

## Contribution of Kramik Pustak Malika of Chatur Pandit in the field of Indian Music and its Relevance

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### Abstract :

Indian Classical Music is the best gift of Indian culture to the world. Indian Classical Music is of two types – उत्तर हिन्दुस्तानी संगीत पद्धति एवं दक्षिण हिन्दुस्तानी संगीत पद्धति The roots of Indian Music are found in Vedas. Sanskrit is the ancient language and we found it in the Vedas. Many treatises related to music systems are also found in Sanskrit Language. To learn music properly, every learner has to go through two paths – 1. Theoretical music (Ancient treatises) 2. Practical Music (which follows Guru Shishya tradition). Pandit Bhatkhande has given wonderful and helpful notation system to Indian Classical Music. With the help of it he has collected many Bandish from different people and made a large collection. This collection is known as Kramik Pustak Malika. (Parts 1 -6). All these six parts are having theory of 150 ragas divided Thata-wise, with introductory chapter on the general theory of music, besides a short description of every Raga, followed by Svar-vistar. They contain about 1000 traditional compositions including Pandit Bhatkhande's own compositions which are about 300 in notation. To know the Raga deeply, one can refer the same book and can get many Bandish, Svar-vistar, information about Ragas, their descriptions given in Sanskrit treatises, Thata (थाट), Tala, etc. Therefore, Kramik Pustak Malika of Chatur Pandit is the treasure of Indian Music.

**Key Words :** Pandit Vishnu Narayan Bhatkhande, Chatur Pandit, Kramik Pustak Malika, Śrīmāllakṣyaṅgītam, Indian Music, Svar, Raga, Tala, Thata(थाट), Bandish

**Research Method Used :** Descriptive and Analytical

**Title :** Contribution of Kramik Pustak Malika of Chatur Pandit in the field of Indian Music and its Relevance

### • Introduction :

Kramik Pustak Malika is the work on Indian Music written by Pandit Vishnu Narayan Bhatkhande (10th August, 1860 – 19th September, 1936) alias Chatur Pandit. He occupied the highest position in the field of Indian Music due to his contribution to the same. Pandit Bhatkhande was a singer as well as musical instrument player. He wrote the treatise 'Śrīmallakśyasaṅgītam' in Sanskrit Language by the pseudo name Chatur Pandit. He was a composer of books, musical notations and also that's why he is also known as a 'Vaggeyakar'. By his hard work and efforts in right direction, he raised the position of Indian Music high. When there was a need for resurrection in Music, Pt. Bhatkhande came ahead and shouldered the responsibility like true patriots.

To learn any type of art, systematic method, scientific system and learning approach is a must. Pandit Bhatkhande composed a systematic science of music after studying ancient books on Music and referring to the then practical of Indian classical Music. He also composed musical notations. As it is already known, it is very difficult to compose musical notations of the songs, Svarmalika (also known as Sargam-geet) and other details which are preserved by mouth-to-mouth tradition and through guru's tradition.

Pandit Bhatkhande did this praise worthy work scientifically and systematically in the form of musical notations and presented it to the world so that a student of Music, even beginner in Music can learn the art of Music. He has given three types of Music in his treatise Śrīmallakśyasaṅgītam: The Music is three-fold- Granthaga, Lakśyaga and Bhāviga. Pandit Bhatkhande told that Granthaga is the information from texts, Lakśya is known as current music and Bhāviga is the term for the future of Indian music. संगीतं ग्रन्थगं लक्ष्यगं भाविगमिति त्रिधा || १.७५||

### • Life, Date and Works of Chatur Pandit :

Pandit Vishnu Narayan Bhatkhande was born in Velneshwar village in Ratnagiri district on Gokulāṣṭamī in Saka 1782, 10th August 1860 A.D. His father, Narayanrao Bhatkhande was the manager and accountant of huge assets in Mumbai. Pt. Vishnu had two brothers and two sisters. Due to his interest in Music, since childhood he was singing very nicely. Even he could copy the Music immediately he heard once. He started practicing law in Karachi after graduating in Law in 1887 A.D. to earn a living. Then he spent his life in service of Music.

He started listening to the good artists who were members of the 'Gayan Uttejak Mandali' made by Parsis in Mumbai and kept noting what they learn. As part of discussions with good artists he had something in his mind. He was not happy with the distance between theory in the texts and Practical Music.

He embarked on a musical journey to do musical research. Going to different regions, he worshiped music and had discussions as well as trainings with scholars and teachers. He was fluent in Marathi, Sanskrit & English languages. Sanskrit was popular amongst scholars and common people, hence in Sanskrit he wrote a book called Śrīmallakśyasangītam. Further, Hindustani Sangit Paddhati was written in four parts in Marathi first and then translated into Gujarati for further elaborating on Śrīmallakśyasangītam.

