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Preface

It was a great experience of being a part of scholarly gathering in the historic city of Udaipur, A city famous for its strength, valour, spirit of independence and beautiful lakes.

I feel honoured and proud, to present before the readers and scholars, the proceedings of 35th session, organized by Department of History & Culture, Manikyalal Verma Shramjeevi College, Janardan Rai Nagar Rajasthan Vidhyapeeth, Deemed-to-be-University, Udaipur on 3-4 September, 2021. In placing the learned, scholarly papers chronology has been adhered to, as far as possible. A number of papers of outstanding merit were presented in this session, breaking new ground and adding new research areas and elements to the history and culture of Rajasthan.

I extend my thanks to all those who have made the publication of this proceeding possible. I humbly acknowledge the guidance of Prof. K.S. Gupta and Prof.P.R. Arya. I appreciate the hard-work and sincere efforts of Dr. Manorama Upadhyaya, Dr. Tejendra Vallabh Vyas, Dr. Anil Purohit, Dr. Ravindra Tailor in the publication of the proceeding. Thanks are also due to Mr. Bhanwarlal Suthar and Mr. Sunil of M/s Jangid Computers for the printing of the proceedings.

(Prof. S.P. Vyas)

Secretary

Rajasthan History Congress

सचिव प्रतिवेदन

सर्वप्रथम सचिव प्रो. एस.पी. व्यास द्वारा राजस्थान इतिहास कांग्रेस के 35वें अधिवेशन के अध्यक्ष प्रो. एस.के. भनोत एवं कार्यकारिणी के सदस्यों का स्वागत किया।

1. सचिव महोदय प्रो. एस.पी. व्यास के द्वारा गत वर्ष कार्यकारिणी सभा में लिये गये निर्णयों के संबंध में रिपोर्ट प्रस्तुत की गई। राजस्थान इतिहास कांग्रेस की प्रोसीडिंग्स को आईसीएचआर की वेबसाइट से जोड़ने संबंधी निर्णय पर उन्होंने बताया कि डॉ. ज्योत्सना अरोरा, आईसीएचआर द्वारा ऑनलाईन पोर्टल का निरीक्षण किया गया तथा पत्र व्यवहार कर प्रोसिडिंग्स मांगी गई परन्तु कोविड के चलते उक्त कार्य रूक गया था।
2. राजस्थान कांग्रेस समिति द्वारा *Unsung Heroes of Independence Movement* से संबंधित एक दिवसीय सेमिनार का आयोजन हेतु प्रस्ताव आईसीएचआर को भेजा गया है, यदि उक्त प्रस्ताव स्वीकृत हो जाता है तो सेमिनार का आयोजन किया जायेगा।
3. प्रो. विनीता परिहार ने पुरानी राजस्थान इतिहास कांग्रेस की गत कार्यवाहियों तथा उपलब्धियों को स्केन करके पोर्टल पर अपलोड किये जाने हेतु प्रस्ताव दिया है। इस हेतु समिति के ऑनलाईन पोर्टल पर स्पेस बढ़ाया जाने तथा तत्संबंधी व्यय की स्वीकृति प्रदान की जावे। इस हेतु डॉ. सुरेश अग्रवाल, प्रो. विनीता परिहार एवं प्रो. मीना गौड़ ने अपनी स्वीकृति प्रदान की।
4. गत वर्ष राजस्थान इतिहास कांग्रेस में संस्थागत सदस्यता किसी की प्राप्त नहीं हुई।
5. राजस्थान इतिहास कांग्रेस में इस वर्ष से वार्षिक सदस्यता शुल्क 500/- कर दी जाय।
6. अध्यक्ष महोदय प्रो. एस.के. भनोत द्वारा प्रस्ताव दिया गया कि यदि किसी

(v)

सदस्य को राजस्थान इतिहास कांग्रेस के अधिवेशन में अपनी पुस्तकों का लोकार्पण करवाना हो तो जिस प्रकार एबस्ट्रेक्ट की तारीख दी जाती है उसी तरह इसकी भी तारीख दी जावे एवं उसका पीडीएफ प्रति हार्ड एवं सॉफ्ट कॉपी कांग्रेस को उपलब्ध करायी जाये। तथा एक फारमेट बनाया जाय। इसके साथ ही प्रो. विनीता परिहार एवं प्रो. मीना गौड़ द्वारा प्रस्ताव दिया गया कि इस हेतु कुछ शुल्क निश्चित किया जावे। डॉ. वीरेन्द्र फर्मा ने कहा कि पुस्तकों की लिस्ट अपलोड करने हेतु मांगी जाये। प्रो. एस.के. भनोत ने कहा कि पुस्तक के विमोचन की तारीख से एक माह पहले पुस्तक जमा करवायी जाय तथा पुस्तक की क्वालिटी चैक की जाय फिर उसका विमोचन किया जाय। इस हेतु सभी सदस्यों ने सर्वसम्मति से प्रस्ताव का स्वीकार किया। राजस्थान इतिहास कांग्रेस के प्रथम परिपत्र में इसे जोड़ा जाय एवं इसकी समीक्षा करना जरूर की जाये। पुस्तक में किसी प्रकार की गलती अथवा विवाद की स्थिति में लेखक स्वयं उत्तरदायी होगा।

7. राजस्थान इतिहास कांग्रेस के सचिव प्रो. एस.पी. व्यास ने सुझाव दिया कि वेबसाइट पोर्टल पर ई-लाईब्रेरी बनायी जाय जिस पर सारी पुस्तकों की जानकारी उपलब्ध करायी जाये। इस हेतु डॉ. वीरेन्द्र शर्मा, डॉ. हेमेन्द्र चौधरी एवं डॉ. मनोरमा उपाध्याय की कमेटी बनायी गई।
8. प्रो. एस.पी. व्यास ने कहा कि अधिवेशन में पूर्व में एबस्ट्रेक्ट प्राप्त करने हेतु सख्ती बरतनी होगी। जिससे अधिवेशन के आयोजकों को सेशन निश्चित करने में आसानी हो सके।
9. प्रो. एस.के. भनोत ने कहा कि इतिहास कांग्रेस की गतिविधियों का प्रकाशन वर्ष अंकित किया जाय एवं इस विषय पर और अधिक चर्चा की जाय। इस हेतु राजस्थान इतिहास कांग्रेस का फोरमेट बनाया जाय।
10. डॉ. वीरेन्द्र परिहार द्वारा प्रस्ताव दिया गया कि इतिहास कांग्रेस द्वारा गूगल फार्म बनाया जाय तथा सूचनाएं इकट्ठी की जाय।
11. राजस्थान इतिहास कांग्रेस के 36 वें अधिवेशन में प्रो. विनीता परिहार ने अध्यक्ष पद हेतु प्रो. मीना गौड़ का नाम प्रस्तावित किया जिसे समिति ने सर्वसम्मति से स्वीकार किया।

(vi)

12. प्रो. जी.एन. शर्मा स्मृति व्याख्यान हेतु डॉ. सूरजभान एवं प्रो. आर.पी. व्यास स्मृति व्याख्यान हेतु डॉ. मनीषा चौधरी का नाम स्वीकृत किया गया।

दिनांक 3-4 सितम्बर, 2021 को राजस्थान इतिहास कांग्रेस का 35वां अधिवेशन इतिहास विभाग, जर्नादन राय नागर राजस्थान विद्यापीठ, उदयपुर के सफल आयोजन हेतु माननीय कुलपति महोदय कर्नल प्रो. शिवसिंह सारंगदेवोत तथा प्रो. सुमन पामेचा, प्राचार्य, सचिव डॉ. हेमेन्द्र चौधरी का हार्दिक आभार व्यक्त किया।

प्रो. एस.पी. व्यास

सचिव,
राजस्थान इतिहास कांग्रेस

अनुक्रमणिका

1.	अध्यक्षीय उद्बोधन राजस्थान की प्रशासनिक व्यवस्था एवं अभिलेखीय स्रोत-सामग्री : एक विश्लेषण -प्रो. शिव कुमार भनोत	...	1
2.	Professor Gopinath Sharma Memorial Lecture The Ideal of Maharana Pratap in North-East India : Resistance of Indigenous Rulers against the Muslim Invaders -Prof. Narayan Singh Rao	...	13
3.	प्रोफेसर आर.पी. व्यास स्मृति व्याख्यान 1918 की इन्फ्लूएंजा महामारी : राजपूताना एवं अजमेर-मेरवाड़ा- पुनरावलोकन -डॉ. राजेश कुमार	...	56
4.	A Prehistoric Exploration of Sirohi District, Rajasthan Chintan Thakar, Punaram Patel, -Priyank Talesara, Altaf Khan	...	82
5-	Keetla : A Newly Explored Archaeological Site in Rajgarh Tehsil, Alwar, Rajasthan -Abhick Sarkar, Tamegh Panwar, Payel Sen, Praveen Singh		91
6.	Architectural Evolution of Defence Structures due to High Seismic Activity: A focus on Ancient Silk-route Cities of Sirohi District, Rajasthan, India -Priyank Talesara, Aniruddh Bahuguna, B. R. Mani, Altaf Khan, Chintan Thakar	...	97
7.	Ancient Rock Art in Southern Rajasthan -J.S. Kharakwal	...	120

8-	Historical Significance of Archival Records of Rajputana A Case Study of Kishangarh State's Bahis -Dr. Kanchan Lawaniya	...	127
9.	Iconography of Vishnu (Ten incarnations): Evolution of Life Lajja Bipin Bhatt	...	134
10.	Develop the Eco-Tourism at Chandravati/Abu -Dr. Krishan Pal Singh Deora	...	140
11.	Nagaur through Inscriptions-A Study of Local Inscriptions of Nagaur-c. Sixteenth to Eighteenth Centuries CE -Paro Tomar	...	148
12.	Symbol of Power : A Historical Study of the Harsha Temple, Sikar -Dr. Ravina Meena	---	160
13.	Analysing Spaces of Resistance and Change in the Twentieth Century Princely State of Bikaner -Jigyasa Meena	...	169
14.	Landscape, Climate, and Agriculture in Pre-Colonial Rajasthan: With Special Reference to the Mughal Subah of Ajmer -Mohd Kamran Khan	...	176
15.	Looking at the legal status of the Bhils of Rajasthan : Through the prism of State Laws (Colonial and Post-Colonial) from 1850-1952 -Vishal Singh	...	183
16.	Compulsion or Self-Serving Interest: Marathas and Rao Raja Pratap Singh Naruka -Kalpana Malik	...	191
17.	Community, Lineage and Caste : Revisiting Social Structure of Early Modern Rajasthan -Mayank Kumar	...	199
18.	The Question of Criminality :TheProcess of Dehumanization and Otheringof Tribes (Meena) in Colonial India -Boby Gautam	...	204

(ix)

19.	Abolition of Slavery in Rajputana -Nidhi Sharma	...	214
20.	Femininity Unfolded : Gendered Articulations and Sexual Imagery in Bihari's Satsai -Huma Azmi	...	227
21.	Understanding Women in Rajput Society through the lens of 'Padmavati' text -Ilama Naz	...	235
22.	Rao Ganapat Singh Chitalwana Prize Paper Institutionalization of Paturkhana under the Jaipur Rulers : A Study of Nasukha Punn Records -Kavita Kumari	...	243
23.	Female Agency among Rathor women of Jodhpur : A look into the institution of marriage -Abhishek Kumar	...	260
24.	Fasts and Festivals : Religious Practices of Women under Rajput Rule -Ghazala Rasheed	...	270
25.	Caste- Social order and Political category : A Comparative study of British India and Princely States of Rajasthan -Rajesh Kumar	...	278
26.	Dayanpratha - A Socio-Religious Evil in Rajasthan -Sadhana Meghwal	...	288
27.	The Development of Education System in Pratapgarh State (1875-1947) : Analysis -Mihir Borana	...	299
28.	Tracing the Process of Brahmanisation of Jat Peasantry in Western Rajasthan and Haryan -Bhupinder K. Chaudhry	...	308
29.	Understanding Secret Traditions of Kamad Panth and others in Medieval Rajasthan -Rajshree Dhali	...	315

(x)

30.	Raidas : The Mythical Guru of Mirabai -Divya Tiwari	...	322
31.	Religion and Politics in Medieval Rajasthan: Perspectives from a Seventeenth Century Pranami Hagiographic Text -Mohd. Rehmatullah	...	330
32.	Travels of Guru Nanak Sahib in Rajputana -Kulbeer Singh Badal	...	346
33.	Many Lives of Goga ji : Being a Folk Legend to Becoming a Deity -Pooja Kumari	...	352
34.	Reading the Peacock Motif in Rajasthani Folk Songs -Kaushalya Rajpurohit	...	360
35.	The Role of Folk Literature in the Preservation of History -Sanghmitra Rathore	...	369
36.	Role of Mercantile Class in Land Revenue System of 18th Century Eastern Rajasthan -Mahvish Musharraf	...	376
37.	Professor Pema Ram Prize Paper Man-Animal Relationship in Medieval Rajasthan: A Synoptic study of the Environmental aspects of Karkhanas -Dr. Abhimanyu Singh Arha & Ayushi Pathak	...	385
38.	Migration, Exchange of Knowledge and Maithili Journalism in Rajasthan -Ripunjay Kumar Thakur	...	392
39.	How Environment Became Political- An Inscriptional Study of Bhatias in the Early 13th-15thCenturies -Priyanka Sharma	...	399
40.	Traditions and Economic Trajectories : Tracing the Economic Systems of the Marwari Traders through the Cultural Mores -Abhishek Parashar	...	405
41.	गोलपुर के शैलाश्रयों में कलात्मक अंकन -वीरेंद्र शर्मा	...	415

42.	डॉ. गजानन्द चौधरी पुरस्कार से पुरस्कृत पत्र शेखावाटी क्षेत्र में हड़प्पा सभ्यता के पुरावशेष -मदन लाल मीना	...	422
43.	दक्षिणी राजस्थान के लौहकालीन खनन व विगलन स्थल -नारायण पालीवाल एवं शोयब कुरेशी	...	427
44.	राजस्थान के पुरातत्विक बौद्धस्थल -पूरन लाल मीना	...	435
45.	एक लुप्त सांस्कृतिक विरासत : चन्द्रावती -कुसुम राठौड़	...	440
46.	पाली जिले का पुरातत्व : एक लघु परिचय -कल्पेश प्रताप सिंह कनोज	...	445
47.	राजसमन्द जिले की प्राचीन बावड़ियों का पुरातात्विक सर्वेक्षण -हिंगलाजदान चारण	...	449
48.	नीमच जिले के दुर्ग -ओशिन शर्मा	...	453
49.	राजस्थान की मन्दिर स्थापत्य परम्परा के प्रारम्भिक पुरावशेष-एक दृष्टि -दीपक सालवी	...	458
50.	ब्रह्मा मंदिर, सुथार मादड़ा - एक ऐतिहासिक अवलोकन -अजय मोची	...	464
51.	जगत का अम्बिका मंदिर की मूर्तिकला में परिलक्षित सामाजिक जीवन -हेमेन्द्र चौधरी	...	472
52.	जगत शिरोमणि मंदिर : राजा मानसिंह के वास्तुकला संबंधित क्रियाकलाप व अनेकों संयोजित स्मृतियां -नीरज कुमार	...	487
53.	मेवाड़ में मूर्तिकला परम्परा -रंजीत कुमार वर्मा	...	493

(xii)

54.	राजस्थान में लोक चित्रांकन की परम्परा (फड़ चित्रांकन के विशेष संदर्भ में) -मनोज दाधीच	...	499
55.	बीकानेर की उस्ता कला - तकनीक के विशेष संदर्भ में -गीता शर्मा	...	506
56.	उदयपुर क्षेत्र के ऐतिहासिक ठहराव स्थल : संरक्षण दृष्टि -प्रतिभा	...	513
57.	मारवाड़ भीनमाल की विश्व प्रसिद्ध हस्तशिल्प-कला विरासत : जूतियां एवं मोजड़ियां -मोहित शंकर सिसोदिया	...	519
58.	गुहिल अभ्युदय एवं 'बप्पा रावल' : एक मूल्यांकन आकाश गुप्ता	...	526
59.	जालोर दुर्ग पर राठौड़ वंश का शासन -प्रतीक कलासुआ	...	533
60.	नारनौल का सतनामी विद्रोह : राजस्थानी पृष्ठभूमि में -जगदीश प्रसाद	...	539
61.	मेड़ता का युद्ध (10 सितम्बर 1790) -सूर्यप्रकाश व्यास	...	550
62.	महाराजा विजयसिंह कालीन मारवाड़ी सैन्य संगठन एवं उसका सामाजिक आधार (1752 से 1793 ई.) -राजेन्द्र कुमार	...	558
63.	मेवाड़ राज्य की पारम्परिक एवं अंग्रेजी न्याय प्रणाली -आमोस मीणा	...	568
64.	मेवाड़ राज्य में चिकित्सा व्यवस्था का ऐतिहासिक अध्ययन (1862-1921 ई.) -नारायण लाल माली	...	575
65.	राजस्थान मे आदिवासी आन्दोलन की भूमिका -मीनाक्षी बोहरा	...	584

(xiii)

- | | | | |
|-----|---|-----|-----|
| 66. | नीमूचाना किसान आंदोलन की व्यापकता एवं आन्दोलन में शहीद किसानों का एक अध्ययन
-प्रेमपाल यादव | ... | 592 |
| 67. | हाड़ौती में बेगार उन्मूलन आन्दोलन के नायक नयनूराम शर्मा
-सज्जन पोसवाल | ... | 600 |
| 68. | झालावाड़ राज्य में नवजागरण (सन् 1838 ई.-1956 ई.)
-प्रणव देव | ... | 607 |
| 69. | राजस्थान के उत्तरदायी शासन की माँग में मुस्लिम समुदाय का योगदान (मौलाना अतहर मोहम्मद के विशेष संदर्भ में)
-फिरदोश बानो | ... | 618 |
| 70. | स्वतंत्रता संघर्षकालीन राजस्थान की पत्रकारिता में महात्मा गाँधी
-अर्चना द्विवेदी | ... | 622 |
| 71. | भारत विभाजन के समय अलवर का आँखों देखा हाल
-फूलसिंह सहारिया | ... | 630 |
| 72. | नैणसी कृत मारवाड़ रा परगनां विगत में कृषि (सीवाणा परगना के विशेष संदर्भ में)
-निगार खानम | ... | 639 |
| 73. | जैसलमेर राज्य में प्रचलित मुद्रा व्यवस्था
-पंकज चाण्डक | ... | 651 |
| 74. | देशीय बैंकिंग : पोद्दार संग्रह की पुनर्यात्रा
-कुलवन्त सिंह शेखावत | ... | 656 |
| 75. | बुंदेलखण्ड का राजस्थान से आर्थिक एवं सांस्कृतिक संबंध (ईसा पूर्व-1950 ई.)
-चित्रगुप्त | ... | 667 |
| 76. | खेतड़ी ठिकाने का जल संरक्षण और सिंचाई तकनीक
-देवेन्द्र कुल्हार | ... | 677 |

(xiv)

77.	19वीं-20वीं सदी के पश्चिमी राजस्थान में देशी शिक्षा पद्धति व उसके सामाजिक प्रभाव -श्याम सुंदर ठेनुआं	...	694
78.	राजस्थान के अभिलेखों में महिला संदर्भ -वंदना अग्रवाल	...	703
79.	भक्ति आंदोलन एवं राजस्थान की महिलाओं की साहित्यिक यात्रा -मीना गौड़	...	708
80.	दिनेश नंदिनी डालमिया : बीसवीं शताब्दीय मारवाड़ी समाज और नारी चेतना -अनीशा श्रीवस्तवा	...	714
81.	जनजातीय महिलाएं : बदलता परिदृश्य -विभा शर्मा	...	724
82.	मेवाड़ के पारम्परिक लोक मनोरंजन -ममता पूर्बिया	...	730
83.	मेवाड़ के इतिहास में क्षत्रिय कुमावतों का योगदान -मदन मोहन टाँक	...	736
84.	राजस्थान में बहुरूपिया कला : ऐतिहासिक एवं वर्तमान परिप्रेक्ष्य -रजनी मीना	...	741
85.	देलवाड़ा ठिकाने में अतिथि सत्कार परम्परा -रेखा महात्मा	...	749
86.	मीणा जनजाति के विवाह सम्बन्धी लोकगीत (करौली व सवाईमाधोपुर जिलों के विशेष सन्दर्भ में) -निर्मला कुमारी मीणा	...	754
87.	विगत में वर्णित मारवाड़ की कामगर जातियों का विश्लेषणात्मक अध्ययन -मरजीना बानो	...	761
88.	मेवाड़ के कानोड़ ठिकाना में आखेट -प्रियदर्शी ओझा	...	772

(xv)

89. इष्टदेव श्री एकलिंग जी : मेवाड़ राजव्यवस्था में
महत्वपूर्ण धार्मिक प्रतीक
-अर्चना शर्मा ... 778
90. राजस्थान की सामाजिक संस्कृति पर वैष्णव धर्म का प्रभाव
-स्वाति जैन ... 783
91. श्रीमाल पुराण के आधार पर भीनमाल क्षेत्र के प्रसिद्ध
देवालय एवं लोक मान्यताएं
-पीयूष भादविया एवं मोहित शंकर सिसोदिया ... 787
92. पन्नी पठानों के संदर्भ में शेखावाटी प्रदेश का इतिहास लेखन
-ज़ाहिदा शबनम ... 796
93. उन्नीसवीं सदी में राजस्थान के देशज इतिहास लेखन में राष्ट्रवाद
-विक्रमसिंह अमरावत ... 800
94. पद्धति साहित्य में पंडित चक्रपाणि मिश्र कृत राज्याभिषेक पद्धति
-कुसुमलता टेलर ... 812
95. हिन्दी साहित्य का आदिकाल : क्या इसे 'चारण काल'
कहा जा सकता है?
-महेन्द्रसिंह राव ... 817
96. राजस्थान और मध्य प्रांत के संदर्भ में हिन्दी भाषा का विकास
-निष्ठा श्रीवास्तव ... 822
97. राजस्थानी व अन्य उत्तर भारतीय साहित्य और आरंभिक
आधुनिकता की कुछ झलकियाँ
-पंकज झा ... 830
98. भारतीय फिल्मों दुनिया में राजस्थानी लोकगीतों का प्रभाव
-कन्हैया कुमार यादव ... 835
99. श्री सादुल संग्रहालय
-सोरभ भास्कर ... 841

(xvi)

100. किशनगढ़ राज्य में 19वीं सदी के मध्य काल में उद्योग-धन्धों का विकास -अविनाश पारीक	...	847
101. पुरालेखीय स्रोतों में मारवाड़ के जागीरदारों द्वारा राज्य को प्रदत्त सेवाएं-ठिकाना नीबलाणा (जालोर) की ख्यात के सन्दर्भ में -डॉ. विमलेश राठौड़	...	854
102. मांडलगढ़ की सांस्कृतिक सम्पदा का ऐतिहासिक विश्लेषण -हरि लाल बलाई	...	869
103. मारवाड़ मिलिट्री मेमोरियल हाइफा युद्ध में जोधपुर लांसर्स का योगदान -महेन्द्र सिंह राठौड़	...	875
104. राजस्थानी चित्रकला के इतिहास में सौपान -श्रीमती रंजना नन्दवाना	...	882
List of Members	---	884
Audit Report	...	614

अध्यक्षीय उद्बोधन

राजस्थान की प्रशासनिक व्यवस्था एवं अभिलेखीय स्रोत-सामग्री : एक विश्लेषण

प्रो. शिव कुमार भनोत

सम्माननीय उपस्थित विशिष्टजनों, लब्ध प्रतिष्ठ इतिहासविदों, विद्वान साथियों, अतिथियों एवं शोधार्थियों।

राजस्थान हिस्ट्री कांग्रेस के 35वें अधिवेशन के इस ऐतिहासिक अवसर पर अध्यक्ष के रूप में आप सभी के मध्य समुपस्थित होने का सम्मान व गौरव प्राप्त कर मुझे आज अत्यन्त प्रसन्नता एवं गर्व की अनुभूति हो रही है। सर्वप्रथम, मैं प्रो. एस.पी. व्यास तथा राजस्थान हिस्ट्री कांग्रेस की समस्त एग्जीक्यूटिव एवं सभी अग्रज वरिष्ठ इतिहासज्ञों के प्रति अपने हृदय के गहन तल से आभार और कृतज्ञता व्यक्त करना अपना परम कर्तव्य समझता हूँ कि आप सभी महानुभावों ने मुझे राजस्थान हिस्ट्री कांग्रेस के अध्यक्षीय दायित्व के योग्य समझा और मुझे यह सुअवसर प्रदान किया कि मैं अपना अध्यक्षीय उद्बोधन यहाँ पर प्रस्तुत कर सकूँ। इसी क्रम में मैं अपना अध्यक्षीय उद्बोधन आप सभी के मध्य साझा करने के लिए उपस्थित हूँ। सन् 1949 तक 'राजपूताना' के सम्बोधन से ज्ञातव्य¹ तथा राजस्थान निर्माण की प्रक्रिया² पूर्ण हो जाने के उपरांत 'राजस्थान'³ के नाम से जाना जाने वाला यह प्रदेश क्षेत्रीय विस्तार की दृष्टि से भारतीय गणतंत्र का दूसरा सबसे बड़ा प्रदेश है। इसकी थार मरूस्थलीय उत्तरी एवं उत्तर-पश्चिमी सीमा पाकिस्तान को; उत्तरी-पूर्वी सीमा पंजाब, हरियाणा को; पूर्वी सीमा उत्तर प्रदेश व मध्य प्रदेश को तथा दक्षिणी एवं दक्षिण-पूर्व सीमा गुजरात प्रांत को स्पर्श करती है। 22 बड़े एवं छोटे पूर्ववर्ती राजे-रजवाड़ों⁴ तथा अजमेर-मेरवाड़ा के केन्द्र शासित प्रदेश के विलय से निर्मित इस प्रदेश में विलय से पूर्व की स्थिति में एक विस्मयकारी विविधताओं से युक्त प्रशासनिक संरचना, संगठन तथा व्यवस्था अस्तित्वमान थी जिनके अपने-अपने कतिपय स्वतंत्र महत्त्व रखने वाले वैशिष्ट्य थे। इन रियासतों व राजे-रजवाड़ों में स्थूलतः एक समानता अवश्य दृष्टिगत होती थी जो इनकी निरंकुश व स्वेच्छाचारी प्रकृति एवं स्वरूप था।⁵ यह कहना अतिशयोक्तिपूर्ण नहीं होगा कि इन देशी रियासतों के प्रशासन

और प्रशासनिक संस्थाओं का स्वरूप मूलतः एक समान होते हुए भी कतिपय मामलों में प्रशासनिक पद्धति की दृष्टि से एक दूसरे से थोड़ा भिन्न था। शासक अपने-अपने राज्य में एक सम्प्रभु, सर्वशक्तिमान, स्वेच्छाचारी और निरंकुश शासन प्रमुख हुआ करते थे जो कार्यपालिका, न्यायपालिका और विधायिका की सर्वोच्च शक्ति हुआ करते थे। शासक के अल्पवयस्क होने की अवस्था में रीजेन्सी कौंसिल शासन कार्य का संचालन किया करती थी। ब्रिटिश शासन के प्रभाव स्वरूप⁶ 19वीं तथा 20वीं शताब्दी के दौरान इन रियासतों में कतिपय सुधार भी लागू किए गए थे। 'महकमा खास' (वर्तमानकालीन सचिवालय का पर्याय) की संस्थापना प्रायः हर राज्य में की गई जिसका प्रमुख या अध्यक्ष शासक स्वयं हुआ करता था। यह हर रियासत की प्रशासनिक जरूरतों के मुताबिक विविध विभागों/मंत्रालयों में विभक्त होता था और विभागों के नामों में बदलाव तथा विलय/विखण्डन की प्रक्रिया समयानुसार यथा आवश्यकता चलती रहती थी। सन् 1947 में देश की स्वतंत्रता के साथ हुए शक्तियों के हस्तांतरण; रियासतों के विलीनीकरण और संयुक्त राजस्थान के निर्माण तथा भारतीय संघ में इसके विलय की विविध सोपानों में सम्पन्न हुई यात्रा⁷ के उपरान्त समूचे राजस्थान में एक समान प्रशासनिक व्यवस्था लागू हुई जो वर्तमान में भी दृश्यमान है। परन्तु, राजस्थान के निर्माण से पूर्व के यहाँ के राजे-रजवाड़ों की प्रशासनिक व्यवस्था और उस दौर के प्रशासनिक इतिहास-लेखन की महत्ता अपना एक स्वतंत्र महत्त्व प्रतिस्थापित करती हुई दृष्टिगोचर होती है। एतदर्थ इन रियासतों के द्वारा तत्सम्बन्धी संधारित रिकॉर्ड एवं पुरालेखीय स्रोत-सामग्री का जखीरा अपने आप में विपुल बहुआयामी तथ्यात्मक जानकारियों को अपने आप में संजोए हुए शोध की अपार सम्भावनाओं को संकेतित करता दृष्टिगत हो रहा था जिनके यथोचित संरक्षण की महती आवश्यकता महसूस की जा रही थी।

इसी आवश्यकता के मध्य नजर सन् 1955 में 'राजस्थान स्टेट आर्काइव्स' नाम से एक पृथक विभाग की स्थापना कर इसका मुख्यालय तथा प्रमुख डिपॉजिटरी बीकानेर में स्थापित की गई। साथ ही प्रमुख रियासती मुख्यालयों, तथा अजमेर मेरवाड़ा के पूर्ववर्ती चीफ कमिश्नर्स प्रोविन्स में इसकी शाखाएं स्थापित कर वहाँ पर 1900 ई. तक के रिकॉर्ड का संग्रहण व संरक्षण किया गया। सन् 1963 में इन रियासतों से जुड़ा अधिासंख्य नोन-करंट रिकॉर्ड अपने मूल स्वरूप में राजस्थान राज्य अभिलेखागार की बीकानेर डिपॉजिटरी में केन्द्रित कर दिया गया। भविष्य में प्रशासनिक आवश्यकता के अनुसार भावी नोन-करंट रिकॉर्ड को विविध प्रशासनिक विभागों से आर्काइव्स में स्थानांतरित कराने के लिए 'फीडर ब्रांच' के रूप में 07 इंटरमीजियरी-डिपॉजिटरी भी स्थापित की गई।⁸ उल्लेखनीय है कि राजस्थान के इन पूर्ववर्ती राज्यों के मुगलों से रहे सम्बन्धों का इनकी प्रशासनिक व्यवस्था पर भी प्रभाव पड़ा और इन राज्यों का प्रशासनिक

ताना-बाना, संरचना, संगठन व प्रशासनिक पद्धति मुगल प्रभाव से प्रभावित हुए बिना नहीं रह सकी। राजस्थान राज्य अभिलेखागार, बीकानेर में संगृहीत व संरक्षित एवं प्रचुरता में समुपलब्ध एतद्विषयक स्रोत-सामग्री इसे स्पष्टतः प्रमाणित भी करती है। उदाहरण के लिए मुगलों के द्वारा संधारित तोजी-रिकॉर्ड का अनुसरण करते हुए राजस्थान की कई पूर्ववर्ती रियासतों के द्वारा अपने विभिन्न प्रशासनिक विभागों से सम्बन्धित रिकॉर्ड को 'बहियों' या 'बहियात' की शकल में संधारित किया गया। रिकॉर्ड संधारण के लिए उर्दू, फारसी के अतिरिक्त स्थानीय राजस्थानी भाषा व कामदारी/मोड़ी लिपि का प्रयोग किया गया।⁹ आंग्ल प्रभाव के फलस्वरूप फाइलिंग, नोटिंग, ड्राफ्टिंग तथा टाइप- राइटिंग का प्रयोग भी शुरू हुआ जिसने एक व्यवस्थित रिकॉर्ड मैनेजमेंट सिस्टम को जन्म दिया। 17वीं शताब्दी से प्रारम्भ होने वाली यह रिकॉर्ड शृंखलाएं यद्यपि मध्ययुगीन एवं आधुनिक कालीन राजस्थान से जुड़े प्रायः हर आयाम पर बहुमूल्य तथात्मक डाटा एवं स्रोत-सामग्री संजोए हुए हैं किन्तु राजस्थान के पूर्ववर्ती राज्यों की प्रशासनिक व्यवस्था और इतिहास को जानने तथा उसकी अभी तक प्रकाश में नहीं आई अज्ञात व अल्प ज्ञात जानकारियों को उजागर करने एवं पूर्व स्थापित मान्यताओं की पुनर्व्याख्या, संशोधन व पुनर्विवेचना करने आदि की दृष्टि से अपना असमानांतर महत्त्व प्रतिस्थापित करती हैं। इससे पूर्व की राजस्थान की प्रशासनिक व्यवस्था सम्बन्धी इतिहास लेखन की दृष्टि से राजस्थान राज्य अभिलेखागार, बीकानेर में संगृहीत एवं संरक्षित 17वीं से 20वीं सदी के पूर्वाद्ध तक की इन विविध रिकॉर्ड शृंखलाओं विषयक विशद् एवं विश्लेषणात्मक चर्चा की जाए एवं इस संदर्भ में उनकी उपादेयता, महत्ता तथा परिसीमाओं का विश्लेषण व विवेचन किया जाए, हमें प्रशासन, प्रशासनिक संरचना, संगठन तथा प्रशासनिक व्यवस्था से जुड़े उन विविध आयामों पर अपनी दृष्टि को केन्द्रित करना होगा जो राजस्थान के प्रशासनिक इतिहास लेखन के संदर्भ में वांछित विवेचना की अपेक्षा रखते हैं। ऐसा करते समय हमें पूर्वपीठिका के रूप में प्रशासनिक इतिहास लेखन की दृष्टि से हुए कतिपय महत्त्वपूर्ण शोध व अनुसंधान कार्यों को भी उद्धृत और संकेतित करना होगा जिन्होंने प्रशासनिक इतिहास लेखन की दिशा में अपने प्रारम्भिक और बुनियादी कार्यों से एक सशक्त व प्रभावी मार्ग प्रशस्तक की भूमिका अदा की और प्रशासनिक इतिहास लेखन की दृष्टि से भावी शोध की सम्भावनाओं का मार्ग भी प्रशस्त किया। सामान्यतः 'प्रशासन' तथा 'प्रशासनिक व्यवस्था' जैसे शब्दों का आशय या अभिप्राय प्रशासन या प्रशासनिक व्यवस्था के कतिपय लोक मानस के मध्य चर्चित आयामों से ही लिया जाता रहा है यथा - राजपद, केन्द्रीय, प्रान्तीय, स्थानीय, वित्तीय (जिसमें आय, व्यय तथा वित्तीय प्रबन्ध, तीनों ही शामिल हैं), भू-राजस्व, सैन्य, न्याय-विधि प्रशासन इत्यादि। परन्तु जब हम प्रशासन के इन तथा इनसे इतर आयामों में गहराई से उतरते हैं और अपनी सूक्ष्म शोध दृष्टि को राजस्थान के इतिहास लेखन के क्रम में राजस्थान की प्रशासनिक

व्यवस्था (1600-1948 ई.) विषयक समुपलब्ध विपुल अभिलेखागारीय मूल स्रोत-सामग्री पर केन्द्रित करते हैं तो विशिष्ट अर्थों में एक-एक आयाम का फलक अति विशद्, व्यापक एवं बहुआयामी होता चला जाता है और प्रशासन के एक-एक आयाम से जुड़े इतने अधिक पक्ष हमारे सामने मुखरित होकर सामने आते हुए दृष्टिगत होते हैं कि उन में से प्रत्येक पर शोध की नई सम्भावनाओं के मार्ग प्रशस्त होते दिखाई देने लगते हैं।

यदि हम शुरूआत 'राजपद' की बात से ही करें तो शोध की दृष्टि से कई प्रश्न उठ खड़े होते हैं। उसका स्वरूप पैतृक/आनुवांशिक/वंशानुगत था या किसी अन्य प्रकार का? शासक की स्थिति निरंकुश, स्वेच्छाचारी, सम्प्रभु, सर्वाधिकार सम्पन्न, दैवि अधिकारयुक्त थी या इतर? क्या वे राज्य को अपनी कुलदेवी (जैसे बीकानेर में करणी जी) तथा कुल देवता (जैसे बीकानेर में लक्ष्मीनारायण जी व मेवाड़ में एकलिंग जी) की कृपा का फल मानते थे और उनके प्रतिनिधि की हैसियत से या 'दीवान' के नाम से शासन करते थे और राजसनदी कागजातों में 'श्री जी दीवान वचनात' आदि शब्दों को लिखा जाना इस अनुभूति की स्वीकारोक्ति था? स्थानीय भूमियों की क्या स्थिति थी? उन्हें पदाक्रान्त कर राजपद की स्थापना की क्या प्रक्रिया रही? 'कुलीय व्यवस्था' यथा अपने कुलीय भाई-बंधवों की सेवाओं का सम्मान और शासन में उनकी भागीदारी तथा तत्सम्बन्धी विविध जटिलताएं, उनकी क्रियान्विति और उनसे 'राजपद' की गरिमा व स्वरूप पर पड़ने वाले प्रभाव एवं तत्सम्बन्धी प्रतिक्रियाएं क्या थीं? मुगल आधिपत्य और तदनन्तर ब्रिटिश आधिपत्य स्वीकार कर लिए जाने के उपरान्त राजपद के स्वरूप में कैसे व क्या परिवर्तन आए? मुगलों तथा तत्पश्चात् ब्रिटिशर्स से हुई राजस्थान के राजे रजवाड़ों की अधीनता संधियों ने यहाँ के नरेशों के राजपद के स्वरूप को कितना तथा किस रूप में प्रभावित किया? राजपद से जुड़ी विविध उपाधियां, उपमाएं, खिताब व सम्मान जैसे राव, राजा, महाराजा, महाराणा, महारावल, राजराजेश्वर, महाराजधिराज तथा शाही फरमानों आदि में प्रयुक्त सम्बोधनों जैसे 'अमीरों के अमीर', 'साम्राज्य के आधार स्तम्भ', 'साम्राज्य के विश्वासपात्र', 'समस्त शाही सम्मानों के योग्य' आदि-आदि का आशय तथा औचित्य क्या था तथा सम्बन्धित नरेश के राजपद की गरिमा एवं श्रीवृद्धि में इनका क्या योगदान था? उत्तराधिकार एवं तत्सम्बन्धी समस्याएँ व जटिलताएं; वतन जागीर; सीमावर्ती जागीरें; साधारण जागीरें तथा उनसे जुड़ी विविध जटिलताएं व समस्याएँ; शासनाधिकार एवं क्षेत्राधिकार; शासक के सामान्य कार्य व शक्तियां; राजा के क्षेत्राधिकार में जनानी ड्यौढ़ी और युवराज का स्थान आदि ऐसे अनेकानेक विषय हैं जो 'राजपद' से प्रत्यक्ष तथा अप्रत्यक्ष रूप से अभिन्न रूप से जुड़े हैं और अपने आप में 17वीं से लेकर 20वीं सदी के पूर्वार्द्ध कालीन राजस्थान के विशेष संदर्भ में राजस्थान के प्रशासनिक इतिहास लेखन की दृष्टि से शोध की व्यापक सम्भावनाएं संजोए हुए हैं।

प्रशासन तथा प्रशासनिक-व्यवस्था के महत्त्वपूर्ण पक्ष सामन्त वर्ग तथा पट्टा प्रणाली आदि को ही लें तो सामन्त एवं उमराव वर्ग की संरचना, स्तरीकरण; पट्टों व पट्टायतों के प्रकार; पट्टे के गाँव और उनकी प्रशासनिक व्यवस्था आदि न जाने कितने पक्ष ऐसे हैं जिनमें अनंत शोध सम्भावनाएं अंतर्निहित हैं। केन्द्रीय प्रशासन पर ही अपनी दृष्टि केन्द्रित करें तो मंत्री परिषद; मुत्सद्दी वर्ग (कामदार वर्ग); उनके क्षेत्राधिकार, कर्तव्य तथा दायित्व; प्रधान, दीवान, बख्शी, कोषतपति, शिकदार, वकील, पुरोहित आदि पद जो अपने आप में स्वतंत्र प्रशासनिक संस्थाएं थीं और मुत्सद्दी वर्ग जिसमें खुवास, ड्यौढ़ीदार, साहणी, फौजदार, मंडी रा हुवलदार, लेखणिया आदि अपने आप में प्रशासनिक व्यवस्था के छोटे-बड़े स्तम्भ थे, जिनसे सम्बन्धित विविध प्रकारिय शोध अपना एक स्वतंत्र महत्त्व प्रतिस्थापित करते हैं। स्थानीय प्रशासन, स्थूल दृष्टि से अवलोकन करने पर एक छोटा आयाम दिखाई देता है किन्तु जब हम इस पर अपनी शोध दृष्टि दौड़ाते हैं जो परगना/चीरा व्यवस्था; मण्डी; थाणा; हुवाला सौंपा प्रणाली; इजारा/मुकाता प्रणाली; नगर प्रशासन; ग्राम प्रशासन; पंचायत व्यवस्था; गाँव, जाति तथा व्यावसायिक पंचायत तथा पंचायत-राज्य सम्बन्ध आदि अनेकानेक विषय उभर कर सामने आने लगते हैं जिनसे जुड़े न जाने कितने जाने-अनजाने विषय आज भी शोध की बाट जोह रहे हैं। मात्र वित्तीय प्रशासन ही अपने आप में एक विशद तथा बहुआयामी विषय है जिसे आय, व्यय तथा वित्तीय प्रबन्ध I, तीन शीर्षकों में ही विभक्त कर देखने का प्रयास किए जाए तो आय के साधनों में हासल, भाछ, पेशकसी, जगात, नजराना, कसूर आदि विविध कर तथा लागें और व्यय मद में राजलोक, पुनर्थ, कमठाणा, कारखाने लेखे, महीनदार, रोजिनदार पेटे खर्च आदि पक्ष तथा वित्तीय प्रबन्ध में कराधान एवं प्रबन्धन विषयक न जाने कितने पक्ष उपलब्ध अभिलेखागारीय स्रोत-सामग्री से अटे पड़े हैं और शोध जगत से समुचित शोध की अपेक्षा रखते हैं। भूराजस्व प्रशासन को ही लें तो भू वर्गीकरण; भूस्वत्व; ग्रामीण समाज; मुख्य फसलें; हासल निर्धारण पद्धतियां (पसाइती, मुकाती, बोलिया, हाली, कूता आदि); हासल उगाही व्यवस्था; हुवाला व्यवस्था; इजारा/मुकाता व्यवस्था; अधिकारी वर्ग तथा भोगता आदि से जुड़े असंख्य विषय तथा प्रश्न अपने आप में शोध की अपार सम्भावनाएं संजोए हुए हैं। जहाँ तक सैन्य-प्रशासन का सम्बन्ध है, इसकी संरचना, स्वरूप, संगठन, स्तरीकरण, पैदल, घुड़सवार, हस्ती, ऊँट एवं विविध सैन्य दस्ते; पदनाम, वेतन, प्रशासनिक ढांचा और तत्सम्बन्धी प्रबंधन आदि विषयों पर प्रकाश डालने वाली अभिलेखागारीय मूल स्रोत सामग्री की कोई कमी नहीं है, यदि कमी है तो उन पर शोधकार्य करने की। पुलिस तथा न्याय-विधि प्रशासन; अपराध एवं दण्ड से जुड़े आयामों और पक्षों की तो एक अनवरत श्रृंखला है, जिस पर प्रामाणिक शोध एवं अनुसंधान आज के इतिहास जगत की एक महती आवश्यकता है। यहाँ यह कहना रंचमात्र भी अतिशयोक्ति या अतिरंजना नहीं होगा कि 'प्रशासन' और 'प्रशासनिक व्यवस्था' शब्दों

का फलक बहुत ही विशद, व्यापक, विहंगम और गहन है तथा इससे जुड़ा हर पक्ष व आयाम अपने आप में शोध की अपार सम्भावनाएं संजोए हुए हैं और राजस्थान के प्रशासनिक इतिहास को एक नई दिशा दे पाने में पूर्णतया समर्थ है।

राजस्थान में 'प्रशासन' और यहाँ की 'प्रशासनिक व्यवस्था' विषयक अध्ययनों तथा तत्सम्बन्धी भावी शोध सम्भावनाओं तक पहुँचने के लिए हमें ऐतद्विषयक अध्ययनों की पृष्ठभूमि में भी जाना होगा और उसे आद्योपान्त खंगालना होगा। इस दृष्टि से विहंगावलोकन करने पर हमें मध्यकालीन भारत में प्रशासन से जुड़े विविध प्रारम्भिक शोध कार्यों को उद्भूत करना होगा जिन्होंने इस प्रकार के अध्ययनों के लिए एक मार्ग प्रशस्तक प्रकाश स्तम्भ का कार्य किया। इस शृंखला में सर जे.एन. सरकार (मुगल एडमिनिस्ट्रेशन)¹⁰, इब्ने हसन (दी सेंट्रल स्ट्रक्चर ऑफ दि मुगल एम्पायर)¹¹, आर.पी. त्रिपाठी (सम आस्पैक्ट्स ऑफ मुस्लिम एडमिनिस्ट्रेशन)¹², मोरलेण्ड (दि एग्रेरेरियन सिस्टम ऑफ मुस्लिम इण्डिया)¹³, आई.एच. कुरैशी (दी एडमिनिस्ट्रेशन ऑफ दि सल्तनत ऑफ दिल्ली)¹⁴, डब्ल्यू. इरविन (मिलिट्री एडमिनिस्ट्रेशन ऑफ दि मुगल्स)¹⁵, अहमद मुहम्मद बशीर¹⁶, ई. वार्शवर्न हॉपकिन्स¹⁷, पी. शरण¹⁸, हरिशंकर श्रीवास्तव¹⁹ जैसे इतिहासकारों और उनकी कृतियों को उल्लिखित किया जा सकता है। इन कृतियों का प्रणयन करते समय फारसी स्रोतों तथा अभिलेखागारीय स्रोत-सामग्री का प्राथमिक स्रोतों तथा आधार सामग्री के रूप में खुल कर प्रयोग किया गया। परन्तु, शीघ्र ही मध्यकालीन भारतीय इतिहास के प्रशासन तथा प्रशासनिक इतिहास लेखन क्रम में ऐसे इतिहासकारों की वे कृतियां मुखरित होकर सामने आईं जिन्होंने फारसी इतिहास स्रोतों के साथ ही साथ राजस्थानी देशज स्रोतों/अभिलेखागारीय स्रोत सामग्री को भी न केवल अपनी मूल स्रोत-सामग्री के रूप में खुल कर इस्तेमाल ही किया वरन् ऐतद्विषयक लेखन में उनकी उपादेयता और महत्ता को भलीभांति स्वीकारा और स्थापित भी किया। इतिहासकारों की इस शृंखला में प्रो. सतीश चन्द्र²⁰, प्रो. इरफान हबीब²¹, प्रो. नूरुल हसन²², प्रो. अतहर अली²³, प्रो. नोमान अहमद सिद्दिकी²⁴, प्रो. एस. मूसवी²⁵ तथा प्रो. बी.आर. ग्रोवर²⁶ आदि के नामों को विशेष रूप से रेखांकित किया जा सकता है।

तत्पश्चात् तो क्षेत्रीय इतिहास स्रोतों तथा अभिलेखागारीय राजस्थानी/ देशज पुरालेखीय स्रोतों को आधार बना कर प्रशासन तथा प्रशासनिक व्यवस्था से जुड़े विविध आयामों पर शोध कार्यों तथा लेखन का एक अनवरत सिलसिला शुरू हो गया जिसमें राजस्थान की प्रशासनिक व्यवस्था पर केन्द्रित अनेक शोध पूर्ण लेखन हमारे सामने आए। दयालदास, टॉड, श्यामलदास, वी.एन. रेऊ, जी.एच. ओझा, जगदीश सिंह गहलोत आदि के लेखन से अभिप्रेरित होकर राजस्थान स्टेट आर्काईव्स की पहल पर राजस्थान थ्रू दि एजेज, वोल्यूम-²⁷ में प्रो. दशरथ शर्मा ने तथा वोल्यूम-²⁸ में प्रो. जी.एन.शर्मा ने

तत्सम्बन्धी लेखन की जो आधारशिला रखी उसे वोल्जूम-प्प²⁹ में प्रो. एम.एम.जैन ने एक सशक्त मजबूती प्रदान की। प्रो. जी.एस.एल. देवड़ा ने थार मरूस्थलीय बीकानेर राज्य की प्रशासनिक व्यवस्था पर एतद्विषयक मौलिक अनुसंधान कर एक 'माइलस्टोन वर्क' के रूप में अपनी उपस्थिति दर्ज कराई³⁰ वहीं प्रो. आर.पी. व्यास, प्रो. के.एस. गुप्ता, प्रो. वी.के. वशिष्ठ, प्रो. दिलबाग सिंह, प्रो. एस.पी. गुप्ता, डॉ. राजेन्द्र जोशी, गोविन्द अग्रवाल, डॉ. मधु सेठिया, डॉ. आर.के. सक्सेना, प्रो. रविन्द्र कुमार, प्रो. पेमाराम, प्रो. जी.डी. शर्मा, प्रो. बी.एल. भादाणी, डॉ. जी.सी. शर्मा, डॉ. गिरजाशंकर, प्रो. इनायत अली जैदी, प्रो. सुनीता जैदी, डॉ. शशि अरोड़ा, प्रो. बी.के.शर्मा, प्रो. बी.एल.गुप्ता, प्रो. शिव कुमार भनोत³¹, प्रो. एस.पी. व्यास, प्रो. विनीता परिहार, डॉ. सूरजभान, प्रो. कांतिलाल, प्रो. नारायणसिंह राव आदि इतिहासकारों ने अपने शोधपूर्ण लेखन और अनुसंधान कर्म में इस अभिलेखागारीय स्रोत सामग्री के मूल स्रोतों का खुल कर प्रयोग किया और सर्वथा नूतन एवं मौलिक तथ्यों के प्रकाश में इतिहास सम्बन्धी तत्सम्बन्धी आयामों को विवेचित और विश्लेषित कर राजस्थान के प्रशासनिक इतिहास को यथोचित समृद्धि प्रदान की तथा शोध के कतिपय नए आयाम प्रशस्त किए।

नई पीढ़ी के शोधार्थियों में स्व. डॉ. मंजु जैन, डॉ. चन्द्रशेखर, डॉ. महेन्द्र खड्गावत, डॉ. प्रताप सिंह पूनिया, डॉ. इति बहादुर, डॉ. प्रेरणा, डॉ. राजेन्द्र, डॉ. विकास नौटियाल जैसे अनेकानेक नामों को उद्धृत किया जा सकता है जिन्होंने राजस्थान के प्रशासनिक इतिहास के प्रणयन में अभिलेखागारीय स्रोत सामग्री का मुक्तहस्त प्रयोग कर कतिपय नए मानक स्थापित किए तथा इस शोध यात्रा को गति तथा अनवरतता प्रदान की। इन स्रोतों तथा स्रोत-सामग्री के आधार पर राजस्थान के प्रशासनिक इतिहास प्रणयन से प्रशासनिक इतिहास से जुड़े ऐसे ऐतिहासिक तथ्य उद्घाटित हुए और गुत्थियां सुलझती हुई दृष्टिगत हुईं जिन्हें सुलझा पाने में समसामयिक फारसी या दरबारी इतिहास स्रोत सर्वथा असमर्थ रहे थे। इन देशज इतिहास स्रोतों के धरातल के यथार्थ और वास्तविकता से ओतप्रोत होने के कारण यह स्रोत प्रशासनिक इतिहास के रिक्त स्थानों को परिपूर्ण कर पाने में तथा स्थापित मान्यताओं और विचारों को नए ढंग और परिप्रेक्ष्य में विश्लेषित व विवेचित कर सर्वथा नूतन दृष्टिकोण और अवधारणा स्थापना में सक्षम व समर्थ सिद्ध हुए। तुलनात्मक अध्ययन की दृष्टि से भी यह स्रोत-सामग्री बड़ी ही उपयोगी तथा महत्त्वपूर्ण प्रमाणित हुई तो शोध जगत का रुझान इनके प्रति निरन्तर बढ़ना प्रारम्भ हुआ और शनैः शनैः यह अवधारणा दृढ़ से दृढ़तर होती दृष्टिगत हुई कि इस अभिलेखागारीय स्रोत-सामग्री के उपयोग के बिना लिखा गया राजस्थान का प्रशासनिक इतिहास एकांगी, एकपक्षीय तथा अधूरा है। जहाँ तक राजस्थान राज्य अभिलेखागार, बीकानेर में संग्रहीत तथा संरक्षित सत्रहवीं शताब्दी से बीसवीं शताब्दी के पूर्वार्द्ध तक की राजस्थान

की प्रशासनिक व्यवस्था विषयक अध्ययनों तथा अनुसंधान के लिए उपयोगी अभिलेखागारीय स्रोत-सामग्री का प्रश्न है, इसका फलक भी बहुत व्यापक, विशद तथा बहुआयामी है। राजस्थान की 22 पूर्व रियासतों से जुड़ी इस स्रोत-सामग्री में राजस्थान की समसामयिक प्रशासनिक व्यवस्था को उजागर करने वाली बेशकीमती तथ्यात्मक सामग्री का अकूत भण्डार समाहित है जिसके दोहन की दिशा में अभी रंच मात्र प्रयास ही सम्भव हो पाया है। उदाहरण हेतु कुछ चुनिंदा रियासतों पर ही अपनी दृष्टि केन्द्रित करें तो समसामयिक बीकानेर, मारवाड़, जयपुर, कोटा एवं उदयपुर रिकॉर्ड्स पर नजर दौड़ाने की कोशिश मात्र से ही हमारी आंखें अचरज से खुली की खुली रह जाती हैं। बीकानेर रिकार्ड की चीरा बहियां; जगात बहियां; जमा खर्च की बहियां; धान के कोठार की बहियां; धुआं बहियां; लेखा बहियां; हासल बहियां; भोग बहियां; खालसा बहियां; विविध बहियां; विविध बस्ते; कागदों की बहियां; सावा बहियां; परवाना बहियां; मोहता रिकार्ड के दस्तावेज; भैया संग्रह के कागजात; जूडिशियल तथा रेवेन्यू रिकार्ड सम्बन्धी बस्ते; तहसीलवार बस्ते; निजामतवार बस्ते; दीवानी रिकार्ड; फौजदारी रिकार्ड³² तथा सन् 1949 ई. तक का दरबार पीरियड का रिकार्ड जो पृथक्-पृथक् विभागवार व्यवस्थित रखा गया है जैसे कि, पॉलिटिकल; मिलिट्री आर्मी डिपार्टमेंट; होम; लीगल; फाइनेंस; हजूर; पब्लिक वर्क्स; रेवेन्यू; कौंसिल ऑफिस; प्राइम मिनिस्टर्स ऑफिस; लेजिस्लेटिव; राजा ऑफ साण्डवाज ऑफिस; फॉरेन एण्ड पोलिटिकल; आबू वकालत; रूरल कन्स्ट्रक्शन; कॉमर्स एण्ड इण्डस्ट्रीज; कोलोनाईजेशन; मेडीकल; एज्युकेशन; हैल्थ; चीफ एण्ड नोबल्स; कॉन्स्टीट्यूशन; स्टोर पर्चेज; चैम्बर ऑफ प्रिंसेज; जनरल ब्रांच; खरीता फाइल्स; वार ब्रांच आदि³³ तथा विविध समयवधि की एडमिनिस्ट्रेटिव रिपोर्ट्स इत्यादि वे चुनिंदा शीर्षक हैं, जिनमें से प्रत्येक शीर्षक के अंतर्गत सैंकड़ों की तादाद में बहियां/पत्रावलियां तथा दस्तावेज शामिल हैं।

इस दृष्टि से 'मारवाड़ रिकार्ड' का अवलोकन मात्र ही हमें अचम्भित कर देता है। हकीकत बहियां; खास रुक्का परवाना बहियां; ओहदा बहियां; फाइल्स जमा-खर्च; हथ बहियां; पट्टा बहियां; सन् 1889 से 1949 ई. तक की एडमिनिस्ट्रेटिव फाइल्स; सन् 1928 से 1947 तक की एडमिनिस्ट्रेटिव रिपोर्ट्स; महकमा खास से जुड़ी विविध विभागों की पत्रावलियां, जैसे - एकाउन्ट्स, एजेन्सी, एग्रीकल्चर, एडमिनिस्ट्रेटिव रिपोर्ट्स एण्ड पिटीशन्स, आर्मी, बाउण्ड्री डिस्प्यूट्स, सेरीमोनियल्स, कमर्शियल एण्ड इण्डस्ट्रियल, सिविल साइड, डिफरेंट कमेटीज, क्रिमीनल ट्राइब्स, कस्टम्स एण्ड एक्साइज, एज्युकेशन, फेयर्स, जागीरदारस, जुडीशियल, मेडीकल, मर्चेन्ट्स एण्ड फारेस्ट्स, ओपियम, पीरियोडीकल्स, पोस्ट ऑफिस, पब्लिकेशन्स, पी.डब्ल्यू.डी., रेल्वेज, फेडरेशन, चीफ एक्जीक्यूटिव, चैम्बर ऑफ प्रिंसेज, रेवेन्यू मिनिस्टर्स ऑफिस, वार, मंदिरात इत्यादि

शीर्षकों के अंतर्गत संयोजित अपरिमित रिकार्ड³⁴ ऐसा है जिसे राजस्थान के प्रशासनिक इतिहास के लेखन तथा पुनर्लेखन के लिए अत्यन्त महत्त्वपूर्ण तथ्यों से परिपूर्ण खजाने के रूप में उद्भूत किया जा सकता है।

‘जयपुर रिकॉर्ड्स’ की विविध श्रृंखलाओं को यदि हम इस दृष्टि से स्पर्श मात्र ही करें तो हमारे आश्चर्य का कोई ठिकाना ही नहीं रह जाता है। अड़सठे; आम्बेर रिकॉर्ड्स; बारात बण्डल्स; छापाखाना; चिट्ठी करार; चेहरा बण्डल्स; दफ्तर सनद नवीस; दतर खरीता एण्ड परवाना बण्डल्स; दस्तूर कौमवार बण्डल्स; दस्तूर अमल; जमा खर्च पोतेदार; जमाबंधी बण्डल्स; जमा खर्च तोपखाना; खतूत अहलकरान; खतूत महाराजान; किरकिरखाना; नकल परवाना बण्डल्स; सियाह हजुरी बण्डल्स; सियाह हकीकत बण्डल्स; सियाह दफ्तर बख्शी; अखबारात दरबार पीरियड की; सन् 1836 से 1949 तक की विविध विभागों से सम्बन्धित पत्रावलियों के बस्ते इत्यादि³⁵ और उनमें समाहित राजस्थान के प्रशासनिक इतिहास के विविध आयामों से जुड़ी तथ्यात्मक सूचनाएं व जानकारियां ऐतद्विषयक इतिहास लेखन की अति समृद्ध कच्ची सामग्री प्रमाणित हो सकती है, जिनमें न तो अतिशयोक्ति है और न ही अतिरंजना।

इसी दृष्टि से यदि राजस्थान के प्रशासनिक इतिहास विषयक यहाँ संग्रहीत एवं संरक्षित ‘कोटा रिकॉर्ड्स’ पर ही अपनी दृष्टि केन्द्रित करें तो दोआर्की रिकार्ड; तालिक रिकार्ड; तोजी तकसीम बण्डल्स; भण्डार नं. 1 से 9, 15, 21, 23 का रिकार्ड; भण्डार तालिका का; सन् 1829 से 1948 ई. तक की महकमा खास की विविध पत्रावलियां तथा विभिन्न सीगों की फाइल्स के रूप में³⁶ हमें यहाँ बेशुमार अभिलेखागारीय स्रोत-सामग्री का जखीरा देखने को मिलता है, जिसके अधिकांश भाग को तो अभी तक शोध की दृष्टि से स्पर्श तक नहीं किया गया है।

राजस्थान राज्य अभिलेखागार, बीकानेर में संग्रहीत व संरक्षित उदयपुर रिकॉर्ड्स की विविध शीर्षकों की रिकॉर्ड श्रृंखलाओं पर ध्यान केन्द्रित किया जाए तो हमें एडमिनिस्ट्रेशन हैड के तहत दरबार पीरियड का सन् 1824 से 1949 ई. तक का रिकॉर्ड विविध शीर्षकों में संयोजित बण्डल्स के रूप में मिलता है। प्रशासनिक इतिहास लेखन की दृष्टि से अत्यन्त उपयोगी यह शीर्षक निम्नांकित हैं - रेजीडेन्सी जागीर; स्टाम्प रजिस्ट्री; फॉरेन एण्ड पोलिटीकल; पंच सरदारी; बापी-पट्टा (लैण्ड रिकॉर्ड्स); बागात (गार्डन्स); सर्विसेज; सेनीटेशन; एज्यूकेशन; रेलवे; कौंसिल; एडवाइजरी बोर्ड; लॉ एण्ड लोकल सैल्फ; म्यूनिसिपैलिटी; जंगलात (फोरेस्ट); ट्रांसपोर्ट; माल (रेवेन्यू); एग्रीकल्चर; सप्लार्ड; फेमिन रिलीफ; एक्साइज; एनीमल हसबैण्ड्री; मुनसरमत (कोर्ट ऑफ वाड्स); प्राइवेट इण्डस्ट्रीज; स्टेट फैक्ट्रीज; दान; प्रेस; बंदोबस्त (सैटलमेंट); ट्रांसपोर्ट एण्ड पी.डब्ल्यू.डी.; धर्म महामण्डल; महकमा कोठार; माइनिंग; कस्टम;

ज्यूडिशियल; दीवानी; मुतफरिक रेजीडेंसी; आर्मी; मेवाड़ रेजीडेन्सी; पोस्ट वार; हॉस्पिटल; बख्शीखाना बहियात; पड़ाका बहियात इत्यादि।³⁷ निःसंदेह, इस अभिलेखागारीय स्रोत सामग्री में राजस्थान के प्रशासनिक इतिहास से सम्बन्धित अति समृद्ध तथ्यात्मक जानकारियों एवं सूचनाओं का अति समृद्ध भण्डार समुपलब्ध है, जिनके उपयोग से राजस्थान के प्रशासनिक इतिहास के लेखन तथा पुनर्लेखन की दिशा में मार्ग प्रशस्तक तथा मौलिक शोध कार्य किए जाने की अपार सम्भावनाएं छिपी हुई हैं। चूंकि यह रिकॉर्ड ऑफिशियल रिकॉर्ड है, अतः इसमें समाहित तथ्यात्मक सूचनाएं, जानकारियां और डाटा प्रामाणिकता की दृष्टि से असंदिग्ध एवं विश्वसनीय कहा जाने योग्य है। ऑफिशियल रिकॉर्ड होने के कारण इन रिकॉर्ड्स के अतिशयोक्तिपूर्ण, अतिरंजित, पक्षपातपूर्ण तथा एकांगी या एकपक्षीय होने का खतरा भी बहुत कम हो जाता है, जिसकी वजह से प्रशासनिक इतिहास लेखन के लिए इस स्रोत-सामग्री का उपयोग बड़ा ही उपादेयतापूर्ण और कई भ्रांतियों के निराकरण में मददगार साबित हो सकता है। परन्तु, हमें यह भी स्वीकार करने में रंच मात्र भी संकोच नहीं करना चाहिए कि इस रिकार्ड की उपादेयता एवं महत्ता के समानान्तर ही इससे सम्बन्धित कतिपय सीमाएं व परिसीमाएं भी हैं जिन्हें किसी भी शोधार्थी को अनदेखा नहीं करना चाहिए। इस रिकार्ड में समाहित सूचनाओं एवं तथ्यों से बहुधा सरकारी पक्ष ही उभर कर सामने आता है। कतिपय अन्य पक्ष जो शोध करते समय इतर दृष्टि से समुचित विवेचन और विश्लेषण की अपेक्षा रखते हैं, उनके प्रति इस रिकार्ड में अपेक्षा का रुख अपनाया गया है और सम्भवतः इस तरह का रिकार्ड सृजित किए जाने के पीछे प्रशासन की ऐसी दृष्टि और जरूरत भी नहीं रही हो। जहाँ तक इस रिकार्ड की बहियात-भ्रंखलाओं का प्रश्न है, यहाँ यह बात बड़ी ही साफगोई से स्वीकार करनी होगी कि इन बहियात में से अधिसंख्य बहियातें अधिकतर 17वीं शताब्दी के उत्तरार्द्ध से ही शुरू होती हैं। इन बहियातें तथा रिकार्ड में प्रयुक्त देशज भाषा, शब्दावली को पढ़ना व समझना भी कोई सहज कार्य नहीं है और शोधार्थी से समुचित परिश्रम, धैर्य एवं गाम्भीर्य की अपेक्षा रखता है। तथापि आधुनिक राजस्थान के सत्रहवीं सदी से राजस्थान निर्माण तक के इतिहास लेखन की दृष्टि से राजस्थान के प्रशासनिक इतिहास से सम्बन्धित इस मूल अभिलेखागारीय स्रोत सामग्री का राजस्थान के प्रशासनिक इतिहास के लेखन, पुनर्लेखन, पुनर्विवेचन तथा संशोधन, परिमार्जन की दृष्टि से एक असमानांतर और विशिष्ट महत्त्व है। आवश्यकता है तो इस बात की कि राजस्थान के प्रशासनिक इतिहास के विविध आयामों पर शोध करने वाले शोधार्थी तथा इतिहासकार इस बहुमूल्य स्रोत सामग्री का अपने अनुसंधान में भरपूर प्रयोग करें ताकि समसामयिक राजस्थान का सच्चा और प्रामाणिक प्रशासनिक इतिहास शोध जगत और सामान्य जनमानस के समक्ष आ सके जो कि समसामयिक भारतीय इतिहास लेखन क्रम का एक अत्यन्त महत्त्वपूर्ण आयाम है।

संदर्भ सूची :

1. इस प्रदेश के लिए 'राजपूताना' शब्द का प्रयोग सर्वप्रथम 1800 ई. में जॉर्ज थॉमस ने किया था। जगदीश सिंह गहलोत ने भी इसका समर्थन किया। द्रष्टव्य - जॉर्ज थॉमस : मिलिट्री मेमॉयर्स ऑफ मि. जॉर्ज थॉमस, सं. विलियम फ्रेंकलिन, पृ. 347, लंदन, 1805; जगदीश सिंह गहलोत : राजस्थान का इतिहास, पृ. 1, जोधपुर, 1974
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34. द्रष्टव्य - वही, जोधपुर स्टेट रिकॉर्ड, पृ. 83-86
35. द्रष्टव्य - वही, जयपुर स्टेट रिकॉर्ड, पृ. 70-71
36. द्रष्टव्य - वही, कोटा स्टेट रिकॉर्ड, पृ. 100-102
37. द्रष्टव्य - वही, उदयपुर स्टेट रिकॉर्ड, पृ. 119-125

Professor Gopinath Sharma Memorial Lecture

**The Ideal of Maharana Pratap in North-East
India : Resistance of Indigenous Rulers
against the Muslim Invaders**

Prof. Narayan Singh Rao

Mr. President fellow delegates and the Ladies and Gentlemen participating in the 34th Annual session of Rajasthan History Congress in the city of lakes Udaipur. I take this opportunity to express my profound gratitude and sincere thanks to the Executive committee members of Rajasthan History Congress for extending me kind invitation to deliver Prof. Gopinath Sharma Memorial Lecture in the 35th Annual Session hosted by Rajasthan Vidhyapeeth Udaipur. I consider this as a great personal honour as well as honour of my revered guru Prof. Dilbagh Singh and the Central University of Himachal Pradesh where I am currently teaching History.

First of all I bow my head in respect of Professor Gopinath Sharma who was a stalwart historian of International repute who served in different capacities and rose to the position of Professor. He gave a new direction and an insight to the craft of history writing. He focused on regional history and deployed archival records as well as other sources. Due to his valuable contributions the History of Rajasthan secured a highly respectable space not only in India but across the globe. Prof. G.N. Sharma was an erudite Scholar who specialized in Medieval history of Rajasthan and his books on Mewar Mughals Relations and Socio-Economic, Cultural and Political aspects of the History of Rajaputana inspired a generation of scholars to pursue studies and research on regional History. In line with the academic interest of late Prof. G.N. Sharma, I have selected the theme of my Lecture as “The Ideal of Maharana Pratap in India’s North East: Resistance of the Indigenous Rulers of North-East India against the Muslim Invaders”.

Before we come to the topic of my lecture it is desirable to give some background of India's North- Eastern region. Today the north east India is a generic term which is frequently used to refer the states of Assam, Arunachal Pradesh, Mizoram, Manipur, Meghalaya, Nagaland, Tripura and Sikkim. This region accounts for 8.06 percent of the total land surface of India and has a population of 3.37 percent of the total populations of the country. Strategically and geographically this region is surrounded by China on the north, Myanmar on the east, Bangladesh on the south and Bhutan in the North-West. This region is connected with the Indian mainland through a narrow corridor in the plains of North-Bengal popularly known as Chicken-Neck. Topographically, 70 percent of this region is hilly, 88 percent of the populations is rural¹.

North East India is also situated on the ancient most corridor of human migration passing via Patkai Duar which facilitated migration of Hindu- Buddhist monks, Traders, Peasants and Missionaries towards the South-East Asia, China, and the other regions in the ancient times. From this gate way to India Tai- Shans and several Kirata kshatriya clans migrated to India from Mongolia, China, and the countries of south East Asia². The migrants from south East Asia, China Mogolia etc. adopted Hindu religion and got assimilated in Indian society like the Sakas, Hunas, Kushanas and Indo-Greek and they also enriched Indian Cultural heritage.

Historical Background

The North-East India is referred to as Pragjyotishpur in the Valmiki and Tulsi Ramayan. River Lohit also figures in the Valmiki Ramayana which is Tasang Po or Brahamaputra. King Sugriva of Kishkinda while instructing Sushen mentions that on the bank of a big ocean there is a Varaha mountain. In the mountainous tract lies the Kingdom of Prajyotishpur a golden city. Prajyotishpur at that time was ruled by king Narakasur³. A major source of the history of North-East India in the ancient period is Mahabharata which gives plenty of information on the kingdoms and ruling dynasties of Pragjyotishpur, Kachar, Shonitpur (all in Assam)⁴. The historians of Arunachal Pradesh gives details about ancient Hindu kingdoms which include Prabhu Pahar (Hiranyakashipur), Prabhu Kuthar (Walong), Vidarbha (ruled by Raja Bhishmak), Chedi (ruled by Shishupala) and Shonitpur (Tejpur) and Kalita kingdom. Numerous small chieftainships of

Tribal people also existed side by side⁵. However, it is worthy to mention that Emperor Bhagdatta of Prajyotishpur (Assam) was a stalwart diplomat and influential ruler of Prajyotishpur who participated in Rajsuya Yajna at Hastinapur and conferences of Kings held in different parts of our country⁶. As per local tradition, Lord Krishna visited North East India thrice, first to eliminate Narakasur, second time to marry Mishmi Princess Rukmani and the third expedition was aimed at rescuing his grandson Anniruddha from the custody of Banasur the King of Shonitpur (Tejpur)⁷. Similarly Pandava Prince Arjuna and Bhima also organized expeditions to extend the empire of Hastinapur upto the borders of China and Myanmar. The Mahabharata mentions marriage of Bhima with a Kachari Princess Hediemba. The Mahabharata informs us that King Bhagdatta and Ghatotkacha participated in the Mahabharata war for atleast 13 days and played crucial role in deciding the outcome of the Mahabharata war⁸.

After the elimination of Narakasur Lord Krishna installed his son Bhagdatta as the next king of Prajyotishpur⁹. But Bhagdatta also died in the battle of Kurukshetra and was succeeded by his son Vajradatta¹⁰. The successors of Vajradatta ruled for 19 generations with 24-25 Kings. With the end of Naraka-Bhagdatta dynasty a Prince from Western India called Madhava established himself as ruler of Kamarupa and his successors ruled for 10 generations. Subsequently a family of Jitri Kshatriyas from Dravida country ruled over the Kamarupa. Jitri Kshatriya Dynasty produced eight Kings. In the later period Nagakshya line of rulers founded a dynasty in the last part of the 4th century. Which lasted for 400 years. His capital was Pratapgarh in Biswanath. According to Kamrupar Buranji a Kshatriya King called Dharampal who came from west founded a Kingdom in Kamarupa. The last ruler of the line was Ramachandra whose capital was at Ratanpur near Majuli. Hara Gauri Sambad, Yogini Tantra and Assamese chronicles mentions a long list of Kings who ruled before the rise of Varman Dynasty¹¹. Archaeological remains at Sadiya located in extreme north-east corner of Assam on present Assam-Arunachal Border are attributed to legendry King Bhishmaka who flourished in the age of Mahabharata. He ruled over hills and plains of Assam and Arunachal Pradesh with capital at Kundina located on the bank of river Kundil. According to local tradition Rukmani was the daughter of Bhishmak who desired to marry with Lord Krishna but her father fixed her marriage with Shishupala.

It is said that Lord Krishna and Rukmani performed their marriage ceremony at Kundina amidst great rejoicing¹².

Bhagwat, Vishnu and Kalika Purana mentions king Banasur who was contemporary of Narakasur. His Capital was at Shonitpur (Tejpur). Banasur had many sons and one beautiful daughter named Usha who secretly performed gandharva marriage with Anniruddha the grandson of Lord Krishna. Banasur did not like this marriage and confined the couple in the custody of his guards. However, Lord Krishna organized an expedition to Tejpur and eliminated the Banasur and declared Kumbhand as the next ruler of Shonitpur. Banasur's grandson Bhaluka left Shonitpur and made his capital at Bhalukpung near Balipara at the foot of Aka Hills. The Akas of Arunachal Pradesh claims their descent from Bhaluka¹³.

After the great Mahabharata war Varman dynasty came into being. Founder of this dynasty was Pushya Varman. He was possibly a contemporary of Samudra Gupta who on his own submitted to Gupta ruler to enhance his royal prestige. Pushya Varman was succeeded by his son Samudra Varman by assuming the title of Maharaja Dhiraja (380-405 AD). His son Balvarman 405-20 CE was the next king of Kamarupa. His daughter Amritprabha was given in marriage to Megha Varman of Kashmir. According to Rajatarangini Queen Amritprabha played crucial role in propagation of Buddhism in Kashmir. Important rulers of this dynasty were Kalyanvarman (420-40 CE), Ganpativarman, Mahendrarvarman (450-85 CE) who were contemporary of Gupta rulers. Bhutivarman (510-55 CE) was the next king of Kamarupa who confronted with Yashodharman of Malwa and petty chieftains of south and eastern Bengal. But Yashodharman emerged as a remarkable king of Malwa and homage was paid to him by all the kings of Assam and other parts of India. The next king of Kamarupa were Chandra Mukhvarman and Sthitivarman¹⁴.

The glory and prestige of the Varman rulers of Kamarupa reached at its highest watermark during the famous king Bhaskar Varman 594-650 AD. He was contemporary of Harsha he participated in ceremonies organized by Harsha at Prayagraj. He also played important role in Political history of northern India by forming alliance with Harsha. When Shasanka of Bengal and Devagupta of Malwa attacked Kanauj, killed its king. Grahavarman Maukhari, imprisoned Rajyashri (Harsha's Sister) and killed Rajyavardhana. In this situation Harsha succeeded to the throne of

Thaneshwara and Kanauj and decided to destroy the power of Gauda ruler Shasanak. Bhaskara took advantage of this moment. He deputed his ambassador Hamsavega to the court of Harsha for an alliance with Harsha who was also looking for an ally. Emperor Harsha treated Kamarupa king as a respected ally and not as a vassel king. As a result this alliance Shasanaka was attacked by Bhaskara from the east and Harsha's General Bhandi from the west. Being defeated Shasanaka fled to south India. Gauda alongwith Karna Suvarna fell into the hands of Bhaskara in 619-20 CE. In 642-43 CE Chinese pilgrim Yuan Chwang visited Kamarupa, subsequently both; the Bhaskaravarman and Yuan Chwang visited the court of Harsha at Kanauj. They attended assembly of 18 kings and thousands of Monks and Bhaskara returned back to Kamarupa after 75 days from Kanauj. Thus Bhaskaravarman was one of the most illustrious ruler of north-east India. Bhaskervarmans died in 655 AD and a prince called Salastambha who claimed descent from Vishnu laid foundation of Salastambha dynasty. He was succeeded by a line of 20 kings. Important and remarkable ruler of this line was Harshadeva. His reign constitute a glorious chapter in the history of Kamarupa. He possessed military prowess, wisdom and piety. Harshadeva's region is ascribed between 725-750 AD. His matrimonial alliance with Nepal helped him to occupy Kalinga and Kosala Magadha and Tamilnadu. Thus, in this period Kamarupa became a Pan Indian power. But he was overthrown by Yashovarman. Balavarman-II, Pralambha, Harajravarman, Varman-Maladeva, Vanmala, Balavarman-III and TyagSingha were the last rulers of the Salastambha Dynasty¹⁵.

After the death of the last Salastambha ruler Tyagsingha, the people of Kamarupa elected Brahmapal to the crown. He laid the foundation of Pala Dynasty in 990 CE. Brahmapala was succeeded by his son Ratan Pal who ruled over Kamarupa for about 30 years. He was the mighty ruler who constructed temples, performed yajnas and raised monuments. He defeated king of Gauda and extended boundaries of his kingdom upto China Border in the east. Next important rulers in this dynasty were Indrapala, Gopala and Dharampala. Dharampala restored the glory and prestige of Kamarupa by territorial conquest in Bengal. Jaipala was the last prominent ruler of this house of Palas. During his reign the Gauda ruler Vaidyadeva invaded Kamarupa in 1130 CE and occupied capital city of Kamarupa. Thus ended the period of the Palas¹⁶.

Disintegration of Kamarupa

Vaidyadeva became the first Gauda ruler to conquer Kamarupa and establish a Brahmin Dynasty in Assam¹⁷. According to Tabquat-I- Nasiri he was succeeded by Birtu/ Bartu, who was king of Kamarupa when Assam was invaded by Bakhtiyar Khalji (1205-06)¹⁸ and Ghiyasuddin Iwaz (1227). This Birtu is mentioned as Prithu Raja in the local Assamese tradition. After the death of Vaidya deva none of the petty chiefstains of Pragiyotisha-Kamarupa were powerful enough to control this region. As a result of power vacume the kingdom got split up in several principalities controlled by independent feudatories¹⁹.

The fall of the Pala dyansty also marked the disintegration of the kingdom of Kamarupa. Numerous petty kingdoms, each controlled by a chief rose in the Pragiyotisha-Kamarupa. These chiefs were called Bhuyans who were analogous to the Bhomias of Rajasthan. They dominated the politics of Kamarupa during the thirteenth century. At this time the kingdom of the Chutiyas also rose and became powerful after the fall of Palas. The Chutiyas were the Kirata Kshatriyas closely related to the Bodos. They were divided in different clans/gotras such as Barahi, Deori, Miri etc. They worshipped mother Goddess Tamreshwari Devi. The territory of Chutiya kingdom was located in upper Assam and Arunachal Pradesh. The Swadhyayapuri or Sadiya was the capital of Chutiyas kingdom. It is said that Birpal alias Gayapal was founder of Chutiya kingdom. Gayapal was succeeded by his son Gaurinarayan alias Ratandhwajpal. Archaeological ruins of buildings, fortifications etc. in the foot hills of present Arunachal are ascribed to the Chutiya rulers who were authors of the great civilization that flourished at Malinithan. The Chutiya people's History goes back to the age of Mahabharata. As per the local tradition legendry king Bhishmak whose daughter Rukmani was taken by Lord Krishna as his queen belonged to this tribe. According to the oral tradition of Mishmi tribe of Arunachal Pradesh the king Bhismak and his son Rukma and princess Rukmani belonged to Mishmi tribe. Ratandhwajpal the son of Birpal was a remarkable ruler of the Chutiyas dynasty. Sukapha the founder of Ahom kingdom maintained friendly relationship with the Chutiya. But later on the Chutiya kingdom was annexed into the Ahom kingdom in 1523 AD by Shuhungmung²⁰.

Another prominent kingdom of north-east was the Kachari kingdom.

The Kacharis were also the Kirata kshatriyas who traces their descent from Ghatotkacha the son of Bhima through Hediemba of Hairambhajanad dynasty. The area between Dikhou in the east to the Kopili in the west was under the control of the Kacharis. According to the tradition, one branch of the Kacharis ruled from Sadiya and the another branch of Kacharis ruled from the Dimapur. The Kacharis are also called Bodo, Dimasa, Bodo Fisa, Timisa, Chutiya and Mech. The Ahom prince Sukapha avoided conflict with the Kacharis as they were quite powerful. But his son and successor Suteupha (1268-81 CE) occupied kachari territory upto Namdang. In 1526 CE the Kachari king was again defeated and the Kachar Kingdom was reduced to the status of a feudatory state of the Ahom kingdom²¹. Lots of ups and down is noticed in the history of Kachari Kingdom in the later period of medieval history of Assam. Besides Chutiyas and the Kacharis there were the kingdoms of the Baro Bhuyans who constituted a powerful class of Zamindars or Bhaumikas equivalent to Bhomias of Rajasthan. The Bhuyans belonged to Kayastha community. History and tradition of Baro Bhuyan in Bengal and Assam is very much strong²². With the migration of Ahom and emergence of several local powers, the ideal of Pragjyotish–Kamarupa came to an end which constituted a glorious chapter in history of ancient India.

The rise of Koch kingdom in medieval Kamarupa-Kamata region during the 15th Century constitute a very significant Chapter of the history of north-east India. The Koch people belongs to Kirata Kshatriya community of Assam which included Kachari, Lalungs, Mikir, Garo, Kuvacha, Mech or Koch Rajvanshi clans. The founder of Koch kingdom was Haria Mondal, a native of Chikanagrama in Khuntaghat pargana of Goalpara district. Biswa Singh the son of Haria Mondal and his successor was a gallant military general. The Koch rulers assumed the status of Kshatriyas as a result of the declaration by the Brahmins that the Koch people were of Kshatriya origin who had discarded their sacred threads (Janeu) while fleeing towards the east to escape from Parshurama. Thus the family of Haria Mondal got elevated by the Brahmins in the society as top class Kshatriyas. Biswa Singh patronised Hinduism, promoted worship of Hindu gods and goddesses. He also rebuilt Kamakhya temple, settled Brahmin families in his state from northern India. The Koch rulers fought against the Ahoms as well as Muslims invaders. Narnarayan 1540-1584

CE, was a prominent ruler of Koch kingdom. Subsequently, the Koch kingdom got divided in two parts. Though, there were armed clashes between the Ahom and the Koch rulers²³. But the Ahom ruler Pratap Singh used his superior statesmanship, and patronized Koch prince Balinarayan and established him as tributary chief of Darrang as a part of his strategy to fight against the Mughal invaders.

Migration of the Taishans to North-East India

The migration of the Taishans in North-East India from the South-East Asia is an event of great significance. The Tai shans belonged to Kshatriya race of Mongolia. Their original habitat was located on the banks of river Tarim in the North of Mongolia and China. The southward migration of the Taishans started somewhere in 2200 BC. They established their extensive empire in the areas covering entire south-east Asia referred to as the Mao - Shan Empire. There were number of Taishan principalities which sprang up in South China, Myanmar and other countries of south-east Asia. Due to internal quarrels and domestic problems one of the Tai-Shan prince called Hso-Ka-Hpa alias Sukapha (born in 1189 CE) left his home land in 1215 CE and via Mogaung, Patkai hills he landed in Brahmaputra valley of Assam in 1228 CE. He laid foundation of the historic Tai-Ahom kingdom with Charideo hill as his capital. Sukhapha established friendly relations with the indigenous chiefs of Assam and got assimilated in the Sanantan Sanskriti of India by shedding away his identity of a foreign ruler. He honoured local religious rites, got married to daughters of this land and gave equal treatment to the people of Assam. He introduced new technology of cultivation and changed the Socio-Economic condition of North-East India²⁴. The advent of the Tai-Ahoms in Assam marked the beginnings of a new era of peace prosperity and political stability. The Ahom rulers waged a series of bloody wars against the Muslim invaders and protected indigenous Culture of this region. Throughout their rule in North-East India the Muslim rulers of Delhi and Bengal failed to penetrate in the region²⁵.

Great Tai shan ruler Sukapha died in 1268 CE. He was succeeded by his son Suteupha also referred to as Hso-Teu-Hpa (1268-81). He also died in 1281 CE and was succeeded by his eldest son Hso-Bin-Hpa or Subinpha but he also died in 1293 CE. He was succeeded in 1293 CE by

sukhangpa or Chao-Hso-khang-Hpa 1293-1332 CE. He strengthened relations with Burma, opened road and communication and allowed immigrants of his race to settle in Assam. He consolidated the state apparatus and rendered the infant Tai-Ahom state much more stronger. Hso-Khang-Hpa died in 1332 CE leaving four sons. The next Ahom king was Hso- khram-Hpa (1332-1364 AD). He appointed his brother Chao-Pu-Lai as Governor of Shairing or Sariang Raja in the area West of Dikhow river. The king Hso-Kharm-Hpa died in 1364 CE from 1364 CE to 1369 CE. The ministers managed the affairs of state and in 1369 AD the minister appointed Chao-Hso-To-Hpa (Sutupha). The Chutiya king at this juncture pretended to be friendly and persuaded the Ahom king in 1376 CE to go on a pleasure trip on Safrai river. Here the Ahom king was treacherously murdered²⁶. Again there was a gap of four years due to absence of a legitimate successor to the throne of Ahom kingdom. In 1380 CE the minister appointed the third son of Hso-Khang-Hpa called Tao-Kham-Thi as the next king. The new king, organized an expedition against the Chutiya king. The Chutiya king fled into the hills and the Ahom king returned back after punishing the Chutiyas. The Ahom nables did not like his personal treatment towards his queens and he was removed from throne and killed. For nine years (CE 1389 to 1398) the Ahom kingdom was managed by a council of ministers. But one day an Ahom noble Thao-Hso-Khen went to Habung. He chanced to meet a young boy who appeared to be of royal lineage. He got to know that he was son of Tao-Kham-Thi by his younger wife. Being convinced of his lineage he was brought by the nobles and placed on the throne at the age of 15 years. He was given the name of Hso-Dang-Pha alias SudengPha. Being brought up in a Brahmin family he was also called Bamuni kanwar. Due to the influence of Brahmin family the ritual worship (Pooja) of Hindu Gods and Goddesses started in the Ahom kingdom. Sudengpha or Bamuni Konwar died in 1407 CE. He was succeeded by Sujangpha (1407-1422 CE). He also died in 1422 CE and was succeeded by Hso-Phok-Hpa (1422-1439 CE) also called Suphakpha. The next ruler was Susenpha alias Hso-Hsen-Hpa who ascended to the throne in 1439 CE. During his reign the Tangsu Naga chief revolted and committed raids in the Ahom kingdom. On the death of Susenpha his son Suhenpha (Hso-Han-Hpa) became the next Ahom ruler in 1488 CE. He was badly defeated by the Kachari king and he had to sue for peace by

offering a princess to the Kachari king. The king Suhenpha was killed by a revengeful man belonging to Hakhun-Tai family in 1493 CE. He was succeeded by his son Supimpha (1493-97) who punished Tairuban the murderer of his father. During his reign one of his queen admired a youthful Naga Khunbao (Chief) before the king. The king got offended and presented this queen to Naga chief at the time when she was pregnant. Subsequently she gave birth to a son in the house of Naga chief and this son came to be known as Naga Barpatra Gohain. The king Suphimpa died in 1497 CE. Most remarkable and brilliant king of the Ahom dynasty was king Hso-Hum-Mong (1497-1539 CE) the son of late king Suphimpha. He is also known as Shuhungmung who ascended the Singhari Ghar at Charagua on the bank of the Dihing and earned the title of Dihingia Raja and thus he laid foundation of Dihingia Royal House. During his reign the influence of Hindu religion increased in the Ahom court. He was given the title of Swargdeo, he also adopted Saka Era as official calendar and the legends were circulated by the Brahmins that Ahoms were the descendents of Lord Indra. On the pattern of Rajput kingdoms of Rajasthan the Ahom king established estates (Thikanas) such as Dihing, Shariang, Tipam, Tungkhung, and Namrup and thus arose five royal houses called Dihingia, Sariangia, Tipamiyas, Tungkhungia and Namrupia. He suppressed the revolt of Aitonia chiefs in 1504 CE, defeated Chutiyas king Dhirnarayan in 1513 CE and again in 1520 CE and finally the Chutiya kingdom was annexed into the Ahom Kingdom.

Suhungmung also repulsed the invasion of a Tai Khampti chief Phu-Kloi-Mong in 1525 CE and compelled him to sue for peace. Shuhungmung occupied a vast territory of Kachari Kingdom which included Namdang, Gabhru Hill, Dergaon, Marangi (Golaghat) and other areas. The Kachari king Detsung surrendered by offering his sister. King Shuhungmung was great military general who liberated Kamarupa-Kamata from the clutches of Nawab Bit Malik the ruler of Bengal and compelled him to give two Muslim princesses to the Ahom Swargdeo named Khan Bibi Harmati and Khan Bibi Darmati along with five parganas called Ghoraghat, Patladoh, Eghara-Sendur, Faridabad and Sherpur in dowry. Thus the Ahom ruler became master of a vast territory of Kamarupa-Kamata and parts of Bengal. Koch King Biswa Singha also surrendered before the Shuhungmung. Thus during the reign of Ahom king

Shuhungmung the Ahom kingdom witnessed massive expansion and all round progress. However, in 1537 CE King got married to a Sonari girl and declared her as the chief Queen (Patrani). This caused quarrel and gave rise to conspiracies in the royal household. As a result of this the King was killed by a Kachari assassin. After assassination of his father Hso-Klen-Mong (1539-1552 AD) became the next king and he made Grahgaon as his capital so he was called Grahgyan Raja. He consolidated his hold over the territory of Kachar, defeated Koch king (1547), intervened to settle boundary dispute between Shan Nara King Sao-Sui-Kwei (1526-58) and the rulers of Burma. The Shan king gave his most beautiful daughter, Nang-Tyep-Kham alias Chao-Sing in marriage to the Ahom king who. This shan princess of Burma exercised great influence in the Ahom administration. Suklenmung died in 1552 CE and his son called Hso-Kham-Hpa (Sukampa) became the next king (1553-1603 CE). Being hurt in one of his legs, he used to limp. Therefore, he was also called Khora Raja (Lame King). During the reign of Sukhampa, Naranarayan the Koch King invaded Ahom territory in 1562 and 1563. The Ahom King Sukhampa left the capital and took refuge in the Nam-chain Hills at charaikhorong. The Koch General Chillarai devastated the entire territory of the Ahom Kingdom. But due to Muslim invasions from Bengal. The Koch King again restored friendly relations with the Ahom King. Sukhampa died in 1603 CE. He was succeeded by Susengpha or Pratap Singha.

The Ahom King Pratap Singha's reign (1603 – 1641 CE) was a turning point in the history of the North-East India. During this period the era of Ahom Mughal wars began. Throughout this period of 1603 to 1680 CE. The Ahom diplomacy was focused on achieving perfect harmony and unity among the indigenous Hindu states of North-East India against the alien Muslim invaders. The Muslim Rulers of Delhi repeatedly invaded the North-East India but they could not acquire any permanent foot hold on the territory of Pragjyotisha-Kamarupa.

Here a brief survey of the early Muslim invasions of North-East India from Delhi and Bengal is desirable²⁷.

Muslim Invasions to North-East India (1202-1600 A.D.)

The first Muslim invasion towards the eastern and North-East India was organized by Malik Ghazi Ikhtiyaru-d-din Muhammad Bakhtiyar Khalji.

In 1204-5 CE Ikhtiyaruddin Bakhtiyar Khalji with only 17 horses and soldiers raided Nuddea/Nadia. Lakshman Sen the reigning King of Bengal was lethargic and negligent of his kingly duties. Bakhtiyar Khalji forcefully entered inside the royal palace complex at the time when King Lakshmansena had just sat down to have his mid day meal. The Royal palace and the city was occupied by the cruel Muslim invader. After occupation of Gaur. Bakhtiyar Khalji planned to conquer Tibet and Turkistan. Bakhtiyar Khalji marched to occupy Tibet and Turkistan in 1205-06 CE. He marched to Bardankot (Mardankot) located on river Bengmati. He secured services of a Mech (Bodo) chief called Ali Mech whom he converted to Islam. Ali Mech agreed to guide the army of Bakhtiyar Khalji into the Hills of Assam which was dominated by Kuch (Koch), Mech and the Tharu Tribal people. Under the guidance of Ali Mech the Muslim army marched for ten days along the upper course of the river. He crossed the river by a bridge and entered the hills and marched towards Tibet for 16 days and reached to a well populated and flourishing plains. In the first village of that plain there was a fort which was attacked by Bakhtiyar's army. But people of surrounding villages came out and strongly resisted the Muslim army. In the ensuing battle a large number of Muslim soldiers were killed. When Muhammed Bakhtiyar became aware of the nature of that country and realized that his men were at the receiving end and exhausted. Many Muslims troops were slaughtered, disabled and wounded. In this situation Bakhtiyar Khalji was compelled to retreat. The return journey of Bakhtiyar Khalji became more dangerous. The inhabitant of the area became hostile and removed their home far away from road. For fifteen days there was no food, grass and fodder. The Muslim soldiers had to eat their horses flesh. At this time the people of Assam attacked the retreating army and captured and killed a large number of Muslims in the cold blood. After descending hills Bakhtiyar's army reached the bridge, the arches of that bridge were destroyed by the Hindus of Kamarupa. Thus there was neither any bridge nor any boats to cross the river Bakhtiyar faced a great trouble and was forced to take shelter in a Hindu Temple. The Muslim army collected wood and ropes for constructing raft to cross the stream. But unfortunately, Rai Prithu of Kamarupa came to know weaknesses of the Muslim army. He ordered the Hindus to surround the temple by forming a human wall. The Muslim soldiers reported this matter

to Bakhtiyar Khalji and advised him to vacate this place to escape from the trap laid by the Hindus. The Bakhtiyar's army broke through the palisade and made a desperate attempt to cross the river. All the soldiers threw themselves into the river. But the Hindus took possession of the river bank and pursued the Muslims. When Bakhtiyar's army reached in the middle of the stream. The water level suddenly rose and the entire army perished in the grave of water. Bakhtiyar Khalji with only one hundred soldiers crossed the river and escaped the death. Somehow Bakhtiyar reached Devakot where he became sick and was overpowered by grief and sorrow. Bakhtiyar's condition became worse and he died soon afterwards in 1205 CE. This account of the expedition Bakhtiyar Khalji into the territory of Kamarupa is described at length in *Tabakat-I-Nasiri* of Minhaj-us-Siraj and also in Kanai Barasi Rock Edict, north of Gauhati in the following Sanskrit words. (On the 13th of Chaitra in the Saka year 1127 the Turks coming into the Kamarupa were destroyed)²⁸.

The next Muslim invasion to north-east India was organized by Ghiyasuddin Iwaz Khalji which is referred by Minhaj-us-Siraj in 1227 CE during the reign of Sultan Iltutmish (1211-1236 CE). The Muslim army advanced as far as Nowgong and Sadiya. At this opportune moment Nasiruddin son of Sultan Iltutmish invaded Bengal. This compelled Iwaz Khalji to rush back to Bengal. During the return journey Iwaz Khalji and his army suffered from heavy losses. He was defeated and killed by Nasiruddin who ruled over Bengal for a period of two years²⁹. It is said that Nasiruddin invaded Kamarupa and killed a Hindu Raja Bartu (Britu) beneath whose sword above a hundred and twenty thousand Muslims were killed. It is said that he appointed successor of Britu who agreed to pay him annual tribute in 1228 CE³⁰.

The successor of Prithu (Prithu) was Sandhya who stopped the payment of annual tribute when Nasiruddin died and thus became independent. These activities caused alarm for the Ikhtiyar-Uddinyuzbak-Tughril khan the Sultan of Bengal and he marched with a strong army by crossing Beg-Mati and reached North Gauhati (Kamarup Nagar) in 1257 CE. Tughril khan occupied Kamarupa. But there was shortage of food grain in Assam and Sultan had to procure ration at very exorbitant prices. In the meanwhile the Kamarupa king Sandhya caused artificial flood all around by cutting dykes. Muslim army became immobile and helpless.

This compelled the Sultan to retreat in order to escape starvation and deadly flood. By tactfully organizing resistance against the Muslim invaders king Sandhya turned his defeat into the victory and preserved the freedom of the people of Assam. The Historians inform us that in 1321-22 CE Sultan Ghiyasuddin Bahadur Shah of Bengal also invaded Kamarupa upto Nowgong and subjugated northern Mymen Singh east of Brahmaputra which was part of the Kamarupa³¹.

It is mentioned in the Alamgirnama that Muhammad-bin-Tughluq dispatched an army of one lakh soldiers to occupy Assam in 1333 CE. But his entire army perished in the territories of Assam. The credit for defeat of Muslim army goes to Durlabhnarayan. To avenge the defeat at the hands of Durlabhnarayan, Muhammad Tughlak sent another expedition but his army could not move beyond Bengal³². Some notable scholars mention that Sikandar Shah of Bengal (1357-1390 CE) invaded Assam in 1357-58 AD³³. This claim is rejected by K.L Barua and N.N Acharya due to lack of evidences. However, S.L. Barua argues that Sikandar Shah led an expedition via Mymensingh by overcoming resistance of Indranarayan and penetrated into the Kapili valley in Nowgong district. The Brave Bhuyan chiefs of Assam attacked the invading army and they were about to destroy the Muslim army. But in the meanwhile Sultan Feroz Tughluq attacked Bengal and and Sikandar Shah hurriedly fled back to his Kingdom. The numismatic evidences of the area proves that Muslim Sultan attacked Kamarupa in 1362 CE³⁵. The power and glory of Bhuyans soared with this success against Muslim invaders.

In 1394 CE Sultan Ghiyasuddin of Bengal (1390-1410 CE) invaded Kamarupa. But the Mlechcha army could not make any significant impact on the politics of Assam. Neel Dhvaj khen was a great Bhuyan chief who united all the Bhuyan chiefs of Assam and established his authority over the territory of Kamata and assumed the title of Kamateshwara. Neeldhwaj was succeeded by Chakradhwaj who defeated the Sultan of Bengal called Barbak Shah (1459-74 CE). An army under command of Ghazi Ismile attacked Kamarupa but was badly defeated by the Lord of Kamarupa. On Chakradhwaj's death his son Nilamber became the next ruler. He took advantage of anarchy and confusion in the court of Bengal and occupied North-Eastern part of Bengal.

Soon after the accession of Nilamber Allaudd in Hussain Shah

(1493-1519 CE) organized an attack on Kamatapur. The army of Bengal was consisting of 24000 infantry, cavalry and naval boats. Dulal Ghazi was leading this expeditionary force. He laid a siege of Kamatapur city. By trick Dulal Ghazi's army entered in the city, captured Nilambar and took him to Bengal but he escaped. Kamta territory upto Hazo was annexed into Bengal. Giyasuddin a Muslim General built a mosque at Hajo and he was raised to the position of a Saint. The place of his burial was declared as Pao-Macca. Hussain Shah celebrated this victory by building a Madarsa at Malda. But the brave Bhuyan warriors again got united. They organized a deadly attack on Daniel's army and destroyed it to the last man.

The Muslim intrusion into the eastern Kingdoms alarmed the rulers of Assam between 1527-32 CE. The Koch as well as Ahom rulers became alert against the tidal wave of Muslim invasion. A Muslim army under Bar Ujir attacked the Ahom kingdom. But the Ahom army defeated the Muslim intruders in 1529 CE. Again in 1532-33 CE a Muslim general called Turbak attacked Assam but he got defeated by the mighty Ahom ruler.

A Muslim General Kalapahar who was sent by Nawab Suleiman of Bengal in 1553 CE to occupy Assam. He plundered Hindu Temple of Kamakhya and other religious places of the Hindus at Hajo in 1553 CE. In 1565 CE the victorious Koch General Chillarai (Sukaldhwaj) invaded Bengal but got defeated and imprisoned. Koch king Narnarayan decided to normalize relations with Ahom ruler and planned to invade Bengal. This terrified the Sultan of Bengal to release Chillarai and give his daughter in marriage to Koch General Chillarai along with five paraganas towards dowry. Later on Koch king Narnarayan came upto Gaur where Chillarai also joined him and Gaur was occupied by Koch king. Sultan Sulaiman Kararani of Bengal fled to Tanda which became another Capital of Bengal. Thus with this victory Chillarai earned the title of Sangram Singha.

In 1572 CE David Karrani the son of Sulaiman Karrani refused to accept the Mughal Emperor Akbar as his overlord. The Mughal emperor occupied Bihar and deputed Munim Khan to subjugate David Karrani. Narnarayan established friendly relationship with the Mughal ruler Akbar. The Mughal General Raja Man Singh and Koch General Chillarai jointly attacked Padshah of Gaur (Bengal) respectively from west and east. The Sultan of Bengal got badly defeated and his kingdom was divided between

the Koch and Mughal kings in 1574 CE. The Gallant Koch General Chillarai died around 1575 CE. Narnarayan died in 1580 CE. He was succeeded by Lakshminarayan. But Raghudev did not acknowledge him as a king because he wanted to be king of undivided Koch kingdom³⁶. A succession dispute occurred which gave an opportunity to the Mughal emperor to intervene in the politics of North-East India.

Kachwana General of Jaipur in Bengal-Assam Politics

The succession dispute in Koch kingdom compelled Lakshminarayan to acknowledge the authority of Mughal emperor Akbar and he cultivated friendship with the Raja Man Singh of Amber. In March 1594 CE Raja Man Singh was appointed as viceroy of Bengal and guardian of Prince Salim. Man Singh arrived at Tanda and sent army detachments in different direction to occupy the area. In 1596 CE Lakshminarayan the Raja of Cooch Bihar was attacked by his cousin Raghudev and he begged for help from Mughals. Raja Man Singh rushed to help him from Salimnagar to Anandpur where Lakshminarayan welcomed him on December 23, 1596. It was the second meeting between Man Singh and any king of Assam. Lakshminarayan welcomed Man Singh at Anandpur, gave him hands of his sister Kashma Devi in marriage. On hearing about the advance of Man Singh, Raghudev and his associate Isa Khan took to flight. Lakshminarayan loaded Raja Man Singh with suitable honours and gifts. Thus a new Mughal vassal state of Cooch Bihar came into existence with the blessings of the Raja of Jaipur³⁷. But in the meanwhile Raghudev also retaliated and occupied a portion of Cooch Bihar, drove away Lakshminarayan and compelled him to take shelter in the fort. On being informed about threat to the king of Cooch Bihar, Raja Man Singh sent a strong contingent of troops which badly defeated Raghudev (May 3, 1597). But as soon as Mughal troops moved back to Bengal. Isa Khan again came to help Raghudev. Raja Man Singh again directed his son Durjan Singh with a force through land and water to attack Isa Khan at Katrabu. But Man Singh's son Durjan Singh was surrounded by Isa Khan and Munim Khan at Vikrampur near Dacca with a flotilla and killed Durjan Singh. In 1599 Man Singh secured permission to go to Ajmer and govern Bengal through his deputy. But situation worsened in Bengal and Man Singh was again sent to Bengal. He eliminated the rebels in Arraccan, Bengal and other adjoining areas. However, he was

again recalled to Delhi and he arrived in Agra on March 11, 1605³⁸.

In the meanwhile Raghudev died in 1603 CE and was succeeded by Parikshit. He concluded matrimonial alliance with the Ahom king Pratap Singha in 1608 CE and gave his daughter Mangaldoi to the Ahom king. When Parikshit the king of eastern Koch kingdom created troubles, Lakshminarayan turned to Mughal Governor of Bengal for help. Sheikh Allauddin Islam khan the Nawab of Bengal sent Mukarram khan with a strong force against Pariskhit and compelled him to surrender before the Mughal army (1613 CE). The Mughals annexed the Parikshit's dominion up to Bar Nadi and Abdus Salam was appointed as Incharge of the area. In 1616 CE when Abdus Salam died Mukarram Khan was placed as Mughal governer at Koch Hajo. The gallant and most brilliant Ahom ruler Pratap Singha (1603-1641CE) realized that there is a serious threat to the very existence indigenou chieftains of north-east India, from the Muslim rulers of Delhi. He pacified the Kacharis, Jayantia the chiefs of Kamarupa and the hill tribes of the all the states. He worked out matrimonial alliances, granted concessions in the form of Posa and appealed to all the chiefs that if we quarrel at this critical time we will be eliminated and Muslims would take over this region. Therefore first and foremost objectives of the chiefs of this region must be to collectively channelize energy and resources to meet the challenge posed by the Mughals. He settled and protected Man Singha a Koch prince and brother of Indranarayan at Namrup and treated him honorably. He also took a princess of Parikshit Narayan as his queen called Mangoldoi, in his royal Palace. The Koch king sent 20 families of slaves, 20 families of domestics as dowry for his daughter and cemented friendship with the Ahom ruler who was destined to face the mightiest Mughal army of the Medieval period³⁹.

In 1608 CE the Koch King Lakshminarayan was threatened by Parikshit Narayan, so he sought help from Islam khan the Mughal Governor posted at Ghoraghat. But Mughal army defeated and pursued Parikshit Narayan up to Pandu, both by land and water and compelled him to negotiate peace. Lakshmi Narayan and Parikshit went to the Mughal court and met Jahangir. But, he also failed to settle the dispute between the two Koch kings. Lakshmi Narayan was honourably sent back as king. But Parikshit Narayan was insulted by demanding Rs. Four Lakhs, so he returned back. But Parikshit Narayan died at Prayag during the return journey⁴⁰.

In 1615 CE Qasim Khan the Mughal Governor of Bengal appointed Mirza Imam Quli Beg Shamlu as the chief administrator of Kamarupa and Saiyid Aba Bakr to occupy Assam. At this time Balinarayan the brother of Parikshit sought protection from Ahom king Pratap Singha (1615 CE). The Ahom king Pratap Singha was very broad hearted and open minded. As a stalwart diplomate of the time he treated Balinarayan as his own son, offered him generous hospitality in the interest of the political unity of the Indigenous states of North-East India. To create an united front against the Mughals. He immediately raised Balinarayan to the throne of Darrang as his vassal with a new title of Dharamnarayan. Due to this affectionate and generous conduct of Pratap Singha, all the Koch Princes, Zamindars and people of Kamarupa expressed their gratitude to the Ahom King Pratap Singha who was in real sense an incarnation of Maharana Pratap of Mewar. Dharamnarayan with the support of Ahom king Pratap Singha occupied the territory between Bar Nadi and Bhorali which was yet to be occupied by the Mughals. Thus the present district of Darrang was occupied by the Ahom king and an officer called Habung Chetia was ordered to extend his control from north Bank to western Darrang. This was a step in right direction taken by Pratap Singha to counter the Mughal threat.

First Ahom-Mughal War 1616

The first Ahom- Mughal war was triggered by a merchant from Mughal Empire called Ratan Shah who was purchasing aloe wood from the Darrang. On orders of Ahom king, Habung Chetia seized his stock of wood and expelled him from this area. Ratan Shah complained to Mughal officer Aba Bakr at Hajo. The Mughal officers contended that Ratan Shah was right as he was operating within the jurisdiction of the Mughals empire. But the Ahom king rejected this claim. Pratap singh deputed an officer called Shengdhara to give a report on the movement of Mughals Army at Kajli and other frontier out posts. The Ahom Officers found some person from Bengal engaged in purchasing of various commodities. But the Mughal authorities asserted that the entire Koch kingdom is part of Mughal empire. There were orders from the Mughal Subedar of Bengal to Aba Bakr that he should first occupy Koch kingdom and annex the Ahom kingdom subsequently.

In 1616 CE the Mughals Govenor of Bengal Qasim khan deputed

a strong Mughals contingent consisting of 300 horse, great nobles, mansabdars of the rank of 1000-1500, 2000, expert Matchlock –men, 300 war kushas (boats) and army of Syed Aba Bakr, Raja Satrajit, Nobles and khans such as Jagdeo son of Raja Todarmal, Raja Mukund and Lachmi Rajput, Ilhad khan Dhakhini, Jamal Khan Mangli and others. The expeditionary force left Bajrajpur (Bengal) in March 1616 and arrived at Kalang River in May/June⁴¹. Ahom Naval fleet at Kajali chowaki attacked the Mughal invaders but faced reverses. The Ahom and the Mughal forces confronted each other on junction of Bhorali and Brahamaputra at the fort of Chamdhara. The Ahom army organized a surprise night attack on the Mughal camp and secured historic victory. Syed Aba Bakr and top Mughal officer were killed in the cold blood. About 1700 Mughal army men were killed 3000-3500 wounded, 9000 were captured and 3000 escaped through jungle. Huge amount of war booty was captured by the Ahom army and prestige of the Ahom king soared to the limits of sky. Pratap Singha emerged as supreme military general of not only Assam but India as a whole like Maharana pratap. Major part of Mughal Navy was destroyed. On the following day there was general massacre of the prisoners of war and Omraos of the Mughal Army. Thus, ended the first Ahom- Mughal war. The Ahom military commanders were generous and kind towards the Hindu Rajas and the commanders of the Mughal army. Ten Hindu Rajas of Mughal army surrendered to the mercy of Swargdeo Pratap Singha. Pratap Singha spared their life on receiving their prayers⁴². As a protector of Hindus and Sanatan Dharma Pratap Singha followed the idea of the Maharana Pratap of Mewar. Pratap Singha was also a great strategist and a general. He could foresee that the Mughal (Muslims) after this defeat will not remain inactive and shall make repeated attacks on Assam. Therefore he deputed a mission to the court of Kachari king Bhimbhal Narayan who was having so many grudges against the Ahom ruler. The kachari Raja was categorically told that the Ahom General Sunder Gohain attacked Kachari kingdom without any permission from him and therefore he was punished. Bhimbhal Narayan got satisfied over this explanation; he accepted the proposal for an alliance against the Mughal invaders. As per his wishes, he was given an Ahom Princess (Daughter of Sarangia Handikoi) in marriage by the Ahom king and the kachari king was pleased to have an Ahom girl in his royal sarglio. Thus friendship between the Ahom and

Kachari royal houses got cemented against the Muslim invaders. Thus a great visionary and protector of Sanatan Dharama the Ahom King fortified his position in defence of his kingdom⁴³.

Major Challenge to the Mughals in Kamrupa

The Ahom king Pratap Singh engineered a rebellion against the Mughal invaders in Southern Kamarupa on the pattern of the Rajput uprisings against Mughal king in Marwar and Mewar. Being inspired by Hindua Surya Pratap Singha, the chiefs of lower Assam such as Sumero Barkaith, Parshuram, Mamu Govinda, the chief of Beltola, Jadu Naik, Eighteen hills chiefs (Otheraho Rajas), Hijda Rajas and Raja of Darrang revolted against the Mughal invaders. In Uttarkul (Northern Kamrup) the local Rajas such as Sanatan Koch of Dhamdhama and Raja of Khuntaghat tried to overthrow the alien Mughal Government. Pratap Singha anticipated that the Mughals would next target the Ahom kingdom. Therefore he planned to check the advancing Mughal army. Instead of directly confronting the Mughal invaders. He strengthened the chief of Kamarupa and other frontline states of Assam which were to face the might of Muslim sword. Being motivated by Pratap Singha the chief of Darrang came with 18000 strong tribal militia and attacked the mughal stockade at Pandu. Subsequently, Pratap Singha sent three armies under the command of Great Gohains to wipeout the Mughal strongholds in Kamarupa. Pratap Singha himself marched upto Chamadhara and issued an appeal to all the Chiefs of north-east India to eliminate the Mughal invaders. He took control of Mughal fort at Agiathuti and compelled the Mughal army to retreat to Hajo. The Ahom military commanders carried out surprise land and naval attack, stormed the hillock of Sultan Ghiyasuddin Aulia (Pao Macca) and defeated the Muslims. But in the meanwhile Mirza Nathan reinforced the mughal army and course of events changed. The Ahom army retreated to Saraighat and finally to Chamdhara⁴⁴. The defeat of Aba Bakr and Satrajit in 1616-17 compelled the Mughals to review their strategy for conquest of the north-east India. Qasim Khan was replaced by Ibrahim Khan Fatehjang in April 1617 CE as Subadar of Bengal. Mirza Nathan was deputed with a strong contingent to ensure occupation of Assam. However, there was massive uprising of Assamese people against the Mughal invaders. Mirza Nathan was compelled to flee from the area⁴⁵.

In 1618 AD the Ahom king raised several stockades at Samdhara, Kaliabor, Chintali and Deopani to counter the Mughals. He also appealed to all the chiefs of North –East India to join him to eliminate the Mughals. At this time leading princes joined the Ahom king and expressed their solidarity for expelling the Muslims from North-East India. In the meanwhile Baldev a brother of Parikshit came out in support of Ahom King Pratap Singha with 18000 militiamen and he occupied Pandu. He compelled Muslims to evacuate the fort. The Ahom king along with his generals proceeded to Samdhara and ordered his army to proceed to Agiathuti. The Mughal troops were forced to retreat at Hajo and this terrified Mirza Nathan who requested to Subadar of Bengal to send reinforcements. Mirza Yusuf, Raja Satrajit and Badri Das were ordered by the Mughal generals to recapture Pandu. But they abandoned their camp at war front and retreated at Hajo.

The Mughal Emperor appointed Qulij khan on the post of Jagirdar and Chief Administrator of erstwhile Koch Kingdom. But there was lack of coordination among the Mughal commanders. Due to infighting and distrust the Mughal army got demoralized and divided. The Ahom Navy and Army with strong tribal hill militia reached Gauhati. The Mughal army was concentrating at Hajo whereas Ahom Line of offence started from Sessa via Agiathuti to Talaya and fortifications were raised around Saraighat. According to Baharistan-I-Ghaybi the strength of Ahom Army was as follows: Burhagohain Thkbak commanded 100,000 infantry, Hati Barua, Raja Baldev and Shumaruyed Kayeth had 200,000 infantry and 120 elephants. The Rajkhowa and Khargharia Phukan were to command Naval fleet of 4000 war boats. The Eighteen Hill Rajas with their troops and 1000 war boats were also kept in the river to destroy the communication system of the Mughals between Assam, Bengal and Delhi. Ahom King Pratap Singha took over the supreme command of his army and directed his officers and soldiers to not to take aggressive posture until his orders reaches to them.

Battle of Hajo : Ahom-Mughal Clash of Arms (1618 AD)

The Ahom King despatched advance parties to gather intelligence and to watch the movement of Mughal Army at Hajo. Subsequently a company of Muslim soldiers moved towards the Ahom garrison

pretending to attack on the Ahom army. Ahom army confronted the Mughal force and fell upon stockade of Qulij Khan. In this critical time a Mughal General Dust Beg arrived at Hajo with 20,000 strong troops to aid Qulij Khan's Army. The Ahom army galloped and surrounded the Muslim army from all side and eliminated each and every soldier of the Mughal army. The Burha Gohain, Bar Patra-Gohain, Mani Konwar, Mau Hazarika and other leading warriors attacked Qulij Khan and the Ahom Navy was also pressed against the Mughals. Hati Barna, Raja Balinarayan Shumrud Kayeth, Bar Gohain, Lai Gohain and Raidangia Barua advanced upto Tilao Lohit and climbed Hajo hills with strong contingent of elephantry and infantry.

In this critical situation Shaikh Kamal despatched a message to Mirza Nathan to help them out. Mirza Nathan woke up and moved with cavalry to aid Shaikh Kamal. His attack on the Ahom army was so fierce that the Ahom army started facing reverses. Top ranking Ahom General became helpless and sought safety in the flight from the battle field. But in the naval warfare Ahom secured success. Ahoms established naval superiority over the Mughlas. After the defeat of Ahoms in the land warfare, Shaikh Kamal and Mirza Nathan came to aid of Qulij Khan. The Muslim Generals Shaikh Kamal and Mirza Nathan directed all other zamindars and commander to protect the fort of Hajo at all costs. The Mughal generals now anticipated night and surprise attack from the Ahom army Shaikh Kamal and Mirza Nathan climbed at top of the hill to observe the movement of Ahom Naval Fleet, which was within the range of Mughal Artillery. Due to carelessness of Ahom Naval commanders the Mughal Artillery opened fire on the boats which were carrying Ahom Navy chief. Due to this surprise attack the Ahom soldier and officers jumped from the boats in the river. Many Ahom soldiers disembarked and ran away for safety. The Muslim army fell upon the retreating Ahom soldiers and captured a huge war booty. Muslims gave a war cry of Allah-O- Akbar and advanced further towards Burha Gohains army units. The Mughal cavalry made a deadly charge which compelled the Ahom generals to retreat. The Mughals secured victory and kettle-drums were sounded. The Ahom lost this war due to disobedience, lack of discipline and coordination between land and naval forces. Ahom Generals did not obey their king and attacked the Mughals prematurely. As per estimates by the Muslim Historians, the Ahom army lost 3800 boats to the Muslims. About 8000 soldiers got killed and

10,000 got seriously wounded. Where as the Mughals lost 2000 soldiers and 2000 got wounded. The Buranjis admits that Mughals seized a huge number of war boats guns, shields, war booty and Ships. On receiving information about this disaster and defeat of the Ahom Navy and army at Hajo. King Pratap Singha became furious. He summoned all the defeated generals and commandents who defied his orders. The Neogs (commandents) such as Laluk Gohain, Lasham Chiring and others were given exemplary punishment⁴⁶.

After the victory at Hajo the Mughal army became victim of sharp differences and internal quarrels. Mirza Nathan went to Dacca to report his view point against Sheikh Kamal. But he was sent back to Coch Behar which was yet to be occupied by the Mughal. The differences among the Mughal officers continued to persist and Mirza Nathan returned from Dacca and setup his Thana at Balijana and attacked Dakshinkul. He deployed 4000, Garos 700 Rabhas and numerous hill chiefs. He also attacked and raided villages⁴⁷. Due to his oppressive policies several hill chiefs revolted against him and joined the Ahom king Pratap Singha against the Mughal invaders. They said “if you help us we shall bar Mirza Nathan’s progress towards Assam otherwise if this year he becomes victorious over us nothing will prevent him from destroying Assam next year”. In response to this appeal, the Ahom king Pratap Singha rushed a force of 80,000 soldiers to reinforce the hill Rajas. Besides this Rajkhowa and Khargharia Phukan were also attached to the Ahom contingent. Baldev Raja, and Shumarud Kayeth who suffered due to tyrannical conduct of the Muslim army also joined the Ahom Army⁴⁸.

The Ahom and the Mughal army fought a bloody war in area of Ranihat. The Ahom king deputed 200 Hengdan-Dhara soldiers and ordered that whoever falls back this time will be cut into two at the waist by the ‘Hengdan Dharas’. The Ahom and allied commanders held a meeting and designed a new plan to destroy the Mughals. The Ahom army secretly marched and positioned itself at Ganjbaib to the south-west of Ranihat. They constructed a huge fort within a night by deploying 50,000 soldiers at a distance of a big canon shot. When Mirza Nathan came to know about it he also constructed a fort with towers. But at this time Qualij Khan was removed and Shaikh Kamal was given the post of Sardar at Thana of Hajo by Subhadar of Bengal. The Ahom army suddenly stormed

the Mughal fort of Ranihat and surrounded the Mughal army with an ultimatum to surrender or face destruction. The Mughal soldiers at this critical time started deserting Mirza Nathan out of the fear. Mirza Nathan also got terrified and he secretly dispatched his women family members away on an elephant. Helpless Mughal soldiers performed Jawahar (Jauhar) to escape from the mighty army of Pratap Singha. At this opportune moment gallant Ahom King Pratap Singha attacked the Mughals and massacred large number of them. Mirza Nathan escaped with the help of Satrajit to Ramdiya. Retreating Mughal armies were chased by the allied troops of North- East India. Large number of Muslims died in the Brahamaputra by drowning.

People revolted against Mughals at Khuntaghat and Bengal Subhadar directed Mirza Nathan to suppress the rebellion. A joint army of Ahoms and Shumarud organized a surprise attack, defeated Muslims by killing 700 soldiers of the Mirza. After these successes the hill Rajas and Koch princes came to Grahgaon and paid their homage to Pratap Singha. Here once again Pratap Singha appealed to all the chiefs of north east India to get united and expel the Mughal army from Assam⁴⁹. Mirza Nathan in his second invasion of Dakshin Kul failed to acquire any hold over the region due to strong resistance put up by the Ahom army. In the meanwhile Mamu Govinda the chief of Beltola took support of king Pratap Singha and fought against the Mughals. He defeated Satrajit the Mughal naval commander who was playing double game⁵⁰.

Operation Cleansing : Pratap Singh's War Against the Mughals (1637-41 AD)

In order to strengthen defense of his kingdom and prevent Muslim Army from entering into North-Eastern India. Pratap Singha strengthened the Fort of Marangi. People from here were shifted to Abhaipur, Dihing and Namdang. Kang-seng Barpatra Gohain's grand son Akhek was appointed as Marangi Khowa Gohain⁵¹. Being protector of indigenous culture, religion and people, Pratap Singha extended his protection to Hindu Rajas such as Gabhru Ray, Harikesh and many others. To clean up the territories of Ahom kingdom from the Muslim invaders. Ahom king Pratap Singha ordered Neog- phukan (Bar-phukan) to organize a conference of all the kings of frontline states at Kajali and appeal to them on his behalf

that all the Rajas of North East India should march against the Mughals with their entire military might under the command of the Ahom military generals. Accordingly at Kajli all the Hindu Rajas assembled in a Council of War and decided to march against the Muslim army. Under the command of Bar-Phukan the combined army of the chiefs of North-East India attacked the Mughals at Pandu, Saraighat, Ajiathuti and Hajo. The Mughals made a counter attack at Pandu and Saraighat. But in this deadly combat brave Ahom commander Neog-Phukan was killed. The Ahom king immediately appointed Lan-Mong-Shan as new Barphukan and supreme commander of the allied forces. The Ahom army launched deadly attack on Mughal position at Majuli, Pandu, and Hajo. The Muslim army was forced to retreat at Sualkuchi with heavy casualties. An European gunner was also captured by the Ahoms and sent to Grahgaon as trophy.

To further mount pressure on the Mughal army. The Ahom king sent 60 large ships, 10000 picked archers and gunners as reinforcement to the allied forces under Bar-Phukan. The mightiest Ahom army concentrated at Sualkuchi and laid a siege of the fort. Mughals made a desperate attempts to push back the Ahom Army. But it suffered from heavy casualties and many Mughal soldiers fled away. Top Mughal general Bijat khan was captured while fleeing from the fort. The victorious army of Pratap Singh stormed the fort of Sualkuchi. The Ahom army occupied the fort, destroyed the Mughal Naval fleet and captured 40 boats. Huge war booty fell into the hands of the Ahom army which included 300 war ships, 300 large and small artillery pieces and other war material⁵². After capturing Sualkuchi the Ahom King launched a powerful and deadly assault on the fort of Hajo. In this terrible attack Nawab Muhudi the chief of Mughal army at Hajo and Abdul Islam were seriously wounded. The Mughals soldiers tried to escape from the Fort surrounded by the Ahom warriors. But they failed miserably and their supply chain was cut off. Nawab Muhudi, Nawab Abdul Islam and all high ranking Mughal officers also submitted. The Mughal headquarter at Hajo was destroyed and devastated, Muslim soldiers were killed and huge war booty was captured in 1637 CE⁵³.

The Mughal governor from Bengal deputed Mirza Zahina brother of Islam Khan and Allaha Yar Khan with a strong army. This contingent defeated Ahom troops at Barepetia and the Muslim army advanced from

Berpetia to Hajo and pushed the Ahoms troops from Hajo and Agiathuti to Saraighat. The Mughal army moved to Kajlimukh and raised a stockade. But Kajlimukh was reoccupied by Ahom General Hari Deka and Marua Konwar. The king Pratap Singha quickly got repaired the forts at Kaliabor and deputed three Gohains to block the Progress of Muslim army at Kajlimukh. But these senior Gohains did not reach Kajlimukh and Bar Barua alone foiled the Mughal attempt to occupy Kajli fort. These Gohains were colleborators of Muslim Amry who defied the Ahom King.

Battle of Bhorali 1638 CE

The Ahom army fought a pitched battle with the Mughal in 1638. The Mughal troops moved up by land and water on the mouth of Bhorali river and raised a fort just opposite to the Ahom garrison. The Ahom General required time to complete the construction of fort. Therefore he played a trick by opening negotiations with the Mughal generals. The Mughal came to talk and the Ahom envoy enquired to know that what was objective of the Mughals in coming to this area. The Muslim Genrals replied that they don't want war and further they are ready to go back if they are provided elephants, aloes wood pepper and gold. The proposals of Mughal army were sent to the Ahom king and reply was delayed. When the construction of fort at Bhorali was completed, the Mughals were told that Ahom king will not give anything to them. The war between Mughal and the Ahom king again started. Mughal army attacked the forts held by the Ahom army but it was repulsed and Mughal boats were destroyed. The Mughal troops also attacked Burha-Gohains fort and battle prolonged for the whole day. Huge number of Muslim soldiers were slaughtered by the Ahoms whereas only 20 soldiers died in the Ahom camp. Next day the Muslim Army crossed Bhorali river and raised a fort opposite to the Ahom fort. But at this time strong contingent from Grahgaon joined the Ahom army. The Mughal army quickly marched from the fort and attacked the Ahom troops. Fierce and sanguinary conflict took place as a result of Mughal attck on the Ahom garrison at Shamdhara. This deadly battle continued for the whole day and ditches were filled up with bodies of the dead soldiers. The Mughal troops suffered heavily and were compelled to retire to Gauhati. The Ahom army moved to Kajlimukh and established it's camp in 1639. Piksai Chetia was given the command of Ahom army on

the north bank of Brahmaputra and Momai Tamuli Bar Barua was given the command of the Ahom army on the south Bank of Brahmaputra⁵⁴.

Treaty of Peace 1639 CE

After this great victory at Shamdhara the Ahom king Pratap Singha as a part of his strategy thought of taking an opportunity to establish peace and tranquility for sometimes as his army was constantly on move in the battle field and war machinery needed repairing manufacturing and storage. Thus Pratap Singha opened negotiations with Allah Yar Khan in 1639 CE. Both the parties concluded a treaty of peace. As per the treaty of peace Bar Nadi on the North and Asurar Ali on the South bank of Brahmaputra were demarcated or fixed as boundary between the territory held by the Ahom and the Mughal rulers. Thus, Chao-Hso-Hsong-Hpa (Pratap Singha) emerged as the tallest and greatest king of Assam like Maharana Pratap and Shivaji. He ruled for 40 years but still he was full of energy throughout his life. People of Assam regards him as most beloved of his subject. He was the mightiest Kshatriya ruler of north-east India who did not give an inch of his territory to the Mughal rulers. As a stalwart diplomat he succeeded in building a coalition of Hill Rajas, kings of Kachar, Jayantiya, tribal Chiefs of hilly tract and even Koch Princess by giving them due respect and lenient treatment with the idea that our biggest enemy is Mughal King. Thus the Idea of anti- Mughal coalition became a reality and this policy of Pratap Singha guided the successive Ahom kings against the Mughal emperor. He introduced Got and Pike System for militarization of Assamese society to face the Mughal onslaught. Thus all the indigenous people of north-east India are grateful to him for preserving the glorious cultural tradition in the Medieval north-east India⁵⁵.

In Assam king Pratap Singha died in 1641 CE and was succeeded by Surampha or Bhaga Raja (1641-44 AD) and he was succeeded by Sutinpha (Naria- Raja) 1644-48 CE). The next Ahom ruler was Sutamala or Jaidhwaj Singha (1648-63 CE). After the Mughal-Ahom Agreement of 1639 CE Allah Yar Khan was Mughal Faujdar of Kamarup who made Guahati as his headquarter. There was no war and peace treaty was respected by both the parties. But on the issue of the violation of borders by the Mughal troops, exchange of prisoners of war and extradition of refugees several disputes occurred between the Ahom and the Mughal

officials. Both the sides' leveled allegations against each other and letters with hot words were exchanged. High level of tension prevailed between the Ahom king and the Mughal Authorities in Assam from 1639 CE onwards. In 1659 CE the fight between Koch ruler Pran Narayan and the Mughals offered a golden opportunity to Ahom General Tangashu Hondikoi to occupy Gauhati, Pandu and Saraighat. The Ahom General captured 140 horses, 40 pieces of Artillery, 200 Matchlocks and property of imperial store. The Ahoms ruler also strengthened his position at Pandu, Saraighat and Hajo. The Ahom Generals captured a vast tract on the eastern bank of Sankosh which formed boundary between Koch Behar and Ahom kingdom. Thus the entire territory of old Kingdom of Raja Parikshit came under control of the Ahom Swargdeo. So many Hindu princes and Sardars joined the banner of Ahom king. The Ahom king gave protection to Chander Narayan Durlabhnarayan and Gandharva Narayan and other Koch princes. But at the same time prevented Pran Narayan and Bhabnath Qazi from occupying areas of Lower Assam vacated by the Mughal commanders. The Ahom king posted senior generals on the bordering areas to check the Mughal army. There was exchange of fire between Ahom and Koch Behar (Koches) for three days and Bhabnath was compelled to retreat towards Koch Behar⁵⁶.

Mir Jumla Invades Assam and Koch Kingdom

Aurangzeb secured victory in the war of succession and became Mughal Emperor. He was rendered invaluable help by Mir Jumla in securing the throne. Therefore, to reward and pay his gratitude to Mir Jumla, Aurangzeb appointed him governor of Bengal (June 1660) and ordered him to punish Zamindars of Assam and Arracan. Possibly, Aurangzeb wanted to engage this powerful Nobles in a far off place and get rid of him. Aurangzeb apprehended Mir Jumla could not for a long remain in state of repose, and that, if disengaged from foreign war he would seek occasion to excite internal commotions. Mir Jumla's ambition were high, first he desired to occupy Assam and than invade China⁵⁷. Being aware of Mir Jumla's nefarious designs, King Jaydhwaj Singha made adequate preparations to counter Mughal invasion. In order to buy time and delay this invasion the Ahom king deputed two of his ambassadors Sanatan and Madhavcharan to Shaista khan the Nawab of Dacca. But this attempt to

get time through negotiations failed and from the envoys report the king Jaydhwaj Singha concluded that big and prolonged war with the Mughal emperor is inevitable.

The Mughal general Mir Jumla deputed two envoys called Laloo and Hariram to the Ahom officials posted at Panchratan and lodged protest against occupation of Mughal territory. After Eight days the Swargdeo replied that Kamarupa was not usurped by the Ahom but was captured from the Bardewalias who had usurped it. With this reply the Bengal envoy Sanatan was deputed by the Phukans to convey it to Mir Jumla. But Mir Jumla rejected the contention of Ahom Government and threatened to invade Assam if Kamarupa is not evacuated by the Ahoms. In 1659 CE Mir Jumla marched from Bengal and occupied Koch Behar on 19 December 1661. On January 4, 1662 CE Mir Jumla with a force of 12000 horses, 30000 infantry a flotilla of war boats with number of Portuguese Dutch and English Sailors, marched towards Ahom kingdom. On receiving information about the advancing Mughal army. The Ahom army evacuated Hatichala, Baritala and concentrated at Jogighpoa at Manahamukh. The Ahom king posted senior generals at Pandu, Saraighat, Samdhara and forts were constructed⁵⁸.

Dessionsions in the Ahom Army

It is travesty in the history of North-East India that when the enemy was knocking at the gate of Ahom Kingdom the Ahom king ordered enquiry on charges of corruption and misappropriation of war booty against the top ranking Ahom military officials. This demoralized the entire leadership of Ahom army at Manahamuk and Panchratan. All senior officers withdrew to Pandu and Saraighat without fighting. Due to lack of wisdom the Ahom king offered lower Assam on a platter to Mir Jumla who occupied Joghigopa, Hajo, Saraighat and Pandu. When everything was lost the king Jaydhwaj Singha realized his foolies and redistributed responsibilities and appointed commanders at different location to stop the progress of Muslim army. But it was too late as irreparable damage to the cause of Assam was already done by the traitors⁵⁹.

Mir Jumla's army occupied Beltola, Saraighat and Gauhati on February 4, 1662. The Mughal Navy moved upstream at Patakallanga and attacked the fort. Diler Khan occupied this fort and on 20 February he laid

seize of the fort of Simalugarh. Being unable to destroy the walls of the fort. On 25 January Diler Khan scaled the walls of the fort and opened the gates. After a nominal resistance the Ahom Army evacuated the fort. The defeat and flight of the Ahom garrison at Simalugarh greatly disappointed the Ahom Army. The Ahom Generals evacuated Shamdhara and Mir Jamula occupied it without any delay. On march 3, 1662 Ahom Navy consisting of 700 war boats attacked the Mughal Army's Naval fleet but due to heavy and constant firing by the Portuguese and strong current of the Brahmaputra. The Ahoms got defeated with heavy losses⁶⁰.

Fall of Grahgaon

Due to repeated reverses and defeats faced by the Ahom Army. The Ahom King abandoned the capital Grahgaon and took to flight. He reached Namarup by leaving Gohains as incharge of the capital. On March 17, 1662 triumphant Mir Jumla entered Grahgaon the capital of Ahom King which so long remained protected against the Muslim invaders. He struck coins in the name of Aurangzeb and established his headquarter at Mathurapur near Grahgaon. But with the onset of Monsoon and occurring of floods in the rivers of Assam, the Mughal line of communication was destroyed. The Mughals faced the great hardship owing to shortage of food and diseases. The Ahom King at this critical time came out from his hideout and ordered them to drive away the Mughals. Thousands of Mughal soldiers died due to deadly diseases and strength of Mughal Army got drastically reduced. The Mughal Emperor also did not bother much about Mir Jumla and written him off. Neither any reinforcement nor any help came from Delhi.

Miseries of Mir Jumla became worst when each and every Assamese citizen rose in rebellion against the Mughals. In September 1662, Mir Jumla resumed war against the Ahom Army. King JaydhwajSingha also appointed AtanBurhagohain as his Rajmantri and directed him to expell the Mughals from Assam at his earliest. AtanBurhagohain deputed a peace mission to Diler Khan, but it was not successful. The Ahom King renewed his offer of peace treaty when there was scarcity of food, and possibility of rebellion in the Mughal army. Due to unpleasant weather conditions, the health of Mir Jumla deteriorated. He fainted on November 20, 1662 on the bank of Dihing and after two weeks later he suffered from fever and

chest pain. In this situation Diler Khan also urged him to agree to a peace proposal. Being hard pressed by the uneven circumstances, Mir Jumla gave his approval for negotiating a Peace treaty. Diler Khan on behalf of Mughal Government and Atan Burhagorhain as representative of Ahom king prepared a draft of the Treaty of Peace at Ghilazharighat on January 22, 1663. As per the terms of the Treaty, the Ahom King and Tipam Raja were required to give their daughters to the Mughal Emperor, Ahom king agreed to pay a war indemnity of 20,000 tolas of gold, 120,000 tolas of silver, 20 Elephants. In addition to this 30,000 tolas of silver and 90 elephants shall be delivered to the Mughal Emperor within one year. The province of Darrang to the west of Bharoli River on the north bank of Bhahamaputra along with the states of Dimarua, Beltola, Rani etc. were to be ceded to the Mughal Emperor and Ahom King agreed to release all the prisoners. Mir Jumla ratified this treaty of peace and issued orders for retreat of the Mughal Army and he came to Gauhati. He moved towards Dacca but at Baritalah he became sick and died on the way on March 31, 1663. As soon as Mir Jumla left the Ahom King Jaydhwaj Singha proceeded to Grahgaon and repaired forts and fortifications, roads and facilities. But in private he wept bitterly on the horrible condition of capital Grahgaon which was ruined by the Muslim invaders. Grief stricken king also died in November 1663⁶¹.

King Chakradhwaj Singha Plans to Oust the Mughals

Jaidhwaj Singh was succeeded by Chkradhvaj Singha. As soon as he became king, he planned to expel the Mughals from Assam. As a part of his strategy Chakradhwaj Singha did not pay the balance of indemnity and pleaded that the whole Kingdom was devastated by wars. In 1667 Rashid Khan the Fajurdar of Gauhati raised the demand of Beautiful Girls for Mughal camp. Chakradhwaj Singha's anger soared to its maximum limit. He asserted in the meeting of nobles like Maharana Pratap that "Death is preferred than living in subordination to foreigners. I have to surrender my independence for a suit of sewn garment. Never were my ancestors subservient to any other people and now for my part, I cannot remain under the vassalage of the Mughals? You shall devise and adopt measures so that I can regain my garrison of Gauhati after expelling therefrom the foreign usurpers".

The King ordered to set up workshops for manufacturing arms ammunition and storage depots and the war boats. Military training programmes were organized and King himself participated in gun/artillery firing and archery competitions. He directly contacted his soldiers and like Napoleon, lived with plebians and commoners. Free ration, uniform and cash was provided to soldiers. He revived the Pratap Singha's idea of building a Military Coalition of all the Rajas and chiefs of North-East India against alien the Mughals. Letters of greetings with Koch Behar, Jayantia, Kachar, and Kamrup were exchanged and Ahom King sought their military assistance in driving away the Mughals. Chakradhwaj Singha's efforts to build coalition against the Mughals paid dividends. The Raja of Jayantia Hills wrote a letter full of emotions and fraternal sentiments. He wrote "Jayantia and Grahgaon are not separate and divisible Henceforth we should strengthen our bonds of friendship..... Measures should now be taken to organize a more effective cooperation between ourselves so that we may wreak vengeance upon the Mughals." Similarly Manik Singh of Nartiang wrote a letter to Ahom King that "the Mughals should face retribution for devastation and humiliation caused to this region and its people". He called for expulsion of the alien Mughals from the North-East. The Hill Rajas of Rani, Luki Dimarua also expressed similar sentiments and promised to join anti-Mughal military Coalition headed by the Ahom king with their full military might⁶².

In 1667 (August) Lachit Bar Phukan stormed the Mughal out post of Banbari, Kajli, Sonapur, Panikhaiti, Tantomara on North and South bank of Brahmaputra. Luckily 20,000 soldiers of the Raja of Jayantia joined the Ahom Army. The chiefs of Rani, Luki, Beltola and Dimarua also made their contribution. The Naval fleet of Lachit Bor Phukan, stationed at Bonda village (South bank of Brahmaputra) moved to Gauhati and reached at Jaiduar. The Mughal out post was destroyed and General Lachit stormed the Fort of Itakhuli on November 4, 1667. Mughal Army was slaughtered and huge quantity of war booty was obtained. Territory from Kamarupa to River Manaha was reoccupied by the Ahom Army and atrocities injustices and blood bath caused by Mir Jumla were avenged suitably. The Ahom King rewarded all his Generals and celebrated this victory by sacrifices at Bishwanath. The King returned to Grahgaon triumphantly and remarked. "It is now that I can eat my morsel of food with ease and

pleasure". Gauhati was made headquarter of Lachit Bor Phukan. Barsi Rock Edict of Manikarneshwar (North Gauhati) testifies the construction of the fort in a canon at Silaghat bears inscription in Sanskrit which announces that King Chakradhwaj Singha destroyed the Muslims in a battle of 1589 Saka and obtained this weapon which proclaims his glory as the slayer of his enemies⁶³.

Expedition of Raja Ram Singha of Amber to Assam

On receiving the information on defeat of the Mughal army in Assam. The Mughal Emperor Aurangzeb appointed Raja Ram Singh of Jaipur as supreme commander of the imperial army to occupy Assam. It was the policy of crafty, selfish and bigot Mughal king Aurangzeb to keep away all powerful generals from the capital so that none could pose a challenge to him. Aurangzeb wanted destruction of Raja Ram Singha by deputing him to fight against Hindu King of Assam. He was given very small army of 15,000 Ahdis, 5000 artillery, 40 war boats and auxiliaries from Koch Behar. Besides this Aurangzeb also appointed Rashid Khan as Faujdar of Gauhati who claimed equivalence in rank and position of Raja Ram Singha. Moreover, Aurangzeb entertained a grudge that Ram Singh had convinced with Shivaji and arranged his escape from capital. In spite of these difficulties the Raja of Jaipur collected 18000 cavalry, 30,000 infantry, 15,000 archery and arrived at Rangmati in February 1669. The Amber Prince demanded that the areas which remained under the possession of Mughal state as per the Treaty of 1639 CE must be restored by the Ahom king to the Mughals. Lachit Bar Phukan on behalf of Ahom King replied that Gauhati and Kamarupa do not belong to Mughal Empire and we have taken these areas from the Koch Kings. Lachit Bar Phukan also asserted that Ahom Swargdeo and his army is prepared to fight against the invading Mughal forces as long as their remains a last drop of blood in their veins. Lachit Barphukan constructed fortifications at Saraighat and appointed his own uncle to repair the walls within a single night. But when he found that his uncle and soldiers were sleeping without completing the work. He killed his own uncle and asserted that my uncle is not bigger than my motherland. Everybody got the message of Lachit Barphukan that slackness and neglect of duty in security of Assam will not be tolerated. The construction work at Saraighat was completed before the dawn by

Lachit Bar Phukan and this fort came to be known as Momai Kata Garh (Fort where uncle's head was cut off). The Mughal army was shattered in the naval war and failed to capture Rang Mahal and retreated to Hajo. Ram Singh and Rashid Khan quarreled at Hajo as latter claimed equal status with the Raja of Amber. Therefore, Amber Raja expelled him from the Mughal camp⁶⁴.

The Ahom King gave orders to his army to attack the Mughal Army and warned his soldiers and commanders that in case if they are defeated they will be given horrible punishments. Raja Ram Singh concentrated his army around Aliboi Hills where there was a large plain field in front of the Mughal camp. The river Brahmaputra was on the other side and Sessa river on one side. The Mughal army advanced and attacked the Ahom Army. More than 10,000 Assamese soldiers were killed in this fierce and hotly contested battle. It was a great loss to the Ahom Kingdom. Raja Ram Singh opened negotiations for settlement of this dispute and war got suspended by both the parties. In the meantime the Ahom King Chakradhwaj Singha died in 1669 CE. He was succeeded by his brother Udaiyaditya Singha (1669-1673 CE). The new Ahom King rejected the demands of the Mughal General and gave orders to Burha Gohain to move at Saraighat with 20,000 troops. The Mughal army also aided by Munawar Khan and three Omraos moved there with a strong naval fleet. Ram Singh faced problems from Rashid Khan, who defied and challenged his Authority and refused to take orders from him. Aurangzeb deputed him with Hindu Raja as his confidential agent and spy to file secret report on conduct of Ram Singh. In spite of these conspiracies of Rashid Khan, Raja Ram Singh ordered an armed attack on Gauhati. He advanced from the north to eastward opposite fortifications. From April to August 1670 CE the Mughals fought desperately to occupy Gauhati. But mighty Ahom generals heroically fought from ramparts under the most brilliant and top ranking commander Lachit Bor Phukan who prevented the Mughal army from entering Gauhati. The Mughal army suffered heavy losses and lost war material. The Mughal army also failed to destroy forts at Pandu and Saraighat. In Delhi Aurengzeb became impatient over delay in occupation of Gauhati and warned Ram Singh to refrain from peace talks. Ram Singh replied that Gauhati was surrounded by rivers and forts where land warfare is ineffective and only naval attack will be useful. At this juncture Ram Singh got disturbing news

from his queen and mother that crafty and cruel Aurangzeb has forced his son Krishna Singh to fight with a tiger as a game for his entertainment and fun. Actually Aurangzeb wanted to eliminate Krishna Singh but fortunately the Kachwaha Prince escaped death by killing the tiger. Ram Singh became upset over these developments. The Mughal army planned to encircle the Ahom garrison from rear and cut it off from other areas in rear and front. But Lachit Bar Phukan foiled this move by taking precautions. The queen of Garo Hills provided her armed contingents which reinforced Lachit Bar Phukan's army. Garo Hill troops attacked Muslims at Pamel, Kapili and massacred the Mughal soldiers. The son of Raja Barnadia was captured by Garo troops and sent to Ahom King as trophy. Thus Mughals failed miserably in their attack on Ahom army in Dakshin Kul and lost war material, horses and troops⁶⁵.

Battle of Saraighat (March 1671)

When Raja Ram Singh failed to occupy Gauhati in the land warfare. He decided to launch a naval attack. The naval fleets commanded by Europeans, Muawar Khan and Admiral Sharip Khan were ordered to launch a furious naval attack on Gauhati. The Mughal Naval ships carrying troops reached at Andharubali from where it was easy to carry out attack on Gauhati. But in the meantime Ahom army constructed high sand banks. Now the Mughal fleet moved to Juria Hill and compelled the Ahom army to retreat towards Ashvakranta. Though Lachit Bar Phukan was having high fever but he was vigilant about movement of Mughal navy. The Mughal fleet reached at Andharubali but the Ahoms could not arrest its progress. However, Lachit Bor Phukan was highly vigilant. He was monitoring the movement of Mughal Navy from his hideout at Andharu. When Mughal fleet approached Andharubali, Lachit Bar Phukan gave orders to his generals of army and Navy to immediately attack the Mughals. He himself took seven war boats, ordered his sailors to move towards the enemy. This bold and heroic action of Ahom General restored the moral of Ahom Navy and Army. The army, navy and archery battalions on the north and south bank swiftly came into action and fell upon the Mughal forces. In this heroic action Shariap Khan and other Mughal naval commanders were killed with a large number of troops. Mughal war boats, horses, troopers and war material got drowned in the river. Mughal army

was badly defeated and the battle of Saraighat became Waterloo for Mughals. Their extra territorial ambitions in north east India were curbed by the heroic deeds of Lachit Bar Phukan. In utter disappointment Raja Ram Singh came to Rangmati on April 7, 1671 CE. At Hayagrivea Madhav Temple of Hajo he offered Prayers and praised Lachit Barphukan for his bravery and extraordinary qualities of a military General. Raja Ram Singh stayed at Rangmati on Assam border for five years. Fortunately for Ram Singh, the situation in North-west frontier and Afghanistan became alarming. This necessitated the recall of Raja Ram Singh from Assam. Thus Raja Ram Singh left Rangmati and returned to Delhi in June 1676 CE after 9 years of his stay in north-east India⁶⁶.

Ahom king Udayaditya Singha (1671-1673 CE) was poisoned by his brother Ramdhvaj Singha and he became the next king. But he also died in March, 1675 CE. Due to absence of a king there occurred anarchy and confusion in the Ahom court. Mughal emperor Aurangzeb took advantage of the political crises in Ahom Kingdom. In March 1679 CE Mughal army marched to Assam and occupied Gauhati. In 1681 CE as soon as Gadadhar Singha became Ahom king. He ordered his army to march against the mughals. The Ahom army first occupied Banhbari and Kajli. The Ahom naval fleet drove away the Mughals from the Barnadi. Now the Mughal army concentrated at Itakhuli in Gauhati. In the last and final assault the Ahom army encircled the Mughal army and bloodiest encounter ensued. The battle of Itakhuli resulted in destruction and final defeat of the Mughal army. The Mughal Faujdar of Gauhati escaped from the battle field beyond river Manaha. Thus the Battle of Itakhuli was the last war fought between the Ahom and the Mughal kings. The Ahom army captured huge war booty in the battle of Itakhuli. Some of these items captured in this battle as war booty were kept in state museum at Gauhati which bears an inscription "king Gadadhar Singha having vanquished the Musalmans at Gauhtai obtained the weapon in 1604 Saka (1682 AD). Thus after constantly waging war against the Muslim invaders during the Sultanate to Mughal period (1205-1682 CE) for about 500 years. The people of Assam got relieved from the menace of Muslim invaders⁶⁷.

Nature of Resistance offered by the Chief of North-East India

During the Sultanate period the sultan of Bengal and Delhi tried to

penetrate deep inside the territory of Assam, but Muslim armies were not fully equipped to move in the adverse climatic conditions. North-Eastern region was prone to heavy rainfall, flood, rivers and streams and without adequate support from navy the Sultans could not secure any foot hold in the region.

Whenever any invader from Bengal or Delhi invaded North-Eastern region, the best strategy for the chiefs was to retire to hills and wait for the rainy season to start. The heavy rainfall, flood and malaria fever used to destroy the invading armies and their top generals were demoralized and compelled to retreat. The onslaught was always treated with this geographical reality. Mughal emperor Akbar did not plan to penetrate deep into Assam. His Governors of Bengal as well as Raja Man Singh remained confined to Koch Behar and division of Koch kingdom provided an opportunity to the Mughal emperor to intervene in the affairs of Kamarupa and Koch Behar. But in the subsequent period of Jahangir and Shahjahan, the Ahom ruler Pratap Singha extended his influence in the eastern Koch kingdom. The Mughal emperor got alarmed and thought of penetrating deep inside Assam and move beyond Koch Hajo to make Gauhati as their headquarter. Pratap Singha was fully aware about his limitations. Therefore, he settled all the disputes with hill states, kachar, Jayantiya, Khasi, Bhutiya etc. and mobilized them against the mughals. The strategy of building an anti-Mughal military coalition resulted in defeat of the top ranking Mughal military commanders. The mughal army's progress towards upper Assam was, thus halted and Mughals could not move beyond Gauhati till 1658.

Aurangzeb, a hardcore expansionist and imperialist monarch, did not bother much about North-East India as he was aware about climatic conditions and difficult geographical terrain of the region. But he deputed Mir Jumla and Raja Ram Singh of Amber so as to punish them and keep them away from the Mughal court politics. He nursed several grudges against them and wanted them to be finished. However, Mir Jumla penetrated deep into the Brahmaputra valley and compelled the Ahom ruler to flee towards the jungles of Namrup. But once again the rainfall, flood and malaria caused havoc in the Mughal army forcing them to retreat after signing a peace treaty. North-Eastern region became a grave for Mir Jumla and he died there only. Raja Ram Singh also faced similar situation and he could not move beyond Gauhati. He could not match with the

superior Naval fleet of the Ahoms. At the same time Aurangzeb neither provided reinforcements nor adequate strength of army to fight the anti-Mughal coalition formed under the leadership of Ahom King. Moreover, the Ahoms belonged to a very superior class of Mongol warriors expert in jungle, naval and land warfare. They also had finest infantry and artillery which could match their Mughal counterparts. For the Ahoms the ethics of war was to win the war by all means and they pursued the policy of tit for tat. In case when they were not prepared or ill-prepared, they would open negotiations to buy time and attack the enemy once they had geared up their war machine. On the war front, the policy of Ahom ruler was to not pardon the traitors and unfaithful ones. Lachit Borphukan even killed his own maternal uncle when he was found sleeping when Mughals were attacking the Ahom army in the mid-night.

Conclusion

The migration of Taishans from South-East Asia and foundation of Tai-Ahom Kingdom by prince Hso-Ka-Hpa (Sukapha) in 1228 CE is a milestone in the history of North-East India. The Ahom rulers got Hinduised by accepting Sanatan Dharma and assimilating in Indian culture. They played vital role in protection and preservation of indigenous culture of our land. Significantly, the Ahoms adopted liberal policy towards the Kirata Kshatriya rulers of north-east India. But at the same time they also heroically fought against the Muslim invaders just like Rana Sanga, Maharana Pratap, Rana Raj Singh, Shivaji and Durga Das Rathore. Their heroic deeds and sacrifices contributed significantly towards national integration. It is a matter of co-incidence that when Sukhapha laid foundation of Ahom kingdom in 1228 CE. At this time the civilization and culture of north-east India was threatened by a series of Muhammedan Invasions. The first Muslim invader to hit upon the territory of north-east India was Malik Ghazi Ikhtiyar ud-din Muhammed Bakhtiyar Khalji in 1204-5 CE. He dreamed to occupy Tibet, Bhutan and Assam but his dream got shattered and his army perished in the waters of Brahamaputra. His retreat became a route and tired and Bakhityar Khalji died at Devkot in 1205 CE. Iltutmish (1211-1336 CE), Ghiyasuddin Iwaz Khalji 1227 CE Nasiruddin in 1228 CE. Ikhtiyar-Uddin-Yuzbak Tughril Khan in 1257 CE Ghiyasuddin (1321-22 CE), Muhammed Tughluq 1333 CE, Sikandar Shah the sultan of Bengal

(1357-58 CE), and sultan Ghiyasuddin of Bengal in 1316 CE organized armed expeditions to occupy north-east India. There is also mention of the invasions of Kamarupa by Ghazi Ismile, Allanddin Hussain Shah, Bar Ujir, Kalapahar and others. But Muslim rulers of Bengal and Delhi could not acquire any foot hold in Kamarupa. The Kings of Kamarupa heroically fought against these cruel invaders and pushed them back to Bengal. Geography and climate also favoured indigenous rulers of North-East India.

In 1574 CE Mughal King occupied Bengal with the help of Koch King Naranarayan and a part of the Kingdom of Bengal was given to Koch King. But unfortunately the internal quarrel and disputes among the Koch princes. The Mughal ruler took advantage and he extended his influence over the western Koch Kingdom. After occupation of Koch Behar the Mughal emperor planned to subjugate Assam. But at this critical juncture fortunately for the people of North-East India Ahom King Pratap Singha, the incarnation of the Maharana Pratap became the Ahom ruler (1603-1641). He protected Koch Princes of eastern and western Kingdom, cemented his alliance with Kings of Kachar, Jayantia, Khasi hills and enlisted support from hill the Rajas of the region and incited rebellions against the Mughals. The Mughal army which invaded Assam in 1616 CE was badly defeated and destroyed. Pratap Singha made an appeal to all the chief of north-east India to get united against their biggest enemy the Mughals emperor. The top Mughal military commanders were defeated and compelled to retire from North-East India. Pratap Singha was a great builder of military coalition against the expansionist Mughal emperor. As a true incarnation of Rana Pratap he destroyed the Mughal Headquarter of Hajo in 1636-37CE and compelled the mighty Mughal army to retire from the battle field of Bhorali in 1638 CE. The operation clean up launched by Pratap Singha saved north-east India from the menace of Muhammedan rule. The Mughals were compelled to sign a humiliating Peace Treaty by Pratap Singha. The policy of constructing an Anti-Mughal coalition of the indigenous Kings of north-east India yielded dividends in a big way and strategy of Pratap Singha alone guided the successive Ahom rulers. As a result of this the Mughals were permanently pushed back beyond the territory of Assam in 1681CE. After becoming Mughal King, the cruel and crafty Aurangzeb ordered Mir Jumla to go to Bengal as his viceroy.

Ambitious Mir Jumla wanted to occupy Assam and China. He marched towards Assam. Due to wrong strategy and dissensions among Ahom generals. He temporarily occupied Ahom Kingdom and compelled King Jaydhwaj Singha to sign a humiliating treaty on January 22, 1663. However, Mir Jumla became seriously ill and he ordered retreat of Mughal army and died on March 3, 1663 CE. King Chakradhwaj Singha and his stalwart general Lachit Borhukan recovered most of the territory lost to the Mughals in 1663 CE. In order to occupy North-East India Aurangzeb deputed renowned Kachwaha Rajput General Ram Singh. The Prince of Amber knew the might of Ahom army and preferred to negotiate a peace treaty. But Aurangzeb and his other generals pressurized him to go for war and attack the Ahom Kingdom. The authority of Ram Singha was further challenged by Rashid Khan and finally Raja Ram Singh ordered an attack on Ahom Kingdom. In the battle of Alaboi (1670 CE) and battle of Saraighat (1671 CE). The Mughal army was routed, destroyed and compelled to retreat. Ram Singh returned empty handed to Delhi in June 1676 CE. Due to crises in Ahom kingdom Aurangzeb occupied Gauhati in 1679. But the new Ahom king Gadadhar Singha defeated the Mughal army in the battle of Itakhuli (near Gauhati) in 1681. The Mughal Faujdar of Gauhati left the battle field and escaped beyond river Manha. Thus, the people of North-East India got relieved from the Muslim invaders permanently. It was the success of the policy of Pratap Singha (1603-1641 CE) wherein all the Kings of North-East India got united under the banner of Ahom King and this military coalition destroyed the Mughals. The credit for defeating the Mughals and protecting the culture of North-Eastern region goes to Pratap Singha. In real sense he was the Maharana Pratap of not only Assam, but entire North-East India.

