

CHAPTER II

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2.1 Pundarika Vittala's Time

Pundarika Vittala was an important musicologist during the second half of the 16th century. After Sarangadeva (13th century) and upto 16th century many ragas got evolved, many changes took place during the period. In the south mela system of classification of ragas got developed, but in the north there was a need to classify the newly developed ragas. Even Fakirullah says that during the time of Akbar many musicians were well known in the practical field but not well known on the theoretical side. Pundarika Vittala knew the real essence of ragas and was aware of the development in the south and the north; he was also well versed in theory which filled the gap when he shifted to north.

Pundarika Vittala had written four books. These were Sadraga Chandrodaya, Ragamala, Ragamanjari, and Nartana Nimaya. In the first 3 books he dealt with music and the related subjects and in the fourth book Nartana Nirnaya was written for giving guidance and information to singers, dancers, players of mridangam and other instruments for tala. Apart from these books he had also written two books called Dutikarma Prakasha and Shighra Prabodini. The Dutikarma describes Vipralamba Shringara, while the last one Shighra Prabodini Namamala was like an encyclopedia.

Pundarika Vittala belonged to Satanur village near Sivaganga in Magadi

taluka of Bangalore district. At the end of Sadraga Chandrodaya he mentions

कर्णाटे शैवगंगा भिधन गनिकटे सातनूर्वाहयो यो

ग्रामस्तत्राग्रजन्मप्रवर सुनिकराज्जमदग्नयोऽसित वंशः ।।

(S C. - p 28)

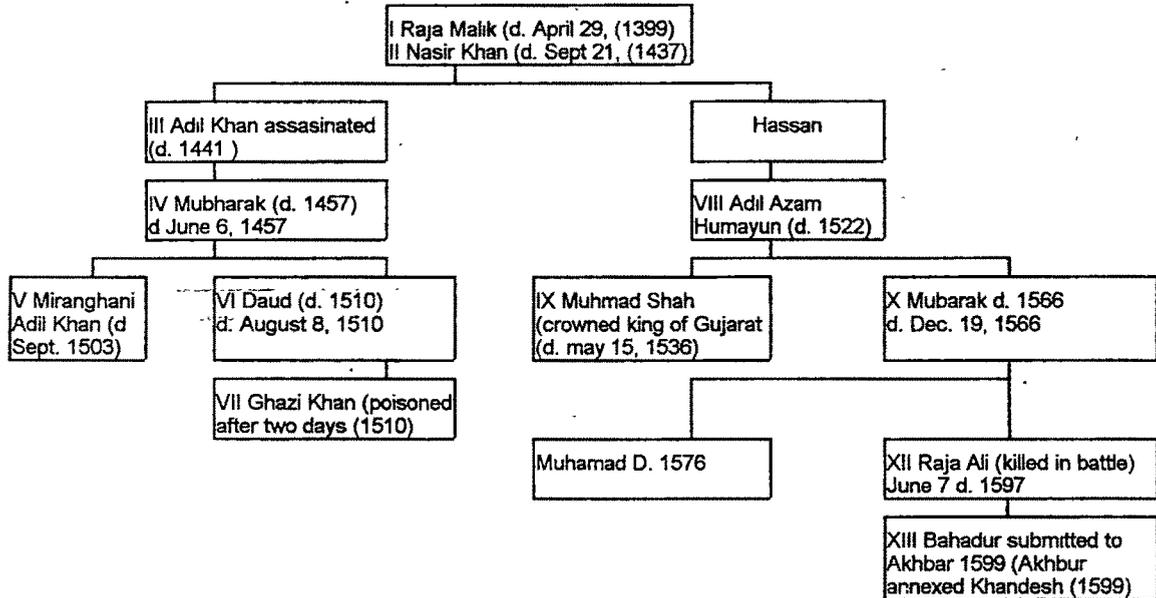
He was a brahmin and belonged to Jamadagni Gotra. He was born of a couple named Vittala. But he says in the treatise Ragamanjari, देमक जननी निजसुत विद्रलकृतं. May be his real mother was Demaka, and this name appears to be a corrupted form of Devamma and may be he was adopted by the Vittala couple. The family appears to be devoted to Lord Vittala. Dr. Sathayanarayana described in detail in Nartana Nirnaya the deity at Sathanur, Lord Krishna along with Rukmani and Satyabhama. In another version he himself says that he was "नागाम्बधर्म सुनुः" (from the foot note on page 121 "The Chronology of the works of Pundarika Vittala of Karnataka" by P.K. Gode.