Pt. Vishnu started reading books related Music available in different languages like Gujarati, Marathi, English, Bengali, Telugu, Tamil, etc. to understand the ancient history of Music. After studying this, he thought that the rules and scientific (Śāstriya) definitions given in these books are not sufficient to understand current Music. Dr. Jaya Sharma states “पंडित भातखंडे संगीत के शास्त्र और क्रिया से संबंधित ऐसे साहित्य को प्रस्तुत करना चाहते थे जो अपने आप में पूर्णतः प्रमाणित हो तथा सभी घरानों की अनुपम बंदिशें संगीत प्रेमियों को सहजता से उपलब्ध हो सके | यही नहीं उस संगीत-साहित्य में किसी घराने या खानदान विशेष का एकाधिकार न हो बल्कि सभी उस्तादों, खानदानों और सभी गीत शैलियों का मिलाजुला भारतीय एकात्मकता को प्रकाशित करने वाला संगीत-साहित्य हो |”

Pandit Bhatkhande's journey of Music was from 1896 to 1906 A.D. In this time of eleven years, he has collected all these experiences in four diaries in Marathi language. In these diaries there is a narration of the ideas of Music scholars, rules of Music, current use of Music found in different treatises on music. During this journey Pt. Bhatkhande collected the catalogues of books available in library, studied them and published many books related to Music. Out of these four, three diaries, except the diary of eastern journey are beautifully preserved by Indira Kala Sangit Vishva Vidyalaya, Khairagadh.

Pt. Bhatkhande has written a variety of literature in huge quantity which consist of the treatises written in Sanskrit and Marathi in volumes and then published them. His literature can be divided into three parts as follows:

#### 1. Theoretical books

2. Practical books

3. Other work

1. **Theoretical Books :**

a. Śrīmallakśyasaṅgītam, b. Abhinavaragamanjari, c. Astottarasata-talalaksanam, d. Bhatkhande Sangita sastra parts 1 – 4 and e. Uttar Bharatiya Sangit Ka Sankshipt Itihas

2. **Practical Books :**

a. Svarmalika Sangraha, b. Laksanagita Sangraha, c. Gitamalika, d. Kramik Pustak Malika parts -1-6

3. **Other Works :**

The books published, printed and compiled by Pandit Bhatkhande are many. Like a manuscript of 'Chaturdandi Prakasika' of Vyankateshwar Dixit, 'Svarmelkalanidhi' of Ramamatya, Raga Tarangini of Lochan Kavi and many more.

• **About *Kramik Pustak Malika* :**

In 1918 A.D. with the help of Maharaja Madhav Rao Scindia, Pandit ji established Madhav Sangit Vidyalaya. At the same time, he needed text books for the learners. For this he had created a large Collection of books in the Hindustani Music System. According to Sobhana Nayar “The four parts of this book are taught in 5 years for the Degree course in Music. Another two years cover the other two parts. All these parts deal with the theory of 150 ragas grouped Thata-wise, with introductory chapter on the general theory of music, besides a short description of every Raga, followed by Svava Vistara. They contain about 1000 traditional compositions besides Bhatkhande's own compositions which are about 300 in notation”.

• **Part – 1** - The first part is containing 60 pages. The book is originally printed in Marathi in 1919. Sri Natthopant Bhatt has translated it in Hindi. Svaras, different types of changes in tunes (Paltas), ten Thatas, Aroh, Avaroh of Ragas, Svaramalika and Bandish are given. This book is composed as a part of curriculum. In the beginning tips of teaching are given to the teachers. Details for Musical notations, signs of Talas, and Talas like Ektal, Jhaptal, Dadra, etc. are given. information of

Ragas, Alamkaras, Thatas like Yaman, Bilaval, Khamaj, Bhairav, Purvi, Marva, Kafi, Asavari, Bhairavi, Todi, etc. and also the Bandish (geet) with Musical notations are given. The comparative chart of Thatas and Ragas is also given in the end.

This book is very useful for basic knowledge of Indian Classical Music.