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Rajasthan History Congress / 55

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प्रोफेसर आर.पी. व्यास स्मृति व्याख्यान

1918 की इन्फ्लूएंजा महामारी : राजपूताना एवं अजमेर-मेरवाड़ा-पुनरावलोकन

डॉ. राजेश कुमार

पृष्ठभूमि

वर्तमान में कोविड-19 महामारी ने पूरी दुनिया की सरकारों की क्षमता, अर्थव्यवस्था, स्वास्थ्य सेवाओं तथा इते बड़े स्तर पर फैलने वाले संक्रमण पर बहुत बड़े प्रश्न खड़े कर दिए हैं। 20 वीं सदी में आई महामारी से सबक लेते हुए विश्व की सरकारों को महामारियों की आहट को पहचानने, उनसे निपटने की रणनीतिक तैयारियां करने, मानव की जान को कम से कम नुकसान हो, महामारी के बाद लोगों की अनेकानेक समस्याओं आदि प्रश्नों पर गंभीरता से सोचना चाहिए था, परंतु ऐसा नहीं हुआ। अक्टूबर 2019 में (कोविड-19 महामारी के आगमन से केवल कुछ महीने पहले) केंब्रिज स्कॉलर्स पब्लिशिंग द्वारा प्रकाशित स्टीव टेलर की पुस्तक, द साइकोलॉजी ऑफ पंडेमिक्स: प्रिपेयरिंग फॉर द नेक्स्ट ग्लोबल आउटब्रेक ऑ इनफेक्शियस डिजीज, में टेलर ने आई हुई महामारियों से उत्पन्न स्थिति, लोगों की दुर्दशा तथा महामारी के बाद लोगों की मनोवैज्ञानिक स्थिति के गहन अध्ययन के आधार पर लिखा कि इस वक्त पूरी दुनिया के सामने महामारी मुंह बाए खड़ी है। हम आज भी किसी महामारी से लड़ने के लिए तैयार नहीं हैं। पूरी दुनिया की स्थिति वैसी ही है, जो पहले के दशकों में थी या सदियों पहले थी। उन्होंने पुनः लिखा है कि दुनिया में यदि कोई महामारी आती है तो पूरे विश्व की सरकारें किंकर्तव्यविमूढ़ स्थिति में होंगी, स्वास्थ्य सेवाएं चरमरा जाएंगी, महामारी के प्रभाव से लोगों की मनोवैज्ञानिक स्थिति विक्षिप्त होगी, सामान्य तौर पर समाज में दुर्भावनापूर्ण व्यवहार होगा, सरकारों को पब्लिक मुहिम चलाकर लोगों को जागरूक करके तथा उनको यथोचित मनोवैज्ञानिक उपचार उपलब्ध कराने के प्रयास करने चाहिए।¹

इसी प्रकार, वर्ष 2018 में इंडियन जर्नल ऑफ मेडिकल रिसर्च में प्रकाशित अपने लेख में डॉ. णदीप गुलेरिया ने लिखा है कि 1918 कि इन्फ्लूएंजा महामारी से भारत ने पूरे विश्व की तुलना में सबसे अधिक लोगों को खोया था, इसके बावजूद आज 100

वर्ष बाद भी भारत अति संवेदनशील स्थिति में हैं। इसका कारण यह भी है कि हम महामारियों के बारे में ज्यादा कुछ जानते नहीं हैं।²

भारत में महामारियों को भुला देने की प्रवृत्ति

डॉ. गुलेरिया का कथन सही प्रतीत होता है, क्योंकि आधुनिक भारत में चाहे वह 1896-1906 ई. का प्लेग एवं हैजा हो या फिर 1918-1920 ई. की इन्फ्लूएंजा महामारी हो, पढ़ाया ही नहीं गया। अभी तक हमारे देश के अच्छे से अच्छे विश्वविद्यालयों में इतिहास के स्नातकोत्तर कोर्स में इस प्रकार के विषयों को बहुत बड़े स्तर पर शामिल नहीं किया गया है। इतिहास की पाठ्यपुस्तकों में इन आपदाओं के बारे में मुश्किल से कुछ शब्दों में उल्लेख किया गया है। यहां तक कि इन विषयों पर इतिहास की गिनती के शोध हुए हैं और जो शोध हुए हैं, वह भी पर्याप्त नहीं हैं। अतः आवश्यकता है कि इन महामारियों की उत्पत्ति, इनके फैलाव, इनसे मानव जीवन के प्रभावित होने तथा प्रशासन की जिम्मेदारी के बारे में पढ़ना और पढ़ाना चाहिए।

उपर्युक्त के साथ ही यह भी सत्य है कि चिकित्सा विज्ञान ने काफी तरक्की की है। महामारियों, आपदाओं, अकाल, युद्धों आदि के इतिहास अध्ययन से यह पता चलता है कि एक युग ऐसा भी था जब मनुष्य मुश्किल से अपना जीवन पूरा कर पाते थे। मानव, औसतन केवल पच्चीस जन्मदिन मना पाता था और वह शायद ही कभी इतना बड़ा हुआ हो कि अपने पोते-पोतियों को देख सके। युद्ध, अकाल, प्राकृतिक आपदाओं और महामारियों के कारण मृत्यु दर काफी अधिक थी। मनुष्य केवल तभी लंबे समय तक जीने लगा है, जबसे उसने कम युद्ध लड़े हैं, उसने यह समझा कि अकालों को कैसे रोका जाए, प्राकृतिक आपदाओं के प्रति प्रतिरोधक क्षमता विकसित की और बीमारियों को नियंत्रित करना सीखा।

1817 और 1920 के बीच, विश्व में 70 मिलियन से अधिक लोग महामारियों से मारे गए, यह संख्या युद्धों में मारे गए लोगों की संख्या से कहीं अधिक है। यह महामारियाँ मुख्य रूप से हैजा, प्लेग और इन्फ्लूएंजा थी और भारत इस मृत्यु दर संकट के केन्द्र में था, जहां 40 मिलियन से अधिक लोग मारे गए थे।³ इस बारे में पहले कभी नहीं सुना? शायद यह इसलिए है क्योंकि हम सामूहिक रूप से महामारियों के बारे में भूल गए थे जब तक कि 'कोविड-19', 'लॉकडाउन' और 'सोशल डिस्टेंसिंग' जैसे शब्द हमारी चेतना में नहीं आए थे।

उद्देश्य तथा स्रोत

प्रस्तुत शोध भारत में महामारियों के प्रति अनभिज्ञता, 1918 के फ्लू के दौरान होने वाली जनहानि, जनसांख्यिकी में आने वाले बदलावों, उसी वर्ष पड़े भयंकर अकाल

के कारण स्थिति का और अधिक भयावह हो जाने तथा राजपूताना में रियासत प्रशासन द्वारा स्थिति को संभालने हेतु उठाए गए कदमों का विश्लेषण करने का विनम्र प्रयास है। पुनः यह शोध 1918 की इन्फ्लूएंजा महामारी के समय भारत, विशेषकर राजपूताना के संदर्भ में एक फैक्ट शीट उपलब्ध करवाता है। इसमें भारत में 1918 की इस इन्फ्लूएंजा महामारी से मरने वालों के आंकड़ों की विविधता की विवेचना के आधार पर तैयार किए गए चार्ट्स एवं तालिकाओं के माध्यम से राजपूताना में इन्फ्लूएंजा से होने वाले नुकसान को समझने का भी प्रयास किया गया है। इस शोध आलेख में सेंसस रिपोर्ट्स; रिपोर्ट ऑन सैनिटेशन, डिस्पेंसरीज एंड जेल्स इन राजपूताना; महकमा खास रिपोर्ट्स (मारवाड़, मेवाड़, बीकानेर एंड जैसलमेर स्टेट्स); मेडिकल डिपार्टमेंट फाइल्स; रिपोर्ट्स ऑन द एडमिनिस्ट्रेशन (मारवाड़, मेवाड़, बीकानेर, एंड जैसलमेर स्टेट्स), आदि स्रोतों को मूलतः प्रयोग किया गया है।

इन स्रोतों में राजपूताना रियासतों में 1918 के फ्लू से होने वाले नुकसान पर प्रचुर मात्रा में सामग्री उपलब्ध है। उपर्युक्त स्रोतों के संकलन में महाराजा मानसिंह पुस्तक प्रकाश केन्द्र, मेहरानगढ़ फोटो जोधपुर के सभी स्टाफ कर्मियों तथा सहायक निदेशक, डॉ. महेन्द्रसिंह तंवर का बहुत बड़ा सहयोग रहा। मैं व्यक्तिगत तौर पर उन सभी का हृदय से आभार व्यक्त करता हूँ। इसी क्रम में मेवाड़ के संदर्भ में सहयोग करने वाले डॉ. प्रियदर्शी ओझा को भी धन्यवाद देता हूँ। इन स्रोतों से मिलने वाले आंकड़े बहुत महत्वपूर्ण सूचन उपलब्ध करवाते हैं, जिसके आधार पर राजपूताना की प्रत्येक रियासत में इस प्राणघातक इन्फ्लूएंजा के फैलाव, इससे होने वाले मानव जीवन के नुकसान का विश्लेषण करने के लिए महत्वपूर्ण जानकारी प्राप्त होती है।

राजपूताना में 1918 की इन्फ्लूएंजा महामारी पर विस्तार से चर्चा करने से पूर्व महामारियों पर अब तक हुए इतिहास लेखन, 1918 के इस विनाशकारी इन्फ्लूएंजा की उत्पत्ति, इन्फ्लूएंजा के बारे में कुछ तथ्य, भारतीय उपमहाद्वीप तथा एशिया के कुछ अन्य देशों में इस फ्लू से होने वाली तबाही का संक्षिप्त विवरण आवश्यक है।

1918 की महामारी तथा इतिहास लेखन

भारत में चिकित्सा के क्षेत्र में इतिहास लेखन बहुत कम हुए हैं। जिन विद्वानों ने 1918 के फ्लू पर शोध किया है उनके नाम एवं शोध इस प्रकार हैं: (प) डेविड अर्नाल्ड, कोलानाईजिंग द बॉडी: स्टेट मेडिसिन एंड एपेडमिक डिजिज इन नाईन्टीथ सेंचुरी इंडिया, यूनिवर्सिटी ऑफ कैलिफोर्निया प्रैस, बेर्केले, 1993; (पप) डेविल अर्नाल्ड, साईस, टेक्नोलोजी एंड मेडिसिन इन कोलोनियल इंडिया, कैम्ब्रिज यूनिवर्सिटी प्रैस, लंदन, 2000; (पपप) मौरा चुन, 1918 'फ्लू पंडेमिक', द कन्वर्सेशन; (पअ) जॉन एम. बैरी, द ग्रेट इन्फ्लूएंजा: द एपिक स्टोरी ऑफ द डेडलियस्ट प्लेग इन हिस्ट्री,

पेंगुइन, न्यूयार्क, 2004; (अ) डेविड अर्नाल्ड, डेथ एंड दी मॉर्दन एम्पायर, कैंब्रीज यूनिवर्सिटी प्रैस; डेविड अर्नाल्ड, रॉबर्ट पेखम, 'डिजिज, रयूम, एंड पैनिक इन इंडियास् प्लेग एं इन्फ्लूएंजा एपिडमिक्स, 1896-19 स्पेनिश फ्लू एंड कोविड-19, नोट मच हैज चेंजड़'; (वग) मृदुला रम्मना, 'कोपिंग विद इन्फ्लूएंजा एपेडमिक ऑफ 1918-19: न्यू परस्पेक्टिव्स, रोटलेज, लंडन एंड न्यूयार्क 2003; (ग) चिनमय तुम्बे, द ऐज ऑफ पंडेमिक्स, 1817-1920: हारू दे श्रेण्ड इंडिया एंड द वर्ल्ड, हार्वरकॉलिन्स पब्लिशर्स, (नोएडा) इंडिया, 2020 आदि।

चिकित्सा के क्षेत्र में इतिहास लेखन करने वाले इन इतिहासकारों ने माना है कि 1918-1920 ई. की महामारी बहुत ही भयानक थी, जिससे पूरी दुनिया में लगभग 20-100 मिलियन लोगों (2-10 करोड़ लोगों) की जानें गई थी। इन इतिहासकारों का मानना है कि उस समय भारत इस महामारी से अत्यधिक प्रभावित हुआ था। यहां 10-20 मिलियन लोगों (1-2 करोड़ लोगों) की मौत हुई थी। इनमें से कुछ इतिहासकारों की टिप्पणियाँ इस प्रकार हैं:

मैरा चुन ने कुछ इस प्रकार लिखा है कि इस बीमारी से "पूरे विश्व में 50-100 मिलियन लोगों ने अपनी जान गंवाई थी।⁴ एस. ई. मेमंड ने लिखा है कि "यह पूरी दुनिया में तीन चरणों में फैली... विश्व की कुल जनसंख्या का लगभग एक तिहाई हिस्सा जो 1.8 बिलियन था, इस बीमारी से प्रभावित हुआ और एक अनुमान के अनुसार पूरी दुनिया में 50-100 मिलियन लोगों की एक वर्ष से भी कम समय में मौत हुई थी।⁵ जॉन एम. बैरी के अनुसार "यह भयानक इन्फ्लूएंजा 1918 ई. में शुरू होकर 1920 ई. में खत्म हुआ, एक आकलन के मुताबिक इस विषाणु से पूरे विश्व में 20-30 मिलियन लोगों ने जान गंवाई तथा अधिकतर मौतें सितंबर 1918 से 1919 के शुरूआती महीनों में हुईं इतिहासकारों द्वारा दिए गए इन आंकड़ों के आधार पर इस महामारी का भारत में भयानक रूप सामने आता है।

1918, इन्फ्लूएंजा की उत्पत्ति

कुछ महामारीविदों (मचपकमउपवसवहपेजे), वैज्ञानिकों तथा नोबेल पुरस्कार प्राप्त फ्रेंक मैक्फर्लेन बर्नेट- जिसने अपना पूरा जीवन इन्फ्लूएंजा तथा रोग प्रतिरोधक क्षमता पर शोध करने में लगाया- का मत है कि यह महामारी संयुक्त राज्य अमेरिका के हस्कल काउंटी, कैप फंसटन, कनास में स्थित सैनिकों में मार्च 1918 में फैलनी शुरू हुई तथा इस भयंकरतम बीमारी को उन सैनिकों ने पूरे अटलांटिक महासागर से लेकर यूरोप तक उस समय फैलाया, जब 1918 के बसंत में अमेरिकी सेनाएं वेस्टर्न फ्रंट पर लड़ाई के निर्णायक दौर में थी।⁷

इस महामारी की उत्पत्ति के विषय में एक अन्य सिद्धांत यह दिया गया है कि इसकी उत्पत्ति दक्षिणी चीन के गंगडोंग प्रांत के उन चीनी श्रमिकों से हुई, जिनको पहले संयुक्त राज्य अमेरिका तथा बाद में यूरोप में वेस्टर्न फ्रंट पर खाईयाँ खोदने के लिए लाया गया था। इस सिद्धांत के समर्थकों का कहना था कि चीन भविष्य में इन्फ्लूएंजा महामारी के फैलने का कारण हो सकता है। कनाडा मेमोरियल यूनिवर्सिटी के विद्वान मार्क हम्फ्रीज को उद्धृत करते हुए एस.इ. मेमंड ने लिखा है कि विश्व युद्ध-1 में ब्रिटिश एवं फ्रेंच लाइनों में सैनिकों के पीछे काम करने के लिए चीन से 94000 श्रमिकों को लाया गया था और यही चीनी श्रमिक इस महामारी के स्रोत रहे हैं।⁹ 1917 ई. में इन श्रमिकों को चीन से जहाजों में भरकर इंग्लैण्ड और फ्रांस ले जाने हेतु बैंकोवर और कनाडा ले जाया गया। वहां से ट्रेन के जरिए हेलीफैक्स के लिए रवाना किया गया। जब तक यह श्रमिक कनाडा में थे, तब इनकी यात्रा को गोपनीय रखा गया तथा उन की रखवाली की गई ताकि उनमें से कोई भी ट्रेन से नीचे ना उतर सके। हम्फ्रीज की मेडिकल रिसर्च के अनुसार 1917 में कनाडा से इंग्लैंड और फ्रांस से लाते हुए 25000 चीनी श्रमिकों में से कुछ श्रमिकों एवं सुरक्षाकर्मियों में फ्लू (जो उस वक्त “स्पेनिश फ्लू” के नाम से जाना जाता था) जैसे लक्षण दिखाई देने पर 3000 श्रमिकों को क्वैरेंटीन किया गया। फ्रांस पहुंचने पर बहुत से श्रमिकों को अस्पताल में ले जाया गया जहां इनमें से सैकड़ों श्रमिकों को सांस लेने में दिक्कत हुई तथा इस फ्लू जैसे अन्य लक्षणों से उनकी मौत हो गई।⁹

इसकी उत्पत्ति के विषय में एक अन्य मत साहित्यिक स्रोतों के आधार पर यह दिया गया कि यह महामारी 1916 के शरद ऋतु या 1917 में अपने आप चीन या अमेरिका में शुरू हुए इन्फ्लूएंजा से फैली थी। इस संबंध में जॉन एम. बैरी लिखते हैं कि कुछ मेडिकल इतिहासकारों एवं महामारीविदों की अवधारणा रही है कि 1918 की महामारी की उत्पत्ति चीन से हुई थी। बैरी ने पुनः उद्धृत किया है कि यद्यपि इसके पीछे कोई वैज्ञानिक कारण नहीं दिए गए हैं, परंतु बहुत सी महामारियों की उत्पत्ति एशिया या रूस से मानी जाती है। इसका कारण यह दिया जाता है कि वहां अधिकतर लोग पक्षियों एवं सूअरों के संपर्क में रहते हैं। अतः जानवरों से इंसानों में विषाणु फैलने की संभावना अधिक होती है।¹⁰

1918-1919 की इस महामारी पर बहुत से मेडिकल शोधकर्ताओं ने अनुसंधान किया तथा यह पता लगाने का प्रयास किया कि इस महामारी का स्रोत एवं उत्पत्ति क्या थे? अमेरिकन मेडिकल एसोसिएशन ने इस महामारी पर दुनियाभर में बहुत से अन्तर्राष्ट्रीय अनुसंधानों को प्रायोजित किया। इनमें से डॉ. एडविन जॉर्डन के शोध को उच्च कोटि का माना गया। जॉर्डन से पूरे विश्व से तथ्यों एवं साक्ष्यों को खंगालकर 10 वर्षों में अपना अनुसंधान अमेरिकन मेडिकल एसोसिएशन को जमा किया, जिसे वर्ष 1927 में कई

खंडों में प्रकाशित किया गया। प्रारंभ में जॉर्डन ने भी इस महामारी का स्रोत चीन को माना। उनके अनुसार यह इन्फ्लूएंजा, 1918 के शुरू में चीन में दिखाई दिया। परंतु इसका प्रभाव मामूली था और यह फैला नहीं। हांगकांग में शुरू के 5 महीने में अस्पतालों में केवल 22 लोग (जो इन्फ्लूएंजा से पीड़ित थे) अस्पतालों में भर्ती हुए थे। कंटोन में 4 जून 1918 तक कोई भी मामला नहीं था।¹¹

हाल ही के वर्षों में कुछ मेडिकल इतिहासकारों के शोध यह उल्लेख करते हैं कि उस समय (1918 में) चीन के फेफड़ों की एक प्राण घातक बीमारी चली थी, जो वास्तव में इन्फ्लूएंजा ही था। परंतु समकालीन चिकित्सा वैज्ञानिकों ने उसकी पहचान निमोनिक प्लेग (च्यमनउवदपब च्संहनम) के तौर पर की थी, जिसको प्रयोगशाला में जांच करने पर प्लेग के कीटाणु ही घोषित किया या था। इस प्रकार उस समय चीन में आरंभ हुई सभी बामारियों का पता लगाने के बाद डॉ. एडविन जॉर्डन इस निष्कर्ष पर पहुंचे कि उन बीमारियों में से कोई भी 1918 की यूरोपियन फ्लू महामारी की पूर्वगामी नहीं थी। जॉर्डन के अनुसार इस बात के पक्के सबूत हैं कि 1918 की इन्फ्लूएंजा महामारी अमेरिका से ही फैलनी शुरू हुई थी। यह एक आर्मी कैंप से दूसरे में, फिर एक शहर से दूसरे शहर में तथा उसके बाद सैनिकों के साथ यूरोप में बहुत तेजी से फैली।¹²

जॉर्डन के मत को और अधिक बल तब मिला जब ब्रिटेन में कई खंडों में एक और अनुसंधान भी इसी निष्कर्ष पर पहुंचा कि इस इन्फ्लूएंजा महामारी की शुरुआत अमेरिका से हुई थी।¹³ मैक्फरलिन बर्नेट को ऊपर उदृत किया जा चुका है, जिनके अनुसार इस महामारी की शुरुआत कनास, अमेरिका से हुई थी तथा वहां से यह अमेरिकी सैनिकों के साथ फ्रांस पहुंची थी। स्पष्टतः यह महामारी मध्य-पश्चिमी अमेरिका से तीव्र गति से फैलती हुई यूरोप पहुंची, वहां से एशिया और नॉर्थ अफ्रीका में फैली और अंततः यह मई-जून 1918 में भारत तथा जुलाई 1918 तक आस्ट्रेलिया में पहुंच चुकी थी।¹⁴

महामारी के बारे में कुछ तथ्य

- * प्रथम विश्वयुद्ध के दौरान कुल 20 मिलियन लोगों का नुकसान हुआ था, जबकि दूसरी तरफ 1918 की इस इन्फ्लूएंजा महामारी से पूरी दुनिया में 50-100 मिलियन के बीच लोगों की मृत्यु होने के प्रमाण हैं।
- * फ्लू से पूरी दुनिया में लगभग 500 मिलियन लोग प्रभावित हुए थे, जो उस समय विश्व की आबादी का कुल 28% था।
- * पश्चिम के युद्धरत देशों ने अपने यहां इस महामारी की जानकारी को लोगों तक नहीं पहुंचने दिया, क्योंकि उनका मानना था कि ऐसा करने से उनके सैनिकों का मनोबल गिरेगा।

- ★ विश्व में किसी भी अन्य महामारी से इतनी अधिक संख्या में लोगों की मौत नहीं हुई थी, जितनी 1918 के इस विषाणु से हुई। बैरी के अनुसार 1348-1351 ई. के दौरान रही “बुबोनिक प्लेग” या “ब्लैक डेथ” से निश्चित रूप से यूरोप की कुल आबादी का 25: हताहत हुआ था, परंतु समय एवं संख्या के अनुपात में यह 1918 ई. की महामारी से कम था। 24 वर्षों में जितने लोग एड्स (।वै) से नहीं मरे, उससे कहीं अधिक लोग 1918 ई. के फ्लू से केवल 24 सप्ताह में मरे थे।¹⁵
- ★ यह वायरस भयानक तरीके से मरीज के शरीर में फैलता था। विशेषकर किसी व्यक्ति के फेफड़ों में। इससे प्रभावित लोगों को खांसी होती थी, तथा नाक से खून निकलता था। बहुत से मामलों में कान तथा मुंह से भी खून निकलता था। रोगी के शरीर का रंग नीला या काला पड़ने लगता था। इस वायरस के लक्षण किसी व्यक्ति में अचानक से दिखते थे। लोग अचानक से चलते-चलते गिर पड़ते थे या घोड़ों पर बैठे-बैठे लुढ़क जाते थे। लक्षण दिखने के 24 घंटे से 48 घंटे के भीतर यह रोगी के शरीर में अत्यधिक तीव्र गति से फैलता था।¹⁶ इस महामारी का पहले चरण में प्रभाव पूरी दुनिया में कम रहा। लेकिन दूसरे चरण में सितंबर 1918 में जब यह दोबारा तीव्र गति से फैलने लगा तब उसने चारों तरफ खौफनाक मंजर फैलाया।¹⁷
- ★ इससे पूरी दुनिया में तीन तरह के लोग अत्यधिक प्रभावित हुए-वृद्ध, बच्चे तथा जिनकी रोग प्रतिरोधक क्षमता काफी कम थी। इसके बाद पूरी दुनिया की जसांख्यिकी (कमउवहतंचील) ही बदल गई थी।¹⁸
- ★ भारत में इस महामारी को अपना शिकार बनाने के लिए एक और तबका मिला, जिसमें कुपोषित लोग शामिल थे। चूंकि 1918 के सूखे के कारण तथा उससे पहले प्रथम विश्वयुद्ध में किसानों से एकत्रित करके बाहर भेजे गए अनाज के कारण भारत में पहले से ही खाने पीने की वस्तुओं की कमी थी, कीमतेँ आसमान छू रही थी, ऐसे में 1918 ई. के अकाल एवं महामारी ने भारत में दोहरी तबाही मचाई।
- ★ तत्कालीन चिकित्सा विज्ञान इन्फ्लूएंजा से निपटने के लिए तैयार नहीं थी। यद्यपि 1919 ई. में इस फ्लू का ‘शोटगन’ वैक्सीन तैयार भी कर लिया गया था। परन्तु उसका प्रभाव बहुत ही कम था। अभी तक भी इन्फ्लूएंजा फैलाने वाले विषाणुओं के बारे में (इतनी अधिक जानकारी होने के बावजूद भी) इन विषाणुओं से लड़ने वाली रोग प्रतिरोधक क्षमता को बढ़ाने हेतु बहुत सूक्ष्म ढंग से समझने की आवश्यकता है।¹⁹

एशिया के कुछ देशों तथा ब्रिटिश भारत में फ्लू से होने वाली तबाही

यद्यपि एशियाई देशों में इस महामारी की जानकारी को लेकर काफी गैप हैं, परन्तु फिर भी उपलब्ध स्रोतों के आधार पर संक्षेप में इस बारे में उल्लेख करना आवश्यक है। एशिया के देशों में इस महामारी से बहुत अधिक नुकसान हुआ था। महामारी की प्रथम लहर के दौरान ताईवान तथा जापान में मृत्युदर काफी कम था। परन्तु 1919 में जापान में इसने बहुत तबाही मचाई थी। इंडोनेशिया में इस महामारी से 1.5 मिलियन लोगों की जानें गई थी। वहां औसतन 30.6 लोगों की प्रति एक हजार मौतें हुई थी। यही हाल मलेशिया का था। श्रीलंका, मौरिसस, गुयाना, मलाया तथा फीजी में इस महामारी से काफी कम नुकसान हुआ था।²⁰

इम्प्लूएंजा का भारत पहुंचना तथा विध्वंसकारी रूप धारण करना

भारत में इस महामारी की दो लहरें आईं। पहली, जून 1918 में आरम्भ हुई, जिसने शहरों को प्रभावित किया तथा इससे कम नुकसान हुआ था। दूसरी लहर जो सितम्बर से नवम्बर 1918 के दौरान अपने चरम पर थी, बहुत घातक थी। इस दौरान गांव क्या, शहर क्या हर जगह बहुत अधिक नुकसान हुआ था।²¹ जैसे ही प्रथम विश्व युद्ध निर्णायक स्थिति में पहुंचा यह विषाणु मालवाहक जहाजों एवं बचे हुए सैनिकों के साथ पूरे विश्व में पहुंचने लगा।

भारत में 29 मई 1918 ई. को विश्व युद्ध-1 से लौट रहे भारतीय सैनिकों को लेकर एक जहाज बम्बई बंदरगाह पर पहुंचा। बंदरगाह उस समय अत्यधिक व्यस्त चल रहा था। अतः कुछ दिनों तक जहाज वहीं पानी में चक्कर लगाता रहा। 10 जून को डॉक पर तैनात कुछ जवानों को अस्पताल में भर्ती करवाया गया, जो इस महामारी से प्रभावित लोगों के भारत में आरम्भिक मामले थे।²² पहले चरण में यह महामारी इतनी घातक नहीं थी। अतः ब्रिटिश अधिकारियों ने इसका कुछ खास संज्ञान नहीं लिया और उनके मुताबिक इस फ्लू का प्रभाव केवल कुछ श्रमिकों पर पड़ा। एक रिपोर्ट के अनुसार, चूंकि यह फसल की कटाई का सीजन था इसलिए लोग काफी कमजोर हो गए थे और वह सारा दिन काम नहीं कर सकते थे।²³ इस समय बम्बई के हेल्थ ऑफिसर टर्नर का मानना था कि जहाज में आए हुए लोग इस महामारी को बाहर से लाए थे, जबकि औपनिवेशिक प्रशासन, टर्नर के इस मत से सहमत नहीं था। उन्होंने कहा कि इन लोगों को यह फ्लू शहर में ही हुआ है।

टाइम्स ऑफ इंडिया में प्रकाशित रिपोर्ट के अनुसार बम्बई में प्रत्येक घर में लोग इस फ्लू से पीड़ित थे। श्रमिक कारखानों एवं कार्यालयों से दूर रहे। भारत में यूरोप के नागरिकों की अपेक्षा भारतीय युवा एवं बच्चे इस महामारी से अत्यधिक पीड़ित हुए।

अखबार के लोगों को सलाह दी कि वह घर से बाहर समय व्यतीत ना करें तथा घरों के अंदर ही रहें। “द मेन रेमेडी” शीर्षक से प्रकाशित लेख में अखबार ने लोगों से बिना खिड़की और रोशनदान वाले घरों में सोने की अपेक्षा, खुले में सोने को कहा। साथ ही लोगों से पौष्टिक भोजन करने तथा व्यायाम करने को कहा। लोगों से अपील की गई कि इस बीमारी से बहुत ज्यादा डरने की आवश्यकता नहीं है।²⁴

इस प्रकार के हालात में जुलाई 1918 तक बम्बई में रोजाना लगभग 230 लोग इस बीमारी का शिकार हो रहे थे। जून 1918 तक यह इन्फ्लूएंजा बम्बई के साथ-साथ उत्तर भारत के लगभग सभी बड़े शहरों दिल्ली, मेरठ, इलाहाबाद, लखनऊ, शिमा आदि में पहुंच चुका था।²⁵

सितंबर 1918 के आते-आते स्थिति और अधिक बदलने लगी। अब इस महामारी ने अपनी विनाश लीला दिखानी आरंभ कर दी थी। बम्बई अब भी संक्रमण का केन्द्र था। उसका कारण शायद यह था के वाणिज्यिक एवं नागरिक गतिविधियों का केन्द्र था। इस आपदा के कारण गांव क्या? शहर क्या? चारों तरफ तबाही मची हुई थी। समकालीन समचार पत्रों के अनुसार रोजाना 150-200 शव अंतिम संस्कार के लिए ले जाए जाते थे।²⁶ दूरदराज के गांव-देहात में इस महामारी के पहुंचने के मुख्य कारणों में विश्व युद्ध-1 से लौटे सैनिक, डाकघर की सेवाओं में शामिल कर्मचारी तथा रेलवे कर्मचारी बने।²⁷

हिमालय की चोटियों में बसे गांव से लेकर बिहार के अलग-थलग गांव तक देश का कोई भी भाग इस फ्लू से प्रभावित हुए बिना नहीं रहा था। महामारी के फैलने की गति और क्षेत्र बहुत भयावह था, जिसे रोकना असंभव लग रहा था। 6 अक्टूबर 1918 को बम्बई में 1 दिन में 768 लोगों की जानें गई थी। हिन्दी कवि सूर्यकांत त्रिपाठी निराला की आत्मकथा से अमीत कपूर ने उद्धृत किया है कि गंगा नदी के किनारे लाशों से सड़ रही थी। निराला ने इस महामारी में अपनी पत्नी तथा परिवार के कई अन्य सदस्यों का अंतिम संस्कार करने के लिए निराला को पर्याप्त लकड़ियां उपलब्ध नहीं हुई थी। उन्होंने पुनः उल्लेख किया है कि इस महामारी से उस समय महात्मा गांधी तथा आश्रम में उनके कुछ साथी भी प्रभावित हुए थे।²⁸

1918 में सैनिटरी कमिश्नर की रिपोर्ट के अनुसार केवल गंगा ही नहीं भारत की सभी नदियां के किनारे शवों के ढेर लगे हुए थे।²⁹ स्थिति की गंभीरता पर मौरा चुन ने अपने शोध में एक प्रत्यक्षदर्शी के पेपर्स के आधार पर लिखा है कि शवों को उठाने के लिए लोग नहीं बचे थे तथा गीदड़ों/सियारों ने उन लाशों पर दावतें की थी।³⁰

तालिका-1 : भारत में इन्फ्लूएंजा से होने वाली मृत्यु दर

(30 नवम्बर 1918 तक)³¹

प्रान्त	जनसंख्या	इन्फ्लूएंजा से हुई कुल अनुमानित मौतें	जनसंख्या का कुल प्रतिशत (मृत्यु दर)
संयुक्त प्रांत	46,820,506	1,072,671	2.2
बम्बई (मुम्बई)	19,587,383	900,000	4.5
पंजाब	19,337,146	816,317	4.2
मध्य प्रान्त एवं बरार	13,916,308	790,820	5.6
मद्रास	40,005,735	509,667	1.2
बिहार एवं उड़ीसा	34,489,846	359,482	1.0
बंगाल	45,329,247	213,098	0.4
उत्तर पश्चिम समी प्रान्त	2,041,077	82,000	4.0
असम	6,051,507	69,113	1.1
बर्मा (म्यानमार)	9,856,853	60,000	0.6
दिल्ली	416,656	23,175	5.5
कुर्ग	174,976	3,382	1.9
ब्रिटिश भारत	238,026,240	4,899,725	2.0

भारत में सबसे अधिक मृत्यु दर संयुक्त प्रांत में दर्ज की गई।

वहां 10 लाख से अधिक लोगों की इस महामारी से मृत्यु हुई जो प्रांत की कुल जनसंख्या का 2: थी। यद्यपि संयुक्त प्रांत में अधिकतर मौतें उत्तर पश्चिमी भाग में हुईं। पूर्वी भाग इसके मुकाबले कम प्रभावित हुआ और वहां कम लोगों की मौत हुई। बम्बई में जहां दूसरे नंबर पर सबसे अधिक संख्या में लोगों की मौत हुई, वहां प्रांत की कुल जनसंख्या के 5: लोगों ने 6 महीने के भीतर अपनी जान गंवाई थी। पंजाब में महामारी के तांडव से होने वाली मृत्यु के आंकड़ों की तुलना बम्बई प्रांत से की जा सकती है। मध्य प्रांत और बरार जिसने अपनी कुल जनसंख्याका लगभग 6: इस महामारी के चलते खोया था। यह पूरे ब्रिटिश भारत में सबसे अधिक प्रतिशत था। दिल्ली की कुल आबादी का लगभग 6: तथा उत्तर-पश्चिम सीमा प्रांत की आबादी का 4: इस महामारी का शिकार हुआ था। देश के पूर्वी प्रांतों तथा दक्षिणी प्रांतों में इस महामारी से कम नुकसान हुआ था। मद्रास की कुल जनसंख्या का 0.4: (जो कि ब्रिटिश भारत में सबसे कम प्रतिशत था)

इस महामारी का शिकार हुआ था। बिहार, उड़ीसा, असम एवं बर्मा (प्रत्येक) ने अपनी-अपनी औसत जनसंख्या का 1: इस महामारी में खोया था।

राजपूताना : जनसांख्यिकी तथा भौगोलिक स्थिति

ब्रिटिश भारत के सभी प्रांतों की तरह ही समस्त राजपूताना रियासतों में भी इस प्राणघातक फ्लू ने अत्यधिक तांडव मचाया था। समकालीन स्त्रोतों के अनुसार राजपूताना में पुरुषों की तुलना में महिलाएं इस महामारी से अधिक प्रभावित हुई थी। इसके कारणों पर विस्तृत चर्चा आगे की गई है। इससे पूर्व निम्न पर एक दृष्टि:

त्कालीन राजपूताना को अजमेर-मेरवाड़ा (ए ब्रिटिश प्रोविंस); ईस्टर्न डिवीजन (अलवर, भरतपुर, धौलपुर, करौली, जयपुर, किशनगढ़, टोंक, बूंदी, शाहपुरा, कोटा तथा झालावाड़ रियासतें); सदरन डिवीजन (मेवाड़, बांसवाड़ा, डूंगरपुर, प्रतापगढ़, कुशलगढ़ तथा सिरोही रियासतें); तथा वेस्टर्न डिवीजन (बीकानेर, जैसलमेर तथा मारवाड़ रियासतें) में विभाजित किया हुआ था।

तालिका-2: राजपूताना एवं अजमेर-मेरवाड़ा में 1911-1921 के दौरान जनसंख्या घनत्व तथा जनसंख्या में आई कमी :

	क्षेत्रफल, 1921 (वर्गमील)	जनसंख्या (1911)	जनसंख्या (1921)	औसत जनसंख्या घनत्व प्रतिवर्गमील		जनसंख्या वृद्धि (+) कमी (-)	जनसंख्या वृद्धि (+) कमी (-)
				1911	1921		
				राजपूताना एवं अजमेर-मेरवाड़ा	1,31,698	1,10,31,827	1,03,39,665
राजपूताना रियासतें	1,28,987	1,05,30,452	98,44,394	82	76	-6,86,048	-6.5
अजमेर- मेरवाड़ा	2,711	5,01,395	4,95,271	185	183	-6,124	-1.2

[तालिका सेसस अफ इण्डिया, 1921, बॉल्यूम XXIV, पार्ट I एंड II के आँकड़ों के आधार पर तैयार की गई है।]

राजपूताना तथा अजमेर-मेरवाड़ा का कुल क्षेत्र 1,31,698 वर्ग मील था, जिसमें राजपूताना रियासतों का क्षेत्रफल 1,28,987 वर्ग मील तथा अजमेर-मेरवाड़ा का क्षेत्रफल 2,711 वर्ग मील था। सन् 1911 की जनगणना रिपोर्ट के आधार पर राजपूताना तथा अजमेर मेरवाड़ा की कुल जनसंख्या 1,10,31,827 थी। इसमें से राजपूताना रियासतों

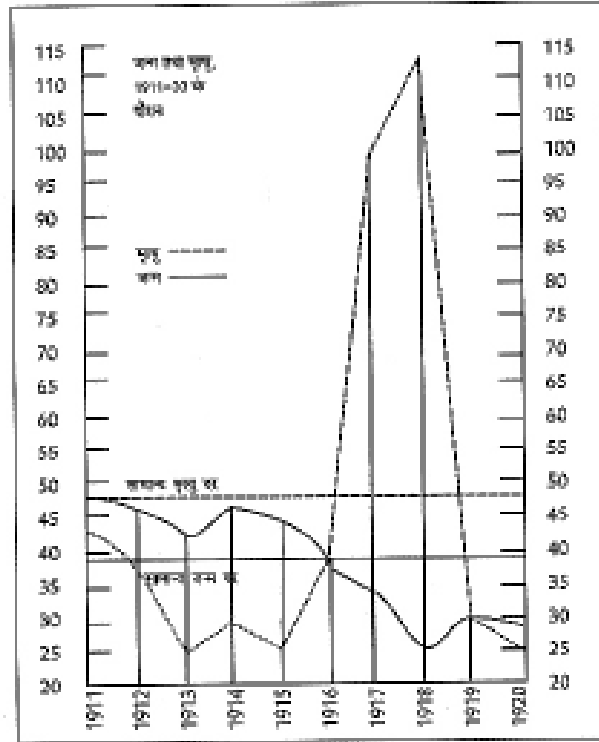
तथा अजमेर-मेरवाड़ा की जनसंख्या क्रमशः 1,05,30,432 तथा 5,01,395 थी। पुनः 1921 की जनगणना रिपोर्टके आधार पर राजपूताना तथा अजमेर-मेरवाड़ा की कुल जनसंख्या 1,03,39,655 थी। जिसमें राजपूताना रियासतों की जनसंख्या 98,44,384 तथा अजमेर-मेरवाड़ा की जनसंख्या 4,95,271 थी। जनसंख्या में आई लगभग 7 लाख की कमी यह दर्शाती है कि राजपूताना एवं अजमेर मेरवाड़ा में इस दशक के दौरान प्लेग, हैजा, अकाल तथा इन्फ्लूएंजा ने कितनी भयानक तबाही मचाई थी।

राजपूताना तथा अजमेर-मेरवाड़ा में संयुक्त रूप से जनसंख्या घनत्व 1911 तथा 1921 में क्रमशः 84 व्यक्ति प्रति वर्ग मील तथा 79 व्यक्ति प्रति वर्ग मील के अनुपात में था। अलग से राजपूताना रियासतों की यदि बात की जाए तो वहां यह अनुपात 1911 तथा 1921 में क्रमशः 82 तथा 76 का था। जबकि अजमेर-मेरवाड़ा में यह अनुपात इसी अवधि में क्रमशः 185 तथा 183 व्यक्ति प्रति वर्गमील का था। दोनों ही डिविजंस में पुरुषों के मुकाबले महिलाओं के प्रतिशत में अधिक गिरावट दर्ज की गई। इसी क्रम में यह ध्यान देने वाली बात है कि राजपूताना रियासतों की जनसंख्या में इस दशक के दौरान -6.5: की कमी आई। तालिका में दिए गए आंकड़े राजपूताना तथा अजमेर-मेरवाड़ा में 1918 की इन्फ्लूएंजा महामारी के प्रकोप को तो इंगित करते ही हैं, साथ ही उस वर्ष पड़े सूखे एवं अकाल के प्रभाव को दर्शाते हैं। पुनः इस संदर्भ में यह उल्लेख करना होगा कि इस दशक के दौरान राजपूताना में मानव जाति का बड़ा भारी नुकसान हुआ था।³²

1918 की इन्फ्लूएंजा महामारी तथा राजपूताना

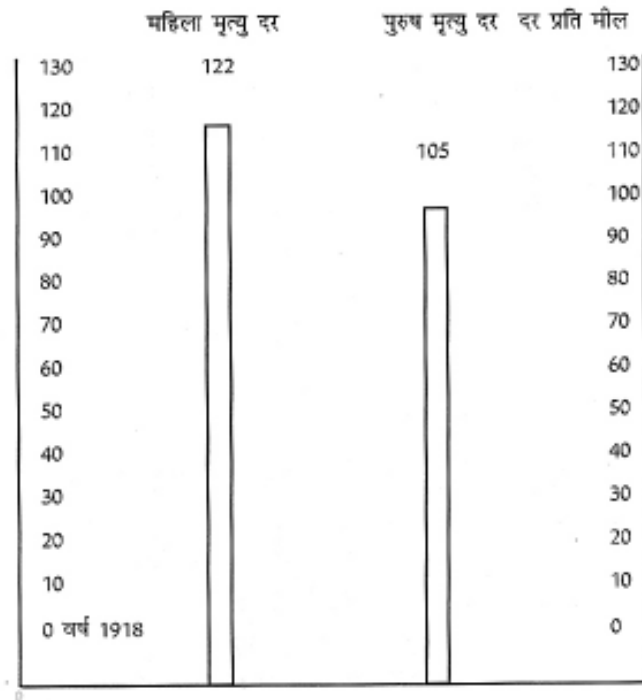
1911-1915 तक जन्म दर मृत्यु दर से अधिक थी। 1916 में मृत्यु दर बढ़नी शुरू हुई तथा जन्म दर घटनी शुरू हुई। 1917 में मृत्यु दर और अधिक बढ़ती चली गई तथा 1918 में यह बढ़कर 115 तक पहुंच गई। जन्म दर लगातार घटती गई। यद्यपि इन्फ्लूएंजा महामारी के अगले ही वर्ष 1919 में मृत्यु दर घटकर 29 हो गई तथा जन्म दर बढ़कर 30 पहुंच गई थी।

आरेख-1: 1911-1921 के दशक में 1916, 1917 तथा 1918 में जन्म एवं मृत्यु दर में वृद्धि (+) अथवा कमी (-) :



एक लाख (खम्बारा) 1911 की मृत्यु दर के कॉलेरा के लक्षण पर
दिए गए हैं।

राजपूताना तथा अजमेर मेरवाड़ा में 1918 की इन्फ्लूएंजा महामारी के दौरान पुरुषों की तुलना में महिलाओं की मृत्यु अधिक हुई थी। इसका कारण यह रहा कि एक तो अकाल तथा अभाव के कारण पौष्टिक भोजन उपलब्ध ही नहीं था, दूसरा, जो भी कुछ खाने को मिलता था उसमें प्राथमिकता बच्चों को दी जाती थी। साथ ही घर के भीतर अस्वास्थ्यकर स्थितियों में भी महिलाओं को अधिक काम करना पड़ता था तथा निश्चित ही पुरुषों के मुकाबले महिलाओं की शारीरिक शक्ति कम होती थी। आरेख-2 : 1918 में पूरे वर्ष के दौरान प्रति मील महिलाओं तथा पुरुषों की मृत्यु दर³³ :

महिलाओं तथा पुरुषों की मृत्यु दर²³:

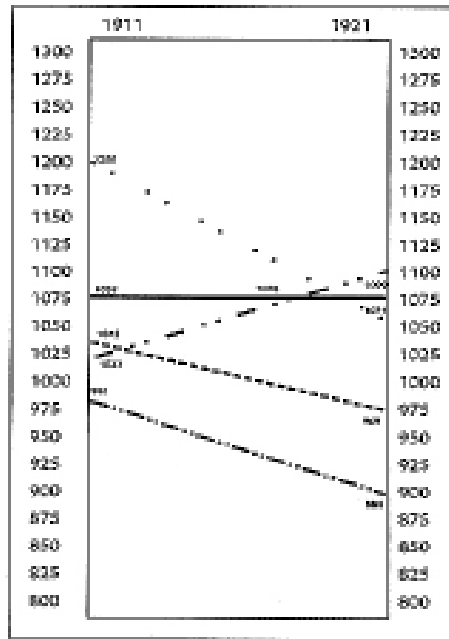
दिए गए आंकड़ों से यह स्पष्ट होता है कि राजपूताना तथा अजमेर-मेरवाड़ा में 1918 में प्रति मील 105 पुरुषों की मृत्यु दर दर्ज की गई तथा प्रति मील 122 महिलाओं की मृत्यु दर का आंकड़ा दर्ज हुआ था, जो बहुत अधिक था।

1921 की सेंसेस रिपोर्ट उपर्युक्त के विपरीत अजमेर-मेरवाड़ा में 1918 के इनफ्लुएंजा से केवल 29,835 लोगों की मौत होने की चर्चा करती है। जबकि, कर्नल पी.वी. हेग की रिपोर्ट में 1918 में पूरे वर्ष के दौरान 39,723 लोगों की मृत्यु होने का आंकड़ा प्रस्तुत किया गया है। इन दोनों रिपोर्ट्स में आंकड़ों का बहुत बड़ा अंतर है। फिर भी उपर्युक्त स्रोतों से यह स्पष्ट होता है कि ब्रिटिश भारत के अन्य प्रांतों की तरह राजपूताना में भी बड़े स्तर पर जनहानि हुई थी।

इसका एक और प्रमाण 1911 से 1921 के दशक में जनसंख्या में आई बहुत

बड़ी कमी दर्शाने वाली निम्न आरेख (डायग्राम) से मिलता है:

आरेख-3: 1911 एवं 1921 में अजमेर-मेरवाड़ा तथा राजपूताना के सभी डिविजन्स में प्रति 1000 व्यक्तियों पर जनसंख्या में विविधता:



अजमेर-मेरवाड़ा ————— 1911 में 1089 तथा 1921 में 1076
 राजपूताना - - - - - 1911 में 1042 तथा 1921 में 909
 ईस्टर्न डिविजन - - - - - 1911 में 986 तथा 1921 में 880
 वेस्टर्न डिविजन - 1911 में 1023 तथा 1921 में 1099
 सोउथर्न डिविजन 1911 में 1200 तथा 1921 में 1071

स्पष्ट तौर पर उपर्युक्त आरेख राजपूताना में जनसंख्या में आए बड़े बदलाव को दर्शाते हैं। सन् 1918 के इस अजनबी विषाणु से फैली महामारी के साथ-साथ राजपूताना में, लोग अकाल की मार से भी नहीं बच पाए थे। वैसे तो शायद ही ऐसा कोई वर्ष रहा हो, जब राजपूताना कि एक या उससे अधिक रियासतों ने अल्प वर्षा अथवा अतिवृष्टि के कारण अनाज या पशुओं के चारे का कभी अभाव ना देखा हो।³⁴ लेकिन इस प्रकार की

परिस्थितियों में यहां के लोगों ने जीवन यापन करना सीखा हुआ था। अतः इसका वहां की जनसंख्या वृद्धि पर इतना प्रभाव नहीं होता था। परंतु 1918 में देश के अन्य भागों के साथ-साथ राजपूताना तथा विशेषकर पश्चिमी राजपूताना के लोगों ने हर चीज का अभाव देखा था। यथा: अनाज, दालें, दूध, कंबल तथा हर आवश्यकता की वस्तु की अनुपलब्धता थी। कारण राजपूताना में भी वही था कि विश्व-युद्ध-1 के दौरान यहां से हर चीज का दोहन किया गया था। इतना ही नहीं, रियासती शासकों ने एक-दूसरे से होड़ करके युद्ध-कोष के नाम पर अधिक से अधिक मानव सहायता के अतिरिक्त, धन-दौलत, अनाज, दालें आदि देकर अंग्रेजों को अपनी मित्रता के सबूत दिया था। ऊपर से 1918 के अकाल ने स्थिति को और अधिक खराब कर दिया था।

एक रिपोर्ट के अनुसार वर्ष 1917 में राजपूताना तथा अजमेर-मेरवाड़ा में जहां औसत वर्षा 19.83 इंच हुई थी वहीं 1918 में केवल 3 इंच वर्षा हुई थी जो पिछले वर्ष की तुलना में 15.83 इंच कम थी। जहां 1917 में पर्याप्त मात्रा में वर्षा होने के कारण पानी की कोई समस्या नहीं थी, वहीं 1918 में तालाबों, कुंडों, कुओं आदि में पर्याप्त मात्रा में पीने का पानी भी नहीं था। वास्तव में इस वर्ष बारिश असाधारण रूप से कम हुई थी। जैसलमेर में तो 1918 में बारिश की एक बूंद भी नहीं गिरी, जिसके कारण खरीफ की फसल पूरी तरह से नष्ट हो गई थी तथा रबी की फसल भी बहुत खराब हुई थी। फलतः महामारी तथा अकाल के कारण कीमतेँ अत्यधिक बढ़ गई थी।³⁵ लोगों के पास तन ढकने को (बुखार से पीड़ित व्यक्ति के पास) कंबल तक नहीं था। एक तरफ लोग फ्लू से संक्रमित हो रहे थे, दूसरी तरफ पर्याप्त खाने को नहीं था। इन्फ्लूएंजा महामारी तथा अकाल के इस वर्ष में राजपूताना तथा अजमेर-मेरवाड़ा में पांच वर्ष से कम आयु के बच्चों की मृत्यु दर भी बहुत अधिक थी। इस आयु वर्ग के बच्चों की मृत्यु दर भी बहुत अधिक थी। इस आयु वर्ग के बच्चों की मृत्यु दर इस वर्ष की कुल मृत्यु दर का 19 प्रतिशत थी।³⁶

यद्यपि सभी राजपूताना रियासतों में दरबार ने डॉक्टरों तथा स्वयं सेवकों की टीमों की व्यवस्था की थी, तथापि, पर्याप्त मात्रा में दवाईयाँ उपलब्ध नहीं थी। अतः न केवल लोग इस महामारी से मर रहे थे, बल्कि इससे जनसंख्या वृद्धि पर भी असर पड़ा था।³⁷ इतना सब कुछ होने के बावजूद 1921 की जनगणना रिपोर्ट में अनाज व दालों के भाव अधिक होने का कारण किसानों को बताया गया कि उन्होंने अपने थोड़े तात्कालिक लाभ के लिए कृषि को लागत बढ़ने का बहाना करके अनाज को ऊंचे दाम पर बेचा। जिसका असर मध्य वर्ग पर पड़ा, जिनमें सरकारी सेवा के लोग तथा अन्य जो अनाज की पैदावार नहीं करते थे वे शामिल थे।³⁸ भोजन, कंबल, दवाईयाँ तथा अन्य आवश्यक वस्तुओं की कमी ने लोगों की मनोस्थिति तथा शारीरिक स्थिति को प्रभावित किया। ऐसी परिस्थितियों

से प्रभावित मानव 1918 की इन्फ्लूएंजा महामारी के लिए आसान शिकार बन गए।

विश्व युद्ध-1 के दौरान युद्ध-कोष के नाम पर की गई लूट से उत्पन्न परिस्थितियों, 1918 की इन्फ्लूएंजा महामारी तथा अकाल के साथ-साथ, पहले से ही राजपूताना की कुछ रियासतों- बांसवाड़ा, बूंदी, जोधपुर, बीकानेर, भरतपुर तथा डूंगरपुर- में प्लेग के प्रकोप के कारण वहां चौतरफा मार पड़ रही थी। इस प्रकार, पूर्व में राजपूताना में भूख, बीमारी, हैजा, प्लेग आदि से होने वाले सारे नुकसान को पीछे छोड़ते हुए, 1918 के इस विनाशकारी इन्फ्लूएंजा ने तबाही के नए रिकॉर्ड गढ़ दिए थे। इतना ही नहीं जो लोग इस महामारी से बच भी गए थे उनमें भी प्राणशक्ति काफी कम हो गई थी।³⁹

राजपूताना के चीफ मेडिकल ऑफिसर कर्नल पी.बी. हेग की रिपोर्ट के अनुसार 1918 के इस प्राणघातक इन्फ्लूएंजा ने सितम्बर में राजपूताना में दस्तक दी तथा दो महीने इसने पूरे राजपूताना में विनाशकारी प्रभाव दिखाया। वे पुनः लिखते हैं कि यद्यपि सही-सही आंकड़ा बता पाना मुश्किल है, परंतु अक्टूबर और नवंबर 1918 में होने वाली मौतों का आंकड़ा निश्चित रूप से काफी अधिक था।⁴⁰

कर्नल हेग ने उल्लेख किया है कि प्लेग, हैजा तथा 1918 के इनफ्लूएंजा से होने वाली मौत का आंकड़ा 1,14,610 था। जो पिछले दशक के मुकाबला बहुत अधिक था। पुनः इस रिपोर्ट में यह उल्लेख किया गया है कि सन् 1916-17 में क्रमशः प्लेग तथा मलेरिया की वजह से, पहले से जन्म दर बहुत कम थी तथा मृत्यु दर बहुत अधिक थी। इस प्रकार की परिस्थितियों ने 1918 की इन्फ्लूएंजा महामारी के संक्रमण फैलने हेतु एक पृष्ठभूमि का काम किया तथा बहुत बड़ी संख्या में लोगों की जानें गईं। सेंसस रिपोर्ट, 1921 में सूचनाओं एवं आंकड़ों का आधार विभिन्न रियासतों के मेडिकल स्टॉफ से प्राप्त रिपोर्ट्स को लिया गया है। कर्नल हेग की रिपोर्ट में तथा सेंसस रिपोर्ट में बड़े अजीब ढंग से उल्लेख किया गया है। इन दोनों ही रिपोर्ट्स में इन्फ्लूएंजा से होने वाली मौत के आंकड़ों में बुखार एवं दमा से होने वाली मौतों को शामिल नहीं किया गया है। जबकि ये दोनों ही 1918 की इन्फ्लूएंजा महामारी के मुख्य लक्षण थे। इतना ही नहीं सेंसस रिपोर्ट तथा कर्नल हेग की रिपोर्ट, इन दो महीनों (अक्टूबर तथा नवम्बर 1918) में इस महामारी से होने वाली मौत के आंकड़ों पर भी भिन्न-भिन्न आंकड़े प्रस्तुत करती हैं। उदाहरणतः सेंसस रिपोर्ट के अनुसार अजमेर-मेरवाड़ा में इस फ्लू से होने वाले मानव के नुकसान का आंकड़ा 29,835 था, जबकि कर्नल हेग की रिपोर्ट में 34,875 का उल्लेख है।

इस महामारी के दस्तक देते ही समस्त राजपूताना में लोगों में दहशत बढ़ गई थी। सरकारी तंत्र इससे प्रभावित हुआ था। सफाई विभाग के कर्मचारियों में अधिकतर ने काम पर आना बंद कर दिया था, क्योंकि उनमें से अधिकतर इन्फ्लूएंजा से संक्रमित हो गए थे। जयपुर में बहुत बड़ी संख्या में कर्मचारी फ्लू से प्रभावित हुए। फ्लू से प्रभावित

कर्मचारियों में काफी कमजोरी आ गई थी। इससे शहर की साफ-सफाई की व्यवस्था काफी प्रभावित हुई थी।⁴¹ मेवाड़ के रेजीडेन्सी सर्जन की रिपोर्ट के अनुसार उदयपुर में महामारी के दौरान सनिटेशन का काम पुलिस की निगरानी में हो रहा था। इसके बावजूद महामारी का प्रकोप बढ़ता जा रहा था। उदयपुर दरबार की तरफ से लोगों से साफ-सफाई रखने हेतु अपील भी की गई थी।⁴²

इन्फ्लूएंजा के प्रकोप के चलते अजमेर-मेरवाड़ा तथा सभी राजपूताना रियासतों में मलेरिया, हैजा, तथा प्लेग से बचाव के लिए जो टीकाकरण (टंबबपदंजपवद) अभियान चल रहा था वह बुरी तरह से प्रभावित हुआ। लोग या तो टीका लगवाने से मना कर रहे थे या फिर टीकाकरण टीम के आने का पता चलने पर छुप जा रहे थे। जैसलमेर में तो इन्फ्लूएंजा महामारी के दौरान एक भी टीका नहीं लगा।⁴³

इस नए तरह के फ्लू को लेकर इतिहासकारों ने भी अचरज जाहिर किया है तथा इसे बहुत घातक महामारी के तौर पर दर्ज किया है। उन्होंने इससे होने वाले नुकसान को भी बहुत अधिक बताया है। जी. एच. ओझा ने उल्लेख किया है कि 1918 के इन्फ्लूएंजा का राजपूताना में इतना अधिक प्रभाव था कि प्रतिदिन 25-30 लोग इस महामारी से अपने प्राण खो रहे थे। इस महामारी से डूंगरपुर के महारावल विजय सिंह भी 15 नवम्बर 1918 को मृत्यु का शिकार हो गए थे।⁴⁴

अजमेर मेरवाड़ा तथा राजपूताना की रियासतों की जेलों में 1918 की इन्फ्लूएंजा महामारी के दौरान बीमार पड़ने वाले कैदियों की संख्या असाधारण रूप से बढ़ने लगी थी। रियासतों में 1917 के मुकाबले 1918 में (विशेषकर अक्टूबर-नवम्बर में) बीमार पड़ने वाले कैदियों की औसत संख्या प्रति एक हजार पर 81.51 (1917) से बढ़कर 84.23 (1918) में गई। तथा मृत्यु दर प्रति एक हजार पर 93 (1917) से बढ़कर 322 (1918) पहुंच गई।⁴⁵

तालिका 3 : राजपूताना की जेलों में दर्ज हुए इन्फ्लूएंजा के मामले तथा मृत्यु का आंकड़ा:

क्र.सं.	जेल का नाम	इन्फ्लूएंजा प्रभावित मामलों में दर्ज संख्या	मृत्यु
1.	सेंट्रल जेल, जयपुर	23	12
2.	डिस्ट्रीक्ट जेल, जयपुर	05	03
3.	सेन्ट्रल जेल, बीकानेर	142	35
4.	सेन्ट्रल जेल, अलवर	77	23
5.	सेन्ट्रल जेल, उदयपुर	47	25

74 / Rajasthan History Congress		ISSN 2321-1288
6.	सेन्ट्रल जेल, जैसलमेर	40
7.	सेन्ट्रल जेल, कोटा	96
8.	सेन्ट्रल जेल, बांसवाड़ा	05
9.	सेन्ट्रल जेल, झालरपातन	42
10.	सेन्ट्रल जेल, भरतपुर	12
11.	सेन्ट्रल जेल, सिरोही	08
12.	सेन्ट्रल जेल, करौली	01

बीकानेर में भी स्थिति काफी अधिक खराब थी। वहां 35 लोग प्रति एक हजार, प्रति दिन इन्फ्लूएंजा के कारण मौत का शिकार हो रहे थे। वहां यह मौतें 165.85 व्यक्ति प्रति वर्गमील थी। उदयपुर में यह महामारी 1918 के आखिर में सक्रिय हो चुकी थी। वहां 30 नवम्बर तक 25 व्यक्ति प्रति एक हजार प्रतिदिन मृत्यु का शिकार हो रहे थे। राजवल्लभ सोमानी लिखते हैं कि इन्फ्लूएंजा ने उत्तर भारत के अन्य इलाकों की तरह ही मेवाड़ में 1918 के सितंबर माह में दस्तक दी थी। उचित दवा तथा अन्य चिकित्सकीय सहायता उपलब्ध नहीं होने के कारण समय रहते संक्रमित लोगों को इलाज उपलब्ध करवाकर मौत का शिकार होने से नहीं बचाया जा सका। मेवाड़ में यह फ्लू अधिक गंभीर रूप से फैला। परिणामस्वरूप वहां मृत्यु दर अकल्पनीय थी। परिस्थितियाँ अचानक से इतनी विस्मयकारी हो गईं कि मुर्दों को उठाकर श्मशान तक ले जाने के लिए लोगों की कमी पड़ गई थी।⁴⁶ एक अन्य स्रोत के अनुसार अक्टूबर तथा नवंबर 1918 में मेवाड़ शहर और गांव ही नहीं, बल्कि पहाड़ियों की चोटियों में एक दूसरे से बहुत दूर-दूर बसे हुए जन-जातीय लोगों की झोपड़ियों तक में इन्फ्लूएंजा प्रवेश कर चुका था। हजारों लोगों की मौत भीलों के इलाके में हो रही थी। 13 नवंबर को आसींद के सरदार रावत रणजीतसिंह का भी इस महामारी से देहांत हो गया था।⁴⁷

सितंबर 1918 के आखिरी सप्ताह में जोधपुर में जैसे ही इस इन्फ्लूएंजा के प्रवेश की पुष्टि हुई वैसे ही दरबार की तरफ से पूरे शहर में, परगनों में तथा सभी जागीरों में इस बात का ढिंढोरा पीटा गया (घोषणा की गई) कि इलाके में एक अलग प्रकार का ज्वर फैलने लगा है। अतः मुसाफिरों का इधर से उधर आना जाना बंद है। इसके साथ ही यह विषाणु अन्य इलाकों की तरह जोधपुर में भी बहुत तेजी से फैलने लगा। एक सरकारी दस्तावेज के अनुसार अक्टूबर आते-आते लगभग 30 लोग रोजाना इस इन्फ्लूएंजा की भेंट चढ़ने लगे थे।⁴⁸ अक्टूबरके मध्य तक आते-आते 100 लोग रोज इस महामारी की भेंट चढ़ने लगे थे। अनाज (गेहूं, बाजरी), दालें (मूंग, मोठ) तथा यहां तक कि अनाज की पिसाई भी महंगी हो गई थी। मजदूर मिलने बंद हो गए थे। पुनः जोधपुर में

इन्फ्लूएंजा से प्रतिदिन होने वाले प्रभावितों तथा मृतकों पर इस दस्तावेज में विस्तार से उल्लेख किया गया है। इसके अनुसार 27 अक्टूबर तक आते-आते 125 लोग प्रतिदिन इस महामारी की भेंट चढ़ने लगे थे। जोधपुर के नागौर कस्बे में स्थिति काफी चिंताजनक थी। वहां इस महामारी का इतना अधिक प्रभाव था कि नागौर शहर तथा आस-पास के कई गांव, मूंडवा सहित खाली करवा लिए गए।⁴⁹

इन्फ्लूएंजा का प्रभाव बहुत अधिक था। जिसकी पुष्टि उपर्युक्त स्रोतों के अतिरिक्त मेड़ता सिटी के असिस्टेंट सर्जन द्वारा रेजिडेंसी सर्जन वेस्टर्न राजपूताना एजेंसी को लिखे गए पत्र दिनांक 1 नवंबर 1918 से भी होती है। उन्होंने लिखा कि शहर में बरोंको-निमोनिया जैसे एक इन्फ्लूएंजा का कहर बहुत भयानक है। प्रतिदिन मृत्यु दर औसतन 17 पार कर चुकी है। जबकि शहर की कुल आबादी मात्र 2500 के करीब है।⁵⁰

पुनतः असिस्टेंट सर्जन मेड़ता सिटी द्वारा 6 नवंबर 1918 को रेजिडेन्सी सर्जन वेस्टर्न राजपूताना को स्थानीय लोगों को शामिल करके बनाई गई समितियों के द्वारा किए जाने वाले राहत कार्यों की जानकारी का ब्यौरा दिया गया। इसमें यह उल्लेख किया गया कि पूरे जोधपुर राज्य में औसतन 200 व्यक्ति प्रतिदिन इन्फ्लूएंजा की भेंट चढ़ रहे थे।⁵¹

इसी प्रकार का हाल लगभग सभी परगनों तथा गांवों का था। सभी जगह से लोगों के हस्ताक्षर युक्त पत्र मुसाहिब आलासाहेब राज मारवाड़ को प्राप्त हो रहे थे। लोग अपने-अपने इलाकों में इन्फ्लूएंजा से होने वाले नुकसान का हवाला देते हुए राज्य से डाक्टरों तथा दवा के उपर्युक्त इंतजाम करने की अपील कर रहे थे।

हुकमसिंह भाटी ने अपनी पुस्तक, महेचा राठौड़ों का इतिहास में जोधपुर में 1918 के इन्फ्लूएंजा के बारे में लिखा है कि प्रथम विश्व युद्ध के परिणाम स्वरूप मारवाड़ में युद्ध ज्वर नामक महामारी से महाराजा सुमेरसिंह का निधन वर्ग 21 वर्ष की आयु में हो गया था।⁵²

रियासती प्रशासन द्वारा महामारी को रोकने हेतु किए गए प्रयास

विदित है कि सितंबर 1918 में ही मारवाड़ दरबाद ने लोगों की यहां से वहां आवा-जाही को प्रतिबंधित करने की घोषणा की थी। सभी परगनों तथा जागीरों में यह संदेश भिजवा दिया गया था। सभी महकमों में लोग छुट्टी पर जाने लगे थे। इन परिस्थितियों में पूरे राज्य में 15 दिन की छुट्टी की घोषणा कर दी गई। जिन कस्बों में इन्फ्लूएंजा का अधिक प्रभाव था उन्हें खाली करवाकर वहां के लोगों को दूसरी जगह पर भेजा गया ताकि उन स्थानों की साफ-सफाई की जा सके। उदाहरणार्थ नागौर तथा उसके आस-पास के गांवों (मूंडवा आदि) को खाली करवा कर वहां के लोगों को अन्य जगह

पर स्थानांतरित किया गया।⁵³

दरबार ने शहर तथा गांवों के बाहर झोपड़ियां बनवाकर लोगों को उनमें क्वारंटाइन करने की व्यवस्था की। राजपूत स्कूल, जोधपुर के प्रिंसिपल आर.बी. वानवार्ट के 3 नवंबर 1918 को मारवाड़ स्टेट के आला साहेब मुसाहिब को लिखे पत्र के अनुसार सर्जन डॉ. कर्नल किलकिली के निर्णयानुसार स्कूलों को 21 नवंबर तक बंद रखा गया था। पत्र में पुनः दरबार से निवेदन किया गया कि कृपया सभी हाकिमों से कह दिया जाए कि वे यह निर्देशित करें कि जब तक स्कूल खुलने की कोई अगली तिथि तय नहीं होती तब तक राजपूत अपने लड़कों को वापस ना भेजें।⁵⁴

मारवाड़ स्टेट की 1918 की एडमिनिस्ट्रेशन रिपोर्ट से पता चलता है कि वर्ष 1918 में मारवाड़ में 23 अस्पताल तथा डिस्पेंसरियाँ काम कर रही थी। जिनमें 1,48,466 मरीजों को बिना अस्पतालों में भर्ती किए इलाज किया गया तथा 1,580 मरीजों को अस्पतालों में भर्ती किया गया। मारवाड़ में इन्फ्लूएंजा का प्रभाव सितंबर से नवंबर 1918 तक अधिक रहा। अक्टूबर में दरबार की तरफ से एक मुहिम चलाकर पूरे शहर को विभिन्न वार्डों में बांटकर 23 टीका लगाने वालों तथा बहुत से स्वयंसेवकों को स्पेशल ड्यूटी पर तैनात किया गया, ताकि संक्रमितों को उनके आवास पर ही दवाइयां उपलब्ध करवाई जा सकें। दो सब असिस्टेंट सर्जेंस को स्पेशल ड्यूटी पर रखा गया, ताकि जिले में अधिक प्रभावित लोगों की देखभाल के लिए वे वहां का दौरा कर सकें। मेडिकल स्टॉफ का समय बचाने के लिए तथा त्वरित चिकित्सा सहायता उपलब्ध करवाने हेतु दो तांगे तथा दो मोटर गाड़ियां उपलब्ध करवाई गई।

शहर की सेंट्रल मार्केट में एक अस्पताल भी खोला गया तथा निराश्रितों के लिए मुफ्त भोजन तथा कपड़े उपलब्ध करवाए गए।⁵⁵

इसके अतिरिक्त दरबार में जिन दो सब असिस्टेंट सर्जेंस को स्पेशल ड्यूटी पर तैनात किया था उनको यह भी जिम्मेदारी दी कि वे प्रभावित इलाकों में हर एक गांव में जाकर लोगों की जांच करें तथा उन्हें चिकित्सकीय सहायता दें। डॉक्टरों की मदद के लिए हर क्षेत्र के हवालदारों को अपने-अपने क्षेत्रों में संक्रमितों की सूची बनाकर देने का निर्देश दिया गया। उनके काम पर निगरान रखने हेतु स्थानीय दरोगा को जिम्मेदारी सौंपी गई। हवालदार तथा डॉक्टरों द्वारा रोजाना जितना काम किया गया, उसकी डायरी लिखकर रिपोर्ट जमा करवाने का निर्देश दिया गया।⁵⁶

यह फलु पूरी दुनिया के लिए नया था। अतः राजपूताना में डॉक्टरों के लिए यह एक चुनौती बना हुआ था। रेजिडेंसी सर्जन वेस्टर्न राजपूताना स्टेट्स के 17 अक्टूबर 1918 के पत्र के मुताबिक जिन डाक्टरों को फील्ड में तैनात किया गया था उनकी रिपोर्ट

के आधार पर यह महामारी, इन्फ्लूएंजा तथा मलेरिया का संयुक्त रूप था। अतः इन दोनों ही बीमारियों के उपचार हेतु दवा दी जाने जानी थी। जोधपुर में संक्रमित व्यक्ति को सलिसलेट (सपबलसंजम) एक्सपेक्टोरेंट (माचमबजवतंदज) तथा कुननी (फनपदपदम) देने की हिदायत दी थी। सभी जिलों में अकाल से राहत के काम में लगे अधिकारियों, निरीक्षकों तथा दूसरे अन्य कर्मचारियों के माध्यम से दवा भेजने की व्यवस्था की गई।⁵⁷

स्थानीय सब असिस्टेंट सर्जेंस ने अपने-अपने क्षेत्र के स्थानीय लोगों के साथ मिलकर समितियां बनाई जो लोगों को घर-घर जाकर दवा उपलब्ध करवा सकें तथा बाजार में इन दवाओं की उपलब्धता सुनिश्चित कर सकें।⁵⁸

समस्त राजपूताना रियासतें इसी प्रकार अपने-अपने लोगों की जान बचाने के लिए प्रयासरत थी। लेकिन जैसा दृष्टिकोण ब्रिटिश भारत की अंग्रेज अथॉरिटीज का था उसके उदाहरण (अंग्रेजों की मुनाफाखोरी की नियत के) राजपूताना में भी मिलते हैं। वेस्टर्न राजपूताना स्टेट्स रेजिडेंसी सर्जन ने 31 अक्टूबर 1918 को बम्बई की एक अंग्रेज दवा कंपनी मैसर्स थॉमसन एंड टेलर को पत्र लिखकर जैसलमेर राज्य के लिए दवाईयां खरीदने हेतु पत्र भेजा। 6 नवंबर को उक्त दवा कंपनी ने पत्र का उत्तर देते हुए लिखा कि बम्बई में महामारी के प्रकोप के कारण तथा अन्य प्रांतों में इन्फ्लूएंजा के प्रभाव के कारण इन दवाओं की बहुत अधिक मांग है। अतः स्टॉक बहुत लिमिटेड है, जिन दवा विक्रेताओं के पास यह दवाइयां उपलब्ध हैं उन्होंने इनके रेट बढ़ा दिए हैं। रेट लिस्ट पत्र के साथ लगा कर भेज रहे हैं, मंजूर हो तो तार भेद दें, दवाइयां भिजवा दी जाएंगी।⁵⁹

इस प्रकार की परिस्थितियों में रेजिडेंसी सर्जन, वेस्टर्न राजपूताना स्टेट्स ने जैसलमेर, बीकानेर तथा जोधपुर के असिस्टेंट सर्जेंस को 9 नवंबर को पत्र लिखकर सूचित किया कि इन्फ्लूएंजा खूब फैल रहा है, परंतु अभी इसका टीका तथा दवाइयां उपलब्ध नहीं हैं। सभी दवाओं के आर्डर पेंडिंग चल रहे हैं। अतः उपलब्ध दवाओं का वितरण सही ढंग से किया जाए। इसके लिए सीनियर सब असिस्टेंट सर्जेंस को निर्देशित करके सभी परगनों में चिकित्सकीय सेवा में लगे लोगों को सूचित कर दिया जाए। प्रत्येक चिकित्सकीय टीम को समय-समय पर अपनी रिपोर्ट भेजनी होगी।⁶⁰

एक तरफ रियासती दरबार अपने मेडिकल सर्जन, सेना तथा स्थानीय लोगों के सहयोग से प्रयासरत था कि लोगों को सही समय पर उपचार मिले तो दूसरी तरफ इन्फ्लूएंजा का प्रकोप बढ़ता जा रहा था। इस तरह की परिस्थितियों में विभिन्न जिलों, जागीरों, परगनों से दरबार को चिंताजनक चिट्ठियां प्राप्त हो रही थी।

उदाहरणार्थ: सिवाणा परगना के हाकिम ने जोधपुर दरबार को 14 नवंबर 1918 को पत्र लिखकर सिवाणा कस्बा तथा परगना में इन्फ्लूएंजा के प्रकोप बढ़ने पर चिंता जताते हुए दरबार से डॉक्टरों तथा दवाइयों के शीघ्र प्रबंध की अर्जी दाखिल की।⁶¹

अजमेर-मेरवाड़ा में स्कूलों, कॉलेजों तथा सभी अन्य शिक्षण संस्थाओं को बंद कर दिया गया। संक्रमण फैलने से रोकने हेतु सामान्य निर्देश जारी किये गए तथा स्वयंसेवकों की टीमों द्वारा लोगों को फ्लू से बचने हेतु तथा उपचार के आसान तरीके बताए गए। अजमेर शहर तथा अन्य कस्बों में नगरपालिका द्वारा मरीजों के लिए कैंप की व्यवस्था की गई लोगों को दूध तथा दवाई बांटने का अभियान चलाया गया।⁶²

गैर-सरकारी स्तर पर सामाजिक संगठनों ने लोगों में जागरूकता फैलाने के साथ-साथ संक्रमितों के उपचार हेतु हर प्रकार की सहायता करने तथा शवों को उठाने का काम भी किया।⁶³ सेवा समिति द्वारा मोबाईल डिस्पेंसरी को कस्बों के गली मोहल्लों में भेजा गया।⁶⁴

जयपुर में दरबार की ओर से क्वारंटाइन केन्द्रों के रूप में शहर से बाहर झोंपड़ियाँ बनवाई गईं। सेना के जवानों को सब-असिस्टेंट सर्जन के साथ चिकित्सा व्यवस्था को देखने की जिम्मेदारी दी गई। शहर का कूड़ा-कर्कट शहर से बाहर भट्टियों में जलाने के निर्देश दिए गए। लोगों को स्वच्छता के निर्देश दिए गए, 600 से अधिक नए शौचालय बनवाए तथा 300 से अधिक पुराने शौचालयों की मरम्मत करने उन्हें उपयोग में लाया गया, ताकि अस्वच्छ वातावरण ना रहे तथा इन्फ्लूएंजा को फैलने से रोका जा सके। दरबार की ओर से दवाईयाँ खरीदने, क्वारंटाइन केन्द्र बनाने तथा लोगों के उपचार हेतु रुपये 1,670/- खर्च किये गए।⁶⁵

महामारी की इस महान विपदा के समय में सभी रियासतों में दरबार ने लोगों को क्वारंटाइन करने तथा आवश्यक मेडिकल सहायता प्रदान करने हेतु चिकित्सा सेवा में कार्यरत सैनिकों की तैनाती की गई थी। ये सैनिक मिलिट्री के सब-असिस्टेंट सर्जन की निगरानी में कार्य कर रहे थे। सब-असिस्टेंट सर्जन, एसिस्टेंट स्टेट सर्जन के निर्देशन में कार्य कर रहे थे।⁶⁶

सेना की चिकित्सकीय टीमों के द्वारा (राजपूताना रियासती दरबार के आदेश से) की गई इस प्रकार की चिकित्सकीय व्यवस्था तथा क्वारंटाइन सेंटर की स्थापना से रियासतों में स्थिति को संभालने के बेहतर प्रयास किये गये थे।

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A Prehistoric Exploration of Sirohi District, Rajasthan

**Chintan Thakar, Punaram Patel,
Priyank Talesara, Altaf Khan**

Introduction: The Sirohi district is situated in the south west of Rajasthan between the parallels of 24°20' and 25°17' North latitude and 72°16' and 73°10' East longitude. The district covers geographical area of about 5136 square kilometer and is bounded in the north by Pali district, in the East Udaipur district, in the South Banaskantha district of Gujarat state and in the West by Jalore district. Administratively Sirohi is a part of Jodhpur division. The district comprises of 5 tehsils, namely:- (1) Sirohi (2) Sheoganj (3) Reodar (4) Abu Road and (5) Pindwara (Dhoundiyal, 1967, p. 5). Geologically, this district is the southern part of Delhi Synclinoyium. To its east and middle is the functioning of the Delhi Super group. These are stag mafics and grants such as Sendhada-Ambaji granite, Malani Super group, and Enritapura granite. The Delhi Supergroup is represented in the order of subtraction from antiquity in the Kumbhal Supergroup, Sirohi Supergroup and Sindheth Supergroup. (Acharya, 1998). The district is characterized by undulating topography. A large part of the district is vast semi-desert plain marked by isolated hillocks and chain of hills forming eastern fringe of Thar Desert. Abu-Sirohi range divides the district into two parts. Mt. Abu is situated at about 1219 meters AMSL and is an irregular plateau which is surrounded by several projecting peaks and ridges. Gurusikhar is the highest peak in Aravalli range touching 1722 m amsl. The drainage system is well developed in the district. Jawai is the main river of north- west part. This river eventually meets Luni river. West Banas is the most important river. Other rivers which flow in the district are Khari, Sukli, Bandi, Kapalganga and Krishnavati. There are no natural lakes in the district. Artificial Lake named Nakki lake in Mt. Abu is picturesque. (Rajasthan, 2013, p. 7).

Overview of Research: The history of archaeological research in the Sirohi district goes back to 1824 when Charles Colville noticed a very

large ancient settlement at Chandravati, near Abu Road. It was briefly described by Col. Tod in his well known book "Travels in Western India" (Tod, 1839).

A systematic archaeological study of this site was initially carried out by the Archaeology department of M.S. University of Baroda in the year 1980 and by JRN Rajasthan Vidyapeeth and Rajasthan State Archaeology Department in the year 2013. In the year 1980 was discovered Mesolithic Site (Mehta et al., 1978) on the confluence of Sevarni and Banas was discovered. Two more similar archaeological sites Syava and Arasuri (Tiwari, 2016) with similar Stone Age material were discovered during the second archaeological expedition at Chandravati (Kharakwal, 2016) indicating strong presence of Stone Age humans in the Sirohi district.

From 2014 to 2016, the work of excavation of Chandravati Medieval site was done under the direction of Jeevan Singh Kharwal, Director of Archeology Department of Janardan Rai Nagar Rajasthan Vidyapeeth. A systematic survey in Sirohi district in recent years has found the earliest time of human habitation in the Middle Palaeolithic (Thakar, Kharakwal, et al., 2019) Also, many other Paleolithic settlements have been discovered. The historical and medieval defence structures (Talesara & Bahuguna, 2020), (Talesara et al., 2020), (Talesara et al., 2021), (Thakar, Talesara, et al., 2019) here have also been systematically surveyed.

Methodology: To conduct this survey, the following methods were used, in which toposheets of the Geographical Survey of India were mainly used to find the Stone Age sites, after which this terrain was surveyed through satellite images through Google Earth. Most of these sites were discovered near the major Banas River, Krishnawati River, Khari River and Sipu River and its tributaries and its rivulets flowing through the district and on low deposits of granite cover and eroded soils located on its surface. To survey these sites, village-village survey was done by own two-wheeler. The geo-coordinates were first taken by visiting the discovered sites, for which 'Compass Coordinate and Google Earth' software was used. The stone tools obtained from there were packed and collected in plastic Ziploc and bubble wrap. These tools were depicted by keeping the scale in the same condition as it was obtained. 'Nikon D5300' camera has been used to take photographs of the site. QGIS software has been used to establish all these places on the map of the Sirohi district.

Aims and Objectives: In the last few decades, research, survey, and excavation in Sirohi district and western Banas river valley shed light on the order of development of culture here and many stone age sites have been discovered from other tehsils of Sirohi district, but still, There are many such sites in this district and Banas river valley which are necessary to understand the chronology of the Stone Age, so the main objective of this research and survey is to find these sites and coordinate them with other discovered stone age sites.

Exploration and Findings: Discoveries are mentioned in the following table (table 1):

Table: List of Prehistoric sites discovered in the Sirohi region.

No	name of site	geo-coordinates	Tehsil	Cultural material	Reference
1	Kasindra	24°25'47"N; 72°50'25"E	Pindwara	fluted cores, parallel sided blade lets, raw material, scrapers	Thakar et al. 2019
2	Viroli	24°51'55"N; 72°57'56"E	Pindwara	core, flakes, scrapers	Thakar et al. 2019
3	Jabkeswar mahadev Fali (Vasa)	24°38'31"N; 72°58'55"E	Pindwara	cores, triangle, scraper,	Thakar et al. 2019
4	Pagara Fali (Valoria)	24°39'18"N; 73°01'26"E	Pindwara	blades, core, triangle, scraper	Thakar et al. 2019
5	Gopi Dhani	24°35'03"N; 72°58'50"E	Pindwara	core, flakes, scrapers	Thakar et al. 2019
6	Sanwada R	24°34'56"N; 72°58'00"E	Pindwara	Hammer stone, cylindrical core, discoid, scraper,	Thakar et al. 2019
7	Udvaria	24°36'37"N; 72°53'14"E	Pindwara	core, flakes, scrapers, blade	Thakar et al. 2019
8	Jod Fali Danvav	24°31'06"N; 72°46'55"E	Abu Road	core, flakes	Thakar et al. 2019
9	Talwar Naka	24°30'34"N; 72°44'34"E	Abu Road	cores, discoid, flake, scraper	Thakar et al. 2019
10	Bujra Fali Ganka	24°30'53"N; 72°46'10"E	Abu Road	core, points, scraper	Thakar et al. 2019

ISSN 2321-1288

Rajasthan History Congress / 85

11	Khadra Fali	24°31'10"N; 72°44'46"E	Abu Road	Point, flake, scraper, blade	Thakar et al. 2019
12	Khuna (Ker)	24°44'42"N; 72°50'46"E		blades, flakes, scraper, fluted core,	Thakar et al. 2019
13	Churli Khera (Isra)	24°45'07"N; 72°49'32"E	Pindwara	core, scraper, blades	Thakar et al. 2019
14	Gujari Fali (Nitora)	24°41'49"N; 72°52'58"E	Abu Road	core, flakes, scraper, anvil	Thakar et al. 2019
15	Varki Khera (Mandvada Khalsa)	24°43'29"N; 72°53'30"E	Pindwara	hammer stone, anvil, points, fluted core, scraper, blades	Thakar et al. 2019
16	Sartaneswar Mahadev (lotana)	24°45'11"N; 72°54'36"E	Pindwara	core, flake, scraper, blade	Thakar et al. 2019
17	Bhadrada Kakar (Nandia)	24°46'17"N; 72°56'15"E	Pindwara	Core, scaraper, blades	Thakar et al. 2019
18	Richheshwar Mahadev (Nadia)	24°46'57"N; 72°58'18"E	Pindwara	Core, scraper, point, blades	Thakar et al. 2019
19	Silwani 1	24°48'04"N; 72°58'37"E	Pindwara	Core, scraper, point, blade	Thakar et al. 2019
20	Silwani 2	24°48'38"N; 72°58'03"E	Pindwara	Core, scraper, blades, burin	Thakar et al. 2019
21	Naradara	25°03'47"N; 72°45'58"E	Sivganj	Handaxe, scraper, core, flakes, notch	Thakar et al. 2019
22	Mandwaria	24°56'52"N; 72°46'22"E	Sirohi	Core, scraper, flakes, point	Thakar et al. 2019
23	Siyava	24°26'20"N; 72°45'50"E	Abu Road	Core, scraper, blades	Nupur Tewari 2016
24	Arasuri (Arasana)	24°49'06"N; 72°58'23"E	Pindwara	Core , scraper, Fluted core	Thakar et al. 2019
25	Gupteshwar Mahadev (Angor)	24°51'46"N; 72°46'55"E	Sirohi	Core, scraper, point. notch	Thakar et al. 2019
26	Paladi	24°52'50"N;	Sirohi	Core, scraper,	Thakar et

86 / Rajasthan History Congress				ISSN 2321-1288	
	(Rampura)	72°47'47"E		flakes	al. 2019
27	Satapura	25°04'52"N; 72°42'15"E	Sirohi	Flakes, scraper	Thakar et al. 2019
28	Ummedgarh 1	25°06'13"N; 72°43'45"E	Shivganj	Flakes, scraper, core	Thakar et al. 2019
28	Ummedgarh 2	25°06'35"N; 72°42'50"E	Shivganj	Flakes, scraper, core	Thakar et al. 2019
29	Lotiwada	25°05'34"N; 72°43'54"E	Shivganj	Core, scraper, flakes, point, notch, burin	Thakar et al. 2019
30	Lunol	24°35'49"N; 72°34'10"E	Revdhar	Core, scraper, flakes	Thakar et al. 2019
31.	Veerwada	24°50'18.50"N; 72°59'5.21"E	Pindwara	Core, scraper, flakes, point, notch, burin, borer	Thakar et al. in press
32.	Sivera	24°52'12"N; 73°03'27"E	Pindwara	Core, scraper, flakes, point, burin, borer	Thakar et al. in press

Context of Prehistoric Sites in Sirohi District: As per systematic and intensive archaeological survey it had to be noted that there are five types of site context where we found prehistoric stone tools and early human occupation.

1. Total number of six sites we were noted in alluvial plain. These sites are -

- Kasindra, Pindwara Tehsil
- Siyawa, Pindwara Tehsil
- Chandrawati, Aburoad Tehsil

These Three sites belongs to West Banas basin .

- Lotiwada, Sirohi Tehsil
- Dhavli Mata, Sirohi Tehsil
- Lunol, Reodar Tehsil

These three sites are belong to Sukri-Basin Lunol site from Reodar tehsil is belongs to a Tributary Nala of Sipu river Whose water disposal in Western Banas River.

2. Four sites were noted in hill slopes. These sites are -

- Jabkeshwar Wasa, Pindwara Tehsil
- Pagarafali, Valoriya, Pindwara Tehsil
- Udvariya, Pindwara Tehsil
- Angor, Sirohi Tehsil

First three sites as mentioned in Pindwara Tehsil these sites are belong to West Banas Basin and Angor from Sirohi Tehsil is from Sukri Basin.

3. Total Number of eighteen sites was noted in derived Regolith. These sites are-

- Veeroli, Pindwara Tehsil
- Veerwada Pindwara Tehsil
- Arasuri, Pindwara Tehsil
- Bhadarda Kankar, Nandiya, Pindwara Tehsil
- Richeshwar, Nandiya, Pindwara Tehsil
- Sartaneshwar, Lotana, Pindwara Tehsil
- Churli Kheda, Isra, Pindwara Tehsil
- Khuna, Ker, Pindwara Tehsil
- Sivera, Pindwara Tehsil
- Silavani 1, Pindwara Tehsil
- Silvani 2, Pindwara Tehsil
- Nitoda Pindwara Tehsil
- Sanwada R. Pindwara Tehsil
- Gopi Dhani, Pindwara Tehsil
- BujraFali, Ganka, Aburoad Tehsil
- Talwar Naka, Aburoad Tehsil
- Khadra Fali, Aburoad Tehsil
- Jod Danvav, Aburoad Tehsil

These all sites are belonging to West Banas Basin.

4. Mandwada Khalsa is situated in Pindwara Tehsil. This site is laid on higher elevation of Granite rocks.

5. Total number of seven sites was noted in context of Reworked sites from river channels and streams. These sites are -

- Naradara, Seoganj Tehsil
- Mandwariya, Sirohi Tehsil
- Satapura, Sirohi Tehsil
- Paldi Rampura, Sirohi Tehsil
- Lotiwada, Sheoganj, Tehsil
- Ummedgarh 1, Sirohi Tehsil
- Ummedgarh 2, Sirohi Tehsil

These all sites are belong to Sukri Basin.

Typology: Most of the sites have yielded small fluted cores, generally not more than 5 cm long, blade lets, strong evidence of parallel sided blades, cores and at one site blade with crested guided ridge. However in several cases the character of Mesolithic culture tool type like geometric tools are also found . Some sites have large flake tools like end or side scrapers, burins, borers and so on indicating older cultural stages like the Upper and Middle Palaeolithic. One beautifully dressed but rolled handaxe also found in Sukri River Basin. At some places, tools made on flex are found, in which end scraper, side scraper etc. are prominent. These tools were found on reworked river channels and river beds of Krishnawati and Khari. At one site a prominent example of discoid also were found. Most of the Late Paleolithic sites Blade cores, fluted cores, cylindrical cores are found at most Late Paleolithic sites. These sites are mostly located in the western Banas river valley, some similar tools have been obtained from the sites of Sukri river valley.

Technology: After the archaeological survey of Sirohi district and the classification of tools obtained from here, it can be observed that most of the tools obtained from Late Paleolithic sites and indirect hammer techniques have been used in making them. Simultaneously, the chest press technique appears to be used to remove the blades from the blade core. Handaxe was also discovered the length of which is hardly 15 cm. Perhaps it was dressed with soft hammer as size of flake would indicate. It is possible to use direct hammer technique to make large flakes obtained from some sites and tools made on those flakes like end scraper, side

scraper.

Raw Material: A variety of Chert, Cherty Quartzite, Agate, Chalcedony, Rayolite, Quartzite, Lime Stone and some Volcanic Tuffs has been used for making tools.

Conclusion: The presence of Stone Age Man in the West Banas Basin has given us strong clue for antiquity of humans in this zone. The presence of humans in this pocket from early Pleistocene would largely address the problems of early sites in the Thar Desert, and in the eastern aspect of Aravallis e.g., Bundi area, Berach basin and also in the Sekhawati zone. Preliminary field work has brought to light numerous prehistoric sites in a region that has till now been minimally explored. Thus it is now clear that the sites of Chandrawati, etc. do not exist in isolation but form part of a complex of rich Palaeolithic sites. The study has led to the discovery of sites in the context of a range of regoliths, derived from weathering of granites. Stratified contexts were also noted at Lotiwada Site. The discovery of sites in association with calcretes was also an important discovery. Studies of the Quaternary in this region are ongoing. Preliminary studies of the litchis is ongoing, but it is clear that there is a range from the Middle Paleolithic to the Late Paleolithic. This region lies on the fringes of the Thar Desert, thus aiding in supplementing and adding to ongoing and previous research conducted mainly in the desert environments. It will thus provide new perspectives of hominin behavior in these environmental zones.

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Keetla : A Newly Explored Archaeological Site in Rajgarh Tehsil, Alwar, Rajasthan

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The district Alwar has been considered as an important region from historical and archaeological perspectives. The history of Alwar and its adjacent areas can be traced back to prehistoric era which continued till the medieval period, as Bhangarh is the best example of settlement during medieval period. But to support a fort there must have existence of some hinterland as well as settlements in the nearby areas. Keeping this question in mind an archaeological exploration has been carried out in the Rajgarh tehsil and nearby areas. Keetla is one of the explored sites in the region under study. In the year 2010-11 Dr. Praveen Singh came across this extensive mound of Keetla, and mentioned the site in his PhD thesis (Singh 2016: 93). In this paper an attempt will be taken to identify the cultural sequence of the archaeological site Keetla.

Environment

The district has a dry climate with a hot summer (March- end of June), a cold winter (middle of November- beginnings of March) and a short monsoon season (middle of September- middle of November). The average annual rainfall in the district is 577.7 mm.

The main geological formations in the district are Aravalli system consisting of schists, granites, schistose quartzites, Raialo series which is comprised of crystalline limestone and subordinate quartzites and Delhi system consisted of Alwar series Hornstone breccia, Kushalgarh limestone and Ajabgarh Series having quartzites, phyllites, slates, grits, impure limestone and breccias. Rocks of the Delhi system are predominating in the major part of the district. At some localities intrusive granites, basic dolerites and basalts are found as well, which could have occurred in later ages.

The Alwar hills are largely composed of quartzites which are light grey in colour and fine grained having ripple marks and sun cracks. At the southern extremity of the Alwar hills the quartzites overlaps limestone and

the slates while resting directly upon the gneiss. Copper is found here at several localities, notably at Dariba where it is disseminated through the slates. There are also some old lead workings in the Thana Ghazi tehsil. It is interesting to mention the series of rocks which are consisted of Delhi system. The series is as follows,

Ajabgarh Series is consisting of slates, phyllites, quartzites, hard sandstones and impure limestone, while the Kushalgarh limestone is comprised of impure siliceous limestones. Alwar Series contain conglomerates, grits, mica, quartzites, schists and limestones along with several volcanic materials.

The chief minerals reported in Alwar district are china clay, copper ore, iron ore, lead ore, soapstone, quartz, dolomite etc. The hills of the south and south-west are rich in minerals such as copper, iron and lead.

Flora

The forests of Alwar district are categorized as dry deciduous forests of the Rajasthan region. These are classified as subsidiary edaphic type of dry tropical forests. The hill slopes are covered with Dhok (*Anogeissus pendula*). Other trees commonly found here are the Salar (*Boswellia serrata*), Khair (*Acacia catechu*), Cheela (*Butea frondosa*), Kikar (*Acacia arabica*), Ber (*Zizyphus*), Bamboo (*Dendrocalamus strictus*) etc.

Fauna

The fauna of Alwar district has not been thoroughly and scientifically studied yet. Major Powlett had made an attempt to give a description of the various types of animals in the district. Antelope, ravine deer, leopards, tigers, hyenas, Sambhar (*Cervus Unicolor*) are found in the hilly regions. Besides, different species of fishes and aquatic faunas are found abundantly in the lakes and bunds. During the rainy season the rivers are connected with each other and thus serve as an ideal breeding ground for fishes. The predominant variety of fishes is the Rohu (*Labeorohita*). Among other fishes described by Powlett, Murak, Kalawat, Sol, Temara, Singi, Ker etc. are found. Besides the fishes Ruparel river. Apart from these, other reptiles of the aquatic fauna such as turtle and water snake are also found.

Among the reptiles, lizards and snakes are predominantly found. There are many species of birds in the district as well, including Drongo (*Dicrurus macrocercus Vieillot*), Blue Rock Pigeon (*Columba Livia Gmelin*),

Common Crow (*Corvus splendens* Vieillot), Common Babbler (*Argya caudata*), Red vented bulbul (*Pycnonotus cafer* Linn), Indian Robin (*Saxicoloides fulicata* Linn), Weaver bird (*Ploceus philippinus* Linn), Peacock (*Pavo cristatus* Linn) etc.

Water Sources

There are no traces of Perennial River in the district. Ruparel, Sabi, Chuhar Sidh and Landoha are the only rivers which flow through the district and carry the drainage of the hills.

The river Ruparel, locally known as Barah or Laswari, rises from the Udainath hills in Thana Ghazi tehsil and finally terminates in Bharatpur district. It passes through the Sariska forest from the south to north, then turns eastward from Bara, about 19 km. south of Alwar city on Alwar-Jaipur road.

Sabi is the largest river in the district. It rises from Sewar hills (Jaipur Dist.), enters Bansur tehsil of Alwar district from the west and forms the boundary of Alwar district for about 25km in the west. Nala Soha, Nala Gunha Shanpur, Nala Machi, Nala Hamirpur, Nala Ismailpur, Nala Rasgan and Adawal, Nala Inderi, River Sona Mukhi are the tributaries of Sabi river in the district.

Chuhar Sidh River rises from Chuhar Sidh hills in Alwar tehsil and flows from west to east up to Piprolia from where it changes its course towards north and enters Gurgaon district of the Punjab, whereas the Landoha River originates from Kala Pahar forming the eastern boundary of the district.

The Banganga River passes through Alwar district, touching the nearest village Ukari on its eastern border. It carries the entire water of the southern hills of Thana Ghazi and Rajgarh tehsils. The tributaries of this river offer a great benefit to agriculture in the district.

There is no natural reservoir in the district. However, about 150 artificial lakes exist in Alwar district. The history of some of these can be traced back as far back as the second century A.D.

Keetla (27°5'42.5436"N; 76°21'21.42"E)

The site is located about 90 km North-East of the present Jaipur city and around 3-4 km East of the ruins of Bhangarh fort in the Rajgarh tehsil, Alwar district (Fig.- 1). The height of the mound is about 12 m. to

15 m. which is spread over around 500m (North-South) and around 700 m (East-West). During the survey of this huge mound, we came across a lot of potsherds and some antiquities which are assumed to be associated with the Kushanas, Guptas as well as medieval period. A lot of burnt brick structures have been observed through the exposed sections of the mound. The northern and eastern parts of the mound are highly damaged (Fig.-2) by the villagers as they cut off the mound and rob the bricks for construction and cultivation purposes. Although at present the mound has become a cultivated land. Due to the cultivation a lot of potsherds and antiquities are being exposed on the surface. An attempt will be made here to understand the cultural sequence of the site by analysing the pottery and other findings, which were obtained during the survey of the particular site.

Pottery

During the survey the site has revealed Red Ware, Grey Ware and Red Polished Ware with some variations such as slipped, unslipped, painted, plain and decorated with incised, grooved, punched and stamped. The assemblage is consisted of early-historic to medieval period.

The potsherds which were collected from the upper deposit belong to the medieval period, which are similar to the potteries of Bhangarh. The site also revealed the bowl with incurved rim and tapered in shape (Fig.- 3) as well as the sprinklers of Red Ware and Red Polished Ware (Ghosh 1998: 259), which are associated with the Kushana period (Ghosh 1973: 38, Ghosh 1969: 35). Besides, during the exploration we came across the stamped potteries (Fig.- 5) and pot with bulbous body and triangle rim (Fig.- 4)(Kharakwal 2011: 102), which generally belong to the Gupta period.

Red Ware: The composition of the assemblage of red ware of Keetla is composed of fine and coarse fabric, which are slipped (red) and unslipped, some of which are with painting (black and white). Gold wash has also been applied. Few number of potteries contain mica. It can be assumed that these potteries were made using clay containing mica or mica has been added to the soil externally. (In some cases micaceous fine clay has also been used). Red Ware is represented by pot, basin and lid. Spouts have also been reported from the site. The similar shape of the red ware of Keetla which associated with medieval period has also been found

from Devnimori (Mehta, Chowdhary 1966: 70-79) and Chandravati (Sarkar 2020: 63-88).

Grey Ware: The grey ware of Keetla is composed of fine and coarse fabric, which are slipped (light grey, black) and unslipped, application of silver wash has also been observed. Mainly the incised decoration of oblique lines has been noticed so far, the similar liner decoration has been observed in Chandravati (Sarkar 2020: 111,114), along with that stamped and black painted Grey Ware. This particular ware is represented by pot, basin and lid. Both of the Red Ware and Grey Ware is wheel turned where the fast and slow wheel method have been applied, as identified by the striation marks on the potteries. As per the firing technique is concerned, most potteries are uniformly fired, with few instances of ill fired potteries.

Red Polished Ware: The RPW of Keetla made of well-levigated clay, which is treated with a thick red slip and beautiful polish (Fig.- 6). Fired with a high temperature which makes it sturdy and produce metallic sound. This particular ware is associated with the Kushana period (Ghosh 1973: 38, Ghosh 1969: 35). Only few pieces of sprinkler (Rydh 1959: 11) have been reported of this ware form the site.

Minor objects

A number of bricks and brick fragments have been exposed at the site due to cultivation and the cutting of the mound. Along with the bricks (38cm x 26cm x 7cm), a number of stone sculptures and the fragments of temple architecture have been noticed, four arecanut beads (terracotta), few terracotta sling balls, one shell bangle fragment, one broken hand of a terracotta female figurine, which has an impression of a bangle on it. Findings of vitrified clay in scattered way on the site indicate that the potteries may have been manufactured here only. A lot of iron slag has been identified all over the mound in a scattered way; there is possibility of an iron smelting site too belonging to the later phase. But we cannot come to any conclusion until unless a proper systematic excavation is conducted in the site under study. In Bhangarh we also came across a number of huge dumps of the iron slag within the fortified wall and the outer side as well. So it can be assumed that the ore of the iron must be collected from the same place and that might be closer from both the site Keetla and Bhangarh.

Conclusion

The findings which were exposed on the surface and visible section are associated with the beginning of Kushana period and continuing up to medieval period. The exposed section in the northern and eastern sides of the mound shows a horizon of a thick calcrete deposit. This calcrete deposit has been formed due to aridity, the evidence of which is clearly noticed in many sites of western India during c. 10th to 11th Century CE. The deposit below this horizon is earlier to 9th Century CE. The evidences associated with the Kushana phase are collected from the lower level of the mound as that has been exposed due to cutting of the mound by the villagers. On the basis of the extent and collected cultural material of the site it can be said that, by conducting an excavation in the site it can reveal a proper cultural sequence of it and thorough exploration in the nearby areas shall reveal number of contemporary sites and the dates may go back beyond the speculated period.

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Architectural Evolution of Defence Structures due to High Seismic Activity: A focus on Ancient Silk-route Cities of Sirohi District, Rajasthan, India

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1. Introduction

Rajasthan State also known as the land of Kings is the largest state of India which is divided into nine cultural regions i.e. Ajmer-Merwara, Hadaoti, Dhundhar, Godhwar, Shekhawati, Mewar, Marwar, Vagad, and Mewat. The State has rich heritage related to archaeological antiquities, history of kings, art and architecture of temples and forts (Talesara, Priyank, Bahuguna, Aniruddh, Thakar, Chintan, 2021, p. 4). Sirohi district is situated between Godh (palanquin or cradle-like structure), in the centre of higher peaks of the Aravalli range and that is why this area is known as Godhwar (Talesara, Priyank, Bahuguna, Aniruddh, Thakar, Chintan, 2021, p. 4). In terms of regional geography, Sirohi is bounded in the north by Marwar, on the east by Mewar; on the south by Palanpur, Edar and Danta, and on the west by the desert area of Marwar (Archibald, 1899, p. 1). Ancient Sirohi kingdom is referred to as Arbuda or Arbudamandala which includes the Godhwar region of Sirohi and some of the portions include Jodhpur, Dantarajya and Palanpur (Jain, 1972, p. 34). In early medieval and late medieval time, the Raja-Dhani (capital city) of Arbudamandala was the ancient city Chandravati (Talesara, Priyank, Bahuguna, Aniruddh, Thakar, Chintan, 2021, p. 6). The region is also described as Ashtadasasata-Mandala, which means the kingdom had 1800 villages (Jain, 1972, p. 34).

Sirohi district is known for its rich cultural heritage and its history belongs to the famous dynsties of Mauryan, Kshatratapas, Gupta, Gurjar-Partihar, Parmar, Guhil and Deora-Chauhan. Before 1405 A.D., 'Sirohi' was identified by Arbuda Mandal/Desh (presently known as "Mount Abu")

or by the city of Chandravati. The human habitation flourished in this area between the middle Palaeolithic to Mesolithic age which continues (Thakar, Chintan; Patel, Punaram; Kharakwal, Jeewan Singh; Talesara, Priyank, 2019, pp. 123, 124). As per the traditional history, the settlement of the dynasties such as Maurya, Kshatratapas, and Gupta are the ancient historical rulers of this Arbudanchal Kingdom (Vijay Kumar, 1990, pp. 1,2). Epigraphic evidence from the Sirohi district says that, the settlement of King Rajila of Chapa dynasty (inscription 625 A.D.) of Vasantgarh, declare the area under the control of Bhinmal province of Gujara-Pratihara dynasty, Samoli inscription (646 A.D.) of King Siladitya, shows that later he gains control over the region in the same century. Later on, the Abu kingdom came under the rule of Parmar of Chandravati (till 1312A.D.) who remained in conflict with the contemporary Chalukyas of Gujarat (1025-1041 AD) many times in-between years of Parmar rule. In 1312 A.D., Deora Chauhan king Lumbha defeated Parmar of Abu. After defeating Parmar, Deora Chauhan established his colonies in half of the area of Abu kingdom. In 1405 A.D., to this kingdom the name 'Sirohi' was given by Rao Sobhaji (6th descent of Deora Chauhan Dynasty). Guhil king Maharana Kumbha (Kumbhakaran) (1433-1468), was ruling the other half of Sirohi, i.e., Vasantgarh and Achalgarh, After developing the fort Vasantgarh, he developed a fort, a stepwell and Achleshwar temple in 1452 A.D., But in the late fifteenth century, Deora Chauhan King Lakha with the help of King Qutubudin of Gujarat, attacked King Kumbhakaran and captured the whole area and put them under their control (Gahlot, 1960, p. 37). Today Deora Chauhan Dynasty has lost their kingship but still have custodianship over Sirohi's princely properties. Due to the trade and part of the Silk-route, the prosperity of this area glorified with the other cities of the contemporary time (Talesara, Priyank, Bahuguna, Aniruddh, 2020b, pp. 302, 304). The prosperity and the rich economic activity led to the development of a keen interest in this area by different contemporary dynasties, due to this conflict of interest, sometimes this area was divided and ruled by two or more dynasties at the same time. Due to the continuous warfare condition in Rajasthan in the medieval period, it led to the development of strong defence structures by the ruling dynasties.

In geosciences, earthquakes cause due to geosynclines and fault formation in tectonic plates. In other words, it means that the tectonic

activity referred to might drift or conditions within the earth that cause shifting of the crust of the planet, such a phenomenon is called fault formation. Our case study is based on the research of the ancient, fortified cities of the earthquake-affected area in Sirohi District. We found that the impact of the catastrophe on the cities due to invaders is shallow in comparison to the natural disasters like earthquakes, drought and floods. The decline of the trade was also due to that natural catastrophe as observing the fallen ruins, fallen large rocks and fragments of large temple structures on the surface and river. The earthquakes here are the most common because this area falls in the seismic zone III (MSK VII) and neighbour with seismic zone IV (Shaktawat, 2018). Seismic Zones are divided into four groups; the higher number of the zone shows the ascending in the sensitivity. Indigenous folklore, ancient literature, and chronicle texts related to this area contain crucial information regarding tremor activities. The earthquake theory at Chandravati was also proposed by our professor J. S. Kharakwal, according to them, Chandravati and its nearby area also got destroyed due to the shifting of tectonic earth plates in the 19th century (Kharakwal, J.S., Pokharia, A.K., Sharma, K.K., Godha, V. Godha, Singh, K.P., Paliwal, N. Mena, R., 2016, pp. 39-41). Due to the frequent seismic activity, the earthquake-resistant construction methods started to develop, although anti-seismic designs are significantly more expensive, so the ample uses of these constructions methods are seen in structures of elite class or public properties.

1.1 Folklore

There are many archaeological sites in Sirohi, which are connected with the folklore of sage Vasistha like Vasantgarh, Vasa, Vastanji, and Achaleshwar (Talesara, Priyank, Bahuguna, Aniruddh, Thakar, Chintan, 2020, pp. 99, 100). Achaleshwar Mahadev temple contains unique Shivling which look like a deep hole or a pit, according to ancient folklore of Abu, it was formed due to impression of the toe of Lord Shiva, and that time it is believed that Arbud or Mount Abu starts shaking and Gou (cow or earth sometimes referred in Sanskrit) started moving (Talesara, Priyank, Bahuguna, Aniruddh, Thakar, Chintan, 2020, p. 99). In mount Abu another famous legend is connected with the mysterious Saraswati River, the folklore tells that once a cow name Nandini of sage Vasistha fell into the pit. Sage

Vasistha requested Lord Shiva to save his cow, Shiva releases river Saraswati with a tremble, and with the help of the buoyancy force in river flow, the cow floated and came out (S.V. Mishra & H.P. Ray, 2016, p. 183). Behind the idea of this bard, there may be a possibility that an earthquake was also responsible for the change of the path of the river.

1.2 Literature

1.2.1 Rigveda

From the oldest Vedic text Rigveda, there is a mention of Arbuda Naag (Dragon/Serpent). According to the text when he used to roam around, the earth started to tremble. Arbuda Naag is also known by other names like Vitra or Ahi Dragon in books; when he was killed from the thunderbolt created by Indra, eventually seven rivers, i.e., Parushni/Ravi, Vipasa/Beasa, Sindhu/Indus, Satudri/Satluj, Jhelum/Hydapaxes, Chenab, and Saraswati of Aryavrata were released which was previously captured by Arbuda Naag. The mentions are from the following verses of Rigveda (We opt English Translation of Ralph T.H. Griffith.)

- R.V. I. 51.6.
- R.V. II 11.20.
- R.V. X. 67.12.
- R.V. VIII. 3. 19.
- R.V. VIII. 32. 3

Arbuda Naag mention was also found in the great epic, The Mahabharata and other Puranic legends. According to P.V. Pathak, the author of the research 'Indra-Vitra Myth and tectonic upheavals', was one of the scholars who proposed this theory about the battle of the Indra and the Vitra serpent. When Indra killed Arbuda, seven rivers were released from mountains as mentioned, this geographic event noticed and looked identical to the theory of the decline of the Ice-age by the geologist.

1.2.2 Prabandha Chintamani

Jain text Prabandha-Chintamani had also mentioned about a serpent named Arbuda. According to the text, a Serpent lived under the mountains of Abu, he used to travel or move in every six months, the ill effect of his movement resulted in the shaking or trembling of the land

which caused, and all the temples on the hill were without spires (Merutunga, 1901, p. 179).

1.2.3 The Mahabharata

The fact had also been noted in The Mahabharata epic Itihasa text of Hindus, from the preserved tradition in the book, the effect that a cleft (Chhidra) had been made in the earth. This phenomenon as the cleaving of a mountain by a prone to tremble would naturally in epic be described as the fury of the Vira Demon, bent on punishing thereby some terrible crime. (Ptolemy, John Watson M.C. Crindle, 1885, p. 77).

According to some ancient legends, Mount Abu was identified by some variants, i.e., Arbud, Arbudanchal and Arbudmandal, which indicates that this place was named over seismic activities of this region.

1.3 Geological Activity

1.3.1 Geodynamic of Aravalli

Aravalli is a highly deformed Proterozoic belt entangled with Archaean Craton. Aravalli is credited as the oldest and Precambrian mountain range in the world. The entire Aravalli range has rocky terrains, which has been facing tectonic tumult for quite a long time (Valdiya, 2002, p. 57). The occurrence of repeated tremor time is the manifestation of the ongoing tectonic movements in this terrain (Valdiya, 2002, p. 57). The earthquakes are related to the drift along the faults that cut and delimit the Aravalli (Valdiya, 2002, p. 57). The south-western part of the Aravalli, which has a steep ascend in comparison to the Gujarat plains, tectonically more resurgent - i.e., movements of the land blocks, prone to recurrent earthquakes, and perceptible changes in the geomorphologic layout and landform (Valdiya, 2002, p. 57). The several numbers of geomorphologic and structural evidence unambiguously pointed to its upheavals in recent time (Valdiya, 2002, p. 57). The highest peak of Rajasthan and Mount Abu in the Aravalli range is Guru Shikhar, with a height of 1722 metres (Dhondiyal, 1967, p. 4). Guru Shikhar lies near the south-western extremity of the central field, which is close to the borderline of Gujarat. Claudius Ptolemy, a famous Greek scientist, referred an area of Mount Abu by the term Mount Apokopa/Apocopi. "The Apokopa, or 'punishment' of the 'gods' called Poinai Theon (Ptolemy, John Watson M.C. Crindle,

1885, p. 75). There is a consensus of the authorities in referring the range thus named to the Aravalli Mountains" (Ptolemy, John Watson M.C. Crindle, 1885, p. 76). Mount Arbuda (Abu) which is by far the most conspicuous summit is one of the sacred hills of India. "The word Apokopa is of Greek origin, and means primarily 'what has been cut off, and is therefore used to denote 'a cleft,' 'a cliff', or a steep hill" (Ptolemy, John Watson M.C. Crindle, 1885, p. 76). The records of Megasthenese which were comprised by Pliny also describe this area as the Punishment hill termed as Moons Capitalia/Mount of Capital Punishment (Ptolemy, John Watson M.C. Crindle, 1885, p. 76).

Mount Abu have various types of granites such as Sendra-Ambaji granites, Malani Igneous Suite and Erinpuragranites. All of them are related to the Quaternary period from upper to lower Proterozoic age. Rocks are hard, coarse and Porphyritic rocks, comprising quartz, basalt, greenschist, feldspar as the dominant minerals, and showing wide ranges of colours in shades of pink, red, as greyish white to the white (Talesara, Priyank; Bahuguna, Aniruddh; Thakar, Chintan; Khan, Altaf, 2020, pp. 280, 281). The city is much intersected by broken up lofty hills and the Rocky Mountains which surrounded the vicinity (Talesara, Priyank; Bahuguna, Aniruddh; Thakar, Chintan; Khan, Altaf, 2020, p. 281)

1.3.2 Volcanic activity

According to the geophysics of the earthquakes related to volcanoes or their eruption. The magma of the volcano is connected with seismic signals. Most of the seismic zone areas are common to have an active or extinct volcano. The evidence of volcanic activity is noticed here in our exploration, The Nakki lake of Mount Abu is believed to be dug by the nails of God, but in reality, crater formation is the result of an extinct volcano. Most of the peaks at Mount Abu contains ample evidence of sulphur related activity of magma below the surface. One more archaeological evidence of volcanic activity at Sarneshwar temple on Siranwa Hills, north of Mount Abu, is known for the sacred water, there is some literature evidence about healing skin diseases, according to British Colonel James Tod, thermal spring water of Sarneshwar temple contains sulphur (Dhoundiyal, 1967, p. 439). Another important thing is that here we have found many types of igneous rocks like granite, rhyolite, basalt etc. We

also found some footprints of living beings on the surface rocks at Mount Abu plateau and some algae fossils at Utraj village on the highest elevation of Mount Abu hill.

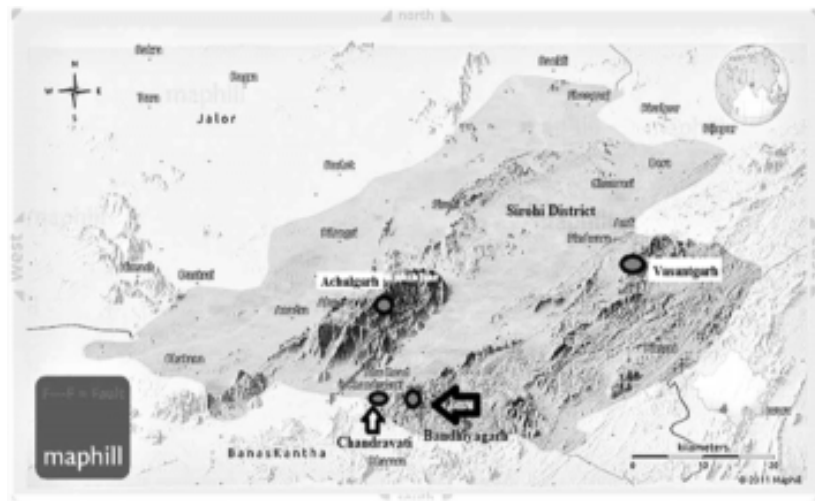


Figure 1: Map of fault zone of Tectonic Shift Near Site Chandravati to Abu Road and Site Bandiyagarh (Coulson, 1934). Also showing location of Vasantgarh and Achalgarh fort, map created using Maphill with additional imaging applications.

This case study is to find how ancient fortified cities got destroyed repeatedly with natural catastrophe and the society's adaptation to different architectural technologies to cope with the disaster. To prove our research we study past or historical literary sources that focus on Mount Abu as prone to earthquake, we also confirmed evidence of an earthquake with the help of the field exploration of archaeological sites and study of geographical data correlated to seismic data. The primary literary sources like Rigveda, The Mahabharata, and Jain source Prabhanand Chintamani clearly described that the Arbuda kingdom was prone to earthquake. We analysed these literary sources with archaeological sites that lay in the fault zone and high seismic activity areawith other exploration data. Due to frequent earthquakes from ancient time, it was also getting credits in

folklore, literature, and chronicle text. In this research, we focused on the evolution of the vernacular architecture of Mount Abu and also emphasized on the trade and commerce activity running within the kingdom. Trade and commerce regulated or generated prosperous wealth that helped in the growth of the economic industry which revolutionised temple architecture and defence structure for the protection and security of the kingdom, large numbers of forts, temples or defence structures were built at various sites by the ruling king of the Sirohi kingdom. According to our analysis, the fort structures of Sirohi was well planned as per the defence strategy, most of them had a large number of colossal size watch towers, strong big size gateways, long stretched fortification walls, an architectural or artificial water tank and natural water source. The fort site Bandiyagarh which previously was discovered by our team is located in Bandiyagarh forest, the fort structure built on top of the ridge area and the whole area of the site is fortified by a stronghold wall (Talesara, Priyank; Bahuguna, Aniruddh; Thakar, Chintan;, 2021, p. 17). The architectural features of Bandiyagarh include stronghold fortified rampart and wall, use of huge stone slabs to build large numbers of structures at the site few structures, were made up of bricks, for water-resources there were large numbers of natural water bodies and artificial structures build to store water resource available around the site and a large number of dressed stone blocks were used to build strong fortification wall and tall rampart wall in northern weak ascent area to safeguard the only breach that happened in the geography of the fort (Talesara, Priyank; Bahuguna, Aniruddh; Thakar, Chintan;, 2021, p. 7). From the site, two dated inscriptions (bronze idol of 23rd Jain Tirthankara Parasvanatha contains inscribed date 1154A.D. and rock inscription inscribed date 1195 A.D.) were found which tells us that this fort structure was a contemporary of Chandravati fort site of Parmar kingdom and the location is not very far from the site Chandravati, which leaves us no doubt that this fort belonged to the Parmar kingdom(Talesara, Priyank; Bahuguna, Aniruddh; Thakar, Chintan;, 2021, pp. 11,12). The strategic location of the fort tells that the fort was meant for hiding purposes and to watch over site Chandravati (Talesara, Priyank; Bahuguna, Aniruddh; Thakar, Chintan; Khan, Altaf, 2020, p. 294). Our team observed at the site of Bandiyagarh large numbers of forts structures were destroyed due to natural catastrophe like

earthquakes, as we found the fallen ruins, fallen walls, fallen large rocks; even large numbers of temple structures fallen in riverside area.

2. Research Methodology

2.1 Hypothesis

The spine of every historical research is studying the primary sources and verifying the primary sources with the archaeological evidence, therefore, we have used various types of validated literary data with archaeological science and field survey to explore the gospel truth. We examined our research hypothesis was emphasized on the systematic study of defence structures and gathering of comprehensive literary sources that verified with the archaeological approaches. We also gathered bard-folklores from present societies, who made their clusters of dwelling houses near the archaeological tell. Findings from these sources along with our physical exploration of the sites were examined to determine the accurate analysis of the comprehensive research data.

2.2 Collection of data (Qualitative data and Quantitative data)

For the qualitative study, we collected an ample amount of data from the primary and the secondary sources dealing with the subject matter regarding indigenous architecture, historical traditions, Silk-Route, economic trade links and case study of the area. Some additional information concerning the subject matter was retrieved from the modern books and articles by various authors. These sources helped us to understand the history and problems related to the area. Collection of quantitative data from historical and geographical data such as different types of maps (cartographic study), seismic data using online public archives and libraries that help in the analytical discussion. Data from government agencies such as the Geological Survey of India, Archaeological Survey of India and Survey of India also helped in this research. Current information from these departments helped us understand the importance of the subject, and to identify the missing study link of that area.

2.3 Archaeological Field Survey & Data Analytic

In this research quantitative data is verified through an archaeological field survey which includes a survey of an explored defence structure and the discovery of an unknown defence structure. The field

survey also involves an architectural overview of the defence structure and documentation. The architectural survey helps understand the architectural engineering of contemporary societies. We also focus on archaeological techniques like geo-archaeological approaches to study the spatial landscape using GIS and GPS applications, digital photography, documentation and recording of the discoveries and a detailed analysis of all data the with interviews and discussions.

3. Ancient Important cities of Sirohi District

3.1 Vasantgarh/Basantgarh(Copper mining site) (24.719502, 73.034469)

Vasantgarh is an ancient fort site located near the West Banas Dam of the Sirohi district. The site is located near the dried bed of the river Saraswati (name of river stated in Parmar's inscription of Vasantgarh, now kept in Ajmer museum). Vasantgarh site is famous for its ancient copper-mines, copper was used to manufacture bronze sculptures, which has a similarity with the exquisite artistic beauty like the sculptures of Akota bronze of Gujarat (P.shah, 1959, p. 1). In 1956, 240 Jainism bronze idols unearthed, which justified the importance of copper and sculpture industrial workshop. Vasantgarh School of art was the centre of manufacturing bronze sculptures and well known for its trade and commerce (Talesara, Priyank; Bahuguna, Aniruddh; Thakar, Chintan, 2021, p. 5). According to epigraphic data, the chronology data are as follows:-

- A) Inscription dated 625 A.D. tells Vasantgarh was under the rule of King Rajila (feudatory of Varmalata of Chappa dynasty) that marked Vasantgarh as a province of Gujara-Pratihara empire.
- B) Inscription dated 1042 A.D. tells Vasantgarh was under the rule of Parmar king Purnapala(D., 1907, pp. 50,51).
- C) Inscription dated fifteenth century tells the fort was under the rule of Guhil king Maharana Kumbha who gave the order to 'Mandan'a famous architect forthe re-establishment of the new fort at Vasantgarh and to build a Jain Chaitya or Jain temple (Hooja, 2006, p. 345).

3.2 Chandravati(Capitalcity of Parmar kingdom) (24.438321, 72.741748)

Ancient Chandravati city was located between the right bank of

river Sevarni and the left bank of river West Banas. The city was the sacred centre of Hinduism and Jainism, identified based on remains of the structural settlement from the Gupta time to the decline phase of Parmar rule (Kharakwal, J.S; Pokharia, A.K.; Sharma, K.K.; Godha, V.Godha; Singh, K.P.; Paliwal, N.; Mena, R., 2016, p. 36). Chandravati city was the Rajdhani (capital) of Parmar dynasty of Abu (Talesara, Priyank; Bahuguna, Aniruddh; Thakar, Chintan, 2021, p. 6). The archaeological site of Chandravati first noted by British officer Lt. Col. James Tod, after James Tod work, many British scholars visited the site for its exploration and documentation - Sir Charles Colville (1824), James Burges (1874), Dr. Gustave Le Bon (1884) but the site Chandravati was eruditely explored by Baroda University in 1970-1980 (R.N. Mehta, V. H. Sonawane, R. C. Agrawal, V. S. Parekh, 1978, pp. 1,2). In 2013, Vidyapeeth University of Udaipur under the archaeologist Jeewan Singh Kharakwal published a preliminary excavation research report in the Journal 'Shodh Patrika' vol. 67. The British officer Lt. Col. James Tod was the first person to inform about the ruins of 'Chandravati' in his book "Travels in Western India (1839)" - hearsay information about this site he described - "Chandravati, or, as it is pronounced, Chandroati, to which, denoting it to be a fortified city, the word Nagri is added, bears S.E., and is ten miles distant, from Girwur, in which fief it is situated, and in the principality of Sirohi", "Nature herself, so prolific in these regions, is rapidly covering the glories of the Pramaras with an impenetrable veil" (Tod, 1839, p. 127).

3.3 Bandiyagarh fortress site of Sirohi (Hideout fort) (24.424530, 72.794984)

Bandiyagarh is an ancient fort site area that lies over one-sided sloppy mesa in the dense forest. The ruins of the structures found on the top of the hilly ridge plateau of the Bandiyagarh forest. From this site, we found ruins of several building structures like temples, settlement complexes and artefacts like sculptures & idols of deities. The documented bricks found at the site look identical to the bricks manufactured during the period of Parmar rule of Abu, two dated inscriptions of Parmar time and distance from the capital city Chandravati is only 10 km? we could say that the fort site is possibly an important place under Parmar rule and strategically site location tells that fort was meant for a hideout.

3.4 Other contemporary sites in Sirohi

In our previous findings, we found ample ruins of fortified structural cities having long stretched stronghold walls, ancient temples and temple remain, buried mounds etc, some of the villages having traces of fort and temple sites are Nichalagarh, Bharja, Uplagarh, Nichalibor, Uplibor, Nichlakhejra, Uplakhejra, Deldar, Derna, Ore, Rohida, Kyari, Meerachapar, Dhanari, Nitoda, Sivera, Kivarli, Lotana, Dharari, Nitoda, Ajari, Kacholi, Kasindra, Kojra etc(Talesara, Priyank; Bahuguna, Aniruddh;, 2020a, pp. 14-19). Today these ancient cities are abandoned but we could say that these structural pieces are the evidence that there were large numbers of fort buildings and temples in the Sirohi kingdom, most of the structures could not be survived may be due to natural calamities, Sirohi kingdom lies in a cradle-like structure in Aravalli range, the Kingdom takes an advantage of this natural geographical defence, that is why the development of this area with defence structures like watch-towers, fortification, temples and forts were built in a healthy amount.

4. Archaeological findings

4.1 Exploration

A lot of sites which are explored by our team, in earlier season are located on or near the fault zone, especially, fallen ruins found near site such as Bandiyagarh, Lotana, Akhi, Garkav Mataji, Oriya, Chandravati etc(Talesara, Priyank; Bahuguna, Aniruddh; Thakar, Chintan;, 2020, pp. 99-103).

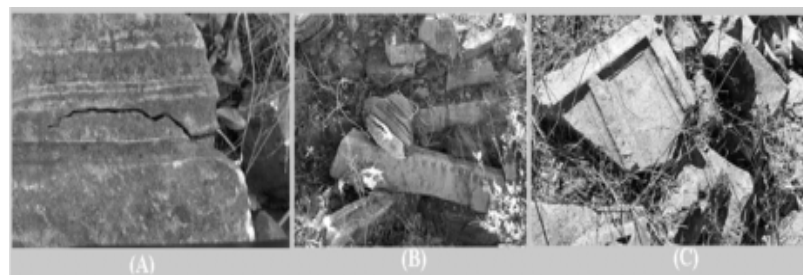


Figure 2: (A) Fracture in Slab, (B) Devastated ruins of the temple, (C) Large Pieces of Broken Stones at Bandiyagarh.

a) Bandiyagarh architecture

- Fitted and fixed in inverse position without cement material (mortar). This is an ancient technique developed in the ancient India, which was correctly termed as Harappan bond or also called an Indian bond. Large blocks of stones used were granite and other locally available strong stones. We observed that all three gateways of the fortress were joined through interlocking techniques for strong bond (Talesara, Priyank; Bahuguna, Aniruddh; Thakar, Chintan, 2021, p. 9).
- We notice ruins of the large area of extensively manufacturing of bricks and also notice lots of cut marks in rocks which are used for building these stronghold structures (Talesara, Priyank; Bahuguna, Aniruddh; Thakar, Chintan, 2021, p. 10). The size of the bricks was 32 x 24 x 5 cm use to build acropolis, watch-tower floors and structural complexes. These complexes design like a castle in an isolated place may be was meant for the elite class.
- Due to scarcity of water, they did water-harvesting by building water-reservoir in which dressed stone was used for strong embankment is still living, there is a sign of damage through earthquakes, although all the structural complexes near embankment have vanished.
- Stone columns are found at all temples discovered here at Bandiyagarh, the minor wave passes through horizontal and vertical load-bearing columns, yielding only to forces higher than fracture limits. See Figure no. 2 (B)
- The whole site is developed over the hill to avoid the impact of waves.
- Fractures in stones slabs and Bedrocks are seen. See Figure no. 2(A)
- Pieces of broken temple stone parts are seen, making the catastrophic damage evident. See Figure no. 2(B).
- We have seen many fallen large rock slabs while hiking, many bedrocks that have cracks, temple and structural complexes ruins seen which show strong evidence of the earthquake. The proposed theory is confirmed by the geography map (Figure 1) which shows the fault zone at Bandiyagarh.

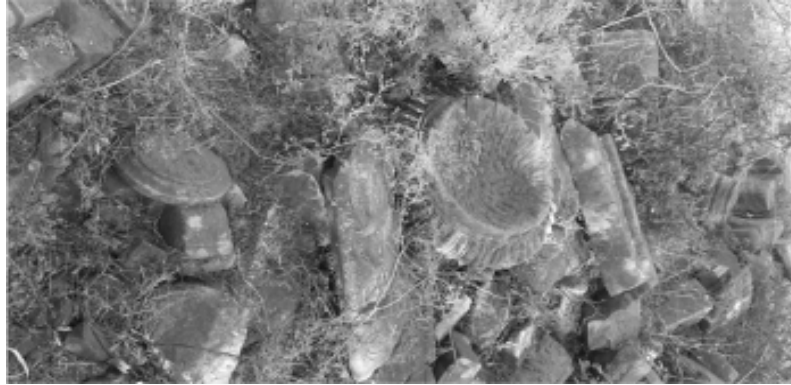


Figure 3: Ruins of the temple at Chandravati, Large heavy parts of temples can be identified like Amalaka, Columns, Kichaks etc.

b) Chandravati architecture

- The craftsman and architect design of the temple building of Chandravati goes first with a brick foundation called the lower platform and then an upper platform consists of stone material used in temple building. In simple words, they used bricks in the lower part base and stones in the upper platform, which helps its centre of earth's gravity, rests upon the same limits that it absorbs shaking or thrust generated from earthquakes makes it remain safe in the low magnitude of tremor or Seismic waves from the tectonic shift.
- We have surveyed the site of Chandravati where we observed fallen columns, lots of weight lifting dwarf (Bharani/Kichak), large numbers of fallen Amalaka, decorated Shikhara, exquisite carving on marble stone of many sculptures deity and heavenly damsel.
- Many iron clamps are found, Iron clamps were used to attach two stone slabs, and these bonds have some elasticity for absorbing shaking force so that shock waves pass with little movement without disturbing the whole structure.
- Many stone columns are seen in the ruins of Chandravati, minor wave passes through horizontal and vertical load-bearing columns, yielding only to forces higher than fracture limits.

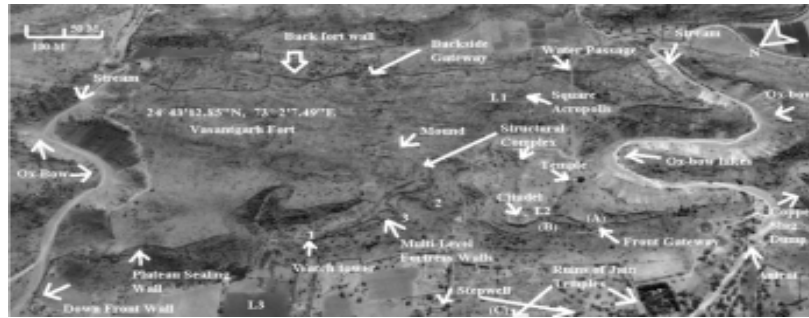


Figure 4: GIS Google Earth Image of Vasantgarh Fort, Edited to fill details of the fort using Imaging applications.



Figure 5: (A) Ruins of Wall, (B) Ruins of Watchtower, (C) Ruins of Jain Temple at Vasantgarh. See Figure No. 4 for the location of (A) (B) (C).

c) Vasantgarh School of Art (See Figure no. 4)

- Fort was built on the hill, using the best geographical features for the natural defence in three levels. See L1, L2 and L3 in figure no 4.
- At Vasantgarh we notice three step-wells located at the foothills of the hill fortress.
- We found a dump of copper-slugs near the left side stream front area, also spotted patches of purple-blue colour soil which is evident that this portion of the site may be used for the copper metallurgy industry.
- At the foothills, we found ruins of many temples like Sun temple, Brahma temple, Shiva temple, Jain temple etc.

- Ruins of the Jain temple in figure no. 4 and 5 (C), shows the vertical and horizontal load-bearing columns are survived, the rest of other structures couldn't survive.
- Near the ruins of temples, many reconstructed temples are observed like Shiva temple, Vishnu temple, Brahma temple, Jain temple, Mahishasurmardani(Kshemarya Khimel Mata) temple, Ganesh temple.
- Stronghold front and back walls noticed.
- To safeguard security breach at front walls where slopes are easy, we notice multiple walls at a different level with a bunch of watchtowers.
- In the backside long stretched wall, we found two gateways as well as a water drainage.
- The fortress is guarded by river streams on both the right and the left side, having four oxbow/horseshoe structures, two on each side.
- Both sides in oxbows slopes have cut marks are seen, witness that fort was well strategically planned and guarded defensively by enhancing slopes artificially near the portion of horseshoe area of the fort.
- Most of the walls, structural complexes, square acropolis and citadel inside the fortress are the victim of the catastrophic damage see in figure no. 5 (A), (B).
- According to a local priest Mr. Khangaram and prevailing folklore, the right fortified area in the foothills (L3) was used as the cantonment area of armed guards.
- The Perimeter of the outer fort wall without enclosures and cantonment area is 3.53 Km. The area inside the fortification is 0.24 Km². The highest point inside the fort is 419 MSL (L1) and the lowest point inside the fort is 388 MSL (L2), Cantonment area outside the fort is on 379 MSL (L3), Normal land near 364 MSL, with the Max slope inside the fort is 15.7.
- The only survived reconstructed Lord Hanuman Temple inside the fort.

Hypothetically based on physical survey and satellite imagery, we could divulge that the architect-designer of Vasantgarh, had taken huge advantage of the physical geography of the Vasantgarh area as the architect cut slopes steeper on adjoining dual oxbow's of both right and left side, so that strategically nobody could easily climb from the sides of the fort area and rest of front and back areas are protected with long stretched fortified walls by large stone slabs. These stone slabs cut or quarried from the near stone quarry as within the site area we spotted cut marks on rocks which show large rock used to be chiselled for manufacturing stone slabs for fortification.

4.2 Lost Vernacular Architecture of Mount Abu

The design of the temples of the Sirohi district is an exquisite example of the Indian art which consist of important elements like pillared hall, corbel block of stone for the roof, columns, use of iron clamps technology and interlocking technique. These elements in Indian architecture are important features in traditional design to remain safe from earthquakes.

The Vernacular architecture in the temples of Mount Abu helps to remain safe from earthquakes with especially Dilwara temples architectural features shows:

- Roof construction with a high degree of structural strength coupled with endeavoring aesthetical appeal(Gokhale, 2004, p. 5).
- The construction of the low domes of the dancing pavilions have reached the limits of what was statically possible in the construction with corbelling courses. The vaulting with tiers of concentric rings supported pillars rises above an octagon consisting of architraves (Gokhale, 2004, p. 5).
- The joints of the temple meant for frictional resistance absorb a large part of the horizontal thrust. Spacious plastered chambers frequently surround the low-corbelled domes so that the eight columns below the octagonal architraves need not bear the thrust alone (Gokhale, 2004, p. 5).

4.3 Seismic Records

- In 893 A.D. Severe Earthquake occurred in the Indus Delta, did heavy losses to houses and human lives, and even affected fault

zones of Gujarat and connected areas (Ambraseys, 2004, p. 506).

- In 1668 A.D. an earthquake with an approximate magnitude of 7.8 affected the fault zone of the Cambay rift of Gujarat to Sindh, Pakistan (Eidinger, 2001, p. 11).
- In 1819 powerful earthquake came in the fault zone of Bhuj, Gujarat, This tremor was equally powerful as compared to 26 January 2001's devastating tremor of Bhuj, Gujarat. (Alexander E. Gates, 2007, p. 29) This tremor also impacted the fault zone of Mt. Abu especially Dilwara, In mount Abu lots of temples collapsed due to a devastating earthquake especially in the nineteenth century (Early, 2014, p. R&G Section).
- Powerful earthquakes came in the 19th century at Mount Abu. British Major K.D. Eriskie, collected information from the local people about 1825 and 1848 both of the earthquakes were so powerful that it destroyed the houses and cracked some of the arches of the Delwara temples (Dhoundiyal, 1967, p. 18). Another powerful earthquake occurred on 2nd December. 1866 (Dhoundiyal, 1967, p. 18). In 1875 one more powerful tremor occurred that it described by Eriskie, as resembling of railway train in speed and the motion was sufficient to make glasses jingle on the table and due to this some of the inhabitants spend the entire night out of their premises (Dhoundiyal, 1967, p. 18).The interesting mention of Eriskie was about the shocks of 15th December 1882 and continued interruptedly for two months.(Dhoundiyal, 1967, p. 18).
- The recent earthquake occurred on 5th June 2019 M4.0 -7 km N.W. of Abu road(Survey, 2019).

4.4 Importance of the Location.

Mt. Abu even called Mount Capitalia by Megathenes. Mount Capitalia seems too rich in gold and silver(Megasthenes, Arrian & J.W. McCrindle, 1877, p. 145). Moreover, the area rich in copper mines in the Vasantgarh archaeological site where earlier reports tell that it was an important centre of copper smelting and also found hoard's of Jain sculpture of bronze(Susan Verma Mishra & Himanshu Prabha Ray, 2017, p. 159). Marble is found between the Utraj and Sheragaon on Abu hill (Ram, 1920, p. 13). It is believed that the famous Jain temples of Dilwara were partly

built of marble from these quarries (Ram, 1920, p. 13). The marble mines are also found on the hill of Achalgarh, named Vansvalla also have a good quality of marble at Saliwara, to the west, to the west of Anadra, Serua and Perua. Other minerals such as mica mines and arsenic, antimony, alum, sulphur, silver and lead are available in several in the area but in limited quantity. Mines of gold were reported in some ferruginous band of quartzose schist near Rohira railway station in 1897 (Dhoundiyal, 1967, p. 17). The ancient fortress city of Chandravati, finding two semiprecious stone like lapis lazuli which used to come from trade route connected through Afghanistan (Kharakwal, J.S; Pokharia, A.K.; Sharma, K.K.; Godha, V.Godha; Singh, K.P.; Paliwal, N.; Mena, R., 2016, p. 43). This clearly shows the connection with the Silk Road. This mineral telly Sirohi district was very rich and even followed trade practised connected with Gujarat and Afghanistan. From the above finding, we can say that the ancient cities like Vasantgarh, Achalgarh, and Chandravati Etc. are very developed as a fortress city due to its richness in the trade of marbles, metals and minerals.

5. Discussion

According to Dr. Mark van der Meijde, mountains can reduce the power of quakes on their peak, but also direct them to the valley, plains and other low height peaks, making them more devastating than expected (Meijde, Mark van der; Ashrafuzzaman, Md; Kerle, Norman; Khan, Saad; Werff, Harald van der ;, 2020, pp. 1,9). At the time of evolution, rulers thought that Achalgarh (The King's citadel on the top of Mount Abu hill, See Figure no.1) has very less impact in comparison to the plains so they tried to develop more forts for the elite class on hills tops, like Bandiyagarh in 12th century and Vasantgarh from 7th to 15th century. Probably the structures save them for centuries, but the ruins tell that a higher magnitude that was possibly from the fault zone of Chandravati or Bandiyagarh was reflected by Mount Abu hill to its opposite location sites, although unfortunately Chandravati and Bandiyagarh is already settled over fault so having a great loss but Vasantgarh may be the victim of reflected waves from Mt. Abu.

The craftsman and architect design of the temple building of Chandravati goes first with a brick foundation called lower platform and

then upper platform consist of stone material used in the temple building. In simple words they used bricks in the lower part and stones in the upper platform, which helped its centre of earth's gravity, rests upon the same limits that it absorb shaking or thrust generated from earthquakes makes it remain safe in the low magnitude of tremor or seismic waves from the tectonic shift. We have surveyed the site of Chandravati where we observed fallen columns, lots of weight lifting dwarf Kichak (Load-bearing Structure), large numbers of fallen Amalaka, decorated Shikhara, exquisite carving on marble stone of many sculptures of deity and heavenly damsel.

At the Vasantgarh we met the local priest of the temple Mr. Khangaram who restores old temples. We have discussed with Mr. Khangaram about the details of the site Vasantgarh he shared with us that 40 to 50 years ago, in his teenage he saw the large number of architectural temple columns and parts in the fort and left-side stream, which from time to time village people used for their house constructions. This shows it may be possible that there were a lot more structures at Vasantgarh fortress vanished in the earthquake.

6. Conclusion

Sirohi trade was so rich that it was not only connected to Gujarat but also it had business trade links with silk-road. Based on our analysis, we could believe that in the history, Sirohi ran ample numbers of large industries which credit for building artistic idols and stone sculpture sculpting and architectural building, craft industry of metallurgy which especially involves workers engaged in the smelting of metallic sculpture sculpting these all evidence easily observed looking to the sites like Vasantgarh, Chandravati, and Bandiyagarh. These industries no doubt need skilled labourers and workers who were controlled by moneylenders, due to which trade and business set up in Sirohi. The small industry also played their role which used to manufacture and had a production like manufacturing of bricks, pottery making, textile and semi-precious stone industry. As the city has rich trade and commerce, it is very important to design a city well-fortified and safe from catastrophic failure that consists of numbers of watch-towers with forts which made this area difficult to capture.

As we mentioned above, this area was earthquake-prone so we

can say that ancient architects designed and developed the architecture to resist tremors or shaking. Clamps and columns are a very important feature of this architecture.

Those people's most important innovation was to use two-material-temple-architecture, architect mason designed temple made up of stone but its platform was built of bricks so that earth's gravity rests upon the same limits and the gap of the joint filled with sand of bricks can absorb the shake like shock absorbers, so that it remained safe from earthquakes.

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Ancient Rock Art in Southern Rajasthan

J.S. Kharakwal

Introduction

The History Rock Art research goes back to the later half of 19th century when A.C.L. Carllayel discovered prehistoric paintings from Sohagighat, Mirzapur. Subsequently in 20th century evidence of rock ranging from Stone Age to Medieval times was discovered from entire country, barring Indo-Gangetic doab, Deccan and area of the Thar desert. Today we have two distinct dimensions of rock art in India painted rock shelters and bruising or engravings. Wakankar and Robert (1976), Mathpal (1984) and Neumayer (1983) have carried out path breaking studies on Indian rock art. As far as scientific studies, particularly absolute dates, are concerned not much has been attempted so far. Identification of organic material in rock has also been a challenging issue (Agrawal and Kharakwal 1994). In case of the Aravallis, V.S. Wakankar was the first scholar to discover a painted rock shelter in Darra, Kota in the year 1953 (Wakankar 1953). Subsequently scholars like Om Prakash Sharma, M.L. Shahoo, Giriraj Kumar, M.L. Sharma and others have immensely contributed by discovering rock art sites in Rajasthan. Among these, exemplary work of documentation has been carried out at least in two area i.e., in northern eastern Rajasthan by M.L. Sharma, Madan Meena, Vineet Godhal and others and Kota, Bundi region by M.L. Shahoo, Om Prakash Sharma "Kukki", Riza Abbas and Salim. Sharma (2018) has done comprehensive work on the rock art of Rajasthan, in which detailed information of rock art sites of various regions of Rajasthan is compiled. He has included all the sporadic reports of different regions of the state. Now barring areas of North Western Rajasthan, Thar desert and southern Rajasthan, rock art is known from almost all the areas. The distribution of the rock sites has so far been found from areas of Jaipur, Sikar, Jhunjhunu, Alwar, Bharatpur, Dausa, Sawai Madhopur, Pali, Kota, Bundi, Chittorgarh, and Udaipur districts. From the foregoing description, it is clear that like north eastern Rajasthan, the southern part is equally rich and has a very long sequence

of painting i.e., from Stone Age to medieval times. This paper is an attempt to present data of ancient rock art sites that has been collected by the author from various sites in recent years.

Dhareshwar

Dhareshwar village is located at a distance of about 25 km north east of Nimbaheda near Nimod in Chittorgarh district. This area can be approached from Kanera Ghata. Several painted rock shelters are located all along a seasonal stream called Gunjali, near Dhareshwar. This ancient site was discovered by Nahar Singh (Govt. College, Nimbaheda) way back in 2011. It is located near the border between Madhya Pradesh and Rajasthan and composed of Vindhyan sand stone formation.

One of the shelter located in the foothill has large number of human, a few animal figures and some other unidentifiable motifs. Paintings have been executed by using dusky red, light red and black pigment. In the lower part of the ceiling was seen a small group of standing animals, which look like langur/ monkeys. To the left of this group is depicted a humped bull whereas on the right a stick like human figure in a supine posture with folded legs. It is difficult to presume if he has died or was attacked by the animals. Above the animals is a motif which resembles English digit 8. Near this motif are also some motifs in light red, but unidentifiable. Close to this entire scene is an interesting figure composed of band of vertical and horizontal lines. It appears as if a human, represented by stick like line, is in supine posture between the vertical set of lines. In case of the horizontal lines at one end three leaf like motifs are also shown. In fact it gives impression as if a human is covered by a bunch of wood. Is he a dead person? At another place two humped bulls are shown facing each other as if quietly sharing some information. Next to these bulls is a man perhaps protecting them! Close to them is a fighting scene. A man, with bow (?) or a trap in one hand is shown attacked by an animal possibly wild. Unlike earlier figures, this entire scene is made by light red colour. At another place an animal which looks like elephant in black pigment is shown superimposed on a red geometric motif. A human (black in colour) close to this elephant like animal is shown frightening him. In the left corner of the shelter are shown a few humans and animal figures. They appear controlling the animals and are engaged in some activity. Some of

them also look wearing clothes. In a cavity, located in the upper part of the ceiling, has several geometric such as triangular, pentagonal, and rectangular motifs. Somewhat similar ones were also found at another place besides circular ones in the shelter. In another shelter a small group of deer like animals are depicted perhaps approaching to some place following one after other. This flock is appears to be a naturalistic drawing in dusky red and compels to recollect Mesolithic depictions of Central India. The Gunjali flows eastwards in the rocky terrain and over the time it has cut down the bed rock up to a depth of about 30 m at places. Due to constant wind and water erosion and weathering scores of cavities varying in size have formed along the stream through millennia. Most of cavities have slanted ceiling and very uneven surface. About half of dozen painted rock shelters spread in about 2km area along the Gunjali were identified and recorded. The designs are mostly geometric which include concentric circles, chess board like patterns and a variety of compartments. Some of them resemble with the Mesolithic Bhimbetka and Raisen (Mathpal 1984). In one shelter a swastika motif was also noticed.

Based on style, subject matter and stratigraphy three distinct phases of paintings were identified in these shelters such as Mesolithic, Bronze Age and Historic. Mesolithic or prehistoric paintings were represented by eye arresting geometrical non iconic designs, hunters with bow and arrow and band of deer like bewildered animals. The animal and human figures are depicted in abstract style. All these paintings appear to be quite identical to the ones discovered from Bhimbetka (Mathpal 1984). The Mesolithic folks used dark red or sometimes dusky red to execute their paintings.

The second phase was represented by the Bronze Age. These paintings are superimposed by subsequent paintings. They are represented by humped bulls, bullock cart like motifs, animal, flocks standing quite and calm, design perhaps representing sun, hunters with bow and arrow. These paintings were made by using brick red and light red colours. The historic paintings include motifs such as swastika, horse and elephant riders, men holding sword kind of object, wearing clothes and head dress, temple motifs.

Modi-Batheda

Modi-Batheda is located about 30 km south east of Udaipur and

about 10 km south west of Fachar in Udaipur district. The area is composed of low laying ridges of the Aravallis. The painted rock shelters are found in the massive boulders of granitic gneisses, belonging to pre Cambrian phase (Kharakwal 2014). In the exposure, a number of places are formed very large cavities and sometimes rock shelters due to wind erosion. Such rock exposures are also found at Mount Abu, Pali, near Banswara, Modi-Batheda and so on. In fact large cavities in these rock exposures often look like rock shelters, which were sometimes used by the early man as their temporary settlements. Since surface of these shelters is either peeling off or their body is disintegrating therefore the ancient paintings are prone to disappear. There are about 50 shelters in this area, some of which can accommodate over a dozen people. At Batheda two such shelters have early paintings, located on the bank of Kemri bandh and are located at a distance of about half 200m from each other.

Among these the first shelter has motifs such as swastika, stick like anthropomorphic figures, a hand print on the right margin of the wall, besides an animal figure. In the central part however were noticed several patches of red and black pigment. In the second shelter located on the bank of Kemri bandh, is about 10m long and about 3m high. It has narrow floor varying from 1.50 to 2m in width. The central and lower half of the shelter was found profusely painted. Based on superimposition, subject matter and style and tone of colour as many as three different phases of paintings were identified. Thus first phase of these paintings appear to belong to Bronze Age, second to historic and third to medieval.

The paintings of the first phase were executed in dusky or dark red pigment and most of the figures of this phase have faded out. Only a few paintings such as two animal figures in abstract style, a tree like motif, a geometric motif identical to English letter W and a stick like human figure were identified. In the second phase paintings were executed by bright red and were mostly found in the central lower part of the shelter. A band of stick like excited human figures, a hand or finger motif (represented by set of three parallel horizontal stick like lines) and two human figures depicted in a circle are some of the interesting figures. Following this in phase III, a triangular motif with a loop inside in the central part and an interesting scene of a group of frightened animals on the left margin is eye arresting. These animal figures have prominent horns perhaps representing

bulls, which appear to be frightened by the presence of a wild animal. Besides these, there is wavy design composed of geometric pattern. In the following 4th phase was executed an interesting hunting scene in brick red in the central part of the shelter. In this an animal with a prominent curved tail is surrounded by 6 human figures perhaps holding swords in one hand and shield on the other. They are accompanied by a dog like animal. Apart from this, there is an interesting motif identical to English letter G prepared by vermilion red.

Arasuri

Arasuri is located about 12 km to the west of Pindwara. Goddess Amba is actually locally known as Arasuri devi i.e., goddess of marble. The temple of Arasuri is located on the foothill. On the foothill near the temple is a very large slanting granite rock shelter, which has paintings in red and white. At one place animal and human figures, shown by stick like lines, are depicted in a rectangular outline. A human and animal is shown just outside south-western corner of this rectangular feature, as if entering this feature. We do not know if this feature represents boundary of a settlement (?) and the human and animal area standing at the entrance! Could this be representation of a group of people belonging to a family? Besides, a trident is made next to these two figures. Stick like human figures dominate the paintings. At another place a squarish outline has several squarish boxes with criss-cross lines, which looks like a traditional game board somewhat similar to Chenga-Ista. Next to this feature are depicted a pig/boar like animals frontal part, a fish like creature, a wheel or chakra and a few unidentified. All these drawings have been executed by white pigment and out lined by red. At another location a chess board kind of game board has been prepared by white. It is also outlined by red colour. In northern margin of the shelter were noticed a circular feature and some geometrical features besides evidence of script (?). The paintings appear to have been prepared by block method or stamping. Apart from these, there are stick like human figures and some unidentifiable motifs in the shelter. Though no domesticated animals were identified in the paintings, the geometric features and style of paintings it may be proposed that all these belong to the medieval period. Near the shelter were found prehistoric stone objects such as blade lets, fluted core, centripetal core, scraper and

flakes. This chert assemblage belongs to Mesolithic period.

Viroli

Viroli is located near Pindwara, in Sirohi district where three rock shelters have paintings. In all these shelters small stick like human figures have been depicted using red colour. Near these rock shelters Mesolithic sites have been discovered recently (Thakar 2019). On stylistic grounds these paintings are similar to the one discovered from Arasuri. It is therefore likely that these may also belong to the Medieval phase.

Bhula

Village Bhula is located about 7km south of Rohida in Pindwara tehsil, Sirohi. Near the village panchayat is located a granite rock shelter in the agricultural fields. It was discovered by Chintan Thakar and Puna Ram while surveying this region for Stone Age sites in 2019. The paintings are executed with white pigment and subject include some unidentifiable animal figures.

Semal Pani

Semal Pani is located near Ambaji temple. Ambaji is located in the gorgeous hilly location near the border of Rajasthan and Gujarat. In a granitic outcrop paintings were noticed by Y.S. Rawat in 2015. Paintings include horse and camel riders and fighting scene. Besides, some people appear to be carrying objects on their heads. The white paintings is superimposed by red one indicating that the white one is older. Considering style and subject of the paintings, it may presumed that these may belong to the medieval times.

Revdhar

Revdhar is located about 40 km west of Abu road. A painted rock shelter was located about 2 km away from Revdhar in granitic rock exposure on the hill slop near the modern water reservoir. This shelter was noticed by the villagers and Om Prakash Sharma Kukki examined the shelter in the year 2015. It has two groups of people, horse rider fighting with each other. The shelter surface was first plastered with pale yellowish colour over which painting was executed. At one place a group of camel riders appear to be heading to somewhere. On stylistic grounds these

paintings are similar to the one found from Ambaji and Bhula indicating them to belong to Medieval times.

Conclusion

Thus, like Central India Southern part of Rajasthan or in the Aravallis also has the evidence of rock art ranging from Stone Age to Medieval times. Mesolithic paintings were only noticed in Dhareshwar whereas historic at Dhareshwar and Batheda. On the other hand in Sirohi almost all the shelters yielded medieval paintings. Paintings discovered in Dhareshwar area appear to be quite similar to Central India whereas remaining sites appear to represent a very much regional character or style e.g., the triangle shape or stick like human body, camel riders and so on. Though the area of West Banas or Sirohi has yielded a large number of Mesolithic sites, no Mesolithic painting has been discovered so far. Of course about 40 years ago an engraved Mesolithic core was discovered from Chandravati, Abu Road (Sonawane 1981). Now the recent discovery of new sites indicates that there is strong possibility of Mesolithic or Late Stone Age rock art (Thakar et al. 2019). Therefore it is likely that in future we may come across Mesolithic paintings from this zone too.

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Historical Significance of Archival Records of Rajputana A Case Study of Kishangarh State's Bahis

Dr. Kanchan Lawaniya

The present study is entirely based on archival records, available in form of Bahis,¹ preserved in Rajasthan State Archives, Bikaner. Basically, bahis are a work of 17-20th century rajsthani language written in account or ledger style covered a tumultuous period of medieval socio-economic history of Rajasthan. These are mines of historical information. Therefore, an attempt has been made in this paper to present the significance and contents of the rajsthani documents especially Kishangarh state bahis, as a source of economic, social, and political history of medieval period.

Bahis are account notebook or local written form of socio-economic history in local language. There was a tradition of writing bahis in Rajasthan during 17th - 20th century. Almost every Rajput principality maintained chroniclers which listed events as they occurred which leads a great significant for the reconstruction of the history.

These documents² or sources are written in Rajasthani or Marwari language as commonly written or spoken during the period. The script, which used in these sources, is mostly Mahajani and in some cases Nagri is also found. As regards the orthography of these sources, letters and words are written in one running line in gradual order without using a stop or comma. The letters like Gha and Bha, Chha and La, E and Ru, Ka and Pha, Sa and Kha, are almost similar in appearance and have their own shape which can be recognized only in context of the text as they were scribed differently by different hands. Here, we discuss the various bahis of Kishangarh state of Rajputana, as a source of socio-economic history of Rathor principality of the state.

The Rathor Rulers ruled all over India but in Rajputana (old name of Rajasthan), they ruled on mainly three states i.e. Jodhpur, Bikaner, and Kishangarh. Out of these states, two are located in western part of Rajasthan

and other one is in the eastern part of Rajputana.

Kishangarh State was situated in the east of Rajasthan, having with an area of 724 sq. miles. The state is bounded on the north by Jodhpur state, on the south- west by Ajmer, on the east by Jaipur. Kishangarh lies between lat.25° 50" - 26° 50" and long. 74° 50" - 75° 15".

It is founded by Kishan Singh, younger brother of Rao Sur Singh and eighth son of Mota Raja Udai Singh of Jodhpur in 1609 A.D. so the ruling house of the state was Rajput, of the Rathor tribe of Jodhpur. Rathor was an important clan of the Rajputs. Basically the Rakshtrakoots of Kannuj who settled themselves in western Rajputana subsequently came to be known as Rathors.

An attempt is going to be made in this topic to study the various aspects of Rathor State Kishangarh on the basis of the rich archival sources, which preserved in Rajasthan State Archive, Bikaner and District archive office, Ajmer. The period for which the evidence would be study from V.S.1857/1800 to V.S.1957/1900.

The greater part of the state was included within the limits of the un productive and ill-watered plains of undulating sand which stretch from north and north-west of the Aravallis. The state of Kishangarh was divided into five Hakumats of Rupnagarh, Kishangarh, Arain, Fatehgarh and Sarwar. There were nearly 70 to 90 villages in a hakumat or sub-division. The village locally called "moza" happened to be the smallest unit of the administration as well as the economic structure of the states. Village, the smallest unit of economic structure, comprised of different sections and categories of people with different functions and status.

In this study, we are in trying to throw some light on the aspects of a village, which was the smallest unit of revenue in the state, the main sources of state revenue, rates of land revenue demand, number of cattle possessed by the different revenue payers within the village, the main items of agricultural production and trade and commerce, the chief commercial town of the state and the number of other taxes levied apart from land revenue.

The evidence also offers a very valuable break-up of the population in the village by caste or profession-wise. for example;- Aasami (farmer or cultivator), Teli (oil presser), Chamar (leather worker), Khati (carpenter),

Kumbhar(potter) , Nae(barbar) etc. formed a part of ruler society.

On account of available in numerous varieties, Bahis are categorized according to the subject matter contained in it. The bahis, which have been used for the present paper, are as follows -

1. Teriz Jamabandi Bahi

These Bahis have been prepared year wise for each sub units of kishangarh state, under the title of teriz Jamabandi bahi or Jamabandi kasba kishangarh, teriz jamabandi kasba rupangarh v.s. 1948, teriz jamabandi rahdari v.s. 1914, teriz jamabandi kasbe rupangarh v.s. 1964, teriz jamabandi kishangarh malhasil v.s. 1923, teriz jamabandi pragana arain, teriz jamabandi mapa v.s. 1928, teriz jamabandi mapa charai kishangarh v.s. 1928, teriz jamabandi mapa charai rupangarh v.s. 1928, preserved in the rajasthan state archives bikaner. These Bahis starts from A.D. 1750 to 2000.

The revenue was the most important source of income for the state, the Jamabandi Bahis, provides details information of revenue, which realized from various sources, termed as hasil³. As per the rajasthani records of 18th century the land revenue⁴ termed as bhog⁵ or hasil. Generally, bhog or hasil was a separate tax or a share realized from the cultivators. It was over and above malhasil i.e. a group of taxes, comprised with mal or bhog, sakh sawanu⁶ sakhunalu,⁷ mukata, sukrana⁸ etc.

The state used to realize this revenue from its entire territories or parganas, generally six times in a year on the occasion of holding festive darbars or courts. The share of the state and share of the cultivators, crops,⁹ and their prices are mentioned separately for each village in these jamabandhi bahis. For example, the rates of land revenue demands was varied from pargana to pargana and varied for different castes for both harvest in the state.

Roznama Kishangarh : raznama pargana kishangarh v.s. 1901

Apart from land revenue, many other agricultural taxes like ghasbab or ghasmari¹⁰, pancharai¹¹, Serino¹² Siway or Sawa Serino¹³, Tola Chhapai¹⁴, Bhada ra¹⁵ are also described in the jamabandhi bahis. These sources provide us not only the rate of these taxes but also the amount realized from these taxes as well. So it is possible to calculate the total fiscal income of the

state through these taxes.

Ghasmari, a tax on livestock, was feeding on grass such as cow, buffalo, camel, etc. Pastoral sector was remained as an important sector like the agriculture in Jodhpur. So the state expected an appreciable tax-income from the grazing of cattle.

The rate of Ghasbab varied from pargana to pargana and community to community in the State of Jodhpur.

Hisab bahi; hisab bahi mahkma janglat kishangarh v.s. 1948

Hisab bahi Salemabad v.s. 1948

Hisab bahi jagirdaron ko bagsingh v.s. 1948

Hisab bahi kishangarh v.s. 1949

Hisab bahi pragana arain v.s. 1949

Hisab bahi hazur ajmer padhare kharch v.s. 1954

Hisab bahi bagar ghas v unt v.s. 1955

Hisab bahi imarat talke v.s. 1956

Hisab bahi hathi bhada v.s. 1956

Hisab bahi mahkama bagayat v.s. 1956

Hisab bahi faraskhana v.s. 1956

4. Patta Bahi : patta bahi raj kishangarh v.s. 1899, v.s. 1855-71, 1826-70, 1849-59, 1899-1946, 1911-12, 1936, 1921-46, 1942-54.

Patta Bahis are the documents issued by the revenue officer to the tenant specifying the conditions. There are many Patta Bahis available in rajasthan state archives bikaner. The earliest Patta Bahi available in the archives is that of A.D. 1756. Patta Bahi is consisted of 250 to 300 pages.

The Patta Bahis provide specific information about the grantee and the grants of various clans and sub - clans along with Rekh,¹⁶ Figures of holding villages, The Bahis also give the Pattas of Khawas, Paswan, Brahmins and saints.

The Patta bahis provide the information about the joint assignments. According to this, a patta village could be assigned to more than one person as a co-sharer¹⁷. The number of pattayat or assignees could be two¹⁸ or four¹⁹ or between these number.

The patta bahis mentioned two categories of pattas i. e. transferable pattas²⁰ and non- transferable or hereditary pattas²¹. Failing in fulfilling these terms and conditions, the pattayats had to be turned out from their pattas and their jagirs were resumed and transferred to another or reverted to khalisa²². Thus pattayats held the pattas as long as they continued to fulfill their obligations and served the state faithfully. The transfer of jagir was not restricted from one clan to another but it was made in the same clan too²³.

Kothar bahi; kothar nakadi kasbe kishangarh v.s. 1862, 1864, 1884, 1887

Kothar ann re kasbe rupangarh v.s. 1890.

Khata bahi; khata bahi kothar kharch v.s. 1927

Khata bahi uzad taksiroka v.s. 1948

Khata bahi dhan kharch v.s. 1948

Khasra khata basta ; (B).Bastas

There are so many Bastas in Rajasthan State Archives, Bikaner, which are containing separate papers or files of original copies of bahis, khyat, and letter of Kishangarh state. Every basta contents the files or papers of the same subject matter. The following bastes have been concerned for the study:

Basta No. 23- Khasra Khata Kasba Kishangarh V.S. 1952.

Basta No. 25-Khasra Khata Moza Didvad and Tikavada V.S. 1952.

Basta No. 28-Khasra Khata Moza Lamba Pargana Arain V.S. 1954.

Basta No. 94-Khasra- Khatoni Kishangarh State V.S. 1952

Khasra Moza Kuchil Fasal Rabi V.S. 1951.

Khasra Moza Kuchil Fasal Kharif V.S. 1951.

Khasra Moza Lamba Fasal Kharif V.S. 1951.

Khasra Moza Aakoda Fasal Kharif V.S. 1951.

Settlement files ; irrigation rules & regulations Assessment of revenue

Administrative reports; Among these records there is a separate collection of registers and files. A separate register or file also maintained the classifying the letters according to the names of the rulers, thus these letters make a valuable addition to the history of the interstate relations of

Rajasthan from about v.s.1769-2004

1. Administrative Report of Rajputana,1865-67.
2. Report on the political administration of Rajputana State,1875-79.
3. Administration Reports of Ajmer- Merwara 1884 to 1940.
4. Administration Reports of Kishangarh State, 1908-1909
5. Report on the Livestock Census,1961.
6. The Census Report of 1891, 1901, and 1911.

References

1. *The Bahis are an account books or ledgers, or rolled registers bound in leather cover or cloth with a long string to tie the double roll formed by the body of the bahis.*
2. *A document is something written or printed that furnishes conclusive evidence as an official paper or record.*
3. *The Hal Jama of Pargana Siwana of Marwar State was Rs. 16207 in A.D.1784. Siwana Kutchari ri Jamabandhi Bahi, No. 1798, V.S. 1841/ A.D. 1784, DAO, Jodhpur.*
4. *Land revenue was a share of the state or its ruling powers in each season's produce which was the state extracted for public use. S.C.Ray, Land Revenue Administration in India, Calcutta University, Calcutta, 1915, p. 1.*
5. *Different teriz Jamabandi Bahis of kishangarh of different years preserved in RSA, Bikaner .*
6. *Sakh Sawanu ra was a tax, imposed on the production of the kharif crops.*
7. *Sakh Unalu ra was a tax imposed on the production of rabi crops.*
8. *Sukarana was a tax which was imposed on the peasant to meet the expenses of the revenue officials.*
9. *Cotton, til (oilseeds),neel (indigo), and afeem (opium) were the cash crops, and sag, kair , kakdi , began , nebu were the tarkari or vegetables crop of Jodhpur.*
10. *Ghasbab, a grazing tax, imposed on the cattle which were taken to graze in the fields and forest of the state.*
11. *Marwar ra pargana ri vigat , part II, pp. 88-89.*
12. *Pancharai was a tax imposed on those animals, that used to feed on leaves such camel and sheep .V.S. Bhati, Madhyakalin Rajasthan, p. 172.*
13. *Serino was a tax, which levied at the rate of a ser per man, i.e. 2.5%.*
14. *It was used to charge on the production of grains at the rate of 1.25 (sawa seer) per man grain . So it was called sawa serino or serino*

- siway. Jodhpur Hukumat ri Jamabandi Bahi , No. 937, V.S. 1826/A.D. 1769.*
15. *It was just like a registration fee or stamping weights, realized from every shop for validating or recognizing the weight of shopkeeper's articles. Jodhpur Hukumat ri Jamabandi Bahi , No.890, V.S. 1840/A.D. 1783.*
 16. *Bhada ra was a tax to meet the expenses incurred on the transport of grain collected in land revenue. It was charged at the rate of Rs. 1.00 to 5.00 per hundred rupees. Jodhpur Hukumat ri Jamabandi Bahi , No. 936, V.S. 1823/A.D. 1766.*
 17. *a patta of pargana Jodhpur was divided into three parts. Apart of half village assigned to Pavar Jago and other two parts i.e. one-fourth assigned to Kesara Harram and Pavar Megha respectively, so the amount of rekh i.e. Rs.400.00 divided in three parts separately i. e. 200,100, and 100. Jodhpur Patta Bahi, No. 3, V.S. 1820-23/A.D. 1763-66, p. 33.*
 18. *Ibid, p.33. A patta of village Uhbar, taffa Baihelva, pargana Jodhpur, had three pattedars.*
 19. *Ibid, p.91. A patta of village Thalvad, patti Dahiyawati, pargana Jalor, having a rekh of Rs. 1250, was granted to two assignees namely, Bhati Surat Singh, and Keeerat Singh on September, 1766.*
 20. *Bhati Lalsingh, son of Pratap Singh was assigned 4 villages in taffa Lavera and 1 village in taffa Pipad of pargana Jodhpur on May 1786. Jodhpur Patta Bahi, No. 10, V.S. 1839-46/A.D. 1782-89, p.132, DAO, Jodhpur.*
 21. *Jodhpur Patta Bahis, No. 1, 3, and 10, V.S. 1813-16/A.D. 1756-59, V.S. 1820-23/A.D. 1763-66, and V.S.1839-46/A.D. 1782-89, DAO, Jodhpur.*
 22. *Permanent or hereditary pattas were those assignments which were not normally transferable or presumable.*
 23. *These non transferrable or hereditary pattas were assigned some village permanently which were known as thikanas or rajthan in the Rathor state of Jodhpur.*
 24. *The patta of village Munasar, taffa Osia, pargana Jodhpur, carrying a rekh of Rs. 3150, was transferred to khalisa from Bhati Dolat Singh, son of Anad Singh. JodhpurPatta Bahi, No. 1, V.S. 1813-16/A.D. 1756-59, p. 140.*
 25. *A village of lakhani, Patti chauhanwati of pargana Jalor, was granted to chauhan Joravar Singh son of Anopsingh, from chauhan Hathisingh son of Harisingh in July 1764. Jodhpur Patta Bahi, No.3, V.S. 1820-23/A.D. 1763-66, p. 20, DAO, Jodhpur.*

Iconography of Vishnu (Ten incarnations): Evolution of Life

Lajja Bipin Bhatt

Introduction

Vishnu is one of the principal deity in Hinduism. One of the Trinity. Supreme being within Vaishnavism, Vishnu is known as "Organizer" within the Trinity, Trinity also includes Shiva and Brahma. A goddess is stated to be the energy and creative power (Shakti) of each, Lakshmi the equal complementary consort of Vishnu.

According to Shrimadbhagvat Mother-Nature earth has been created by Trinity (Shrimadbhagvat, p.49 and Bhagvatpuran chapter-1 p.215). There are many both benevolent aspect, Vishnu is depicted as an omniscient sleeping on the coils of the serpent Adishesha (who is known for representing time) floating in the primeval ocean of milk called kshirsagar with consort lakshmi. Whenever the world is threatened with evil and destructive force, He will be descends in the form of an avtar (incarnation) to save restore the cosmic order and protect Dharama. Major there are 24 forms of Vishnu Dashavtar are the ten primary incarnations of Vishnu, Out of the ten Rama and Krishna avtars are most important (Zimmer, Heirrich Robert 1972 : 124). Vishnu is palanhara (preserver of universe) it means all pervasive Vishnu one who is everything and inside everything (Adluri, vishwa; Joydeep Bagchee (feb 2012). 108 names of Vishnu listed in the tenth part of Padmapuran (Padmapuran chapter-10) (4). Vishnu sahasranam is a Sanskrit hymns which contains a list of 1000 names of Vishnu who is one of the main deity in Hinduism and the supreme god in vaishnavism . It is most sacred and popular stotra in Hinduism even in the Garudpurana (chapter xv), and "Anushasan parva" of Mahabharat both listed over 1000 names of Vishnu, as well as other notable names in this include Hari (removes of sins), kal (time), vasudev, Atman (the soul), Purusha (the divine being) and Prakriti (the divine mother nature).

Historical background

Numbers of stages of the history of vaishnavism place worship of Vishnu in different theories by different authors, the first stage, in its two fold aspect historic and philosophical, is referred as by some as Bhagvata and its believed to be founded by Krishna-Vasudeva of yadava tribe (Ramkrishna Gopal 1882-83, 1884.pp.72-74). The philosophical basis of this stage was that supreme being is eternal, infinite and full of grace and that liberation consisted in a life of perpetual bliss near the lord (N.K.Singh, p.1076).

Iconographies of Vishnu across India

The early iconographic representations of Vishnu are from the Kushana period (1st to 3rd century CE) and majority of them are found in the area of Mathura which is even now a strong and living Vaishnava center. After the Kushanas, the Guptas officially promoted Vaishnavism and thus helped build many Vishnu temples. The basics of the Vishnu iconography for the later centuries were established in the Gupta period (3rd to 5th century CE).

A unique feature of Vaishnavism is the Avataravada or the incarnation theory. The famously known Vishnu Avatars are: Matsya, Kurma, Varaha, Narasimha, Vamana, Parashurama, Rama, Krishna, Buddha and Kalki. In some regions such as Kalinga and Southern India instead of Buddha, Balarama was names among the avatars. Apart from these incarnations, we also see Hari-Hara, Vishnu-Surya, Dhanvantari, Yoga-Narayana, Hayagriva, twenty-four forms such as Keshava, Madhava, Narayana, Govinda, etc. which are also considered as incarnations. Interestingly almost all these incarnations are represented in sculpture and paintings and well documented in ancient to medieval period texts on iconography and architecture.

In the early phases of depiction, we see an evolution from the Kushana Vishnu to the Gupta Vishnu. The Kushana Vishnu iconography featured Shankha, Chakra, Gada and Varada Hasta (boon-giving gesture) as the God's attributes. This iconography underwent some modifications during the Gupta period when Gada, Shankha, Chakra and a Fruit. After the Gupta period we see a more artistic and composite image of Vishnu in which the fourth hand was replaced by a rosary bead or lotus among the

permanent attributes. In early iconography, Vishnu was most probably shown as a singular figure or with his Vyuhā incarnations such as Pradyumna, Aniruddha, Balarama, etc. but in the post-Gupta period he was always accompanied by his associates such as Lakshmi, Garuda and Sheshanaga. Thus, the definitive Vishnu iconography came into existence incorporating various elements attested in Vaishnavism since many centuries.

Iconographic representation of Vishnu (Dashavtar)

There were ten incarnations of Vishnu 1) Matsya, 2) Kurma, 3) Varah, 4) Narsimha, 5) Vaman, 6) ParshuRama, 7) Ram, 8) Krishna-Balram, 9) Buddha 10) Kalki.

There were three different opinions for eighth and nine incarnation of Vishnu, Balram-Rama, Krishana-Buddha, Balram-Buddha (Ramji Bhai Savali2008 :112).

Ten incarnation of Vishnu clearly represents evolution of life. Small tiny creatures to developed with highly bipedal human. Life has been started from water with symbol of fish(Matsya), journey of Aquatic animals to Overland creatures Kurama(Tortoise) overland creature is symbol of Varah incarnation. Prior to the origin of human beings, an Animals figurine was a combination of both animals and humans as Narsimha. Tiny as Vamana and complete human as Rama. From the scientific point of view, avatarism is the manifestation of the incarnations of the universe. There were chronological variations in ancient text, but sequence of Matsya, Kurama, Varah, Narsimha, Vaman, Parshuram, Rama, Balram, Budhha and Kalki was acceptable. Matsyapurān, Agnipurān, Vayupurān, Vishanupurān, Vrahpurān and Grudpurān accept and refers too. For the formulation of these incarnations, it has become meaningful on the basis of the texts of artistry, Vishanudharmottarpurān, Abhilashitarthchintamani, Silpratna, Roopmandan, Roopavtar, Shritatvanidhirefers too (RamjibhaiSavalia 2008 : 112).

Iconography of Vishnu was depicted with dark blue, blue-gray coloured skin mostly shows with four arms and two armed representations are also found in Hindu texts (Shrimadbhagvat chapter 11, p.217 and T. A. Gopinatha Rao1993 :73-115) . Standing, seated and shesahi poses. Four arms with shankha, chakra, gada and padma. Lalitasan, standing

and shesahi with consort lakshmi along with Garudvahana.

The Matsya avatar is written (depicted) into two different types, PuranaMatsya and ArdhaMatsya. Half part represents human with fish and second complete fish iconography with ayudhas (shankha, chakra, gada and padma), Kiritmukutawith decorative jewels. Same as iconography of Kurama also depicts with puranakurama and ardhakurama. Purnakurma holds mandrachal mount on back to process of churning of ocean. Abhay mudra, varad mudra, kiritmukut with lavishly decorated Jewelleries. All of these depictions were clearly mentioned in Matsyapuram, Vishnu puran, Ling puran, Agni puran, Garudpuran, Taitariyabrahmantext, Story of varahavtar of Vishnu is well mentioned in agnipuran, purnavara and composite figures. According to agnipuran, Vaikhanasagam, Silpratna form of adivarah has varah face and human body. Four arms, with mentioned measurements. Varah in Kadvar region is still being worship, same features were noted with Yagnavarah and Pralayvarah. According to ancient text either four or two arms, Shankha, chakra with abhay or varadmudra. Iconography of ugranarsimha has four, eight, twelve, or sixteen hands. Other notable iconography is Girijanarsimha who came from cave, Yanaknarsimha either seated on garuda or coil of sneaks. Lakshmi-Narsimha used to be seated on padmasan in lalitan (consort lakshmi) on left lap.

Vaman iconography is little bit different than others small and tiny decorative with kundalas, katimekhala, mrigcharma, and auspicious kushagras ring in finger (Ramjisavaliya 2008 :112). Iconography of Trivikrama is largest form of vaman, who covered entire world in just three steps, Vishnudharmottarpuran and silpratna mentioned unique measurement. Story of Parshuram were describe in agnipuran, vishnupuran and bhagvatpuran with some differences. Rama has depicted in tribhanga pose, kiritmukut, very well decorative with jewls, patan queen step well has spectacular iconography of Rama. Krishna, According to agnipuran, harivanshpuran, shrimadbhagvat, vishnupuran, mahabharat and vaivartyapuram Krishna-balram has been described in meaner. According to brihadsamhita, agnipuran and vishnudharmottarpuran Budhha has lotus mark in palm as well as in feet, curly hair, shreevats mark, long ears, orange monk drapery (Ramjisavaliya 2008 : 112-24). Abhay or varad mudra.

Abhaya/Varad mudra

Last incarnation of Vishnu is Kalki, agnipuran refers story of kalkiavtar. Distinctive features on horse riding with kiritmukut, kundalas, necklines, hole shoes with ayudhas, khadag, madhapatra, chakra, gada.

Vishnu, is the second deity of the Hindu Trinity. He is responsible for the sustenance, protection and maintenance of the create universe. The word Vishnu means 'one who pervades, one who has entered into everything'(Harshananda, S. 1982). As a god who has the responsibility of maintenance, Vishnu requires lots of wealth; his consort therefore is Lakshmi - the goddess of wealth. The vehicle of Vishnu is a bird (eagle or hawk) or a half man half bird named Garuda , whose name means "Wings of Speech", a figure of great strength, power and piety.

Whenever the world was threatened by a great calamity, or by the wickedness of its inhabitants, Vishnu, as Preserver, comes to earth in some form, restores the balance and when his work was done returns again to the skies. Thus Vishnu is said to have taken at least nine avatars at various points of time. He is yet to appear in the form of Kalki.

Thus Vishnu is said to have taken many avatars at various points of time. It is difficult to fully appreciate the iconography of images from the Hindu tradition without identifying with the philosophy behind it. A myth here is not easy to understand, but the code of myth can be broken by symbols. Symbols of a deity make up a pictorial script (Varshney, D. 1990). Myth and Symbols in Hindu Mythology. Delhi: Ajanta Publications (India).

Conclusion

Solanki art and architecture of Patan queen stepwell lavishly carved with full of ornamentations, four armed figurines, Depiction of Varah with four arms, Bhoodevi seated on left elbow, in chalukyan iconography Varah holds Bhoodevi in left hand on lotus. Patanfigurians were seen in tribhanga pose, with chhatras. Dynastic changes are notable, varah iconography of Gurjarpratihardynasty in 8th-11th century with plastic figure, two arms bhoodevidepics in the form (roughly carved). Solanki dynasty used more decorative form in iconographic depictions as well as deep carving.

Comparative studies with Ahad museum iconography of Matsya and Kurma are seen in different aspects shankha, chakra, gada and padma with form of fish and kurama. Seated Vishnu with three face (Vishnu, Varaha and Narsimha) delicacy, jointed eyebrows, 16 handed on Garudaasana. There are some regional differences seen in iconographic studies, somewhere found robotic body with flat surface, and many iconographies were well in decorative forms. All ancient reference text refers, according to that only form of deity and incarnations has been carved with measurements well known text played major role in iconographic representations. All texts were followed same role.

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Develop the Eco-Tourism at Chandravati/Abu

Dr. Krishan Pal Singh Deora

Introduction

Chandravati and Abu and its surrounding area are in one of the nine national Ecologically Sensitive Areas. Its unique ecology, which harbours/ tourist-hub, various rare and common species in a setting of rich natural and cultural heritage establishes Chandravati as an Ecologically Sensitive Area (Fig. 1). This status of a Special Protected Area acknowledges the interconnections between human inhabitants, their livelihood, and their natural and cultural landscape (Fig. 2). The paper outlines the planning approach behind the preparation of the recent Excavation at Chandravati that preserves and develops the unique ecology of the region, promotes tourism and integrated growth, and encourages economic development that will benefit local communities. Geomorphology, Drainage, Vegetation, Land Cover, Water, Soils and Wildlife were evaluated to assess their vulnerabilities to change.

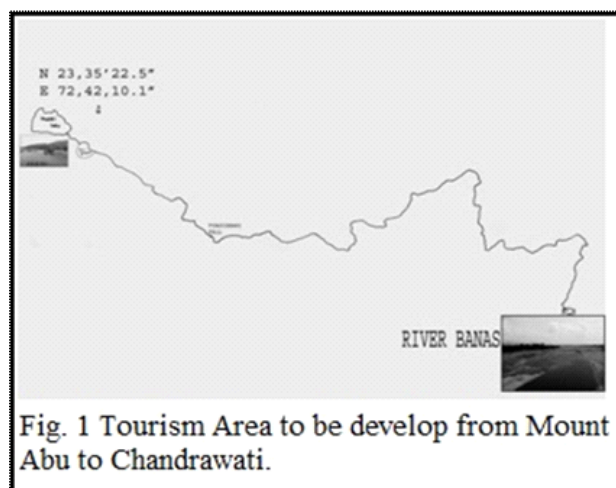
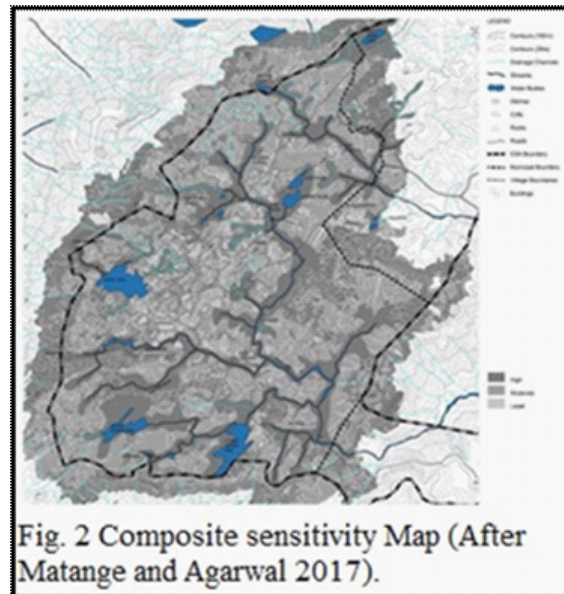
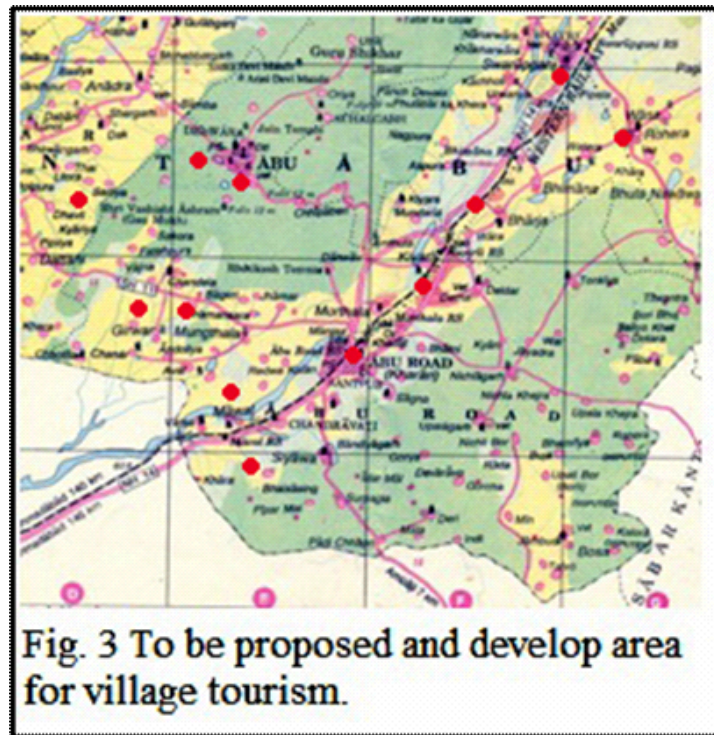


Fig. 1 Tourism Area to be develop from Mount Abu to Chandravati.



There are lacks of opportunities to develop villages for tourism in the sense of traditional knowledge systems, crafts, religious places like, Rohirda for Gulab Jamun, Odiya for Rabdi, Bharja for Kachori and marble.(Fig. 3). Ambaji is also a famous religious place. This forms the basis for Land Use Planning and allotment of RTDC, Cox & Kings, Mango Group of Hotels, Adani Group, Sujjan Heritage Hotels and others (zones with varying development potentials). The complete Chandravati (CDI) Excavation Master Plan provides (See Fig. 2) a powerful road/rail map for a sustainable basis for future development and includes land use planning, and landscape and urban design guidelines, all based on central resources, tourism potential and infrastructural realities. The planning process displays how an ecological approach can guide the future development of an area in harmony with nature while preserving its unique sense-of-place and resource base. Development of Museum at Chandravati Site is required, where we can display and list excavated objects to grown up for tourism hub.



Surface Water

Water is a scarce commodity in a semi-arid region and needs to be given the utmost importance. Steep slopes, exposed rocks and shallower soil layer of the region contribute more to runoff than to recharge. Not only the streams but also the surface water bodies support rich biodiversity while contributing to better water quality (Fig. 4). Therefore, wherever possible, a buffer of 100 to 200m was proposed along the water bodies. This buffer was marked as high sensitivity zone. The area of Aravalli hill zones, particularly attract the monsoon clouds due to high peak zone of Aravalli Super group. The area is covered with dense forest and rainy area (Fig. 5). The buffer, which will ensure greater recharge and a better water

quality, was accorded an additional weight and given the criticality of the resource especially in an arid region (Chauhan B.S. 2008 & Venkataraman K. at.el. 2013).



Fig. 4 General View of Banas River.



Fig 5. Aravalli hills covered with clouds in Monsoon season.

Vegetation & Land Cover

Nakki Lake (Fig. 6) and Tyagidhari water fall (Fig. 7) is current local tourist hub for Rajasthan and Gujarat people. The vegetation of the area is predominantly Tropical Dry forest type (Champion H.G. and Seth S.K. (1968) with relict/remains patches of Dry Tropical Riverine Forests along water courses and valleys at higher altitudes. The vegetation here is sometimes also classified as wide leaved hill forest and is unique to Mount Abu Wildlife Sanctuary of Sirohi district (Reddy C.S., Krishna P.H. and Kiran A.R. 2010). Scrub is the other major vegetative type in the Ecologically Sensitive Areas. Scrub is classified by a vegetative cover that is predominantly shrubs with poor tree growth of small or stunted trees with a crown density less than 10%. In that area covered with fully growth vegetation and trees are mostly common in Aravalli foot hills of Abu road zones. The land covers- vegetation, the unique landscape typologies in the town such as moderately dense forest, open scrub-grassland, grazing-land, wetlands, farmland, woodlot, extremely modified landscapes, thick upon land, landscaped open spaces and built-up Area. The vegetative associations were scored against three criteria - rarity, refurbishment period, and species richness. The cumulative scores then produced a sensitivity map. It was observed that most of the area around the town falls in the moderately sensitive category (Fig. 8.).

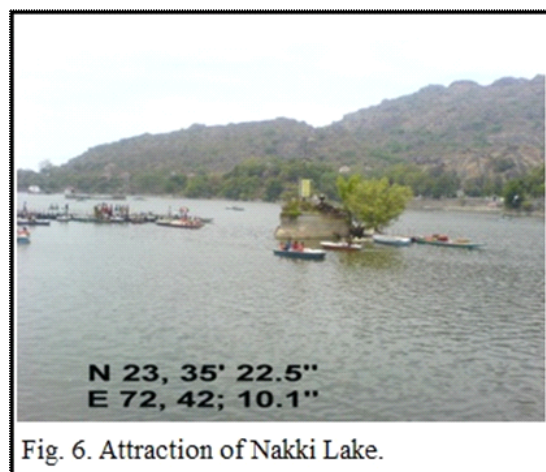


Fig. 6. Attraction of Nakki Lake.

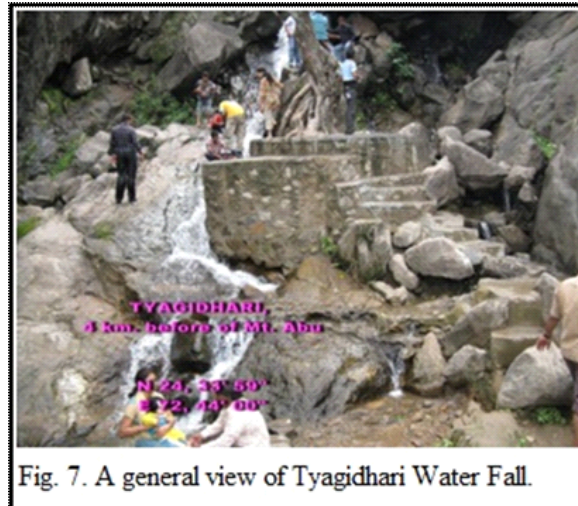
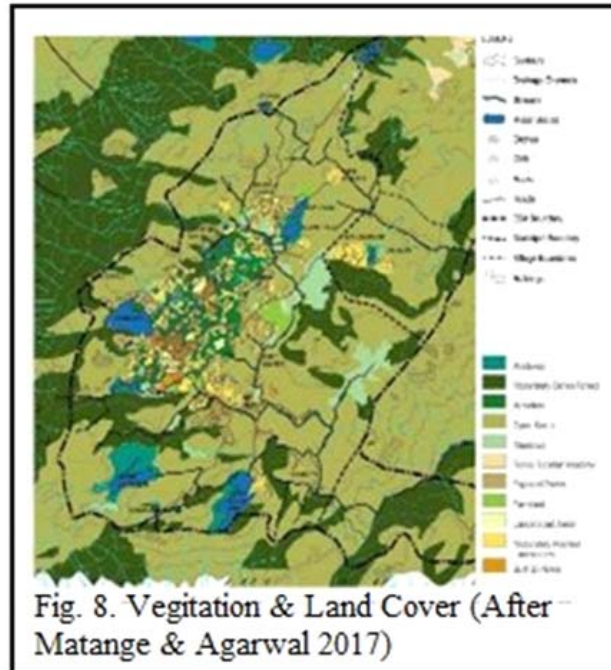


Fig. 7. A general view of Tyagidhari Water Fall.

Wildlife

A large variety of mammals, birds, reptiles and fish are found in this area. Aravalli hill ranges of Abu and surrounding area is a home to some of the rare animals such as the panther, sloth bear, pangolin, and sambar. Big animals such as the panther, bear, hyena, blue-bull, chinkara and sambar, not all equally abundant, are known to be found in this area. The incidence of big animals has dwindled over time, except in the core sanctuary areas. Small animals such as fox, jackal, hare, langoor, mongoose, wildcat, porcupine and squirrel are more abundant. The common birds found are rock pigeon, green pigeon, partridges, sandgrouse, quail, jungle fowl, parakeet, sparrow, babbler, peafowl, eagle, crow, dove, bulbul, myna, teals, blue jay and nightjar. Amongst the water birds darter, cormorant, saras-egret, ibis, stork and coots are noticed near the lakes and tanks. Despite the addition of new species to the list of birds found at Mount Abu, a decline in the overall species population has been observed (Sangha and Devarshi, 2006). This may be attributed to habitat degradation and reduction of key habitats areas such as open scrub and grasslands. Deteriorating water quality of lakes and ponds has been correlated with decreasing bird populations as well as near reduced sightings

of certain species. Hence, existing wildlife habitats need to be preserved (See Fig. 3).



Composite Ecological Value

The composite sensitivity map became the base for land use zoning with varying development potentials based on the level of sensitivity of the land under consideration. It clearly revealed that the town had limited potential to expand within its Municipal limits. A similar exercise for the whole Ecologically Sensitive Areas, which is outside the scope of this paper, revealed an alternate location for future expansion. Different resources exhibit varying levels of resilience for different land use activities. Natural resources are not all equally incompatible with all activities. Each parcel of land was studied with respect to its composite ecological value in addition to the resource specific ecological sensitivity before allocating

a specific use. Most of land use zoning was adopted as proposed with little revision.

Results

The advance Plan for Chandravati, Mount Abu and Abu Road Area arrived at through an ecological planning provides a powerful road and Rail map for a sustainable basis for future development. The ideas and plan included use of land planning, landscape, urban design, tourism potential, infrastructural and all resource based estimation.

The grabbed plans process demonstrated that an ecological approach can be the basis for guiding future development of any area in nature and while preserving its unique sense-of-place and resource base. All that it needs is identification and judgment of the natural resources and the ecological development that lie underneath. Assessment of the resources through a scientific and objective method presents the expert of a given development scenario in an irrefutable manner, removing any subjective judgment. The ideal Plan demonstrates how a simplified overlay method can be an optimum tool to capture the comprehensive ecological values of any region. Such an approach can channel growth in an appropriate direction to result in sustainable development.

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Nagaur through Inscriptions - A Study of Local Inscriptions of Nagaur-c. Sixteenth to Eighteenth Centuries CE

Paro Tomar

Taking inspiration from S.A.I Tirmizi's iconic 'Ajmer Through Inscriptions', this paper is titled 'Nagaur Through Inscriptions'. Just like Tirmizi, this section aims to examine the sarkar of Nagaur through its Persian inscriptions from the Mughal period, the earliest being from 1552 C.E and the latest being from 1807-8 C.E. However, unlike Tirmizi, the aim is not to examine great monumental inscriptions to reconstruct a political profile of Nagaur. That has been done by the likes of M.S Ahluwalia and M.A Chagatai. Instead, this section is an attempt at reconstructing the social profile of Nagaur through its Mughal period Persian inscriptions. Around fifty two inscriptions have been examined. Most of them record the construction of a mosque by certain individuals or communities. Some record the excavation of a tank or the setting up of a village by local elites. Some record imprecations and warnings. While some others give a record of mosques constructed in the name of local Sufi saints. While the facsimiles of some inscriptions were available, a number of them have been collected from the Annual Report of Indian Epigraphy volumes and from Published Muslim Inscriptions from Rajasthan. The significance of this diverse range of inscriptions is two fold. Firstly, these inscriptions can enable one to visualize the diverse groups of people who inhabited the sarkar. Secondly, these inscriptions can allow us to make an attempt at writing a local history by examining the relations these groups had with the state and the economy. A number of inscriptions are in a series which makes for an interesting exercise to follow the doings of a certain person or group. Some, which are warnings or dictates, give us a picture of what might have been the theoretical norm that was being challenged in practice. Thus, this paper attempts to understand what has been designated as an administrative unit not in terms of the state but in terms of the people inhabiting it.

According to the Ain, the suba of Ajmer comprised of three regions - Mewar, Marwar and Hadauti.¹ Marwar comprised of the sarkars of Ajmer, Jodhpur, Sirohi, Nagaur and Bikaner. The headquarters of the sarkar of Nagaur was the city of Nagaur. Other important urban centres included Merta, Didwana, Ladnun while Khatu, Ren, Bakaliya, Amarpur, Junjala etc. comprised the smaller qasbas. Nagaur lies on the principal trade routes from the West and the North West. Major trade routes include the one from Bhakkar to Sikandra via Merta and the one from Ahmedabad via Marwar. The latter also has Merta as its central point from whence it bifurcates into two. One route leads to Delhi via Sambhar. The other leads to Sikandra.² Important items of trade were woolen textiles and felt from Nagaur, marble from Khatu and Makrana, salt from Didwana, Sambhar and Ladnun, indigo, cotton and wool fabrics from Merta and Ren.³ In addition to trade items, Nagaur also had copper mints and was thus one of the Mughal mint towns. Thus, it is clear that Nagaur had incredible commercial significance.

Persian inscriptions have been used extensively to write a political history of Nagaur from the Sultanate times. In 1119 C.E, Muhammad Bahalim, the Ghaznavid governor of Punjab conquered Nagaur. Since then, Nagaur became a part of the Ghaznavid Empire and subsequently the Delhi Sultanate. Iltutmish was one of the first Muslim monarchs to have struck his coins at Nagaur.⁴ Nagaur also became an important sufi centre with two saints, Qadi Hamid-ud-din and Sheikh Hamid-ud-Din, settling in Nagaur. This led to many of their followers settling down here which made Nagaur acquire a distinct religious culture. During the reign of Firuz Shah Tughlaq, the Khanzada family of Nagaur was founded by Shams Khan Dandani as a minor branch of the family of the Gujarat Sultans.⁵ Post the Khanzadas, there was a period of confusion where Nagaur passed between Rao Maldev and then Sher Shah. Soon after the Sur dynasty, Nagaur came under the Mughals and was classified as a sarkar within the suba of Ajmer.

Since most of our inscriptions record mosque building, the focus here would be on the Muslim population of Nagaur. Nagaur saw robust mosque building exercises, especially in the seventeenth century. Maximum inscriptions are from the 1650s to the 1680s. Diverse groups undertook the building of mosques - elites, artisans and locals. For instance, an

inscription dated 1569 C.E from Kathoti, records the construction of a mosque under the supervision of Nekbakht by orders of Amir Kishmi, the yasawul (Master of Ceremonies) to the emperor.⁷ This inscription is interesting because it gives direct information of the division of labour that takes place when a mosque is built.⁸ From this inscription, we get information about the patron and the supervisor. However, nothing is known about Amir Kishmi from historical records despite holding a court position. However, one may surmise that he had some ties to Kathoti either in personal or feudatory terms.⁹ Another inscription recording mosque building by elites comes from Merta. This inscription dated 1625 C.E, records the construction of a mosque by Sayyid Ismail Durganj, the zamamdar. The text was inscribed by Abdul Malik, son of Ismail.¹⁰ It seems that Sayyid Ismail Durganj was probably the zamindar of the jagir of Merta during this period.

Another inscription, from Didwana, dated 1665 C.E, records the reconstruction of a mosque by Hafiz Mirza Muhammad Arif.¹¹ While this inscription only informs us that Arif was an important man (by his title 'Mirza') and that he was highly learned (By his title 'Hafiz'), there is nothing else known about him. However, he is mentioned in some other inscriptions. For instance, an inscription dated 1664 C.E, from Didwana, mentions the reconstruction of a mosque by Mirza Muhammad Arif in the eighth regnal year of Aurangzeb.¹² However, some other inscriptions mention Arif as the governor (probably of the Nagaur region). For instance, an inscription dated 1665 C.E, also from Didwana, states that a mosque was constructed in the locality of blacksmiths by blacksmiths Nura, Idu and Firuz during the governorship of Mirza Muhammad Arif.¹³

Thus, one finds from a series of inscriptions that Muhammad Arif was probably a medium ranked noble. There are many other inscriptions, which throw light over provincial administration. For instance, an inscription dated 1560 C.E, from Nagaur, records the construction of the mimbar (pulpit of the mosque) by Shaikh Suleman, during the governorship of Haji Budagh Khan.¹⁴ From this inscription we get information about two people, Shaikh Suleman and Budagh Khan. Budagh Khan was a high ranking noble in Akbar's court holding a rank of 3000.¹⁵ While there is mention of Budagh Khan being posted to Mandu, this inscription gives proof of his governorship of (atleast) the Nagaur region.

While we may find mention of high ranking Mughal officials, some inscriptions also allow us to reconstruct local administration. For instance, a series of inscriptions from Aurangzeb's reign give information about one Dungarsi Gahlot, the kotwal of Nagaur. Over five inscriptions from 1665 C.E to 1705 C.E, one can trace the career of Dungarsi Gahlot as well as the exploits of his son Jiwan Das. A bilingual inscription dated 1665 C.E, records the construction of a gateway named Darwaza-i-Islam during the rule of Raja Rai Singh, son of Rao Amar Singh and through the efforts of kotwal Dungarsi, from Gahlot branch of Rajputs.¹⁶ The second one, dated 1670 C.E, was found in the wall near the entrance to a haveli. It states that the legal owner of the haveli was Dungarsi Gahlot, son of Narayan Das Gahlot. It was he who founded the gateway and the haveli.¹⁷ From this inscription, we find that Dungarsi Gahlot had actually made some property for himself in the town of Nagaur. This points to his relative prosperity. The third inscription in which he is mentioned pertains directly to his role as a local administrator. Dated 1678 C.E from Junjala, this inscription found on a pillar on the bank of a tank, records that at the initiative of Dungarsi Gahlot, an agreement was arrived at wherein none from among the Hindus and the Muslims would spend the revenues of the tank of Junjala in pargana Nagaur for purposes other than that of repairing the tank.¹⁸ This inscription is significant in four respects. First, it gives us a direct testimony of how despite Hindus and Muslims living together and utilizing the same resources, they were still treated as distinct communities as both have been mentioned separately. This points to religion being a primary marker of identity. Secondly, since it prohibits people from using revenues of the tank for purposes other than repairing it, it points to a practice of appropriating revenue that entailed such an agreement to be reached. One can surmise that probably revenues of the tank were being appropriated for other uses - possibly private - and some individuals/groups would have raised an objection to this practice. Thus, this inscription gives us a rare insight into corruption at the local village or pargana level. Thirdly, since the revenues raised from the tank - probably a cess on using it - were to be used only for its renovation shows that these revenues were not going into the state's coffers. Rather, they were being pumped back into the rural economy. Fourthly, Dungarsi Gahlot's role as a mediator and initiator of the agreement points to his role in the

local administrative machinery. The fourth inscription which mentions Dungarsi Gahlot is from Nagaur, dated 1699 C.E. This inscription states that the laying out of a garden and excavation of a well were carried out by Jiwan Das, son of Dungarsi Gahlot.¹⁹ Another inscription dated 1705 C.E, records the construction of a building to its rightful owner, Jiwan Das, son of Dungarsi Gahlot.²⁰ These two inscriptions are important because they give evidence of continuous prosperity of Dungarsi Gahlot's descendents. Nothing is known about Jiwan Das. However, from these inscriptions one can guess that he had enough capital to build wells and gardens in the town. He was probably one of the local elites.