Sadraga Chandrodaya was written when Pundarika Vittala was in the court of a king of the Faruqui dynasty which ruled over Khāndesh. Pundarika Vittala never mentions who was his guru and how he reached the court of the Faruqui ruler. In his benedictory address he mentions the name of the rulers of Khāndesh. He clearly mentions the name of Ahmed Khān, Tej Khān and Burhān Khān. The Faruqui dynasty started with Malik Raja also called as Ahmed Khan. Malik Raja died in 1399 and his eldest son Nasir Khan came to the throne. It was Nasir Khan who built Burhanpur after defeating Āsir and gave the name Burhanpur at the behest of Shaikh Zain-ud-din as a tribute to his master, the great Deccan sufi saint Bhurhanu'd-din Gharib.

A complete dynastic tree of the Faruqui rulers of Khandesh of Burhanpur from 1388 to 1599 has been recorded in the Imperial Gazetteer. This tree also

does not contain name of Burhan Khan, Taj khan nor the town of Ananadavalli as mentioned by Pundarika Vittala. Even in the list of kings of Khandesh given by Stanley Lane-Poole did not mention any king's name as Burhan khan (P.K. Gode).

The family tree for Faruqi rulers of Khandesh.



(reproduced from the P.K Gode's paper cited above)

But the well known Historian Sethumadhava Rao Pagadi (article "Pundarika Vittala" in a magazine called Sobath, Diwali edition 1989) has suggested that Anadavalli was the sanskritised version of Darasurur, capital of Khandesh. He also says that Tej khan must have been the younger son of Ahmed Khan, and Burhan Khan was Tej khan's son.

"Kingdom of Khandesh" by Radhey Shyam mentions "that at the time of Miram Muhamad Shah's death (1536) none of his children were old enough to take the reins of government and therefore his brother Mubarak occupied the throne." Thus Farishta does not mention about the accession of Ahmed Khan, son of Miran Muhamad Shah to the throne. Hence when Pundarika Vittala wrote

Sadraga Chandrodaya Ahmed Khan the real ruler, may be, he was a young prince and Burhan Khan might have been his brother. Hence during Mubharak Khan's time only Pundarika Vittala wrote Sadraga Chandrodaya, approximately 1550 to 1560.

In "The Kingdom of Khandesh" by Radhyesham (Page 147) while referring to architecture of Khandesh he says "a large number of mosques which cover the second category of architecture were constructed by Faruqui rulers and their nobles during the reign of Adil Khan Faruqui II (1451-1501). Taj Khan, son of Kaila constructed a mosque in the enclosure of the Dargah of Shah Burhanuddin Banjan in Burhanpur, probably between 1510-1540." This was the only reference to Tej Khan. (or may be Tej Khan himself later on changed his name as Mubharak Khan and ascended the throne. His son Muhamad Khan Faruqui only invited Hazrat Shah Ghaus in 1574.