- **Part – 2** - This book contains 500 pages, which has been published in Marathi in 1921 A.D. and it is translated in Hindi by Vaman Natthopant and many other scholars. After the Introduction, Index is given. After that the signs of Svaras and Talas are mentioned clearly. The list of Talas, which are there in these Ragas, are also given in the beginning. Maṅgalācarana is also there. After Maṅgalācarana, two types of Music Systems of India, definitions and descriptions of Nada, Svara, Saptak, Svara-Sthana, 12 Svaras including Tivra and Komal, Thata, Raga, Jati, Alamkara, Vadi, Samvadi, Anuvadi, Vivadi, Svaramalika, Laksanagita, Khyala, Dhrupada, Dhamara, Sthayi, Antara, Samcari, Abhoga, Asraya Raga, Vakra Svara, Laya, Matra, Pakad etc. are there. In this book many Ragas are given with minimum ten Bandish(geet). In these Ragas, Dhrupad, Dhamar, Chota Khyal, Bada Khyal, Thumri, Tarana, are also included as per the Raga's nature (Prakrti). Every Raga is having Shlokas on the basis of ancient musical treatises. In the beginning Laksan-Geet are also there. Ragas like Yamana, Yamana Kalyana, Bilavala, Khamaja, Bhairav, Purvi, Marva, Kafi, Asavari, Bhairavi, Todi, are given.
- **Part – 3** - 786 pages are there in this part and it is written in Marathi. Prabhulal Garg has translated this book. Here Maṅgalācarana, definitions, Thatas, Ragas, Jati, Raga-Ragini, Purvaraga, Uttararaga, Sandhiprakasaraga, virtues and vices of Musicians and many other significant definitions are given. Madhura and Cancala Prakriti are described. Talas like Dadra, Jhaptal, Sultal, Chautal, Ektal, Ada-Chautal, Zumra, Dhamar, Deepchandi, Tilvada, Panjabi and Trital are given. Avagraha, Tala signs, etc. are also there. Fifteen Ragas are also given like Bhupali, Hamir, Kedar, Bihag, Desa, Tilakakamoda, Kalingada, Ragesri, Sohani, Bagesri, Vrindavani Saranga, Bhimpalasi, Pilu, Jaunpuri, Malkaunsa, and more than 500 Bandish are given. As stated by Deendayal Chaurasiya “पं. भातखंडे जी ने हर पुस्तक की तरह तीसरी पुस्तक में भी राग की बंदिशें देने के पूर्व प्रत्येक राग का पूर्ण परिचय दिया है । राग परिचय में विभिन्न विद्वानों के मतानुसार अलग-अलग श्लोकों द्वारा राग की

जाति, आरोह-अवरोह, पकड़ एवं राग का चलन प्रस्तुत किया है। राग परिचय के श्लोक उन्होंने स्वयं भी बनाए एवं अन्य ग्रंथों में प्राप्त राग वर्णन के श्लोकों को भी प्रकाशित किया है। इसके पश्चात राग की ताल में बंधी सरगम, स्थाई और अंतरा सहित प्रस्तुत की है। इससे विद्यार्थी राग के बारे में पूर्ण अध्ययन कर लेते हैं क्योंकि राग परिचय में राग का थाट, राग गायन समय, वादी-संवादी स्वर, उसकी जाति इत्यादि विभिन्न महत्वपूर्ण बातों की जानकारी होती है। विद्यार्थियों के दिमाग में इन बातों से राग पूर्णतः भर जाता है और सरगम एवं उसका चलन गाने से राग का स्वरूप पता चलता है”

- **Part - 4** - This part is created in Marathi in 1923 A.D. The Bandish of rare traditions of Gwalior and Rampur Gharana are narrated here. This Part is translated by Prabhulal Garg. Talas like Rupak, Gajzampa, Shikhar, Matta-tala and are given. This part also consists of the tips for the teachers which are helpful in teaching. Maṅgalācarana is in the beginning. definitions on the technical terms of Indian classical Music like Svara, Sruti, types of Svara, Anibaddhagana, Nibaddhagana, Ragalapa, Alpatva, Bahutva, Jati, Rupakalapa, Alapti, Aksiptika, Tana, Dhruvada, khayala, Tappa, Thumari, Hori, Gazal, Tarana, Cataranga, Vaggeyakara, Pandita, etc. are given. Books on the music as well as Tala systems are also given. The Ragas like Shuddha Kalyana, Chayanata, Kamod, Gaudasarang, Hindol, Shankara, Deshkar, Jayjayvanti, Ramkali, Puriya-Dhanashri, Vasant, Paraj, Puriya, Lalit, Gaudamalhar, Miya Malhar, Bahar, Darbari Kanda, Adana, Multani, etc. Ragas are given. In these part, introduction of Ragas, Aroh, Avroh, Pakad, Sargam, Chhota- Bada-Khyal, Dhruvada, Dhamar, Tarana, Thumari, Hori, Lakshan-geet, etc. are also there.
- **Part – 5** - About 500 pages are there in this Part. This Part is in Marathi language. It was translated in Hindi by Lakshminarayan Garg in 1954 A.D . The references to Talas like Dadra, Tivra, Jhaptal, Sultal, Chautal, Ektal, Adachautal, Zumra, Dhamar, Deepchandi, Tilvada, Brahmatal, Rupak, Gajzampa, etc. are given. References to the treatises like Svarmelkalanidhi, Ragavibodh, Sangitasamaysar, Sadragchandrodya, Sangitaparijata, Ragatarangini, etc. are also found. Current Music and rules are also described. Here Ragas like Chandrakanta, Savani, Kalyana, Shyama Kalyana, Malashri, etc. are given.
- **Part – 6** - Ratanjankar and Vadilal both are disciples of Panditji. They both had completed parts 5 and 6 due to illness of Pandit Bhatkhande. This book was published in 1937 in Marathi. It contains 500 pages. Prabhulal Garg and other scholars have