Another local administrator who is mentioned in a series of inscriptions, from 1651 C.E to 1653 C.E is Pahad Khan. The first inscription dated 1651 C.E is from Makrana, from a well called Pahad Khan. It is a bilingual inscription and records the foundation of the well and a village in the mines of Kolha Dongari (hills) through the efforts of Pahad Khan.²¹ Another inscription from Makrana dated 1652 C.E, states that through the efforts of Pahad Khan, a mosque, a village and a well were founded.²² Yet another inscription from Bari Khatu dated 1653 C.E records the construction of a dome of the tomb of Samman Shah through the efforts of Pahad Khan.²³ According to Z.A Desai, this Pahad Khan is the same as Pahad Khan Nuhani who received a rank of 500 zat and 300 sawar.²⁴ He was also sent on a number of expeditions to Balkh and Badakshan. One can surmise that he may have held a jagir in Makrana or may have been posted here. The inscriptions from Makrana are from Shah Jahan's reign and the settlement of villages in the mines points to robust quarry work occurring during this time in these mines. Two inscriptions recording settlement of villages, building of mosques and wells is evidence that a number of people were working in these mines. This also ties up with the fact that the entire region of Nagaur was on the trade route to Delhi and Sikandra. Interestingly, the mines of Kulha Dongari are not mentioned in Irfan Habib's Atlas of the Mughal Empire.

The inscription from Bari Khatu recording the construction of a dome over the tomb of Samman Shah is interesting. An inscription dated 1399 C.E from the same tomb records the death of the saint in 1250 C.E.²⁵ Thus, Pahad Khan was repairing the tomb of a local saint. A number of inscriptions about local saints have been found. These are interesting

as they give a clue about the belief systems of lay people in the area. Inscriptions recording building and renovation of local tombs point to a mesh of local beliefs and practices coexisting with that of more well known saints. They also point towards the existence of various religious sects in the region. Thus, adherence to different sects also became a part of individual and community identity.

These inscriptions give us direct evidence of the relationship between the local population and these local saints. For instance, a series of inscriptions from 1774 C.E to 1789 C.E from Bari Khatu give information of a local saint Shah Hafizullah. Shah Hafizullah was probably of the mystic order of the Qadris and a disciple of Shah Habibullah Qadri of Lahore.²⁶ The first inscription from his mosque dated 1774 C.E, records his death. Another inscription gives the name of Nur Muhammad, son of Nur Din as stone carver. A third inscription dated 1789 C.E records the construction of the mosque and gives 'Muzaffarudin' as the title of the king (Shah Alam II).²⁷ Thus, from these inscriptions we know that the Qadri order was present in the region and one of its local saints, Shah Hafizullah was worshipped by the local populace.

Another series of inscriptions points to the presence of the madari order as well. A series of inscriptions from Makrana and Didwana dated 1678 C.E to 1741 C.E record construction of mosques by followers of Shah Madar Badiuddin. Syed Badiuddin was the founder of madariya silsila and was given the title Qutb-ul Madar. He was known as Shah Madar due to his title and his followers were known as madaris. The fact that his silsila had popular appeal in Nagaur region is evident in these inscriptions. The first inscription from Makrana, dated 1678 C.E records the construction of a mosque by Shamsuddin, son of Akbar of Gaur community and a resident of Makrana. The mosque was built at the insistence of Shah Madar who appeared in Shamsuddin's dream.²⁸ The dream trope is an interesting aspect of religiosity and piety. A very interesting inscription from Didwana dated 1669 C.E states that the Holy Prophet gave instructions in a dream to Sayyid Fardullah to remove the Foot Print (qadam-i-rasul) of the Prophet lying at Paota and being revered by local people, which he did, carrying it on his head in the given year.²⁹ These inscriptions point to an interesting system of beliefs where the dream becomes the driver of certain religious actions.

Another inscription also from Makrana, dated 1730 C.E records the construction of a mosque in the memory of Shah Madar Badiuddin.³⁰ A third inscription from Didwana dated 1741 C.E records the erection of a mosque by Shah Baksh Ali, a disciple of Shah Shakir Ali. While this inscription is recorded in the *Epigraphia Indo Moslemica* 1949-50, the description fails to give an important piece of information. The fourth line of the epigraph uses the phrase 'dewangan madar' in context of Shah Shakir Ali. *Epigraphia* does not discuss this. However, the presence of this phrase means that both Shah Baksh Ali and Shah Shakir Ali were followers of Shah Madar and were building the mosque in his memory. This important piece of information is left out by the *Epigraphia*. This inscription along with the previous ones throw light over the popularity of the madari order amongst local communities.

Other inscriptions give information about other saints and holy men. Some inscriptions also throw light on the presence of dervishes. For instance, an inscription from Nagaur dated 1645 C.E mentions one Darwish Mohabbat as the builder of the Jami Mosque.³¹ Another inscription from Ren dated 1684 C.E assigns the construction of a mosque to Fadhli Mir, the khadim of the dargah of Darwish Muhammad in the qasba of Ren.³² Another inscription dated 1680 C.E from Didwana assigns the construction of a mosque to the efforts of one Inayat Faqir, a disciple of Shah Mahabbat Dhimali³³, who was also probably a local saint.

In addition to the abovementioned inscriptions, more inscriptions throw light on the presence of various artisanal and occupational groups in Nagaur. The characteristic form of artisanal production involved the use of family labour using very little capital.³⁴ Heredity was the chief determinant of choice of profession. This is evident in many of our inscriptions in which a person's name is accompanied by his or her father's (sometimes grandfather's) and their professions. For instance, in a series of inscriptions from Bari Khatu, dated 1639 C.E, there is mention of a mosque being constructed by Nahirshah, son of Miyanshah, the stone cutter.³⁵ In another inscription, it is mentioned that the mosque of Nahirshah, who was from the Chauhan community, and a tomb over his father's remains were constructed. This probably means that Nahirshah built the mosque in the memory of his father Miyanshah, the stone cutter. There is high possibility that Nahirshah was also a stonecutter. Another inscription

from Bari Khatu dated 1618 C.E records the construction of a mosque by Hamza, son of Husain, sabzi-furush.³⁶ Another inscription from Bakaliya dated 1669 C.E records the construction of a mosque, a well and a tank by Killol Bai, daughter of Hamid, son of Gopal mutrib.³⁷ Yet another inscription from Nagaur from Aurangzeb's time records that Chand, son of Hidayatullah, son of Chand the nilgar constructed a mosque.³⁸ This heredity resulted from the caste system, which, while putting artisans within the shudra varna, also divided them on the basis of jatis that are endogamous and have fixed occupations traditionally assigned to them.

Artisans and occupational groups were drawn to urban establishments like Nagaur due to the elite patronage and enhanced economic potential. Artisans in urban centres mostly settled in segregated streets or caste colonies called mohallas. In Nagaur, for instance, the lohars resided in Loharpura, the khatis in Khatipura and julahas in Samadhipura.⁴⁰ This is evident from our epigraphic sources also. A number of epigraphs record construction of mosques by artisans in their caste mohalla. For instance, in an inscription dated A.H 1011, from Loharpura, probably a mohalla in Nagaur, it is recorded that Haji Husain ahangar (blacksmith) constructed a mosque.⁴¹ In yet another inscription, dated 1602 C.E, from Loharpura, this time a mohalla in Didwana, it is recorded that a mosque was constructed in the locality of the ahangan (blacksmiths) by blacksmiths Nura, Idu, and Firuz.⁴² In another inscription from a 'mochiyon ki masjid' in Merta, dated 1662 C.E, it is recorded that a community of kafshduzan (shoemakers) constructed the mosque.⁴³ Such mohallas became highly integrated units because almost all kinship and affinal relationships of an individual were confined to his mohalla where most members practiced more or less the same occupation.⁴⁴ They resided on a single street, often possessed joint property, regulated their corporate affairs through a Jati panchayat and had a common place of worship.

According to Nandita Sahai, close living led to the development of a 'social capital' amongst these communities. This can be seen in various inscriptions where entire groups of professional communities built mosques. For instance, an inscription dated 1669 C.E from Merta, records the construction of a mosque by a community of weavers.⁴⁶ An inscription from Bari Khatu also dated 1669 C.E, records the construction of a mosque first by the Gaur community and then later its repairs by the washerman

community.⁴⁷ Yet another inscription from Bari Khatu again, dated 1796 C.E, records that a mosque was built by the community of sangtarash (stonecutters).⁴⁸ Another inscription dated 1675 C.E from Merta records that a mosque was built by the butcher's community.⁴⁹ This type of collective community building actions provide evidence of what Sahai calls 'social capital'. These are testimony to the network of relationships and resources, which enable these communities to remain and function in these particular urban centres. These acts of collective mosque building may also point towards a sense of a shared identity which may have provided a feeling of security and comfort to the members of these communities. According to Sahai, the self identification of an artisan largely merged with that of his communal identification.

Specialisation and internal differentiation amongst craft castes residing in urban centres led to the emergence of a hierarchy among them.⁵⁰ More specialized artisans had higher wages than those who had a lower level of specialization. Artisanal wages could vary from bare subsistence to a reasonable degree of comfort. This can be gathered from our sources as well where prosperous members from some artisanal communities undertook building projects. For instance, an inscription dated 1675 C.E from Didwana records the completion of a building under the supervision and proprietor rights of Firuz, son of Daud, Khaira, a lady named Jahan and Miyan Shah all belonging to the oil crusher's community.⁵¹ Another inscription dated 1685 C.E from Didwana again, records that a mosque was built under the supervision of darya mochi. Also mentions Piru, Billu and Idu mochi.⁵² Clearly, in the above as well as previously mentioned references, those whose names directly appear on inscriptions as builders of a particular mosque or building were the well off members of that community. In contrast, if capital for a building project was raised collectively, no individuals name was mentioned. Instead the construction was attributed to the entire community. This points to some class character amongst specialized communities as well.

Some inscriptions recording building initiatives by local people also point towards relative economic prosperity of some individuals. For instance, an inscription from Nagaur dated 1564 C.E records the construction of a step well by one Husain Quli Khan.⁵³ Alternatively, another inscription dated 1727 C.E from Merta states that Nur Muhammad, son

of Piru Shah, made pucca the kuchha mosque situated in the mohalla of Darughiyan.⁵⁴ However, some inscriptions also point towards social relations as well. For instance, an inscription from the seventeenth century from Nagaur registers a warning to future officials of the city against converting the mosque into a prison.⁵⁵ This prohibition points to a practice of probably locking up petty criminals in the mosque. This is interesting because it points to various uses a mosque was probably put to. While in our modern popular imagination, a mosque is strictly a sacred space, this inscription shows that medieval sensibilities were likely to be very different. The inscription gives another important clue. The practice of using the mosque as a prison was popular enough to have attracted objection and subsequently, prohibition. This points towards different approaches and imaginations of a sacred space amongst the populace. Another important inscription highlighting social conditions is from Makrana, from a step well in the mohalla Baodi, dated 1651 C.E. This inscription records a public notice put up by Mirza Ali Beg prohibiting low caste people from drawing water from the well along with high caste people. It ends with an imprecation against defaulters.⁵⁶ This Mirza Ali Beg probably was a local official of the area. The inscription is significant because it gives evidence of caste in practice. It also does not distinguish between caste identity and religious identity, thus providing further proof to the thesis that caste cut across religions.

Thus, the above discussion gives a brief insight into the social picture of Nagaur during the Mughal period. Inscriptions are cryptic sources of history but those referred to here have been able to give some evidence of the presence of diverse groups of people in the area and highlight the relationships between them. Most importantly, mosque building as an enterprise was taken up by everyone regardless of their social position. These were seen as acts of piety. However, if an individual did not have capital to build or renovate a mosque, a group of individuals or the entire community would pitch in. This points towards a certain cohesiveness which religion provided.

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ISSN 2321-1288

Rajasthan History Congress / 159

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Symbol of Power : A Historical Study of the Harsha Temple, Sikar

Dr. Ravina Meena

Religious institutions are an integral part of social formations and a product of the material conditions. The period circa 6th to the 13th century C.E. is crucial, as it marks the beginning of various features that went into the making of a regional culture. Patronage to local cults is one of the main characteristics of this period. The temple was seen as a direct instrument for gaining religious validation and mobilizing popular support. Newly emerging ruling chieftains linked themselves with the local deity of their respected area and through this act they acquired religious sanction for their political rule. These local deities became associated with the sectarian traditions of Shiva and Vishnu through the efforts of the Brahmanas, who were brought into various regions to validate the rulers and the new religio-cultural system. The sculptural programme of the temple was also deliberate, in that certain myths and forms of deities were evoked through the images. Similar developments can be seen in western India, in the region we know of today as Rajasthan. In this paper, an attempt has been made to reconstruct the meaning of the iconography of the Harsha temple in its particular socio-cultural context. The focus of inquiry will be on the building of temples, the visualization of forms and myths of Shiva, and the patronage received by the tradition from different sections of society. An attempt will be made to see the implications of the institutionalization of the Shaiva tradition by placing it in the wider context of political assertions, organizational structures and cultural transformations occurring between the 6th and 13th centuries CE.

Temple and Imagery

The Harsha temple is situated in Sikar district of modern Rajasthan. The temple is locally known as Purana-Mahadeva or Harshnatha. From the Harsha inscription (c. 973 CE), we come to know that Shiva of this temple was known locally by the name of Harsha, after whom the mountain

was named Harshagiri. The temple was built by one Bhavarakta or Allata in A.D. 956. Verse 12 of the inscription gives details about the temple: "glorious is the mansion of the divine Harshadeva, which is charming with the expanse of spacious hall (mandapa), exquisite with the splendour of gold shells, lovely in consequence of Vikata and the sons of Pandu set up in the row of structures along sides. Resembling the peak of Meru, it is pleasant on account of an excellent arched doorway (torana-dvara) and a well carved bull (Nandi), and is full of manifold objects of enjoyment."¹ Verse 7 of the inscription supplies us with the iconography of the temple: "may the moon-crested, who in the form of the linga has a twofold dwelling, promote your happiness, he who full of joy at having burnt Tripura, the enemy of the gods, with the fire of his arrow, worshipped on this hill by the joyful divine hosts, Indra and the rest, who praised him..."²

At present, there is no trace of such structures.³ These temples are no longer standing, only fragments are there. There is a shrine which contains a Caturmukha linga. The inside walls are carved with seventeen figures. Ambika Dhaka has suggested that sixteen of these figures of damsels on the sanctum walls represent the sixteen phases or Candrakala of the moon (except one central figure).⁴ The central figure inside the garbhagrha on the west wall bears the figure of Uma in the act of panchagnitapas. The figure of Parvati in the inner sanctum is four-handed, with attributes in hands. Only two hands are intact, the upper right hand holding Lakulisha, and the left an image of Ganapati, and herself standing on a lizard. Scholars have identified this image as Godhikasana Gauri or Parvati standing.⁵ R.S.Agrawal has identified it as Tapasvini Parvati, as agni kund (fire pits) are shown depicted on both sides. Gauri was treading the vikata-marga by performing penance, and it appears according to R.S. Agrawal that she was consequently named as Vikata in the Harsha inscription.

Our analysis suggests that the figure is of Uma in the act of panchagnitapas. The verse 8 of the Harsha inscription mentions "when the gods saw how his own nature broke forth, like a mighty fire issuing from the hollow of his eye, frightening the creatures with its scorching rays, darkening the quarters with thick volumes of smoke of the tress which were consumed by its flames all round, roaring terribly in its impetuous progress and annihilating the god of love, they became afraid

lest the destruction of the world had come, out of season."⁶ It shows that the picture could be the depiction of Uma's penance, to attain Shiva as her husband.⁷

The addition of Lakulisha and Ganesha to both sides of Parvati depicts the effort of the artist to assimilate and integrate both the Lakulisha-Pashupata theme and the broader imagery of Shiva's abode. It appears that the figure of Parvati as Vikata, in severe austerity, clearly indicates the Pashupata leanings of the sect. The lintel of the present temple at Harsha exhibits Brahma, Vishnu and Shiva. As it is clear from the inscription that this temple was dedicated to the Lakulisha Pashupata sect, we may surmise that this lintel is not the original one. There is no similarity in the bands that adorn the lintel and door jambs. A fragment of lintel adorned with similar door bands was noticed during fieldwork lying in the temple complex (Plate V), which has not been identified by other scholars. It contained the seated figure of four-handed Lakulisha with jata-mukuta. His attributes are trident, snake and mace. It is our surmise that this was the original lintel of the shrine.

Most of the sculptures of the temple show a mood of celebration and happiness. There are several broken panels of singers and dancers which clearly justify the name of the temple Harsha or happiness. Dancing and singing activity of ascetics in the company of female ascetics/musicians is quite common in the ruined fragments of the temple. The probable reason behind this set of imagery could be the invocation of Shiva as the destroyer of Tripura. Verse 7 of the inscription says "he who full of joy at having burnt Tripura, the enemy of the gods, with the fire of his arrow and worshipped on this hill by the joyful divine hosts, Indra and the rest, who praised him and bowed down to him verily under the name of Harsha".⁸ The mythology behind the burning of Tripura mentions how Shiva rescued the gods from the dreadful demon by destroying their three cities using one arrow.⁹ There were celebrations and the coming of all heavenly creatures to pay homage to Shiva. The temple of Harsha clearly follows this theme in the imagery.

It is important to look at the symbolism behind this powerful imagery. King Vigraharaja, during whose time this inscription is made, was the son of king Simharaja, who probably died in the battle field.¹⁰ King Vigraharaja, who is compared with Indra, is said to have rescued

both the fortunes of his family and the 'fortune of victory' from the distress which had befallen them.¹¹ It looks like the inscription was made just after the coronation ceremony of Vighraharaja, as the verse 26 says "he is adorned by his younger brother, the illustrious Durlabharaja, as Rama was by Lakshmana and as Halayudha is by Vishnu." Verse 25 says "he has been served with many presents, with strings of pearls, weapons etc." The makers were trying to draw attention away from the defeat of Simharaja in the battle ground, by the depiction of powerful imagery such as the burning of Tripura by lord Shiva.

The early Chahamanas of Shakhambhari were feudatories of a local Naga king. Guvaka, the first ruler in the genealogy of present inscription, was mentioned as a hero in the assembly of the foremost princes of the world, the illustrious Naga. It shows the humble beginning of this branch and through declaring Lord Harsa as their tutelary deity they were trying to legitimize their rule in the area by giving donation to the temple and patronage to the Shaiva ascetics.

The attributes of divinity invoke religious symbolism in an attempt to legitimise political power, while attributes such as the donor image, the hero ideal, patronage are meant to provide a cultural dimension to the royal image.¹² If one looked at the temple imagery in the larger context then it is clear that the patrons of this temple wanted to show their powerful military position as well as sought legitimacy through such imagery. Guvaka I, who is said to have attained pre-eminence in the court of Nagabhata II, and who probably fought against the rulers of Sind under his master Nagabhata II, built the temple in the tenth century A.D.¹³ His son Simharaja, was the first Chahamanas ruler of Shakambhari to assume the title of Maharajadhiraja by freeing his territory from the suzerainty of the Pratiharas.¹⁴ The other reason behind this type of imagery is Shiva's destruction of the demon Tripura, who had expelled Indra and his gods from their heaven, and lord Shiva was now being praised by these restored deities on the Harsha hill.¹⁵ This event is full of joy and, possibly because of that, the enshrined deity is named Harshanatha, the lord of happiness, and the abode itself is Harsha hill.

The inscription states that the temple was constructed by the Pashupata ascetics Allata in AD 956. It further mentioned that there was a

devout worshipper of the god Uttareshvara named Vishvarupa who was of panchartha lakul amnaya, which Kielhorn took to be equivalent to pancharthala-kul-amnaya. D.R. Bhandarkar read this expression as panchartha-lakul-amnaya, which seems more reasonable with the fact that we have the aforementioned image of four-armed Lakulisha seated in an ithyphallic posture. Vishvarupa was thus an ascetic of the Lakulisha-Pashupata sect. Vishvarupa's pupil was Prasasta, and the latter's disciple was Bhavarakta alias Allata. Allata was alive when the temple was constructed in 956 CE. It was he who built the temple with the wealth received from the pious people. Allata died in 970 CE and was succeeded by his pupil Bhavadyota. The present inscription was put up in the latter's time, in 973 CE, during Vigharaja's rule. Verse 27 informed us that Harsha was the tutelary god of the Chahamanas family. It seems that the Purana Mahadeva temple was built during the reign of Guvaka I (verse 13). Simharaja, only added to it. According to verse 18 of the inscription, Simharaja set up the gold shell (andaka) of the spire of the temple at Harshagiri, and on Shiva's dwelling he set a golden dome.

In addition to numerous decorative panels, most of the sculptures are of a religious nature and pertain to various representations of Brahmanical divinities. Life size statues of the Pandava brothers are found, a reference to whom has also been made in the Harsha's inscription. U.P. Shah calls the Harshagiri style 'early Maru-Gurjara' belonging to Marudesh-Gujarat.¹⁶ This style shows the artistic influence of the Gurjara-Pratiharas, whose empire and influence extended over almost the whole of western India. The sculpture of Harsha hill shows a fully developed style whose precedents in the region are unknown. We have nothing which suggests the beginnings of a stylistic sequence. It could be possible that Chahamanas rulers were trying to imitate the grandeur of Osian and Abaneri, and under their patronage this temple of Shiva was carved out on the hill with the Shaivite ascetic establishment. The Lakulisha -Pashupata association is another interesting aspect of this temple, as we can see that the movement of these Pashupata ascetics was not linear. They were scattered in pockets in our period of study. These ascetics were fully endowed and patronized by the Chahamanas ruler as mentioned in the inscription. In other parts of Chahamanas dominance, we also found the Pashupata linkage of Shiva temples. Certainly, with political patronage, these ascetics were enjoying

full freedom, and they were economically in a strong position, as they themselves participated in some of the temple building activity. The association of this line of Pashupata sect with their other contemporaries is not yet certain but it is possible that if we look at them in the larger context we may identify some connection.

The other interesting thing I came across during my visit is a fragment of a panel depicting ascetics engaged in certain kind of Aghori activities. This panel (Plate I) is now a part of a subsidiary shrine of the local Balaji or Hanuman temple situated in the same temple complex. It shows that apart from Pashupata ascetics, it might be possible that some kind of extreme Shaiva ascetics and their practices prevailed in this temple, who indulged in cannibalism. This kind of activity generally resembles that of the Aghoris or Kapalika sect. The Dhod temple inscription mentions that the temple of Nityapramodita (Sun god) at Dhod (Sikar) gave shelter to Kapalikas.¹⁷ This temple was in the close proximity of Harsha temple and the influence of Kapalikas cannot be dismissed seeing the panel and the presence of Kapalikas in the area. But it is certain that this temple witnessed certain extreme activities in the later period of time. We know that the Ekalinga temple of Udaipur also came under some kind of influence of Kanphata yogis at a later period.¹⁸

The provenance of this fragment is not certain because at present this fragment is built into a subsidiary shrine for Hanuman. This image is found in a dark corner of the present shrine, as if the maker of the recent Hanuman temple did not want to show the image to others. It seems as an attempt to hide extreme activity of ascetics from the local population, and that's why this fragment is taken from the other ruined structure of Harsha temple and placed in a manner that nobody could see it at first glance.

It seems there was a great degree of interaction between Pashupata and Kapalika order as we come across significant sculpture and epigraphic evidence of the latter patronized by the same dynasty. It is important to understand the layers of interactions between Pashupata and Kapalika monasteries in term of theological and epistemological discourses.

Shaiva ascetics

Depiction of Shaiva ascetics and their daily activities could be seen from the temples which are associated with Pashupata sect of Shaivism. Harsha temple of Sikar has yielded many sculptural panels depicting Shaiva

ascetics in dancing, singing, worshipping, discoursing with each other. Their prominent position in temple sculpture suggests their importance and influence. An image (Plate II) depicted on the pillar of the sabhamandapa of the main Harsha shrine shows an ascetic worshipping a linga, with folded hands. The Shiva-linga is shown on a high pedestal. It seems that the linga is decorated with some things, but it is not clear. Ascetic is shown naked with long matted hair and a bun on the head. His ear is shown elongated, an iconographic characteristic of Lakulisha. Second image on the same pillar has two ascetics (Plate III); one is giving blessing to another. It seems that the right side ascetic was the pontiff or head as he is keeping his three fingers on the forehead of the other ascetic, a ritual of sparsha diksha.¹⁹ The image could be a portrayal of Allata initiating Bhavadyota in Pashupata-Lakulisha doctrine. It is important to notice that some kind of ritual offering is shown in the third image, where an ascetic seems to be directing two other worshippers on how to do the offering (Plate IV).

Patronage

Bhavadyota completed the work of temple building after the demise of Allata. It is mentioned that he constructed an excellent well, a beautiful garden and a cistern for watering cattle.²⁰ The temple received many endowments from Cahamana kings and officials. The maharajadhiraja Simharaja, had given the villages Simhagostha in the Tunakupakadvashasaka in the Pattabaddhaka vishaya and Kanhapallika in the Sarahkotta vishaya, his brother Vatsaraja gave the village of Kardamakhata in the Jayapura-vishaya, king Vighararaja, gave the villages of Chatradhara and Sankaranaka; Simharaja's other sons, Candraja and Govindaraja, gave two hamlets in the Pattabaddhaka and Darbhakaksha-vishayas; Dandhuka, an official of Simharaja, gave the village Mayurapadra in the Khattakupa vishaya and a certain Jayanaraja, gave the village Kolikupaka. Religious endowments were also given by various pious people at Madrapurika, Nimbadika, Marupallika, Harsha and Kalavanapadra. Taxes on salt and horses had been assigned for the benefit of the temple by traders at Shakambhari and horse dealers from Uttarapatha.²¹

Conclusion

Thus, we can say that the iconography of Harsha temple may be

regarded as an effective projection of the use of puranic myths for political and social glorification of king and his court. Here, we can see the political employment of religious iconography. It might have been carved to project and praise the Chahmana as the creators and saviours of life akin to Shiva. In that sense, it may mark a divinization of the power and authority of the king. The rulers of Shakhamabhari were feudatories of Pratiharas and required alternate means for legitimization of authority. The construction and consecration of a large number of temples, coronation ceremony, eulogistic prasastis, origin myth etc were an attempt to perfect the image of a divinized royalty. The temple itself has been understood as not merely a religious monument but also an institutional tool to mobilize and channelize resources. The descriptions of grants, making of water tanks etc are indications of this in the present temple. In conclusion, the Harsha temple and its icons may be seen as an expression of a subtle interchange of political, social, economic, religious and artistic forces through the invocation of religion.

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Analysing Spaces of Resistance and Change in the Twentieth Century Princely State of Bikaner

Jigyasa Meena

The paper embarks to revisit the mobilisation or JanAndolan that occurred in the princely states in the twentieth century demanding responsible democratic government. These upsurges though influenced and viewed as an extension to the national movement in the British Indian provinces need to be seen in new light locating and exploring them with their specificities. The princely states bearing both the colonial and feudal structure presented a distinctly challenging scenario for mobilisation and raising a movement.

Myriad factors need to be counted to comprehensively grasp the dynamics of the mass movement. In mass movements, we talk about the movement and people's participation but 'the role of mediating factors' is usually unnoticed or marginalized. Niloshree Bhattacharya and Vinod Jairath¹ has adroitly explored the dynamics of social movements through the metaphor of space and fathomed the role of mediating factors that were instrumental in garnering mass participation in the peoples' movement. Different elements as state, political parties, support groups and transnational or transregional networks etc. play a crucial role in expanding the 'popular spaces'. The expansion of these spaces plays a decisive role in achieving perceptible popular participation. People's participation is one such aspect that is the backbone of mass movements. Similarly, we observe such 'popular spaces' evolved in the princely state of Bikaner in the first half of the twentieth century. This aided in developing a movement under the Praja Mandal for responsible and democratic government. Amid the challenging scenario, the whole process took half a century to evolve.

The emergence of 'popular spaces'² gave momentum to mobilisation in the Indian states. Such popular spaces expanded with the working of the print media, societies, theatre, social work etc. at the onset. The

strategies for mass mobilisation and involvement were dexterously employed to expand these spaces and eventually mobilise for the grander movement. The factors as the role of regional leaders have been quite significant especially in a country that has been multilingual and cultural. National leaders could not mobilise the masses until regional leaders came as an indispensable link to carry and spread the message in their native language and symbolism. With regard to the political movement in the Bikaner state, a few personalities as Swami Gopaldas, Muktaprasad Saxena, Vaidya Magharam, Raghuvardayal Goyal have been analysed here, who led the initiative locally and contributed in expanding the popular spaces for socio-political mobilisation. Further, the use of regional language to connect with the local population became a potent tool to carry the message to remote corners of the Indian states.

The period of consciousness and mobilisation regarding the freedom movement in the Bikaner state has been broadly seen in two phases. The initial stage roughly commences in the first decade of the twentieth century with the activities of Swami Gopaldas and his Sarvahitkarni Sabha formed in 1907 in Churu. The later phase was initiated with the rekindling of the Praja Mandal activities and resuscitating the movement with the formation of Bikaner Praja Mandal in 1942 by Raghuvardayal Goyal.

The civil society institutions and their role in awakening the princely Rajputana has been instrumental in evolving the popular spaces. Their organizational activities in the colonial phase of princely India presents an interesting case of emerging civil society in that part which was still under monarchical rule. The social pursuits of Swami Gopaldas and his Sarvahitkarni Sabha were challenged and attempted to suppress by the authorities. Gopaldas took a stand and expressed his protest through the newspaper named 'Bharat Mitra'. Soon, these initial endeavours were clamped down with the arrest of all the active leaders in the Bikaner conspiracy case and the trial was shifted to the central jail to avoid any kind of publicity. Sarva Hitkarni Sabha under Swami Gopaldas in Churu played a pioneering role in the region. The Sabha Bhavan was primarily set up to facilitate the Sabha's social and educative work. This Bhavan had pictures of Hindu deities as Krishna, Bhishma Pitamah and also contemporary political activists of British India as Tilak, Lala Lajpat Rai, Bipin Chandra Pal. This created an uproar in the Bikaner administration

and that summoned an enquiry against the Sabha in 1914.³ This incident showed the level of civic space in the Bikaner state and also the inspirational figures for the early organisation. Despite his activities rose suspicion and initiated official enquiries, Gopaldas invited Ajmer's main Congress leaders, Chandkaran Sharda, Arjunlal Sethi and Swami Narsinghdev Saraswati on the occasion of the inauguration of the Sabha's Bhavan in 1921.⁴ He remained in constant touch with the regional leaders of Rajputana as in 1931 when Haribhau Upadhyay and Narshinghdas came to Churu for raising funds for 'Rajputana Madhyabharat Prantiya Rajnetik Parishad', Gopaldas not only himself contributed but also facilitated in their collections.⁵ All these activities invited intense displeasure of the government that led to conspiracy and sedition cases against him. Eventually, he withdrew from active politics by 1934, but he and his organisational efforts left the stage with an advanced language of resistance and change in the Bikaner state.

Inspired by Gopaldas's Sarva Hitkarni Sabha, Muktaprasad Saxena, known as Pitamah (father) of Bikaner Janjagrti, laid the foundation of his social work organisation Mitra Mandal for constructive works and rising consciousness. Though a lawyer by profession, he was engaged in social service to advance the awakening in the state's people. He was involved in the spread of the message of swadeshi and khadi, the welfare of Harijans and downtrodden etc.⁶ His social work activities were well reflective that his ideological source of inspiration was largely Gandhian. Muktaprasad and his simple dressing in dhoti, use of khadi, known as Bhai sahib could strike a chord with the masses. Through his organization, Muktaprasad initiated social activities, aided in the Kolayat fair, cremation of unknown bodies, water to travellers in trains. Inspired by the activities in British India, the organisation initiated several activities to raise the socio-political consciousness among people. The civic space in the Bikaner state was so restrictive that even social activities used to garner authorities' displeasure. Still, in such a scenario, Muktaprasad formed an organisation, Sad Vidya Pracharini Sabha in 1920 with the stated aims of expansion of education but the undeclared agenda was to raise the consciousness levels of the masses. Though on small scale, they conducted a bonfire of foreign goods in Bikaner state, collected contributions for the Tilak fund in 1921, kept a fasting day and prayer day in 1932 with Gandhi fasting against the Communal

Award. Under the banner of Muktaprasad's Mitra Mandal, theatrical plays were organised for instilling socio-political consciousness among the masses. But soon the ruling authorities sensed *rajdroh* (sedition) and banned the plays 'Dharma Vijay' and 'Satya Vijay' with strict instructions to enact only with the permission of IGP.⁷ The report clearly stated about the play, Dharma Vijay that it is 'not an ordinary play but a political one dressed in the garb of religion'.⁸ It was even objected that slogans as *Gandhiji ki Jai* and enactment of burning of foreign clothes on the stage as in these plays shouldn't be enacted again.⁹ Despite the knowledge of the ruler's stance on any seditious activities, his initiative to advocate on the behalf of the accused political prisoners in the Bikaner Conspiracy and sedition Case in 1932 attracted the displeasure of the ruling arena. It exhibited his contributions to advance the levels of resistance in the state.

Genesis of the Organisation: Bikaner State Praja Mandal

Under the guidance and direction of Muktaprasad, the first Praja Mandal organisation 'Bikaner State Praja Mandal' was formed with Vaidya Magharamas the president on 4th Oct 1936. Magharam was trained in Sanskrit and Vedic literature in Haridwar and got deeply enthused by Gandhi's speech in Kashi and returned to Bikaner to serve and treat people as Vaidya.¹⁰

Daodayal Acharya, who played a significant role in the Bikaner Praja Parishad period, traverses through his memory lanes and brings forth the contribution of Bikaner in India's freedom struggle with his autobiographical account *Bharat Ke Swatantra Sangram Men Bikaner Ka Yogdaan*.¹¹ His oral narratives and other sources painstakingly gathered were transcribed to evolve the historical account of the freedom struggle in Bikaner state. The account has been corroborated with archival sources and other contemporary and secondary sources. His account adds first-hand insights to the narrative of resistance and change in the Bikaner state. The experiences shared by Daodayal through his autobiographical account¹² reflected on his meeting with Sataynarayan Saraf, who was considered to play the lead role and jailed for three years in the Bikaner Conspiracy Case in 1932, that threw light on the genesis of the Bikaner state Praja Mandal. Saraf told him that though All India States People's Conference was a great support throughout but external support would always be insufficient in the long run to sustain any movement. So, Bikaner

should evolve its organisation and through that, they could start any groundwork. The ultimate goal of the Praja Mandal was to establish a responsible government under the aegis of the Bikaner ruler and the immediate goal was to serve the people. The Praja Mandal first started the work to increase the membership of the organisation. They tried to mediate between the ruler and the ruled by communicating about the problems of the people to the administration. The members used to move around the state in remote areas and explained the aim of their organisation and noted their grievances to take it to the authorities. Through Praja Mandal, the grievances started reaching the government that shocked the govt. The increased activities of the Praja Mandal drew the government's attention. Soon, under the Bikaner Safety Act in 1937, four of the active members, Magharam Vaidya, Lakshmidas Swami, Muktaprasad & Satyanarayan Saraf, were banished from Bikaner and this ended the working of the Praja Mandal.

Reigniting the Flame : Formation of Bikaner Praja Parishad

During the period between 1937 to 1942, when the second political organisation Praja Parishad was formed, a lull was visibly sensed. The activities started again with the initiatives of the Hitvardhak Seva Sadan in 1937. Magharam Vaidya and Lakshmi continued the Praja Mandal activities through the overseas branch in Calcutta.

The political ground was reignited largely with the endeavours of Raghuvardayal Goyal. Lawyer by profession, Raghuvardayal Goyal, came in touch with Muktaprasad. Together, they pleaded for the political prisoners accused in the Bikaner conspiracy and sedition case. Without fearing the ruler's wrath, Goyal wrote extensively about the Bikaner state's attitude in different newspapers outside the state. He also started the efforts to rebuild the Praja Mandal organisation together momentum for the movement for responsible government. Raghuvardayal Goyal with respect and adoration was known as "Babuji". With his and his associates' efforts, the 'Bikaner Praja Parishad' was formed on 22 July 1942. The Bikaner state considered their activities seditious and exterminated them from the state.¹³

The role of inter-regional network and cooperation seem integral in strengthening the movement as Niloshree Bhattacharya and Vinod K. Jairath (2012) have adroitly pointed the importance of the transnational networks in social movements, though these networks can have issues related to

the distance from local level struggles and common language for communications, still they aid in 'creating solidarity among movements', 'lend themselves to democratic participation and allow participants express their opinions and to be heard. They promote reciprocity coordinated action while acknowledging the cultural and differences among those involved.¹⁴ The movements evolved in princely states witnessed that the inter-regional networks contributed immensely in keeping the movements alive and thriving. In Bikaner, when the activists and their associates were exterminated from the state, they got full support from the national and other regional leaders. Raghuvar Dayal Goyal participated in Jaipur Praja Mandal meetings, met Vijay Singh Pathik, attended All India Congress Session in Bombay and discussed the strategy for Bikaner.¹⁵ He actively participated in the conferences and gathering outside the state that provided an active platform for the exchange of ideas. In 1943, Goyal presided over the Sikar political assembly and openly talked about the autocratic behaviour of the Bikaner state. He actively participated in Rajputana Madhyabharat Conference. In the All India States People's Conference Udaipur session that was presided by Jawaharlal Nehru, Goyal not only participated but also communicated to Nehru about the status of Bikaner.¹⁶ These spaces outside the state evolved to be great support system for the movement in Bikaner.

The message was strongly spread also through the press. Raghuvar Dayal Goyal wrote extensively about the autocratic behaviour of the Bikaner state and later when he was exterminated from the state, he even started a newspaper, *Aaj ka Bikaner* from Calcutta.¹⁷ To advance the mobilisation and awakening among the masses, Goyal and his companions Gangadas Kaushik and Daodayal Acharya established a 'khadi mandir' in 1943 and celebrated Gandhi's Jayanti. Khadi became a strong symbol of mobilisation in the country and it was also quite palpable in Bikaner. The symbolism of protest went a step further when on independence, Goyal hoisted only the Indian Flag to mark the independence celebrations, though the Bikaner ruler wanted to hoist the Bikaner state flag also along with the national flag.¹⁸ Till then, the spaces for resistance were firmly placed in the state and completed equipped for the next round of democratic change with the integration of the Rajasthan state.

Conclusion

Indian states in Colonial era with a heavily restrictive environment

compared to the directly ruled British provinces witnessed a distinctive development of the public sphere. Myriad factors contributed their share in evolving and institutionalisation of the socio-political space thus creating and advancing the activism. Though their activities drew inspiration from British India and international happenings, the spirit that rose was essentially from the region as the resistance at the ground level had to be fought in that language and symbolism. Their attempts seemed to have not yielded perceptible instant results but in long-term analysis, their endeavours were most instrumental in expanding the popular spaces and spawning the movement for mass mobilisation.

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Landscape, Climate, and Agriculture in Pre-Colonial Rajasthan: With Special Reference to the Mughal Subah of Ajmer

Mohd Kamran Khan

The history of Rajasthan has been portrayed with the color of bravery, chivalry, and sturdiness of Rajputs, surviving in the harsh climate conditions, particularly in the arid zone of the region. However, explicitly fact that, whether the history of Rajasthan should necessarily be read and understood as the history of Rajputs and its desert only or there can be other equally important but different readings of historical pasts of the region.¹ Moreover, this dominant characterization has been, to some extent, responsible for the neglect of the significance of the inherent ecological and cultural diversity of the region. Whatever examination of the ecological diversity has been undertaken is usually in terms of regional politics, thus subjugating the importance of the ecological setting to the dynasty-centric narratives. Nevertheless, the significance of the monsoon and the vagaries associated with it are important unifying factors. In the tropical landscape of the Indian subcontinent, Rajasthan monsoon that offers us the vantage point to examine the interactions between its people beyond the regular categories of the region, regional politics, and temporal divisions.²

I

The description of the physical features of Rajasthan during the Mughal period based on contemporary sources is a difficult proposition, as we do not have contemporary treaties which compressively deal with the geography of the entire region.³ However, Rajasthan can be geographically and climatically divided into several diverse niches. The earliest geographic reference to Rajasthan is in connection with its aridity. The word maru is found in the Rigveda signified desert region.⁴ However, Rajasthan cannot be summarized by this term as Maru Desh stood specifically only for the desert area of Rajasthan. In this context, it is important to keep in mind the fact that as far as the Rajasthan desert is

concerned, 'scientists conclude that the northern boundary of the desert never remained in fixate.⁵

The State of Rajasthan is divided into two distinct physiographic divisions north-west of Aravalis and south-east of Aravalis. Nearly two-third of the area lies in the north-west of Aravalis and remaining one-third lies in the south-east of Aravalis. In the north-west Aravali region the land has undulating topography and soils are sandy in texture, rainfall is scanty and precarious and sub-soil. There is a large tract of excellent soil drained by a number of rivers in the south-east of Aravalis. There is a large variation in the annual rainfall as well as in its distribution in the different regions of the State. The south-eastern area is a higher plateau. In the south lies the hilly tract of Mewar. To the northeast of this, there is a rugged region following the direction of the Chambal River course. Further north the country levels out; the flat plains of Bharatpur district form part of the alluvial plain of the Yamuna River. It is more fertile and much diversified in character.⁶

In case of climate of the Rajasthan, the state is divided into two climatic zone- western and eastern Rajasthan. The western side of Rajasthan is characterized by tropical desert; arid; hot and mild winter. The area including west Rajasthan is Barmer, Bikaner, Churu, Jaisalmer, Jhodpur, and Nagaur. The climate of eastern Rajasthan (Ajmer, Alwar, Udaipur, Jaipur) is classified as drought areas, with rainfall less than 75% of the annual normal in each year.⁷ Further, Rajasthan climate is characterized by an extremely high range of temperatures and aridity through it share the characteristic variations of the monsoon through the year. It is the hottest region in India. Heat is at its peak in the western and north-western parts of Rajasthan where hot winds and dust storms are common during the day.⁸ The dunes of the desert are the result of a dry climate with very limited or no rainfall. As far as general weather is concerned, heat dominates the scene in the whole of Rajasthan barring some hilly regions. On his way into the subcontinent, Babur had realized that north-east Rajasthan is very hot.⁹ Mughal chronicle Abul Fazl¹⁰ and Jahangir¹¹ have placed Rajasthan in the second of the seven categories in which the whole world was traditionally divided. The second category implied equitive heat and winter.

A closer examination of the landscape of Rajasthan amply

substantiates our contention that large tracts of land were completely uncultivated and under the forest cover. A cursory look at the contemporary evidence makes it clear that there was sparse habitation in the region. Similarly, the extensive pervasiveness of diverse wildlife, as has been corroborated in numerous contemporary accounts, suggests a sparse agricultural landscape.¹²

The sparse agrarian landscape does not necessarily stem from a sparse population. The mere availability of land and peasantry was not sufficient to ensure the growth of an agrarian economy and, for our region, possibilities of irrigation played a very significant role. A brief explanation of the agricultural pattern in Rajasthan will place us in a better position to appreciate the dependence on irrigation. In India, the production of two crops per annum has been a general norm, but in Rajasthan, due to the scarcity of water, at times it was difficult to raise even one crop in a year.¹³

The choice of the crops that were planted varied according to the changes in climatic pattern and flexibility in agricultural practices. If rains were delayed, peasants shifted to the cultivation of moth, which had the shortest maturity period. In the year 1660 Amr Chand and Sahib Ram, vakils, of the Amber court, noted that due to meager and delayed rain still the month of Bhadva,¹⁴ the only moth could be sown.

A closer look at the land revenue collection process and a reflection on agrarian production and output clearly establish the correlation between investments made by the ruling elite in irrigation facilities to improve the agricultural potential.¹⁵ The differences in land revenue rates also reflect the same phenomenon. Irrigated land was taxed at a higher rate compared to non-irrigated land, which is a good indicator of states' concern to improve irrigation facilities.¹⁶

II

Ajmer during the Mughal time had a royal abode on several occasions during Akbar's reign. The Mughal Emperor repeatedly visited Ajmer between 1562-80, and between 1670-79 annually on the Urs of Khwaja Sahib. Akbar granted a number of villages as Madad-i-ma'ash (revenue-free lands) for the maintenance of shrine and the upkeep of those attached to it (Mujavers), and that paved the way for the developments of the city, which grew into one of the most prosperous

and flourishing cities of Mughal India.¹⁷ In 1580 when Akbar re-organized his administration, Ajmer was also made a separate subah with the new name darul-khair and the city of Ajmer as its capital. It is comprised of seven sarkars having 197 parganahs.¹⁸ Akbar included Ajmer in Subah or provinces, which gave its name to the whole of Rajputana. The great importance of the fort and district of Ajmer as a point d' oppui in the midst of Rajputana was early recognized by the Muhammadan rulers.¹⁹

Topographically, Ajmer has the southeastern part of Rajasthan, it is situated 26° 27' north latitude and 74° 37' east longitudes, at the foot of Taragarh hill, on a high plateau in a rocky but picturesque and beautiful valley, surrounded by Naag Pahar and Madar hill, (Parts of Aravali range). "Ajai-mercoo" Ajai's hill" or "invincible mountain", occupied a position of great strategic importance in Rajasthan during the medieval period of Indian history.²⁰

The Aravalli ranges divided the whole of subah Ajmer into two parts. These ranges pass through the sarkars of Chittor, Kumbhakwer, Ajmer, and Nagaur. Thus the sarkars Jodhpur, Bikaner, and a small part of sarkar Ajmer and Nagaur lay on the western side which is largely a desert. On the eastern side lay sarkars Chittor, Ranthanmbor, and the remaining portion of sarkars Ajmer and Nagaur.²¹

The principal stream of Ajmer is the Banas, which takes its rise in the Aravalli range, about 10 miles north-west of Udaipur, and enters the Ajmer Subah at the extreme southeast corner, not far from the cantonment of Deoli. During the rains, this river is frequently in flood, and travelers from Kotah and Deoli are ferried across at the villages of Negria, in Jaipur territory, 5 miles from Deoli. Besides the Banas there are four streams, the Khari Nadi, the Sagarmati, and the Saraswati.²² All are mere rivulets in the hot weather, but become torrents in the rains: neither they nor the Banas is used for the transport of produce. the Khari Nadi rises in the hills near the village of Birjal in the Merwara district, and after forming the boundary between Mewar and Ajmer for a short distance, fall into the Banas at the northern extremity of the Sawar pargana. The Dai Nadi, flowing from west to east across the Ajmer district, is arrested in the early part of its course by the Nearan embankment. Thence it flows by Sarwar, belonging to Kishangarh, and leaving the district close to Baghera, eventually also empties itself into Banas. The Sagarmati rises near the Bisla tank in Ajmer,

and after flowing through and fertilizing the Ajmer valley, takes a sweep northwards by Bhaonta and Pisangan to Govindgarh. Here it meets with the Saraswati, which carries the drainage of the Pushkar valley, and the united stream from this point, until it falls into the Rann of Cutch, is designated the Luni, or salty river, and it is on this stream that Marwar chiefly depends for what fertility it has. The affluent of these streams are many, and some independent rivulets are running northward into the Sambhar Lake. None of them have obtained a name as they are mere drainage channels running only in the rainy season.²³

Ajmer Subah is situated in the second climatic zone the winter is temperate, but the summer is intensely hot. The spring harvest is inconsiderable,²⁴ the winter cold and bracing, especially in December, January, and February, when hoar frost not infrequently covers the ground.²⁵

Agriculture was the principal occupation of the people of Ajmer. Evidence suggested that the cultivated soil of Ajmer was composed of a mixture of stiff yellow loam and sand, in a proportion of one to two. The nutrient richest soil in this area is found between the sandy hill of Pushkar, where sugarcane can be easily grown without irrigation.²⁶ As evidence, the crops are dependent on rain mostly due to the soil is sandy and water is obtainable only at great depth.²⁷ Hence, due to the variability of monsoon, jowari, Lahdarah and Moth are the most preferred agrarian crops.²⁸

There are references to the shortage of rainfall in Ajmer. Mr. Wilder believes that though the land is sandy yet fertile.²⁹ The success of harvest depends on the rainfall and in case of failure, it had to depend largely upon artificial irrigation from wells and tanks. In a time of drought, people of the town and surroundings often gathered outside the city for the istisga (rain prayers).³⁰ The two famous tanks of Malluser, just below the Taragarh fort, Ana Sagar Lake, and the number of Baqris Jhalras were to be the main source of irrigation in case of failure of rain.³¹ Further, during the time of famine and drought, we have enough evidence to conclusively argue that the government help had always been extended to the sufferers. The ruling elites continuously aspired to make the landscape more congenial and cultivable and with witness a definite step forward. The Ain-i-Akbari and other administrative manuals compiled during the region of Akbar made a beginning in this direction. In the case of the Maratha rule, sources

revealed that no such help is given through references of drought is found.³²

Thus, going through the literary evidence of Rajasthan, it can be argued that due to their distinct physical configuration, Rajasthan was being not only occupied a position of great strategic importance but also due to its variant the nature of human-ecology interactions which have given a peculiar identity to the region and its people. It has been argued that with active exploitation of monsoon runoff made possible human settlement proliferation even in the marginal areas. However, evidently, through robust utilization of monsoon rains which led to penetration of settled agriculture to the region well beyond the immediate vicinities of rivers. In other words, it led to greater connectivity and integration of agrarian economies located along the rivers in the north, south, and central India. Contrary to the conventional portrayal that the state in pre-colonial times was primarily concerned with the appropriation of agrarian surplus and did not invest in the growth of primary agrarian surplus and did not invest in the growth of primary agrarian production. The monsoon ecologies of Rajasthan offer us a very different picture of state apparatus.

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Looking at the legal status of the Bhils of Rajasthan : Through the prism of State Laws (Colonial and Post-Colonial) from 1850-1952

Vishal Singh

When we talk about British rule in India, we usually see that Indians have an image that how it made India impoverished and devastated our economic dependence. But, leaving aside the economic sphere, colonialism also had a tremendous effect on our society and how it reshaped our society through its "state-sponsored laws" is an interesting aspect of modern Indian history. It helps us to know how colonial rule, on one hand, provided voices to some communities like untouchable, but on the other hand, it made certain provisions through which, a section of our society living outside the Hindu folds, they come to be termed as "criminal" by birth. This section largely represented by a chunk of people who prefers to move one place to another rather than having a sedentary life and they were largely termed as tribes and nomads. This tendency made them the victim of the state. Although there is a long tradition in India to control their movement. But the way, in which Britishers did was something entirely different. And it is here, where we see, how the law operates in the modern state. As it was through their law which, on one hand, provided them moral legitimacy because they used the language of the law to legitimise their rule.¹ Whereas on the other hand, it was these "state-sponsored laws" which made these people sufferers of the state - whether it was colonial or postcolonial- apparatus. This becomes more clear by this study which essentially focuses from 1850 to 1952, during this period the status of tribes, here dealing with Bhils, changed from good martial race to "criminal tribe" and by Independence, though they become free citizen, their legal status remains as same, until 1952, when they were declared be state as de-notified tribes or we can say "habitual offender".²

Talking about the tribes of pre-colonial India, we see that they have a different mode of living which, though sometimes creates problems for

the empire, yet there were allowed to stay in their traditional form. Though earlier also attempt were made to regulate their movement, but it was not in the way, in which, the British had done. Because earlier states, as Guha says, were in contact with the indigenous tribes, and this contact range from providing soldiers during the war to quietly inhabiting in the forest by the exchange of tribute given by the state.³ And this is exactly what we see in the case of Bhils also, they were people who reside in the forest and had a lifestyle which was uncontrollable by the state to a larger extent. They were used by many Rajput rulers for raiding other states. But they were never forced to settle in one place as the native rulers were unable to do this. And this provides an opportunity for the Bhils to have an additional option of getting wealth.⁴ Nonetheless, the situation started changing from the beginning of the 19th century and by the end of the third Maratha war, the whole of Rajputana was under British control. This control firstly led to demilitarization of Rajput states, but still, the situation was not as bad as it was going to be in future for them.

By the time, colonial rule was consolidated in another part of India, the colonial state was also developing its knowledge about Indians. Interestingly, this thing was going to have an important impact on the life of Bhils in Rajasthan. The experience of British led them to be more confused about the Indian culture as it was not as homogeneous as they thought. This then led them to the standardisation of Indian varying cultural attributes.⁵ This created a problem, not for rulers, but for the natives. Moreover, generalisation led to the erosion of distinct histories of people and this was certainly true for Bhils also. Till 1850, they were not regarded as criminal or we can say a threat to establish order, they were recruited in the army- in both princely and British army- also. They were termed as having a martial tradition, even by the British administrators. Even during the great revolt of 1857, Bhils who were regarded to be criminal by the state were "recorded as providing good and faithful service in Rajasthan where they protected many British lives and shored up defences against the so-called mutineers".⁶ Furthermore, in Jodhpur Legion, Zaber Singh's article shows that when all troops had become rebellious "only the Bhils remains loyal"⁷ towards Britishers. Besides this, military officers believe in the martial tradition and using this thing for the army. This can be seen for the manuals also, as Bonarjee's in his books refers Bhils as being the

"chief among the Aboriginal soldierly tribes".⁸

But their allegiances towards Britishers were not rewarded. Because after the 1857 revolt, the new policy which was introduced by the colonial master which was heavily influenced by the idea of "authoritarian liberalism". An idea which was propagated by new law member J.F Stephans. He says of the state which should behave in an authoritarian way so that uncivilized people of India could be civilised and further says "power precedes liberty - that liberty, from the very nature of things, is dependent upon power; and it is only under the protection of a powerful, well-organized, and intelligent government that any liberty can exist at all."⁹ And due to this reason we see that under him the Indian penal code was implemented in India in 1860, a step consolidating judicial control over the natives. It was the step which strengthened the authoritarian control as no Indian was accommodated in the making of it. Side by side a new idea was originated by the colonial master, which led the base of the formulation of Criminal Code of 1871. This idea was of "an impartial sovereign who gives justice to the subject without having any bias".¹⁰ Further, Mukherjee also says, that colonial masters divide Indian subject into various communities, so basically after 1857, we have a society, in which various communities were hierarchized in an order.¹¹ These two things set the motion for future steps because of the idea of a hierarchized British were able to divide Indian rights on community allegiance. So when the criminal code act was introduced there was no one to say against it rather the Indian rural elites were saying for these type of law.

However, before going ahead, it is useful to know why did Britishers needed to use the Criminal code act when they already have introduced IPC. And this was interesting because it helps us to know why legislative always want an upper hand over a judicial check. This was what needed by that time. As administrator has developed an idea that tribal and nomadic people are law and order problem for the settled society. Further, the knowledge about the caste system has made them believe that certain things among the Indian are birth given and they can't change in. So when the encountered tribes like Kanjars, Bhatuks, Sanias etc. who were indulged in activities like killing and looting led to the formation of certain ideas about them. And as Sanjay Nigam say "the context in which the history of these peoples was produced and the circumstances in which these tribes

became objects of official knowledge become manifest: the knowledge of these groups was produced and became an aspect of a larger project—that of controlling them".¹² But the administrators were facing difficulty in proving them guilty because under IPC the accused can't be sentenced as a criminal only because of their birth, so courts acted like an obstacle for the legislation. Whereas the official says "When tribes thus openly declare themselves the enemies of society, why should we hesitate to give a little more power to our police to cope with them".¹³ These words also signify the making of law in modern societies, where the state creates a fear of something which can be controlled only by the law¹⁴ and through that they made repressive looking steps justified. A similar thing happened with the enactment of the Criminal Tribes Act of 1871, this act proclaimed people belonging to the notified tribes as "criminal" by birth. They were termed to be detained without committing a crime because merely being born in a tribe made them the culprit.¹⁵

Bypassing of court by legislative was not a new thing for the colonial state because it had these types of clauses with the establishment of it.¹⁶ Moreover, as Naseer Hussain says "the aim of these clauses to strengthen the executive and authoritarianism at the expense of the judiciary and justice."¹⁷ This thing made the state to have strong control over the tribes indirectly controlled India. But the tribes of Rajasthan like bhils were also come to be termed as the criminal tribe because after 1857 Queen's proclamation had led the foundation where even the properly state rulers also become the subject of the English Monarch. Though the colonial rule and IPC were not implemented in the princely states, but the people of their subject become a subject to be governed by colonial law. This thing can be seen in the tribal case because though they were not tribes were not directly under British but they were notified by British authority as criminal, things which happened based on the experience of other area tribes, and experience based on Punjab and Bengal officers. But it generalised notion of the tribe was implemented all over India. This directly led to worsening of the situation of bhils who were under princely states of Rajasthan. These generalised notions get strengthened more after the census. Because census along with ethnographic studies led to the development of the notion that there are general characteristics of particular castes and tribes. It was seen as something unchangeable and constant, an entity which can tabulate

on the basis of classification and quantification. Based on this, Cohn has asserted that reducing the whole group on its specific characteristics was a desirable thing for the administrators as "it gave the illusion of knowing the people; he [the administrator] did not have to differentiate too much among individual Indians a man was a Brahman and a Brahman had certain characteristic."¹⁸

So these changes led to tremendous effects on our tribes and they were alone in their fight. Because even our leaders of Congress like Gokhale and Tilak had expressed their support for the construction of this Act and, in case of Tilak he even supports the exclusion of these tribes from the Indian Army.¹⁹ This shows us of our leaders were treating the problem this. These things set the foundation of future stance of Congress. Keeping this in mind, we can imagine why the colonial government didn't have to face in resistance when they were making this act more and more regressive. Because after the enactment of CTA we see more power were given police so that they can control the movement and settled the tribes at one place. In this policy, Indian zamindars and rural elites were also used.²⁰ And by the amendment of 1911, it widened its bases, giving power to local governors to use more repressive ways and saying that the entire Indian subcontinent came under the jurisdiction of this act. By the 1923 and its a final amendment of 1924 made provision under which these tribes residing in princely state, seen as a troublesome group and threat to public order, were said to be deported to the British state whereupon they can be notified.²¹ This was a power colonial state whose law was not like the earlier state's rule because under the colonial rule state had the monopoly on the making and implementation of the law and its implementation were based on a proper administrative and legal procedure.²² And this monopoly of law made tribes like bhils their victims. This is even reported by the British official like Lt. Colonel WH Beynon, agent to the Governor-General in Rajputana, reported to higher authorities that "the unruliness and predatory habits of the Bheels and Meenas are closely related to the injustice, if not the cruelty, which they have constantly experienced at the hands' state officials and the ruling class."²³

Things take a turn only by 1940s when Congress started taking part in the administration. As under their we see that were a committee to inquire CTA was established by Bombay Congress government in 1938-

39 under the home minister K.M Munshi. An attempt was being made under other provincial government also but the situation remain the some for the tribes because the cultural converting of the Congress leader. Even in legislative debate after 1945, the central government under congress doesn't have a debate on this issue. Further, criminal tribes don't have leaders like Ambedkar who can represent their voices. This absence of their voices led to a situation where they have to depend on others and this becomes more clear when we see that even after the independence of India the CTA was not repealed at the central level. They just left it states. So when the entire population was freed from the colonial master and subject of an independent state. The tribes were also subjects of this new state, but they legally remained the "criminal subject" of the state till 1952.

This led a situation where they have to fight for their own and this struggle resulted in the establishment of a committee for the repeal of this notorious act directly under the central government. The Criminal Tribe Act committee (1949) though started with the aim of giving freedom to the tribes. But the setting of the committee made us believe that the Central Government under Nehru leadership was not ready to give a new identity to tribes which makes them equal to the other citizen. This apprehension becomes more clear when we see the suggestion of the officials in report as most of them were not in the favour repealing of this act immediately this become from the words' government of Orissa, as they "proposed that the act should remain in force for the present and the matter should be reviewed after 10 years."²⁴ Whereas the government of Madhya Pradesh says that "premature abolition of the old system of control may"²⁵ led to the weakening of state control. In response to all these apprehensions, the Home ministry gave "confidences that they are no reason that these people (talking in response to Criminal tribe) should be free even for a day."²⁶ This says about the bitter truth of our postcolonial government who was yet not ready to make the tribe free. Though the committee recognised that there was a need to change this birth based criminals idea and because of this we see that it says that they have "reached unanimously reached the conclusion that the time has arrived, if it is not already overdue, for the replacement of the existing act by a Central legislation applicable to all habitual offenders without any distinction based on caste, creed or birth."²⁷ And further, this report led to the repeal of the Criminal tribe Act

by Habitual offender act. This legally changed the status of bhils, but the bureaucratic structure and atrocities remain the same. But indeed this conversion of the status was an important moment in the tribal history as it makes us to realize the attempts made by the tribes.

Seeing through the prism of tribes like Bhil this was a change much needed. However, if we compare it with other communities, it was certainly much less what they got. But this was a reality of our modern state which was created by colonialism. So our independence, though mark a kind of "historic rupture", but still we can see that our postcolonial state was "marked by both breaks and continuities."²⁸ This thing is also reflected in society as tribes identity mark a change in respect to their earlier status but the stigma of being criminal in past continues with them.

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**Compulsion or Self-Serving Interest:
Marathas and Rao Raja Pratap Singh Naruka**
Kalpana Malik

The Rajputs as kshatriyas had traced their lineage to the great bloodlines of ancient Indian history. It is even suggested by Kolff that a new Rajput Great Tradition had appeared ever since the late sixteenth century. This tradition recognized only unilineal kin bodies as being the components of which authentic Rajput history ought to be made.¹ As per this, generally speaking, every Rajput state represented one clan politically combined into a single unit. This was due to the pressures of chronicled circumstances as well as geopolitical conditions. The identification of the clan with the state was the defining characteristic of the medieval Rajput political entity.² During the formative span, the political entities of every single Rajput state were mostly centered about the concept of bhai-banth, i.e., brotherhood.³ It was a consequence of the weakening of this institution of bhai-banth that led to the rise of Rajput states as centralized polities. This notion made the Rajput king sovereign of the clan by relegating the other lineage members to the level of chakars (servants). Chakari as a classification principle turned out to be antithetical to the overall concept of bhai-banth. The altered relations between the Narukas of Alwar and the Jaipur Raja, who was their clan chief (both Kachhwahas) is a definitive example of the changing contours of chakari. The geopolitical changes have been elucidated upon by Richard Fox by means of the principles behind the relationship between the Rajput Raja and his kinsmen. According to Fox, whenever the growth of the lineage slows down due to the non-availability of land within the clan's home territory, it comes into conflict with neighboring groups. This in turn leads to the intensification of inter lineage as well as intra lineage disputes for jurisdiction over land - both at home and in the adjoining areas.⁴ In Sarkar's opinion, warfare was the singular occupation of the Rajputs.⁵

For the Rajput Rajas, the acquisition of land was not only a source

of wealth, it also denoted social status. While serving the Mughal empire, the Rajput Rajas held high mansabs and acquired territory through jagirs. The Mughal emperors had maintained a truce in Rajasthan that prevented inter and intra state conflicts as well as disagreements between a ruler and his sardars. But with the diminishing Mughal power and prestige, the principal Rajput states resumed the old practice of conquest and territorial expansion. In Rajasthan, the Marathas emerged as a supreme power. The success of the Marathas was partly due to their understanding of the situation in Rajasthan and partly on account of their superior military power. Another factor behind Maratha triumph was the unending internal disputes in the Rajput states as well as inter-state disputes over various issues. During the 1780's and 1790's, the chiefs of Kishangarh, Machheri and Salumbar were having territorial disputes with larger states. They looked towards the Marathas for supporting them in their conflict against Jodhpur, Jaipur and Udaipur. The rulers of Kota and Bundi were also dependent upon the Marathas in order to sort out their problems, within and outside the state. These rulers proved to be useful allies to the Marathas. These chiefs were not only responsible for providing active military aid to the Marathas, but they also made available invaluable support in the form of military and localized reconnaissance, supply of equipments as well as a safe headquarters for the army.

There were different considerations that prompted local Rajput chiefs to go over to the Maratha side. Let us take into account some of these. The leaders of Kishangarh and Salumbar were having regional disputes with their powerful adjoining rulers of Jodhpur and Udaipur. Others extended cooperation to the Marathas were aspiring to expand their hereditary holdings at the cost of their parent state. Since they themselves could not afford to fulfill their aspirations, they looked up to the Marathas for support. In this paper an attempt has been made to comprehend the role of Rao Raja Pratap Singh Naruka of Machheri. It will also focus on whether it was his own choice to befriend the Marathas to fulfill his ambitions or he had to ally due to circumstantial compulsions. This would also enable us to better understand the ease with which the Marathas managed to subdue the premier Rajput states.

Rao Pratap Singh Naruka of Machheri can be cited as a classic case highlighting the upward mobility of a local elite. He developed close

relations with Shinde and provided aid to him against Jaipur and Jodhpur. The title of Rao denoted a high status within the larger Kachhwaha clan. Usually, this title was given in recognition of meritorious service and unflinching loyalty to the state.⁶ Initially Rao Pratap Singh held only two and a half villages as jagir, one of which was known as Machheri after which he got his name, Machheriwala.⁷ The Jaipur Raja, Sawai Madho Singh had banished him from the state but later pardoned and even restored his jagirs. As long as there was a powerful head of the Jaipur state, he refrained from adopting any audacious policy and even supported Sawai Madho Singh actively in 1767-68 in the fight that ensued with Jawahar Singh, the Jat Raja of Bharatpur. However, during the reign of Sawai Prithvi Singh (1768-1778), a phase of internal weakness set in paving the way for the rise of factions within the Jaipur nobility. It roused Rao Pratap Singh's ambitions of territorial aggression and independence. Taking advantage of the recent waning of the Jat power, the Machheri chief made an attempt to make himself the master of Alwar and Lachhmangarh by manipulating their Jat custodians.

The emergence of powerful sardars belonging to the Nathawat and Khangarot offshoots of the Kachhwaha clan led to the marginalization of the Narukas, who were also Kachhwahas. In due course of time, Rao Pratap Singh Naruka went personally to present his tribute to the Mughal emperor, Shah Alam. In return he was suitably rewarded. He was given a sanad to hold Machheri as a jagir from Delhi. The Mughal emperor also gave the title of 'Rao Raja' and other insignia of honour to Pratap Singh Naruka. Taking advantage of the situation, Pratap Singh usurped territory belonging to the Raja of Jaipur and established Alwar as an independent principality of the Narukas. The defiance of Pratap Singh Naruka strained his relations with the Jaipur Raja and brought him into strife with Sawai Prithvi Singh, followed by Sawai Pratap Singh. This paved the way for closer relations between Pratap Singh Naruka and Mahadaji Shinde. He accompanied Shinde throughout the duration of the Lalsot campaign as well as the battles with Jaipur and Jodhpur.⁸

Prior to the battle of Merta, Bijay Singh called Nana Fadnavis's vakil to the court and told him that the Jodhpur state had sent the remaining mamlat dues to Mahadaji Shinde. Besides this, some two to four lakh rupees more had also been given, despite all this Mahadaji had brought

destruction on Gohad (25th February 1784) and Khichiwada (1786).⁹ In a Delhi letter to Hari Pant Tatya dated 29th-3rd August 1787, when Mahadaji, at the instigation of Rao Raja Pratap Singh, the mortal enemy of Jaipur, and in spite of the prohibition of the emperor marched to conquer Jaipur the emperor wrote to him, "The house of Jaipur is an old servant and strong pillar of this empire. It is not proper to destroy it. Don't mind the abatement of a few lakhs, but accept what tribute is paid by compromise", but Shinde would not listen.¹⁰ This further reinforces the fact that Mahadaji made crucial moves on the prodding of Rao Raja Pratap Singh.

Pratap Singh had tried to exploit his friendship with Shinde on prior occasions. He had tried to meddle in the affairs of the Jaipur court. He had suggested to Shinde that the qiledars of Ranthambhor were beneath his control. If Shinde helped Man Singh, the son of Sawai Prithvi Singh to ascend to the throne of Jaipur, then the fort could be handed over to him. However, Shinde did not give it a serious thought. In another letter dated 14th September 1787, Kirkpatrick wrote that: "The Rao Raja's opinion and advice...prevailed over every other consideration, and betrayed him into difficulties of which he did not become sensible till he had advanced too far to retreat without sacrificing his military reputation and consequently without hazarding his political existence in this quarter of Hindostan."¹¹

The close ties between Shinde and the Naruka chief Pratap Singh further become evident from the manner in which Shinde sought his advice before making any advances during the Lalsot campaign. Despite the fiasco of Lalsot when Shinde was preparing for yet another attack on the twin states Jaipur and Jodhpur, the Maratha sardar chose to follow the counsel of Pratap Singh and withdrew from Lalsot. In this battle Jaipur gained an upper hand over Shinde as a result of the desertion of the latter's troops. The close relations between Shinde and the Naruka chief can be corroborated by a letter from Delhi dated 27th September 1787 when after the battle of Tunga, during the peace negotiations, the Jaipur Raja had offered to end the hostility with the Marathas if Shinde surrendered the 'arch-mischief-maker Rao Raja Pratap Singh.' But Shinde refused to surrender Rao Pratap Singh who had always sided with him.¹²

The Rao was given so much importance by Shinde that at times he overruled the suggestions offered by his wise and able generals like Rana

Khan and Bapuji Vithal. This would become clear from the following description. The same letter informs that Rao Pratap Singh invited Shinde to Alwar fort where he would have plenty of provisions and fodder etc. He said that this was a fort that could not be taken by less than one or two years of fighting. Mahadaji could stay there till the reinforcements from the Deccan arrived and in the mean time they could plunder the Jaipur territory, so as to force the Raja to make peace. Therefore, Mahadaji was forced to march to Alwar. Rana Khan, Bapuji Vithal and the others opposed this idea by saying that he should reject the counsel of the Rao and stay in Deeg for sometime or else they would not march with him to Alwar. But Shinde replied that he would march to Alwar alone, others might do as they liked. At this all of them had to accompany him.¹³ Later when Shinde asked for financial aid from Pratap Singh, the latter gave him a sealed bag of jewels, saying that he had no cash.¹⁴

Pratap Singh's advice was sought by Shinde yet again when he contemplated a second attack on Jaipur in 1789. Pratap Singh was visited by Shinde's commander, Ambaji Ingle for consultation regarding another attack on Jaipur. The Peshwa's wakil at Jodhpur, Krishnaji Jagannath mentioned in his letter dated 17th February 1790 that with the help of the Bundi diwan, Dalel Singh Hada, Bijay Singh called the Machheri chief Pratap Singh's wakil at Bundi. He wrote to the wakil that by allying with the other people, he was causing the destruction of his own caste and gotra. The Naruka chief was promised a jagir worth one lakh rupees and the Jaipur territory that he had already occupied. But Rao Pratap Singh Naruka demanded:

-Reinstatement of Khushaliram Bohra.

-Daulatram Haldia's removal.

-Sawai Pratap Singh would surrender the Jaipur territory, provided four nobles from Jodhpur guarantee this.

-The Naruka chief be given assurance that any understanding with the Marathas would be made as per the wishes of the Naruka chief.

But these demands were not acceptable to the Jaipur and Jodhpur Rajas and the wakil was sent away.¹⁵ The effort made by Bijay Singh clearly shows that Jaipur and Jodhpur Rajas wanted to dissuade Pratap Singh Naruka from joining Mahadaji Shinde. In June 1790, in the battle of

Patan, Pratap Singh offered valuable services to Shinde. This is acknowledged by the British Resident, William Palmer also in a letter dated 23rd August 1790.¹⁶ Pratap Singh along with his 15000 strong cavalry gave a stiff resistance to Ismail Beg, whose forces had joined Jaipur and Jodhpur. In the successive battle of Merta also Pratap Singh fought from Shinde's side. Pratap Singh wanted to reap the harvest of his friendship with the Marathas. It was his ambition that with the help of his new friends, the Marathas, he would acquire more territory. But Shinde's commander, Ambaji Ingle foiled his plans when after the battle of Patan, he made an attempt to take over Patan. Though the Machheri Rao persisted in his efforts to gain control over Patan, all his attempts were turned futile by Ambaji.¹⁷ In a letter dated 15th August 1787, William Kirkpatrick informed the Governor General that: "The truth is that most of the Maratha sardars are exceedingly indisposed towards the Row some of them regarding him with jealousy, and others considering him as the author of all the difficulties in which their Chief is at present involved...."¹⁸

Due to his allegiance with Shinde, the Rao Raja had to bear the brunt of Rajput hostility. This is testified from the letter of William Palmer dated 21st February 1790 in which he informs Cornwallis that on account of the confederacy of the Rajputs and Ismail Beg, they will not wait for Shinde's attack: "Ismail Beg has already invaded the country of the Row Raja, the firmest and most useful of Sindhia's allies and whom he must unavoidably assist."¹⁹

The fact that Shinde and his officials were seeking Rao Pratap Singh's cooperation in 1791, lends credence to the belief that Rao Pratap Singh continued to display his support to Shinde. The Jaipur Raja's worst enemies were his mutually jealous ministers and his disloyal chiefs even when they belonged to the Kachhwaha clan. The most horrible of the last group were Rao Raja Pratap Singh Naruka of Alwar....²⁰ Thus, the battles of Patan and Merta, fought within a span of two-three months crushed the might of the Rajputs completely.²¹

In conclusion, we can say that the decreasing Mughal sovereignty during the eighteenth century encouraged the Rajput states to further pursue the policy of territorial expansion. This revived the old Rajput polity leading to inter-state feuds as well as intra-clan rivalries. This facilitated the ingress

of the Marathas to step into the internal disputes of the Rajput states. However, the defeat of the Marathas in the third battle of Panipat (1761) emboldened the Rajputs to resist the Marathas. It proved to be the last united effort of the Rajput Rajas to drive the Marathas out of Rajasthan. When Mahadaji was appointed as the Regent of the Mughal emperor, the Rajas were asked to pay the arrears that had accumulated over the years. However, the success of the Rajputs in the battle of Tunga, emboldened the Rajas. But Mahadaji reorganized his forces and defeated the combined forces of the Jaipur and Jodhpur Rajas in the battles of Patan and Merta. In these victories, the help extended by the Rao Raja Pratap Singh Naruka of Machheri, the Rajas of Karauli and Kishangarh was of great significance. Their assistance was crucial to Maratha success.

The Marathas reciprocated their allies by helping them to rise in social status. A classic example of this was Rao Raja of Machheri, Pratap Singh Naruka. Belonging to the Naruka sub-clan, he was a non-entity. In due course of time, he befriended Mahadaji Shinde as a result of which Alwar emerges as an independent principality. The Rao Raja had made a very well thought out choice. While Jaipur and Jodhpur were resisting the Marathas, the Naruka chief helped Shinde against them and successfully reaped the harvest of his friendship with Mahadaji by enlarging the territory of his own state. Therefore, Rao Raja Pratap Singh Naruka chose to help the Marathas to enhance his own prospects in life unlike some other rulers who had to support the Marathas not by choice but by compulsion. Thus, we can say that the formation of the independent Naruka state, a breakaway state, was one of the dimensions of the Maratha presence within Rajasthan during the latter half of the eighteenth century.

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Community, Lineage and Caste : Revisiting Social Structure of Early Modern Rajasthan

Mayank Kumar

Historical processes by definition are dynamic and prone to change. Therefore, historians preferably based on the contemporary evidences borrow or coin terms to represent the character of the society and also mark the difference or change. Most of the times historian prefers to borrow terms of categories being in use in the society under investigation. However, it is pertinent on part of a historian to also map the changes in the meaning of a term/category used over a long period of time. Apparently, societies carry on with the use of terms and categories oblivious to the fact that the meaning now being conveyed by the same terms has undergone sea change. Society itself most of the times are unable to distinguish changing meanings of the terms and categories.¹ Present paper proposes to examine one such category/term to highlight the changing character of the social structure of early modern times. At times, conditioned by the prevalent power structures of the times categories were appropriated to buttress ones' claim to higher social position.

Indian social structures are usually seen and defined in terms of Caste system and Varna hierarchy. The 'caste' is the most characteristic and perhaps a unique social institution of India. Birth in a particular family is most often the deciding factor for an individual in his life. The 'hierarchy' and 'inequality' inherent in the caste order was, in fact, the most easily identifiable social reality during early modern Rajasthan. Significantly, however, these very dimensions of caste (viz., 'hierarchy' and 'inequality') also deflect any single unifying definitional robe. In most of the popular renditions (tales) of the caste system, 'hierarchy' alone has been emphasized.² Yet each of these tales captures independently the essence of 'inequality' between castes by laying stress on, not one but multiple 'hierarchies'. A study of the social structure in terms of a single hierarchy, therefore, would run into great difficulties. We often find that a hierarchical

order is an expression of political or economic power. Thus, an alternative hierarchy can also effectively come into practice with a change in the political and economic strength of certain communities. Although, the caste system by its functioning discouraged vertical mobility and restricted any betterment in socio-economic position of communities placed lower in order. Nevertheless, it is interesting to note that assertive communities maintained their cohesiveness and bargained for better position in the hierarchy. Even within the community at times lineage took precedence and power was appropriated in the name of lineage.

B.D. Chattopadhyay in his eloquent write up 'Origins of the Rajputs: The Political, Economic and Social Processes in Early Medieval Rajasthan' says that, 'at the level of narrative political history, the reconstruction of the early history of the Rajputs follows a pattern which has recently been characterised as a tendency to 'dynasticize'. This tendency is evident in most attempts to deal with genealogies found in epigraphs, and what such attempts manifest is 'the practice of rationalising the inscriptions of a number of rulers of uncertain date and lineage into dynastic superstructures, thereby conferring both temporal and genetic relationships on them where the data provide neither', and further the 'even more wide practice of juxtaposing and concatenating short genealogies and grafting them into an impressive whole which is truly greater than the sum of its parts'.³

R P Bahuguna, in 'Religious Festivals as Political Rituals: Kingship and Legitimation in Late Precolonial Rajasthan' has aptly pointed out the prevalence of clan based polities in Rajasthan during early modern times. He says that, 'Although the Rajput kingdoms retained many elements of the political culture that characterized the pre-Mughal Rajput polity based on clan ties, worship of family deities (which in the case of the Rathor state of Jodhpur was a local goddess, Nagnayach Mata) and other brahmanical and local gods, what mattered most during the period of high Mughal rule was the Mughal legitimation of the authority of a Rajput king'.⁴ Further questioning the applicability of 'Hindu Kingship' suggest that, the experiments of Sawai Jai Singh and the Kota rulers in the field of adoption of new (or long abandoned) state rituals and patronage of religious groups make sense in the context of changing political circumstances marked by the steady decline of the Mughal imperial authority'.⁵ Therefore, further supporting the contention that purported hegemony of brahmanic

ideology to support the legitimacy of ruling dynasties and resultant social structure is dubious.

Aparna Kapadia in her monograph, *In praise of Kings: Rajputs, Sultans and Poets in Fifteenth-century Gujarat*, highlight the significance of lineage and genealogies in the process of legitimization of rule. Emergence of vernaculars offered another very powerful medium to the rulers to claim legitimacy by encouraging Bards and Charans to buttress the claims of superior genealogy of the lineage. Critical engagement with the Forbes' *Ras Mala* helps her point out that, 'Here, the Rajputs, are akin to the open-ended social category that constituted the military labour market in which marriage alliances and military services propelled the rise in the status of these upwardly mobile groups'.⁶

This tendency puts premium of the lineage and not so surprisingly does not refer to the Varna order or Kshatriya identity. Kshatriya identity is very carefully camouflaged within the Rajput identity based on the agnikula theory. We find the continuation of the same tradition for the later period also wherein the literary traditions further strengthen the lineage traditions by linking the ruling clan with the Suryavamsa or the Chandravamsa. Nainsi ri Khyat in its description of Rathors of Marwar traces their origins initially from the Solar dynasty on the basis of mythical kings and subsequently with the king Jai Chand of Kannauj. Indirectly claiming Kshatriya lineage, however very soon contradiction becomes visible. Kanhad de followed by Sihaji received royalty due to blessings of wandering ascetic and local goddesses. A parallel tradition was also seen at work whereby origin through Agni is invoked to lay claim over Kshatriya origins.⁷

Furthermore, a paper read earlier in this session of the Congress further strengthens my argument. Bhupinder K Chaudhry in his paper, 'Tracing the Process of Brahmanisation of Jat Peasantry in Western Rajasthan and Haryana', argues that 'A considerable research has been done and voluminous corpus of knowledge has been generated by the scholars and that suggests how Brahmanism gradually expanded itself over centuries through different means and brought under its fold numerous social groups and communities who till then had different way of life and belief system that has been denoted as non-Brahmanical. Through the codification of *Prunas* and other texts and narratives an ideological system

was fashioned that became coextensive with the traditions of different regions. This paper undertakes the study of cooption of Jats, a community primarily of peasants, by Brahmanical forces. The Jats who from the days of their being organized into a community remained aloof to the Brahmanical structures, values and rituals find themselves almost completely absorbed into the socio-religious world of Brahmanism as we approach the modern times. It will be interesting to see how this transformation had taken place.⁸

The role of agrarian expansion in the penetration of Brahmanic dominance accompanied by the imposition/incorporation of diverse community into a broad caste hierarchy cannot be underestimated. The fluidity of the social structure remained a norm till the very late nineteenth century when under the influence of British administration a very different norm of categorisation took shape. Prathama Banerjee in her essay, 'India was a land of dharma but European reduced it to Hinduism, Islam. And we accepted it' argues that 'Hinduism is a modern-day invention by colonial powers, who mapped world in terms of unities like Hinduism, Islam and Confucianism, each constructed in the mirror image of Christianity.'⁹ Historical investigation of early modern social structure in terms of such borrowed/imposed 'unities' conceal the diversities of traditions.

Let me conclude by suggesting that the contemporary society's obsession with fixed categories has resulted in numerous problematic and historically untenable interpretations of history. This is particularly seen at work when we make an attempt to unpack the so called pan-India uniform character of caste system based social structure as has been pointed out above. An examination of social structure during early modern times in Rajasthan strengthens the evolutionary character of social system where communities were gradually being integrated within the larger varna hierarchy. This is also the era of gradual consolidation of state power which initially legitimised its rule on the basis of invented glorious lineage but gradually moving into the folds of Brahmanic ideology of divine sanction, mediated by Santic communities.

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as an insider, it is difficult to ignore her own biases, whereas outsider is often unable to capture the complexities of the gestures and at times even the words.

2. *The 'Purusasukta' legend whereby the Brahmins are said to have come from the head of primeval being and the Shudras from the feet is too well known.*
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She further says, there were numerous devotional sampradays and Sufi silsilas in India, across ancient and medieval times, with their own rituals, practices, teachers, martyrs and gods. This was the realm of popular spirituality that often emerged in either indifference to or defiance of the dominant order of things. Some communities eventually came to be absorbed within Brahminism or Wahabism in later times, some became powerful counter-communities like the Sikhs and some even became the locus of strong anti-caste movements, among both Hindus and Muslims.

The Question of Criminality :TheProcess of Dehumanization and Otheringof Tribes (Meena) in Colonial India

Boby Gautam

"Besides, Theft was the most primitive form of protest, and for this reason, if for no other, it never became the universal expression of the public opinion of the working men, however much they might approve of it in silence. As a class, they first manifested opposition to the bourgeoisie when they resisted the introduction of machinery at the very beginning of the industrial period."¹

-Frederick Engels.

"The elite caste Hindu attitude to "the poor and low castes" were also based on "criminality by birth" arguments. Some sections of Hindu society were equally receptive to colonial formulations of Chamar criminality and that of other Dalit castes."²

-RamanarayanS.Rawat

"The point about social bandits is that they are peasant outlaws whom the lord and state regarded as criminals, but who remain within peasant society, and are considered by their people as heroes, as champions, avengers, fighters for justice, perhaps even leaders of liberation, and in any case as men to be admired, helped and supported."³

-E.J. Hobsbawm

There are two themes in this paper, one which deals with how did a particular class, caste and gender are excluded from the living social structure and at the same time, they are treated with the sense of others, degradation, dehumanization even with their social deads. The second theme is based upon the subjugation of land, labour and capital of any class, caste and gender that impacted the rebels against its oppression into the branding forms of criminals, others and victimized at every psychological level. The criminalizing of tribes in colonial India was based upon these two major themes, colonialism subjugated their land, labour and capital then finally, they were treated as criminals in their genealogies in the question of raising their voice for their means to feed. The criminalization, degradation, otherness and dehumanization of tribes and

other lower castes, as the peasantry and agrarian classes, could never be separated from stereotypes of Indian casteism and its mechanism. Academic research has blamed upon criminalization, degradation, otherness and dehumanization of tribes and other lower castes as a colonial construction but the question arises that how this form of colonial construction has come to be accepted?

Various aspects of authoritarian liberalism in India during British rule since the 1870s were collectively called the Criminal Tribes Act (CTA) to rule over agrarian & peasantry in the base rational control of colonialism. In Rajasthan, Bhils & Meenas were two communities treated as criminals. The ethnographical study was a major determinant factor to recognize a particular class as a criminal. The discourse of criminality of primitive agrarian classes is the major colonial administrative cosmopolitan process in the political economy of colonial India. It was part of a reciprocal process between the state and the socio-economy during colonial India. The Meena community was an agrarian and cultivated community of central India, all communities were dependent on the agrarian modes of production. Meena community as a cultivational and agrarian community had their ancestors' tendencies to thief and robbery.⁴ The agrarian transition to capitalism was a major factor for a series of peasants' insurgencies and social banditries, and depredations of thuged during the nineteenth century. In this process, colonial cosmopolitanism was a determinant factor for the resistance from below, English colonialism and its economic encounter of agrarian structure constricted a way for hostility between agrarian communities and colonialism. We can notice 'agrarian proletarianization by capitalist system' from these well-known lines:

Although the conditions of life in the country, the isolated dwellings, the stability of the surroundings and occupations, and consequently of the thoughts, are decidedly unfavourable to all development, yet poverty and want bear their fruits even here. The manufacturing and mining proletariat emerged early from the first stage of resistance to our social order, the direct rebellion of the individual by the perpetration of crime; but the peasants are still in this stage at the present time. Their favourite method of social warfare is incendiarism.⁵

In England, there were some new kinds of protests which were emerged such as incendiarism, as Friedrich Engels has explored, in mythical

person 'swing' attributed by peasantry and workers to socio-economically hostile to landholders and rural capitalism and capitalist modes of production.⁶ In colonial India, the uprising of tribes, as an agrarian and peasant class, has lots of evidence and resources into making of them as rebellions for their lands resulting in a long series of insurgencies and revolts from agrarian tribal communities in the nineteenth-century Indian society.⁷ The question of criminalization of the tribes and other lower castes is linked into two major forms, one of which is the 'capitalization of the agrarian economy,' and second is the 'starving conditions to access food to feed,' the branding of 'criminal tribes' from masses; for whom the very fact of having been thus, classified has made crime the only means left for livelihood.⁸ The agrarian origins of crimes, as an impact of the British colonial economy, affected other parts of India, for instance, Saran district was a rural and agrarian district in which 86% of the population was dependent on agriculture, Anand A. Yang has utilised the census of 1911. In the Saran district there were three types of control over land; 1- the state or the British Raj, 2- local controllers, primarily landholders and 3- peasants. This hierarchy of control over lands shaped a way for peasants' starvation and extreme poverty what threatened the British Raj, for example, in famine years when peasants had nothing to feed, because of this starving condition emerged and led to several kinds of crimes. Anand A. Yang shows that the caste hierarchies based on power and control, according to his estimates, were 25% twice-born, upper caste, had 70% land, by this hierarchy, they control power relations in Saran district.⁹

What were the interlinks between caste and criminality? This a major question why a particular section was branded as a criminal but his/her neighbours were not? Ramayana Rawat has dismissed academic myth regarding the criminality of tribes as colonial construction. Instead of this myth, he questioned how this colonial construction has come to be accepted? According to him, this was their "identity" which were criminalized:

The conviction of the Chamars for the crime of cattle poisoning was based on their caste identity and not on the use of arsenic. Yet Muslims and other non-Chamars involved in the leather trade were never convinced or even suspected of engaging in cattle poisoning, either in individual incidents or as part of an organized criminal network. The privilege of this

recognition, even in the face of little or no evidence, was saved for Chamars alone.¹⁰

On the other hand, Anastasia Piliavsky criticises postcolonial historiography and its myth regarding the criminality of tribes/caste in colonial construction. She argued that colonialism used the "stereotype add up to a lurid history of violence against people" branding them as criminals. But criminality of tribes and castes has had deep stereotypes in India itself since the formation of Indian social structure.¹¹ She categorically argues that as early as in the 1870s when the process of census enumeration was not systematically started in Indian society, certain castes were presented with the prejudiced sense of criminalities. J.F. Stephen, the legal member in the Viceroy Council in the early 1870s describes the relationality between caste and criminality:

The caste system is India's distinguishing trait. By virtue of this system, merchants are constituted in a caste; a family of carpenters will remain a family of carpenters for a whole century from now, or five centuries from now, if it survives that long. Let us bear that in mind and grasp quickly what we mean here by professional criminals. We are dealing here with a tribe whose ancestors have been criminals since the very dawn of time, whose members are sworn by the laws of their caste to commit crime ... for it is his vocation, his caste, I would go to the extent of saying his faith, to commit crimes.¹²

She has referenced a section of pre-colonial descriptions of robber castes- ancient legal texts and folk texts; Jain, Buddhist and Brahmanical narratives; Mughal sources; and early modern European travel accounts, these were all before the British colonialism. The criminal groups mostly were from lower castes groups, had been experiencing exploitation either from upper castes landlords or British colonialism. Their economic encounters were classified as criminality, more so, they were related to every crime that happened in society either at an individual or collective level. There were so many tribes who were institutionalized at every corner in which the crimes happened. This was evident in the case of certain tribes like Bhantus, Banjaras, Budhukn, Sansisn, Bowarias and so on.¹³

The rise of dehumanization and othering processes was directly linked with the origin of untouchability. Dr. Ambedkar illustrated this process in theoretical ways as; untouchability has existed as social

psychology which worked as "a sort of social nausea of one group against another group."¹⁴ This was a clear stratification between human beings and dehumanized beings. The notion of pure and impure was central to the rise of untouchability in which the cow was assumed as a sacred animal and then society was divided into two sections, of which the "settled" became the touchables, and the "broken" became untouchables. However, without the stratification of pure, impure was meaningless. Despite that, there was no possibility to have any connection between these two separate sections¹⁵ which were functioning simultaneously. Orlando Patterson defines slavery, in his classical research on so many societies, as "the permanent, violent, and personal domination of "naturally alienated" and generally "dishonoured persons." Patterson's second point about othering (emphasis is mine) of the slave, whether a foreign captive or a degraded and dehumanized (emphasis is mine) member of the master's ethnic group, is always "an excommunicated person," lacking an independent social existence even a totally alienated from his master's communities.¹⁶ The initial enslavement and "bestialization" of prisoners of war may well have been modelled on the successful techniques of taming and domesticating wild animals. Davis Brian Davis also traces the process of othering of human beings.¹⁷ He delineates the other dynamics of slavery, and he mentions that the paradox of trying to reduce a human being to a saleable chattel is the basic "problem of slavery," arising from the "irreducible human dignity of the slave" women.¹⁸ There are two processes of women's dehumanization, one of which is "animalization" and the second is "objectification" in which women as an animal is compared to their "maternal instincts" closer with animals and men are associated with "culture and intellect." The second process is related to the objectification of women just for sexual purposes.¹⁹

The examination of the divergent views of the campaigners of liberalism of colonial power on the orthodox and authoritarian regime was based on the process which was an "object of study, stamped with othering," created the differentiation among communities.²⁰ The ruling authority captured the machinery of knowledge and created as subjectivity from "the appropriation of history, the historicization of the past, the narrativization of society, all of which gives the novel its force, including the accumulation and differentiation of social space, space to be used for

social purposes."²¹ The colonial campaign of America by Spain was one of the biggest processes of othering and dehumanization in human history. Tzvetan Todorov explores the process of knowledge and its relation to power. Knowledgeable information could be the best way of establishing power. He quotes that knowledge production plays a vital role in the process of othering among the colonial society. This othering was a type of power, this worked at three levels first of which was a value judgment at "an axiological level" in which we find the differentiation between good or bad, love and hate, etc. And second, was the action of rapprochement and distancing with the other at "a praxeological level" in which we identify the others with us. Lastly was ignorant of the other identity at the "epistemic level" in which there is the existence of the lower and upper level of knowledge.²² These were the types of knowledge that were implied in America and native Americans in which they established so many types of religious customs, manners, language and practices; by this production of knowledge, Spaniards culturally transformed native Indians. He interpreted these dynamics at three different levels; one of which was concerned with the social beings, the second was related to the divine and the third was in the context of nature and geographical zonal context. So, the discursive interpretation about Indians and their living standards played a crucial role in raising the perceptions of the feeling of superiority that was also a weapon for him for their protection.²³ Columbus observed the native Indians, as naked people for setting up a "naturalization trajectory" for governing native Indians.²⁴ Meenas were subjugated as criminals, same ways as the previous repressiveness of native Americans and other aboriginal tribes in the colonial world. This was the "authoritarian discourse of liberalism" in which the notion of repression, in opposition to orthodox liberalism, concerned with how to rule on these tribes with a "logic tool of governance and "governing through facilitation."

Authoritarian liberalism set up narratives from Indian traditions, religious practices and personal characters. The subjective "discourses about native characters and culture created a kind of "naturalization trajectory."²⁵ The discursive subjectivity for the nature of interdisciplinary nature of power to govern people was a major intellectual origin of the Victorian age. Jeremy Bentham's wrote a series of letters from Russia in 1787 to his friend in England and two postscripts written in 1790-91. In these letters, Bentham explored his idea about 'panopticon'; a new model

of obtaining power of mind over mind, in a quantity hitherto without example- the master of this power is 'the inspector with his invisible omnipresence,' an utterly 'dark spot' in the all-transparent, light-flooded universe of the panopticon.²⁶ The French philosopher used this idea as his repressive hypothesis about the interdisciplinary nature of power in the concept of 'docile body' in which he argued that the state creates "body as a subject of power is manipulated trained" to dominate people.²⁷ The Criminal Tribes Act, 1871, (Act no. XXVII of 1871) provided the surveillance, registrations and control of certain groups of society. This whole setup was not merely an act for administrative purposes but also a part of "dehumanizing of the tribes" and a "process of othering" of the tribes within the social structure, stereotyped by the Indian genealogy of the social system and colonial political economy. It should be remembered that if ruling authorities had many ways to produce knowledge to control the primitive agricultural lands, then peasantry and agrarian classes also had their ideology to rebel.²⁸

The economy was a major and primary motive in various ways as we have seen whether it is the capitalization of agrarian economy or rebels from tribes or the motive of criminalization of tribes, everything was about the economy except for the Indian deep-rooted stereotypes of caste and its mechanism. All imperial knowledge and epistemology had been constructed, as subjectivity, to maintain and monopolise the economy. All imperial knowledge and epistemology emerged "as a kind of folk conception of the phenomenon, describes Orientalism as a rationalization for colonial rule."²⁹ It should be remembered that economic interests were in the core of colonialism rather than any kind of knowledge and it is a discursive production to dominate economic interests culturally. Western knowledge production was based on a highly parochial understanding of the orient then the "same essentialized and ethnocentric conceptions were typical of Eastern understandings of the West,"³⁰ for example, in India, the English were treated as "firangi" (white or especially the English).³¹ Colonialism is based upon "economic interest or political ambitions," for example, colonialism of Middle East, "in search for oil, the desire to find new markets, the need to secure a geopolitical advantage by capturing key ports - all motivating factors for the British or French colonial powers,"³² rather than conceptualizations of the orient.

It can be said that the people from the agrarian world had raised their voices and did collectively rebel against the capitalization of primitive agrarian economies, for the Meena community, land and forests were their only means for earning their livelihood. In response to these socio-economic changes, they threatened the British empire and the local upper castes landlords who were with the colonial authority and assisting in the branding such as the criminalization, degradation, otherness and dehumanization. These brandings were all accepted by upper castes as the major genealogical stereotypes of Indian society. All colonial and Indian knowledge was working as the motivating and determining factors to subjugate the economy and from time to time, this epistemology changes with the changing of the economy and its mechanism.

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Abolition of Slavery in Rajputana

Nidhi Sharma

Slavery has a long history in the realm of humankind. It has survived centuries in various forms. The cultural setback of each country has given a unique character to this institution. In India, especially Rajasthan, the feudal set up of society had always created a need for the surplus. Various sections of society were involved in practice of keeping slaves and trafficking and it acquired a new dimension.

It was not only the rich and upper sections of society who would involve in slave trade, but the mendicants, the prostitutes and others were also trading in humans. The poor, weak, deprived sections of society usually hit by scarcity, starvation and huge debts gave up themselves, their women and children for sale. Sale for prostitution was also common. Famines and pindaris added to keep it up.

The practice was not despised by the buyers, as is evident from the KAFIYAT issued by the durbar of Mewar to the Political Agent dated 15th May 1847. It says that since the days of Ramchandraji, slaves and slave girls have existed. The justification that the KAFIYAT gives is that the house hold jobs and their maintenance depend on slaves, i.e., chakars, khanzadas, dasees and budharans.¹ It so appeared that these slaves were provided clothing and food and no regular pay was given to them except for the presents which they received on certain occasions.

The process of acquiring slaves was simple. They were sold and bought. It appears that slave trade was well flourished in Rajputana, with the consent of both the buyers and sellers. The reason for acquiring slaves of both the sexes was two fold - sexual pleasure and maintenance of chores. They were bought by rulers, religious mendicants, prostitutes etc. Some religious groups of Rajasthan, both Hindus and Muslims, practiced celibacy. To further continue their sect, they needed young boys as chelas. When these chelas could not be procured as a gift, they were bought. The Dadupanthis and Nagas, allegedly forwarded huge loans to

nearby villages and would take their children as payment or the debtors would themselves sell their boys or girls to these sects.² This was the case especially in Jaipur. The Nagas, too, procured the chelas in similar manner in Jaipur. They filled their casualties by adoption and children thus procured were not slaves in the strict sense of the term but were enrolled as nagas on a stated monthly stipend, i.e. rupees 2 per mensem. They also succeeded to any property left by their adopter and perhaps this was the reason that they always refused to go back to their parents even when the latter tried to reclaim them- invariably unwilling to forego the advantages.³ In Marwar, too, these sects composed the durbartroops and many poor were glad to provide for their sons. The Juttees also made purchases in view to adopt children taken from brahmins and other respectable castes.

Some communities like Mhairs were largely involved in this trade. It was said that a Mhair in debt would sell his cattle and females of his house (mother, wife, daughter, sister) with same ease.⁴ Thus, this slave trade or Burdafaroshi was widely prevalent in all the states of Rajasthan. Women were looked upon as property, to be disposed of or transferred with the same facility as cattle or land. On the death of father, the mother lapsed to the son, as part of paternal inheritance and he could sell her at his pleasure, provided he adhered to the rules of his clan. A wife might be disposed of at any time. These usages arose from an equity of their own, having its origin in their marriage contracts. On a marriage engagement taking place, the first step was that a certain sum should be paid to the wife's father. From this flowed the right to sale, whether as wife or mother, it being regarded as no more than an equivalent for the sum invested in the original purchase. This custom was never regarded by women as either a grievance or a degradation. Col. Hall traced this demoralizing practice and that of infanticide to their cause and dealing with that cause, succeeded in putting them down. Among the male slaves, basically three varieties of slaves existed, peculiar to mhairs:

- (a) Chotee cut: They suffered from great oppression and proceeded to any one chief to solicit protection and would cut off his chotee. The chief would then place a turban on his head, render him all the support and keep in his own village. After the slave's death, his property lapsed to the chief.

- (b) Bussee: Instead of cutting off their lock, they would enter into a written engagement. While any caste could become a Bussee, a chotee cut could not be from someone with Islamic inclination.
- (c) Oonglee cut: It was a milder form of servitude. The ceremony was performed by cutting off little finger and giving some of the blood to the chief whose protection was accorded. It extended to all castes. And no power was exercised over life and property.

The custom of giving away child in lieu of payment of debt (sagri) or occurrence of famine to save them from starvation was quite common. Trafficking was also common for the purpose of prostitution. The maharao of Kotah, Madan Singh, made an engagement which he caused to be executed by dancing women to abstain from purchasing children.

Various categories of slaves existed in Rajasthan.⁵ There were Basais who were compelled to labour for subsistence on the land which they once owned by a double tie of debt and strict vigilance of the thikanas. It was an acquired slavery, the only badge denoting his identity was a small tuft of hair on the crown of head. A Basai could redeem his liberty and there was nothing dishonorable about his position. Halis were the cultivators who resided upon their master's estates, worked for them and earned subsistence. Gola (das) were off springs of Golis (female slaves) who were well treated and were often among the best of military retainers. Tod says they did not wish to be redeemed as they knew there were no chances of improving their condition. Dayajwal were the slaves received in dowry on occasion of marriages of children of feudal lords.

Slavery, in general, existed all over India in form of domestic, predial and nautch girls and prostitutes in Malabar, Deccan, Delhi, Bengal and Madras. Its prevalence is mentioned by several travelers like Sir John Malcolm, T.H. Baber, Victor Jacquemont mentioned several French, Arabs and sea faring people and traders who bought and sold children in a clandestine manner. This custom was first attacked by Sir Cornwallis in 1789. Various Regulations of 1811, 1832 etc. provided for prevention of such a custom.

We come across several incidences of slaves trade in Rajasthan. On 21st January 1846,⁶ a Report from Jawud Superintendency stated that a female, Chotee, of Bundi was found with Sookha Janiah of Sakatpura

in Kota to be in sale on account of Ram Singh Nandhta and Thakur Khoosal Singh of Sakatpura for rupees 100 and that Sookha was accompanied on this errand by Ganesh and Rattan Rajput in services of the Kotah chiefs. Chotee admitted to have doped from her husband in bundi at the instigation of a female neighbor. Sookhi was made a prisoner.

Another similar case⁷ was registered in February 1846 when Nasil, a Mohammeden, was found selling his wife who belonged to Sakatpura, with her consent on account of his personal incompetency.

A letter dated 24th November 1842⁸ from Mewar Vakeel in attendance on the Hadoti Agency informs about a girl eight years old who was sold about four years ago by a Gawariah of Nandhta in Kota and after passing into possession of four individuals had been recently discovered in that of a person residing at Jehazpur, Mewar. It was requested that the original disposer of the child (still in Nandhta) might be compelled to refund the purchase money to the present possessor. The latter would return the child to her parents, Khoonja, a grain grinder of Kota. A copy of this letter was enclosed by the Political Agent to Kotah Vakeel for immediate compliance of recommending punishment of detested Gwarriah. On January 6th, 1846, the Boondi vakeel reported that the girl was returned to her parents and Chotoo Gwarriah was sentenced to one year imprisonment. In 1855, the Political Agent, Kotah, rescued three females purchased by certain tawaifs of that state at Jooneah in Ajmer where fees was paid to the local officials. A similar case was reported where a girl was carried off from Kotah and offered for sale in Ajmer district.

In Bharatpur, in 1861-62, 42 boys and 77 girls were recovered who were being carried to other parts of Rajputana. At different times, 29 people were taken up on suspicion of being involved in kidnapping children of whom 20 were banjaras, 4 sweepers and 3 brahmins, a gurjar and Meo. Among them 8 were sent for trial at Aligarh and elsewhere, 12 were sentenced by Political Agent Bharatpur with 5 years rigorous imprisonment.

Children were frequently bought from Kotah, Gwalior Mathura into Jodhpur for sale and in Pachpadra in Marwar was a great mart for slaves in lower Rajputana. Sales were not uncommon in Ajmer, a British administered territory. A letter from⁹ A.G.G., Rajputana dated Ajmer 30th June, 1832 wrote to the Secretary to the Government of India that traffic

in female slavery in Kotah was brought to his notice. In this light, another letter from Political Agent Hadoti Agency, Ross¹⁰ is also quite significant. It is dated 22nd June 1832 and is addressed to the A.G.G. and states that the Maharao of Kotah gave orders to burdafarosh to proceed to Marwar to purchase four female slaves. The same letter also informs of wide prevalence of slave trade in Boondi. This class imported slaves from other parts of country and that the trade was a considerable source of revenue. In December 1845, Captain C.E. Burton, Political Agent, Hadoti obtained release of youth from Boondi. The state government of Kotah charged one fourth of the price of the slaves, who were sold, as tax. Traffic in children carried almost wholly by low class of Hindoos to escape starvation or they were decoyed from their houses by promises of unlimited food and clothing. They were either sold in Bharatpur where they were resold to Jaipur or bought in Hindon district of Jaipur and disposed there. Most children were from Aligarh, Agra, Gurgaon or Mathura. This fact was brought to Colonel Brook's notice in a Note by Jaipur's ministers who also remarked that no eye was kept on these low castes who are in this trade.

Bikaner state established a separate department called Raj Lok for the slaves, to bear expenses of their children, their marriages and deaths.

The principal dealers in this trade were banjaras, a class of itinerant traders who journeyed across exclusive tracts of country and also got facilities for plying this trade.

Efforts at Reforms

The Despatch of 1st July 1832, by Secretary Mac Naughten to Col. Lockett, based on the opinion of William Bentinck formed the basis of reforms in this field. The Company adopted a multidimensional policy—that of gently making the ruler aware of this ill, issuing proclamations and edicts, asking rulers to enact laws and confer punishments on the defaulters. This gradual development of the policy can be traced, firstly, through a letter by D. Ochterlony dated 29th April, 1824¹¹ to the Secretary Government of India stating that it would be 'probably imprudent to forbid positively the sale of women at once but may be discouraged and by degrees put a stop to.' Ochterlony was talking about the deep rooted custom of selling women in Mairwara, where she was merely reckoned as much as a disposable property as cattle, where no relationship

orconnection was a bar to such a sale and that general price of a woman, young or full grown, was priced at Rupees 150. The government replied that Ochterlony should instruct Captain Hall, superintendent Merwara, to discourage by every means in his power the custom peculiar to the Mairs of selling their women.

In a letter dated 30th June, 1832, the A.G.G. Rajputana to a Secretary to the government of India explained, 'I may try by telling them in friendly and confidential manner and explain to the motives which induce the British government to bring subject to their serious notice and principles of justice and humanity which nay influence them in abolishing so disgraceful a traffic.'¹²

Another letter from Political Agent Hadoti Agency, Ross, dated 22nd June 1832 to A.G.G. Rajputana wondered whether any effectual interference in the matter could be exerted without greatly disgusting the chiefs who employ and harbor the slave dealers.¹³ The Governor General wrote back that the traffic should be ended by advice in a friendly and confidential way.

Gradually, the princes and nobles were coaxed into abolishing this horrible practice and soon they issued edicts, thereby acceding to the advice of the British atleast in letters.

KOTAH : The Maharao issued a Parvanah in 1832 to ilaqedars, zamindars, patels and office bearers in Hadoti that if any transaction takes place, purchasers, sellers and the ilaqedar shall be ordered to be punished/expelled.¹⁴ This prohibition was repeated in 1843, 1846and 1855. The first Parvana was a result of friendly advice by officiating Political Agent Dr. J. Corbet. In1846, (March 3rd), the Maharao issued a Kharita intimating¹⁵ having issued strict injunction to several authorities to apprehend any person detected in disposing of human beings and appropriate punishment would be awarded. The Kharita also held that the prostitutes of the state have executed an arrangement to refrain from this practice. Political Agent Hadoti Captain C.E. Roberts submitted in September 1845, that the prostitutes who had earlier accepted to refrain from this trade, asked for remission. They argued that without this privilege, their occupation would be injured. The indulgence, they argued, was acceded to their profession in Ajmere and British territories. They further informed

that an interdict issued during minority of Madan Singh was abrogated on their behalf with the consent of British Agent and threatened to leave Kota territory if a similar course was not pursued to settle down in some more accommodating state.¹⁶ A reply to this was issued in the form of Kharita dated 25th September 1845 from the political agent to the Maharao of Kota asking him to prove the consent of the Agent in purchase of children by the prostitutes in floutation of earlier orders of Madan Singh and asked him to warn the petitioners that no such indulgence would be tolerated if detected. A Proclamation by the Kotah raj dated 30th June, 1854 to billadars, jagirdars, mookateer, patails, patwaris directed them not to permit sale or purchase of children. If such a transaction was still carried out, they would be declared offenders by the State. A Proclamation by the Kotah raj dated 30th June 1854 to billadars, jagirdars, mookateer, patails, patwaris directed them not to permit sale or purchase of children. If such a transaction was still carried out, they would be declared offenders of the state.

JEYPORE : The Regency Council at Jaipur abolished slave dealing and the very terms gola and goli were forbidden in 1839.¹⁷ While on February 27th, 1847, it imposed restrictions on Nagas, Daupanthis, Sads and others for purchasing children foe induction as disciples (chelas). Later, the Political of Jeypore, Major Ludlow prohibited the sale of children and these orders were variously repeated in 1847, 1855 and 1856.¹⁸ J.C. Brooke, after joining as Political Agent, reported that there was no recognized barrier of human beings. The Jaipur government under Brook's suggestion again issued strict injunction to its police posts to apprehend all individuals engaged in sale of children. Custom of giving away or receiving children in payment of debts was also prohibited. But the Political Agent also feared that such images still existed. In 1860, about 650 children were released. In 38 cases in 1859, 68 persons were apprehended, 75 women and children were rescued. These rescued belonged mostly to the province of Agra and Mathura. All those rescued were handed over to their families and those who could not, were taken care by the state and handed over to respectable persons.

A Proclamation issued by Jaipur government in 1843 stated that people have failed to obey various edicts issued by the government restricting the sale of people. It again confirmed that any subject of this

state or of others purchase or sell boys or girls or does not inform the state of such a sale knowingly shall be punished. A copy of this Proclamation dated 18th September 1843 was circulated to all parganas of both Crown and jagirs. Sutherland, The A.G.G., ordered its copy to be forwarded to 12 vakeels of Rajputana, to be communicated to all the officials. A political Despatch from Company directors no.10 of 14th March 1849, regarding suppression of slave trade remarked satisfactorily that Jaipur regency has by proclamation abolished in that state even the use of term which denoted a slave as distinguished from servants.

JODHPUR : The Political Agent of Jodhpur¹⁹ Captain Ludlow took up the matter of selling persons with the Jodhpur government when he received information about banjaras selling Eight females, children and dancing girls to thakurs at Pachpadra. As a result, the Jodhpur government issued a proclamation on December 1st, 1840 forbidding this abominable trade and decided fines for the offender. On October 18th, 1840, Captain Ludlow, the Political Agent, again issued a Proclamation stating that no British subject or servant should purchase any children. The offender would be liable to imprisonment and fines. Children, thus, resumed were to be handed over to their parents.²⁰ In a personal conversation with the maharaja, Political Agent Nixon noticed maharaja's abhorrence of the crime and readiness to issue further prohibition. It was repeated in 1855. In February 1844, Thakht Singh repeated the prohibitory orders when the news of persistent trafficking continued to reach the Political Agent Captain P.T. Trench. The warning was issued publicly by beating of drums, connivance on part of authorities would invite displeasure and they shall be dismissed from the office.

In spite of all the reform drives, it appears that the prohibitory measures were not effective. In 1916, an advertisement (ishtihaar) appeared which declared that the owner is under the obligation to provide money for clothing, food, birth, marriage in lieu of their services, that if the family of 'daroga' was large enough for the owner to maintain, the latter can allow some of the members of daroga's family to seek an independent profession on the condition that they could be called back when required and that the nobles have right to give away the entire family of their domestic slaves in dowry of their daughters.

Maharaja Raj Singh of **Kishengarh** declared sale and purchase of

girls and women illegal in 1847 and announced action against those involved in it.

ALWAR :²¹ First Proclamation against sale and purchase of children in Alwar by the order of Regency Council was issued on 18th March 1861. The people, however, were unaware of it as was evident when Lt. Impey called for a copy of the document of Proclamation and it could not be procured by the faujdar. A second Proclamation was issued on 22nd July 1861 and a code of punishment was prescribed- the highest penalty being of rupees 20 and the severest punishment being three years of rigorous imprisonment with hard labour. The practice of burdafaroshi was thus prohibited and Ulwur Code, i.e., code of punishment for persons found guilty of burdafaroshi was thus laid down as²² by signature of Political Agent Impey.

S.No.	CASES	PUNISHMENT
1.	Boy/girl under age sold by relatives.	Imprisonment not exceeding 7 years with fine according to will of judicial authority .
2.	Servants/chelas sold by master.	-ditto-
3.	Theft of the child before sale proved.	Imprisonment not exceeding 10 years and fine according to will of judicial authority.
4.	Sale affected with the consent of the party sold.	Imprisonment not exceeding 7 years with fine according to will of judicial authority.
5.	Forcible sale is affected.	as in number 3
6.	Man/ woman's abduction from Home before sale is proved.	ditto-

The aggrieved were to be returned to their families while the buyers and sellers were to be equally punished except in cases where the buyer is proved to have used violence.

BUNDI and JHALAWAR : In September 1832, the Maharao of Bundi issued a parwanah addressing all billadars and hawaldars to look to the fact that no trader in human beings should buy or sell girls. If any seller is apprehended, a bond was to be taken from him that he would not in future engage in such traffic. Further, on 7th July 1854, the ruler again issued a Proclamation to all illaqedars, jagirdars, kotwals and thanadars of villages and other officials to take action against certain bad characters in

the state as Ganwarreas who buy and sell children. The sellers were to be apprehended and children to be kept in charge of officials and government was to be informed. Further, such Ganwarreas must be diverted to agriculture or labour for hire. The illaqedars were to be severely punished in case of such recurrences.

In 1846, the ruler of Jhalawar proclaimed it illegal and handed over to Captain C.E. Burton, two girls who were sold into his family by a person from Agra. While the elder was restored to her friends, younger (seven year old) was maintained within premises of Harowtee Political Agent at Kota. The Maharaj rana Pirthee Singh issued in 1855 a Proclamation to billadars, Patils and Patwaris of villages against this trade. The culprit was to be imprisoned for 14 years.

SIROHI : The state issued a prohibitory order in 1844²³ The officials were instructed to prohibit and report and report it to the ruler. The area was particularly known for slave girls and the reason which Political Agent Anderson's Report explains that rajputs of poor class considered it profitable to marry slave girls and that getting married to a free Rajput girl incurred heavy expenses.²⁴ In normal cases, the suitor agrees with girl's master to serve him for one or two years or to make over to him their future off springs. However, the result of the order was effective and Anderson reported in 1855 that no case of sale was reported to him lately, even in times of scarcity.

BHARATPUR : With great satisfaction the A.G.G. Major General G. Saint Patrick Lawrence records in a report to H. M. Durand, secretary Government of India in 1862 that such practice exists to limited extent than in in many states and it was so because the minority of the ruler. However, one can also assign the fact state happened to be under a long continuance of British officers during the minority of the ruler. However, one can also assign the fact to the cause that Bharatpur was majority a Jat community and that rajputs were but in a minority. So the logic of the A.G.G. can fairly be questioned.

MEWAR :²⁵ It was only in Mewar that the Company officials faced some resistance. Not only the durbar in its Kafiya to the Political Agent dated 15th May 1847, defended the institution tracing its origin to the days of Rama , but also acknowledged its utility in carrying vast households.

The Kafiyat also stated that the means of durbar are insufficient to keep services of both sexes and that the transactions were carried out with full consent of the sellers. This Kafiyat was issued in the light of Proclamation of Jaipur durbar which was circulated in entire Rajputana. It pointed out that activities of Dadupanthees in slave trade can be easily prohibited by asking them not to engage in such pecuniary transactions. It appears, says the Kafiyat, that the means of the wealthy and the nobles of Jaipur must be good enough to afford keeping servants on wages. The Regency Council must have resolved the extinction of the orders like juttees, seorees, gosain, dadupanthee, ram snehis, and other Hindu and Muslim mendicants who solely survive on slave trading to upkeep their strength, the durbarponders. It also appreciates the wisdom of Jaipur durbar for the injunction it issued that only after 16 years of age shall any child be made over to the Dadupanthees as it would discourage any child to become a pupil of a faker or bairagi. The durbar of Mewar took no step to suppress by prohibition or punishments this gruesome practice.

Mairwara : The measures adopted in view to the complete prohibition of female infanticide and the marked success which characterized these proceedings are fully detailed in Col. Hall's report dated 31st July 1827 quoted by Col. Dixon. After the lapse of a few months allowed for consideration, the whole issue was settled in public panchayat and its resolutions were confirmed without slightest alteration. There was no single petition against it. It lowered the sum payable on marriage contracts, abolished all rights of subsequent sale and fixed a year's imprisonment or Rupees 200 fine with exclusion of caste, as punishment for deviation. Remuneration for bride's father was restricted to Rupees 106 and widow remarriage was also provided for.

Conclusion

There is little doubt over the fact the Company took a holistic approach of this deep rooted ill of society of Rajputana. It found the trafficking in slaves rampant being supplied to the rulers and Thakurs and opulent citizens.²⁶ They were a vital part of domestic economy. There is also no doubt that the slave dealers deliberately encouraged and given protection by the rulers as they were giving them a kind of commission obtained by the kidnapping.

The officials made some intelligent and practical observations about this prevalent practice and which could not be swept away in spite of prohibitory orders. The A.G.G. P. Lawrence submitted an extensive report to H.M. Durand, secretary to government of India dated 12th May 1862.²⁷ It remarked that the existence of slavery has regretfully generally met with any effectual check, though its form is of the mildest and least objectionable.

Though out of deference, many chiefs issued edicts proscribing barter of children but none ever attempted to lessen of slaves in their households. The pride taken in number of such dependents also proved that they are both procured and procurable. In fact, there were few free servants in households and Lawrence believed that their condition was superior to that of mere laborers. They were in charge of big families, enjoyed confidence and sometimes even exerted influence. Their position was transferable i. e. could be made over from one master to the other especially during marriages and scarcity. Daughter of a Daroga or his whole family could be given away as dowry to the bride for e.g. badaran in Jodhpur were given away in such manner.. It thus implied that the right of ownership belonged to the master. They were reared and nurtured for generations and formed a class of hereditary bondsmen called variously as chakars, chelas, bandas and females as lowndees, bandeeds, budarans. All the slaves were held together by feudal ties. When their number increased beyond their master's means of support, they left him to get their living elsewhere and were seldom claimed again. Lawrence (27) reports, 'My knowledge of Rajputana custom in this matter would lead me to infer that harsh usage to this class is very unusual. Both sexes are happy and contented in their bondage and viewed it as a provision for life and they rarely abandon except when guilty of theft or exceptional circumstances.'

It was thus clear that so long as contiguous states continue these practices and chiefs themselves continue to fill their palaces with kidnapped victims, there was no hope of material reform.

The entire situation was summed up by Lawrence thus, 'I fear we can't prevent sale and transfer of household slaves or adoption by purchase of these religious sects but efforts of our political agents at principal courts may do much to stop trade and cooperation of enlightened rulers.'

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Femininity Unfolded : Gendered Articulations and Sexual Imagery in Bihari's Satsai

Huma Azmi

Introduction

In an endeavour to unearth the indexical absences in historical narrations and thereby profiting various fields of historical enquiry, gender studies prove to be indispensable in reconstructing the history of the marginalized. Inclusion of gender as a category of analysis has an added advantage in grasping the dynamics of the social fabric as it brings to the fore the often-censored versions of women's life-stories thereby countering the hegemonic narratives and developing novel interpretations of the past. Recent scholarship abounds in studies of gender and sexuality and the glance has also accommodated the 'vernacular archive'.¹ This turn to the vernacular has made significant interventions in the arena of gender studies especially in its exploration of sexuality as a trope and it is in this regard that the Riti literature in Braj bhasha holds a distinctive place. For nearly three centuries, from the mid-sixteenth to the nineteenth century, Braj exerted much influence over vernacular Hindi poetry.² Riti courtly poetry with significant leanings on the Sanskrit kavya tradition for its fundamental alankaras and rasas, had refashioned itself by adopting vernacular nuances and soon gained several patrons and connoisseurs.³ Bihari Lal's Satsai-a compilation of seven hundred couplets bears a noteworthy presence in the seventeenth century riti poetry and stands as an outstanding exposition of the contemporary socio-cultural milieu. Authored at the behest of Raja Jai Singh of Amber firstly out of a poet's endeavour to impress and secondly to serve as a didactic discourse for a king to detract himself from the sensual quagmire, the text offers meticulous details pertaining to tropes of gender and sexuality.

The Lovelorn Heroine

An engagement with the Satsai aids in analyzing the ways in which Bihari perceived women in contemporary society and secondly to interpret

the bearings and valence of the Nayika or heroine in the poetry of the time. Congruent to the contemporary poetic genre, the theme of union and separation runs all along the verses in Satsai. Underlining the gender realities, the poetry by stressing upon the body as female and love as a wound expositis the male as the one who inflicts injury and the female as its victim.⁴ Here, though the hero always manages to receive what he, apparently, is worthy of, it is the heroine, invariably, who bears the agony of separation to the extent of becoming sick. Contextualizing their taxonomies of love in this ideological frame, the poets put forth the images of the lover and the beloved. However, a point of emphasis is that in the Satsai it is Radha who undertakes the attributes of power and authority which were hitherto assumed to be Krishna's idiosyncrasies.⁵

In Bihari's narrative, one revisits a society in which women feature in specific ways. The institution of marriage and the husband-wife dyad forms a formidable part in Bihari's imagery of a Nayika. One comes across prevalent Hindu rituals relating to marriage and the adjoining social customs, for instance, it was not much permissible for the married daughter to meet her husband in her parent's home.⁶ Instances of polygamy and the envious relations between the co-wives also feature in the text.⁷ The Nayika is expected to be modest, to manage the household affairs, to maintain propriety and decorum and to uphold the honour of the family—all of which stand reflective of the delineated codes of conduct appropriated for women in order to deem fit for the female role model that of the ideal wife.

The Heroine's Persona : Sacred or Salacious?

Women's bodies, sexualities and gender identities have always been sites of contestation pertaining to cultural notions of normality and social respectability.⁸ Poetry, besides art, serves as an indispensable medium where a female body's portrayal bears several adjuncts—be it aesthetic, sexual or obscene. The policing of the wayward female body is best done by rendering into picture an idealized version of woman. Anything deviating from the standards of chastity and devotion automatically invites and attaches to it the term 'obscene' as has been the case with riti poetry which has been labelled as morally degenerate literature by the colonial-nationalist scholars.⁹ Thus, the representation of women falls, fundamentally, under the virtuous-chaste/seductive-deceptive binary—what

Sigmund Freud terms as "the Madonna-Whore Complex".¹⁰ Analyzing the categories under which the heroines were divided by the Riti poets, three main categories come to the fore that of a Swayika (one's own), the woman completely devoted to her husband and willing to defy the social conventions for her lover; Parakiya (another's) or woman engaged in a secret and illicit liaison; and Samanya (everyone's), also referred to as Vaishya or courtesan.¹¹

Composed against the backdrop of the Vaishnavite tradition, Bihari's Satsai too by using the Krishna-Radha trope to blend the divine immanence with earthly experience, places the Nayika in constant synonymity with Radha and her attributes also find analogies with that of the other female deities such as Urvashi and Lakshmi thus rendering the persona of the heroine with a celestial touch. However, the realm of the profane gets addressed through the poetry's emphasis on the shringara rasa which tends to celebrate the sexuality, excess and coquettish gestures of the heroine¹² and therefore Bihari's couplets abound in detailed descriptions of female body top to toe and eroticism too in its sublime form finds much pronouncement. For instance, Bihari writes:

Wearied after climbing her breast-mountains, my glance went on, desiring her mouth; but couldn't move again, just lay there fallen into the cleft of her chin.¹³

The sexuality of Radha or the Nayika is not contained within any rigid bounds of conventional propriety and amorous and voluptuous elucidation find considerable visibility in the narrative.¹⁴ The eroticization of feminine signifiers like breasts, the posture, the ornamentation depicted-all surface as valuable motifs for explicating gender constructs. Radha and Krishna are often witnessed as being engaged in a fearlessly adulterous and incestuous liaisons. This scenario can be contextualized as one of the recurrent romantic tropes of riti poetry, that of a young bride involved in a dalliance with her amorous, unmarried brother-in-law (Devar) or with some other person in the neighborhood thus signaling the fact that cases of illicit relationships and women practicing adultery were not altogether unknown.

Crossing the Threshold

Contrary to the mystical discourses such as the Padmavat¹⁵ or

other existing literature wherein the concept of beauty was associated with a woman who conformed to the patriarchal expectations, Bihari's sense of beauty lies in the crude, untampered rendering of the woman as vivid descriptions of human form, ephemeral glimpses of charm in women, sensual delicacies, graces of fine art and everything that embodies the art of living form pronounced subject matter of the narrative. The Nayika here is shown to have a violent sexual urge, to be unmindful of her reputation or propriety at several instances and openly disregards the decrees of propriety. She pays no heed to the public censure and lets it in no way to dissuade her whatsoever from visiting her lover's house and even consuming wine. Bihari using his poetic liberty compares the heroine's beauty with nectar wine and the more impudent she behaves, the more beautiful and sweeter she appears to the poet. He writes:

Drunk with the nectar of her beauty, he does not like drinking common wine now. His lips are on the wine cup but his eyes are fixed on his beloved's face. He is so infatuated at her beauty.¹⁶

The Nayika thus emerges as an allegorical motif. Laden with poetic metaphors, she remains the central aesthetic category of the text.¹⁷ From the description of physical beauty and the make-up applied one gets ample references of the dressing sense and also the ornaments worn during the time. The poet is even particular in mentioning the colours of the saris the heroine dresses up in and at one instance he depicts the heroine as clothed in a white 58 gm thin silk sari.¹⁸ As the items of personal adornment are concerned, there are references in the text to the use of sandalwood for anointing the forehead and the body, betel leaves for giving the lips a reddish tinge, a bindi on the forehead and collyrium for enhancing the beauty of the eyes. The heroine is depicted as wearing several ornaments, a necklace of rubies, a clove-like nose-stud, pendants, being some of them. Earrings and nose rings too seem to have been popular.¹⁹

Exploring the Quintessential Figure of the Sakhi

Besides the Nayika, other women too in different capacities and roles mark their presence in the narrative. Notwithstanding their appearance as secondary characters supporting the Nayaka-Nayika trope, their roles occur indispensable in facilitating the dominant theme of the text i.e., the union of the lover and the beloved. Of utmost significance stands the role

of the sakhi (interpreted to be a friend of the heroine) or the go-between (messenger). The figure of the sakhi deems essential for the narrative not only for her services but she at several times becomes the voice of the poet. Owing to the ambivalence of the speaker's gender in the text, many verses can be attributed to the sakhi who at times while praising the heroine's beauty goes to the extent of expressing an avid admiration for her which has an erotic tinge.²⁰ This eroticization of the figure fully materializes in the early nineteenth century Urdu Rekhti poetry where female homosexual relationships feature ubiquitously.²¹ The go-between, however, at one instance, engages in lascivious activities with the hero which stands indicative of the fact that the poet in no manner has attempted to undermine the sexuality of the sakhi and moreover makes the heroine-sakhi relationship more complex. Though, on account of the illicit undergoing, the go-between earns the heroine's disgust, it is she whom the poet equips with the function of arranging rendezvous for the hero and the heroine and moreover without her the exposition of the *shringara rasa* cannot be visualized. It seems, thus, that the *Nayika* and the *Sakhi* serve both as collaborators and competitors in the narrative which hints at a more layered and complex gender relations in the contemporary social milieu.

The poet also alludes a space, though marginal, to a barber-woman who in capacity of an attendant serves the heroine. The characters of the 'sakhi' and the 'barber-woman' and the language of loyalty and service speak much about the then existing political culture and their roles certainly stand gendered, with a manifest class and caste dimension.²² *Bihari* brings to fore another set of *sakhis* who are in charge of the heroine's grooming and aiding her in her *shringara*. These women in their professional capacity of attendants to the *Nayika* provide a clear picture of elite households. The following verse needs to be contemplated:

May this couple live long and remain together! Why should not they have profound love? Neither of them is lacking in anything. If she is the daughter of King *Vrishbhan*, he is the brother of *Haldhar*.²³

The couplet indicates the equal status of the two lovers and therefore underlines a significant societal aspect that the compatibility of the two families was much essential for marriages to take place. The notion of

class again prevails in and also points to the fact that Bihari's audience mainly comprise of various sections of the elite society. Though the poet alludes references of the village life²⁴ in some of his couplets, a major portion of the text revolves around the patrician and well-to-do households.

Conclusion

Broadening its horizons well beyond the borders of its own spoken currency and elevating itself to be the dominant medium of expression for the vernacular poetry, the Brajbhasha witnessed dynamic innovations closely associated with the new cultural repertoires of the regional courts flourishing during the zenith of the Mughal ascendancy. These innovations owed much to the Riti poets under whose influence the Braj poetic repertoire refashioned itself by drawing upon Sanskrit *kavya* tradition. Incorporating tropes of stylized courtly poetry comprising of romantic rivalries, surreptitious rendezvous, and the agonizing yet pleasant separation of lovers, Bihari's Satsai has gained the reputation of being an outstanding exposition of contemporary society and culture. A nuanced reading of the text with heed to the gendered articulations and the sexual rhetoric prove fruitful in a holistic understanding of the socio-cultural ethos and its altering dynamics. Countering the hegemonic narratives wherein a woman's persona and the standards of her ought-to-be ethics were always portrayed in relation to men, Bihari's primary characters happen to be females. His Satsai witnesses a reversal of role-play with the *Nayika* beginning to somewhat overshadow the hero and subsumes attributes of power and authority hitherto considered to be the hero's monopoly. However, though Bihari gives an excellent portrayal of elite women and their households, his glance has not accommodated the social life of the women belonging to the lower strata. Notwithstanding this oversight, the Satsai surfaces as a source of tremendous merit when viewed from a gendered and a socio-cultural perspective. The turning of the gaze to several other sources such as Bihari's Satsai will, undoubtedly, prove to be a rewarding endeavour in enlightening us with a more nuanced and layered understanding of the gender constructs, identities and relations in the concerned milieu.

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Understanding Women in Rajput Society through the lens of 'Padmavati' text

Ilama Naz

Abstract- In the following work "Understanding Women's in Rajput society through the lens of 'Padmavati', the concept of beauty and Patriarchy in Rajput society are the main themes, which are interconnected. I have tried to look at the different sources in order to get a better sense of history. This paper revolves around the Padmavati text, in this article I focus on women's position, certain customs which was only confined to women that is the practice of self-immolation or 'Jauhar', in order to safeguard the honour of "community". I have raised certain question related to Jauhar why it is only confined to women not to men? I have also talk about the character of Rani Nagmati ,in Jaisi's text, unlike Padmavati Rani Nagmati does not carried an aura and he portrayed Nagmati in a negative way or as a woman next door.

Different traditions of history writing and different sources of historiography have influenced historiography from time to time. But the main issue of writing history is the same: how history and literature complement each other? Along with this, the controversy related to this knowledge also deepened from time to time. The greatest beauty of history is that it continues to evolve and in the process of this construction and reconstruction of History, historians resort to various sources. "History is not merely a description of events in the past, rather standing on the threshold of the present is also to review the events of the past"¹. We can only get the correct meaning of this sentence of Dr. Shahid Amin, When we give importance to all sources in history writing. The place of Padmavat is paramount in the tradition of Sufi Premagatha poetry. The humor of the story and the ease of narration make it a very high-quality creation from other Prem- akhyan or love stories. The sum of history and imagination is seen in it. Like other Sufi poetry, it is composed in the Masnavi style. Masnavi means that a type of poems in which two stages live together

and rhyme is mixed in both. These are mainly love poems written by Sufi saints, but the "Padmavat" also shows a clear influence of the Indian poetic tradition. Its main feature is also to be written in its period because it was the language of the common man and not a court language.

If we talk about some of the main features of this text, first of all we see that Jaisi has described beauty by connecting it with nature. Talking about Padmavati as an example, he says that 'Padmavati is like a lotus flower, her face shine is like a moon, her smile like flowers and his tears are like pearls'.² In Malik Mohammad Jaisi's text 'Padmavati', Padmavati is a mythical personality projecting category of beauty. If we talk about the most important aspect of this source i.e. historical significance and its importance in historiography, then we get to see that because it is a vernacular source, its importance increases. Vernacular sources not only give details of political events but also provide information about the society and the traditions prevailing at that time. Many historians point out several incidents of Padmawat like Kishori Sharan Lal, according to him, Jaisi himself suggest that Padmawat is meant to be an allegory not a narration of a historical events.³ Lal conclude that the only historical facts are the Alauddin capture Chittor and that the Women of the fort commits Jauhar.?

In Jaisi's text 'Padmavat', Rani Padmini's character was so creatively woven, as a famous beauty. This text projected women through the lens of beauty (outer) like Padmavati. Jaisi portrayed Padmavati as a very beautiful woman and use many adjectives to define her beauty. His narrative nurture the patriarchal mindset and also strengthens the domination on women and the individual woman. In recent time also women confined to the walls. In sufism appreciation of beauty is one of the most prevalent theme in Jaisi text himself project the Padmavati character through the lens of beauty, the description of a beauty implies that she is an enchanting and divine beauty. But the question is why we judge women's character through the lens of beauty only. The main reason for Alauddin Khilji's invasion of Chittor and the war between Devpala and Raja Ratansena is shown to be attracted by the beauty of Rani Padmini, Although there could have been many other issues, but in these, the emphasis has been on showing the body of the woman as sensual or erotic and not on showing them equal to men. In this text, women are considered only 'objects of attraction'. Here I do not have any meaning to call a woman an object,

rather I have given this example to explain the concept of society. It shows patriarchal mindset. Role of family in history has been man-made just as in America there is no negro problem, but rather a white problem just as anti-semitism is not a Jewish problem, it is our problem. So, the woman problem has always been a men's problem. We have seen by men had moral prestige along with physical strength from the start they created values, morals, religion never have been disputed this empire with them. Padmini's character framed as a divine beauty and has many suitors, Devapala was one of them. After Raja Rawal Ratan Sen is taken as Alauddin khilji's prisoner to Delhi, Devapala who was driving by his lust, send marriage proposal by a woman messenger named Kumudini to Rani Padmini. She tried to entice Rani Padmini but she declined the offer and made a plan with Rajput chieftain Gora and Badal to free Ratan Sen from the prison of Khalji's Siri fort and their plans succeed and after that Raja Ratan Sen get to know about the misconduct of the Devapala, then he decides to take revenge from him. In the fight between Ratan Sen and Devapala both were killed. Therefore, agitated Padmini commits Johar even though padmaavat is a work of fiction but it is the testament to the destructive warfare. Padmavati's immolation (Jauhar) was the result of enmity between Rajput communities. As Rajput women were the soft target for their revenge and to perform their enmity. We can see that the practice of Jauhar was there among Rajput women long before the Muslim empire was established. It is ironical that inter-community conflicts for women projected as property. Like Rani Padmini, many Rajput women were the pawn of the male society and suffered a lot by the men of their own community.

But Banarasi Prasad Saksena, that even the Jauhar narrative is a fabrication: the contemporary chronicles Amir khusrau refers to the Jauhar during the earlier conquest of Ranthambore but does not mention any Jauhar at Chittor. Padmavati committed Jauhar to save the honour of the 'Rajputana', it is worth noting that another Rajput ruler Devpala was also attracted or enchanted by the beauty of Padmavati and ironically it shows that inter-caste or conflict for women as object is shared in the narrative. argue why only women committed Jauhar and sacrifice their lives only to save Rajput honour or for the sake of so-called "Male honour". imperial ka society women hard to come by the practice of mass

action law Jauhar for sake of male's Pride while Men live their life. Thus, patriarchy or patriarchal society is a male-dominated system where men holds power inside the family and outside also, but women debarred from this. Men depicted themselves as superior and women are subordinate to them and therefore should be controlled by men and men in a patriarchal society controls women's life in many aspects such as sexuality, mobility or production etc. In order to maintain patriarchal norms and to ensure women's exploitation and separation they controlled women's sexuality. Every society for the survival of patriarchy controls women's body by restraining the sexuality of women's body. We can understand this male dominated mindset with Simon de Beauvoir's idea, according to her Humanity is male and men defines women not in herself, but as relative to him ;she is not regarded as an autonomous being. For him she is sex ,absolute sex no less .? she is defined and differentiated with reference to men and not to with reference to her she is the incidental ,the inessential ,as opposed to the essential. He is the subject ,he is the absolute -she is the other.? The reason behind regulation of woman's body in related to private and public sphere, they wanted to restrict women in household or in private spaces therefore a patriarchal society gives importance to maintaining women's purity (chastity) and modesty.

We've been seeing this since ancient times women were associated with purity, piety and pride of the community in patriarchal society. Thus, when it comes to the virginity of women they are expected to save their virginity before getting married and also women are expected to confine their sexuality to only one man who is called their husband. On the other hand, if we talk about the sexuality of men, whether married or unmarried they are not related with virginity like women. It is clearly seen in the text of Padmavati that where Raja Ratna Sen was impressed by the beauty of Rani Padmavati and married her, Rani Nagmati had to be loyal to the same man and perform husband religion with devotion. As for Rajput women ,we see that religion has also vital role in propagation of this patriarchal ideology. Thus, both religion and patriarchy together controls women's body,purity, sexuality in society .I would like to argue here,why concept of purity ,chastity and virginity are always seen associated with women and not men ? We can be seen that husband control their wives like property to ensure their purity it is believed that women should not contact to any

other male person outside the house. In order to control women, she was so much associated with religion so that she would be bound in those religious bonds and would not be able to relate to the outside world. Women were tried by various examples to intimidate them that they would not get liberation if they kept in touch with an outsider. That is, her good and bad character were linked to liberation. Uma Chakraborty also talks about the feminine nature of women in the Indian scripture, which is controlled by femininity. Here we get to know the bonds that have been made for women. In Rajput society women controlled by men for example in Jaisi's and James Tod's works shows this clearly - "You are woman and deficient in sense. The man is a fool who takes advice of women - folk at home".¹ While the warriors assemble in council to consult on the best mode of opposing the Sultan of Ghazni, the king leaves them to deliberate in order to advise with Sanjogta. Her reply was very curious - who ask women for advice? This text men and women projects as vessel of virtue and of voice of knowledge and of ignorance accordingly ... To hide their ignorance they say in women there is no wisdom.¹¹ This shows the patriarchal ideology of the Rajput society.

Patriarchal norms also strengthens the restraining of women as women are seen as bearer of respect for their families, husband and communities, The sexuality, virginity of women is seen as not really into their own bodies rather it is a symbol of honour, respect for their community especially the male members. This shows that in the Patriarchal society the honour of the community and men is not related with women but with their body especially at their sexuality. Women's sexuality is considered a fear for the dignity of the community. Therefore, it is ironic that women of that community are targeted for taking revenge from another community. This was an easiest way to dishonour the others. In patriarchal society, women are raped as a tool to take revenge from other communities this lead to for the oppression of women and not only to subordinate women but also to bring disgrace to other men because men's honour is attached to those women and act of rape is not only sexual violence rather an act of ruining the honour and respectability for her fellow man of the community and family. Women are considered responsible for safety of their purity and chastity. This question is not asked to men at all, why did they rape? According to Kamla Bhasin "when a woman is raped people

say that she has lost her honour. How did she lost her honour ? Honour is not in her vagina. It is a patriarchal idea that her rape will define the honour of her community."¹² Padmavati story is also of patriarchy and related to women's honour therefore Jauhar is bound for the same reason of safeguarding the owner of a community. In the time of war when someone defeated in the war, the women of the defeated region or country was seen as a symbol of victory they were used either as slaves or for their sexual pleasure. To escape from this dishonour Rani Padmavati decided to burn herself along with fellow women. This act of self immolation or Jauhar was the result of patriarchal mindset that a community and men's honour is more important than the life of a woman. It is preferred to commit the practice of Jauhar than to face humiliation by other man. So, the Padmavati remains pious in patriarchal world because she has managed to save her honour or it would be more appropriate to say that she was successful in safeguard the honour of her community.

Jaisi ,was female protagonist, his text is being insensitive to a woman who was force to suffer a lot for no faults of hers.Unlike Padmavati, Nagmati does not carry a divine aura,he portrayed Nagmati in a void. Character of Nagmati were shown that she was dark features and was like a black serpent, who was full of poison. I don't find good in this text that Jaisi has painted Nagmati in a very wrong way. He is commenting on her physical feature also like he calls her dark serpent. For Jaisi look matters not inner beauty. He should also look to her feeling that when Ratansen had left her for his own selfish motive she was always in agony, deep pain, which Jaisi had compare it with bitterness, fire, poison. He is wrong in understanding her love . Even black people have feeling. I feel pity for Jaisi being so partial. I am not happy with the way he is showing Nagmati. In fact Padmavati is also from inside being harsh towards Nagmati. When Nagmati was in garden Padmavati started the argument first by insulting her creation and her feature so some or the other way I feel physical beauty cannot judge a person's soul. Jaisi had in fact given a good picture of Ratansen in fact some or the other way Ratansen was also selfish who for his own selfish motive been Yogi and left his wife and mother without even thinking that they had also been with him all through his life. But physical beauty is that thing which really hypnotise anyone but doesn't prove a true lover. If Jaisi is painting and praising both Ratansen

and Padmavati by calling them sun and moon so I want that Nagmati should be compared with polestar who is between them and not harming them she only wants love. I don't find Nagmati to be a harsh her situation has made her a person become rude or harsh only when she is isolated. Through Nagmati, we get a sense of a woman's plight in a patriarchal system.

Lastly, I would like to add concluding remarks that "Ethical conduct in matters of pleasure was contingent on a battle for power."¹³ We need to abolish the tradition notion of pious woman or chaste wife. Both men and women need to change this kind of patriarchal- Victorian ideology.

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Rao Ganapat Singh Chitalwana Prize Paper

**Institutionalization of Paturkhana
under the Jaipur Rulers : A Study of
Nasukha Punn Records**

Kavita Kumari

The Amber-Mughal alliance began in 1562 by Bharmal and it continued to remain strong throughout the 16-17th Century. Jaipur rulers were very much influenced by the Mughal system of administration. They emulated Mughal system of administration in their domain. The establishment of karkhanas on the pattern of the Mughal karkhana was one such institution. The word karkhana generally defines a place where a workshop or a manufactory is established to organize the production. But, medieval karkhanas cannot be defined in this limited sense. These karkhanas had multiple functions. Medieval chronicles used the word 'karkhana' in a broad sense, which included besides workshops or manufactories, the royal court, the royal household, stores, animals stables, etc.¹

The emergence of the institution of karkhanas in India can be traced back as early as the advent of the Turks in India who brought with them the Persian tradition of the institution of karkhana known as buyutat (literally houses).² According to K.M. Ashraf, the system of the royal karkhanas was borrowed from Persia; Iqtidar Husain Siddiqui also agrees that Delhi Sultans established the royal factories in India; while R.C. Jauhari states that these royal karkhanas were an age old ancient institution in India.³

A clear and detailed description of the royal karkhanas of the Sultans of Delhi before Firuz Shah is not available in contemporary Persian sources. Afif, contemporary of Firuz Shah Tughlaq, discussed about existence of 36 karkhanas during the reign of Firuz Shah. But he does not provide a complete list of 36 karkhanas at one place in his work. He mentions only 33 karkhanas in his account as follows:

Peelkhana or Fil khana (elephant stables), Paigah (horse stable), Mutbak (kitchen), Sharab khana (Wine celler), Shama khana (lights and candles), Shutur khana (camel's stable), Sag khana (Dog kennels), Abdar khana (Water supply of the palace), Jamdar khana (Wardrobe), Alam khana (Royal standard), Farras khana (Tents and Carpets), Rikab khana (Saddlery, harness etc.), Shakradar khana (Hunting store), Silah khana (Arsenal), Tashtdar khana (Ever bearers and bath), Jawahar khana (Jewellery), Jandar khana (Body-guards), Naubat Pas khana (kettle drum store), Targhak khana (Watch and Ward), Chouki khana (Stools and small table stores), Kitab khana (Library), Ghariyal khana (Time keeping and Gong), Itardar khana (Scents store), Chatar Dar khana (Canopy store), Pardahdarkhana (Curtains store), Saturbandan khana (Quadrupled cattle stable), Khasdarkhana (Betel box), Yuzban khana (Hunting department), Siyahghoshdar khana (Lynx Stable), Daroodar khana (Medicine store), Sangtarash khana (Stone cutting department), Saqqa khana (water bearers) and Zarad khana (Armour and War material department).⁴

He describes these royal karkhana within two categories- 1. Ratibi, which received fixed grants for their expenditure, and 2. Ghair Ratibi, which not provided with a regular fixed grant, and expenditures given to them were varied and accorded as per the demands made upon them.⁵

Under the Mughals also the institution of karkhana continued. Abul Fazl describes, karkhanas or buyutat as '36 karkhanas' under Akbar in the Ain but separately mentions only 26 karkhanas as following: the treasuries, the mint, the farrashkhana, illumination and lights, the qurkhana, the workshop for making the royal seals, the abdar khana, the kitchen, the fruitery, the perfumery, the wardrobe and bedding and mattresses, the pilkhana, the stables for horses, the camel stables, the cow stables, the mule stables, buildings, the library, the arsenal, the workshop for the manufacture of shawls and textiles.⁶

Abul Fazl mentions that these karkhanas were more than hundred in number.⁷ Though, Sir Jadunath Sarkar by quoting various sources provides a list of more than seventy such karkhanas working under the Mughals⁸:

Paga khana (Horse stables), Fil khana (Elephant stable), Gau khana (Cow-pens), Shutar khana (Camel stables), Ashtar khana (Mule stables),

Ahu khana (Deer-park), Shikar khana (Hunting animals), Qush khana (Aviary for falcons), Qur khana (Royal insignia), Sileh khana (Arsenal), Palki khana, Chaudol khana (Sedan chairs), Rath khana (Carriages), Takht-i-rawan (Portable throne), Shamakhana (Candle and lamps), Mashal (Torches), Kitab khana (Library), Khilat khana (store of dresses of honour intended for distribution), Farrash khana (Carpets), Tosahakkhana (Wardrobe), Sin khana (Harness, saddles and bridles), Kirkiraqi khana, Peshkhana (Bedding), Rakhwat khan (Apparel of children), Barish khana (Monsoon house), Sargar khana (Goldsmiths' department), Ahangar khana (Blacksmith), Jawahir khana (Jewellery store), Tela-alat (Goldware), Nuqra-alat (Silverware), Murassa-alat (Inlaid-ware), [?] (Copperware and caldrons), Zardoskhana (Gold embroidery), Dandan-i-fil (Ivory work), Khatambandi khana (Setting shells), Khushbuh khana (Perfumery), Gulab khana (Rose water), Raughan (Oil or ghee), Dar-ul-sarb (Mint), Taswir khan (Paintings), Shafa khana (Dispensary), Shawals, Chirabafi khana (Scarf weaving), Ilaqabandi khana (factory of silk cords and tapes), Kuthi-i-parcha (Cloth store), Naqqar-khana (Band room), Top khana (Artillery), Imarat khana (Building department), Daftar khana (Records), Tasbih khana (Emperor's chapel), Kotha-i-bait-ul-amal (Store room for heirless property), Ibtia khana (Purchase department), Langar khana (Alms houses), Talim khana (School), Kiraya wa ajura (Hire and wages), Chaughankhana (Games), Bewa khana (Widows of Emperors), Matbakh khana (Kitchen), Abdar khana (Drink or butlery), Mewah khana (Fruits), Bhanaa khana (?), Sahat khana (Conservancy or latrine), Charandhar khana, Kharch khana, Majmua khana, Ambar khana (Granary), Zarayat or jins khana and Natak khana (Theatre).

Probably, from the reign of Firuz Shah Tughlaq the number 36 for karkhanas was traditionally coming down to define karkhanas symbolically. It must be possible that due to the growing needs of the Mughals and the extent of the empire, they further splitted them into smaller units of independent organizations.⁹

In these Persian references of karkhanas Afif and Abul Fazl do not mention paturkhana or any other department related to dancing and singing. Though Sir Jadunath Sarkar describes Talim khana (School) under the Mughal karkhanas. He again states that in Firuz Shah's time Talim khana was known as Ilm-khana. A Marathi historian translates Talim khana as

the wrestling school. Though, the existence of singers and dancers in royal court culture is evident from the early time. But Persian sources do not speak about any independent unit of this category.

The group of dancing and singing girls was known as paturis in Rajasthan. The entity of paturis was chronic in the Rajasthan. Mardumshumari Rajmarwar discussed about paturis that the community of paturis of Rajasthan was belonged to Gehlot clan of Rajputs of Chittor. A story was existing behind their origin as paturis community. When emperor of Delhi, Alauddin Khilji attacked on Chittor in 1303, the Rajput of Gehlot clan fled away from Chittor and some of them to save their life had taken the refuge at Ludarwa, the ancient capital of Jaisalmer. When they faced starvation, to earn their livelihood, they had no other option to earn their livelihood. As a result, a section of this clan had take up the profession of singing and dancing in public and the community of paturis was formed. The descendants of this community further migrated to other places in Rajasthan.

Karkhanas of Jodhpur were established during the reign of Maharaja Sur Singh (1595-1619). R.K. Saxena provides the list of 36 Karkhanas at Jodhpur but here also establishment of paturkhana is not evident.¹⁰ According to Shashi Arora, Haqiqat and Raj Kothar Bahis of Jodhpur throw the ample light on the social background, duties, role and position of paturis. Due to the lack of separate department for these dancing and singing girls at Jodhpur, we are not so sure about the earliest record evidence of paturis. Though, on the basis of work done on dancing girls of Jodhpur it is evident that paturis were existed from 18th century at Jodhpur.

The presence of the 36 karkhanas of Kachhawaha capital could be traced from the 17th century itself. Goud Kayasth Haridas in 'Muktawali'¹¹ provides a complete list of 36 Karkhanas during the pre-Sawai Jai Singh's period: Vastrashala, Bhusanshala, Sugandhshala, Phalshala, Bhaikajshala, Jalshala, Unadambushala, Mahanashshala, Kotagarshala, Tambulshala, Mandura, Gajonala, Goushala, Vrashabshala, Ajashala, Vameshala, Ottushala, Hanshshala, Giraddashala, Shikshala, Mragshala, Pustakshala, Kagazshala, Chhatrashala, Turiyashala, Rathshala, Shayanshala, Agniyantra, Ayudhshala, Dushyashala, Deepshala, Baddhashala, Uppashala, Vastushala, Naukashala

and Shastreganshala.¹² Here also a lack is evident of the department belong to singing and dancing. On the basis of V.S. Bhatnagar's work, R.K. Saxena also provides the list of 36 karkhanas whose Siyah and Awarizo records were sent to Dewan. R.K. Saxena also stated that Maharaja Sawai Jai Singh II re-organized the 36 karkhanas on the Mughal pattern as follow and established at his capital- 1.Puniyarth (charity), 2. Zargarkhana (goldsmiths), 3. Kirkirikhana (wardrobe), 4. Toshakhana (mattresses), 5. Suratkhana (painting), 6. Khayalkhana (dancing), 7. Khusbukhana (perfumery), 8. Rasadkhana (kitchen), 9. Imaratkhana (building), 10. Modikhana (granary), 11. Masalkhana (lights and candles), 12. Tamboolkhana (betel leaves), 13. Rathkhana (Carriages), 14. Atishkhana (fire-works), 15. Okhadkhana (medicine store), 16. Gunejankhana (Music), 17. Rangkhana (colours and Colours), 18. Shikarkhana (hunting), 19. Taterkhana (lance, spear, knife etc.), 20. Palkikhana (palanquins), 21. Baggikhana (coaches), 22.Patangkhana (kites), 23. Pheelkhana (elephant stable), 24. Soturkhana (camel stable), 25.Gaukhana (cow stable), 26. Silakhana (arms or arsenal), 27. Pothikhana (book and library), 28. Mistrikhana (repairs), 29. Khabarkhana (information), 30. Tarkasikhana (quiver), 31.Roshan Chaukikhana (stools and small table stores), 32. Tabela (horse stable), 33.Naqqarkhana (drumery), 34. Nakkashkhana (carving), 35. Koshgraha (treasury), 36. Abdardarkhana (drinks and butlery).¹³

Though the list of Jaipur karkhanas provided by R.K. Saxena does not mention the paturkhana department. However, on the basis of Karkhanjat records which are preserved in Rajasthan State Archives, Gopal Narayan Bahura mentions the presence of paturkhana as a distinct karkhana.¹⁴ Within the Karkhanjat records we get definite and the very first presence of 'paturkhana' as distinct head under Sawai Jai Singh II. It is clearly indicates that 'paturkhana' as a distinct institution was a creation of Sawai Jai Singh.

In this regard we are fortunate to get 'Nasukha Punn' documents preserved in the Rajasthan State Archives, Bikaner. 'Nasukha' means record and 'Punn' means grants. It means record pertaining to grants. 'NasukhaPunn' record deals with the grants sanctioned by Jaipur rulers to rajlok, state officials, state servants and others as their maintenance in the form of gift or charity which are available from 1634 to 1870 (from the reign of Mirza Jai Singh I to Ram Singh II). It is very clear with this record that it was compiled later. Though the period of compilation of

'NasukhaPunn' is not evident. But signatures of various scribes (compilers) on records indicate that these are compiled in different periods. Noticeable is that Dastur Komvar is also a compiled document. Some part of Dastur Komwar and Nasukha Punn, belong to the reign of Sawai Jai Singh II are compiled by Fateh Lal. Probably Dastur Komvar and Nasukh Punn would have been compiled at the same period.

NasukhaPunn is such a crucial document that it also pertains to the rajlokpaturkhana. The earliest record of Nasukh Punn belonged to the paturkhana, is of 1712 CE, which is the reign of Sawai Jai Singh II (1700-1743) and lasts up to the reign of Sawai Jai Singh III (1819-1835). It helps us to understand the institutionalization process of 'paturs'. It raises many questions pertaining to their identity and provides us space to understand the growth of the 'paturs' as an institution. It is also of immense value to understand the prevalence of hierarchy among the paturs. Though, NasukhaPunn is silent on issue of 'cultural paturs' i.e. bhagtans.

In the light of the NasukhaPunn and Paturkhana records an attempt is made here to explore the emergence and institutionalization of paturkhana of the Jaipur State.

Here, I mean by 'institutionalization' of the karkhanapaturkhana; I mean that he laid down proper rules and regulations from the very instigation of the recruitment of paturs, their education, their employment, their categorization, their emoluments and privileges. Though, we do not get the specific proforma of the rules and regulation established by the state, but a well set procedure of their maintenance and existed hierarchy clearly indicate towards the established rules and regulation of the recruitment and employment of paturs.

In this regard, our present data of Nasukha Punn is unique in the sense that it is the only available source which provides the information about the paturs of pre-Jai Singh rulers of the Jaipur state. It suggests that paturs, as a group was very much existed in the 17th century in the Jaipur state. They appear in the record within the structural form as the 'paturs of individuals' belonged to Maharaja Ram Singh (1667-1688) to Maharaja Bishan Singh (1688-1699). Though, all the paturs belonged to the Sawai Jai Singh's ancestors are carried in the record from Sawai Jai Singh II's reign, who continued getting their maintenance during the reigns of Sawai

Jai Singh II and Sawai Ishwari Singh even after the death of their patron kings.

Nasukha Punn do speaks about the interesting aspect of Sawai Jai Singh II's structuring of the institution of paturkhana was that the patur of pre-Sawai Jai Singh were given proper protection and separate rules were formulated for their maintenance. Sawai Jai Singh confirmed grants for their maintenance. Here, institutionalization developed into the form of emoluments and maintenance these patur were too granted.

Grants sanctioned for patur of Maharaja Ram Singh I (1667-1688) during the reign of Maharaja Sawai Jai Singh II

S.No.	Patur's Name	Total Yearly allowances : Rs. 630, annas 14
1	Madhurvani	Rs. 66, annas 14 Paatal (eatables) Varsodh (annual grant) Rs. 32 Rs. 34, annas 14
2	Roop Rai	Rs.66, annas 14 Paatal (eatables) Varsodh (annual grant) Rs. 32 Rs. 34, annas 14
3	Saras Roop	Rs.66, annas 14 Paatal (eatables) Varsodh (annual grant) Rs. 32 Rs. 34, annas 14
4	Parveen Rai etc. (aasami 6)- Praveen Rai, Rasbel, Sugandh Rai, Vidya Vinod, Anop Rai, Kesar	Rs. 354, annas 12 (Rs. 66, annas 14 for each) Paatal (eatables) Varsodh (annual grant) Rs. 192 Rs. 162, annas 12
5	Gun Roop	Rs. 66, annas 8 Paatal (eatables) Varsodh (annual grant) Rs. 32 Rs. 34, annas 8

Sources: Nasukha Punn (Rajlok Paturkhana), VS 1769/1712 CE, p.251-254.

The standard of living of the patur of pre-Sawai Jai Singh II's rulers were very well organized. Even their servants who were responsible for their daily routine work, also getting their maintenance.

Grants sanctioned for the servants of patur of Maharaja Ram Singh I (1667-1688) during the reign of Maharaja Sawai Jai Singh II

ISSN 2321-1288

Rajasthan History Congress / 249

Yearly grants for 11 female servants:	Yearly grants for 3 male servants:			
Rs. 242	Rs. 60			
8 Servants resided Inside of rajlok	3 Servants resided outside of rajlok			
Hari chokari : servant of	1 Paatal of Mukund Dasi Rs. 22	Maluka son of	Rs. 15	
Sarasroop patur	flour of Rs. 22	Maya Ram		
Naathi dokari (old lady):	1 Paatal of Syama	Rs. 22	Kanho Vaai	Rs. 15
servant of Anop Rai patur	flour of Rs. 22			
Kisanrangi: servant of	1 Paatal of Ramkali	Rs. 22	Ando Naai (barber)	Rs. 30
Roop Rai patur	flour of Rs. 22			
Heera: servant of	1 Paatal of			
Anop Rai patur	flour of Rs. 22			
Sukhi: servant of	1 Paatal of			
Rasbel patur	flour of Rs. 22			
Bhagwandasi: sevant	1 Paatal of			
of Parveen Rai patur	flour of Rs. 22			
Parvati: servant of	1 Paatal of			
Gun Saras patur	flour of Rs. 22			
Madhodasi: servant of	1 Paatal of			
Madhurvani patur	flour of Rs. 22			

Sources: Nasukha Punn (Rajlok Paturkhana), VS 1769/1712 CE, pp.254-256.

6 patur of Kunwar Kishan Singh (son of Maharaja Ram Singh I) were also getting their yearly maintenance of Rs 393 as follows:

Patur	Yearly Grants	
1. Ras Shobha	Rs.68	
	Paatal (eatables)	Varsodh (annual grant)
	Rs. 32	Rs. 36
2. Sanjh Rai	Rs.68	
	Paatal (eatables)	Varsodh (annual grant)
	Rs. 32	Rs. 36
3. Ras Murat	Rs.68	
	Paatal (eatables)	Varsodh (annual grant)
	Rs. 32	Rs. 36
4. Anop Rai	Rs.60	
	Paatal (eatables)	Varsodh (annual grant)
	Rs. 32	Rs. 28

250 / Rajasthan History Congress

ISSN 2321-1288

5. Roop Rai	Rs.60	
	Paatal (eatables)	Varsodh (annual grant)
	Rs. 32	Rs. 28
6. Gun Murat	Rs.60	
	Paatal (eatables)	Varsodh (annual grant)
	Rs. 32	Rs. 28

Sources: Nasukha Punn (Rajlok Paturkhana), VS 1770/1713 CE, p132.

Here, it is evident that patur of Kunwar Kishan Singh were provided the facility of 7 female servants and getting the yearly maintenance of Rs.189.

Similarly, after the death of Maharaja Bishan Singh (1688-1699), his son Maharaja Sawai Jai Singh II managed the allowances of his 11 patur and their servants were also getting their allowances.¹⁵ More interesting is that when Maharaja Sawai Ishwari Singh succeeded the throne (1743-1750), he was also managing the allowances of 3 patur of Maharaja Bishan Singh (grand father of Sawai Ishwari Singh). The data of both years mention the name of Roop Rai and Sungandh Rai as the patur of Maharaja Bishan Singh. Though, the difference of their allowances in both data is remarkable. Noticeable is that these patur were getting their allowances and stuffs since 45 years even after the death of their patron king.

Grants sanctioned for patur of Maharaja Bishan Singh during the reigns of Maharaja Sawai Jai Singh II and Maharaja Sawai Ishwari Singh

Roop Rai		Sugandh Rai	
During the reign of Sawai Jai Singh	During the reign of Sawai Ishwari Singh	During the reign of Sawai Jai Singh	During the reign of Sawai Ishwari Singh
1712 CE	1734 CE	1712 CE	1734 CE
Rs. 60	Rs. 62, annas 2	Rs. 60	Rs. 62, annas 2
	Rs. 58, annas 13, paise 8		Rs. 58, annas 13, paise 8

Sources: Nasukha Punn (Rajlok Paturkhana and Rajlok Khawas Patur)

It seems that other patur of same records would attain death due to the long duration of time. It is clearly shown that from the time of their recruitment till their death, all expenses of patur including their death

ceremonies were maintained by the state. Sarasroop, patur of Maharaja Ram Singh (1667-1688), after 25 years of the death of her patron king, she was getting the allowances during the rule of Sawai Jai Singh.¹⁶ When she was expired in 1734 CE, an amount of Rs. 68, annas 8 was expended on her death ceremony.¹⁷ It is clearly indicate towards the institutionalization of patur that expenses incurred on these patur were maintained by rulers of three generations.

Institutionalization of paturkhana again appears in records with mode of emplacement of patur within the rajlok. To begin with at the entry level into Jaipur state, patur appears to have entered as dancers and singers into paturkhana and were called general patur. We do not have much data to describe general patur. Though, Shashi Arora stated that within the royal patronage, these patur used to entertain the wealthy and elite class.¹⁸ Some of these patur were chosen for the royal festivals, occasion and royal household.¹⁹ She suggests that paturkhana of Jaipur state deals with two types of patur-1. General patur (who were not attached to the royal household but they were in the service of the state and used to perform in the royal procession as public performers), 2. Rajlokpatur (who were belonged to the royal household). Rajlok patur were generally attached with the rajlokpaturkhana, who enjoyed the higher position among the patur and were closest to the durbar. Recruitment of patur into the rajlok paturkhana, where elaborate procedures seems to have followed to established the hierarchy among the patur that highlights a wide range of mobility of patur within the royal household, which indicate a generic and wide space for patur in the janani dyodhi and the royal household.

It would be interesting to look into how Sawai Jai Singh II abrobed the loose group of already existed 'patur' into the set rules of hierarchy newly established by him, which specified the institutionalization of paturkhana. Sawai Jai Singh II had taken the patur of his predecessors within the paturkhana. Here, institutionalization of paturkhana appears in the sense that Sawai Jai Singh II utilized their expertise and often appointed them as badaran. The woman who used to administrate the janani dyodhi was called badaran. She was the chief maid servant. In comparison to the other maid servants, she used to get more salary, Jagir and gold. She used to supervise other maid servants and to convey the messages of the janani

dyodhi to the state officials. She was the only medium of conversation between ladies of janani dyodhi and state officials.²⁰ "At a time there could be two or three badarans in janani dyodhi but one of them received the honor of raj badaran."²¹ Experienced and high ranked paturs were selected to palace. Nasukha Punn record highlights that badaran could often be senior paturs whose experience was utilized by the state in managing the administration side of the jananidyodhi and karkhana also. They used to take care of administration of janani dyodhi and also responsible to recruit servants' for the paturs of rajlok.²² They were also getting their yearly stuffs and allowances. Manmurti was a patur during the reign of Maharaja Bishan Singh.²³ After the death of her patron king she was promoted to the rank of badaran within the patron of 'maaji shree rathore ji' (belonged to the palace of Maharaja Bishan Singh).²⁴ She was getting stuff and allowances in cash and kind. Two female servants were also appointed to look after the daily routine works for her.²⁵ Imrat Rai was a patur of Sawai Jai Singh II.²⁶ Our data suggests that after the death of her patron king Sawai Jai Singh II, she was also getting her allowances during the reign of Sawai Ishwari Singh.²⁷ And during the reign of Sawai Madho Singh (1750-1768), she was promoted to status of raj badaran.²⁸

Here, seemingly Sawai Jai Singh II started an organization in the form of well maintained paturkhana. Expenditure given to the paturkhana of the particular king or sarkar included the wages of paturs and their servants.²⁹ Some female servants called 'sahelis' and 'manas' were recruited inside the paturkhana and janani dyodhi. Other servants, included male servants, were resided outside.³⁰

Each royal household member had a separate establishment of their own individual staff members, including paturs, who were known by the name of to whom they belonged such as 'Maharaja Sawai Jai Singh ki Sarkar', 'Sarkar Maharaj Kunwar Kishan Singh', 'Bhatiyani Rani ki Sarkar'.

Type of distinct character and categorization that we find under Sawai Jai Singh II are not evident prior to his reign. Possibly, due to their increasing number, Sawai Jai Singh II re-organized paturs within the institution of paturkhana. Our data also enlighten this view with the pattern of huge paturkhana of Sawai Jai Singh II. A voluminous paturkhana was generated in which 36 paturs were enjoying a yearly grants of Rs. 8306, annas 10, paise 3 for their expenses.³¹ These are the numbers of only for

rajlokpatur (who were appointed for the rajlok) only in the service of king. Probably, numbers of patur in general would be higher. Shashi Arora also stated that during 1600-1800 centuries, the number of patur in Jaipur state became so large that a separate department paturkhana was built under the supervision of Rajkothar.³²

The karkhanajat records, preserved in Rajasthan State Archives, Bikaner, also have mentioned paturkhana, which provides a rich data of patur of Jaipur state from 18th century in which the earlier record is belonged to the Sawai Jai Singh II. Hence, 'Paturkhana' as an institution does not emerge prior to Sawai Jai Singh II and credit goes to Sawai Jai Singh II to give it a proper institution's shape.

Under the paturkhana, Sawai Jai Singh II established a hierarchy among patur, which developed paturkhana in an institutional shape. Within this hierarchy one category was of those patur who were exclusively meant for the kings. NasukhaPunn presents a description of patur who were under the patronage of rulers of Jaipur. When they were recruited within the patron of king, they were paid handsomely for their services according to their rank, experience and on being the favorite of the king. Although, newly recruited patur were paid with lower income. Under the patronage of Sawai Jai Singh, newly recruited patur were getting annual grant of Rs. 79, annas 2, paise 8.³³ Only Neeratvilas patur was getting highest annual grant of Rs. 340, annas 6, paise 12.³⁴ It seems that she would be experienced patur and favorite of king.

Within this category; exclusively meant for the king, another focus of NasukhaPunn record is that of the emergence of the status of 'co-wives' within the category of patur. All the data belonged to the 18th century highlights that when any patur, received king's favours, they were upgraded in the hierarchy within the jananiyodhi. Thus, rajlokpatur were often upgraded to status of 'co-wives' as khawas (who held lowest rank among the 'co-wives')³⁵, pardayat (those were taken within the veil by the king)³⁶ orpaswan ('close to' or 'intimate' with the ruler)³⁷.

It seems that once they upgraded to these categories, the epithet 'patur' ceased to be added along with their name. They appear to have no longer associated as 'patur' in the records and these categories then emerge independent and distract from patur in general.

Nasukha Punn record presents the separate detailed data of rajlok khawas patur (patur who attained the status of co-wives) and rajlok khawas. Though, it does not mention any reference of those patur, who attained the status of 'co-wives' as khawas, pardayat or paswan, before the reign of Sawai Jai Singh II. It seems that the status of 'co-wives' as khawas, pardayat and paswan within the category of patur must have been formed during the reign of Sawai Jai Singh II.

Within the categorization of patur re-organized by Sawai Jai Singh, some patur used to recruit within the janani dyodhi to facilitate the royal ladies as their personal entertainers. In 1730, Sawai Jai Singh was appointed 5 patur to 'Maaji Shree Rathore Udebhanavat Ji'.³⁸ Interesting is that 16 patur were appointed as personal entertainers to serve Maharani Shree Ranawat Ji'.³⁹ Within the rajput royal household, wife of king's son used to call as 'bahuji'. Nasukha Punn record suggests that during the reign of Sawai Jai Singh 5 patur were appointed to 'bahuji' Shree Jadam Ji; the wife of kunwar Syov Singh Ji. All were getting the stipends of Rs. 27, annas 12 on yearly basis.⁴⁰

State officials were also provided patur. Nobles of the Kachhwaha clan descended from the ruling house are known as bhai-betas or kinsmen. The Rajawats being the nearest connections to the ruling house consider themselves the premier family of Jaipur.⁴¹ On being the descendants of the Kachhwaha clan, Kishordas Rajawathad 10 khawas patur and getting the yearly allowances and food stuffs of Rs. 350, annas 15.⁴²

Yearly expenditure sanctioned for khawas patur of Kishordas Rajawat.

Khawas patur	Grants sanctioned	
Surat Rai	Varsodhi (annual grant) Rs. 10, annas 8	Paatal (eatables) Rs. 29
Gun Rai	Varsodhi (annual grant) Rs. 10, annas 8	Paatal (eatables) Rs. 29
Raag Rai	Varsodhi (annual grant) Rs. 10, annas 8	Paatal (eatables) Rs. 29
Magan Rai	Varsodhi (annual grant) Rs. 10, annas 8	Paatal (eatables) Rs. 29
Mridang Rai	Varsodhi (annual grant) Rs. 10, annas 8	Paatal (eatables) Rs. 29

ISSN 2321-1288

Rajasthan History Congress / 255

Sama	Rs. 30, annas 10	
	Varsodhi (annual grant) Rs. 8, annas 10	Paatal (eatables) Rs. 22
Kisanbel	Rs. 30, annas 10	
	Varsodhi (annual grant) Rs. 8, annas 10	Paatal (eatables) Rs. 22
Raag Rai	Rs. 30, annas 10	
(would be repeated by mistake)	Varsodhi (annual grant) Rs. 8, annas 10	Paatal (eatables) Rs. 22
Gopaldasi	Rs. 30, annas 10	
	Varsodhi (annual grant) Rs. 8, annas 10	Paatal (eatables) Rs. 22
Kisani	Rs. 30, annas 10	
	Varsodhi (annual grant) Rs. 8, annas 10	Paatal (eatables) Rs. 22

Sources: Nasukha Punn (Rajlok Sarkar)

Interesting is that the ladies of the state officials' family were also getting the services of patur. Wife of Lala Ratan Singh's son was provided the yearly allowances and food stuffs as according to the state official letter which includes the expenditure of her patur.⁴³

Though, rulers of Jaipur state maintained the vast paturkhana, in which mobility of patur was not confined only within the rajlok. Record suggests that the servants of Jaipur state were also provided the patur. During the reign of Sawai Madho Singh, a patur named Saras Rai was appointed to the Prasram 'chela', who was serving to the 'RaoShiv Singh Chandravat'.⁴⁴ According to Nand Kishore Parik 'chelas' were associated with an institution which consisted the trusted people of the king; who performed specific tasks for king. These people used to deliver important messages to the designated place and people, and even used to carry out political and diplomatic work such as the treaty of deity.⁴⁵ Notwithstanding, patur recruited to the state servants were not the part of rajlok, but all the expenses incurred on them used to conduct by the state.

Hence, mobility of patur within this categorization clearly indicates that since the reign of Sawai Jai Singh II, patur were providing their services within the well established official organization that was paturkhana institution.

Patur of Rajasthan were associated with the department of music for their training. In Rajasthan, departments of music were known with different names. In Udaipur, all performing artists, irrespective of being

male or female, were associated with only one department. This department of music was renowned as 'Sangeet Prakash' and detailed information about this department is recorded in Bahi Bakshi Khana, Padaka Bahi and Hakikat Bahida. Some books like Rajavilas of Man Kavi also provide information about names of dancers, their salaries and their programs. Dancers of Udaipur were mentioned as bhagtan, kasabi or tavayaf.⁴⁶

Music department of Jodhpur state was known as Talim khana. This department used to make arrangements for the training of musicians and dancers. During the reign of Maharaja Takht Singh, his wife Maharani Ranawat Ji was the in-charge of the Talim Khana. She had selected eight girls for music and dance training. In those days the tutors (gurus) in Talim Khana were male only. The trainees were called as Talim-wali. Here, division of class was existed among the Talim-wali. One class of trainees was from the janani dyodhi (female section of palace) and they were confined to the palace only and were under the protection of the royal family. Another class was belonged to the trainees from nakkarkhana and they used to perform dance with royal processions.⁴⁷ However, it is not very clear either the patur of Jodhpur state used to receive their training of singing and dancing within the talimkhana or not. Though, Ksheer Sagar in his work states that they used to recruit in the state service as like as other artists of the state.⁴⁸

Accordingly, music department of Jaipur state was known as gunijankhana, for the purpose of entertainment of royal household. Though, the presented source, NasukhaPunn do not speak about their training of singing and dancing but karkhanajat record clearly indicate that rajlokpatur of Jaipur state were associated with the department of music 'gunijankhana' for their training of singing and dancing. Above in this paper, I have mentioned the list of 36 karkhanas of Amber during 17th century; provided by Goud Kayasth Haridas in 'Muktawali', in which gunijankhana department or any other department related to entertainment is not evident. However, karkhanajat record has listed availability of gunijankhana department from the reign of Sawai Jai Singh II. Again credit goes to Sawai Jai Singh II to established the facilities of dancing and singing training of patur under the department of music; gunijankhana.

One more interesting thing is that of the naming system of patur.

In our record all the paturs were adorned with the aesthetic names as Ajabgun, Chanchal Rai, Nai Ras, Man Murti etc., which symbolize a virtue or a physical attribute within a woman. The same pattern of their naming indicates towards the system of re-naming. Paturs were re-named when they were recruited within the rajlok paturkhana. When Bakhat Rai was entered in rajlok, she was re-named as 'Sarasroop'.⁴⁹ It seems that the system of re-naming was an appropriate method to control over the identity of the paturs. Here, another possibility may be that Jaipur rulers followed the re-naming system of Mughals. We have lots of references of re-naming among the Mughals in which they used to adorn with exotic names. Most of the Mughal rulers changed their names after acquisition the throne. Begums of Mughal rulers were also renowned with their new names. Interesting is that, according to C.M. Agarwal in Mughal harem some educated and accomplished entertainers were also conferred with special names, which had some connection with their gestures and activities.⁵⁰ In this way, steps taken by Sawai Jai Singh II to set a procedure and develop a management to maintain the huge group of paturs under a department clearly attribute towards the institutionalization of paturkhana.

To conclude, our data clearly attribute that though, the group of paturs was existed during pre-Sawai Jai Singh II's rulers, but Sawai Jai Singh II formed this group as an institution. Accordingly, the 'Paturkhana' as a distinct karkhana was emerged. Hence, rajlokpatur were getting their grants and stipends according to their rank, status and experience. A broadly mobility of paturs within the royal household and jananiyodhi also specified the 'institutionalization of paturkhana'. Though, we do not get the specific proforma of the rules and regulation established by the state, but a well set procedure of their maintenance and existed hierarchy clearly indicate towards the established rules and regulation of the recruitment and employment of paturs. However, still more data is wanting to elaborate further on the recruitment pattern of paturs, their various ranks, mobility and status and special privileges.

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Female Agency among Rathor women of Jodhpur : A look into the institution of marriage

Abhishek Kumar

This essay explores the position of women in the Rathor household of Jodhpur between the sixteenth and seventeenth century. It sheds light on life of elite women by exploring their status in terms of genealogy, ancestry and their relationship to the men in their lives. Primary sources used in this essay are court chronicles written in the Jodhpur and Udaipur courts between the seventeenth and nineteenth century. Munhata Nainsi's khyat (1660) and Kaviraj Shyamaldas' Vir Vinod (1880) records the history of major Rajput clans and their branches (khampam), such as Gehlot (Sisodias) of Mewar and Rathors of Marwar. The bata (vata), khyat, vigat, pidhiavali and vamsavali are the most important part of primary sources for studying Rajput lineages in pre-colonial India.¹ The text of these sources is written in "Digmala bhasa (irregular speech) or Western Rajasthani."²

Jodhpur in the 16th-17th centuries

In the third quarter of the sixteenth century, Jodhpur was incorporated into the Mughal Empire. Udaisingh was granted title of Raja by Akbar and the Mughal Emperor formally acknowledged Udaisingh's right to rule.³ The title of Rav was held by the Rathore rulers of Jodhpur until 1583. After Jodhpur was assimilated into the Mughal Empire the Mughal Emperor bestowed the title of Raja upon Udaisingh. His successors retained the title of Raja until the nineteenth century. The incorporation of Jodhpur into the Mughal Empire made the Mughal Emperor the arbiter in inter and intra-clan disputes giving him the power to grant tikayat to a candidate from within the ruling clan. The ruler of Jodhpur no longer required the support of his sardars as the raja ruled over his domains by the authority of the Mughal Emperor. The Rathor rulers served as Mughal mansabdars and their lands were protected from escheat by watan-jagirs.

Elite Women and female agency in Jodhpur

The Rathors of Jodhpur belonged to one of the most eminent Rajput lineages between the sixteenth and seventeenth century. The term elite can be applied to the Rathors of Jodhpur based on their ancestry, wealth (land) and recognition by other eminent Rajput clans. Sreenivasan points out that marriage alliances reflect the status of a clan and "marriage alliances with the Rathors were keenly sought after from the mid-fifteenth century."⁴

Polygyny and concubinage were both permitted to elite Rajput men. Marriage precepts permitted Rajput men to marry within the caste but outside their clan. A Rajput raja could marry as many Rajput women as he desired in the name of political negotiation and matrimonial alliance. For instance, Rav Malde (r.1532-1562) had twenty-five Rajput wives.

Similarly, the ruler had access to end number of concubines and female slaves who were attached to his court. The ruler cohabited and had sexual relations with his concubines and slaves although *jati dictum* prevented him from marrying them. Thus, the distinction between a wife and concubine was that marriage guaranteed the wife and her children socio-economic stability even after the demise of the husband whereas the concubine was at the mercy of her ruler for sustenance and his demise resulted in severing of royal patronage.

The society idealised dharma and devotion to regulate the sexuality of wives in a polygamous household towards a husband who had access to unlimited number of women. Despite the nature of jealousies and disputes over power that prevailed in a Rajput *zanana*, the ideology of *suhaag* and devotion became a way of controlling women of the household.⁵ A woman's identity was separated from her individual persona and defined through her body, her gender and status in society. Her life was portrayed in relation to her father, brother, husband and son in her natal and conjugal household. A Rajput woman had no independent or direct access to political power and no inheritance rights. Elite Rajput society was a patriarchal society where property and authority was inherited through the male line. Women did not inherit property, although they were given entitlements, *pato* (land grants) to villages upon their marriages. These land grants were known as *hath kharch ki jagir*.⁶

A Rajput household comprised of relatives of the ruler, female slaves

and servants and attendants. An initiation ritual marked the difference between a concubine and female slave. A female slave that was desirable to the ruler could be elevated to the rank of a concubine making her socioeconomic position slightly better than a female slave. However, both were below in status and rank to Rajput wives. Female slaves and concubines attached to a Rajput court were subjected to oppression and subordination because of their low status and jati. Royal concubinage was an accepted norm among elite Rajput households although Rajputs never gave respectability to a concubine in terms of royal production. The emphasis on purity of descent and cohesion of clan and jati boundaries prohibited male progenies of female slaves access to same political and social opportunities that were given to sons of elite Rajput women. Daughters of concubines owing to their mixed caste were not accepted as wives of elite Rajputs and their marriages were arranged to other concubines sons or the vassals of their fathers or brothers.

