ran te bhaaj gaye,
sab patal kamath peeth kalmalaat,
Sahas-Sahas phunkaar karichur-chur bhayo thartharaat.
Maharajan mani raja ramchadra ki asvari hot
Ashvdal, gojdal 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 yudhishthar,
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 ultimatebeloved 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
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 Jahanigiri,’ 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 Agraval, 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 Vidhyawere 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 Drupadsinger 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, Ira 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 ‘Aain-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 Ramechandra’ in about 1562 A.D.\(^{35}\) On the basis this, the historians like ‘Vincent 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’ thecontemporary historian of ‘Akbar’ considers ‘Tansen’’s entry date in his court is 1562 A.D. this is correct and acceptable to all.

‘Akbar’ hadhonored ‘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 hadlistened‘Tansen’’s song. This fact is mentioned in ‘Jahangir Nama’. Tansen’s capability and expertise had won the heart of ‘Akbar’, and ‘Akbar’ hadhonorized’Tansen’ with the title of’Kanthabharam Vani Vilas’.

There are many legendspreventing 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’.

Anotherlegend 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. ‘Tansen’ had achieved the super success in ‘Raga Bhairav’. ‘Tansen’ used to sing the Aalap of this Raga at the time ofwaking of the king in his palace.

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.”

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
49) Tansen Sangeet Drupad Dhamar Ank, Laxmi Narayan Garg, p.141
50) Kavi Tansen aur Unka Kavya Narmadeshwar Chaturvedi, P.129
Another Padais:

“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 listened ‘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. Kind 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 very highly shining.

\(^{51}\) Kavi Tansen Aur Unka Kayya, 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.  

‘Dr. Sarayu Prasad’ writes that ‘Tansen’ had sung specially the ‘Deepak Raga’. Even today it is described in the legends. 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.

‘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.”

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

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

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. 

The meeting of ‘Swami Haridas’ with ‘Akbar’ and ‘Tansen’ is only fiction. The writer of ‘Bhaktmaal’ ‘Raga-Rasikawali’ ‘Ram-Rasikavali’ wrote about the meeting of ‘Akbar’, ‘Tansen’ and Swamiji as under. 

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’. 


57) Khusaro, Tansen any Kalakar ‘Sulochana Yajurvedi Avam unka Acharya Bruhaspati, p.111
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’ 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 Singh’ 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 Prakash67 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 unkai 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 Tripati, p.215
But there we cannot fire 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. Only Sulochana Yajurvedi and Achrya Bruhaspati had condemned this opinion with reason.

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 1570A.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’.

Such a picture was presented among the devotees that ‘Akbar’ and ‘Tansen’ were there in the service of ‘Swamiji’. In fact there was not any relation between ‘Akbar’ and ‘Swamiji.’ Not any historian of the court had discussed about ‘Swamiji.’


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
chhajat 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. If 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 Solider 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’ and ‘Badashahnama’.

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’ 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’. ‘Baiju’ was not greedy whatever the award ‘Humayun’ gave him, ‘Baiju’ donated the award to the Mughal Soldier who caught him, he could have killed him if he wanted.

3.4.2. Bakhshu

‘Bakhshu’ was a resident of Gwalior. He was in the shelter of ‘Maan Singh Tomar’ from his young age. According to ‘Badshahnama’, ‘Bakhshu’ was trained by ‘Maan Singh Tomar’, it indicates that where ‘Baiju’ was priest in creating compositions of ‘Vraj Bhasha Drupad,’ 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 Miriti 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.)

‘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 develop. 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.

‘Rangkhan’ son of ‘Nayak Chatur,’ ‘Malhi’ and ‘Khemkaran’ were in same royal court and also were the people of Hussain, and Ambhu’s generation.

In the introduction of ‘Sahasrus’, there was a highly appreciation of ‘Bakhshu’s’ singing. His command in performing ‘Aalap’ and ‘Dhrupad’ is define, 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, Gujar, Dasakh, Bilaval, Alaiya, Pancham, Gandhar, Khat, Puriya, Desi, Malshree, Jaitshree, Asavari, 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 Vafrahtai, Jatlagan, Chaturntaal, Jhapttaal, 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’. 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 dependent of ‘Bahadur Shah Gujarati’ and he was a disciple of ‘Maan Singh Tomar’s’ Darbarisinger ‘Baiju,’ 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. (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 meaningless 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-wearysaints 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,’ ‘Swami’ was born in the year of 1512. 100

7. In the view of ‘Ramnathji Shastri,’ ‘Swami’ 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 memar, Grouj, p.221  
96) Krishna Bhakti Kavya me Sakhi Bhaav, Vrundavan, Dhamanuragavali, p.439  
97) Mathura a district memar, Grouj, p.221  
98) Krishna Bhakh 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.


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, Payadet* 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 ‘Priydasji’ 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 ‘Rajipur’ and he was ‘Sanadaya Brahmin.’ ‘Goswami’s’ ancestor (Forefather) ‘Jagannath’ was ‘Saarasvat Brahmin ’of ‘Punjab’ and worshiping 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

‘Vilashkhan’ 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 ‘Rasvainkhan’ 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) Aurangzebnama 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 ‘Aurangzebnama’ 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. Hajariprasad 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 committee suicide by taking poison after his death.

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

111) Bhav-Sangrah

112) Shrinathji Ke Prakatya Ki Varta

113) Mishra Bandhu

114) Prabhudayal Mittal

115) Dr. Hajar 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 ‘Fathepur 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’ refuse 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 the 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 members of the same group, ‘Kumbhandas’ was the only 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 – *Bhasha*’. If ‘Surdasji’ is consider as ‘Vyasa’ 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 ‘Surasd’ 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 describes 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 dwividhaandhro*’.

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 years. 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 Vallabchharya’, 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 Sampradaya’. After ‘Vallabhacharya’ his son ‘Vitthalnath’ made a group of eight best poet of the Pushti Sampradaya, 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:
‘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 bhave,
  Roop rekha gun jati jugati binu viralanv man chakrit bhave,
  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 krisn naam kahi leej
   Guru ke vachan atal kari
   maano sadhu samagam kije.”

2. Pratikulya-Varjan (a desire 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 shave 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-Marshta** (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 grahray 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)
   (Tothink 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 hisfavorite 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 sarooog gahayun”
(A union of entertainment and poetry of a devotee is presented here).
In ‘Bhramargeet,’ ‘Surdas’ has done interpretation 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 Fechyo’, ‘Wordsworth’ and ‘Black’ has presented emotional poems, but they cannot be equivalent to ‘Surdas’. ‘Long Fechyo’ 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 Gupt’ 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 waling (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 other 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 ‘Kanooj’. 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 ‘Kanooj’ 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 Samvat1553 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 stared 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
‘Vallbhacharya’ 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 Padav creation and in singing of ‘Kirtan’.

3.5.5. Govind Swami

The brief biography of ‘Govind Swami’ is available in ‘Do-so Vaishnvan 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 unclear evidences 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’. Inreference 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.”

113
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 Purohitayi 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 Choube’ 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’, ‘Cheet 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 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 Padasthe 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 massage of thedemise of his master ‘Vitthalnathji’ 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 ‘Khumbhan 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:

```
NARAYAN SHUKLA

Shridhar   Sheshdhar  Sanak   Sanatan

Parmanand

Sachchidanand

Jeevram   Aatmaram

Tulsidas

Chandradas  Nanddas
```

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,
Natru 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’.