So, among the 3 books, Sadraga Chandrodaya must have been written first. Ragamala must have been written next. In this book he had not mentioned any ruler's name, but he says that "*Srimad Kapila muniyarthe Kriyarte Ragamala*", श्री मत्कपिल मुन्यर्थे क्रियते राग मालिका. He also mentions about the period in Ragamala as Salivahana Shaka 1498. Dhatru Samvatsara, Ashada Masa, 5th day of second fortnight (after the full noon), corresponding to July 16, 1576, (This was concluded on the basis of the sloka by P.K. Gode of Pune) (In 1576 only Muhamad Shah Faruqui died). As mentioned earlier Pundarika Vittala referred in Ragamala to Kapila Muni. But who is this Kapila Muni? Probably what Pundrika Vittala was referring about was a Sufi Saint, because Burhanpur itself was named after the Sufi Saint Burhanud-din-Gharib. Moreover during the 16th century, Burhanpur was the centre for the sufi movement. The earliest Quadri Khanghas (mosques) were established in Bider, Burhanpur and Ahmednagar. During the period 1566-76 Muhamad Shah Faruqui ruled Kandesh. And the

important sufi saint during the time was Kalifah Syed Mahmed Gauth. The saint went to Burhanpur and was received by Muhamad Shah Faruqi in (1574).

Mohamad Gouth: He was an important figure. He also was in Gwalior in 1563. He was well versed in both Muslim and Hindu traditions of mystism, and had spent years in the hilly region of Chunar in the company of Hindu saints and jogis. He translated into Persian a Sanskrit work on Hindu mystical practices called 'Amurt Kund', and popularized its ideas among muslims. (History of Medieval India Vol II (1295 to 1724) Prof H K Shervani and Dr P M Joshi).

Mohamed Gouth's broad outlook and tolerance to other religions made him popular. He belonged to Shatari Silsila (a school of thought) spread all over Deccan. So Pundarika Vittala must have come under his influence and possibly at his request wrote Ragamala. In Ragamala, ragas, were analyzed under the Raga, Ragini, Putra system. This was also a tantric way of explaining ragas. (This has been dealt with in detail in Chapter 7).

Pundarika Vittala specifically mentioned 'Kapila Muni'. According to the tradition Kapila was the author of the Sāṅkhya system. Kapila was a mysterious figure who probably lived during 600 B.C. Sāṅkhya thought starts on the basis that in every experience there are two poles, or points, the knowing subject called Purusha, and the known object called Prakriti. The classification of ragas into Raga, Ragini also seems to be similar to this concept of ragas as Purusha and the raginis as Prakriti (as female). Moreover Sāṅkhya theory was originally atheistic (without belief in supreme being). There was no place for God in the Sāṅkhya view of reality. More or less Muslims also did not favour about the multiple murthi worship of the Hindus.

Apart from this there were some kind of similarity of sruti svara relationship

and the Sankya of Sānkya theory. There were 24 elements in Sānkya theory. The first one was pancha mahā bhūtha which were Prithvi, Jala, Teja, Vayu, Akasha. In the same way the Aprajita Pracca equates the panca bhutas with Siva's faces and the 5 svaras Sa, Ri, Ga, Ma, Pa born out of Siva's faces and Dha come out from Gouri's face. In Sānkya theory, firstly, 5 maha bhuta, secondly, was the panca tanmatra तनमात्रा, thirdly, ज्ञानेन्द्रिय fourthly, panca karmendriya and 4 antakarana totaling 24 elements. But in music the svaras expands into 22 srutis (some even believe it as 24 srutis). [Sa 4, Ri 3, Ga 2, Ma 4, Pa 4, Dha 3, Ni 2]. Thus there appears to be a similarity between these two.

The meaning of the word Kapila can also be taken as yellow (पील); the foreigners look white with golden hair or brownish yellow hair. So Pundarika Vittala appropriately calls this sufi saint as Kapila Muni and he was very much in contact with these sufi saints.

In Ragamanjari, Pundarika Vittala mentions about his benefactors as Mansing and Madhavasing. They were contemporaries of Akbar (Bharatiya Vidhya Bhavan Vol. IV P 112). In 1562 Akbar made a pilgrimage to the land of the famous saint of Ajmer, Khvaja Mu'in-ud-din Chisti. On the way Raja Bhiharimal of Amber offered him the hand of his daughter (Godabai) and marriage was celebrated at Amber or Sambar. Mansing, the nephew and adopted son of Raja Bhagvandas, the heir to Raja Bhiharimal was taken into the royal service. Mansing was born in Dec. 21 1550, was in the service from 1562-1614. So when he was very young he joined Akbar's army; thereafter Akbar made a pilgrimage almost every year to Ajmer.