Lives of these women were devoid of any direct access to political power. However, a close reading of sources reveals that women were not completely marginalized and were privy to power politics which they managed to manipulate from within the household. Women did not just serve as tokens of exchange in matrimonial alliances but played a crucial role in maintaining those alliances. Agnatic linkages of elite Rajput women provided them with access to political connections which aided them in asserting their power in their conjugal household. As Sreenivasan points out that the place of Rajput women in her marital house depended upon "the degree of power and prestige wielded by their natal clans."⁷

A polygynous household and absence of established primogeniture norms contributed to succession disputes among the sons of a ruler. Wives of the ruler attempted to advance the rights of their child and were deeply invested in the political career of their sons. According to Shyamaldas, Raja Udaisingh nominated Surajsingh as his successor because of his close personal relations with Surajsingh's mother, Rani Rajavat Kachvahi Marrangdeji.⁸ Since the laws of primogeniture were not established the ruler could nominate any of his sons as his successor and thus Raja Udaisingh by passed his five elder sons and gave the tikayat to Surajsingh.⁹ Another example is of Raja Gajsingh who appealed to the Mughal Emperor Shah Jahan to give the tikayat of Jodhpur to his younger son Jaswant

Singh. Chroniclers give different reasons as to why Jasvantsingh acceded to the gaddi of Jodhpur instead of his elder brother Amarsingh. One narrative claims that Gajsingh had close connections with Jasvantsingh's mother Rani Sisodni Pratapdeji who also received the rank of rani in 1622. The other variation claims that Anara, a concubine of Gajsingh appealed to him to nominate Jasvantsingh as his successor as the latter had shown her respect by placing her sandals near her feet.¹⁰ Jasvant Singh succeeded his father to the throne of Jodhpur at the age of twelve in 1638.

Rajput masculinity did not always respond well to women who tried to assert power and their attempts at influencing succession. The events leading to the killing of Champabai and her daughter-in-law are testimony to the fact. Rav Gango Vaghavat's daughter Champabai was married to Rav Raysingh Akhairajot of Sirohi. Rav Raysingh died leaving his minor son Udaisingh as his successor. When Udaisingh died childless the throne passed to Udaisingh's uncle's son Mansingh. Subsequently after Mansingh's succession Champabai learned that Udaisingh's wife was pregnant. Mansingh feared that Champabai might assert her grandson's right to rule so he had Champabai and Udaisingh's pregnant wife killed.¹¹

Women often found themselves in the middle of inter clan conflicts especially when members of their natal and conjugal families were involved. Rani Hadi Rambhavatiji of Bundi infuriated her husband Rav Malde when he found her laughing at his uterine brother Mansingh. Enraged with her wife's behaviour he had her killed. In retaliation, Rav Malde's daughter Rajkumvaribai was killed by her conjugal family members at Bundi.¹²

Marriage Practices among Rajputs

Kinship based solidarity was one of the hallmarks of Rajput society. The raja and his sons (kumvar) built inter-clan networks of alliances through "elite polygyny". Rajput men often relied on their kinsmen through marriage in terms of crisis and conflict. When Rajaram of Jodhpur was banished from Jodhpur by his father Rav Malde Gangavat, his father-in-law Rano Udaisingh of Chittor came to his aid and gave him pato of many villages including Kailwa.¹³ Other than his wife's natal affiliations an elite Rajput also relied on the support of his maternal kinsmen. The elite Rajput family was a part of a wide social construct where a Rajput identified and relied equally on his paternal and maternal kinsmen.

Marriage practices amidst Rajput clans between the sixteenth and seventeenth century were interwoven with political necessities as matrimonial alliances provided clans with additional military resources. The Rajput social organization was characterized by male bonding and women acted as markers of social relations between Rajput men. Elite Rajput men practised polygyny to maintain wider networks of alliances and women were at the centre of these marriage alliances. The gift of daughter in marriage secured political alliances and also served as an instrument to end inter clan feuds. By studying the marriage patterns and customs of elite Rajputs I will examine the place of women in the Jodhpur household with a view towards locating the female agency within matrimony.

Isogamous marriages were most common and popular among Rajputs where elite Rajput men married daughters born in powerful lineages thereby strengthening their ties with them. Rav Malde Gangavat of Jodhpur had twenty-five wives, of them three were from Mewar. From the sixteenth century onwards eminent ruling houses of Amber, Mewar and Marwar arranged marriages and forged political alliances with each other. These marriages were arranged with clans that were considered equal in status and were known as *saga* or *genayat*.¹⁴

Rathor rajas married daughters of their military commanders and their vassals in addition to taking wives from ruling Rajput families. In the sixteenth and seventeenth centuries eleven such marriages took place where Jodhpur rulers entered into marriages with daughters of their vassals. Matrimony between a raja and his vassal's daughter can be termed as a hypogamous marriage. Even though these marriages observed the norms of *jati* and clan exogamy, the status of the bride's family was slightly lower compared to the groom's family.¹⁵ Rajputs were a warrior class and the daughters of military commanders could have been considered equal in standing to the daughters of Rajput rajas considering that it did not affect the offspring's status and their access to power. Rav Chandrasen Maldevot who succeeded Rav Malde was the son of Rani Jhali Sarupdeji and Jhali Rani's father was a military commander of Rav Malde.¹⁶ Rani Jhali Sarupdeji's niece Rani Jhali Hiradeji was also married to Rav Malde. Hiradeji's daughter was married to Prince Danyal in 1595.¹⁷

The third, were dolo marriages. This was a "marriage custom whereby a father sends his daughter, seated in a litter or sedan, to the groom's house for the wedding; generally indicative of a ranked relationship, where an inferior gives a daughter to a superior."¹⁸ Rani Sodhi Kasumbhabai of Umarkot was sent in dolo to Mandor, where she was married to Rav Malde.¹⁹ Since this characterised a ranked relationship the marriage ceremony did not take place at a woman's pihar (paternal home). Matrimonial ceremonies usually took place in the groom's ancestral home or while he was away on military or administrative assignments away from his ancestral home. Rangadeji (Rani Kachvahi Singardehi) was married to Raja Udaisingh in 1614 at the village of Mandal. The marriage ceremony took place while the raja was enroute to north India from Udaipur.²⁰ Similarly Nabhavatibai (Rani Candravat Jaisukhdeji) was married to Jaswantsingh in 1665. Raja Jaswantsingh was on his way to north India from the Deccan.²¹ Since dolo implied a social hierarchy the Rathors of Jodhpur did not send their daughters in dolo because of their claims to higher social status among the Rajput clans and branches. However, there are two exceptions to this, Rav Malde's daughter Lalbai was sent in dolo to Sher Shah Sur after he defeated Malde in battle in 1544.²² And, Rav Chandrasen Maldevot's daughter Rukhmavatibai was sent in dolo to Akbar.²³ This can be attributed to the Rathors identifying these rulers as holding power equal to or greater than their own. According to Ziegler, Muslim rulers who were "warriors and possessed sovereignty and power to or equal to the Hindu Rajput" were included and identified as Rajput.²⁴

Daughters of concubines by Rajput rajas were given in dolo marriage to vassals of their father and brother. Sreenivasan writes that a Rajput ruler had the power to dispose of his progenies and those of his father as he pleased.²⁵ Balzani and Joshi write that daughters of concubines could not become concubines themselves because of the royal status of their father²⁶ and they could not marry elite Rajput men because of their mixed caste origins. Thus, the most viable option for them was to marry offsprings of other slaves. But, there are instances where daughters of concubines have been sent in dolo to other Rajput chiefs and to the Mughal Emperor. It is likely that under certain circumstances such marriages were considered acceptable for the sake of political negotiations. Rav Malde's daughter Bagharva from his concubine (name of mother not

known) was sent to the Vaghelos in dolo and Rukhmavati from his patar Tipu Gudi was sent in dolo to the Mughal Emperor Akbar.²⁷

Marriages which ended vair (feuds) between clans were common among Rajputs. Giving a woman to the lineage with which the family had vair served as a peace pact between the two clans. A striking example is of Gopaldas, son of Rav Malde Gangavat who went to live in Idar after he had a fallout with his father. There he developed relations with Vagheli Udhal, who was the wife of Cavro Raval Aso. Vagheli Udhal moved into Gopaldas' house in Idar, which humiliated her husband. Cavro Raval Aso killed Gopaldas for living with his wife. The death of Gopaldas started a feud between the Cavros and Rathors of Jodhpur. The feud is settled during the reign of Rav Chandrasen Maldevot (1562-1581) when the Cavros married their daughter to Chandrasen's son Askaran and another to Rav Chandrasen's uterine brother Udaisingh Maldevot.²⁸ Another example is of Kankade, daughter of Solanki Samvatsi Raymalot of Godhvar who was married to Raja Udaisingh Maldevot "to settle a vair that had arisen between the Rathors of Jodhpur and the Solankis."²⁹

And lastly, matrimonial alliances that facilitated in political negotiations. Rav Malde gave his daughter to Sher Shah after he was defeated by him in the Battle of Samel. Rav Sirohi married his daughter to Abhai Singh of Jodhpur after the latter defeated him in battle.³⁰

Women were at the centre of political narratives either as markers of social relationships between men, or as tokens for political negotiations. In an attempt to secure power, wealth and status Rajputs conveniently ignored caste endogamy rules and married their daughters and sisters to non-Hindus for political gains. Rav Malde married his daughters Kankavatibai to the Patsah of Gujarat and Ratanavatibai to Pathan Haji Khan. And, in the fifteenth century Rav Jodhoji Rinamalot (1453-1489) married his uterine sisters to Muslim Khan of Nagaur in order to acquire some land.³¹

The Rathors of Jodhpur gave their daughters to non-Rajputs from at least the fifteenth century onwards, a practice that continued with the Mughal rulers. According to Taft, between the sixteenth and seventeenth century the Rajas of Jodhpur married their daughters on four separate occasions to the Mughals.³² The first Rathor-Mughal marriage occurred

during the reign of Rav Malde Gangavat and the other three are as follows; Rav Chandrasen Maldevot's daughter Rukhmavatibai from Rani Naruki Kachvahi was sent in dolo to Akbar.³³ Raja Udaisingh's daughter Manbai (also known as Jagat Gosain) was married to Prince Jahangir in 1587³⁴ and Raja Gajsingh's uterine sister Manbhavatibai was married to Prince Parviz in 1623-24.

Marriage practices of the Rathors of Jodhpur reveals that marriages were primarily arranged for political benefits. Given the circumstances of clan politics it was advantageous for Rajput rajas to maintain and seek alliances through matrimony that would ensure support in times of duress and conflict. The above mentioned examples indicate that consent of women was not sought as their marriages were arranged to fulfill clan and household necessities. Women were denied agency in determining their own marriage partner. Some may argue that consent is a modern day phenomenon and across medieval societies women were subject to arranged marriages. However, the mythological tale of Rukmini and Charumati of Kishangarh provide anomalies to this norm. According to the Bhagvata Purana, Rukmini elopes with Krisna because she does not want to marry Sisupala, a groom chosen for her by her parents. The Rukmini narrative has been retold by Nand Das in his work Rukmini Mangala (Braj) and the other retelling is by Prithviraj Rathaur called Kisan Rukmini ri Veli (Old Rajasthani).³⁵ Pauwels cites the first line of Nand Das's story:

When Rukmini heard 'They will giver her to Sisupala',

She froze like a picture: 'What fortune has now befallen (me)?'³⁶

The Rukmini narrative deals with the feminine agency when Rukmini elopes with her beloved Krishna defying the needs of her family. The works are significant as they were produced in the sixteenth centuries, when Rajputs clans were being restructured and clan chiefs asserted their rights over clan sardars. This period also witnessed strengthening of patriarchal norms by censoring and regulating female sexuality.

The example of Charumati is a lone example that has been recorded by court chronicles. Charumati, daughter of Raja Rupsingh Rathor of Kishangarh was betrothed to be married. She called upon Rajsingh of Mewar for help and he married her. Later, Charumati's sister was married

to Prince Mu'azzam to appease Aurangzeb.³⁷

The example of Charumati is an exception as societal norms did not give access to women to choose their husband. As in the Rukmini legend the narrative glorifies Krishna and their union is acceptable and glorified because she married the divine figure. Here too, Rajsingh is said to have married Charumati because the Sisodias opposed Rajput-Mughal marriages and this was their way of asserting their dominance over other Rajput clans.

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Fasts and Festivals : Religious Practices of Women under Rajput Rule

Ghazala Rasheed

Religion has always been the epicenter in every Indian society. Indian society had been tied to religious custom and duty, which had been made mandatory on everyone. Society has always been bounded by a religion. One cannot go away with a religion. We are stuck to the norms of religious practices. Our life starts with a religion and ends with a religion. India is a land of different religion, culture, belief and practices. Rajput as compared to other society has always been religious minded. They have connected everything with religion. We find Rajput as God fearing and religious minded. They had great faith in their religion and performed religious rites with dedication and zeal. Rajputs were very rigid, regarding their beliefs and practices. Women were one step forward, than their male counterpart in the performance of religious rites. The temperament, training and tradition make the Rajputs very religious minded.

This paper deals with "Fasts and Festivals: Religious Practices of Women under Rajput Rule", in which Fasts and Festivals are the central theme. Talking about festival, in Rajput rule, there are certain festival which had been made rigid especially for women and there are certain religion, where women can enjoy their freedom. Fasts, formed an important feature of the Rajput life. Fast has been made mandatory to women. So, here questions arises why fast, certain custom like Sati had been made mandatory to women? Were they forced to do or they volunteered on own? What had been the logic behind this fast custom?

Cultural values are expressed in ritual. The interpretation of meaning implicit in the ritual is supplemented by statements of men and women and observations of behavior.¹ Women are controlled by men, they controlled women's access to the honored status that exercising the power of social sexuality brings, even although this power is distinctively female. There are parallel between aspects of female power as they are expressed

symbolically and the power that women are observed to have in other areas of life. This suggests that the social construction of femaleness expressed in ritual reflects and reinforces perception of femaleness in these other areas. In the symbolism of ritual, women can only achieve significant power when they are associated with men. In their natal home, married women have high status and are seen as posing few threats, their ritual states are rarely associated with pollution and danger. The term ritual has been used in varying ways by anthropologists. In its broadest sense it has been used to refer to the expressive aspect of almost any action or form of communication. According to Catherine Susannah Thompson, rituals refers to the sets of actions where an individual is concerned to enter into a particular king relation with the sacred. Rituals reaffirm and reinforce norms concerning key roles in society. They are part of a society's creation of its values as well as an expression of them. Rituals may mark and create change and act as evocations of the norms associated with new roles.²

'Rajput' is derived from Sanskrit word 'raj-putra' which means "son of a king". Rajput was identified for their courage, loyalty and royalty. They were the warriors who fought in the battles and took care of the administrating functions. The Rajput originated from western, eastern, northern India and some part of Pakistan. Rajput has their prominence during the 6th to 12th centuries. Until 20th c. Rajput ruled in majority in the princely states of Rajasthan and Saurashtra. Rajputs were valiant and aggressive fighters, which they even considered as their 'Dharma'. Wars conquests and victories was the dominating feature of the Rajput culture and society. They believed in caste and creed systems. The Rajput as a new caste were more involved in image building and had supreme egos which made the caste system even more prominent. Most of Rajasthan's kings belonged to the Rajput caste, whose traditional duties were fighting and ruling.³ According to Lindsey Harlan, in her text 'Religion and Rajput women', mentions about three traditional classes of Rajputs. These are royal Rajput, noble Rajput and ordinary Rajput. The royal Rajput ruled independent states, like Mewar held vast territories. Noble Rajput were those who serves the Maharajas. They were called Thakurs and rajas. Ordinary Rajput were non-aristocratic Rajput. Harlan further describe that despite the class differences represented by these three groups, Rajputs

were related to one another, either descent or marriage. Rajputs were keenly conscious of their genealogy, in the construction of personal identity. Rajasthan has three great Vamsh : Suryavamsh (Sun), Candravamsh (moon) and Agnivamsh (fire). There were other vamsh also like Rishivamsh (sage) and Nagvamsh (snake), from which Rajasthanis sometimes take wives. Encompassed by each individual vamsh are Kuls, smaller kinship units. For example- the solar vamsh: Bundelakul; the lunar vamsh: Jadav, Tumvar and Gaur kuls; the fire vamsh: Chauhan, Solanki, Pamvar and Pratihara Kuls. In the history of Rajasthan two prominent kuls, who belongs to the solar vamsh are the Rathaurkul of Marwar, whose capital was Jodhpur and the Kachvahakul of Jaipur. The next unit after the kul is 'shakh'(branch). The shakh is often a very important unit, it was founded when a group breaks away from the kul, relocates and then gains military or political power. After the shakh came the khamp (twig) and nak (twig tip). These smaller kinship units, typically defined by and named after the places in which their earliest members lived, played a minimal role in the formation of Rajput identity today. Of all the units mentioned those that played the largest role in defining Rajput identity today are the kul and the shakh.

Women has been a subject of intense and perennial interest in all times and climes. But the period from 700 A.D to 1200 A.D. has witnessed striking changes in her position in society, particularly in Northern India. This was a period of small regional states of different Rajput dynasties locked in mutual conflicts. In the Upanishad and the Sutra periods, women held an honored position. The widows life were not miserable, they did not become a sati. At later stage, freedom of women got a severe setback. The society at this time was patriarchal which gives autonomy to male dominance. The status of Rajput women started falling with the arrival of Muslims, then various customs were imposed on women like Sati Pratha, child marriage etc. Women were considered inferior to the men both physically and mentally. Their mind was set up in that manner that they became a mere puppet at the hand of men. To preserve the prestige and purity of blood, Rajputs started giving their daughters in marriage at early age, even before attaining puberty. The plight of women can be imagined by one of the shloka of Tulsidas where he writes "Dhol, gawar, shudra, pashu, nari, ye sab tadankeadhikari", means the animals, illiterates, lower castes and women should be subjected to beating. The child brides were

denied all social interactions including their intellectual, physical and spiritual development. Social evil like female infanticides started taking place among Rajputs and higher castes, as there was a belief that birth of a son give salvation to their parents and the last rites, so sons were preferred.

Rajput devotional traditions reflect and influence relations between women's caste duties and gender roles. Lindsey Harlan tries to look at the specific local sources of traditional authority governing the explicit and implicit decisions Rajput women make in interpreting, harmonizing and reconciling caste and gender duties. She tries to understand the traditions Rajput women have inherited from the past and discovering if and how Rajput women have utilized and adapted past traditions to suit the contemporary circumstances facing the Rajput community. She did a case study of Udaipur, a smaller city in Southwestern Rajasthan. Udaipur is the former capital of Mewar.⁴ Rajput women lived in an unauthentic and handicapped society. The laws for women were very stingy. They were supposed to follow higher ideals in terms to their men. They were supposed to gladly sacrifice themselves along with the dead bodies of their husband. In several royal families there was the evil practice of infanticide and early marriage. There are many legendary women who is till now remembered by all Rajput women like Mirabai, Padmini, Jodhabai etc. Kuldevi worship is the primary recipient of Rajput devotion and the primary emblem of Rajput identity.

Talking about the festivals, as I mentioned above that there were certain festival which had been made rigid for women and there are certain religion where women can enjoy their freedom. The power of women has been recognized in the religion. She has been worshipped in many forms of Devi. Religious literature mentions about many female deities like Parvati praised along with Siva in the Udaipur Prasasti of Parmara ruler, Laxmi, Matrkas (fosterer of the universe)⁵ Other Goddesses include-Vainayaki popular in Rajasthan. She was the power of Ganges. Different forms of Sakti were recognized as the power of God, which relates to the significance of power of women. Religion is the only space where women had power to enjoy but that is only in a limited way. There are certain festival where women had freedom to celebrate according to their desires like Dusshera where women generally make themselves as attractive as possible with use of cosmetics and ornaments. Madanotsava festival was another

important one. It was the festival in which both men and women took part together. Even the ladies of royal harem used to drink and dance. Kaumadi-Mahotsav was celebrated in the honor of the birthday Skand. Youthful couples express their joy by dancing and singing. There are certain festival where women indulged in gambling like Deepawali. There were festivals where women celebrated with great zeal. Like Rakshabandhan, where sisters used to tie a knot safety on the wrists of their brothers. Initially, it was a festival for Brahmans in which they invoked protection for his clients against all evils during the year by binding coloured threads around their wrist. Bhratri-dvitiya was the festival of sisters, which was performed on the second day after the festival of Deepawali. They honored their brothers on this day. They wouldn't even accept water till they had applied tilak, performed pooja and offered sweets to their brothers. In return, brothers rewarding their sisters both in cash and kind. Gauri-pooja was a very important festival of women, celebrated on the third of Baisakh (April-May). Women worshipped the idol of Gauri, daughter of Himvant and wife of Lord Mahadev and light the lamp before her. Next day they gave alms and take food. Roop-panch is a festival of women, which was celebrated in the month of Jayestha-Purnima (May-June). Bhowmi is celebrated in the context of Gauri poojan. This was celebrated in the month of Ashadh Mas (June-July). There were certain festival related with fertility, like Bhadra, an important festival of women, especially when they were either pregnant or wished to conceive. According to Alberuni, "when the moon light half way of its progress on 8th tithi, day observe a festival called Dhvagrha. They make themselves clean and eat germinating fruits for a healthy child." According to Sastras a man couldn't become a spiritual whole unless he was accompanied by his wife. Gods do not accept the offerings of a bachelor. So, marriage was necessary till now it is mandatory. Marriage is also related to religion as we can see certain practices, rituals, offerings is done in order to make God happy as religion and God is interconnected. Joint worship is required at certain place. Women of the period were free to take active part in the performance of religious activities. They were indispensable in the matter of religious activities.

The religious practices a Rajput women performed had everything to do with being a good wife, which is to say a good husband protector

and also to avoid becoming a widow. The word women used to describe pativrata, meaning "one who has fasted (vrat) in order to protect her husband". In general it has an ideological nuance for it implies a conception of how a wife should behave and of the consequences her behavior will bring. A wife becomes a good wife, a true pativrata, by selflessly serving her husband and her in-laws. This service includes attending to ritual and other religious responsibilities. Among these was the performance of vrats, the vows that entailed fasting. Many unmarried girls kept a fast on Monday in order to please Shiv, many married women also kept vrat in order to gain Shiv's protective blessing in their attempts to live as good wives. In addition to the Shiv vrat, there were six other weekly vows, which made one for everyday of the week. Except for the Monday vrat, Rajput women showed little continuity in the weekly vows they kept. The same was true of the fortnightly vrats, the vows including with the full and new moons. There were annual vows, which accompanied many major festivals. These were the Navratri vow and the Dashamata vow. Navratri vrat was related to a great military victory. Navratri celebrates the conquest by the warrior goddess Durga over an army of demons. Thus, a Rajput woman performed the Navratri vow not simply because she was a woman, but also because she was a Rajput.⁶ The second vow, was predominantly practiced by women living in Mewar. This was Dashmatavrat. Dashmata, whose name means "mother of fate" was worshipped by keeping a fast, tying on a strong necklace and by reciting ten stories. Rajput women saw it as a vow that Rajput women should perform because Rajput was a high caste and all high caste women should perform it. The purpose of this vrat was to preserve a husband's health. These two vrats were characteristic of the vows women perform. They all stressed the welfare of the husband, which must always rank first among a woman's concern.⁷ Bhatta Laxmidhara has divided the vratas into several groups.⁸ The main groups are as follows- Vara-Vratas, i.e. fasts on week days. Tithi-Vratas, i.e. fasts on the days of certain lunar stations. Naksatra-Vratas, i.e. fasts on the days of certain lunar stations. Masa-Vratas, i.e. fasts in certain months. Smavatsas-Vratas, i.e. fast for a full year. Har-talika, fast was regarded as most auspicious one. It was observed in the honor of Goddess Parvati. It was perhaps the most difficult fast, for women, while observing it, didn't swallow even their saliva. It was observed by the wives for the welfare of

the husband. PradosaVrata and Ekadasi was observed according to the lunar calendar. Mahasivaratri was another important fast, and the Saiva gave much importance to this. Both men and women observed this fast. Vatasavitri- Vrata was very popular among the women. It was observed on a full-moon day of jyestha. It was kept in the honor of Goddess Savitri. Women sang and danced. It is still observed in many parts of Rajasthan. Most of the Vratas observed by the women were of the Kamyas type. This type of vrata was considered as a means of fulfilling ones desire, gaining happiness in this life and one after death.

Apart from vrats, Rajput women performed major forms of religious devotion. The first was a regular honoring of the household deities, which was done both by women and by men. This was called dhokdena, the "giving (dena) of respect or prostration (dhok)". All households required an act of respect to their deities at the birth of a boy. Some families gave dhok in conjunction with their children's first hair-cutting ceremonies. A child's first hair-cutting customarily occurs at a particular temple, often at a goddess temple. The other major form of religious ritual was the ratijaga (night wake). Ratijagas were usually organized and performed by women, who was supposed to spent an entire night singing songs to honor the various deities and spirits dear to household. Two figures who always appeared in the lists of song sung by families were the kuldevi and the Sati. Other may include Bhairava, pitrs and pitranis (male and female ancestors) and jhumjhars (warriors who died violent deaths but continued fighting after death to exact revenge).

I would conclude my paper by saying that religion was the only place where women observe their importance and power at some point. She enjoyed her freedom during festivals but only within the household. A Rajput women aspires to preserve her husband's life. She understood that her pativrata duty required her not only to preserve her husband but also to serve him and be obedient to him. As a pativrata, a woman protects her husband in two basic ways. She served him and performed religious rituals such as fasts and still it is in practice. By doing so she pleased various deities who compensate her by protecting her husband and helping her to be a better pativrata, thus increasing her personal capacity to protect her husband. She also identified the perspective of the pativrata role as a Rajput capacity or talent.

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Caste- Social order and Political category : A Comparative study of British India and Princely States of Rajasthan

Rajesh Kumar

During the British colonial rule in India there were two administrative parts- British India and the Princely States. British India, being under the direct control, witnessed fundamental changes, such as, various Land Revenue Settlements in different parts of India, development of institutions and agencies of administration having an all-India character. It also witnessed fundamental transformations in socio-economic structure as well as agrarian relations.

In the other part of India, that is, the Princely States, British established their 'indirect rule', which evolved through different policies, viz. from the 'Subsidiary Alliance System' (Lord Wellesley), and 'Doctrine of Lapse' (Lord Dalhousie) during the English EIC's rule to the 'policy of laissez faire' (Lord Mayo) and the policy of 'subordinate isolation' under the British crown after 1858.¹ The nature of British control over the princely state has been characterised as 'the indigenous ruler ruled, but the British Residents and the Political Agents governed.'² The Princely states of Rajasthan (Rajputana) comprised of 18 States, and two Chiefships, of which 15 were Rajput states (Jaipur one among them), 2 Jat states and 2 Rajput Chiefships.³ The political and economic systems as well as the agrarian relations in the Princely states remained largely unchanged during the British colonial rule. The economic system and political structures were characterised by the personal authority of the Princely rulers (the Durbar) and the landlords (thikanedars).⁴ Land being the main source of revenue as well as livelihood was owned by the durbar who delegated his land rights, on certain conditions, to the thikanedars who had the rights to give land to the peasants in return for rent, cesses and begar, without any interference from the durbar. Hence, there was a hierarchy of land rights in which the durbar was at the top, the kisans forming the base, while the

intermediate/middle level was held by the thikanedars.⁵ In the Princely States of Rajasthan, there was a close link between the caste and class hierarchy- almost all the thikanedars in most of the states were Rajputs, while the Kisan were non-Rajputs. The principal agricultural castes were, Jats, Minas, Gujjar, Bishnois, etc.⁶

The late 18th and early 19th centuries saw the establishment and consolidation of the British Empire (EIC), and the revenue requirements of the colonial state necessitated an understanding of local forms of landholding and agriculture management. As a result, British officials developed an insight of rural society. The Revolt of 1857, on the other hand, transformed colonial perceptions of Indian society, and caste was viewed as its fundamental unit. The British made considerable efforts to gain a better understanding of Indian society's internal divisions in order to identify allies and enemies.⁷ Following that, in colonial perception, caste determined the occupational and social character of its constituent members, eventually leading to the constructs of 'Martial Race,' 'Criminal Caste,' and so on.

Furthermore, the colonial period marked a significant shift in the understanding of caste by giving it an institutional role as well as official legitimacy. Under colonial rule, the varna scale took on a new dimension, and caste was transformed into a fixed category devoid of mobility flexibility. However, mobility in the pre-colonial period was contingent on improving one's ritual, economic, and political position, and this mobility was aided by the process of 'Sanskritisation'.⁸ But, under colonial rule, mobility within the social hierarchy was conditional on official recognition, which was accomplished through the census enumeration project.

The decennial census was the most important institutional factor in the development of a distinct understanding and definition of caste, providing it with "Official legitimacy."⁹ Following the scheme of a four-fold varna classification (census of 1872, 1881), and occupational criteria (census of 1891), Risley attempted to rank caste according to an order of social precedence recognized by public opinion in the 1901 census.¹⁰ As a result of Risley's attempt to establish social precedence, caste evolved into a social as well as a political category, with the two intersecting.

The census operation was seen as an opportunity to advance one's

caste and a way to gain a higher status in social order. Such attempts were made by Kayasths and Sondhis in the Princely States of Rajasthan, as they were admitted into the group alongside Rajputs during the 1901 census. Initially, there were disagreements about such groupings, which were settled once the groupings were documented in the 1901 census. This was made possible in part because the majority of census officials in Rajputana came from Kayasth and Sondhi castes.¹¹ It is important to note that any inclusion or exclusion of a particular caste was contingent on their inclusion or exclusion being listed in the census report prepared by Jaipur Durbar census officials and sanctioned by the Pundits of Maj Mandir.¹² In fact, the colonial state institutionalised caste according to their understanding as well as for practical reasons, denying the fluidity of social hierarchy.

Following that, various castes began to make claims and counter-claims for a higher position in the official varna-classification scheme. This aided in the development and evolution of caste associations, which had emerged as a vehicle for social and educational reforms. However, as liberal and democratic ideas and institutions spread throughout the twentieth century, the goals of caste associations began to shift from the sacred to the profane.¹³ Following on from demands such as prestigious caste names and 'honourable' occupations and histories in the census, caste associations began to press for a place in the new politico-administrative structure.¹⁴ With the introduction of representative politics during British colonial rule, caste associations played a significant role in mobilising for electoral gains, and caste to assuming the role/nature of a political category.

The paper attempts a comparative study of British India (colonial Bihar as the setting) and the Princely State of Rajasthan in this context.

Land was the principal source of revenue and livelihood in Bihar, which offered a broader view of conditions in Colonial North India, and the entire socio-economic system and structure revolved around it. Land was mostly in the hands of zamindars or occupancy tenants, most of whom belonged to upper castes (Brahmans, Rajputs, Bhumihars, and Kayasths). Then came the non-occupancy tenants, who were mostly from backward castes (Yadav, Koeri, Kurmi, etc.), followed by agricultural labourers, who were mostly from former 'Untouchables' castes (Chamar,

Dusadh etc.).

In the Princely States(Durbar) of Rajasthan, there was a close link between the caste and class hierarchy- almost all the thikanedars (landlords) in most of the states were Rajputs, while the kisans were non-Rajputs. The principal agricultural castes, Jats, Minas, Gujjar, Bishnois, etc.,¹⁵ were at the intermediate levels of social hierarchy, followed by the non-agriculturalist castes, chamars etc..Even the Durbar or thikanedar had no right to transfer kisan land rights to a non-agriculturist caste.¹⁶ In the late nineteenth century, various castes began to form caste associations - Kayastha Sabha (1887), Bhumihar Brahman Mahasabha (1895), Gopa Jatiya Mahasabha (1911), Dusadhvanshiya Kshatriya Mahasabha (1891), All India Rabidas (Raidas) Mahasabha (1934).¹⁷ These caste associations worked for the spread of education and carried out social reforms along the lines of 'Sanskritisation,' i.e. demanding higher positions in the social hierarchy, donning of Janeo (sacred thread), and simplification of their rituals concerning marriage, death, and other rituals. Mobility in the social hierarchy did occur, but not without opposition from those higher in the social hierarchy. There was no 'ritual' aspect or side to this resistance; rather, it was motivated by social and economic interests. The efforts of the 'backward castes' (Yadav, Koeri, Kurmi) to adopt the customs and rituals of the 'Upper Castes,' particularly the wearing of janeo, caused considerable social tension.

Several incidents occurred in different parts of Bihar (Biharsharif, Gaya, and Muzaffarpur districts) in the early 1920s in which the upper castes not only objected to the sanskritisation efforts of 'the backward castes,' but also mobilised along caste and class lines and reacted against 'the backward castes'.¹⁸

In 1925, Yadavs held a meeting at Lakhochak in Munger districts, which was one of several meetings in which the Yadavs decided against begar, not to provide their produce at the privileged rates to zamindars and so on.¹⁹ The local Bhumihars (a landowning upper caste in Bihar) organised a protest to disrupt the Yadavs' meeting. This was to oppose the Yadavs' attempts to follow the customs and practises intended for the upper castes. The Bhumihars were particularly vehement in their opposition to the wearing of janeo.²⁰ Despite the fact that the issue had a cultural connotation, the

upper caste Bhumihars' reaction was guided by socio-economic considerations. Such attempts at social mobility could have deprived the upper caste Bhumihars of free labour as well as many other services/produce that they were receiving from the "lower castes."

The Yadavs, who had previously seen the Bhumihars' violence on such occasion, approached the police for protection and a peaceful meeting. The police had to use force, and only after a long struggle with the Bhumihars was the situation brought under control.²¹ The case was heard in court, and the accused who were found guilty were given lenient punishment: they were not sentenced to prison, but fines were imposed on them, which could not prevent the occurrence of such incidents of social tension.²² The Lakhochak incident is significant because it exemplifies the larger picture of social order, resistance by the upper castes to any attempts by the 'lower castes' for a higher place within the social orders. It also reflects the attitude of the colonial state, which sided with the upper castes in the name of maintaining law and order. It was due to their understanding of the situation, which, while acknowledging the lower caste's demands/efforts as legitimate, was cautious owing to its wider social repercussions, i.e., contesting the social status quo.

During the British colonial rule, attempts for upward mobility in the social hierarchy were made by the 'lower castes' in the other parts of India, that is, the Princely states of Rajasthan, which were vehemently opposed by the caste which was placed just one rank above in the social hierarchy and had the support of the ruling elite belonging to the upper caste.

The rural social structure as well as agrarian relations presented largely a similar picture in the Princely states of Rajasthan. Tanners, leather workers, and agricultural labourers were the most common occupations for Chamars. Since the beginning of twentieth century, with increasing consciousness and mobilisation, Chamars began to abandon their traditional occupations and began to practise agriculture and cattle raising in Jaipur's Uniara thikana (one of the three principal feudatories of the Jaipur durbar under Rao Raja Sardar Singh, related to Kachhawaha Princely State of Jaipur).²³ The Chamars were influenced by guidelines provided by the Chief Secretary of the Princely State of Jaipur in January 1943, which

reaffirmed the Jaipur State Council Resolution of 10 March 1926.²⁴ Furthermore, the chamars stopped begar for Rao Raja and his officials and began practising things which were traditionally restricted to them, such as using ghee and sugar to cook their food, women wearing gold and silver ornaments, and sanjabdar ghagras.²⁵

Such attempts at upward social mobility along the lines of Sanskritisation were vehemently opposed by the Rao Raja and other landowning castes such as Mina, Gujjar, and Jat, which became a source of social tension in Uniara thikana. The chamars' attempts to adopt social customs, also including their women wearing dresses and ornaments that formerly were 'not allowed' to them, had an obvious cultural significance, but what was not obvious was its economic dimension. Such mobility may deprive the upper castes, as well as the "dominant castes"²⁶ (fn MNS) (Minas, Gujjars, and Jats) of agricultural labourers and many of the traditional services provided by chamars.²⁷

In retaliation, Rao Raja decided to exact begar, prohibit the chamars from using social status symbols, and forced them to return to their traditional occupations of removing carcasses. Moreover, On August 9, 1946, Minas, Gujjars, and Jats of the adjoining areas held a joint Panchayat session at Nimoli village, and a directive was issued to the chamars of Nimoli to refrain from practising occupations and customs to which they were not entitled.²⁸

The chamars refused to follow such orders, resulting in the imposition of repressive measures against them. The chamars were beaten, their women were robbed of their gold and silver jewellery, and the crops standing in their field were burned.²⁹ Rao Raja, his officials, and the police force did not intervene in any of these incidents, but instead colluded in the oppression of the chamars. The zamindars, encouraged by the Rao Raja's indifference to the chamars' plight, increased their atrocities against the chamars throughout the Uniara thikana.³⁰ The zamindars' reaction and Rao Raja's indifference were essentially a reaction to Chamars' attempts to protest various forms of cultural restrictions. The role of 'dominant ideology' was pervasive in Rajasthan, and can be seen in terms of address, such as mai-baap and hukum, as well as surveillance over their eating, clothing, and ornaments patterns.³¹ The two incidents, one in Lakhochak,

Bihar (British India) and the other in Uniara Thikana, in the Princely State of Jaipur, shared striking similarities and some differences. The attempts of the Yadavs for upward mobility in the social hierarchy were resented by the 'Upper Castes' in Bihar, whereas in Uniara thikana such attempts of the Chamars were opposed by the 'backward castes' Mina, Gujjars, and Jatis, who had the open support of the 'upper caste' Rao Raja. In both cases, state agencies-the colonial state or the feudatory estate of Jaipur-played an active or passive role in acts of repression in order to maintain the existing social order.

These incidents, on the other hand, raised awareness among the "lower castes" about their miserable socio-economic conditions. They realised that only through the strength of collective power could they ensure the improvement of their position, and they began their efforts toward 'horizontal' mobilisation in addition to 'vertical' mobilisation. Following this, we see the formation of the Tribeni Sangh (1930s) by Yadav, Koeri, and Kurmi in Bihar,³² and the development of caste-based identities among chamars - Bairwas, Meghwals, and the formation of the All India States People Bairwa Mahasabha, Rajasthan Meghvansh Mahasabha at Pushkar in Rajasthan during 1930.³³

With the introduction of representative institutions (Municipalities, District Boards, Legislative Council, and Legislative Assembly), Colonial India's representative politics encouraged collective participation rather than individual participation based on caste, religion, and so on. Caste took on a new dimension as a political category, with constituent units competing for a large share of the new politico-power structure under colonial rule. This increased the sense of solidarity and mobilisation along the lines of caste. Caste associations allowed the politically literate urban elite to identify with and relate to the less literate villages belonging to the same caste. Different sections of society (caste) became involved in politics at different times and under very different conditions. The disparity in socioeconomic resources (depending on one's position in the social hierarchy) and the uneven pattern of educational progress had a significant impact on the prospects of the political participants.³⁴ However, as political participation broadened and political reform measures increased, the competition for power among conscious interest groups intensified, resulting in caste becoming politicised.³⁵ Candidates for these representative institutions

frequently appealed to their fellow castemen, and caste mobilisation improved the leaders' electoral chances.

With the gradual establishment of representative institutions in British India, the 'horizontal' mobilisation facilitated by caste associations began to transform into 'vertical' mobilisation. Caste alliances emerged, which were based on political considerations rather than social order. A place in the new politico-administrative structure was realised as a medium for achieving both individual and collective goals. As a result, numerical strength became critical for success in these representative institutions, reinforcing the sense of caste-based identities.

Furthermore, realising their numerical strength and colonial policies of special provisions for representative institutions, the lower castes in British India began to seek a place in political institutions that could provide opportunities for the socio-economic uplift of their communities by putting an end to the system of socio-economic exploitation. With the gradual broadening of franchise, the backward castes and Dalit started participating in the representative politics to take advantage of the opportunities provided in the Government of India Act 1919, and Government of India Act 1935 at the levels of District Boards, Legislative Council, and Legislative Assemblies in the British India. The lower castes organised began to organise along the political lines to find a place in the new political power structure. In Bihar, the Depressed Class League³⁶ was formed in 1935 which was successful in getting a seat for one of its members in the Congress Ministry during 1937-1939.

The situation in the Princely states, on the other hand, was quite different. Except for a few, such as Baroda and Mysore, the princely states showed no interest in political reforms and continued to function in an autocratic manner.³⁷ In the absence of responsible and representative institutions in the Princely states (except for a few of a limited nature), there was no place for the people in administrative institutions because politics in these areas were largely confined to maintaining the relationship with the British Paramount and, to a lesser extent, the ongoing national movement in the adjoining areas of British India.³⁸ As a result, the spread of consciousness remained confined to the social level, either breaching or occupying a place within the social order. Caste remained a social

category, and its progression into a political category did not take place in the Princely state as it did in British India during the British colonial rule in India. The political structure of the Princely states, like the economic system, was characterised primarily by the personal authority of the princely rulers (durbars) and the thikanedars.³⁹

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Dayanpratha - A Socio-Religious Evil in Rajasthan

Sadhana Meghwal

Introduction

Since times immemorial, India has been following the patriarchal norms of society. Women have suffered a lot throughout the ages. Womanhood has been revered in Ancient Indian Culture as a manifestation of Divine Qualities. They have been called the "Better Half" but in practice, women are the most deplorable lot. Women have mostly throughout the centuries and in all classes and castes, been in a state of "Nutritional stress" because they eat less and also because they eat last.

Not only in India, in other nations also that follow their Traditional Cultures, the Gender Discrimination and Oppression from "Womb to Tomb" is a very common phenomenon. In India, women folk of the lower sections of the social hierarchy, especially women of the Subalterns; the marginalized are the most vulnerable of all.

A number of social customs and religious practices are being followed in India and they can be broadly divided into three phases--- Ancient, Medieval and Modern.

In Ancient period, the social traditions of Child-Marriages, Sati, Polygamy, Denial of Widow Re-marriages and Denial of Inheritance of Property and Devdasi were prevalent. In Medieval Times, evils like Purdah system, Jauhar, Child Marriages at very young age and total restriction on Education of Women had crept in. With the advent of the European traders and British Imperialists, a no. of Laws were made and enforced which helped in the Up-liftment of women BUT a no. of socio-religious evils still loom large. Most common are the evils like Dowry, Prostitution, Witch-Hunting, Female Infanticide, Khap Panchayat and Domestic Violence that damage the Social Fabric of India.

Of all the socio-religious evils, my paper casts a sweep over the

practice of Witch-craft which is popularly known as Dayan Pratha.

Witch- Craft / Dayan Pratha

Witch craft is the addition of two old English words---'wicce' and 'craeft', where wicce means witch and craeft means ability or skill.¹

Witch craft was a kind of neutral technology, when witches used spells or love potions, they were harnessing unseen forces for specific goals, which might be good or bad.

Targeting witches required a new understanding of witchcraft, which grew out of the Dominican vision of the world as a battlefield between good and evil.

The belief and practice of Witch-craft was a universal phenomenon in the primitive societies all over the world. Geographically speaking , this socio-religious practice of witchcraft is 'almost' omnipresent - this we come to know from the marked documentations, paintings and literary works from various countries like those of Africa, South Asia, Middle East, Europe and even America. It has been most commonly practiced amongst the Barotse of Africa, the Maori of New Zealand and the very typical Indians of Guatemala where witch-craft is not condemned till the end.²

Until the thirteenth century, the Catholic church's official policy was that witchcraft was simply an illusion.

In this view, witchcraft was a mirror image of Christian practice, with the Witches' Sabbath as an inverted mass, featuring sexual orgies and feasting on unbaptized children. Rather than experts in the use of magical powers, witches were now considered puppets of Satan.

In the fifteenth century, the danger of witches became a widespread public concern. Urbanization and increased trade, along with epidemics of plague and cholera, and the onset of the Little Ice Age, upset feudal and religious hierarchies. There was a widespread sense that "the uncontrollable forces of change were destroying all order and moral tradition," Ben-Yehuda writes. "By persecuting witches, this society, led by the church, attempted to redefine its moral boundaries."

Ben-Yehuda traces the shift toward persecution of witches to the birth of the Dominican order, established in 1216 to bring heretic groups

back to the church.³

By the 1250s, Dominican inquisitors had driven the most prominent heretic groups underground, and they turned their attention to Jews and witches. The typical marriage age was rising, and more people weren't marrying at all. That left two- to three-fifths of women between 15 and 44 unmarried. Women were increasingly finding work in the growing urban industrial labour markets, and both birth control and infanticide seem to have been on the rise. Midwives, who were experts in these matters, were a particular target for witch hunts. Ben-Yehuda argues that men and married women were probably also predisposed toward the more general idea of punishing "bad women" who were "using sex for corrupting the world on behalf of Satan. That general inclination eventually helped drive the Puritan witch hunts on the other side of the Atlantic.

The Status of Women in India

If we take a trip down our memory lane and look into the past history of India, we find that the status of women was remarkably high in Early India but condition deteriorated as time passed on.

Ancient Indian scriptures serve as a mirror of social life. Women were seen along with their husbands at secular as well as religious gatherings, thus pointing to their active participation in socio religious functions. But great stress was laid on female chastity and devotion to one's husband.

"In Childhood, a female must be subject to her father, in youth to her husband and when her Lord is dead, then to her sons. A woman must never be Independent."
- Manu, the Legalist.⁴

In the Rigvedic period prior to 1000 BCE., the women got proper education. There are many instances, which reveal that Upanayan Samskar was conducted for them. Women were well versed in the Vedas. Woman like Goshal and Savitri are best example.⁵

In the Later Vedic period, from 1000 to 600 BCE., women continued to be educated but their position slightly declined and they were debarred from the study of the Vedas.

In the Upanishad and Sutra Age 600-400 BCE. there was a downfall in position of women because the overall social status of women had

declined. Polygamy became the social norm. Girls were getting married at a younger age. The system of Dowry had slowly crept in the Indian Society. In this age, there were some women of high calibre like Gargi and Maitreyi but the condition of the women as a whole suffered a lot.

Even in the Aitriya Brahamana, we find instances where birth of girls was considered a source of misery. If we look at the Epic Age and Smriti Age, (Gupta period) it is seen that most of the women were largely uneducated although training in fine arts like music, painting dance etc. continued.

"A wife, a son and slave, they three are declared to have no property, the wealth which they earn is for him to whom they belong." --Manu.⁶

In the Medieval period of Indian history, there was continuous influx of the foreign invaders and their stay in India further worsened the condition of the women folk. Women now onwards had to lead a secluded life under the Purdah system which has generally spread in the Hindu society due to fear of defilement at the hands of the invaders who were mainly Muslims. The women began to be got married at a very young age. Hence the practice of child marriage became much prevalent under such politico-social environment.

Prior to nineteenth century, the women neither had the freedom nor the opportunity for the development of self-expression. An important landmark in the position of women came in the Nineteenth century which witnessed political and social awakening in the Nation. Education in India began to be spread through three main sources, (a) The Christian missionaries (2) The British Government and (3) The Progressive Indians.⁷

The Progressive Indians tried to break the old social stigma and evils with the help of British Govt. and worked untiringly for the emancipation of the women in India. The contributions of Raja Ram Mohan Roy, Ishwar Chandra Vidyasagar

Dayanand Saraswati , Jyotiba Phule, Savitri Phule , Dr. B.R. Ambedkar ,the Danish, the British Christian missionaries and Parsi community were very commendable .

Historical background of Witch-craft in India

Although India has made great progress in different fields like

economy , science and technology , this practice of witchcraft, i.e. "Dayan Pratha " has been pervasively customary pan-India as well and is much more prevalent in the economically poor states , especially the states with heavy Tribal population, like Jharkhand, Bihar, Rajasthan, Assam, Telangana etc.⁸

During the Later Vedic times and there-after , people were very religious and believed in Omens and Superstitions too along with several Gods and Goddesses. The Matsya Purana gives a long list and systematic account of Omens and remedies for averting their evil effects. Smritis put a ban on Sea- Voyages. Sorcery (Kritya) was mentioned by Medhatithi, the commentator of Manu. The Arab writer, Abu Zaid, also refers to the most astonishing feats of the Diviners and those who drew Omens from flight of Crows. Dayan Pratha or Witch hunting too was very popular.

We get references of the Eighteenth century, when in different parts of the country, all kinds of magic and sorcery were prevalent. Superstition was at its peak when all kinds of Talisman and Amulets were used for doing away with the evil spirits . New born babies were decked with amulets, put a black spot on forehead from the kohl as these were supposed to guard them from the evil eye and save them from becoming victims of the witches and also from the ill effects of various calamities and dangers. These totems were also considered to be effective against spells and sorcery.⁹

During the colonial times, missionaries and colonial administrators were the ones who had attempted to record and investigate matters related to witch hunting and witchcraft with the motive to control and regulate the subjugated people in the territorial domain of colonial India. Thereafter, we get bits of information from around the 1857 war (what the British called the 'Great Mutiny' and the Indians call the 'First War of Independence'). This war has been studied in great depth by historians. However, it has received lesser attention as 'the first mass witch-hunt among tribal communities' of Chotanagpur.

Sinha (2007) draws from secondary sources of data, including old historical writings, notes written by colonial administrators, letters to the administrators, judicial pronouncements, district gazettes, folktales and books by other historians and proclaims that sepoy mutinies and the civilian

outbreaks during 1857 had some clear interconnections and linkages with the policy imposition of the Britishers. In Chotanagpur there was growing discontent among the tribals concerning the newly implemented system of written oaths, annual visits by the commissioner, insistence on regular payment of taxes, and, attempts to increase the rate and mode of assessment. These imposed regulations triggered the tribals against the Britishers. Apart from these, the Britishers also attempted to axe-down the customs and traditions of the tribals as well, with an attempt to reform the 'jungleterry' of Chotanagpur into a 'civilized' tract (pp. 1675). In this line, the practice of witchcraft was banned by the Britishers owing to its barbarous nature of trialing and killing women.

Contrary to the Britishers, the tribals considered witchcraft to be a great trouble for their community. Considered a general social threat for the community at large, hunting of witches to rid the community from the evil influence was deeply soaked and ingrained into the traditions (and even in the folklore) of the tribals. Banning of witch huntings and the imposed rule of trialing accused witches in the court of law and their subsequent judgmental pronouncements in favour of the involved sorcerers and accused witches, on the grounds of non-production of scientific logical evidences by the then English magistrates, were not received well by the community. Overtime, steadily the belief that - witches were 'flourishing' under the 'benevolent power' of the British - significantly gained ground among the tribals. Amalgamated with the other triggering causations of revolt, the growth of belief on induced promotion of witches in the community by banning witch hunts by the Britishers, became the contributing motivation for the havoc that followed in the form of the uprising of 1857 in the region. All administrative regulations, including the ban on witch-hunts were schematically violated. The climax came during the political disturbances around 1856-57, when the hold of the East India Company's administration was temporarily loosened. Law and order collapsed in the region and the tribals took this freedom to clean sweep the witches and sorcerers who had accumulated in their midst, under the influence of British authority. Sinha (2008) in his paper, states that witch hunting spurt that occurred in 1857 in the Chotanagpur plateau, was actually a 'symbolic retaliation' against the Britishers in a localized form and was a 'conscious contour of resistance combining both gender as well as anti-

colonial tensions.'

Sir John Shore, the President of Asiatic society has mentioned that amulets and art of magic and superstition was even prevalent among the men of higher status or classes and also those having higher education. He also mentions that the practice of witch craft was however common among the uneducated and those of low class/caste origins.¹⁰

Malcolm and Sleeman were of the opinion that such evils like witchcraft was prevalent among the people of remote hilly region in Central India.¹¹

We also find instances of a number of ordeals that the women suspected of practicing witch-craft were put to. These were mostly of fire or water. For example the woman suspected of witch-craft was tied in a bag and thrown in a pool of water. If the bag sank, then woman inside the bag was declared innocent but if she tried and somehow managed to come up to the surface of the water, then it was considered that their suspicion was now very well established. In many tribal areas she was compelled to drink water from the leather bag of the Bhishtis and it was considered that leather is the 'scarer of evil spirits'. Drinking of this water also meant that it would lead to loss of her caste/class in the Hindu society. In some cases, their noses too were chopped off and eventually they were tortured to death.¹²

Thus, witchcraft has historically been employed to bring about the death of some obnoxious person, or to awaken the passion of love in those who are the objects of desire, or to call up the dead, or to bring calamity or impotence upon enemies, rivals and fancied oppressors. Five characteristics are prevalent across varied countries and societies with regard to beliefs in witches and witchcraft-

- Witches use non-physical means to cause misfortune or injury to others;
- Harm is usually caused to neighbours or kin rather than strangers;
- Strong social disapproval follows, in part because of the element of secrecy and in part because their motives are not wealth or prestige but malice and spite;
- Witches work within long-standing traditions, rather than in one-

time only contexts; and,

- Other humans can resist witches through persuasion, non-physical means (counter magic), or deterrence including through corporal punishment, exile, fines or execution.

Alternatively, witchcraft is also usually associated with neo-paganism, shamanism and the deeds of traditional healers. Some have emphasized its close links to moral and broader belief systems and portrayed it more benignly as providing a framework of moral agency that enables believers to make sense of otherwise seemingly inexplicable coincidences or happenings. It is also associated with positive connotations such as healing or cleansing, and as a means for articulating and coping with psychological problems.

A number of studies have addressed witch-craft related crimes or homicides as a gender related issue as a result of socio-economic condition. The studies also point to the fact that witch-craft related incidents are more common in those areas which have larger tribal populations as compared to other populations. According to the statistics compiled by National Crimes Record Bureau (NCRB) on crime concerning witch-hunting there have been 2391 murders or culpable homicides between 1999 and 2013 in India. The three Indian states, Andhra Pradesh, Jharkhand and Odisha are among the worst hit, each accounting for about 400 deaths in the past 15 years, as per the NCRB study.

This practice of witch hunting is mostly prevalent in the Tribal community and in places that are too remote and far from Education and Economic Development. Practice of Witch Hunting is generally found in the states of Jharkhand, Chattisgarh, Assam and Rajasthan.

Witch Hunting literally means search of women who are then labelled as witch or are supposed to perform several black magic or crafts to panic others or mass hysteria. Women often fall prey to this witch hunt and the victim lady is branded a witch by an Ojha or Bhopa. Frankly speaking, it is inhuman and sometimes even leads to death of the woman who is labelled as a witch.

On the pretext of taking away the powers of witch craft from the women, many people settle their scores with women and vent their personal vendetta. The woman has to undergo a series of inhuman torture. Most of

them are exploited physically mentally and sexually too.

A few incidents that are reported in newspapers, highlight the sorry picture of women branded as Witch. Sometimes, they are forced to parade naked, flogged with iron chains, made to drink urine or even eat the human excreta.

Such rare incidents of witch hunting occur on women who are poor and helpless or are widowed or who have extra marital affairs or who live alone and have refused sexual favours to some or those wives who would not beget a son.

Recently there have been several cases of witch hunting in Rajasthan. There was an incident in Ajmer district of Rajasthan, where a 40year old woman who was branded as witch and was tortured to such an extreme level that she succumbed to death. Such inhuman Dayan Pratha continues in several states of India especially Rajasthan, where this religious practice of superstition is prevalent. All this highlights the present scenario of witch-hunting and the maladies that it entails upon the womenfolk, who are mostly the rural and the downtrodden.

Rajasthan Prevention of Witch Hunting Act was passed in April 2015 but more than 50 cases of Dayan pratha have been reported, yet not a single of them has been convicted.

An article by Mohmad Iqbal, highlights the occurrence of Witch hunting practice of medieval period in this Era of Modernization.¹³

1. A Dalit woman of Bholi village of Bhilwara district was labelled as Witch by Bhopa of Jat Family. A Sting Operation was conducted which was led by Tara Ahluwalia -the Chairman of 'Baal Evum Mahila Chetna Samiti'. In this sting Operation alongwith two volunteers and a team of Journalists, she rescued the 80 year old Dalit woman who was confined in a very small room without any ventilation. Tara Ahluwalia states that in almost all the cases of Witch-hunting, the women of the Marginalized community are victimized.¹⁴

Analytical Perspective of Witchcraft Studies in India

The prominence of witchcraft, especially in context to human rights violations, including witch hunting and witch trials; has been prominent in the states of Assam, Bihar, Chhattisgarh, Gujarat, Haryana, Jharkhand,

Madhya Pradesh, Maharashtra, Odisha, Rajasthan, Uttar Pradesh and West Bengal. Reports indicate that around 2,097 women were assassinated on charges of witchcraft during 2000-2012.¹⁵

These are statistics which have been logged-in, however the unrecorded ones is anticipated to be far more than this number. Government needs to spread awareness among the poor and illiterates against the Dayan pratha so as to maintain the criminal justice system to all especially the subalterns.

Conclusion

India has a very long history of Witch-hunts since the medieval age and very much prevalent among the Tribal population, "the Adivasis." During the Imperial rule, the British tried to ban the persecution in the then states of Gujarat, Rajasthan and Chhotanagpur in the 1840s-50s. They also took a few administrative steps but the result was contrary to their intentions. There was a rise in the Witch-hunt cases and this was also seen as a staunch rebellion against the British Rule.

Even after so many years of Independence (75years), there have been no special laws or national legislations which penalize practice of witch-hunting. The reason which is often given is that the Indian Penal Code, 1860 itself provides for the punishment of offences which are committed in the processes related to Witch-hunting. Lots of efforts are being taken for the improvement in this direction by the Government, the Radicals and Non-Governmental Organizations but there are several hindrances and lacuna in fulfilling their plans and objectives in changing the mindset of Male chauvinism (as women are rarely encouraged for work which is in news how India has slipped to 21 places even lower than China and Bangladesh pointed in the World Forum's Global Gender Index. (India now ranks 108).¹⁶

Moreover, having in most parts of the country, a patriarchal society, we have to educate the educated in India in order to address the Issues of women, not only of the marginalized sections of the society but womenfolk as a whole in order to impart JUSTICE to them.

Concerned and cognizant of the collective trauma and memory of long drawn centuries of unspeakable oppression, my paper has focused on the denial of Justice to the women of downtrodden community. The

undercurrent of this paper is to throw light in various dimensions for deciphering gender discrimination as well as issues of power and dominance. Even the concept of Government has changed from Welfare to Development and further to Women Empowerment.

The need of the hour is Total transformation on perception of women issues so as to create an atmosphere of Peace and Prosperity not only within their individual families and their respective communities but also within the Indian Society as a whole.

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The Development of Education System in Pratapgarh State (1875-1947) : Analysis

Mihir Borana

Introduction

Education is one of the vital aspects of human life, it plays a significant role in the development of society. It provides a strong cultural and economic base to the individual and reflects the level of advancement of the society. Lack of education is a hindrance in the progress of both the country and the society. At present, one of the main reasons for the backwardness of Pratapgarh is education. Initially, Pratapgarh was a part of Chittorgarh district, despite being located at a distance of 100 km from the headquarters, the first college was opened in 1966 and Pratapgarh had to wait till 1989 for an English medium school. Later other educational institutions also emerged, but even today the level of education in Pratapgarh is not as per expectation. In this research paper, I will try to find out the reasons which led to less development of education in Pratapgarh as paralleled to other parts of Rajasthan.

Geographical and historical background of Pratapgarh State

Geographically, Pratapgarh State is located in the south-eastern part of Rajasthan. Pratapgarh is bordered by Banswara, Chittorgarh, Udaipur, Dungarpur districts of Rajasthan, and Mandsaur Ratlam and Neemuch districts of Madhya Pradesh, hence the influence of Malwa culture along with Rajasthani culture is also seen here. The rulers of Pratapgarh were Suryavanshi Kshatriyas, and they belonged to the Chittor-Mewar dynasty of the Sisodia branch and used to assume the title of Maharawat. About five hundred years ago, Surajmal, son of Kshemkarna separated from Mewar and establishes this State. The area of Pratapgarh is also known as Kanthal due to its being connected to the borders of Vagad (Dungarpur-Banswara), Malwa, and Mewar. The word Kanthal is derived from Sanskrit kanth, which means sea, river, or area with a definite

boundary. In medieval times, the capital of Pratapgarh State was Devalia, hence it was called Devalia State. But in 1699, Maharawat Pratap Singh founded a city named Pratapgarh in place of the village named Dodaria Kheda, and Maharawat Uday Singh made it his capital, since then it came to be called Pratapgarh-State. After independence, it was included in the State of Rajasthan, and on 26 January 2008, it was recognized as 33 districts of Rajasthan.

First phase of modern education in Pratapgarh State

The sources giving information on the education of Pratapgarh State till the middle of the 19th century are rare and inadequate. There is no evidence of a systematic education system in the State before 1875. The medium of instruction for the masses was religion-based education provided by pandits or Brahmin teachers, or maolvi, taught in a pathshala or madrasa.¹ Maharawat Uday Singh (1864-1889) established the first government school in Pratapgarh State in 1875, under pressure from the British government and the growth of educational institutions in other States of Rajputana.² Initially, Hindi medium classes were organized in this school, but after 10 years English and Persian classes were also added.³ After this, no positive steps were taken by the State government for the development of education for the next 30 years. The result of which can be seen in the population figures of 1901, till 1901 only 4.2 percent of the population in Pratapgarh State could read and write. Presenting a dismal picture of education in the State, Table 1 gives some figures that address the literacy of the erstwhile State.⁴

Table 01-State literacy rate

Sr no	District	Population	Number of literate people
1	Magra	5846	108
2	Sathali	14013	414
3	Pratapgarh	32166	1666

(Source: Imperial Gazetteer of India, Provincial series of Rajasthan 1908.)

A phase of expansion of modern education in Pratapgarh State

In the early 20th century, during the reign of Maharawat Raghunath Singh (1890-1929), the Pinney Nobel School and the Deogarh School

were established in 1904, thanks to Captain Pinhey the British political officer of Pratapgarh State and Maharajkunwar Man Singh.⁵ Maharaj Kunwar Man Singh had his education from Mayo College in Ajmer, and he was interested in education from the very beginning. In 1905, there were 52 students in the Raj School and 50 in the Pinhey Nobel School. In Pratapgarh city, only 102 people out of 9819 were educated.⁶ The Pinhey Nobel School was an Anglo-vernacular school, providing education from the primary to the middle level. The school had regular courses in Persian and English and Urdu was the secondary language of Hindi and Sanskrit.⁷ Over the next 10 years, with the efforts of Maharaja Kunwar Man Singh, Pinhey Noble School got recognition from middle level to secondary. Under the leadership of Harswaroop Lal, Munshi Fatehlal and WG Karle, the school made great progress. His interest in education became the mainstay of the development of education in the State.

Man Singh was aware of the importance of education and that is why he always encouraged the children for education. He established a Rajput hostel in the city to create interest in education among Rajput boys and also arranged to provide them free education. Keeping in view the importance of sports in the lives of students along with education, Maharaja Kumar provided material to the students for sports like cricket, lawn tennis, football, and also provided suitable and adequate space for sports. With his efforts, government schools were established in villages like Ninor, Kotdi, Kherot apart from Pratapgarh State. In 1918, Maharajkumar Man Singh died of an influenza pandemic. The educational progress made during the time of Maharajkumar Mansingh can be seen in the following table.

Table-02 Schools in the Pratapgarh State

Schools	1908		1909		1912		1913	
	Number of pupils on roll	Daily average attendance	Number of pupils on roll	Daily average attendance	Number of pupils on roll	Daily average attendance	Number of pupils on roll	Daily average attendance
Pinhey nobal school	104	79	151	95	151	110	165	119
Raj school	43	39	57	55	68	44	70	62
Devgarh School	20	12	20	12	21	11	25	20

302 / Rajasthan History Congress

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Village 160 107 177 114 108 105 186 105

School

(Source: Report on the administration of the Pratapgarh State Rajputana)

After the death of Rajkumar Man Singh, Maharawat Raghunath Singh carried forward this work. Due to his special interest in Sanskrit, Maharawat Raghunath Singh established Raghunath Sanskrit Pathshala in Pratapgarh, which got affiliation from the Government Sanskrit College of Banaras (Kashi) in 1925. Vedanta, grammar, literature, astrology, and ritual were taught in this school, with the degree of Acharya taught in literature and astrology.⁸ Jagannath Shastri as the President of the school, under whose guidance many students have succeeded. Mayakunwari, the widow of Maharajkunwar, got the girls' school built in the memory of her husband, and the responsibility of its management was given to Mrs. Chhota Manjhi Saheb. This school was the first step towards the education of girls in the State, before that there was no system of education for girls in the State. The work done by Maharaj kunwar in the field of education had far-reaching results and influenced many feudatories to establish schools in their areas.⁹ By 1940, the number of schools in Pratapgarh State reached 51, the details of which are given in the following table.

Table-03 : Number of schools in PratapgarhState

Sr.no.	Name of School	Numbar
1	Pinhey Nobal high School	1
2	Raj School, Pratapgarh	1
3	Man Singh Girls School	1
4	Raghunath Sanskrit school	1
5	Village School	21
6	Jagir School	13
7	Private School	12
8	Harijan School	1
		51

(Source: Report on the administration of the Pratapgarh State Rajputana year 1940)

In order to increase the number of girl students in the Mansingh Girls School established by Mayakuwari and to increase the interest in

education among Rajput girls, Maharawat Ram Singh (1929-1947) built a boarding house near the girl's school at a cost of 10 thousand, and girls Arrangements were also made to give scholarships. In 1938, science classes were also introduced at Pinhey School and its education level was raised to high school. In 1940, 19 students passed the high school examination, out of which 12 students passed the examination with first-class and four students with second class. In the same year, seven students of Raghunath Sanskrit Pathshala also participated in the Sanskrit College Banaras entrance examination, in which 1 student passed the examination with first division and 4 students with second division.¹⁰ In 1942, 22 students appeared for the high school examination. Out of which 06 students passed the examination with first division.¹¹ In the same year 10 students of Raghunath Sanskrit Vidyalaya participated in the examination conducted by Banaras, in which 8 students including Acharya post were successful.¹²

The results of the work done in the field of education are seen in the fourth decade of the twentieth century. The increase in the number of schools in the State, and the number of student enrolments in schools, in this decade, is evidence of this. The information of which is obtained from the State administrative reports of 1942, 1943, 1944.

Table-04 Schools in the Pratapgarh State for the year 1939-40

Number of school		Distraction of school	Number of pupils on roll		Daily average attendance	
Past year	Present year		Past year	Present year	Past year	Present year
01	01	Pinhey Nobles High School, Pratapgarh	217	225	190	196
01	01	Raj Vern. School, Pratapgarh	259	275	222	235
01	01	Shreeman Youraj Mansingh Girl School, Pratapgarh	213	266	129	139
01	01	Sanskrit Pathshala, Pratapgarh	48	37	31	25
01	01	Deogarh Vern. School	29	27	17	17
18	20	Village Schools	541	568	362	390
06	13	Jagir Schools	167	305	----	----
1	1	Harijan Parhshala, Pratapagarh	22	41	----	----
14	12	Local School	663	743	----	----
		Total	2159	2487	951	1002

(Source: Report on the administration of the PratapgarhState Rajputana year 1940)

Table-05 Schools in the PratapgarhState for the year 1941-42

Number of school		Disoriction of school	Number of pupils on roll		Daily average attendance	
Past year	Present year		Past year	Present year	Past year	Present year
01	01	Pinhey Nobles High School, Pratapgarh	247	245	209	207
01	01	Raj Vern. School, Pratapgarh	287	302	237	242
01	01	ShreemanYourajMansingh Girl School, Pratapgarh	258	189	109	91
01	01	Sanskrit Pathshala, Pratapgarh	36	34	23	21
01	01	Deogarh Vern. School	22	21	13	19
20	21	Village Schools	618	630	415	406
12	10	Jagir Schools	289	268	182	190
1	1	Harijan Parhshala,Pratapagarh	35	28	21	21
12	12	Local School	----	----	----	----

(Source : Report on the administration of the PratapgarhState Rajputana year 1942)

Table-06 Schools in the PratapgarhState for the year 1942-43

Number of school		Disoriction of school	Number of pupils on roll		Daily average attendance	
Past year	Present year		Past year	Present year	Past year	Present year
01	01	Pinhey Nobles High School, Pratapgarh	245	262	204	226
01	01	Raj Vern. School, Pratapgarh	302	269	242	227
01	01	ShreemanYourajMansingh Girl School, Pratapgarh	189	180	91	107
01	01	Sanskrit Pathshala, Pratapgarh	34	31	21	23
01	01	Deogarh Vern. School	21	21	16	15
21	22	Village Schools	630	646	406	416
10	11	Jagir Schools	268	273	190	196
1	1	Harijan Parhshala,Pratapagarh	28	32	21	27
13	13	Local School	----	750	----	----

(Source: Report on the administration of the PratapgarhState Rajputana year 1944)

Table-07 Schools in the Pratapgarh State for the year 1943-44

Number of school		Disoriction of school	Number of pupils on roll		Daily average attendance	
Past year	Present year		Past year	Present year	Past year	Present year
01	01	Pinhey Nobles High School, Pratapgarh	262	261	226	227
01	01	Raj Vern. School, Pratapgarh	260	250	227	208
01	01	Shreeman Youraj Mansingh Girl School, Pratapgarh	180	151	107	95
01	01	Sanskrit Pathshala, Pratapgarh	31	32	23	21
01	01	Deogarh Vern. School	21	17	15	13
22	23	Village Schools	646	682	416	472
11	12	Jagir Schools	273	247	196	176
1	1	Harijan Parhshala, Pratapagarh	32	39	27	31
13	13	Local School	750	835	----	----

(Source: Report on the administration of the Pratapgarh State Rajputana year 1944)

During the reign of Maharawat Ram Singh, many types of scholarships were arranged by the State to draw the attention of the public towards education. There were two special scholarships for Rajput students. This scholarship was provided to the students selected by the Kshatriya Mahasabha. There was a scholarship of Rs 2-3 per month for the students of lower classes, scholarships were also given by the State to the upper-class girl students going to Indore for higher education, 100 rs per year paid to help the poor students studying in Raghunath Sanskrit Pathshala.¹³

At the beginning of modern education in the State, the children of the lower castes did not have the right to education. In Pinhey Noble School only the children of Rajput and wealthy families were taught.¹⁴ Rajput students were given free education, while for other caste children a course fee was levied. In the fourth decade of the 19th century, when the Dalit messiah Thakkar Bapa came to Pratapgarh to give impetus to the Dalit movement in the State, Amritlal Payka opened the first Harijan school in the State with his stimulus.¹⁵ But due to the lack of awareness of education among the Dalit people, the number of students was found to be below. The State expenditure on Harijan schools was much less as

compared to other schools. The State spent only Rs 120 per year on Harijan School from 1940 to 1944.¹⁶ No positive step was taken by the State to generate interest in education among the depressed class, they also got only Rs. 1-2 scholarships.

The education of girls in the State was also not adequate. Before Mansingh Girls School, there was no system of education for girls in the State. In 1901, only 0.08 percent of the State's total female population was able to read.¹⁷ In Mansingh Girls School also, girls from the upper class of the State were educated. The proportion of girls in the field of education in the State was much less than that of boys. In the years 1939-40, 1941-42 out of the total education budget of the State, only Rs 1700, 1920 was spent on girl's education.¹⁸

The development of education in the State was entirely dependent on the will of the ruler, and the effort made by the rulers of Pratapgarh cannot be considered satisfactory. It can also be understood from the education budget of the State, education status of other princely States of Rajasthan.

Table-08: Education Budget

Year	Total Budget	Education Budget
1908-09	2,88,319	5,282
1912-13	6,63,167	4,731
1939-40	5,50,000	27,508
1941-42	6,92,078	28,390
1943-44	11,95,760	30,832

(Source: Report on the administration of the PratapgarhState Rajputana)

The prevalent orthodox practice in the State was child marriage, caste system, superstition and feudal nature of society, and indifference to the education of feudal rulers and Jagirs was the major obstacle in the development of education in the State.

Conclusion

Modern education was introduced and gradually developed in the State due to the efforts of Captain Pinay, Maharajkumar Man Singh, Maharawat Raghunath Singh and Ram Singh, but the development of

education in Pratapgarh State was very less in proportion to other Rajput States. Even after independence the condition of education in Pratapgarh was not satisfactory, even today the State of Pratapgarh is backward in terms of education, according to the 2011 data, the literacy rate of Pratapgarh was only 56%, which was the lowest in the State. Pratapgarh is the third-least literacy district in Rajasthan.

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Tracing the Process of Brahmanisation of Jat Peasantry in Western Rajasthan and Haryan

Bhupinder K. Chaudhry

The term 'Brahmanism' or Brahmanical ideology is defined and contextualized by the scholars in a manner that its meaning covers a vast canvas of perceptions often causing confusion among the readers. The scholars not professionally trained and people at large often mistakenly identify this squarely with Brahmins, a social category in the caste hierarchy. Trained historians, on the other hand, do not associate Brahmanical ideology with any social group or caste but with set of concepts, myths, practices, values and ideas that are discernible in social institutions and literary traditions.¹ It is believed that the Brahmin by virtue of his position in the social hierarchy possesses the knowledge of the Brahman (Brahma) and therefore enjoys the right to designate each its place and duty (Dharma) in the hierarchical structure of caste, an important institution of Brahmanical principal of social organization. This Brahmanical ideology had been kept flexible to adjust to different situations without yielding its hegemonic position. It is this flexibility that facilitated negotiation with non-Brahmanical traditions and ensured their cooption into the Brahmanical fold. Brahmanism here is understood as a socio-religious phenomenon which laid basis for definite structures in almost every aspect of human life.

These structures, be it socio-religious, political or cultural ensured control of resources by a small section of the society depriving the majority of even dignified life. Religion was structured in particular fashion to engrain the tenets of this phenomenon into the belief system of common man resulting into cooption of all those who had different way of life than Brahmanism. A considerable research has been done and voluminous corpus of knowledge has been generated by the scholars and that suggests how Brahmanism gradually expanded itself over centuries through different means and brought under its fold numerous social groups and communities who till then had different way of life and belief system that has been

denoted as non-Brahmanical. Through the codification of Puranas and other texts and narratives an ideological system was fashioned that became coextensive with the traditions of different regions. This paper undertakes the study of cooption of Jats, a community primarily of peasants, by Brahmanical forces. The Jats who from the days of their being organized into a community remained aloof to the Brahmanical structures, values and rituals find themselves almost completely absorbed into the socio-religious world of Brahmanism as we approach the modern times. It will be interesting to see how this transformation had taken place.

Jats : a Background

By now, based on researches produced, we all know that Jats as a community do not find mention before seventh century. Hiuen Tsang in seventh century refers to Jats living in Sind and cattle grazing as their profession and livelihood. He calls them people with no master, indicating Jats believing in some kind of egalitarian social organization. The same sense is borne out by 'Chachnama' an account written to celebrate the Arab conquest of Sind in eighth century. An eleventh century traveler, Alberuni describes jats as "Cattle owners, low Shudra people". Though some scholars based on the study of their physical appearance, language and social institutions have declared the Jats as "better representatives of the Aryans or pure Aryans" though they were latecomers to India and then spread from Sind to eastwards.² Some have connected them to the Vedic era based on the names of some tribes but Irfan Habib calls them solitary references in Sanskrit text bearing similarity of names, not of much consequences. Some sources have even described the Jats as 'half Mlechhas', someone who was indifferent to the notion of caste and Brahmanical teachings.³ Jats believing in egalitarian or semi-egalitarian social structure has been amply born out of writings of Hiuen Tsang and Chachnama. This is further evident from an interesting phenomenon that is being witnessed in hierarchical societies-Sanskritization. Sanskritization is possible in a hierarchical society where the upper layer imitates and merges into higher social or caste group. It is difficult in a non-hierarchical society. The British writers and chroniclers records that the Jats were non-Aryans and belonged to Indi-Scythian group of people. These scholars include James Todd, H. M. Elliot and Alexander Cunningham.⁴

The Saints and Deities

If we look at the saints and deities worshipped by the Jat peasantry, their religious characteristics are very different from the gods and goddesses of Brahmanical or Hindu pantheon. The purpose of worship is also not universal such as general welfare, heavenly abode or a better next life but everyday mundane desires such as protection of crops or cattle wealth, wishing birth of son etc. Their deities do not descend from heaven or their lineage does not connect them to overarching Brahmanical gods such as Vishnu, Shiv or Brahma. They existed as human beings, were brave, honest and laid down their lives for welfare of the people at large. Hence, they were alleviated first to the level of local heroes and then to deities.

Saint Jasnath who lived in 15th and 16th centuries believed to have belonged to a Jat family and had an extensive influence over Jat peasantry. A monotheist and Brahmanical religious world but also ridiculed Brahmanical rituals.⁵ Thirty-six teachings that Jasnathi sect propounded in the 18th century are nowhere near the rituals or teachings of Brahmanical religion.⁶ The followers of Jasnath bury their dead and do not cremate them. Even the marriage is solemnized by reciting "Gorakh Chhand", couplets composed by saint Jasnath himself. In Haryana, particularly in surrounding part of Delhi, the Jats avoided both orthodox Hindu and Islamic religious practices and followed syncretic heroic cult.⁷ Worshipping ancestors who they believed protected their family or clan was a common practice among Jats. Whenever a new village was set up, a mound of earth was raised and a tree planted on it. The first person who died after setting up of the village was buried or cremated on that mound and was designated as deity. The deity then was worshipped by the whole village as earth god who will protect the village and bring prosperity.⁸ Apart from such deities, Jats also visited shrines of Muslim saints such as Sakhi Sarwar, Saiyad Ahmed and Shaikh Ahmed Chisti located in different parts of Haryana. This suggests the fusion and integration of local religious beliefs and practices and stood in contrast with orthodox Brahmanical religious world.

Organization of social and Religious life

Harsh ecological conditions played a primary role in shaping the social and cultural life of the peasantry in western Rajasthan. They created

deities from within the community to address their social needs and also formed simple rituals that did not need the mediation of a Brahmanical priest. These deities, they believed, saved them from snake bites, cured their cattle and protected their crops among other things. Worship of the local gods was also devoid of the concept of personal devotion and was organized collectively as story narration attended by the villagers in the night. Apart from fulfilling the specific purpose for which the narration was organized, it served as an event of entertainment. The rituals performed to invoke the deities such as wearing a 'Tabeez' (brooch) around neck to ward off snakes in the case of Teja or tying a thread with nine knots on the right foot to cure snake bite⁹ are closer to tantric system rather than Brahmanical system of rituals. Wherever the temple or 'Thaan'(small temple like structure) of Teja existed and a person bitten by snake was brought, there is no evidence of puja or Brahmanical rituals being performed. The Ghodla (priest) would simply suck the poison of the wound as a cure.¹⁰ The invoking and establishing contact with the deity was attempted through collective actions of story narration or singing of songs by a group of women. The invocation was not mediated by a priest and complicated rituals as was the case with the mainstream Brahmanical religion.

The non-Brahmanical nature of Jats is also borne out of the caricature of gods of Brahmanical religion in the anecdotes and jokes that they narrate and crack in everyday life. They would not leave any opportunity to express their indifference or even to crack jokes and ridicule the established religious practices. They relish stories and jokes ridiculing and depowering the gods of Hindu pantheon. In one such popular story Ravan is praised as enlightened and benevolent king who challenges the powers of Goddess Bemata (Goddess of destiny) and takes up the challenge to defeat her.¹¹ In another anecdote a child's mother died and was cremated in his absence. On his constant inquiries, after all where she is gone, the father usually told the son that she had been called by the God. Upon being asked as to why god had called her, father got irritated and replied that she is no use to him, but he had to ruin my house.¹² Once lord Shiva and Parvati were sauntering on the earth and they came across a dumb but handsome young Jat. Parvati insisted and asked Shiv to bless the young man with a sweet tongue so that he can unfold his heart to his beloved. But Shiv turned down her request fully knowing his unpredictable

nature. Parvati notorious for her adamant nature refused to move unless her demand was met. Shiva warned her that the fellow would not spare them even, but Parvati did not move. The lord reluctantly blessed the Jat with a tongue. The first sentence that young man uttered "O Modey, (A derogatory slang used for sages) where from did you seduce her? Will you arrange one like her for me?"

Cooption of the Jat peasantry into the Brahmanical fold from nineteenth century onward could not have been a smooth process. Though mediated by gradual introduction of Brahmanical rituals and appropriation of their saints and deities, the Jats did not submerged into what was imposed upon them. They did not leave their religious traditions completely and even resisted the new religious order in variety of ways. Ridiculing and depowering gods of Hindu pantheon by cracking jokes and coining anecdotes as cited above should be seen in this light. It is a protest that still continues.

Even in case of social customs, Jats had been at divergence with Brahmanical practices. For example, junior levirate is common among Jats where marrying wife of deceased elder brother is permitted. The deceased's younger brother offers glass bangles to his elder brother's widow, an act she was prohibited from undertaking after her husband's death. After this a 'chadar', 'chunni' or 'dhoti' is wrapped around her and widow remarriage is considered complete. If the deceased person does not have a brother the widow is married to someone else with the same ceremony.¹³ The very origin and socio-religious practices followed by the Jat community of the regions under discussion establish beyond any doubt their non-Brahmanical nature in pre modern times. As the British gained foothold as political power during the nineteenth century, a process of transformation was unleashed. The Jat community, like others, could not remain unaffected.

Process of Brahmanization

Nineteenth century witnessed the crystallization of identities of various social groups and castes in India. A competitive move on the part of Christian, Hindu and Islamic religious leaders to bring under their influence people whose identity till then had remained amorphous, forced people to choose and fix their identity. The caste boundaries of Jats were

flexible, as people who took up agriculture kept joining them but could not remain aloof to the new phenomenon that was taking shape. Several of them became Muslim and Sikh and a large chunk began to identify themselves as Hindus. This process of transformation was mediated by appropriating their deities into Brahmanical fold, introducing Brahmanical rituals and modifying their social customs over a period of time. Media including printing, devotional songs, Brahmanical literature played an important role in obtaining the desired results. In parts of Haryana Arya Samaj became the instrument to negotiate this transformation.

A local deity of Jats, Bigga Ji who believed to have lived in 14th century and had nothing to do with Brahmanical religion, recently had a priest from the Brahman community. In several of his temples presently priests are Brahmins and offerings are made and pujas are performed. New devotional songs have also been coined and they are sung by the Brahman priests in the temples. Bigga who in popular imagination enjoyed the status of deity as he laid down his life saving cows is now being turned as savior of Hindu dharma because the battle where he lost his life happened to be with Muslim thieves. The devotional songs coined as late as twentieth century include assertions such as “गायां घेरयां बिन कुर्ला करूं, म्हारो हिन्दू धरम घट जाय”। (If I wash my face, without getting the stolen cows back, my Hindu religion will get insulted) From collective invoking of deities the form had changed to personal devotion by nineteenth and twentieth centuries. The Bhajans clearly indicate emergence of this phenomenon. Now the songs in praise of the deities are sung by the priest alone in the temple. A Few lines from a devotional song given below prove the point.

रीड़ी निज धाम तुम्हारी, गावे सुखनाथ पुजारी
जिन ने दिया कुटुंब को त्याग छोड्या घरवाला
मैं रटूं तुम्हारी माला ।
गावै माधोराम ब्रह्मचारी, मैं शरणें हूँ देव तुम्हारी ।
सवंत दो हजार के साला मैं कैया छंद व्हाला ।
मैं रटूं तुम्हारी माला ।¹⁵

We also witness Bigga ji ka chalisa being written and recited by the devotees in the twentieth century on the pattern of Hanuman Chailsa. The results of reciting Bigga ji chalisa was inculcation of Brahmanical idea of

worship for larger human welfare, ensured accumulation of wealth, a feature that was missing in the traditional forms of worship and expected role that deity was to perform.

The Jats who decided to identify themselves as Hindus in the nineteenth century opened themselves to the new religious world that was offered to them, something they had witnessed around them for long and interacted with. They did not find the Brahmanical world as a complete alien, hence resistance to the appropriation was also not active. The contradiction between Brahmanical religious world and their own non-Brahmanical nature was resolved to some extent by keeping non-Brahmanical traditions and rituals intact in their family and private affairs and adhering to Brahmanical norms as collective.

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Understanding Secret Traditions of Kamad Panth and others in Medieval Rajasthan

Rajshree Dhali

The paper explores the social history of the Kamad Panth as well as its emergence as a sub caste from a religious sect established in the medieval Rajasthan. Initially it originated in the process of establishment of a heretical sect, in which members were drawn from the subordinated untouchable communities. As per the sources, Kamad or Kamadiya/Kamariya panth was formed by a 15th century popular folk deity Ramdev. It was also called Sant Math.¹ The Panth consisted of members dominantly from ex-untouchable communities who were ostracized in the society due to their low position in the caste hierarchy. They practiced and preached concepts of unitary and monism.² The sect also rejected image worship and other orthodox rituals associated with high-ritual religious patterns. Since Ramdev is credited with its formation, the sect members are traditionally considered to be his official priest. The role as a priest helped the Kamads to be recognized and noted as a social group. The chief practices of the sect, being at variance with the accepted social norms, remained secret and began to fade as we approach the modern times. The paper also examines how shaping of new rituals and modifying the existing traditions around Ramdev cult in recent times marginalized the Kamad sect from its religious space.

The origin of the word 'Kamad' lies in a Marwari word 'Kamadi' which means a stick. A small stick (beth) is supposed to be kept by the members baptized in the Panth. With the passage of time it became a sub-caste addressed as Kamad/Kamdiya /Kamriya.³ The Kamdiyas are traditional priest of popular deity Ramdev. They present Jama Jagran, (devotional singing of Ramdev's hymns throughout the night) night awakening hymn singing of Ramdev and they wear saffron coloured Feita-Pagri (a type of Turban).⁴ The Kamad community is/has been addressed by different names at different times as Kanbad, Kapdiya, Kamr, Kamad, Kambar, Kamdiya, Kapdinath, Kamriya, Kamd, Gosain, Nath and Jogi.

Kamad community believes in goddess Hinglaj and Lord Shiva as well as in the tradition of Alakh. Alakh denotes 'without any established god or nirgun formless god'. According to Champadas Kamad,⁵ the tradition of Alakh in the Kamadiya sect is considered most important. The notion of formless god was the essential reason that jama jagran became the chief form of veneration of Ramdev. Jama word is originally a Persian word 'jamat' which means congregation of the faithful. According to D.S. Khan it constitutes the authentic cult of the Nizar Panth.

Whole night singing of devotional songs in the honor of Ramdev by male singers belonging to Kamad community, without any kind of image and idol worship became the main mode of reverence. Besides the singing, jama jagran have certain traditions followed during making the seat to present the performance that are practiced only by the Kamad members. The traditions and practices are closely linked with god Shiva and Shakta rituals. Since the members of Kamad community perform the jama jagran, to invoke the deity Ramdev, they are considered the priest of Ramdev. Once Ramdev is believed to have fulfilled the wishes of the devotee, jama jagran is organized by the devotee by inviting the members of kamad community.⁶ The women of the Kamad community celebrate the life of Ramdev through Teratali dance. Teratali is considered the Shakti of goddess Hinglaj by the Kamad community. In this dance form the musicians are considered as the embodiment of Lord Shiva and women dancers are embodiment of goddess Gauri (another name of Parvati).⁷ The Teratali performance is singing and dancing in a seated position, in which the women use thirteen different sized manjira (cymbals) with elaborate gestures and movements involving lying, rotating and swinging their bodies. The cymbals are tied to their legs, elbows, also hold in hands, then dance with plates on their head with lighted lamps on it and sword held by mouth.⁸ Kamad men perform as musician along with their womenfolk on tandra, (a five stringed instrument) dholak (drum), a heavy cymbal and wooden clappers. Hence the custodians of the spiritual space around Ramdev were traditionally the Kamads.

Kamad Panth is a religious sect believed to have been formed to set egalitarian notions by opening it to all castes, all religions and from king to beggars. Ramdev who is considered to be the founder of this panth is also known as god of the untouchables predominantly, although currently people

of all caste venerate him in Rajasthan and its neighboring states. Study of the traditional caste followers of Ramdev projects that they mainly belonged to the social groups dealing chiefly with leather and alternatively were weavers. These social groups included untouchable communities like Bhambi, Balai, Chamars, Raigers and Dheds, who crafted the cult of Ramdev and from whom the members of the Kamad Panth basically joined. There were several traditions followed by the Kamads, Megwals, Raigars, and other disciples which were secret practices. Bisa Panth and dasa Panth⁹ of the Kunda Panth dealt with sexual activities to break the hierarchy and discrimination in the society and please their chief deity Hinglaj.¹⁰ Panch makars :- Meat (mams), fish (matsya), wine (madya), grain (mudra) and the product after ritual copulation (mithun) during bisa panth are partaken.¹¹ The practices followed by Kamad community projects its link with kinds of left-hand paths which are condemned by the Hindu high ritual traditions. These practices indicated acts against caste discrimination, hierarchical structure and against ritualistic ceremonies. In one tradition called Undria, practiced by a sect undria, tough self control is exhibited to the Goddess. Undria denotes mouse and is the symbol of the sect. In one such secret tradition, members would sit in a circle naked, facing each other. In centre, pile of churma (sweet prepared with wheat bread, ghee and jiggery) would be placed with a thread hanged from roof touching the pile. If a mouse climbs down the thread and eat the churma, it meant that offering was accepted by the god. The members would sing bhajans, dance while touching each other's private parts and wait for a mouse to come. It was done to practice self control. The mouse generally came in the night and would eat the churma. After that, the members would wear their clothes and eat the churma. It was believed that his or her offerings would not be accepted by the god if someone lost control and get sexually excited. This act is undertaken to make the goddess happy and demonstrate a pure loyalty to the goddess.¹²

So, there were several rituals practiced by the Kamads which involved members from all castes without any prejudices in collective associations to spread non- dualism.¹³ The tradition of having water and prasad from the same container by several members together was practiced to experiment the ideas of egalitarianism. However some of the rituals have become so secret that its practice is not known to anyone and some

are disowned by the Kamads themselves. With the disappearance of most practices the sect is not popular anymore.

Although many of these practices which were closer to Tantrism and involved sexual rites and rituals moved to crucial areas of secrecy and they were also under attacks in the 19th century. The panths of orgiastic society and linked to 'left handed' Tantric ritual practices have been highly condemned by 19th century reformers as we find in the works of Dayanand Saraswati and they are considered abhor. Although it has become difficult to know how many members still follow the practices, some evidences crop up but due to its secrecy, much remains unknown.

However, it is important to map out the position of Kamad in the caste structure to understand them as a social group. They are mentioned as Kamarya in the Census Report of 1891.¹⁴ They seem to have emerged from Meghwals and Bhambis¹⁵ who are listed as scheduled caste. It is worth noticing that they are mentioned as buffoons of Meghwals or Bhambis by Munshi Hardyal Singh in the late 19th century. It is further noted that they sang and danced and entertained the Bhambi.¹⁶ Now, it is important to note that singing, dancing and calling them buffoons meant they were perceived more as Joker than as a religious sect or performer of Jama Jagran because they belonged to very low caste group. The members of Kamad community have been also called as wandering minstrels or jugglers¹⁷ and priest of Ramdev.

As mentioned above, the main profession of Kamad's was conducting Jama Jagran which was the chief method of venerating Ramdev. However, from the mid 20th century image worship of Ramdev gradually became popular and devotees too started installing idols and pictures of Ramdev at their homes. From the 1930s onwards, construction of temples was an important development in the cult of Ramdev. One gets references of temple becoming centre of social activities. Moreover from 1912, the pilgrimage site, Ramdevra, where the chief shrine of Ramdev is built around his grave gains prominence as Maharaja Ganga Singh enlarges the small shrine of Ramdev.¹⁸ And gradually an idol of Ramdev in the form of his crowned head makes its place on top of his grave. The new additions to the grave and to the shrine of Ramdev facilitated worship of its cult to Hindu worshippers, who were reluctant to worship graves earlier. Moreover Rajputs had joined the ranks of its followers from 18th century, followed

by Brahmins and other upper castes from 19th century.

Along with joining the ranks of followers, Brahmins and other upper castes also impacted the traditions and rituals associated with Ramdev cult.¹⁹ The non-orthodox and anti-Brahmanical trends gradually got reshaped, modified or discarded by the new devotees who came from high- ritual traditions. Brahmanical rituals and traditions have overshadowed the traditions which were considered non-Brahmanical according to sources. In my field trips, I observed that most temples had Brahmin priests and the main temple of Ramdev employed large number of Brahmins during the time of annual congregation in the month of July-August. A month long fair is organized during the annual congregation at Ramdevra and lakhs of people visit, the Kamads at this time sing bhajans and their womenfolk performs Teratali dances. During my visit I witnessed that a team of six-seven Kamads were sitting in front of the shrine of Ramdev singing hymns accompanied by harmonium in his honor.²⁰ Very few devotees were paying attention to them and were busy visiting different enclosures in the temple complex and later got immersed in the aarti ceremony.

The transformation and reshaping of traditions are gradually pushing the traditional priest Kamad into oblivion. Since image worship, veneration in temple and pilgrimage to Ramdevra has assumed the central and cardinal process, singing of hymns of Ramdev by Kamads is relegated behind. Although in villages and small towns and cities, devotees still invite Kamad to organize jama Jagran once they wish has been fulfilled. They are still called in the household of Meghwal, Jat and at times Baniya community to organize jama Jagran as the traditional followers hold them the spiritual group of Ramdev. However since the deity, Ramdev has assumed a pan-Hindu status from folk deity, there is a discernable shift in the religious status of the social group Kamad.

The Kamads are further impacted by the coming of Cassette techniques as devotional songs are recorded, also modified by including pan Hindu gods in the lyrics and are sung by established regional singers who sing all kinds of devotional music. Singers like Rajender Sharma²¹ who is an established singer has become famous through audio and video recordings. Singers of his status are also invited at large gatherings by the

devotees for singing the Bhajans of Ramdev which is telecasted in regional channels. The Bhajans on Ramdev form part of folk music in Rajasthan. Kamads who are the traditional professional singers of jama jagran are the repository of Ramdev traditions. The entering of non-kamad singers not only affects their hereditary occupation but the narratives and traditions which were repository of the Kamad clans as it circulates amongst them also get displaced. The traditions which had housed in the narratives get interpolated when they are modified by the new singers not belonging to the traditions of Kamad.

It is noteworthy that the social group Kamad had a very interesting past in the religious sect 'Kamad Panth' formed for realizing the notions of egalitarianism, where the formative members were from diverse lower caste. With the passage of time the members of the sect, who had acquired an identity of distinctive social group in medieval times emerged as a sub-caste. Currently it is struggling to crystallize as a caste from a sub caste.

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Raidas : The Mythical Guru of Mirabai

Divya Tiwari

Raidas and Mirabai, undoubtedly are two of the most popular bhakti voices in northern India today. The veneration of both these poet saints by a large number of devotees speak a lot, about the effect and influence these bhaktas have on their followers. It is only obvious that since their death communities have been formed claiming themselves to be true worshippers of them¹. They sing the songs composed (at least that's what they believe) by the poet saints. As the students of History, we are well aware of the problems involved in granting those songs the historicity that they think they deserve or as their followers would like to claim/believe. The stories surrounding the lives of Raidas and Mirabai are full of legendary tales of their awesome and larger-than-life bhakta personalities. Among their many stories, there is a story of the two saints sharing a guru-disciple relationship whereby Mira considered Raidas her guru. In her pads, she says she has pung her guru in Raidas who had given her the essence of all the knowledge.

'गुरु मिलया रैदास जी दिनी ज्ञान की गुटकी'²

This paper would talk about how the notion of Raidas as the guru of Mirabai developed into a popular belief. I have divided my paper into three parts. First part would deal briefly with reading and analyzing the various instances where this particular incident is found most specifically the various hagiographies which mention the meeting of the two bhakti poets. In the second part I would try to discuss the mythical story of the queen of Chittor Rani Jhali's quest for a guru which finds mention in Ananddas's Raidas Parchai and also in Priyadas's Bhaktirasbodhini. I have deliberately chosen to include this particular story of Chittor Queen here because it might help us in opening few doors in understanding female-discipleship of Raidas. Lastly, the third part would have conclusions drawn from this very short essay.

Before I dive into the main content of the paper, it is important for

us to have a general idea about the dates of the two bhakti poets. The exact dates of both of the saints is not known. However what we know for sure is that Raidas was senior and most probably born around 1450 and died about 1520.³ Mirabai is believed to be born in the early years of the sixteenth century and died around 1546 A.D.⁴ Also before this essay gives any more of wrong hints on the objective of it, let me clear it beforehand that the aim of this paper is not to present an answer to the question- whether Mirabai ever was Raidas' disciple or not rather it is just a small attempt at knowing "why" of the idea that is being dealt here. According to scholars who have done a lot of research on these poet/sants are sufficiently sure about the a-historicity of Raidas's being the guru of Mira. But the fact that such non historical event almost took shape of a popular legend and developed into a belief is a matter that should be our concern. For the work that we now have of Mira even after having her uniform signature or her names in the pads signaling the authorship, as per Professor Hawley and Winand Callewaert "it seems unlikely that all the poems attributed to her could have been composed by a single sixteenth century princess...Because she was a women, her signature may well have served as an umbrella for a number of other female poets and the force of her life story doubtless drew poets of both genders to her banner".⁵ It is also to be noted here that there is not a single pad attributed to Raidas which mentions Mirabai's name in it. In addition to this if we compare both sides it is only in the Pothiprembodh (AD 1693), the earliest known Panjabi hagiography of Raidas on his side that speaks about princess Mirabai.⁶ However Hindi and Panjabi sources disagree over the name as Callewaert says. On Mira's side, there are number of pads that are attributed to her in which she refers to Raidas as her guru. However as had been pointed out earlier the authenticity of these pads have been questioned. Further in the hagiographical work of Anantdas, Priyadas and Raghavdas, we find the Rani Jhali story who comes to Raidas to practice devotion.

The Rani Jhali Story

In the Raidas' Parchai by Anantdas, we find that the intelligent queen of Chittor Rani Jhali had everything but no mantra or guru- भोग सकल कीजत हैं जाकै माला मंत्र नहीं गुर तकै.⁷ She heard about the great saints of Benaras- Kabir and Raidas and decided to go there. When she went to

Kabir's abode she saw that there was no worship, no offering, no gods or goddesses. "There was no plate pitcher, money or cloth, this nirgun devotion concentrating only on the name could not at all appeal to the queen".⁸ After that she went to Raidas' abode where she saw God enthroned in a temple and great companies of devotees making music and praising God.⁹ Rani was pleased and asked him to be her guru. He took her as his disciple. Next we have the story of how brahmans when they came to know about this initiation of rani Jhali, they were furious and asked Jhali rani to give him up as guru. They tried to stop her by silly means. There is a long description of brahmans being angry and jealous of Raidas. Finally a test of saligram happens whereby the power of the true devotee was tested through a singing contest. After this competition between Raidas and Brahmans where Raidas emerged victorious, another such episode happens in the same story of rani Jhali. After her initiation Jhali goes back to her place Chittor and asks her Guru Raidas to come to Chittorgarh. Here again Brahmans are offended to know that the queen had called a chamar. They say,

"you have brought in an outcaste as guru."

To which the queen said,

"Look here , brothers, this is the way I prefer to do it. One is mean if his actions are mean, one is excellent if he performs meritorious deeds. Excellence and meanness are in one's actions, in the human body alone there is no excellence at all. Desire anger greed and the nine gates, through these all are Chamar-s. one who conquers these becomes excellent- who speaks there of Brahmins or of famous Valmiki? Caste and family have no importance- one who sings of Ram is dear to Ram. You can achieve nothing, Brahmins, get up and go home."¹⁰

This doesn't end here and brahmans still continued with their egoistic attitude. When they sat down to eat first against the wishes of the queen, the famous trope of miracle by the Sant happens and in between every brahman there sat the queen's guru Raidas. There were as many Raidas as there were brahmans. Now I wouldn't go into discussing the trope of miracle which by the way is not something new to the hagiographies. However it doesn't mean that they are unimportant. The point to be noted here are the words of wisdom coming from the mouth of the queen. Is

this because she was already a disciple of Raidas that she could speak such wise words? Or does this have something to do with the creator of this hagiography? We can only speculate. For one thing we know that Anantdas was not someone who is known for his appreciation of women in general. Because there are many instances cited by Callewaert in his introduction to *The Hagiographies of Anantdas*, which throw some light on his views on women. Callewaert says that Anantdas does not hesitate to load all the sins of the world on women.¹¹ We should not forget that Anantdas is a hagiographer and his main concern is to exalt the status of the many gurus/sants on whom he composed the parchais. Whatever was the reason, one thing that comes out of it is that Anantdas immortalized this initiation of Jhali and since we know he was among the earlier hagiographers, the story garnered many followers.

With minor differences the story is found in the *Bhaktirasbodhini* of Priyadas also. While discussing about the same, Hawley gives us a reason as to how over a period of time rani Jhali became Merabai. He says that once it came to be accepted that Chittor was the home of the family into which Mira married, "and once that tradition was established it would be then but a small step to forgetting the identity of queen Jhali and putting Queen Mira in her place".¹² He also tries to place this alliance in a manner as to "fill a hagiographical lacuna, one that relates particularly to the yogic side of Meera's personality".¹³ He understands it as an act of providing Mira a guru so that her own emphasis on being a yogic could be taken more seriously. However this doesn't really answer the question satisfactorily.

Let us move to another aspect of these poet/sants life that might help us in understanding the belief in the mythical guru of Mirabai. Virtues and morals constitute a very important part of the bhakta ideology. There are some very basic tenets of Bhakti ideology that are found in almost all major bhakti sants. However, this generalization is dangerous given the contradictory nature of bhakti in many cases. Yet for most of the sants egalitarianism was an important attribute. This theme runs in almost all the bhakti poems with maybe few minor exceptions. Most of the time the ideas are influenced by the social statuses and the struggles of the sants. The social struggles experienced by low castes and women are similar in comparison to the struggles of a brahmin and the low castes or merchants

and the women. This point have been stressed by David Lorenzen in his article on the Nirguni saints. He says,

"The very existence of women and low caste saints and their followers implies a social reversal that traditional upper-caste males (and females) have generally regarded as a religious and social rebellion that threatens the whole fabric of the hierarchical varnashramadharm ideology of Indian society. The psychological, role playing reversals in the lives of upper-caste male saints, on the other hand, represent little more than a psychological spur for discovering their own humanity. This is undoubtedly a laudable goal, but, with good reason, such behaviour never provoked the same social outrage as that of women saints such as Mirabai and a low caste nirguni saints such as Kabir and Raidas. The legendary lives of these saints express the desires of the women and subaltern groups of Indian society both to fulfil their own full and equal humanity and , more importantly, to have it recognized and accepted by all others in that same society".¹⁴

Another example of the association of the low caste and women can be seen in the work of Parita Mukta, who as quoted by Chloe Martinez in a recent paper, talks about her fieldwork that he did in Rajasthan and Saurashtra in the 1980s and 1990s. She attended bhajan singing gatherings, mainly of low caste workers and cultivators, recording the songs of Mirabai that she heard and questioning singers about their understanding of Mira¹⁵. Mukta talked to the some Rajputs who rejected Mira because she dishonoured them while those from the low-caste backgrounds frequently embrace her as their champion, using the voice of Mira to refer to the inequalities-of the poverty, caste and class, and gender that they face¹⁶. Looking at these associations it becomes easier to now understand the politics of societal status that work behind the development of a mythical story. The association of Raidas with Mirabai is very strategical also if I might go ahead a little. The communities that formed around these two figures were totally aware of what they were composing. Nobody other than Raidas could offer as radical danger to the traditional hindu society, whose strongest sword was patriarchy. Followers of Mirabai by incorporating Raidas made use of his anti-status quo ideas and strategically used them for their socio-political aims. However what is much more important here is the play of memory. The only thing that matters to the

followers of the sants are their memory and in their memory they have constructed an image of their guru. Hence the history of this memory becomes the history of the stories and the history of these stories ultimately transport us to the realm of ideas in which their gurus dealt with. So the struggle to know whether an incident is historical or not is a futile exercise. This is true in the context of such legends attributed to bhakti poet sants. They are numerous in number plus they are orally transmitted. There are number of factors that work in the making of a myth. It would be fruitful if we could try to locate them in their historical contexts. For example, in the making of the myth of Raidas being Mirabai's guru we need to realise that factors like the politics of hagiography plays a major role as discussed above. Orality, authorship, morality, etc are other important factors that shape the creation and reception of any such myth.

Lastly, before I end this paper I would like to finally add one more aspect to the idea of the association of Mirabai with Raidas. As discussed in the previous paragraph we tried to look at their association as stemming from the similarity in their status in the society and the similar struggles that come with it. Now we would move on to the similarity in their visions of a future society. A place of their imagination or in other words, a utopian world. The first one is attributed to Mirabai and the second one is by Raidas where he talks about Begumpura, a place of no pain, both quoted in his book by Hawley. The subject matter of the poem is not so similar but the essence in both of them resemble a lot:

Mira :

चालौ अगम व देस, काल देख्यौ डरौ
 भरौ प्रेम रा होज, हंस केल्यौ करौ
 सावा सन्तरो सन्ग, ग्याण जुगता करौ
 धरौ साँवरो ध्यान चित उजालो करौ
 सील घूँघरा वाँध तोस निरतौ करौ
 साजौ सोल सिंगार सोणारो राखडौ
 साँवलिया सू प्रीत, मीरां सूँ आखडौ

Let us go to realm beyond going,
 Where death is afraid to go,
 Where the high-flying birds alight and play,
 Afloat in the full lake of love.

There they gather - the good, the true-
 to strengthen an inner regimen,
 To focus on the dark from of the lord
 and refine their minds like fire.
 Garbed ingoodness-their ankle bell-
 they dance the dance of contentment
 and deck themselves with the sixteen signs
 of beauty, and a golden crown-
 There where the love of the Dark One comes first,
 and everything else is last.

Raidas :

बेगुमपुरा सहर को नाऊ, दुखु अन्दोहू नहीं तिहि ठाउ
 ना तसबीस खिराजु न मालु, खउफु न खता न तरसु जवालु
 अब मोहि खूब बतन गह पाई ऊंहा खैरि सदा मेरे भाई
 काईमु दाईमुसदा पातिसाही दोम न सोम एक सा आही
 आबादानु सदा मसहूर ऊंहा गनी बसहि मामूर
 तिउ तिउ सैल करहि जीव भावै मरहम महल न को अटकावै
 कहि रैदास खलास चमारा जो हम सहरी सु मीत हमारा. ¹⁷

Let us go to a realm with the sorrowless name:
 they call it queen city, a place with no pain.
 No taxes or cares, none owns property there,
 no wrongdoings, worry, terror, or torture,
 Oh my brother, I've come to take it as my own,
 my distant home, where everything is rich and secure
 where none are third or second- all are one.
 Its food and drink are famous, and those who live there
 dwell in satisfaction and in wealth.
 They do this or that, they walk where they wish,
 they stroll through fabled palaces unchallenged.
 Oh, says Ravidas, a tanner now set free
 those who walk beside me are my friends.

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Religion and Politics in Medieval Rajasthan: Perspectives from a Seventeenth Century Pranami Hagiographic Text

Mohd. Rehmatullah

Introduction

This paper attempts to understand religion and politics in medieval Rajasthan as it is viewed and perceived in the Pranami texts by mapping the journey of Prannath from Jamnagar via Rajasthan to Delhi. The Pranami literature in the form of Bani and Bitak was composed in vernaculars in 17th and 18th century. Bitak of Laldas, composed in c. 1700, is one of the Pranami hagiographic texts which highlight social, religious and political dynamics of various regions like Bundelkhanda, Jamnagar, Panna and Rajasthan during Mughal India. Medieval Rajasthan was one of the regions which were politically dynamic. Before he went Delhi, Prannath, founder of the Pranami community, attempted to convince rulers from Rajasthan to mobilize against Aurangzeb. Prannath's travels from Surat to Rajasthan to Delhi have been mentioned in details by Laldas in his Bitak. I have also included a map which has a number of regions from Rajasthan that were visited by Prannath along with his disciples.

Keywords: Religious Community, Bhakti Movement, Pranami, Bitak, Hagiography, Regional State Formation, Mughal State

Life and Teachings of Prannath : Genesis of the Movement in Mughal Gujarat

The Pranami movement started in Gujarat at the time when the Mughal Empire was taking control of the same province. It was also the time when the Mughal State was making efforts to deal with conflicts among various types of regional, political and religious personalities.¹ Even the Bitak is also located in the context of Mughal Empire giving a genealogical account of Indian kings beginning with mythological cosmic eras (yugas). This ends with the Mughal rulers till Aurangzeb whose rule

is considered as an era of moral decline and decay.² The genealogy is followed by a life account of Devchand (1581-1655), guru of Prannath. Devchand's birth happened to be in a Kayastha family at Umarkot, Sindh. In Bitak, it is mentioned that at the early age, Devchand left for Kuchh (Gujarat) and devoted himself to the teachings of Radha Vallabha sampradaya,³ a branch of the Vaishnavite devotional community founded by Vallabhacharya in 16th century.

Prannath, the founder of the Pranami community whose ideas and personality gave a new direction to this movement, was born in 1618 at Jamnagar, Gujarat. In Pranami sources, Jamnagar is known as 'Navtanpuri'. During this time, Jamnagar just rose to prominence as a centre of trade and political power in northern Gujarat.⁴ Dhanbai and Keshavji Thakur (Lohana Kshatriya caste) were his mother and father respectively. His father also served as deewan of Jamnagar state.⁵ In 1630, Prannath became disciple of Devchand. Prannath like his father also served the Jamnagar state. In 1646, Prannath visited Arabian countries for both purposes- to disseminate Pranami ideas and assist Devchand's followers in business.⁶

In 1655, Devchand died. Devchand left a son, Biharidas. After the death, Prannath, it is mentioned in the Bitak, accepted Biharidas as legitimate successor of Devchand. After some time, there arose a conflict between them regarding the successorship of the gaddi. Biharidas also saw Prannath's popularity and persona as a challenge to his authority.⁷ The dispute between them also reached in the circle of the followers. Even Prannath was accused of slandering and imprisoned by the Jamnagar state in 1657. Laldas in his Bitak mentions these developments as injustice meted out to Prannath and his followers.

The Bitak as an Historical Source

The main Pranami sources are in Bani and Bitak Sahitya. Bani Sahitya is in the form of Kulzam Swaroop which is a huge collection of devotional poems by Prannath himself. The Bitak literature was produced by close disciples of Prannath like Laldas. The Bitak of Laldas, written c. 1700 AD, provides information on Devchand (1581 -1655AD) Prannath (1618-1694AD) who were instrumental in the spread of Pranami Sampradaya. It is very informative in terms of social, political and religious worlds of 17th century India. Bitak sketches Prannath's journey from western India

to Rajasthan to North India particularly Delhi, centre of Mughal power. It attempts to trace the engagement of Prannath and his followers with various regional rulers of Rajput kingdoms and Mughal emperor, Aurangzeb. It also engages readers in the conflicts and assimilations in religious and sectarian fields in 17th century India.

Followers of Pranami community are now distributed widely in western and northern India like Gujarat, Rajasthan, Punjab, Madhya Pradesh, Haryana, Uttar Pradesh, west Bengal, Assam and Nepal.⁸ It is also pointed out that the Bhakti movement was spread through many regional locations like Uttar Pradesh, Gujarat, Rajasthan, in northern India from the 15th century onwards.⁹ The Bhakti movement was propagated by sants across the religious and caste (mostly lower castes) line. Family of Prannath had political background giving a number of chief ministers to the local Rajput ruled-states. Interestingly, various Marwari traders were also associated with the Pranami ideas. The merchant community historically has been affiliated to the Pranamis and gave much donation to this community. The support was in the form of the maintenance of the temples and philanthropic works. In Nepal, the weekly donation, muthi dan (handful of rice), was given by the ordinary people. The donations and resources were mainly attached to the temple trust.¹⁰

Journey of Prannath across Medieval India : A Religious and Political Claim

In samvat 1731 (1674 AD), Prannath along with 250 followers, travelled to Ahmadabad to reach Delhi via Rajasthan to end the 'bigotry' of Aurangzeb. He reached Ahmadabad via Bharouch and stayed here 4 days. Then he stayed at Siddhapurpatan for 22 days. And via Palanpur, he reached Rajasthan and finally Mertha. Matabadal Jayaswal pointed out that Prannath reached Mertha in samvat 1721 or 1664 AD.¹¹ At Mertha, Prannath started discourse with a sanyasi, Labhanand. Rajaram and Manomanan who were very rich became disciples of Prannath. They have served the followers of Prannath around ten years. Rajaram even founded a temple in his haveli. This is mentioned by Brajbhooshan¹² :

YAHAN SATH SABKE VISHE, RAJARAM PRAVEEN /

TIN GHAR MANDIR THAPNA, KINHI AAP NAVEEN //

One day Prannath passed by a mosque at Mertha. A call of Azan

was coming from a nearby mosque. Prannath listened very carefully to the words of azan. After a deep analysis, he concluded that there was no difference in the fundamentals of Quran and Puran. Then he said to Laldas that first of all Aurangzeb was to be convinced in terms of the importance of Tartam and then spiritual unity of Kalma. Muhammad, the prophet of Islam, in order to understand the nature of the creation of the world, informed us in the form of Kalam that the one who is not willing to be invited by and accepted by momins is also not having the salvation with the grace of the prophet. This was the discussion that happened between Prannath and Laldas and it was mentioned by Laldas in his Bitak. On the basis of this discussion, it is assumed that Prannath also adopted a conciliatory approach regarding religious disputes in medieval times.

It is also mentioned that if Aurangzeb accepts this invitation or 'dawat', then there will be no problem in convincing other people.¹³ So it implies that how power and politics were taken into consideration and given importance so that the influence of Pranami ideas could be increased. After listening to the 'religious determinism' of Maharaja Jaswant Singh, Prannath giving inspirations for the 'protection of the Hindu Dharma' sent two letters to Peshawar through Govardhan Bhatta. Jaswant Singh could not be convinced. After having stayed at Mertha for four months and clarifying Islamic norms, in 1675 or samvat 1732, they (Prannath and others) reached to Vrandavan via Mathura. In the kreedasthal of Krishna, at Vrandavan, Prannath learnt deeply the secrets of rasleela. After listening to him, the followers of Radhavallabha Sampradaya were very much impressed. Then Prannath reached to Delhi via Agra. Many women, along with Tejbai, were left there at Agra as it was a safe place during this time¹⁴ :

*CHALE MERTA SHAHAR TE, KARI VICHAR NRAP EH/
VRANDAVAN MATHURA GAYE, LAKHYO AGRA JEH //
RAHIKE WAHAN KACHUK DIN, DILLI PAHUNCHE JAE /
THATTA KE SATHI YAHAN, RAHE SACHASAK AAYE //*

Matabadal Jayaswal writes that in 1678 AD, Prannath reached Delhi via Gokul, Mathura and Agra.¹⁵ For the first time, Prannath reached at the haveli situated in the locality of Vitthalgourpura, Delhi. This was the time when around 50 people Pranami (followers) from Thatta and Mukunddas

or (Navrang Swami) from Surat came here. Even Govardhanbhatta came here after meeting and having disagreements with Jaswant Singh. Here Prannath continued his lectures on Brahmagyan. On the request of his followers, he left that locality to the other one which was named as Lal Darwaza¹⁶ :

*VITTHAL GURU KE MUHALLE, SAYYAD HAVELI ME /
TAHAN JI SAHEB RAHAT HAI, MAI KHABAR KARON UNSE//
IN HAVELI MINE, RAHYA MAS CHHE /
TAHAN SE LALDAS DARWAZE KO, LE CHALA UTKE //*

Thus, Prannath after spending four months went Delhi via Mathura. He determined to make Aurangzeb understand and stop his 'heinous acts' (?) through non-violent ways. He along with his entire community left Delhi for Anoopshahar where he stayed at a haveli. But again he came to Delhi and started living in a locality called Shahgunj after leaving women at Anoopshahar. According to Matabadal Jayaswal, after living in Haridwar for four months, Prannath again came back to Delhi and stayed around Lal Darwaza to continue his 'religious war'¹⁷. After some times, he left Shahgunj and lived at a haveli of Lal Darwaza¹⁸ :

*AAYE SHAHAR ANOOP TE, SAH GUNJ KE MAAHI /
GAYE ICHHAT TE DAR SHALE, LAL DWAR HAI JAAHI //*

Now Prannath decided to change the 'violent heart' of Aurangzeb with the help of the fundamental elements of Islam. He sent Laldas and Govardhan to meet a certain Moulvi for the study of Quran. But there occurred a dispute between Laldas and Govardhan on the same issue of Quran. Laldas was in favor of using Quran as a base while Govardhan was a staunch believer in the philosophy of Vedanta. Thus Prannath ordered Govardhan to go Surat while Bhimbhai and Mukunddas (Navrang Swami) to Udaipur¹⁹ :

*HUME BHEJE UDAIPUR YAHAN THE, AAYE NIMALDAS SANG TAHANTE /
ANOOPSHAHAR CHHODYON HUM YAHAN THE, AAYE UDEPUR JAANHI //*

Prannath went to Anoopshahar. Here he wrote 30 Prakarans of Sanandh based on the ideas of Quran and sent Sheikh Badal to Delhi to read it before Aurangzeb. Sheikh Badal went to Delhi and there around the Jama Msajid where the Emperor Aurangzeb came for worship in the

congregation of hundreds of thousands of Muslim, sung the verses of Sanandh loudly. But it left no influence on the Muslims as they were in Hindi. Just after three or four days. Prannath also went Delhi. After having known to the situation through Sheikh Badal, Prannath sent Laldas to Sheikh Suleman with a proposal to meet the emperor. The idea of meeting was not realized till two months. Now they shifted to the Sarai Rohillakhan from Lal Darwaza. Here the verses of Sanandh were translated into Persian by Kayam Mulla. Also one part of Sheikh Meeraji was written in Persian and sent to the emperor and his friends. But there was no effect of this. Prannath started learning Quran with the help of Kayam. From Sarai he went to the haveli of Dulichand and stayed there and then went to sit at a lonely place where after having a consensus, he decided that five or 5 rukke (divine message) were to be prepared and sent to some of the close associates of the emperor. So these rukke were given in the hands of Kanhji and he was instructed to whom they were to be given. But this was not successful. One day Prannath called his followers to gather at a garden and decided that there was no worry if for the sake of 'dharma', he would have died and he had to send his message to the emperor.²⁰ Thus, after having finalized it, Prannath went up to the stair of Jama Msajid and sat over there and then recited the verses of Quran loudly considering no fear. The intension behind this was that Prannath was to be captured and brought in front of the emperor.

But this could not happen. Finally in the night, one rukka was pasted on the gate of the darbar. In the morning, the emperor came to know the whole development. The emperor became angry on the Qazi as he did not discharge his duty well regarding the paste of the rukka on the gate. Then across the city, it was declared that the one who had pasted the rukka on the gate could meet the emperor after the Juma namaz. Laldas and Nirmaldas went there to meet the emperor with their rukka. But Qazi did not allow them to meet the emperor. Thereafter they stayed at a haveli in Chandni Chowk. This time around twelve people were chosen to recite the couplets near the Juma masque. On the basis of this act, the emperor was informed through the Qazi that there were twelve persons waiting to meet you. In this meeting, they clarified their objectives in front of the emperor. The emperor was keen to know the philosophy of Prannath. But Qazi Islam suggested the emperor not to meet them face to face. All of them then

were arrested and jailed. After having been informed, Prannath became saddened. But Prannath sent a message to these followers through sheikh Badal that by waging Dharmayuddha(?), keep everyone's face bright (ujjawal).

Then Prannath had to leave for Amer for some work via Kama hills. While in Amer, he attempted to convince Vishnusingh, king of Amer, to support his cause of Dharmayuddha but he was not ready for the same.²¹ Brajbhooshan also mentioned his name, Vishnusingh but without any meeting between him and Prannath. Contemporary disciples of Prannath, Laldas and Navrang, did not mention his name in their accounts, Bitak. Also on the basis of historical facts, it is not proven that Vishnusingh was a king. History tells us that during this time, Mirza Jaisingh was the king of Amer.²²

In 1690, Vishansingh, son of Ramsingh, became king of Amer. He ruled around 9 years. But if this Vishnusingh is taken as Vishansingh then his period has been around 1699-1700 and was dead in 1700 in Kabul. Also Prannath's travel to Amer would be after 1690. But it is not accepted because the name of contemporary Udaipur king, Jaisingh, has been mentioned by almost all the writers of the Bitak.²³ Even on the basis of historical accounts, the presence of Jaisingh is attested to.²⁴ It is also possible that Vishnusingh (or Vishansingh) was a kid when Prannath visited Amer and according to BB, wrote a letter to him. From there, he stayed four or five days at Sanganer and then at a village called Pouhad. Therefore he stayed around 8 months in Delhi and carried out the task of Dharmaraksha. On getting the same task difficult, he attempted to bring 'Hindu' kings in his support. It is very critical to mention here that the developments that took in Delhi are not mentioned in historical accounts. A reference is given that²⁵ :

"A crowd of Hindus that gathered in Delhi, blocking the road from fort gate to the Jami Mosque and appealing to the emperor to withdraw the tax, was trodden down by elephants when they did not disperse in spite of warning."

Mukunddas who earlier left Udaipur now met Prannath at Pouhad village. After staying around 10 days here, they left for Udaipur 1679 (samvat 1736). The twelve people including Laldas from Delhi and Tejbai

from Agra were called here. The Rana of Udaipur (name who he was during this time) no doubt was impressed by the sermon of Prannath but he was not able to face Aurangzeb. After staying here around 4 months, he reached Mandasor via Dughlai in 1680 or samvat 1737. Here a number of Hindus and Muslims became his followers after listening to his sermons. From there, Prannath sent Mukunddas to aware Bhavsingh Hada, king of Aurangabad. After staying at Mandasor around 8 months, he left for Avantikapuri or Ujjain via Sitamau and Noulai. He stayed here 22 days and then went back Noulai and then finally reached Burhanpur via Lunera. Then he went Aurangabad. King Bhavsingh Hada was convinced to protect Desha-Dharma. But he could do anything, he was dead. He stayed here around 4 months and then went back to Burhanpur. In 1680 or samvat 1738, from there he went Aakot. After staying here 4 months, he went to Kayastani. After 20 days, he reached Ramnagar delivering his sermons en route at various places like Elichpur, Devgarh, and Ramtekri. Here around two years he stayed at the Math of Ganesh Mahant which was located near the ghat of Ketki River. A number of royal members like Harisingh, Sujansingh, Kishorsingh, and Suratsingh became his disciples. Among them, there were two nephews of Chhatrasal Bundela. They were Suratsingh and Devkaransingh. At a certain time, Devkaransingh proposed an idea that if your message reached to Chhatrasal, he would be accepting your sermons. He also said to Prannath that Chhatrasal was also out to protect the dharma. Since 12 years, he had wanted to meet a great personality. He also said that it might be you, Prannath. During the same time, a very terrible pandemic spread in Ramnagar.

Many of the followers of Prannath were dead due to that epidemic. During the same time, Aurangzeb ordered to search to Prannath as he thought that Prannath would do any charismatic act. On the order, Subedar Purdalkhan sent Sheikh Khizr to Ramnagar. With Khizr came Bhikharidas who went to meet Prannath. Prannath explained him how the creation and end of the universe would take place on the basis of Puran and Quran. Bhikharidas got engaged in this discourse around three days. He met sheikh Khizr only after he was initiated by Prannath. Even sheikh Khizr was influenced at the moment he met. Bhikharidas stayed there along with his family.

Devkaran himself went to Mau and told Chhatrasal everything. On

the order of the king of Ramnagar, in 1682 or samvat 1739, Prannath had to go Aagariya via Gadha and Bilhari. Devkaran came here with the letter of Chhatrasal. So Prannath left for Panna with his 5000 followers. There is disagreement among scholars regarding the time when he came to Panna. Matabadal²⁶ says that he entered Panna in 1683 or samvat 1740 while it is samvat 1740²⁷ by Parshuram Chaturvedi Govardhan Sharma and Mishrilal shashtri. But Nagendranath Bandhopadhyay points out that "it is said that Chhatrasal reached near to a cave while hunting and then it was the first time he found yogiji (Prannath) there."²⁸ The time of incident is described in the letters of Chhatrasal as 1675 or samvat 1732 (Panna Letters Collection, letter no. 46, a letter written by Chhatrasal to Jagatraj). Gorelal Tiwari²⁹ writes that before that Chhatrasal waged wars and looted and took chouth from various places like Ghanghrehkada, Ghamoni, Maihar, Bansa, Gwalior, and Gadhakota. The Mughal emperor Aurangzeb was worried much when he came to know about the battle of Basiya. During the same time, Chhatrasal along with his baraat came to Mau for his own marriage. At this time, Aurangzeb sent Sardar Tahbarkhan to this place with a trick of capturing him. But Tahbarkhan was not able to do any harm to Chhatrasal and finally he left for Mau. Later on, Chhatrasal met Baba Prannath in a forest near Mau. It is also pointed out that in the beginning months of the year of 1679; Aurangzeb had appointed Tahbarkhan in Bundelkhanda to end the threat of Chhatrasal.³⁰ But in the Pranami texts (Sampradayik Granthas), in the above context, name of Sher Afghan is given. On the basis of VM, NB, MC and NC, the meeting of Chhatrasal and Prannath took place in 1682 or samvat 1740.³¹ Laldas pointed out that:

*WAH BAKHAT MAHARAJ KO, THEE MUHIM AFGHAN/
MAI ASWARI TAIYYAR, AAYE LAGE CHARAN//*

It is very critical here to know the historical background behind this. It is said that most of Samantas and Rajas were terrorized under the rule of (dharmandh?) Aurangzeb. Most of them were powerless and divided because of conflict and power politics. Under these circumstances, Chhatrasal was very disappointed. Apart from this, he did not have many resources. Fortunately, Prannath went to inspire and give spiritual knowledge to him. B D Gupta³² writes that they met accidentally near Mau

sometimes in the year 1683. Lalkavi³³ finds the place of meeting as Mau. On this basis what can be said is that the time Jayaswal narrated seems not to be correct.³⁴ P. Krishnamurthy Iyer provides two different dates- 1683 and 1684- of Prannath's arrival to Panna. So far the place and time of meeting is concerned.

The information provided by the letters of Chhatrasal is much more reliable because they were written by Chhatrasal himself. But here problem is that the time of meeting that is 1674 or samvat 1732 is not reliable because this letter was written after 47 years (on 21st April, 1730) of the incident when Chhatrasal was too old to remember anything about these incidents. It is also pointed out that there are errors in the dates of the incidents in other letters too. This meeting took place in 1683 or samvat 1740 based on most of the Sampradayik Granthas and Chhatraprakash and it was also the time when Chhatrasal was attacked by Sher Afghan. On the basis of historical accounts, it is also verified that during the same time, Sher Afghan was appointed in 1683 to suppress the 'Sons of Champat'.³⁵ It is also said that Chhatrasal had listened to the sermons of Prannath and Raani Dev Kunwri was initiated into the Tartammantra after defeating Sher Afghan.³⁶ Then Prannath proceeded to Panna in 1683 or chaitra maah samvat 1740. After some days, Chhatrasal along with his family also came to Panna. From here with due respect, on the palki, Prannath was taken to a place called Choupda Haweli.³⁷ Both, Prannath and his wife, Tejbai brought to the throne of the king.³⁸ On the occasion of the Vijayadashmi, Prannath gave him the title of Maharaja and handed over a sword as a symbol of power (loukik and aloukik). On the title of Maharaja, Chhatrasal was opposed by Durgasingh of Chanderi, Dalpatirai of Dalipur, Sujansingh of Orchha and Pahadsingh of Gadha.³⁹

Chhatrasal had chosen a place for the followers of Prannath who came with him. This place is known as "Banglaji Ka Mandir". Just a small distance away from here, Chhatrasal had built his palace and shifted there permanently. Later, the same place became a very important place of the state- Padmavatipuri or Panna. Here a certain place knowing as Charchasabha was also decided where followers of all religions could conduct discourse. Once the religious gurus were unable to defend their religions, in this situation, the influence of Prannath became more widespread.

In 1686 or samvat, on the request of Chhatrasal, Prannath was ready to propagate the dharma in various regions with Chhatrasal. For the same purpose, they visited various places like Devgarh, Gadha, Orchha, Padwari and Radhkhadeel. Chhatrasal after defeating the kings of these places established his authority over there. Then they turned to the side of Yamuna where Aurangzeb ruled over. They also controlled Jaloun and Jhansi. Then they reached Jalalpur via Kalpi situated on the bank of Yamuna. So far as historical sources are concerned, they provide no information. But the journey of Chhatrasal and his conquest have been mentioned here.⁴⁰ Prannath had also discourse with alim and fazil over the qayamat and birth of five types. These religious figures took Prannath as 'Imam Mahdi' and wrote a Mahzarnama. It is said that Aurangzeb was so much influenced by this that he called back Ranmastkhan who was out for the battle. But on the basis of historical accounts, the development seems inaccurate. In 1687 or samvat 1744, chaitra Ramnavami, Prannath along with his followers reached. In the beginning of year 1687 or samvat 1745, he returned again to Panna. Then for the next month, he went Bijawar and inaugurated rasleela there. And he finally established his permanent Muktipeeeth, Padmavatipuri Dham.

The question of successorship came into being after the death of Prannath among his disciple. And finally the decision was taken that the composition of Prannath would be seated as his heir. At that time, the compositions of Prannath were not in a collective form so it was decided that Laldas would do this task. Scholars⁴¹ like Parshuram and Matabadal accept that Laldas had collected the all the scattered works of Prannath. According to the Sampradaya, Keshavdas had begun the work of collection just after the two months of the death of Prannath.⁴² It is also said that Prannath, before his death, gave the task of collection of the Bitak from Devchand to Panna. It is pointed out that on the occasion of Panchami after the death of Prannath Laldas started writing the same composition and finished it on the day of Krishnajanmashtami.⁴³ In a function organized on the occasion of the birth day of Prannath, Chhatrasal presented the planning of dharmaprachara and took a decision of spreading the Pranami ideology in various regions (Prantas) like Punjab, Nepal, Bengal, Bihar, Uttar Pradesh, Assam etc (Murlidas Dhama, Dharma Abhiyan, p 89). For

the same purpose, Navrang Swami and Jivanmastana were sent to respectively Rajasthan and Kanyakubja. Those who were instrumental in the spread of the Pranami ideology were Keshavdas, Laldas, Chhatrasal, Navrang and Jivanmastana so there were also known as the main disciples of Prannath. There were also other disciples who were appointed by Prannath to perform certain duties. The group of twelve disciples who were sent to Aurangzeb consisted of Lakshmanbhai, Sheikh Badlambhai, Kayam Mulla, Bhimbhai, Somjibhai, Nabhajibhai, Khimabhai, Dayarambhai, Chintamani, Chanchaldas, Gangaram and Banarasidas.⁴⁴ It is certain that the list of his major disciples in the Sampradayik texts is not very long.

The description of the Hoshvani of Prannath is found very rarely. The Hoshvani is as follows:

1. The description of Sheikh Miraji, prose, Delhi-Rajasthan
2. Question-Answer of Quran, prose, Delhi-Rajasthan

Shyam Sundar Shukla⁴⁵ has only mentioned Navrang as 'disciple of Prannath' and his 'Leela Prakash' his work. Only Sampradayik granthas provide details about Navrang Swami. Mukund Swami "Navrang" was born in samvat 1705 at Surat in Gujarat. His father Raghavji was a rich merchant. Prannath's sermon at Surat inspired him so much that he became his disciple at the age of 25. He lived with and served Prannath as guru for the next 22 years. He left for Udaipur after the death of Prannath. The king of Udaipur became his disciple but there is no historical evidence available for this. It is certain that the spread of Pranami Sampradaya in Rajasthan is credited to him. He took his last breath in samvat 1775 in Udaipur where it is said is his tomb as well. Rajasthan⁴⁶ was more peaceful. Raj Singh wrote a letter to Aurangzeb depicting a very pitiable condition of his state and people. Rajput rulers of Rajasthan in particular were considered to be unfamiliar with urban life. Satish Chandra believes that they were generally happier campaigning than living in towns.⁴⁷ It is also pointed out that Prannath was a courtly saint who for the purpose of gaining knowledge visited many places like Muscat, Deep, Abbasi Bandar. Prannath also attempted to convince many contemporary rulers like Rai Singh of Udaipur, Bhav Singh of Bundi and Jaswant Singh against Aurangzeb but he was not successful in his purpose.⁴⁸

According to Bitak, in 1674, Prannath gave two letters to his

disciple, Govardhan Bhai, for 'awakening' Jaswant Singh who was stuck somewhere around Jamrud, near Peshawar⁴⁹ :

SUNI BAT JAB JASWANR KI, TAB PATI LIKHI DOY/

BHATTA GOVARDHAN LE CHALE, PAIGHAM PAHUCHANE SOY//

Govardhan reached and met Jaswant Singh for the same purpose. He gave the message of Prannath to Jaswant Singh but he could not be initiated in the Pranami sampradaya. After some days, Govardhan came back⁵⁰ :

ATAK PAR PAHUNCHKAR, KHABAR DAI INE JAYE /

YE ANKUR BINA KYA KRE, RAHYA RAS NA CHARCHA TAYE //

KOI DIN PEECHE AAIYA, GOVARDHAN ATAK SE /

The same historical developments have also been mentioned by historians who worked on medieval India and Rajasthan. It is pointed out by these historians that Aurangzeb was not happy with Jaswant Singh on account of many reasons that is why Jaswant Singh was transferred as a Thanedar to Jamrud (Afghanistan), then a province of Kabul. Even he died here in 1679 AD.⁵¹

Conclusion

The paper contributes in the understanding of the Bitak of Laldas as a source of history to politics and religion during the 17th c. in medieval India. The paper attempts to broaden idea of regional approach to the writing of history in the context of Bitak as a hagiographic text. Following the richness of the Bitak as a hagiographic text, the paper discusses in what way Laldas perceived the religious and political world of 17th century in pre-modern India. It also engages readers in mapping the journey of Prannath from Jamnagar to Delhi via Rajasthan and how Prannath attempted to convince and mobilize many regional rulers of Merta, Bundi, Udaipur and Bundelkhanda to disseminate his ideas and strengthen his political base against the Mughal state. He was not successful in finding their support. In nutshell, the paper highlights the significance of documents like Bitak and how and in what ways such religious and sectarian (Sampradaya) documents evolved and put the mark on larger historiography of 17th century politics and religion.

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50. *Laldas, Bitak, P 33, CH 67 and Laldas, Beetak, P 34, CH 22.*
51. *Rai Bahadur Gouri Shankar Heerachand Ojha, Udaipur Rajya Ka Itihas, 2nd edition, Rajasthani Granthagar, Jodhpur, 1999, p. 554. Gopinath Sharma, Rajasthan Ka Itihas, Part 1, Shival Agrawal & Co., Agra, 1980, p. 446. Jodhpur Rajya Ki Khyat- Jild, Raghuvēer Singh and Manohar Singh Ranawat (ed.), ICHR, Delhi and Panchsheel Prakashan, Jaipur, 1988, p. 243-44. Shyamaldas, Veer Vinod, Part 2, Maharana Mewar Historical Publication Trust, Udaipur, 2007, p. 827. J. N. Sarkar, History of Aurangzeb, Part 3, p. 323-324. Mahendrapratap Singh, Aitihāsik Pramanavali Aur Chhatrasal, National Publishing House, Delhi, 1975, p. 56.*

Travels of Guru Nanak Sahib in Rajputana

Kulbeer Singh Badal

Guru Nanak Sahib was the founder of the Sikh faith. He was born on 15 April 1469 at the present-day Nankana Sahib, Pakistan. Guru Nanak spent almost three decades of his life travelling around the world. During his travels, he met several religious, spiritual, and political personalities of his time. The sole aim of his travel was to enlighten mankind and to show them the right path.¹ His missionary tours are mentioned as Udasis in early Sikh writings. The main aim of this paper is to analyze the travels of Guru Nanak in Rajputana, and his interfaith dialogues during his travels. An effort is made to Mark those places that were visited by Guru Nanak during his travels in Rajputana, but also to describe the probable route that was chosen by him to travel within Rajputana. This paper is primarily based on contemporary Gurumukhi sources such as Puratan Janamsakhi, Meharban wali Janamsakhi, Vars of Bhai Gurdas, Panth Prakash, Twarikh Guru Khalsa, and Guru Pratap Suraj Granth, etc.

It has been unanimously acknowledged by the historians that Guru Nanak conducted three Udasis during his life times. (However some contemporary sources like Puratan Janamsakhi state that Guru Nanak had conducted five Udasis).² The first biographer of Guru Nanak who documented his life and his travels was Bhai Gurdas. According to Bhai Gurdas, "The Baba traversed the nine regions of the earth, as forest, the land stretched". According to Atlas travels of Guru Nanak during his first Udasi Guru Nanak visited places located in modern-day India, Bangladesh, Pakistan. During his second Udasi Guru Nanak travelled to the Himalayan regions and during his third Udasi, he travelled to Islamic nations.³ According to Navtej Sarna, "In the days when there were no fast or sophisticated means of travel Nanak visited Assam in the east present-day Sri Lanka in the south, Mount Kailash in the north and Mecca in the West. His mission took him to snowy heights and across burning deserts, through little villages and mighty capitals, among the ordinary as well as the learned, to fairs and festivals, to temples, mosques and Sufi Khanaqahs".⁴

Guru Nanak Sahib visited Rajputana during his first Udasi and he was accompanied by Mardana on his travels, who carried his rabab. According to Meherbaan wali Janamsakhi, while coming back from Ceylon, he went to Ujjain⁵ and then proceeded to Rajputana. According to Vilayat wali Janamsakhi and Bhai Bala's Janamsakhi, he went to Sirsa⁶ via Mathura,⁷ before arriving in Mathura Guru Nanak visited Bikaner where he met Vaishnavites saints.⁸

On his way to Bikaner, he first stopped at Chittorgarh and then proceeded to Ajmer.⁹ According to oral tradition during his visit to Ajmer Guru Nanak visited the famous Sufi shrine of Mohiuddin Chishti and had dialogue with the followers' Sufi saint. Jaspal Kaur Dhanju states, 'He (Guru) had a religious discourse with the Pir of the Dargah located in Ajmer where he is said to have guided them to be true Muslims and explained the real meaning of Namaz.'¹⁰ According to Sikh tradition after visiting Ajmer Guru Nanak proceeded towards the famous Hindu temple Jagatpita Brahma Mandir that is located near Pushkar Lake and had dialogue with the priest regarding the formation of Almighty God.¹¹ Later a shrine was constructed by Sikhs to commemorate the visit of Guru Nanak in Pushkar city and this Gurdwara is known as Gurdwara Singh Sabha, Pushkar. According to Hindu tradition, by bathing at Pushkar Lake all his sins earned by one could be washed out and one could attain heaven.¹² But Guru Nanak Sahib told them, 'Alone bathing is not enough, One has to be pure from inside. If someone is chanting God's name and inside he has the greed of getting money then such chanting is of no use.' After listening to Guru, people present their bowed before the Guru. He further pursued them to serve humankind, and instructed them to construct a Dharamsala and Langer for the needy.¹³ From Pushkar, Guru Nanak Sahib proceeded towards Bikaner.

According to various Janamsakhis, Guru Nanak met several Vaishnavites Saints in Bikaner who asked him many questions regarding the almighty God and ways to communicate with God.¹⁴ While replying to their queries Guru Nanak told them 'one must consider oneself as a servant of God if one wanted to release him we can reach him only if we learnt to live as per his dictates'.¹⁵ According to Sikh tradition here he recited the following hymn:

Whatever service the Lord causes us to do, that is just what we do.

He Himself acts; who else should be mentioned? He beholds His own greatness.

He alone serves the Guru, whom the Lord Himself inspires to do so.

O Nanak, offering his head, one is emancipated, and honoured in the Court of the Lord.¹⁶

According to Meherbaan wali Janamsakhi after meeting one group of Vaishnavites he came across another habitation of Vaishnavites. Who asked about the qualities of God, after listening to their questions Guru replied, ' Listen Thy Slaves of God what one can say in praise of His beauty, one can't explain his colour, which is most beautiful, best of all.' According to Sikh tradition Guru recited the following hymn here:

He created both sides; Shiva dwells within Shakti (the soul dwells within the material universe). Through the material universe of Shakti, no one has ever found the Lord; they continue to be born and die in reincarnation. Serving the Guru, peace is found, meditating on the Lord with every breath and morsel of food. Searching and looking through the Simritees and the Shastras, I have found that the most sublime person is the slave of the Lord. O Nanak, without the Naam, nothing is permanent and stable; I am a sacrifice to the Naam, the Name of the Lord.¹⁷

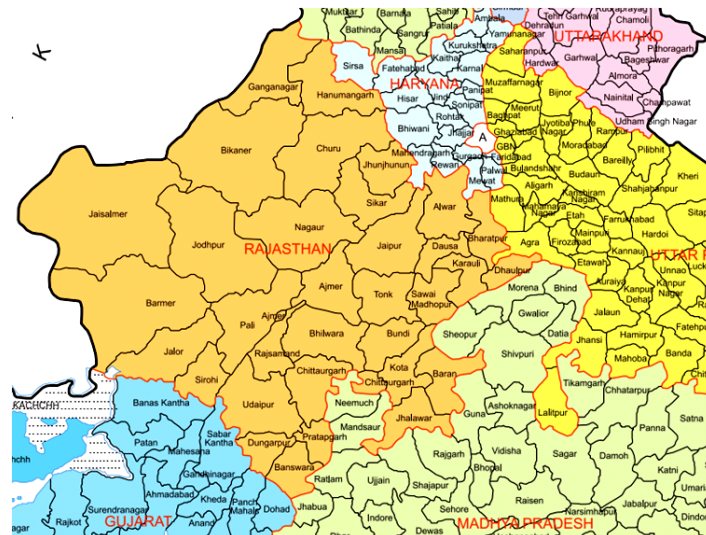
After Listening to Guru Vishvanites board to the group and another group of Vaishnavites saints meet him and ask, 'Man born into this world, spends some time herein and thereafter. What efforts should be made to realise God so that his life's mission is successful?' on hearing this Guru replied 'it is by remembering divine name that one realizes God. Only some rare persons comprehended the name, but who does, is freed from all sorrows and sufferings and gets United with God'.¹⁸

Twariikh Guru Khalsa states that Guru Nanak not only had discourse with discourse Vaishnavites saints in Bikaner rather he also had a dialogue with Jain saints of the Dhundia sect. During his discourse Jain saints questioned Guru Nanak, 'whether he ate old or new corn. He affirmed that he who ate new and full-grain, drank cold and unstamped water and

shook the trees of the forest to eat their fruit destroyed life and would never attain pardon.' The Guru said, 'all these things were mere superstitions was and as far as forgiveness was concerned it was in the hands of the Almighty.'¹⁹

According to Twarikh Guru Khalsa, Guru Nanak had visited Bikaner, Jaisalmer, Jodhpur, Nalagarh, Nathdwara, Udaipur, Chittorgarh, Ajmer, Pushkar, Shrohi during his visit to Rajputana.²⁰ Twarikh Guru Khalsa further states from Nalagarh, he proceeded to meet Bhagat Pipa at Jhala Patan. After meeting Bhagat Pipa Guru Nanak went to Nathdwara located near Udaipur. He further travelled to Chittorgarh, Ajmer, Pushkar and from Pushkar, he went to Mathura²¹ However Janamsakhi tradition does not mention the visit of Guru Nanak's visit to Jaisalmer, Jodhpur, and Jhala Patan rather it states from Bikaner Guru Nanak had gone to Jaipur and from there, he went to Mathura and further to Sirsa. Jaspal Kaur Dhanju states, "the Vaishnavas and the Jains of the Dhundia sect in Bikaner and the Muslims at the Dargah of Chisti at Ajmer acknowledged the superiority of the message of Guru Nanak, fell at his feet and many became his disciples".²²

It can be concluded that there are mainly two versions regarding the travel route followed by Guru Nanak Sahib during his visit to Rajputana. The first version is represented by Janamsakhis that were mostly compiled during the sixteenth and seventh centuries such as Janamsakhi Shri Guru Nanak Dev Ji Shri Meharbanji Sodhi (Meherbaan wali Janamsakhi compiled in 1640 CE). According to Janamsakhi tradition, Guru Nanak Sahib visited Chittorgarh, Ajmer, Bikaner, and from Bikaner, Guru Nanak Sahib travelled to Mathura. But according to another tradition especially Gurumukhi sources compiled in the nineteenth century, especially Twarikh Guru Khalsa states that Guru Nanak visited first Bikaner, then Jaisalmer, Jodhpur, and then arrived at Ajmer, Pushkar and further travelled to Murtha. Both traditions agreed that from Rajputana Guru Nanak went to Mathura. In end it can be said the Guru Nanak Sahib was an inclusivist, he held the view that it was possible that religious inclusivism, can bring a change of hearts among the followers if it acknowledge the view point of another.



The probable route followed and Places visited by Guru Nanak Sahib according to Janamsakhi Tradition. (Places visited by the Guru are Showed in Blue)

The probable route followed and Places visited by Guru Nanak Sahib according to Tawarikh Guru Khalsa. (Places visited by the Guru are shown in Red)

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2. *Fauja Singh and Kirpal Singh, Atlas travels of Guru Nanak, Punjabi University, Patiala, 1991, p. 7.*
3. *Ibid., pp. 1- 39.*
4. *Navtej Sarna, "And the Baba Went Along the Way" in India International Centre Quarterly, Vol. 30, 2004, pp. 18-31.*
5. *Presently Ujjain is located in Madhya Pradesh. While travelling from Girnar Hills located in Junagarh Guru Nanak Sahib along with Bhai Mardana travelled trough Ahmadabad and reached Ujjain. Both these towns were big centers of trade when Guru Nanak had visited these cities; for details see Imperial Gazetteer, Vol. V, Trubner & Co., London, 1886.*

6. *Presently Sirsa is located in Haryana. Later a Gurdawara was built by Raja Udai Singh, a Sikh ruler of Kaithal to commemorate the Visit of Guru Nanak; Khan Singh, Mahan Kosh, Languages Department of Punjab, Patiala, p.123.*
7. *Presently Mathura is located in Uttar Pradesh. During ancient times Mathura was a Jain center but during medial period it developed as a Vaishnav Center. When Guru Nanak visited Mathura he had seen the ruins of Hindu temples that were destroyed on the orders of Sikandar Lodi; Janamsakhi Shri Guru Nanak Dev Ji Shri Meharbanji Sodhi, (ed.), Kirpal Singh, Sikh History Research Department, Khalsa College, Amritsar, 1962, p.114.*
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9. *Ibid., p.26.*
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15. *Janamsakhi Shri Guru Nanak Dev Ji Shri Meharbanji Sodhi, pp. 331, 345-49.*
16. *Guru Granth Sahib, Ang. 1090.*
17. *Sri Guru Granth Sahib P 241,*
18. *Ibid., 1126*
19. *Giani Gyan Singh, Twarikh Guru Khalsa, p. 140-141.*
20. *Ibid., p. 140-147.*
21. *Ibid., p. 140-14.; Janamsakhi Shri Guru Nanak Dev ji Shri Meharbanji Sodhi, p.345-49.*
22. *Jaspal Kaur Dhanju, "Travels of Guru Nanak in Rajasthan," p. 93.*

Many Lives of Goga ji : Being a Folk Legend to Becoming a Deity

Pooja Kumari

Post modernism era shifted the paradigms from 'great' or 'meta-narratives' to the 'small' or 'folk'. This shift was not merely limited to political sphere but widened its scope to social and cultural history as well. 'Folk tradition' can be defined in geographical and social aspect. It is limited to a 'local' region and the people who are participating and controlling are also 'local'. These people mostly belong to middle and low level of caste and class hierarchies group. On the other hand 'great' tradition belongs to 'elite' and covers larger geographical area. It has set norms and conventions while 'folk' is comparatively more flexible. In the later one tradition no need for a shrine just need to draw or inscribe the main features of god or goddess. May be the same group of people who follow 'folk' also follow the 'elite' as well.¹ These traditions are not contradictory but "responsive" and sometimes "reflexive" in nature.² Worship of Goga cult in Rajasthan is a fine example to understand these binaries.

Goga was a 11th century Chauhan prince of king Vacha of capital at Mehera. However, there are ambiguities over Goga's historicity.³ He ruled over the region from jungle area to Sutlej region.⁴ He died a 'patriotic warrior death with his sons and nephews while protecting the land from Muhammad Ghazni.⁵ He was closely associated with Nath-Yogi sect but before death he converted to Islam and thus the term 'Pir' was assigned to him.⁶ His main adobe (grave) is situated at Gogamedi in Hanumangarh district of Rajasthan. Through reputation of site small shrines erected all over north India and these shrines also possess the same sanctity as main shrine at Gogamedi possess. Every year on Bhadra month's Krishna paksha's Navmi a fair held at these shrines. He is worshipped as 'saint-warrior' and protector against snakebite. He is largely based in agrarian regions of Rajasthan, Haryana, Punjab, Himachal Pradesh, and Uttar Pradesh. Day to day life of the people engaged in agriculture and nomadic pastorals

associated with snakes and snake biting. Even today in Rajasthan many people died due to snake bite. Goga worship is the expression of social needs and curing immediate problem of people. Particular castes like Bhangi,⁷ Bhopa⁸ and other 'low castes' worship Goga. As these castes were not allowed to enter into shrines were historically considered polluted and untouchable as they were historically considered polluted and untouchable so they have created their own gods and shrines in the form of phad and madhi. It gives them a Chance to move away from the stigma of unclear and untouchable. Gogais venerated as Hindu incarnation as well as Muslim Pir. He is equally worshipped by Hindu, Muslims and Sikh community. The cult shows a syncretic culture where people across caste, religion and culture worship him.⁹ Humanitarian teachings of Bhakti movement might have influenced the base of Goga cult.

There are multiple names of the Goga like Gugga, Jahar pir, Goga Pir, Jahar Pir etc.¹⁰ Being a part of living tradition his stories are performed across regions, religions and castes in different genre like story, songs (women songs, ragni mostly sing by males, and bhajan); performances in swang form.¹¹ These genres follow a common narrative. The synopsis of the story follow as - with the boon of Gorakhnath, Goga (incarnation of Padam nag) was born to queen Bacchal of Dadreva. He belongs to 12th century and fought a war against Muhammad Gauri. He married to princess Siriyal.¹² His twin brothers Arjan and Sarjan¹³ from maternal aunt Kachal were trying to molest his wife so he killed them. Out of sorrow his mother asked him not to show his face. But after some time when she tried to meet him he entered into earth with his horse.¹⁴

This modern version of story passed through a wide variety of narratives from bardic to colonial. In one version Goga died while fighting the army of Mahmud.¹⁵ In other versions instead of woman the dispute was over property. When Goga refused to give twins their share citing they were not related to him neither in paternal side, nor having any gotra relation. However Twins and Goga both born because of the boon of Gorakhnath but still he deny any paternal side blood relation with them.¹⁶ The twin seek help from Delhi sultan Firoj Shah¹⁷ but Goga defeated the army and killed the twin. His mother ask him not to show his face. So, he went to before mother earth ask her to take him inside. But earth said due to promise to Prophet she can't take people from other faith so he had

converted to Islam.¹⁸ All these were different versions were recorded by colonial officials during 19th and 20th century.

In premodern period large no of corpus of literature like Raso, Vachnik, Vat, Khyat, etc composed by 'elite' 'literate' bardic poets mostly employed by kings. These poems by Charan and Bhats discusses heroic deeds of Rajput rulers and folk legends as protecting property, territory, cattle, person etc.¹⁹ RavJait Si Ro chhand a text by anonymous poet of early 15th century records the story of Goga but these are considered later incorporation in the text.²⁰ Goga ji Ra Rasawala by Vithu Mehaand Goga Ri Pidhiby Gadan Pasayat written during latter half of 16th discuss that Goga died in cattle raid. These texts describe only small portion and not the narrative which described in later texts.²¹ Nainsi Ri Khyat of early 17th century records the story of Goga as he was having miraculous powers. He stole livestock as well as rescue the stolen livestock. He died while rescuing animals from Joiye. Nainsi put him contemporary of Pabuji another folk deity of Rajasthan, and Guru Gorakhnath. He married to niece of Pabuji.²² Dudo Asiyo Amrawat and Bharat Isardas two court poet of RavSurtan of Sirohi without referring to any particular personality only emphasis on heroic deeds. Vamsh Bhasker by Suryamal Mishran an 18th century text records the lineage of Goga. Suryamal was employed in Bundi court, placed Goga in chauhan lineage as ancestor of bundi rulers. At that time cornole Tod was also staying in bundi court and writing his book. Suryamall was highly influenced by great tradition so he put Goga in incarnation theory. So, the base of modern narrative is not a single text but combo of texts that were also put into different context. Whether he was hero, god, or ancestrol icon but the life of central figures of texts are put differently and the story run in continuation.²³

Goga's references are not available while studying political history of Rajasthan or may be he ruled over a small territory. He was insignificant person in socio-political context but in memory acquired place. So, what were these reasons for veneration and significant place in folk memory. Why he venerated as 'legend-saint' or Warrior-Saint. Various archaeo-literary sources gives references of erecting hero stone memorials at death site. These memorial stones sometimes bear inscription. It says these deaths were mostly during cattleraid 'go-ghana'. Goga ki Thalai inscription of 1309; Charlu inscription of Bikaner and many more record the death in

cattle raids.²⁴ Sangam literature is also full of such references. Hero cults are widespread across religio-cultural boundaries having different names like Bhomiya in Rajasthan, Khambha in Gujrat, Teyyam in Kerala. These cults share a common uniform tradition where journey starts from ordinary human being to the heroic death while protecting land, cattle or women sexuality. It was death which gave it higher status but all deaths are not turned into deity. It was violent and premature death and liminality danger pushed it towards worship. Brutality and violence in death gave power to deification. Deification means recognition of that power and by prayers and worship transforming that power from malevolent to benevolent; pretensions into piety. Singing the narratives, and being part of performances, stories, folk songs and erecting "cult of deified dead" shows the triumph over death. Heroic death causes hero to transcend the boundaries of death, time and place; they came immortalized and very much alive in tradition. Mortality was the feature of human being and it differentiates them from Gods but now it put them equal to them. Earlier in puranic texts death was deified but now dead are deified.²⁵

This transformation from folk legend to deity was more likely related to identity politics where bardic poets were trying to shape the meaning of a Rajput and warrior hero. The term 'hero' reflects the cultural values of heroizing group or society. Hero and heroic deeds would be different in Puranic or 'classical' tradition and 'folk' tradition. Local heroes protect cattle or crops while classical ones protect kingdom or sexuality of women.²⁶ This noble warrior identity was a way to preserve the status of kshatriya hood in changing political circumstances. Nainsi Ri Khyat praises not only 'hero' but 'villain' as well. He praises Pabuji but also the man who killed him Jimdakichi. This thing erases the boundaries between 'hero' and 'villain'. Giving the voice to valour and courage and warrior ethos is the main concern of poet. Sacrificial heroism has been put equal to ascetic renunciation tradition. He was a warrior and renouncer who sacrificed his life to secure the social and cosmic order.²⁷ Kshatriya and Rajput were included in varna category and Ashram system but they have their own ideals where protector, heroism at the centre. Became a warrior renouncer and then warrior deity also means protection of people and it also widened his sphere.²⁸ Hietabeital pointing cultural primacy of the Sanskrit epics with reference to regional story-telling traditions. He says instead of

deification the process was re-plotment of classical epic stories in local ballads.

Constructing temple and adopting inclusive identities (Bhil, Charan, Rajput), adopting Charan goddess Karni is another tactic to uplift the kshatriya status. This transformation was the product of literary-historical and religious processes. Bhakti was the main feature of medieval period Rajasthan so these folk legends associated themselves with them. Goga associated himself with Nath sect and was disciple of guru Gorakh Nath. This is another example of inclusive approach or assimilated themselves with them.²⁹

All these local heroes, their cult and narratives didn't develop in isolation but speaking to each other or sometimes adopting narratives from each other. As the modern version of Goga story picked up the beginning from Pabuji story and then picked the Pururva and Urvashi story from Purana.³⁰ These adaptation and adoption gives reflection of the ways in which these narratives experiencing a shift and make it difficult to trace the 'true' version. But instead of tracing 'truth' more attention should be paid on the travel of narratives. All these interpretations are of historical significance as they telling the social status of narrator and the 'truth' they want to forward.

Goga story shows that change in geography, socio-cultural status also influence the narratives. Expansion of tradition and changing tradition due to change in narrative structure were going hand in hand. Story accumulating new meaning with the crossing of local transregional boundaries. The role assigned to deity is also not static but change with the change in narrative. Nomadic culture also was the medium of spread of cult and narratives. Nomadic people like rebbaricattle reares worship these hero cults because they need a practical god to whom they can worships even when they are away. They venerate Goga in the form of chhadi; performing his story or through oral songs. These oral songs are the textual basis for performance, these could be easily change as there is no particular written set of norms of narratives. These are changing with the influence of print media and other religions intermingling. And this fusion providing new shape to the whole tradition.³¹ This process of narrative building started after the death of that hero, and ultimately

establishing the link with some pan Indian deity.³² There is also to need to understand how rituals reshape the narratives.

In Gogamedi is the place where main shrine of Goga is situated and it emerged as a pilgrimage site. On Goga's grave there is a white marble with engraved figure of Horse and snake, where people venerate mazar. Ritual worship at the main shrine is Matha Tekna.³³ The architectural structure of the shrine is also more near to Mazar. When Bhagat from Gaudiyal³⁴ and 'Valmiki'³⁵ carry chhari at ritual procession. Islamic traditions are slowly being replaced by Brahmanical. Printed hagiographical material accelerated this process of brahmanization. This process is not new When Tod visited the Mandor's hall of heroes. There are deified heroes are placed with the image of goddesses, Ganesha a guardian deity on gate. When ballads started creating its base outside the sphere of local then new agents come and they started patronizing that hero but also adapting him according to their own cultural values. Class interest substitute the birth identities and put it into puranic model. This method easily assimilated them in wider tradition. In this puranization process geography that means social location and strategic interest of performer also play an important role.³⁶ Culture don't exist in isolation, when any two cultures come together they influence each other. As achieving the level of classical is ultimate goal of these tradition. Guga Pir cult show the signs of modernity as well as pre-modern features at the same time. Is it show the intersection of great tradition and little tradition.

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3. R.C. Temple, *The Legends of the Punjab, vol 2. 1884. Bombay: Bombay Education society press. He recorded the story of Guga from Meo bard. According to this bardic version Goga lived in 13th or 14th century contemporary of Firoj Shah Tuglaq or Khilji (p.p. 261-300); but personally R.C. Temple believe he belong to 11th C.E and fought against Muhmud Ghaznvi; Rima Hooja, A History of Rajasthan on the basis of Nainsi Ri Khyat a 17th century text put him contemporary of*

- Pabuji (1239-1276) a Rathore Rajput. Rathore were either descendants from Ratrikuta or from Kannauj's Jaychand and when Kannauj was assimilated into Sultanate, the ruling family moved to western 'India' Rajasthan Gujrat border. In 1243 first Kannauj ruler Sinha established himself as chief in Marwar. In 1330 Bithu memorial the term 'Rathada' is used. P-553. Goga belong to 16th century as the earliest references of him from 16th century text Goga Ri Pidhiby Gadan Pasayat (p- 771; 837). It associated with Pabuji story to claim legitimacy and antiquity.*
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 9. *Ann Murphy, The uses of the 'folk': cultural historical practice and the Modernity of the Guga tradition (2015), South Asian History and Culture, p.p- 441-461; Dhali, Rajshree (2020) "Perspectives on Pilgrimage to Folk Deities," International Journal of Religious Tourism and Pilgrimage: Vol. 8: Iss. 1, Article 5. p.p- 23-32.*
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23. Ann Murphy 447.
24. B.D. Chattopadhyay *Early Memorial stones of Rajasthan: A Preliminary Analysis of Their Inscriptions in The Making of Early Medieval India*, 1994. New Delhi: OUP. p.p- 124-134.
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Reading the Peacock Motif in Rajasthani Folk Songs

Kaushalya Rajpurohit

The Peacock enjoys a very important place in the Indian mythology, art and folklore. But Rajasthan has a very old, intricate and intense affinity for this bird. Its grand forts, its intricate jewellery and colourful clothes all make space for the Indian national bird. But the peacock is not confined to the marga alone, it enriches the humble abode of the peasant in the form of Mandanas which is a traditional Rajasthani art work drawn by the rural Rajasthani women, using wet chalk and a cotton cloth on the cow dung coated floors and walls of their houses. Thus we come across the very first merger of the desi and the marga in the peacock motif in Rajasthani art- the peacock is in the palaces and the huts alike. It decks the pagri- a headgear and the pagarkhi- a regional style of footwear, alike. The present paper will look at the significance of this motif in a select Rajasthani folk songs. Its interpretations and references are as varied as the colours of its plumage.

Folklore studies around the world show that folklore is deeply connected to nature. This is because village life gives one that opportunity to be at peace with oneself and immerse oneself in the bounty of nature. Folk is inspired by nature often. The geography of Rajasthan suits the peacock and it is found in abundance in the region. Also, the colourful peacock adds the much needed colour to an otherwise arid and colourless land. Also, the peacock has mythic importance in the Indian subcontinent. It is the vehicle of Kartikaya- the war God and war is central to the history of this land. It is also associated with the monsoon and therefore also lord Indra- the rain God. Rajasthan being an arid land, the monsoon has a lot of significance and so the peacock. And how could one forget the Krishna bhakti of Meera? The centrality of Mira to Rajasthan reinforces the significance of the peacock in the Rajasthani society. No wonder it occupies a very important position in the folk imagery of Rajasthan.

The peacock motif also has overtones of the Darwinian theory of female sexual selection where he concludes that it is the peahen which chooses a peacock and not the other way round. The female is superior and makes a choice and even Darwin could not help it (Hunt). This premise will be used to subvert stereotypical gender roles like the dancing or coaxing female and the beholding male.

G.N. Devy in his revolutionary work *After Amnesia: Tradition and Change in Indian Literary Criticism* talks about a historical approach to regional literatures. He feels Indians tend to theorize the study of regional literature which he feels is not a very great way to study any regional literature. He feels excessive theorizing is a colonial hangover. Instead he says that we opt for historiography. Historical way of interpreting regional literature gives one a sense of a gradual and an organic transformation, growth or change in regional literatures therefore it is a more rewarding method to study or evaluate regional literatures. Devy then reinterprets the ancient notions of the *marga* and the *desi* where he doesn't see them as two exclusive categories but as existing together harmoniously and influencing one another (78). He cites examples showing how many Sanskrit scholars very creatively employed multiple languages to be mouthed by characters belonging to different strata of the society. Such multilingual styles of writing are profound examples of a peaceful coexistence of these two traditions in literature.

The present paper attempts to employ this *desi* - *marga* binary to the reading and interpretation of the peacock motif in Rajasthani folk songs. Before proceeding further let us first understand the meaning of the two terms and the context in which they will be employed in the present paper. The very popular definition of *marga* is that it deals with the dominant, the mainstream and the traditional in literature and often employs Sanskrit as a medium of expression, *desi* is the marginal, regional and the contemporary or the modern literature in the regional languages. Devy takes an example in the *marga* tradition, one in Sanskrit and shows traces of the *desi* in the sporadic use of the regional languages or local dialects. This paper, instead, takes examples in the *desi* category, Rajasthani folk songs, and traces *marga* and *desi* traditions depending on an overt and layered understanding of the peacock motif in Rajasthani folk songs.

These are some of the premises the paper would consider and employ.

Peacock- The Male Nurturer

Let us look at a very common Rajasthani folk song, sung by Seema Mishra, a popular singer of Rajasthani songs.

Moriya aacho boliyo re dhalti raat main
 Moriya aacho boliyo re dhalti raat main
 O mahre hivde main
 O mahre hivde main begi re kataar moriya
 Aacho boliyo re dhalti raat main
 Moriya aacho boliyo re dhalti raat main
 Daavdi main to boliyo mahri mouj main
 Daavdi main to boliyo mahri mouj main
 Thaanre kin vich
 Thaanre kin vich begi re kataar daavdi
 Main to boliyo re mahri mouj main
 Moriya aacho boliyo re dhalti raat main
 Moriya pihu pihu ki baani chod de
 Moriya pihu pihu ki bani chod de
 O mahra pivji
 O mahra pivji base hain pardes moriya
 Pihu pihu ki bani chod de
 Moriya aacho boliyo re dhalti raat main
 Daavdi pihu pihu ki bani bolsu
 Daavdi pihu pihu ki bani bolsu
 O mahre mouj
 O mahre mouj ude re din raat daavdi
 Pihu pihu ki bani bolsu
 Moriya aacho boliyo re dhalti raat main
 Moriya thare baaga main kaai kaai neepje

Moriya thare baaga main kaai kaai neepje
 O jya main aave hain
 O jya main aave hain sugandhi baas moriya
 Thare baaga main kaai kaai neepje
 Mordi mahre baaga main morbo kevdo
 Mordi mahre baaga main morbo kevdo
 O jiki aave re
 O jiki aave re sugandhi baas mordi
 Mahre baaga main marbo kevdo
 Moriya aacho boliyo re dhalti raat main
 Moriya aacho boliyo re dhalti raat main
 O mahre hivde main
 O mahre hivde main begi re kataar moriya
 Aacho boliyo re dhalti raat main

Song summary: In the above extract, a lovelorn wife is complaining to the peacock that he should not give a call in the night as it reminds her of her absent husband and causes a heartache. To which the peacock responds in a very composed manner saying that he gave a call out of mere playfulness and it should not cause her any pain. The lady then requests the peacock to not create the 'pihu' sound because means a husband or beloved and so it reminds her of her husband in a distant land. But the peacock retorts mischievously that he would continue to do so because he is always gay and joyous. Then she asks the peacock as to what grows in his garden and what is that thing which is emitting a sweet smell from his garden. To which the peacock replies that these are the morba and kevda flowers, both of which are local varieties of flowers, which are emitting a sweet smell.

(Transliteration and summary by the author)

Here, the peacock is not just a bird but a companion and a friend who interacts and understands. The dialogic form of the song adds beauty to the song. There is a shift in the mood of the song when the complaining and love-sick wife suddenly forgets her distant husband and is lost in the captivating aroma of the peacock's garden. This could be read as a hint to

finding alternative sources of love and joy. And the peacock is a potential mate to even a female human in Rajasthani folklore. In fact there are several folk tales in the Rajasthani and Gujarati languages where a queen or a princess is attracted to a peacock. This poses a serious threat to the traditional view of a devoted wife. The wife is capable of looking out for alternatives. Also, in the entire song the peacock very systematically lures the woman to his late night calling and gradually to his beautiful and well cultivated garden. The beautiful, well maintained, aromatic garden has the overtones of a well maintained household, a sweet home. Here, it is the peacock, the male, who undertakes this responsibility and the female just pays a visit, takes a look at the beauty. This is a very concrete example of a reversal or subversion of stereotypical gender roles- the wife as the nurturer and the caretaker of the house. The image of a peacock thus becomes a very potential tool to bring about this subversion.

At a deeper level the dialogue has shades of the Darwinian notion of female sexual selection (Hunt). Scientific study of peacocks show that a peahen selects a peacock on the basis of the shades of its tail. The peacock tries every bit to impress a peahen. It dances, the peahen watches. Here is a subversion of a very dominant view about the male gaze. This also counters all Eurocentric knowledge about Asian women being submissive, incapable of making choices (Gold 103). Instead they are not just vocal about their choices and the pain they experience, even the choice of imagery is pregnant with layers of strength and control. Here, the male dances, the female beholds- it celebrates the female gaze.

A Dancing Peacock

Let us take up another song sung by Seema Mishra and try and read the peacock motif.

Mor bole re o Malji Abu re pada main

O Malji mor bole re (2)

Bega aaijo re o Malji Abu ri dharti main

O Malji bega aaijo re (2)

Mor bole re o Malji Abu re pada main

O Malji mor bole re

Kin ghadayo re o gajban sone ro madaliyo

O Malji kine ghadayo re (2)
 Thare ghadayo e e gajban sone ro madaliyo
 E gajban thare ghadayo re
 Mor bole re o Malji Abu re pada main
 O Malji mor bole re
 Kikar nachu re o Malji tutode aanganiye re
 O Malji kikar nachu o (2)
 Kaach bidai dyu e gajban tharode karaniye
 E gajban kaach bidai dyu e
 Mor bole re o Malji Abu re pada main
 O Malji mor bole re
 Kikar nachu re o Malji fatode ghaghariye
 O Malji kikar nachu o (2)
 Ghaghro molai dyu e e gajban Jodhane chovatiye
 E gajban chundadi molai dyu e
 Mor bole re o Malji Abu re pada main
 O Malji mor bole re

Song summary: In this particular song the peacock call makes a wife nostalgic about her absent husband. She requests the husband to return soon. She then asks the husband for whom he has got the golden necklace designed, and the husband responds that it is for her. She then complains about the difficulties of dancing on an uneven floor and in a torn skirt. To these the husband replies that he would get a glass flooring done for her and also a skirt and chunri, which is a traditional fine and colourful cloth, worn with a skirt and blouse, for her from Jodhpur.

(Transliteration and summary by the author)

The song is suggestive of the ecology of the land, be it the mountainous landscape or the calling peacocks. This song too is in a dialogue form and therefore has a dramatic feel to it. One after the other the beloved keeps citing excuses for not dancing and the man keeps urging and luring her to dance. A very superficial interpretation of the song is that the woman is expected to dance and after a few excuses she eventually

succumbs to the husband's wish to dance but a more nuanced reading of the song, especially one underscoring the peacock motif, suggests that it is the woman who is making the man dance to her tunes. She dances, but not before getting what she needs or wants. After all, the peahen must choose her mate (Hunt).

Peacock- The Henpecked Husband

Let us look at another Rajasthani folk song, which was recorded at a wedding in Rajasthan in December, 2020.

Ghunghat upar ghooghra
 Ghunghat upar ghooghra
 Cheda re upar mor sa
 Cheda re upar mor sa
 Chalu to baje ghooghra
 Chalu to baje ghooghra
 Baithun to bole mor sa
 Baithun to bole mor sa
 Sasuji ne pyara susrosa
 Sasuji ne pyara susrosa
 Haan mahne pyara aap sa
 Haan mahne pyara aap sa
 Badal main chamke beejli
 Badal main chamke beejli
 Melan main chamkya aap sa
 Haan, melan main chamkya aap sa

Song summary: There are ghooghras on the veil and they tinkle when the lady walks and there is a peacock embroidered on the corner of her chunri and this embroidered peacock screams when she sits. The mother-in-law loves the father-in-law but this lady loves her husband. There is lightning in the sky but the husband is the light of her home.

(Transliteration and summary by the author)

An unconventional and unusual interpretation of the same song would be that the ghoogras, which are small tinkling bells of an anklet, are

symbolic of music and occupy a place on the veil, covering the most important part of the human body- the head, and it has a greater significance in the Rajasthani society and culture where men wear headgears as a symbol of honour and status. Similarly the veil is a symbol of prestige for the women, since low caste women are not expected to wear a veil. So an important space is given to the ghoogras, whereas the peacock, symbolic of the husband, just gets to sit on the cheda, the tail end or corner end of the chunri. The husband is thus on the margins here. When she walks she gets to hear the ghooghras, thus moving around, is liberating to the woman and it creates music for her whereas the act of sitting idle is not welcome. In the words 'baithon to bole mor sa', that is, whenever I sit, the peacock screams, is she trying to say that she overrides her husband and that he makes a lot of noise about it, obviously he does not like to be controlled. Then in the next lines she says the mother-in-law's favourite is the father-in-law, but her favourite is her husband. Now, in Indian folklore, the mother-in-law is a matriarch, the most dominating member in the family. So although she loves the husband, she loves her with caution, it is a controlling love. And finally the most interesting interpretation comes from a play on the word 'chamkya', now this word has dual meanings in the Rajasthani language. One is shining, the other is to be frightened. If we were to use the latter meaning, it would mean that the husband is frightened to be in the house, most probably because of the wife. This kind of an interpretation reaffirms the subversion of stereotypical gender roles and views.

Well, these are literary interpretations and they are varied and open to debate. Coming to the ideas of marga and desi and their coexistence offers an interesting site for a merger of both the traditions. Here the language of these songs is the regional Marwadi bhasha, and therefore an example of the desi tradition, but the themes are modern only when interpreted afresh. The overt meaning is traditional, it is only in reinterpreting the meaning of these songs that we get the modern. The term bhasha here is an Indian equivalent for colonial coinages like the vernacular or indigenous languages.

Conclusion: The paper through critical interpretations of the peacock motif in a select Rajasthani songs, establishes the peacock motif as a potential locus of stereotypical gender role subversions. Rajasthani folk

songs can thus be a modern site (Rajpurohit). The paper also succeeds in problematizing the notion of 'gaze', where women are beholding men as the peahen beholds the peacock. One senses very strongly, though subtly, the gradual shift in the meaning of these songs with an altered interpretation of the peacock motif. As Gold says in her article on Khyal, a Rajasthani folk song style, that the change in the meaning of folk songs would always be slight but significant (21). And finally, Devy's notion of the marga and desi traditions as influencing and affecting each other finds only an overt echo in the extensive employment of the peacock motif in Rajasthani folk songs, a deeper reading puts these songs in the desi category, where the language of composition is regional and the themes are contemporary and modern.

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The Role of Folk Literature in the Preservation of History

Sanghmitra Rathore

Introduction

Folk literature is the most important and oldest part of our civilization. Certainly it is very difficult to know when and from where folk literature first began and it is not even necessary. Many changes have taken place in the course of the development of civilization. Sometimes large and rich civilizations died out quickly, and sometimes even small social groups successfully preserved their culture. On the other hand, if seen from the provincial point of view, there are also countries like India which are the center of cultural diversity.

Human history is full of variations. Wars, trades, arts, architecture, empire expansions all have been a part of every civilization and culture. Every civilization has its own history and every history has its own culture. According to the sociologists Gillin and Gillin, "Culture is a set of patterns of behavior (internal and external) in every group and in every society that are decisively common among members, which are passed on from generation to generation and are taught to children and which are constantly changing. The possibility remains, these general patterns are called culture".

American sociologist Augburn has divided culture into two parts:

1. Material culture
2. Non- material culture.

Material culture is those man-made resources that satisfy our physical needs, like buildings, weapons, means of transport, ornaments, etc., where the non-material culture is intangible. They are constructed to maintain the uniqueness of their particular community. Thoughts, traditions, customs, rules, laws, languages and literature are part of non- material culture.

Folk literature is a primary and important part of culture. Things

happen every moment in society, but only some important events and individuals are able to make a place in history. Mostly written and published ideas are called literature, but literature has been there in society since the time the script did not even exist. For a long time, literature existed in the form of "Shruti" (listened) literature. Later, when scripts were invented, only then the folk literature was converted into written literature and new things were written. Historical events, heroes, traditions, religions, knowledge, etc., existed in the society for hundreds of years, on the basis of both folk tales, songs, dramas, rituals and traditions. Later historians compiled these, made factual checks and systematically wrote history.

Contribution of Folk Literature in the Preservation of History

1. Folk Literature is the Cornerstone of History-Religious ideology has the greatest influence on society. Religious ideology forms an important part of culture. Most people believe in religion whether in the form of idols, nature or words. In the creation of Vedic compositions in the Vedic period, the sages gave expression to their feelings, experiences and imaginations in the form of Sanskrit hymns, poems, verses, etc. These hymns and Vedas survived for thousands of years in the form of Shruti literature and Smriti (memorised) literature. Based on these memories, Vedas, Puranas and Upanishads were written in written form by Ved Vyas. Only after that the folk literature entered India in the form of history.

Ramayana, the greatest and most respected text of Indian history, also started in the form of "shruti" literature. It was narrated in advance by Maharishi Valmiki to Sita and Ram's sons, Luv Kush which was sung by them in the cities. Later Valmiki wrote this great book, which is one of the most important texts of Indian history and culture.

This was somewhat similar situation in Islam also. The history of Islam is that the four books of God i.e. couplets, verses, which are called Ayat in Persian, is a collection of verses which was revealed by Hazrat Ibrahim. The primitive book Quran was revealed by Muhammad. He used to narrate what Mohammad Saheb used to experience daily to his fellow colleagues and followers whom he called "Sahba". They used to remember his words. Those verses of knowledge revealed by Mohammad Saheb were memorized by his followers in their memory known as "Hifz" and since then the Quran has been translated into different languages but it's

basis was Sruti literature, which we call folk literature. Similarly in Islam, during the time of Muhammad, various topics were discussed in front of him and he used to give opinion on those subjects, which is established as Nazirin Islam, this is called Hadees in the history of Islam, that is the form of folk literature. The orders, messages, knowledge and ideas that Lord Buddha used to give to his disciples, followers, supporters and general public in the form of excursions and discussions, were remembered by his disciples and later written down. The entire teachings of Buddha were the Shruti literature, which we can call folk literature. Due to the writing of these people of Buddha's memorized lessons, later on it became the authentic basis of history.

2. The Protection of History by Folk Literature from Extinction-The word folklore is made up of two words: 'Folk' and 'Lor', where the word Folk is derived from the Anglo-Saxon language, 'Folk' is called 'volk' in German. In the same Anglo-Saxon language, the word 'lar' means, 'learning', that is, knowledge. Thus the word Folklore means the "wisdom of the uncultured people". Often folk literature is understood in the context of the literature of the rural and uneducated people but folk literature is everywhere, it is a way of our life, conduct and belief.

Folk literature has played an important role in preserving history. Foreign invaders attacked India for a long time. These foreign invaders not only looted the country but also destroyed its cultural heritage. Any country's cultural heritage is evidence of its history, if seen in this way, many times attempts have been made to destroy the history of India. As in 711 AD, Sindh was invaded by Muhammad bin Qasim with the intention of expanding the empire and was destroyed by him. In the early 11th century, Mahmud Ghaznavi invaded India. He attacked and plundered Mathura for 20 days while attacking the Ganga Yamuna Doab. Then destroyed Kannauj and Somnath. In 1398, Timur invaded North India and destroyed Delhi. The demolition of Taxila and Nalanda University destroyed the central center of knowledge and history. Mughal King Aurangzeb destroyed thousands of Hindu temples along with their glorious history. Similarly, due to many wars, epidemics, the collected history was destroyed, but folk literature was passed on orally from generation to generation. The nature of folk literature is abstract. So it could not be destroyed. Thus it tried to save folk literature history from extinction.

The external invaders left no stone unturned to destroy the history and culture of India. The libraries were burnt, historical monuments were destroyed, there was looting and thousands of civilians were killed. All the idols of the culture were damaged. Similarly, many historical facts were destroyed due to natural calamities as well like arson, epidemics, earthquakes and floods. But because folk literature is abstract. It has no living form. It is built on the psyche of the people. The people protected their culture, on the basis of folk tales, music, traditions, customs and beliefs and on this basis, history was re-formed in a factual and systematic manner. Physically destroyed sites were restored, thus folk literature saved history from being destroyed and extinction.

3. The Contribution of Folk Literature in Restoring History-

Whether it is natural disaster or man-made destruction, it has had a strong effect on human civilization. Where the villages, towns, cities etc., became empty due to epidemics, due to the wars, large number of migrations also took place. Historic sites collapsed and disintegrated without maintenance as people migrated. Wherever people settled, they adopted the civilization of that place. Due to drought in Marwar province of Rajasthan, a large number of people were displaced in Malwa. People who were repeatedly suffering from the brunt of war were displaced in different safe places of the country, leaving their cultural heritage and their history behind. But by the time the situation became normal, the war ended, epidemics ended and the floods and drought ended till then people kept their history alive on the basis of their folk literature. Later they again wrote history and tried to revive their culture. Folk literature has transferred historical heroes and events to the next generation through folktales, songs and plays. In this way, folk literature is not only a medium for the propagation of culture but also history. For a long time, the events which survived in the form of folk literature, history was created only by writing them. Folk literature has played the most important role in the reconstruction of history.