translated it in Hindi. As earlier, here also tips for teachers are given. Dadra, Tivra, Jhaptal, Sultal, Chautal, Ektal, Adacautal, Jhumra, Deepchandi -these Talas are described with their rules. Treatise on ancient Prakrit and Urdu Music are also discussed. Introduction to Ragas, Sargam, Bandish are included. Approximately 60 Ragas are given. Like Puriya, Purva- Kalyana, Jait, Varati, Vilas, Pancham, Lalita Gauri, Saindhavi, Dhani, Pradipaki, Dhanashri, etc. 240 Bandish are given in this part. This book has many peculiarities like, index, instructions, theoretical introduction, Maṅgalācarana, subjects, Ragas, Śuddhipatra, list of short forms, Svar Vistar, list of Bandish, abbreviation, expansion of Svaras and list of Bandish.

## • **Distinctive Contribution of the six parts of Kramik Pustak Malika to the field of Indian Music –**

Dr. Akankshi stated that “कुछ वर्ष पश्चात् पं. भातखंडे जी ने 'गीत मालिका' नाम से अपने संग्रह की हुई रागदारी चीजों को स्वरलिपि सहित छपवाकर प्रकाशित करना आरंभ किया | हर महीने में एक भाग प्रकाशित होता था तथा प्रत्येक भाग में 25 चीजें रहती थी | इस गीत मालिका के सन 1961 से 1923 तक २३ भाग प्रकाशित हुए थे तथा सबको मिलाकर लगभग साठे पाँच सौ चीजें स्वरलिपि सहित प्रकाशित हुई | तत्पश्चात् 'गीत मालिका' स्थगित हो गई | परंतु यही क्रमिक पुस्तकें जो क्रमिक पुस्तक मालिका के नाम से (छः भागों में) आज भी भारत भर की संगीत पाठशालाओं, महाविद्यालयों में हिंदुस्तानी संगीत सिखाया जाता है, पढ़ाई जाती हैं”

The contribution of Pandit V.N. Bhatkhande is memorable. These all Parts of Kramik Pustak Malika are the proof of the same. These are some points about Kramik Pustak Malika's Contribution:

- Planned index is given in all the six parts so one can refer the specific thing which he or she wants.
- At the end of each part of Kramik Pustak Malika, the list of all the Bandish of Various types, by its particular words, have mentioned.
- Notation of all the Bandish is given very nicely so that student can learn them and revise them, too
- Notation system is followed in these all parts are created by Pandit Bhatkhande. And it is very easy for beginners.
- The signs, used for Talas and Svaras are mentioned in the instructions
- Small details regarding Notation are also given. In the words of Pandit Bhatkhandeji -

“स्वरलिपि वाले पृष्ठों में लाइन गिनते समय, हैडिंग, कणस्वर व तालचिह्नों की लाइनें छोड़कर केवल स्वरलिपियों की लाइनें गिनी जाएगी।”

- All the terms of Śāstrīya Sangita are given
- Many Ragas in numbers, many Bandish for the same are given
- Talas always described in the beginning so one can learn before he begins with the Bandish
- Introduction and notes for teachers
- Basic Śuddh Svar-Ālap
- Alamkaras
- Thata and Thata Ragas are mentioned in the form of a comparative chart at the end of the book
- Svara Vistara of all Ragas
- Shlokas from Śrīmallakṣyaśaṅgītam are also narrated
- References of ancient treatises are also given

## Conclusion :

The two great Pandits Shri Vishnu Digambar Paluskar and Pandit Bhatkhande composed the current and systematic Svarlipi Paddhati. The Svarlipi system may be existing before this but no complete references found. Some hints are about playing Viṇa, flute, rhythmic instruments in Natyashastra are found. But it is not systematically explained and how it is useful for current Music is also not clarified. Pandit Bhatkhande described and applied this notation system so that, we can learn, remember and revise the Ragas any time. The teacher's role is very special for a student. But for the written form of the songs is needed hence, this notation system is like a best gift of Panditji. Kramik Pustak Malika is the perfect syllabus for the students of schools, classes, Music colleges and universities. It is very much popular amongst students, teachers and layman who want to learn music. I think this work of Chatur Pandit is the bridge between ancient treatises and current practical Music.

The name of this eminent scholar will be remembered always in the journey of Indian Music.

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