In 1561 March 29, Akbar sent an army led by Ādam Khan and Pir Muhamad to invade Mālwa. The ruler of Malwa and the musician king Baz Bahadur took refuge in Khandesh. But the mugal army went upto Khandesh and proceeded to

Burhanpur massacring or enslaving the people, destroying towns and villages. But, the mugal army was defeated by Mubhark Khan of Khandesh. Then Akbar got married to Mubhark Khan's daughter. So may be Pundarika Vittala due to these disturbances left the rajdarbar and contacted and moved with the sufi saints.

In 1576 Akbar had become the sovereign of the most valuable regions of India (Oxford History of India by V. Smith P 355). From 1575 onwards Akbar left the command of his armies to his officers like Mansing and others. In 1576 only Pundarika Vittala finalised Ragamala. (History of the Medieval India Vol II (1295-1724) edited by Prof H.K. Shavani and joint editor Dr. P.M. Joshi). While disucssing about painting, he says that there were 12 paintings of Raga-Ragini collected from different places. These paintings were contributed by scholars in Ahmednagar and Bijapur with dates varying from 1585 to 1600, but in all probability they were done at Ahmednagar or Burhanpur.

It also says that before 1587-1600 the paintings had exhibited Persian influence. But these were more like Hindus in feeling; for example, long saris and hair rolled up in a bun shape, was commonly used all over Deccan in those days, and also a Sanskrit verse on all ragini paintings. It was also mentioned that these paintings probably were acquired by Raja Mansing of Bikaner during his governorship of Burhanpur from 1600-1611. The last of Faruqui rulers died between 1597 and 1599 Khandesh was annexed by Akbar. Pundarika Vittala was the first one who mentioned ragas and raginis with ordinary nayaka and nayaki bhava, he also mentioned colour of the cloth, the colour of the body, ornaments and what tilakas were on the forehead and hair style, along with mentioning the svaras.

In 1585 Bhagvandas and Mansingh after the death of Mirza Muhamamd Khan were sent to Kabul, to take charge of the province. In 1589 Bhagvandas

had died in Lahore. So may be after 1589 there was some peace and Akbar had fully consolidated his kingdom. Mansingh and his brother turned towards arts and during this period met Pundarika Vittala in one of his visits to Burhanpur. The rajdarbar described by Pundarika Vittala might have been anywhere, but the chief was Mansingh and because of his closeness to Akbar the great emperor, Pundarika Vittala has mentioned Akbar's name. Hence, Ragamanjari must have been the third book he had written, may be between 1585 and 90.

In Nartana Nimaya Pundarika Vittala mentions that he had been writing this book to please the taste of Emperor Akbar अकबरनृपचार्थं कृतम्. (From the Kingdom of Khandesh by Radhe shyam, Allahabad University P 190). This book mentions that there was an inscription engraved at the base of the southern Jami mosque built by Adilshah Faruqi IV in 1588-89. Akbar reached Burhanpur on 10th March 1601 AD. It also refers to the homage paid to him by Bahadur Shah, the last of the Faruqi rulers. This inscription further states that the emperor left for Lahore on 20th April 1601 AD. This shows that emperor Akbar visited Burhanpur. There is no evidence to believe that Pundarika Vittala ever stayed in the court of Akbar at Fathepur Sikri. During one of his visits Akber might have mentioned his desire for a treatise on dance. This possibly resulted in Pundarika Vittala writing Nartana Nirnaya.