4. Contribution of Folk Literature in Creating Cultural Significance of History-Both history and folk literature form an important part of culture. History is mainly a factual and systematic record of social events, whereas folk literature is a mixture of facts and fiction. Folk literature makes history interesting, entertaining and easily approachable. It is very difficult to remember history literally completely. Folk literature

keeps history relevant through stories, pictures, music, traditions etc. India is a cultural country where many festivals, fairs etc. are organized. Often people do not know the history behind any festival or a specific historical date, but they consider it their tradition to participate in them. As many folk deities are worshiped in Rajasthan. People consider folk deities like Pabuji, Gogaji, Ramdevji, Tejaji etc. to be supernatural and place their reverence in them. The stories and songs of these deities are sung with full devotion and associated with these miracles. Although when we see their history, we definitely find that they have done heroic deeds in life, but they had nothing to do with magic and miracles. However, folk literature celebrates the heroes, events and important dates of history. It keeps history relevant in the life of the people in the form of traditions and literature. It is because of folk literature that history is a part of the life of the common man, otherwise it would have remained limited to the reach of intellectuals and educated people. Folk literature has brought history to the people and kept them connected.

5. Folk Literature is a Priceless Treasure of History-We do know that the composition of history in writing form began much later. History existed in the society only in the form of Shruti or oral form. There were even some social groups, and still are today whose job is to maintain genealogical history through folklore. Through Baatposhi (story-telling) also the stories on historical events were transferred from generation to generation. For historians, folk literature is no less than a treasure. There could be many reasons behind a historical event. The description of the event is available everywhere. But the reasons behind it have to be brought out more because many unexplored aspects of life are compiled by collecting facts from folk literature only. Folk literature has become the reason for the social progress of many historical events and sites. We have got a glimpse of many important parts of history for the first time only because of folk literature.

The development of human civilization has not happened equally in all the places, in some places there has been rapid progress due to the ease of climate and natural resources, and in some places the struggle to maintain its existence continues. Folk literature has been an important part of civilization in spite of all its diversity.

Naming a new born kid, skills development, rules for progeny, and dead body's last rites etc. are some such traditions and rules which are part of every culture. Every culture has its own specific history which makes it different from other cultures. To know the history of any culture, if its literature is first known, then it opens new layers of knowledge for the researchers. If we look at the history of the ancient kingdoms, there were special writers in the royal courts who wrote about the king. For them, they could generally be prejudiced. But the unsung heroes are kept alive in the minds of people through folktales and folk songs. Many historical events, heroes etc. have been discovered only through folk literature and are an important part of history today. Folk literature is the ocean. Folk literature is such an ocean, at the bottom of which there is an unwritten history as a storehouse of priceless treasures. Invaluable treasure of folk literature history. Folk literature is an invaluable treasure of history, which if exploited very well, can reveal many untouched aspects of history to the people.

Conclusion

Folk literature and history goes parallel with each other as both are part of culture. Folk literature has its deep root in the evolution of mankind. Every civilization has its own history. History for a long period survived as a part of folk literature. Folk literature is not only about entertainment but also about the preservation of tradition. It's folk literature which has kept history alive in the hearts of people through its simplicity. Folk literature through its stories, songs, dramas, drawings, traditions has made the complex history, easily approachable and memorable. To know and memorise history requires a lot of hard work and learning but folklore makes it easily available for even uneducated people too. Without folk literature history could have been accessible to the learned and educated people only and might remain as in the bundles of pages in libraries, folk literature made history effortless and uncomplicated for people. Thus folk literature has a prominating role in the perseverance of history.

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Role of Mercantile Class in Land Revenue System of 18th Century Eastern Rajasthan

Mahvish Musharraf

In present paper an attempt has been made to study and understand the pattern and Process under which mercantile class played a crucial role in revenue set up in rural area of Eastern Rajasthan. This paper is basically based on study and analysis of some vital sources, for primary evidences I have gone through sources such as Arhzdasht,¹ Arhsatta² of different Parganas, Chittis, Tozis, Nirakh Bazar and Amal Dastur, Khatoot Ahalkaran Rajasthani³ which are preserved in Rajasthan State Archive in Bikaner. I also have gone through significant modern work had done by great scholars S.P Gupta, Dilbagh Singh, and Satish Chandra who have done great job in this context. Thorough study of these significant sources gives idea in the respect of whole procedure under which these class had grown up as powerful and significant community. Also gives ideas about how these mercantile class involved in revenue set up, how they acted as middleman between state and peasants, how they turned as grain dealer, and also acted as moneylender not for only peasants but for state as well. Gradually they occupied significant positions in rural set up.

Information contained in this paper, is basically regarding the following points.

1. Pattern and procedure under which this class had grown up as grain dealer, moneylenders and moneychangers as well.
2. Detail regarding how they acted as medium channel between state and peasants.
3. Nature of Favors and positions honored on him by state.
4. Power and position enjoyed by this mercantile class.
5. Significance of loan provided by this class to peasants and state as well.
6. Nature of support and assistance provided by this class to cultivators

to continue cultivation in the scarcity of money.

7. Main factors behind their rise in revenue set up in rural areas of eastern Rajasthan as powerful institute.
8. How gradually they shifted from common community to a powerful society.

Introduction

This mercantile class occupied a different position in the agrarian structure and they also possessed some considerable control over the rural economy. Their rise and progress occurred during the growth of money economy, which had been taken place due to the assessed and demand of land revenue largely in cash particularly from the time of Akbar.

There were many factors responsible for their occurrence and growth in rural set up. Reason behind their act as medium channel between peasant and state was inability of peasants to reach open market to sell their goods, so as such situation they sell all their goods to merchants. In this situation, merchants played very important role as they bought these goods to market to sell either in same village or in other town and emerged as grain dealers or Mahajans.

Main factor responsible for their occurrence as moneylenders or bohras, was need of money by peasants at the time of crop failure, which is fulfilled by this class by providing loans and other agricultural assets as well which made peasants capable to continue cultivation, by this process eventually they termed as moneylenders.

They also played duty of moneychangers or Sarraf, this happened because of cash payment of revenue by peasants, as such situation peasants seek help to sarraf to change revenue from kind to cash, this eventually designated them as moneychangers or sarraf.

This whole procedure strengthen their position and involvement, they also tried to gain ways and position of higher gentry and frequently lived considerable style in rural set up, which would be discussed in detail further.

By gone through some miscellaneous sources it is learned they were not basically permanent residence of Rajasthan, many merchants came from different part of India and settled down in several areas of

Rajasthan.

Eventually they categorized into different categories such as Mahajans, Bohras and Sarrafs due to altered works done by them or by their designations in the respect of revenue set up. They practiced different duties at several parts of land revenue system.

Their role as intermediary

A vital document entitled 'amal dastur rahdari' and 'amal dastur chabutra', gives detailed information in the respect of merchants role as medium channel between state and peasants. Then peasants in rural area found it incapable to reach open market at all. Due to this inability, they had no other option but to sell their goods to village merchants these local merchants bought commodities from the village and sold them either in market of same village where they had purchase or in the market of village around.⁴ A significant information we could find in the vital document Arhzdasht, belonging to the month Kartik, sudi 10, by official Sundardas, contained information regarding the Mahajans working as grain dealer in Pargana Dausa.⁵ It is also noticed through information contained in document, Mahajans also asked to provide right and duties, in this regard information contained in Khatoot Ahalakaran, where head of Mahajan of pargana Dausa was asked to delegate right of collecting custom duty to Vyas Gyan Chand.⁶ They gradually started to act as medium channel between peasants and market. This information gives a very clear impression through which we can easily understand that how these merchants started to involved in land revenue administration. Mahajans, who called banias were primarily grain merchants, and they were assigned certain responsibility in the conduct of revenue by the state, played considerable role in the process of administration by standing surety to Zamindars, contractors and village community as well.⁷ Mahajans not only got involved themselves in agricultural activities but also handled industrial goods at large and they practiced different duties.

- Played most important duty during sale and purchase of grains.
- Obtained grains from countryside and taken it to main market area.
- Arrangement of sale of grains in rural and urban markets.
- Provide daily reports of prices of agriculture produce.

- They could control the prices of various grains being sold in the market.
- They provided peasant advance loans during scarcity to buy seeds, to purchase agricultural equipment and other assets.
- Their main duty was to make sure the regular supply of grains in the town.
- They had to maintain fixed prices of grains even in the days of scarcity.

These were the main duties of mahjans played under the supervision of state officials like amil, there are certain examples in the sources belonging to Eastern Rajasthan such as chittis, which shows that they had to follow instruction given by state officials like amil. These mahajans used to raise prices of grain in scarcity of rain and as such situation pargana official amil had to get involved to sort it out by instructing mahajans to not raise the prices of grains.

Moneylenders

Due to scarcity of rain, at the time of crop failure or other natural calamity, peasants needed money to meet expenditure of seeds, ploughs and other assets, at this time merchants provide taqvi loans to peasants to purchase seeds, ploughs, bullocks and other agricultural assets, and they emerged as moneylenders. Their presence can be verified by the information contained in Jaipur Arhzasht of V.S 1721, A.D 1664, by official Kalyan Das to Maharja Mirza Jai Singh, where it was informed that Bohras of pargana Nainwah, asked to help peasants of Pargana Malpura and Pargana Nainwah.⁸ There is also information in the context of salary paid to bohras in return of their services in revenue set up, contained in Arhzdasth of V.S 1740, A.D 1683.⁹ Their role as moneylender can be verified by the piece of information contained in Jaipur Arhzasht, where bohra Swami Shri Mohanray ji had fight due to loan given by him to peasants.¹⁰ State also borrowed money from bohras, which is verified by the information contained in Khatoot Ahalkaran, where Maharaja has ordered to take Rs. 5000 to 7000 from Jagdish bohra for the maintenance of Zamindari.¹¹ There was information in significant documents Arhsatha¹² and Arhzasht, where amil was asked to make provision in regards, provide seed and fertilizer loans through bohras to peasants of pargana Malarna.¹³ Many

documents comprised names of some very famous bohras, Mainly in Amber document name of famous bohras had been mentioned, for instance bohra of Baswa, advanced loan to peasant of same qasba to purchase oxen, Khaad (fertilizers), and seeds.¹⁴ They had significant place in revenue system because they used to provide loans and other things to peasants, In other words it can be seen like sometimes due to their support peasants were capable to do their jobs. Information gives an impression that the bohras played different role in revenue set up. Their different services in revenue set up can be seen in information contained regarding bohras, where he was asked to do different kind of works such as collection of revenue of Rabi and Kharif, provide loans to official amil, also asked to send Rozinama papers after collecting it from official amil, information in the context of salary of bohras as well.¹⁵ They also prepared papers of expenditure and collection of revenue or Arhsatha, in V.S 1739, bohras, asked to prepare Arhsatta of crop kharif, also asked to send Arhsattha of revenue collection of rabi crop after collecting the revenue of whole year.¹⁶ But rate of interest on loans charged by these bohras on peasants, sometimes was very high, it is evident from a statement given by a Jain traveller, who stated that the due to high rate of interest peasantry was under heavy burden as loan interest sometimes rose to five times.¹⁷ In the respect of payment of loans it has been noticed generally loans provided to peasants in cash but the payment method of loans by peasants in the form of grains was also prevalent.

They had played different type of roles and duties in the respect of revenue set up. For instance;

1. Main function played by them in village was to provide taqvi loans to peasants or cultivators, provided sometimes on behalf of state or sometimes on his own.
2. They issued and discounted Hundis or bill of exchange.
3. They also engaged with the responsibility of supply of seed, plough, bullocks and other manure to peasants at very normal rates.
4. Documents also shows very considerable information about their contacts with the big designators such as Ijaradars, Zamindars, and Jagirdars, as sometimes they depended upon Bohras for money to meet their own financial responsibilities.

5. There are considerable information in documents, regarding their oppression of peasants especially at the time of crop failure.¹⁸
6. There is information, if the bohra denied provide loans to peasants so state could order the bohras to provide loans, such specimen comprised in the document Chitti, from Pandit Dulta to Shri Girdhar Das Ji.¹⁹
7. Document Arhsattas shows understanding between state and bohras regarding the moneylending, bohras lend money to state at very concessional rate.²⁰

Their role as moneychangers

During the process and growth of a money economy, merchants also started to act as moneychangers who came to be known as Sarraf or Shroff in Eastern Rajasthan, during medieval India. The main reason behind the rise and growth of Sarraf was the need of money changing from kind to cash in order to pay land revenue in cash by peasants due to the state demand of land revenue in cash. Peasants were lacked for ready money to pay land revenue and they had no option except to resort to this class. Document Arhzasht belonging to V.S 1703, A.D 1646, month Jyastha, sudi 4, by official Prayagdas Govardhandas, provides information regarding the Sarraf, Ram Singh Kalyan of pargana Bahatri, where he is working as moneychangers for peasants of pargana Bahatri, it can be verified by the Hundi in the name of Sarraf, due to their work as moneychanger.²¹ One more information contained in Arhzasht, about the Sarraf Kushal Singh, who was asked to submitted the Rs. 100 which submitted by Sarraf on Rabi-ul-awwal 1079.²² There is also information in the context of suppression of sarraf by official while they playing their duties, information contained in the document Khatoot Ahalkaran, where complaint filed against the Roop chand for his oppressive attitude towards the sarraf, and also oppressive attitude of Hakim Tekchand of Malarna with the help of Dewan Ram Chandra, reported by revenue officials Kanungos and Kholdarans to Khabardarans.²³ When the cash payments were need to be made in all cases, there is only Sarraf or moneychanger who played significant role in the respect of several considerable duties. for instance, for the value of coins, its minting, year of minting, and to check purity of coins, even no coin would be acceptable as cash payment

of revenue, unless it had been certified by a Shroff.²⁴ Except it, they had different types of roles such as;

1. They were specialised in financial transactions.
2. Played significant role in the sale and purchase of gold and silver.
3. Minting of coins, date of minting, purity, and its value.
4. Main duty was bills of exchange, cash hundis and had other resources.
5. Hundis or bill of exchange issued by Shroffs was acceptable and honoured throughout of country.²⁵
6. Occasionally they used by the king and nobles in dispatching treasure and to taken land revenue from one part of country to another.²⁶

Conclusion

Whole information gathered through various primary and secondary document as well, gives an impression based on which we can conclude that mercantile class not only worked as grain dealer, moneylenders and moneychangers, but also occupied significant place and designations in revenue set up of rural areas of Eastern Rajasthan. As this paper basically based on their role and duties in revenue set up, so all information which is gathered from vital documents specifically relevant mainly mercantile class attitude towards revenue set up. it is found that main reason behind their involvement in revenue set up, was the inability of peasants to reach open market, so they sold all their grains to these merchants, and these merchants brought grains to open market this process made them grain dealers and gradually they started to act as medium channel between peasants and state. Gradually they started to do alternate works, and got different designations, such as moneylenders, the reason behind their growth as moneylender was need of loans by peasants at the time of crops failure due to scarcity of rain, this loan was provided by the bohras to peasants and make them capable to carried out cultivation, they also provided loans to state as well. They also acted as moneychangers or Sarraf when peasants were asked to pay revenue in cash. They also honoured and favoured by state on different occasions and eventually turned as significant institute in revenue settlement.

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Professor Pema Ram Prize Paper

**Man-Animal Relationship in Medieval
Rajasthan: A Synoptic study of the
Environmental aspects of Karkhanas**

Dr. Abhimanyu Singh Arha & Ayushi Pathak

Introduction

One of the important developments in the first half of the 18th century was the decline of the Mughal Empire and the rise of regional-level power. In this phase of transition, power shifted from Mughals to local rulers. Mughal institutions were re-organized, modified and established at local level and karkhanas were one of them. Rajputs had karkhanas which were operative in their regions and the main purpose of these karkhanas was to fulfill the demands of the state. Regional karkhanas were influenced by the Mughals and their study helps in understanding the growth of urban industries. The meaning of the word 'Karkhana' in the medieval times is not limited to manufactory or workshop but also used for stores and animal stables. R.K. Saxena mentioned that the word buyutat was also used by the Rajputs for karkhanas just like the Mughals.¹ Before the Mughal Period, Afif in Firuz Shah Tughluq's reign gave information about the karkhanas and later Abul Fazl and Francois Bernier mentioned about the karkhanas of the Mughal Age.²

In the early 18th century, Rajput rulers established karkhanas on large scale. In order to maintain the splendor and grandeur of their royal court, household and army, Rajputs were forced to establish karkhanas. Artisans from different regions had settled in Delhi and worked under the Mughals from generations in imperial karkhanas. Around the middle of the Eighteenth Century, these artisans started migrating to Rajput States due to the disintegration of Mughal Empire. Rajput rulers also invited artisans from other states. Rajput karkhanas can be classified into following

groups³ - (a) Stores for instance Ratangrah (Gems and Precious Stones), Dantgrah (Ivory Store), Toshakkhana (Mattress Store), Farrashkhana (Carpet Store), (b) Manufactory for instance Silehkhana (manufactory of Arms), Topkhana (Armours), Zinkhana (saddles and bridles), (c) Animal Stables- Filkhana (Elephant Stables), Shuturkhana (Camel Stables), Tabela (Horse Store), GauKhana (Cow Stables), (d) offices or departments related to administration and court, (e) Karkhanas related to rulers personal service likestore for eatables- Rasoikhana (Kitchen), Mewakhana (Fruity) .

Karkhanas Pertaining to Animals

From ancient times animals were captured, tamed and used in war. Similarly, the animals in medieval times were used not only on the battlefields but also for entertainment, for carrying goods from one place to another, for gifts. In medieval Rajputana, bestowing animals as part of a lavish dowry was a common social practice among the Rajputs.⁴ Moreover, animals were taught to help the rulers in the hunt. Rajput Rulers maintained the animal stables in their region⁵ such as stables for horses, elephants, cows, camels. In Sultanate and Mughal Period animal stables were considered as important karkhanas and the importance of animal stables remained same under the Rajputs. They appointed employees as caretakers of animals. From the list of karkhanas mentioned by Afif at different places of his work (as he does not provide complete list in one place), he kept Filkhana, Paigah (horse stable) and Shuturkhana under the category of Ratibi (Karkhanas which had fixed annual grants).⁶ Abul Fazl also mentioned about the stables of horse, elephant, camels, cows and mules during Mughal period. In this paper the focus will be on Filkhana (Elephant Stables), Shuturkhana (Camel Stables) and Tabela (Horse Stables) possessed by Rajputs.

The Karkhana responsible for the maintenance of elephants was Filkhana. As said by Mahesh Rangarajan, "Elephants were siege engine, a mount in war, a sign of status and a mobile platform to hunt in tall grass country."⁷ From the ancient times elephants played a significant role. In the words of Kautilya in his Arthashastra mentioned by Mahesh Rangarajan "The Superintendent should with the help of the guards...protect the elephants whether on the mountain, along a river, along lakes or in marshy tracts...They should kill anyone slaying an elephant."⁸ As a symbol of

glory and power elephants were used by the Sultans of Delhi in the battles. Elephants were used to crush the gate and walls of forts. Even they were used for crossing rivers. Mughals also saw elephants as symbol of strength and imperial authority. This trend was later followed by the Rajputs. As S. Jabir Raza points out, Barani and Abul Fazl of 14th and late 16th century respectively recorded that one elephant was worth 500 horses in battle.⁹ War elephants were also brought as booty. The Rajputs were very active in purchasing elephants from different places. Elephants were imported from Deccan and Lucknow.¹⁰ Rajputs preferred purchasing of elephants more as breeding was expensive because of their long gestation period of around 20 months. Rearing of elephant calves was also not easy. After complete examination and health monitoring, elephants were trained for various purposes. They were used at elephant fights, elephant race, battles or accompanied rulers in hunting. Hathnali a type of gun was used from the back of an elephant.¹¹ They were given food differently according to their breeds.

Expenses were made on the cloth worn on elephant's back known as jhool and other items such as howda, elephant seat (which is a wooden cubicle structure) and firaki. Money was also spent on the band for the neck of the elephant to give rest to the feet of mahout (Elephant rider)¹² and ring fixed on the trunk of an elephant known as mahola. In Filkhana items required by elephants were also repaired.¹³ Elephant cloths were in bright colors and consisted bells. Elephant seats were decorated and some were made of ivory in Jaipur.¹⁴ Expenses incurred on elephants differed according to age, breed, season and capability.

Shuturkhana was another important Karkhana and was responsible for the maintenance of camels. Camels are suitable for transport in desert where water is scarce and days are generally hot. Camels are generally of two types- Dromedary or Arabian camel with one hump on its back and Bactrian or Mongolian camel with two humps on its back. In ancient times, we find description of one humped camel in Hieun Tsang's account when he traversed Sindh in CE 640.¹⁵ When Muhammad Qasim invaded Sindh he had camels with him. But it was during the time of Mughals that special stables were prepared and mixed breeds were obtained. Rajputs too established Shuturkhana in their state. Caretakers were employed and paid for taking care of them, for providing fodder as well as essential

items and for training.¹⁶ Camels were trained for battles and for fights with other camels and for camel race. They were also trained to accompany rulers in their hunting expeditions. Shuturnali and Jojayal were the guns placed on the back of the camels.¹⁷ Rajputs continuously purchased camels in their regions and mainly from Nagore, Jaisalmer and Bikaner.¹⁸ Physical verification and health monitoring of camels was compulsory just like Filkhana. Camels were also exported to Malwa, Awadh, and Deccan.¹⁹ They were used as transport for carrying goods in desert region.

Sumbul Halim Khan points out that Shuturkhana comprised two sections²⁰ first one was Shuturkhana Nafar which was responsible for the expenditure of the caretakers of camel and second was Shuturkhana Rakht which was responsible for the expenditure of camels. It seems that the demand for the male camels were high than the female camels because the payment to the retainer was low of the female camel.²¹ R.K. Saxena gave a complete list of the expenses which shows differences in expenses every year made on the Shuturkhana.²² Expenses differed according to age, capability, breed of camel. Expenses were incurred on the armor for the camel which includes Jhul (cloth of camel), tat (sackcloth), sorhi (saddle), chakma (boot), decorative for camel which includes patti (strip), korkhial (braided flowers), rassi resham, for the driver which includes gaddi (seat), dori sooti, rakabdawas (leather loop), bag for fodder or other things. In Shuturkhana there was arrangement for repairing and maintenance of items used by camels.²³

Horses were maintained in Tabelas. Both the war horses and the ordinary horses always played a significant role in the history. In the Vedas, in epics like Ramayana and Mahabharata horses are mentioned. Ashwamedha yajna, a horse sacrifice rite was an important ritual in Ancient India. The horses were not available in plenty and were brought to India from Central Asia.²⁴ They were also equally important for the rulers of Delhi Sultanate. They purchased or sometimes even captured horses during the invasions. When Malik Kafur invaded Deccan, during the reign of Alauddin Khalji, he captured various kinds of horses. According to Ferishta, Alauddin khalji maintained the large number of horsemen. Babur's cavalry is considered as one of the causes of his victory over Ibrahim Lodi in the battle of Panipat. Abul Fazl in his Ain-i-Akbari gave detailed information about Horses. Horses were brought by merchants to court from Turkey,

Turkestan, Badakhshan, Shirwan and other countries.²⁵ Cavalry was also important for Rajputs. Besides Cavalry and transportation, the horses were also used as presents. Ghurnali was a type of gun barrel used by Rajputs from the back of horse. As mentioned by R.K. Saxena, the cavalry was divided into two groups²⁶- the first one is Naqudi which included the fine quality breeds and they were maintained at the capitals and headquarters of pargana and the second one is Pattayat. Rajputs continuously purchased horses for their stables.²⁷ According to their breed, the prices of horse differed. They were mainly imported²⁸ from Shikarpur, Kabul, and Multan and exported²⁹ to Malwa, Delhi, and Deccan. According to the demand of the state the numbers of tabelas were maintained. Jaipur had seven Tabelas, Bikaner had six and Kota had only two.³⁰ Just like animals in Filkhana and Shuturkhana, the horses were fully examined and their health was monitored regularly. Their caretakers were employed for the maintenance and for their training. The wages of the troopers were dependent on the breed of their horse.³¹ Expenses of every year incurred on Tabelas differed.³² Expenses were made on the horse harness which include- qashqa (head armour of horse), poitrel (chest armour of horse), Tail guard, gardani (armour for upperside of neck), cuello (armour for hindquarters), zerband (girth), ghurhi tukma (Horse Loop).

Conclusion

The study of evolution and development of Karkhanas in medieval Rajasthan offers fresh insight into the economic and environmental history of the period and region. The ruling elite of different small kingdoms found in Rajasthan had nurtured a long and lucrative association with several animal species, an association which not only formed an integral part of their state apparatus but also facilitated the tasks of state-building and administration. In the Eighteenth century, this association got elevated to a more cogent and comprehensive systematization with the establishment of peculiar Karkhanas exclusively dedicated to the most indispensable and profitable animals? Filkhana for the elephants, Shuturkhana for the camels and the Tabelas for the horses. Karkhanas dedicated to animals were put under a separate category which offers a clear proof of the fact that certain animals were considered indispensable and highly valuable for statecraft.

An in-depth study of these three Karkhanas throws ample light on the advanced political-economy which was emerging in the Early Modern period. The Filkhana took good care of the elephants owned by the state? an animal which wielded enormous potential as a war resource as well as a ubiquitous symbol of power and authority. The ornamentation and drapery of the elephants gave a boost to local craftsmanship in this Karkhana. Shukurkhanas were important to Rajasthan because bearing in mind the specific ecological conditions of a large part of Rajasthan, camels proved to be a very efficient and useful animal. The manufacture of armor and other items to be adorned on the camels expanded the base of economic activities which were included in this karkhana. The tabelas were, likewise, a very important karkhana which included in its purview the functions of a stable, store as well as a cottage industry which dealt with products used by horse-borne cavaliers. Fodder-provisioning of horses was a vital economic function which apparently was also entrusted to this karkhana. Considering the fact that throughout medieval Indian history, the Rajput cavalry was considered a fighting force par excellence, the efficacy and vitality of these tabelasgets enhanced. Almost all the states of Rajasthan assigned a very important status to their equine wealth.

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Migration, Exchange of Knowledge and Maithili Journalism in Rajasthan

Ripunjay Kumar Thakur

The migration of Maithil people to different parts of Rajasthan brought a new development in the field of India's intellectual tradition. Not only the scholars of Mithila but the royal families of two different regions of the subcontinent were also associated politically, we have several references which indicates that the politico-cultural relation between two regions encouraged the Maithil people to migrate to Jaipur during the late 19th century. As a result in 1905 the famous Maithili journal 'Maithil Hit Sadhan' was published from Jaipur (Rajasthan), under the editorship of Pandit Madhusudan Jha. It is considered to be a very significant period for Maithili's development beyond Mithila and it was happening 1300 Km away from the native land of Maithili language. 'Maithil Hit Sadhan' is the first Maithili journal. The beginning of Maithili journalism seems to be cosmopolitan in nature and it is maintained for a long time. The paper will focus on the printing culture of Jaipur and Maithili language and will try to understand the relation between them which created a new class of intellectuals. The whole process shows that knowledge is an integral part of culture which effectively connected two cultures in the first quarter of the twentieth century and the paper will try to search that how the interaction of two regions made a new cosmopolis of literary development in pre-independence India. The paper will also examine the exchange of knowledge between Mithila (North Bihar) and Rajasthan in the first quarter of the 20th Century.

The journals of Maithili seems to be started lately in comparison to other languages of neighboring regions because the scholars of Mithila preferred Sanskrit learning first and their writing language was mostly Sanskrit. And the other reason also seems to have played a crucial role as the local rulers did not take interest in Maithili earlier. In the absence of English education the 19th century Renaissance was also far from Maithil

people.¹ They realized later the importance of vernacular cosmopolis like Maithili and in this whole process, the Maithil people who have migrated to the important cultural cum urban centers like Jaipur, Kashi and Calcutta were either involved with the courtly culture or academic profession. Because of their migration they realized the importance of their own mother-tongue and started thinking about its print development.

Maithil Hit Sadhan was the first Maithili journal which started in the year 1905 from Jaipur, Rajasthan, under the editorship of Pandit Madhusudan Jha. This was the monthly journal which was established in the leadership of Rambhadra Jha, Chief justice of Alwar state and Vidyavachaspati Madhusudan Jha, Rajpandit of Jaipur. Chandra Dutt Jha was its executive editor.² Although it continued only for a short term but its impact was larger on the mind of Maithil intellectuals and its contribution in the development of Maithili is very significant.³ It had started with diverse genres and intentions i.e. songs, poetry, the criticism of both Maithili society and literary culture, the comments on contemporary issues etc. The board members of Maithil Hit Sadhan also wanted to publish Maithil books of elementary standard such as philosophy, grammar, mathematics, geography, music, health issues and so on.⁴ Volumes of this journal are full of articles on Mithila's culture and society, geography (one volume has the introduction of Asian continent), mathematics (it is written in question-answer dialogue), and Jyotish siddhant.⁵ The most interesting part of MHS is that it also used to publish advertisements as there is one advertisement of Janmpatri (astrological birth chart) and varshapatra by Ganesh Dutt Pathak, demanded fee for one Janmpatri is 4 rupees, which was very costly for that time which indicates that Ganesh Dutt Pathak was a famous astrologer of Mithila.⁶ Earlier the Maithil scholars focused on the normative writings and they used the tool of satire also. Mithila Hit Sadhan's contributors mainly wrote on the life and condition of Maithil society. Scholar like Rambhadra Jha has written essays in many volumes on the righteous way of life, where he has focused both the Gunaadarsh and Doshadarsh aspects of life. The writings reflect simplicity, clarity and are analytical and effective in presentation- these all qualities are present in one platform in the journal Maithil Hit Sadhan.

Jayakanta Mishra writes that these essay writings played a vital role in the development of modern Maithili prose writing.⁷ The authors of

great reputation used to write for this journal, some of the contributors are as follows: Kavishwar Chanda Jha, Madhusudan Jha, Sonelal Jha, Ganeshdatt Pathak, Rambhadra Jha and others. Maithil Hit Sadhan prepared a reader's class and it inspired many new authors and intellectuals for writing on different issues. All these essays were committed to social reforms and to solve the problems of Mithila. This journal left a great impression on the modern educated Maithil community as a result the next year in 1906, the printing of the second Maithili journal Mithila mod started from Varanasi. The first editor of this journal was Mahamahopadhyaya Murlidhar Jha, who worked from 1906 to 1920. Mithilamod was a trilingual monthly journal, it published the writings in Maithili, Hindi and Sanskrit. The outstanding first two journals of Maithili shows that the migration of Maithil people to different cities like Jaipur, Kashi and Kolkata played a very important role and the interaction of Maithil with big cities brought a revolutionary changes for Maithil's development and the exchange of knowledge between two regions and cultures must have played an impressive role throughout this whole process. It also must have had a reason behind the idea of Mithila-Mihir, an internationally reputed journal which was published until the 1980s. After Mithilamod, the publication of Mithila-Mihir started in 1908 from Darbhanga under the patronship of the Darbhanga Raj, which became the longest time journal of Maithili world. Mithila Mihir also published the translated versions of Maithili writings in Hindi and English. Mithila Mihir proved to be the longest circulating journal in Maithili language. It also worked as the voice of North Bihar/Mithila.

The publication of Maithil Hit Sadhan from Jaipur and Mithilamod from Kashi in the beginning of the 20th century indicates that the Maithil diaspora and their migration to different parts of the country seems to have played an inspirational factor for Maithili journals as well as journalism.⁸ The journals acted as an active voice of the people and following the renaissance of the 19th century the Maithil scholars fulfilled their intellectual needs by writing for these newly founded journals. Mithila's social and political issues could not be raised in the region of Mithila because there was a political pressure of the local zamindars (Darbhanga Raj and others) but in the cities like Jaipur and Banaras, scholars felt free from any political pressure to talk about the reformative issues of Mithila and they criticized some of the social customs as well which was the demand in the society

and this literary Maithili movement was committed to do so. The analysis and critical evaluation of the writings produced in the volumes of Maithil Hit Sadhan shows that this patrika had been an independent stage to discuss the issues related to Mithila and its people.

Maithil Hit Sadhan was very conscious about its high standard and the editor of this journal had declared in the first volume of second year that those people who can't think beyond ordinary and romantic writings, they should not write for Maithil Hit Sadhan⁹, it is expressed in Maithili thus¹⁰ :

“जनिका-सबहिकें हाहा हीही, लल्लोचप्पो, गीत-कवित्तक अतिरिक्त गम्भीर
लेखसबहिक रसास्वादक योग्यता नहि छैन्हि तादृश्य व्यक्तिक ग्राहक नहि
रहलासं हित साधनक कोनोटा त्रुटि नहि”.

[“Hit Sadhan would not mind losing subscriptions from those who prefer cheap buttering songs and lack the intelligence to comprehend serious essays.”]¹¹

It shows that this journal tried to establish a standardization of the writings and for this they succeeded to a large extent. Although it doesn't mean that all the writings were very serious work and ordinary subjects had no place but it shows that with the migration and cosmopolis of the knowledge tradition the Maithil scholars started looking at the Maithil Hit Sadhan with serious approach and reformative sights and it took the task of providing elementary books in Maithili language for all subjects. MHS was very cautious about its writing style and interacting terms of the language. This journal followed the ancient Shastrarth(intellectual debate) tradition of Mithila through print culture beyond the region in Maithili. It also followed a special format and established a standardization of Maithili writing. The other most important task they took was that they promised for the improvement of Mithila through modern education and the essays of this journal seems normative in many cases for the development of Maithil society and they have also made emphasis on the industrial education as they demanded from the king of Darbhanga to arrange for the industrial training.¹² Maithil Hit Sadhan strongly believed that the modern education can only improve the condition of Mithila and to do so they usually suggested for opening the modern schools by saying that its duty of Mithilesh (king of Mithila, then the Darbhanga Raj).¹³ As far as Hindi language is considered,

it was not excluded in this journal and Hindi became a medium to teach Maithili to those Maithil people who had migrated to other parts of the subcontinent such as Agra, Ajmer, Jaipur, Aligarh, Mathura and so on.¹⁴

Later, Maithil Prabha (Ajmer, Agra), Maithil Bandhu (Ajmer), Maithil Prabhakar (Aligarh, 1929-1930) and other journals also came into existence in the history of Maithili journalism before the independence. These were also bilingual journals (Maithili and Hindi) and their main aim was to educate the pravasi Maithils in Maithili language about its culture to those people whose ancestors had already settled or migrated outside the Mithila region. The mission of these journals was also to continue the knowledge tradition of Mithila and it expanded with the process of the exchange of knowledge between two cultures as well as regions throughout India. The emotional vibes were used in this whole process and people favored it to enjoy their ethnicity.¹⁵

The history of Maithili Journalism is one of the neglected aspects of social study of the subcontinent. However, the earlier phase of Maithili journalism started from Jaipur which must have attracted the attention of scholars from different discipline but unfortunately very few pages are written on this. Chandra Nath Mishra Amar was the first writer who wrote extensively in his book 'Maithili Patrikaritak Itihas' on the aspects of Mithil Hit Sadhan but his work is very limited as he keeps this development of knowledge tradition in a subtitle rather than devoting a chapter on it. Although Amar Ji's analysis and arguments which he has made on the basis of available excerpts of the volumes of Maithil Hit Sadhan are very important for writing its history. The earlier phase of the 20th century saw various path breaking development of many Indian languages and their printing culture as a number of journal had started publishing almost from all parts of the subcontinent and this renaissance must have attracted the Maithil pandits/scholars to start a journal which could be their voice to both the people as well as the colonial government. Scholars like Kavishwar Chanda Jha supported the Maithili journals such as Maithil Hit Sadhan and Mithila Mod. He was the key person who recognized the works of different journals and also wrote usually for them. He wrote a letter in the favor of Maithil Hit Sadhan, he expressed it thus:

*लिखल जाय मिथिला इतिहास. नहि हो तहिमे शिथिल प्रयास।
विषय विशेष हमहुं लिखि देब. सपनहु एकटका नहि लेब।।*

गुण रत्नाकर थिकें जयपुर. आग्रह गृह नै एको क्रूर।
 पण्डित सभक नियत निवास. बहुत पडत नहि अनकर आस।।
 पत्र बहुत्जं हर्षित लेत. नियमित मूल्य पूर्व दय देत।
 मासिक मिथिला पत्र प्रचार. मैथिल भाषें विहित विचार।।¹⁶

["History of Mithila should be written; there should be no delay in this matter. I (Chanda Jha) will also write on a particular subject and will not ask to be paid to do so, not even in dreams. Jaipur is a city of jewels or intellectuals. People of Jaipur are neither obstinate, nor cruel. This city is the home of scholars/pandits. Helps from others will not be required. Many people will buy the volume with happiness, and even they will pay in advance for this. This monthly Maithili patra, and its writings in Maithili should be well promoted."]

The above mentioned verses indicate that how the Maithil intellectuals wanted the Maithili to advance with the literary development as other languages were developing in their modern mode. Maithil pandits understood the wave of journalism and very soon they recognized it with a great heart. The verse also connects the Maithili literary universe to the city of Jaipur, Rajasthan, as Chanda Jha says that Jaipur is a center of intellectuals which also supports the argument that this city was one of major supporting pillars behind the development of modern Maithili literary world and this process of knowledge exchange should be seen with the sights of connected history method which has been established now as a part of dominant historiography throughout the world. After receiving the ninth volume of the journal Maithili Hit Sadhan, poet Chanda Jha wrote a receiving letter by saying that the articles of the volumes of this journal are very standard and important.¹⁷ He also mentions in the same letter that he has 9 volumes of Maithil Hit Sadhan which shows that this journal had established its reputation among the scholars of Mithila despite its publication or printing center was Jaipur, Rajasthan and thus it witnessed for the exchange of knowledge traditions beyond the region and Maithili journalism in Rajasthan.

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How Environment Became Political- An Inscriptional Study of Bhatias in the Early 13th-15th Centuries

Priyanka Sharma

The study of material environment focuses on how the changes in biological and physical environments have shaped groups of humans stressing economic systems and technological change. This brings into light a self-conscious human efforts to regulate the relationship between society and nature, which amounts to conservation and judicious utilization of natural possessions. The changing human interactions with living resources and more importantly, the control over these resources becomes crucial to understand the impact of ecological factors on the building of socio cultural political identity of the region. The interplay of local identities and ecological niche is the logical approach to study the past necessitating examination of local literary and archaeological sources as well as the social ethics and practices emerging over a long period of time. Environmental factors played a crucial role in state development and vice versa. In the following I will look at some direct and indirect sources to study the emergence of political systems which led to a causal relationship between the development of the state and the intensification of resource competition which initiated the exploitative attitudes towards the natural environment.

If we look at the topographical features of Jaisalmer, the region lies in the west of Rajasthan. "It is sandy ,dry and ill watered, unkind to all forms of life, animals and plant. The entire area is barren and dreary, the only variations on the landscape being the few hills and many sand dunes. The topography is undulating covered with sand dunes. No other area of Rajasthan is as lifeless and forbidding in appearance."¹ The geography and topography of the region exerted a significant influence over its socio-economic conditions. The three important resources i.e.jand or khejri trees, cattle raids and low water table formed the lifelines of the region. The

largely arid ecology of the region conditioned the nature of state development. Thar Desert, for the longest period in its history, has fostered cultures linked by networks of mobility. This Mobility across frontiers promoted connections of economies and cultures, which is visible even now in the oral and written traditions of the region. The Thar Desert was thus a geographical, ecological, political, social and cultural frontier where innumerable invasions and migrations provided space to multiple identities as well as multiple historical imaginations. Further, aridity and trade routes through the region created advantageous conditions for the trading communities to emerge. Hence, the desert economy survived through the conservation of water, cattle wealth and trading routes, offered passage to a central Asians immigrating into north western and northern India.

The sources for this paper constitutes the study of various inscriptional records to analyze the Bhatia state development, which was distinguished by the extreme shortage of water, aridity, cattle raids and trade routes in the given area of Jaisalmer. The inscriptional records ranging from Bhattika Samvat 577 and 850 (Bhattika Era commenced on 16 November, 624)² throw light on the water tanks being constructed by not only the ruling elites but also by some local communities as well as by the trading communities in the region. The scarcity of water being a permanent feature of the area, the challenges of state development becomes an important area of study. By the early eighth century Bhatias migrated to the doab of middle Sindh from the north west of the Sindh. The Yadu-Vamsi origin of Bhatias can be traced from the Dandh Tank inscription³ of Bhatia king, Keharideva adopting a pompous title of Maharajadhiraja Paramesvara Umapativalabhapraudha Pratapa Abhinava-Martanda-Jadava-Vamsa-Chudamani-Ripurajyasm-Svayamvara-Bal-Narayanavatara-Srimad Keharideva, dated BS769 (AD1392) to declare his political supremacy over the local chiefs.

In such water scarce region, construction of water tanks played a crucial role in not only the economic development but also in the political development. The annals of Jaisalmer also highlights the mandate of power being based on the provision of water for the local people. One of the earliest record of the royal family, the Asnikot inscription of the Parambhattaraka Maharajadhiraja Parameshwar Vijayarajadeva commemorates the building of Vijayadasar tank in BS 541 (AD 1164-65).⁴

the Bhatti-Vamsa-Prasasti highlights that Vijayaraja had to contain the locally entrenched Rajput chiefs such as the Varahas, Channas and Langhas, who laid claim to a part of their territory and founded the town of Bijhanot(now in Pakistan).⁵ The construction of water tank in such water scarce area attached both economic and political importance, the processes of military conquests and political integration ran simultaneously with the process of legitimation.⁶ The other two inscriptional records also available from two tanks of Maldesar and Kasmiradesar, Inscriptions of Sri' Jayatsimha dated BS 676 (AD 1299) and BS 677 (AD 1300) respectively highlights the efforts of the local chief(as his clan name is not mentioned) commemorating his visit to the tanks to gain some political or religious significance probably.⁷ The Dandh Tank must have been a landmark near Jaisalmer fort attaching both religious and political significance and was commissioned by the Pattarani (chief queen). This continuation of politico-economic-religious significance can further be seen in inscriptions dated BS 832(AD 1454) of Ghadsisar Tank by Raula Sri Jaitrasimha, son of Maharajadhiraja Raula Devakarna and Maldesar Tank inscription commemorated by a wife of Vairisimha in the reign of Chachigadeva. "Ghadsisar was not only an important water source but also its political importance can be noted through the continuous patronage extended by royal Bhatias and presence of other Bhati chiefs on occasions of its renovation."⁸ It is important to highlight here that these sacred tanks played the same ritualistic role like any other pilgrimage centre, but undoubtedly this royal appropriation of space through construction of tanks ensured water for the royal household, members of the ruling elite, religious establishments and for the pilgrims on days of royal festivities. The Vaishakhi Kunda Inscription of Bhatasvara Mahadeva in the reign of Maharajadhiraja Bhima⁹ points towards a royal patronage of popular Shaiva Tirtha and its source of water, the tank seems to be associated with the festival of New Year(hence, the term Vaisakhi). The political importance of these water tanks is also evident from the continuing patronage extended to it by royal Bhatias and the presence of other Bhatias on the occasion of its Renovation, for example, the Gadhisar water tank which was supposed to be built by Maharawal Jaisal, was re-excavated by Maharawal Ghadasi (according to Bhatti Vamsa Prashasti) to meet the local demands of water and was further renovated in AD 1508 by Maharawal Jaitrasimha as is recorded in the pillar inscription.

Not just the royals but even local and trading communities were also actively associated with the excavation of some important tanks. An Inscription records the construction of the tank at Tamadrai by Jogalia dated BS 739(AD 1361)¹⁰ and the Khatri Tank inscription by Jetha's son Rama dated BS 748(AD 1371)¹¹ highlights the active participation by local communities in the conservation of water. The trading communities of Maheshwaris also constructed tanks at Dedansar, Khetasar, Mohtasar, Sudasar, Govindsar, etc. which became the source of water in the Jaisalmer region. the reign of Bhati king Keharideva is known to have witnessed prosperity as a large number of merchants who have emigrated during Alauddin invasions now returned. The families of Ranka, Chopara and Sankhwal and many more settled in Jaisalmer.¹² Several Jain manuscripts mention Sangha Yatras by Ranka family, inscriptions from tappa pattika dated between AD 1473 and 1583¹³ refer to construction of Jain temples, charitable houses and other civic works indicate the extent of wealth generated by these traders and their role played in boosting the desert economy in the region.

Cattle breeding is the mainstay of the arid-economy while agricultural activities are practiced seasonally with wheat, chana, bajra, moth, til, moong being the principal crops in Jaisalmer. However, a large number of population depended on their herds for subsistence.¹⁴ Cattle raids were another prominent feature of this agro-pastoral region evident from several Goverdhana and Sati memorial stone inscriptions dated between the thirteenth and fifteenth centuries. The Goverdhana Inscriptions commemorate the death of heroes in defense of cows. Gogatalai Inscription dated BS 685 (AD 1309) records the death of Chauhan hero of Vatsa gotra defending cows and honor of women. Another inscription of BS 691 (1315 AD) mentions that when Jaisalmer fort fell, Chauhan Hema's son Lohat and Mahraval Mularaja lost their lives while fighting with the mlechchas in the battlefield. A Sati Memorial Stone Inscription of BS 688 (AD 1312) mentions Chauhan Hema, son of Sohan pal dying and his wife Ghaua committing Sati. The inscriptional records also commemorate death of Maharaja Shri Ghadasimha and his queens committing Sati following the king's death. Inscription no.1 in Somani's list of inscriptions pertaining to the Muslim invasion of Jaisalmer dated BS 685 (AD 1315) mentions the capture of cattle and women.¹⁵ Cattle was the means of wealth in Jaisalmer

and surrounding localities. Cattle raids were integral part of the economy and had nothing to do with the religious affiliations of the invader.¹⁶ However, here also, an enforcement of power over the limited resource base cannot be denied through the political incursions which were focused on raiding the local resources of the region.

Therefore, the Bhati state formation and construction of water tanks in the water scarce region of Jaisalmer went hand in hand. The expansion of Bhati power, the integration of local chiefs into the emerging Bhati state indicates that access to water resources and its control also meant access to popularity and political authority. The raids constituted an integral part of the desert economy and can be viewed in terms of economic and strategic importance for the Khalji imperialism in Rajasthan which later happened after the fort of Jalore was suddenly invaded by Khalji army in AD 1371.¹⁷ On one hand where water scarcity, limited cultivation, water tanks, cattle raids constituted the essential components of the region, trade also played a crucial role in harnessing the local resources. Local industries were based on pastoral products such as woolen carpets, blankets etc. milk, ghee, hide and precious stones¹⁸ were also exported to Sindh and Punjab from Jaisalmer. Transit duty formulated a big part of revenue in medieval Jaisalmer alongwith set up of small markets in the villages and holding fairs throughout the year by trading communities, further led to commercial transactions and hence, utilization of the resources to the fullest in the Jaisalmer region. Hence, the Bhati state development provides a classic example how gradual understanding of natural and pastoral resources in Jaisalmer region impacted the social and political interactions in the physical world.

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Traditions and Economic Trajectories : Tracing the Economic Systems of the Marwari Traders through the Cultural Mores

Abhishek Parashar

The Origins

The rise and growth of the individual industrialists and their families in India can be attributed to the components of their former occupations, their experiences and education in diverse ways to build their respective enterprises. The different industrial growth patterns are a result of their adaptations to the constantly changing opportunities.¹ One of the classic examples with such an enterprising acumen is the community of the Marwaris from Rajasthan. Marwari, as a geographic designation is often loosely applied to the communities from north-west India, irrespective of their background in Marwar. But the prominent business houses in modern Indian history come from a region called Shekhawati, a region culturally sandwiched between princely states of Jaipur and Bikaner.² The position of Marwaris becomes an interesting case of historical studies specially with reference to the 18th and 19th centuries. The second half of the 18th century saw the collapse of the Mughal empire and this disintegration gave rise to many succession states.³ The merchants of Rajputana had been employing the changing nature of opportunities as the emerging states in various regions attracted the Marwari traders and bankers to their territories. Due to the consistent flux of the Marwari business houses in new ventures, the Marwaris continued to usher new commercial opportunities upto the late-nineteenth century in the metropolises of Bombay, Madras and Calcutta.⁴

The social base of the trading community in the region was not limited to a specific caste or religion as it comprised of a wide spectrum of Hindus, Jains, and Muslims. However, the commercial landscape was dominated by the Vaishya community which had prominent units like the Oswals, Maheshwaris, and Agarwals.⁵ These communities had subcastes

like Daga, Damani, Pugalia, Mantri, Bagri, Ladha, Mohta, Sadani, Mundhra, Baghlo, Lohiyo and they operated in multifarious ventures.⁶ The diverse range of trading occupations from the region in the second half of the 18th century made it a centre of the trading activities, so much so, that the trading classes could be divided into their types of occupation or nature of work.⁷ The wealthy traders or the ones who engaged in wholesale business were the seth, shah, sahuakar who dealt with, moneylending, hundi, export and import.⁸ Then came the small traders or retailers known as bichayats, pothias, etc who used to operate within a smaller commercial space with limited transacting capital.⁹ Then, the third category comprised of the other traders who dealt with banking, hundis, dalali, sauda, money changing, hawala, muqata, etc. Therefore, the range of business communities in the region varied at both social and economic base.

The Rise and Growth

A brief survey of the business families of the region gives us a certain idea about the economic gains that were made by the communities in Marwar by employing different opportunities. For instance, the Agrawal trader Mirzamal Poddar's family business was spread in many parts of India. It is said that the family patriarch Chaturbhuj Poddar had migrated from Bikaner to Bhatinda in Punjab where he earned his capital. However, it was the grandson Mirzamal Poddar who rose the economic fortunes of the family to the highest potential as he widened his commercial reach in the regions of Kashmir, Malwa, Multan and Calcutta in occupations like banking, contracts, export and import of commodities.¹⁰ Similarly, amongst the Oswals, the prominent business house of Amarsi Sujanmal Dhadha made its fortune again through its patriarch Tiloksi migrating to Banaras where he started a banking firm called 'Khetsi Tiloksi'.¹¹ After its initial success, the house turned to South and established another firm in Hyderabad. It was Chandmal, the great grandson of Tiloksi who took the business to Madras, Calcutta and Sylhet.¹² Similarly, among the Maheshwaris, Motilal Mohta's family gained prominence as Motilal migrated to Hyderabad and worked under Harilal Moonlal Dhadha as munim. His successors eventually established clothing business in the regions of Bengal and one of them, Govardhandas Mohta was even bestowed with the rank of the Order of the British Empire.¹³

If one observes the filial trends in the trajectory of the rise and growth of the Marwari business communities, one finds patterns that are linked closely. One of the intriguing aspects that one comes across is the issue of migration. Chinmay Tumbe closely observes that the trade related migrations were male dominated and circulatory in nature. Further, Migrations gave impetus to better control over information and credit within the trading communities, enabling greater opportunities.¹⁴ The communities of the Marwar region migrated to the places of economic gains to rise to eminence both financially and socially. It could be argued that there were both push and pull factors that affected migration. The inhospitable terrain and the adverse climatic conditions of the north-west Rajasthan forced the natives to seek new pastures. It was mainly the trading communities that took the risk of migration. Tumbe emphasises that the migration volumes increased in response to the demand from the economic systems of the colonial regime and immediate pressures associated with famines. Migration conjured opportunities to provide goods and services like clothing, remittances and entertainment. Reciprocally, this gave rise to additional response by firms to set up their shops in various regions and to increase trade in products valued both locally and internationally.¹⁵ Although Bayly emphasises on the waning power of the Rajputs, and hence the decline in trade for the migration.¹⁶ Be it Chaturbhuj Poddar's migration to Bhatinda or Motilal Mohta's migration to Hyderabad, there has been a constant struggle for rise. Also, it suggests strong filial bonds where women and children could stay at home while men could venture out for work as the family could take care of the former. This enabled the migrants to have a refuge even in the destinations, where relatives or people from the community could give them employment. For example, Motilal Mohta migrated to Hyderabad and worked under Harilal Moonlal Daddha as munim.

The second interesting feature is the involvement of sons in the business in both vertical and horizontal ways. Vertically, the sons inherited the business from the father, and horizontally, they expanded the business to multiple firms making their position even stronger. As we see in case of Amarsi Sujanmal Daddha, after the death of his father who opened a banking firm in Banaras, Amarsi turned his attention to Hyderabad and opened another firm by the name of Amarsi Sujanmal.¹⁷ His grandson as

we saw took the business to other emerging power centres like Calcutta and Madras. This suggests a patrilineal system in the families of the merchants from the Marwar region. But it is to be noted that the position of women grew stronger with age in these families. Women used to exercise their role and authority at the position of a mother and hence her significance as maji was vital in the account books as the linchpin of the family in the matters where the business was still united, like the purchase of jewellery for occasions like wedding.¹⁸ The patrilineal feature was a salient feature of the Marwaris, with the position of the mother as strongest in case of women.

Tradition, Patronage, and Prestige

The financial position of the Marwari merchants was closely linked with traditions, and traditions were tied up to the status of women. It can be observed that the girls in the family were married at an early stage and hence, were not at the key positions in the family. The women were often associated with prestige even in economic sense. For instance, it has been noted that the duration for which the debt was not paid, a man had to wear a white turban, and woman was refrained from wearing a coloured stole. Similarly, sweet food items were to be mainly served during the wedding of a daughter.¹⁹ It is also seen that during a wedding, the entire procession could be stopped if there was a financial overdue of a party over the other one from both bride and groom's respective sides, even if it was based on mere memory.²⁰ Therefore, there was immense pressure on people to maintain the reputation, more so on the families with daughters. This is the reason that Girija Shankar Sharma attributes to the lack of instances of bankruptcy in the community. This could also be a factor for the significance of the concept of saakh wherein the transactions were made on the basis of the reputation of the families.²¹

The traditions of the Marwari communities were distinct in way that they were closely associated with the economic systems that they imbibed. There were traditions around migration wherein a person was supposed to carry a pot and a sacred thread. Eventually a long strip of cloth was tied around waist to carry the essential items in it, this was done to make the journey more comfortable. Another intriguing tradition was that the merchants of Shekhawati region used to carry one rupee and nine

paise with them, this was considered an auspicious ratio for business, and this minimal amount also reduced the chances of loot. Similarly, the other rituals were associated with migration before a merchant was supposed to embark on his journey for trade. In case of an emergency, if a person was bound to make journey on an inauspicious time, he would prepone the journey and sojourn at someone else's house to symbolically mark the auspicious time for journey. Similarly, women would not unbraid their hair and wash them until they received the news of the successful consummation of the journey of their husbands.²² These traditions were followed mainly from the economic point of view to bring prosperity to home in long term.

On observing the development of trade in the region, it can be concluded that the political economy of the region gave both impetus and jerk to the trade dynamics. After the death of Aurangzeb and the disintegration of the Mughal Empire, most of the Rajput states became independent, especially in the period post 1748. These independent rulers converged their attention to the progress of their clans. This was also the time that coincided with the demands of chauth by the Marathas, and the growth of expenditure in the maintenance of administration. This led the rulers to expand the avenues of income, hence giving more importance to trade and industry. As a result, lofty political patronages were given to the traders, and they were invited to Rajasthan from the neighbouring provinces of Delhi, Agra, Gujarat, Lahore, Malwa, Multan and even Qandahar.²³ These political patronages comprised of free lands and shops. For instance, a reference is found where Messrs Heera Nand Manak Chand jewellers were given five bighas of land and a haveli to live without any rent in Merta.²⁴ Similarly, one learns that Messrs Sada Ram Shree Ram who were prominent money lenders, were given in gratis one bigha of land in Jodhpur.²⁵ These perks were in addition to the tax incentives given in the initial stages. We find the instances like that of Shah Bhola Nath of Agra who was given tax exemption by half from the payment of mapra, don, rahdari and other taxes.²⁶

The system of political patronage was intertwined with traditions for a seamless transaction of business. The tradition of the Marwari communities to felicitate the sovereign ruler at their homes on a chair embedded with currency of silver is a very prominent one and the

ceremony marked good relationship between the ruler and the trader. As we just saw that the overburdened independent ruling entities had to infuse money in their states, and the traders needed the support of these rulers, it became crucial that these two entities shared a symbiotic relationship. To mark the culmination of this symbiotic relationship, the trading communities invited the ruler to their homes and made him sit on the chair embedded with the currency of silver as per their capacity and standing in the society for prestige. As the ruler left, the silver currency was distributed to save the ruler from the evil eye, a tradition known as "nazar" which was also popular during the times of the Mughals. This ceremony was an important one and was solemnised in lieu of the trade benefits given by the ruler to the traders. This tradition was popularly known as goth arogana and was carried mostly on the occasion of birth and marriage.²⁷ In this regard, one of the instances that we come across was that of ceremonies of gotharoganawherein Bikaner ruler Ganga Singh was invited in 1898 by the prominent trader Sarangani ChandmalDhaddha and made him sit on a silver chair worth Rs.11,000.²⁸

One of the peculiar ways of business strategies by the Marwaris was the philanthropic aspect. The zamindars did not make enormous contribution to the society because they would often cite the issue of the paucity of funds. But a deeper understanding of the philanthropic aspect of the Marwari business traditions gives us an idea that it was a powerful business strategy as well. The Marwari community invested enormous money in order to establish educational institutions, health centres, residences, wells, parks and temples. These institutions emerged as theemporium of the business houses as they strengthened the connectivity among the fellow merchants. The successful business houses for example, established the residences called the basas for the fellow members of the community during their sojourn in a foreign land to establish a business.²⁹ These nodal centres may not have resulted as the direct retail value, but they added to the business on macro level. These structures symbolized power and authority, commercial prosperity, religious affiliation, and family prestige. Stephan F. Dale highlights the idea of emporia in Ottoman, Safavid, and Timurid-Mughal Empires mainly in terms of the bazaars that facilitated the commercial exchange in the Muslim empires.³⁰ Also, Gommans concurs with similar view to locate histories through the points of trade units.³¹

However, it could be argued that the idea of the emporia could also be looked through the establishments made by the Marwari communities which not only facilitated commerce, but also the prominence of the community.

Changing Business Ethics

With regard to the changing ethics of Marwari business communities in terms of the dynamics of the market, one observes an interesting case of gambling. The Marwaris in the late nineteenth and early twentieth century generated capital through the means of speculation and invested it in the industries. As gambling was spreading even in the suburbs of the main trading centres like Calcutta and Bombay, efforts were made to control gambling by the British. Amid this, the Marwaris brought out a new kind of practice to Bombay: Barsaat ka satta, literally, rain speculation, as it was popular in parts of Rajasthan. It created controversy as this was again going to be curtailed as a part of gambling. But in *Empress v. Narottamdas Motiram*, it was argued that the speculation on commodities and shares was legal as it qualified as wagering.³² Therefore, it can be argued that the Marwari business communities engaged with a variety of means of business to generate capital and not all of these means were traditional or in consonance with law. Sharma sees this situation as a degradation of the business ethics of the trading communities of the Marwar.³³ But they held the nerve of the popular medium and gauged the demand of the market and sentiments of people.

The business communities from this region employed a wide range of business, some of which as we saw were not concurrent with the British administrative system or law and order. However, the business ethics of these communities were highly refined and appreciative. Job Charnock for this reason writes in his diary that the Marwaris came across as an honest and a shrewd business community and the East India Company could engage with this community for better gains.³⁴ The mutual understanding of the members of the community was so peculiar that the members employed the munims from the community to make significantly high transactions in the business. The Kagadbahis of Bikaner give evidence that the communities used to manage their differences amongst themselves with the help of the panchayat. The position of a panchayat was again so

strong that in case a hundi was lost, the signatures of the members on the documentations were accepted by the members of the concerned parties.³⁵ It was in the early nineteenth century that with the efficient ways of business, the community rose to prominence and began to associate with the British, hence, the traders were free from the obligations of the feudal lords. The Marwari community rose to such prominence that the members wanted the same rights as the feudal lords in legal matters. And it was eventually they began to establish the structures to reflect the opulence and authority.³⁶

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गोलपुर के शैलाश्रयों में कलात्मक अंकन

वीरेंद्र शर्मा

शिलाचित्रों की रचना का उद्देश्य कलापरक अथवा सौन्दर्य-दृष्टि मूलक न होकर केवल उपयोगितावादी, अभिचारपरक अतिविश्वासों से अनुप्रेरित और आदिम अर्थ में धार्मिक ही था। भारतीय प्रागैतिहासिक चित्ते भी समय और साधनों की सीमा से ऊपर उठने की यथेष्ट शक्ति रखते थे। भारतीय शैलचित्रों में दीवारों की सजावट के लिए बनाये गए अनेक चित्र शैलाश्रयों से प्राप्त हुए हैं जो संभवतः आदिमानव के रचनात्मक पक्ष की अभिव्यक्ति का कुशल माध्यम रही। बूंदी में स्थित गोलपुर के शैलाश्रयों से भी इसी तरह के अनेक चित्र प्राप्त हुए हैं। यहाँ से प्राप्त शैल चित्र प्रागैतिहासिक कला के अनुरूप बनाये गए हैं। यहाँ से अलग अलग शैलाश्रयों से 26 चित्र प्राप्त हुए हैं जो तत्कालीन मानव की रहस्यात्मक अंकन के साथ उनके पारलौकिक विश्वास को भी अभिव्यक्त करता है। गोलपुर, बूंदी जिला मुख्यालय से बिजोलिया की ओर जाने वाले राजस्थान राज्य मार्ग संख्या 29 पर लगभग 36 किलोमीटर की दूरी पर स्थित है जहाँ लगभग 50 मिनट में वाहन के द्वारा सड़क मार्ग से पहुंचा जा सकता है। गोलपुर बूंदी तहसील का भाग है। यह मांगली नदी की शाखा पर स्थित है। मांगली नदी, केशोरायपाटन से आती हुई यह कुरल नदी का विभाजन है जो लाखों की झोपड़ियों गाँव में दो भागों में विभाजित हो जाती है तथा मांगली का नया नाम धारण करती है। मांगली नदी पुनः अनूपपुरा में दो भागों में विभाजित होती है। नदी के दोनों किनारों पर उत्तर व मध्य पाषाणकालीन मानव निर्मित उपकरण बहुतायत में बिखरे पड़े हैं जो इस बात का प्रतीक है कि यहाँ स्थान फ़ैक्ट्री साईट भी थी जहाँ आदिमानव इन औजारों का निर्माण करने के साथ-साथ इनका व्यापक उपयोग भी करता था।

यहाँ से प्राप्त एक चित्र में बौद्ध कालीन पुष्प कलश की आकृति प्रदर्शित है जिसमें बहुत सुन्दर तरीके से पुष्प और कलियों को चित्रित किया गया है। कलश की आकृति नीचे से अर्द्ध गोलाकार है जो ऊपर थोड़ी से संकरी होते हुए, पुनः थोड़ा बड़ा आकार लिए हुए, है जिसमें सज्जा के लिए, पुष्पों को सजाया गया है। यह समस्त आकृति लाल गेरु से निर्मित है तथा कलश के उपरी भाग पर सजावट अथवा कलश को पकड़ने के लिए दो गोलाकार छल्ले बनाये हुए हैं जो संभवतः किसी धातु के प्रतीत होते हैं। कलश के निचले भाग में कुछ सज्जा के लिए अन्य आकृति भी अंकित की गई है

जो समय के साथ अत्यंत धुंधली हो चली है। इस पुष्प कलश में चार पूर्ण खिले हुए पुष्प और दो पुष्प की कलियाँ प्रदर्शित की गई हैं। प्रत्येक पुष्प में पांच पांच पंखुड़ियां पूर्ण रूप से खिली हुई दिखाई गई हैं। चित्र में आनुपातिक रूप से दायें और बायें भाग के पुष्प समानांतर रूप से बनाये गए हैं और इसी क्रम में सबसे ऊपर दो पुष्प कलियाँ बनाई गई हैं जो अत्यंत मनोरम दृश्य उपस्थित करती हैं।

एक अन्य चित्र में एक ज्यामितिक आकृति अंकित की गई है। इस आकृति में विषमकोण की आकृति में एक पुष्प की कली के सदृश्य आकृति अंकित की गई है। यह आकृति लाल रंग से निर्मित है और इसका स्वतंत्र अंकन हुआ है। यह आकृति संभवतया किसी कलात्मक आकृति का हिस्सा हो सकती है लेकिन एक अन्य मान्यता के अनुसार यह आकृति स्त्री जननांगों से संबंधित लगती है। जननांगों संबंधी अनेक आकृतियां भी 'शैलचित्र' कला के अंतर्गत प्रकाश में आई हैं और इसी संदर्भ में यह आकृति जनन अंगों से संबंधित लगती है। संभवतः यह आकृति उर्वरता का भी प्रतीक मानी जा सकती है। जिस तरीके से सिंधु सभ्यता में स्त्री जननांगों और उससे निकलते हुए पौधे को इतिहासकारों ने उर्वरता की दैवीय शक्ति से संबंधित होने मान्यता दी है, इसी प्रकार यह आकृति भी उर्वरता से संबंधित किसी प्राकृतिक शक्ति से संबंधित लगती है।

यहाँ के शैलाश्रय से एक अद्भुत और दार्शनिक कलाकृति के रूप में चित्रित हुआ है। इस चित्र में लाल रंग से एक वृक्ष और उसकी असंख्य शाखा बनाई गई है। इसी वृक्ष की एक शाखा पर एक मानव की आकृति भी अंकित की गई है। यह भारतीय दार्शनिक आख्यान का एक प्रसंग प्रतीत होता है जिसके अनुसार यह मानव की असंख्य योनियों और उसके कर्म के अनुसार पुनर्जन्म को सूचित करता है। इस चित्र के माध्यम से भारतीय दर्शन की मान्यता स्पष्ट होती है कि व्यक्ति अपने कर्म और उसके अनुसार प्राप्त होने वाले पुनर्जन्म के जंजाल में उलझा रहता है। वह इससे चाहकर भी मुक्त नहीं हो पाता। इसी दृष्टांत को समझाने के लिए संभवत यह चित्र अंकित किया गया प्रतीत होता है जो ऐतिहासिक काल से संबंधित है। यह भारतीय दर्शन का एक ऐसा सन्देश प्रस्तुत करने का प्रयास किया गया है जो अपने आप में अप्रतिम सौंदर्य का उदाहरण प्रस्तुत करने के साथ-साथ तत्कालीन जनमानस में भारतीय दर्शन की मान्यताओं को भी समझने-समझाने का प्रयास भी लगता है।

इसी चित्र के समीप सफेद रंग से पुष्प रूपी आकृति बनाई गई है जो ज्यामितीय आकार की है। इस चित्र में पुष्प की पंखुड़ियों के समान ज्यामितीय चित्र बनाया गया है जिसमें अनेक पंखुड़ियों को एक साथ संगठित रूप से अंकित किया गया है। संभवतः यह पुष्प सौंदर्य के रूप में अथवा मांडने के रूप में बनाई गई आकृति प्रतीत होती है। इस चित्र में पंखुड़ी रूपी आठ ज्यामितीय आकृतियां बनाई गई हैं। इस तरह की आकृतियां

आज भी ग्रामीण परिवेश विभिन्न उत्सवों अथवा शुभ कार्यों में बनाई जाती हैं जो घर के आँगन अथवा कच्चे मकानों की दीवारों को सजाने के काम में आती हैं।

सफेद रंग की एक अन्य आकृति निर्मित की गई है जो एक जालनुमा आकृति का संकेत देती है। इस आकृति में ऊपर से नीचे की ओर आते हुए लहरदार रेखाओं को समानांतर रूप में बनाया गया है जो आनुपातिक रूप में एक साथ पारस्परिक दूरी और लंबवत रूप में अपना आकार लिए हुए हैं। इस तरह का पैटर्न डिजाइन के तौर पर अथवा मांडने के तौर पर भी बनाया जाता रहा है। संभवतः इस तरह के चित्र आदिमानव के द्वारा गुफाओं की दीवारों को अलंकृत करने के उद्देश्य से बनाए जाते रहे होंगे। संभवतः यहाँ आदिमानव के द्वारा जाल की बुनावट को अलग-अलग रूपों में प्रदर्शित किया गया है जो उसकी कलात्मक अभिव्यक्ति और निपुणता को भी प्रदर्शित करता है।

इसके अलावा एक अन्य काले रंग से निर्मित ज्यामिति आकृति है जिसके ऊपर ग्रामीणों के द्वारा सफेद रंग से चूने का लेप अज्ञानतावश कर दिया गया है जिसके कारण यह आकृति अपना मूल स्वरूप खो बैठी है। प्रदर्शित आकृति में लंबवत कोण भी दिखाई देते हैं जो एक मांडने का चित्र प्रस्तुत करते हैं। इस तरह के मांडने भी मांगलिक कार्यों में आमतौर पर बनाए जाने की परंपरा रही है लेकिन रेखाओं को आडा और टेडा रूप देकर गुफाओं को चित्रित करने का प्रयास भी इसके माध्यम से करने का प्रयास किया गया लगता है। यह ग्रामीण अंचल में खेले जाने वाले खेल चंगा-पो से भी काफी मिलता जुलता है।

यहाँ के शैलाश्रय से गोलाकार आ.ति के अंतर्गत अनेक रेखाएं चक्र के अंतर्गत बनाई गई हैं। यह आकृति लाल गेरु रंग से निर्मित है तथा दो समान गोलों के मध्य चक्र की तीलियों के समान रेखाएं अंकित की गई हैं। इन दोनों आकृतियों के अंतर्गत बनाई गई रेखाएं आपस में कोई साम्यता नहीं रखती। संभवतः यह चित्र किसी अप्रशिक्षित चित्रकार के द्वारा ऐसे ही बना दिए गए होंगे क्योंकि इस तरह के चित्रों में इतनी निपुणता दिखाई नहीं देती जितनी निपुणता अन्य चित्रों में दिखाई देती है। यह चित्र समय के साथ अत्यंत धुंधला हो चला है लेकिन आकृति के रूप में कुछ रेखाएं इसमें दिखाई देती हैं जो संभवतया किसी पहिये अथवा मांडने का प्रतिरूप प्रदर्शित करती हैं। संभवतः इस तरह का पहिया पशुओं की गाड़ी के रूप में प्रयोग में लाया जाता रहा होगा जिस की प्रतिकृति के रूप में इस तरह का चित्र बनाया गया है।

लाल गेरु रंग से निर्मित एक अन्य वर्गाकार आकृति भी प्राप्त हुई है जो चमकदार रंगों के कारण अत्यंत आकर्षक है। इस वर्गाकार आकृति में समानांतर रूप से दो-दो रेखाएं ऊपरी एक कोने से निचले दूसरे कोने तक क्रॉस की तरह एक दूसरे को काटती हुई दिखाई गई है। इसके अलावा एक अन्य रेखा को इस वर्गाकार आकृति के बिल्कुल

बीच से बनाया गया है जो इस आकृति को दो समान भागों में विभक्त करती है। संभवतः यह आकृति भी किसी मांडने का ही दृश्य प्रतीत होता है क्योंकि यह किसी अनगढ़ चित्रकार के द्वारा बनाया गया लगता है। इस चित्र में यद्यपि चित्रकार ने इसे सुंदर बनाने का प्रयास किया है लेकिन रेखाओं में साम्यता और संतुलन दिखाई नहीं देता। साथ ही इस आकृति के बिल्कुल मध्य की गहरी रेखा से भी रंग बाहर निकलता हुआ दिखाई देता है जो चित्रकार की अकुशलता का ही परिचायक है। संभवतः इस तरह की आकृति बहुधा कच्चे मकानों की झोपड़ी का मुख्यद्वार अथवा खिड़की के रूप में भी देखा जा सकता है जो साधारणतया ग्रामीण परिवेश में बहुतायत से दिखाई देती है। इस तरह के चित्र भारत की अन्य गुफाओं में भी प्राप्त हुए हैं।

इस चित्र में चित्रकार ने संभवतः किसी की आकृति या कुछ कलात्मक डिजाइन बनाने का प्रयास किया है जो किसी न किसी रूप में किसी पक्षी से भी मेल खाता हुआ दिखाई देता है। इस चित्र को दूसरी ओर से देखने पर यह पुष्प की आकृति भी प्रतीत होती है जिसके बाईं ओर एक पुष्पकली को चित्रित किया गया है। यदि इस आकृति को किसी पुष्प की आकृति के रूप में देखा जा, तो इसमें अनेकों पंखुड़ियां हैं और उस पर पंखुड़ी के समान की गई चित्रकारी भी स्पष्ट रूप से दिखाई देती है। यदि इस आकृति को किसी पक्षी के रूप में देखा जाए तो यह आकृति एक पक्षी के पंखों के रूप में भी दिखाई देती है। इसीलिए इसका निर्धारण करना अत्यंत मुश्किल है लेकिन जहां तक इस आकृति के निर्माण और रूपरेखा का प्रश्न है यह आकृति किसी पुष्प की आकृति के समान ज्यादा प्रतीत होती है।

यहाँ अनेक चित्र आकृति केवल आभासी रूप में प्राप्त होती है जिसके अंतर्गत ज्यामितिय रूप में रेखाओं को खींचा गया है। संभवतः प्रस्तुत आकृति किसी मांडने का ही प्रतिरूप प्रतीत होती है जिसमें कोई विशेष कलात्मकता दिखाई नहीं देती।

इसी क्रम में एक वर्गाकार आकृति को लाल गेरु रंग से इसे निर्मित किया गया है जिसे विकर्ण के समान ऊपरी एक कोने को निचले दूसरे कोने तक रेखाओं के माध्यम से जोड़ा गया है। साथ ही इस वर्गाकार आकृति के बीच से भी एक अन्य वर्गाकार आकृति रेखा के मध्य से लेते हुए आपस में जोड़ा गया है। यह आकृति वर्तमान में ज्योतिषीय गणना में प्रयुक्त होने वाली कुंडली के समान प्रतीत होती है लेकिन संभवतः इसका उद्देश्य कुछ अलग ही रहा होगा। इस तरह के चित्र मांडने के रूप में अथवा अलंकरण के रूप में भी बनाए जाते रहे हैं अतः बहुत हद तक संभव है यह किसी अलंकरण का ही एक हिस्सा हो सकता है।

गोलपुर के शैलाश्रय में लाल गेरु रंग से एक पुष्प की आकृति को बनाया गया है जिसके बीच में एक गोला और उससे लगते हुई पांच अन्य पंखुड़ियों को घड़ी की

दिशा में घूमती हुई सुइयों के समान एक के पीछे एक घुमावदार रूप में बनाया गया है। यह अत्यंत साधारण लेकिन प्रभावी अंकन है जो तत्कालीन आदिमानव की सहज कल्पना का उत्कृष्ट परिचायक है। इस चित्र में चित्रकार ने किसी भी तरह का विशिष्ट एवं क्लिष्ट अंकन करने का प्रयास नहीं किया है। यहाँ सफेद रंग की आकृति से एक स्वास्तिक का चिन्ह बनाया गया है जो दोहरी रेखाओं से निर्मित है। स्वास्तिक की प्रत्येक रेखा को दोहरी रेखा से निर्मित किया गया है। साथ ही इस स्वास्तिक की आकृति को सुन्दर बनाने के उद्देश्य से बॉर्डर बना दिया गया है। इसमें त्रिकोणात्मक रूप से एक फ्रेम भी बनाया गया है, वह भी दोहरी रेखाओं से अंकित है। संभवतः यह आदिमानव के धार्मिक विश्वास को सूचित करता है। इस चित्र में स्वास्तिक को अत्यंत अलंकृत करने का प्रयास किया गया है जिसके कारण यह अत्यंत आकर्षक दिखाई देता है। संभवतः आदिमानव के द्वारा धार्मिक आस्था के चित्रों अथवा रूपों को अपने रुचि और विश्वास के अनुसार सुसज्जित करने का भी प्रयास किया जाता रहा होगा। इसी क्रम में इस स्वास्तिक को भी अलंकृत करने का प्रयास इस चित्र में दिखाई देता है।

इसके अलावा एक आयताकार रेखाकृति लाल गेरु रंग से निर्मित की गई है जो चित्रकार द्वारा बिना किसी विशेष उद्देश्य के बनाई गई प्रतीत होती है। यह किसी एक अकुशल चित्रकार की कृति दिखाई देती है क्योंकि इस चित्र में किसी भी तरह का कोई उद्देश्य दिखाई नहीं देता ना इस चित्र में रेखाओं की बनावट और उसके आकार को विशेष ध्यान में रखा गया है वहीं दूसरी ओर इसके विकर्ण को मिलाने के लिए जिस तरह से रेखाओं को खींचा गया है वह भी बेतरतीब तरीके से बनाई गई है। विकर्ण के कोणों को मिलाने के लिए बनाई गई रेखाएं पूरी तरह से एक आयताकार आकृति के कोनों तक नहीं पहुंच पाई हैं साथ ही कलाकार के द्वारा इस चित्र को बनाने के दौरान हुई कलात्मक त्रुटि को सुधारने के लिए एक अन्य रेखा भी इस आकृति के कोनों को मिलाने के लिए खींच दी गई है। संभवतः है यह चित्र किसी अकुशल चित्रकार के द्वारा बनाया गया है जो किसी मांडने की आकृति सा प्रतीत होता है।

एक अन्य आकृति धुंधली और अस्पष्ट आकृति लाल गेरु रंग से बनाई गई है जो समय के साथ अत्यंत क्षीण हो गई है। इस आकृति को देखने से प्रतीत होता है कि यह किसी विशाल पक्षी की आकृति रही होगी जिसमें चित्र के बाईं ओर एक लंबी गर्दन युक्त पक्षी का सिर दिखाई देता है जो इसकी गर्दन के सहारे पंखों तक आकृति का आभास देता है। इस चित्र में तथाकथित पक्षी की गर्दन लंबी और पतली है तथा इसकी एक लंबी चोंच भी दिखाई देती है। इसका चपटा और लंबा सिर इस पक्षी को शतुरमुर्ग अथवा गिद्ध के रूप में आभासित करता है। उल्लेखनीय है कि इस क्षेत्र में शतुरमुर्ग के अंडे के छिलके भी प्राप्त हुए हैं। इस आधार पर कहा जा सकता है कि यह या तो

शुतुरमुर्ग या उससे मिलती जुलती किसी अन्य प्रजाति का पक्षी हो सकता है। इस चित्र में प्रयुक्त किया गया लाल रंग चट्टान में समा कर पूरी तरह से फ़ैल गया है जिसके कारण यह आकृति अत्यंत स्पष्ट हो गई है। यह एक गोलाकार आकृति है जिसके मध्य में कुछ रंग की टिपकियां बनाई गई हैं। संभवतः यहाँ एक बाहरी फ्रेम को दिखाते हुए इसके अंदर एक अन्य आकृति को भी बनाया गया प्रतीत होता है। रंगों के फ़ैलने की वजह से इस चित्र का सटीक अनुमान कर पाना अत्यंत दुष्कर कार्य है लेकिन आकृति को देखने से प्रतीत होता है की यह किसी छोटे पशु की आकृति रही होगी जिसमें नीचे की तरफ कुछ पंजे जैसी आकृति भी दिखाई देती है।

कुछ चित्रों में स्पष्ट लाल गेरु रंग से बनी रेखाएं दिखाई देती हैं। यह चित्र समय के साथ अत्यंत फीका पड़ चुका है तथा अनेक स्थानों से समाप्त भी हो चुका है लेकिन इस चित्र में एक मंदिर के शिखर के समान त्रिभुजाकार आकृति बनाई गई है। इसके दायीं ओर दो समानांतर लंबवत रेखाएं भी बनाई गई हैं इस चित्र में अन्य किसी भी स्थान पर कोई अन्य रेखाएं दिखाई नहीं देती जिसके कारण इसका ठीक ठीक अनुमान लगा पाना अत्यंत दुष्कर है। इसी तरह के चित्र पशु सवार मनुष्यों के भी शैलचित्रों में बनाए जाते रहे हैं जिसमें मानव को पशु पर बैठे हुए दिखाया जाना अत्यंत साधारण है। लेकिन पास में बनी दो समानान्तर रेखाओं को पशु के रूप में रूपायित कर पाना अत्यंत कठिन है। संभवतः यह आदिमानव के किसी धार्मिक विश्वास का भी प्रतीकात्मक अंकन भी प्रतीत होता है जिसे यहां प्रदर्शित करने का प्रयास किया गया है।

इसी तरह का दृश्य इसके समीप के चित्र में प्राप्त होते हैं जिसमें दो लंबवत रेखाओं के साथ साथ लाल रंग के दो छोटे गोले अथवा धब्बे शेष बचे हैं। इस आधार पर कहा जा सकता है कि यह किसी प्रतीकात्मक चित्र का हिस्सा रहा होगा जिसमें धार्मिक आकृति के साथ साथ प्रतीकात्मक रूप से इन्हें बनाया गया होगा।

इसके अतिरिक्त कुछ चित्र में लाल रंग से लहरदार रेखाओं को बनाया गया है। इसमें कुछ हाथों की प्रतिकृति भी दिखाई देती हैं जिन्हें भुजाओं के रूप में प्रदर्शित किया गया है। भुजाओं का अंकन चित्र में ओवरलैपिंग का भी अनुमान प्रदर्शित करती है। यह चित्र किसी स्पष्ट मानवीय आकृति का ना होकर किसी दैवीय अथवा धार्मिक आस्था से युक्त होने का आभास देती है। एक अन्य धारणा के अनुसार यह चित्र सामान्य रूप से बनाई हुई लहरदार रेखाओं का अंकन भी हो सकता है जिसके माध्यम से तत्कालीन चित्रकार ने किसी डिजाइन के निर्माण करने का भी प्रयास किया हो। चित्र के समय के साथ अत्यंत धुंधले हो जाने के कारण बहुत निश्चय के साथ कह पाना अत्यंत कठिन है।

यहाँ से प्राप्त एक अन्य चित्र में कुछ आकृति दिखाई देती हैं जो किसी पशु की आकृति से संबंधित प्रतीत होती है लेकिन इसका ऊपरी हिस्सा किसी कलात्मक आकृति

से सम्बंधित लगता है। यद्यपि मध्य की अन्य रेखाएं और चित्र पूर्णतया समाप्त हो चुका है लेकिन इसके बावजूद ऊपरी भाग पर स्थित कलात्मक रेखाओं की प्रतिकृति इसे किसी पुष्प अथवा मांडने के रूप में आभास दिलाती हैं।

इस प्रकार गोलपुर के शैलाश्रय से प्राप्त अंकन भारतीय कला के इतिहास की समृद्ध विरासत के साक्ष्य उपस्थित करने के साथ राजस्थान के पुरातन इतिहास की धरोहर को वर्तमान तक संजोए रखने के कारण महत्वपूर्ण हैं।

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शेखावाटी क्षेत्र में हड़प्पा सभ्यता के पुरावशेष

मदन लाल मीना

राजस्थान पुरातात्विक दृष्टि से देश का महत्वपूर्ण एवं समृद्ध प्रान्त है। राजस्थान में प्राम्भिक संस्कृतियों के साक्ष्य समय-समय पर अन्वेषण एवं उत्खनन से प्रतिवेदित हैं। सीकर एवं नागौर जिलों का अन्वेषण एवं उत्खनन कार्य श्री आर.सी. अग्रवाल एवं डॉ. वी. एन.मिश्रा (IAR 1977-78, 1978-79, 1979-80, 1981-82 एवं 1982-83) द्वारा किया गया। राजस्थान राज्य पुरातत्व एवं संग्रहालय विभाग, डेक्कन कॉलेज पोस्ट ग्रेजुएट इंस्टिट्यूट, पूना तथा भारतीय पुरातत्व सर्वेक्षण विभाग की रिपोर्टों को आधार बनाकर वर्तमान में अनेक संस्थाएं एवं शोधार्थी शोध कार्य कर रहे हैं। राजस्थान में मनरेगा योजना में विभिन्न कार्य योजनाएं संचालित हैं, जिससे अनजाने में प्राचीन धरोहर विलुप्त हो रही हैं। इसी को केन्द्र में रखकर सीकर एवं नागौर जिलों के स्थलों का अवलोकन किया गया।

सीकर

बिंज्यासी : बिंज्यासी गांव 27°31'27' उत्तर एवं 74°54'34' देशान्तर पर सीकर जिले की धोद तहसील मुख्यालय से 30 कि.मी. पश्चिम में स्थित है (भाचित्र 01)। इस स्थल पर मनरेगा के अन्तर्गत एक कच्चे तालाब के निर्माण के दौरान 01 सितम्बर 2020 को अनेक पुरातात्विक वस्तुएं प्रकाश में आईं। हमारे द्वारा दिनांक 06 सितम्बर को पुरास्थल एवं पुरास्थल से प्राप्त अवशेषों का अवलोकन किया गया। मनरेगा योजना के तहत खुदाई कार्य के दौरान लगभग 1.5 मीटर की गहराई में पुरावशेषों की प्राप्ति हुई है। यह टीला 300×300 मीटर के परिक्षेत्र में फैला हुआ है। टीले की ऊँचाई जमीन से लगभग 2.5 मीटर है। टीले के पश्चिमी भाग में कुछ समय पूर्व तक बरसाती नदी बहा करती थी, जो हर्ष पर्वत से निकलती थी। वर्तमान में बिंडोली ग्राम में बांध बनाकर नदी के प्रवाह को रोक दिया गया है।

बिंज्यासी पंचायत मुख्यालय में रखे हुए पुरावशेषों का विवरण

(भाचित्र संख्या 1-6)

1. सोने के मनके/पातड़ी जिनकी संख्या 05 है, जिनमें 04 (Gold disc bead Flat)

- जिनका व्यास 5 से.मी. तथा एक का व्यास 10 से.मी. (इसके तीन टुकड़े हैं) माला के रूप में प्रयोग किया जाता रहा होगा। इस तरह के अवशेष भारत में हड़प्पा कालीन पुरास्थलों यथा लोसल, कालीबंगा एवं हड़प्पा इत्यादि से प्राप्त हैं।
2. तांबा की छड़ : 17 से.मी. लम्बी एवं 03 से.मी. मोटी
 3. तांबा से निर्मित छल्ले अथवा बाली, जिनकी संख्या 05 है, जिनका व्यास औसतन 6 से.मी. है।
 4. तांबा की चूड़ियां (Copper Bangles) ये संख्या में 08 हैं, जिनका व्यास औसतन 6 से.मी. है।
 5. एक सोने की अर्द्धचन्द्राकार आ.ति (हंसली) खंडित अवस्था में, जो खोखली है। जो आकार में 20 से.मी. लम्बी एवं 02 से.मी. व्यास में है।
 6. चांदी धातु से निर्मित पतला तार जिसकी लम्बाई 33 से.मी. है।
 7. तांबे का तार की लम्बाई 9.2 से.मी. है।

उपर्युक्त पुरावशेष जिस खुदाई स्थल से मजदूरों को प्राप्त हुए थे, उस स्थल का भी निरीक्षण किया गया। प्राप्ति स्थान पर छोटे-छोटे हड्डी के जले हुए टुकड़े बिखरे हुए हैं। इसके अतिरिक्त खोदकर फेंकी गयी मिट्टी का भी अवलोकन किया गया। मिट्टी के ढेर से लाल रंग के विविध आकार के मृदभाण्डों के टुकड़े जिनमें हांडी, घड़े, संग्रहण पात्र (Storage Jar) लघु आ.ति के पात्र एवं सिल बट्टे भी प्राप्त हुए हैं।

नागौर जिला

बालिया मारवाड़ जंक्शन : दिनांक 11 जनवरी, 2021 को श्री संतोष कुमार की सूचना पर हम नागौर जिले के डीडवाना तहसील मुख्यालय से 05 कि.मी. दक्षिण में बालिया मारवाड़ ग्राम की तन में 02 कि.मी. पश्चिम में रेसला टीला (27°21'0" उत्तर एवं 74°21'56" पूर्वी देशान्तर) से पूर्व में श्री संतोष कुमार को सैक्शन में 3-4 फीट नीचे 14 ताम्र निर्मित चूड़ियां मिली थीं। इनमें 04 का व्यास 06 से.मी., सात का व्यास 6.5 से.मी. तथा तीन का व्यास 7 से.मी. है। इनकी मोटाई औसतन 0.5 से.मी. है। वर्तमान में इस टीले की मिट्टी को उठा लिया गया है। वहाँ खड्डा बन गया है। इस टीले का क्षेत्र लगभग 200×200 मीटर था।

बालिया से प्राप्त ताम्र चूड़ियों के समान ताम्र निर्मित चूड़ियां हमें निरीक्षण में बिन्यासी से मिली हैं। यहाँ से लाल रंग के खण्डित पात्र मिले हैं। इस प्रकार की ताम्र निर्मित चूड़ियाँ भारतीय संदर्भ में देखें तो हड़प्पा सभ्यता के पुरास्थलों, ताम्र पाषाण संस्कृति के केन्द्रों जैसे गणेश्वर, आहाड़ आदि तथा ताम्र निधि पुरास्थलों से प्रतिवेदित हैं।

इस टीले से 100 मीटर पश्चिम (27°21'2" उत्तर एवं 74°31'49" पूर्वी देशान्तर) में प्रस्तर उपकरण निर्माण कारखाना स्थल अवस्थित है, जहाँ से लेक उपकरण, चिटपड़ तथा कोर (क्रोड) इत्यादि प्रतिवेदित हैं। जो चर्ट, अगेट और क्वार्टजाइट प्रस्तर पर निर्मित हैं। पूर्व में डीडवाना के पास से 16R पुरास्थल से इस प्रकार के पुरावशेष डॉ. वी.एन. मिश्रा के दल ने प्रतिवेदित किये हैं। (मिश्रा आदि 1982)

इन्दूला की ढाणी (डीडवाना) - डीडवाना से दक्षिण-पश्चिम में 03 कि.मी. की दूरी पर इन्दूला (हिन्दौला) की ढाणी अवस्थित है। (27°22'44" अक्षांश एवं 74°32'25" पूर्वी देशान्तर तथा 27°22'24" एवं 74°32'14" देशान्तर) यहाँ से दिनांक 21 मार्च 2021 को चर्ट, अगेट और क्वार्टजाइट पर निर्मित लेक उपकरण प्रतिवेदित किये गये हैं।

3. बिंज्यासी में देवली (वीर स्मारक) अवस्थित हैं, जो श्वेत संगमरमर से निर्मित हैं, जो लेखयुक्त हैं - कुल 05 देवली - ये बिंज्यासी से 1.5 कि.मी. पश्चिम में 'भर' नामक टीला से लाकर गांव में स्थापित की गयी है। 27°31'27" एवं 74°54'34"

1. देवली 01 : पूर्व में गणेश की मूर्ति
उत्तर में सपत्नीक भैरव, संवत् 1266 अंकित है।
पश्चिम- घुड़सवार, संवत् 1303
दक्षिण में शिव उपासक, संवत् 1335
2. कोई लेख अंकित नहीं है।
3. वि.सं. 1232 : सती स्मारक नारी के हाथ में नारीयल, इस पर 08 लाईनों का लेख। इसकी चौड़ाई 38 से.मी. तथा लम्बाई 95 से.मी. तथा गहराई 18 से.मी. है। इस पर घुड़सवार साधु को दर्शाया गया है।
4. इस स्तम्भ की लम्बाई 1.8 मीटर, चौड़ाई 36 से.मी. तथा गहराई 20 से.मी. है। यह एक सती स्तम्भ है। इस पर पांच लाइनों में लघु लेख अंकित है। संवत् 1298 का है।
5. यह भी एक सती स्तम्भ है जिसकी लम्बाई 1.03 मीटर, चौड़ाई 36 से.मी. तथा गहराई 23 से.मी. है। इस पर पांच लाइनों का लघु लेख संवत् 1207 का अंकित है।

एक अन्य स्तम्भ अनोखू एवं बिंज्यासी गांव की सीमा पर (27°30'57" एवं 74°54'48" देशान्तर) स्थित है। यह बिंज्यासी गांव से एक किलोमीटर दक्षिण में स्थित है। यह भी वीर स्तम्भ है। यह स्तम्भ लाल रंग के बलुआ प्रस्तर का है। निरीक्षणोपरान्त यह पाया गया है कि बिंज्यासी ग्राम अवस्थित टीले के ऊपर प्राचीन सभ्यता के अवशेष

विद्यमान है।

पाटन : सीकर जिले में नीमकाथाना तहसील मुख्यालय के उत्तर में 20 कि.मी. दूरी पर पाटन कस्बा (27°47'27'' अक्षांश एवं 75°58'19'' पूर्वी देशान्तर) स्थित है। यहां राजकीय उच्च माध्यमिक विद्यालय परिसर में पुरापाषाण उपकरण यथा हैंडएक्स, क्लीवर, स्क्रैपर एवं फलक उपकरण प्रतिवेदित किये गये हैं।

इन निरीक्षण अभियानों में हमारे साथ में डॉ. राजीव रंजन, संतोष कुमार, हरलाल सिंह, गौरव एवं रमण ने सहयोग किया।

अरावली के विषय में यह सर्वज्ञात है कि यह विश्व की प्राचीनतम पहाड़ी श्रृंखलाओं में से एक है। जिन्हें मेवाड़ नाइस काम्प्लेक्स के नाम से भी जाना जाता है। इसमें आर्कियन समूह की चट्टानें हैं। इसमें नाइस के साथ क्वार्टजाइट फिलाइट तथा स्लेट जैसी चट्टानें मोड़ी, बाटेडा, आबूरोड़ आदि अनेक स्थलों पर धरती की सतह पर ही देखी जा सकती हैं। इस नाइसिक समूह के ऊपर अरावली या दिल्ली समूह की चट्टानें जिनसे अरावली के पहाड़ निर्मित हैं। भू-वैज्ञानिकों ने इस अरावली/दिल्ली के जमाव को मोटे तौर पर तीन भागों में बांटा है। निम्न, मध्य तथा ऊपरी। इनमें से प्रथम दो जमावों में डोलोमाइट चट्टानों के साथ ताम्बा, सीसा, जस्ता, चांदी व अन्य खनिज पाये गए हैं। अधिकांशतया ये खनिज चट्टानों में परतों/पट्टियों के रूप में हैं। अरावली में उत्तर से दक्षिण तक अनेक स्थलों पर यथा खेतड़ी, अजमेर, जावर, लोहारिया, अम्बाजी, ईसवाल आदि सैकड़ों स्थलों पर प्राचीन समाजों द्वारा विभिन्न प्रकार की धातुओं का खनन एवं प्रगलन किया गया है।

उत्तरी राजस्थान में सीकर, झुंझनूं व जयपुर जिलों में लगभग 5000 वर्ष पूर्व गणेश्वर संस्कृति के लोग निवास करते थे (हूजा व कुमार, 1995) अधिकांश विद्वानों की यह मान्यता है कि गणेश्वर संस्कृति के लोग गणेश्वर से उत्तर-पूर्व में स्थित हड़प्पा सभ्यता के लोगों को ताम्बा तथा तांबे के औजार निर्यात करते थे (अग्रवाल 1979)। गणेश्वर के उत्खनन में भी हड़प्पा सभ्यता के मृदभाण्ड खोजे गए। उत्तरी राजस्थान के इस क्षेत्र में तांबे की अनेक प्राचीन खदानें हैं, जिनमें खेतड़ी, सिंघाना, बलेश्वर एवं गणेश्वर के आस-पास की खानें प्रमुख हैं। (ग्रोवर, 2004)। इस क्षेत्र में बणी खेड़ा (लादिया), बैवा (पाटन), झुलना टीला (गणेश्वर), रामपुरा दादीया (सीकर) एवं मीणों का बास कोटपूतली तथा छावसरी, सुनारी (झुंझनूं) से हड़प्पा कालीन छिद्रयुक्त पात्र खण्ड तथा मृण्मय चूड़ियों के टुकड़ें प्रतिवेदित हैं। हड़प्पा सभ्यता की मोहरों पर अंकित वृषभ के सदृश्य सोहनपुरा (पाटन) के शैलाश्रयों में वृषभ का अंकन मिलता है।

जो गणेश्वर संस्कृति और हड़प्पा सभ्यता में साम्यता का द्योतक है। (शर्मा एवं अन्य 2009 व खरकवाल एवं अन्य 2005)

यहाँ से अनेक स्थलों में ताम्बे के प्रगलन के अवशेषों के साथ गणेश्वर संस्कृति के मृदभाण्ड भी पाये गए हैं (खरकवाल 2005, मीना 2008, गोधल 2010 एवं रघुवंश 2009)। अनेक ऐतिहासिक स्थलों में धातु प्रगलन के अवशेष उपलब्ध हैं। खेतड़ी व सिंघाना में 19वीं शताब्दी तक विशाल मात्रा में तांबे की धातु का प्रगलन हो रहा था। जिसे कैप्टन ब्रुक ने 1864 में रिकॉर्ड किया था। इस क्षेत्र में तांबे का प्रगलन गणेश्वर संस्कृति के कुछ लोग कर रहे होंगे तथा तांबे के औजारों को व्यापार हेतु हड़प्पा सभ्यता के स्थलों पर ले जाते होंगे तथा बदले में उन्हें हड़प्पा संस्कृति से कुछ सामग्री प्राप्त होती होगी (अग्रवाल एवं खरकवाल प्रकाशनाधीन)

संभव है कि इसी कारण हड़प्पा संस्कृति के सदृश स्वर्ण आभूषण व ताम्र निर्मित चूड़ियां बिंन्यासी से प्राप्त हुए हैं। इसका तात्पर्य यह हुआ कि बिंन्यासी हड़प्पा संस्कृति के व्यापारिक मार्ग पर रहा होगा। भविष्य में ऐसे स्थल बिंन्यासी से नोहर-भादरा के मध्य तथा नोहर-भादरा से कालीबंगा के मध्य भी मिल सकते हैं।

दक्षिणी राजस्थान के लौहकालीन खनन व विगलन स्थल

नारायण पालीवाल एवं शोयब कुरेशी

दक्षिण पूर्वी राजस्थान अथवा मेवाड़ का राजस्थान ही नहीं अपितु सम्पूर्ण भारत के इतिहास में महत्वपूर्ण स्थान है। इतिहास के प्रारम्भिक काल से ही मेवाड़ विदेशी आक्रांताओं से समाज व राष्ट्र की सुरक्षा करता रहा जिसमें इसके भूगोल का सर्वाधिक महत्वपूर्ण स्थान रहा है। मेवाड़ का धरातल मैदान व पठार युक्त है। इस भाग में अरावली की पहाड़ियाँ, नदियाँ व घने जंगल हैं, जैसा कि विदित है अरावली विश्व की प्राचीनतम शृंखला है। इसका उद्गम गुजरात के पालनपुर से होता है व पालनपुर से होता हुआ दिल्ली तक फैला हुआ है। मेवाड़ के निकट अजमेर से निकलने वाली अरावली शृंखला दिवेर के निकट प्रवेश करती है। जहाँ इनकी ऊँचाई व चौड़ाई कम है परन्तु दक्षिण से बढ़ते हुये मारवाड़ के किनारे-किनारे अरावली पहाड़ियों की ऊँचाई व चौड़ाई में वृद्धि होने लगती है। मेवाड़ में कुम्भलगढ़ क्षेत्र इसकी ऊँचाई सर्वाधिक है व मेवाड़ का जर्गाजी पर्वत सबसे ऊँचा है जिसकी ऊँचाई 4315 फीट है (ओझा 1997 : 2)।

सम्पूर्ण राजस्थान की तरह मेवाड़ भी खनिज सम्पदा से समृद्ध है और जिसका मानव अपनी उपयोगिता के अनुसार उसको सुलभ तकनीकी ज्ञान के आधार पर इन खनिजों का प्रयोग अपने विकास में करता रहता है। जैसा कि सर्वमान्य रूप से माना जाता है कि सभ्यता के पारम्भिक चरण में मनुष्य ने सर्वप्रथम ताम्रधातु का प्रयोग करना सिखा इसके बाद कांसे से लोहे को प्राप्त करने की तकनीक विकसित की। इनमें काँसा एक मिश्रित धातु थी जो जिंक को मिलाकर बनायी जाती थी। इस दृष्टि से दक्षिणी-पूर्वी राजस्थान में ताँबे और लोहे की उत्पत्ति विकास और इसका सामाजिक, आर्थिक गतिविधियों पर प्रभाव जानने की दृष्टि से अध्ययन का प्रयास किया गया है साथ ही आदि निवासी भील समुदाय के इसमें योगदान को समझने का प्रयत्न भी किया गया है। भूगर्भशास्त्री राजस्थान को चार भू-आकृतियों में विभाजित करते हैं जिनमें से तीन दक्षिणी-पूर्वी राजस्थान में प्रतीत होते हैं। इन भू-आकृति कारणों ने दक्षिणी-पूर्वी राजस्थान की जल प्रणाली व वनस्पति और मानव अधिवासन को निधारित करने में महत्वपूर्ण योगदान दिया है और जिस कारण यह भू-भाग प्रागैतिहासिक काल से ही मानव गतिविधियों का काल रहा है। इस भू-भाग में स्थित अरावली पर्वत शृंखला

भूगर्भशास्त्र में धात्विक व अधात्विक दोनों दृष्टि से संबंधित है इस पर्वत श्रृंखला में परतों से बनी लोहे कि पाषाण शिलायें जिन्हें शिष्ट भी कहा जाता है, बहुआयात में हैं व इनमें अभ्रक, ताँबा, सीसा, जिंक, जस्ता, सिल्वर, चाँदी, लोहा, मैंगनीज, बेराइल, गारनेट, क्रस्टल के रूप में मिलता है, इन सब में ताँबे व लोहे ने मानव सभ्यता के विकास में महत्वपूर्ण योगदान दिया है जो ताम्र व लोहयुगीन संस्कृतियों में परिलक्षित होता है (मिश्रा, 1967, 110-111)। यह सार्वभौमिक रूप से माना जाता है कि ताँबा धातु विज्ञान की जननी है जिस कारण भारत के उत्तरी-पश्चिमी प्रांत में हडप्पा संस्कृति एक नगरीय हडप्पा संस्कृति विकसित हुई तो अन्य भागों में ग्रामीण ताम्रपाषाण कालीन सभ्यता पायी जिसका काल तीसरी सहस्र शताब्दी ईसा पूर्व के द्वितीय अर्द्ध भाग में किया जाता है। राजस्थान के दक्षिणी-पूर्वी भाग में विकसित हुई प्राचीनतम काल में आहाड़ प्राचीन ताम्रपाषाण कालीन संस्कृति है जिन्होंने भरपूर मात्रा में ताँबे का प्रयोग किया व इससे प्रेरित होकर अलग-अलग समय में भू-पुरातत्ववेत्ताओं इस क्षेत्र में प्राचीन ताँबे कि खानों की खोज की और जिनमें से 1962-63 में जी.जी. मजुमदार व एस. एन. राजगुरु व 1999 में रीना श्रीवास्तव ने क्रमशः 40 व 19 प्राचीन ताँबे के कार्यस्थलों की खोज की (मजुमदार व राजगुरु 1962-63 : 31-33)।

ताँबे के ही समान दूसरी महत्वपूर्ण धातु जिसकी मानव इतिहास में महत्वपूर्ण योगदान रहा जिनमें लोहा प्रमुख है। दक्षिणी-पूर्वी राजस्थान में सर्वप्रथम आहाड़ पहला स्थल था संभवतः आहाड़ सर्वप्रथम स्थल है जहाँ पर लोहा मिलने की सम्भावना पुरातत्ववेत्ताओं के मध्य एक राय नहीं है (Thakur, 1998 : 363)।

उक्त वर्णित स्थलों के अलावा कुछ लोह प्रगलन स्थल प्रकाश में आये हैं, जिनका विवरण इस प्रकार से है पादर, आंजनी, खमेरा, लौहारिया आदि।

मेवाड़ भू-भाग में उपलब्ध हुए पुरातात्विक प्रमाणों के अध्ययन से यह स्पष्ट होता है कि लगभग एक लाख वर्ष पहले से यहाँ पाषाणकालीन युगीन मानव विचरण करने लगा था, जिसके प्रमाण हमें बेड़च, गम्भीरी, बादन और कादमाली नदियों की घाटियों से प्राप्त हुए हैं। पाषाण युगीन मानव सभ्यता के अलावा हमें मेवाड़ के भू-भाग में ताम्रपाषाण युगीन, लोह युगीन और प्रारम्भिक ऐतिहासिक कालीन संस्कृतियों के प्रमाण उपलब्ध हुए हैं, इस राज्य के भू-भाग से उपलब्ध पुरातात्विक अवशेषों, जिनमें पाषाण से बने उपकरण, ताम्र धातु से बनी हुई वस्तुएँ, मृदभाण्ड, मृणमूर्तियाँ, खिलोने, इत्यादि का अध्ययन करने से पता चलता है कि मानव हर युग में सृजनात्मक और कलात्मक कार्यों में रुचि लेते हुए अपनी संस्कृति का विकास कर रहा था। इस दृष्टि से मेवाड़ राज्य का भारतीय इतिहास में महत्वपूर्ण और गौरवशाली स्थान रहा है (व्यास, राजशेखर 1988 : 3-4)।

मेवाड़ राजस्थान के दक्षिण भू-भाग में स्थित है, मेवाड़ में प्रागैतिहासिक एवं ऐतिहासिक संस्कृतियों का उदय हुआ। इन क्षेत्रों से प्राप्त हुए औजारों के अध्ययन से पता चलता है कि पाषाणकाल में इन स्थलों से मनुष्यों ने अपनी सांस्कृतिक गतिविधियाँ प्रारम्भ कर दी थी। पाषाणकालीन मनुष्य अपने जीवन को व्यतीत करने के लिये पशुओं का शिकार करता और अपना भरण-पोषण करता था। अरावली पर्वत श्रृंखला में बसे हुए मेवाड़ में जहाँ पर प्राचीन पुरातात्विक स्थल आहाड़, बालाथल, गिलुण्ड, महाराज की खेडी, जवासिया, पछमता इत्यादि हैं। इसके साथ ही लोह प्रौद्योगिकी स्थल नठारा की पाल, ईसवाल, लोहारिया, पादर, आंजनी, खमेरा, नोह, सोनारी, नगरी, रेड़, साम्भर इत्यादि हैं।

आधिकारिक दृष्टि से इस भू-भाग में बालाथल प्रथम ऐसा पुरातात्विक स्थल है जहाँ से लोहे के प्रयोग के प्रमाणिक संदर्भ मिलते हैं जो लोहे की पुष्टि करते हैं, जिसके आधार पर कहा जा सकता है कि चौथी शताब्दी ई.पू. में लोहे का व्यापक प्रयोग प्रारम्भ हो गया था जहाँ से लगभग 50 x 50वर्ग मीटर के क्षेत्र में लोहे के लगभग 500 उपकरण मिले थे अतः बालाथल से मिली प्राप्त समृद्ध भौतिक प्रमाणों के मिलने के बाद इस भू-भाग में सर्वेक्षण कर नठारा की पाल, ईसवाल व भौड़ियों की पंचोली में प्राचीन लोहे के कार्य स्थल में चिह्नित किया गया है। यह तीनों स्थल बालाथल से 50 से 75 किलोमीटर की परिधि में विद्यमान हैं इसमें ईसवाल पुरास्थल की खोज 1993-94 में संस्थान के पी. जी. डिप्लोमा के छात्र श्री लालचन्द पटेल कर चुके थे। लोक जनश्रुतियों के अनुसार भौड़ियों की पंचोली जो उदयपुर से लगभग 10 से 15 किलोमीटर की दूरी पर स्थित है, इसमें आज से लगभग 70 से 75 वर्ष पूर्व महाराणाओं के काल में लोहा गलाया जाता था। यहाँ पर ऐसी तीन मगरियाँ स्थित हैं इसमें बहुत अधिकतम में लोहे के प्रमाण देखे जा सकते हैं।

उक्त तीनों स्थलों को चिन्हित करने के पश्चात 2000-01 से 2006-07 तक ईसवाल में व 2007 से 2010 तक नठारा की पाल में साहित्य सस्थान के तत्कालीन निर्देशक ललित पाण्डेय व डेक्कन कॉलेज के पूर्व कुलपति वी. एस. शिन्दे के निर्देशन में उत्खनन किया, इसमें से लोह प्रगलन की दृष्टि से ईसवाल एक अत्यन्त महत्वपूर्ण स्थल माना गया है। ईसवाल में व्यापक रूप से लोहे को गलाने व उसके उपकरण बनाने का केन्द्र था। इसमें भौतिक अवशेषों के प्रमाण उपलब्ध होते हैं जिनमें धात्विक प्रगलन स्थल के निकट ही रिहायशी बस्ती के प्रमाण मिले हैं। ऐसे ही प्रमाण उत्तर प्रदेश के खेराडीह से मिलते हैं। ईसवाल से पर्याप्त मात्रा में लोहे का अयस्क भी मिला है, जिसका वैज्ञानिक विश्लेषण एम. एल. एस. यू. वी. महाविद्यालय के भू-गर्भ विज्ञान विभाग के प्रो. रितेश पुरोहित द्वारा दिया गया व इन्होंने इसकी पुष्टि भी की। ईसवाल

उत्खनन से एकत्र किये गये चारकोल के नमूनों में एक नमूने से सर्वाधिक प्राचीनतम कार्बन 14 तिथि प्राप्त हुई है जो 2973 B.P. है, इसके अलावा यहाँ से कुल 55 लोहे के उपकरण मिले हैं जिनमें चार उपकरण स्टील के हैं व एक उपकरण ऐसा मिला है जिनमें लॉस्ट वैक्स तकनीक से काँसे व लोहे को जोड़कर एक उपकरण बनाया गया है जो इस कालखण्ड में इस स्थल की उपयोगिता बढ़ा देता है।

ईसवाल के पश्चात् नठारा की पाल में भी उत्खनन किया गया था जिससे उपलब्ध प्रमाणों के आधार पर कहा जाता है कि उत्तर ऐतिहासिक काल पूर्व मध्य काल में लोह कालीन प्रगलन गतिविधियाँ व्यापक रूप से सम्पन्न होने के भौतिक अवशेष मिले हैं (पाण्डेय 2007-08 : 99-104)।

धातु खनन स्थल

पादर - डूँगरपुर के पश्चिम में बिछिवाड़ा तहसील से 13 कि. मी. उत्तर में बोखला के पास पादरपाल नामक स्थान है, जहाँ पर कुछ प्राचीन लोह धातु की खाने मिली हैं। इन खानों में कॉपर सल्फेट की मौजूदगी यहाँ पर ताम्बे की भी सम्भावना को बताती है। यह खाने दूर से दिखाई नहीं देती हैं, दूर से देखने पर यह खाने साधारण पहाड़ की तरह ही दिखाई देती है, जबकि यहाँ पर धातु खनन का कार्य बड़े पैमाने पर किया गया होगा ऐसा प्रतीत होता है (सेठ, हंसमुख 2010 : 34)।

आंजनी - यह स्थल उदयपुर जिले के दक्षिण में 70 कि. मी. दूर सलूमबर के पूर्व में करीब 30 कि. मी. दूर लसाडिया तहसील में स्थित है। गाँव के पहाड़ी के ऊपर एक क्षेत्रीय देवी का मन्दिर है। इन्हीं पहाड़ियों में प्राचीन खानें भी हैं तथा साथ ही इस स्थल पर धातु के खनन के साथ प्रगलन का कार्य भी किया गया है। साथ ही स्पष्ट होता है कि इन खानों से 50 मीटर की दूरी पर कई बड़े टीले धातु गलाने के बाद बचे हुये कीट के हैं। सम्भवतः खानों से धातु निकालने के बाद खनिज को यही गलाया गया होगा (सेठ, हंसमुख 2010 : 37)।

खमेरा - यह स्थल बाँसवाडा जिले के उत्तर में घाटोल तहसील के अन्दर आने वाले खमेरा घाटोल नामक गाँव से 7 कि. मी. दूरी पर स्थित है। इसी गाँव से लगभग 2 कि. मी. दूर सादड़ी नामक एक छोटी सी ढाणी भी आती है। इसी गाँव में कई प्राचीन खाने हैं, यह खाने उत्तर-पश्चिमी भाग में है। सड़क से देखने पर यह खाने ऊँचे टीलों के रूप में दिखाई देती है। यह खानें लोहे या ताम्बे की भी हो सकती हैं। इन खानों के बाहर खनिज के टुकड़े बिखरे हुये हैं, जो मटमैले लाल रंग के हैं। बाँसवाडा के गजेटियर में इस स्थान पर लोहे के खनिज का उल्लेख किया गया है (Sehgal 1974 : 1.18)।

लोहारिया - लोहारिया बाँसवाडा जिले के वागड़ प्रदेश के पूर्वी भाग में स्थित

है। बाँसवाड़ा जिले से लगभग 40 कि. मी. दूर उत्तर-पश्चिम में लोहारिया का प्राचीन नाम लोह पाटनपुर मिलता है। लोहारिया स्थल, जो कि बाँसवाड़ा जिले में स्थित है। वहाँ से अनेक प्रकार की लोह उपकरण की वस्तुएँ प्राप्त हुई हैं। यह स्थल 11वीं व 12वीं शताब्दी का है। इन वस्तुओं में किले, चाकू, कुंडे, रिंग, बाण फलक, स्लेग इत्यादि हैं। प्राचीन समय में यहाँ स्थित लोहे की खदानों से कच्चे लोह अयस्क को निकाला गया होगा, ऐसे प्रमाण मिलते हैं। यहाँ के स्थानीय लौहार एवं पांचाल जाति के लोगों द्वारा लोह धातु को परिष्कृत किया जाता रहा है। लौह धातु से घरेलू कार्यों में काम आने वाले उपकरण बनाने में इस जाति के लोगों का महत्वपूर्ण योगदान रहा है। इस स्थान से सड़क के किनारे स्थित ढेर में से 2 से 4 मीटर तक धातुमल का जमाव मिलता है, जिसको देखने से यह स्पष्ट होता है कि लोहारिया में काफी लम्बे समय तक लौह प्रगलन का कार्य किया जाता रहा होगा। लोहारिया में भी लोहे की प्राचीन खदानें स्थित हैं। इस गाँव में स्थित प्राचीन कपालेश्वर महादेव मन्दिर के निकट लोह धातु की प्राचीन खदानें हैं, जिनमें से कच्चा लोह अयस्क निकालकर उसे साफ कर भट्टियों में गलाया जाता था। इसी मन्दिर के निकट तजेला नामक तालाब स्थित है, जो स्थानीय जलापूर्ति का प्रमुख स्रोत रहा होगा (दीक्षित, 2016 : 175-176)।

ईसवाल - ईसवाल स्थल उदयपुर से 20 कि. मी. दूर उत्तर-पश्चिम में जोधपुर राष्ट्रीय राजमार्ग संख्या 76 पर स्थित है तथा अक्षान्तर 24°44' व देशान्तर 73°37' पर है (पाण्डेय 2007 : 68)। यहाँ निरन्तर दो सौ वर्षों तक लोह प्रगलन व उत्पादन का कार्य किया गया था, जिसके प्रमाण यहाँ से प्राप्त तीन विभिन्न संस्कृतियों के द्वारा निर्मित की गई भवन सरचनाओं के आधार पर हमें प्राप्त हुई हैं, जिनमें प्राप्त पुरातात्विक सामग्री के आधार पर हमें यहाँ पर शक व कुषाण कालीन संस्कृति के ठोस प्रमाण उत्खनन के दौरान प्राप्त हुए हैं, जिनमें ताम्बे के सिक्के, मूर्तियाँ, लोहे के उपकरण, मृदभाण्ड इत्यादि चीजें प्राप्त हुई हैं। इस स्थल से 2 कि.मी. कि दूरी पर दक्षिणी-पूर्वी दिशाओं में लोहे की खुली खदान पाई गई है और इसी दिशा में 1.5 कि. मी. की दूरी पर दूसरी गहरी तथा बेलनाकार भूमिगत खदान पाई गई है। यह पुरास्थल चारों तरफ से ऊँची पहाड़ियों से घिरा हुआ है, जहाँ पर कच्चे लोहे का काफी मात्रा में भण्डार है। यहाँ से उत्खनन के दौरान व्यापक स्तर पर लोह मल और राख के अवशेष प्राप्त हुए हैं, लोहे के इतने व्यापक अपशिष्ट जमाव यह दर्शाता है कि सम्भवतः यह एक वाणिज्यिक केन्द्र रहा होगा। लोह अपशिष्ट का जमाव लगभग 7 मीटर तक का होना यह दर्शाता है कि इस स्थल पर लगभग 1500 वर्षों तक लौह प्रगलन का कार्य निरन्तर रूप से चलता रहा होगा (मीणा, जगदीश चन्द्र, कुलशेखर व्यास 2009 : 382-402)।

दक्षिणी राजस्थान में लोह प्रगलन के प्राचीनतम प्रमाण ईसवाल पुरास्थल से प्राप्त

तिथिक्रम के आधार पर 1023 ई. पू. प्राप्त होती हैं, जिससे यह अनुमान लगाया जा सकता है कि दक्षिणी राजस्थान के प्रमुख धातु प्रगलन स्थलों का प्राप्त होना इस ओर इंगित करता है कि प्राचीन समय में भी इन स्थलों पर धातु का खनन व शोधन का कार्य होता था। दक्षिणी राजस्थान के प्रमुख धातु प्रगलन स्थल, जिसमें ईसवाल, नठारा की पाल, सुनारी, बेराठ, रंगमहल, नोह, रेड़, साम्भर, नगरी, चावण्ड, चन्द्रावती, लोहारिया इत्यादि हैं, जिनके उत्खनन के उपरान्त ही धातु प्रगलन के बारे में जानकारी प्राप्त होती है (खरकवाल 2015 : 43-51)।

लोहे के उपकरणों के बड़े पैमाने पर उपयोग से तत्कालीन लोगों के आर्थिक जीवन में कई प्रकार से परिवर्तन हुए। मुख्यतः लौह उपकरणों में बाण, फलक, कीले, बसुला, छेनी, कुल्हाड़ी, फाल, कान की बाली, चाकू, परसा, छुरा, लोहे की पत्ती, खुरपी, भाले, तलवारों, कुण्डे व उस्तरा इत्यादि चीजें प्राप्त हुई हैं (पाण्डेय 2006 : 132)।

ईसवाल के उत्खनन से हमें कई प्रकार की लोहे को गलाने की भट्टियां मिली हैं (पाण्डेय 2005 : 58), जो आकार व प्रकार में छोटी व बड़ी दोनों प्रकार की हैं तथा लोहे के बचे हुए मल अपशिष्ट पदार्थ (स्लेग) को फेंक दिया जाता था। इन भट्टियों को मिट्टी की पक्की ईंटों से निर्मित किया जाता था, जो कि बहुत ही मजबूती से बनायी गई होगी। यहाँ से प्राप्त बर्तन मुख्य रूप से खाना पकाने के बर्तनों के अतिरिक्त भी अन्य कार्यों में भी प्रयोग में लिये जाते होंगे, जिनसे इनके सांस्कृतिक कालक्रम का भी पता लगता है।

बालाथल - बालाथल उत्खनन साहित्य संस्थान पुरातत्व विभाग के निदेशक देव कोठारी तथा सहायक निदेशक ललित पाण्डेय ने व डेक्कन कॉलेज के प्रो. वी.एन. मिश्रा, वसन्त शिन्दे तथा आर.के. मोहन्ती के साथ मार्च 1993 से लेकर 2000 तक संयुक्त तत्वावधान में किया गया। उत्खनित स्थल से जो अन्य वस्तुएँ प्राप्त हुई हैं, उनमें लोह उपकरण तथा अस्त्र-शस्त्र हैं। इन लोह उपकरणों व अस्त्र-शस्त्रों के विशेष आकार प्रकारों में बाण, भाले, दरवाजे की सांखल, किले, कुण्डे, चाकू आदि मिले हैं (खरकवाल 2014 : 30)।

कड़िया गाँव - उदयपुर से कड़िया गाँव उत्तर दिशा में लगभग 25 किलो मीटर की दूरी पर स्थित है। साहित्य संस्थान, जनार्दनराय नागर राजस्थान विद्यापीठ, उदयपुर के इतिहास एवं पुरातत्व विभाग के द्वारा बड़वासन माता एवं आसपास के क्षेत्र का पुरातात्विक सर्वेक्षण किया गया। बड़वासन माताजी के मन्दिर के आसपास बड़ी मात्रा में लोह मल बिखरा हुआ है, जो निश्चित रूप से इस बात का प्रमाण है कि मध्यकाल में इस स्थल पर लोह प्रगलन का कार्य किया गया है। लोह मल के साथ बड़ी संख्या में मध्यकालीन

मृद्भाण्ड भी खोजे गये हैं। सम्भवतः लोह प्रगलन कार्य करने वाले को ही माताजी के मंदिर की स्थापना प्रगलन कार्य में सफलता की कामना हेतु की होगी।

नठारा की पाल - नठारा की पाल महाराणा प्रताप की राजधानी चावण्ड से 4 कि.मी. की दूरी पर उत्तर-पूर्व दिशा तथा अक्षान्तर 24°16' व देशान्तर 73°47' पर स्थित है। गाँव के चारों ओर पहाड़ियाँ विद्यमान हैं, जिसके किनारे पर मैदानी भू-भाग में कृषि होती है। इस गाँव के बाहर मोकातफला एवं मालडीफला के मध्य यह पुरातात्विक स्थल विद्यमान है, जो कि उत्तर से दक्षिण की ओर एक कि.मी. की परिधि एवं पूर्व से पश्चिम में आधा कि. मी. की परिधि में फैला हुआ है। गाँव के इस पुरास्थल पर महाराणा प्रताप के काल से पूर्व ही लोहा निकालकर गलाने का कार्य चल रहा था। गाँव की मगरी के ऊपरी हिस्से के सामन्त एवं नीचे ढलान में श्रमिक तथा सैनिक लोग रहते थे। मोकातफला एवं मालडीफला के बीच बसी इस बस्ती के लोग खेती के साथ लौह प्रगलन का कार्य भी मुख्य रूप से करते थे। इस लोह प्रगलन में सलग्न लोग पीने का पानी बस्ती के मध्य खोदी गई एक बावड़ी से लिया करते थे। नठारा कि पाल के इस उत्खनन से नवीन सूचनायें उत्खनन के पश्चात् और अधिक मिलने की सम्भावनाएँ हैं। क्योंकि दक्षिणी राजस्थान के इस आदिवासी बहुमूल्य क्षेत्र में जावर में जिंक दूसरी षताब्दि ईसा पूर्व में निकालकर देती थी तथा इस तकनीक से लोहा गलाने की प्रक्रिया से स्थानीय लोग परिचित थे (पाण्डेय 2008 : 99-104)।

दक्षिणी राजस्थान में संस्कृति बहुत प्राचीन समय से विद्यमान थी जो धीरे-धीरे अपने विकास क्रम को प्राप्त करते हुए आगे बढ़ती गई और जिसमें पाषाणकाल, ताम्रपाषाण काल, लोह युग आदि संस्कृतियों का प्रसार होता रहा है।

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राजस्थान के पुरातत्विक बौद्धस्थल

पूरन लाल मीना

राजस्थान में बौद्ध धर्म के प्रचार-प्रसार में राजा अशोक का बहुत ही महत्वपूर्ण योगदान था। बौद्ध ग्रंथों में राजस्थान में बौद्ध विहार, चैत्य मठ की स्थापना का उल्लेख है। अशोक के शासनकाल के दौरान राजस्थान में बौद्ध धर्म का प्रवेश हुआ, जैसा कि पुरातात्विक और अन्य रिपोर्ट से स्पष्ट है, लेकिन इस क्षेत्र में बौद्ध स्थलों के अवशेष अपेक्षात कम हैं। बौद्ध अवशेषों की अनुपलब्धता को व्यापक अन्वेषणों की कमी और तेजी से हो रहे शहरीकरण को इसके लिए जिम्मेदार ठहराया जा सकता है जिसने पुरातात्विक स्थलों के विनाश को और तेज कर दिया है। उचित पुरातात्विक उत्खनन और अन्वेषण के बाद कई बौद्ध अवशेष खोजे गए, जो मत्स्य जनपद की राजधानी में बौद्ध धर्म के विकास के स्पष्ट सीमांकन को दर्शाते हैं, जिसमें बैराट के अशोक के शिलालेख, बौद्ध मठों के स्तंभ एवं अवशेष और ईंट मंदिर भी इस स्थान से पाए गए हैं। इसीस्थानपर वृत्ताकार मंदिर के आयताकार बाड़े की दीवार की ईंटों में एक या दो (अक्षर) शब्द पाए गए थे। बैराट दिल्ली से 168 किमी दक्षिण पश्चिम और जयपुर से 67 किमी उत्तर में स्थित है और यह स्थान एक गोलाकार घाटी में स्थित है जो तांबे के लिए प्रसिद्ध है। 1840 में कैप्टन बर्ट ने अशोक के प्रसिद्ध शिलालेख की इसी स्थान से खोज की थी। यह शिलालेख सबसे अनोखे शिलालेखों में से एक है क्योंकि यह पत्थर की विशाल शिला पर खुदा हुआ था। बाद में इस शिलालेख को कलकत्ता में एशियाटिक सोसाइटी ऑफ बंगाल के संग्रहालय में स्थानांतरित कर दिया गया था और अब इसे इस संग्रहालय में प्रदर्शित किया गया है।

हमारे पास कई साहित्यिक प्रमाण हैं जो राजस्थान में मौर्य पूर्व बौद्ध तीर्थस्थलों और तीर्थों के अस्तित्व का संकेत देते हैं और भारतीय उपमहाद्वीप के विभिन्न हिस्सों से बौद्ध ग्रंथों में बुद्ध के महा-धर्मप्रवर्तन की घटनाओं का उल्लेख करते हैं और यह बौद्ध श्रमणों के यात्रा कार्यक्रम के बारे में भी बात करते हैं इसके विपरीत बैराट के पुरातात्विक स्थल को छोड़कर इस अवधि के दौरान बौद्ध धर्म से संबंधित शायद ही कोई उचित पुरातात्विक साक्ष्य मिले हो। प्राचीन बैराटमें सबसे कीमती उत्तरी ब्लैक पॉलिशड वेयर को खोजा है। इन स्थलों के मिट्टी के बर्तनों का मुख्य स्रोत ऐतिहासिक मगध था जहाँ से यह बौद्ध भिक्षुओं के माध्यम से बैराट तक फैला था। कुछ नमूनों से हमें इन कुम्हारों के जीर्णोद्धार का प्रमाण तांबे की कुल्हाड़ी, मिट्टी की पट्टियों और महीन तांबे की पिनी

से मिला है जो अभी भी अस्तित्व में हैं। जो मूल रूप से यह दर्शाता है कि यह अत्यधिक पश्चलिश किए गए मिट्टी के बर्तन इतने कीमती थे कि जब इसे क्षतिग्रस्त कर दिया गया था, तो इसे फेंकने के बजाय, बौद्ध भिक्षुओं ने तांबे के बने तारों से इनकी मरम्मत की थी।

बौद्ध स्थापत्य पैटर्न और इसकी संरचना के आधार पर, बौद्ध मठों के कालक्रम और प्राचीन राजस्थान के गुफा आश्रयों, पुरातात्विक स्थलों और इसके निष्कर्षों को चार चरणों में विभाजित किया जा सकता है। पहला काल उत्तरी काले पश्चलिश के बर्तन से लेकर मौर्य पूर्व काल तक का है। दूसरी अवधि तीसरी शताब्दी ईसा पूर्व से लेकर पहली शताब्दी ई. तक की है। तीसरी अवधि पहली शताब्दी ई. से चौथी शताब्दी ई. तक, चौथी अवधि चौथी शताब्दी ई. से 7वीं शताब्दी ई. तक की है। बैराट के बौद्ध मठ की खोज पहली अवधि में की गई है और दूसरी अवधि में यह अस्तित्व में रहा है। दूसरे काल के अन्य प्रमुख ऐतिहासिक स्थलों में बीजक पहाड़ी और भीम हिल हैं। तीसरी अवधि में खोजा गया स्थल कालिका माता मंदिर है। चौथी अवधि में तीन बौद्ध पुरातात्विक स्थल कोलवी, विनयगा हथियागोर गुफा आश्रय हैं जो कोटा-झालावाड़ क्षेत्र के पास खोजे गए हैं।

बौद्ध पुरातात्विक स्थल बैराट ने द्वितीय काल में अपना अस्तित्व जारी रखा। अशोक के दो शिलालेखों में से एक बैराट जो कि राजस्थान की राजधानी जयपुर से 67 किलोमीटर की दूरी पर अवस्थित है। जिसमें से एक बीजक पहाड़ी से है और दूसरा भीम की पहाड़ी (पांडु की पहाड़ी) से है। बौद्ध धर्म के प्रति अशोक के झुकाव को जानने के लिए दोनों शिलालेख बहुत महत्वपूर्ण हैं और इन शिलालेखों में से एक में दिए गए विवरण अशोक के किसी अन्य शिलालेखों में कहीं नहीं मिलते हैं। इन दो शिलालेखों में से एक अभी भी यथास्थान पाण्डु पहाड़ी में स्थित है जो कि, लघु शिलालेखों का एक संस्करण है जो देश के कई अन्य स्थानों पर पाए जाते हैं।

बैराट का दूसरा शिलालेख ग्रेनाइट के एक खंड पर अंकित है और वर्तमान में एशियाटिक सोसाइटी ऑफ बंगाल, कोलकाता में रखा गया है। यह न केवल बुद्ध के लिए बल्कि संघ और धर्म के लिए भी अशोक के अटूट विश्वास और श्रद्धा की घोषणा करता है। अशोक ने धर्म में गहरी अंतर्दृष्टि प्राप्त करने के लिए भिक्षुओं और भिक्षुणियों द्वारा अध्ययन के लिए सात बौद्ध ग्रंथों को भी निर्धारित किया था। कलकत्ता बैराट में खोजे गए अशोक के शिलालेख में बौद्ध त्रिरत्न शब्द अंकित है जो कि कोसावर्धन शिलालेख में रत्नत्रय शब्द के मूल रूप में है जो कि थेरवाद और महायान बौद्ध दर्शन के अभिन्न सिद्धांत को दर्शाता है।

यह माना जाता है कि रॉक-कट आश्रयों की अवधारणा बौद्ध काल से पहले से ही प्राकृतिक गुफाओं में एकान्त में ध्यान, अभ्यास करने से उभरी थी। कई विद्वानों का

मानना है कि शायद भिक्षु 300 ई.पू. में गुफाओं के व्यापक उपयोग के लिए मुख्य दर्शन की प्रेरणा भारतीय धार्मिक मान्यताओं में है जो व्यक्तिगत आत्म या सच्चे आत्म को सशक्त बनाती है। भारतीय दर्शन में आत्मा को भगवान् (ब्रह्मा) के रूप में स्वीकार किया जाता है और गुफा को आत्मा के सच्चे निवास के रूप में माना जाता है। इस चरण में एक तरफ बौद्ध भिक्षु गुफा-निवासों के रहस्यमय आयाम के बारे में जागरूक थे, जबकि दूसरी तरफ हमें भारत के विभिन्न हिस्सों में विहार निर्माण के संकेत मिलते हैं यह घटना स्पष्ट रूप से बौद्ध दर्शन के विभेदीकरण और क्षेत्रीयकरण को दर्शाती है। सम्राट अशोक की रुचि बौद्ध धर्मग्रंथों के सच्चे ज्ञान के प्रसार में गहरी रुचि और उत्साह केवल भिक्षुओं के लिए ही नहीं, बल्कि सामान्य लोगों के लिये भी थी।

प्रख्यात पुरातत्वविद् और विद्वान डॉ. दया राम साहनी, डॉ. एन.आर. बनर्जी ने इस स्थल पर व्यापक खुदाई की और विराटनगर, बैराट की प्राचीनता को प्रमाणित किया था। बीजक पहाड़ी पर खुदाई से प्राप्त पुरातात्विक अवशेष जो अब पड़ोस में ही स्थित संग्रहालय में सुरक्षित हैं, हमें इंगित करते हैं कि यह स्थल एक महत्वपूर्ण (बौ) तीर्थ था। मौर्य वंश के समय यह स्थान बौद्ध केंद्र के रूप में विकसित हुआ। जब राजा अशोक को यह स्थान पसंद आया तब उसने यहां पर, स्तूप, पत्थर के शिलालेखों की स्थापना की और रश्मक-कट गुफा आश्रयों को भी बौद्ध भिक्षुओं को दान कर दिया। ऐसा माना जाता है कि राजा अशोक ने इन निर्माणों का संरक्षण भी स्वयं किया था।

इस पवित्र बौद्ध स्थल से बुद्ध के अवशेष भी मिले हैं। एक मान्यता यह भी है कि यह स्थल चंद्रगुप्त मौर्य का जन्म स्थान था, इसी कारण शायद यह स्थान इतना फला-फूला। चीनी यात्री ह्वेनत्सांग के अनुसार, बीजक पहाड़ी आठ बौद्ध विहारों में से एक थी। इस मठ के परिसर को पहाड़ी की चोटी पर उकेरा गया था और पत्थर को तराश कर बनाई गई क्रमानुसार निर्मित सीढ़ी से यहाँ पहुँचा जा सकता था, साथ ही सीढ़ियों को सीमेंट करने के लिए चूने और ईटों का उपयोग किया जाता था। ढलान के 110 मीटर ऊपर एक टैंक कृष्णा कुंड भी बनाया गया था जो अब एक बांध में तब्दील हो गया है जो अब पहाड़ी के पास ही है।

बीजक पहाड़ी पर दो स्तरीय मठ परिसर और स्तूप पाए जाते हैं। पहला चबूतरा उत्तर दिशा की ओर रखा गया है जिसे व्यवस्थित ढंग से विशाल पत्थरों को तोड़कर व्यवस्थित किया गया है। यह प्लेटफॉर्म 70 फीट लंबा और 60 फीट चौड़ा है। इस मठ के मैदान के बीच में, गोल मंदिर की पहचान की गई है जो एक आयताकार दीवार से सीमांकित एक आंतरिक गोलाकार गैलरी वाली ईटों से बना है। वृत्ताकार मंदिर के द्वार पर लकड़ी के दो खंभे लगे हुए थे। खुदाई के समय पुरातत्ववेत्ता डॉ. दया राम साहनी ने खंभों के अष्टकोणीय लकड़ी के टुकड़ों के खंडहरों की खोज की जो चूने और अन्य चिपचिपा सामग्री से मजबूती से जुड़े हुए थे। लेकिन बाद के दिनों में बेहतर पकड़ के

लिए लोहे की छड़ों और लकड़ी के ब्लॉकों का इस्तेमाल किया जाने लगा। खंभों की सजावट भी सांची से मिलती-जुलती थी। स्तूप संरचना चुनार पत्थर से बनी हुई थी और अन्य धार्मिक संरचना लकड़ी से बने हुए थे, एक और महत्वपूर्ण बात यह है कि यह स्तूप संरचना सिर्फ चुनार स्तंभ से मिलती जुलती है। बीजक का यह मंदिर चुनार मंदिर से काफी पुराना था और माना जाता है कि इस मंदिर को राजा अशोक ने स्वयं बनवाया था।

यह दुर्भाग्यपूर्ण है कि विराटनगर स्मारक एक अवैज्ञानिक उत्खनन है जिसके कारण अधिकांश पुरातात्विक अवशेष यहाँ के उत्खनन के समय नष्ट हो गए। यहाँ के स्तूप का गोलाकार मंदिर 20×30×3 आकार की ईंटों से बना है। मंदिर संरचना, मठ परिसर और स्तूप अवशेष बनाने की तकनीक भी प्रदर्शित करती है कि उस समय तक अत्यधिक विशिष्ट तकनीक विकसित की गई थी। उत्खनन से प्राप्त अशोक के छत्र, प्याले और दीपक से इस स्थान पर बौद्ध स्तूप की उपस्थिति स्पष्ट रूप से सिद्ध होती है। बुद्ध का उपदेश स्तूप की दीवार के प्लास्टर पर पाली में लिखा गया था जो निश्चित रूप से यहाँ बुद्ध के अवशेषों की उपस्थिति को दर्शाता है। इस स्थान से मिले मठों के प्रमाण और उस स्थान पर जहाँ भिक्षुओं ने अपनी बैठकें आयोजित की थी, और अपनी धार्मिक चर्चा की, उन सबकी यहाँ पर पहचान की जा सकती है। यहाँ मठों की संख्या निर्धारित करना बहुत कठिन है क्योंकि व्यापक उत्खनन ने अवशेषों को विकृत कर दिया है। बौद्ध स्मारकों के सर्वेक्षण से स्पष्ट रूप से संकेत मिलता है कि इन स्मारकों ने कई बार संरक्षण के लिए कार्य किया था लेकिन इसकी मूल संरचना अभी भी अपरिवर्तित थी। यह भी माना जाता है कि इन मठ परिसरों का उपयोग अध्ययन और ध्यान के लिए किया गया हो सकता है, लेकिन रहने के उद्देश्य के लिए नहीं क्योंकि खुदाई से कोई निवास स्थान नहीं मिला है, जिससे बस्ती होने की पहचान की जा सके। फिर भी यहाँ से बीजक पहाड़ी की तलहटी में बसे हुए एक क्षेत्र की पहचान की जाती है।

यहाँ घरों के खंडहर मिले हैं जो आम लोगों के रहने के केंद्र की ओर इशारा करते हैं। मिट्टी के बर्तनों, लोहे और तांबे के सिल्लियों के ढेर कुम्हार, सुनार और लोहार समुदायों की उपस्थिति को स्पष्ट करते हैं। यह रिहायशी क्षेत्र ऊपरी चबूतरे और निचले चबूतरे में बंटा हुआ है। बस्ती के ऊपरी चबूतरे का निर्माण कई चरणों में किया गया था और इसे समय-समय पर सुधारा भी गया था। ऊपरी प्लेटफार्म पर लगभग 20 घरों की पहचान की गई है और प्लेटफार्म के पूवह हिस्से में 10 कमरे के अवसेस पहचाने गए हैं। इनमें छह कमरे बड़े और छह कमरे छोटे आकार के हैं। मठ में इस्तेमाल की गई ईंटों का आकार 21×13×1 इंच है। इन अवशेषों के अध्ययन से पता चला कि इन कमरों का उपयोग भिक्षुओं बौद्ध शिष्यों और बौद्ध भिक्षुणियों के ठहरने के लिए किया जाता था। इन कमरों में भिक्षुओं ने आम लोगों को आध्यात्मिक शिक्षा दी थी। इन कमरों के अलावा, अन्य कमरों को भी बिखरे हुए तरीके से बनाकर रखा गया था। इन कमरों की

प्लास्टरिंग बहुत ही सुंदर है और इसमें 18 इंच की ईंटों का इस्तेमाल किया गया था। ये गुफा आश्रय हमें हमारी प्राचीन गुफा संस्कृतियों की याद दिलाते हैं। बैराट कई शताब्दियों तक बहुत समृद्ध सांस्कृतिक केंद्र बना रहा था और निस्संदेह मौर्य काल में यह बौद्ध धर्म का एक महान केंद्र भी था। शहर के उत्तरी भाग में खुदा हुआ भीमसेन डूंगरी शिलालेख पुरातत्ववेत्ता डॉ. कार्लाइल द्वारा खोजा गया था। इस शिलालेख को अशोक ने बौद्ध धर्म अपनाने के तीन साल बाद खुदवाया था।

बैराट में एक छोटा सा टीला बिजक-की-पहाड़ी से पाया जाता है, जिसमें बस्ती के सामने दो छतें हैं। इस स्थल से चुनार बलुआ पत्थर से बने स्तंभों और छत्र के टुकड़े मिले हैं और इन स्तंभों के टुकड़ों में मौर्य पॉलिश की विशिष्टता स्पष्ट दिखाई पड़ जाती है। साइट के इन दो छतों में निचले हिस्से पर एक गोलाकार चौत-गृह है और ऊपरी छत पर एक छोटा सा मठ परिसर है जिसे बाद की अवधि में और संशोधनों के साथ निखारा गया था जहां आंगन में कार्डिनल दिशाओं पर चार पंख जोड़े गए थे। दिलचस्प बात यह है कि मठ के प्रांगण के केंद्र में एक बड़ी चट्टान रखी गई है, जो कि पुरातत्ववेत्ता कनिंघम के अनुसार मौर्य काल के ईंट से बने स्तूप का मूल प्रमाण था। इतिहासविद देबला मित्र के अनुसार वर्तमान अवशेषों के विवरण के अनुसार, यह बौद्ध परिसर पहली शताब्दी ई. के बाद फलता-फूलता प्रतीत नहीं होता है।

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एक लुप्त सांस्कृतिक विरासत : चन्द्रावती

कुसुम राठौड़

चन्द्रावती का क्षेत्र न केवल प्राचीन व मध्य युग में अपितु प्रागैतिहासिक युग में भी अस्तित्व में था। राजस्थान में पाषाणकालीन संस्कृतियों के प्रमाण अरावली की पहाड़ियों के पश्चिम में लूनी तथा उसकी सहायक नदियों तथा पूर्व में बेडच तथा बनास नदियों की घाटियों में प्राप्त हुए हैं। इस अरावली श्रृंखला के दक्षिण-पश्चिमी हिस्से (जो सिरौही जिले का भाग है) में भी पाषाणकालीन औजार खोजे गए हैं। ये औजार चन्द्रावती में चन्द्रावती नदी के किनारे पाये गये हैं। ये पाषाणकालीन औजार बनास व चन्द्रावती के संगम के निकट खोजे गए हैं तथा तकनीकी दृष्टि से मेसोलिथिक संस्कृति के हैं। इन औजारों में चर्ट के फ्लेक, प्लूटो तथा फ्लेक व ब्लेड पर बने औजार हैं। इनमें एक बहुकोणीय प्रस्तर खण्ड पर, जिसको छीलकर औजार निकाले गए हैं, एक सुन्दर ज्यामितीय चित्र उत्कीर्ण किया गया है। खोजकर्ताओं के अनुसार यह ज्यामितीय अलंकरण रस प्रस्तर खण्ड को औजार के रूप में प्रयोग करने से पूर्व बनाया गया था। यह अलंकरण भारत में पाषाणकालीन कला का अद्वितीय उदाहरण है। सिरौही की पाषाणयुगीन संस्कृतियों के सर्वेक्षण में सत्यप्रकाश मिश्र व रामस्वरूप मिश्र ने डेरी-आबूरोड-सरूपगंज-बनास क्षेत्र में पश्चिमी बनास व उसकी सहायक नदियों के घाटी क्षेत्र एवं पर्वत की ढलानों से केवल 40 वर्ग कि.मी. क्षेत्र में 50 से अधिक मेसोलिथिक संस्कृति के पुरास्थल ढूँढ निकाले।¹

बाद में चन्द्रावती समेत आबू का क्षेत्र क्रमशः मौर्य वंश, क्षत्रपवंश, गुप्त वंश के अधीन रहा था सिरौही जिले में पिण्डवाडा तहसील के वसन्तगढ़ में वि. संवत् 682 (625 ई.) का एक शिलालेख प्राप्त हुआ है जो वर्मलात राजा के समय का है। इस शिलालेख के अनुसार वर्मलात का सामन्त राज्जिल (बज्रभट का पुत्र) अर्बुद देश (चन्द्रावती परिमण्डल) का स्वामी था।² 10वीं एवं 11वीं शताब्दी में अर्बुद मण्डल पर परमार वंश का शासन था। उनकी राजधानी चन्द्रावती थी जो नागर सभ्यता एवं वाणिज्य-व्यापार का केन्द्र थी। इसके साक्ष्य यहां से प्राप्त अनेक टूटे हुए मन्दिरों के अवशेष तथा जगह जगह पड़े हुए संगमरमर के ढेर अभी भी दे रहे हैं। आबू पर देलवाडा के प्रसिद्ध 'नेमीनाथ के मन्दिर' को बनाने वाले मंत्री वस्तुपाल की स्त्री अनुपम देवी यहां के पोरवाल महाजन गंगा के पुत्र धरणिंग की पुत्री थी।³

उस समय आबू के परमार गुजरात के राजाओं के अधीन थे। बाद में जालोर के चौहान वंश के राव लूम्भा ने परमारों पर विजय प्राप्त कर आबू चन्द्रावती का राज्य जीता। राव लूम्भा से लेकर महाराव तेजसिंह, महाराव कान्हडदेव, महाराव सामन्तसिंह और महाराव सलखा तक देवड़ा चौहानों की राजधानी चन्द्रावती रही। महाराव शिवभाण ने वि.स. 1462 (ई.स. 1405) में शिवपुरी नाम से शहर बसाया। बाद के महाराव सहस्त्रमल्ल ने वि.स. 1482 (ई.स. 1425) में सिरोही नगर बसाया। इसके बाद अर्बुद परिमण्डल और देवड़ा चौहानों की राजधानी हमेशा के लिए चन्द्रावती से हटकर सिरोही में स्थापित हो गई। देवड़ों द्वारा प्राचीन एवं प्रसिद्ध चन्द्रावती नगरी को छोड़ने के कई कारण थे जिनमें सर्वप्रमुख था गुजरात के शासकों द्वारा निरन्तर चन्द्रावती पर किये जा रहे आक्रमण जिसकी वजह से यह नगरी बर्बाद होती जा रही थी और देवड़ा शासकों को नई एवं सुरक्षित जगह की आवश्यकता महसूस हुई।⁴

बाद के समय में भी निरन्तर होने वाले मुस्लिम आक्रमणों एवं स्थानीय नागरिकों के पलायन की वजह से चन्द्रावती उजड़ती जा रही थी। अहमदशाह ने जब अहमदाबाद शहर बसाया तो उस शहर को समृद्ध करने हेतु चन्द्रावती के वैभव को उखाड़ा उजाड़ा गया और यहां से कला की वस्तुएं अहमदाबाद ले जाई गईं। 19वीं शताब्दी के मध्य जब कर्नल टॉड अपनी यात्रा के दौरान यहां से गुजरे तब उन्होंने इस नगरी की बर्बाद अवस्था देख अश्रु बहाए थे। उन्होंने अपनी पुस्तक 'ट्रेवल्स इन वेस्टर्न इण्डिया' में चन्द्रावती के वैभव को परिलक्षित करते हुए कुछ चित्र भी दिये हैं। टॉड लिखते हैं कि, "इन विशाल मन्दिरों में नीरवता का साम्राज्य छाया हुआ है। किसी समय जिन सड़कों पर धर्म और व्यापार से प्रेरित धनाढ्य श्रद्धालुओं की भीड़-भाड़ लगी रहती थी। वहां आज शेरों और रीछों ने अधिकार कर लिया है। चन्द्रावती के विध्वंस के साथ-साथ व्यापार का मार्ग भी बदल गया है।" टॉड यह भी लिखते हैं कि "पन्द्रहवीं शताब्दी में पश्चिमी भारत की नवीन राजधानी अहमद के नगर को जीवन प्रदान करने के निमित्त इस नगरी का बलिदान हो चुका था, अर्थात् चन्द्रावती के ध्वंसावशेषों से इस नगरी को बसाया गया था।" टॉड आगे लिखते हैं, "चन्द्रावती की सामग्री को ही अहमदाबाद पहुंचाकर सन्तुष्ट नहीं हुए अपितु शरीर के साथ-साथ आत्मा को भी वहां ले जाया गया अर्थात् घरों व मन्दिरों के अवशेषों के साथ जनता को भी वहां से स्थानान्तरित किया गया। इस प्रकार साबरमती नदी के किनारे पर चन्द्रावती की आत्मा को क्षीण होते हुए जब कोई जैन उपासक देखता तो वह अपने प्राचीन निवास के मन्दिरों पर विशाल मस्जिदों के निर्माण का ध्यान आते ही उस नदी के किनारे सौ-सौ आंसू रो पड़ता था।"⁵

टॉड की पुस्तक में आगे चन्द्रावती के वैभव का भी निम्न शब्दों में वर्णन किया गया है, "प्राचीन परम्परागत कहानियों और काव्यों में इसका विवरण पाया जाता बताते

है, परन्तु 1824 के आरम्भ तक अर्थात् जब यह निरीक्षण किया गया तब तक यूरोपवासियों ने इसे कभी नहीं देखा था, जिनको अनुश्रुतियों के आधार पर भी इसका कोई ज्ञान नहीं था और इसका प्राचीन इतिहास भी विलुप्त हो चुका था। विशाल मैदान में बिखरे हुए संगमरमर एवं पत्थर के अन्य टुकड़ों के आधार पर ज्ञात होता है कि यह नगरी बहुत बड़ी रही होगी। यहां की सुन्दरता व वैभव का अनुमान अब तक बची हुई विशाल संगमरमर की उन इमारतों से लगाया जा सकता है, जिनमें से विभिन्न आकार-प्रकार वाली 20 इमारतों का पता उस समय लगा था जब हिज एक्सेलेंसी सर चार्ल्स कॉलविल ने अपने दल सहित सन 1824 में इस स्थान का निरीक्षण किया था। एक इमारत का वर्णन - यह कोई ब्राह्मण समाज का मन्दिर है। जिसमें आकृतियां और अन्य आलंकारिक वस्तुओं की सजावट बहुत बारीक कुराई एवं उमदी हुई रीति से की गई है। मानव आकृतियां प्रायः मूर्तियों के समान हैं और आधार मात्र के लिए प्रभूत मात्रा में भवन में लगाई गई प्रतीत होती है। यहां पर एक सौ अड़तीस मूर्तियां हैं, छोटी से छोटी दो फीट ऊंची मूर्ति है जो श्रेष्ठ कारीगरी से बनाये गए ताकों में रखी हुई है। प्रधान मूर्तियों में त्र्यम्बक (तीन मुंह वाली आकृति), घुटने पर बैठी हुई स्त्री, दोनों एक गाड़ी में बैठे हुए, बीस भुजाओं वाले शिव, महाकाल की प्रतिमा जिसके बीस भुजाएं हैं, सर्वाधिक प्रशंसनीय नाचती हुई अप्सराओं की मूर्तियां जो हाथों में मालाएं एवं वाद्ययंत्र लिए हुए हैं। सम्पूर्ण भवन सफेद संगमरमर पाषाण से निर्मित है।⁶

कॉर्नल टॉड के अतिरिक्त चन्द्रावती नगर के वैभव का उल्लेख जैन गुर्वावलियों एवं पट्टावालियों व अन्य साहित्यिक स्रोतों से भी प्राप्त होता है। संवत् 1503 में सोम धर्म रचित उपदेश सप्तसति ग्रन्थ में चन्द्रावती के 444 जैन मन्दिर तथा 999 शेष मन्दिरों का उल्लेख है। यहां के टीलों में अनेक मूर्तियां अभी भी दबी हुई पड़ी हैं वर्तमान में इस क्षेत्र की तारबंदी की हुई है। यहां खुले में सैकड़ों खण्डित प्रतिमाएं, स्तम्भ, कलश, बेलबूटेदार, पत्थर, गुम्बद, ईंटों के टुकड़े बिखरे पड़े हैं। यहां करीब 20 बड़े-बड़े टीलों के नीचे विष्णु एवं शिव ने मन्दिर दबे होने का अनुमान है। यहां सं प्राप्त खण्डित प्रतिमाओं में गणेश की खड़ी हुई प्रतिमा, ब्रह्मा प्रतिमा, देवी प्रतिमा, रणभेरी से संबंधित पत्थर लेख, कुबेर की खण्डित प्रतिमा जो अन्दर से खोखली है, काम कला से संबंधित कुछ खण्डित मूर्तियां भी ध्वस्त मन्दिर के गर्भगृह के बाहर बारीकी से उत्कीर्ण हैं।⁷ जैन धर्म ग्रन्थों में पं. मेध विचरित तीर्थमाला में (संवत् 1500) चन्द्रावती को 18 गुणवाली नगरी कहा है उनके समय में उन्हें स्थान स्थान पर खण्डहर दिखाई दिये। शीलविजय जी ने भी अपनी तीर्थमाला में (संवत् 1746) चन्द्रावती नगरी में अठारह जैन मन्दिरों के अस्तित्व की बात कही -

आबू धरा उवरणी पुरी देवद्रह चन्द्रावई खरी।

विमल मंत्री सर वारि जाणि अडार सेय देवल गुण खाणि।।

उजड़ी चन्द्रावती की भव्यता का उल्लेख आज हमारे पास नहीं है। पर वहां रहने वाले जैन लोगों ने 13वीं-14वीं सदी में कुम्भरिया के मन्दिरों का निर्माण करवाया था। कुम्भरिया के आस पास के खण्डरों को देखकर डॉ. भण्डारकर महोदय ने यहां कम से कम 360 जैन मन्दिरों के अस्तित्व की संभावना व्यक्त की है। कुम्भरिया चन्द्रावती से मात्र 14 कि.मी. ही दूर है। पुरातत्वविद फार्बस ने लिखा है कि भूकम्प के कारण यहां के मन्दिर जर्मीदोज हो गए। इन दोनों नगरों की व्यापार व्यवस्था समान रही होगी।

कुम्भरिया की तरह चन्द्रावती का व्यापार व्यवसाय भी उन्नत रहा होगा। कुम्भरिया के मन्दिरों के शिलालेखों से यह अनुमान लगाया जाता है कि यह नगर चन्द्रावती का ही भाग होगा, क्योंकि चन्द्रावती के श्रीमन्तों ने यहां की कलात्मक सम्पत्ति के लिए अपना धन लगाया था। संवत् 1010 में रामसेन के ऋषभ जिन मन्दिर की प्रतिष्ठा करवाने वाले श्री सर्वदेव सूरी ने चन्द्रावती के कुंकण नाम के मंत्रही को दीक्षा प्रदान की थी। इस कुंकण ने चन्द्रावती में एक जैन मन्दिर बनवाया था। चन्द्रावती के वैभव का वर्णन पं. लावण्य समय ने अपने विमल प्रबन्ध ग्रन्थ में किया है। इसके आठवें खण्ड में चन्द्रावती के गढ़ के निर्माण का वर्णन इस प्रकार किया गया है -

11वीं-12वीं शताब्दी में नगर के चत्वर संस्कृति के केन्द्र थे। वहां गायक गाते थे, भाट वंशावलिया पढ़ते थे, धर्माचार्य धर्म का उपदेश देते और काव्य गोष्ठियां होती थी। 'विमल प्रबन्ध' में चन्द्रावती में निवास करने वाली जातियों के नाम भी मिलते थे यथा - लखेरा, आहेडी, घांची, मोची, कसाई, कुनबी के सारा कुम्हार, गांछा, छीपा, लोहार, माली, तम्बोली आदि कार्मिक जातियां।⁸ इस प्रकार 13वीं सदी तक चन्द्रावती उत्तर भारत के प्रमुख सांस्कृतिक केन्द्रों में से एक थी। गुजरात के प्राचीन ग्रन्थों में अन्हिलवाड़ा-पाटन के प्रसंग में, लल्लूभाई भीमभाई देसाई की गुजराती नवलकथा राजयोगी परमार धारावर्ष में, आचार्य चतुरसेन शास्त्री के 'सोमनाथ महालय' में तथा कन्हैयालाल मणिकलाल मुंशी के 'जय सोमनाथ' में चन्द्रावती का वर्णन मिलता है।

चन्द्रावती का ध्वंस कब हुआ व कब इसने अपना वैभव खोया यह आज भी खोज का विषय बना हुआ है उत्तर भारत एवं दक्षिण तथा पश्चिम भारत के मध्य मार्ग पर स्थित होने के कारण चन्द्रावती को निरन्तर आक्रमणों का सामना करना पड़ा। अठारहवीं सदी तक चन्द्रावती खण्डहरों में परिवर्तित हो चुकी थी तभी तो टॉड ने इसके वैभव को चित्रांकित करते हुए आंसू बहाये। ब्रिटिश काल में जब यहां रेल पथ बिछाया गया था तो पटरी के नीचे खड्डे पाटने के लिए चन्द्रावती का संगमरमर डाल दिया गया। इतना ही नहीं रेल के विधिवत शुरू होने के बाद यह संगमरमर रेलों के ठेकेदारों का कोप भाजन बना एवं इस मुत के माल को रेल में ढोकर वे अहमदाबाद, बडौदा, सूरत तक ले गए और वे पत्थर नया रूप प्राप्त कर वहां के मन्दिरों की शोभा बन गए। इसके अतिरिक्त आबूरोड़-पालनपुर राजमार्ग जो रेलवे लाइन के समानान्तर ही चलता है, का निर्माण भी

इसी प्राचीन नगरी को नष्ट करके किया गया है। इन दोनों के साथ-साथ गैस पाइप लाइन ने भी इसे नुकसान पहुंचाया है।

सन् 1973 में सिरौही जिले में बाढ़ आई एवं विनष्ट चन्द्रावती के यक्ष, किन्नर, गंधर्व, देवता नदी के पाट से झांकने लगे, उसके बाद राजस्थान सरकार ने इन्हें आबू के संग्रहालय में स्थापित किया।⁹ बाद में चन्द्रावती में राजकीय संग्रहालय में स्थापित किया गया और उसमें चन्द्रावती से प्राप्त कलात्मक मूर्तियां, स्मारक इत्यादि रखे गए। अब तक चन्द्रावती में तीन चरणों में उत्खनन कार्य हो चुका है किन्तु बजट की कमी व सरकारी उदासीनता की वजह से कार्य पूरा नहीं हो पाया है।

तीसरे चरण का उत्खनन कार्य 2015-16 में पुरातत्व विभाग एवं जनार्दन राय नागर विद्यापीठ के संयुक्त तत्वाधान में साहित्य संस्थान के निदेशक डॉ. जीवन सिंह खडगवाल के नेतृत्व में हुआ। इस तीसरे चरण के उत्खनन के दौरान चन्द्रावती के किले का परकोटा, विभिन्न प्रकार का अन्न, मकानों की बसावट, तेरहवीं सदी का विशाल मटका, मन्दिरों के अवशेष, वॉच टॉवर, चन्द्रावती के विभिन्न सांस्कृतिक चरण, मिट्टी के भाण्ड (जार, पॉट, बेसिन, बाउट आदि) यहां के मृदभाण्ड लाल व स्लेटी रंग के हैं। काले चिकने व चमकीले लाल मृदभाण्ड कम मात्रा में मिले हैं। लौह उपकरणों में कीले, तीर की नोंक, सरिये, चादर के टुकड़े, तांबे के उपकरण, लाजवर्द के मनके, टैंक, टांके, तालाब आदि जलाशय के स्रोत आदि प्राप्त हुए हैं।¹⁰

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पाली जिले का पुरातत्व : एक लघु परिचय

कल्पेश प्रताप सिंह कनोज

पाली के प्रामाणिक इतिहास का पता 10वीं शताब्दी ईस्वी पूर्व से रावल लाखा द्वारा नाडोल में चौहान वंश की स्थापना के साथ जाना जाता रहा है, जिसका प्रभाव गुजरात और मेवाड़ के विभिन्न हिस्सों में महसूस किया गया था। कहा जाता है कि इस वंश के आठवें शासक अनहिल ने सोमनाथ के पास 1025 ईस्वी में गजनी के महमूद के साथ युद्ध किया था। इस वंश के एक अन्य उत्तराधिकारी जयतसिंह ने अजमेर में कुतुबुद्दीन ऐबक के खिलाफ लड़ाई लड़ी। राठौड़ 1294 ई. में आए थे, लेकिन प्रामाणिक अभिलेखों के अभाव के कारण 13वीं और 14वीं शताब्दी के दौरान का इतिहास विवादों के कारण यह अस्पष्ट है। उस समय में राठौड़ और मुस्लिम आक्रमणकारी अक्सर युद्ध में होते थे और कभी-कभी किसी बहादुर व्यक्तित्व ने जनता का ध्यान आकर्षित किया। ऐसी ही एक शिखिसयत थीं जोधा जी, जो 1459 ई. में जोधपुर के संस्थापक थे। 1489 में जोधा जी की मृत्यु के बाद उनके पुत्र ने आसपास के क्षेत्रों में स्वतंत्र रियासतों की स्थापना की अगली चार शताब्दियों का इतिहास अर्थात् 18 वीं शताब्दी के अंत तक उदासीन उत्तराधिकारियों और आपस में युद्ध या दिल्ली के मुस्लिम कमांडरों के साथ उनके संघर्षों का एक लंबा लेखा-जोखा है। मालदेव उनमें से सबसे उल्लेखनीय शासक थे जिन्होंने (1532-62) के दौरान अपने राज्य का अत्यधिक विस्तार किया और आगरा और दिल्ली के शाही क्षेत्रों के संपर्क में आए। हालांकि मालदेव की मृत्यु के बाद, जोधपुर को फिर से मुगलों ने जीत लिया। 1707 में औरंगजेब की मृत्यु के साथ मुगल साम्राज्य का विघटन शुरू हो गया और उत्तर भारत में आधिपत्य के नए आकाशाओं ने राजपूताना को अपनी ताकत आजमाने के लिए एक युद्ध क्षेत्र बना दिया इसके बाद मालवा और गुजरात के मुगल शासकों ने घुसपैठ की और चारों ओर तबाही और दुख फैलाया। राजपूताना में घुसपैठ 1818 ई. के बाद ही बंद हुई जब जोधपुर के छत्र सिंह ने अंग्रेजों के साथ एक संधि पर हस्ताक्षर किए। उसके बाद तख्त सिंह (1843-1873) का शासन अपेक्षाकृत लंबा था। उनकी शासन में दो घटनाएं उल्लेखनीय हैं जैसे (1) 1857 के भारतीय विद्रोह के समय अंग्रेजों को दिया गया समर्थन, जिसकी स्वीकृति में उन्हें 1862 में 'सनद' से पुरस्कृत किया गया था, जो उनके गोद लेने के अधिकार को मान्यता देते थे। (2) 1870 में अजमेर में वायसराय लॉर्ड मेयो द्वारा आयोजित

‘दरबार’ जिसमें जोधपुर शासक शामिल नहीं हुए थे। इसके बाद ही अंग्रेजों के साथ उनके संघर्ष की शुरुआत हुई। तख्त सिंह के बाद उनके पुत्र जसवंत सिंह द्वितीय (1873-1895) ने राजगद्दी संभाली, जिसका शासन, प्रशासन के सुधारों और आधुनिकीकरण के लिए जाना गया था। उसके बाद सरदार सिंह और सुमेर सिंह तथा उसके बाद उम्मेद सिंह ने जून 1947 तक शासन किया।

पुरातत्व : पाली जिले की आस पास की कुछ तहसीलों जैसे सोजत, मारवाड़ जंक्शन, रायपुर तथा पाली में बहने वाली नदियों के प्रवाह क्षेत्र के पास कई पाषाण कालीन औजार, औजारों के अवशेष तथा अपभ्रंश औजार प्राप्त हुए हैं, जिससे यह स्पष्ट होता है कि इन क्षेत्रों में पाषाणकाल से ही मानव निवास कर रहा होगा पाली जिले में स्थित पुरा महत्व की दृष्टि से महत्वपूर्ण गढ़, किले, सती स्तंभ, शिलालेख, मध्यकालीन मंदिर, मंदिरों के अवशेष, बाबड़िया स्थित है। पाली में कई प्राचीन मंदिर जैसे पाली शहर का सोमनाथ मंदिर, नीमाज में मकर मंडी माताजी का मंदिर, आउवा में कामेश्वर मंदिर, कंटालिया में धारेश्वर मंदिर, दक्षिण पश्चिम में कालेश्वर महादेव मंदिर, नारलाई में तपेश्वर महादेव मंदिर, नाडोल में सोमेश्वर मंदिर स्थित है। इसी के साथ वर्तमान में कई ऐसे शिलालेख, मंदिरों के अवशेष, सती स्तंभ अभी तक प्रकाशित नहीं हुए हैं। पाली जिले की कई तहसीलों में पुरातत्वविदों द्वारा पूर्व में सर्वेक्षण का कार्य किया गया है। इन सर्वेक्षणों द्वारा कई पुरातात्विक स्थल जिनमें निम्न पुरापाषाण कालीन, मध्य पुरापाषाण कालीन मध्य पाषाण कालीन एवं प्रारंभिक ऐतिहासिक गुप्त कालीन स्थल खोजे गए हैं। इनके साथ साथ ही कई प्राचीन मंदिर शिलालेख मूर्तियां सती स्तंभ भी खोजे गए हैं।

निम्न पुरापाषाण कालीन : डेक्कन कॉलेज ऑफ पोस्ट ग्रेजुएशन एंड रिसर्च इंस्टीट्यूट पुणे के श्री वीएन मिश्रा द्वारा पाली के आसपास बहने वाली लूणी तथा उसकी सहायक उपत्यकाओ की घाटियों में सर्वेक्षण द्वारा निम्न पुरापाषाण कालीन स्थलों को खोजा गया है। इसमें सोजत स्थित धानेरी के पास लूनी नदी में एक निम्न पुरापाषाण की एक फैंक्ट्री साइट को खोजा गया है संभवतः यहां पर औजारों का निर्माण किया जाता होगा। इसके साथ ही सोजत के निकट बहने वाली सुकड़ी नदी के आसपास भी कई ब्लेड कोर लैंक हैण्ड एक्स आदि मिले हैं। इस क्षेत्र में खोजे गए उपकरणों में मुख्य रूप से लिंट तथा जेस्पर का उपयोग किया गया था। अलग अलग क्षेत्रों से प्राप्त उपकरणों का पाली के राजकीय संग्रहालय में संरक्षित रखा है।

मध्य पुरापाषाण कालीन : इसी क्रम में जिले में कई मध्य पाषाण कालीन पुरातात्विक स्थल खोजे गये हैं। सोजत के पास धंधेड़ी, जाडन के कानावास, खैरवा में कई मध्य पाषाण कालीन उपकरण मिले हैं इनमें स्क्रैपर्स, पॉइंट, लेक्स और कोर इत्यादि

शामिल हैं। इसके साथ ही सोजत के चूना पत्थर के उद्गम के आस पास बड़ी संख्या में लुटेड कोर और ब्लेड पाए गए, जहां पहले खोजे गये (जहां उपकरणों की खोज पहले नोट की जा चुकी थी)। इस क्षेत्र के अधिकांश उपकरण लिंट चर्ट और जैस्पर के बने थे जो विंध्य बलुआ पत्थर के चूना पत्थरों में बड़े टुकड़ों के रूप में होते थे, जिनकी एक शृंखला बिलाड़ा से सोजत तक उत्तर पूर्व में स्थित है।

क्र.सं.	पुरास्थल का प्रकार	पुरास्थल का नाम	उपकरण	पत्थर का प्रकार
1	निम्न पुरापाषाण कालीन	पाली (बाँडी नदी), सिंगरी (मारवाड़)	हैण्ड एक्स	फ्लिंट, जैस्पर
2	मध्य पुरापाषाण कालीन	बांदाई (पाली), धान्धेडी (सोजत), दानासनी (सोजत), सोजत	ब्लेड कोर लैक औजार निर्माण शाला के अपभ्रंश पुरावशेष ब्लेड कोर लैक फ्लैक	चर्ट जैस्पर
3	उच्च पुरापाषाण कालीन	कोई अवशेष प्राप्त नहीं हुए हैं	-	-
4	मध्य पाषाण कालीन	कानावास जाडन खैरवा	स्क्रैपर्स, पॉइंट, फ्लेक्स और कोर फ्लुटेड कोर और ब्लेड पॉइंट, फ्लेक्स और कोर	फ्लिंट, जैस्पर चर्ट

अप्रकाशित शिलालेख एवं सती स्तंभ : पाली जिले में कई स्थानों पर शिलालेख तथा सती स्तंभ पूर्व में मिले हैं जो इस स्थल की ऐतिहासिकता को प्रमाणित करते हैं। शिलालेख मंदिर, विहार, मूर्ति, वापी, तालाब, कूप, नहर, आरामगृह आदि के निर्माण एवं पुनःसंस्कार (जीर्णोद्धार) के समय लिखवाए जाते थे, इनमें प्रायः उस समय के शासकों की प्रशस्ति भी रहती है। दान पत्र या दान शासन किसी ब्राह्मण, जैन साधु, मंदिर पदाधिकारी या किसी अन्य संस्था या व्यक्ति विशेष के लिए भूमि दान के अवसर पर लिख जाते थे। किसी व्यक्ति या घटना की स्मृति में स्मारक छतरियों में भी अभिलेख उत्कीर्ण किए जाते थे मारवाड़ में ऐसे सती अभिलेखों का बाहुल्य है।

डेडा के सती स्तंभ : पाली से 18 किमी उत्तर पूर्व गाँव के मुख्य तालाब के किनारे कई छतरियां मिली हैं जिनमें से कई छतरियों में सती स्तंभ लगे हुए हैं जबकि कई छतरियों के सती स्तंभ जीर्ण शीर्ण स्थिति में बिखरे हुए हैं।

सन्दर्भ

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राजसमन्द जिले की प्राचीन बावड़ियों का पुरातात्विक सर्वेक्षण

हिंगलाजदान चारण

मेवाड़ में बावड़ी निर्माण का इतिहास भी अत्यन्त प्राचीन रहा है सैकड़ों वर्षों से विभिन्न समर्थ लोगों द्वारा अपने यश को स्थिर करने के लिए बावड़ियों जैसे जलस्रोतों का निर्माण करवाया गया। मेवाड़ के प्राचीन अभिलेखों में बावड़ी के लिए 'वापी' शब्द का उल्लेख मिलता है (जुगनू तथा शर्मा 2010) वापी शब्द वप् धातु से बना है जिसका अर्थ बोना। अतः इसका एक अर्थ छोटा तालाब भी होता है। सामान्यतः सीढ़ी वाले कुएं को बावड़ी कहा जाता है। इसी प्रकार बावड़ी शब्द बा अर्थात् जल और बड़ी अर्थात् सुरक्षित भवन या सीढ़ी से बना है। स्पष्ट है कि बावड़ी एक तरह से जल संरक्षण का ऐसा सीढ़ीदार सुरक्षित भवन युक्त ढांचा था, जो वास्तुकलात्मक विशेषताओं के साथ ही उपयोग से भी जुड़ा हुआ था।

राजसमन्द के बारे में कई इतिहासकारों ने लिखा है जैसे राजसमन्द के शिक्षाविद् दिनेश चन्द्र श्रीमाली ने राजसमन्द झील के जखम तथा राजसमन्द दिग्दर्शन, डॉ. रचना तैलंग के द्वारा 2007 में राजसमन्द के नगर विकास के नये आयाम एवं प्रो. कण्ठमणि शास्त्री संवत् 1996 द्वारा कांकरोली का इतिहास और श्री कमल कुमार जोटा ने राजसमन्द की विकास यात्रा लिखी। श्री रामप्रताप व्यास द्वारा महाराणा राजसिंह और उसका समय। तथा हुकमसिंह भाटी द्वारा महाराणा राजसिंह पट्टा बही एवं कवि राज श्यामलदास वीर विनोद (भाग-4) डॉ. उषा पुराहित के द्वारा लिखित महाराणा राजसिंह कालीन राजनैतिक एवं सांस्कृतिक इतिहास। परन्तु इन लेखकों के द्वारा राजसमन्द के प्राचीन जल स्रोतों पर कार्य नहीं हो पाया है। राजसमन्द जिले में पानी के शोधपरक साहित्य में बहुत कम काम हुआ है। इस क्षेत्र में जल के स्रोत पर बहुत कम कार्य किया गया है। जिसकी वर्तमान युग में शोध की आवश्यकता है इसी परिप्रेक्ष्य को ध्यान में रखते हुए राजसमन्द की जल संरचना एवं जल के स्रोतों पर अध्ययन आवश्यक है। वर्तमान युग में राजसमन्द झील को बनाने वाली तकनीकी का प्रयोग करके आधुनिक में तालाब, चेक तथा जल संग्रह के निर्माण कर सकते हैं। बावड़ी के महत्व को हम दो दृष्टिकोणों से समझ सकते हैं, पहला आध्यात्मिक पक्ष अर्थात् जिस प्रकार किसी देवता के मन्दिर का निर्माण होता है उसी प्रकार जीवन रूपी जल देवता का मन्दिर ही बावड़ी

कहलाता है। मन्दिरों में जहां सीढ़ियां ऊपर की ओर जाती हैं वही बावड़ी में सीढ़ियां नीचे की ओर जाती हैं। मन्दिर में जहां मुख्य देवता का गर्भगृह होता है उसी तरह बावड़ी में जल का स्रोत गहरा कुआं होता है और उसके ऊपर क्रमशः शिखर और कलात्मक भवनों का निर्माण किया जाता है। जितने पवित्र मन्दिर हैं, उतनी ही पवित्र बावड़ियां थीं।

राजसमन्द की प्रमुख बावड़ियां

1. **ओड़ की बावड़ी**—यह स्थान बंकट हनुमानजी के नीचे बनी हुई है जो राजसमन्द जिले के नाथद्वारा में स्थित है। भंडारी जी की बावड़ी पर एक बार एक ओड़ (राजपूत) महिला पानी भरने गईं। वहां पानी भरती किसी अन्य औरत ने उसे दुत्कारा। इस पर ओड़पति ने तुरंत इस बावड़ी का निर्माण कर सर्वजन हितार्थ चालू किया। ओड़ों द्वारा खुदवाने से इस बावड़ी के पास 'ओड़ों की बावड़ी' पड़ गया। लगभग 500 वर्ष पूर्व इसका निर्माण किया गया था। स्थानीय लोगों के अनुसार यह बावड़ी लगभग 9.14 मी. गहरी और गोलाकार है।

2. **चौबे जी की बावड़ी**—चौबे जी की बावड़ी श्रीनाथ जी के मंदिर जाने वाले मुख्य मार्ग पर ही स्थित है। इसका स्वच्छ तथा शीतल जल पीने योग्य है। 550 वर्ष पूर्व की बावड़ी है। यह बावड़ी स्थानीय लोगों द्वारा मानी जाती है कि यह लगभग 6.09 मीटर गहरी है।

3. **दर्जी की बावड़ी**—दर्जी समाज के द्वारा निर्मित की गई यह बावड़ी नगर के मुख्य मार्ग पर स्थित है जो नाथद्वारा में स्थित है तथा यह वर्ष भर जल रहने के कारण इसका जल पीने तथा स्नान हेतु प्रयुक्त होता है। इस बावड़ी के पास हनुमान जी का प्राचीन मंदिर है। प्रत्येक मंगलवार को यहां विशेष पूजा आरती होती है तथा वर्तमान में मरम्मत एवं रंग-रोगन का कार्य दर्जी समाज के द्वारा सुनियोजित रूप से किया जा रहा है। यह लगभग 500 वर्ष पुरानी है तथा जनसूत्री अनुसार यह बावड़ी लगभग 5.48 मीटर गहरी और बावड़ी गोलाकार है।

4. **झरना दरवाजा की बावड़ी**—यह बावड़ी नाथद्वारा के मुख्य मार्ग पर स्थित है। उपर्युक्त गुजराती भाषा में प्राप्त शिलालेख के अनुसार यह जीर्ण अवस्था में है। यहां साफ-सफाई की समुचित व्यवस्था न होने के कारण गंदगी एवं यहां का जल मैला है। यह लगभग 550 वर्ष पूर्व की बनाई गयी और यहा स्थानीय निवासियों द्वारा कहा जाता है कि यह बावड़ी 6.09 मी. गहरी है और आकार गोलाकार है।

5. **अम्बावाडी की बावड़ियां**—यह बावड़ी नाथद्वारा में स्थित है जिसमें सुन्दर एवं रमणीय उद्यान बना हुआ है जो कि नगर के मुख्य मार्ग पर स्थित है। यहां पर भगवान भोलेनाथ जी एवं श्रीकृष्ण भगवान के प्राचीन मंदिर बने हुए हैं और यहां पर तीन बावड़ियां बनी हुई हैं तथा यहां पर अखाड़ा का सफलतम संचालन यहां के क्षेत्रीय

कार्यकर्ताओं के द्वारा पिछले कई वर्षों से हो रहा है। यह बावड़ी लगभग 600 वर्ष प्राचीन है जिसकी लगभग 6.70 मीटर गहरी और यह सीढ़ीनुमा है।

6. द्वाराकाधीश की बावड़ी-द्वारिकाधीशजी के नाम से प्रसिद्ध यह बावड़ी राजसमन्द जिले के कांकरोली शहर में स्थित है। प्रायः जीर्ण-शीर्ण अवस्था में है। इस समस्या का समाधान न केवल सरकारी प्रयासों द्वारा अपितु जन साधारण के प्रयासों के द्वारा इस बावड़ी का विकास अपेक्षित हैं। जनश्रुति के अनुसार इस बावड़ी का निर्माण लगभग 600 वर्ष पूर्व किया गया है और यह गोलाकार है एवं 7.15 मी. गहरी है।

7. त्रिमुखी बावड़ी-यह बावड़ी देलवाड़ा की प्राचीनतम बावड़ियों में से एक है। यह पालेरा तालाब के ठीक सामने वाले मार्ग पर है जिसका रास्ता कस्बे के घनी आबादी के क्षेत्र एवं मुख्य बाजार की ओर जाता है। इसका नाम त्रिमुख बावड़ी नाम इसलिए पड़ा क्योंकि इसके तीन प्रवेश द्वार हैं। अतः इसे त्रिमुखी बावड़ी कहा जाता है तथा ऐसा भी कहा जाता है कि इसका निर्माण श्रीमाली ब्राह्मण समाज द्वारा करवाया गया है तथा पास ही में हनुमानजी का मंदिर निर्माण भी करवाया गया है जिसके पास एक छोटी सी सुन्दर बगीची को बनवाया गया है। पालेरा तालाब की निकटता के कारण पालेरा की हर मिल ने के कारण इस बावड़ी में जल उपलब्ध होता है। इस बावड़ी के जल का प्रयोग पम्प के माध्यम से देलवाड़ा के अधिकांश लोग घरेलु प्रयोग हेतु किया जाता है। वर्तमान समय में नागरिक विकास मंच द्वारा इसका मरम्मत एवं बावड़ी के साफ-सफाई व देखरेख का कार्य सफलता पूर्वक किया जा रहा है। यह बावड़ी लगभग 700 वर्ष पूर्व की है तथा इसका आकार सीढ़ीनुमा है।

8. विवा बावड़ी विवा (बाईसा बावड़ी)- बावड़ी (बाईसा बावड़ी) देलवाड़ा तहसील की प्रमुख बावड़ियों में से एक है। देलवाड़ा क्षेत्र के वृद्धों के मतानुसार ऐसा माना जाता है कि विवा बावड़ी की स्थापना देलवाड़ा के किले और इंद्र कुंड की नींव के साथ हुई। देलवाड़ा के तत्कालीन राजराणा ने अपनी बहन 'बाई सा' की याद में बनवाई थी। अतः इसे बाईसा की बावड़ी के नाम से भी जाना जाता है। इनकी याद में यहां पर दो छतरियों का निर्माण किया है प्रथम राजराणा की बहन एवं दूजी उनके पति जो कि देवगढ़ रियासत के राजराणा थे। दोनों की छतरियां यहां बनी हुई हैं। प्राचीन मान्यतानुसार ऐसा माना जाता है कि दोनों की समाधियां इन्हीं दोनों की छतरियों के दोनों कोनों पर (एक दायें दूजी बाईं ओर) बनाया गया है। प्राचीन मान्यतानुसार यहां गणगौर महोत्सव में भव्य शोभायात्रा निकाली जाती थी तथा घट स्थापना कर के इस बावड़ी पर इनकी समाधि-स्थल के निकट इनकी पूजा की जाती थी। यह जुलूस देलवाड़ा किले से आरंभ हो कर नगर मुख्य मार्गों से होता हुआ विवा बावड़ी तक पहुंचता था। इसमें मेवाड़ के अन्य राज्यों के मुख्य अधिकारियों ने भी इसमें भाग लिया था। बावड़ी के पास शनि मंदिर भी स्थित है जो एक चौक के रूप में है जहां घोड़े और हाथी बंधा करते थे। यह

खटीक वाड़ा में स्थित है। वर्तमान में इसके जल का प्रयोग स्थानीय लोगों के पीने के काम में लिया जा रहा है तथा इस वर्ष से इस बावड़ी के संरक्षण व देखरेख का कार्य नागरिक विकास मंच के द्वारा किया जा रहा है।

9. खारी बावड़ी—यह बावड़ी राजसमन्द जिले की चारभुजा तहसील में स्थित है। इसकी गहराई लगभग 6.09 मी. है। ऐसा स्थानीय लोगों का अनुमान है कि इसका जल मीठा एवं शीतल है तथा इसके जल मोहल्ले वाले को पीने का जल उपलब्ध करवाता था। इसके ठीक सामने अति प्राचीन जैन मंदिर है जो कि जीर्ण अवस्था जिससे प्राप्त भगवान महावीर जी की मूर्ति लगभग 1000 वर्ष प्राचीन पाई गई है। जिसे मुगलों के द्वारा ध्वस्त की जा चुकी है। इसका नाम खारी बावड़ी है किन्तु इसका जल मीठा है।

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- व्यास रामप्रताप द्वारा महाराणा राजसिंह और उसका समय।
- शास्त्री कण्ठमणि संवत् 1996 कांकरोली का इतिहास
- श्रीमाली दिनेश चन्द्र ने राजसमन्द झील के जख्म तथा राजसमन्द दिग्दर्शन
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नीमच जिले के दुर्ग

ओशिन शर्मा

नीमच जिला इतिहास एवं पुरातत्व की दृष्टि से अपना एक विशेष स्थान रखता है। नीमच मीणाओं द्वारा बसाया गया। राजनैतिक दृष्टि से नीमच की परिस्थिति सदैव बदलती रही है। नीमच की भूमि पर मालवगन, शक-कुषाण, गुप्त, गौरवंशी और गुहिल मेवाड़ के शासकों की सत्ता भी रही तो स्वतंत्रता पूर्व मराठा अधिपत्य भी जिले में कुछ समय के लिए रहा। पूर्व में नीमच मेवाड़ रियासत का अंग रहा, उसके पश्चात बरुखेडा से प्राप्त शिलालेख के अनुसार नीमच को ग्वालियर राज्य में मिला दिया गया, और नीमच को जिला का दर्जा दिया गया। उस समय नीमच में अनेक छोटे-छोटे शासक रहे।

1. पिपल्या दुर्ग

24°30'39'' 75°343' E पिपल्या दुर्ग नीमच जिला मुख्यालय से लगभग 18-20 किमी. की दूरी पर स्थित है। पिपल्या मेवाड़ के राणा शक्तिसिंहजी के वंशजों का ठिकाना रहा है। यहाँ पर शक्तिसिंहजी के वंशजों द्वारा बनवाया गया एक विशाल और सुरक्षा की दृष्टि से बहुत ही मजबूत दुर्ग है। दुर्ग के अंदर महाराणाओं के निवास की सम्पूर्ण व्यवस्था के साथ-साथ दुर्ग के अंदर चित्रकारी, शीशमहल, झरोखे एवं अनेक मंदिर मिलते हैं। दुर्ग में मुख्य मंदिर कुलदेवी बाणमाता का है। दुर्ग में शैव एवं वैष्णव मंदिर के साथ साथ जैन मंदिर भी मिलते हैं, यह सभी मंदिर नागर शैली में बने हुए हैं। दुर्ग के पास मिले जैन मंदिर लगभग 200 वर्ष पुराने हैं। इस दुर्ग का निर्माण सुरक्षा को विशेष ध्यान में रख कर किया गया है। दुर्ग में दो परकोटे बनाये गए हैं तथा बाहरी परकोटे के बाहरी तरफ खाई बनी हुई थी, जिसके प्रमाण दुर्ग के चारों ओर देखने को मिलते हैं। वर्तमानमें यह दुर्ग शक्तिसिंहजी के 18वें वंशज रावत दिग्विजय सिंह जी का निवास स्थान है। दुर्ग के साथ एक बावड़ी भी मिलती है, बताया जाता है की बावड़ी का निर्माण भी दुर्ग के साथ ही किया गया होगा। परन्तु दुर्ग का निर्माण किस काल में हुआ यह कह पाना मुश्किल है, क्योंकि इसके ठोस प्रमाण उपलब्ध नहीं है। दुर्ग पर मराठा आक्रमण के समय यहाँ निवासित पिंजरा व पठान बन्दुओं ने दुर्ग की रक्षा की थी।

2. सरवानिया रावजी दुर्ग

24°21'53"N 74°56'6"E सरवानिया रावजी नीमच जिला मुख्यालय से लगभग

17 किमी. की दूरी पर स्थित है। इस दुर्ग का इतिहास लगभग 400 वर्ष पुराना है, परन्तु दुर्ग का निर्माण किसने करवाया इसके प्रमाण उपलब्ध नहीं हैं। वर्तमान में इस ठिकाने के स्वामी ठा. श्रवणसिंहजी हैं। यह दुर्ग सुरक्षा की दृष्टि से बहुत उन्नत है, दुर्ग के चारों ओर परकोटा बना हुआ है। जिसमें 3 गोल बुर्ज बने हैं, चौथे बुर्ज के वर्तमान में कोई साक्ष्य यहाँ नहीं मिलते। दुर्ग में घोड़ों के लिये पायगाएँ बनी हुई हैं तथा सुरक्षाकर्मियों के लिए भी दुर्ग में कक्ष का निर्माण किया गया है। परकोटे के बीच चार मंजिला मुख्य महल बना हुआ है जिसमें बहुत ही खूबसूरत झरोखे और उनके ऊपर गुम्बद बने हैं। झरोखों में कांच से नक्काशी की गई है। महल के अंदर रंग-महल, शीश-महल, जनाना-महल बने हुआ है, जिनके अंदर चित्रकारी की हुई थी, परन्तु अज्ञानतावश उन पर कलर कर दिया जो अब नष्ट हो चुकी है। चित्रकारी के प्रमाण कहीं कहीं महल में उपलब्ध हैं जिससे प्रतीत होता है यहाँ के शासक कला एवं स्थापत्य के प्रेमी रहे होंगे। इन चित्रकारी में फूल-पत्ती एवं प्राकृतिक दृश्य बनाये गये हैं, यह कला 17-18वीं शताब्दी की है। महल में कुलदेवी बाण माता और राम जानकी मंदिर भी बना हुआ है।

3. बावल दुर्ग

24°37'9" N 74°53'37" E बावल दुर्ग जावद तहसील में स्थित है। जो नीमच जिला मुख्यालय से लगभग 24 किमी. दक्षिण में है। बावल दुर्ग सुरक्षा की दृष्टि से चारों ओर से एक मजबूत परकोटे से घिरा है। परकोटे के मध्य में दुर्ग में प्रवेश के लिए मुख्य द्वार है। परकोटे के अंदर हाथी पोल बना है, उन्हीं के साथ वहाँ सुरक्षाकर्मियों के रहने की भी व्यवस्था थी। मुख्य द्वार के ऊपर कक्ष बने हैं जिसमें संतरी रहते थे। दुर्ग के परकोटे में चार बुर्ज बने हैं, जिसका उपयोग शस्त्रागार एवं भण्डारगृह के रूप में किया जाता था। दुर्ग की मुख्य द्वार के अंदर एक बड़ा चौक है। चौक के सामने मुख्य महल है। दुर्ग के अंदर एक बड़ा चौक है जिसमें स्तम्भ बने हैं। इस दुर्ग की विशेषता है यहाँ 5 फुट चौड़े छज्जे बने हैं। इसी के साथ दुर्ग में एक महल बना है जिसे जूना महल कहा जाता है। जो अब ढह गया है जिसके अवशेष यहाँ मिलते हैं। इसी के साथ तीन मंजिला महल बना है, जिसमें शीश महल, चित्रशाला, जनाना महल भी बना है। महल में झरोखे बने हैं जिन पर सुंदर नक्काशी की गई है। दुर्ग का निर्माण पक्की ईंटों से किया गया है। दुर्ग के अंदर पानी के लिए कुआँ बना है। महल के दक्षिण में घोड़ों के लिए अस्तबल बना है। महल के पीछे भाग में एक होली चौक बना है।

4. भरभड़िया दुर्ग

24°31'37" N 74°52'6" E भरभड़िया गांव नीमच जिला मुख्यालय से लगभग 5 किमी. की दूरी पर स्थित है। दुर्ग के सर्वेक्षण से पता चलता है की इस दुर्ग का निर्माण

सेन्य गतिविधियों के लिए किया गया होगा, क्योंकि यहाँ निवास स्थान के कोई अवशेष नहीं मिलते। दुर्ग का एक परकोटा है जिसमें 4 बुर्ज हैं, परन्तु दुर्ग का मुख्य द्वार कहाँ था यह बता पाना मुश्किल है। वर्तमान में यहाँ परकोटे की 3 ही दीवार बची है जिसमें मुख्य द्वार जैसा कुछ नहीं है। भरभड़िया दुर्ग वर्तमान में टोंक नवाब के किले के नाम से जाना जाता है। दुर्ग के पास एक बावड़ी है, ग्रामवासियों से पता चलता है कि इस बावड़ी के पानी का उपयोग दुर्ग में पीने के लिए किया जाता था। वर्तमान में यह बावड़ी ढह गई है। दुर्ग के मध्य में एक दो मंजिला इमारत के अवशेष मिलते हैं, जो भी ढह गई है जिसमें झरोखे और सीढ़ी के प्रमाण मिलते हैं।

5. जीरण दुर्ग

24°21'53" N 74°56'6" E नीमच जिले से दक्षिण में स्थित गाँव जीरण जिला मुख्यालय से लगभग 20 किमी. की दूरी पर स्थित है। जीरण की जागीर मेवाड़ के अधीन थी (श्रीवास्तव, विनय, 2010)। वीर विनोद में उल्लेख है कि अरिसिंह के समय अमरचंद प्रधान एवं माधवराव सिंधिया के मध्य युद्ध हुआ इसमें सिंधिया की विजय हुई और मालवा मेवाड़ की संधि हुई और बाद में जीरण मेवाड़ से निकलकर सिन्धिया के आधिपत्य में चला गया। जीरण दुर्ग के निर्माण के विवरण में अभिलेखीय सामग्री का अभाव है। इसलिए दुर्ग के निर्माण की व्यवस्थित जानकारी उपलब्ध नहीं है। (श्रीवास्तव, विनय, 2010) जीरण का दुर्ग वर्तमान में एक परकोटा है जो कहीं कहीं से ध्वस्त हो गया है। परकोटे में 6 बुर्ज हैं जो गोलाकार हैं, जिसमें शास्त्रागार बने हैं। दुर्ग के अंदर 3 मकबरे बने हैं, जो किसके हैं यह स्पष्ट नहीं है। अंतिम बुर्ज के पास कोने में एक दरगाह बनी हुई है। दुर्ग में एक गणेश मंदिर एवं एक शिव मंदिर स्थापित है। शिव मंदिर के पीछे बगीचा बना हुआ है जिसमें दुर्ग के आस-पास से मिली मूर्तियों को संरक्षित किया हुआ है। जीरण का दुर्ग सुरक्षा की दृष्टि से बहुत विशिष्ट स्थान रखता है। इस दुर्ग को ऊंचाई पर बनाया गया तथा दुर्ग के पश्चिम में एक तालाब का निर्माण किया गया जो की दुश्मनों से दुर्ग की रक्षा करता है। दुर्ग के अंदर एक बावड़ी भी है। जो दुर्ग में पेयजल का मुख्य स्रोत थी तथा एक बुर्ज के नीचे नाले के अवशेष भी मिलते हैं। बताया जाता है कि दुर्ग में नींव एवं अन्य संरचनाओं से अवशेष मिलते थे, परन्तु नवीन निर्माण के कारण यह अवशेष वर्तमान में यहाँ नहीं मिलते।

6. चिताखेड़ा दुर्ग

नीमच जिले का चिताखेड़ा गाँव गुप्तकालीन बस्ती है। 10-11वीं शताब्दी में यहाँ विशाल मंदिर थे जिनके अवशेष अब भी यत्र-तत्र बिखरे पड़े हैं। 13वीं शताब्दी के पूर्व में यह मीणों की बस्ती थी। सं. 1384 में शक्तिसिंह के पुत्र बाघसिंह ने यहाँ के

शासक चीता मीणा को मारकर सं. 1390 में दुर्ग की नींव डाली जो 6 वर्ष में बनकर तैयार हुआ। दुर्ग के मुख्य द्वार के बायीं ओर विशाल गणेश प्रतिमा है तथा दुर्ग के अंदर कुलदेवी बाण माता का स्थान है। चिताखेड़ा का महल दो मंजिला था, दुर्ग का बाहरी भाग स्थानीय लोगों ने खरीद लिया है। चिताखेड़ा का दुर्ग महलनुमा हुआ करता था, जिसके चारों ओर बस्ती हुआ करती थी। (श्रीवास्तव, विनय, 2010) वर्तमान में यहाँ दुर्ग के केवल अवशेष बचे हैं और मुख्य द्वार के अवशेष के पास गणेश मंदिर और बाण माता का मंदिर बचा है। मुख्य महल के स्थान पर वर्तमान में केवल तीन द्वार के अवशेष मिलते हैं और एक दिवार का हिस्सा जिसमें राजपूत वास्तुकला के दिवार में बने मेहराब मिलते हैं और गाँव के अंदर कुछ बुर्ज के अवशेष मिलते हैं।

7. रामपुरा दुर्ग

रामपुरा दुर्ग नीमच जिले के मनासा तहसील में स्थित है। रामपुरा दुर्ग नीमच जिला मुख्यालय से लगभग 55 किमी. तक की दूरी पर स्थित है। इस क्षेत्र पर चालुक्य, देवपाल, एवं देवपाल की मृत्यु के पश्चात उसका पुत्र जयतुगीदेव गद्दी पर बैठा था। 1305 में अल्लाउद्दीन खिलजी ने मालवा पर आक्रमण किया, और इस क्षेत्र को अपने अधीन कर लिया। आरम्भ में रामपुरा की जागीर मेवाड़ के अधीन रही बाद में यह मालवा और फिर यह मुस्लिम अधिपत्य में चला गया। रामपुरा का इतिहास बहुत ही गौरवशाली रहा। रामपुरा को एक सुंदर पर्वत की तलहटी में बसाने का श्रेय उस रामा भील को जाता है, जो भीलों का राजा था और जिसका महल आज भी दयनीय अवस्था में नगर के उत्तरी छोर पर कायम है। रामपुरा परगने में चंद्रावत वंश के राव सेवाजी ने संवत् 1322 में जब रामपुरा पर चढ़ाई कर दी, तब रामपुरा की सुरक्षा के लिए रामा भील ने सेवाजी से युद्ध किया। ऐसा कहा जाता है कि सिर कट जाने के बाद भी रामा का धड़ तलवार चलाता रहा किन्तु अंत में सेवाजी की विजय हुई और उन्होंने रामपुरा पर अपना आधिपत्य स्थापित किया। इनके पुत्र राव दुर्गभाण का शासन तो रामपुरा के स्वर्णकाल के रूप में जाना जाता है। इनके उन्नत शासन व्यवस्था के कारण एक दोहा प्रचलित हुआ। रामपुरा दुर्ग भाण को, देखत भागे भूत। घर-घरनारी पद्मिनी, चौरै चम्पा रुख।। (शर्मा, मोतीलाल, 2011) रामपुरा का दुर्ग वर्तमान से बहुत क्षतिग्रस्त है, जिस कारण इसकी वास्तविक स्थिति का पता लगाना मुश्किल है।

नगर के लोगों से चर्चा करने से पता चलता है कि इस दुर्ग के 3 द्वार रहे, परन्तु मुख्य द्वार की जानकारी नहीं है। दुर्ग का बाहरी परकोटा लगभग 5-6 फुट चौड़ा है। इस दुर्ग का निर्माण सुरक्षा को देखते हुए किया गया। यह दुर्ग पहाड़ की तलहटी में बनया गया। दुर्ग के अंदर 2 कुंड बने हैं, साथ ही यहाँ जनाना महल, राजा का महल आदि बने हैं। दुर्ग में कहीं कहीं झरोखे के ऊपर गुम्बद बने हैं और बड़े बड़े हॉल और कमरे बने हैं।

दुर्ग में एक गुप्त रास्ता भी बना है जो नगर के बाहर निकलता है। दुर्ग का निर्माण पक्की ईंटों और पत्थरों से किया गया है। दुर्ग के बाहर एक परकोटा बना हुआ था जिसके अवशेष नगर में मिलते हैं। दुर्ग के बाहर भी नगर में कई इमारतें बनी हैं तथा दुर्ग के बाहर पूरा नगर होने के प्रमाण मिलते हैं। वर्तमान में इसे कोई संरक्षण नहीं मिलने के कारण यह दुर्ग बहुत दयनीय स्थिति में आ गया है।

सन्दर्भ

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दीपक सालवी

हमारे देश में मन्दिर स्थापत्य का विकास किस शती में हुआ यह तो निश्चित रूप से कहना असंभव है लेकिन यह कहा जा सकता है कि मन्दिर स्थापत्य परम्परा ईसा-पूर्व दूसरी या तीसरी शती में हमारे देश में प्रखर रूप में रही होगी। मनुष्य ने आरम्भ में अपनी रक्षा के साधन गुफाओं, कन्दराओं और झोपड़ियों को बनाया था। इनमें गुफाएँ और कन्दराएँ प्राकृतिक थी और झोपड़ियाँ मानवकृत। इन्हीं दो रूपों से वास्तु का विकास हुआ।¹ सृष्टि के पश्चात् जब मनुष्य में मानसिक विकास हुआ तब कुछ ज्ञान और तर्क की बुद्धि आई, तब वह अपने आसपास की चीजों का गम्भीर अध्ययन और अन्वेषण करने लगा। वैदिक काल में देवलोक की कल्पना उभरी और मन में देवताओं और उनकी शक्ति के प्रति भय का संचार हुआ और मनुष्य ने उनको प्रसन्न करने के लिए उपासना और पूजा विधि सोच निकाली।

विराटनगर, बौद्ध धर्म का प्रमुख केन्द्र था, जहाँ से मौर्य शासन अशोक महान् (272-232 ईसा पूर्व) के दो महत्वपूर्ण अभिलेख भी प्राप्त हुए हैं। बैराट की बीजक की पहाड़ी की खुदाई सुप्रसिद्ध पुरातत्ववेत्ता डॉ. दयाराम साहनी ने वर्ष 1936-37 में की थी। उत्खनन में वर्तुलाकार बौद्ध मन्दिर, स्तूप छत्र के मौर्यकालीन ओपदार पालिशयुक्त टूकडे बौद्ध भिक्षुओं के रहने के लिए विहार आदि के धार्मिक वास्तुकला के प्राचीनतम उदाहरणों में से एक है। इस विहार का व्यास 27 फीट 2 इंच था जो 7 फीट 3 इंच चौड़ा प्रदक्षिणा पथ से आवृत्त था। फर्श पकी हुई ईंटों (2'×15'×3') की बनी थी जिनमें चूने के प्लास्टर का प्रयोग किया गया था। पूर्व दिशा में प्रवेश द्वार था, जो लकड़ी का बना था। मूल पूजा स्थल के सम्मुख एक अन्य द्वार था जो 8 फीट 7 इंच चौड़ा था कालान्तर में 70 फीट लम्बी एक आयताकार प्राचीर का भी निर्माण चारों ओर हुआ।

मौर्यकालीन इस बौद्ध स्तूप की छतें 26 लकड़ी के अष्टकोण स्तम्भों पर आधारित थी, जिन्हें 9 इंच लम्बी लोहे की कीलों से सुदृढ रूप दिया गया था। जहाँ पूजा के रूप में भगवान बुद्ध के अस्थि-अवशेषों से सन्निहित स्थल था। मूल रूप से इस स्तूप के छत्र का व्यास तीन फीट रहा होगा। दीवारों पर बौद्ध धर्म के उपदेश और सिद्धान्त उत्कीर्ण थे क्योंकि यहाँ से अभिलेखयुक्त अनेक ईंटें प्राप्त हुई हैं। कालान्तर में इस स्तूप

के स्थापत्य के अनुकरण में पहाड़ियों को काटकर देश में अन्यत्र चैत्य मन्दिरों का निर्माण हुआ। लालसोट (जयपुर) परिसर में भी प्राचीन बौद्ध स्तूप थे, जिनके स्तम्भ आज भी बंजारों की छतरियों के रूप में सुरक्षित है।²

घौसुण्डी से प्राप्त (मूल रूप से नगरी, प्राचीन मध्यमिका) मेवाड़ क्षेत्र चित्तौड़गढ़ में तथा सर्वतात के ब्राह्मी अभिलेख में दो देवताओं के एक मन्दिर (संकर्षण और वासुदेव का मंदिर) का उल्लेख है। इसके चतुर्दिक पत्थर की दीवार थी और पूजा के लिए निर्मित दो प्रतिमाएँ भी रही होगी। इस मन्दिर को 'नारायण वाटिका' कहा जाता था। महाक्षत्रप राजवुलस के पुत्र स्वामी महाक्षत्रप पोड़ाश के समय के मोर कुआँ अभिलेख से भी ज्ञात होता है कि इस काल में मन्दिर पाषाण से भी निर्मित होते थे। अभिलेख के अनुसार राजवुलस के पुत्र स्वामी महाक्षत्रप पोड़ाश के समय वृष्टियों के पंचवीरों (संकर्षण वासुदेव, प्रद्युम्न, साम्ब एवं अनिरुद्ध) की मूर्तियाँ पाषाण निर्मित देवगृह (मन्दिर) में स्थापित की गईं। षैल देवगृह का उल्लेख पंचतंत्र में भी मिलता देखने को मिलता है। मन्दिर मुख्यतः हिन्दू धार्मिक आस्था का केन्द्र है यदि मंदिर को भारतीय वास्तु की धुरी कहें तो यह कोई अतिशयोक्ति नहीं होगी। मानव ने सर्वप्रथम प्राकृतिक शक्तियों को मूर्त रूप प्रदान किया, मानव ने ईश्वर, देवता अथवा महापुरुष की उपासना के लिए जो मूर्ति या आकृति बनाई उसे उसने पवित्र भवनों में स्थापित किया। ये भवन अलग-अलग रूपों में विकसित हुए। इसका मुख्य कारण धार्मिक भावना, कृत्य और आस्था। मन्दिर निर्माण संस्कृति का शुभारम्भ कब हुआ यह कहना अनिश्चित है किन्तु आंशिक रूप से यह वैदिक काल से ही शुरू हुआ होगा। वैदिक साहित्य में तो मूर्तियों का विस्तृत विवेचन तो उपलब्ध नहीं होता है तथापि अग्नि, इन्द्र, सविता, सूर्य, वरुण, विष्णु आदि देवताओं और अदिति, पृथ्वी, श्री अम्बिका आदि देवियों की पूजा का उल्लेख अवश्य है।

प्रत्येक भारतीय मन्दिर की अपनी मुख्य विशेषता उसकी आध्यात्मिक विषय वस्तु होती है। मनुष्य सम्प्रदाय, दर्शन एवं पारलौकिक विचारों का प्रतीकात्मक निरूपण मन्दिरों के विविध अंग उपांगों पर उकेरी गई विविध मूर्तियों में प्रतिबिम्बित करता है। एक विशिष्ट धर्म अथवा मत के अनुसरण की परम्परा को सजीव रूप में अनवरत रखने हेतु मन्दिरों का निर्माण एक सामाजिक-धार्मिक प्रतिष्ठान के रूप में किया जाता है क्योंकि सम्प्रदाय ही जीवन है और परोपकार कैवल्य प्राप्त करने का एक विशिष्ट सूत्र।

सर्वप्रथम किसी चबूतरे पर किसी पवित्र आत्मा सांकेतिक मूर्त रूप में स्थापना की जाती थी और इसके चारों ओर बाड़ अथवा वेदिका बना दी जाती थी जिससे कि कोई नीच कुल का व्यक्ति अर्थात् जीव-जन्तु अनावश्यक रूप से उस पवित्र स्थल को या परमात्मा के सांकेतिक रूप को किसी प्रकार की हानि नहीं पहुँचा सकें। ऐसा उदाहरण

चित्तौड़ (राजस्थान) के निकट घौसुण्डी ग्राम से प्राप्त अभिलेख से भी प्राप्त होता है इसमें संकर्षण-वासुदेव के निमित्त 'पूजा-शिला-प्राकार' निर्माण कराये जाने का उल्लेख है वहाँ पत्थर की बनी भारी-भरकम चारदीवारी (वेदिका) के अवशेष भी प्राप्त होते हैं, जिसे स्थानीय लोग 'हाथी-बाड़ा' कहते हैं और कुछ इतिहासकार इसे नारायण वाटिका भी कहते हैं। वर्तमान में भी गाँवों में चबूतरे (जगती) पर पाँवों के संकेत आदि को स्थापित कर उसकी चार दिवारी से ऊपर उठा दिया जाता है और उसकी सामूहिक रूप से पूजा की जाती है। यह परम्परा भारत में वर्तमान स्वरूप में भी निर्बाध गति से तीसरी शती से चली आ रही है।

भारत में सूर्य-पूजा की परम्परा अत्यन्त प्राचीन है। आरम्भ से ही सूर्य हमारे जीवन का आधार रहा है। वैदिक काल में हिन्दू धर्म में सूर्य को कभी न खत्म होने वाली असीम ऊर्जा एवं शक्ति का स्रोत माना है। इस काल में सूर्य आकाश में विचरित ज्योतिपिण्ड के रूप में पूज्य थे। वेदों में उनका तथा उनके कई रूपों यथा-सविता, पूषण, भग, विवस्वत्, मित्र अर्यमण और विष्णु का वर्णन है, जिसमें सूर्य सर्वाधिक स्थूल देवता है।³ प्रारम्भिक साहित्यिक एवं पुरातात्विक प्रमाणों से ज्ञात होता है कि सूर्य-पूजा का विषय सबसे पहले सूर्य देव का प्राकृतिक रूप था। भारत में सूर्य की गणना पंच देवों में की जाती थी। ब्राह्मण धर्म के पाँच प्रमुख सम्प्रदायों में सूर्य उपासकों का सौर सम्प्रदाय एक है, जिनके प्रधान देवता सूर्य है।⁴ रामायण एवं महाभारत काल में सूर्य के महत्व के अनेकानेक संदर्भ मिलते हैं। राम सूर्य वंशी थे। महाभारत में कुन्ती ने सूर्य मन्त्र उच्चारित कर कौमार्यवस्था में ही कर्ण जैसा पुत्र प्राप्त किया था। महाकाव्यों एवं पुराणों में विश्वकर्मा की पुत्री संज्ञा के साथ सूर्य के विवाह का उल्लेख है। इस कथा में संज्ञा द्वारा सूर्य का तेज न सह सकने के कारण विश्वकर्मा द्वारा सूर्य के तेज को कम करने और उन्हें सुन्दर स्वरूप प्रदान करने का उल्लेख हुआ है।⁵

इस प्रकार समय के साथ-साथ अनेक परिवर्तन हुए परन्तु सूर्य पूजा भारतीय समाज में आदिकाल से अनवरत चली आ रही है। विविध पर्वों व उपवास के समय सूर्य को अर्घ्य दिया जाता है। लगभग 7वीं सदी से 13वीं सदी के मध्य भारत के उभरी भारत की तुलना में दक्षिणी भारत में सूर्य की कम मूर्तियाँ बनी। इसके साथ ही दक्षिण भारत की सूर्य प्रतिमाओं में मुख्यतः भारतीय तत्त्वों के दर्शन होते हैं। अपराजितपृच्छा और रूपमण्डन में उपलब्ध सूर्य प्रतिमा लक्षण लगभग एक समान है। अपराजितपृच्छा के अनुसार सूर्य की प्रतिमा द्विभुजी, एक मुखी तथा हाथों में श्वेत धारण किए हुए हो एवं नवग्रहों से युक्त हों।⁶ सूर्य का वर्ण लाल हो तथा वह लाल वस्तु धारण किए है।⁷ सूर्य का वाहन सप्ताश्व रथ बताया गया है।⁸ रूपमण्डन में भी सूर्य को द्विभुज, एक मुखी, हाथों में श्वेत पद्म धारण किए हुए तेज युक्त वर्तुल बिम्ब के मध्य स्थित, समस्त लक्षणों से

युक्त एवं समस्त आभूषणों से विभूषित तथा लाल वस्त्र धारी हो और सप्ताश्व वाहन धारी होना चाहिए।⁹ भारतीय मन्दिर स्थापत्य के शुभारम्भ की निश्चित तिथि तो ज्ञात नहीं है उसी प्रकार राजस्थान के सन्दर्भ में भी तथ्यात्मक रूप से मन्दिर-स्थापत्य के उद्भव का निश्चित काल का अनुमान नहीं है। प्रागैतिहासिक काल के जो प्रमाण हमें आज देखने को मिलते हैं उनमें कालीबंगा, आहड़ और बागौर स्थान प्रमुख हैं। कालीबंगा, गिलुंड, आहाड़ आदि के उत्खननों से प्राप्त पुरावशेषों से स्पष्ट होता है कि राजस्थान में लगभग 1500 ईसा पूर्व में देवालयों का अस्तित्व था। अनेक विद्वानों ने राजस्थान के भिन्न-भिन्न प्रदेशों से प्राप्त अवशेषों के आधार पर भी मन्दिर स्थापत्य का मोटा-मोटा अनुमान लगाया है एवं पुराणों में भी राजस्थान के कुछ स्थलों का उल्लेख हमें देखने को मिलता है। नगरी (मध्यमिका) से प्राप्त अवशेषों से यह पता चलता है कि तीसरी से पाँचवीं शती ईसा पूर्व में यहाँ पर मन्दिर स्थापत्य अपने चरम पर था। यहाँ-वहाँ बिखरे तथा खुदाई में प्राप्त पाषाणों पर उत्कीर्ण पशु, देवता आदि का अंकन चित्ताकर्षक है। इसके अतिरिक्त यहाँ गरूड़-स्तम्भ, शिला-प्रकार, स्तूप, स्वास्तिक एवं त्रिरत्न के चिन्ह आदि स्थापत्य-कला के महत्वपूर्ण साक्ष्य हैं।

वस्तुतः वैदिक-परम्परा में उपासना का स्वरूप यज्ञों का रहा है। उसमें मन्दिर निर्माण का कोई विशेष स्थान नहीं है। यज्ञ-वेदी बनाने का विस्तृत विधान वैदिक साहित्य में देखने को मिलता है। इससे यह अनुमान लगाया जा सकता है कि यज्ञ-वेदी या तो खुले चबूतरे या फिर उसकी छत पर बाँस की छाया होगी। 'शतपथ ब्राह्मण (3/1/22)' में अग्निद्रव्य (यज्ञशाला) के चारों ओर से चटाई से ढके होने का उल्लेख है एवं केवल द्वार पूर्व की ओर खुला रहता था। मानव ने अपनी विवशता की परिसीमाओं के कारण ही एक असीम तत्व को प्रतिमा में सीमित किया है और उसके निवास हेतु असीम ब्रह्माण्ड को देवालय के रूप में माना। इस कारण मन्दिर को 'लघु-ब्रह्माण्ड' भी कहा जाता है। इस लघु-ब्रह्माण्ड की निर्मिति मानव ने की। अतः स्वाभाविक है कि वह अपनी सभी क्रियाकलापों को भी देवालय के आंतरिक एवं बाह्य भागों पर मूर्तियों के माध्यम से प्रमुखता से शिल्पांकित करता था।

राजस्थान में मन्दिरों के विकास को कुछ विद्वान् ईसा पूर्व तीसरी शती में मानते हैं। इनके इस विचार का आधार जयपुर जिले के बैराठ नामक स्थान से प्राप्त गोल आकार के एक वास्तु का होना है। वैदिक काल में मित्र, वरूण, विष्णु, अग्नि, इन्द्र और मातृदेवी (शक्ति) की पूजा-अर्चना का प्रचलन था किन्तु उनकी मूर्ति एवं देवालयों का सर्वथा अभाव था अर्थात् वैदिक काल में निर्गुण उपासना का ही चलन था। ऐसी भी मान्यता है कि किसी बौद्ध भिक्षु ने सर्वप्रथम भगवान् बुद्ध की मूर्ति का निर्माण किया होगा। इसके पश्चात् ही वास्तुकला एवं मूर्तिकला का उदय हुआ होगा। राजस्थान में

वैष्णव सम्प्रदाय के प्रमाण हमें तीसरी शती ईसा पूर्व के घौसुण्डी शिलालेख में मिलते हैं। इसमें बलराम एवं वासुदेव के पूजास्थलों के चारों ओर दिवार बनाने का उल्लेख है। इस युग के भग्नावशेषों से हमें उस समय के देवालयों के क्रमिक विकास का पता चलता है यथा-बैराठ के बौद्ध विहार, बीजक पहाड़ी का गोलाकार मन्दिर, नगरी का गरूड़, नाद (अजमेर) की शिव प्रतिमा, सांभर से प्राप्त अग्निदेव की मूर्ति, चन्द्रवती (झालरापाटन), अर्थूना (बांसवाड़ा) एवं बडौली (भैंसरोड़गढ़) के ध्वंशावशेष आदि में बौद्ध धर्म और ब्राह्मण धर्म के देवालयों की स्थापना के प्रमाण मिलते हैं।

मौर्य व शुंग काल में यक्ष पूजा को विशेष महत्व दिया जाता था। इसका साक्ष्य भरतपुर से लगभग 7 किलोमीटर दूर आगरा रोड़ पर विद्यमान 'नोह' ग्राम की 'जाकख' प्रतिमा है। मथुरा संग्रहालय में सुरक्षित 'परखम' गाँव से प्राप्त प्रसिद्ध यक्ष प्रतिमा से नोह की यक्ष प्रतिमा में पर्याप्त समानता है। इसमें यह अनुमान भी लगाया जा सकता है कि उस समय नोह ग्राम में यक्ष-भवन या यक्ष प्रतिमा हेतु चबूतरा विद्यमान रहा होगा, जहाँ पर इस प्रतिमा की पूजा की जाती होगी। इसके साथ ही बौद्ध कला के कई साक्ष्य भी राजस्थान की वास्तुकला एवं मूर्तिकला पर प्रकाश डालते हैं। बौद्ध धर्म के प्रमुख केन्द्र साँची एवं भरहुत की कला से समानता रखने वाले कुछ बौद्ध वैदिक स्तम्भ दौसा के पास 'लालसोट' नामक ग्राम के डाक बंगले के सामने खुले स्थान पर छतरी में जड़े हैं।

चित्तौड़गढ़ के पास ही 'छोटी सादड़ी' के भ्रमर माता मन्दिर से प्राप्त व उदयपुर संग्रहालय में सुरक्षित विक्रम संवत् 547 (490 ईस्वी) के शिलालेख में त्रिशूल से असुरों का संहार करने वाली दुर्गा व अर्धनारीश्वर देव की स्तुति के अतिरिक्त 13वीं-14वीं पंक्तियों में महाराज गौरी द्वारा शैलेन्द्र समान ऊँचा 'दुर्गा भवन' निर्माण का उल्लेख मिलता है। गुप्तकालीन कला-मूर्तियों एवं मान्यताओं ने एक नया मोड़ लिया और मन्दिर स्थापत्य तथा उसकी मूर्तिकला ने जो नया स्वरूप लिया था उसकी अगली कड़ी गुप्तोत्तर काल (6-7 सदी) के मन्दिरों के अवशेष हैं। सातवीं शती (616 ईस्वी) में मेवाड़ के गुहिल राजा षिलादित्य ने 'अरण्यवासिनी देवी का मंदिर' अरण्यगिरि (जावर माइन्स) दरीबा में तथा उसी के वंशज राजा अपराजित के सेनापति वरसिंह की पत्नि अरून्धती ने (661 ईस्वी) मेवाड़ के कुड़ा ग्राम में एक विशु मन्दिर बनवाया। उदयपुर संग्रहालय में संग्रहित अभिलेख में इस को जहाज के आकार का बताया है। इस युग में ही स्थापत्य एवं शिल्प में क्षेत्रीयता का प्रभाव आया।

राजस्थान का प्रतिहार काल विकसित स्वरूप के मंदिरों की दृष्टि से अत्यन्त समृद्ध है। कुसमा (सिरोही) में विक्रम संवत् 693 (636 ईस्वी) तथा झालरापाटन में चन्द्रभागा नदी के तट पर विक्रम संवत् 746 (690 ईस्वी) में भगवान् शंकर को समर्पित मंदिर बने। पूरे भारत वर्ष में प्रतिहार कला के मंदिरों का सबसे बड़ा समूह जोधपुर से 60 किलोमीटर दूर स्थित औसियां (ऊकेश, उत्केशपुर) में देखने को मिलता है यहाँ निरन्तर

चार सौ वर्षों तक विभिन्न सम्प्रदायों के देवालय बनते रहे। यही कारण है कि ओसियां में एक ही समय में वैष्णव, शैव, सूर्य, देवी तथा जैन मन्दिरों का निर्माण हुआ। जैन मंदिर में हिन्दू देव परिवार की मूर्तियों का अंकन हुआ तो हरिहर मंदिर के जगती पीठ के सम्मुख भाग में भगवान बुद्ध को प्रदर्शित किया गया। यहाँ के मन्दिर राजस्थान के दूसरे देव भवनों की अपेक्षा में छोटे हैं किन्तु अनुपात और आकार में स्पष्टता है। वास्तु विन्यास के दृष्टिकोण से सभी मन्दिर एक से हैं एवं हरिहर मन्दिर आकर्षकता से परिपूर्ण है। मन्दिर संख्या 2 और 7 में मुख्य गर्भगृह के सामने मण्डप के संयोजनों में एक महत्वपूर्ण तथ्य यह है कि ये मण्डप खुले और स्तम्भ युक्त हैं। हालाँकि इन मन्दिरों का अधिकांश भाग नष्ट हो चुका है लेकिन उसके विविध उपांगों की कुशल बनावट और अलंकरण, मन्दिर वास्तुकला की दृष्टि से अति आकर्षक है। इसके अलावा मंदिरों की अलंकरण योजना गुजरात के मन्दिरों से समानता रखते हैं।

यहीं पर सच्चिया माता का जैन मन्दिर है जो कि श्वेताम्बर जैन सम्प्रदाय के ओसवाल समाज की कुल देवी है। इस मन्दिर के मण्डप के बीच के स्तम्भ अठपहलु है और उन पर छिछला अण्ड है। इस प्रकार के स्तम्भ ग्यारहवीं शती के बाद देखने में आते हैं। मण्डपों का यह शिल्पांकन राजस्थान के मन्दिरों की प्रमुख विशेषता है और वह आबू के जैन मन्दिरों में और अधिक भव्यता के साथ देखने में आते हैं। समूचे पश्चिमी भारत का प्राचीनतम जैन मन्दिर ओसियां का महावीर जैन मंदिर है जिसका निर्माण लगभग आठवीं सदी में वत्सराज प्रतिहार के समय में हुआ। ओसियां के हरिहर मंदिरों में कृष्णलीला का अंकन तथा सच्चिया माता के सभामंडप के वितान पर रामायण दृश्यावली उल्लेखनीय है।

संदर्भ

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ब्रह्मा मंदिर, सुथार मादड़ा - एक ऐतिहासिक अवलोकन

अजय मोची

भारत में धर्म के प्रति आस्था युगों से चली आ रही है। त्रिदेवों में विष्णु तथा शिव के साथ ब्रह्मा का विशेष महत्व है। ब्रह्मा सृष्टि के निर्माणकर्ता, बुद्धि व ज्ञान के देवता है। ब्रह्मा के चार मुख्य हैं जो चार दिशाओं में देखते हैं। त्रिदेवों में विष्णु एवं शिव के मंदिर, भक्त व धर्म (वैष्णव व शैव) हर जगह व्याप्त है लेकिन सृष्टि के सर्जक ब्रह्मा के मंदिर, भक्त व धर्म अल्प है।

ब्रह्मा

सृष्टि के रचयिता ब्रह्मा, सृष्टि के पालक विष्णु व शिव प्रलय देवता के रूप में स्थापित है। कैवल्य उपनिषद् में स ब्रह्मा स विष्णुः स रूद्रः स शिवस्सोऽक्षरस्य परमः स्वशट् स इन्द्रस्य कालाग्निस् चन्द्रमाः अर्थात् सब जगत बनाने में ब्रह्मा, सर्वत्र व्यापक होने से विष्णु, दुष्टों को दंड देकर रूलाने से रुद्र, मंगलमय और सबका कल्याणकर्ता होने से शिव, जो सर्वत्र व्याप्त, अविनाशी, स्वयं प्रकाश स्वरूप और प्रलय में सब का काल हो उस परमेश्वर का नाम कालाग्नि है।¹

भगवान ब्रह्मा की उत्पत्ति विष्णु के नाभि से निकले कमल में स्वयंभू हुई थी। उन्होंने चारों दिशाओं में देखा जिनकी वजह से इनके चार मुख हो गये थे। भारतीय दर्शनशास्त्रों में निर्गुण, निराकार व सर्वव्यापी माने जाने वाली चैतन्य शक्ति के लिए भी ब्रह्मा शब्द का प्रयोग किया जाता है। इसे पर ब्रह्म या परम तत्त्व भी कहा गया है।² मैत्री उपनिषद् में रजस (आवेग) के रूप में पवित्र ज्ञान वाला ब्रह्मा माना है।³ भागवत पुराण में ब्रह्मा की उत्पत्ति का वर्णन किया है। पुराणानुसार जब समय और ब्रह्माण्ड का निर्माण हुआ उसी क्षण ब्रह्मा श्री विष्णु की नाभि से निकले कमल के पुष्प पर उभरे थे। जब वे भ्रांति व निद्रा से अवगत, तपस्वी की तरह तपस्या की, हरि को अपने हृदय में अपना लिया ब्रह्माण्ड के आरम्भ व अन्त का ज्ञान लेकर रचनात्मक शक्तियों को पुर्नर्जीवित किया। ब्रह्मा द्वारा माया का सृजन भी किया गया जो अच्छाई, बुराई, पदार्थ, अध्यात्म, आरम्भ, अंत तक चला गया। समय के देवता ब्रह्मा को ही कहा गया है और महाकल्प (बहुत बड़ी ब्रह्मांडीय अवधि) ब्रह्मा के एक दिन और रात के बराबर है।⁴

ब्रह्मा को स्वयंभू व चारों वेदों का निर्माता भी कहा जाता है। हिन्दू धर्म परम्परा में

वेद ब्रह्मा के मुख से निकले हैं। ब्रह्मा की पत्नी का नाम भगवती सरस्वती है। इनकी 5 पत्नियाँ सावित्री, गायत्री, श्रद्धा, मेधा व सरस्वती मिलती हैं। ब्रह्मा ने अपने मन से 10 पुत्रों को जन्म दिया जो उनके मानस पुत्र कहलाये थे। ये अत्रि, अंगरिस, पुलस्त्य, मरीचि, पुलह, क्रतु, भृगु, वसिष्ठ, दक्ष और नारद थे। इन ऋषियों/मानस पुत्रों को प्रजापति भी कहा जाता है।⁵ पुराणों व हिन्दू धर्म में ब्रह्मा का निवास स्थान ब्रह्मलोक, उनका यंत्र 'ॐ ब्रह्मणे नमः', उनका अस्त्र देवेया धनुष, ब्रह्मास्त्र, संतान सनकादि, नारद, दक्ष तथा वाहन हंस (हंस कुमार) था।⁶

पश्चिम दिशा मुख्य रूप से ब्रह्मा की दिशा मानी जाती है, सफेद पुष्प व अक्षत चढाये जाते हैं।⁷ रूपमण्डन के अनुसार ऋग्वेदादि चार वेदों, कृतादि चार युगों व ब्रह्मादि चार वर्णों के अनुसार ब्रह्मा के चार मुख, चार भुजाएँ विद्यमान हैं। ब्रह्मा की प्रतिमा बनाने में भी इनका विशेष ध्यान रखा जाता है। ब्रह्मा दाढ़ी सहित कमलासन पर विराजित होते हैं तथा उनके हाथ में क्रमशः दाहिने निचले हाथ में जयमाला, स्त्रक, पुस्तक व कमण्डलु होना चाहिए।⁸

मत्स्य पुराण में ब्रह्मा को हंस पर आरूढ़ व कहीं पर कमलासन पर विराजमान बताया है।⁹ ब्रह्मा, विष्णु व महेश जैसे तो त्रिदेव हैं लेकिन इनमें ब्रह्मा की पूजा सर्वत्र नहीं होने के पीछे भी कहानी है। कथा कहती है कि ब्रह्मा व विष्णु में मैं बड़ा-मैं श्रेष्ठ की बात चल पड़ी थी। जिस पर सदाशिव एक विशालकाय योतिस्तंभ रूप में प्रकट हुए और दोनों को कहा कि जो भी इस लिंग के छोर तक पहुँच जाएगा वो बड़ा, श्रेष्ठ माना जाएगा। इस पर ब्रह्मा ने हंस का रूप लेकर शिवलिंग के ऊपर की तरफ उड़ान भरी व विष्णु ने वराह अवतार लेकर शिवलिंग के निचले क्षेत्र में गये। चलते-चलते विष्णु को अहसास हो गया कि शिव ने उन्हें मात दे दी है तो वे पुनः लौट आये। ब्रह्मा भी ऊपर जाते-जाते थक गया तो उन्हें रास्ते में केतकी का फूल मिला। ब्रह्मा ने केतकी को यह बोलने हेतु मना लिया कि वे शिव को जाकर बोले कि ब्रह्मा लिंग के सबसे ऊपरी छोर पर पहुँचे थे। केतकी ने यह बात शिव को बोली लेकिन शिव ने उनको झूठा बताया और श्राप दिया किसी की धार्मिक-अनुष्ठान, पूजा में केतकी का फूल व ब्रह्मा के इस्तेमाल नहीं करने का श्राप दिया। तब से ब्रह्मा की पूजा व केतकी फूल धार्मिक प्रतिष्ठान में काम नहीं आता है।¹⁰ इसी कारण शायद ब्रह्मा के मंदिर व भक्त काफी कम हैं। ब्रह्मा के प्रमुख मंदिरों में पुष्कर झील का ब्रह्मा मंदिर, तमिलनाडु के कुंभकोणम का ब्रह्मा मंदिर, आंध्रप्रदेश के चेंब्रोलू में चतुर्मुख ब्रह्मा मंदिर तथा बैकाक का इरावन मंदिर प्रमुख हैं।

ब्रह्मा मंदिर, पुष्कर पूरे विश्व में भगवान ब्रह्मा का घर या निवास स्थान कहलाता है। हिन्दू जन कथानुसार धरती पर वज्रनाश नामक राक्षस ने आतंक मचाया था तो उनका नाश करने के लिए ब्रह्मा ने हाथ से कमल निकालकर ब्रह्मास्त्र धारण किया था। वह

कमल जहाँ गिरा वहाँ झील बन गई और वह झील पुष्कर (कमल) कहलाई। संसार की भलाई हेतु ब्रह्मा ने यहाँ एक यज्ञ का निश्चय किया। यज्ञ में पति-पत्नी का साथ होना आवश्यक है। किसी कारणवश सावित्री समय पर यज्ञ में नहीं बैठ पायी थी, जिस पर ब्रह्मा ने गुर्जर समुदाय की कन्या 'गायत्री' से विवाह कर यज्ञ शुरू किया। उसी दौरान सावित्री वहाँ आयी तो दूसरी कन्या को देख क्रोधित हो गई और श्राप दिया कि 'देवता होने के बावजूद उनकी पूजा नहीं होगी। सावित्री के इस कथन को देख सभी भयभीत हो गये तो क्षमा याचना पर सावित्री ने धरती पर केवल पुष्कर पर ही पूजा का वरदान दे दिया। कोई भी ब्रह्मा का अन्यत्र मंदिर बनाएगा तो उसका विनाश हो। ब्रह्मा ने पुष्कर में रहकर दस हजार सालों तक सम्पूर्ण सृष्टि की रचना की तथा विकास के लिए 5 दिनों तक यज्ञ भी किया।¹¹

मेवाड़ में ब्रह्म पूजा

इस प्रकार विभिन्न मान्यताओं के कारण हमें हर जगह शिव-विष्णु के मंदिर तो देखने मिल जाते हैं लेकिन भगवान ब्रह्मा के मंदिर अल्प प्राय ही है। वर्तमान नवीन अध्ययनों से बांसवाड़ा के छिच नामक जगह पर भी ब्रह्मा मंदिर होने के साक्ष्य मिलते हैं जबकि मेवाड़ में सभी प्रकार के देवी-देवताओं के मंदिर, प्रतिमाएँ मिल ही जाती हैं। यहाँ के शासकों व जनता में हमेशा से सभी देवताओं की पूजा-पाठ, आराधना के साथ उनके मंदिरों का निर्माण भी करवाया है। मेवाड़ के आहाड़ से ब्रह्मा की चतुर्भुजी कमलासन प्रतिमा प्राप्त होती है जिनके दाहिने नीचे हाथ में क्रमशः जयमाला, दण्ड, पुस्तक व कमण्डलु धारण किये उत्कीर्ण है। इसमें ब्रह्मा को जटामुकुट पहने, दाड़ी-मूँछों सहित बनाया गया है। गले में सुन्दर हार, स्तन सूत्र व यज्ञोपवीत पहने हैं। गंगोद्भव कुण्ड से प्राप्त यह प्रतिमा बहुत ही आकर्षक है।¹²

इसी प्रकार सास-बहु मंदिर, नागदा में भी अर्धयर्ककासन मुद्रा में विनत कमलासन पर विराजमान ब्रह्मा की प्रतिमा है जिसके दाहिने नीचे हाथ में क्रमशः जयमाला (वरद), दण्ड, पद्म व कमण्डलु है। यह भी सुन्दर जटामुकुट, गले में रत्नजड़ित हार, शरीर पर यज्ञोपवीत व वनमाला धारण किये है। शिल्प में बायीं तरफ व आसन के नीचे वाहन हंस का अंकन है। इसमें अपवाद स्वरूप दाड़ी रहित बताया गया है। चारभुजा मंदिर, ईसवाल के मण्डोवर भाग पर ब्रह्मा व विष्णु की युग्म प्रतिमा है जिसमें वरद, दण्ड, पुस्तक व शंख का अंकन है। बाड़ोली के घटेश्वर महादेव मंदिर के गर्भद्वार के ऊपरी भाग में दांयी तरफ त्रिमुखी ब्रह्मा की चतुर्भुज प्रतिमा है जो कमलासन पर है। इनके हाथ व पांव दोनों खण्डित है। हंस का अंकन बांयी तरफ तथा दांयी तरफ योगी की आकृति है।¹³

इस प्रकार मेवाड़ में कहीं मंदिरों पर ब्रह्मा का अंकन मिलता है लेकिन ब्रह्मा के मंदिर का विवरण नहीं मिलता है। वर्तमान शोध अध्ययन के कारण मेवाड़ के गोगुन्दा

ठिकाने में ब्रह्मा के मंदिर का उल्लेख मिलता है जो मेवाड़ को एकमात्र ब्रह्मा मंदिर हो सकता है। यह मंदिर अवस्थित है गोगुन्दा ठिकाने के गांव सुथार मादड़ा में।

गोगुन्दा व सुथार मादड़ा - गोगुन्दा मेवाड़ राज्य का प्रथम श्रेणी का ठिकाना, सामन्ती क्षेत्र है जो उदयपुर मुख्यालय से 35 किमी उत्तर-पश्चिम दिशा में मारवाड़ मार्ग पर अरावली पर्वतमाला में अवस्थित है। यह समुद्र तल से 2757 फीट की ऊँचाई पर अवस्थित है।¹⁴ गोगुन्दा ठिकाने का क्षेत्र उत्तर दिशा में सायरा परगने तक, पूर्व दिशा ईसवाल-गिर्वा परगने तक, पश्चिम दिशा में जूड़ा, कोटड़ा भौमिया क्षेत्र तक व दक्षिण में ओगणा, पानरवा भौमिया क्षेत्र तक था।¹⁵ अज्ञात ब्रह्मा मंदिर ठिकाने के गांव सुथार मादड़ा में अवस्थित है।

ब्रह्मा मंदिर, सुथार मादड़ा

ब्रह्मा का मंदिर वैसे तो पूरे राजस्थान में एकमात्र पुष्कर (अजमेर) में ही है। लेकिन मेवाड़ के शासकों व जनता ने भी सभी देवताओं के मंदिरों तथा प्रतिमाओं का निर्माण करवाया था। मेवाड़ एकमात्र ऐसी जगह है, जहाँ सभी देवी देवताओं के विग्रह तथा प्रतिमाएँ मिल जाती हैं। ऐसा ही सृष्टि के निर्माणकर्ता ब्रह्मा का मंदिर, गोगुन्दा ठिकाने के सुथार मादड़ा गांव में है। सुथार मादड़ा गांव गोगुन्दा से नान्देशमा के मार्ग पर जसवन्तगढ़ व नान्देशमा गांव के मध्य में गोगुन्दा से 15 कि.मी. दूर है। यह स्थान नाम से ही विचित्रता लिये हुए है। गांव का नाम सुथार मादड़ा है लेकिन गांव में एक भी 'सुथार' जाति का व्यक्ति नहीं रहता है। यहाँ ब्राह्मण, गमेती तथा कुम्हार वर्ग के लोग रहते हैं। गांव मुख्य मार्ग से 500 मीटर की दूरी पर पश्चिम दिशा में स्थित है। उक्त ब्रह्मा का मंदिर वर्तमान में शंकरलाल तथा देवीलाल पालीवाल के मकान के मध्य छोटे पहाड़ी टीले पर स्थित है। उक्त मंदिर वर्तमान में बहुत छोटा कमरानुमा है, जिसका मुख पश्चिम दिशा में है। उक्त मंदिर वर्तमान में जर्जर अवस्था में है। मंदिर के पास पश्चिम दिशा में बड़ा वट-वृक्ष है, जिसे ग्रामीण 'ब्रह्मा जी का वड़ला' कहते हैं।¹⁶ उक्त वट वृक्ष काफी बड़ा है। उक्त मंदिर ब्रह्मा के साथ-साथ 'त्रिदेव मंदिर' भी है। उक्त मंदिर का उल्लेख गोगुन्दा की ख्यात में है। ख्यात में बताया है कि एक मंदिर पुराना पड़ा हुआ है। ब्रह्मा जी का है। वहाँ एक बावड़ी भी है, बंधी हुई है, जो नन्दबाव कहलाती है।¹⁷

ब्रह्मा का मंदिर असल में त्रिदेव (ब्रह्मा, विष्णु, महेश) मंदिर है। मंदिर काफी क्षतिग्रस्त अवस्था में है तथा उसका जीर्णोद्धार अपने स्तर पर शंकरलाल व भाई देवीलाल ने करवाया है। शंकरलाल बताते हैं कि उक्त गांव उनको महाराणा (दरबार) से प्राप्त था। वे इस गांव को पालीवाल ब्राह्मणों के पाली से विस्थापित होकर मेवाड़ तथा गोगुन्दा क्षेत्र में फैलने से जोड़ते हैं। उक्त मंदिर के पीछे उनकी काफी आस्था जुड़ी हुई है। वे इसे

चमत्कारी मंदिर मानते हैं।¹⁸ मंदिर में केवल गर्भगृह की शेष बचा है। उक्त गर्भगृह में जाने पर सबसे पहले जमीन पर शिवलिंग व योनि दिखाई देती है। योनि के आकार अनुसार शिवलिंग छोटा है, जो बाद में लगाया जाना प्रतीत होता है। उक्त योनि का लिंग शायद खण्डित अवस्था में गर्भगृह के पाट स्थान पर पड़े शिवलिंगों से कोई होना प्रतीत होता है। पाट पर 5 प्रतिमाएँ खण्डित अवस्था में पड़ी हुई हैं। उक्त प्रतिमाओं की शंकरलाल व उनका परिवार आज भी पूजा-अर्चना करता है। प्रथम प्रतिमा खण्ड विष्णु के दस अवतारों वाला एक लम्बा पाषाण खण्ड है, जिसमें खण्डित अवस्था में दसों अवतार अंकित हैं। इसके पास में एक प्रतिमा है, जो खड़ी स्थिति में है। उक्त प्रतिमा के चार हाथ हैं अर्थात् चारभुजा (विष्णु) की प्रतिमा है। इसका एक हाथ खण्डित है तथा पूरी तरह से घिस गई है। वस्त्र पहने हुए हैं तथा लम्बे बाल दिखाई दे रहे हैं। कानों में कुण्डल भी है। पैरों के समीप दो आकृतियाँ सुर सुन्दरियां प्रतीत हो रही हैं। इन दोनों प्रतिमाओं के बाद ब्रह्मा की खड़ी मुद्रा में प्रतिमा है। उक्त प्रतिमा 1 या 1) फीट की होगी जो आकर्षक व रूप सौन्दर्य में सामान्य है। उक्त प्रतिमा के 3 मुख, मुकुट व दाड़ी स्पष्ट दिखाई दे रही हैं। प्रतिमाओं का मुख खण्डित किया हुआ है। ब्रह्मा के चार हाथ हैं, जिसमें 2 हाथ सामने वाले खण्डित किये हुए हैं। ऊपर वाले हाथों में ग्रंथ तथा अन्य हैं।

वस्त्र आभूषण युक्त प्रतिमा सुन्दर है। पैरों के पास 3 आकृतियाँ बनी हुई हैं, जो शायद 4 होनी चाहिए थीं। वस्त्र तथा गले में वैजयंती माला के कारण प्रतिमा का स्तर अच्छा प्रतीत होता है। इसके पास चौथे नम्बर पर युगल प्रतिमा है, जो ब्रह्मा प्रतिमा से छोटी है। उक्त प्रतिमा ब्रह्मा व ब्रह्मणी की प्रतीत हो रही है। उक्त प्रतिमा में युगल खड़ी अवस्था में है तथा ब्रह्मा की प्रतिमा के 4 हाथ हैं, जिसमें ग्रंथ, कमल दिखाई दे रहे हैं। प्रतिमा के पैरों के समीप वाहन हंस का अंश भी दिखाई दे रहा है। प्रतिमा कलात्मक रूप से सुन्दर व भावभंगिन है। वस्त्राभूषण युक्त प्रतिमा सौन्दर्य युक्त है। उक्त प्रतिमा के पास अंतिम प्रतिमा विष्णु-लक्ष्मी की प्रतीत हो रही है। उक्त प्रतिमा इन सभी प्रतिमाओं में सबसे सुन्दर व भावयुक्त है। शरीर की बनावट व टेढ़ापन उक्त प्रतिमाओं में देखने से ही बनता है। विष्णु के 4 भुजाएँ हैं। जिसमें गदा, पुष्प दिखाई दे रहे हैं। गले में हार व वस्त्र आभूषणों से प्रतिमा बहुत सुन्दर दिखाई दे रही है। धनुष के समान मुद्रा में दोनों युगल खड़े हैं। विष्णु की प्रतिमा के पास श्रावक बैठा हुआ है तथा दोनों का गुणगान करते हुए प्रतीत हो रहा है। लक्ष्मी की प्रतिमा के पास उनका सूचक घड़ा भी बना हुआ है।

उक्त पांचों प्रतिमा मुख व हाथों से खण्डित है। चारों प्रतिमाओं का आधार स्तम्भ ऊपर सिर के यहाँ से गोलाकार है तथा नीचे चौकोर है। प्रतिमाएँ हरे या सफेद बलुआ पत्थर से बनी हैं। उक्त प्रतिमाएँ काफी पुरानी हैं, जिससे प्रतिमाओं का रंग काला हो गया है। उक्त प्रतिमाएँ 13-14वीं शताब्दी की होना प्रतीत होती हैं। ब्रह्मा की प्रतिमा मुख से

खण्डित होने के साथ उनके दो हाथ भी कटे हुए हैं, जो तरपाल, नान्देशमा के चारभुजा प्रतिमाओं के समान ही है। अतः यहाँ भी लूट आक्रमण का डर होना स्वीकार्य है। उक्त प्रतिमाओं के पास तीन शिवलिंग पड़े हुए हैं। इनमें दो एक ही पत्थर (लाल रंग) के होने से मुख्य शिवलिंग होना प्रतीत होता है, जिसे खण्डित कर दिया होगा। इनके पास एक छोटा सा पत्थर पड़ा हुआ है, जिस पर शिवलिंग व नन्दी बने हुए हैं।

शिवलिंग विष्णु (महेश) तथा ब्रह्मा की प्रतिमाओं से उक्त मंदिर त्रिदेव मंदिर है, जो गोगुन्दा ठिकाने का एक मात्र मंदिर है। उक्त मंदिर का पाट स्थान बहुत पुराना है, जहाँ बड़े-बड़े पत्थर खण्डों से युक्त तराशे हुए पत्थर कलाकृतियाँ बनी हुई हैं। पाट में कई पुरानी मूर्तियाँ आदि जो मंदिर के बाहर या अन्दर कहीं होगी, उनको लगा दिया गया है। इनके बैठक मुद्रा में ध्यानस्थ ब्रह्मा की प्रतिमा प्रमुख है। साथ ही खण्डित अवस्था में वीणावादिनी की प्रतिमा भी उक्त स्थान पर दिखाई देती है। मंदिर का गुम्बद गोलाकार है तथा बनावट अलग शैली की है। मंदिर के बाहर ताके बनी हुई है, जो वर्तमान में खाली है। उक्त मंदिर की जगती 1 फीट ऊपर है। मंदिर के ऊपर लम्बी व बड़ी ईंटों से भाग बना हुआ है, जो बारहवीं-तेरहवीं शताब्दी से शुरू होना लगता है। गर्भगृह व मंदिर पूर्णतया साधारण है। उक्त मंदिर के साथ एक बावड़ी का भी उल्लेख है, जो वर्तमान में मंदिर के उत्तर दिशा में गांव के खेतों के मध्य उत्तर दिशा मुख वाली है। उक्त बावड़ी नन्द वाव (बावड़ी) कहलाती है।¹⁹

इसका मुख उत्तर दिशा में है तथा पूरी बावड़ी बड़े प्रस्तर खण्डों से पक्की बंधी हुई है। बावड़ी पर उत्तर-दिशा से जाने हेतु सीढ़ियाँ बनी हुई हैं, जिससे पुराने गांव की बसावट उत्तर-दिशा में होना प्रतीत होता है। बावड़ी पर दक्षिण दिशा में रेहट का स्थान बना हुआ है। बावड़ी के मुख पर उत्तर दिशा में सफेद बलुआ पत्थर से एक सुरह लेख लगा हुआ है। 2 फीट लम्बे उक्त पत्थर पर सबसे पहले चन्द्रमाँ व सुरज बने हुए थे, जो घिस गये हैं। नीचे गाय तथा बछड़े का चित्र है तथा गाय के मुख के पास शिवलिंग बना हुआ है। उक्त गाय का मुख भी खण्डित किया हुआ है। अतः यह खण्डित करने की प्रक्रिया मुस्लिम आक्रमण के समय होना प्रतीत होता है। उक्त लेख आकृति से यहाँ गो हत्या निषेध या कुछ अन्य निषेध की बात कही गई है। इसके नीचे 5 पंक्तियों में लेख लिखा हुआ है। जो बहुत घिस गया है। उक्त लेख में संवत पूर्णतया घिस गया है। उक्त लेख में केवल कुछ शब्द पढ़ने में आ रहे हैं-

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ही पढ़ने में आ रहा है। उक्त लेख संस्कृत में लिखा हो सकता है। उक्त लेख काफी पुराना है तथा इसी प्रकार का एक अन्य सुरह लेख ग्राम के जाने से पूर्व खेत की पाली में लगा हुआ है, जो और अधिक घीस गया है। उक्त लेखों से यह गांव ब्राह्मण वर्ग के प्रभाव में होना प्रतीत होता है। उक्त गांव काफी प्राचीन है। यहाँ सुथार मादड़ा तथा श्रीमालियों की मादड़ी के मध्य एक तालाब भी बना हुआ है जो काफी विस्तृत है।

मेवाड़ में चतुर्भुज मातृ प्रतिमाओं व युग्म प्रतिमाओं का अंकन मिलता है। ब्राह्मी-ब्रह्मी भी हंसारूठ होने के साथ उसके ऊपरी दोनों हाथों में श्रुवा व पुस्तक तथा नीचे हाथों में अक्षसूत्र व कमण्डलु होता है। साथ ही वाहन हंस का अंकन भी होता है। मेवाड़ के ही कुण्डेश्वर महादेव मंदिर, कुण्डा में मातृ प्रतिमाओं का अजायबघर है जहाँ चारमुखी व दो हाथ वाली ब्रह्माणी की प्रतिमा मिलती है जो 6-7वीं शताब्दी की है।²⁰

इस प्रकार भगवान ब्रह्मा का मंदिर जो इतने वर्षों से अज्ञात था, आज भी पूजनीय है। यह मंदिर गोगुन्दा में रहने वाले पालीवाल ब्राह्मणों द्वारा निर्मित प्रतीत होता है क्योंकि यह क्षेत्र उस समय का प्रमुख व्यापारिक मार्ग था और गोगुन्दा, जसवन्तगढ़, तरपाल, सुथार मादड़ा, नान्देशमा, पदराड़ा, देवस्थान मादड़ी, पालीदाणा, सायरा, पलासमा सहित कई गांव प्राचीनकाल से लेकर वर्तमान तक व्यापारिक व धार्मिक केन्द्र रहे हैं।²¹

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जगत का अम्बिका मंदिर की मूर्तिकला में परिलक्षित सामाजिक जीवन

हेमेन्द्र चौधरी

उत्तर गुप्तकाल में विष्णु एवं शिव के साथ शक्ति पूजा भी अधिक प्रचलित थी। इस क्षेत्र में शाक्त सम्प्रदाय की लोकप्रियता जगत और उन्नवास के अवशिष्ट प्राप्त मंदिरों एवं विभिन्न स्थानों पर बने शिव, विष्णु आदि मंदिरों में शक्ति के विविध रूपों की प्रतिमाओं से ज्ञात होती है। इन मंदिरों में दुर्गा की मूर्तिकला में महालक्ष्मी, सरस्वती, महिषसुर मर्दिनी, चामुण्डा, घण्टाकर्णी, अम्बा, गौरी, पार्वती, गोधासन पार्वती एवं सप्तमातृका ब्रह्मी, माहेश्वरी, वैष्णवी, वाराही, ऐन्द्रिय, कौमारी और चामुण्डा आदि मूर्तियों का अंकन इनके लक्षणों एवं आयुधों के साथ किया गया है।

मातृदेवी का एक प्रमुख मंदिर जगत का अम्बिका मंदिर, जहां मातृ देवताओं और दिग्पालों के अतिरिक्त अन्य किसी देव की प्रतिमा नहीं है। उदयपुर से 52 किमी. दूर कुराबड़ गाव के नजदीक गाव जगत में है। यह 10वीं शताब्दी के पूर्वार्द्ध बना हुआ है। जैसा कि वहां से प्राप्त स्तम्भ अभिलेख तथा अंकन शैली के आधार पर अनुमान लगाया जा सकता है। मंदिर के स्तम्भ पर उत्कीर्ण अभिलेख विक्रम संवत् 1017 (960 ई.) के वैशाख माह के कृष्ण पक्ष की पंचमी को वल्लक पुत्र सम्बपुरा द्वारा अम्बिका देवी के मंदिर के जीर्णोद्धार का उल्लेख करता है।¹

प्रो. निलिमा वशिष्ठ ने मंदिर निर्माण पर जोर दिया कि इसका मंदिर निर्माण वि. सं. 1017 (960 ई.) में कम से कम 25 वर्ष पहले अवश्य हो चुका था। यह तथ्य वास्तु के विकास के सन्दर्भ में मुख्य शिखर के सपाटपन को देखकर निश्चित रूप से कहा जा सकता है कि यह मंदिर 10वीं शताब्दी का बना हुआ है।²

वहीं डॉ. विष्णु माली इस मंदिर को वास्तुकला, मूर्तिकला, फरनाल तथा मंदिर निर्माण के आधार पर कहते हैं कि इस मंदिर का निर्माण दो बार हुआ। पूर्व में बना मंदिर में चबूतरों पर बना छोटा मंदिर तथा प्रवेश मण्डप 10-11 वीं शताब्दी के हैं तथा अन्दर सभामण्डप तथा गर्भगृह और बाह्य भाग पर बनी सुन्दर आकर्षक एवं निश्चित मापदण्डों से बनी मूर्तियां 9वीं शताब्दी को इंगित करती हैं तथा लेख के अनुसार सम्बपुरा नामक व्यक्ति द्वारा कुण्ड, बाग एवं भवन का जीर्णोद्धार करने का वर्णन मिलता है, लेख में ऐसा

कहीं उल्लेख नहीं है कि श्री सम्बपुरा द्वारा अम्बिका मंदिर का निर्माण करवाया गया हो।³

इस मन्दिर की शैली से यह पता चलता है कि यह मन्दिर गुर्जर प्रतिहारकालीन शैली का बना हुआ है। यह प्रदेश 8-9वीं शताब्दी में प्रतिहारों के अधीन रहा। इस काल की आर्थिक, सामाजिक एवं सांस्कृतिक इतिहास जानने के लिए स्रोतों की उपलब्धता कम होने की वजह से समकालीन इतिहास जानने के लिए यह मन्दिर एक महत्वपूर्ण स्रोत है।

सामाजिक जीवन

सामाजिक इतिहास में लोगों के सामान्य जन जीवन, रहन-सहन, खान-पान, आचार-विचार, आमोद-प्रमोद, व्यवसाय, आदि का अध्ययन अपेक्षित है। भारतीय संस्कृति के ऐतिहासिक अध्ययन और उसके समुचित जानकारी के लिए मूर्तिकला का अध्ययन आवश्यक है। भारतीय मूर्तिकला के विषय मुख्यतः धार्मिक रहा है, लेकिन भारतीय शिल्पकारों ने धार्मिक पक्ष के साथ-साथ लौकिक पक्ष एवं वानस्पतिक जगत को भी इन मूर्तियों पर विराट स्वरूप दिया है। मूर्तिकला तत्कालिन लोक जीवन की सांस्कृतिक परम्पराओं को प्रत्यक्ष रूप से हमारे सामने प्रस्तुत करती है। जिसके द्वारा उस युग की दैनिक क्रियाओं का अनुमान लगाया जा सकता है। यद्यपि साहित्य, इतिहास एवं काव्य में लोक जीवन का उल्लेख मिलता है, परन्तु मूर्तिकला द्वारा लोक क्रियाओं की प्रामाणिकता की पुष्टि होती है।

विद्वानों ने जगत का अम्बिका मंदिर स्थापत्य संरचना की दृष्टि से अम्बिका मंदिर को दो खण्डों में विभाजित किया है। (1) प्रवेश मण्डप (2) मूल मंदिर।

प्रवेश मण्डप पर सामाजिक इतिहास के विभिन्न स्रोतों की जानकारी मिलती है मण्डप के स्तम्भों के ऊपर की टोडियो में चारों ओर रति-क्रीड़ा, व्यायाम, मनोरंजन के दृश्यों को तराशा गया है। मण्डप के वैदिका भाग पर दिगपाल, अप्सराएं एवं राजसेन भाग में सामाजिक जीवन के विभिन्न दृश्यों यथा पानी, भरना, वार्तालाप करते हुए, डोली ले जाते हुए, नृत्य करते हुए, व्यायाम करते हुए आदि विषयों का अंकन है।

प्रवेश मण्डप से मुख्य मंदिर के प्रवेश द्वार की दूरी लगभग 52 फीट है। मूल अम्बिका मंदिर तल छन्द गर्भगृह, अन्तराल, सभामण्डप एवं चतुष्किका में विभाजित है। सभामण्डप के दायी एवं बांयी भाग पर सप्तमातृका देवियों, अप्सराओं, गजारूढ़ स्त्रियों, शादुलों की मुख्य मूर्तियां हैं। साथ ही सामाजिक जीवन की विभिन्न विषयों का भी जगत के अम्बिका मंदिर में राजसी वैभव, सैनिक, साधु-सन्यासी युद्ध, शिकार मनोरंजन, खेल-कूद, योग, साधना, नृत्य, संगीत, पारिवारिक दैनिक क्रिया-क्लाप, प्रेम एवं

वात्सल्य का मूर्तियों द्वारा अंकन किया गया है। इसमें तत्कालिन सामाजिक जीवन में स्त्री-पुरुषों की वेशभुषा, आभूषणों केशविन्यास एवं प्रयुक्त भौतिक उपकरणों का भी परिज्ञान होता है। वहीं समाज के विभिन्न वर्गों के आर्थिक जीवन, नारी की स्थिति, भूमिका एवं महत्वता की जानकारी मिलती है।⁴

पारिवारिक और दैनिक क्रिया-कलाप

जगत के अम्बिका मंदिर में नरथर भाग, मण्डोवर भाग और स्तम्भों पर मूर्तिकारों ने तत्कालीन लोक जीवन के दैनिक घरेलू क्रियाकलापों का सुन्दर अंकन किया है। उत्कीर्ण चित्र 9-11 वीं शताब्दी के लोगों का पारिवारिक जीवन की ओर संकेत करते हैं। दैनिक कार्यों की श्रृंखला में पानी भरते हुए एवं पिलाते हुए मूर्तियों का सुन्दर अंकन किया है। प्रवेश मण्डप पर बने ऊपरी भाग के एक कोने में एक महिला अपने सिर पर पानी का मटका रखे हुए हैं। (चित्र सं. 01)⁷ वहीं अन्दर एक दीवार पर एक महिला एक नीचे बैठी आकृति को पानी पिला रही है। (चित्र सं. 2)⁸ जिसमें स्त्री को स्थानक पार्श्व मुख उत्कीर्ण किया गया है। इस अंकन में जल पात्र से बहने वाले पानी का नीचे बैठा व्यक्ति अपने दोनों हाथों को मुह से लगाकर पानी पिये हुए तराशा गया है। एक अन्य दृश्य में महिला द्वारा बालक को जल पिलाते हुए शिल्प में उत्कीर्ण किया है, शिल्प में मां अपने पुत्र को गोद में उठाये हुए है।



(चित्र सं. 01)



(चित्र सं. 02)

पारिवारिक जीवन में स्त्री-पुरुष दोनों की महत्वता होती है और इस मंदिर में मूर्तिकार ने अपनी भावनाओं को शिल्पों में उकेरने का प्रयास किया है। प्रवेश द्वार पर बने मंदिर की दिवारों पर स्त्री पुरुषों की संयुक्त कार्य करते हुए मूर्तियां बनी हुयी हैं। एक मुर्ति में स्त्री पुरुष दोनों के हाथों में कुछ वस्तु है, जिसे वे आदान-प्रदान कर रहे हैं। (चित्र सं. 03)⁹ दूसरी फलक में दोनों ने कन्धे पर कुछ उठा रखा है और कन्धे से कन्धा मिलाकर चल रहे हैं। (चित्र सं. 04)¹⁰ इसी तरह अन्य मूर्तियां भी संयुक्त कार्य प्रणाली की ओर इंगित करती है। पानी लाने ले जाने वाले पात्रों का अंकन मूर्तिकारों ने

बखूबी किया है। मंदिर के बायी ओर दीवार के नीचे हिस्से में कावड ले जाते हुए दो मूर्तियों का अंकन किया है। जिसमें प्रथम मूर्ति में दो पुरुष अपने कन्धों पर लकड़ी उठा रखी है तथा बीच में पानी का पात्र (कावड़) लकड़ी पर लटका हुआ है। एक अन्य फलक में एक पुरुष के कन्धे पर लकड़ी का दोनों सिरों पर पानी के पात्र (कावड़) लगे हैं, साथ ही एक अन्य पुरुष उसकी मदद कर रहा है। (चित्र सं. 5)¹¹ एक मूर्तिफलक में मध्य भाग में अनाज की कोठी है और दो महिलाएं उसमें अनाज डाल रही हैं। (चित्र सं.6)¹²



(चित्र सं. 3)



(चित्र सं. 4)



(चित्र सं. 5)



(चित्र सं. 6)

प्रेम प्रसंग एवं वात्सल्य

अम्बिका मंदिर की भित्तियों पर सांसारिक जीवन के चारों पुरुषार्थों की तत्कालीन जीवन शैली को बखूबी उकरने का प्रयास किया गया है। पति पत्नी के रिश्ते के बिना समाज के सामाजिक एवं वैधानिक कार्य सम्पन्न नहीं किये जा सकते। यह वैदिक कालीन परम्परा आज भी भारतीय संस्कृति में विद्यमान है।

प्रवेश मण्डप एवं मूल मंदिर के मण्डोवर एवं नरथर भाग पर प्रेम प्रसंग के अनेक दृश्यों का अंकन मूर्तिकार ने विभिन्न भावों के साथ किया है। एक मूर्ति फलक में पुरुष के हाथ में डण्डा है वो इस तरह है कि जैसे वो जीवन रूपी नाव को खेत रहा हो और स्त्री पथ-निर्देश कर रही हो। (चित्र सं. 7)¹³



(चित्र सं. 7)

एक मूर्ति फलक में पुरुष को स्त्री के हाथ की अंगुली पकड़ रखी है, इस मूर्ति का भाव अंगुठी रस्म का अहसास कराती है। (चित्र सं. 8)¹⁴



(चित्र सं. 8)

एक मूर्ति में चौकी पर आलिंगन मुद्रा में बैठे हुए दम्पति, जिसमें पुरुष अपने दायिने हाथ को स्त्री के कन्धे पर रखा है, स्त्री का बायां हाथ पुरुष के जंघा भाग पर स्पर्श करते हुए उत्कीर्ण किया गया है, दोनों ही प्रेमातुर मुद्रा में प्रदर्शित है। (चित्र सं. 9)¹⁵ इस तरह अनेक भावों के साथ अनेक मूर्तियां हैं जो तत्कालीन दाम्पत्य जीवन को दर्शाती हैं।



(चित्र सं. 9)

मूल मंदिर के मण्डोवर एवं राजसेन भाग के शीर्ष एवं नरथर भाग एवं प्रवेश मण्डप पर बने मंदिर पर मां-पुत्र की ललित क्रीडाओं की फलकों का अकनं विभिन्न भावों के साथ किया है।

एक फलक में पुत्र मां की साडी पकड़ कर खींच रहा है। (चित्र सं.10)¹⁶ वही एक फलक में पुत्र अपनी मां को एकटक निगाह से देख रहा है। एक फलक में टहनी पकड़े मां को पुत्र इस तरह निहार रहा है कि वह उसे गोद में उठा लें। (चित्र सं.11)¹⁷ एक मूर्ति में मां अपने कपड़े संभाल रही है, वहीं पुत्र जमीन पर बैठ कर मां को पकड़कर कुछ जिद कर रहा है। (चित्र सं.12)¹⁸ एक अन्य फलक में मां एक चौकी पर बैठी है, एक पुत्र उसकी गोद में बैठा है जो स्तनपान करना चाहता है, वहीं दूसरा पुत्र नमन की मुद्रा में है। (चित्र सं.13)¹⁹ इस सब तथ्यों से यह स्पष्ट होता है कि पूर्ण मध्यकालीन भारतीय सामाजिक जीवन में मां का स्थान बहुत बड़ा था। मंदिर में वात्सल्य प्रेम से झलकती अनेक मूर्तियां हैं।



(चित्र सं.10)

(चित्र सं.11)

(चित्र सं.12)

(चित्र सं.13)

(3) साधु-संन्यासी, शिक्षा और पूजा अर्चना

वैदिक धर्म में शास्त्रकारों ने मनुष्य को सामाजिक बनाने के लिए एक जीवन पद्धति का विकास किया, जिसमें मनुष्य के जीवन को चार आश्रमों में बांट दिया। इस व्यवस्था में अन्तिम आश्रम संन्यास आश्रम था, जिसमें मनुष्य सांसारिक मोह त्याग कर ईश्वरीय चिन्तन में लीन रहता था तथा साधु-संन्यासी समाज को शिक्षित और पीढ़ी को संस्कारित बनाने के लिए नयी पीढ़ी को शिक्षित-दीक्षित करते थे। जगत के अम्बिका मंदिर में भी अनेक शिल्प पट्टों पर संन्यासियों उपदेश, प्रवचन देते, ज्ञान देते, पूजा, योग आदि क्रियाओं में व्यस्त बताया है।

मूल मंदिर के मण्डोवर भाग पर एक फलक में एक साधु उपदेश देने की मुद्रा में है, जिसका एक हाथ आशीर्वाद देते हुए, सामने एक शिष्य हाथ जोड़ें हुए अंजली मुद्रा में है, बीच में पुस्तकासन रखा है। साधु या गुरु के बाल गुंथे हुए हैं तथा शरीर पर जनेऊ धारण कर रखी है। (चित्र सं. 14)²⁰



(चित्र सं. 14)

इसी तरह एक अन्य फलक में गुरु एक चौकी पर बैठे हैं। सिर पर जुड़ा एवं दाढ़ी है, हाथ में एक पुस्तक है, पैरों में रखा एक कमण्डल है, उसमें उसमें वरदाक्ष नजर आ रहा है, वही शिष्य अंजली मुद्रा में हैं। (चित्र सं.15)²¹ इसी तरह की अनेक प्रतिमाएँ अनेक शिल्पट्टों पर उत्कीर्ण हैं। एक अन्य फलक जो प्रवेश द्वार के मंदिर में एक ताक है जहां संन्यासी हाथ ऊपर कर उपदेश दे रहा है। एक फलक में एक साधु योगी मुद्रा में बैठा है, जिसमें दोनों तरफ स्थानक अवस्था में दो पुरुष आकृति हैं, जिसमें एक खण्डित हो चुकी है। साधु जिस पर बैठा है, वो कमलनुमा चौकी है। (चित्र सं. 16)²²



(चित्र सं. 15)



(चित्र सं. 16)

मूल मंदिर के एक दीवार पर एक महिला जिसके हाथ में वीणा है, जो आभूषणों से सुसज्जित है यह मूर्ति समाज में महिला शिक्षा की ओर संकेत करती है। (चित्र सं. 17)²³ वहीं एक फलक में एक योगी जिसके हाथ में मुण्ड लगा दण्ड है, आंखें बंद हैं, दायीं तरफ एक शिष्य हाथ जोड़े, उन्हें शिक्षा देने हेतु प्रार्थना करते हुए प्रतीत हो रहा है।

(चित्र सं.18)²⁴

(चित्र सं. 17)



(चित्र सं. 18)

पूजा अर्चना

मेवाड़ राज्य में सर्वाधिक देव मंदिरों में साधु संन्यासियों एवं स्त्रियों को चित्रपट्टों पर पूजा अर्चना करते हुए उत्कीर्ण किया गया है। अधिकांश मंदिरों में सर्वाधिक दृश्य लिंग पूजा से सम्बंधित है। अम्बिका मन्दिर मातृप्रधान मन्दिर होते हुए भी गुर्जर प्रतिहारों की शिव परम्परा एवं शिव आस्था का द्योतक है।

मूल मंदिर के मण्डोवर भाग की एक दिवार पर एक फलक में तीन पुरुष आकृतियां हैं, जिसमें सामने की तरफ एक संन्यासी हाथ जोड़े हुए बैठा है। उसके दायीं एवं बायीं तरफ दो संन्यासी पंजों के बल बैठे हैं, उसके बाल जुड़ेनुमा हैं, इनके बीच में शिवलिंग है। जिसमें एक संन्यासी के हाथ में घण्टी है और दूसरा संन्यासी शिवलिंग की पूजा कर रहा है। (चित्र सं. 19)²⁵



(चित्र सं. 19)

इस अम्बिका मंदिर में अनेक नायिकाएं एवं अप्सराओं की मूर्तियां हैं, जो

विभिन्न मुद्रा में है, इसमें से कुछ नायिकाएं पूजा अर्चना से सम्बन्धित हैं। एक नायिका के हाथ में कमण्डल है, उसकी मूर्ति की अस्पष्टता है। (चित्र सं. 20)²⁶



(चित्र सं. 20)

दूसरी फलक नायिका की है, जिसके हाथों में पूजा का थाल है, थाल में बिजोरा रखा है, साथ में दोनों तरफ एक बालक एक बालिका है, जिसके हाथों में कमण्डल है। (चित्र सं. 21)²⁷ एक नायिका की फलक में हाथ में पुस्तक, वहीं इसके पांव में एक बालक योगी मुद्रा में बैठा है। प्रवेश मण्डप की एक दिवार में एक महिला जो साधारण वेशभूषा में है, उसके हाथ में शंख है, जो शंख बजाने के भाव प्रदर्शित करती है। (चित्र सं. 22)²⁸



(चित्र सं. 21)



(चित्र सं. 22)

इस मंदिर में इन भावों को लेकर इतने शिल्प उत्कीर्ण है, जिनको पत्र में लिखना

संभव नहीं है लेकिन ये पक्ष तत्कालीन समाज में साधु-सन्यासियों एवं पूजा पद्धति को मजबूत करता है और धार्मिक स्थिति की जानकारी देती है।

मनोरंजन

नवीं-ग्यारहवीं शताब्दी में लोक जीवन में प्रचलित खेलकूद मनोरंजन संबंधी कई दृश्यों का अंकन मंदिरों के नरथर एवं मण्डोवर भाग के भित्ति पर किये गये हैं। जगत के अम्बिका मंदिर में मनोरंजन संबंधी दृश्यों में मुख्यतः मल्लयुद्ध, नट-नटनी, संगीत एवं नृत्य प्रमुख हैं।

मंदिर के प्रवेश मण्डप को अन्दर की ताकों में मल्लयुद्ध संबंधी दो अंकन हैं, जिसमें एक फलक दो पहलवान कुश्ती प्रारम्भ करने की मुद्रा में झुके हुए हैं और दोनों पहलवान हाथों में दांव लगाने की मुद्रा में हैं। (चित्र सं. 23)²⁹ दूसरी फलक में दोनों पहलवानों ने एक-दूसरे को पकड़ रखा है और दोनों ने ही एक दूसरे की लंगोट को पकड़ रखा है, और नीचे गिराने का प्रयास कर रहे हैं। (चित्र सं. 24)³⁰



(चित्र सं. 23)



(चित्र सं. 24)

नट-नटनी खेल से सम्बन्धित दो फलक हैं, जिसमें शिल्पपट्ट के मध्य भाग में एक पुरुष (नट) अपने दोनों हाथों के बल पर पैरों के उपर उठाये हुए करतब दिखा रहा है। इसके बायी ओर ढोलक बजाते हुए और दायीं ओर थाली बजाते हुए पुरुष आकृति को उत्कीर्ण किया गया है। (चित्र सं. 25)³¹



(चित्र सं. 25)

संगीत एवं नृत्य कला

पूर्वमध्यकालीन मन्दिरों में ललित कलाएं यथा मूर्तिकला, चित्रकला, स्थापत्य कला, नृत्य एवं संगीत अपने कल्पनाजन्य यथार्थ, अभिव्यक्ति, सौन्दर्य के कारण विख्यात रहे हैं। यहां मंदिरों एवं शिवालयों में उत्कीर्ण चित्र वल्लरियों एवं चित्रपट्टों पर संगीत एवं नृत्य के दृश्य तत्कालीन समाज में संगीत एवं नृत्य कला के प्रति लोगों के अनुराग को प्रदर्शित करते हैं।

अम्बिका मंदिर के मण्डोवर भाग नरथर भाग एवं प्रवेश द्वार पर बनी दीवारों पर अनेक पुरुष एवं स्त्रियों के मूर्तिफलक संगीत एवं नृत्य की विभिन्न मुद्राओं, विभिन्न वाद्य यंत्रों एवं विभिन्न भावों के साथ उत्कीर्ण किये गये हैं। वाद्य यंत्रों में एकतारा, तम्बुरा, वीणा, सुषिर वाद्य, बांसुरी, शहनाई, शंख, ढोल, ढोलक, नंगाडा, मृदंग आदि प्रमुख हैं।

मूल मंदिर में एक शिल्पपट्ट में महिलाओं को नृत्य की विभिन्न मुद्राओं में प्रस्तुत किया गया है। अधिकांश नृत्य दृश्य समूह में उत्कीर्ण किये गये हैं। एक मूर्तिफलक के मध्यभाग में एक स्त्री को त्रिभंगी मुद्रा में तराशा गया है, नृतकी दोनों पैर घुटनों के यहां से मुड़े हुए हैं। एड़ियां आपस में मिली हुयी हैं। एक हाथ जंघा पर है तथा दूसरा हाथ उपर नृत्य मुद्रा में है। इसके लहरदार वस्त्र पहने हुए हैं, गले से लेकर नाभि तक लटकता हुआ सुन्दर हार एवं सुन्दर केश विन्यास से सुसज्जित किया गया है। नृतकी के दायीं एवं बायीं ओर चार-चार पुरुष ताल वाद्य की मुद्रा में प्रदर्शित हैं, जिनके हाथों में बांसुरी, मंजीरा और दो वादक जो नीचे की ओर झुके हैं, के हाथों में डफ को बजाते हुए दर्शाया गया है। (चित्र सं. 26)³²



(चित्र सं. 26)

एक अन्य मूर्ति फलक के मध्यभाग में त्रिभंगी मुद्रा में नर्तकी है, जिसका चेहरा कुछ झुका हुआ है, वहीं बड़ी तन्मयता से नृत्य में लीन हैं, दायीं एवं बायीं तरफ दो झुके हुए पुरुष हैं जिनके हाथों में डफ है।

मूल मंदिर के बाह्य तारकों पर एक स्वतन्त्र फलक में एक स्त्री के हाथों में मंजीरे एवं एक पुरुष बांसुरी बजाते हुए उत्कीर्ण किया गया है। इसमें बांसुरी बजाते हुए चेहरा थोड़ा झुका हुआ है, उसकी आंखें बन्द हैं संभवतः संगीत की लय में खो गया है। पास में बैठी स्त्री के पास मंजीरे हैं, ऐसा प्रतीत होता है कि वह बांसुरी वादक के साथ लय में लय मिला रही है। (चित्र सं. 27)³³ एक अन्य दृश्य में स्त्री पुरुषों का एक समूह जिसमें स्त्री-पुरुषों का एक संगीत दल है, जिनके हाथों में एकतारा, बांसुरी, मंजीरे, ढोलक, आदि वाद्य यंत्र हैं। बीच में एक महिला गीत गा रही है। (चित्र सं. 28)³⁴ एक फलक में तीन पुरुषों का एक दल है, जिसमें दायीं व बायीं पुरुष के हाथ में शहनाई है, तथा मध्य की मूर्ति के हाथों में बांसुरी है। (चित्र सं. 29)³⁵



(चित्र सं. 27)

(चित्र सं. 28)

(चित्र सं. 29)

इसी तरह एक फलक में एक महिला का पृष्ठ भाग (पीठ) सामने की तरह है, चेहरा घुमा हुआ है, उसके हाथों में बांसुरी है, साथ में एक पुरुष की आकृति है जिसके हाथों में मंजीरे हैं, यह फलक संगीत की उस अनुभूति का अहसास कराती है, जब गायक कलाकार एवं वाद्य यंत्र बजाने वाले का तारतम्य उच्च स्तर का होता है।

इस तरह संगीत एवं नृत्य की ढेरों मूर्तियों का अंकन इस मंदिर की दीवारों पर उत्कीर्ण है, जो तत्कालीन समाज में संगीत एवं नृत्य के प्रति अथाह प्रेम को दर्शाती है।

मद्य सेवन

अम्बिका मंदिर जगत के मण्डोवर भाग के स्तम्भों के शीर्ष पर एवं प्रवेश मण्डप के वेदिका एवं नरथर भाग में स्त्री-पुरुषों द्वारा तरल पेय पदार्थ (मद्य) का सेवन करते हुए अनेक मूर्तियों को उत्कीर्ण किया गया है। मेवाड़ के अन्य शैव वैष्णव एवं सूर्य मंदिरों में ऐसा उत्कीर्ण नहीं दिखाई देता है।

एक फलक में पुरुष एवं स्त्री को मदिरा पान करते हुए अंकन किया गया है, चित्र में बायीं ओर पालथी मारे एक पुरुष के हाथों में छोटा सा पात्र कटोरी लिए बैठा है, इसके सामने छोटे से पत्थर पर पालथी मारे हाथों में सुराही लिए एक स्त्री आकृति बनायी गयी है। पुरुष अपने पात्र को महिला की ओर बढ़ाते हुए तथा महिला सुरापात्र को थोड़ा सा झुकाये हुए है। (चित्र सं. 30)³⁶



(चित्र सं. 30)

इसी तरह एक फलक में पुरुष एक चौकी पर बैठा हुआ है, हाथ में कटोरीनुमा पात्र है, स्त्री खड़ी हुयी है। एक पैर थोड़ा सा मुड़ा हुआ है। हाथों में सुराही है और वह और तरल पदार्थ को पुरुष की कटोरी में डाल रही है।

एक अन्य दृश्य में दो स्त्री एवं एक पुरुष पास-पास बैठे हुए हैं, फलक में पुरुष के हाथ में रसपात्र है, समीप बायां ओर बैठी हुई स्त्री के हाथ में बोटल है, दायीं ओर बैठी स्त्री के नैत्र बंद हैं और अपने दोनों हाथों से नमन पूर्वक सेवन के लिए द्वा उसके आग्रह को करते हुए अंकित किया गया है। (चित्र सं. 31)³⁷



(चित्र सं. 31)

प्रतिहारकालीन जगत का अम्बिका मन्दिर तत्कालीन सामाजिक जीवन के विभिन्न क्रियाकलापों को प्रदर्शित करने वाला एक महत्वपूर्ण स्रोत है। इस मन्दिर में पारिवारिक दैनिक गतिविधियों, स्त्री-पुरुषों की भूमिका, पति-पत्नी के रिश्ते, प्रेम प्रदर्शित करते हुए विभिन्न भाव, मां-पुत्र के वात्सल्य प्रेम से अभिभूत, धार्मिक जीवन में

साधु सन्यासीयों की भूमिका, गुरु एवं शिष्य, पूजा-अर्चना, मनोरंजन में मल्लयुद्ध, नट-नटनी, संगीत एवं नृत्य आदि को प्रदर्शित करती मूर्तियां समकालीन समाज की विशेषताएं बताती हैं।

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13. चित्र संख्या-6 : अम्बिका मन्दिर जगत के प्रवेश मण्डप के बायीं दिवार पर
14. चित्र संख्या-7 : अम्बिका मन्दिर जगत के प्रवेश मण्डप के बायीं दिवार पर
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17. चित्र संख्या-10 : अम्बिका मन्दिर जगत के मूल मन्दिर के मण्डोवर भाग पर
18. चित्र संख्या-11 : अम्बिका मन्दिर जगत के प्रवेश मण्डप के दिवार पर
19. चित्र संख्या-12 : अम्बिका मन्दिर जगत के मूल मन्दिर के मण्डोवर भाग पर
20. चित्र संख्या-13 : अम्बिका मन्दिर जगत के मूल मन्दिर के मण्डोवर भाग पर
21. चित्र संख्या-14 : अम्बिका मन्दिर जगत के मूल मन्दिर के मण्डोवर भाग स्तम्भ में
22. चित्र संख्या-15 : अम्बिका मन्दिर जगत के मूल मन्दिर के मण्डोवर भाग पर
23. चित्र संख्या-16 : अम्बिका मन्दिर जगत के मूल मन्दिर के मण्डोवर भाग पर
24. चित्र संख्या-17 : अम्बिका मन्दिर जगत के मूल मन्दिर के मण्डोवर भाग पर

25. चित्र संख्या-18 : अम्बिका मन्दिर जगत के मूल मन्दिर के मण्डोवर भाग पर
26. चित्र संख्या-19 : अम्बिका मन्दिर जगत के मूल मन्दिर के मण्डोवर भाग पर
27. चित्र संख्या-20 : अम्बिका मन्दिर जगत के मूल मन्दिर के मण्डोवर भाग पर
28. चित्र संख्या-21 : अम्बिका मन्दिर जगत के प्रवेश मण्डप के ऊपर बायीं ताक पर
29. चित्र संख्या-22 : अम्बिका मन्दिर जगत के प्रवेश मण्डप के ऊपर बायीं ताक पर
30. चित्र संख्या-23 : अम्बिका मन्दिर जगत के प्रवेश मण्डप के ऊपर बायीं ताक पर
31. चित्र संख्या-24 : अम्बिका मन्दिर जगत के प्रवेश मण्डप के ऊपर बायीं ताक पर
32. चित्र संख्या-25 : अम्बिका मन्दिर जगत के मूल मन्दिर के मण्डोवर भाग पश्चिमी दीवार पर
33. चित्र संख्या-26 : अम्बिका मन्दिर जगत के मूल मन्दिर के मण्डोवर भाग दायीं दीवार पर
34. चित्र संख्या-27 : अम्बिका मन्दिर जगत के प्रवेश मण्डप के बायीं दीवार पर
35. चित्र संख्या-28 : अम्बिका मन्दिर जगत के मूल मन्दिर के मण्डोवर भाग पर
36. चित्र संख्या-30 : अम्बिका मन्दिर जगत के मूल मन्दिर के मण्डोवर के उपरी भाग पर
37. चित्र संख्या-31 : अम्बिका मन्दिर जगत के मूल मन्दिर के मण्डोवर के उपरी भाग पर

जगत शिरोमणि मंदिर : राजा मानसिंह के वास्तुकला संबंधित क्रियाकलाप व अनेकों संयोजित स्मृतियां

नीरज कुमार

जगत शिरोमणि मंदिर का संबंध महान निर्माता राजा मानसिंह के साथ रहा है। शोध पत्र के अन्य पक्षों व आयामों को समझने से पूर्व राजा मानसिंह के स्थापत्य कला के विकास में योगदान और मुगल दरबार से उनके जुड़ाव को समझना आवश्यक है। भगवंत दास कच्छवाहा के ज्येष्ठ पुत्र मानसिंह (राज्य 1589-1614) का ऐतिहासिक संदर्भ अत्यंत समृद्ध है, मानसिंह का लंबा और मूल्यवान प्रशिक्षुता, सैन्य कुशलता और प्रशासकता का दौर उनके पिता और पितामाह के शासनकाल में पल्लवित होता रहा। आमेर के राजकुमार और प्रशासक के रूप में मानसिंह ने महत्वपूर्ण सैन्य अभियानों और युद्धों में भाग लिया, अनेक शाही मुगल अभियान पश्चिम उत्तर में काबुल और बुखारा से लेकर पूर्व में बंगाल तक और उपमहाद्वीप के मध्य व दक्षिणी हिस्सों में भी मानसिंह ने सेवाएं प्रदान करी।¹ पंजाब का सियालकोट राजा मानसिंह का मुख्यालय था, मानसिंह ने सियालकोट के जागीरदार की हैसियत से पुराने किलों की तो मरम्मत करवाई ही साथ ही में शहर का सौन्दर्यकरण भी करवाया। बिहार के कार्यभार के ग्रहण करने के कुछ वर्षों पश्चात् आमेर की गद्दी को ग्रहण किया, औपचारिक राज्याभिषेक के समय बादशाह अकबर ने आमेर का टीका प्रदान किया साथ ही मानसिंह को राजा की पदवी के साथ 5000 हजार जात व सवार के मंसब से भी नवाजा गया।

एक महान निर्माता के रूप में मानसिंह का योगदान विशेष उल्लेखनीय है, एक सैन्य अधिकारी की भूमिका ने मान सिंह को अपार धन दौलत का स्वामी बनाया जिसके चलते मानसिंह निर्माता के रूप में विशेष ख्याति प्राप्त कर पाए। मानसिंह की स्थापत्य विरासत में आमेर दुर्ग में बने महल, मान मंदिर, मान छत और सरोवर घाट जो बनारस में बनवाए गए। गोविंद देव मंदिर वृंदावन, पुष्कर और मानपुर के मंदिर प्रमुख है। मानसिंह ने नए निर्माणों के साथ साथ रोहतास जैसे दुर्ग की मरम्मत भी करवाई। अनेकों महल, उद्यान, बाग बगीचे, देवालय इत्यादि जहां जहां मानसिंह रहे उन्होंने बनवाए।

मुगल दरबार से उनके प्रत्यक्ष जुड़ाव ने उनके द्वारा निर्मित इमारतों में उस मुगल प्रभाव हो समाहित किया जो तत्कालीन समय में इंडो इस्लामी शैली ने बनी इमारतों को आकर्षक बना रही थी। सांस्कृतिक गठजोड़ जो मुगल और राजपूतों के मध्य हुआ उसका

प्रवाह व प्रभाव चित्रकला व स्थापत्य कला में 16 वी से 18 वी शताब्दी के दौरान उत्तर भारतीय दरबारों में देखा जा सकता है। मुगल-राजपूत दरबारी संस्कृति के अनेकों पहलुओं ने पारस्परिक प्रभाव तो स्थापित किया ही साथ में अपनी सत्ता की वैधता हेतु व्यापक व संभावित दर्शक गण हेतु स्थापत्य का सहारा लिए।²

कच्छवाहा अस्मिता को सुदृढ़ करने हेतु उनके द्वारा वास्तु कला को विशेष महत्व प्रदान किया जाना हमे विभिन्न सांस्कृतिक प्रक्रियाओं को लक्षित करवा पाने में सहायक है। अपनी कला के प्रति निष्ठा उनके धर्म (सामाजिक धार्मिक कर्तव्य) के प्रति जो कर्तव्यपरायणता है उसे जाहिर करता है। शाही राजपूत परिवारों में जयपुर का कच्छवाहा राजवंश राजनैतिक व सांस्कृतिक रूप से मुगलों से अधिक निकट जुड़ाव रखते थे और वे प्रथम थे जिन्होंने मुगलों के साथ वैवाहिक संबंध स्थापित किए। इस मैत्री का सर्वाधिक वित्तीय फायदा इन्होंने प्राप्त किया और कच्छवाहा शासकों ने अपनी लोक छवि में प्रभाव वृद्धि हेतु कलात्मक रचनाओं और स्थापत्य कला के विकास में योगदान दिया। मुगल सौन्दर्य मानकों के साथ जो जुड़ाव इस वंश ने महसूस किया वह इनके द्वारा बनवाए गए चित्रों और भवनों में स्पष्ट रूप से प्रकट होता है।

स्थापत्य के संदर्भ में विद्वानों ने पूर्व आधुनिक काल में राजपूतों द्वारा बनवाई गई इमारतों को एक श्रेणी में रख दिया और उसे नाम दिया गया 'राजपूत स्थापत्य' हालांकि राजपूत स्थापत्य पद का प्रयोग करना एक विसंगति है। यह उत्तर हिन्दू स्थापत्य वर्ग का ही एक हिस्सा है, हिन्दू कला का प्रकार जो मुस्लिम शासकों के दौर में विकसित हुआ। भारतीय इतिहास की जटिलताओं का अवलोकन करते समय यह उतना मुश्किल प्रतीत नहीं होता लेकिन गिल्स हेनरी तिलॉट्सन लिखते हैं कि कला इतिहासकारों ने राजपूत स्थापत्य की ओर न के बराबर ध्यान दिया है। इन विद्वानों की दृष्टि पहले हिन्दू कला में और बाद में इंडो इस्लामी कला पर ही ध्यान रहा, उत्तर हिन्दू स्थापत्य उपेक्षित ही रहा।³ इस उत्तर हिन्दू स्थापत्य में राजपूतों के अलावा दक्षिण भारतीय राजवंश भी सम्मिलित थे लेकिन राजपूत स्थापत्य वर्ग सर्वाधिक विकसित, समृद्ध और अनदेखा किया जाने वाला रहा है। राजपूत और मुगल शैलियों के अंतर्संबंधों का मूल्यांकन करने से ज्ञात होता है कि इसके विकास में को उल्लेखनीय है वह है इसका व्यापक परिदृश्य, देवालय निर्माण की प्रक्रिया सीधे तौर पर राजपूत राज्यों की सांस्कृतिक महत्वाकांक्षा से जुड़ी हुई है।

मुगल साम्राज्य का हिस्सा बनने से पूर्व भी राजपूत विशेषकर जिनका जुड़ाव राजपूताना से था। उन्होंने अपनी वंशानुगत जागीरों में भव्य मंदिरों का निर्माण तो करवाया लेकिन अल्प संख्या में ही ऐसा किया गया। मुगल दौर की सहिष्णुता ने भी देवालयों के निर्माण को प्रोत्साहन प्रदान किया। रहीम जैसे मुगल अमीर अपने निजी धन से मंदिर में प्रतिष्ठित देवता की मूर्ति के आभूषणों का प्रबंध करते थे।⁴

राजा मानसिंह द्वारा निर्मित देवालयों में वृंदावन में बना गोविंद देव मंदिर एक विशेष महत्व रखता है जो मानसिंह की वतन जागीर से बाहर बने मंदिरों में सबसे भव्य माना जा सकता है। उत्तर भारतीय मंदिर निर्माण शैली के प्रारूप में बना गोविंद देव मंदिर, जिसकी बाहरी दीवारों पर कटाई तो की गई है लेकिन अलंकरण व आकृति का पूर्णतः अभाव है जिसकी वजह से यह देवालय बिंदु माधव (बनारस) और जगत शिरोमणि मंदिर से भिन्न हो जाता है। गोविंद देव मंदिर की बाहरी दीवारों का सामान्य होना साम्राज्य के दरबार से जो दूरी का भाव है और वह स्थापत्य कला में दृष्टिगोचर होता है।¹⁵

मानसिंह के द्वारा बनवाए गए धार्मिक प्रकृति के भवनों के पीछे निहित लक्ष्य या भावना थी वह द्विआयामी मानी जा सकती है। मुगल दरबार से प्रत्यक्ष जुड़ाव को प्रगाढ़ करने वाले हितों की पूर्ति के साथ साथ, हिन्दू नृप के कर्तव्यों से जुड़ा शास्त्रीय मत कि वह धर्म को दृढ़ करे और ब्राह्मणों की रक्षा करे, जैसे विचारों को इन देवालयों के निर्माण जैसे कार्यों से मूर्त रूप देने का प्रयास किया। राजा मानसिंह के सामाजिक सांस्कृतिक परिप्रेक्ष्य को लक्षित करने के उपरांत इस देवालय विशेष की बहुआयामी ऐतिहासिकता को विश्लेषित किया जाना आवश्यक है।

मानसिंह और महारानी कनकावती ने 1599-1608 ई. के दौरान अपने पुत्र की स्मृति में आमेर में जगत शिरोमणि मंदिर का निर्माण करवाया। देवालय की योजना पंचायतन प्रकार का, जो एक बुलंद चबूतरे पर निर्मित दो मंजिला भवन है। चलायमान प्रतीत होते कीर्ति मुखों की उच्चतम प्रकार की नक्काशी भवन को विशेष आकर्षण प्रदान करती है। कीर्ति मुखों का सांकेतिक महत्व यह है कि इनके मुख गौरव का विषय माने जाते हैं। गज व अश्वों को इस प्रकार उत्कीर्णित किया गया है कि वे एक समय पर एक दूसरे का अनुसरण करते प्रतीत होते हैं व उसी समय वे एक दूसरे के विपरीत आ जाते हैं। जगत शिरोमणि देवालय का स्थापत्य उसे विशेष बनता है, इसकी स्थापत्य योजना और इसके परिसर में प्रयोग में आई मूर्तिकला का उल्लेख करना अत्यंत आवश्यक है। देवालय का मंडप समतल ही है और लतिना शिखर की योजना वक्र्रीय है जिसे दूरी से देखा जा सकता है। उरू श्रंग पर भित्ति चित्रों का अंकन विशेष है। नृत्यांगनाओं, हिन्दू देवी देवताओं की मूर्तियों का अंकन भी विशेष है जिसमें मानसिंह के विचारों की अभिव्यक्ति होती है।

जगत शिरोमणि मंदिर की दीवारों का अलंकरण व उससे जुड़ी मूर्ति विधा पूर्व आधुनिक काल में बने उत्तर भारतीय देवालयों में विशेष है। यह मूर्ति विधा, निर्माता की आत्म परिभाषा और विरासत को प्रकट करती है। 16वीं शताब्दी की राज्य शासन व्यवस्था जो क्षेत्र विशेष की बहू पंथियता को प्रभावित करती थी, इसके लक्षण उन भू दृश्यों में लक्षित होते हैं जो आज भी ऐतिहासिक महत्व से जुड़ी इमारत और उनके निर्माण

के पीछे के विचारों को समझाने की प्रक्रिया से जुड़े हुए है। स्थापत्य कला और मूर्ति कला स्थायी कलात्मक अभिव्यक्ति का सृजन करते हैं। सम्पूर्ण ब्रह्माण्ड को एकल संरचना में समाहित करने की अभिलाषा, 16वीं-17वीं शताब्दी के राजा की व्यक्तिवादी चेतना व वास्तु कला के संरक्षक के रूप में मानसिंह द्वारा निर्मित भवनों में अभिव्यक्त होता है। एक छत के नीचे बहू पंथों से संबंधित मूर्ति विधा जिसमें हिन्दू देवताओं की मूर्तियां - शिव, शक्ति और विष्णु देवालय की दीवारों पर अंकित है। मूर्ति कला की बहुलता की प्रकृति में क्षत्रिय या शासक वर्ग का समतामूलक विचार अभिपुष्ट होता है।

मानसिंह ने एक धार्मिक अनुभव के प्रति आसक्ति ना रखकर मूर्ति कला परंपरा में विश्वकोश की अवधारणा के अनुसार मूर्ति विषयक योजना का क्रियान्वयन किया। पुरुष देवताओं का अंकन, नर-नारी की युगल मूर्तियों का अंकन व देवियों की मूर्तियां मंदिर परिसर की साज सज्जा में उकेरी गई है। गर्भ गृह के अलावा इन मूर्तियों को मंदिर में अंकित करवाने के पीछे का उद्देश्य क्या माना जाए ?

मंडप या बहिर्भाग में उत्कीर्णित मूर्तियों का केंद्रीय देव मूर्ति (गर्भ गृह में प्रतिष्ठित मूर्ति) से कोई पौराणिक संबंध या कथात्मकता जुड़ाव नहीं होता लेकिन संभवतः ये स्वर्गीय या दिव्य दरबार के स्वरूप में मंदिर को अपनी सेवाएं प्रदान करती होंगी, हालांकि स्थापत्य कला तंत्र में उनका विशुद्ध स्थान माना जाता है। इमारत के प्रत्येक कोनों में स्थापित रक्षक मूर्तियां भी मंदिर को विशेष बनाती है। ये रक्षक मूर्तियां देवालय को नकारात्मक ऊर्जाओं से सुरक्षा प्रदान करती है। जगत शिरोमणि मंदिर का स्थापत्य मिश्रित प्रकार का है। मधुसूदन ढाकी द्वारा सृजित पद मारू गुर्जर शैली में बने स्थापत्य कला के नमूने जो 11वीं शताब्दी से 13वीं शताब्दी के मध्य पश्चिमोत्तर भारत में समृद्ध हुए हैं। पंच रत्न प्रकार का संयोजन व गरुड़ मंडप जगत शिरोमणि मंदिर के स्थापत्य में भी देखा जा सकता है, मारू गुर्जर प्रकार के मंदिरों से ग्रहण किए गए तत्व है। इसी जगत शिरोमणि मंदिर में हमें मारू गुर्जर शैली जिसका उल्लेख किया गया है, उसके साथ साथ मुगल इमारतों के गुण यथा लाल बलुआ पत्थर, सफेद संगमरमर से बनी इमारत, कोनो पर बनी छतरियां, योजनाबद्ध गुंबद युक्त छज्जे नौबत खाने जैसी साम्यता के साथ साथ नुकलीले मेहराबों जैसे गुणों को समाहित किया हुआ है।⁶

मंदिर के गर्भ गृह में भगवान विष्णु की प्राण प्रतिष्ठा की गई है और साथ एक मीरा बाई को भी उनके पार्श्व में स्थान प्रदान किया गया है। सामान्यतः बिना किसी वैवाहिक जुड़ाव के युगल रूप में देवी देवताओं को एक साथ प्रतिष्ठित नहीं किया जाता है लेकिन यहां इस मंदिर विशेष के संदर्भ में आमेर राज्य के द्वारा मीरा बाई को पुत्री का दर्जा देकर श्री कृष्ण के साथ विवाह करवाया गया है और उसके बाद इन दोनों की मूर्ति को गर्भ गृह में स्थापित किया गया है। सांकेतिक रूप एक श्री कृष्ण/विष्णु को आमेर

राज्य ने दामाद के समतुल्य दर्जा दिया है। श्री कृष्ण के वाहन के रूप में गरुड़ की मूर्ति भी जगत शिरोमणि देवालय मंदिर में स्थापित की गई है, और इस मंडप में भी मूर्तियों का अलंकरण आकर्षक है।

इतिहास और स्मृतियां बहुत अधिक गूथे हुए विषय है। जगत शिरोमणि मंदिर स्मृतियों का पुंज माना जा सकता है, इस मंदिर के साथ जुड़ी हुई स्मृतियां विशेष महत्व की प्रतीत होती है और उनका विश्लेषण आवश्यक है। स्थापत्य कला की एक विशेषता है कि यह स्मृतियों को कालखंड में स्थायित्व प्रदान करने का सामर्थ्य रखती है। ऐतिहासिक संरचनाएं लंबे समय में अपने अस्तित्व को बनाए रखती है, साथ ही में बदलते समय की गवाही भी देती है। इनसे जुड़ी स्मृतियां विशेष मानी जाती है, चाहे वे निर्माताओं से संबंधित हो या हित धारकों से जुड़ी हुई हो।

महारानी कनकावती की स्मृतियां अपने पुत्र के साथ रही और उनका प्रकटीकरण भव्य देवालय निर्माण के साथ देखा जा सकता है। भक्त शिरोमणि मीरा बाई की श्री कृष्ण के प्रति निष्ठा जिस मूर्ति से रही वह भी जगत शिरोमणि मंदिर में प्रतिष्ठित की गई, जिसकी स्मृति राजा मानसिंह के मुगल सैन्य अधिकारी के रूप में चित्तौड़ अभियान की स्मृतियों के संयोजन को अभिपुष्ट करती है। गोविंद देव मंदिर निर्माण की कमियों को भी संरक्षक ने दूर करने का प्रयास किया। यह भी उल्लेखनीय है कि राजा मानसिंह द्वारा निर्मित अधिकांश देवालयों से एक स्मृति का तत्व जुड़ा हुआ है। पिता की स्मृति में बनवाया गया सूर्य मंदिर (मानपुर - गया) या माता की स्मृति में शिव मंदिर (बैकटपुर - पटना) और जगत शिरोमणि मंदिर के साथ उत्तराधिकारी और ज्येष्ठ पुत्र की स्मृतियां जुड़ी रही। अतः स्थापत्य कला के अध्ययन में स्मृति विषयक ऐतिहासिक आयाम भी विश्लेषण में विकल्प प्रदान करते हैं।

जगत शिरोमणि मंदिर के साथ लैंगिक इतिहास विषयक विश्लेषण की संभावनाएं भी जुड़ी हुई दिखती है। मंदिर की सह निर्माता के रूप में महारानी कनकावती का जुड़ाव विशेष है। लिंड्सी हारलन का मतव्य है कि दक्षिण एशियाई अध्ययनों में एकल व्यक्तित्व से जुड़े सांस्कृतिक संदर्भ महत्वपूर्ण हो जाते हैं। राजपूत महिलाएं और अमीर सांस्कृतिक अर्थ में ऐसे अभिकर्ता रहे हैं जिन्होंने सांस्कृतिक भू दृश्यों का निर्माण करवाया और निजी प्रभाव को बरकरार रखा।⁷ राजपूत महिलाएं केवल परंपराओं की संरक्षक मात्र नहीं थीं। बल्कि इन महिलाओं ने पारिवारिक अनुष्ठानों की पुनर्व्याख्या की, साथ ही प्रतिष्ठा और कर्तव्य जैसे विषयों की समझ को भी नए आयामों के साथ सृजित किया। राजपूत पहचान की अभिपुष्टि, धार्मिक छवि और उपलब्धियों से जुड़ी वयस्क पहचान में परंपराएं और उनका अध्ययन अति आवश्यक हो जाता है। मंदिर से साथ मीरा बाई और महारानी कनकावती का जुड़ाव इस व्याख्या के संदर्भ में महत्वपूर्ण

है। स्थापत्य कला के संदर्भ में लैंगिक आयाम तो विशेष महत्व के प्रतीत होते ही हैं, साथ में हमे समीक्षावादी या संशोधनवादी इतिहास लेखन का महत्व और शोध पत्र के परिप्रेक्ष्य में इसकी प्रासंगिकता को भी समझना चाहिए।

समीक्षावादी इतिहास लेखन ने हमे किसी भी ऐतिहासिक प्रक्रिया या घटना के जुड़े विषयों की व्याख्या में बदलाव और निरंतरता को ढूंढने की ओर मोड़ा है। जगत शिरोमणि मंदिर ने भी अपने समय के मंदिर निर्माण हेतु तो ट्रेंड सेट किया ही साथ में आगमी व उत्तराधिकारियों हेतु स्थापत्य के मानक निर्धारित किए। सिंधिया स्थापत्य कला के इतिहास पर कार्य करने वाली मेलिया बेली लिखती है कि मराठाओं के इस वर्ग ने अपने विशेष जनों की स्मृतियों में जिन छत्रियों और मंदिरों का निर्माण करवाया उनकी प्रेरणा इसी जगत शिरोमणि मंदिर से ग्रहण करी थी।⁸ राजपूत इमारतों की साज सज्जा की शैली और उसका आंतरिक संगठन जगत शिरोमणि मंदिर ने भी समुचित रूप से ग्रहण किया। जिसने आगे चलकर मराठाओं को अभी अपनी छवि में प्रभाव वृद्धि हेतु अपनाए गए स्थापत्य विकास हेतु प्रेरणा प्रदान करी। ग्वालियर में बनी सिंधिया की छतरियां इस देवालय की शैली से अत्यंत प्रभावित मानी जाती हैं। मानसिंह के बाद के जयपुर के राजाओं ने अपने वंशजों की स्मृतियों में जिन छतरियों का निर्माण करवाया उनमें निर्मित गरुड़ मंडप और पंच रत्न गुंबद पद्धति की प्रेरणा का स्रोत जगत शिरोमणि देवालय ही था। राजा मानसिंह कच्छवाहा, स्थापत्य कला के संरक्षणकर्ता व गुणग्राहक के रूप में एक महत्वपूर्ण ऐतिहासिक व्यक्तित्व माने गए हैं।

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मेवाड़ में मूर्तिकला परम्परा

रंजीत कुमार वर्मा

मेवाड़ की भौगोलिक परिस्थितियाँ यहाँ के स्थापत्य व शिल्प कला को समृद्ध किया। स्थापत्य व शिल्प निर्माण हेतु संगमरमर, हरे-नीले व चमकदार पाषाण की प्रचुरता ने यहाँ के मूर्तिशिल्प को सर्वाधिक प्रभावित किया। साथ ही यहाँ के शासकों, धनाढ्यों एवं जनसामान्य में अटूट धार्मिक आस्था के परिणामस्वरूप भी अनेक मन्दिरों एवं मूर्तियों का निर्माण हुआ। प्रतिमाओं के निर्माण से संबंधित अनेक उल्लेख हमें वैदिक साहित्य, स्मृतियों, पुराणो आदि में मिलते हैं यथा-

तुविग्रीवो वपोदरः सुवाहुरन्धसो मदे । इन्द्रो वृत्रार्णि जिहनते ।

इसमें इन्द्र को तुविग्रीवो अर्थात् मोटी गर्दन वाला वपोदर, अर्थात् लम्बोदर तथा 'सुबाहु' सुन्दर भुजाओं वाला कहा गया है। इसी प्रकार पाणिनी के अष्टाध्यायी, पतंजलि के महाभाष्य एवं कौटिल्य के अर्थशास्त्र से भी प्रतिमा शिल्प संबंधी उल्लेख मिले हैं। आगमों से भी इस संबंध में उल्लेख मिलते हैं। कामिकागम के 75 अध्यायों में से 60 अध्याय वास्तुशास्त्र से संबंधित है। इसके अतिरिक्त कर्णागम, सुप्रभेदागम, वैखानसागम उल्लेखनीय हैं। प्राचीन शिल्प शास्त्रों जैसे विश्वकर्मा प्रकाश, रूपमण्डन, देवतामूर्ति प्रकरण, समरांगण सूत्रधार, मानसार, शिल्परत्न, शुक्रनीति, वृहत्संहिता, मत्स्यपुराण, विष्णुधर्मोत्तर पुराण, अपराजितपृच्छा आदि ग्रन्थों प्रतिमा के विभिन्न स्वरूपों के निर्माण करने की विधाओं तथा लांछनों का अद्भूत विवेचन प्रस्तुत किया गया है जो भारतीय मूर्तिकला की मौलिकता रही है।¹ मेवाड़ में मूर्तिकला के प्रारम्भिक उदाहरणों में दूसरी शताब्दी से पूर्व आहत मुद्रा के रूप मौर्य काल की कुछ मुद्राएँ आहाड़ व चित्तौड़गढ़ के निकट स्थित मध्यमिका नामक स्थान से प्राप्त हुई हैं।² शुंग कालीन संस्कृति ने धार्मिक प्रभाव और जनविश्वास के संयोग से मूर्ति कला को नया मोड़ दिया। मध्यमिका, इस कला के पोषक बना। यहाँ से उत्कीर्ण बौद्ध स्तूप तथा नारायण वाटिका की वैष्णव प्रतिमाएँ उस युग की कला और धार्मिक जीवन का सन्देश देती हैं।³ मेवाड़ में मूर्तिकला का विकास शुंगकाल से निरन्तर सत्तरहवीं शताब्दी तक होता रहा। साथ ही कला विलक्षणता में भी वृद्धि हुई।

गुप्तकाल में मंदिरों के निर्माण में ईंटों के साथ-साथ पाषाण भी काम में लिया जाता था। गुप्तकालीन मूर्तियाँ मेवाड़ के अनेक भागों से प्राप्त हुई हैं। जिनमें से

अधिकांश मूर्तियों उदयपुर के राजकीय संग्रहालय, आहाड़ संग्रहालय, साहित्य संस्थान राजस्थान विद्यापीठ व महाराणा भूपाल कॉलेज में सुरक्षित है। इस कालक्रम में निर्मित मूर्तियाँ मेवाड़ के अनेक स्थलों से प्राप्त हुई हैं, जिनमें उदयपुर, चित्तौड़, आहाड़, नागदा, मेनाल, जगत, कैलाशपुरी, कुम्भलगढ़ इत्यादि प्रमुख हैं।⁴ मूर्तिकला मध्य युग में विशिष्ट शास्त्रीय तथा सैद्धान्तिक स्तर पर स्थापित हुई। विष्णु और शिव की पूजा से सम्बद्ध अनेक सम्प्रदायों ने अपनी विशिष्ट पूजा परम्परा के अनुसार मूर्तियों की कल्पना अपने तंत्रों और आगमों के द्वारा प्राप्त की। जिसके फलस्वरूप देश के विभिन्न भागों में शिल्प शास्त्रों की रचना हुयी। मूर्तियों का अंकन अधिकांशतः मन्दिर की भित्तियों को अलंकृत करने के लिए किया गया। इनमें शिल्प शास्त्रों द्वारा निर्देशित मूर्ति लक्षणों का उपयोग किया गया तथा नियोजन से संबंधित निर्देशों का भी पालन किया गया।

देवी देवताओं की मूर्ति प्रासाद का एक अनिवार्य अंग हैं। मूर्ति पूजा का जिस प्रकार निरन्तर विकास होता गया, उसी प्रकार मूर्तियों के विषय में आभूषण,⁵ आयुध, प्रतिमावर्ण, मान-प्रमाण, अंग-प्रत्यंग आदि के नियम बनते गए। इस प्रकार प्रतिमाविधान का विकास होता गया और इस विषय के एक पृथक एवं पूर्ण साहित्य का निर्माण हुआ।

मेवाड़ में मूर्तिकला का विकास ज्यों-ज्यों आगे बढ़ता गया, वैसे-वैसे उसमें भावों की व्यंजना एवं शास्त्रीय लक्षणों का विकास होता रहा। मेवाड़ में सभी धर्मों का समान रूप से आदर किया जाता रहा है। यहाँ सभी धर्मों को पूर्ण संरक्षण प्राप्त था। मेवाड़ में पायी जाने वाली मूर्तियों में गुप्तकालीन कला की परम्परा व पूर्व मध्यकालीन गति, शक्ति और प्रेम के भाव झलकते हैं।⁶ मेवाड़ के शासक यद्यपि शैव सम्प्रदाय को मानने वाले थे, फिर भी उदयपुर का विष्णु मन्दिर (जगदीश मन्दिर), जगत का अम्बिका माता मन्दिर, मेनाल का महानाल मन्दिर, रणकपुर के जैन मन्दिर, नागदा के विष्णु मन्दिर, घाटेश्वर मंदिर बाड़ोली इसके प्रमुख उदाहरण हैं। इन मन्दिरों में विभिन्न प्रकार का मूर्तिशिल्प उपलब्ध है। जिन्हें निम्न प्रकार से समझ सकते हैं- 1. वैष्णव मूर्तिशिल्प, 2. शैव मूर्तिशिल्प, 3. सूर्य मूर्तिशिल्प, 4. शाक्त मूर्तिशिल्प, 5. गणपति मूर्तिशिल्प।

1. वैष्णव मूर्तिशिल्प

मेवाड़ में वैष्णव धर्म का प्राचीनतम उल्लेख द्वितीय शताब्दी ई.पू. के घोसुण्डी अभिलेख में मिलता है जिसमें सर्वतात द्वारा वासुदेव के पूजा के चारों ओर दीवार बनाने का उल्लेख मिलता है। पश्चिमी भारत में नागरी (प्राचीन मध्यमिका) इस मत का प्रमुख केन्द्र रहा है। मेवाड़ राज्य में गुहिल वंश की स्थापना के बाद का कुण्डेश्वर मंदिर के अपराजित का शिलालेख (661 ई.) महत्वपूर्ण है। इस लेख में यशोमति द्वारा जहाज रूप में स्थित भगवान् कैटभरिपु (विष्णु) मंदिर बनवाने तथा देवालियों में वासुदेव-संकर्षण की प्रतिमा स्थापित करने का विवरण मिलता है।⁷ जिससे यहाँ भागवत मत के होने की

पुष्टि होती है। मध्यकाल के कई देवालय यथा आहाड़, नागदा, ईसवाल आदि इसकी पुष्टि करते हैं। इन देवालयों के मण्डोवर पर स्वतंत्र प्रतिमाएँ देखने को मिलती हैं, जो भारतीय कला की अमूल्य धरोहर है।

मेवाड़ से विष्णु के विविध स्वरूपों की मूर्तियों मिलती हैं। जिसमें ईसवाल के विष्णु मंदिर से प्राप्त विष्णु के केशव स्वरूप की मूर्ति जिसके दाहिने नीचे के हाथ में पद्म, ऊपरी हाथ में शंख, बाँए हाथ में चक्र व नीचे के हाथ में गदा उल्लेखनीय है। इसके अलावा आहाड़ के बाह्य भित्ति पर विष्णु के गोविन्द स्वरूप मूर्ति उल्लेखनीय है जिसके चारों हाथों में चक्र, गदा, पद्म व शंख प्रदर्शित है। उदयपुर के जगदीश मन्दिर में भगवान् विष्णु के चतुर्भुज मधुसूदन स्वरूप को अभिव्यक्त करती है। उसके दाहिने ऊपर के हाथ में पद्म, दाहिने नीचे के हाथ में गदा, बाँए ऊपर के हाथ में शंख तथा बाँए नीचे के हाथ में चक्र हैं।⁸ गुप्तकाल में अवतारवाद का विकास हो चुका था। मेवाड़ के प्रासादों में विष्णु के अवतारों की कई मूर्तियों मिली हैं जिनमें आहाड़ से प्राप्त मत्स्य विग्रह प्रतिमा, यहाँ से प्राप्त श्वेत पाषाण पर निर्मित कूर्म विग्रह की स्वतंत्र मूर्ति उल्लेखनीय है। विष्णु के वराह अवतार की मूर्तियाँ भी आहाड़ से प्राप्त होती हैं। इसके अलावा नागदा के सहस्रबाहु मन्दिर पर पद्मासन पर नरवाराह मूर्ति मिलती है। बिजोलिया के शिव मन्दिर से प्राप्त विष्णु के चौथे अवतार नरसिंह अवतार की मूर्ति उल्लेखनीय है। इसके अलावा विष्णु के वामन व परशुराम अवतार की मूर्तियाँ भी उल्लेखनीय हैं जिसमें नागदा के सहस्रबाहु मंदिर के पीछे की ताक से परशुराम की चतुर्भुज स्वरूप की मूर्ति विशेष उल्लेखनीय है।⁹ 17वीं सदी में महाराणा जगत्सिंह द्वारा निर्मित¹⁰ जगदीश मन्दिर में उत्कीर्ण मूर्तियाँ श्रेष्ठ मूर्तिकला का उदाहरण हैं। जगदीश मन्दिर में भगवान् विष्णु के चतुर्भुज मधुसूदन स्वरूप को अभिव्यक्त करती है। उसके दाहिने ऊपर के हाथ में पद्म, दाहिने नीचे के हाथ में गदा, बायें ऊपर के हाथ में शंख तथा बायें नीचे के हाथ में चक्र हैं। प्रतिमा का आकार प्रकार मत्स्यपुराण, अपराजितपृच्छा और रूपमण्डन के दिशा-निर्देशों के अनुरूप है। उपर्युक्त शिल्पशास्त्रों में क्षत्रियों के लिए विष्णु के मधुसूदन स्वरूप ही पूज्य बताये गये हैं।¹¹ अतः जगन्नाथराय का प्रासाद मेवाड़ के क्षत्रिय शासकों के वैष्णवभक्ति को इंगित करता है। इस मन्दिर में विष्णु के पंचायतन देवों के मध्य में विष्णु को स्थापित करके उसके चारों कोनों में यथा अग्नि कोण में गणेश, ईशान में उमामहेश्वर, वायव्य में देवी अम्बिका तथा नैऋत्य कोण में सूर्य की प्रतिमा स्थापित है। जगन्नाथराय प्रासाद के मुख्य मंदिर के ठीक सामने गरूड की विशाल कांस्य-धातु प्रतिमा मेवाड़ में धातु प्रतिमा का प्रतिनिधित्व करता है।

17वीं सदी में निर्मित जगदीश मंदिर के नरथर भाग में अनेक चतुर्भुज मूर्तियाँ स्थानक मुद्राओं में बनी हुई हैं। इन मूर्तियों के साथ वाहन भी है। अतः ये मूर्तियाँ विभिन्न

दिकपाल से ही सम्बन्धित हैं। उदयपुर के इस मन्दिर के नरथर व मंडोवर भाग में निर्मित असंख्य मूर्तियाँ तत्कालीन सामाजिक, सांस्कृतिक एवं आर्थिक जीवन को परिलक्षित करती हैं। समाज के विभिन्न वर्गों तथा उनके क्रियाकलापों का यथा संत महात्मा, पूजा-अर्चना, नृत्य-संगीत, मनोरंजन, शिकार, वेशभूषा, दैनिक क्रियाएँ, उत्सव, शिल्प उद्योग इत्यादि से सम्बन्धित मूर्तियों का अंकन हुआ है। 17वीं शताब्दी के साहित्यिक स्रोत सामाजिक, सांस्कृतिक व आर्थिक जीवन के सभी पक्षों को नहीं बताता। यह कमी जगदीश मंदिर में अंकित मूर्तियों से पूरा किया जा सकता है।

2. शैव मूर्तिशिल्प

मेवाड़ में शिवपूजा का प्रचलन ईसा पूर्व पहले से था। हारीत ऋषि के शिष्य मेवाड़ के गुहिल नरेश बाप्पा रावल शिव भक्त थे। वे खुद को एकलिंगजी का दीवान मानते थे।¹² मेवाड़ में विभिन्न प्रकार की शिव प्रतिमाओं का निर्माण किया गया है यथा-लिंग प्रतिमा, अघोर, नृत्य और विशिष्ट प्रतिमाएँ आदि। शिव की कई प्रकार की लिंग मूर्तियाँ मेवाड़ में उपलब्ध हुई हैं जैसे-बाणलिंग, मानुषलिंग, समलिंग, सहस्त्रीलिंग, मुखलिंग आदि। मेवाड़ में शिव की संहार मूर्तियों के कुछ रूप ही मिलते हैं। शिव की अष्टबाहु गजासुर की मूर्ति नागदा के सास मन्दिर के सभामण्डप की स्तम्भ से मिलती है, जो दाहिने हाथ में दण्ड, वरद, त्रिशूल व गजचर्म को पकड़े बायें ऊतरी हाथों में गजपूँछ पकड़े, धनुष मुण्डदण्ड और कपाल को धारण किए हुए हैं। शिव त्रिभंग मुद्रा (नृत्य एवं नाटक की 'त्रिभंग' मुद्रा) आरम्भ से ही मूर्तिकारों को प्रिय थी। इससे यूनानियों के अतिरिक्त अधिकांश प्राचीन कलाओं की धार्मिक मुद्राओं से बहुत अलग है और यह जीवन एवं शक्ति का प्रभाव प्रदर्शित करती है। शिव की 'अन्धकासुर वध' की प्रतिमा समिद्धेश्वर प्रासाद चित्तौड़ के उत्तरी मण्डोवर के मुख्य आले में देखने को मिलती है। जिसमें शिव त्रिशूल के अग्रभाग को अन्धकासुर के वक्षस्थल में गाड़े हुए। शिव को रौद्ररूप में दर्शाया गया है। 'अन्धकासुर वध' की ऐसी एक मूर्ति महाराणा मेवाड़ के निजी मूर्ति कक्ष में प्रदर्शित है।¹³ इसके अलावा शिव की नृत्य मूर्तियाँ उनके महेश, भैरव एवं लकुलीश स्वरूप की मूर्तियाँ भी मेवाड़ के मन्दिरों से उपलब्ध होती हैं।

3. सूर्य मूर्तिशिल्प

उत्तर वैदिक काल में सूर्य के अनेक रूपों की पूजा प्रचलित हुई। महाकाव्य एवं गुप्तकाल में भी सूर्य के अनेक संकेत मिलते हैं। मेवाड़ में भी मध्यकाल में सूर्य मन्दिरों का निर्माण किया गया। चित्तौड़ स्थित सूर्य मन्दिर से (वर्तमान में कालिका मन्दिर) सूर्य पूजा के संबंध में पता चलता है। गुहिल नरेश शक्ति कुमार के समय आहाड़ में सूर्य मन्दिर के होने तथा सूर्य मन्दिर के लिए प्रतिवर्ष 14 द्रम्म देने का उल्लेख मिलता है।¹⁴

मेवाड़ से हमें सूर्य प्रतिमाएँ आहाड़ स्थित जैन मन्दिर की भित्ति, मंदसोर स्थित सूर्य मन्दिर एवं रणकपुर स्थित सूर्य मन्दिर से मिलती है।

4. शाक्त मूर्तिशिल्प

माण्डुक्य उपनिषद् में सर्वप्रथम शक्ति के उपासना के रूप में दुर्गा का उल्लेख हुआ है। मेवाड़ में छोटी सादड़ी स्थित भ्रमर माता मंदिर के शिलालेख में त्रिशूल से असुरों का संहार करने वाली दुर्गा का उल्लेख हुआ है।¹⁵ मेवाड़ से प्राप्त शाक्त मूर्तियों में 'महिषासुरमर्दिनी' एवं 'चामुण्डा' का सर्वाधिक अंकन हुआ है। इसके अलावा शक्ति के विभिन्न स्वरूपों यथा सरस्वती, लक्ष्मी, अम्बा, गौरी, पार्वती, गोधासना का भी पर्याप्त रूप से अंकन देखने को मिलता है। इसके अलावा मेवाड़ के विभिन्न देवाल्यों से देवी के सप्तमातृका स्वरूप के दर्शन भी होते हैं।

5. गणपति मूर्तिशिल्प

मेवाड़ के मन्दिरों में मुख्य देवता की प्रतिमा के अंकन के साथ ही मन्दिर की बाह्य भित्तियों पर गणपति के स्वरूपों की अनेकानेक मूर्तियाँ देखने को मिलती हैं। गणपति का ब्राह्मण धर्म में विशिष्ट स्थान था। गणपति की पूजा संभवतः गुप्तकाल के पश्चात् में आरम्भ हुई और पुराणों में वर्णित विवरणों के आधार पर गणेश की प्रतिमाएँ उत्कीर्ण की जाने लगी। गणेश को मूर्तिकला में आसन (कमलासन अथवा मुषक पर आरूढ़), स्थानक (त्रिभंग, समभंग, द्विभंग मुद्रा में) एवं नृत्य मुद्रा में प्रदर्शित किया गया है। आगम साहित्य में गणेश को त्रिनेत्र, चार, आठ, दस और सोलह भुजाओं से युक्त बनाने का विवरण मिलता है। मेवाड़ से हमें गणपति की स्थानक एवं आसन दोनों जगदीश मंदिर से गणपति की स्थानक मूर्ति मिलती है। मेवाड़ के मन्दिरों में निर्मित मूर्तियाँ भारतीय शिल्पशास्त्र की सूक्ष्मता का परिचायक हैं। मेवाड़ के कई मन्दिरों में शृंगारिक भाव की युग्म प्रतिमाएँ विशेष रूप से द्रष्टव्य हैं। भारतीय मूर्तिकला के अनुरूप ही मेवाड़ में भी मूर्तिकला का विकास ऐतिहासिक युग से प्रारम्भ हो गया था। विभिन्न सम्प्रदायों के देवी- देवताओं की मूर्तियों के अलावा मेवाड़ के मन्दिरों में सामाजिक सांस्कृतिक जीवन से संबंधित अनेक मूर्तियाँ अंकित हैं, जो धार्मिक सहिष्णुता के साथ खुशहाल जन जीवन के बारे में जानकारी देता है।

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राजस्थान में लोक चित्रांकन की परम्परा (फड़ चित्रांकन के विशेष संदर्भ में)

मनोज दाधीच

राजस्थानी चित्रकला के प्रमुखतया दो स्वरूप मिलते हैं - एक लोक कलात्मक और दूसरा दरबारी। प्रथम स्वरूप अधिकतर धर्मपीठों एवं जन समाज में प्रचलित रहा एवं दूसरी सामंती परिवेश में। लोक कलाएँ जन-जीवन का अभिन्न अंग हैं एवं वे ग्रामीणों के आन्तरिक सौन्दर्य, कलात्मक अभिव्यक्ति, लोक रंजकता आदि की परिचायक हैं, साथ ही ये कलाएँ उनके सामाजिक, धार्मिक एवं सांस्कृतिक जीवन से जुड़ी विभिन्न परम्पराओं, विश्वासों, अंध-विश्वासों की सरल स्वाभाविक अभिव्यक्ति हैं।¹ राजस्थानी लोक चित्रांकन की एक समृद्धिशाली परम्परा रही है जिसे अध्ययन सुविधा के लिए निम्नांकित भागों में विभाजित कर सकते हैं-

1. भित्ति एवं भूमि चित्र
 - (अ) अकारद चित्र-भित्ति, देवरा, पथवारी आदि पर।
 - (ब) अमूर्त, सांकेतिक, ज्यामितीय सांझी व मांडणा आदि।
2. कपड़े पर निर्मित चित्र-पट चित्र, पिछवाई, फड़ आदि।
3. कागज पर निर्मित चित्र-पाने।
4. लकड़ी पर निर्मित चित्र-कावड़, खिलौने आदि।
5. पक्की मिट्टी पर निर्मित चित्र-मृत्पात्र, लोकदेवता, देवियाँ व खिलौने।
6. मानव शरीर पर चित्र-गुदना, मेहंदी आदि।²

भिन्न-भिन्न फलकों पर चित्रांकन

प्राचीन काल से ही मनुष्यों अपनी अभिव्यक्ति को कला के माध्यम से व्यक्त करता आ रहा है। कलायें भी नैसर्गिक देन, प्राकृतिक उल्लास तथा अन्तःप्रेरणा की प्रतिकृति हैं, जिससे मनुष्य का अन्तःकरण उत्सर्गित होकर कोई रचना प्रस्तुत करता है। मानव की अंतरंग प्रकृति ही कला को जन्म देती है। राजस्थानी कला का विकास भी बहुत समृद्ध है। यहां पर भी चित्रांकन भिन्न-भिन्न फलकों पर किया गया। राजस्थान में फड़ चित्रांकन की परम्परा निम्न चित्र फलकों के रूप में विकसित और पल्लवित हुई हैं³-

(1) **कपड़े पर निर्मित चित्र**—सम्पूर्ण राजस्थान में केवल एक ही जगह लगभग पाँच सौ वर्ष पुरातन पट-चित्रण परम्परा जीवित है, वह है राजस्थान के उत्तरी पूर्वी भाग के उदयपुर राज्य के भीलवाड़ा व शाहपुरा कस्बों में। छीपा जाति के जोशी ज्योतिषी चितरे आज भी इस अनूठी शैली में पट-चित्रण में व्यस्त हैं, जिसे राजस्थानी भाषा में फड़ के नाम से पुकारा जाता है। यह फड़ भोपों के लिए बनाई जाती है जो कि उनके जीविकोपार्जन का साधन है। ये चारण भोपे राजपूत, गूजर, जाट, कुंभकार, बलाई जाति के होते हैं जो कि नागौर, बीकानेर, जैसलमेर के निवासी हैं। जो इन्हीं जोशी चितरों से फड़ बनवाने यदा-कदा आते हैं। इस कला को जीवित रखने में जितना चित्रकारों का हाथ है उतना ही इन भोपों का भी। ये भोपे पट-चित्र को लकड़ी पर लपेट कर गांव-गांव जाकर पारम्परिक वस्त्र पहनकर राव हत्था या जन्तर वाद्य यन्त्र की धुन के साथ कदम थिरकते हुए वाचन करते हैं। यह परम्परा इस कारण अनूठी है, क्योंकि इसमें लोक नाट्य, गायन, वादन, मौखिक साहित्य, चित्रकला व लोकधर्म का एक सुन्दर संगम है, जो कि भारत में कहीं और दृष्टिगत नहीं होता है।

भीलवाड़ा निवासी श्रीलाल जोशी इस शैली के प्रमुख चित्रकार हैं। शैली के अन्य चित्रकार शाहपुरा, चित्तौड़गढ़ में भी बसे हुए हैं। फड़ चित्रण के लिए सर्वप्रथम खादी के कपड़े को जो तेरह या सत्रह हाथ की लम्बाई लिये होता है को दोहरा किया जाता है। फलक निर्माण हेतु मैदे का गाढा गोल पकाया जाता है ठंडा होने पर इस गोल में दोहरे किये गये खादी के कपड़े को डुबोया जाता है, सूखने के बाद कुंवारी कन्या से सतह पर हल्के पीले रंग से सर्वप्रथम रेखांकन (कच्ची लिखाई खाका बनाना या चाका देना) किया जाता है। सतह तैयार होने पर उसे घोटी से घोट कर समतल कर लिया जाता है और उस पर पांच या सात रंगों से चित्रण होता है। इसमें बीजाबोल या खैर के पेड़ में गोंद मिलाया जाता है। रंगों में गेरू हिरमिच, जंगाल, हरताल, पयोड़ी, सिन्दूर, हिंगूल, काजल, चूनाव नील आदि का प्रयोग किया जाता है। पूरी सतह को खड़ी व पड़ी रेखाओं द्वारा कुछ भागों में विभक्त कर उन चौखानों में मानवाकृतियाँ, पशु-पक्षी, प्रकृति के आकारों को बैठाया जाता है। सबसे पहले सिन्दूरी रंग शरीर में, फिर हरा व लाल रंग कपड़ों में, भूरा वास्तु निर्माण में एवं अन्तिम रेखाएँ केवल काले रंग से की जाती हैं।¹

फड़ की लम्बाई अधिक चौड़ाई कम रहती है। इसमें लोक देवताओं, लोक नायकों जैसे पाबूजी, देवनारायणजी, रामदेव जी के अतिरिक्त श्री राम, कृष्ण व माता जी की फड़ बनाने का भी प्रचलन है, जिसमें देवताओं के जीवन की असंख्य घटनाओं व उनसे सम्बन्धित चमत्कारों के ब्यौरे को चित्रित किया जाता है।

फड़ ग्रामीणों के सरलतम विवरणात्मक व क्रमबद्ध कथन का एक सुन्दर प्रतीक है। चित्र संयोजन में प्रमुखाकृति को सबसे बड़ा बना कर प्रधानता व केन्द्रत्व दिया जाता

है। अन्य आकृतियाँ उसके अनुपात में कहीं छोटी बनाई जाती है। सभी चेहरे एक चश्म तीखी, लम्बी, नाक, बड़ी बीजनुमा आँखे, छोटा माथा, दोहरी टुड्डी एक मुड़ी हुई पतली मूँछे लिए हुए हैं, जो जैन शैली के मानवाकृति शैलीकरण की याद तरोताजा कर देती है।

रंग योजना अत्यन्त चटक, शक्तिशाली है व प्राथमिक रंगों के प्रयोग के कारण खुलाई काले रंगों से आवश्यक हो जाती है। रंगों का प्रतिक्रमक प्रयोग भावाभिव्यक्ति में सहायक है, उदाहरणार्थ देवियाँ नीली, देव लाल, राक्षस काले, साधु सफेद या पीले हैं और सिन्दूरी व लाल रंग शौर्य व वीरता के द्योतक है। सरल, आकर्षक प्रभावपूर्ण रीति से प्रस्तुतिकरण ही इस शैली को निश्चित सफलता प्रदान कर पाया है। शैली आलंकारिक, सपाट, द्विआयामी रेखा प्रधान एवं सांकेतिक है।⁵

(2) भित्ति चित्रांकन-राजस्थान में बहुत पहले से ही देवी-देवताओं के चित्र दीवारों पर बनाए जाते रहे हैं। नाथद्वारा उसका उदाहरण है। फड़ की परम्परा में ही कई कलाकारों ने भित्ति पर भी चित्रांकन किया। इसमें सबसे ज्यादा ख्याति पाई श्री श्री लाल जोशी ने प्राप्त की। उन्होंने भारत के इतिहास एवं पुराणों की दन्त कथाओं को दीवारों पर चित्रित किया।⁶

(3) कागज पर चित्रांकन-फड़ को अब छोटे-छोटे टुकड़ों में बनाया जाने लगा है। चलते-फिरते ये मंदिर अब घरों में भी विराजने लगे हैं। सबसे पहले श्री लाल जोशी ने फड़ के आकार को ड्राइंग रूप की दीवारों तक पहुँचाया।⁷ प्राचीन समय में 'पाठे' कागज पर ही बनते हैं। इनमें करवा चौथ का पाठ, सावन के पाठे बहु की विदाई के पाठे आज भी प्रचलन है। आधुनिक समय में कागज की फड़ों का अच्छा खासा व्यवसाय प्रचलित है। वर्तमान में भी श्रवण कुमार के चित्र जो रक्षाबंधन पर घरों में लगाये जाते हैं कागज पर बने हैं।

शाहपुरा मेवाड़ का सबसे बड़ा ठिकाना रहा है यहाँ के उमराव को 'राजाधिराज' (भारतसिंह के समय से) और 'महाराजा' दोनों ही कहलाने का गौरव प्राप्त था। इतिहास, साहित्य एवं संस्कृति की दृष्टि से भी यहाँ का अपना वैशिष्ट्य रहा है। मुख्य रूप से चित्रकारी का तो प्रारम्भ ही यहीं से माना जाता है। ये पट फड़ के रूप में अधिक जाने जाते हैं। फड़ों में सर्वाधिक लोकप्रिय पाबूजी तथा देवनारायण की पड़े रही है। जो यहाँ की विशिष्ट पड़े मानी जाती है। अन्य पड़ों में रामदला, कृष्णदला, भैंसासुर, रामदेव आदि की पड़े प्रचलन में हैं पर ये पड़े न होकर उनके लघुरूपांश हैं जिन्हें 'पड़क्ये' कहना अधिक युक्तिसंगत होगा।⁸

लकड़ी पर निर्मित चित्र

खाता, खेरादी, सुथार जाति के लकड़ी के कारीगर राजस्थान में बसे हुए हैं। वे

लकड़ी का घरेलू सामान बनाने के अतिरिक्त विभिन्न कठपुतलियाँ, पेजान सामग्री मांगलिक अवसरों पर काम में आने वाली वस्तुएँ व खिलौने के निर्माण में सिद्धहस्त हैं। भीलवाड़ा से कुछ दूर बस्सी नामक ग्राम राजस्थान में इन कलात्मक वस्तुओं के लिए सुप्रसिद्ध है। ये आज भी मोर चौपड़ा (शृंगारदान), चौकी (बाजोट), गणगौर, हिंडोला, विमान, कावड़ (मन्दिरनमा आकार) व लोक नाट्यों में काम आने वाली विभिन्न वस्तुएँ जैसे खांडा, तलवार, मुखौटे, पुतलियाँ भी निर्मित करते हैं। इनकी गढ़ाई बहुत मोटी होती है व अन्तिम प्रभाव लकड़ी के ऊपर चढ़ी रंगों की परतो द्वारा ही पड़ता है। इनमें सबसे कलात्मक है कावड़। यह मन्दिरनुमा एक काष्ठकलाकृति है, जिसमें कई द्वार बने होते हैं। सभी द्वारों या कपाटों पर चित्र अंकित रहते हैं। कथा के वाचन के साथ-साथ ये कपाट भी खूलते जाते हैं। फड़ की भांति कावड़ भी चारण जाति के भाट बनवाते हैं व इसका भी गांवों में जाकर प्रदर्शन करते हैं।

राजस्थान में फड़ चित्रांकन का स्वरूप एवं विकास

राजस्थान लोक कथाओं की एक विद्या जो इनकी स्तुति का सशक्त माध्यम रही वो है 'फड़चित्रण परम्परा'। जो धार्मिक एवं अनुष्ठान मूलक अनुरंजन का वैशिष्ट्य है। राजस्थान राज्य के भीलवाड़ा जिले के पुर मांडल तथा शाहपुरा कस्बे में लगभग 500 वर्ष पुरानी पट-चित्रण परम्परा आज भी जीवित है। पुरातन काल से फड़े सूती खादी पर बनाई जाती थी लेकिन आजकल सिल्क, लिनन तथा रंगी खादी पर भी फड़-चित्रण होने लगा है। साथ ही फड़ चित्रों में प्राकृतिक रंगों का प्रयोग बहुतायत होता है। फड़ शैली के चित्रों को इसके रंगों और त्रिांकन की अनुठी शैली से पहचाना जा सकता है। विशाल फड़ों के छोटे रूपों अर्थात् 'पडक्यो' का सजावट के रूप में प्रयोग होने लगा है।⁹

फड़ चित्रांकन परम्परा का कई दृष्टियों से अत्यधिक महत्व है। फड़ चित्रकला जहां धार्मिक आस्था-विश्वासों का सुमेरू है वही कला का जीता जागता स्वरूप भी है। राजस्थान की पहचान उसकी लोक कलाओं से भी होती है। लोक कला में फड़ चित्रों की अहम् भूमिका है जिसने राजस्थान की सुरभि देश-विदेश में प्रसारित की है। राजस्थान की लघु चित्रण परम्परा में अपभ्रंश या अन्य कई लघु चित्र शैलियों की झलक 'फड़ शैली' में भी दिखाई देती है। राजस्थान की कला का विकास इतिहास के संबद्ध रहा है जिसमें लोक रूप का विशेष महत्व रहा है। राजस्थान में पल्लवित लोक परम्परा में फड़ चित्र शैली द्वारा लोक गाथाओं एवं लोक नायकों को महत्वपूर्ण स्थान प्रदान किया गया है।¹⁰

राजस्थान की फड़-चित्रकला शैली को यहां के ग्राम्य परिवेश से बाहर निकालकर अंतर्राष्ट्रीय स्तर पर पहचान बनाई जा रही है। फड़ पेन्टिंग के प्रति विदेशों में इतना रूझान

है कि इस पर विदेशों में काफी गहनता से अध्ययन किया जा रहा है। डॉ. स्मिथ ने राजस्थान की सुप्रसिद्ध लोक गाथा 'पाबूजी' पर अंग्रेजी व हिन्दी में 'दि ऐपिक ऑफ पाबूजी' नाम से एक पुस्तक लिखी। फड़ चित्रण पर कई डॉक्यूमेंट्री बनी तथा प्रदर्शनियों का आयोजन हुआ और यहीं विदेशों में ख्याति लेने का माध्यम बना। डॉ. जोसेफ मिलर के अनुसार राजस्थान की लोक कलाओं में फड़ चित्रांकन का अपार खजाना है।¹¹

प्रमुख परम्परागत प्रचलित फड़े

(1) **देवनारायणजी की फड़**—देवनारायणजी का मूल देवरा अर्सीद से चौदह मील दूर गोटां दड़ावत में है जो चित्तौड़ की जेतू बनियानी द्वारा निर्मित कहा जाता है। प्रसिद्ध गढ़ चित्तौड़ में भी महाराणा कुंभा के महलों के पास महाराणा सांगा द्वारा निर्मित एक देवरा है। महाराणा सांगा का देवजी का इष्ट था। ये अपने गले में उनके नाम का फूल पहनते थे। सांगा ने मेरों को पराजित करने के उद्देश्य से गूजरो से सहायता प्राप्त की और उन्हें प्रसन्न करने के लिए यह फूल धारण किया तथा दौलतगढ़ के पास पहाड़ी पर देवनारायण का देवरा निर्मित कराया जो आज भी विद्यमान है। यह पहाड़ी देवडूंगरी के नाम से जानी जाती है। विजयनगर-मसूदा मार्ग पर देवमाला ग्राम में भी इनका प्रसिद्ध देवरा है।¹²

देवनारायण के देवों में उनकी प्रतिमा के स्थान पर बड़ी ईंटों की पूजा की जाती है। शाहपुरा के दो देवों में देवकथा से सम्बन्धित पुराने चितराम है। भरतपुर के झाझ और उज्जैन के फरनाजी में भी देवजी के प्रसिद्ध मंदिर है। यहां बड़े-बड़े मेले आयोजित होते हैं। देवनारायण बगड़ावतों के वंशज हैं। देवनारायण के अतिरिक्त धर्मराज, ऊदल, कसन, देवकाला आदि भी इन्हीं के नाम हैं। पूजा में इनके चावल और चूरमा चढ़ाया जाता है। फड़ में बगड़ावतों की संपूर्ण कथा वर्णित न होकर देवनारायण द्वारा अपने पिता आदि के वैर-शोधन के प्रसंग को उद्घाटित कर उनके चरित्र को उभारा गया है।¹³

(2) **पाबूजी की फड़** - राजस्थान में सर्वप्रथम ऊंट लाने का श्रेय पाबूजी को दिया जाता है। ऊंटों की रखवाल राइका जाति इसी कारण इन्हें अपना आराध्य देव मानती है। प्लेग रक्षक के रूप में भी इनकी विशेष मानता रही है। कोलूमंड में इनका प्रसिद्ध देवरा है जहां चैत्र वदी अमावस्या को बड़ा भारी मेला भरता है। पड़ के अतिरिक्त पाबूजी से सम्बन्धित जो गाथा-गीता गाये जाते हैं वे पवाड़े कहलाते हैं।¹⁴ पाबूजी की पड़ बारह से लेकर बीस हाथ लम्बी होती है। यह रावणहत्या नामक वाद्य यंत्र के साथ बांची जाती है। इसको बांचने वाले नायक भोपे के साथ उसकी पत्नी भोपिन भी होती है जो अपने हाथ में दीवट लिए पड़ के गाथा-बोल को दुहराती हुई, टेक देती हुई नृत्य करती रहती

है। कहीं-कहीं भोपी के बजाय दोनों भोपे रहते हैं। इनमें से एक गाथा गाता अरथाता है और दूसरा हुँकारा देता है।¹⁵

(3) **भैसासुर की फड़** - बावरी व बागरी जाति के लोग रखते हैं। इसे चाँवडा, महिषमर्दिनी अथवा माताजी की फड़ भी कहते हैं। इसका वाचन नहीं किया जाता। चोरी के लिए जाते समय इसकी पूजाकर शुभ सकुन लिये जाते।¹⁶

(4) **रामदला और कृष्णदला की फड़** - सर्वप्रथम रामदला का चित्रांकन शाहपुरा के धूलजी चितेरा ने किया। कहा जाता है कि पाबूजी का एक भोपा महीने भर तक उनके वहाँ रहा फिर भी धूलजी उसे फड़ बनाकर नहीं दे सके। इससे भोपा बड़ा परेशान हो गया। धूलजी ने उसकी परेशानी देख जल्दी में उसे छोटा सा रामदला बना दिया और उसे देते हुए कहा कि फिलहाल इसे बताकर अपनी आजीविका चलाना। थोड़े दिनों बाद जब मैं अपने अन्य कार्यों में छुट्टी पा लूँ, तुम आना मैं तुम्हें पाबूजी की पड़ बना दूँगा। भोपा रामदला ले गया। जहाँ भी जाता दिन में घर-घर जाकर वह रामदला के दर्शन करा भक्तों को आनन्दित करता और सुख से जीवन बसर करता। आवश्यकतानुसार शनैः शनैः फड़ को समझाने के लिये उसमें चित्रित प्रत्येक चित्र को उसने अपने गद्य में उलथमाना प्रारम्भ किया और उसे विशेष गायकी दी।¹⁷

रामदला की देखादेखी इन्हीं धूलजी के पास मथुरा क्षेत्र से पापड़ी गांव का एक भोपा आया जो कृष्णदला बनवाकर ले गया। इसलिए कृष्णदला पापड़ी का पटिया के नाम से भी प्रसिद्ध है।¹⁸ इन फड़ों से प्रभावित होकर ही अन्य फड़ें भी प्रकाश में आईं। विशिष्ट जाति तथा विशिष्ट देव विशेष से संबंधित होने के कारण इन फड़ों का भी उस जाति विशेष में विशेष स्वागत हुआ परन्तु वे उतनी लोकप्रियता प्राप्त नहीं कर सकी।¹⁹

चौमासे में चूंकि देव शयन करते हैं इसलिए इन फड़ों को बनाना बंद कर दिया जाता है। बाकी के आठों महीने फड़े बनती रहती हैं। ये फड़ें दो बांसों के सहारे जमीन पर खड़ी कर बांची जाती है। इनका वाचन प्रायः मनौती के रूप में कराया जाता है। सामूहिक रूप में गाँव वाले भी किसी अनिष्ट की आशंका से फड़ बंचवाने की बोलमा लेते हैं। ऐसी स्थिति में गांव वालों की ओर से ही फड़ चित्रित कराई जाती है तथा फड़ बांचने वाले तोपे के लिए पूरी पोशाक झब्बा, पगड़ी, धोती, तुरा, लटकन आदि की व्यवस्था भी गांव वालों को ही अपनी ओर से करनी होती है। फड़ फट जाने अथवा जीर्णशीर्ण हो जाने पर प्रसिद्ध तीर्थ नगरी पुष्करराज में विसर्जित कर दी जाती है। जिसके लिए भोपे को सवामण आटे की परसादी करनी होती है जो सवामणी कहलाती है।²⁰

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बीकानेर की उस्ता कला - तकनीक के विशेष संदर्भ में

गीता शर्मा

कला सरहदों की हद से परे एक भावनात्मक क्रिया है। कला देशकाल आदि सभी बंधनों से पूर्णतया मुक्त है। कला एवं साहित्य में कलाकार के मन को प्रेरित करने वाले संवेग किसी भी माध्यम से सृजित होकर रूपनिर्मिती में परिवर्तित हो ही जाते हैं। सिर्फ अन्तर इतना है कि साहित्य जीवन की शब्दमय व्यञ्जना है और कला रूपमय व्यञ्जना। कला किसी भी प्रकार की हो, जैसे लोककला, शास्त्रीय कला, हस्तशिल्प, आधुनिक-कला-ये हमारी संस्कृति को सदैव संवर्धित व पोषित ही करती आयी है।

राजस्थान में कला का इतिहास अत्यंत प्राचीन रहा है। इस वीर धरा का एक-एक अंचल किसी न किसी निज कला से समृद्ध रहा है। जो एक पीढी से दूसरी पीढी तक होते हुये नित नये कलेवर में सजती संवरती और ढलती रही और अपनी परम्पराओं को साथ लेकर इस यात्रा में अग्रसर रही। यहाँ के जिले अपनी विशेषताओं और ऐतिहासिक विरासत को सहेजे, विभिन्न कलात्मक कलाओं के लिए पहचाने जाते हैं। जिनमें प्रमुख मौलेला के मृण्मूर्ति शिल्प, भीलवाड़ा की फड कला, श्री नाथद्वारा की पिछवाई कला, प्रतापगढ़ की थेवा कला, काष्ठ कला आदि रही है।

यहाँ हम एक ऐसी कला की बात कर रहे हैं, जो हमारी धरा की निज देन नहीं है, अपितु हमारा अक्स बनकर हमारी संस्कृति का एक अविभाज्य अंग बनकर चहुँ ओर राजस्थान का नाम रोशन करने में अग्रसर रही है। यह है - बीकानेर की उस्ता कला। उस्ता कला राजस्थान के ऐतिहासिक नगर बीकानेर में ऊँट की खाल पर की जाने वाली स्वर्ण मीनाकारी व मुनव्वत के कार्य को कहा जाता है।¹ इसमें ऊँट की खाल से बने पात्रों पर दुर्लभ स्वर्ण मीनाकारी का कलात्मक कार्य किया जाता है। उस्ता कला बीकानेर की सांस्कृतिक सम्पदा ही नहीं है वरन् वहाँ की गौरवशाली कला परम्परा का प्रतीक है।

प्रारम्भ में उस्ता कला किले, महलों, मंदिरों व हवेलियों की भित्तियों, स्तम्भों, मेहराबों व ईजारों पर की गयी स्वर्ण चित्रकारी को कहा गया। मध्य एशिया में भव्य महलों, भवनों को विभिन्न प्रकार के फूल पत्तियों के चित्रों से चित्रित किया जाता था। मो. हनीफ उस्ता के अनुसार उस्ता कला का उद्भव ईरान से माना गया है। ईरानी दस्तकारी (दस्त याने हाथ, कारी याने करना) का बेमिसाल नमूना है - उस्ता कला।² मध्यकाल में यही कला भारत में मुगल दरबार में स्थापित हुयी। मुगल दरबार से यह

कला बीकानेर पहुँचकर, यही स्थायी हो गयी। मुगल कलाकारों को उस्ताद कहा जाता था जो कालान्तर में अपभ्रंश होकर उस्ता कहलाये। इसके द्वारा निर्मित कला को उस्ता कला कहा गया।

लोककला मर्मज्ञ डॉ. श्रीलाल मोहता के अनुसार राजा रायसिंह के समय बीकानेर में उस्ता कला का पदार्पण हुआ। राजा रायसिंह के मुगल सम्राट अकबर से प्रगाढ़ सम्बन्ध थे। राजा रायसिंह अकबर के दरबार से सात उस्ता चित्रकारों को जिनमें अलीरजा, उस्ता हामित, उस्ता शाह मुहम्मद, रूकमुद्दीन, लूफा जी, कायम बक्स व कादर बक्स को साथ लाये थे।³ इन्होंने बीकानेर में इस कला का बहुआयामी रूप उजागर कर रंग एवं सुनहरी मनोवत से यहाँ के महलों हवेलियों को इन्द्रधनुषी चित्रों से सरोबार कर दिया। उस्ता कला का विकास 14वीं से 17वीं शताब्दी के मध्य माना गया। 1675 ई. में महाराज अनुपसिंह के समय उस्ता कला पूर्ण कलेवर के साथ पल्लवित हुयी। इनके समय रूकनुद्दीन ने रसिक प्रिया के 187 चित्र बनाये।⁴ उस्ता चित्रकारों को मिले राजसी संरक्षण से यह कला बीकानेर की थाती बन गयी। उस्ता चित्रकारों ने बीकानेर के महलों में विभिन्न प्रकार के चित्रों से छतों, मेहराबों आदि को बेमिसाल चित्रों से सज्जित किया।

बीकानेर के जूनागढ़ किले के दरबार हॉल, चन्द्रमहल गैलरी, शीशमहल, अनूप महल, गज मंदिर व लाल निवास, डूंगर निवास आदि उस्ता कला की नायाब चित्रकारी से लबरेज है। उस्ता अलीरजा ने महाराजा कर्ण सिंह के काल में भगवान लक्ष्मीनारायण के मंदिर को चित्रांकित किया। उस्ता अलीरजा के संबंध में प्रसिद्ध इतिहासकार डॉ. गोएल्ज लिखते हैं कि 'अलीरजा जैसा बेहतरीन कलाकार किसी भी सूवे व राज्य के पास होना वैभव की बात है।'⁵

तत्कालीन समय में उस्ता कला की विभिन्न शैलियाँ प्रचलित थी, जो इस प्रकार है-

- ★ **सोनमीन** - इसमें कक्ष की भित्ति पर सफेदी करने के पश्चात् सोने का महीन काम होता है।
- ★ **मुनव्वत** - उभारकर किया गया काम।
- ★ **जंगाली सुनहरी** - हरे रंग की पृष्ठभूमि पर सुनहरी फूल पत्तियों का कार्य इसमें किया जाता है। यह हरा रंग विशेष धातु से तैयार किया जाता है, जो जंगाल पन्ने की तरह चमकता है।
- ★ **तोतला सुनहरी** - सुनहरी पृष्ठभूमि पर अंकित विभिन्न रंगों से चित्रित बहुरंगी डिजाईन।

- ★ **रंगाबेजी** - सफेद पृष्ठभूमि पर बारीक चित्रित बहुरंगी डिजाइन।
- ★ **मूरी** - इस प्रकार की पद्धति में लाल, हरे रंग की पृष्ठभूमि पर पीले रंग से कार्य किया जाता है।
- ★ **गंगा जमनी कार्य** - यहाँ सोने व चाँदी दोनों का प्रयोग उस्ता कला में किया जाता है।

उस्ता चित्रकार विस्तृत डिजाइनों को विभिन्न पद्धतियों से अलंकृत करने में सिद्धहस्त रहे हैं, जिनमें नक्काशी, ताराबंदी, तुरंज पद्धति पर नक्काशी व ताराबंदी, बूटे, बेजें, रागनी, तकियाबंदी, तूली डंडा व सलेनी डंडा प्रमुख रही है।⁶

इन पद्धतियों के उदाहरण हमें जूनागढ़ किले के महलों व बीकानेर के अन्य महलों व हवेलियों में देखने को मिलते हैं। जूनागढ़ के दरबार हॉल (कर्णमहल) में स्तम्भों व ईजारों पर सुनहरी नक्काशी का कार्य व छत पर तुरंज पद्धति में विभिन्न रंगों से विभिन्न फूल पत्तियों व बेलों का चित्रण देखने योग्य है।

शीश महल के बाहर के बरामदे में काँच पर उभरी हुयी सलोनी डंडा पद्धति के कार्य में अनोखी उस्ता कला के दर्शन होते हैं।⁷ इसमें काँच से डिजाइन उभारकर उस पर लगे सोने के वर्क ने इसे अद्भुत बना दिया है। अनुप महल जिसे राजतिलक कक्ष भी कहा जाता है - इस कक्ष में अत्यन्त उत्कृष्ट उस्ता कला का स्वरूप देखने को मिलता है। लाल रंग की पृष्ठभूमि पर उभरे हुये सुनहरी अलंकरण अद्भुत है। आज भी इनकी आभा या प्रखरता में कोई कमी नहीं आयी है। यहाँ के द्वार पर जंगाली सुनहरी कार्य के साथ विभिन्न अवतारों के चित्र देखने को मिलते हैं।

लाल निवास में छत पर तुली डंडा पद्धति के कार्य का अनोखा स्वरूप देखने को मिलता है। यहाँ बेल एक किनारे से दूसरे किनारे तक बिना अवरोध के बनायी गयी है। जिसके मध्य फूल पत्तियों का समावेश किया गया है। महाराज गंगा सिंह के काल में जब इंग्लैण्ड के राजकुमार को बीकानेर आमंत्रित किया गया था, तो महाराजा ने एक कक्ष उस्ता कलाकारों से अलंकृत करवाया था। इस कक्ष में उस्ता कलाकारों ने सोनमीन शैली से इतना खूबसूरत व जटील कार्य किया गया है कि इसकी बानगी देखते ही बनती है। इसकी अद्भुत सौन्दर्य के कारण इसे सोनमीन कक्ष ही कहा जाने लगा।

स्वतंत्रता के पश्चात् रियासतों के विलीनीकरण के बाद काफी उथल-पुथल से स्थापित कलाकारों का राज्याश्रय समाप्त हो गया, जिससे हवेलियों, मंदिरों व अन्य भवनों में कला कर्म कम होने लगा। उस्ता कलाकारों ने पीढ़ी दर पीढ़ी सदियों से संजोये हुये अपनी कला से महलों, हवेलियों व मंदिरों इत्यादि को चित्रकला के चित्ताकर्षक चित्रों से इन्द्रधनुषी रंग प्रदान किया था। उनकी कला सुप्त होने लगी। कालान्तर में यहाँ

उस्ता कला ऊँट की खाल पर स्वर्ण मीनाकारी व मुनव्वत कार्य के रूप में विकसित हुयी और हस्तशिल्प कला का एक नवीन आयाम बन गयी। कला जगत में उस्ता कला का पुर्नजागरण हिस्सामुद्दीन उस्ता की देन है। हिस्सामुद्दीन उस्ता ने ऊँट की खाल पर स्वर्ण व विभिन्न रंगों की बारीक चित्रकारी से उस्ता कला व बीकानेर को विश्व मानचित्र पर विशेष स्थान दिलवाया। इसके लिए भारत सरकार ने 1986 में आपको पद्मश्री के सम्मान से विभूषित किया।

इस कला में नक्काशी करने की प्रक्रिया को 'सुनहरी कलम' का काम भी कहा जाता है। इस शैली में बारीकी ही इसकी विशेषता है।⁸ उस्ता कला ऊँट की खाल से बनी वस्तुओं पर की जाने वाली स्वर्णयुक्त मीनाकारी व नक्काशी वाली एक दुर्लभ व अनूठी कला के रूप में उभरकर सामने आयी। यह कला ऊँट की खाल के अतिरिक्त भित्ति, कांच, संगमरमर व लकड़ी आदि विभिन्न सतहों पर भी की जाती है। पर समूचे विश्व में प्रमुख: उस्ता कला ऊँट की खाल के काम (Camel Hide Art) के नाम से जानी जाती है।

ऊँट की खाल से सुराही, लैम्प कुप्पियाँ आदि पात्र बनाने के लिए उसे विशेष तकनीक से तैयार किया जाता है। मो. हनीफ उस्ता के अनुसार ऊँट की खाल को साफ करने के पश्चात् उसे नोसादर, सज्जी व चूने के घोल में डुबो दिया जाता है। 24 से 48 घण्टे तक चमड़ा भीग जाने के बाद उस चमड़े को पत्थर पर रखकर उसे तेज धार वाले औजार (रांपी) से उसके बाल व अन्दर की चर्बी को साफ किया जाता है। इस प्रक्रिया के बाद ऊँट की खाल पात्र बनने हेतु तैयार हो जाती है। यह कार्य बीकानेर का डबकर परिवार जो इसमें पारंगत है, करता है। इस खाल को मिट्टी के बने सांचे पर लगा दिया जाता है, जहाँ जोड़ आता है उस स्थान पर दानामेथी से बने पेस्ट द्वारा चिपका कर सूखने के लिए छोड़ दिया जाता है। दो से पाँच दिन बाद मिट्टी तोड़कर निकाल दी जाती है और पात्र चित्रांकन के लिए तैयार हो जाता है।⁹

इसी ऊँट की खाल से बने पात्र पर मीनाकारी व मुनव्वत का कार्य प्रमुख है। मुनव्वत का अर्थ है - मोती के समान उभरा हुआ। यह सुनहरी मुनव्वत नक्काशी का कार्य चिकनी सतह पर किया जाता है। मुनव्वत का कार्य करने के लिए घड़े की मिट्टी (टिकरी) को कूट-पीस कर गोंद, गुलगुड़ व हरा कशीश मिलाकर तैयार किया जाता है। इस मिश्रण को तैयार डिजाईन (अलंकरण) पर ब्रश की सहायता से लगाकर उभारा (ऍम्बास) किया जाता है। पहली बार उभारने को 'एकबरा', दूसरी बार उभारने को 'दुबारा' और तीसरी बार को 'तिबारा' कहा जाता है। यह अत्यंत श्रम साध्य कार्य है। जब किसी भवन के वितान (छत) पर यह कार्य किया जाता है तो अत्यन्त कठिन कार्य है। इस प्रकार उभारकर कार्य करने की तकनीक को मुनव्वत कहा जाता है।¹⁰

मुनव्वत का कार्य पूर्ण होने पर रोगन का लेप लगाया जाता है। तत्पश्चात् पेवड़ी (पीला रंग) लगाया जाता है। इसको सूखने के पश्चात् पेवड़ी, सिन्दूर व अलसी के तेल को पकाकर 'बट' बनाया जाता है। इसकी कोटिंग डिजाईन पर की जाती है, फिर इस पर सोने का वर्क लगाया जाता है। सोने का वर्क लगाकर गिलहरी के बालों की ब्रश से रेखांकन किया जाता है। बची सतह पर लाल, नीला या हरा रंग भर दिया जाता है जिससे स्वर्ण का कार्य और भी चमक उठता है।

मो. हनीफ उस्ता के अनुसार उस्ता कला की डिजाईन एवं अंलकरण में कोई परिवर्तन नहीं आया है। आज भी वैसा ही चित्रण किया जाता है जैसा मुगलकालीन उस्ता कलाकार किया करते थे।

इस प्रकार मुगल दरबार से होती हुयी मरुस्थलीय शुष्कीय क्षेत्र में उस्ता कला अनेक रूपों में प्रगट होकर बीकाणे की पहचान बन गयी। हिंसामुद्दीन के साथ मो. हनीफ उस्ता ने भी उस्ता कला की उन्नति के लिए अपना जीवन लगा दिया। उनके सुपुत्र भी देश विदेश में इस कला को प्रदर्शित कर इसको जीवन्त रखने में अग्रसर हैं। कई युवा कलाकार भी जिनमें राजकुमार व कमल किशोर जोशी ने मंदिरों व हवेलियों में उकेरी गई उस्ता चित्रकारी को फिर से जीवन्त करने का बीड़ा उठाया है। दोनों कलाकार वर्तमान में 500 वर्ष प्राचीन नरसिंह मंदिर में उस्ता कला का कार्य कर रहे हैं।¹¹ उस्ता कला को समुचित संरक्षण व प्रोत्साहन की सतत् आवश्यकता है।



स्वर्ण मीनाकारी से युक्त ऊँट की खाल का पात्र



उस्ता कला दरबार हॉल, बीकानेर



उस्ता कला से चित्रित कलश

संदर्भ

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उदयपुर क्षेत्र के ऐतिहासिक ठहराव स्थल : संरक्षण दृष्टि प्रतिभा

व्यापार एवं तीर्थ के प्रयोजन से की जाने वाली यात्राओं की परम्परा भारतीय इतिहास के सुदीर्घ अतीत से जुड़ी है। संभवतः प्रारम्भिक पथिक अपनी यात्रा के दौरान गांवों के चौरों, चबूतरों अथवा मंदिरों में रात्रि-विश्राम किया करते थे। शनैः शनैः इन पथिकों को घर से दूर सुरक्षित एवं आत्मीय वातावरण युक्त आवास उपलब्ध करा पाने के प्रयास प्राचीन ठहराव-स्थलों के रूप में परिणत हुए।

वैश्विक दृष्टि से देखें तो ईसाई धर्म के पवित्र ग्रंथों में ठहराव स्थलों का उल्लेख मिलता है। होरालिक्स ने ईसा से 37 वर्ष पूर्व रोम शहर से 16 किमी. की दूरी पर स्थित एक सुविधाजनक ठहराव स्थल 'एरिसिया' का उल्लेख किया है।¹ इसी तरह ईसा के बाद 100 ई. में रोम के समीप आस्ट्रिया से 14 मील की दूरी पर पथिकों व यात्रियों के विश्राम के लिए 'लॉरेन्स हाउस' नामक सुविधाजनक आवासीय व्यवस्था का उल्लेख मिलता है।² ब्रिटेन में रोमवासियों की विजय से पूर्व 'बीचस' तथा 'ब्रिथनियस' नाम से बड़े-बड़े खुले मकानों की देख-रेख करने वालों का वर्ग महत्वपूर्ण था। रोमवासियों द्वारा स्थापित की गई आवासीय व्यवस्थाओं को डायवर सोना, (सराय) ऐले हाउस या बिबुलियम के नाम से जाना जाता था।³ प्रसिद्ध अंग्रेज लेखक चॉसर की कृति 'कैन्टरबरी टेल्स' में टेबार्ड नामक स्थान में एक ऐसी सराय का उल्लेख है, जिसमें आधुनिक होटल की सारी सुविधाएं हैं।⁴ विभिन्न देशों में इन्ज, एववर्ग, गस्तोफ, हरवर्ग आदि के नाम से इस प्रकार की ऐतिहासिक सरायों के अस्तित्व के प्रमाण प्राप्त होते हैं।⁵

मैगस्थनीज के भारत विवरण में मौर्यकाल में निर्मित इस प्रकार के अनेक ठहराव स्थलों के स्पष्ट प्रमाण मिलते हैं।⁶ आगे चलकर क्रमिक रूप से निरन्तर महत्वपूर्ण नगरों-कस्बों में यात्रियों-व्यापारियों के लिए ठहराव एवं भोजन की व्यवस्था के उदाहरण मिलते हैं। अपनी केन्द्रीय अवस्थिति के कारण राजस्थान राज्य में यातायात मार्गों की प्रचुरता रही है। ये मार्ग न केवल राजस्थान के एक भाग से दूसरे भाग में जाने के लिए सुलभ थे, वरन् इनके द्वारा उत्तरी, पूर्वी, पश्चिमी तथा दक्षिणी भारतीय भागों में जाया जा सकता था। विशेष रूप से उत्तरी भारतीय राजकीय केन्द्र से दक्षिणी सूबों में जाने के लिए लगभग सभी मार्ग राजस्थान से होकर गुजरते थे। सैन्य संचालन, व्यापार और वाणिज्य के लिए राजस्थान के मार्ग बड़े काम के थे। इन मार्गों की स्थिति के बारे में

बर्नियर, ट्रेवर्नियर, मनुची आदि यात्रियों ने अपनी पुस्तकों में वर्णन किया है।⁷

स्वाभाविक रूप से यात्रा की सुविधा हेतु धर्मशालाओं, विश्रामगृहों तथा सरायों की व्यवस्था होती थी, जहां यात्रियों तथा व्यापारियों के साथ-साथ पशुओं के ठहराने का भी प्रबन्ध होता था। मध्ययुगीन साहित्य में इन ठहराव स्थलों के व्यापक विवरण हमें प्राप्त होते हैं। बहुत सी धर्मशालाओं में ठहरने की निःशुल्क व्यवस्था के साथ साथ यात्रियों को बिछौना तथा भोजन का सामान भी निःशुल्क मिलना था। द्वितीय अफगान राज्य के समय में हर दो या चार मील के बाद आगरा, जोधपुर, बयाना, अजमेर और चित्तौड़ जाने वाले मार्ग पर सरायों का होना पाया जाता है।⁸ विलियम फिंच ने बयाना और आगरा के मध्य तो ट्रेवर्नियर ने अजमेर और आगरा के मध्य धर्मशालाओं के होने का उल्लेख किया है।⁹ व्यापारिक-धार्मिक यात्राओं की दृष्टि से वर्तमान उदयपुर क्षेत्र की अवस्थिति मार्ग एवं गन्तव्य दोनों ही रूपों में पर्याप्त महत्वपूर्ण रही है। प्राचीन एवं मध्यकालीन इस क्षेत्र से प्रमुख व्यापारिक मार्गों के अतिरिक्त छोटे वैकल्पिक मार्ग भी थे जो महत्वपूर्ण व्यापार स्थलों एवं धर्म स्थलों तक ले जाते थे।¹⁰