2.2 The contents of the 3 Books of Pundarika Vittala

2.2.1 Sadraga Chandrodaya

2.2.1a Svava Prasada:-

Pundarika Vittala first gives in the invocatory verses obeisance to his patron lineage Burhan Khan; after that he divides the text into 3 prasadas. The first one is svava prasada. In this chapter he briefly describes Nada, Sruti, Svava (defines suddha, vikruta, vadi, samvadi etc). Then grama, murhcana, tana prastara etc.,

graha, amsa, nyasa, apanyasa vidari, sadja as universal graha. Then various alankaras, sthaya, aroha, avaroha varieties of alankaras, etc., are given in the svaraprasada.

2.2.1b Svara Mela Prasada:

In this prasada the first part is Veena Prakarana. In this section he explains about veena. He describes suddha mela veena, madhyamela etc., and then about the frets arrangement. He also says that for antra, kakali there are no separate frets. One has to get these svaras by inflating the string. Then for kakali, antra, lagu svaras Sa and Ma will represent as pratinidi for them. Then lastly the description of mela formation (pariyavriti) and number of melas formed when two, three, four and five svaras are made vikruti (mela prastara) totaling 90 melas.

(ii) Melaprakarana: In this section he gives list of Melas and their derivative ragas. There are totally 19 melas described in Sadraga Chandrodaya.

The 19 melas and their respective derivatives are given below:

- | | |
|---|-------------------------------------|
| (1) Mukhari Mela - 1 derivative | (2) Malava gauda 21 derivatives |
| (3) Sri Raga mela - 5 derivatives | (4) Suddha nata mela - 1 derivative |
| (5) Desakshi mela - 1 derivative | (6) Karnata Mela - 5 derivatives |
| (7) Kedara mela - 13 derivatives | (8) Hijjija - 2 derivatives |
| (9) Hamir mela - 1 derivative | (10) Kamoda mela - 1 derivate |
| (11) Todi mela - 1 derivative | (12) Ābhir mela - 1 derivative |
| (13) Suddha varati mela - 2 derivatives | (14) Rāmakri mela - 5 derivatives |
| (15) Devakri mela - 1 derivative | (16) Sāranga mela - 1 derivative |
| (17) Kalyāna mela - 1 derivative | (18) Hindola mela - 2 derivatives |
| (19) Nādaramakri mela - 1 derivative | |

There are in all 66 derivatives. These have been discussed in the chapter on Mela classification. Then he gives the description of suddha salaga, sankrina ragas etc. of Siva matha.

2.2.1c Ālāpti Prasada:

In this chapter he explain gamaka, sthaya and ālāpti.

Gamaka Ālāpti Prakarana: First he describes different types of gamakas totaling 15. Then different varieties of sthayas and alāpti, then playing of a raga on veena. He gives details or how to play on the veena.

2.2.2 Ragamala

In this book after the invocatory sloka, he says that he was writing this book for the sake of Kapila Muni.

He classifies ragas in this book as a family, or Raga-Ragini Parivar system. In this chapter he does personification of ragas and also gives scalic interpretation (like svara's graha, amsa, nyasa etc). He also explains the melodic infrastructure like nada, sruti, svara, sthana, grama, murchana, tana, varnalankara, gamaka, sthaya, alapti etc.

He explains six ragas, five raginis and five putra for each raga totalling 66 ragas. The ragas, raginis and sons are as follows:

(i) Suddha Bhairava:

Raginis: (1) Dhanāsi (2) Bhiravi (3) Saindavi (4) Maravi (5) Āsāvāri
Sons: (1) Bhairava (2) Suddha Lalita (3) Pancama (4) Pāraj
(5) Bangala.

(2) Raga Hindolā:

- Ragini: (1) Bhupali (2) Varali (3) Todikā (4) Prathama Manjari
(5) Yavana Todikā
Sons: (1) Vasantā (2) Suddha Bangalā (3) Shyamā (4) Samanthā
(5) Kamodā

(3) Raga Desikar:

- Raginis: (1) Rāmakri (2) Bahuli (3) Desi (4) Jayatasri (5) Gurjari
Sons: (1) Lalitā (2) Bibhas (3) Sārangā (4) Ravana (5) Kalyāna

(4) Raga Sri

- Raginis: (1) Gaudi (2) Padi (3) Gunakari (4) Nādarāmakri (5) Gundakri
Sons: (1) Takka (2) Devagāndhāra (3) Malavā (4) Suddha Gauda
(5) Karnatā Bangalā.