स्वाभाविक रूप से ठहराव स्थलों की एक दीर्घ परम्परा यहां प्राप्त होती है। महाराणाओं, राणियों, व्यापारियों एवं धनिक वर्गों के द्वारा जन-सेवा एवं पुण्य-संचयन के पवित्र भाव से अनेकों ठहराव स्थलों का निर्माण किया गया। सामान्य लोगों द्वारा भी धन एकत्र करके अथवा कहीं से प्राप्त धन के द्वारा ठहरने के इन स्थलों का निर्माण किया गया। चूंकि विश्राम स्थलियों के साथ जल स्रोत होने आवश्यक हैं, अतः या तो इनका निर्माण जलस्रोतों के निकट किया गया, अथवा सरायों के साथ ही बावड़ी अथवा कुण्ड बनाए गए। सरायों अथवा धर्मशालाओं के रूप में निर्मित ये ठहराव स्थल बहुत-सी प्रशस्तियों, शिलालेखों, बहियों अथवा तत्कालीन साहित्य में उल्लिखित हैं। इनका वर्णन क्रमिक रूप में इस प्रकार किया जा सकता है -

बड़ला वाली सराय अथवा तेलियों की सराय

महाराणा उदयसिंह के समय (1554 ई.) में उनकी सोनगरी रानी, जो शक्तिसिंह जी की मां सोलंकी थीं, के द्वारा पनघट की बावड़ी व बड़ला वाली सराय का निर्माण किया गया।¹¹ चित्तौड़ तथा देवारी के लिए प्रमुख मार्ग होने के नाते यह निर्माण किया गया। सराय के आसपास तेलियों की बस्ती होने के नाते यह तेलियों के सराय के नाम से प्रसिद्ध हुई। वहीं, एक अन्य मत में तेली समुदाय द्वारा निर्मित होने के कारण यह तेलियों की सराय कही गई। वर्तमान में भूपाल नोबल्स स्कूल परिसर में महाराणा भूपाल सिंह जी की प्रतिमा के सामने वह बावड़ी स्थित थी, जिसे अब पक्का करवा दिया गया है। इसी तरह बी.एन. संस्थान के वर्तमान गेस्ट हाउस (शक्ति सदन) के स्थान पर शिव मंदिर तथा उसकी उत्तर दिशा में सराय स्थित थी। कुछ वर्षों पूर्व तक कच्चे अवशेष देखने का दावा

वहां के निवासियों ने किया है।¹² कुछ विद्वान् तेलियों की सराय महाराणा जगतसिंह की राजकुमारी रूपकंवर बाई द्वारा निर्मित उस स्थल को मानते हैं जिसमें 1923 में जीर्णोद्धार तथा संवर्धन के बाद महाराणा फतहसिंह जगतसिंह ने क्षत्रिय सरदारों के बच्चों के लिए भूपाल नोबल्स स्कूल स्थापित किया।¹³

तुलसीदास जी की सराय

महाराणा उदयसिंह जी के समय में ही (1553-1557 ई.) महाराणी खींचण अखै कंवर जी द्वारा देबारी-चित्तौड़ मार्ग पर देबारी से 13 किमी. दूर एक सराय व बावड़ी का निर्माण किया गया।¹⁴ कुछ विद्वान् इसे महाराणा उदयसिंह जी के ही समय में महाराणी झाली वीरा बाई द्वारा आपके मायके सादड़ी के मार्ग में देबारी के बाहर निर्मित बावड़ी, मंदिर तथा सराय के रूप में देखते हैं।¹⁵ तुलसीदास जी की सराय के रूप में प्रख्यात इस सराय के नाम से आज भी तुलसीदास जी की सराय नामक गांव मावली तहसील के अंतर्गत आता है।¹⁶ ग्रामीणों की राय में भग्नावस्था के कारण यह फूटी सराय के नाम से भी जानी जाती थी।¹⁷ वर्तमान में उदयपुर-चित्तौड़ राजमार्ग पर स्थित परिसर में बावड़ी एवं दो भग्न मंदिर अपने भव्य इतिहास की गाथा कहते हैं।¹⁸

लाली की सराय

महाराणा राजसिंह के समय में धूलकोट के पूर्व में आहड़ में गंगोद्भव कुंड से थोड़ी दूर इस सराय तथा मंदिर एवं बावड़ी का निर्माण वारातण लाली द्वारा किया गया।¹⁹ मान्यता है कि महाराणा राजसिंह के समय 1660 ई. में खवासण सुन्दर द्वारा पायड़ा (वर्तमान में महाराणा प्रताप कृषि विश्वविद्यालय, कैम्पस) में सुन्दर बावड़ी और सुन्दरेश्वर महादेव मंदिर का निर्माण कराया। प्रतिष्ठा के समय महाराणा ने बीसल नगर के नागर ब्राह्मण गोविन्द राम व्यास को भुवाणा में 75 बीघा जमीन दी।²⁰ उस जमीन पर गोविन्द राम की माता वारातण लाली ब्राह्मणी ने एक बावड़ी मंदिर व सराय का निर्माण कराया।²¹ आहड़ क्षेत्र में भी उन्होंने एक सराय तथा बावड़ी बनाई। स्थानीय मान्यतानुसार सुन्दर और लाली दोनों बहनें थीं, जिन्होंने अपने-अपने स्तर पर ये निर्माण करवाये।²²

बेड़वास की सराय

महाराणा राजसिंह के ही समय उनके मंत्री कायस्थ फतेहचंद भटनागर द्वारा 8 किमी. दूर बेड़वास गांव के समीप यह बावड़ी बनवाई गई, जिसकी प्रतिष्ठा 26 अप्रैल 1669 को पुष्य नक्षत्र में की गई। इसी बावड़ी के समीप एक सराय भी बनवाई गई तथा दोनों के मध्य 13 बीघे का बाग भी बनवाया।²³ वर्तमान में एक राजपूत परिवार की सम्पत्ति इस स्थल में सराय के भग्न अवशेष हैं।²⁴ उत्तरमुखी बावड़ी की सीढ़ियों की दाहिनी और प्रशस्ति लेख है।²⁵ इसके पास स्थित कुएं का उपयोग सिंचाई के लिए किया जाता है।²⁶

झरना की सराय

झरना की सराय का उल्लेख त्रिमुखी बावड़ी के संदर्भ में प्राप्त होता है, जिसका निर्माण महाराणा राजसिंह की रानी रामरसदे द्वारा 1676 ई. में देबारी ग्राम में करवाया गया। नाथू गौड़ शिल्पी द्वारा निर्मित यह बावड़ी अपनी शिल्प कारीगरी तथा प्रशस्ति की दृष्टि से अत्यन्त महत्वपूर्ण है।²⁷

देवजी द्वारा निर्मित धर्मशाला

महाराणा जगतसिंह द्वितीय के काल में (1744 ई.) में कायस्थ मंत्री देवजित भटनागर (देवजी) द्वारा एक बावड़ी, विष्णु मंदिर शिवालय व धर्मशाला का निर्माण किया गया। बाई जी राज कुण्ड के सामने वाली पंचोलियों के मंदिर की प्रशस्ति में इसका उल्लेख है।²⁸

देबारी दरवाजा स्थित सराय

महाराणा राजसिंह द्वितीय के देहान्त के पश्चात् 1764 में उनकी माता झाली बख्त कुंवरी द्वारा पुण्य कार्य के निमित्त देबारी दरवाजे के समक्ष राजराजेश्वर मंदिर, बावड़ी तथा सराय का निर्माण किया गया।²⁹

प्रभुवारातण द्वारा निर्मित धर्मशाला

1763 ई. में महीदोज (दर्जी) जाति के तुलसा की पुत्री प्रभु बाई ने एक बावड़ी, विष्णु मंदिर व धर्मशाला बनवाई। गजधर दीपचंद थे तथा कमठाणे का काम मेहता लखमीचन्द ने संभाला।³⁰

सूरजपोल एवं हाथीपोल दरवाजों के बाहर स्थित सराय

महाराणा शंभूसिंह जी के शासन काल में इन दोनों दरवाजों के बाहर सरायें बनवाई गईं।³¹

मांजी साहिबा की सराय

महाराणा फतेहसिंह जी के शासनकाल चित्तौड़गढ़ से उदयपुर तक रेल्वे लाईन बिछाई गई। उन्होंने उदयपुर, चित्तौड़गढ़, सनवाड़ स्टेशन के साथ-साथ टीडी, बारापाल आदि में पक्की सरायें बनवाईं।³² उस समय के उदयपुर रेल्वे स्टेशन वर्तमान के राणा प्रताप रेल्वे स्टेशन के ठीक सामने स्थित मांजी साहिबा की सराय उसी कालखंड में किर्न्ही महाराणा द्वारा जनसेवा हेतु बनवाई गई।³³ देवस्थान विभाग द्वारा संचालित इस सराय के एक हिस्से में नगरपालिका का कार्यालय स्थापित है।³⁴

फतह मैमोरियल सराय

सूरजपोल दरवाजे के बाहर बड़े कक्षों तथा आधुनिक सुविधाओं के साथ

रियासतकालीन निर्माण और शानोशौकत एक जगह फतेह मैमोरियल सराय में अभिव्यक्त होते हैं। चारों ओर की घड़िया घंटाघर का अनुभव कराती हैं। देवस्थान विभाग द्वारा संचालित इस धर्मशाला के 60 कमरों में से 40 यात्रियों के लिए हैं शेष में कार्यालय के साथ साथ पर्यटक सूचना केन्द्र स्थापित है।³⁵

जैन श्वेताम्बरमूर्तिपूजक धर्मशाला

हाथीपोल स्थित 100 वर्षीय पुरानी इस धर्मशाला में मेवाड़ के जैन तीर्थस्थलों रणकपुर, ऋषभदेव, आहड़ आदि के भ्रमणार्थी ठहरते हैं।³⁶

रामचन्द्र चम्पालाल माहेश्वरी धर्मशाला

सूरजपोल के समीप ही राजस्थान की सबसे बड़ी धर्मशाला स्थित है, जिसका निर्माण जगन्नाथ प्रसाद माहेश्वरी द्वारा अपने पिता चम्पालाल जी और दादा रामचंद्र जी माहेश्वरी की स्मृति में करवाया गया। 1961 में मात्र 10 कमरों से प्रारम्भ इस धर्मशाला में आज 250 कमरे हैं।³⁷

किसी समय महत्वपूर्ण ऐतिहासिक गतिविधियों की गवाह रही ये सरायें और धर्मशाला आज भग्न तथा वीरान अवस्था में है। आधुनिक सुविधा सम्पन्न तथा सभी श्रेणियों के होटलों की उपलब्धता ने अपेक्षाकृत नई तथा ठीक स्थिति वाली सरायों-धर्मशालाओं को भी एक हद तक उपेक्षित किया है। उपयोग की दृष्टि से न सही, विरासतीय महत्व की दृष्टि से ही ये ऐतिहासिक सरायें सहेजी जानी चाहिए और कभी अतिथियों के आवभगत में प्रयोग आ रही ये इमारतें अतिथियों/पर्यटकों के आकर्षण केन्द्र के रूप में पर्यटन-मानचित्र पर भी लाई जानी चाहिए।

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30. वही, पृ. 559
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मारवाड़ भीनमाल की विश्व प्रसिद्ध हस्तशिल्प-कला विरासत : जूतियां एवं मोजड़ियां

मोहित शंकर सिसोदिया

आदिमानव से सभ्य मानव की जीवनशैली की कहानी बड़ी रोचक रही है। जिसके बहुआयामी पक्ष रहे हैं, जो मानव के आर्थिक क्रियाकलापों से जुड़कर उन्नत हुए हैं। मानव ने जब से उन्नति की ओर बढ़ना प्रारम्भ किया है, तब से वह अपनी रोजमर्रा की जीवनशैली में मूलभूत परिवर्तन ही संस्कृति की गतिशीलता का हिस्सा रही है। रोजमर्रा के जीवन में भोजन-वस्त्र-आवास में मौलिक रूप से सांस्कृतिक एवं आर्थिक परस्पर संचालित होते हैं। आधुनिक मशीनी दौर से पूर्व कुटीर एवं शिल्प उद्योग भारतवर्ष में महत्वपूर्ण रहा है, जो हम सम्पूर्ण विश्व को निर्यात करते थे। मशीनीकरण के युग में लगभग समाप्त हो गई है या आज पूर्णतः समाप्ति की कगार पर है। कुछ विशिष्ट शिल्पकार जातियां और कुछ विशिष्ट भौगोलिक क्षेत्र, विभिन्न कुटीर एवं शिल्प उद्योग को परम्परा एवं विरासत के साथ अपने आर्थिक वजहों से मौलिक स्थिति बनाये रखे हैं। मानव ने संस्कृति के साथ परिधानों में मूलभूत परिवर्तन आये, जिसमें सिर से लेकर पैर तक विभिन्न परिधान पहने जाते हैं। यह हमारी संस्कृति एवं विरासत का मौलिक हिस्सा भी है।

मारवाड़ भीनमाल, राजस्थान राज्य के जालोर जिले में अवस्थित एक उपखण्ड है। प्राचीनकाल से ही सांस्कृतिक-धार्मिक-राजनीतिक-आर्थिक आयामों से विख्यात रहा है। ऐतिहासिक ग्रंथों के अनुसार यहां चर्म उद्योग काफी उन्नत एवं समृद्ध था, जो आज न के बराबर रह गया है लेकिन जूती एवं मोजड़ी के कारण आज भी देश-विदेश में सुप्रसिद्ध है।

भीनमाल की विख्यात जूतियां एवं मोजड़ियां

भीनमाल में इस हस्तशिल्पकार्य को जीनगर समाज के लोग करते हैं। जीनगर समाज के लगभग 1000 परिवार निवासरत है, जिनकी कुल जनसंख्या लगभग 5,500 से 6,000 के मध्य है। जूती हस्तशिल्प से जुड़े कारीगर लगभग 1,800 से 2,000 के मध्य है, जिनमें से पुरुष कारीगर लगभग 900 से 1,000 के मध्य है, महिला कशीदाकारी कारीगर भी 1,200 से 1,000 के मध्य है। जूती के स्थानीय थोक व्यापारियों की संख्या

लगभग 40 से 45 है तथा इतने ही खुदरा व्यापारी भी है।¹

थोक व्यापारियों एवं खुदरा व्यापारी आम दुकान पर क्रय-विक्रय का कार्य जूतियां को दुकान में सजा कर करते हैं। यह सभी दुकानें भीनमाल के मुख्य बाजार से सटे जीनगर बाजार में हैं तथा कारीगर जीनगर बाजार में तथा बाबू जगजीवनराम कोलोनी में निवास करते हुए घर से ही जूती निर्माण उद्योग में संलग्न हैं। कारीगर मुख्यतः अपने घर के आगे के हिस्से में ही नियमित तौर पर कार्य करते हैं और उनकी स्त्रियां भी कशीदाकारी से अपना शिल्पकार्य करती हैं।

उत्पादन : सामान्य तौर पर एक पुरुष कारीगर के साथ एक महिला कारीगर नियोजित होने पर प्रतिदिवस दो जोड़ी जूती उत्पादित करते हैं, तो प्रतिवर्ष लगभग 500 से 650 जोड़ी जूतियों का उत्पादन करते हैं। अच्छे एवं कुशल कारीगर अपने स्तर से समय एवं मूल्य तय करते हैं। वर्तमान में कम से कम एक जोड़ी जूती का थोक मूल्य 500 से 600 रुपये तक है, जो सन् 1965 में 7 से 11 रुपये थी। जिसमें कच्चे माल की लागत 50 प्रतिशत, मजदूरी 40 प्रतिशत तथा अन्य लागत 10 प्रतिशत तक है। अतः भीनमाल में लगभग 4 लाख से 5 लाख जोड़ी जूतियों का उत्पादन है। कुल उत्पादन सामान्य तौर पर 35 से 40 करोड़ रुपये का व्यवसाय वर्तमान में प्रतिवर्ष हो रहा है।²

जूती एवं मोजड़ी के लिए औजार एवं कच्चा माल

1. सिलाडी : काले रंग का समतल एवं मजबूत पत्थर
2. खम्बा : लौहे का औजार, जो पीटने के काम आता है। प्रमुख औजार।
3. लेला : चमड़ा काटने के थारदार औजार
4. रोपी : चमड़ा सफाई के लिए कम थारदार औजार
5. आरी : मोटी हाथ सिलाई का औजार
6. सुकडा : पीछे की हाथ सिलाई का औजार
7. बिगरी : चमड़ा लम्बा करने के लिए लकड़ी का औजार
8. खुरपा : लोहे का औजार
9. पाटली : लकड़ी या फाईबर का काटने के लिए आधार
10. मोटी सुई : डोरी निकालने के लिए
11. लकड़ी या फाईबर के फरमे या ढांचे
12. सिंगनी : पशु सींग का औजार
13. चमड़ा
14. वेल्वेट

15. सिलाई मशीन : मजकी अर्थात् अस्तर एवं पंजे को जोड़ने के लिए
16. हाथ सिलाई के लिए सफेद सूत
17. लई : गेहूँ का आटा (95%) के साथ एक विशेष प्रकार का हरित विषैला रसायन मोरथूँथा (5%) को आवश्यकतानुसार पानी के साथ पकाकर चमड़ा चिपकाने के लिए उपयोग लिया जाता है।
18. मोरबी गुजरात की मिट्टी तले को मजबूती के साथ चिपकाने लिए।
19. अर्द्धवक्री लण्डी : पंजे पर कशीदा करते समय आधार देने के लिए।
20. कटारणी : कशीदा के लिए सुईनुमा औजार।
21. रेशमी एवं ऊन का धागा कशीदा के लिए।³

निर्माण प्रक्रिया

हाथ सिलाई के लिए सफेद सूत तैयार किया जाता है। ऊपर के हिस्से को पाना या पंजा कहा जाता है, जिसे चमड़े से बनाया जाता है और औजारों से डिजाइन दी जाती है। पाने के नाप का वेल्वेट काट पर उस पर बहुत सुन्दर बारीक कलात्मक कशीदाकारी रेशमी या ऊन से की जाती है। कशीदाकारी, महिलाएं ही करती हैं, जिसमें अर्द्धवक्री लण्डी एवं कटारणी का उपयोग किया जाता है। कशीदाकारी को सलमा भी कहा जाता है।⁴ कशीदायुक्त पाने को उपर तथा चमड़े को लई की सहायता से जोड़ा जाता है तथा सिलाई मशीन से सिलाई की जाती है। पुरुष कारीगर चमड़े की कई लयों से तला जो निचला भाग लई से चिपका कर तैयार करता है। तले के मध्य भाग को कोसन या चमड़े के अवशिष्ट भाग को लई में मिला कर भरा जाता है।

पाना या पंजा एवं तले को हाथ सिलाई सफेद सूत से की जाती है, यह कार्य काफी मेहनत का होता है। लकड़ी या फाईबर के फरमे या ढांचे में ढालने के लिए रखा जाता है। फिर तले से वड या अवशिष्ट भाग को धारदार औजार से उतारा जाता है। सुखने एवं ढलने के बाद जूती तैयार हो जाती है। इस तरह यह सुप्रसिद्ध हस्तशिल्प बहुत मेहनत से तैयार की जाती है।⁵

वैश्विक दृष्टिकोण से किसी भी व्यक्ति की आर्थिक स्थिति का सूचक उसके जूते से होती है। आज भी जूती एवं मोजडी राजपूती शान समझी जाती है, जिसे पहनकर अनूठा महसूस करता है। जूती पैरों को कोमल एवं सुरक्षा प्रदान करती है।

कशीदाकारी के प्रकार

1. वेल
2. अमर वेल
3. फूल

कशीदाकारी के लिए औजार एवं सामग्री

1. कटारनी: प्रमुख औजार जिससे कशीदा किया जाता है।
2. टेकनी : लकड़ी का दो फीट का डंडा जो सहारे के लिए होता है।
3. धागा : रेशम-जरी-ऊन।

जूतियों के प्रकार

- | | |
|---------------------|--------------------------|
| 1. भीनमाल की मोजड़ी | 2. बडगांव कट जूती |
| 3. चोंचदार जूती | 4. गोल बूट |
| 5. लेफ्ट-राईट जूती | 6. कशीदा जूती |
| 7. बिना कशीदा जूती | 8. काश्तकार मजबूत जूती |
| 9. लेडिस जूती | 10. जनानी काश्तकारी जूती |

प्रमुख जूती कारीगर थे

1. बगदाराम एवं दूदाराम पुत्र नरसाजी परमार जीनगर लगभग 80-90 वर्ष पहले
2. गोदूलाल पुत्र रतनाजी बालौत जीनगर लगभग 80-90 वर्ष पहले

वर्तमान में प्रमुख जूती कारीगर

1. मनोहरमल पुत्र जेठाजी बालौत जीनगर उम्र 93 वर्ष
2. थानमल पुत्र मोतीलालजी गूर्जर जीनगर उम्र 80 वर्ष
3. कपूराराम पुत्र प्रेमाजी परमार जीनगर उम्र 65 वर्ष प्रतिष्ठान प्रेम जूती कार्नर, भीनमाल
4. रेवाचन्द पुत्र मोहनलालजी बालौत जीनगर उम्र 58 वर्ष
5. मनोहर पुत्र हस्ताजी बालौत जीनगर उम्र 55 वर्ष

प्रमुख कशीदाकारी की महिला कारीगर

1. मीरादेवी पत्नी गोदूलाल बालौत जीनगर
2. शान्तिदेवी पत्नी मनोहरमल बालौत जीनगर

प्रमुख थोक व्यापारी थे

1. बगदाजी पुत्र दूदाजी परमार जीनगर
2. असकाजी परमार जीनगर
3. प्रभुजी परमार जीनगर

वर्तमान में प्रमुख थोक व्यापारी

1. कनजी एवं मनोहरमल पुत्र जेठाजी बालौत जीनगर
2. सुमेरमल पुत्र फुलाजी बालौत जीनगर
3. हीरालाल पुत्र फौजाजी बालौत जीनगर
4. इन्द्रमल पुत्र गोपीजी बालौत जीनगर
5. भंवरलाल पुत्र टीकाजी बालौत जीनगर
6. भगतलाल पुत्र घीसाजी बालौत जीनगर

कच्चे माल के प्रमुख थोक व्यापारी

1. नेमीचन्द डाबी पुत्र चुन्नीलाल डाबीजीनगर, उम्र 65 वर्ष, लेदर मर्चेन्ट, पता : उदय मंदिर, जोधपुर, राजस्थान
2. पुनमचन्द एवं तुलसीदास डाबी पुत्र चुन्नीलाल डाबीजीनगर, उम्र 57 एवं 60 वर्ष, लेदर मर्चेन्ट, पता : आडा बाजार, जोधपुर, राजस्थान⁶

भीनमाल में जूती निर्माण में संलग्न शिल्पकार जीनगर समाज का संक्षिप्त परिचय

पण्डित डॉ. राधेश्याम ने विभिन्न रियासतों एवं राज्यों की बहियां एवं वंशावलियों के शोध से अपनी पुस्तक 'जीनगर क्षत्रिय इतिहास' (मन्दसौर, 1946) की रचना की। जिसमें बताया कि यह कारीगर या शिल्पकार समाज, क्षत्रिय वर्ण से काफी निकट रहा है, इनकी गौत्र व्यवस्था राजपूतों जैसी ही है, जिनमें लगभग 50 गौत्र हैं। वैश्य वर्ण के अर्न्तगत आते हैं तथा श्रीमाली ब्राह्मण ही इनके विभिन्न संस्कार करवाते हैं।⁷ ये राजपरिवारों के आनन्द-प्रमोद के साथ-साथ युद्ध सामग्री का निर्माण करते थे। इसका उल्लेख जोधपुर के शासक महाराजा मानसिंह के राजकवि कविराज बांकीदास चारण द्वारा रचित हस्त लिखित ग्रन्थ 'ऐतिहासिक बातें' विक्रम सम्वत् 1860-1900 के पृष्ठ संख्या 2466 से इस बात की पुष्टि होती है। मारवाड़ राज्य के सरकारी पट्टों में जीनगर राजपूत नाम का उल्लेख मिलता है।⁸

इनके मुख्य आर्थिक क्रियाकलाप निम्न थे : जीनगर (घोड़े की जीन बनाने वाले), ढालगर (तलवार ढालने वाले), म्यानगर (तलवार की म्यान बनाने वाले), पन्नीगर (सोने-चांदी के बर्क बनाने वाले), सिफलीगर (सिकलीगर हथियार बनाने वाले), चित्रकार चितारा (कलात्मक चित्र बनाने वाले), धड़गर, छिपलीगर एवं नेत्रगर आदि हैं। आज इस शिल्पकार समाज में से कुछ उपरोक्त शिल्पकारी का कार्य करते हैं जबकि आधुनिक कार्य की मांग न होने से अन्य शिल्पकारी के कार्य संलग्न हो गये हैं।⁹

मध्यकाल में राजवंशों के आश्रित रहकर कार्य किया करते थे एवं औपनिवेशिक

काल में राजा एवं रजवाड़ों के आश्रित रहे। विक्रम सम्वत् 1763-1781 से पहले तक जूते बनाने का कार्य मुस्लिम किया करते थे तथा वे ही जूते बनाने वाले मुस्लिम मोची कहलाते थे। एक बार जोधपुर महाराजा अजीतसिंह किसी बात से मुस्लिम मोचियों से नाराज हो गये तथा किसी हिन्दू कारीगर द्वारा निर्मित जूते ही धारण करूंगा। अतः इस शिल्पकार समाज के देवीसिंह म्यानगर ने सर्वप्रथम जूते का निर्माण कर महाराजा अजीतसिंह को भेंट किया। इससे महाराजा ने खुश होकर देवीसिंह म्यानगर को इनाम एवं इज्जत दी, आज भी देवीसिंह म्यानगर के वंशज जोधपुर के पूर्व राजपरिवार के लिए जूते बनाते हैं। तत्पश्चात् इस शिल्पकार समाज के लोग जूता निर्माण का भी कार्य करने लगे। कालक्रम के साथ देश आजाद हो गया तथा विभिन्न युद्ध एवं क्षत्रिय आवश्यकताओं का ह्रास होने लगा तथा जूता एवं जूती निर्माण मुख्य व्यवसाय बन गया। इस समाज के व्यापारिक केन्द्र जोधपुर, लुधियाना, इंदौर, भोपाल, अहमदाबाद, पालनपुर, बीकानेर, अजमेर, भीलवाड़ा, उदयपुर, जयपुर, पाली, नागौर, बाड़मेर, बालोतरा, पाटोदी, जैसलमेर, फलौदी, सिरौही, जालोर, भीनमाल, रानीवाड़ा, बडगांव, जैतारण, पीपाड़ आदि महत्वपूर्ण हैं। यह जाति आधारभूत रूप से शहरी जाति रही है, जो पूर्व के रियासती, रजवाड़ों एवं ठिकानों के समीप ही रहवास करते हुए, व्यवसाय एवं कारीगरी करते थे।¹⁰

अंग्रेज विद्वान मिस्टर इबटसन ने सर्वप्रथम मोची शब्द को व्यवसाय द्योतक माना है, वे मोची उन लोगों को मानते हैं, जो पक्के चमड़े से वस्तुओं का उत्पादन करते हैं, न कि चमड़ा उत्पादक को।¹¹ सामान्य तौर पर जीनगर समाज को मोची समझा जाता है लेकिन यह समाज काल एवं परिस्थिति के अनुरूप इस व्यवसाय में आये हैं और आज भी वे जीनगर लगाना सही समझते हैं। जीनगर समाज को राजस्थान राज्य के अनुसूचित जाति की श्रेणी में रखा गया है।

उपसंहार

आज के अतिवैज्ञानिक युग में विनिर्माण काफी उन्नत दृष्टिकोण रखता है, परन्तु भारत की कला, संस्कृति एवं विरासत के वे आयाम जो भारत को सोने की चिड़िया बनाते थे उन्हें सहेजना हमारा मौलिक कर्तव्य है। आज यूनेस्को, भारत सरकार एवं राजस्थान सरकार विभिन्न योजनाओं से कुटीर एवं हस्तशिल्प उद्योगों को बढ़ावा एवं संरक्षण दे रही है। खादी ग्रामोद्योग एवं सहकारी कार्यक्रम उन्हें लाभान्वित कर रहे हैं। आज ऐसे समाज पढ-लिखकर नये रास्ते पर चले जा रहे हैं, परन्तु नये बेरोजगार युवा इसे निम्न दृष्टिकोण से देखते हैं। हमें किसी भी व्यवसाय को निम्न दृष्टिकोण से नहीं देखना चाहिए, क्योंकि इन व्यवसायों एवं शिल्पों को खड़ा करने में कई पीढ़ियों का योगदान रहा होगा। जैसे जीनगर समाज का पूर्व का व्यवसाय क्या था, आज वो भूल चुके हैं। काल एवं परिस्थितियों के ढपेडा से नये शिल्प या व्यवसाय का जन्म हुआ और कल हम यह भी

भूल जायेंगे, ऐसा निश्चित तौर पर लगता है। किसी भी हस्तशिल्प, कला एवं विरासत को सहेजने के लिए मौलिक कदमों की आवश्यकता है, जिससे भावी पीढ़ियां भी हमारी विरासत को देख पाये।

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गुहिल अभ्युदय एवं 'बप्पा रावल' : एक मूल्यांकन

आकाश गुप्ता

मेवाड़ के इतिहास की सामान्य रूपरेखा प्रस्तुत करने में मुंहणोत नैणसी, कर्नल जेम्स टॉड, कविराज श्यामलदास, महामहोपाध्याय रायबहादुर गौरीशंकर हीराचन्द ओझा, अब्दुल्ला फरहती आदि के कार्यों ने महत्वपूर्ण भूमिका निभाई है, परन्तु मेवाड़ का प्रारंभिक इतिहास भाट, बड़वों द्वारा ख्यातों-पोथी आदि में असमान मतों के व्यक्त करने के कारण महत्वपूर्ण शोध का विषय बना हुआ है। यद्यपि घटनाओं के सटीक व विस्तृत वर्णन के संदर्भ में सभी स्रोतों में मत-मतांतर स्पष्टतः दृष्टिगोचर होते हैं, तथापि आख्यानात्मक रिक्तियों को पूर्ण करने के लिए सभी स्रोतों की महत्वपूर्ण भूमिका रही है। आधुनिक शोधकार्यों में भी गोपीनाथ शर्मा, डॉ. जी.सी. राय चौधरी, डॉ. एम.एल. माथुर, डॉ. दशरथ शर्मा, डॉ. गोपाल व्यास आदि ने अपने वैज्ञानिक लेखन द्वारा अप्रतिम विद्वता का परिचय दिया है। हालांकि अभी भी इस से सम्बंधित अनेकानेक प्रश्न अनुत्तरित हैं।

प्रस्तुत शोध प्रपत्र प्रारम्भिक मेदपाट क्षेत्र (दक्षिण राजस्थान में भीलवाड़ा, उदयपुर और चित्तौड़गढ़ जिले सम्मिलित रूप से मेवाड़ (प्राचीन नाम मेदपाट)¹ राज्य के रूप में जाने जाते हैं), में गुहिलोत (सिसोदिया) वंश के अभ्युदय से सम्बंधित विभिन्न धारणाओं का सभी स्रोतों से सामंजस्य स्थापित करते हुए अवलोकन प्रस्तुत करता है। इसके साथ ही गुहिल वंश में बप्पा रावल (कई कई जगह राव बापा का भी प्रयोग किया गया है) की अवस्थिति, काल निर्धारण एवं रावल संज्ञा को विस्तृत पुरातात्विक व साहित्यिक साक्ष्यों के माध्यम से पुनर्मूल्यांकन किया गया है।

इतिहास में गुहिलोत वंश का अभ्युदय उनके तथाकथित अधिपति प्रतिहारों के पतन के साथ देखने को मिलता है। इस प्रक्रिया को भारतीय सामंतवादी ढांचे (यह सर्वदा एक विवाद का विषय रहा है, फिर भी यह प्रस्तुत शोध प्रपत्र में प्रासंगिक नहीं है) में राजनीतिक विकेंद्रीकरण से अधिक सत्ता के विखंडीकरण के रूप में अधिक उपयुक्त ढंग से देखा जा सकता है। हालांकि प्रस्तुत शोध प्रपत्र मेदपाट क्षेत्र की जटिल ऐतिहासिक उद्भव की प्रक्रिया के साथ गुहिलों के अभ्युदय को प्रदर्शित करता है।

गुहिल वंश का संस्थापक पुरुष गुहदत्त/ग्रहदित्य नामक महिदवाल ब्राह्मण को माना जाता है, जिसका संबंध आनंदपुरा (ईडर के निकट वटनगर, उत्तरी पूर्वी गुजरात) से जुड़ा था।² नैणसी री ख्यात के अनुसार सिसोदिया पूर्व काल में गुहिलोत कहलाते थे।

जिनका राज्य दक्षिण में नासिक त्रयंबक में स्थित था। साथ ही इन्हें सूर्यवंशी (सूर्य उपासक) माना गया है।³ सातवीं शताब्दी से ही मेदपाट क्षेत्र में गुहिलों का अस्तित्व विद्यमान रहा है, इसलिए आरंभिक मध्यकाल में मेवाड़ के राज्य निर्माण की प्रक्रिया के मत को पूर्णता स्वीकार नहीं किया जा सकता है। इसे स्थानीय, क्षेत्रीय या उपक्षेत्रीय इकाई के तौर पर क्रमिक सुदृढ़ीकरण की प्रक्रिया के रूप में देखा जा सकता है। इसी संदर्भ में हरमन कुल्के का मानना है कि “गुप्तोत्तर काल की संरचनात्मक व्याख्याओं से ज्ञात होता है कि उत्तर भारत में सत्ता के विकेन्द्रीकरण के साथ ही, उत्तर भारत के कुछ हिस्सों में, मध्य भारत के कई हिस्सों में तथा दक्षिण भारत के अधिकांश हिस्सों में स्थानीय, क्षेत्रीय व उपक्षेत्रीय स्तर पर राज्य निर्माण की सघन प्रक्रिया का प्रादुर्भाव हुआ”।⁴

सातवीं शताब्दी के मेवाड़ के राजनीतिक परिदृश्य पर गुहिलों का उदय मौर्यत्तर या मनमोरी वंश के शासकों के तीन विभिन्न केंद्रों चित्तौड़गढ़, पूर्वी राजस्थान व उत्तर प्रदेश में दृश्य होता है। यद्यपि गुहिल वंश की शाखाओं को लेकर परस्पर असामंजस्य की स्थिति बनी हुई है। नैणसी री ख्यात में गुहिलों को 24 शाखाओं में विभाजित माना गया है, जिनमें से मेवाड़ के इतिहास में तीन शाखाएं (नागदा-अहाड़, किष्किंधा एवं धवागर्त) अत्यंत प्रासंगिक रहे हैं।⁵ मेवाड़ क्षेत्र से प्राप्त सातवीं शताब्दी की प्रशस्तियों के आधार पर गुहिल वंश के शासकों का विरुद गुहिलन्वाय⁶ एवं गोहिलपुत्रवाय⁷ के रूप में मिलता है। साथ ही गुहिल शासक धनकिका द्वारा मोरी शासक श्री धवालापपदेव को परम्भटारकर-महाराजाधिराज-परमेश्वरा की उपाधि से संबोधित किया गया है।⁸ इसी संदर्भ में गुहिल सरदारों ने (जैसे राजा देवगण ने अवपतासीस महाशब्द⁹ एवं भविहीत ने समाधिगत पंचमहाशब्द¹⁰) अधीनस्थ विरुद धारण किया थे, जो उनके सीमित क्षेत्र तक नियंत्रण व अधीनस्थ शासकीय पद को दर्शाता है।

मेवाड़ में गुहिलों की सत्ता के सुदृढ़ीकरण में वैवाहिक गठबंधनों की भी महत्वपूर्ण भूमिका रही है। गुहिलों ने राष्ट्रकूटों, हूणों, परमारों व चौहानों आदि के साथ अपने वैवाहिक संबंध स्थापित किए थे। इससे न केवल गुहिलों के शासकीय स्तर को मजबूती मिली, अपितु सत्ता के आंतरिक संजाल को भी सुनियोजित ढंग से स्थापित करने में लाभ हासिल हुआ।

गुहिलों के सशक्तिकरण व नए बसावट में एक अन्य महत्वपूर्ण कारक आर्थिक संसाधनों पर नियंत्रण व दोहन करना था। शिलादित्य के शासनकाल में वटनगर से महाजन लोग जेक या महत्तर जेतक के नेतृत्व में आए थे, जिन्होंने अरण्यकगिरि में अरण्यकवासिनी देवी के मंदिर का निर्माण कराया।¹¹ इसके परिणामस्वरूप यहां पर नई बसावट का प्रादुर्भाव देखा जा सकता है। पंडित गौरीशंकर हीराचंद ओझा ने इसे आगर

लिखा है और नमक की खान बताया है।¹² जबकि डॉ. दशरथ शर्मा ने इसे खान के रूप में दर्शाया है।¹³ हमारे अनुसार यह खनिजयुक्त वनाच्छादित गिरीपाद क्षेत्र था, जिसका दोहन कर गुहिलों ने अपनी आर्थिक स्थिति को सुदृढ़ किया।

राजपूतों की उत्पत्ति के समान ही गुहिल वंश के सामाजिक पदानुक्रम के संदर्भ में भी विद्वानों में आपसी मतांतर है। कतिपय इतिहासकारों में अकबरनामा के लेखक अबुल फजल, वॉसेट ए. स्मिथ, कर्नल जेम्स टॉड आदि ने इनकी उत्पत्ति विदेशियों से मानी है। पंडित गौरीशंकर हीराचंद ओझा ने शिलालेखों के आधार पर गुहिलों को सूर्यवंशी क्षत्रिय माना है। डॉ. गोपीनाथ शर्मा ने चाटसू अभिलेख के आधार पर गुहिलों को ब्रह्मक्षत्री माना है।¹⁴ नैणसी री ख्यात में वर्णित वाक्यांश में “गुहिल वंश का एक पूर्वज था, जो सूर्य उपासना करता था। जिसके परिणामस्वरूप उसने अपने राज्य की सीमा का काफी विस्तार किया। परन्तु पुत्रहीन होने के विषाद में राजा ने मेवाड़ व ईडर की सीमा पर स्थित अम्बा देवी की जात बोली तथा रानी सहित वहां प्रस्थान के लिए निकला। अप्रत्याशित युद्ध के कारण राजा नहीं जा पाया व रानी ने अकेले ही जात पूरी करी। तदुपरांत राजा की मृत्यु का समाचार मिलते ही रानी ने सत करने का प्रण लिया, लेकिन गांव के ब्राह्मणों ने समझाया कि गर्भवती अवस्था में सती होना उचित नहीं है। कुछ दिनों पश्चात पुत्र प्राप्ति के बाद रानी ने पुनः सती होने की तैयारी करी तथा अपने पुत्र को विजयादित्य नामक विप्र को सौंप दिया, साथ ही उस बालक की दस पीढ़ियों तक विप्र के कुलाचार का पालन करने का वचन दिया।” आज भी यह राजस्थान में नागदहे या नागदा ब्राह्मण के रूप में जाने जाते हैं।

उपर्युक्त विवरण व नृवंशविज्ञानी आंकड़ों के आधार पर यह माना जा सकता है कि गुहिलों का गुजरात से दक्षिण राजस्थान में स्थानांतरण हुआ होगा, क्योंकि गुजरात से स्थानांतरित औदित्य ब्राह्मण की एक शाखा आज भी रावल नाम के अटक का प्रयोग करती है। जिसे हम गुहिल वंश के शासकों के विरुद्ध के रूप में सामान्यतः देखते हैं। यहां रावल कोई शासकीय पद ना होकर मात्र जाति के स्थान के सम्मान का अटक घोटक दृष्टिगोचर होता है।

मेदपाट के ऐतिहासिक पटल पर गुहिल वंश के प्रादुर्भाव के बाद प्रारंभिक शासक ब्रह्मक्षत्रिय कुलाचार से अधिक समीप प्रतीत होते हैं। इनमें बप्पा रावल सर्वप्रथम थे जिन्हें गुहिलों की क्षत्रियकरण की प्रक्रिया के साथ जुड़ा माना जाता है। इन्होंने ना केवल अपने वंश की संस्थापना करी, अपितु मेदपाट क्षेत्र में उनके सुदृढ़ीकरण में भी महत्वपूर्ण भूमिका निभाई। यद्यपि बप्पा रावल के लिए लोक शासक की संज्ञा अतिशयोक्ति प्रतीत होती है, जिसके लिए किसी भी साक्ष्य की अनुपस्थिति है। 10वीं सदी में सर्वप्रथम नागदा-आहार गुहिलों के साथ पशुपात पंथ का सहसंबंध देखने को मिलता है

एवं गुहिलों के संरक्षण में एकलिंगजी मंदिर के निर्माण कार्य का भी उल्लेख मिलता है। इसी मंदिर से प्राप्त शिलालेख में बप्पा रावल का सर्वप्रथम संदर्भ नघरदा के श्री बापा के रूप में मिलता है।¹⁵

मेवाड़ के इतिहास में बप्पा रावल की पहचान को लेकर अभी भी असामंजस्य की स्थिति बनी हुई है। राजस्थान के इतिहास के जनक माने जाने वाले कर्नल जेम्स टॉड गुहिलों की आरंभिक वंशावली में प्रयुक्त शील या शिलादित्य को बप्पा रावल मानते हैं,¹⁶ जबकि पंडित गौरीशंकर हीराचंद ओझा के द्वारा बप्पा रावल को कालभोज की संज्ञा द्वारा उल्लेखित किया गया है।¹⁷ प्रख्यात इतिहासकार डॉ. जी.सी. राय चौधरी ने 646 ईस्वी के समोली अभिलेख के आधार पर शील को ही बप्पा रावल माना है।¹⁸ कविराज श्यामलदास कृत वीर विनोद में बप्पा रावल को रावल महेंद्र के रूप में वर्णित किया गया है।¹⁹ वह कुंडाना की प्रशस्ति के आधार पर इस मत का प्रतिपादन करते हैं। हालांकि आटपुर शिलालेख (977 ईस्वी) एवं कुम्भलगढ़ शिलालेख (1460 ईस्वी) के आधार पर मेवाड़ के इतिहास में दो महेंद्र नामक शासक हुए हैं, जिनमें से किसे बप्पा रावल माना गया है, यह स्पष्ट नहीं है।

मुंहणोत नैणसी री ख्यात में कालभोज को ही संशयात्मक रूप से बप्पा रावल स्वीकार किया गया है।²⁰ डॉ. गोपीनाथ शर्मा इस मत का खंडन करते हुए बप्पा रावल की उपस्थिति को सातवीं सदी के तृतीय चतुर्थांश (650 से 675 ईस्वी के मध्य) में रखते हुए, अपराजित को बप्पा रावल मानते हैं।²¹ हालांकि डॉ. शर्मा ने बप्पा रावल के चित्तौड़ विजय के मत को स्वीकार नहीं किया है, जबकि रणछोड़ भट्ट की राजप्रशस्ति के सर्ग 3, श्लोक 18 “मोरी जातीयभूयं मनुराजसंज्ञम। गृहीतवांश्चित्रितकूटम चक्रेत राज्यं नृपचक्रवर्ती।।” से यह से यह विजय स्पष्ट होती है। नैणसी री ख्यात व श्यामलदास भी इस विजय से संबंधित हरित ऋषि की अर्ध-मिथकीय कथा को वर्णित करते हैं। यद्यपि बप्पा रावल की पहचान के संदर्भ में अभी भी स्पष्टता का अभाव है तद्यपि बप्पा रावल का हरित ऋषि के सहयोग से मनमोरी शासकों को पराजित कर के चित्तौड़ पर विजय हासिल करने के मत को सभी ने स्वीकार किया है।

बप्पा रावल के काल निर्धारण में भी स्रोतों में विविधता दृश्य होती है। पंडित गौरीशंकर हीराचंद ओझा के मतानुसार विक्रम संवत् 810 (753 ईस्वी) में बप्पा मेवाड़ के राजनीतिक परिदृश्य में मौजूद थे, हालांकि इसे बप्पा के जन्म, सत्तारोहण या संन्यास से नहीं जोड़ा जा सकता।²² इसी संवत् का उल्लेख महाराणा कुंभकरण के समय की एकलिंगमाहात्म्य²³ व महाराणा रणमल के समय की एकलिंग पुराण²⁴ में मिलता है, जिसमें बप्पा अपने पुत्र खुमाण को राज्य सौंप कर नागदा में संन्यास ग्रहण करने के लिए चले जाते हैं।

एल.पी. टेससीटोरी द्वारा संपादित डिस्क्रीप्टिव कैटलॉग ऑफ बॉर्डिंग एंड हिस्टोरिकल मैनुस्क्रिप्ट के भाग 2 में विक्रम संवत् 820 (663 ईस्वी) में बप्पा रावल कालभोज को उल्लेखित किया गया है।²⁵ जेम्स टॉड, नैणसी री ख्यात व राजप्रशस्तियों में 727 ईस्वी में चित्तौड़ विजय को माना है,²⁶ जबकि वीर विनोद में चित्तौड़ विजय को 734 ईस्वी में स्वीकार किया गया। मेवाड़ की जनुश्रुतियों के अनुसार बप्पा ने संवत् एकै एकाणवै अर्थात् 191 में चित्तौड़ को प्राप्त किया था। पंडित गौरीशंकर हीराचंद ओझा ने इसे असंगत मानते हुए 623 विक्रम संवत् (566 ईस्वी) को गुहिल वंश के संस्थापक का समय नियत किया है।²⁷ डॉ. गोपाल व्यास के मतानुसार अंक योग पद्धति का प्रयोग किया जाए तो 623 विक्रम संवत् में 191 जोड़ने पर 814 विक्रम संवत् (757 ईस्वी) प्राप्त होता है, जो एकलिंगमाहात्म्य व एकलिंग पुराण में वर्णित 810 विक्रम संवत् (बप्पा रावल के सन्यास ग्रहण करने की तिथि) से अधिक सा.श्य तिथि प्रकट होती है।²⁸ श्यामलदास ने पोथियों में उल्लेखित 191 को लेखन त्रुटि मानते हुए इसे विक्रम संवत् 791 (734 ईस्वी) माना है। श्यामलदास अपने स्रोत के प्राधिकरण व सत्यता की पुष्टि पर बल देने के लिए उल्लेख करते हैं कि उन्होंने सही व असली हालात जाहिर करने के सिवा किस्से कहानियों को बहुत कमी के साथ लिखकर पाठकों के अमूल्य समय बचाने पर जोर दिया है।²⁹ हमारा मानना है कि यदि इसे बप्पा रावल की मृत्यु की तिथि मानें तो 663 ईस्वी (730 विक्रम संवत्) में बप्पा का जन्म अधिक न्यायसंगत प्रतीत होता है।

बप्पा की संज्ञा को लेकर भी हमें विद्वानों में कोई मतैक्य नहीं देखने को मिलता है। कतिपय इतिहासकार इसे एक उपाधि मात्र मानते हैं, जबकि अन्य इसे प्रतिष्ठा या सम्मान सूचक अटक के रूप में दर्शाते हैं। बप्पा शब्द प्राकृत भाषा के बप्प या वाप्प के सादृश प्रतीत होता है जिसका मूल अर्थ बाप या पिता होता है। मेवाड़ में ईश्वर तुल्यता को दिखाने के लिए बावजी का संबोधन होता है तथा बापा या बप्पा इसी का क्षेत्रज रूपांतरण मात्र रहा होगा। कविराज श्यामलदास के अनुसार बप्पा किसी शासक का नाम नहीं अपितु एक उपाधि थी, जो रावल शील के पौत्र महेंद्र के लिए प्रयुक्त थी।³⁰ पंडित गौरीशंकर ओझा द्वारा भी इसे कालभोज के लिए प्रयुक्त उपाधि ही स्वीकार किया गया है। यद्यपि बप्पा किसी शासक का विरुद रहा होगा, लेकिन वर्तमान समाज में भी बप्पा का बावजी के अर्थ में प्रयोग किया जाता है जो किसी भी गुणी या अग्रज व्यक्ति के लिए प्रयुक्त होता है, इसीलिए इसे मात्र उपाधि मानना उचित नहीं है।

मेवाड़ का इतिहास सदैव ही 'हिंदुजा सूरज' के तथाकथित विरुद से पोषित रहा है। इसका प्रभाव हमें मेवाड़ के शासकों के अधीन संरक्षण प्राप्त इतिहास लेखन कार्यों में भी देखने को मिलता है। कविराज श्यामलदास बप्पा रावल की अतिमहिमामंडन करते हुए, मेवाड़ के गौरव, बड़प्पन व शौर्य को पुनर्स्थापित करने वाला बताते हैं। जनुश्रुतियाँ

भी बप्पा रावल को मध्य एशिया में विजय व निरन्तर मुस्लिम आक्रमणों को पराजित करने की बात करती हैं, जो साक्ष्यों के अभाव में केवल मिथकीय कहानी मात्र हैं। फिर भी यह माना जा सकता है कि बप्पा रावल ने मेवाड़ के राज्य की स्थापना व सुदृढ़ीकरण में महत्वपूर्ण भूमिका निभाई होगी।

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जालोर दुर्ग पर राठौड़ वंश का शासन

प्रतीक कलासुआ

मारवाड़ के राठौड़ नरेश अयोध्या के इक्ष्वाकु वंशीय मर्यादा पुरुषोत्तम राजा रामचन्द्र के पुत्र कुश के वंशज बताये जाते हैं। विक्रम संवत् 1300 के लगभग मारवाड़ में राठौड़ राजवंश का आविर्भाव हुआ और इस राजवंश ने धीरे-धीरे सम्पूर्ण मारवाड़ का आधिपत्य जमा लिया। मारवाड़ के राठौड़ वस्तुतः कन्नोज से आये थे। लगभग दो शताब्दियों तक इन्होंने कन्नोज पर राज किया था। इससे पहले इनका राज्य दक्षिण में था। पहले राठौड़ों का उत्तर से दक्षिण में जाना और फिर दक्षिण से उत्तर में आना पाया जाता है।¹ राव सिहाजी जो कि फर्रुखाबाद जिले के शासक थे। वहाँ मुसलमानों का कब्जा हो गया तब उन्होंने उस स्थान को छोड़ दिया व दलबल सहित मारवाड़ की तरफ निकले। सीहाजी ने भीनमाल के पास मुसलमानों से लड़ाई की फिर वह मारवाड़ आये। जोधपुर के इतिहास में लिखा है सिहाजी ने पाली में सोमनाथ का मंदिर बनवाया और वहीं के पालीवाल ब्राह्मणों की लुटेरों से रक्षा की।² विक्रम संवत् 1330 में लूणी नदी के किनारे खेड़ में सिंध के मुसलमान लुटेरों से लड़ते हुए राव सीहाजी वीरगति को प्राप्त हुए। जीवन पर्यन्त ब्राह्मणों की रक्षा करते के कारण सीहाजी को ब्राह्मणों का आशीर्वाद फलीभूत हुआ और उनके वंशजों ने मारवाड़ में प्रबल प्रतापी राज्य की स्थापना की। राव सीहाजी के पश्चात् उनके कई वंशजों ने छोटे-छोटे परगनों पर शासन किया फिर उनके वंशज वीरमदेव हुए उनके पाँच बेटे थे देवराज, जयसिंह, बीजा, चूड़ा, गोगादेव थे। वीरम देव के मरने के बाद चूड़ा ने उनकी जगह ली। उस समय मंडोर का किला रायधवल ईंदा के अधिकार में था। पर कम ताकत होने के कारण उन्होंने अपनी पुत्री का विवाह राव चूड़ा के साथ कर मंडोर का किला दहेज में दिया। मंडोर का राज्य विक्रम संवत् 1451 में राव चूड़ा को मिला बाद में सिंध के मुसलमानों से युद्ध करते हुए मारे गए। इनके 14 पुत्र थे सबसे बड़ा पुत्र रणमल था। चूड़ा की बेटी का नाम हंसा बाई था जिसका विवाह चित्तौड़ के महाराजा लाखा के साथ हुआ था।⁴ राव चूड़ा की मृत्यु के बाद उसके पुत्रों में उत्तराधिकारी युद्ध प्रारंभ हो गया और रणमल जो बड़ा बेटा था उसे गद्दी न मिलने पर नाराज होकर महाराजा मोकल के पास चित्तौड़ चला गया। वहाँ महाराजा ने रणमल को उच्च पद दिये व रणमल ने वहा की राजनीतिक में अपना प्रभुत्व जमा दिया। राणा मोकल की मृत्यु के बाद राणा कुम्भा मेवाड़ के शासक बने। पर बाद में रणमल के

विरोधी सरदारों में महाराणा कुंभा को रणमल के विरुद्ध भड़काया और महाराणा कुम्भा के इशारों पर रणमल की हत्या करवा दी।⁵ 1443 ई. में रणमल की हत्या हुई और उनका बेटा जोधा मारवाड़ की तरफ भागा रास्ते में लड़ाईयाँ होकर दोनों तरफ के बहुत से आदमी मारे गये राव जोधा ने तकलीफ हालात में रह कर सात वर्ष बाद मंडोर का किला अपने कब्जे में लिया।⁶ 1455 ई. में मेवाड़ ने मारवाड़ पर आक्रमण किया और पाली के पास घमासान युद्ध हुआ अंत में आंवल बांवल की सरहद तय हुई। अर्थात् जहाँ तक आंवल के वृक्ष हैं वहाँ तक मेवाड़ की सीमा मानी गई तथा जहाँ जहाँ बबूल के पेड़ हैं वह मारवाड़ है। इसके बाद राव जोधा ने 1459 ई. में चिड़ियानाथ कि टूंक नामक पहाड़ी पर एक नया सुदृढ़ किला बनवाया आरंभ किया और जोधपुर को अपनी नई राजधानी बनाया।⁷ राव जोधा के बाद उसका पुत्र राव सातल गद्दी पर बैठे उनकी मृत्यु के बाद उनका भाई राव सुजा गद्दी पर बैठे क्योंकि राव सातल का कोई पुत्र नहीं था। राव सुजा के बाद उसका पुत्र राव गंगा जोधपुर के स्वामी बने। इनकी मृत्यु के विषय में कहा जाता है कि वह महल के झरोखे में अफीम पीकर खड़े थे तब इनके बेटे मालदेव ने इन्हें नीचे गिरा दिया और इनकी मृत्यु हो गई।⁸

1531 ईस्वी में मालदेव जोधपुर की गद्दी पर बैठे उस समय मारवाड़ का राज्य केवल जोधपुर और सोजत ही था। मालदेव ने जैतमालोत राठौड़ों से सिवाना, पंवारों से चौहटन, पारकर राधनपुर तथा खाबड़, सिंधल राठौड़ों से गयपुर और भादराजून बिहारी पठानों से जालोर, मल्लीनाथ जी के वंशजों से मालानी, चौहानों से सांचौर जीत लिया।⁹

जालौर पर इस समय बिहारी पठानों का अधिकार था। मालदेव ने जालौर के शासक सिकंदर खां को बिलौचियों का दमन करने में भरपूर सहायता दी थी। परंतु सिकंदर खां उसके उपकार को भुलाकर उसे ही समाप्त करने की बातें करने लगा। जब मालदेव को इन बातों की जानकारी मिली तो 1540 ई. में उसने जालौर पर आक्रमण कर दिया। सिकंदर खां को बंदी बनाकर कैद खाने में पटक दिया गया। कैद में रहते हुए ही उसकी मृत्यु हो गई। अन्य बिहारी पठानों को जालौर से खंडेड़ दिया गया और जालौर को जोधपुर राज्य में सम्मिलित कर लिया गया।¹⁰ परंतु मालदेव के जालौर से जाने के बाद बिलौचियों ने पुनः जालौर पर अधिकार कर लिया। जालौर पर अधिकार करने के लिए मालदेव को लंबे समय तक पठानों से संघर्ष करना पड़ा।

1522 ई. में पठानों के विद्रोह बिलौचियों की सहायता से राठौड़ों ने जालौर पर अधिकार जमा लिया, परंतु कुछ दिनों बाद बिहारी पठानों ने जालौर को पुनः अपने अधिकार में ले लिया 1558-59 में मालदेव की सेना ने पुनः जालौर पर आक्रमण किया और पठानों को परास्त करके जालौर को मारवाड़ के राज्य में सम्मिलित कर लिया।¹¹ 1562 ई. में मालदेव की मृत्यु हो गई। राव मालदेव की मृत्यु के बाद उसका सबसे छोटा

पुत्र चंद्रसेन जो कि सिवाणा का जागीरदार था, जोधपुर की गद्दी पर बैठा। राव चंद्रसेन अंतिम राठौड़ शासक था, जिसने क्षत्रियत्व की आन को कायम रखते हुए अकबर की अधीनता स्वीकार नहीं की। उसकी मृत्यु के साथ ही राठौड़ों की स्वाधीनता भी समाप्त हो गई।¹² चंद्रसेन के बाद उसके बड़े पुत्र रायसिंह ने अकबर की अधीनता स्वीकार कर ली परन्तु एक युद्ध अभियान में उसकी मृत्यु हो गई उसके बाद अकबर ने जोधपुर का राज्य रायसिंह के चाचा उदय सिंह को दे दिया। इसी समय में मारवाड़ पर मुगलों का प्रभाव पड़ा। 1587 ई. में उदय सिंह ने अपने बेटी भान भाई की शादी शाहजादा सलीम (जहांगीर) के साथ की।¹³ 1595 ई. में मोटा राजा उदयसिंह की मृत्यु हो गई और उसकी इच्छानुसार उसका छठा पुत्र राजकुमार सूर सिंह जोधपुर की गद्दी पर बैठा। 1619 ई. में जहांगीर ने जालौर के शासक पहाड़ खाँ को मृत्यु दंड दिया और फतहउन बेग को जालौर का शासन चलाने के लिये भेजा गया किंतु पहाड़ खाँ के समर्थकों ने उसका भारी विरोध किया तब जहांगीर ने सूरसिंह को जालौर हुकूमत की व्यवस्था सौंपी। सूरसिंह ने अपने पुत्र गजसिंह को जालौर पर अधिकार कर लेने के लिये भेजा। जालोरी पठानों ने गजसिंह का भारी प्रतिरोध किया किंतु गजसिंह ने उन्हें भागने पर मजबूर कर दिया। पहाड़ पठान जालौर छोड़कर भीनमाल भाग गये किंतु वहां पर भी राजपूतों द्वारा पीछा किये जाने पर वे पालनपुर भाग गये। 1619 ई. में ही सूरसिंह की मृत्यु हो गई।¹⁴ सूरसिंह की मृत्यु के बाद गजसिंह जोधपुर राज्य की गद्दी पर बैठा। गजसिंह के जोधपुर के शासन प्रबंध में व्यस्त हो जाने के कारण सिसोदिया भीम सिंह ने जालौर का काम काज देखा। 1527 मई 1638 को गजसिंह का आगरे में निधन हो गया। उसका सबसे छोटा पुत्र जसवंत सिंह जोधपुर की गद्दी पर बैठा तब उसके नाबालिग होने के कारण जालौर को खालसा घोषित कर दिया गया तथा भीर खाँ ने 1638 ई. से 1641 ई. तक मुगल रजा खाँ ने 1641 से 1642 ई. तक जालौर का शासन प्रबन्ध किया। 1642 ई. से 1646 ई. तक राठौड़ महेश दास तथा 1646 से 1656 तक राठौड़ रतन सिंह ने शासन प्रबंध किया। 1656 ई. में जालौर की जागीर पुनः जसवंत सिंह को दे दी गई।¹⁶ 28 नवम्बर 1678 को जमरूद थाने पर जसवंत सिंह की मृत्यु हो गई। औरंगजेब ने यह समाचार सुनते ही मारवाड़ का शासन माने से इंकार कर दिया तब वीर दुर्गादास के नेतृत्व में राठौड़ों ने मुगल साम्राज्य पर धावे आरंभ कर दिए। राठौड़ों की इस लूटपाट से तंग आकर 1698 ई. में औरंगजेब ने दुर्गादास से संधि कर ली। औरंगजेब ने अजीतसिंह को मुगल मनसबदार बना दिया तथा सिवाना, जालौर तथा सांचौर के परगने दिये। किंतु यह संधि शीघ्र ही टूट गई।¹⁷ 1697 ई. में अजीतसिंह ने वीर दुर्गादास की मदद से जालौर पर अधिकार कर लिया। 23 जून 1724 ई. को रनिवास में सोते हुए अजीतसिंह की हत्या उसके अपने पुत्र बख्तसिंह ने ही कर दी।¹⁸ अजीतसिंह की मृत्यु के बाद उसका सबसे बड़ा पुत्र अभय

सिंह मारवाड़ की गद्दी पर बैठा। उसे मुगल बादशाह ने राज राजेश्वर की उपाधि दी। अभय सिंह का जन्म 1702 ई. में जालौर के किले में ही हुआ था। जालौर के लिये अभय सिंह को दो बार मराठा आक्रमणों का सामना करना पड़ा। पहला आक्रमण मराठा सरदार कठाजी कदम व पीलुजी गायकवाड़ का था और दूसरा आक्रमण 1735 ई. में राणुजी सिंधिया और मल्हार होल्कर का था।

इन मराठों ने लूटमार तो अवश्य की किंतु कोई स्थाई प्रभाव पर नहीं पड़ा। 1748 ई. में अभयसिंह ने जालौर का परगना अपने छोटे भाई बखतसिंह को दे दिया।¹⁹ 1749 ई. में अभय सिंह ने अपने पितृहन्ता भाई बखतसिंह को जालौर परगने का शासन दिया था और अभयसिंह की मृत्यु के बाद 1751 ई. में अभयसिंह के पुत्र रामसिंह को जोधपुर की गद्दी मिली थी किंतु जालौर परगने लेकर हुए झगड़े ने इन दोनों का भाग्य पलट दिया बखतसिंह जोधपुर की गद्दी पर आसीन हुआ किन्तु उसे जालौर से हाथ धोना पड़ा।²⁰ रामसिंह ने जालौर ले लिया किंतु जोधपुर से हाथ धोना पड़ा बखतसिंह की मृत्यु के बाद उसका इकलौता पुत्र विजय सिंह जोधपुर की गद्दी पर बैठा। उसने जालौर परगना रामसिंह से छीन लिया किंतु मराठों के हस्तक्षेप से जालौर पुनः रामसिंह को लौटाना पड़ा। 1772 ई. में जब रामसिंह की मृत्यु हो गई तब 1785 ई. में विजय सिंह ने दुबारा से जालौर पर अधिकार कर लिया और अपनी पड़दायत पासवान गुलाब राय को जागीर में दे दिया पड़दायत राजा की 34 पत्नी को कहते हैं पड़दायत किसी भी जाति की हो सकती थी। पासवान गुलाब राय जाट जाति की स्त्री थी उसने जालौर में स्वतंत्र सरकार की स्थापना की क्योंकि वह राजा की विशेष प्रति पात्री थी। जालौर का शासन सूत्र संभालने वाली यह दूसरी स्त्री थी। इससे पहले चौहानों की रानी पोपा देवी ने जालौर पर कुछ काल के लिये शासन किया था। 16 अप्रैल 1792 को राजपूत सरदारों ने पासवान गुलाब राय की हत्या कर दी। महाराजा को पासवान के मारे जाने का बड़ा रंज हुआ और 7 जुलाई 1793 को इसी दुख में विजय सिंह की मृत्यु हो गई। विजयसिंह अपने छोटे पुत्र गुमानसिंह के पुत्र मानसिंह को जोधपुर का उत्तराधिकारी बनाना चाहता था क्योंकि मानसिंह गुलाब राय को विशेष प्रिय था। जबकि सरदार गद्दी पर विजय सिंह के पोत्र भीम सिंह को बैठाना चाहते थे।²¹ गुलाब राय के स्नेह के कारण जालौर का परगना मानसिंह को दिया गया। विजय सिंह की मृत्यु के बाद भीमसिंह जोधपुर की गद्दी पर बैठा। राज्य की बागडोर हाथ में लेते ही उसने अपने सब चाचा भाई और भतीजों को मरवा डाला। केवल गुमानसिंह का पुत्र मानसिंह अपनी जागीर जालौर के किले के शरण लेकर अपनी जान बचा सका मानसिंह ने अपने आपको मारवाड़ का शासन घोषित कर दिया। भीमसिंह ने जालौर का किला घेर लिया और 10 वर्ष तक भीमसिंह की सेना ने जालौर को घेरे रखा। कोई आशा की किरण नहीं दिखाने पर मानसिंह ने किला छोड़ने का विचार किया किंतु जालौर के

किले में जालंधरनाथ का एक मंदिर था वहां के पुजारी देवता पने महाराज मानसिंह से आकर कहा कि मुझे जलंधरनाथ ने हुकुम दिया है कि छः रोज तक महाराज किले से न निकले तो इनसे यह किला नहीं छूटेगा, बल्कि जोधपुर के किले के लिए मालिक कभी यही होंगे, परमेश्वर की इच्छा से उसी समय महाराज भीमसिंह की मृत्यु की खबर मिली।²² सेनापति सिंधी इंद्रराज को जब भीमसिंह के मरने की खबर मिली तब उसने यह सोचकर घेरा हटा लिया कि यदि वह मानसिंह को गद्दी पर बैठायेगा तो वह राजा का प्रमुख पा पात्र होगा। अतः वह बड़े सम्मान के साथ मानसिंह को जोधपुर ले आया और जोधपुर की गद्दी पर बैठा दिया मानसिंह ने भीमसिंह की रानी को लिखकर वचन दिया कि यदि रानी के पुत्र होगा तो वे जोधपुर का राज्य उसे सौंपकर जालौर चले जायेंगे और यदि कन्या हुई तो उसका विवाह मेवाड़ या जयपुर राजघराने में कर देंगे।²³ मानसिंह की मृत्यु ने जीवन पर्याप्त जालौर को अपने अधिकार में रखा। उसके अंत के दिनों में वे वैरागी हो गया तथा 24 अप्रैल 1843 को जोधपुर छोड़कर मण्डौर जाकर रहने लगा जहां 14 सितम्बर 1843 को उसकी मृत्यु हो गई।²⁴ मानसिंह के काल में ही राज्य की वास्तविक शक्ति अंग्रेजों के हाथ में चली गई थी और राठौर मात्र 'प्रबंधक' की तरह मारवाड़ का शासक चलाते रहे। कोई भी राजा बिना अंग्रेजों की स्वीकृति के राजगद्दी पर नहीं बैठ सकता था। राज्य के सभी महत्वपूर्ण निर्णयों में अंग्रेजों की स्वीकृति एवं सहमति आवश्यक हो गई। मानसिंह की मृत्यु के बाद महाराजा अजीतसिंह के 8वें पुत्र ईडर नरेश आनंदसिंह के पोते अहमनगर के महाराजा तख्तसिंह को जोधपुर के राज सिंहासन पर बैठाया गया। तख्तसिंह की मृत्यु के बाद उसका ज्येष्ठ पुत्र जसवंतसिंह 1 मार्च 1873 को जोधपुर की गद्दी पर बैठा। यह राजा मारवाड़ के मुसलमानों तथा अंग्रेजों की चापलूसी के लिए बड़ा विख्यात है।²⁵ इसके बाद 21 जून 1947 को जोधपुर के अंतिम राजा हनवंतसिंह जोधपुर की गद्दी पर बैठे और 30 मार्च 1949 को जब 'युनाईटेड स्टेट ऑफ ग्रेटर राजस्थान' का निर्माण हुआ तब सरदार पटेल ने जयपुर में इस राज्य का उद्घाटन किया। जोधपुर संभाग का निर्माण हुआ तब वर्तमान जालौर जिला अस्तित्व में आया और 8 दिसम्बर 1948 को जालौर जिले में प्रथम कलेक्टर एवं जिला मजिस्ट्रेट की नियुक्ति की गई और श्याम सुंदर नारायण की इस पद पर प्रथम नियुक्ति हुई।²⁶

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1. गुप्ता, मोहनलाल, जालोर का राजनैतिक एवं सांस्कृतिक इतिहास, पृ. 175
2. श्यामलदास, कविराजा, वीर विनोद, पृ. 802
3. गुप्ता, मोहनलाल, जालोर का राजनैतिक एवं सांस्कृतिक इतिहास, पृ. 177
4. श्यामलदास, कविराजा, वीर विनोद, पृ. 803-804
5. शर्मा, डॉ. कालूराम, व्यास डॉ. प्रकाश, राजस्थान के इतिहास की रूपरेखा, पृ. 85

6. श्यामलदास, कविराजा, वीर विनोद, पृ. 805
7. गुप्ता, मोहनलाल, जालोर का राजनैतिक एवं सांस्कृतिक इतिहास, पृ. 178
8. श्यामलदास, कविराजा, वीर विनोद, पृ. 807-808
9. गुप्ता, मोहनलाल, जालोर का राजनैतिक एवं सांस्कृतिक इतिहास, पृ. 178
10. शर्मा, डॉ. कालूराम, व्यास डॉ. प्रकाश, राजस्थान के इतिहास की रूपरेखा, पृ. 174
11. शर्मा, डॉ. कालूराम, व्यास डॉ. प्रकाश, राजस्थान के इतिहास की रूपरेखा, पृ. 184
12. गुप्ता, मोहनलाल, जालोर का राजनैतिक एवं सांस्कृतिक इतिहास, पृ. 179
13. श्यामलदास, कविराजा, वीर विनोद, पृ. 815
14. जोशी, ओमदत्त, जालोर का राजनैतिक और प्रशासनिक इतिहास, पृ. 180
15. श्यामलदास, कविराजा, वीर विनोद, पृ. 810
16. गुप्ता, मोहनलाल, जालोर का राजनैतिक एवं सांस्कृतिक इतिहास, पृ. 181
17. श्यामलदास, कविराजा, वीर विनोद, पृ. 334
18. गुप्ता, मोहनलाल, जालोर का राजनैतिक एवं सांस्कृतिक इतिहास, पृ. 184
19. जोशी, ओमदत्त, जालोर का राजनैतिक और प्रशासनिक इतिहास, पृ. 184
20. गुप्ता, मोहनलाल, जालोर का राजनैतिक एवं सांस्कृतिक इतिहास, पृ. 186
21. गहलोत, जगदीश सिंह, मारवाड़ राज्य का इतिहास, पृ. 134
22. श्यामलदास, कविराजा, वीर विनोद, पृ. 334
23. गहलोत, जगदीश सिंह, मारवाड़ राज्य का इतिहास, पृ. 146
24. गुप्ता, मोहनलाल, जालोर का राजनैतिक एवं सांस्कृतिक इतिहास, पृ. 189
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नारनौल का सतनामी विद्रोह : राजस्थानी पृष्ठभूमि में

जगदीश प्रसाद

सत्रहवीं शताब्दी के दौरान भारत के धार्मिक एवं राजनैतिक इतिहास में नारनौल के सतनामी सम्प्रदाय का महत्वपूर्ण स्थान है। सतनामियों का विद्रोह मध्यकालीन इतिहास की एक महत्वपूर्ण घटना थी, जिसमें सन् 1672 ई. में सतनामियों ने मुगल सेना के विरुद्ध विद्रोह किया था।¹ मुगल साम्राज्य के पतन की प्रक्रिया में जाटों, राजपूतों, सतनामियों और मराठों के साथ चले लम्बे संघर्ष की व्यापक भूमिका रही थी। नारनौल के सतनामी सम्प्रदाय के इतिहास को जानने से पहले हमें सभी पहलुओं पर दृष्टि डालनी होगी। जैसे वीरभान का सतनामियों से क्या सम्बंध था तथा इनका उदय कैसे हुआ, आदि-आदि। सतनामी विद्रोह के पश्चात् सतनामी पूरे उत्तरी भारत में फल गए। इनके प्राथमिक स्रोत समाप्त हो गए। यद्यपि सतनामियों की अनेक हस्तलिखित पोथियों का वर्णन मिलता है। यत्र-तत्र जो भी है वे इतिहासकारों की नजरों से ओझल रही।

सतनामी सम्प्रदाय पर जितना भी लिखा गया है वो सभी विदेशी इतिहासकारों जैसे विलियम हेनरी ट्रेंट, विल्सन, डब्ल्यू. एल. एलिसन, रेवेन्ड हेनरी फिशर, एफ.एच. राविल्सन, गार्सा द तासीच, जे. एन. रिलीजस तथा दूसरी तरफ फारसी इतिहासकारों यथा ईश्वरदास नागर, मुहम्मद साकी मुस्तैद खाँ, खाफी खाँ एवं सादिक खाँ पर आधारित हैं। हालांकि हाल ही में हस्तलिखित पोथियां भी प्रकाश में आई हैं लेकिन बहुत कम मात्रा में। इस शोध पत्र में भारतीय दृष्टिकोण से इन हस्तलिखित पोथियों की सहायता से राजस्थानी पृष्ठभूमि में एक नया आयाम पेश करने की कोशिश की गई है।

1876 में रे. हेनरी फिशर ने दिल्ली के उत्तर में पाये जाने वाले ग्रामीण साधों का एक विवरण प्रस्तुत किया था। एक दूसरे व्यक्ति विलियम ट्रेंट ने सम्वत् 1894 में फर्रुखाबाद वाले साधों के विषय में लिखा था। ट्रेंट साहब से पहले सम्वत् 1889 में विल्सन ने साधों के संबंध में चर्चा की थी। उसी प्रकार सर विलियम क्रुक ने भी आगे चल कर सम्वत् 1953 में इस विषय पर लिखा। डॉ. ग्रियर्सन तथा डॉ. फर्कुहर ने भी इन्हीं सामग्रियों के आधार पर बहुत कुछ लिख डाला। अंत में एलिसन ने सम्वत् 1992 में अपनी पुस्तक दि साधस का प्रकाशन किया। अंतिम लेखक ने कतिपय साध-पंथी लेखकों की कृतियों से भी सहायता ली। परन्तु सब कुछ होते हुए भी इस सम्प्रदाय की उत्पत्ति, प्रगति के विषय में अनेक बाते जहां-की-तहां रह गई।²

साधों ने अपनी वाणियों में वीरभान तथा जोगीदास के ऊपर की 11 पीढ़ियों की चर्चा की है। इससे ज्ञात होता है कि इन पीढ़ियों वाले पुरुष उनके पूर्वपुरुष रहे होंगे। राजस्थानी साहित्य में वार्ता, वात ख्याति, वतलावन और पीढ़िया नाम की रचनाएँ मिलती हैं। पीढ़ियों में वंशानुक्रम परिवार की वंशावली दी जाती है। हस्तलिखित पोथियों में उदय सिंह निर्वान राजपूत लिखा हुआ है जो चौहानों की चौबीस शाखाओं में 19वें नम्बर पर निर्वाण शाखा आती है। उदय सिंह, जोगीदास तथा वीरभान के चाचा थे। इससे स्पष्ट होता है कि हमारे वर्णित सतनामियों का वंश निर्वान राजपूतों का था। इनकी 12 पीढ़ियाँ हस्तलिखित पोथियों में मिलती हैं।³ हस्तलिखित पोथी में जोगीदास व वीरभान को तेरहवीं पीढ़ी में दिखाया गया है। उभय पुत्र वाघेश को पंक्ति में उभय को भी एक पीढ़ी मान लिया है। उभय शब्द विशेषण के रूप में हुआ है संज्ञा के रूप में नहीं। राजस्थानी साहित्य में 12 पुरखों की वंशावली का प्रावधान रहता आया है। ऐसे ही राजाओं द्वारा अपने सावन्तों को 12 गांव का नरबाड़ा देने की परम्परा रही है। महाराजा जसवन्त सिंह ने उदय सिंह के नाम पर 12 गांवों का पट्टा जोगीदास तथा वीरभान को दिया था।⁴

महाराजा जसवन्त सिंह के दिवान मुहणोत नैनसी⁵ ने ख्यात भाग 2 में लिखा है—“सम्बत् 1692 में राव उदय सिंह वाघोत (उदय सिंह पुत्र वाघ सिंह) की शत्रुता का बदला लेने के लिए पृथ्वीराज और अखैराज दलपतोत भाटियों के ऊपर चढ़ आये थे।” इससे स्पष्ट हो जाता है कि गोपाल सिंह और उदय सिंह वाघ सिंह के पुत्र थे। गोपाल सिंह जहाँगीर और शाहजहाँ काल में उपस्थित थे। उदय सिंह ने वृत्तक रहकर सैन्य जीवन व्यतीत किया। इन्होंने 1620 ई. के लगभग काशूम्बी का नाम अपने नाम पर उदयपुर रखा। जो शेखावटी के अर्न्तगत बसा है। उदय सिंह महाराजा जसवन्त सिंह जोधपुर के सावन्त रहे। राठौर राजा दरबार में अपने सावन्त के आने पर खड़े होकर स्वागत करते थे। एक बार महाराजा ने भ्रमवश नाराज होकर उदय सिंह का दरबार में आने पर स्वागत नहीं किया। अपना अपमान मानकर उदय सिंह ने महाराजा की सेवा छोड़ दी। इनके मित्र खोजा अग्गर को महाराजा द्वारा सम्बत् 1702 में तन-दीवान (राजा के गुप्त घन का हिसाब रखने वाला) के पद पर नियुक्त किया गया। सम्बत् 1703 में खोजा अग्गर को पद से हटा दिया था। उदय सिंह द्वारा महाराजा की सेवा का परित्याग पीरियड भी सम्भवतः यही रहा होगा। इसके पश्चात उदय सिंह शाहजहाँ के मनसबदार वाव खां की सेवा में भर्ती हो गये। उत्तराधिकार युद्ध में इन्होंने दाराशिकोह के पक्ष में राजा महसिंह भदौरिया की सेना की एक टुकड़ी का नेतृत्व किया।

जोगीदास तथा वीरभान के पिता का नाम गोपाल सिंह व माता का नाम जमौती बाई था। इनका परिवार एक सामान्य कृषक था। सतनामी पंथ में दीक्षित होने के समय वीरभान की आयु 18 वर्ष तथा जोगीदास इनसे 4-5 वर्ष बड़े रहे होंगे।

जोगीदास की पत्नी श्याम देवी तथा वीरभान की पत्नी का नाम सदा कुंवरी था। संवत् 1714 में धार्मिक दीक्षा के पश्चात् दोनों भाइयों ने वैराग्य लेकर शुचितापूर्ण जीवन व्यतीत किया। इसीलिए विवाहित होने पर भी दोनों भाइयों की सन्तति का पता किसी स्रोत से नहीं चलता। सम्वत् 1717 में राधोदास रचित भक्तमाल⁶ में लिखा है-“जोगीदास और भान जी अपने चिन्त से ही दूसरों के चिन्त को उपदेशित कर देते थे।” दोनों भाइयों की साधना गतदक्षता का ही परिणाम था कि पंथ स्थापना के चार वर्षों में उन्होंने इतनी प्रसिद्धि पा ली थी, जिससे राधोदास ने अपनी भक्तमाल में उन्हे स्थान ही नहीं दिया अपितु सिद्धि प्राप्त साधक के रूप में प्रस्तुत किया।

सतनामी मत में एक पक्ष जोगीदास को जोगदास कहता है उनका मानना है सतगुरु उदादास गोरख नाथ के शिष्य थे। अतः जोगीदास कहने से उनके गुरु से बराबरी होती है। भारतीय संस्कृति में गुरु का स्थान सर्वोपरि है। विशेषकर निर्गुण संत धारा के सम्प्रदायों में अपने गुरु का स्थान किसी और के गुरु को भी नहीं दिया जाता।

परन्तु यह विचार भी कर लेना चाहिए कि सतनामी पंथ के प्रवर्तक सतगुरु उदादास है। गुरु का निज नाम उदादास है जोगीदास नहीं। जोगीदास एक ऐतिहासिक व्यक्ति है जो मुगलों के विरुद्ध युद्ध करता हुआ वीरगति को प्राप्त हुआ था। निर्वान राजपूत जोगीदास काशली वीजासर निवासी वीरभान का बड़ा भाई था। जिन्होंने सम्वत् 1727 में नारनौल के फौजदार कायमखानी नवाब ताहिर खाँ से लड़ते हुए वीरगति पाई। जोगीदास का नाम सतनामी पंथ की समस्त हस्तलिखित पोथियों के अलावा अन्य स्रोतों में भी जोगीदास ही लिखा मिलता है तथा गुरु का नाम भी उदादास ही लिखा मिलता है। ‘जोगीदास खेम दिपत दशधा के आगर।’ जोगीदास और खेमदास बड़े प्रकाशवान और प्रेम की खान थे। जोगीदास ने धर्मग्रन्थ का सम्पादन कर आदि उपदेश नामक एक नई पुस्तक लिखी हैं, जिसमें 32 नियमों की साधना बताई गई। सभी नियमों का सरलीकरण कर 12 नियमों से समाहित किया है।⁷

हस्तलिखित पोथियों में यह नियम 12 परम्परागत रूप में लिखे जाते रहे हैं। नवरतन साध ने छुटमलपुर चौकी में 2005 ई. को एक हस्तलिखित पोथी से नोट किया था। भवानी दास ने इन्हें काव्य रूप दिया। नियमों की संख्या 12 और नाम भी आदि उपदेश ही रहने दिया।⁸

जोगीदास और वीरभान का समय

वीरभान-जोगीदास के जन्म एवं समय के सन्दर्भ में विभिन्न ने भ्रान्तियां उत्पन्न कर दी हैं। सम्भवतः एक से अधिक वीरभान नाम के ऐतिहासिक व्यक्तियों का होना उनके समय का कारण रहा हो। जहां जे.एन. फर्कूहर⁹ ने 1530 ई. व डॉ. नागेन्द्र ने

1530-1560 ई. लिखा हैं वहां रेवरेन्ड¹⁰ तथा राम कुमार शर्मा¹¹ ने 1543 ई. बतलाया है। जबकी हेनरी विलसन¹² ने 1562 ई. व विश्णु दत्त राकेश¹³ ने 1570 ई. समय बतलाया है।

अन्यान्य ग्रन्थकारों ने अनुमानों का सहारा लेकर अथवा दूसरे वीरभानों को सतनामी वीरभान समझने की भूल की है। हमारे इन कथित विद्वानों ने अपने लेखन में दूसरे की जूठन को निगला तथा तथ्यों को लेकर स्वयं कोई खोजबीन नहीं की। विलियम ट्रेंट 1816 ई. में फरूखाबाद के भंडारे में गया था। जहां ट्रेंट को भवानीदास साध ने स्वलिखित पोथी भेट की। जिसमें पंथ की स्थापना का समय संवत् 1714 ई. लिखा हुआ था। लेकिन ट्रेंट ने अपने लेख में वीरभान का जन्म संवत् 1600 (1543 ई.) लिख दिया। यही समय रेवरेन्ड ने, राम कुमार वर्मा तथा सुदर्शन मजीठिया ने नकल कर उद्धृत कर दिया। सन् 1543 ई. में वाधों गढ़ के राजा विरसिंह के पुत्र वीरभान राजगद्दी पर बैठा। ट्रेंट मध्य प्रदेश का एक अधिकारी था। इस लिए वह वाघेल राजा वीरभान सिंह और सतनामी वीरभान को एक समझने की भूल कर बैठा। जबकि सतनामी पंथ की स्थापना 1657 ई. में और वीरभान का जन्म 1543 ई. में, यहां 114 वर्ष का अन्तराल आता है। इस पर ट्रेंट ने विचार ही नहीं किया।

एक ओर वीरभान सिंह जोधपुर के राठौर राजा हुए हैं। जिनका उपस्थिति काल सम्वत् 1570 ई. था। विश्णु दत्त राकेश ने भ्रमित होकर उक्त समय सतनामी वीरभान के साथ जोड़ दिया। किसी भी ग्रन्थकार ने समय निर्धारण में साक्ष्यों का उल्लेख नहीं किया और संत वीरभान में साम्य स्थापित कर दिया। वीरभान जी के समय को लेकर वर्तमान सतनामी विद्वानों ने भी काल्पनिक लेखन किया। सरवन कुमार बम्बई वासी ने प्रश्नोत्तर पत्रिका, भाग 4, जनवरी 2007 ई. में वीरभान जी का जन्म सम्वत् 1690 में होना अनुमानित किया है। उनके अनुमान का आधार क्या है यह नहीं लिखा। कुछ ग्रन्थकारों ने सही समय निकाला है। डा. इरफान हबीब ने 'अग्रेरियन सिस्टम आफ मुगल इन्डिया' में वीरभान का जन्म 1640 ई. माना है। पंथ स्थापना का समय 1657 ई. दिया है। यही समय दिल्ली विश्वविद्यालय से प्रकाशित मध्यकालीन भारत में अंकित है। प्रथम बार प्रकाशित 1952 की निर्वाण ग्यान पोथी में सम्वत् 1700 को जन्म समय लिखा है जो उक्त दोनों ग्रन्थों से समता रखता है। जोगीदास बड़े थे अतः दोनों के जन्म में 4-5 वर्ष का अन्तर होना स्वभाविक है। आन्तरिक और बाहरी साक्ष्यों में समता होने से यही समय अधिक प्रमाणिक माना जा सकता है।

जोगीदास-वीरभान का मूल रथान

आदि उपदेश में भवानीदास ने वीजासर कासली गाँव को जोगीदास वीरभान का

मूल स्थान माना है। नारनौल को दिल्ली राज्य की सरकार का दर्जा शाहजहां से मिला हुआ था। नारनौल सरकार में भटनेर, चूरू, झुंझनू आदि परगने थे। सन् 1935 में जयपुर से प्रकाशित उर्दू पुस्तक रिसाला-ए-जेबा में मौलाना मुरशिद ने लिखा है की मजकूर कौम सतनामी झुंझनू से नारनौल आई। उस समय काशली झुंझनू परगने के अन्तरगत रहा होगा। खंडेला के इतिहास से पता चलता है कि काशली खंडेला रियासत का अंग था। रायसल दरबारी को खंडेला 1572 ई. में बादशाह अकबर से मिला। प्रथम बार प्रकाशित पोथी की भूमिका में काशली को जयपुर राज्य में होना लिखा है। जयपुर जिले की बैराट तहसील से जयपुर-दिल्ली रोड़ के पश्चिम में भी एक काशली कस्बा है। काशली कोट लिखा है और कोट छोटे किले को कहते हैं। कोट के खंडहर सीकर से 9 किलोमीटर पर स्थित काशली में ही है। पहले कोट से लगी चहार दीवारी के अन्दर काशली स्थित थी। अब विस्तार होने से परकोटे से बाहर तक फैल चुकी है। काशली के साथ बीजासर नाम जुड़ा है। यहां बीजासर नाम के दो गाँव सीकर जिले की लछमनगढ़ तहसील में पड़ते हैं, जो काशली से 40-45 कि.मी. दूरी पर है अतः इन्हें काशली के साथ नहीं जोड़ा जा सकता। तब हमें वारहठ चारण साईदान की इन पंक्तियों पर विचार करना होगा-

*शुक्ल पक्ष नौवी तिथी और चैत को मास,
दौलो सीकर थरपियों वीरभान को वास।।*

दूजोद गाँव के कुवर दौलत सिंह ने सम्वत् 1745 में चैत मास की शुक्ल नवमी तिथि को वीरभान के आवासीय रथल पर सीकर नगर का स्थापना की। यह गाँव उन्हें खंडेला राजा बहादुर सिंह से मिला था। काशली से 6 कि.मी. पूर्व में मुन्डवाड़ा गाँव है। आरम्भ में अपने मत सम्प्रदायों से मुड़कर सतनामी बनने से इन्हें मुंडिया कहा जाता था। फारसी लेखकों ने भी सतनामियों को प्रायः 'मुण्डियों' के रूप में प्रस्तुत किया गया है, जो "साधुओं जैसे कपड़े पहनते थे,¹⁴ तथापि उनके जीवन-यापन एवं व्यवसाय मुख्यतः कृषि एवं व्यापार होते थे"¹⁵ नारनौल क्षेत्र पर प्रभुत्व स्थापित कर पृथ्वीराज के सामंत मुण्डा राव द्वारा स्थापित मुंडेरी के किले की मरम्मत वीरभान जी ने करवाई तथा वहीं से इस क्षेत्र को अनुशासित किया। मुंडेरी किले से शासन चलाने के कारण भी सतनामियों को मुंडिया कहा जाने लगा। सतनामी दुर्योधन जी खेड़ा गाँव के निवासी थे। हस्तलिखित पोथियों में खेड़ा को काशली से 3 कोस पर तो कुछ पोथियों में 6 कोस पर बताया गया है। पंडजी का गाँव काशली से 12 कोश दूर बताया गया है। सर्वेक्षण कर इन गाँवों की खोज की जा सकती है। खंडेला के साध रूस्तम खेमू भोपत और सामलदास वीरभान जी के समकालीन थे इन सभी की वाणी ह.लि. पोथियों में मिलती है वीरभान जी के नेतृत्व में एक हजार साधों ने रूस्तम खाँ के बाग में 12 वर्ष की साधना की तथा यही से वीरभान जी काशली में संगत का दरबार लगाते रहे।

सतनामियों का विद्रोह नारनौल सरकार के अन्तरगत बिजेष रनामक एक गाँव से शुरू हुआ था। काशली में इकट्ठे होकर सतनामियों ने वीरभान के नेतृत्व में नारनौल पर चढ़ाई की। खंडेला के समकालीन भोपत साध रचित उजासी की पंक्तियां बतलाती हैं- 'आये नारनौल समाना ताल, खंड खंड माचे खंडान।' सतनामी नारनौल के समाना ताल (सोमेश्वर ताल) पर आकर रुके। फिर स्थान स्थान पर खांडा चटका। नारनौल पर सतनामियों का अधिकार हो गया। कमल साध के अनुसार नारनौल का फौजदार ताहिर खां नवाब कायमखानी सामंतों और जागीरदारों के साथ मिलकर लड़ने आया। नवाब से लड़ते हुए जोगीदास वीरगति को प्राप्त हुए। तब वीरभान ने कान्ह जी का भाला लेकर नवाब के ऊपर फेका। भाला बख्तर को तोड़ नवाब के सीने के पार हो गया।¹⁶ नारनौल क्षेत्र में यह साखी अब भी प्रसिद्ध है-

सतनामी सत से लड़े, सत की बांधी टेक।

नारनौल के गोरूए, मारा ताहिर बेग।।

एक के बाद एक शाही फौजें आईं। सभी को शिकस्त का सामना करना पड़ा। साकी मुस्तैद खां लिखता है- सतनामी अपने को अमर समझते थे। साधना की पूर्णता के बाद यह विश्वास उनमें होना स्वभाविक था। नारनौल पर अधिकार कर दोसी पहाड़ी की पूर्वी तहलटी में एक थाना स्थापित किया जो अब थाना गांव के नाम से ही जाना जाता है। यह गाँव नारनौल सिंधाना रोड़ के दक्षिण में नारनौल से दक्षिण-पश्चिम में 8 कि.मी. पर स्थित है। थाना के इर्द गिर्द के आठ गांवों में निर्वाण राजपूत रहते आये हैं। सजातीय होने से वीरभान को इनका विशेष सहयोग मिलता रहा होगा। गाँव से दोसी की पहाड़ी के ऊपर सूरज कुंड वीरभान की साधना स्थली के रूप में जाना जाता है। कुंड के पास शिला पर घोड़े पर सवार वीरभान की आकृति किसी स्थानीय व्यक्ति ने यहाँ स्थापित की है। यहां के लोग भईया जी कहते हैं।

क्षेत्र पर नियंत्रण रखने एवं सामाजिक गतिविधियों को सुचारू रूप से चलाने के लिए स्थान स्थान पर सतनामी चौकी बनाई गई। चौकी शब्द का प्रयोग समाज संगठन के स्थान पर पहले से ही चला आ रहा था। मीणाओं के 4-5 गांवों पर एक चौकी होती थी, जिसे वह गोष्ट चौकी कहते थे। उनके सभी सामाजिक धार्मिक कार्य इन्हीं चौकियों में संपादित हुआ करते थे। सतनामी चौकियां भी इन्हीं के अनुरूप थी। फारसी इतिहास ग्रन्थों में लिखा है कि सतनामियों ने अपनी चौकियों के माध्यम से धन की उगाही आरम्भ कर दी। वस्तुतः क्षेत्रीय लोग स्वेच्छा से चौकियों पर खर्च के लिए धन जमा करने लगे, कर की उगाही नहीं। चाकियों पर धन श्रद्धा के अन्तरगत जमा होने लगा। जिसे खालसा कहा जाता था। खालसा से तात्पर्य सामाजिक धन से था।

एक के बाद एक जीत के क्रम ने सतनामियों की प्रसिद्धि बहुत बढ़ा दी। जो

मुगल अजेय समझे जाते थे उन्हें बगैर किसी प्रशिक्षित सेना के बगैर अर्थिक संसाधनों के बिना विकसित अस्त्र शस्त्रों के बिन संयोजित योजनाओं के सतनामियों ने पारंपरिक अस्त्र शस्त्रों से बार बार शिकस्त दी। उनकी आश्चर्यजनक सफलताओं से लोगों में संदेश गया कि इनका साथ कोई दैविक शक्ति दे रही है। निरकुंश सत्ता से बचने के लिए सतनामियों का साथ देने का सही अवसर जान वे उनके साथ आ कर जुड़ने लगे। मुस्तैद खां लिखता है कि एक सतनामी गिरता तो उसके स्थान पर सत्रह और खड़े हो जाते। चींटियों की तरह उनके दल के दल जमीन से निकल पड़ते।

वीरभान जी की यह कुशल प्रशासनिक क्षमता थी जो विरोधी विचार धाराओं के व्यक्ति क्या ब्राह्मण क्या शूद्र उनके साथ कदम से कदम मिला कर लड़े। अपना घर परिवार सम्पत्ति यहाँ तक कि प्राणों तक को न्योछावर कर दिया। वह भी ऐसे समय जब हिन्दुस्तान में हिन्दुओं की प्रमुख राज सन्ताओं के जोधपुर के जसवन्त सिंह, आमेर के मिर्जा राजा जय सिंह और 1666 में मराठा वीर शिवाजी ने औरंगजेब के आगे समर्पण कर दिया। तब सामान्य स्तर से उठकर वीरभान जी ने अपने गुरु से 12 वर्षों तक प्रशिक्षण और आशीर्वाद प्राप्त कर सामान्य जन को ऐसा नेतृत्व प्रदान किया कि जिन मुस्लिम बादशाहों ने देश पर शासन किया उनमें सब से शसक्त औरंगजेब को दिन में तारे दिखा दिये। आध्यात्मिक ऊंचाइयों को पहुंची हुई एक वृद्धा (सम्भवता वीरभान जी की माता) उन्हें बराबर उत्साहित कर रही थी। उनकी भविष्यवाणियां सच होते देख सतनामी आत्मविश्वास से और लवरेज हो जाते। वृद्धा से प्रेरित उन्होंने दिल्ली पर चढ़ाई करने का निर्णय लिया। न्याद युद्धों के लिए जो गीत गाये जाते उन्हें चढ़ाई कहा गया। धूल उड़ाते कच्चे रास्तों से गाँवों और नगरों पर अधिकार करते हुए वे दिल्ली की ओर कूच कर गये। खंडेला के भोपत साध के अनुसार-

समकालीन इतिहासकार लिखते हैं कि दिल्ली से 15 कोस की दूरी तक सतनामी आ धमके। खबर मिलते ही बादशाह औरंगजेब दिल्ली से बाहर खेमाजन हुआ। नगर के फाटक बंद कर दिये गये। किले से लगी प्राचीरों पर तोप चढ़ा दी गई। सतनामियों में जाटों की बहुलता थी। जाट दिल्ली में अनाज सप्लाई करते थे। उन्होंने अनाज की सप्लाई रोक दी। दिल्ली में जो अनाज रूपये का 16 सेर बिकता था, वह 16 रु. प्रति शेर हो गया। कैसो दास लिखते हैं-तेतीस क्रोड देई देवता, मुगलो ऊपर मूछ तानी। ताजत घाहै तुरकनी, रोवै मुगलानी।

मुंशी देवी प्रसाद लिखते हैं दिल्ली क्षेत्र पर तीन दिन तक सतनामियों का राज रहा। मनुची के अनुसार वे दिल्ली के नजदीक आकर संसाधनों को जुटाने के लिए रुके। तोपों और अन्य अस्त्र शस्त्रों से सुसज्जित 50 हजार मुगल सेना सतनामियों के समक्ष पहुँची तो शाही सेना से संख्या के दशवां भाग के बराबर होने पर भी रणक्षेत्र में आ डटे।

मुस्तैद खां के अनुसार उन्होंने महाभारत जैसा दृश्य उपस्थित किया। मो. हाशिम 'खफी खां' लिखता है कि शाही सैनिक अपने शस्त्रों का प्रयोग करते तो उनका प्रभाव सतनामियों पर नहीं पड़ता पर जब सतनामी अपने सामान्य शस्त्रों का प्रयोग करते तो मुगल सैनिक दो-दो, तीन-तीन काम आ जाते।

निकोलाई मनूची लिखता है - बादशाह एक ऊँचे स्थान पर खड़े होकर दूरबीन से युद्ध की गतिविधियों को देख रहा था। उसने प्रतिकूल परिस्थिति देख कूटनीतिक चाल चली। फारसी इतिहासकारों का लिखना है कि बादशाह ने कुरान की आयतें लिख-लिख कर मुगल सैनिकों को दी, और यह बात आम फैला दी कि इनके होते हुए सतनामियों का जादू काम नहीं करेगा। कूटवा शाखा के कमलेश दास का कहना है-कि औरंगजेब ने सतनाम लिख लिख कर झंडे और बैनर सतनामियों के समक्ष भेजे जिस से सतनाम के प्रति अतिशय श्रद्धावश में उन्होंने तलवारें म्यान में कर ली। इतिहासकारों ने प्रश्न खड़ा किया है कि सतनामी जीत रहे थे तो उन्होंने समर्पण क्यों किया? ईश्वरदास नागर ने लिखा है-गरीब दास हाड़ा जो सतनामियों का नेतृत्व कर रहा था मुगल सेना के पहले ही हमले में गिर पड़ा। अपने सरदार के गिरते ही उन्होंने एक तरफा युद्ध बन्द कर दिया। ह.लि. पोथियों से पता चलता है कि अपने गुरु को शाही झंडे के पास खड़ा देख अपना प्रहार रोक दिया।

वीरभान जी ने धनुष हाथ में लेकर दो बाण ही चलाए थे तभी उनकी दृष्टि में शाही झंडे के पास खड़े गुरु दिखाई दिये। दोनों गुरमत की रथापना करने के उपरान्त रमतु (संसार त्याग का) खेल इसी वकत किया। गोविन्द दास कहते हैं-विश्वास रखना साधो जीत कर सांसारिक बंधन में साधो को बांधना उनका उद्देश्य नहीं था। अतः जीत की ओर बढ़ते कदम रोक उन्हे आत्मोत्सर्ग की राह पर आगे बढ़ाया यह इस युद्ध की शोभा है। सतगुर उदादास फकीर ने युगों युगों के लिए साधों को संसार सागर से पार कर दिया। इस अन्तिम यु) में सतगुर उदादास का उपस्थित रहना (जो फाल्गुन शुदी तेहरस शनिवार सम्वत् 1728 में हुआ) भोपत की निशानी, गोविन्द दास की बानी, खेमाबाई की जोगीदास को सम्बोधित पंक्तियों और फरूखबाद के पृथीलाल साध की पुस्तक 'साध पन्थ' इन सभी से सिद्ध होता है। साकी मुस्तैद खां ने लिखा है - गुरु और दो चैले तीनों को 3 जून 1669 ई. को चांदनी चौक कोतवाली के सामने कत्ल किया गया। यद्यपी इसको कदापि स्वीकार नहीं किया जा सकता। 1669 ई. का समय सम्वत् 1726 का मध्काल होता है। कुछ हिन्दू सांवत जो शाही सेवा में थे उन्होंने भी घटनाओं को कलम बन्द करने का काम किया है। राजाओं और नवाबों के निजी पुस्तकालयों में संकलित पुस्तके अभी भी बक्शों में बन्द पड़ी है। अपने आश्रय दाताओं के अनुरूप तत्कालीन इतिहासकारों ने तथ्यों को तोड़ मोड़कर प्रस्तुत किया है। विडम्बना यह है कि

सतनामी साध समाज अपने स्वर्णिम अतीत को जानने के प्रति अनमनस्क है।

सतनामियों के समर्पण पर उनके साथ युद्ध बन्दियों जैसा व्यवहार नहीं किया गया। मुगल सेना के प्रमुख राज अन्दाज खां ने हजारों की संख्या में उन्हें कत्ल करवा दिया। यह वही राज अन्दाज खां था जिसकी निगरानी में 1666 ई. में शिवाजी व शम्भा जी को रखा गया था। यह एक कुरूप और नीच जाति का अत्यन्त क्रूर व्यक्ति था। नवम्बर 1669 में मथुरा अन्तरगत तीन जाट गढ़ियों रेवरां चंदरखा सरखुर्द के जाट विद्रोह को दबाने गया। वहाँ भी इसने बेरहमी से खून खराबा किया। मुन्नी लाल 'दि औरंगजेब' में लिखते हैं- 1857 के गदर के समय जब अंग्रेजी सेना अवध से गुजर रही थी तो एक माँ अपने रोते बच्चे को कह रही थी बेटा चुप हो जा नहीं तो रदना राक्षस आ जायेगा। बच्चे ने रोते हुए पूछा-क्या रदना राक्षस गोरा है? यह सुन अंग्रेज सैनिक जो गौरै कहे जाते थे माँ बेटे को पकड़ ले गये। निहत्थे सतनामियों को मरवाने के कारण राज अन्दाज खां बहुत समय तक रदना राक्षस के नाम से चर्चित रहा। दो वर्ष बाद ही 1774 ई. में अफगानों को दबाने के संघर्ष में फागुन बदी 5 रविवार के दिन राज अन्दाज खां मारा गया। मृतक सतनामियों को नारनौल में छतीस बीघे की बगीची में दफनाया गया।

हालांकि फारसी लेखक सतनामियों को विद्रोही कहते हैं, जिन्होंने 1672 ई. में औरंगजेब के विरुद्ध विद्रोह किया, यद्यपि इरफारन हबीब ने सतनामियों के उदय को एक किसान आन्दोलन के रूप में वर्गीकृत करने का प्रयास किया है।¹⁷

सतनामियों के मूल ग्रन्थ पोथी ज्ञानबानी¹⁸ से प्रतीत होता है कि यह न तो सन् 1672 ई. में अचानक भड़का विद्रोह था तथा न ही केवल किसानों का आन्दोलन था, बल्कि यह सुनियोजित साम्प्रदायिक विद्रोह था, क्योंकि सतनामी इसके पूर्व ही 1657 ई. में एक सम्प्रदाय के रूप में संगठित हो चुके थे। सतनामियों की हस्तलिपि में स्वयं पंथ की स्थापना की तिथि स्पष्ट रूप से वैशाख संवत् 1714 तदनुसार 21 अप्रैल, 1657 ई. वर्णित है। इस तिथि को स्वीकार करने के पक्ष में पर्याप्त कारण हैं, क्योंकि समसामयिक इतिहासकारों ने अपने उद्धरणों में उल्लेख किया है कि-विद्रोह के समय (1672 ई.) में सतनामियों की संख्या लगभग पाँच हजार थी, जिससे स्पष्ट होता है कि पंथ को स्थापित हुए कुछ समय बीत चुका था। इस विद्रोह में, जितना योगदान पुरुषों का रहा, उतना ही महिलाओं का योगदान था। इस युद्ध में सतनामी महिलाओं ने विद्रोह को सफल बनाने के लिए अपने जीवन के साथ-साथ अपने घर-परिवार को भी दांव पर लगा दिया था।¹⁹

पंथ के संस्थापक के संदर्भ में पोथी ज्ञानबानी में उल्लेख है कि 'नारनौल देश' में सतगुरु का आगमन हुआ। पुस्तक में यह भी वर्णन है कि उनका उद्भव 'सतनामी पंथ की स्थापना' के लिए विप्लवकारी हिन्दुओं एवं तुर्कों (मुगलों) पर आक्रमण के रूप में ही हुआ है। इसके अतिरिक्त इस ग्रन्थ में इसके प्रारम्भिक विकास के संदर्भ में अधिक

विवरण उपलब्ध नहीं है। यद्यपि समकालीन फारसी स्रोतों में इस विषय पर अधिक विवरण मिलते हैं, परन्तु उनके विवरण केवल उस समय के हैं जब सतनामियों ने विद्रोह किया था। ऐसा कहा जाता है कि उस समय लगभग चार या पांच हजार सतनामी नारनौल एवं मेवात परगना में थे, जो गरीबदास के आध्यात्मिक नेतृत्व में संगठित हो गए थे।²⁰

पंथ के सम्बन्ध में मुस्तैद खां का कथन है- 'यह निराश्रित स्वर्णकारों, बड़इयों, सफाईकर्मियों, चर्मकारों एवं अन्य अप्रतिष्ठित कलाकारों की जातियों का समूह था।'²¹ इस सन्दर्भ में खाफी खान का मत है कि अपने समुदाय के अनुसार जीवन-यापन करते हुए ये सच्चे नाम की स्थिति में पहुंचने के लिए प्रेरित रहते थे और यही 'सतनाम' शब्द का अर्थ है। ये लोग हथियार धारण करते थे तथा 'किसी प्रकार से सताये जाने को सहन नहीं करते थे।'²²

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मेड़ता का युद्ध (10 सितम्बर 1790)

सूर्यप्रकाश व्यास

विक्रम संवत् 1847 (ई.स. 1790) में माधवराव (माधोजी) सिंधिया ने अपनी पुरानी पराजय (तुंगा के युद्ध की हार) का प्रतिशोध लेने के लिये, तुकोजी को साथ लेकर, मारवाड़ पर आक्रमण (चढ़ाई) कर दिया। यद्यपि राठौड़ों का मराठों के साथ विवाद जयपुर वालों (कच्छवाहों) के कारण ही हुआ था।¹

मराठे मारवाड़ तथा अन्य राज्यों में लूटपाट करने में प्रवृत्त हो रहे थे। उनका ध्यान विजय प्राप्त करने की अपेक्षा लूटने में अधिक रहता था। इस कारण अपना राजनीतिक अस्तित्व बचाने के लिए राजपूत फिर से अपना संगठन बनाने को विवश हुये। इस कार्य का नेतृत्व आमेर सिंहासनारूढ़ प्रतापसिंह ने किया।

सिन्धिया की विवेकशीलता तथा डी बोएन की युद्ध कुशलता से शीघ्र ही उस पराजय के अपमान व हानि का प्रतिशोध ले लिया गया।

सिन्धिया ने पराजय के अपमान का बदला लेने के लिये चार वर्षों के भीतर ही मराठों की एक ऐसी सेना राजस्थान में भेजी जिसकी युद्धनीति भारतीयों के लिये एकदम अनजानी थी अर्थात् सिन्धिया की सेना यूरोपीय पद्धति से युद्ध करती थी जिससे राठौड़ सेना अनजान थी।

उस समय के तत्कालीन युद्धों में यूरोपीय युद्धनीति और उनके असीम साधनों के सम्मुख राजपूतों का असीम शौर्य भी निश्फल सिद्ध हुआ। फिर उनमें षडयंत्रों एवं विश्वासघात की भी कमी नहीं रही।²

इस्माइल बेग और महादजी सिंधिया में वैमनस्य बहुत पहले से ही चल रहा था। इस्माइल बेग को माधोजी सिंधिया की विशाल वाहिनी से कई बार पराजय प्राप्त हुई थी। तब इस्माइल बेग विक्रम संवत् 1847 (ईस्वी सन् 1790) में जयपुर तथा जोधपुर के राजाओं की सहायता प्राप्त कर अजमेर पहुँचा। सिन्धिया ने इस्माइल बेग की सेना के लोगों में फूट डालने का प्रयास किया परन्तु उसे इसमें सफलता नहीं मिली। तब उसने मथुरा से लकवा दादा और डी बोइग्ने की अध्यक्षता में अपनी सेना इस्माइल बेग और राजपूत राजाओं को परास्त करने हेतु भेजी।³ डी बोइग्ने के नेतृत्व में सिंधिया की सेना ने इस्माइल बेग, राठौड़, कच्छवाह, तैलंगों, रोहिलो व साधुओं की तोपखाना युक्त सम्मिलित

सेना को पाटण के युद्ध में करारी/बुरी तरह पराजित किया।⁴ इसका समाचार जब सिंधिया को ज्ञात हुआ तो उसने राजपूत राजाओं को पूर्णतया परास्त करने के उद्देश्य से डी बोइंगने को जोधपुर पर आक्रमण करने की आज्ञा भिजवाई।⁵

सिंधिया द्वारा आज्ञा प्राप्त होते ही डी बोइंगने ने सर्वप्रथम अजमेर पर अधिकार करने का इरादा/निश्चय किया। अजमेर का सामरिक रूप से महत्वपूर्ण था क्योंकि जयपुर तथा जोधपुर के मध्य में स्थित था। उसने 15 अगस्त 1790 में अजमेर पर घेरा डाला परन्तु अजमेर का किला प्राकृतिक रूप से ही इतना सुरक्षित था कि उस पर तोपों का प्रहार नहीं किया जा सकता था तथा किले के भीतर स्थित लोगों के लिए 6 माह तक जल तथा वर्ष भर के लिए भोजन का भंडारण विद्यमान था। अतः किले के घेरे का शीघ्र लाभ न देखकर डी बोइंगने ने दो हजार सवार एवं पर्याप्त पैदल सेना को अजमेर में छोड़कर शेष सेना के साथ जोधपुर की ओर प्रस्थान किया। उसको शत्रु के मेड़ता में होने की सूचना प्राप्त हुई।⁶

युद्ध/आक्रमण की संभावना देखकर महाराजा विजयसिंह जी ने बीकानेर और किशनगढ़ के नरेशों को सहायता के लिये बुलवा लिया।⁷

इधर मेड़ता में जोधपुर, बीकानेर और किशनगढ़ नरेशों की सेनाएँ युद्ध के लिये तैयार हो रही थी और उधर (महाराष्ट्र) मराठों ने सांभर, नांवा और परबतसर पर अधिकार करने के बाद, अजमेर को घेरकर, मेड़ता की तरफ बढ़े। मेड़ता की डी बोइंगने की सेना के युद्ध का वर्णन उसके ही एक दूसरे अफसर ने अपने ई.स. 1790 ता. 13 सितम्बर (विक्रम संवत् 1847 भाद्रपद सुदी 5) के पत्र में इस प्रकार किया है -

“सत्रह दिनों तक अजमेर का घेरा रहने के बाद जब मेड़ता में शत्रु की तैयारी का पता चला तो दो हजार सवारों को वहाँ छोड़कर हमारे जनरल (डी बाएने) ने शेष सेना के साथ मेड़ता की ओर प्रस्थान किया।

विजयसिंह ने डी बोइंगने को सिंधिया का साथ छोड़ने के बदले में अजमेर और उसके आस-पास की पचास कोस तक की भूमि देने को कहा, परन्तु उसने उत्तर दिया कि जयपुर और जोधपुर को पहले से ही सिंधिया ने मेरे नाम कर दिये हैं।⁸

अकाल के कारण हर जगह पानी की बड़ी कमी थी, जिससे हमें लंबे मार्ग का अनुसरण करना पड़ा। हम लोग दिनांक 8 को रीयां पहुँचे। आधी रात को वहाँ से प्रस्थान कर जब हम शत्रु की सेना के निकट पहुँचे तो हमारे साथ के मराठा सरदार उसी समय शत्रु पर आक्रमण करना चाहते थे, परन्तु जनरल डी बोइंगने ने अपनी सेना के थकी होने तथा समय की अनुपयुक्तता के कारण ऐसा करने से रोक दिया। शत्रु के पास 30000 सवार 10000 पैदल तथा 25 तोपें थी। हम लोगों के पास सवार तो लगभग उतने ही थे

परन्तु पैदल सेना कम और तोपें 80 थी।”⁹

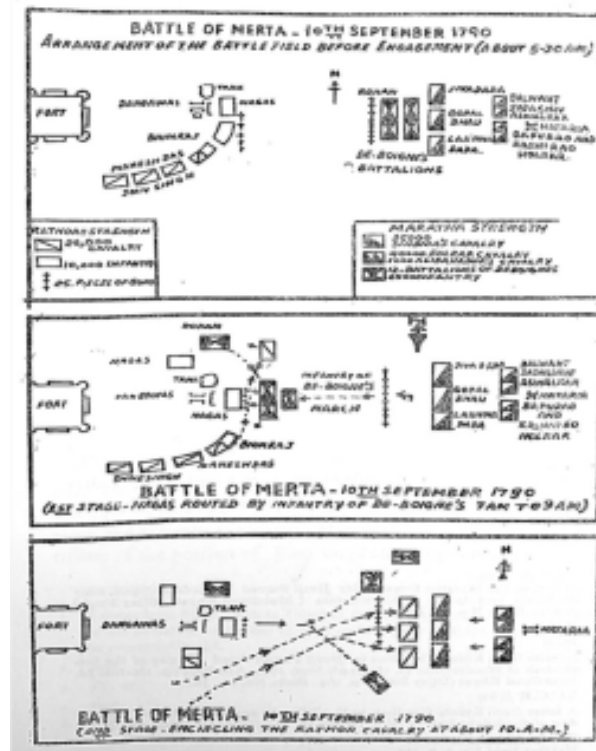
मार्ग में उनकी सेना के फ्रेंच जनरल डी बोइने का तोपखाना लूनी नदी की बालू में फँसा। जैसे ही इसकी सूचना महाराज की सेना में पहुँची वैसे ही कुछ सरदारों ने तत्काल उस तोपखाने पर आक्रमण करने की सलाह दी। परन्तु एक तो आपस की फूट के कारण यह मौका आपस के वाद-विवाद और विचार में ही निकल गया,¹⁰ इसके अतिरिक्त भीमराज बक्शी ने राजा के आदेश से इस्माइल खान के आने तक आक्रमण करने से मना कर दिया और रूकने को कहा।¹¹

फ्रेंच जनरल डी बोइने ने झूठा संधि का प्रस्ताव भेजकर राठौड़ सरदारों को धोखे में रखा। राठौड़ों की इस कमजोरी का पूरा लाभ मराठों तथा डी बोइने ने उठाया। उसने लूनी की रेत से अपने तोपखाने को निकालकर मेड़ता के निकट पहुँचाया। राठौड़ों ने अवसर का लाभ नहीं उठाया परन्तु मराठों ने उन्हें संभलने का अवसर नहीं दिया।¹²

सैन्य संख्या व व्यूह रचना - राठौड़ों और मराठों ने तीन मील की दूरी के अन्दर डांगावास और नटरिया के मध्य मेड़ता के मैदान में आमने सामने होने के लिए शिविर स्थापित किये। राठौड़ों की सेना में 26000 अश्वरोही 10000 पैदल सैनिक तथा पुरानी तोपों की संख्या 25 थी। उन्होंने डांगावास पश्चिम की ओर से मेड़ता शहर के दक्षिण भाग में एक अर्धचन्द्र व्यूह रचना बनाई। डांगावास तालाब के पास बाईं ओर किराये के नागा साधू सैनिकों के दल को नियुक्त किया। मेड़ता के दक्षिण की ओर वृत्र के दाईं ओर महेशदास कुम्पावत व शिवसिंह चाम्पावत के नेतृत्व में राठौड़ अश्वारोहियों को नियुक्त किया गया। दोनों के मध्य में भीमराज बक्शी ने अश्वारोहियों और पैदल सैनिकों की संयुक्त सेना की कमान संभाली। इनके आगे थोड़ा बाईं ओर मराठा शिविर की ओर मुँह करती हुई तोपों को स्थापित किया गया।¹³

सिन्धिया की सेना में उसके स्वयं के 25000 अश्वरोही और होल्कर और अली बहादुर के क्रमशः 4000 और 1000 सैनिक सम्मिलित थे। इसके अलावा फ्राँसीसी जनरल डी बोइने के नेतृत्व में उसकी 12 बटालियन पैदल सैनिक तथा उसकी पसंदीदा 50 तोपें भी सिन्धिया की सेना का एक भाग थी। डी बोइने ने अपनी मैदानी तोपों को तथा अपनी बटालियनों को दो पंक्तियों में राठौड़ों की सेना के सामने नियुक्त किया। उनके पीछे कुछ दूरी पर बाईं ओर लक्ष्मण अनंत दादा (लकवा दादा) के नेतृत्व में मराठा अश्वारोहियों को तैनात किया गया। केन्द्र में गोपाल भाऊ और दाईं ओर जीवाजी बलाल को नियुक्त किया गया। इनके पूरे एक मील पीछे होल्कर के अश्वारोही बापू राव और काशी राव होल्कर के नेतृत्व में तथा अली बहादुर के आदमी उसके दीवान बलवंत सदाशिव आसवालकर के नेतृत्व में नियुक्त किये गये।¹⁴

जब डी बोएने के तोपखाने ने राठौड़ सेना के शिविर के पास पहुँच कर उस पर गोले बरसाने प्रारम्भ किए तब राठौड़ों को धोखे का पता चला। इस अचानक आक्रमण से कुछ समय के लिए राठौड़ सेना हतप्रभ रह गयी परन्तु शीघ्र ही उन्होंने स्वयं को युद्ध के लिए तैयार किया। परन्तु शत्रु के आक्रमण होने तक असावधान रहने से युद्ध में आक्रमण की पहल का लाभ मराठा सेना को मिला।¹⁵



युद्ध का प्रारम्भ - मराठों ने 10 सितम्बर की धुंधली प्रातः में आक्रामक रूप अपनाया। डी बोइने राठौड़ों के निकट पहुँच कर नागा साधू (सैनिकों) पर कहर बन कर टूट पड़ा। उसी समय भीषण गोलीबारी शुरू हो गई और कुछ समय पश्चात् हमारी ओर की तोपों के मुँह में बन्दूकों की गोलियाँ भरकर छोड़ी गई। तोपों की अधिकता होने से हमने शीघ्र ही शत्रु को वहाँ से हटने के लिए विवश कर दिया।¹⁹

राठौड़ों ने अपने घरेलू वाद विवाद में लगे रहकर 'मारवाड़ मनसूबे डूबी' की कहावत को चरितार्थ किया। मेड़ता के पास डांगावास गाँव में पौ फटते ही सोये हुए राठौड़ों की सेना पर मराठों ने धावा बोल दिया। जब वे जागे तब उन पर गोलियों की बौछार होने लगी। इसलिये वे घबराये हुए उठे। राठौड़ों की पैदल सेना तितर-बितर हो ही चुकी थी कि इतने में सिन्धिया सेना के एक फ्रॉंसीसी अफसर रोहन के नेतृत्व में तीन पलटनों ने यकायक मारवाड़ी सेना पर आक्रमण कर उसे गंभीर क्षति पहुँचाई।²⁰ राठौड़ों की सेना में भ्रम फैल गया और एक घंटे में राठौड़ों की सेना तितर-बितर हो गई और उनके तोपखाने पर सिन्धिया सेना का कब्जा हो गया। राठौड़ों को इससे अनजान रखा गया। उनके सामान्य सरदार युद्ध से भाग खड़े हुए।²¹

इस प्रकार जब रोहन राठौड़ों की तरफ आगे बढ़ा तो मुख्य सिन्धिया सेना और उसकी पलटनों के मध्य एक रिक्त स्थान उत्पन्न हो गया जिसके कारण राठौड़ों अश्वारोहियों को उसमें घुसने का अवसर मिल गया और उन्होंने रोहन के सैनिकों को घेर लिया जिसमें से वह कठिनाई से बचा। परन्तु बुरी तरह से घायल हो गया। जैसे ही सूर्य आसमान में ऊँचाई पर पहुँचा, महेशदास और शिवसिंह के नेतृत्व में 4000 शक्तिशाली राठौड़ घुड़सवार डी बोइने के तोपचियों पर टूट पड़े। तोपों की ओर सतर्कता से आगे बढ़ते हुए उन्होंने मराठों की दूसरी पंक्ति पर आक्रमण करने के लिए रास्ता बनाया और गोपाल भाऊ और जीवा दादा को पीछे हटने के लिए विवश कर दिया।²² बदली परिस्थितियों को देखकर डी बोइने ने अपनी पैदल सेना को पीछे लौटाया और सिन्धिया की सेना को एक खोखले वर्ग के रूप में सुसज्जित कर राठौड़ों की सेना को चारों तरफ से घेर लिया। जिससे राठौड़ों को मराठा सेना के निकट पहुँचने पर चारों ओर से आक्रमण का सामना करना पड़ा। इससे बढ़ती हुई राठौड़ सेना की गति रुक गई और नौ बजते-बजते उन्हें वहाँ से पीछे हटना पड़ा।

शीघ्र ही तोपों का मुँह घुमाकर राठौड़ों की ओर कर दिया गया। शीघ्र ही मराठा तोपें राठौड़ों पर आग उगलने लगी। होल्कर और अली बहादुर की रेजीमेंट शीघ्र ही गोपाल भाऊ और जीवा दादा के पास पहुँच गयी। दो घंटे तक अथक परिश्रम के बाद राठौड़ों की गति पर विराम लगा।²³ काफी मारवाड़ी सेना नष्ट हो चुकी थी। इस विकट युद्ध की यह दुर्दशा देखकर राजपूतों ने केसरिया वस्त्र धारण किये और भगवान श्रीकृष्ण के वचन "हतो वा प्राप्स्यसि स्वर्गं जित्वा वा मोक्ष्यसे महीम्" का अनुसरण किया और शत्रुओं पर टूट पड़े। और मरते दम तक शत्रुओं पर वार करते रहे। अन्ततः इस प्रकार भयानक बलिदान हुआ, केवल 15 वीर ही जीवित बचे, जो अन्त तक पाँव जमाये रहे। ये अन्तिम थे, जिन्होंने (युद्ध के मैदान में) रणभूमि में अपने प्राण न्यौछावर कर दिये। डी बोइने की सेना के एक अफसर ने लिखा है कि यह वर्णन करने की मेरी लेखनी में

शक्ति/सामर्थ्य नहीं है कि केसरिया वस्त्र वालों ने अपने प्राण हथेली पर रखकर क्या बहादुरी/वीरता दिखाई। मैंने देखा जिस समय पंक्ति जा चुकी थी, 15 या 20 आदमी हजारों पैदल सैनिकों पर आक्रमण करने के लिए दौड़े थे। जिस समय दस-पन्द्रह कदम के फासले पर ही रह गये थे कि वे सब तोपों से उड़ा दिये गये।²⁴

युद्ध सुबह 10 बजे तक समाप्त हो चुका था और 3 बजे तक मेड़ता शहर का आत्मसमर्पण हो गया था।²⁵ मराठों ने डी बोएने की सेना के 900 पैदल सैनिक खोये। 50 मराठा सैनिक मारे गए और 250 घायल हुए। इस युद्ध में 2000 राठौड़ों की मृत्यु हुई और 3000 घायल हुए। भीमराज अपने 4000 अश्वरोहियों के साथ नागौर की ओर पलायन कर गया। गंगाराम भंडारी अपने 2000 सैनिकों के साथ चार दिन तक मेड़ता के किले का रक्षण करता रहा परन्तु अन्ततः समर्पण कर दिया। मराठों ने बहुमूल्य लूट से स्वयं को समृद्ध किया।²⁶ इस युद्ध में हार का मुख्य कारण नागा सेना का प्रशिक्षित न होना तथा अनुशासनहीनता होना था। राठौड़ सेनापतियों ने भी ढंग से मोर्चाबंदी नहीं की थी। यदि वे पहले ही थकी हुई मराठा सेना पर, आते ही उन पर टूट पड़ते तो उनकी विजय निश्चित थी।²⁷

अजमेर लकवा दादा को दे दिया गया। सन्धि हो जाने पर डी बोइने ने वापस मथुरा की ओर प्रस्थान किया। ई.स. 1791 ता. 1 जनवरी (वि.सं. 1847 पौष वदी 12) को वहाँ पहुँचने पर उसका भव्य स्वागत किया गया। इस विजय के कारण डी बोइने की सेना 'चेरी (उड़ाकू) फौज़' के नाम से प्रसिद्ध हुई।²⁸

मेड़ता के इस युद्ध में जोधपुर का सैन्य बल टूट गया और महाराजा विजयसिंह को 60 लाख रुपये और अजमेर, सांभर खैरवा मसूदा भीनाय आदि देकर दक्षिणियों से सदा/सदैव के लिए 1 जनवरी 1791 में सुलह संधि कर ली महाराजा विजयसिंह द्वारा इतने रुपये एक साथ न दे सकने के कारण कुछ तो गहने और जवाहरात आदि के रूप में मराठों को उसी समय दे दिए और बाकी रूपयों के बदले में जमानत के रूप में साँभर, मारोठ, नावाँ, परबतसर, मेड़ता और सोजत की आमदनी उन्हें सौंप दी।²⁹ और अजमेर का दुर्ग सिंधिया को सौंप देने के लिए महाराजा ने अपने किलेदार ठाकुर सूर्यमल को 19 फरवरी 1791 को फाल्गुन वदी प्रतिपदा, गहलोत 142 विक्रम संवत् 1847 को पत्र लिखा। जिन्होंने अपने प्राण त्याग दिये परन्तु (जीते जी) जीवित रहते किला शत्रु को नहीं सौंपा। जो खिराज अब तक दिल्ली के मुगल बादशाहों को दिया जाता था वह अब मुगल बादशाह के स्थान पर सिंधिया को एक लाख अस्सी हजार रुपये वार्षिक देना स्वीकार किया गया। इस अपमानजनक/लज्जाजनक सन्धि से विजयसिंह की प्रतिष्ठा को बहुत ठेस लगी। उसे मारवाड़ के बहुत बड़े उपजाऊ भाग को छोड़ने के लिए विवश होना पड़ा। इससे यहाँ की आर्थिक स्थिति शोचनीय हो गई जिससे यहाँ उपद्रव प्रारम्भ हो

गये। जागीरदार विद्रोह करने लग गये। उधर सिन्धिया और अधिक शक्तिशाली हो गया और इसी कारण बाद में जयपुर व उदयपुर के शासकों को उसके सामने झुकना पड़ा।³⁰

लल्लन सिंह जी की पुस्तक 'भारतीय सैन्य इतिहास और युद्ध के सिद्धान्त' में बताये गये युद्ध के 10 सिद्धान्तों के आधार पर इस युद्ध का विश्लेषण करने पर यह ज्ञात होता है कि सिन्धिया की मराठा सेना व डी बोइने के नेतृत्व में आक्रामक क्रिया, विस्मय, सहयोग, गतिशीलता के सिद्धान्तों का बुद्धिमतापूर्ण प्रयोग किया गया। मराठा सेना का प्रशासन भी अच्छा था जबकि राठौड़ सेना में आक्रामक क्रिया का अभाव, सैन्य बल का संकेन्द्रण करने में असफल, शत्रु को विस्मय करने में असफल, आपसी सहयोग का अभाव, कोई स्पष्ट रणनीति न होना, साधनों का उचित प्रकार से प्रयोग में न लाना, अनेक नेतृत्व होना, प्रशासनिक दुर्बलता के कारण मनोबल उच्च होते हुए भी अन्त में पराजय का मुख देखना पड़ा।³¹

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महाराजा विजयसिंह कालीन मारवाड़ी सैन्य संगठन एवं उसका सामाजिक आधार (1752 से 1793 ई.)

राजेन्द्र कुमार

भारत में सुसंगठित समाज का अस्तित्व प्राचीन काल से ही देखने को मिलता है। समाज को सुसंस्कृत एवं सुसंगठित बनाने के लिए तत्कालीन नीतिकारों ने अनेक नीतियों की संकल्पनाएं प्रस्तुत की थी तथा इन नीतियों को इनके समकालीन शासकों ने अपने राज्यों में लागू भी किया। प्राचीन काल से लेकर मध्यकाल तक के लम्बे कालखण्ड के दौरान भारतीय समाज के विभिन्न पक्षों में परिवर्तन भी आते गए, परन्तु भारतीय समाज का मुख्य आधार रही 'वर्ण व्यवस्था' अपने मूल स्वरूप में यथावत बनी रही।

जनपद काल में समाज की सुरक्षा के लिए सेना की आवश्यकता महसूस की गई। परिणामतः सेना का गठन किया गया। लघु स्तर पर बनी इस सेना का उद्देश्य समाज की शत्रु से रक्षा करना था। परन्तु इसका स्वरूप समय के साथ परिष्कृत होता रहा एवं महाजनपद काल में मगध जैसे साम्राज्य ने एक विशाल सेना का गठन किया जिसका उद्देश्य समाज की सुरक्षा करने के साथ-साथ साम्राज्य का भौगोलिक विस्तार करना भी था। इस प्रकार भारतीय इतिहास में समाज व सेना एक-दूसरे के पूरक के रूप में स्थापित हुए।

आलोच्य काल के दौरान मारवाड़ की सैन्य व्यवस्था का तत्कालीन समाज से प्रत्यक्ष व अप्रत्यक्ष दोनों रूपों में सरोकार था। जैसा कि प्राचीन ग्रंथों में उल्लेखित है कि क्षत्रिय ही सेना का अंग बन सकते थे। अन्य जाति वर्ग में केवल ब्राह्मण ही इससे एक सैन्य प्रशिक्षक के रूप में जुड़ सकता था अन्य कोई वर्ग नहीं। मारवाड़ की सेना में भी प्रारम्भ में यही प्रचलन था कि केवल राजपूत ही सेना में चाकरी (सेवा) कर सकते थे जबकि अन्य जाति के लोगों को सैनिक कार्य हेतु योग्य नहीं समझा जाता था। राजपूतों में एक प्रथा यह भी प्रचलित थी कि वयस्क राजपूत को नवरात्रि के अवसर पर भैंसे की बलि देनी पड़ती थी। अगर वह बिना हिचकिचाहट के एक झटके से भैंसे का सिर धड़ से अलग कर देता था तो उसे समाज में महत्त्वपूर्ण स्थान मिलता था। साथ ही राज्य की सैन्य व्यवस्था में भी उपयुक्त दर्जा प्रदान किया जाता था। अगर वह बलि देने में सफल नहीं होता तो उसे अपनी बिरादरी (सामाजिक वर्ग) के साथ जाजम पर बैठने का अधिकार नहीं दिया जाता था जब तक पुनः किसी नवरात्रि के अवसर पर भैंसे की बलि

नहीं दे देता था,¹ परन्तु समय के साथ इस नियम में शिथिलता देखने को मिलती है। महाराजा सूरसिंह (1595-1619 ई.) के शासनकाल में मारवाड़ की सेना में महत्त्वपूर्ण परिवर्तन किए गए। इनके समय तोपखाना सेना का अहम् हिस्सा बना साथ ही तोपखाने को संचालित करने वाले मुस्लिम वर्ग - मुग़ल, मेवाती एवं पठान आदि भी मारवाड़ की सेना से प्रत्यक्षतः जुड़े।

मारवाड़ी सेना में प्रारम्भिक काल से भर्ती का मुख्य आधार रही 'जातीय व्यवस्था' अठारहवीं शताब्दी के दौरान गौण बन कर रह गई थी। हालांकि सामान्य व्यवहार, नियम-निषेध, अधिकार तथा सामाजिक समानता जैसे क्षेत्र में अभी भी भिन्नता देखने को मिलती थी। इस काल के पुरालेखीय दस्तावेजों व साहित्यिक सामग्री का अध्ययन करने से यह भलीभांति स्पष्ट हो जाता है कि मारवाड़ की सेना के द्वार अब सभी जाति वर्ग के लोगों हेतु खोल दिए गए थे। अब राजपूतों के अतिरिक्त ब्राह्मण, ओसवाल तथा चारण जाति के लोग भी सेना में सम्मिलित थे। भण्डारी विजेराज ने महाराजा अभयसिंह की सेना की एक अणी का अहमदाबाद के युद्ध में कुशल संचालन किया था।² भण्डारी रतनसिंह भी अभयसिंह के शासन में दीवान जैसे महत्त्वपूर्ण प्रशासनिक पद पर नियुक्त था³ एवं उसने अनेक युद्धों में भी भाग लिया था। 18वीं शताब्दी के उत्तरार्द्ध में महाराजा विजयसिंह के शासन में मारवाड़ की स्थायी सेना का गठन किया गया था। इस सेना में मुसलमानों, पूरबियों तथा रूहेलों आदि को सम्मिलित किया गया था। इसके अतिरिक्त यहाँ का तोपखाना तो पूर्णतया मुस्लिम तोपचियों की देख-रेख में ही संचालित होता था।⁴ राजपूत वर्ग के लोग तोपखाने के मुख्य पदों पर देखने को नहीं मिलते थे। परन्तु मुस्लिम तोपचियों के सहायक के रूप में अवश्य अपनी सेवाएँ देते थे। कालान्तर में कुछ हिन्दू समुदाय के लोग गोलंदाज के पदों पर नियुक्त किए गए थे जिनमें पूरबियां मुख्य थे। ये तोपखाने के संचालन में विशेष रूप से दक्ष थे। राजपूत भी गोलंदाजों के पदों पर नियुक्त हुए, परन्तु जो दक्षता मुस्लिमों व पूरबियों के संचालन में थी वह राजपूतों के संचालन में नहीं थी। इसलिए तोपखाने के कुशल संचालन हेतु मारवाड़ शासकों की निर्भरता अब भी मुस्लिमों व पूरबियों पर बनी रही। इसका अन्य महत्त्वपूर्ण परिणाम यह भी हुआ कि मारवाड़ की सेना में विभिन्न जातिवर्ग के लोगों का सामंजस्य स्थापित हुआ एवं विभिन्न सांस्कृतिक विचारों का आदान-प्रदान हुआ। अन्य समाज के लोगों का भी अब सेना में भर्ती होने के लिए रुझान बढ़ा।

18वीं सदी के उत्तरार्द्ध में मराठों के निरंतर होने वाले आक्रमणों की शृंखला ने मारवाड़ की आर्थिक व्यवस्था को पूर्णतया चरमरा दिया था। इसलिए महाराजा विजयसिंह ने स्थाई सेना का गठन किया, परिणामतः विभिन्न जातीय समुदायों के लोगों को भी स्थाई सेना में भर्ती किया गया। यह इसलिए भी किया गया क्योंकि विजयसिंह राजपूत

जागीरदारों पर अपनी सैनिक निर्भरता को समाप्त करना चाहता था। इस सेना में भारतीय मुसलमान, कायमखानी, जाट, आहेड़ी तथा नागा साधु प्रमुख थे।⁵ नागा साधु दादूपंथ की रामानंदी व वैष्णवी शाखाओं से सम्बन्धित थे।⁶ नागा साधुओं ने मुगल सत्ता के विरुद्ध अपनी धार्मिक स्वतंत्रता की रक्षार्थ स्वयं को संगठित किया। ये मुगल साम्राज्य के विरुद्ध अपना विरोध प्रदर्शित करने में सक्षम नहीं थे, इसलिए इन्होंने मारवाड़ की राजकीय सेना का हिस्सा बनने का निश्चय किया। फलतः नागा साधुओं ने मुस्लिमों व मराठों के विरुद्ध अनेक लड़ाइयों में अपनी सहभागिता की थी।⁷ मारवाड़ शासक द्वारा नागा साधुओं को अपनी राजकीय सेना का अंग बनाने का कारण केवल सैन्य संख्या की वृद्धि करना ही नहीं था बल्कि धार्मिक सम्प्रदाय के अधिकारों व सम्मान की रक्षा करना भी था।

मारवाड़ की सेना अनेक जातीय समाज व समुदायों का समूह थी। अतः प्रत्येक समाज की भावनाओं को अहमियत दी जाती थी। चारण समाज के लोगों को मारवाड़ ही नहीं बल्कि समस्त राजपूत राज्यों में सम्मानित स्थान प्राप्त था। युद्धकाल के दौरान चारणों को शत्रु सेना के शिविर में भी जाने का अधिकार प्राप्त था। हालांकि इनके द्वारा शत्रु की सैनिक गतिविधियों की जानकारी नहीं जुटाई जाती थी बल्कि ये कवित्त की रचना कर शत्रु पक्ष को उकसाते थे, वहीं दूसरी ओर अपने पक्ष की सेना की गौरवमयी महिमा का गान करके उनमें वीरता की भावना का प्रसार करते थे। यहाँ तक कि राज्य के उच्चतम पदों पर नियुक्ति करते समय उनकी वंश परम्पराओं और राजकीय सेवाओं का भी ध्यान रखा जाता था। परन्तु, यह पद वंशानुगत नहीं हुआ करते थे। फिर भी कुछ विशिष्ट पदों पर विशेष जाति के व्यक्तियों को नियुक्त करने की प्रथा प्रचलन में रही। सेना के उच्चतम पदों पर भंडारी व पंचौली व सिंघवी जातिवर्ग के लोगों को ही पदासीन किया जाता था,⁸ जो इनके समाज के लिए सम्मानजनक बात थी। यहाँ यह गौर करना आवश्यक है कि इस कालखण्ड के दौरान कोई भी राजपूत सेना के उच्चतम पद अर्थात् बखशी के पद पर आसीन नहीं किया गया था।

जैसा विदित है कि सेना का उद्भव व विकास समाज की सुरक्षा हेतु हुआ था। सेना की व्यवस्था समाज के मूल सिद्धांतों को मद्देनजर रखते हुए ही की जाती थी। शुकनीति ग्रंथ सेना के मोर्चे, सेना के अनाज के भण्डार, ऊँटों, घोड़ों व हाथियों के तबेलों तथा अस्त्र-शस्त्रों को रखने की उत्तम स्थिति किस दिशा में होनी चाहिए इसका विस्तृत वर्णन करती है।⁹ अपराजितपृच्छा ग्रंथ किसी नए नगर की स्थापना के लिए उचित स्थान के चयन के सम्बन्ध में बताता है कि वह स्थान, जो दो नदियों के मध्य हो तथा वन अथवा पहाड़ों के समीप हो, ऐसे स्थान को नवीन नगर के निर्माण हेतु चयनित करना चाहिए।¹⁰ इसका स्पष्ट अभिप्राय यही है कि नगर की शत्रु से सुरक्षा की जा सके एवं सेना की

स्थिति को अधिक सुदृढ़ता प्रदान की जा सके। मुस्लिमों का प्रभाव मारवाड़ की सेना में केवल तोपखाने तक ही सीमित नहीं रहा बल्कि कालान्तर में यह घुड़सवार व पैदल सेना में भी अपना प्रभाव रखने लगे थे।¹¹ तत्कालीन पुरा-दस्तावेजों से यह जानकारी मिलती है कि मारवाड़ राज्य के विभिन्न परगनों में अनेक मुस्लिम जागीरदार थे।¹² जो राज्य की सेना के लिए बड़ी संख्या में असवार (घुड़सवार) उपलब्ध करवाते थे।¹³

बही फोज रे एकता री, वि.सं. 1831/1774 ई. के संदर्भ से सूचना प्राप्त होती है कि मेहर मोहम्मद खां, तंवर फिरोज खां, पठाण वारस खां, सोलंकी मालू खां, शेख ईस्माईल खां, पठान सदै खां, सैरानी फाजल खां एवं भाटी लाल खां जैसे जागीरदारों ने बीकानेर अभियान के दौरान 33 घोड़े व 37 पाला सैनिक उपलब्ध करवाए थे।¹⁴ इसी प्रकार मुस्लिम सरदारों ने मारवाड़ राज्य की विभिन्न सैनिक विरादरियों का नेतृत्व भी किया था। उदाहरणार्थ बड़गूजर फतेहखां, पठाण मिसरी खां, दोलू नाजू खां, चौहान अलैदाद खां आदि मुख्य थे।¹⁵ इसके अतिरिक्त भी अनेक संदर्भ मारवाड़ी सेना में मुस्लिम वर्ग के संलग्न होने की पुष्टि करते हैं, यथा- वि.सं. 1810/1753 ई. में मारवाड़ की सेना में हासम खां के 120 पाला सैनिक सम्मिलित थे।¹⁶

समाज के सामान्य जीवन के कुछ नियम भी सेना में लागू किए जाते थे। तत्कालीन समाज में अधिकांश शुभ कार्य शुभ लगन, मुहूर्त अथवा ज्योतिष के परामर्श द्वारा ही सम्पादित किए जाते थे। इसी प्रकार सेना के अभियान से पूर्व भी ज्योतिष से शुभ समय का मुहूर्त निकलवाया जाता था। अगर ज्योतिषी अथवा शकुन विचारक द्वारा अशुभ समय होने का संकेत दिया जाता तो सैन्य अभियान को टाल दिया जाता था। इस प्रकार शुभ समय की प्रतीक्षा में लम्बा समय व्यर्थ कर दिया जाता था।

युद्ध अभियान हेतु शुभ मुहूर्त निकलने पर सर्वप्रथम घोड़ा, अस्त्र-शस्त्र व तोपों की पूजा की जाती थी¹⁷ एवं तोपों की पूजा के समय बलि भी चढ़ाई जाती थी।¹⁸ योद्धा लोग युद्ध में प्रस्थान से पूर्व स्नान करके ब्रह्म का ध्यान करते थे। रामायण, महाभारत व भागवत पुराण जैसे पवित्र धार्मिक ग्रंथों का श्रवण कर तुलसी माला धारण करते थे।¹⁹ तत्पश्चात् सैनिक अपने हथियारों एवं साजो-सामान के साथ तैयार होते थे। फौज के कूच हेतु नंगारे बजाए जाते थे।²⁰ देवी की पूजा करके शासक हाथी के हौदे पर आसीन होते थे। फिर युद्ध का डंका अथवा तुरी बजाये जाते थे। तीसरा डंका बजते ही युद्ध प्रारम्भ हो जाता था।²¹ राठौड़ शासक युद्ध के दौरान भी अपने सामाजिक गुणों का निर्वहन करते थे। रणनीति के अनुकूल छलकपट करना राठौड़ शासकों को अनुचित व धर्मविरोधी लगता था। ये शत्रु पर सीधा आक्रमण करना ही अपनी मर्यादा समझते थे। युद्ध से पूर्व व दौरान सैनिकों द्वारा परस्पर अमल (अफीम) की मनुहार की जाती थी।²² यहाँ तक कि शत्रु सेना के राजपूत योद्धाओं से भी उनकी मरणासन्न स्थिति के दौरान सम्मानजनक व्यवहार

किया जाता था। भागते हुए शत्रु पर प्रहार करना ये अपनी वीरता के विरुद्ध समझते थे। ये राजपूतों के सामाजिक गुण ही थे जो उन्हें तत्कालीन परिस्थितियों में वीरों की श्रेणी में सम्मिलित करते थे। युद्ध की विजय के उपरान्त भी सामाजिक रस्मों का सम्पादन किया जाता था। नौबत, नंगाड़ों व तुरी के अतिरिक्त अन्य मंगल वाद्य बजाते हुए सेना विजित नगर में प्रवेश करती थी, बड़े उत्सव का आयोजन किया जाता था।

मारवाड़ के राजपूत परम्परागत हिन्दू धर्म को मानने वाले थे। चामुण्डा देवी, राठौड़ों की ईष्ट देवी एवं नागणेचीजी इनकी कुलदेवी थी।²³ राठौड़ों के पूर्वज गोरखनाथ एवं जलंधरनाथ के भी उपासक रहे थे, जो भैरव के अनुयायी के रूप में प्रसिद्ध थे।²⁴ युद्धभूमि में वीरगति प्राप्त करने वाले योद्धाओं के स्मारक बनाए जाते थे। समाज में लोग इनकी सोने-चांदी की मूर्तियां बनाकर गले में धारण करते थे। अतः तत्कालीन सामाजिक परम्पराएं व सेना का संयोजन एक-दूसरे के पूरक रहे हैं।

राजपूत शारीरिक दृष्टि से सुदृढ़, लम्बे चौड़े होते थे। लम्बी मूंछें एवं दाढ़ी उनकी पहचान होती थी, परन्तु सेना में भर्ती होने के बाद एक योद्धा के रूप में उन्हें दाढ़ी का त्याग करना पड़ता था। क्योंकि यह सेना का अनुशासन था। इसमें सभी सम्प्रदाय के लोगों को एकता में बांधने के लिए सभी के लिए समान नियम बनाए गए थे।

सैनिकों की धार्मिक भावनाओं का सम्मान किया जाता था। सैनिक अभियानों के दौरान हजारों की संख्या में सैनिकों के लिए रसोवड़ा विभाग द्वारा भोजन तैयार किया जाता था। यहाँ यह विशेष उल्लेखनीय है कि सेना में राजपूत, कायस्थ, जाट, गुर्जर, आहड़े तथा मुसलमान आदि जाति वर्ग के सैनिकों हेतु मांसाहार भोजन बनाया जाता था जबकि ब्राह्मण, बनिया तथा बिशनोई आदि जाति के सैनिकों हेतु शाकाहार भोजन ही बनाया जाता था।²⁵ यहाँ तक मारवाड़ शासकों की मुलकगिरी (राज्य का दौरा) के दौरान भी जब सेना का बड़ा काफिला शासक के साथ चलता था तब राजपूत वर्ग के योद्धाओं व अधिकारियों हेतु मांसाहार तैयार करवाया जाता था जबकि महाजन व सरावगी जाति के राज्याधिकारियों तथा काफिले के साथ चलने वाले बाजार के महाजनों को कच्चा भोजन दिया जाता था²⁶ जिसे वे पृथक रूप से तैयार करते थे²⁷ अथवा इन महाजनों के लिए डेरा स्थान के गाँव के महाजनों के घर पर इनकी रसोई तैयार करवाई जाती थी।²⁸ इससे स्पष्ट है कि राज्य की सेना में विभिन्न जाति वर्ग के सैनिक मिलकर सैन्य एकता का परिचय देते थे वहीं अपने धर्म, आस्था पर अडिग रहते हुए सामाजिक परम्पराओं व नियमों का पालन भी करते थे।

महाराजा अजीतसिंह की मृत्यु के पश्चात् मुगल बादशाह मोहम्मद शाह ने महाराजा अभयसिंह का राजतिलक अपने हाथों से करने की नई प्रथा प्रारम्भ की थी।²⁹ मुगलों की अनेक सामाजिक परम्पराओं का मारवाड़ की सामाजिक व्यवस्था में प्रवेश

हुआ। फिर भी मारवाड़ नरेशों की आंतरिक शासन व्यवस्था में कोई विशेष परिवर्तन नहीं आया था। यहाँ के शासक अपनी प्रजा के सुख-दुख हेतु सदैव प्रतिबद्ध रहते थे।

मारवाड़ के शासक की प्रतिष्ठा समाज से जुड़ी होती थी। जनता द्वारा शासक को ईश्वर का स्वरूप माना जाता था। शासक पद के लिए व्यक्ति को असाधारण प्रतिभा का धनी होने के साथ ही उसका राज-परिवार से सम्बद्ध होना भी आवश्यक माना जाता था। मारवाड़ के शासक व सेना का राज्य पर प्रभाव व्यावहारिक रूप में अनेक परम्पराओं पर केन्द्रित था। शासक अपनी सेना की शक्ति के द्वारा ही सम्पूर्ण शासन का संचालन करते थे। हालांकि सेना के बल का प्रयोग सभी अवसरों पर सम्भव नहीं था। यदि किसी शासक द्वारा अपनी इच्छापूर्ति सैन्य बल द्वारा की जाती थी तो जनता उसका विरोध करने में बिल्कुल भी नहीं हिचकिचाती थी। शासकों के व्यक्तिगत स्वार्थों या अनुचित दम्भ के कारण मारवाड़ में इस प्रकार की परम्पराएं निर्मित हो चुकी थी। अपितु सामान्य परिस्थितियों में जनता स्वयं को शासक के सम्मुख निर्बल ही समझती थी।

मारवाड़ की सैन्य व्यवस्था का मुख्य आधार जागीरदारी व्यवस्था थी। राज्य की सेना का अधिकांश हिस्सा इन्हीं जागीरदारों की सेना से मिलकर बनता था। अतः सेना का जागीरदारों से जुड़े होने के कारण सामाजिक व्यवस्थाओं से भी सेना का सरोकार जुड़ा हुआ था। जागीरदारों को समाज में सम्मानित स्थान प्रदान करने के लिए अनेक कुरब व ताजीम प्रदान की जाती थी। राजपूत समुदाय के जागीरदारों को सिरे की ताजीम, दोवड़ी व ईकेवड़ी ताजीम दी जाती थी।³⁰ जबकि अन्य समुदाय के लोगों को बांह पसाव व अनेक प्रकार के कुरब से सम्मानित किया जाता था।³¹ चारण व महाजन समुदाय के लोगों को भी बांह पसाव व उठण-बैठण रो कुरब के सम्मान दिए जाते थे।³² इसके अतिरिक्त महाजनों, मुसलमानों एवं मराठों को भी विशेष सम्मान दिए जाते थे।

राज्य के जागीरदारों के वीरगति प्राप्त करने पर राजधानी स्थित किले पर रखी नौबत उलटी कर दी जाती थी अर्थात् नौबत को कुछ समय के लिए बजाना स्थगित कर दिया जाता था।³³ स्थगन का समय जागीरदार की सामाजिक प्रतिष्ठा के अनुरूप कम-अधिक किया जाता था।³⁴

राजपूत शासकों का सल्तनकालीन एवं मुगल शासकों के समक्ष आत्मसमर्पण का मुख्य तत्त्व केवल सैन्य कमजोरियां ही नहीं थीं। बल्कि राजपूतों की सामाजिक पेचीदगियां सबसे बड़ा कारण थीं। उनकी सामाजिक-धार्मिक परम्पराएं, नैतिक नियम जो उनके सामाजिक जीवन को उत्कृष्टता प्रदान करने की दृष्टि से तो उत्तम थे परन्तु सैनिक गतिविधियों में ये उतने ही हानिकारक थे। राजपूतों की प्रारम्भ से ही यह नैतिकता रही है कि वे शत्रु से आमने-सामने लड़ते थे, छापामार युद्ध पद्धति को वे कायरता समझते थे। जबकि 18वीं सदी के कालखण्ड में मराठों ने, जिनके मारवाड़ से अधिकांश संघर्ष

हुए, इस पद्धति का सर्वाधिक उपयोग किया।³⁵ राजपूतों द्वारा किसी भी युद्ध में सैनिक सफलता से अधिक सामाजिक सम्मान तथा प्रतिष्ठा प्राप्त करने को वरियता दी जाती थी। उनकी यही नीति तुर्कों के भारत आक्रमण के समय भी रही और इसी नीति का अनुसरण उन्होंने सदैव अपने जीवन में किया।³⁶ जो कहीं ना कहीं उनकी सैनिक असफलता में सहायक रही।

एक ओर जहाँ आदर्श सामाजिक परम्पराएं राठौड़ शासकों को तत्कालीन युद्ध के परिप्रेक्ष्य में पिछड़ा सिद्ध करती थी, वहीं दूसरी ओर, सनातन काल से चली आ रही जाति व्यवस्था ने भी इन्हें बहुत हद तक प्रभावित किया। सामान्यतः यह देखने को मिलता है कि 18वीं सदी के दौरान मारवाड़ की सेना में राजपूत मुख्य केन्द्र बिन्दु थे। ब्राह्मण, कायस्थ एवं महाजन वर्ग सेना में नगण्य प्रायः थे जबकि राजपूतों के बाद अधिकांश सैनिक निम्न वर्ग से सम्बन्धित थे। इन निम्न जातीय सैनिकों को अधिक सैनिक जिम्मेदारियां दी हुई थी जबकि अधिकार बहुत ही कम दिए गए थे। ऐसी स्थिति में नियोक्ता के प्रति सदैव स्वामीभक्त बने रहना असम्भव था। मारवाड़ की सेना में निम्न वर्णीय जाति के सैनिकों की अलग-अलग टुकड़ियां बनाई जाती थीं। कयामखानियों, सिपाईयों, भीलों, आहेड़ियों तथा रामानंदियों द्धसाधुओं आदि की पृथक सैनिक विरादरियां अस्तित्व में थीं।³⁷ इन सैनिक टुकड़ियों का पृथक-पृथक नेतृत्व होने के कारण सम्पूर्ण सेना में एकता का अभाव देखने को मिलता था।

इस काल में सेना की स्थापना का मूलाधार सामाजिक व्यवस्था ही रहा। मारवाड़ व अन्य राजपूत रियासतें ही नहीं बल्कि शिवाजी जैसे मराठों ने भी अपने राज्य की स्थापना धर्म व जाति के आधार पर की थी।³⁸ धर्म व जाति सेना पर इतनी अधिक हावी हो गयी थी कि अन्य जाति के लोगों को इसमें महत्वपूर्ण स्थान नहीं दिया गया था। यही कारण था कि मराठा सेना में नवीनता का अभाव रहा एवं वे ब्रिटिश का सामना कुशलता के साथ नहीं कर पाए। कालान्तर में महादजी सिंदिया के समय डी.बोईन जैसे फ्रांसीसी को तोपखाने का सेनानायक बनाकर सेना का पुनरुद्धार किया था। यही कारण था कि मारवाड़ के शासक मराठों के प्रशिक्षित सैनिकों व आधुनिक तोपखाने का सफलतापूर्वक सामना नहीं कर सके थे। महाराजा विजयसिंह के समय हमें यह देखने को मिलता है कि उसने नाथ सम्प्रदाय के सम्पर्क में आकर सम्पूर्ण राज्य में मांस-मदिरा का सेवन प्रतिबंधित कर दिया था।³⁹ उदाहरणार्थ वि.सं. 1830 में नागौर परगने में समस्त कसाईबाड़ों को बंद करा दिया गया था। स्थानीय अधिकारियों व कर्मचारियों को नियम की पालना हेतु चौकस करने के आदेश हुए थे। यहाँ तक की कोई चोरी-छुपे मांस-मदिरा का सेवन न करे इसलिए सम्पूर्ण क्षेत्र में हरकारों (जासूस) का जाल बिछा दिया गया था।⁴⁰ राजकीय आदेशानुसार सभी जागीरदारों ने अपने क्षेत्र के कलालों से मुचलके लिखवाए कि वे दारू

की भट्टियां नहीं लगायेंगे परन्तु क्षेत्र में फिर भी षराब की भट्टियां व षराब के निर्माण कार्य पाए जाने पर कलालों व जागीरदार दोनों पर गुनेहगारी आरोपित की जाती थी।⁴¹

परिणामतः अनेक राजपूत सरदार महाराजा से नाराज हो गए थे। यहाँ तक कि वे छुप-छुप कर मांस-मदिरा का सेवन करने लगे थे।⁴² इस प्रकार सम्पूर्ण राज्य में विजयसिंह के प्रति सरदारों का रवैया परिवर्तित होने लगा था। क्योंकि मांस-मदिरा राजपूत समुदाय का सामान्य भोजन था। इस पर लगे प्रतिबंध ने उनकी सामान्य जिंदगी में हस्तक्षेप कर उसे अवरोधित कर दिया था।⁴³

अतः स्पष्ट है कि मारवाड़ की सैन्य संगठन को तत्कालीन समाज के रीति-रिवाज, परम्पराएं आदि सामाजिक व्यवस्थाएं बहुतायत प्रभावित करती थी। तत्कालीन सेना का आधार ही पारिवारिक अथवा राठौड़ वंशीय पृष्ठभूमि थी अर्थात् मारवाड़ शासकों की वंश परम्परा से जुड़े अन्य राठौड़ों को बड़ी जागीरें देकर उन्हें राज्य के शासन का मुख्य हिस्सा बनाया जाता था और यही जागीरदार राज्य के लिए सेना की आपूर्ति का उत्तरदायित्व निभाते थे। अतः मारवाड़ की सेना केवल शासक के आदेशानुसार कार्य न करके विभिन्न जागीरदारी खेमों में विभाजित एवं नियंत्रित थी। इस प्रकार समाज ने तत्कालीन सेना के प्रत्येक विभाग को प्रत्यक्ष व अप्रत्यक्ष रूप से प्रभावित किया था।

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मेवाड़ राज्य की पारम्परिक एवं अंग्रेजी न्याय प्रणाली

आमोस मीणा

मानव जाति की उत्पत्ति के समय से ही उनकी नैतिकता को बनाए रखने हेतु तथा राज्य के सामाजिक मूल्यों को अग्रसित करने के उद्देश्य से प्रत्येक समाज ने अपनी-अपनी व्यवस्थाओं का विकास समय के अनुसार किया, जिसके कारण उनका सामाजिक ढांचा बना रहे। सामाजिक मूल्यों को आधार देने के लिए ही प्राचीनतम से दण्ड व दण्ड नीतियों की आवश्यकता महसूस की गई। प्राचीन भारत में राजनीतिक, सामाजिक व न्यायिक विचारों का प्रारम्भ वेदों से माना जाता है तथा दण्ड व न्याय का घनिष्ठ सम्बन्ध, सम्प्रभुता से रहा है। यदि प्राचीनकालीन न्याय व्यवस्था पर गौर किया जाए तो हम पाएंगे कि न्याय व्यवस्था के बल पर ही भारतीय समाज के विकास की कहानी टिकी हुई है। इसके प्रमाणीकरण के रूप में हजारों ऐसे अभिलेख प्राप्त हुए हैं जो कि प्राचीनकाल की न्याय व्यवस्था के बारे में जानकारी देते हैं जैसे कि शिलाओं, स्तम्भों, प्रस्तर पट्टों, दर्रा गृहों की दीवारों, धातु-पत्रों आदि पर खुदे मिले हैं। प्राचीनकालीन न्याय व्यवस्था का कोई स्वरूप निश्चित नहीं था परन्तु शासक धर्मशास्त्रों की नियमावली के अनुसार तथा नीति के अनुसार न्याय का वितरण करते थे, कई मामलों में तो शासक द्वारा कहे गए शब्द ही नियम बन जाते थे।

सम्पूर्ण भारत की तरह ही राजपूताना में भी वैदिक युगीन विधि व नियमावली लागू थी, प्राचीनकाल से मेवाड़ राज्य में कोई लिखित अथवा प्रकाशित नियमावली नहीं थी, परन्तु यह केवल समाज के गुणीजनों द्वारा सामाजिक परम्पराओं का पीढी-दर-पीढी सुनी और समय-समय पर उपयोग की गई परम्पराओं के द्वारा ही न्याय किया जाता था, न्याय व दण्ड व्यवस्था का आधार मनुस्मृति व हिन्दू शास्त्र थे मेवाड़ राज्य में न्याय प्रणाली बहुत सक्षम व तुरन्त न्याय प्रदान करने वाली थी, न्याय के कार्यों को निपटाने के लिए महाराणा के सहयोग हेतु आठ मंत्रियों का समूह हुआ करता था, उपलब्ध शिलालेखों से पता चलता है कि वादी सूर्य व चन्द्रमा की साक्षी देकर अपना न्याय करवाता था।¹ कुछ शिलालेखों से यह भी पता चलता है कि मेवाड़ राज्य में कानूनों व विधियों को पत्थर की शिलाओं पर खुदवा कर चौराहों पर लगवा दिया जाता था जिन्हें 'सुरह' कहा जाता था। उन पर सूर्य व चन्द्रमा का अंकन मिलता है।

शिलालेखों पर व्यावहारिक जीवन सम्बन्धी कानून भी लिखे होते थे उदाहरणार्थ

सूर्यास्त के बाद कोई भोजन नहीं करे, अमावस्या के दिन किसान हल न चलाए, अपराधी प्रवृत्ति के किसानों से उनके कृषि औजारों को जप्त करना आदि।

मेवाड़ राज्य में न्याय को सुलभ बनाने हेतु महाराणा ने राज्य को दो भागों में बांट रखा था जिसे खालसा व जागीर प्रशासन के नाम से जाना जाता था इसके अलावा राज्य पर सूक्ष्म दृष्टि रखने के लिए कई प्रशासनिक अधिकारियों की नियुक्ति भी की गई थी जिन्हें प्रधान, बखशी, मुत्सदी कोतवाल, खजांची, किलेदार पुरोहित, कोठारी, दण्डपति, हाकिम, फौजदार, नगर सेठ आदि के नामों से जाना जाता था।²

ग्रामीण न्याय व्यवस्था

मेवाड़ राज्य में न्याय प्रणाली का आखरी स्तम्भ ग्रामीण न्याय व्यवस्था होती थी, गाँव परगने की सबसे छोटी इकाई थी, यहां का प्रमुख 'ग्रामणी' होता था और उसकी सहायता हेतु 'ग्राम पंचायत' होती थी जिसमें गाँव के अनुभवी व बुजुर्ग लोग होते थे जो गाँव में शांति व्यवस्था बनाए रखने में महत्वपूर्ण भूमिका निभाते थे।³ यह पंचायत गाँव की सुरक्षा, दीवानी व फौजदारी, माल से सम्बन्धित तथा सामाजिक और धार्मिक विवादों को सुलझाकर फैसला करने का अधिकार प्राप्त था।

जाति पंचायत

इसके अलावा गाँवों में जाति पंचायत भी हुआ करती थी जो कि प्रत्येक जाति कि अपनी पंचायत थी। इन पंचायतों का कार्य जातिय विवादों का निपटारा करना था।⁴ महाराणा को इन पंचायतों के द्वारा 'कर' एकत्रित करने में बहुत सुविधा होती थी। इसलिए महाराणा ने प्रत्येक गाँव में 'चौवटिया'⁵ नामक संस्था का गठन किया था, 'चौवटिया के सभासदों को गाँव वाले चुनते थे, चौवटिया के सदस्य गाँव के प्रत्येक झगड़े को सुलझाने एवं आवश्यकता पड़ने पर अपराधी का दण्ड भी तय करने में पीछे नहीं हटते थे।⁶ चौवटिया पंचायत की बैठक गाँव के चौराहे पर होती थी। जिसे 'हथाई' कहा जाता था।⁷ जिसका अब भी गाँवों में रिवाज मौजूद है। यदि व्यक्ति इनके निर्णयों से सन्तुष्ट नहीं होता था तो वह 'दण्डपति' के पास अपील कर सकता था।

जागीरों में न्याय व्यवस्था

जागीर में जागीरदार प्रातः दस से ग्यारह बजे के बीच ठिकाना परिसर में ही कचहरी (कोर्ट) लगाता था। उसमें प्रशासनिक, न्यायिक एवं आर्थिक (कृषि संबंधी) मामलों की सुनवाई होती थी, यहाँ पर जागीरदार की मदद के लिए कामदार, राजस्व अधिकारी, पटेल, पटवारी एवं कोतवाल उपस्थित रहते थे, जागीरदार को मेवाड़ राज्य में प्रथम श्रेणी के अधिकार प्राप्त थे। यदि कोई व्यक्ति जागीरदार के न्याय से सन्तुष्ट नहीं

होता था तो वह महाराणा के दरबार में अपील कर सका था।⁸ उस अवस्था में जागीरदार उस मामले की 'मिसल' बनाकर महाराणा के दरबार में भेजता था।

दण्ड की प्रचलित प्रक्रियाएं

मेवाड़ राज्य में न्याय त्वरित होता था, साथ ही दण्ड का स्वरूप भी बहुत ही कठोर था, धर्म परम्परा के विरुद्ध कार्यों को अपराध माना जाता था इसलिए मेवाड़ राज्य की दण्ड नीति धर्म पर आधारित थी। इसलिए दण्ड की अलग-अलग प्रक्रियाएं प्रचलित थी।⁹

दण्ड दाऊ प्रक्रिया¹⁰

इस प्रक्रिया के तहत मेवाड़ के राजनीतिक अपराधियों को दण्ड दिया जाता था।

भद्र दण्ड प्रक्रिया¹¹

इस दण्ड प्रक्रिया के अन्तर्गत अपराधी को गाँव-शहर, देश या राज्य से बाहर निकाल दिया जाता था।

मेवाड़ राज्य में अपराधियों को उनके अपराध के अनुसार सजा (दण्ड) का प्रावधान था जिसमें साधारण सजा से शुरूआत करके बहुत ही कठोर तक सजाएँ दी जाती थी जैसे- शिरच्छेद, अगच्छेद, देश निर्वासन, कारावास, अर्थदण्ड आदि। इसी के साथ चोरी करने वाले व्यक्ति के हाथ काट दिये जाते थे अथवा उसकी गर्दन तोड़ दी जाती थी।¹² उसी के साथ उस समय की न्याय व्यवस्था में गवाही व जमानत को भी स्थान दिया जाता था।¹³ मेवाड़ राज्य में प्राणदण्ड का अधिकार केवल महाराणा का था, परन्तु सलुम्बर के जागीरदार को भी विशेष परिस्थितियों में प्राणदण्ड देने का अधिकार महाराणा से प्राप्त था। इस प्रकार से मेवाड़ राज्य में प्राचीन दण्ड व्यवस्था प्रचलित थी।

न्याय प्रशासन का आधुनिकीकरण

मेवाड़ राज्य भी अंग्रेजी प्रभाव से बच नहीं सका था क्योंकि महाराणा भीमसिंह ने 13 जनवरी 1818 को मेवाड़ राज्य की स्थिरता के लिए ईस्ट इण्डिया कम्पनी के अधिकारी चार्ल्स थियोफिल्स मेटकॉफ के माध्यम से समझौता किया, इस संधि की धारा 5 के अनुसार न्याय का अन्तिम अधिकार महाराणा के स्थान पर अंग्रेजी सरकार का हो गया,¹⁴ इसलिए अंग्रेजी सरकार ने मेवाड़ राज्य के व्यवस्थापन का कार्य देखने हेतु अंग्रेज पोलिटिकल एजेंट कर्नल जेम्स टॉड की नियुक्ति यहां पर कर दी और उसी के साथ 19वीं शताब्दी के पूर्वार्द्ध से ही मेवाड़ की न्याय प्रणाली का आधुनिकीकरण शुरू हो गया और कर्नल जेम्स टॉड ने मेवाड़ राज्य की न्याय व्यवस्था को पुनर्जीवित करने का

कार्य किया¹⁵ और उसके बाद मेवाड़ राज्य के खालसा व जागीर प्रशासन में प्रत्येक मुकदमों की 'मिसल' बनाकर रखी जाने लगी साथ ही 'मिसलों' पर मोहर भी लगाई जाने लगी।

नगरों की न्याय व्यवस्था

मेवाड़ राज्य के न्याय को सुलभ करने के उद्देश्य से नगरों में 'नगर सेठ' को न्यायाधीश बनाया गया¹⁶ और चौवटिया उसे सलाह देते थे, नगर सेठ के घर के बाहर ही 'दरीखाना' लगता था जिसमें वह नगर के विवादों का निपटारा किया करता था उसी के साथ ही नगरों में शांति व्यवस्था बनाकर रखना भी नगर सेठ का ही दायित्व था। यह व्यवस्था अंग्रेजी राज्य की स्थापना के पश्चात् ही देखने को मिलती है।

रीजेन्सी कौंसिल

सन् 1861 ई. में महाराणा स्वरूपसिंह की मृत्यु के पश्चात् महाराणा शंभुसिंह को मेवाड़ की गद्दी पर बैठाया गया परन्तु महाराणा शम्भुसिंह के नाबालिग होने से उनके सामने बहुत सी चुनौतियाँ थीं तब अंग्रेज पोलिटिकल एजेन्ट मेजर टेलर ने अपनी अध्यक्षता में पाँच जागीरदारों को सदस्य बनाते हुए एक कौंसिल बनाई जिसे रीजेन्सी कौंसिल कहते थे इस कौंसिल का दायित्व था कि महाराणा के व्यस्क होने तक मेवाड़ के प्रशासन को सही तरीके से देखरेख करे, इसी समय में सही मायनो से अंग्रेजी व्यवस्था का सीधा दखल मेवाड़ की शासन व न्याय प्रणाली पर होने लगा, इस कौंसिल को पंच सरदारी कौंसिल भी कहा जाता था। इस दौरान अंग्रेजी शासक द्वारा विधि व्यवस्था में सुधार करते हुए सती प्रथा तथा दास प्रथा पर प्रतिबन्ध लगा दिया गया और बच्चों के बेचे जाने पर कड़ी सजा का प्रावधान किया गया। तथा ताजिरात हिन्द (ब्रिटिश नियमों) के अनुसार दण्ड की व्यवस्था की गई।¹⁷

अहलियान श्री दरबार मेवाड़ राज्य की अदालत

ब्रिटिश न्याय व्यवस्था से प्रभावित होकर मेवाड़ में सन् 1863 ई. में पोलिटिकल एजेन्ट मेजर ईडन की मदद से प्रथम उच्च न्यायालय कि स्थापना की गई। इस न्यायालय को 'अहलियान श्री दरबार राज्य मेवाड़' कहा जाता था। इसमें साक्ष्य या गवाही प्रत्यक्षदर्शी और व्याख्यात्मक रूप से प्रचलित थी, 'शपथ' 'अथवा' 'आण' भगवान् एकलिंगनाथ या महाराणा के नाम से खाई जाती थी।¹⁸ इस अदालत में मेहता गोकुलचन्द व पण्डित लक्ष्मणराव को सभी कार्यवाहियों के लिए नियुक्त किया गया। सन् 1868 ई. में ब्रिटिश सरकार व मेवाड़ राज्य के मध्य एक समझौता हुआ जिसके तहत अपराध व अपराधियों की गिरतारी के सम्बन्ध में नियम बनाए गए जो निम्न थे-

1. कत्ल करना
2. उत्तेजना में की गई हत्या
3. ठगी करना
4. जहर देना
5. गंभीर चोट पहुँचाना
6. बच्चों को चुराना
7. स्त्रियों को बेचना
8. डकैती या लूट करना
9. सेंध लगाना
10. मवेशी चोरी करना
11. घर जलाना
12. जालसाजी करना
13. नकली सिक्का बनाना
14. विश्वासघात करना
15. ऊपर लिखे गए अपराधों में मदद करना आदि को गम्भीर व दण्डनीय अपराध माना गया।

इजलास-खास

सन् 1874 ई. में महाराणा सज्जनसिंह गद्दी पर बैठे, वे भी ब्रिटिश न्याय व्यवस्था व परिपाटी से बहुत प्रभावित थे, उन्होंने शासन सुधार हेतु महत्वपूर्ण कदम उठाते हुए 'इजलास-खास' नामक कौंसिल बनाई।¹⁸ जिसमें दीवानी व फौजदारी मामलों की अपली की जा सकती थी। इस कौंसिल में अलग-अलग स्थानों के जागीरदारों को सदस्य बनाया गया तथा राज्य की न्याय व्यवस्था का अन्तिम अधिकार 'इजलासखास' को दिया गया।¹⁹

ठिकाना न्यायालय

मेवाड़ राज्य में अलग-अलग महाराणाओं ने अपने-अपने शासनकाल में अपराधों को रोकने हेतु बहुत से कदम उठाए, महाराणा भूपालसिंह ने अपने शासनकाल में न्याय को सुलभ बनाने के उद्देश्य से मेवाड़ के प्रत्येक ठिकानों व रियासतों में एक ही दण्ड प्रक्रिया लागू की तथा उमरावों के कानूनी अधिकार और कर्तव्य तय किये। उसी

के साथ महारणा ने यह भी तय किया कि अपराधी का अपराध सिद्ध होने पर उससे बरामद माल राज्य के सुपुर्द कर दिया जाएगा तथा मुकदमों में स्टाम्प, कोर्ट फीस, जुर्माना आदि से होने वाली आय को राजकोष में जमा करवाने की व्यवस्था स्थापित की। ठिकाना न्यायालयों को फौजदारी मामलों में तीन साल तक की सजा व एक हजार रुपये तक का जुर्माना करने का अधिकार दिया गया तथा दीवानी मामलों में दस हजार रुपये तक मुकदमों का फैसला करने का अधिकार दिया गया, इनसे ऊपर के सभी मामलों को ठिकाने के निकट के राज्य के न्यायालय द्वारा सुने जाते थे। तथा साथ ही यह व्यवस्था भी की गई कि जो अभियुक्त ठिकाना एवं खालसा के होंगे उनकी सुनवाई राज्य के न्यायालय में होगी।²⁰

अंग्रेजों के आगमन के साथ ही मेवाड़ में अंग्रेजी न्याय व्यवस्था का प्रभाव दिखने लगा था यद्यपि दीवानी न्याय व्यवस्था में सामाजिक नीति-नियमों में कोई छेड़छाड़ नहीं की गई थी परन्तु फौजदारी अपराधों में प्राचीन न्याय को दरकिनार कर दिया गया और उसके स्थान पर अंग्रेजी न्याय व्यवस्था को लागू करने का प्रयास किया गया जिसके तहत आर्थिक दण्ड, शारीरिक दण्ड आदि कि व्यवस्था स्थापित की गई।²¹

इस प्रकार मेवाड़ राज्य की न्याय व्यवस्था परम्परागत व ब्रिटिश कानूनों से मिश्रित होकर लम्बे समय तक चलती रही, तथा दण्ड व्यवस्था का यह परिवर्तन महाराणा फतहसिंह के काल (सन् 1884-1930 ई.) तक कायम रहा और धीरे-धीरे समय के साथ आधुनिक न्याय व्यवस्था में परिवर्तित हो गया।

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मेवाड़ राज्य में चिकित्सा व्यवस्था का ऐतिहासिक अध्ययन (1862-1921 ई.)