(5) Suddha Natā

- Raginis: (1) Mālasri (2) Desākshi (3) Devakri (4) Madhumādhavi
(5) Āberi
Sons: (1) Jijāvanthi (2) Sālanganāta (3) Karnāta (4) Chayānāta
(5) Hamir nata.

(6) Raga Natta Nārayana

- Ragini: (1) Velavali (2) Kamboji (3) Sāvāri (4) Suhavi (5) Sourashtri
Sons: (1) Malhāra (2) Gauda (3) Kedara (4) Sankarabharna
(5) Vihangada.

2.2.3 Ragamanjari

In this book also Pundarika Vittala after the invocatory verses, describes the

lineage of his patron Rajā Mansing and Madhavsing, then he describes his king's rajyasabha and remarks that it lacked musicians. Then as mentioned in the other books here also he describes sruti, svara, grama, murhcana, tana, sthaya, uddista, varna alankara, gamaka, ālāpti, melaprastara etc.

Then he classifies ragas into Mela raga. Here he describes 20 Melas. In Sadraga Chandrodaya he classified the ragas under Carnatic system. Here in Ragamanjari he classifies Svaras like in Ragamala. A new term 'gathi' was used and also he classified ragas under the mela system. This mela system was newly developed and started from the south by Swami Vidyaranga and further adopted by Ramamatya and other south Indian musicians. So in the north Pundarika Vittala was the first one who was a South Indian and lived in the north, and he thoroughly understood the ragas prevailing in the north and tried to analyse the then prevailing ragas under the newly developed mela system (or on the basis of svaras). In that period mela meant collection of svaras, suddha and vikruta.

In Ragamanjari he classified ragas under 20 melas. In Ragamanjari first he gives the svaras of mela ragas and then the derivative ragas. But the melas were named after the most popular derivative or janya ragas under melas. The melas given in Ragamanjari and their derivatives are:

- | | |
|---|------------------------------------|
| (1) Mukhari - 1 derivative raga | (2) Soma - 1 derivative raga |
| (3) Todi - 2 derivative ragas. | (4) Gaudi - 16 derivative ragas. |
| (5) Varati - 2 derivative ragas. | (6) Kedara 13 derivative ragas |
| (7) Suddha nata - 1 derivative raga. | (8) Desakshi - 1 derivative ragas. |
| (9) Desikar - 1 derivative raga. | (10) Saranga - 1 derivative raga. |
| (11) Ahiri - 1 derivative raga. | (12) Kalyana - 1 derivative raga. |
| (13) Kamoda - 1 derivative raga. | (14) Hijjeja - 2 derivative ragas. |
| (15) Nadaramkri - 1 derivative raga. | (16) Hindola - 2 derivative ragas. |
| (17) Karnata - 10 derivative ragas. | (18) Hamir - 1 derivative raga. |
| (19) Malava Kaisika - 5 derivative ragas. | (20) Sri - 1 derivative raga. |

The Melas and the derivatives have been discussed in detail in the chapter of Mela classification.

Totally 20 Melas and 64 derivatives have been given in Ragamanjari.

He also describes 15 Persian ragas and their equivalent Indian ragas.

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|----------------------------|--|
| (1) Rahayi - Devvagāndhara | (2) Māhur - Saranga |
| (3) Desh - Āhanga | (4) Suhaya - Kedara |
| (5) Huseni - Jijavanta | (6) Yaman - Kalyana |
| (7) Deshkār - Vākhrej | (8) Devangyo - Devagāndhara - Mushakakya |
| (9) Kanara - Nishavara | (10) Jangula - Bangala |
| (11) Vara - Malhara | (12) Danasya - Irāk |
| (13) Sarparda - Bilaval | (14) Āsavari - Hijjeja |
| (15) Malave - Muslik | |