नारायण लाल माली

प्राचीन काल से ही भारत में राजसत्ता का प्रमुख कार्य प्रजा की रक्षा करना और उसकी सुख-समृद्धि के लिए प्रयत्नशील रहना रहा है। उत्तरवैदिककाल में राजा को सिंहासन पर बैठते समय यह प्रतिज्ञा करनी पड़ती थी कि, मैं प्रजा को खुश रखने का हर सम्भव प्रयत्न करूंगा। उसे यह राज्य खेती, सर्वत्र प्रसन्नता, प्रजा की समृद्धि और उन्नति के लिए मिला है। इस प्रकार राजा द्वारा प्रजा हित में कार्य करने की परम्परा राज्य की उत्पत्ति के साथ ही प्रारंभ हो गई।

मौर्य युग में शासन व्यवस्था का प्रमुख उद्देश्य प्रत्येक परिस्थिति में जनता का हित साधन करना था। मौर्यों का शासनादर्श कौटिल्य के अर्थशास्त्र का यह सिद्धांत था-

प्रजा सुखे सुखम् राज्ञः प्रजानाम् च हिते हितम्।

नात्मप्रियहितम् राज्ञः प्रजानाम् तु प्रिय हितम्।।

अर्थात् प्रजा के सुख में ही राजा का सुख माना गया है। दैवीय आपदाओं (अकाल, बाढ़, आगजनी, महामारी) में जनता को राहत पहुंचाने के साथ ही नागरिकों के स्वास्थ्य की ओर राज्य विशेष ध्यान देता था। पूरे राज्य में अनेक चिकित्सालयों की स्थापना की गई थी। विदेशी नागरिकों की चिकित्सा के लिये अलग से प्रबंध किया जाता था। जीवनोपयोगी औषधियां राज्य की ओर से वितरित करवाई जाती थी। नगरों में सफाई की बहुत अच्छी व्यवस्था थी। गिरनार लेख से यह ज्ञात होता है कि 'मौर्य सम्राट अशोक ने अपने साम्राज्य के प्रत्येक भाग में मनुष्यों तथा पशुओं के लिए अलग-अलग चिकित्सालयों की स्थापना करवायी तथा जो औषधियाँ देश में प्राप्त नहीं थी, उन्हें बाहर से मँगवाकर आरोपित करवाया गया'¹

इस प्रकार ऐतिहासिक परंपरा में प्रजा की स्वास्थ्य-रक्षा राज्य का स्वैच्छिक जनहितकारी कार्य रहा है। धार्मिक व्यक्ति और औषधियों का ज्ञान रखने वाले व्यक्ति अपने तरीके से जड़ी-बूटियों और औषधियों के द्वारा निःशुल्क या बहुत कम मूल्य पर जनसाधारण की बीमारियों का उपचार किया करते थे। कभी-कभी ग्राम समुदाय या राज्य द्वारा ऐसे व्यक्तियों को सहायता प्रदान की जाती थी। जनसाधारण का ऐसे स्वघोषित

चिकित्सकों पर बड़ा विश्वास और श्रद्धा थी, क्योंकि वे बिना किसी स्वार्थ के केवल सेवा भाव से ही लोगों का उपचार करते थे।

राजस्थान के संदर्भ में विचार करें तो मेवाड़ में भी परम्परागत देशी चिकित्सा प्रणाली का प्रचलित स्वरूप के साक्ष्य मिलते हैं। यहां पर 'वैद्य, जत्ती (जैन साधु) व बाबा लोग जन साधारण की चिकित्सा करते थे। मुसलमान चिकित्सकों को 'हकीम' कहा जाता था।² मेवाड़ के लोग साधारणतया देशी चिकित्सा प्रणाली से संतुष्ट थे और यह काफी समय तक बना रहा। इसमें परिवर्तन भारत में ब्रिटिश शासन की स्थापना से साथ देखी गई। राज्य में ब्रिटिश प्रभाव के फलस्वरूप कई स्थानों पर आधुनिक अंग्रेजी चिकित्सालयों की स्थापना की गई। ऐसी स्थिति में प्रारम्भ में लोगों ने उन्हें शक की निगाहों से देखा और प्रायः वे उनमें उपचार करवाने से कतराते थे।

मेवाड़ में चिकित्सालयों की स्थापना

मेवाड़ में पहले आधुनिक चिकित्सालय 'मेवाड़ भील कोर' द्वारा 'खैरवाड़ा' एवं 'कोटड़ा' में स्थापित किये गए। राज्य प्रशासन द्वारा पहला चिकित्सालय 1862 ई. में उदयपुर में खोला गया और इस चिकित्सालय ने 1864 ई. में लोगों को चिकित्सकीय सेवाएँ देना प्रारम्भ किया। आगे चलकर "1869-70 ई. में जनसाधारण के लिए एक छोटा चिकित्सालय खैरवाड़ा में खोला गया। इस चिकित्सालय पर राज्य द्वारा चालीस रुपये मासिक खर्च किया जाता था"³

लैन्सडाउन हॉस्पिटल

वायसराय लार्ड लैन्सडाउन ने नवम्बर, 1891 में उदयपुर यात्रा की थी। उस यात्रा की स्मृति में शहर के हाथी पोल के पास पुराने 'सज्जन हॉस्पिटल' के स्थान पर लैन्सडाउन हॉस्पिटल का निर्माण किया गया। इस हॉस्पिटल की नींव 5 मार्च 1892 को रखी गई तथा 3 जुलाई, 1894 को इसको जनता के उपचार के लिए खोला गया। इसके भवन का निर्माण वैज्ञानिक नियमों के अनुसार किया गया।⁴ यह हॉस्पिटल दो मंजिला था और इसमें साठ मरीजों के आवास की व्यवस्था भी थी। इसमें पुलिस, कैदियों और भीलों के लिए अलग-अलग तीन वार्ड थे। "हॉस्पिटल के परिसर में अन्य कक्षों के साथ सटा हुआ चीरघर भी था।"⁵

वाल्टर फिमेल (जनाना) हॉस्पिटल

मेवाड़ में महिलाओं की चिकित्सा सुविधाओं के सिलसिले में भी कार्य उन्नीसवीं सदी के अंतिम दशक में हुआ। मेवाड़ के भूतपूर्व रेजीडेंट 'कर्नल वाल्टर' के नाम पर निर्मित 'वाल्टर हॉस्पिटल' का निर्माण मूलतः महिलाओं के लिए किया गया। इसका

निर्माण डफरिन फण्ड से महाराणा फतहसिंह (1884-1921) के द्वारा करवाया गया। इस “हॉस्पिटल के भवन का डिजाइन केम्पबेल थामसन ने बनाया। वाल्टर जनाना हॉस्पिटल ने 1888 ई. में चिकित्सकीय सेवाएँ देना प्रारम्भ किया।”⁶

रेजिडेन्सी हॉस्पिटल

इसी समय के आस-पास सिपाहियों की सुविधा के लिए भी हॉस्पिटल खोला गया। “रेजिडेन्सी के पास रहने वाले लोगों और रेजीडेन्ट की सुरक्षा हेतु लगे सिपाहियों के लिए यह छोटा हॉस्पिटल 1888 ई. में खोला गया।”⁷

जेल हॉस्पिटल

अंग्रेजी प्रशासन में कैदियों की संख्या भी काफी होती थी। अतः उनके लिए भी हॉस्पिटल खोले गए। इस क्रम में उल्लेखनीय है कि “बीमार कैदियों और जेल सेवकों की चिकित्सा के लिए केन्द्रीय कारागृह की उपरी मंजिल पर एक छोटा हॉस्पिटल खोला गया।”⁸

आजकल टेक्सटाईल नगर के रूप में प्रसिद्ध भीलवाड़ा में भी चिकित्सा संबंधी कार्य किए गए जिसमें रोगियों के भर्ती होने की सुविधा थी। “1887-88 ई. में भीलवाड़ा में एक नया चिकित्सालय खोला गया, जिसमें तीस मरीजों के भर्ती होने की सुविधा थी।”⁹ इसी क्रम में भीलवाड़ा जिले के ही माण्डलगढ़ में भी प्रयास किए गए। “1884 ई. में माण्डलगढ़ में भी एक चिकित्सालय खोला गया।”¹⁰

1881 ई. से 1905 ई तक राज्य में चिकित्सालयों की संख्या¹¹

वर्ष	चिकित्सालयों की संख्या	उपचारित मरीजों की संख्या	चिकित्सालयों पर खर्च राशि (रुपये में)
1881	7	12,929	4,536
1891	18	1,38,476	23,670
1901	20	2,00,049	24,548
1905	20	1,48,579	26,286

1881 ई. में जहाँ राज्य में कुल सात चिकित्सालय थे, जिन पर 4536 रुपये खर्च किए गए। बीस वर्ष बाद 1901 ई. में चिकित्सालयों की संख्या बढ़कर बीस और उन पर खर्च 24,548 रुपये हो गया तथा उपचारित मरीजों की संख्या 1881 ई. में 12,929 थी, जो 1901 ई. में बढ़कर 2,00,049 हो गई। इन आंकड़ों से यह बात स्पष्ट होती है कि समय के साथ धीरे-धीरे चिकित्सालयों की संख्या बढ़ती गई और उन पर खर्च भी बढ़ता गया। इसका आशय एक यह भी है कि आधुनिक चिकित्सा पद्धति के प्रति लोगों

के बीच धीरे-धीरे विश्वास बढ़ता गया ।

1904-05 ई. में राज्य में चिकित्सालयों की स्थिति एवं उन पर व्यय¹²

क्र.सं.	चिकित्सालय का नाम	आउटडोर मरीजों की संख्या	इनडोर मरीजों की संख्या	व्यय राशि रुपयों में
1.	लैन्सडाउन हॉस्पिटल	21,982	440	6773
2.	वाल्टर फीमेल हॉस्पिटल	3318	85	5204
3.	भीलवाडा डिस्पेन्सरि	6554	157	2554
4.	चित्तौड़ डिस्पेन्सरि	8217	108	2000
5.	कपासन डिस्पेन्सरि	3908	8	1270
6.	जहाजपुर डिस्पेन्सरि	5443	87	1041
7.	राशमी डिस्पेन्सरि	4308	75	1151
8.	सहाड़ा डिस्पेन्सरि	3397	30	1168
9.	सराड़ा डिस्पेन्सरि	3917	59	992
10.	माण्डलगढ डिस्पेन्सरि	2289	9	946
11.	छोटी सादड़ी डिस्पेन्सरि	9359	28	468
12.	यू.सी. रेलवे डिस्पेन्सरि	2242	-	1000
13.	रेजिडेन्सी हॉस्पिटल	1784	24	757
14.	नाथद्वारा हॉस्पिटल	3568	-	962
		80,282	1,110	26,286

1906-07 में मेवाड में हॉस्पिटल्स की स्थिति एवं व्यय¹³

क्र.सं.	हॉस्पिटल	आउटडोर मरीजों की संख्या	इनडोर मरीजों की संख्या	चिकित्सा व्यय रुपये/आने/पैसे
1.	लैन्सडाउन हॉस्पिटल	31141	673	7892 7 3
2.	वाल्टर फीमेल हॉस्पिटल	1432	67	6048 11 3
3.	भीलवाडा डिस्पेन्सरि	6832	136	2584 7 3
4.	चित्तौड़गढ डिस्पेन्सरि	13086	156	2166 11 2
5.	कपासन डिस्पेन्सरि	4555	5	1202 4 0
6.	जहाजपुर डिस्पेन्सरि	10021	121	1194 6 9
7.	राषमी डिस्पेन्सरि	4218	60	1018 0 11

ISSN 2321-1288		Rajasthan History Congress / 579		
8.	सहाड़ा डिसपेन्सरि	4576	16	1209 7 2
9.	सराड़ा डिसपेन्सरि	3876	12	1139 1 7
10.	माण्डलगढ़ डिसपेन्सरि	3179	51	980 15 6
11.	छोटी सादड़ी डिसपेन्सरि	9711	46	481 0 0
12.	राजनगर डिसपेन्सरि	5021	8	893 11 8
13.	यू. सी. रेलवे डिसपेन्सरि	2705	-	970 9 6
14.	रेजीडेन्सी हॉस्पिटल	1067	11	731 11 6
15.	नाथद्वारा हॉस्पिटल	12168	-	1668 0 0
		113548	1362	30,236 9 6

बीसवीं सदी के आरंभिक दशक में राज्य प्रशासन द्वारा जिले के चिकित्सालयों पर उदयपुर शहर के चिकित्सालयों की अपेक्षा कम राशि खर्च की गई। 1904-05 और 1906-07 ई. में हॉस्पिटल और उन पर होने वाले व्यय का अवलोकन करें तो कुल चिकित्सा व्यय की चालीस प्रतिशत राशि लैन्सडाउन हॉस्पिटल और वाल्टर फिमेल हॉस्पिटल पर खर्च की गई, जबकि जिलों में स्थित चिकित्सालयों पर खर्च राशि अपेक्षाकृत कम रही।

चिकित्सा खर्च

सामान्यतया राज्य स्वयं ही चिकित्सा खर्च वहन करता था, मगर इसके लिए जन सहयोग भी लिया जाता था। लोगों में धीरे-धीरे यह बात समझ आने लगी कि समाज के लिए चिकित्सालय एक आवश्यक इकाई है। संभवतः यही कारण है कि “कुंभलमेर के लोगों ने अस्पताल खोलने पर इसके खर्च के लिए लगान के प्रति एक रुपये के साथ पाँच आना अतिरिक्त देना स्वीकार किया।”¹⁴ आगे चलकर इस बात के भी संकेत मिलते हैं कि “सायरा के लोगों ने भी अस्पताल खोलने पर उसके खर्च में सहयोग देने की सहमति दी।”¹⁵

विंगेट द्वारा किए गए भू-राजस्व बंदोबस्त में जनता को शिक्षा व चिकित्सा सुविधाएँ उपलब्ध करवाने के लिए भू-राजस्व पर उपकर लगाया गया। “भू-राजस्व के साथ उपकर का भुगतान करने वाले लोगों के लिए शिक्षा एवं चिकित्सा सुविधाएँ निःशुल्क थी।”¹⁶ 1888 ई. में इस उपकर से 34,164 रुपये छः पैसे इकट्ठे होने का अनुमान लगाया गया।¹⁷ महाराणा सज्जनसिंह की मृत्यु पर दो लाख रुपये अस्पतालों और विद्यालयों पर खर्च करने का प्रावधान किया गया। ये अस्पताल ‘सज्जन अस्पताल’ के नाम से जाने गए।¹⁸

1893 ई. में वाल्टर फिमेल हॉस्पिटल पर 3456 रुपये खर्च किए गए। कोटड़ा

के खैराती अस्पताल पर 153 रुपये आठ आने एक पाई और खैरवाड़ा के अस्पताल पर 844 रुपये बारह आने खर्च किए गए। देवली के अस्पताल पर 307 रुपये आठ आने राज्य द्वारा खर्च किए गए।¹⁹ चिकित्सा खर्च के लिए भू-राजस्व पर लगाया गया उपकर प्रतिवर्ष भू-राजस्व के साथ बढ़ता गया, जिससे राज्य को चिकित्सा सुविधाएँ उपलब्ध कराने में किसी भी प्रकार की परेशानी का सामना नहीं करना पड़ा।

1904-05 से 1919-20 ई के दौरान राज्य के चिकित्सा खर्च का ब्यौरा²⁰

सन्	कुल चिकित्सा व्यय रुपये / आने / पैसा			प्रति मरीज चिकित्सा खर्च रुपये / आने / पैसा		
1904-05	26,286	-	-	-	-	-
1905-06	34,683	-	-	-	-	-
1906-07	30,236	9	6	-	-	-
1907-08	29,961	0	10	0	41/2	0
1910-11	39,669	14	9	-	-	-
1911-12	43,177	-	-	0	5	10
1912-13	50,639	15	6	0	6	1/2
1913-14	52,037	7	3	-	-	-
1914-15	45,841	4	3	0	5	6
1915-16	33,720	-	-	0	4	2
1916-17	38,516	-	-	-	-	-
1917-18	43,940	-	-	0	5	6
1918-19	48,643	-	-	0	5	6
1919-20	52,209	-	-	0	6	11

1904-05 ई. में चिकित्सा खर्च 26,286 रुपये था जो 1919-20 ई. में बढ़कर लगभग दुगुना 52,209 रुपये हो गया, मगर प्रति मरीज चिकित्सा खर्च में हमें वृद्धि दिखाई नहीं देती है। ये लगभग चार आने से पाँच आने के बीच ही बना रहा अर्थात् चिकित्सा खर्च दुगुना होने पर भी प्रति मरीज व्यय राशि में नाम मात्र की वृद्धि चिकित्सा की गुणवत्ता व राज्य की नीति पर प्रश्न चिह्न लगाती है।

बीमारियों की रोकथाम के लिए टीकाकरण

आलोच्यकाल में राज्य में कई बीमारियाँ फैली और उसने महामारी का रूप ले लिया। विशेष तौर से अकाल के दौरान प्लेग से अधिकांश लोग पीड़ित होकर काल

कवलित हो गये थे। ब्रिटिश प्रभाव के कारण राज्य ने बीमारी फैलने से पूर्व एवं बीमारी के दौरान लोगों के टीके लगवाने की व्यवस्था भी की। 1885-86 ई. में राज्य में 4407 लोगों को टीके लगवाए गये।²¹

1891 ई. में 13,183 लोगों के टीका लगाने पर 1916 रुपये चौदह आने व्यय किए गए। प्रति हजार आबादी पर 7.12 लोगों के टीके लगवाए गए। 1901 ई. में 11,980 लोगों के टीके लगाये गए, जो प्रति हजार आबादी पर 6.5 लोगों का औसत था। इस वर्ष टीकों पर 1802 रुपये आठ आने खर्च किए गए।²² 1904-05 ई. में प्लेग फैलने पर राज्य की ओर से प्लेग की रोकथाम के उपाय करने के लिए एक समिति बनाई गई। लोगों को प्लेग फैलने के कारणों की जानकारी दी गई, निरोध कैम्प स्थापित किए गए तथा प्लेग की रोकथाम के लिए टीके भी लगवाए गए।²³

टीकों पर राज्य द्वारा किया गया व्यय²⁴

वर्ष	टीकों पर व्यय राशि
1891	1916 रु. 14 आने
1901	1802 रु. 8 आने
1910-11	2083 रु. 9 आने
1918-19	2584 रु. -

1918 ई. में प्लेग से प्रभावित लोगों को उपचार उपलब्ध करवाने के लिए चार सहायक सर्जनों की नियुक्ति की गई और लोगों को प्लेग की रोकथाम के टीके लगाए गए।

चिकित्सा व्यवस्था की समीक्षा

मेवाड़ में आधुनिक चिकित्सा सुविधाएँ उपलब्ध करवाने में शासकों ने प्रारम्भ में हिचकिचाहट दिखलाई। शायद इसका कारण आधुनिक चिकित्सा पद्धति से उनके धार्मिक विश्वासों पर आघात होने का भय और लोगों का भी इस चिकित्सा पद्धति पर अविश्वास रहा होगा। मेवाड़ में सर्वप्रथम आधुनिक चिकित्सा उपलब्ध करवाने का श्रेय भी अंग्रेज अधिकारियों द्वारा नियंत्रित सैनिक बटालियन 'मेवाड़ भील कोर' को है। राज्य में पहला चिकित्सालय 1862 ई. में खोला गया।²⁵ बाद में जो चिकित्सालय खोले गए, उनमें भी ब्रिटिश दबाव व ब्रिटिश अधिकारियों की प्रमुख भूमिका रही। इसीलिए उनके नाम भी 'लैन्सडाउन' या 'वाल्टर हॉस्पिटल' रखे गये।

राज्य प्रशासन ने जनसाधारण को इन चिकित्सा संस्थाओं में उपचार करवाने के

लिए प्रेरित नहीं किया और न इनके संचालन में पर्याप्त रुचि दिखलाई। वरन् इन संस्थाओं के खर्च के लिए भी भू-राजस्व पर अलग से उपकर लगाया गया। जब कभी अंग्रेज चिकित्सक छुट्टी पर चले जाते थे तो ये चिकित्सालय प्रायः बंद रहते थे। राज्य ने सहायक चिकित्सक या स्थानापन्न चिकित्सकों की व्यवस्था नहीं की। 1901 ई. में लैन्सडाउन हॉस्पिटल के चिकित्सक कर्नल आर. आर. शोर दो महीने की छुट्टी पर रहे, तब हॉस्पिटल बंद रहा, क्योंकि वहाँ कार्य करने के लिए अन्य सहायक चिकित्सक नहीं था।²⁶ 1902 ई. में मलेरिया फैला, उस समय भी कोई सहायक चिकित्सक या प्रशिक्षित कम्पाउन्डर हॉस्पिटल में नहीं था। 1903 ई. में जब चिकित्सक शोर तीन महीने की छुट्टी पर रहे, तब भी हॉस्पिटल पुनः बंद रहा।²⁷

1898-99 ई. में अस्पताल में एक सहायक चिकित्सक नियुक्त किया गया, जिसे तीस रुपये मासिक वेतन दिया जाता था, लेकिन स्टाफ के साथ कार्य करने में दिक्कतें एवं कम वेतन के कारण उस चिकित्सक ने इस्तीफा दे दिया। भविष्य में इस तरह की समस्या से निपटने के लिए रेजीडेन्ट पिन्हें के दबाव डालने पर सहायक चिकित्सक का वेतन बढ़ाकर साठ रुपये मासिक किया गया।²⁸ राज्य ने चिकित्सालय तो खोल दिये, परन्तु उनमें चिकित्सकों एवं कम्पाउन्डरों की नियुक्ति के गम्भीर प्रयास नहीं किये। महिलाओं को चिकित्सा सहायता की आवश्यकता होने पर भी राज्य ने 'वाल्टर फिमेल हॉस्पिटल' में महिला चिकित्सक और उप सहायक चिकित्सक के पदों को भरने की कोशिश नहीं की। 1913 से 1915 ई. तक हॉस्पिटल में ये पद खाली रहे और 1915 ई. तक यह हॉस्पिटल लगभग बंद हो चुका था।²⁹

शासक जनसाधारण के स्वास्थ्य के प्रति जागरूक थे, परन्तु अपनी धार्मिक आस्थाओं के कारण वे आधुनिक चिकित्सा पद्धति को ईसाई चिकित्सा पद्धति समझते रहे। इसी कारण उन्होंने इन हॉस्पिटल और इनकी व्यवस्थाओं के प्रति रुचि नहीं दिखाई। यद्यपि वे स्वदेशी चिकित्सा पद्धति को सहायता और प्रोत्साहन देते थे, ब्रिटिश अधिकारियों की इच्छा एवं दबाव के कारण ही उन्होंने आधुनिक चिकित्सा संस्थाओं की स्थापना की। इन चिकित्सालयों में अधिकांश समय चिकित्सकों के पद रिक्त ही रहे, क्योंकि स्वदेशी चिकित्सक उपलब्ध नहीं थे और अंग्रेजी चिकित्सक राज्य द्वारा प्रदत्त वेतन और सुविधाओं से सन्तुष्ट नहीं थे। अतः वे बीच-बीच में अस्पताल छोड़ देते थे। शासकों की अरुचि के कारण ही प्रति व्यक्ति चिकित्सा व्यय में भी वृद्धि नहीं हो सकी। शासकों ने अंग्रेजी दबाव के कारण ही टीकाकरण शुरू किया था, मगर ये भी प्रति हजार व्यक्तियों पर 6-7 व्यक्तियों को ही लगाये जा सके। समग्रतः मेवाड़ में आधुनिक चिकित्सा के प्रति जागरूकता व प्रचार-प्रसार की गति काफी धीमी रही थी।

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राजस्थान मे आदिवासी आन्दोलन की भूमिका

मीनाक्षी बोहरा

भील राजस्थान की सबसे प्राचीन जनजाति है, डूंगरपुर, बाँसवाड़ा, सूथ (Sunth) मेवाड़ (उदयपुर) आदि पहाड़ी प्रदेशों में मुख्यत भील आदिवासी निवास करते हैं। 1818-19 की सन्धि के उपरान्त ब्रिटिश सरकार ने भील बाहुल्य क्षेत्र बांसवाड़ा डूंगरपुर, सूथ आदि प्रदेशों को संवेदनशील एवं अशान्त माना। इन प्रदेशों में भील उपद्रवों को आन्तरिक प्रशासन हेतु नियन्त्रण के लिए सैनिक साधनों का अभाव था। इस कारण 1840 में मेवाड़ भील कोर की स्थापना एक ब्रिटिश अधिकारी के नियन्त्रण में खेरवाड़ा-कोटड़ा में की गई।¹ मेवाड़ भील कोर में भील सैनिक ब्रिटिश सरकार के प्रति वफादार हो गये तथा इनके सेवानिवृत्ति के बाद अनुशासित एवं समृद्ध रहन-सहन के कारण भीलों में (जो भील साधारणतः असामान्य घरों में निवास करते थे व पर्याप्त जीविकोपार्जन के साधनों का अभाव था) सामाजिक विषमता उत्पन्न हो गई। भीलों में कई तरह की कुप्रथाएँ डाकन प्रथा, दापा प्रथा, भोपा आदि प्रचलित थी। इसके साथ ही भीलों में कई प्रकार के अंधविश्वास व्याप्त थे², ये शराब, मांस आदि नशीले पदार्थों का भी अधिक सेवन करते थे एवं इनमें अपराध एवं लूटमार की प्रवृत्ति भी अधिक थी।

ब्रिटिश सर्वोच्चता स्थापित करने के उद्देश्य से ब्रिटिश सरकार ने इन आदिवासियों में सामाजिक-धार्मिक सुधार एवं सामाजिक-आर्थिक परिवर्तन की आवश्यकता महसूस की ताकि भील अपराधिक प्रवृत्ति को त्याग दे। इसके लिए राजपूत शासकों ने ब्रिटिश सरकार के दबाव के कारण ईसाई मिशनरी व हिन्दू धर्म गुरुओं को प्रोत्साहित किया।

भीलों में जनजागृति एवं अच्छे आचरण के लिए गोविन्द गिरी (1907-31) में 'भगत आंदोलन' चलाया। प्रारम्भ में इस आंदोलन को ब्रिटिश सरकार का अपने अनुरूप परिणाम की संभावना के कारण अव्यक्त समर्थन था।³

गोविन्द गिरी अपनी पत्नी सहित राजगिरि नामक गृहस्थ गोसाई से दीक्षा लेकर साधु हो गया। जो आदर्श गोविन्द गिरि ने अपनाये थे, जिन सिद्धांतों पर आधारित 'भगतपंथ' की उन्होंने स्थापना की थी, उसका सीधा संबंध आर्य समाज व स्वामी दयानंद सरस्वती से है। गोविन्द गिरी स्वामी दयानंद की शिक्षाओं से बहुत प्रभावित था। जब स्वामीजी 1880-81 में राजस्थान के भ्रमण पर आये तो उदयपुर निवास में गोविन्द गिरि को उनके सम्पर्क में आने का सौभाग्य प्राप्त हुआ। गोविन्द गिरि लम्बे समय तक

दयानन्द सरस्वती के साथ रहे व उनके विचारों व उपदेशों से प्रेरित होकर ही उन्होंने 'सम्पसभा' नामक संस्था की स्थापना की, जिसके माध्यम से आदिवासियों में जनचेतना जागृत की। सम्पसभा की स्थापना का लक्ष्य भीलों को संगठन सूत्र में पिरोने का था। सम्प का अर्थ राजस्थानी भाषा में प्रेम, बंधुत्व और संगठन होता है। सम्प शब्द से सम्पन्नता का भी बोध होता है। गोविन्द गिरि ने सम्प शब्द का अर्थ पारस्परिक सौहार्द, संगठन, बंधुत्व और प्रेमभाव रखने वाले लोगों का एक समूह बताया। सम्प सभा का कार्य क्षेत्र सिराही, ईडर, दक्षिण मेवाड़, वागड़ (डुंगरपुर, प्रतापगढ़, बांसवाड़ा) एवं मालवा व गुजरात क्षेत्र में बसने वाली आदिम जातियों भील, मीणा, गरासिया आदि में सम्प सभा स्थापित करना था।

गोविन्द गिरि ने भीलों की कष्टदायक स्थिति का अध्ययन किया। भीलों के अलमस्त एवं फक्कड़पन के स्वभाव से वह परिचित था तथा गोविन्द गिरि ने गांव गांव जाकर भीलों में जनजागृति का कार्य आरम्भ किया। स्वामी दयानंद सरस्वती से 2 वर्षों के संपर्क के दौरान लोक सेवा की जो शिक्षा ग्रहण की थी, भीलों को संगठित करने के दृष्टिकोण से गोविन्द गिरि ने उसका उपयोग आरम्भ किया। 25 वर्ष तक वह निरन्तर इसी साधना में लगे रहे।⁴

गोविन्द गिरि का जन्म बंजारा जाति में डुंगरपुर प्रान्त के बरसा गांव में 1863 में हुआ था। इन्होंने किसी प्रकार की औपचारिक शिक्षा प्राप्त नहीं की। प्रारम्भ में (1902-07) एक काश्तकार के रूप में नटवा, उरकेली एवं सूरपुरंवा में कार्य किया और वापस अपने गांव बरसा में लोटकर भीलों एवं कोलिया को एकेश्वरवाद की शिक्षा देना प्रारम्भ किया। अल्पकाल में ही कई भील उनके अनुयायी हो गये और भगत कहलाने लगे।

1908 में मेजर के.डी. अर्सकीन के अनुसार डुंगरपुर में भगत अनुयायियों ने मांस एवं शराब को अवरोध मानते हुए अन्य भीलो के हाथ का खाना खाने से इंकार कर दिया जब तक वे भी भगत नहीं हो जाते और उनके घर भी भगत की पहचान वाला झण्डा स्थापित नहीं हो जाता।

गोविन्द गिरि के उपदेशों के कारण भीलों में जागृति उत्पन्न हुई और उनका राज्य के प्रति असंतोष बढ़ने लगा। इस कारण महारावल विजय सिंह ने अप्रैल 1913 में गोविन्द गिरि को डुंगरपुर राज्य से निकाल दिया। इसके बाद ईडर प्रान्त में इनके उपदेशों के कारण ईडर का राजा अप्रसन्न हो गया और उसने इसे गिरफ्तार करने का प्रयास किया। इसके बाद वह बचकर अक्टूबर 1913 में अपने अनुयायियों के साथ मानगढ़ पहाड़ी पर आ गया।⁷ मानगढ़ पहाड़ी बांसवाड़ा एवं सूथ प्रान्त की सीमाओं के बीच में थी, जहां सीमान्त प्रदेश के निवासी भील आसानी से इकट्ठा हो सकते थे। इस स्थान के

चयन का श्रेय सूथ प्रान्त के डूंगर तालुका के शिक्षित युवक पूँजा धीरजी को जाता है जिसने अपने सैनिकों के सहयोग से भील साम्राज्य के स्थापना का विचार प्रारम्भ किया और यह गोविन्द गिरि के सचिव के रूप में कार्य कर रहा था।⁸ 1907 से 1913 के मध्य 6 वर्ष के अल्पकाल में पंचमहल, दक्षिणी राजपूताना राज्य और मध्य भारत के दक्षिण पश्चिमी राज्य के लगभग 6 लाख लोग गोविन्द गिरि के अनयायी हो गये।

गोविन्द गिरि ने अपने उपदेशों द्वारा इनमें अधिकारों एवं सामाजिक स्तर में सुधार के प्रति जागरूकता उत्पन्न की। गोविन्द गिरि के अनुयायी को कंठी के रूप में गले में रुद्राक्ष की माला पहनना।⁶ एवं नियमित रूप से धुनी एवं निशान (झण्डा) के प्रति सम्मान के प्रतीक के रूप में मेले में भाग लेना पड़ता था।⁹

मानगढ़ पहाड़ी पर अक्टूबर 1913 में गोविन्द गिरि द्वारा गुरुद्वारा स्थापना के बाद धीरे-धीरे भील राज्य स्थापित करने की योजना थी।¹⁰ नियकत रूप से मार्गशीर्ष शुक्ल पूर्णिमा, एकादशी एवं हिन्दुओं के अन्य त्योहारों पर धुनी व निशान को मेले आयोजित कर सम्मान दिया जाता था। 13 नवम्बर 1913 को मानगढ़ पहाड़ी पर प्रतिवर्ष (मार्गशीर्ष शुक्ल पूर्णिमा को) आयोजित होने वाले मेले में भाग लेने हेतु भील एकत्र होने लगे।¹² भीलों के मानगढ़ पर इकट्ठा होने के आक्रमण के भय के कारण पड़ोसी राज्य चौकने हो गये तथा भीलों के समूह को तितर-बितर करने हेतु 15 अक्टूबर से 8 नवम्बर तक असफल प्रयास किये। इस कारण ब्रिटिश, सैनिक सहायता माँगी गई। ब्रिटिश सरकार को आशंका थी कि मानगढ़ पर विद्रोही भीलों का अधिकार होने के कारण गोविन्द गिरि को भील राज्य स्थापित करने में आसानी रहेगी। रेवाकान्त के पोलिटिकल एजेन्ट के अनुसार दक्षिणी राजपूताना, बाँसवाड़ा, डूंगरपुर, सूथ प्रान्तों में ब्रिटिश टुकड़ी के साथ ज्ञानगढ़ को अपने अधिकार में लेने के लिए 9 नवम्बर, 1913 को कार्यवाही प्रारम्भ की। 9 से 16 नवम्बर के बीच गोविन्दगिरि को मानगढ़ से हट जाने को कहा। समझौते के कई प्रयास हुए। गोविन्द गिरि ने 33 माँगों के साथ उनके धर्म को मानने की स्वतंत्रता एवं धुनी के लिए मुत लकड़िया एकत्र करने की माँग की और कहा कि उसकी पूजा में 42 दिनों तक विघ्न न डाला जाये और उसने ब्रिटिश सरकार को स्वयं की रक्षा हेतु 200 भीलों को राइफल के साथ स्वीकृति दी जाए। उसने बेगार प्रथा के उन्मूलन एवं वन्य सामग्री के उपयोग की भी माँग की। इनका तात्पर्य बाँसवाड़ा एवं सूथ प्रान्त की सम्प्रभूता को समाप्त करना था। पोलिटिकल एजेन्ट ने इन माँगों का कोई जवाब नहीं दिया किन्तु गोविन्दगिरि को उनके उपदेशों में स्वतंत्रता का आश्वासन दिया एवं उसने सुधार आंदोलनों पर सहानुभूमि व्यक्त करते हुए उन्हें मानगढ़ से तितर-बितर होने को कहा। ये चेतावनी बार-बार दी गई।¹³

अन्त में 17 नवम्बर 1913 को मेवाड़ भील कोर द्वारा अन्य राजपूत शासकों की

सैनिक टुकड़ी के साथ मानगढ़ में विद्रोही भीलों पर आक्रमण किया। भीलों में जय गुरु गोविन्द जी महाराज के जयघोष के साथ आक्रमण का प्रतिरोध इस आशा के साथ किया कि गोविन्द गिरी की चमत्कारिक शक्ति के समक्ष ब्रिटिश आक्रमण धराशायी हो जायेगा। इस सैनिक कार्यवाही में 25 भील मारे गये एवं गुरु गोविन्द गिरी, पूँजा, अन्य 30 गमेती (गाँव प्रमुख) को गिरतार कर लिया गया।¹⁴ गोविन्द गिरि को 10 वर्षों के लिए हैदराबाद जेल भेजा गया। जिसमें बाम्बे के गवर्नर ने फूट देते हुए 27 जुलाई 1919 को गिरि को सशर्त आजाद कर दिया। गिरि का सूँथ, डूंगरपुर, बाँसवाड़ा, कुशलगढ़ आदि प्रान्तों में प्रवेश वृजत था। 5 फरवरी, 1921 को गोविन्द गिरी दाहद में पुनः गिरतार कर अहमदाबाद सेन्ट्रल जेल में भेजा गया। 12 अक्टूबर 1923 को पुनः मुक्त होने पर गोविन्द गिरी झालोड़ (पंचमहल) में रहने लगा। जहश्च उसने किसी प्रकार के राजनीतिक आन्दोलन नहीं किये किन्तु भील सेवा मण्डल की स्थापना की।

30 अक्टूबर 1931 को लिमड़ी (झालोद तालुक) में निधन हो गया।¹⁵

गोविन्द गिरी ने भीलों में हिन्दू धर्म के मूल्यों के प्रति जागृति लाने हेतु 19वीं शताब्दी में ही महत्वपूर्ण भूमिका निभाई। गो माँस न खाना, शराब छोड़ना, स्नान-ध्यान करना, धार्मिक उत्सवों पर व्रत रखना, प्रेतात्माओं में विश्वास न रखना, स्वच्छ कपड़े पहनना, महिलाओं को भगा कर न ले जाना, लड़की का दापा न लेना आदि अनेक प्रतिबन्धों को स्वीकार करने वाले जनजाति समूह के लोगों को गोविन्द गिरी ने अपना अनुयायी बनाया, जो कालान्तर में 'भगत' कहलाये। इसी कारण गोविन्द गिरी को जनजातियों में 'भगत आन्दोलन' का प्रवर्तक माना गया। इस आन्दोलन में शरीक हुए भील धीरे-धीरे सामाजिक स्तरों की ऊपरी सीढ़ियों पर चढ़ते गये तथा राजपूतों के अलावा ब्राह्मण व वैश्य वर्ग के लोग भी उनके साथ उठने बैठने लगे, यहाँ तक कि उनके हाथ का पानी पीने, चाय पीने में भी इन द्विज जातियों का संकोच कम होता गया।¹⁷

गोविन्द गिरी के उपदेश

भीलों में गुरु गोविन्द गिरी की पहचान एक ईश्वर के समकक्ष होने लगी तथा यह माना जाता था कि गुरु कई चमत्कृत शक्तियों का स्वामी है। गुरु के उपदेशों के प्रभाव से भीलों में आचरण संबंधी कई सुधार हुए तथा उन्होंने भगवान शंकर की निर्गुण रूप में आराधना की। उनके उपदेश निम्न हैं-

1. भगवान का एक ही नाम है
2. पत्थर व लकड़ी की मूर्तियों की पूजा नहीं करना।
3. भगवान की पूजा सम्मान के साथ करना।
4. रविवार के दिन स्नान करके, कपड़े धोकर पहनकर भगवान की पूजा करनी

चाहिए।

5. माता-पिता का कहना मानना चाहिए।
6. हत्याएँ नहीं करनी चाहिए।
7. व्याभिचारी आचरण नहीं करना चाहिए।
8. चोरी नहीं करनी चाहिए।
9. लालची प्रवृत्ति नहीं होनी चाहिए।
10. झूठी गवाही नहीं देनी चाहिए।
11. भगवान में विश्वास रखना चाहिए, जो सर्वशक्तिमान है।
12. भगवान एक है।¹⁸

भगत आन्दोलन के प्रभाव

सामाजिक, राजनैतिक, धार्मिक आन्दोलन ने भगत एवं गैर-भगत भीलों के बीच संघर्ष की सम्भावनाओं को जन्म दिया। बाँसवाड़ा में भगत आन्दोलन के अनुयायी गैर' भगत भीलों के साथ शत्रुतापूर्ण व्यवहार करने लगे। वे अपने आपको ही हिन्दू मानने लगे तथा इनकी स्त्रियों ने पायल पहनना छोड़कर कड़े पहनना आरम्भ किया व गुजराती महिलाओं की भाँति साड़ी बाँधने लगी व गैर भगतों के साथ खाना नहीं खाते थे व तम्बाकू भी नहीं पीते थे व पशु गैर भगतों को नहीं देते थे व ना ही अपने कुएँ से पानी निकालने की स्वीकृति देते थे। इससे भगत व गैर भगतों के बीच सामाजिक तनाव उत्पन्न हो गया था।¹⁹

भीलों के अन्दर भगत भीलों के रूप में एक नए समूह का उदय

प्रारम्भ में भगत भील गैर भीलों को सांस्कृतिक एवं चारित्रिक मूल्यों में निम्न मानने लगे इस कारण वे अपने सांस्कृतिक एवं उत्सव पवित्रता बनाये रखने के लिए गैर भीलों से अलग होने लगे। माँस व शराब का सेवन न करने के कारण भगत भील गैर भगत भीलों के साथ सामाजिक संबंध स्थापित करने में कठिनाई महसूस करने लगे। क्योंकि गैर भगत भील सामाजिक उत्सवों (जन्म, विवाह, मृत्यु, दशहरा, दीवाली, होली) में शराब एवं माँस का प्रयोग बहुतायत से करते थे। परिणामस्वरूप भगत भीलों में वैवाहिक संबंध गैर भगत भीलों के साथ करना बंद कर दिया। इस तरह आदिवासियों में एक अलग भगत भील का उदय हुआ।²⁰

आबकारी आय में गिरावट

भगत भीलों द्वारा गुरु गोविन्द गिरी के उपदेशों से प्रभावित होकर शराब का

सेवन बंद करने से राज्य एवं शराब ठेकेदारों को भारी वित्तीय हानि होना प्रारम्भ हुआ। इस कारण भी राजपूत शासक व उनके शराब ठेकेदार गोविन्द गिरी से प्रसन्न नहीं थे।

उदाहरण के तौर पर अक्टूबर 1913 में शराब की बिक्री 5 हजार 154 गैलन हुई थी जो कि पिछले वर्ष की शराब की बिक्री 18 हजार 470 गैलन से बहुत कम थी। इसी प्रकार सूँथ प्रान्त को प्रतिमाह 6 हजार रुपये की भारी हानि हुई। परिणामस्वरूप राज्य के अधीनस्थ अधिकारी ने भीलों को पुनः शराब पीने की पुरानी आदत अपनाने पर जोर दिया।²¹

भीलों के प्रति ब्रिटिश सरकार का सहानुभूतिपूर्ण रवैया

बाँसवाड़ा, डूंगरपुर, सूँथ, ईडर प्रान्तों ने भगत आन्दोलन का विरोध अपने आबकारी आय में कमी के कारण नीजि कारणों से किया। किन्तु ब्रिटिश अधिकारियों ने इस आंदोलन के प्रति प्रशंसा व सहानुभूति प्रकट की। आन्दोलन के परिणामस्वरूप आदिवासियों ने वंशानुकूल पंचायतों को छोड़कर विकल्प के रूप में राज्य न्यायालयों के द्वार खटखटाए जो ब्रिटिश नीति पर आधारित थे। आदिवासियों द्वारा जानवरों को ना मारने के कारण वन्य जीवों को संरक्षण मिला और आरक्षित वनों का विकास हुआ। आदिवासियों का रुझान खेती, दुग्ध उत्पादन एवं पशुपालन में होने लगा। भूत एवं भोपा जैसे अन्धविश्वासों के दूर होने से भगत भील आधुनिक व्यवस्थानुसार चिकित्सीय एवं टीकाकरण के प्रति उदार होने लगे। अपराधिक प्रवृत्तियों को त्यागने के कारण राजमार्गों पर लूटमार में कमी हुई जिससे व्यापार एवं आदिवासी क्षेत्रों में डाक स्थानान्तरण में सुगमता हुई। भगत भीलों में वे सभी परिवर्तन हुए जो दक्षिण राजपूताना प्रान्तों में प्रशासन के आधुनिकरण के लिए आवश्यक थे। सर इलियट ग्राहम कॉल्विन जो कि राजस्थान में गर्वनर जनरल का प्रतिनिधि था, ने भगत आन्दोलन के साथ सहानुभूति प्रकट करते हुए भीलों में गतिशीलता एवं उन्नतिशीलता स्वीकार की तथा उसने विशेष तौर से राजपूत शासकों एवं जागीरदारों व अधिकारियों को भीलों से बेगार लेना एवं जर्बदस्ती शराब पीने हेतु बाध्य करने आदि पर रोक लगाने के निर्देश दिये।²²

राज्य के प्रभुत्व को चुनौती

अक्टूबर-नवम्बर, 1913 में भगत आंदोलन ने भील आदिवासियों में पुनः भील राज्य स्थापित करने की आशा जगाई। इस तरह से भीलों में एक राजनैतिक चेतना का प्रादुर्भाव हुआ। भगत आंदोलन गोविन्दगिरी का व्यक्तित्व, अनुशासन, भील गमेती (गांव प्रमुख) पर आधारित था। जिसने इस सामाजिक, धूमक आंदोलन की दिशा को भील राज की स्थापना अर्थात् राजनैतिक जनजागृति की ओर मोड़ा।²³

भीलों में एकता

भगत आंदोलन भील आदिवासियों में एक शक्तिशाली एकता स्थापित करने वाली ताकत के रूप में साबित हुआ। दक्षिण राजपूताना के भगत भीलों में राजनैतिक गतिशीलता एवं संस्कृतिकरण आदिवासियों को, राष्ट्रीय जीवन की मुख्यधारा में शामिल करने हेतु एक महत्वपूर्ण साधन साबित हुआ²⁴ तथा उन्हें सामन्तों के विरुद्ध स्वराज्य स्थापित करने की दिशा में संगठित होने की प्रेरणा मिलने लगी। भीलों में राजनीतिक गतिशीलता के फलस्वरूप बाँसवाड़ा में 1945-48 के बीच भगत भीलों ने बाँसवाड़ा राज्य प्रजामण्डल के प्रजातांत्रिक राज्य प्रशासन के आंदोलन में सहयोग दिया तथा इस आंदोलन ने प्रजामण्डल के उद्देश्य स्थापित करने हेतु एक आधार प्रदान किया। राष्ट्रीय आंदोलन के दौरान भगत भीलों की सकारात्मक भूमिका दक्षिणी राजपूताना तक ही सीमित नहीं थी अपितु यह भारत के अन्य भागों में भी व्याप्त थी।²⁵

भगत आंदोलन 1857 के बाद इस प्रदेश में उठे जन आंदोलन या जन संघर्ष में अन्यतम है, जो स्वाधीनता और स्वराज्य की मशाल सदा प्रज्वलित करता रहा जब तक कि देश आजाद नहीं हुआ। बाद में जब महात्मा गाँधी का अलहसात्मक स्वतन्त्रता संग्राम शुरू हुआ तो इस प्रदेश के भगत पंथ के अनुयायियों ने बढ़-चढ़कर उत्साह से साथ दिया, जेल गये, लाठियां व गोली खाई किन्तु अविचल रहे। गोविन्द गिरी का स्वराज्य और स्वावलम्बन का संदेश उन्हें सदा स्वेच्छाचारी शासन, जो विदेशी सत्ता के सहारे टिका था से संघर्ष करने को प्रेरित करता रहा, परिणाम कुछ भी क्यों न सहना पड़ा हो।

रियासतों में प्रजामण्डलों की स्थापना के बाद बांगड़ के गाँधी भोगीलाल पंड्या, गौरीशंकर उपाध्याय, हरिदेव जोशी, चन्दूलाल गुप्ता व उनके साथियों ने जब रचनात्मक कार्यक्रम की आदिवासी भीलों में शुरुआत की तो भगत पंथ के अनुयायियों ने इन्हें अपना नेता मानकर तन-मन-धन से सहयोग दिया। शिक्षा, छुआछूत विरोधी कार्य, खादी प्रचार और नेताओं के आव्हान पर लाग-बाग बेगार व रियासती जुल्मों के विरुद्ध संघर्ष में सदा भगत पंथ के अनुयायी आगे रहे। माणिक्यलाल वर्मा के 1934 से 1937 ई. तक उदयपुर रियासत से निर्वास में डूंगरपुर रियासत में 'खडलाई की पाल' गाँव में इस खोलकर भीलों में रचनात्मक कार्य शुरू किया। बाद में वांगड़ सेवा इस मंदिर की स्थापना की, तब उनके इस कार्य में प्रारम्भ में भीलों छूत अछूत का विचार कर असहयोग किया, किन्तु भगत पंथ के स्थायी भील जो छुआछूत में कतई विश्वास नहीं रखते थे, शीघ्र ही उनके कार्य में पूरा-पूरा सहयोग देने लगे।²⁶

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ISSN 2321-1288

Rajasthan History Congress / 591

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नीमूचाना किसान आंदोलन की व्यापकता एवं आन्दोलन में शहीद किसानों का एक अध्ययन

प्रेमपाल यादव

ब्रिटिश प्रभुत्व की स्थापना के बाद से ही भारत में उठे जन उभारों को अंग्रेजों के द्वारा शक्ति के बल पर कुचलने का प्रयास किया जाता रहा। जलियांवाला बाग हत्याकाण्ड इसका जीता-जागता उदाहरण है, जहां जनरल डायर ने नागरिकों की सभा को फौज द्वारा घेरकर मशीनगन की अंधा धुंध गोलियां चलवाकर सैकड़ों स्त्री पुरुषों और बच्चों को मौत के घाट उतार दिया था। जलियांवाला बाग हत्याकाण्ड से मिलता जुलता काण्ड 14 मई, 1925 ई. को नीमूचाना गांव व उसके आस-पास के गांवों में घटित हुआ, जहां ब्रिटिश छात्रछाया में शासन कर रहे अलवर महाराजा जयसिंह की फौजों ने ब्रिटिश नीति का अनुशरण करते हुए उसके अन्याय व शोषण के विरुद्ध संघर्ष कर रहे किसानों पर मशीनगनों एवं तोपों से अंधा धुंध गोलियां चलवाकर निरंकुशता का खुला परिचय दिया। नीमूचाना की इस जघन्य घटना ने देश भर में निरंकुश राज्य व्यवस्था के खिलाफ तीव्र घृणा एवं रोष को उत्पन्न करने का काम किया। किसान आंदोलनों एवं राजनैतिक आंदोलनों के संदर्भ में यद्यपि नीमूचाना किसान आंदोलन का व्यापक तौर पर उल्लेख मिलता है किन्तु इस किसान आंदोलन में शहीद हुए किसानों के संदर्भ में प्रायः जानकारी का इनमें अभाव ही पाया जाता है। प्रस्तुत शोध पत्र में शहीद किसानों की जानकारी देकर इस कमी को एक हद तक दूर करने का प्रयास किया गया है साथ ही इस आलेख के माध्यम से यह भी सिद्ध करने का प्रयास किया गया है कि नीमूचाना किसान आंदोलन केवल नीमूचाना तक ही सीमित नहीं था अपितु इसकी लपटें आस पड़ोस के गांवों में भी फैल चुकी थी। नीमूचाना हत्याकांड के दिन रियासती फौजों का वहसीपन नीमूचाना गांव के साथ-साथ उसके आस पड़ोस के गांवों पर भी टूटा था। इस शोध आलेख का एक उद्देश्य यह भी है कि इस किसान आंदोलन को प्रायः राजपूतों का आंदोलन कह दिया जाता है जबकि इस आंदोलन में शहीद हुए किसानों के परिचय से ज्ञात होता है कि इस आंदोलन में राजपूतों के साथ-साथ इस क्षेत्र में निवास करने वाली ब्राह्मण, बनिया, सुनार, कुम्हार, नाई, मौची, चमार इत्यादि जातियों की भी महत्वपूर्ण भूमिका रही थी।

भूमी बन्दोबस्त से किसानों में उद्वेलन

ब्रिटिश संरक्षण स्वीकार करने के बाद अलवर रियासत में भी ब्रिटिश पद्धति पर

आधारित भूमि बन्दोबस्त लागू होन लगे थे। 1876, 1900 तथा 1923 में अलवर रियासत में एक के बाद एक तीन स्थायी भूमि बन्दोबस्त लागू हुए प्रत्येक भूमि बन्दोबस्त के अन्तर्गत लगान की दरें बढ़ी। 1876 में प्रति बीघा रेट एक रूपया आठ आना था, 1900 में एक रूपया दस आना हुआ तथा 1923 में बढ़कर तीन रूपया दो आना व एक पैसा हो गया।¹ इस प्रकार इन भूमि बन्दोबस्तों का उद्देश्य कृषि व कृषक की दशा में सुधार करना न होकर राजस्व में अधिक से अधिक वृद्धि करना होता था। तीसरा भूमि बन्दोबस्त पंडित एन.एल. टिक्कू ने किया था, उसने दूसरे बन्दोबस्त में कर्नल ओ डायर द्वारा राजपूत बिस्वेदारों के जमा में जो लिहाज बरता गया था को समाप्त करके बढ़ा हुआ भू-राजस्व सबसे समान रूप से लिया जाना तय किया गया।² चारागाह के रूप में प्रयोग की जाने वाली परती भूमि पर से किसानों के अधिकार भी समाप्त कर दिये।

तृतीय भूमि बन्दोबस्त में लगान में की गई वृद्धि की प्रतिक्रिया स्वरूप अलवर रियासत की बानसूर एवं थानागाजी निजामतों के किसानों ने अक्टूबर, 1924 में आन्दोलन छेड़ने का निश्चय किया।³ किसान केवल पुरानी दर अर्थात् 1/4 भाग से ही राजस्व अदा करने को तैयार थे।⁴ नीमूचाना, बिसालू, मलहार लोना, संतलपुर, बसई, बुटेरी, खोरी, ढेगूवास गिरूड़ी, शामपुरा, किलान सागर, खेड़ा, बिजापुरा आदि गांवों में किसान आन्दोलन अपना रंग जमाने लगा। इन गांवों में ठिकाने (अलवर रियासत) के लोगों का विरोध किया गया। जगह-जगह सभाएं एवं जूलूस निकाले जाने लगे। किसान नेताओं ने अखिल भारतीय क्षत्रिय महासभा का भी समर्थन प्राप्त कर लिया परन्तु रियासत किसानों की मांगों पर टस से मस नहीं हुई। किसानों की मांगे निम्नानुसार थी-

1. बन्दोबस्त में राजपूतों को पिछले बन्दोबस्त की ही तरह विशेषाधिकार प्रदान किए जाये तथा बढ़ा हुआ भू-राजस्व घटाया जाए।
2. चराई कर केवल उन्हीं किसानों से लिया जाए जिनके पशु सुरक्षित वनों के जंगल में जाते हैं।
3. नई रूंधें स्थापित नहीं की जाए तथा उन्हें जंगली जानवरों को मारने की अनुमति प्रदान की जाए।
4. उनके क्षेत्र की बंजर भूमि को बाहरियों को नीलाम न की जाए।
5. मन्दिरों को माफी में दान की गई भूमि को जब्त न किया जाए।⁵

रियासत ने जब इन मांगों को न्यायोचित नहीं माना तब आन्दोलनकारियों ने अपना पक्ष एजेन्ट टू गवर्नर जनरल इन राजपूताना के समक्ष प्रस्तुत किया तथा निर्णय नहीं हो जाने तक भू-राजस्व नहीं देने का फैसला किया।⁶ सरकारी कर्मचारियों के सख्त बरतने पर किसानों ने सरकार का सामना करने के लिए तलवारें, बन्दूकें और दूसरे आग्नेय अस्त्र इकट्ठे करने शुरू कर दिये।⁷ यद्यपि अलवर के महाराजा ने किसानों से सीधी बात करने

एक आयोग नीमूचाना भेजा किन्तु किसानों की मांगों को स्वीकार नहीं करने के कारण यह आयोग कोई समाधान नहीं निकाल सका। डॉ. बृजकिशोर शर्मा के अनुसार इस आयोग का उद्देश्य कोई समाधान निकालना नहीं था अपितु यह जानना था कि नीमूचाना में एकत्रित राजपूतों की तैयारियां कैसी हैं? साथ ही इस समय महाराजा पर ब्रिटिश सरकार का दबाव था कि जन उभारों को बलपूर्वक कुचला जाए। अतः महाराजा ने संघर्षरत किसानों को बलपूर्वक कुचलने का निश्चय किया।⁸ 31 मई, 1925 के 'तरुण राजस्थान' समाचार पत्र के अनुसार आन्दोलन को कुचलने के लिए राज्य की ओर से इंपीरियल जय पलटन के 500 सिपाही, रेजिमेंट फर्स्ट लानसर्स के 300 जवान, अस्सी तोपखाने के 100 जवान, दो तोप के जोड़े तथा 4 मशीनगनों नीमूचाना भेज दी गई जो 13 मई, 1925 की दोपहर ही वहां पहुंच गई।⁹ साथ ही 14 मई 1925 को इन फौजों ने नीमूचाना एवं उसके आस-पास के गांवों में किसान सभाओं पर अंधा धुंध गोलियां चलाकर वहसीपन का खुला परिचय दिया। शोध आलेख में अब हम नीमूचाना एवं उसके आस-पास के गांवों में रियासती फौजों द्वारा किये गये विभिन्न हत्याकाण्डों का अध्ययन करेंगे-

नीमूचाना हत्याकाण्ड

14 मई, 1925 को नीमूचाना में रियासती फौजों के द्वारा किये गये वहसीपन का उल्लेख शोभालाल गुप्त ने अपनी पुस्तक 'गांधीजी एवं राजस्थान' में इस प्रकार किया है "फौज ने राजपूत किसानों की सभा पर चारों ओर से गोलियां चलाना शुरू कर दिया। सभा को न तो गैर कानूनी घोषित किया और न उसे बिखरने का आदेश दिया गया। गोली चलाने में इस बात का कोई लिहाज नहीं रखा गया कि कम से कम प्राण हानि हो। करीब दो घण्टे तक गोलियां चलती रही। 42 मिनट तक लेविस गन ने गोलियां चलाई। पुलिस के सिपाहियों ने गांव को लूटा और आग लगा दी। घायलों को कोई मदद नहीं दी गई। इस काण्ड में जान माल की भारी क्षति हुई। 19 व्यक्ति जिनमें स्त्रियां भी थी, अपने घरों में गोली से मारे गये, 18 घायल हुए और 9 का पता नहीं लगा। 353 झौपड़ियां नष्ट हो गईं और 71 पशु जल गये ...दरअसल इस हत्याकाण्ड में एक सौ से अधिक आदमी मारे गए और दो सौ घायल हुए।"¹⁰

अलवर महाराजा ने अनेक दिनों तक इस काण्ड को छुपाये रखा लेकिन जावली के जागीरदार दुर्जनसिंह ने जो महाराजा से असन्तुष्ट था, इस घटना की जानकारी सबको दे दी। अतः जब और स्थानों पर समाचार पहुंचा तो सारे देश में सनसनी फैल गई।¹¹ अन्त में महाराजा ने काण्ड पर लीपापोती करते हुए 'टाइम्स ऑफ इण्डिया' 10 जून, 1932 को एक विज्ञप्ति प्रकाशित कराई जिसमें कहा गया कि दो आदमी मरे एवं चार घायल हुए।¹² लेकिन 'डिक्सनरी ऑफ मार्टिंस इण्डियाज फ्रीडम स्ट्रगल (1857-1947)' में नीमूचाना

काण्ड के संदर्भ में शहीद होने वाले किसानों की जो संख्या दी गई है उससे अलवर महाराजा की सफेद झूठ का पूरी तरह से पर्दाफाश हो जाता है। उक्त ग्रन्थ के खण्ड-2, भाग-1 में नीमूचाना में शहीद हुए किसानों का विवरण इस प्रकार मिलता है¹³ - अजब सिंह जाति ब्राह्मण गांव नीमूचाना (पृ.11); अजिम सिंह गांव नीमूचाना (41-42); बलबीर सिंह जाति शेखावत गांव थानागाजी (पृ. 60); बस्ता जाति ब्राह्मण गांव नीमूचाना (पृ. 70-71); बेदूसिंह जाति राजपूत बामनवास-बानसूर (पृ. 72); भादर सिंह जाति ठाकुर गांव थानागाजी (पृ. 77); बख्तावर सिंह गांव थानागाजी (पृ. 85); भालसिंह जाति दरोगा गांव नीमूचाना (पृ.85); भवर सिंह जाति शेखावत, गांव खोरी - बानसूर (पृ. 87); भीमा जाति ब्राह्मण गांव नीमूचाना (पृ. 91); भूरसिंह जाति ठाकुर गांव नीमूचाना (पृ. 104); बुद्धो जाति मोची गांव बानसूर (पृ. 119); चन्द्र जाति नाई नीमूचाना (पृ. 139); छाजू सिंह जाति राजपूती गांव बामनवास (पृ. 144); छोटे जाति नाई गांव थानागाजी (पृ. 147); डालूसिंह जाति शेखावत गांव रसनाली (पृ. 160); दया जाति कुम्हार गांव थानागाजी (पृ. 173); देवी सिंह जाति ठाकुर गांव थानागाजी (पृ. 180); घनसिंह जाति शेखावत गांव थानागाजी (पृ. 184); दिलेर सिंह जाति राजपूत गांव बानसूर (पृ. 194); दुली सिंह जाति शेखावत गांव थानागाजी (पृ. 198-99); गब्दू गांव नीमूचाना (पृ. 219-20); गहर सिंह जाति शेखावत गांव बामनवास (पृ. 220-21); गनिया सिंह जाति शेखावत गांव बिसालू-बानसूर (पृ. 226); घम्मन सिंह जाति राजपूत गांव बिलाली-बानसूर (पृ. 244); गोघासिंह जाति राजपूत गांव थानागाजी (पृ. 250); गौरीशकर सिंह जाति शेखावत गांव नीमूचाना (पृ. 254-55); गोरू सिंह जाति शेखावत गांव रिरूड़ी बानसूर (पृ. 255); हनुमान सिंह जाति राजपूत गांव बानसूर (पृ. 276-77); हरदान सिंह जाति राजपूत गांव नारायणपुर (पृ. 279); हरि सिंह जाति राजपूत गांव महनपुर-बानसूर (पृ. 280-81); हरदेव सिंह जाति शेखावत गांव खिरखेड़ा (पृ. 288-89); हेत सिंह जाति ठाकुर गांव नीमूचाना (पृ. 289); हवासिंह जाति राजपूत गांव आलमपुर (पृ. 300); जबल सिंह जाति शेखावत गांव घाट (पृ. 314); जगत सिंह जाति राजपूत गांव बामनवास (पृ. 317); जंद सिंह जाति ठाकुर गांव नीमूचाना (पृ. 326-27); जवान सिंह जाति ठाकुर गांव नीमूचाना (पृ. 331); जोधसिंह जाति शेखावत गांव गिरूडी (पृ. 341); कालीचरण सिंह जाति राजपूत गांव नीमूचाना (पृ. 355); कन्हैया सिंह जाति ठाकुर गांव थानागाजी (पृ. 360-61); खेतार सिंह जाति राजपूत गांव थानागाजी (पृ. 374); किशन सिंह जाति ठाकुर गांव थानागाजी (पृ. 384); कुशाल सिंह जाति ठाकुर गांव थानागाजी (पृ. 398-99)। उक्त ग्रन्थ के खण्ड-2, भाग -2 में भी नीमूचाना किसान आंदोलन में मारे गये अन्य आंदोलनकारियों का भी उल्लेख मिलता है¹⁴ जैसे - लाभू जाति सुनार गांव महनपुर (पृ. 1); लाखा जाति मोची गांव बानसूर (पृ. 4-5); लखीर सिंह जाति ठाकुर गांव नीमूचाना (पृ. 5-6);

लखपत सिंह जाति ठाकुर गांव थानागाजी (पृ. 6); लाखू जाति चमार गांव थानागाजी (पृ. 6-7); लोधा सिंह जाति शेखावत गांव बिसालू (पृ. 18); मगलू जाति चमार गांव बानसूर (पृ. 31); मगदा जाति शेखावत गांव थानागाजी (पृ. 31-32); महासिंह जाति राजपूत गांव बामनवास (पृ. 32); मख्खन सिंह जाति राजपूत गांव बानसूर (पृ. 37-38); मामन सिंह जाति राजपूत गांव थानागाजी (पृ. 40); मानसिंह जाति राजपूत गांव बानसूर (पृ. 41-42); मंगला जाति ठाकुर गांव नीमूचाना (पृ. 44); मंगल सिंह जाति शेखावत गांव घाट (पृ. 44); मानीसिंह जाति राजपूत गांव बानसूर (पृ. 46); मेमन सिंह जाति शेखावत गांव महनपुर (पृ. 62-63); नाहसिंह जाति राजपूत गांव बानसूर (पृ. 122-23); नन्दराम सिंह जाति राजपूत गांव बामनवास (पृ. 127-28); नन्दूसिंह जाति राजपूत गांव बानसूर (पृ. 128); नानगा जाति ब्राह्मण गांव नीमूचाना (पृ. 129); नाथा सिंह जाति ठाकुर गांव थानागाजी (पृ. 138); नथवल सिंह जाति शेखावत गांव चतरपुरा - बानसूर (पृ. 139-40); निहाल सिंह जाति शेखावत गांव गिरूडी (पृ. 145-46); नोलखा जाति कुम्हार गांव थानागाजी (पृ. 147-48); पहलाद सिंह जाति शेखावत गांव आलमपुर (पृ. 163); पानसिंह जाति ठाकुर गांव बानसूर (पृ. 164); पन्ना सिंह जाति राजपूत गांव नीमूचाना (पृ. 168); फूलसिंह जाति शेखावत गांव बिसालू (पृ. 176); पिरभू सिंह जाति शेखावत गांव नीमूचाना (पृ. 178-79); पिरथी सिंह जाति ठाकुर गांव थानागाजी (पृ. 179); रमलू जाति ब्राह्मण गांव नीमूचाना (पृ. 233); रामशरण जाति चमार गांव थानागाजी (पृ. 235-36); रतन सिंह जाति ठाकुर गांव गिरूडी (पृ. 241); रिशाल सिंह जाति राजपूत गांव बामनवास (पृ. 245); रूधोसिंह जाति शेखावत गांव थानागाजी (पृ. 251); रूलो जाति चमार गांव बानसूर (पृ. 255); रूप सिंह जाति ठाकुर गांव बानसूर (पृ. 258); सादुलसिंह जाति ठाकुर गांव चिरूणी - बानसूर (पृ. 265-66); सागर सिंह जाति ठाकुर गांव नीमूचाना (पृ. 267); श्योदान जाति चमार गांव बानसूर (पृ. 299); श्योजी जाति दरोगा गांव नीमूचाना (पृ. 301); श्योकरण जाति चमार गांव महनपुर (पृ. 302); शिबसिंह गांव थानागाजी (पृ. 308); सूरसिंह जाति शेखावत गांव नीमूचाना (पृ. 315); सुखराम जाति चमार गांव थानागाजी (पृ. 338); सूरजासिंह जाति ठाकुर गांव थानागाजी (पृ. 344); सुरूप सिंह जाति शेखावत गांव नीमूचाना (पृ. 346); तारिया जाति चमार गांव थानागाजी (पृ. 352); टेकसिंह जाति राजपूत गांव थानागाजी (पृ. 356); त्रिलोक सिंह जाति शेखावत गांव बिसालू (पृ. 363); उदमी जाति राजपूत गांव बानसूर (पृ. 371); उजाला सिंह जाति नाई गांव नीमूचाना (पृ. 372-73); उम्मेदसिंह जाति राजपूत गांव बानसूर (पृ. 375); उमराव सिंह जाति शेखावत गांव परसाकाबास - बानसूर (पृ. 377); वजीर सिंह जाति राजपूत गांव आलमपुर (पृ. 380); जीवन सिंह जाति राजपूत गांव बानसूर (पृ. 394)। 'हूज हू ऑफ इण्डियन मारटियर्स' में भी नीमूचाना काण्ड में पांच शहीदों की जानकारिया मिलती है।¹⁵

जिनका उल्लेख निम्नानुसार है - जमना जाति बनिया गांव नीमूचाना (पृ. 148); कन्हैया जाति नाई गांव नीमूचाना (पृ. 165); माधोसिंह जाति ठाकुर गांव नीमूचाना (पृ. 196); राधा जाति सुनार गांव नीमूचाना (पृ. 281-82); सीता जाति बनिया गांव नीमूचाना (पृ. 342)।

मलहार लोना हत्याकाण्ड

नीमूचाना गांव के साथ साथ मलहारलोना गांव में भी आन्दोलन की आग में जल उठा था। 14 मई, 1925 के दिन रियासत की फौज ने इस गांव को भी घेरकर अंधा-धुंध गोलीबारी शुरू कर दी। इन्हीं गोलियों की मार से यहां ठाकुर कुशाल सिंह शहीद हो गये।¹⁶

संतलपुर हत्याकाण्ड

नीमूचाना के साथ संतलपुर गांव भी किसान क्रांति का केन्द्र बन गया था। यहां भूरजी किसान क्रांति के अगुवा थे। भूरजी बचपन से ही अंग्रेजी शासन से उपजी हुई आर्थिक शोषण की नीति के विरुद्ध थे। 1924 में किसानों पर आई विपत्ति के समय भूरजी ने गांव वालों को साथ लेते हुए किसान आन्दोलन के नेताओं के कार्यक्रमानुसार गांव में मौर्चा संभाल लिया। भूरजी अक्सर नीमूचाना जाते रहते थे इनकी प्रेरणा से नीमूचाना की जवान बेटी सीता देवी किसान आन्दोलन से जुड़ी थी। नीमूचाना काण्ड के दिन संतलपुर गांव में भी किसानों का भूरजी के नेतृत्व में जूलूस निकल रहा था तभी रियासत की फौज ने गांव को घेरकर नीमूचाना की तरह मशीनगनों से अंधा-धुंध गोलियां चलाई। इन गोलियों की मार से संतलपुर गांव में भूरजी शहीद हो गये।¹⁷

बिसालू हत्याकाण्ड

1924-25 के इस किसान आन्दोलन में बिसालू गांव भी किसान क्रांति का केन्द्र बना था। यहां किसान क्रांति की अगवाई गांव के ही ठाकुर सुरजन सिंह ने की थी। नीमूचाना काण्ड के दिन ही इस गांव में भी लगान वृद्धि के विरोध में एक सभा हो रही थी। उक्त सभा में आस-पास के गांवों के लोग भी उपस्थित हुये। सभी किसान एक स्वर में ठिकाने द्वारा परती भूमि के अधिग्रहण के विरोध में आवाज लगाने लगे कि तभी मशीनगनों एवं तोपखाने से लैस घुडसवार व पैदल सैनिकों ने पूरे गांव को घेर कर दनादन गोलियां चलाने लगे। इन गोलियों की मार से बिसालू गांव में ठाकुर सुर्जन सिंह शहीद हो गये।¹⁸

चतरपुरा हत्याकाण्ड

चतरपुरा भी किसान क्रांति का केन्द्र बना था। यहां ठाकुर गोविन्द सिंह ने शेखावत राजपूत जमीदारों एवं किसानों को साथ लेकर क्रांति की अगवाई की थी।

नीमूचाना काण्ड के दिन ही यहां पर भी मशीनगनों व तापों के साथ सेना ने गांव को घेरकर अंधा-धुंध गोलीबारी की। इस गोलीबारी में ठाकुर गोविन्द सिंह शहीद हो गये।¹⁹

थानी हत्याकाण्ड

आन्दोलन का एक केन्द्र थानी गांव भी था। यहां ठाकुर महताब सिंह ने आन्दोलन की अगवाई की नीमूचाना काण्ड के ही दिन यहां भी रियासती फौज ने गांव को घेरकर अंधा-धुंध गोलियां चलाई। जिसमें ठाकुर महताब सिंह शहीद हुए।²⁰

अलवर जेल में मारे गये आन्दोलनकारी शहीद

इन अंधा-धुंध गोलीबारी की घटनाओं के बाद रियासत की नीति जीवित बचे आन्दोलनकारियों के गिरतार करने पर केन्द्रित हो गई। फलस्वरूप 39 लोगों को गिरतार करके विशेष न्यायालय में मुकदमा चलाया गया। इस मुकदमें की सुनवाई 3 जून को आरम्भ हुई तथा 8 जुलाई को न्यायालय ने निर्णय दिया जिसके अनुसार 39 लोगों में से 9 लोगों को दोषमुक्त कर दिया गया तथा 30 लोगों को विभिन्न अवधि की सजाएं सुनाई गई।²¹ जेलों में आन्दोलनकारी नेताओं को विभिन्न प्रकार से यातनाएं दी गई जिसके कारण नीमूचाना आन्दोलन का एक आन्दोलनकारी नेता माधव सिंह शेखावत का जेल में ही दिसम्बर 1925 में निधन हो गया।²²

उपसंहार

इस प्रकार इस किसान आंदोलन में मारे गये 111 शहीदों का विवरण उक्त लेख में दर्ज हुआ है। ये शहीद किसान अलवर रियासत की बानसूर एवं थानागाजी निजामतों से सम्बन्ध रखते थे। उक्त आलेख से यह भी स्पष्ट होता है कि इस आन्दोलन का यद्यपि नीमूचाना एक बड़ा केन्द्र था लेकिन इसके साथ साथ मलहारलोना, संतलपुर, बिसालू, चतरपुरा, थानी इत्यादि गांव भी इसके केन्द्र बने थे। 111 शहीद आन्दोलनकारियों के विवरण से यह भी ज्ञात होता है कि इनमें से 79 राजपूत, 8 चमार, 5 ब्राह्मण, 4 नाई, 2 दरोगा, 2 बनिया, 2 सुनार, 2 कुम्हार, 2 मोची जाति के थे तथा शेष 5 किसानों की जाति का पता नहीं लग पाया। उक्त शहीदों के विवरण से स्पष्ट हो जाता है कि इस किसान आन्दोलन में राजपूतों के साथ साथ अन्य जातियों की भूमिका रही थी।

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हाड़ौती में बेगार उन्मूलन आन्दोलन के नायक नयनूराम शर्मा

सज्जन पोसवाल

राजपूताना के हाड़ौती क्षेत्र में स्थित तीन देशी रियासतों कोटा, बूँदी एवं झालावाड़ में देशी राजपूत शासकों का शासन था। अन्य देशी राज्यों के समान यहाँ भी प्रजा का तिहरा शोषण था जिसमें अंग्रेज देशी शासक एवं जागीरदार शामिल थे। जागीरदार प्रजा की भलाई के लिए काम करना तो दूर बल्कि इसके विपरीत वे अपने निजी ऐशो आराम के लिए जनता से और खासकर किसानों से ज्यादा से ज्यादा धन चूसते थे। जागीरदार के घर का कोई ऐसा छोटे से छोटा काम नहीं था जिसके नाम पर उसने किसानों पर कर (लाग) न लगा रखा हो।¹ बेगार (बिना मूल्य चुकाये सेवा अथवा सामान लेना) प्रथा के पाश में रियासती जनता जकड़ी हुई थी। ब्राह्मण एवं क्षत्रिय वर्ग के अलावा सभी समुदायों के लोगों, श्रमिकों, कारीगरों, दस्तकारों एवं किसानों को राजाओं, जमींदारों, अधिकारियों और यहाँ तक कि उनके प्यादों के लिए हर समय मुफ्त में काम, सामान एवं सवारी उपलब्ध कराने के लिए हाज़िर रहना पड़ता था। युवा, वृद्ध, विधवा अथवा गर्भवती महिला को भी बेगार से छूट नहीं थी। प्रजावर्ग को इंकार करने का कोई हक नहीं था या यों कहें कि साहस नहीं होता था। शादी, गमी, रोग, मौसम, फसल या कामकाज की मजबूरियों का भी शायद ही लिहाज रखा जाता था। गाली गलोज, मारपीट और दूसरे जुल्म के तरीकों से काम लेना मामूली बात थी। कहीं कहीं बेगार के बदले थोड़ी सी कीमत दे दी जाती थी। छोटे से छोटा कर्मचारी भी गाँव में जाता तो व्यापारी व दुकानदारों को उसके डेरे पर जाकर अधूरे दाम में सवाई-डेढ़ी चीज़ देनी पड़ती थी।² बेगार के अलावा लाग-बाग के रूप में लिये जाने वाले अनेक कर, दासप्रथा एवं साहूकारी प्रथा जैसी बुराइयों ने राजस्थान की प्रजा को आकण्ठ शोषण एवं दरिद्रता में डुबो दिया था। बीसवीं सदी में जब ब्रिटिश भारत में राष्ट्रीय आन्दोलन गति पकड़ने लगा तो उसका प्रभाव देशी रियासतों में भी दिखाई देने लगा था जिसके लिए कई कारण उत्तरदायी थे।

देश में गाँधीवादी आन्दोलन की तकनीक जोर पकड़ने लगी थी और क्रान्तिकारी गतिविधियों की विफलताओं के बाद प्रथम विश्वयुद्ध के दौरान कई क्रान्तिकारी युवा गाँधी के जन आन्दोलन की ओर अग्रसर हुये थे। ऐसे ही युवाओं में एक नाम विजयसिंह

पथिक का था जो बिजोलिया (मेवाड़) में किसानों के आन्दोलन का नेतृत्व करने के लिए आगे आये थे और लाग बाग, बेगार जैसी अत्याचारी-अन्यायी प्रथाओं के विरोध करने के लिए उन्होंने बिजोलिया में गाँधी से पहले सत्य अहिंसा पर आधारित गाँधीवादी तकनीक को भारत में सर्व प्रथम अपनाया था। बीसवीं सदी के आरम्भिक दशकों में हाड़ौती की रियासती प्रजा भी कमोबेश इसी प्रकार के शोषण, अन्याय एवं अत्याचारों की शिकार थी। क्षेत्र में आर्य समाज जागृति का वाहक बना हुआ था जिसके अगुआ गुरुदत्त थे। केसरीसिंह बारहट एवं उनके परिवार की क्रान्तिकारी गतिविधियों से हाड़ौती राष्ट्रीय चर्चा के केन्द्र में था किन्तु जनजागृति को जन आन्दोलन में बदलने की प्रक्रिया की अभी यहाँ शुरुआत नहीं हो पाई थी।

हाड़ौती में रियासती प्रजा के शोषण एवं दयनीय दशा पर विचार करने वाले तथा इसके लिए राजसत्ता को ललकारने वाले व्यक्ति थे- पंडित नयनूराम शर्मा। सन् 1889 में पंडित नरसिंहलाल शर्मा के घर में जन्में नयनूराम शर्मा कोटा राज्य की निजामत चेचट के गाँव निमाना के निवासी थे। उन्होंने प्राथमिक शिक्षा झालावाड़ में पूरी करने के बाद हाई स्कूल तक की शिक्षा अपने शिक्षक गोरधनलाल के सहयोग से कोटा से प्राप्त की। वे नोबल्स बोर्डिंग हाऊस (छात्रावास) के असिस्टेन्ट सुपरिटेन्डेन्ट से लेकर महकमा पुलिस के असिस्टेन्ट अकाउन्टेन्ट और अन्ततः राज्य में थानेदार के पद पर नियुक्त किये गये थे। वे नोबल्स स्कूल में जागीरदारों एवं सामन्तों के बच्चों को मारपीट के बजाय प्रेम और युक्ति से उन्हें सुधारने की कोशिश करते हुये उनमें घुलमिल गये थे³ किन्तु उनकी कार्यक्षमता, निर्भीकता एवं साहस को देखते हुये जब राज्य ने उन्हें थानेदार नियुक्त किया तो उन्होंने पूरी निष्ठा एवं मुस्तैदी से राज्य की सेवा के लिए स्वयं को समर्पित कर दिया। राज्य की सेवा करते हुये वे देख रहे थे कि अन्य रियासतों की तरह हाड़ौती की प्रजा भी अनाज की कमी, महंगाई और बीमारियों से जूझते हुये भी अनेक प्रकार की बेगार, लागबाग, युद्धकर आदि अदा करने के लिए विवश थी। निष्ठापूर्वक राज्य की सेवा करने वाले नयनूराम का हृदय पीड़ित प्रजा की वेदना से व्यथित था।

शीघ्र ही वह अवसर आ गया जब नयनूराम को राज्य सेवा और प्रजा सेवा में से एक का चयन करना पड़ा। यह पहल उन्होंने बेगार प्रथा के विरोध से की। कहा जाता है कि कोटा महाराव उम्मेदसिंह द्वितीय शिकार के लिए चेचट शिकारगाह गये। वहाँ हाँके (बेगार) के लिए अधिकाधिक ग्रामीणों को लाने का जिम्मा थानेदार नयनूराम को सौंपा गया क्योंकि लोगों के हल्ले से शेर शिकारगाह की तरफ बढ़ता था। शायद प्रजा के लिए दुखदायी होने के कारण उन्होंने हाँके में जाने के लिए लोगों पर दबाव नहीं डाला परिणामस्वरूप बहुत कम ग्रामीण शिकारगाह पहुँचे। यह देखकर न केवल महाराव नाराज हुये बल्कि नयनूराम की नाज़िम से भी बहस हुई और उन्होंने शोषण और दमन के

प्रतीक पुलिस के बिल्ले को वहीं उतार दिया।⁴ इस प्रकार उन्होंने बेगार सहित विभिन्न प्रकार के शोषण एवं अन्याय का विरोध करते हुये राजकीय सेवा का त्याग कर सार्वजनिक रूप से जनसेवा का मार्ग अपनाया। इस प्रकार उन्होंने अपने सार्वजनिक जीवन की शुरूआत 'हाँके' का विरोध करने से की और उन्होंने पहला काम बेगार निवारण का हाथ में लिया।⁵

इस समय बिजोलिया आन्दोलन ने बेगार प्रथा का अमानवीय चरित्र उजागर कर दिया था। सी.एफ. एन्ड्रूज जैसे लोग बेगार के खिलाफ लगातार लिख रहे थे। सन् 1919-20 में जब रियासती जनता की सेवा के लिए राजस्थान सेवा संघ की स्थापना की गई तो नयनूराम उसके पाँच संस्थापक सदस्यों में से एक थे। इसके साथ ही बेगार उन्मूलन के उनके प्रयास राजस्थान की एक प्रतिष्ठित सार्वजनिक संस्था से जुड़कर व्यापक एवं मजबूत होते गये। उन्होंने स्वयं देखा था कि डंडेधारी पुलिस एवं हलकारों के नाम से बेगार करने वाली जातियाँ थरथर काँपती थीं। इस दमनकारी प्रथा के खिलाफ राजस्थान सेवा संघ ने पूरे राजपूताना में आन्दोलन की भूमिका तैयार की तो सन् 1922-23 में सेवा संघ की शाखा कोटा में भी खोली गई जिसके अध्यक्ष नयनूराम शर्मा थे। नयनूराम के नेतृत्व में ही बेगार के खिलाफ आन्दोलन की शुरूआत सर्वप्रथम कोटा राज्य से की गई। उन्होंने राज्य भर में सभाओं के माध्यम से बेगार के खिलाफ जागृति पैदा करने की कोशिश की। राज्य सरकार ने उनकी आवाज को दबाने के लिए दफा 144 जाब्ता फौजदारी के तहत सभायें न करने का नोटिस दिया लेकिन उन्होंने इसे अन्यायपूर्ण समझकर उसकी अवहेलना करते हुये सभायें जारी रखीं फिर भी तत्कालीन सरकार ने उदारता दिखाते हुये उनके विरुद्ध कोई कार्यवाही नहीं की।⁶

यद्यपि राज्य के अधिकारियों ने विरोध, भय एवं प्रलोभन दिया लेकिन उन्होंने दृढ़तापूर्वक बेगार आन्दोलन जारी रखा जिसमें उन्हें बहुत कुछ सफलता मिली⁷ और बेगार के सवाल पर विचार एवं जाँच कर राय देने के लिए सरकार को एक आयोग का भी गठन करना पड़ा। इसके लिए स्वयं विजयसिंह पथिक ने कोटा राज्य के दीवान को पत्र लिखकर बधाई देते हुये नयनूराम को सेवा संघ का स्थायी सदस्य एवं जनता का सच्चा सेवक बताया था।⁸ इस आयोग ने अपनी जाँच में राज्य की प्रजा को बेगार से पीड़ित पाया⁹ अतः कोटा नरेश ने बेगार कमीशन की सिफारिशों को स्वीकार करते हुये अक्टूबर 1922 में 'रोक बेगार सर्कुलर' जारी कर दिया। सन् 1923 के आरम्भ में सरकार ने रोक बेगार कानून लागू कर बेगार लिये जाने को कानूनन दण्डनीय अपराध घोषित कर दिया। इससे बेगार उन्मूलन के मामले में राजपूताना के राज्यों में कोटा बहुत आगे आ गया।¹⁰ इसके बाद राज्य में तथा सरकार की निगाह में उनकी छवि बेगार विरोधी प्रखर वक्ता की बन गई थी।¹¹

पंडितजी की गविविधियाँ अपने गृह राज्य तक ही सीमित नहीं थी। वे राजस्थान सेवा संघ की आजीवन सदस्यता ग्रहण कर राजस्थान माता की सेवा का कठिन व्रत ले चुके थे। बिजोलिया किसान आन्दोलन ने बेगार एवं लाग बाग के विरोध के साथ सामन्ती शोषण से मुक्ति के सवाल को राष्ट्रीय आन्दोलन के पटल पर ला खड़ा किया था जिसका असर बिजोलिया की सीमा से लगे हुये बूँदी रियासत के दक्षिण पश्चिम में स्थित बरड़ क्षेत्र पर भी हुआ। यहाँ की प्रजा भी लाग-बाग, बेगार, प्रशासनिक उत्पीड़न, मँहगाई, भ्रष्टाचार जैसी समस्याओं से त्रस्त थी अतः राजस्थान सेवा संघ ने जब बरड़ आन्दोलन का मार्गदर्शन किया तो उसकी बागडोर नयनूराम शर्मा ने संभाली। इस क्षेत्र में जन जागृति लाने के लिए नयनूराम गाँव-गाँव घूमते और किसानों को दमन एवं शोषण के खिलाफ जगाते। यहाँ रचनात्मक कार्यक्रम के साथ शान्तिपूर्ण सभाओं के रूप में आन्दोलन की शुरुआत हुई। इसमें सेवा संघ के रामनारायण चौधरी, सत्यभक्त, हरिभाई किंकर, प्रेमचन्द भील के अलावा बूँदी के गोपाललाल कोटिया, पुरुषोत्तम सोनी, पेमा जी हजूरिया, नानक भील, नारायणसिंह आदि अनेक कार्यकर्ताओं ने सक्रिय रूप से भाग लिया। आन्दोलन के दौरान बाहरी जगत से सम्पर्क कर समन्वय स्थापित करने तथा रणनीति तय करने का काम नयनूराम करते थे। बूँदी शासक ने इसे रोकने के लिए राज्य में 1 मई 1922 को अनुमति के बिना सभा करने पर रोक लगा दी किन्तु इसके बावजूद आन्दोलन तेज होता गया और 7 नवम्बर 1922 को अमलीगोहा की सभा में निर्णय लिया गया कि किसान राजा अथवा उसके अधिकारियों की किसी भी प्रकार की बेगार नहीं करेंगे। इसके जवाब में नाजिम धन्नालाल तथा पुलिस अधीक्षक इकराम हुसैन जैसे अधिकारियों का दमन चक्र बढ़ता जा रहा था। नयनूराम उत्तेजित और उग्र भीड़ को समझाने बुझाने और शान्त करने का काम भी करते थे किन्तु राज्य जानता था कि बरड़ आन्दोलन की कमान नयनूराम के हाथों में है अतः 14 नवम्बर 1922 को चतरगंज की सभा के दौरान नयनूराम को गिरफ्तार कर लिया गया।¹²

कारावास में उन्हें कठोर यातनायें दी गईं। कैद करने के तीन माह तक वे अदालत के अधिकारियों से पूछते रहे कि उन्हें बताया जाय कि उन्होंने किस कानून के अन्तर्गत अपराध किया है? आखिर में सरकार द्वारा दाखिल किये गये आरोप पत्र में एक आरोप यह भी था कि उन्होंने राज्य के लोगों को बेगार न करने तथा बीड़ का घास न काटने के लिए कहा है।¹³ आखिरकार झूठे गवाह और झूठे मुकदमे के आधार पर 10 मई 1923 को उन्हें चार वर्ष का कठोर कारावास दिया गया और रिहाई के बाद बूँदी राज्य में प्रवेश न करने के लिए 500 रुपये का मुचलका लिखवाया गया था। फैसले में यह भी लिखा गया था कि सजा इसलिए दी गई है कि आयन्दा कोई व्यक्ति बूँदी राज्य में सभा करने के लिए आने की हिम्मत ना करे।¹⁴ इस प्रकार राज्य ने बेगार के खिलाफ चलाये जा रहे

आन्दोलन को तोड़ने के लिए नयनूराम को लम्बे कारावास की सजा सुनाई। बेगार प्रथा की जाँच एवं उसके खिलाफ जागृति पैदा करने वाले सार्वजनिक नेताओं पर नियंत्रण स्थापित करने के लिए सी.एफ. एन्ड्रूज सहित किसी भी आन्दोलनकारी को राज्य से निर्वासित करने की अनुमति भारत सरकार पहले ही दे चुकी थी।¹⁵ इसका लाभ उठाकर अन्य राज्यों के समान बूँदी में भी नयनूराम शर्मा सहित अन्य आन्दोलनकारियों के बूँदी प्रवेश पर रोक लगा दी गई। लगभग दो वर्ष के कठोर कारावास के बाद 24 सितम्बर 1924 को नयनूराम को जेल से रिहा कर दिया गया लेकिन राज्य में उनके प्रवेश निषेध के कारण यह आन्दोलन नेतृत्वविहीन हो गया और बूँदी के किसानों को राज्य द्वारा दी गई बहुत कम रियायतों के साथ संतोष करना पड़ा। इसके बावजूद नयनूराम राजस्थान सेवा संघ की हाड़ौती शाखा के अध्यक्ष की हैसियत से कोटा में रहकर ही आवेदन, अपील और प्रार्थना पत्रों के माध्यम से बूँदी प्रशासन के समक्ष वहाँ के किसानों की समस्याओं के समाधान का प्रयास करते रहे।

उन्होंने समाचारपत्रों को भी बेगार उन्मूलन के प्रमुख माध्यम के रूप में काम में लिया। राजस्थान सेवा संघ के मुखपत्रों-नवीन राजस्थान एवं तरूण राजस्थान के संवाददाता के रूप में वे हाड़ौती क्षेत्र में बेगार सम्बन्धी समाचार भेजते रहे। इसके अलावा, दैनिक नवज्योति, कर्मवीर, राजस्थान आदि देश के प्रमुख समाचार पत्रों में बेगार के अमानवीय चरित्र को उजागर कर जनजागृति लाने में उनकी अहम भूमिका थी। वे लम्बे समय तक हाड़ौती प्रजामंडल के अध्यक्ष रहे तथा इसके माध्यम से हाड़ौती में राजनीतिक संगठन और जागृति लाने में भी वे सफल रहे। राज्य स्तरीय अधिवेशनों में ही नहीं, स्थानीय स्तर के पशु मेलों और सभाओं में भी उनके भाषण की धार अन्याय के खिलाफ ही होती थी। उन्होंने सुकेत पशु मेले के अवसर पर भी किसानों के सामने बेगार का विरोध करना प्रजामंडल का उद्देश्य बताया था।

राजनीतिक कार्यकर्ताओं के आपसी मतभेदों के कारण 1928-29 तक आते आते राजस्थान सेवा संघ जैसी बेगार विरोधी संस्था बिखर गई थी। कोटा प्रजामंडल में भी वर्चस्व की राजनीति का आलम यह था कि सन् 1932 में नयनूराम शर्मा ने अध्यक्ष पद से स्तीफा दे दिया था, यद्यपि उसे स्वीकार नहीं किया गया था। इस प्रकार प्रान्त एवं राज्य की राजनीतिक परिस्थितियों से खिन्न होकर नयनूराम ने राजनीतिक आन्दोलन से अपने आपको अलग कर लिया और अपनी सम्पूर्ण ऊर्जा तथा रचनात्मकता को शिक्षा के प्रसार तथा ग्रामसुधार की योजना पर केन्द्रित कर दिया क्योंकि वे जानते थे कि शिक्षा ही वह शस्त्र है जो बेगार और दास प्रथा सहित तमाम तरह के अन्यायों पर आधारित व्यवस्थाओं को ध्वस्त कर सकती है। प्रजामंडल के कार्यकर्ताओं, विशेष रूप से लक्ष्मीनारायण पटवारी के आग्रह पर उन्होंने कोटा राज्य प्रजामंडल के 21, 22 व 23 मई

1939 को हुये मांगरोल में चतुर्थ अधिवेशन की अध्यक्षता स्वीकार की थी और इस हैसियत से दिया गया उनका भाषण उनके व्यक्तित्व, संघर्ष, सोच तथा संकल्प के कई आयामों को उजागर करता है। इस भाषण में उन्होंने कहा था- 'कोटा राज्य के अफसर प्रजा को यह भावना देते रहते हैं कि यहाँ रामराज्य है पर मैं उनसे पूछता हूँ कि कोटा राज्य किस अर्थ में उन्नत और रामराज्य है? जहाँ की प्रजा भूखी, नंगी और कुपट्ट हो, जहाँ दमनकारी कानून मौजूद हों, जहाँ गुलामी प्रथा जारी हो और जहाँ सारे का सारा शासन का बोझा गरीब कृषकों पर हो, उसे किस अर्थ में उन्नत राज्य कहा जा सकता है?'¹⁶

शिक्षा को मुक्ति का मार्ग मानते हुये उन्होंने हाड़ौती शिक्षा मंडल की स्थापना कर न केवल निजी श्रम से ग्रामीण क्षेत्रों में विद्यालय संचालित किये बल्कि उन्होंने गाँव गाँव घर घर शिक्षा की रोशनी फैलाने के लिए एक 'गश्ती पुस्तकालय' की स्थापना की थी जो चलित पुस्तकालय था और जिसे चलाने की जिम्मेदारी उन्होंने अपने अनन्य अनुयायी भैरवलाल कालाबादल को सौंपी थी। किसानों की समस्याओं को लेकर वह सदैव प्रयत्नशील रहे। पुलिस व नाज़िम के अत्याचारों के खिलाफ उनकी अध्यक्षता में जून 1941 में सांगोद किसान सम्मेलन का आयोजन किया गया जिसमें पथिक ने भी भाग लिया था। इस सम्मेलन के बाद नाज़िम धूलसिंह व थानेदार मगनलाल ने इन्हीं गलतियों के लिए उनसे माफी माँगी थी।¹⁷ इस प्रकार वे शोषण और अत्याचार मुक्त समाज के निर्माण के लिए सामन्तशाही और नौकरशाही से आजीवन संघर्ष करते रहे और अन्ततः 14 अक्टूबर 1941 को उनकी हत्या कर दी गई। इससे हाड़ौती के कार्यकर्ता भयभीत और आतंकित हो उठे। बाद में गाँधी से मिलने के बाद ही वे राजनीतिक आन्दोलन में सक्रिय हुए। इस प्रकार नयनूराम शर्मा रियासतकालीन राजस्थान के ऐसे नायक थे जिन्होंने बेगार प्रथा के खिलाफ आन्दोलन किया। उसके उन्मूलन में भले ही उन्हें आंशिक सफलता मिली हो किन्तु राजस्थान सेवा संघ और पथिक के नेतृत्व में किसान आन्दोलनों के माध्यम से बेगार प्रथा तथा उससे जुड़ी अन्य शोषणकारी प्रथाओं के खिलाफ जनजागृति पैदा करने और उनके उन्मूलन के लिए संघर्ष करने में नयनूराम ने हाड़ौती में अग्रणी भूमिका निभाई। उनके निजी तथा संस्थागत प्रयासों ने न्याय तथा समानता के नवीन मानदण्ड स्थापित कर आधुनिक समाज के निर्माण की नींव रखी।

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झालावाड़ राज्य में नवजागरण (सन् 1838 ई.-1956 ई.)

प्रणव देव

19-20वीं शताब्दी का नवजागरण, समाजीकरण की वह विशिष्ट प्रक्रिया थी जिसके माध्यम से मानवतावाद पर आधारित नवीन जीवन मूल्यों की स्थापना हुई। मानवमात्र की समानता भ्रातृत्व की भावना ने समाज में नये मानदण्ड स्थापित करने का प्रयास किया। जब आधुनिकीकृत समाज सामन्तवादी समाज के मानदण्डों एवं मूल्यों को ध्वस्त कर रहा था तथापि उनके सामाजिक मूल्यों एवं व्यवस्थाओं को कुरीतियों के रूप में परिभाषित कर उनके उन्मूलन की प्रक्रिया को जिस उमंग से पूरा किया उसे नवजागरण का नाम दिया गया। नवजागरण में समाज में व्याप्त सभी प्रकार की कुरीतियों एवं बुराइयों के खिलाफ हम न केवल आवाज उठाते हैं अपितु सामाजिक कुरीतियों के खिलाफ जागृत व्यक्ति अन्तिम सांस तक विभिन्न प्रविधियों के माध्यम से संघर्ष करता है। जिससे सांस्कृतिक चेतना स्पंदित होकर चेतस मन के साथ जीवन की समस्त गतिविधियों का पुनर्विन्यास करता है।

नवजागरण में हमारी पहचान छिपी होती है। उल्लेखनीय यह है कि नवजागरण सामाजिक जागरण के माध्यम से अपनी अन्तिम निष्पत्ति में सांस्कृतिक जागरण तक पहुंच जाता है। सांस्कृतिक जागरण किसी भी देशकाल में एक समय विशेष में घटित होता है। उसे कोई रोक नहीं सकता। उसका घटनाक्रम बहुधा काल-चक्र की प्रक्रिया होती है। जिसमें हमारी पूरी चेतना काम करती है जबकि सामाजिक जागरण के लिये हमें हर समय समाज की समस्याओं को समझना होता है और उनसे निजात पाने का उपाय सोचना होता है। देशी रियासतों के दमनचक्र ने जब राजनैतिक जनजागृति को कुचला तब सामाजिक संस्कृतिक जागरण के माध्यम से नवजागरण की दिशा में यहां प्रगति हुई। समानता, भाई-चारे एवं बन्धुत्व की दिशा में सामाजिक संगठन बनने लगे। जनतंत्र का प्रसार नवजागरण के माध्यम से होने लगा। नवजागरण में साहित्य, संस्कृति एवं कला को नये तथ्य, कथ्य एवं सत्य की बुनियाद मिली।

सामन्तवाद में जकड़े समाज को नवजागरण के माध्यम से गतिशील बनाया गया। इस नवजागरण में राष्ट्रीय चेतना एवं नई आर्थिक व्यवस्था के सूत्र शामिल थे। झालावाड़ राज्य¹ की स्थापना सन् 1838 में कोटा राज्य को खण्डित कर की गई थी। यह नई रियासत ब्रिटिश आदर्शों से पूर्णता पोषित थी। यहाँ के अनेक शासकों ने यूरोप की

यात्राएं की थीं। जिनके परिणामस्वरूप वे यूरोपीय समाज के पुर्नजागरण से प्रभावित थे। अतः उन्होंने अपनी रियासत में नवजागरण को सकारात्मक सहयोग ही नहीं दिया अपितु इसके अगुवा भी बने, क्योंकि यह रियासत पूर्णतः ईस्ट इंडिया कम्पनी के सहयोग से स्थापित हुई थी। अतः ब्रिटिश शासन ने यहां के सामाजिक-सांस्कृतिक जीवन पर गम्भीर प्रभाव छोड़े। जिसकी प्रतिक्रिया स्वरूप बौद्धिक विकास के लिये अनुकूल स्थितियां उत्पन्न हुईं। यद्यपि यह भी स्वीकार नहीं किया जा सकता है कि यहां का नवजागरण पूर्णतः पश्चिमी उदारवादी चिन्तकों एवं भारत में पश्चिमी शिक्षा के प्रसार का ही परिणाम था, अथवा पाश्चात्य उपनिवेशवादी शासन का प्रतिफल। नवजागरण के प्रारम्भ के बीज ब्रिटिश शासन एवं ईसाई मिशनरियों में थे किन्तु उसका विस्तार एवं पल्लवन स्वदेशी, आर्य समाज, मित्रमण्डल, बालमण्डल में था।

19वीं शताब्दी के झालावाड़ के समाज में विभिन्न कुरीतियों का समावेश हो चुका था जिनमें सती-प्रथा, बाल-विवाह, कन्या-वध, दास-प्रथा, अस्मृश्यता जैसी कुरीतियां समाज में अपनी गहरी पैठ बना चुकी थीं। राजस्थान में सती-प्रथा का सर्वाधिक प्रचलन राजपूत जातियों में था।¹ झालावाड़ सहित हाड़ौती क्षेत्र में भी सती-प्रथा के उदाहरण मिल रहे थे। कर्नल जेम्स टॉड, जो कि मेवाड़ व हाड़ौती के पॉलिटिकल एजेन्ट थे उन्होंने हाड़ौती में सती-प्रथा को खत्म करने की वकालत की।² यद्यपि जब 1817-18 में ब्रिटिश कम्पनी राजपूताना के राज्यों के सम्पर्क में आई तभी से सती-प्रथा की मनाही के लिये कहा गया, किन्तु यहां की रियासतों के शासकों ने कोई उत्साह प्रदर्शित नहीं किया। सन् 1828 ई. में ब्रिटिश सरकार ने बड़ी गम्भीरता से इस समस्या की ओर ध्यान दिया। इस संदर्भ में बोर्ड ऑफ कंट्रोल के अध्यक्ष टोरी ने विलियम बैटिक को लिखा कि भारत में हमारा एक बड़ा नैतिक दायित्व है जिसे पूरा करना है। तत्पश्चात् बैटिक ने सन् 1829 ई. के अधिनियम के आधार पर घोषणा की कि सती-प्रथा ब्रिटिश शासित क्षेत्रों में निषिद्ध है। इसी आधार पर हाड़ौती के पॉलिटिकल एजेन्ट कैप्टन सी. रिचर्ड्स ने सभी रियासतों के नरेशों के पास सन् 1840 ई. में सती-प्रथा को रोकने के लिये एक खरीता भेजा। इस खरीता के जवाब में झालावाड़ नरेश ने ब्रिटिश सरकार को आश्वासन दिया कि वो अपने यहां सती-प्रथा को समाप्त करने की यथा सम्भव कोशिश करेगा और इस हेतु झालावाड़ नरेश मदन सिंह ने जून 1847 ई. में अपने समस्त जर्मीदारों, सरदारों आदि के लिये एक घोषणा की जिसके अनुसार कोई भी सती की घटना को सहयोग करेगा तो उसे हत्यारा समझ कर दण्ड दिया जायेगा।³ इस प्रकार झालावाड़ राज्य में सती-प्रथा को जून 1847 में गैर कानूनी घोषित किया गया किन्तु जुलाई 1847 में ही महाराज राणा मदन सिंह की मृत्यु के समय एक ख्वास ने अपने आपको चिता के साथ जला दिया। जिस पर पॉलिटिकल एजेन्ट ने

गम्भीर आपत्ति व्यक्त की, तथापि झालावाड़ नरेश पृथ्वी सिंह के साथ पत्र व्यवहार बन्द कर दिया। अतः पृथ्वी सिंह ने पुनः ब्रिटिश सरकार को आप्वासन दिया तब कहीं जाकर ब्रिटिश सरकार ने झालावाड़ रियासत के साथ पत्र व्यवहार शुरू किया एवं महाराज राणा पृथ्वी सिंह के उत्तराधिकार को मान्यता प्रदान की। कालान्तर में झालावाड़ राज्य सती-प्रथा की कुछ घटनाओं को रोकने में सफल रहा। 1867 ई. में पचपहाड़ तहसील में इस तरह की घटना रोकी गई। 15 इसी प्रकार अक्टूबर 1870 ई. में भी पचपहाड़ क्षेत्र में सती होने से एक महिला का रोका गया।

बाल-विवाह की कु-प्रथा भी झालावाड़ रियासत के समाज में प्रचलित थी। जिसे रोकने के लिये ब्रिटिश ऐजेंटों द्वारा महत्वपूर्ण भूमिका निभाई।⁶ सन् 1888 ई. में वाल्टरकृत राजपूताना हितकारिणी सभा से झालावाड़ राज्य का सम्बन्ध जुड़ गया। जिससे यहां के राजपूत एवं चारणों के समाज ने राजपूताना हितकारिणी सभा के नियमों को अपना लिया।⁷ कालान्तर में जैन एवं अन्य जाति समाजों ने भी बाल-विवाह के त्याग की स्वीकृति दे दी। जिससे इन जाति समाजों में कई सुधार संस्थाएं बनीं। झालावाड़ रियासत में इन जाति समाजों की संस्थाओं को नवजागरण के प्रारंभिक बिन्दु की रूप में देखा जा सकता है। यहां की जाति पंचायतें, परम्परा, रूढ़ियों, लोकाचारों, विश्वासों तथा राज्य संरक्षित षक्ति द्वारा सामाजिक आर्थिक जीवन की प्रक्रियाओं पर लोक कल्याणात्मक नियन्त्रण रखती थी। सामाजिक संगठन के क्षेत्र में जाति पंचायतों को महत्व यहां से प्राप्त तत्कालीन अड़सटों से स्पष्ट होता है। यह पंचायतें विवाह सम्बन्धी झगड़ों, व्यभिचारों के आरोपों, पारिवारिक कटुताओं, जातिगत अशिष्टताओं सम्बन्धी जांच के कार्य तथा दण्ड का निर्णय करती थीं।⁸ इन संगठनों ने स्वजाति सामुदायिक भावना के बनाए रखने के साथ-साथ भिन्न-भिन्न जाति के सदस्यों तथा स्वजाति सदस्यों के मध्य विवादों को सुनने, राज्यादेशों का जाति में पालन कराने तथा राज्य व्यवस्था में परामर्श देने का कार्य भी किया। जनता में सुधार के प्रति उत्साह देखकर झालावाड़ राज्य ने बाल-विवाह नियंत्रण कानून 1929 बनाया जो कि 1 मई 1931 ई. से प्रभावी हुआ। जिसके अनुसार कोई भी व्यक्ति अपने बेटे या बेटे का विवाह क्रमशः 18 और 14 साल से कम उम्र में नहीं कर सकता था। अन्यथा उसे 1-2 माह की कैद या 1000 रुपये जुर्माना हो सकता था। इसके अतिरिक्त बाल-विवाह में सम्मिलित व्यक्ति जैसे पण्डित, काजी, गुरुजी इत्यादि जिन्होंने विवाह करवाया है उन्हें 500 रुपये का जुर्माना एवं 1 माह की सजा का प्रावधान किया गया।⁹ काजी के उल्लेख से यह अनुमानित है कि मुस्लिम समाज में भी बाल-विवाह का प्रचलन था एवं उसकी रोकथाम के लिये रियासत ने समान दृष्टिकोण अपनाया था। बहु-विवाह का प्रचलन भी यहां के समाज में रहा है, किन्तु प्राथमिक स्रोतों में इस तरह की जानकारी का अभाव मिलता है। कन्या-वध और भ्रूण हत्या झालावाड़

राज्य के राजपूतों और मीणाओं में विशेषतः प्रचलित थी। सन् 1827 ई. से ही ब्रिटिश सरकार इस कु-प्रथा के खिलाफ रोकथाम का प्रयास कर रही थी, किन्तु सफलता बाद में मिली। सन् 1834 ई. में जब झालावाड़ कोटा राज्य का हिस्सा था तब महाराज राणा माधोसिंह व आगे चलकर महाराजराणा मदनसिंह ने इस क्रूर व अमानवीय प्रथा को समाप्त करने हेतु सच्चे दिल से प्रयास किये, परन्तु ये दोनों ही इस अमानवीय प्रथा को पूरी तरह नहीं मिटा पाये। जब झालावाड़ राज्य 1838 ई. में अस्तित्व में आया तब भी यह क्रूर प्रथा कायम थी। इस क्रूर प्रथा को समाप्त करने हेतु महाराज राणा मदनसिंह ने सन् 1844 में एक घोषणा जारी की जिसके अनुसार मीणाओं को अपनी बेटियों को मारने के खिलाफ चेतावनी दी गयी। साथ ही यह भी कहा गया कि जो अपनी बेटियों की सुरक्षा करेगा, दरबार उनका लिहाज करेगा।¹⁰ इस हेतु महाराजराणा ने हर गांव के पटेल को भी निर्देश दिये। वास्तव में कन्या वध की समस्या त्याग जैसी क्रूरप्रथा से जुड़ी हुई थी। राजपूत जाति में विवाह के अवसर पर बहुत से राज्यों के चारण, भाट, ढोली इत्यादि आ जाते थे और यह लड़की वालों से मुंह मांगी दक्षिणा प्राप्त करने की जिद करते थे।¹¹ इसी को त्याग प्रथा कहा जाता था। अतः कन्या-वध की समस्या के समाधान के लिये त्याग की समस्या का हल निकालना भी आवश्यक था। झालावाड़ राज्य ने सन् 1880 ई. में एक अधिसूचना जारी करते हुए यह घोषित किया कि बड़े बेटे की शादी पर वार्षिक आय का 1/10 गुना राशि तथा छोटे बेटे के समय 1 प्रतिशत की राशि त्याग हेतु निर्धारित रहेगी। यदि छोटा बेटा अलग से निर्वाह राशि प्राप्त करता है तो फिर बड़े बेटे की शादी की तय राशि ही त्याग के रूप में देने पड़ेगी। राजपूताना हितकारिणी सभा ने भी इस समस्या के संदर्भ में अनेक कदम उठाये तथा कई प्रस्ताव भी पारित किये।

झालावाड़ नरेश तथा राजपूताना हितकारिणी सभा के प्रयासों से झालावाड़ राज्य में चारणों की समस्याओं को मिटाने के लिये समाज में अच्छा वातावरण बनने लगा तथापि सन् 1888 ई. में महाराज राणा जालिम सिंह द्वितीय के संरक्षण में एक स्थानीय समिति बनी।¹² इस समिति ने त्याग के खिलाफ व्यापक अभियान चलाया और काफी प्रसिद्धि प्राप्त की।¹³ इसके परिणामस्वरूप अगले 20 वर्षों तक त्याग के नियमों के उल्लंघन का कोई मामला आम सभा के सामने नहीं आया। झालावाड़ के समाज में घरेलू नौकरों का वर्ग जो कि चाकर या गोला नाम से जाना जाता था वह भी राजपूतों की अवैध संतानों के रूप में था। यह नौकर या दास अपने मालिक की इच्छा के बिना विवाह नहीं कर सकते थे। गोला की लड़कियां जब विवाह योग्य हो जाती थीं तो उन्हें जर्मीदार या राजा के समक्ष पेश किया जाता था। यदि मालिक की इच्छा उसे अपने पास रखने की होती थी तो उसका विवाह किसी दूसरे गोले के साथ करके अपने पास रख लेता था।¹⁴ इस प्रकार रखी गई गोली पड़दायत (उपपत्नी) कहलाती थी। यदि मालिक या शासक

प्रसन्न होकर उसे हाथ पैरों में सोने के आभूषण पहनने की स्वीकृति दे देते थे तो उसके सम्मान में बढ़ोत्तरी हो जाती थी एवं वह पासवान या ख्वासन कहलाती थी तथा समारोह आदि में उसकी बैठक रानियों के नीचे रहती थी। राजमहलों या सामन्तों के निवासों में यह गोला गोली चाहें जितने ही प्रभावी क्यों न रहे हों किन्तु इनकी सामाजिक स्थिति बहुत निम्न रही है। 19वीं सदी के उत्तरार्द्ध में होने वाले नवजागरण से इस जातिवर्ग के लोगों में भी चेतना की लहर उठी, तथा इन्होंने अपने आपको रावणा राजपूत कहना शुरू कर दिया। तत्पश्चात् इन्होंने अपनी वंशानुगत परतंत्रता से मुक्त होने के प्रयास तेज कर दिये। लार्ड विलियम बैंटिक ने हाड़ौती के कार्यवाहक पॉलिटिकल ऐजेन्ट डॉ. कार्वेट को दासों के व्यापार को रोकने एवं इनके जीवन स्तर को सुधारने के लिये लिखा। झालावाड़ राज्य में इस प्रथा का समाप्त करने के लिये महाराज राणा मदन सिंह (1838-1847 ई.) ने निर्देश जारी किये। पुनः 1847 ई. में लार्ड डलहौजी ने यहां के पॉलिटिकल ऐजेन्ट को इस क्रूर प्रथा को रोकने के लिये लिखा। अतः राजराणा पृथ्वी सिंह ने सन् 1844 ई. में कठोरतापूर्वक घोषणा जारी की कि कोई भी अपने बच्चों को नहीं बेचेगा अन्यथा उसे 200 रुपये को जुर्माना या फिर 1 साल की कैद या दोनों भुगतने पड़ेंगे।¹⁵ इन कुरीतियों के अतिरिक्त झालावाड़ के सामाजिक जीवन में जादू-टोना, नुकता, बेमेल विवाह, कठोर विधवा जीवन, छुआछूत आदि कुरीतियां भी खूब प्रचलित थीं। जिन्हें रोकने के लिये यहां के शासक ब्रिटिश आदेशों की अनुपालना में घोषणाएं अवश्य करते थे किन्तु इसके लिये कोई कारगर प्रयास नहीं हुए। फलस्वरूप ब्रिटिश सरकार ने गैरसरकारी संगठन राजपूताना हितकारिणी सभा के माध्यम से इन्हें रोकने का प्रयास किया।¹⁶ परिणामस्वरूप नुकता की प्रथा को अपनाने वालों के विरुद्ध कठोर कार्यवाही हुई और सन् 1891-92 के दौरान 47 नुकते हुए, परन्तु यह सभी नुकते आम सभा द्वारा प्रतिपादित नियमों के अनुसार किये गये।¹⁷

आगे चलकर सन् 1902-03 के मध्य स्थानीय समिति ने 6 दोषी लोगों के खिलाफ कदम उठाये और उनसे हर्जाने के तौर पर राशि वसूल की गई। राजकीय प्रयासों के प्रभावित होकर राज्य की महाजन सभा ने भी सन् 1905 ई. में अपनी जाति के लोगों को प्रतिबन्धित किया कि वे आम सभा के नियमों का पालन करें।¹⁸ परिणामस्वरूप 1904-07 समयावधि में नुकता के व्यय सम्बन्धी मामला सरकार के सामने नहीं आया और जनवरी 1913 ई. से इस क्रूर प्रथा के साथ-साथ अन्य क्रूर प्रथाओं पर काफी हद तक रोक लगा दी गई।¹⁹ सन् 1941 की जनगणना से ज्ञात होता है कि राजपूताना में अलग-अलग उम्र की 19 हजार विधवाएं मौजूद थीं। जिनका जीवन अत्यन्त कठोर था। यद्यपि जाट, गुर्जर, माली आदि समुदायों में नाते अथवा करेवा की प्रथा के माध्यम से विधवा पुनर्विवाह होता था। किन्तु उच्च जातियां इसके खिलाफ थीं। झालावाड़ राज्य में

सन् 1919 ई. में विधवाओं को कष्टों से राहत दिलाने के लिये झालावाड़ सेवा समिति की स्थापना की गई। झालावाड़ राजपूताने का प्रथम राज्य था जिसने विधवा विवाह को कानूनी मान्यता प्रदान की। बेमेल विवाह को रोकने के लिये राज्य ने 2 साल की कैद या फिर 1 हजार रुपये का जुर्माना या दोनो का प्रावधान निर्धारित किया। महाराज राणा भवानीसिंह सन् 1920 में तथा महाराजराजा राजेन्द्रसिंह ने सन् 1934 में बेमेल विवाह को रोकने के लिये कानून बनाये। साथ ही यह भी प्रावधान रखा गया कि जो इस संदर्भ में दोषी पाया जायेगा उसके विरुद्ध सख्त कार्यवाही की जावेगी।²⁰ सन् 1919 में स्थापित झालावाड़ सेवासमिति ने न सिर्फ बेमेल विवाह की प्रति कठोर कदम उठाये अपितु अस्पृश्यता जैसी कलंकित बुराई के लिये भी प्रभावी कार्यवाही की। यद्यपि यहां के तत्कालीन समाज में छुआछूत की बुराई गहरे से व्याप्त थी। स्थिति यह थी कि दुकानदार पानी से धोकर पैसे लेते थे। किन्तु झालावाड़ रियासत में सौभाग्य से अन्तिम 3 शासक प्रगतिशील हुए। यूरोप की सामाजिक जागृति और भारतीय धर्म संस्कृति के मूल तत्वों को समान रूप से जानने समझने का सदाशय उनमें रहा। अपनी जाति से बहिष्कृत होकर भी उस समय कुछ युवक पूज्यबापू के आह्वान पर यहां हरिजनोद्धार के सेवा कार्य में लगे हुए थे। ऐसे युवकों की टोली में अटल बिहारीलालजी बैंक मैनेजर, मांगीलालजी भव्य, रतनलालजी हिन्दुस्तान, पण्डित ज्ञानेन्द्रजी पथिक, गयाप्रसाद वकील आदि थे। हिन्दुस्तानी जी और पथिक जी हरिजन मोहल्ला में शिक्षा प्रसार हेतु स्कूल चला रहे थे। राजेन्द्र सिंह जी सुधाकर हरिजन बालिकाओं को शिक्षार्थ प्रोत्साहन स्वरूप वस्त्र, पुस्तकें, साड़ियाँ और छात्रवृत्ति प्रदान कर रहे थे। पूरे झालावाड़ शहर में अकेला भवंरलाल माली ही था जो हरिजनों को भी अपनी दुकान से चाय पिलाने की हिम्मत कर सका था। उन दिनों धर्म के नाम पर प्रचलित छुआछूत की कुरीति का खण्डन करने को यहां के मीमांसातीर्थ पण्डित जयदेव झा और जयपुर के पण्डित विद्याधरजी शास्त्री शास्त्रार्थ कर रूप सनातनियों को निरुत्तर कर रहे थे।²¹ यहां के राजपरिवार का निजी मंदिर प्राचीन द्वारिकाधीश मंदिर था जो झालरापाटन में गोमती सागर तालाब के तट पर स्थित है। राजाराणा राजेन्द्रसिंह सुधाकर संवेदनशील कवि हृदय नरेश थे। उन्होंने हरिजनों के मंदिर प्रवेश की इच्छा से जनता के बीच आदर्श प्रस्तुत करने हेतु वह मंदिर खुलवाया और स्वयं उपस्थित रहकर हरिजनों को मंदिर में दर्शनार्थ प्रवेश कराया। किन्तु झालरापाटन का वैष्णव समुदाय इसके विरोध में उग्र हो गया। अपनी ओर से प्रकट ऐसे उदान्त भाव पर भी जन विरोध देखकर राजा को अत्यन्त ग्लानि हुई कि पतित-पावन भगवान के द्वार पर भी सहज करुणा के बजाय इतना छुआछूत! मनुष्य-मनुष्य में भेदभाव देखकर उन्होंने वहीं शपथ ली कि मैं इस मंदिर में तभी दर्शनार्थ आऊँगा जब हरिजनों को भी मेरी ही तरह यहां आना आप सब स्वीकार करेंगे और उसके बाद वे मृत्युपर्यन्त (3 सितम्बर,

1943 ई. तक) द्वारिकाधीश मंदिर में नहीं गए। यद्यपि उस घटना के बाद वे करीब 5 वर्ष तक जीवित रहे। ये सुधाकर जी ही थे जिन्होंने कहा था -

वह तड़प रहा है पड़ा-पड़ा, मैं देख रहा हूँ खड़ा-खड़ा।

ये पाप नहीं है तो क्या है? मत धर्म बताओ बढ़ा-चढ़ा।

सन् 1927 ई. में गांधी सेवक संघ की राजस्थान शाखा की स्थापना, जमनालाल बजाज, रामनारायण चौधरी, हरिभाऊ किंकर, अर्जुनलाल सेठी, केसरीसिंह बारहठ ने की। हरिभाऊ उपाध्याय को इसका संचालक बनाया गया। इसकी कोटा शाखा के अध्यक्ष नयनूराम शर्मा थे। जिनका सम्पर्क रामनारायण टेलर से था। अतः रामनारायण टेलर ने कोटा शाखा से प्रेरणा ग्रहण कर झालावाड़ में भी सेवासमिति स्थापित करने के लिए यहां के शासकों को प्रेरित किया जिससे सेवा समिति की स्थापना हो सकी। सन् 1929 ई. में गांधीजी ने रियासतों के प्रशासन में सुधार हेतु राजाओं को राजा-प्रजा सेवक समिति संस्था का निर्माण करने का भी सुझाव दिया। यद्यपि राजपूताने के राजा भारत सरकार के पॉलिटिकल विभाग के डर के कारण गांधी जी से मिलने में हिचकिचाते थे। इस राजा-प्रजा सेवक समिति संस्था के राजपूताना क्षेत्र के संयोजक रामनारायण चौधरी थे। जिन्होंने राजा-प्रजा में सौहार्द स्थापित करने का प्रयास किया। उस समय झालावाड़ के तत्कालीन महाराज राणा भवानीसिंह ने हरजन सेवक संघ का समर्थन किया।²² इस हरजन सेवक संघ का कार्यालय दिल्ली में था, तथापि घनश्याम दास बिड़ला इसके अध्यक्ष थे। हरविलास पारदा हरजन सेवकसंघ राजस्थान प्रदेशाध्यक्ष थे, रामनिवास शर्मा इसकी झालावाड़ इकाई के अध्यक्ष थे तथा मास्टर रामचन्द्र मोची इसके प्रमुख कार्यकर्ता थे।²³ इस संस्था के अन्तर्गत हरिजनों के शैक्षिक विकास के लिए एक कोष होता था, जिससे पुस्तकों, पाठशाला, छात्रावास आदि के विविध खर्चों की व्यवस्था की जाती थी। फिर एक प्रश्नावली राजपूताना प्रदेश हरजन संघ से आती थी। जिसमें प्रगति विवरण प्रस्तुत करना होता था। झालावाड़ के आर्य समाज भवन में हरजन पाठशाला प्रारम्भ की गई जिसमें 15 छात्रों ने प्रवेश लिया। मास्टर सज्जनसिंह जी ने छात्रों को पढ़ाया।²⁴ दूसरी हरजन पाठशाला झालरापाटन के काजी की हौज, मोहल्ला में प्रारम्भ की गई जिसमें 16 छात्रों ने प्रवेश लिया एवं श्री तुलसीराम को 15/- रुपये मासिक वेतन पर प्रधानाध्यापक नियुक्त किया गया।²⁵ झालावाड़ में सन् 1916 ई. में आर्य समाज की इकाई स्थापित हुई जिससे नवजागरण के कार्यक्रम में और गतिशीलता आई। आर्यसमाज पंचशालाओं (यज्ञशाला, पाठशाला, अतिथिशाला, ज्ञानशाला (पुस्तकालय), गौशाला) के माध्यम से सांस्कृतिक जागरण की प्रक्रिया को गतिशील बनाने का प्रयास कर रही थी।

सामाजिक सांस्कृतिक जागरण के रूप में नवजागरण के नये आयाम विकसित हो रहे थे। साहित्य एवं पत्रकारिता सतत् रूप से सामाजिक विषमताओं पर चोट कर रहे

थे। गौरीशंकर आर्य की यह पंक्तियां द्रष्टव्य हैं -

*प्रासादों की चकाचौंध पर कीट पतंगों के फरे।
पर्णकुटी को घेर खड़े हैं, घोर अंधेरों के डरे।।²⁶*

पण्डित गिरधर शर्मा नवरत्न अपने साहित्य के माध्यम से राष्ट्रीय ख्याति प्राप्त कर रहे थे। उनकी रचनाएं सरस्वती जैसी पत्रिकाओं में प्रकाशित हो रही थीं। वे झालरापाटन की सामाजिक चेतना के लिये स्त्रियों में नैतिकता की भावना पर बल देते थे। स्त्रियों को शिक्षित बनाना परम् कर्तव्य मानते थे। उनके साहित्य में सुधारवारी एवं विकासवादी तत्व मिलते हैं। उन्होंने जहां एक ओर सामाजिक विद्रूपताओं का नग्न यथार्थ सामने रखा, वहीं दूसरी ओर उनकी लेखनी अन्याय एवं अत्याचार के विरुद्ध खुलकर चलती है। आर्थिक स्तर पर वे शोषण एवं दमन के भी विरोधी थे। वे सर्वोदयी भावना से ओतप्रोत थे। गांधीजी के हरिजन उद्धार कार्यक्रम को उन्होंने भरपूर समर्थन दिया। वृद्ध एवं बेमेल विवाह का उन्होंने जमकर विरोध किया। उदाहरण देखिये -

*एक महाजन था धनदास, द्रव्य बहुत था उसके पास,
जिसके थे सब नाती पोते, ऐसी तो थी उसकी पोती,
पांच नारियां परण चुका था, फिर भी उसका जी न भरा था,
फिर भी करली एक सगाई, दस हजार कीमत ठहराई।*

झालरापाटन से प्रकाशित होने वाले सौरभ समाचार पत्र में राष्ट्रस्तर के जाने माने लेखक, सम्पादक एवं सामाजिक कार्यकर्ताओं की रचनाएं प्रकाशित होती थी। इनमें महात्मा गांधी, पद्मलाल-पन्नालाल बख्शी, भगवतीप्रसाद बाजपेई, दीनानाथ विद्यासागर, धर्मेन्द्र शास्त्री, पण्डित लज्जाराम मेहता प्रमुख थे। सितम्बर सन् 1920 में एक झालरापाटन से हिन्दी के प्रकाण्ड पण्डित रामनिवास शर्मा के सम्पादकत्व में सौरभ का प्रकाशन प्रारम्भ हुआ और मार्च 1922 ई. में अन्तिम अंक छपा। इस समाचार पत्र ने नवजागरण से जन साधारण को जोड़ने की भरपूर कोशिश की। इस प्रकार झालावाड़ राज्य के सामाजिक सांस्कृतिक जागरण में साहित्य एवं पत्रकारिता का अमूल्य योगदान रहा है। इस दृष्टि से यहां के संस्कृत एवं उर्दू के साहित्यकारों का भी उल्लेख आवश्यक है। उर्दू के साहित्यकारों में पण्डित पुरुषोत्तमलाल सूयदोज शाद, अब्दुल वहीद, शाह नैरंग, हाफिज आलमगीर, मुंशी शम्भुदयाल दानिष, हाफिज मोहम्मद यासीन, सिकन्दर खां, मौलवी अब्दुल सलाम बेग, इकबाल अहमद खां, कोतवाल मोहम्मद हुसैन उल्लेखनीय हैं।

सन् 1923 ई. में बाल गोविन्द तिवारी ने मित्रमण्डल की स्थापना की। यह मित्रमण्डल राजनैतिक चेतना का प्रसार तो न कर सका, किन्तु नवजागरण की दिशा में अग्रण्य रहा। सन् 1944 ई. में झालावाड़ नगर में वर्षा के अभाव में भयंकर हैजा फैला,

जिसमें मित्रमण्डल के समर्पित समाज सेवी पण्डित मूलचन्द शर्मा ने उल्लेखनीय सेवाएं दीं। सन् 1942 ई. में रतनलाल शर्मा, तनसुखलाल मित्तल, मांगीलाल भव्य, कन्हैयालाल मित्तल, मदनगोपाल, रामबिलास आदि ने स्वदेशी एवं खादी का प्रचार किया। इसके अतिरिक्त इन लोगों ने शिक्षा के विकास हेतु छुआछूत मिटाने और नशाबन्दी लागू करने के लिये कार्य किया। सन् 1942 ई. में ही राजराणा राजेन्द्र हाईस्कूल के छात्रों ने विद्यार्थी परिषद् का गठन किया जिसने सामाजिक जीवन में चेतना का प्रसार किया। अब धीरे-धीरे नवजागरण के माध्यम से जनता में जनतंत्र की भावना स्थापित होने लगी¹⁷ साथ ही साथ शिक्षा का प्रसार बहुत तेजी से हुआ। काल्विन गर्ल्स हाईस्कूल झालरापाटन आदि इसके उदाहरण हैं।

झालावाड़ राज्य का नवजागरण, सामाजिक सांस्कृतिक जागरण के माध्यम से गतिशील रहा। इन दोनों का सम्बन्ध अन्योन्नाश्रित रहा है। कहीं सामाजिक जागरण में सांस्कृतिक जागरण के सोपान के रूप में कार्य किया तो कहीं सांस्कृतिक जागरण ने सामाजिक जागरण की भावभूमि तैयार की। दोनों की प्रक्रिया साथ-साथ चलती दिखाई पड़ती है। सामाजिक सांस्कृतिक अधिकृतियां सामन्तवादी ढांचे में निबद्ध होने के कारण नवजागरण की प्रक्रिया बहुत धीमी रही राज्यव्यवस्था के प्रबन्ध के साथ-साथ परिवार के मुखियाओं-जाति पंचायतों, ग्राम पंचायतों, जागीरी व्यवस्थाओं जजमानी प्रथाओं, व्यापार-वाणिज्य नियन्त्रण तथा शिक्षा के मन्थर प्रभाव ने नवजागरण की प्रक्रिया को धीमा ही बनाए रखा। सामाजिक जीवन में व्याप्त अन्धविश्वासों और कुरीतियों को समाप्त करने में ब्रिटिश प्रशासन के साथ-साथ अन्य अनेक बहुआयामी प्रयास किए गए। फलस्वरूप कुरीतियों पर होने वाले प्रहारों या जागरण से सामाजिक मान्यताओं स्त्रियों एवं दलितों की दशाओं तथा मानवीय दृष्टिकोण में स्वाभाविक सुधारात्मक परिवर्तन आने लगे। जहां एक ओर 19वीं शताब्दी के नवजागरण में ब्रिटिश सरकार एवं राजकीय प्रयास उल्लेखनीय रहे वहीं 20वीं शताब्दी के नवजागरण में स्वदेशी एवं नितान्त स्थानीय संगठनों एवं समाज सेवकों की भूमिका प्रशंसनीय रही। समाप्ततः झालावाड़ राज्य में नवजागरण अपने सामाजिक, सांस्कृतिक साहित्यिक उपादानों के माध्यम से गतिशील रहा। जिसके अन्तर्गत कला, साहित्य एवं पत्रकारिता की त्रिवेणी ने यहां की सामाजिक बुराइयों को धो डाला। नवजागरण के परिणामस्वरूप यहां नई सामाजिक गतिकी स्थापित हुई। जिससे राष्ट्रीय चेतना, सृजन की नईधारा (नाटक एवं नाट्यशाला, नृत्य, संगीत आदि; लोकतांत्रिक मान्यताओं में विश्वास की दिशा में अभूतपूर्व प्रगति हुई। इस नवजागरण ने राजतंत्र के स्थान पर लोकतंत्र की स्थापना की प्रक्रिया को अधिक सहज एवं सरल बनाते हुए मानवता पर आधारित नवीन जीवन मूल्यों की स्थापना का पथ आलोकित किया।

संदर्भ

1. झालावाड़ राज्य राजपूताने की रियासतों में राजनैतिक परिस्थितिवश ब्रिटिश सन्धियों के परिणामस्वरूप 8 अप्रैल 1838 ई. में अस्तित्व में आया। इस प्रगतिशील राज्य में वर्तमान झालावाड़ जिला शामिल है। जिसके कुल 17 परगनों में से 14 परगने कोटा राज्य से एवं 3 परगने ब्रिटिश सरकार से मिले थे, इन परगनों के नाम क्रमशः चेचट, सुकेत, चौमहला (मय गंगधर, डग, आवर एवं पचपहाड़), झालरापाटन, रीछवा, बकानी, दलहनपुर, कोटड़ा-भालता, सरड़ा, रटलाई, मनोहरथाना, फूल बड़ोद, चाचोरनी, काकूनी, छीपाबड़ोद, शाहबाद और शेरगढ़ थे। इस रियासत की स्थापना के मूल में झाला जालिम सिंह था तथा राज्य के राजाओं में राज राणा मदन सिंह (1838-1845 ई.), पृथ्वी सिंह (1845-1875 ई.), जालिम सिंह द्वितीय (1876-1896 ई.), भवानी सिंह (1899-1929 ई.), राजेन्द्र सिंह (1929-1943 ई.), हरिषचन्द्र (1943-1949 ई.) रहे हैं। इनमें सामाजिक सांस्कृतिक जागरण की दृष्टि से अन्तिम 3 राजा महत्वपूर्ण रहे हैं।
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ISSN 2321-1288

Rajasthan History Congress / 617

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राजस्थान के उत्तरदायी शासन की माँग में मुस्लिम समुदाय का योगदान (मौलाना अतहर मोहम्मद के विशेष संदर्भ में)

फिरदोश बानो

1857 का संघर्ष न केवल इतिहास के लिए बल्कि साहित्य के लिए भी एक चुनौती है, इतिहास में जहाँ इसके महत्व को कम करके इसे स्थानीय विद्रोह के रूप में देखा गया, आधुनिकता और रूढ़िवादिता के द्वैत में परखा गया, वहीं साहित्य में इसकी स्मृतियाँ धुंधली की गयी और आज उस संघर्ष को भुलाने तक की बातें कहीं जा रही है। यह गदर अपनी मिली-जुली प्रवृत्तियों के कारण जहाँ एक और धार्मिक संक्रमण का शिकार हैं वही इसमें साम्राज्यवाद और सामन्तवाद के विरुद्ध भी चेतना सक्रिय दिखती हैं इसकी व्याख्या और इसके मूल्यांकन की आवश्यकता आज भी शेष है।¹

राजस्थान की उत्तरदायी शासन की माँग में मारवाड़ में जयनारायण व्यास जी, जयपुर में हीरालाल शास्त्री तथा मेरवाड़ा में मौलाना अतहर मोहम्मद (मेरवाड़ा का सपूत) का महत्वपूर्ण योगदान रहा है

अजमेर-मेरवाड़ा की भौगोलिक स्थिति - अजमेर मेरवाड़ा की स्थिति पूर्वी गोलाई में 25° 23' 30'' और 26° 41' अक्षांश तथा 73° 47' 30'' और 75° 27' 0'' के मध्य थी। अजमेर जिले की लम्बाई उत्तर से दक्षिण की ओर 80 मील (लगभग) तथा चौड़ाई 50 मील थी। इस प्रकार मेरवाड़ा लगभग 70 मील की संकड़ी पट्टी, जिसकी चौड़ाई 15 मील थी, पर स्थित था। आड़ाबल अर्थात् अरावली श्रेणी में होने और मरुस्थलीय भू-भाग से सटा होने के कारण, क्योंकि अरावली की श्रेणी मानसूनी हवाओं के समान्तर हैं, यह क्षेत्र बंगाल की खाड़ी तथा साथ ही अरब सागरीय मानसूनी हवाओं के सीधे पार कर गुजर जाने से मानसूनी वर्षा के लाभ से प्रायः वंचित रहता है। इसलिए यहां वर्षा कम व अनिश्चित होती है। यहां प्रायः अकाल की स्थिति रहती है।

इस प्रदेश के लिए कर्नल टॉड ने सन् 1829 में पहली बार राजपूताना शब्द का प्रयोग किया है। इस प्रान्त में 21 राज्य, 2 अर्द्ध-राज्य तथा इन राज्यों के मध्य अंग्रेजों द्वारा शासित, खालसा अजमेर-मेरवाड़ा का प्रान्त स्थित था। अजमेर, मेवाड़ और मारवाड़ राज्य में स्थित पाली जिले के सीमावर्ती क्षेत्रों में तथा कथित मेरों का निवास था। इसी

कारण इस क्षेत्र को मेरवाड़ा नाम दिया है। ब्रिटिश काल में अजमेर जिले के साथ मेरवाड़ा को प्रशासनिक दृष्टि से सम्मिलित करने से इसका यह सम्मिलित नाम- अजमेर-मेरवाड़ा कहलाया। मेरवाड़ा जिला लम्बा, पतला और पहाड़ी पट्टी से निर्मित था।² अजमेर-मेरवाड़ा के वर्तमान में मुख्य नगर अजमेर, ब्यावर, नसीराबाद, किशनगढ़, सरवाड़ आदि हैं। ब्यावर जो मेरवाड़ा जिले का मुख्य नगर था उस समय ब्यावर राष्ट्रीय स्वाधीनता आन्दोलन की गतिविधियों का केन्द्र था।³

राष्ट्रीय स्वाधीनता आन्दोलन की गतिविधियों में जयनारायण व्यास जी, जमनालाल बजाज, बल मुकुन्द बिस्सा, भंवरलाल सर्राफ आदि। राजस्थान के स्वतंत्रता सेनानियों ने भाग लिया था जिनमें मुस्लिम समुदाय के मौलाना अतहर मोहम्मद का भी महत्वपूर्ण योगदान रहा है।

मौलाना अतहर मोहम्मद-मेरवाड़ाका सपूत - इनका जन्म ब्यावर में सन् 1895 में रंगरेज फतह मोहम्मद और सुआ बाई के यहां हुआ था। युवावस्था से ही उनका झुकाव देश को आजाद कराने की ओर रहा। उस समय ब्यावर राष्ट्रीय स्वाधीनता आन्दोलन की गतिविधियों का केन्द्र था। निकवर्ती देशी रियासतों के राजनेता भी यहीं आकर अपनी रणनीतियां बनाते थे। इन परिस्थितियों में एक व्यापारिक धराने में जन्म लेने बावजूद वह राष्ट्रीय आन्दोलन में सक्रिय रूप से भाग लेने लगे। सन् 1920 के असहयोग आन्दोलन तथा 1930 के सविनय आन्दोलन में सत्याग्रही के रूप में उनको गिरतार कर बन्दी बनाया गया।

1. मारवाड़ लोक परिषद में मौलाना अतहर मोहम्मद की भूमिका - श्री जयनारायण व्यास द्वारा स्थापित मारवाड़ लोक परिषद की गतिविधियों में भी उन्होंने सक्रिय रूप से भाग लिया। लोक परिषद की बढ़ती हुई लोकप्रियता और शक्ति से घबराकर जनता में उसकी प्रतिष्ठा कम करने के उद्देश्य से रियासती सरकार ने दमनकारी नीति अपनायी। जयनारायण व्यास के साथ अब्दुल रहमान अंसारी और अतहर मोहम्मद को भी गिरतार कर लिया गया। जेल से रिहा होने के बाद श्री अंसारी ने तो सक्रिय राजनीति से ही सन्यास ले लिया जबकि अतहर मोहम्मद ने जोधपुर के बजाय पुनः ब्यावर को अपनी गतिविधियों का केन्द्र बना लिया। लेकिन फिर भी वे जोधपुर की राजनीति से अनवरत रूप से जुड़े रहे। उन्होंने 1940 व 1942 के राष्ट्रीय आन्दोलनों में भी ब्यावर से जोधपुर पहुंचकर गिरतारी दी।

2. 9 जून, 1942 जोधपुर में सत्याग्रह आन्दोलन का नेतृत्व - मारवाड़ रियासत की शह पाकर जागीरदारों ने भी जनता पर खुलकर अत्याचार करने प्रारंभ कर दिए थे। लोक परिषद् ने इसके खिलाफ 25 मार्च, 1942 को चण्डावल और निमाज आदि ठिकानों में आन्दोलन किए। अतहर मोहम्मद ने ब्यावर में रहकर लोक परिषद के

आन्दोलन को सक्रिय सहयोग दिया। 9 जून, 1942 को जोधपुर जाकर उन्होंने अन्य कार्यकर्त्ताओं के साथ सत्याग्रह आन्दोलन का नेतृत्व किया। जिसके फलस्वरूप उन्हें भारत रक्षा कानून नियम 26वीं के तहत नजरबन्द करके अनिश्चित काल के लिए सेन्ट्रल जेल, जोधपुर में बन्द कर दिया गया। जेल में राजनीतिक बन्दियों के सरकार के बर्ताव को लेकर अतहर साहब ने सभी के साथ नौ दिन तक भूख हड़ताल शुरू की। जेल में उन्हें अनेक कठिनाइयों का सामना करना पड़ा। लेकिन बाधाएँ उन्हें राष्ट्र प्रेम के मार्ग से नहीं डिगा सकी। राज्य सरकार ने 29 नजर बन्दियों को दिसम्बर, 1942 के पहले सप्ताह में सेन्ट्रल जेल से जोधपुर से 8 कि.मी. दूर माचिया दुर्ग में भेज दिया था। इस किले को दुर्गम होने के कारण जोधपुर का काला पानी कहा जाता था। आमतौर पर खूंखार एवं संगीन अपराध वाले कैदियों को इस किले में रखा जाता था। मौलाना अतहर मोहम्मद भी इसी जिले में कैद रखे गये थे। सन् 1944 में सबके साथ उन्हें रिहा किया गया।

मौलाना अजहर मोहम्मद का देश के प्रति लगाव - जेल से रिहा होने के बाद भी वह राजनीतिक गतिविधियों से जुड़े रहे। उनकी पत्नी का आकस्मिक देहान्त युवावस्था में ही हो गया था। परिवार जन बताते हैं कि उस वक्त भी उन्हें जेल से लाया गया था उनके कोई सन्तान भी नहीं थीं। उनको जेलर ने बुलवाया और कहा कि 'अगर तुम माफी मांग लो और भविष्य में स्वतंत्रता आन्दोलन में भाग न लेने का वादा करो तो तुम्हें निकाह करने पर जाने देंगे।'

उन्होंने उत्तर दिया कि 'मेरा निकाह तो आजादी से हो गया है।' परिवार वालों के दबाव के बावजूद भी उन्होंने पुनर्विवाह नहीं किया। उनका कहना था कि अत वो वह अपना जीवन देश सेवा को समर्पित कर चुके हैं। स्वतंत्रता के बाद उन्होंने अपना जीवन समाज सेवा में लगाया तथा कोई पद ग्रहण नहीं किया। वह हिन्दू-मुस्लिम सद्भाव और राष्ट्रीय एकता के कट्टर समर्थक थे। वे देश-विभाजन के भी खिलाफ थे। उनका अधिकांश समय अपने हिन्दू मित्रों के यहीं व्यतीत होता है।

मौलाना अतहर मोहम्मद का व्यक्तित्व (आध्यात्मिक प्रवृत्ति के रूप में) - वे आध्यात्मिक प्रवृत्ति के भी थे। वे ब्यावर के निकट स्थित राजियांवास गांव के पीर ख्वाजा हुसैन बसरी के परम भक्त थे। उनके मजार को बनवाने के लिए उन्होंने पहाड़ को खुदवाकर काफी बड़ा समतल मैदान बनवाया और खुदाई में निकले पत्थरों से ढाल में दीवारें बनवाई, जिससे मिट्टी का कटाव बंद हो गया, जो आज भी कायम हैं। इसमें जो खर्च हुआ उसका प्रबंध भी मौलाना ने ही किया। जब तक काम चला वे रोज ब्यावर से राजियावास आते थे। इनका देहान्त सन् 1951 में ब्यावर में हुआ। 1976 ई. में नगद परिषद, ब्यावर ने सर्वसम्मति से प्रस्ताव पारित कर शहर के प्रमुख स्वतंत्रता सेनानी के

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Rajasthan History Congress / 621

रूप में उनकी यादगार बनाने का निश्चय किया था। लेकिन खुशी इस बात की है कि आजादी की 50वीं सालगिरह पर माचिया के किले को कीर्ति स्तम्भ बनवाया गया है। जिस पर सभी नजरबन्द स्वतंत्रता सेनानियों के नाम स्वर्णिम अक्षरों में खुदवाये गये हैं।

भारत-माता के ऐसे ही सपूतों के लिए एक शायर ने खूब कहा है-

शहीदों के मजारों पर
जुड़ेगे हर बरस मेले
वतन पर मरने वालों का यही बाकी
निशां होगा।¹

निष्कर्ष - राजस्थान के स्वाधीनता आन्दोलन में भाग लेने वाले जयनारायण व्यास जी, बाल मुकुन्द बिस्सा तथा मौलाना अतहर मोहम्मद सहित उन सभी स्वतंत्रता सेनानियों को सादर नमन जिन्होंने अपने त्याग और बलिदान से देश को आजादी दिलायी। जयनारायण व्यास ने अपने समाचार पत्र 'तरुण राजस्थान' और अखण्ड भारत के माध्यम से देश की जनता को स्वाधीनता आन्दोलन के प्रति जागरूक किया था जयनारायण जी के साथ मारवाड़ लोक परिषद की गतिविधियों में सक्रिय रूप से भाग लिया।

सन्दर्भ

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स्वतंत्रता संघर्षकालीन राजस्थान की पत्रकारिता में महात्मा गाँधी

अर्चना द्विवेदी

स्वतंत्रता संघर्षकालीन राजस्थान सहित भारतीय पत्रकारिता और महात्मा गांधी के व्यक्तित्व एवं कृतित्व के अनेक आयाम उद्घाटित हो चुके हैं। आज व्यष्टिभावी शोध के माध्यम से स्वतंत्रता संघर्ष में विभिन्न वर्गों की बहुविध भूमिका का आंकलन किया जा रहा है। स्वतंत्रता संघर्ष को जिन उपादानों के माध्यम से महात्मा गांधी ने अपने लक्ष्य तक पहुंचाया, उसमें पत्रकारिता प्रमुख है, किन्तु पत्रकारिता में उनके योगदान का क्षेत्रीय दृष्टि से अध्ययन अभी तक अधूरा है। जिन क्षेत्रों की पत्रकारिता को गांधीजी ने सत्य, तथ्य एवं कथ्य का मानवतावादी मूलाधार प्रदान किया, उसमें राजस्थान की पत्रकारिता उल्लेखनीय है। यहां के पत्रों को राष्ट्रीय पत्रों से संयोजित एवं समाकलित करते हुए गांधीजी ने अकुण्ठ आधार दिया, उसी पर राजस्थान की पत्रकारिता का भावी भवन खड़ा हो सका, किन्तु अब तक किसी अध्येता ने राजस्थान की पत्रकारिता में महात्मा गांधी की बहुविध भूमिका का विश्लेषण नहीं किया। मैं गांधी की चिंतनधारा की गंभीर अध्येता नहीं हूँ, किन्तु राजस्थान में पत्रकारिता के उद्भव एवं विकास का अध्ययन अवश्य किया है। यहां के ज्यादातर समाचार पत्रों के पाठ्य में गांधी एवं गांधीवादी विचारधारा का प्रभाव अवश्य परिलक्षित होता है। अतः प्रस्तुत शोध पत्र में उक्त अवधारणा के परीक्षण का प्रयास किया गया है।

आजादी के अमृत महोत्सव एवं गांधीजी की 150 वीं जयन्ती वर्ष के उपलक्ष्य में स्वतंत्रता संघर्षकालीन राजस्थान की पत्रकारिता से उनके किस प्रकार के रिश्ते थे, तथापि उनके द्वारा संचालित विभिन्न आन्दोलनों का उल्लेख यहां की पत्रकारिता ने किस प्रकार किया? यह जानना रोचक प्रतीत हो रहा है, तथापि उनकी हत्या के समाचार का विश्लेषण राजस्थान के तत्कालीन समाचार पत्रों ने किस प्रकार किया? यह जानना मेरी उत्सुकता में रहा है। राजपूताना की देशी रियासतों की जनता के सम्पूर्ण अधिकार वाला प्रथम मुखपत्र राजस्थान केसरी था, जिसने गणेश शंकर विद्यार्थी के पत्र प्रताप के उद्देश्यों को आगे बढ़ाया। इसके बाद नवीन राजस्थान, तरुण राजस्थान, राजस्थान, रियासती, त्यागभूमि, मीरां, प्रभा, आगीबाण, यंग राजस्थान, नवज्योति, प्रजासेवक, नया राजस्थान, लोकवाणी, जयभूमि, प्रचार, अलवर पत्रिका, लोकसेवक, प्रजासेवक, जयपुर समाचार

जैसे समाचार पत्रों ने यहां के स्वतंत्रता आन्दोलन को नई दिशा दी और युवकों को संगठित किया। राजपूताना के राजनीतिक आन्दोलन के प्रारंभिक दौर में पत्रकारिता को जिन विषम परिस्थितियों से संघर्ष करना पड़ा उनकी झलक विजयसिंह पथिक के 'स्वदेशी' में प्रकाशित 'देशी राज्यों पर एक दृष्टि' शीर्षक से प्रकाशित लेख से मिलती है। राजस्थान में जन-जागृति के लिए महात्मा गांधी ऐसे अनूठे सूत्रधार पत्रकार बने, जिनकी पत्रकारिता आज भी गाँव एवं कस्बों के युवाओं के लिए अनुकरणीय हो सकती है। उन्होंने अपनी वाणी एवं लेखनी से ब्रिटिशराज और सामंतवाद के दो पाटों में पिसती राजस्थान की विशेष पिछड़ी ग्रामीण जनता में अपना विशेष स्थान बना लिया था। इतना ही नहीं, उनके नाम से शासक और सामंत, दोनों ही काँपने लगे थे। उदाहरणार्थ झालरापाटन से प्रकाशित 'सौरभ' साहित्यिक पत्र लिखता है- "जब से इस देश में इस पुरुष सिंह का आविर्भाव हुआ है, देश की दशा ही बदल गई। वर्तमान भारतीय आन्दोलन हमें यह बतलाता है कि विशेषतः यह पुरुष गांधी का प्रताप है कि एक दृष्टि से जो बात परिणामवाद के सिद्धान्त से भी बाहर थी, जिसका शताब्दियों में भी पैदा होना कठिन था वह बात की बात में पैदा हो गई। वास्तव में अब अंग्रेजी शासन के मूल में आग रखी जा चुकी है अब देर है केवल उसके धधक-धधक कर प्रज्वलित होने की।" इससे यह संकेत मिलता है कि राजस्थान की पत्रकारिता में गांधी जी का उल्लेख होता रहा है, यद्यपि महात्मा गांधी बौद्धिक जगत में अध्ययन के शाश्वत विषय हैं। गांधी का जीवन और जीवन मूल्य, तो हम भूलते जा रहे हैं, किंतु उनके विचारों का संसार हमारा सदैव सम्बल रहा है। स्वतंत्रता संघर्षकालीन राजस्थान ही नहीं अपितु देश की समूची क्षेत्रीय अथवा प्रांतीय पत्रकारिता के न सिर्फ वे प्रेरक थे, अपितु उसका कथ्य भी अनेकशः रहे हैं।

गांधीजी के व्यक्तित्व एवं कृतित्व का फलक इतना बहुआयामी, बहुभाषिक, बहुक्षेत्रीय एवं बहुउद्देशीय था, कि तत्कालीन विराट विश्व में उन जैसा कोई व्यक्तित्व दिखाई नहीं देता, यद्यपि उनकी शैक्षणिक उपलब्धियां साधारण एवं व्यक्तित्व सामान्य दिखाई पड़ता था। बैरिस्टर बनने के लिए इंग्लैंड जाने की घटना अवश्य ही विशिष्ट घटना थी, जिसकी बुनियाद पर ही उनके आगामी जीवन का स्वरूप निर्मित हुआ और उनके व्यक्तित्व-कृतित्व के अनेक रंग-रूप संसार के समक्ष आए। गांधी बैरिस्टर होने के कारण ही दक्षिण अफ्रीका गए और लगभग 20 वर्षों तक वहां रहे। वहां रहते हुए उन्होंने हिन्दुस्तानी गिरमिटिया एवं व्यापारियों के हितों की रक्षा के लिए जो कानूनी, नैतिक एवं मानवतावादी संघर्ष किया, उसने ही गांधी को वहां का पहला गिरमिटिया ही नहीं बनाया, अपितु भारत के स्वतंत्रता संघर्ष में सर्वोच्च स्थान पर स्थापित किया।

स्वतंत्रता संघर्षकालीन राजस्थान की पत्रकारिता ने बिजोलिया, बरड़, बेगू,

नीमूचाणा के किसान संघर्ष, राजस्थान सेवा संघ, अखिल भारतीय देशी राज्य लोक परिषद्, मध्य भारत सभा जैसी संस्थाओं की स्थापना एवं संचालन में अपनी उल्लेखनीय भूमिका का निर्वहन किया था। इस संघर्ष को राष्ट्रीय स्तर पर पहुंचाने में 'प्रताप' जैसे समाचार पत्रों ने उल्लेखनीय कार्य किया था। जिनके न सिर्फ संवाददाता के रूप में अपितु राजस्थान के किसान आन्दोलन स्वतंत्रता संघर्षकालीन विभिन्न संगठनों की रणनीति आदि के संदर्भ के साथ साथ जिस विजयसिंह पथिक की प्रमुख भूमिका रही है उसके परामर्श के मूल में महात्मा गांधी की प्रेरणा उल्लेखनीय है। साथ ही साथ राजस्थान के सरी, नवीन राजस्थान, तरुण राजस्थान, राजस्थान संदेश और नव संदेश पत्र पथिकजी की उस सम्पादन कला के प्रत्यक्ष प्रमाण हैं, जिसका मूल आधार महात्मा गांधी रहे हैं। पथिक ने 'ऊपरमाल का डंका' नाम से पंचायत का एक हस्तलिखित समाचार पत्र भी निकालना प्रारंभ किया था। तत्कालीन समाचार पत्रों को ऐतिहासिक स्रोत के रूप में बहुत कम प्रयोग किया गया है, जबकि यथार्थ यह है कि तत्कालीन समाचार पत्र जनभावनाओं का सघन दस्तावेज रहे हैं।

सर्वप्रथम किसानों के शोषण के विरुद्ध भारत की इस प्रथम किसान क्रान्ति का झण्डा उठाने वाले को महात्मा गांधी और गणेश शंकर विद्यार्थी जैसे नेताओं ने भी अपना समर्थन दिया था। राजस्थान के विभिन्न नगरों से प्रकाशित होने वाले दैनिक, साप्ताहिक, पाक्षिक एवं मासिक पत्र पत्रिकाओं ने गांधीजी के आन्दोलनों को यहां की जनता के समक्ष समय समय पर प्रस्तुत किया है, जिसे गांधीजी के मूल्यांकन की दृष्टि से किसी भी अध्येता ने अब तक उपयोग में नहीं लिया है। साथ ही साथ इन पत्र पत्रिकाओं में गांधीजी के देहान्त के बारे में भी लम्बे समय तक चर्चा परिचर्चा प्रकाशित होती रही है। जिनसे इन पत्र पत्रिकाओं का गांधीजी के प्रति दृष्टिकोण समझा जा सकता है।

सामान्यतः यह माना जाता है, कि गांधीजी नवजीवन, यंग इंडिया, हरिजन, इंडियन ओपिनियन, द वेजिटेरियन, टाइम्स ऑफ इंडिया जैसे समाचार पत्रों के माध्यम से पत्रकारिता को मजबूत ही नहीं करते रहे, अपितु इन्हें अपने जीवन ध्येय की पूर्ति में सहायक मानते थे। झालावाड़ रियासत के झालरापाटन से प्रकाशित होने वाले 'सौरभ पत्र' के संपादक पंडित रामनिवास शर्मा अपने पत्र में गांधीकाल का विश्लेषण करते हुए लिखते हैं- "गांधीजी के मार्ग का अनुसरण करने पर निकट भविष्य में देश स्वतंत्रता प्राप्त कर सकेगा।"²

'राजस्थान केसरी' ने शीर्षक 'देशी राज्यों का पोल खाता' के माध्यम से अपनी संपादकीय टिप्पणियों में महात्मा गाँधी के सत्याग्रह का हवाला देते हुए अधिकारियों एवं कर्मचारियों को अपना रवैया बदलने की सलाह दी।³

अजमेर से प्रकाशित 'नवीन राजस्थान' ने अपने अनेक अंकों में महात्मा गांधी के

विचारों एवं कार्यक्रमों को भरपूर स्थान देकर जनता को जाग्रत करने का कार्य किया।⁴ अलवर राज्य के नीमूचाण गांव में भीषण नरसंहार 14 मई 1925 ई. को हुआ था, जो कि कर्षों के खिलाफ आन्दोलन किया गया था जिसकी 'तरूण राजस्थान' ने अपनी संपादकीय टिप्पणियों में भर्त्सना की, और भुक्त भोगियों के साक्षात्कार प्रकाशित किए। इसकी जांच के लिए कमीशन बैठाने और दोषियों को कठोर दण्ड दिलवाने के लिए लगातार तरूण राजस्थान माँग उठाता रहा। पत्र ने महात्मा गाँधी की टिप्पणी छापते हुए लिखा—“महात्मा गाँधी ने नीमूचाणा हत्याकांड की तुलना जलियांवाला बाग से करते हुए इसे दुधारी डायरशाही (डायरिज्म डबल डिस्टिल्ड) बताया।”⁵

अजमेर से अंग्रेजी में प्रकाशित साप्ताहिक 'यंग राजस्थान' को रामनारायण चौधरी ने 24 फरवरी 1929 को निकालना शुरू किया और एक वर्ष से भी कम समय में इसके अंतिम अंक (26 दिसम्बर 1929) में 'अलविदा' शीर्षक से स्वयं महात्मा गाँधी ने लिखा—“इस अंक के साथ 'यंग राजस्थान' का प्रकाशन बंद होता है। यह घोषणा करते हुए मुझे प्रसन्नता तो नहीं हो रही है और मेरा विश्वास है कि बहुत से पाठक मेरे दुःख में शरीक होंगे परन्तु यह निर्णय काफी विचार और कीमती सलाह का परिणाम है।” इसी में संपादक रामनारायण चौधरी ने आगे लिखा—“मुझे स्वीकार करना चाहिए कि अखबार स्वावलम्बी न बन पाया। देशी राज्यों के कार्य संबंधी मेरे विचारों में बहुत परिवर्तन हो गया। शायद बदले हुए विचारों के अनुसार काम करने के लिए अखबार की अत्यन्त आवश्यकता भी नहीं है। मैं अनुभव करता हूँ कि अधिक संयम और मौन से भी कहीं अधिक ठोस काम हो सकता है। आवश्यकता रचनात्मक कार्य की है इसलिए प्रचार के बजाय सतत् परिश्रम की ज्यादा जरूरत है। इसके सिवा मैंने समझ लिया है कि देशी राज्यों के मर्यादित क्षेत्र में एक और ही विषय के लिए बहुत अधिक पत्र पहले ही मौजूद है इसीलिए मुझे यह महसूस होता है कि कम से कम एक साल के लिए पत्रकार जगत में ओझल होकर मैं उद्देश्य की अच्छी पूर्ति करूंगा। कुछ समय से मुझे महात्मा गाँधी के तरीके ने आकर्षित किया है। उसका अधिक, पूरी तरह और निकट से अध्ययन करने के लिए मैंने उनकी अनुमति से कम से कम एक वर्ष सत्याग्रह आश्रम में उनका बताया हुआ काम करने में बिताने का निश्चय किया है। मैं पाठकों और अपने अनेक मित्रों को विश्वास दिलाता हूँ कि मुझे इस त्याग से सेवा का एक बेहतर साधन बन जाने की आशा है।”⁶

हरिभाऊ उपाध्याय ने जब सन् 1927 ई. में अजमेर से 'त्यागभूमि' निकालना प्रारंभ किया तब गाँधीजी ने पत्र के माध्यम से अपनी शुभकामनाएँ भेजी थी। जिसे उपाध्यायजी ने समाचार पत्र के प्रथम अंक में इस प्रकार से प्रकाशित किया—⁷“त्यागभूमि' नाम तो अच्छा है परन्तु आजकल नाम के बराबर काम नहीं होता। मेरा विश्वास है कि

‘त्यागभूमि’ इस बुरी आदत को दूर करने का संपूर्ण प्रयत्न करेगी और मेरी दृष्टि से हिन्दुस्तान में और इस युग में जो भारत वर्ष की सेवा करना चाहता है उसके त्याग का आरंभ खादी और चर्खा से हो सकता है। मेरी आशा है कि ‘त्यागभूमि’ भी अपने यज्ञ का प्रारंभ चर्खा प्रचार से करेगी।” इससे यह स्पष्ट होता है कि राजस्थान की पत्र-पत्रिकाओं से गांधीजी का आत्मीय संबंध रहा था। पत्र समय-समय पर गाँधीवादी जीवन मूल्यों एवं विचारधारा को स्थापित करने की दृष्टि से सृजनात्मक रचनाएं भी प्रकाशित करता था।

त्यागभूमि पत्र ने गाँधीवादी विचारधारा से राजस्थान की जनता को अवगत करारकर राजनीतिक, सामाजिक एवं सृजनात्मक विषयों पर सटीक एवं निष्पक्ष सामग्री देकर राष्ट्रीय जागरण में महती भूमिका अदा की। राजस्थान के समाचार पत्र समय-समय पर गांधीजी के विचारों एवं उनके रचनात्मक कार्यों से यहाँ के जनमानस को अवगत कराते रहते थे। अजमेर से प्रकाशित ‘नवज्योति’ ने समय-समय पर बड़े बड़े शीर्षकों में महात्मा गाँधी के विचारों को प्रकाशित किया। ऐसा ही एक समाचार 12 दिसम्बर सन् 1938 ई. में प्रकाशित कर राजस्थान की जनता को उद्वेलित किया - “राजे प्रजा को अधिकार दें वरना वे खत्म हो जायेंगे। राजाओं को यह सलाह है कि वे निरंकुशता छोड़ दें एवं समय की गति को पहचानें।” इसी प्रकार ब्यावर से प्रकाशित ‘राजस्थान’ गाँधीजी के हवाले से लिखता है⁸ - “अच्छा होगा कि छोटे-छोटे राजे उन अधिकारों को स्वयं ही त्याग दें जो उन्हें मिलने ही नहीं चाहिए और बड़े-बड़े राजे अपने अधिकारों को नियंत्रित करें।”

‘रियासती’ पत्र ने दिल्ली में महात्मा गांधी के 22 मार्च सन् 1939 ई. को ‘सविनय अवज्ञा आन्दोलन’ को स्थगित करने की सलाह को प्रकाशित कर लिखा⁹ - “राजा लोग अब चेत जाएं अन्यथा महात्मा गाँधी खुद रियासतों में सत्याग्रह करेंगे। सत्याग्रही का परम उद्देश्य अन्यायी का हृदय परिवर्तन करना है, उसे दबाना नहीं।”

जोधपुर से पंडित अचलेश्वर प्रसाद शर्मा के सम्पादन में प्रकाशित ‘प्रजासेवक’ ने भी समय-समय पर महात्मा गाँधी के विचारों, कार्यों, भाषणों एवं अहिंसात्मक आन्दोलनों के समाचारों को प्रकाशित कर जनमानस को स्वतंत्रता संघर्ष के लिए जागृत किया। जब 6-13 अप्रैल 1941 में महात्मा गाँधी के आह्वान पर ‘राष्ट्रीय सप्ताह’ देश में मनाया गया, तब प्रजा सेवक ने राष्ट्रीय सप्ताह पर संपादकीय टिप्पणियों के साथ ही प्रभात फेरियां निकालने, सभाएं करने एवं राष्ट्रीय/देशभक्ति की कविताओं/गीतों के समाचारों को प्रकाशित किया। पत्र ने महात्मा गाँधी के पत्र को अक्षरशः प्रकाशित कर जागीरदारों को संकेत दे दिया था कि अब सुधर जाओ जनता जागृत हो गई है। पत्र लिखता है- पहले अपनी तकलीफे जोधपुर सरकार को सुनाओ, जब वह न सुने तो जबर्दस्त आन्दोलन करो।¹⁰ राजस्थान की अनेक पत्र पत्रिकाएं गांधीजी पर गद्य पद्य में रचनाएं प्रकाशित कर

स्वतंत्रता संघर्ष की अलख जनमानस में जगाती रहती थी। उदाहरणार्थ उमेश की एक कविता रण निमंत्रण यहां उल्लेखनीय है-¹¹

हैं छोड़ा जंग आजादी का, ये हुक्म हमारे गाँधी का।
 वीरो ! आओ समरांगण में, ज्यों आय सपाटा आंधी का।।
 है स्वतंत्रता के लिए तुम्हें मर जाना।
 पहनो केसरिया बाना।।
 ले शस्त्र अहिंसा का कर में, वीरो ! डट जाओ, जा रण में।
 सर बांध कफन, घर से निकलो, जय-घोष करो तुम झण-झण में।।
 दिखला कर जौहर, नाम अमर कर जाना।
 पहनो केसरिया बाना।।
 बहनो ! मेरी तुम निकल पड़ो, झांसी वाली वन मचल पड़ो।
 दुर्गा, तारा, लक्ष्मी बन कर, दुश्मन के दिल को चीर चलो।।
 रण-चण्डी बन कर वेश धरी वीराना।
 पहनो केसरिया बाना।।

जनवरी 1943 में श्री जमनालाल बजाज की स्मृति में जयपुर से प्रारम्भ किए गए साप्ताहिक लोकवाणी ने भी गांधीय जीवन मूल्यों के प्रचार-प्रसार में उल्लेखनीय भूमिका का निर्वहन किया। इस समाचार पत्र ने दूढ़ादु, क्षेत्र के पं. हीरालाल शास्त्री जैसे अनेक गांधीवादी कार्यकर्ताओं को वैचारिक मंच प्रदान किया। गांधीजी के रचनात्मक कार्यक्रमों का प्रमुख प्रकल्प राजस्था चर्खा संघ भी रहा है। अप्रैल 1947 के लोकवाणी में श्री रतनचन्द्र अग्रवाल का लेख¹² राजस्थान चर्खा संघ की रचनात्मक प्रवृत्तियाँ प्रकाशित कर अपने गांधीवादी होने का साक्ष्य प्रस्तुत करता है। स्वतंत्रता संघर्षकालीन राजस्थान की पत्रकारिता ने जहाँ एक ओर महात्मा गाँधी द्वारा प्रदत्त रचनात्मक कार्यक्रमों एवं सत्य-अहिंसा पर आधारित जीवन मूल्यों को प्रसारित किया वहीं दूसरी ओर अनेक द्वारा संचालित विभिन्न राजनैतिक आन्दोलनों से संबंधित समाचार प्रकाशित कर रियासती राजस्थान में गांधीजी के महत्त्व को स्थापित किया। नमक सत्याग्रह, सविनय अवज्ञा आन्दोलन, भारत छोड़ो आन्दोलन से संबंधित न सिर्फ समाचार प्रकाशित किए, अपितु विभिन्न पत्रकारों, संपादकों ने इन आन्दोलनों में सीधे-सीधे भागीदारी भी की। कोटा से प्रकाशित होने वाले लोकसेवक ने भारत छोड़ो आन्दोलन से संबंधित अनेक समाचार प्रकाशित किए।¹³ इतना ही नहीं इसके संपादक पं. अभिन्नहरि ने 7-8 अगस्त 1942 ई. को ग्वालिया मैदान मुंबई में कांग्रेस के विशेष अधिवेशन में भाग लिया और कोटा लौटने पर 'करो या मरो' के नारे के साथ बड़े आन्दोलन को जन्म दिया अंतत 13 दिन तक जेल में रहे।

यहां की पत्र-पत्रिकाओं ने गाँधीजी की हत्या के बाद के समाचार जनमानस में शोक संवेदना की लहर को अपने-अपने प्रकाशन के माध्यम से जनता के समक्ष प्रस्तुत करते हैं। कोटा से प्रकाशित 'निर्भीक' समाचार पत्र लिखता है-¹⁴ "विश्वकल्याण के लिए बापू बलिदान हो गए" जिसमें शोक जुलूस, 13 दिन तक शोक और हरिकीर्तन, छात्र-छात्राओं द्वारा शोकसभा एवं 'ताजियते गांधीजी' नामक कविता प्रकाशित कर महात्मा गांधी स्वतंत्रता संघर्ष के योगदान को रेखांकित किया।

सारांश

समासतः स्वतंत्रता संघर्षकालीन राजस्थान की पत्रकारिता को महात्मा गाँधी ने सत्याग्रह के साथ-साथ सत्य अहिंसा का वह मूलाधार प्रदान किया जिसके माध्यम से उसने यहां के स्वतंत्रता संघर्ष का सफल नेतृत्व किया। राजस्थान के स्वतंत्रता संघर्ष में जिस किसान आन्दोलन की उल्लेखनीय भूमिका रही है, उस संघर्ष को राष्ट्रीय स्तर पर पहुंचाने में 'प्रताप' जैसे समाचार पत्रों ने उल्लेखनीय कार्य किया था। आशय यह है कि राजपूताना में पत्रकारिता का संघर्ष जनसाधारण के संघर्ष का अनिवार्य अध्याय कहा जा सकता है।

सामंतवाद की अन्यायपूर्ण नीतियों एवं कार्यों के विरुद्ध नागरिक अधिकार तथा गरिमा की रक्षार्थ, साहसी पत्रकारों ने जिस प्रकार नेतृत्व किया, उसमें महात्मा गांधी की प्रेरणा अथवा प्रभाव से इन्कार नहीं किया जा सकता। राजपूताना में सन् 1920 ई. के पश्चात्, जो पत्र प्रारंभ हुए वे स्वातंत्र्य भाव से ओत-प्रोत थे। उनका उद्देश्य सामाजिक, धार्मिक तथा राजनीतिक जागृति था। राजपूताना में संघर्ष की राजनीतिक कमान, प्रारंभ से गांधीवादी पत्रकारों के हाथ में रही। विजयसिंह पथिक, रामनारायण चौधरी, हरिभाऊ उपाध्याय, जयनारायण व्यास, बाबा नृसिंहदास, ऋषिदत्त मेहता, जगदीश प्रसाद माथुर, हीरालाल शास्त्री, प्रेमनारायण माथुर, सिद्धराज ढड्डा, रघुवर दयाल गोयल, युगल किशोर चतुर्वेदी, मास्टर आदित्येन्द्र, मास्टर भोलानाथ, अभिन्नहरि, शोभालाल गुप्त, गोकुललाल असावा, रमेशचंद्र व्यास, कनक मधुकर, अचलेश्वर प्रसाद शर्मा, सुमनेश जोशी, श्यामलाल वर्मा, गुलाबचंद काला, देवीशंकर तिवारी, चंद्रगुप्त वैष्णोय, राजेन्द्र शंकर भट्ट आदि ने पत्रकारिता के माध्यम से ही जन आन्दोलनों को आगे बढ़ाया। इन सब की मूल प्रेरणा में यदि कोई महापुरुष था तो वह महात्मा गांधी ही थे।

समासतः यह कहा जा सकता है कि महात्मा गाँधी के जीवन मूल्यों एवं उनके द्वारा प्रतिपादित अहिंसात्मक आन्दोलनों का राजस्थान की पत्रकारिता ने स्वतंत्रता संघर्ष को गतिमान बनाये रखने में प्रमुखता से पाथेय प्रदान कर स्वतंत्रता का पथ प्रशस्त किया है। यद्यपि स्वतंत्रता संघर्षकालीन राजस्थान की पत्रकारिता में महात्मा गाँधी का जो

परोक्ष-अपरोक्ष रूप से योगदान रहा है, उसके योगदान को रेखांकित करने का यह एक छोटा सा प्रयास भर है। अभी इस विषय पर शोधकार्य की महती आवश्यकता है, जिससे राजस्थान के स्वतंत्रता संघर्षकालीन समाचार पत्रों में गाँधी जीवनमूल्य, उनके रचनात्मक एवं सृजनात्मक कार्यक्रमों के साथ-साथ विभिन्न आन्दोलनों में गांधीय विश्लेषण एवं मिशनरी पत्रकारिता को व्यापक आयाम मिल सके। रियासती राजस्थान को क्षेत्रीय पत्रकारिता को विकास में उनका योगदान रेखांकित किया जा सकता है।

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भारत विभाजन के समय अलवर का आँखों देखा हाल

फूलसिंह सहारिया

भारतीय राष्ट्रीय आन्दोलन के साम्प्रदायिकता की घटनाएँ जोर पकड़ने लगी। इन घटनाओं का सीधा असर अलवर और भरतपुर तथा गुडगांव के मेवात क्षेत्र पर भी पड़ा। 1938 में जिन्ना मुस्लिम लीग के अध्यक्ष बने। अध्यक्षीय भाषण के दौरान जिन्ना ने कहा-“कांग्रेस का आलाकमान दूसरे सभी सुमदायों तथा उनकी संस्कृतियों को नष्ट करने तथा हिन्दू राज कायम करने के लिए पूरी तरह दृढ़ प्रतिज्ञ है। उनका आदर्श (गांधी) है, हिन्दू धर्म को पुनर्जीवित करना तथा देश में हिन्दू राज कायम करना” मार्च 1941 में अलीगढ़ में उन्होंने कहा “पाकिस्तान न केवल हासिल किया जा सकता है बल्कि अगर आप इस देश में इस्लाम को पूरी तरह खत्म होने से रोकना चाहते हैं तो एकमात्र मकसद यही हो सकता है।” अन्तरिम सरकार की चर्चा करते हुए 18 अगस्त, 1946 को उन्होंने कहा-“सर्वण हिन्दुओं की फासीवादी कांग्रेस ब्रिटिश संगीनों की मदद से भारत मुसलमानों और दूसरे अल्पसंख्यक समुदायों पर हावी होना और हुकूमत चलाना चाहती है।¹ अगस्त 1946 को ‘सीधी कार्यवाही दिवस’ पर भारत के विभिन्न भागों में साम्प्रदायिक दंगों में हत्याएँ हुईं।² इस तरह भय और घृणा के बीज बोये गये जिसकी फसल बड़े पैमाने पर सबसे पहले कलकत्ता के नो आखली में काटी गई। 1946 के इन साम्प्रदायिक दंगों के पांच दिनों में ही 5000 लोगों की जानें गईं।³

1947 के भारत विभाजन के दौरान उत्तरी भारत में अशान्ति फैली हुई थी। साम्प्रदायिक घटनाएँ हो रही थी जिससे लोगों में आपसी द्वेष, भय और आक्रोश पैदा हुआ।⁴ इन साम्प्रदायिक घटनाओं का प्रभाव अलवर, भरतपुर एवं सम्पूर्ण मेवात पर पड़ा। 1947 की घटनाओं का उल्लेख अलवर राज्य से निकलने वाले तत्कालीन समाचार पत्रों में किया गया है। शोध पत्र को ओरल हिस्ट्री के आधार पर लिखने का एक प्रयास है। 1947 में जिन लोगों ने अपनी आँखों से उस तत्कालीन परिस्थिति में देखा उसी को उनसे लिए गये साक्षात्कार के आधार लिखने का प्रयास किया गया है।

अलवर राज्य के पड़ौसी भरतपुर राज्य से मेवों को भगाने का कार्य तत्कालीन शासक ने किया था। इस प्रकार से मेवों को बेदखल करने हेतु ‘दहाड़’ बनाई गई।⁵ इसे तोताराम ने ‘भग्गी’ बताया (मेवा अपने जान-माल की रक्षा हेतु सुरक्षित स्थानों पर जाने के लिए भागने लगे) और उन्होंने बताया कि भग्गी भरतपुर से पड़ी। भरतपुर के जाट

राजा बच्चू सिंह ने मेवों को भरतपुर राज्य से भगाना शुरू किया था। भरतपुर रियासत के कुछ मेव भागकर अलवर रियासत में आ गये थे। जो मेव भागकर आये वे अपने साथ माल लाये थे जिसे मन्नाका गाँव के मेवों के यहाँ भर दिया था। एक मेव ने मन्नाका के जाटवों (चमार) के मोहल्ले में आकर कहा कि यहाँ से आप भाग जाओ नहीं तो तुम्हें काट देंगे। सभी जाटव परिवार मन्नाका में सब कुछ छोड़कर रात को अपनी सुरक्षा हेतु सदर थाने अलवर के पास बनियां के बाग (बाबड़ी) में चले गये और वहाँ रहने लगे। थाने के सिपाही मुसलमानों की लासों को लेकर थाने के पीछे गड्डों में दबा रहे थे और हमसे भी कहा कि या तो इनको मिट्टी में दबवाओं नहीं तो यहाँ से भाग जाओ।

तोताराम जी आगे बताते हैं कि अलवर के रेलवे स्टेशन पर एक रेलगाड़ी आई जिसमे से उतरने वाले मेवों और मुसलमानों को सरदारों ने काट दिया, ये मेरी आँखों के सामने हुआ। मेवों ने ज्यादातर चमारों को काटा था। मन्नाका में दूसरे गाँव से आ रहे पैदल तीन जाटवों को पकड़कर कोठे में बन्दकर दिया तथा दरवाजे और कोठे में बाड़ (कंटीली सूखी झाड़ी) भर कर आग लगा दी। अलवर के आस पास के गाँवों के मेव दहाड़ से डर कर फिरोजपुर झिरका, नूँह, के पास काले पहाड़ में चढ़ गये जिनको मिलट्री ने बड़ी संख्या में मारा। कुछ को पकड़कर अलवर लाकर हिन्दू बनाया गया तथा सूअर का मांस पकाकर उनको खिलाया। मन्नाका गाँव में दहाड़ ने आग लगा दी मेवों का सामान, अनाज, पशु, चारपाई और जो कुछ हाथ लगा उसे जाट, गुर्जर लूट कर ले गये।

मन्नाका के सुल्तान मेव को जूती गांठने वाले मोची के स्थान पर बैठकर उसे सूत, सुतारी और राँपी देकर उसको बचा लिया। देसूला गाँव में मेवों ने तुनतुनियाँ चमार को घर से बाहर निकलते ही कल्ल कर दिया। जाट, गुर्जर, माली आदि हिन्दुओं की दहाड़ बनकर मेवों पर चढ़ाई करते थे। गाँवों में रात को पहरा देते थे क्योंकि गाँवों में उस समय आग लगा दी जाती थी।⁶

अकेले भरतपुर राज्य में 30,000 मेव भरतपुर रियासत की फौज की गोलियों के शिकार हुए।⁷ अलवर के साप्ताहिक समाचार पत्र 'स्वतन्त्र भारत' के 29 मार्च 1947 के अंक में उल्लेख है कि अलवर नरेश आबू जाने को है, दूसरी ओर अलवर में साम्प्रदायिक तनाव पैदा हो गया जिसके कारण आई.जी.पी. सरदार रिछपाल सिंह ने तंग आकर इस्तीफा देने की बात की। इसी समय निहाल सिंह इस्तीफा दे चुके थे। महाराजा जयसिंह आबू जा चुके थे।⁸ अलवर में साम्प्रदायिकता फैल चुकी थी। अलवर में साम्प्रदायिक स्थिति पैदा करने के लिए पुरजन विहार (वर्तमान में कम्पनी बाग) में की गई आम सभा में मौजूद उच्चाधिकारियों द्वारा साम्प्रदायिकता का खुला समर्थन दिया।⁹ रियासत में साम्प्रदायिक गुण्डावाद के पीछे जर्मिंदारों और उच्चाधिकारियों का हाथ था।¹⁰

टपूकड़ा में साम्प्रदायिक दंगा हुआ था। ये उपद्रव अंग्रेजों की साजिश के तहत हुआ लगता है। यहां पर रेजीडेंट द्वारा गोपनीय तरीके से दौरा किया।¹¹ तिजारा में भी यही स्थिति थी। रेजीडेंट द्वारा यहां भी दौरा किया गया जिसमें कुछ शरारती मुसलमानों (मेवों) से मुलाकात की थी हिन्दुओं से नहीं।¹² अंग्रेज यहाँ फूट नीति काम ले रहे थे। उपद्रवग्रस्त टपूकड़ा में अलवर महाराज द्वारा दौरा किया गया।¹³

उस समय की तत्कालीन घटनाओं के चश्मदीद गवाह श्री जुहूर खां नम्बरदार ने बताया कि पीपलखेड़ागाँव में बड़ा भाई चारा था। सभी हिन्दू-मुसलमान प्यार-मौहब्बत से रहते थे। 1947 में ये लड़ाई भरतपुर से शुरू हुई। मेवों को विजेन्द्र सिंह (भरतपुर महाराज) ने भरतपुर से भगाना शुरू किया था। बच्चूसिंह उसका छोटा भाई था जिसने दहाड़ का नेतृत्व किया। भारत का बँटवारा हुआ और पाकिस्तान बन गया जिससे अव्यवस्था फैल गई। हमारे अलवर महाराज तेजसिंह से सीधे सम्बन्ध थे। भरतपुर की साम्प्रदायिक आग अलवर आ गई। अलवर के एक दो आदमी विचल गया जिनमें रघुवीर सिंह जाबली, डॉ. खरें, मूलचन्द भदावर कलैक्टर अलवर, एस.पी. सरदार तथा फौज का जनरल अब्दुर रहमान थे। पीपल खेड़ा में बात फैली कि आग लगाई जायेगी जिसके डर से पूरे पीपलखेड़ा के मेव अपने साजो सामान सहित बड़ौदा मेव के कुछ आगे पहुँच गये। तब अलवर महाराज की फौज आ गई जिसमें जनरल अब्दुर रहमान, एस.पी. ने रोक कर हमें वापिस गाँव पीपल खेड़ा जाने की कही और सुरक्षा का आश्वासन दिया। गाँव की सुरक्षा के लिए 10 मिलिट्री के जवान लगा दिये। पटवारी को भी लगा दिया कि भरतपुर के कितने मेव अलवर में हैं। फौज के एक जवान जिसका नाम गंगा सहाय जो ब्राह्मण था, भौजपुर का बनता था लेकिन उसका गाँव बारा भड़कोल था। उसने मेरी माँ को कहा कि कुछ अच्छा माल बनाके खिलाए तो मैं आपको एक बात बता दूँगा। माँ ने पूरी, पूवा, आदि सभी 10 फौजियों को खिला दिया। तब उसने कहा कि हम यहाँ से परसों जा रहे हैं और परसों ही पीपल खेड़ा गाँव जलेगा। अपना सामान आदि लेकर यहाँ से भाग जाओ। भटपरिया गाँव के बनिया को चना तोल दिया, सरसों, गेहूँ, जौ के लिए बारदाना नहीं होने के कारण नहीं दे पाये। पैसा भी बनियां ने नहीं दिया। पूरे गाँव के मेवों ने जितना सामान ले जा सकते थे ले गये, बाकी सब कुछ यहाँ छोड़ गये। हम ऊटवाड़ पहुँचे कि सूचना मिली कि पीपलखेड़ा जला दिया गया।

तीसरे दिन फिरोजपुर फिरका पहुँचे तब काले पहाड़ में मेव बड़ी संख्या में चढ़े पड़े थे। मिलिट्री की चीलगाड़ी से काले पहाड़ में छुपे मेवों पर गोली बरसाई गई। मेवों की लासों से काला पहाड़ पट गया। 15-20 मिनट पहले ही चौधरी यासीन डिज्जान की घाटी से उतर कर आया और कहा कि भाइयों नीचे चलो नहीं तो सारे मारे जाओगे। मरी हुई मेव महिलाओं के गहने लोगों ने लूट लिए। पर भाई मैंने तो वहाँ एक ही चीज देखी

कि एक खूब सूरत जवान लड़की गोली से मरी पड़ी जिसका छोटा सा बालक उसके दूध पी रहा था। मैं तो यही सोचने लगा कि इस बच्चे को कौन पालेगा और मेरी हीकड़ी छूट गई (रोने लगा) मैंने ऐसी खूबसूरत लड़की जाट, गुर्जरों की आज तक नहीं देखी। इसके बाद काले पहाड़ की मरी मेवों की लाशों को गड्डों में दबाया। फिर हम हमारी मौसी के लड़के जो मवेशी डाक्टर था, उसके पास एक साल रहे। इसके 2 साल बाद वापिस पीपल खेड़ा आ गये। तब देखा कि हमारी जमीने, पाकिस्तान से आये पंजाबियों को आबंटित कर दी और यहाँ बसा दिया।

जहूर खां नम्बरदार ने बताया कि दहाड़ देखी जिसमें लोग हाथी, घोड़ों पर चढ़कर आते थे। गाँव में हथियार सहित हमला कर आग लगा देते थे। एक ही दिन में दहाड़ ने पीपलखेड़ा, रायपुर, मीना का बास, जाडौली (मीना मेहरा मेव का बास) पाडोली आदि गाँव जलाए गये। रियासती सरकार ने हमारी कोई मदद नहीं की। हमारा 50 लोगों का डेलीगेशन दिल्ली के जन्तर-मन्तर पर गाँधी जी से मिला जिनमें मैं सबसे छोटा था। गाँधी जी ने कहा कि अब मेरी तो चलती नहीं है तुम वल्लभ भाई पटेल के पास जाओ। हम वल्लभ भाई पटेल से मिले तो पहले तो भगा दिया फिर पुनः वापिस बुलाकर चाय और पकौड़ी खिलाई। उन्होंने हमें आश्वासन दिया कि मैं मेवात की फाइल अभी मंगवा रहा हूँ तुम जाओ। हम फिर गाँधीजी के पास आये और जो बात पटेल जी के साथ हुई वही बात उनको बताई। हमने गाँधीजी से कहा कि चाह हममर जाएँ, हिन्दू बना लो लेकिन पाकिस्तान नहीं जायेंगे। गाँधी ने आश्वासन दिया कि तुम्हें तुम्हारे चूल्हों पर ही बसायेंगे। उनसे समय लिया और घासेड़ा में मेवों के साथ सभा की और हमें कहा कि तुम्हें तुम्हारे चूल्हों पर ही बसायेंगे। पीपल खेड़ा के लगभग मेव पाकिस्तान चले गये। कुछ परिवार बचे जो पुनः गाँव में आ गये।¹⁴

जसमाल खां मेव बताता हैं किये लड़ाई हमारे सुन्ने में तो यू.पी. या भरतपुर रियासत से चालू हुई। झगड़ा बढ़ गया, कई गाँव जला दिये। काफी मेव पाकिस्तान की ओर रूख कर गये। मैं पीछे से गाँव मसारी का हूँ। भगदड़ के समय मसारी में 4-5 घर मेवों तथा कुछ घर फकीरों के थे। बड़ा गाँव था जिसमें ब्राह्मण और जाटवों की बड़ी संख्या होने के साथ जाट, कुम्हार, नाई आदि रहते आये। मसारी गाँव में हमारी बड़ी इज्जत थी। हमारे गाँव मसारी के आस-पास के गाँवों में धूमस होने लगी तो गाँव ने कह दिया कि मेवों को मारने से पहले हम मरेंगे। हुल्लड़ के दौरान हमारे परिवार गाँव के लोगों ने छुपा लिए। हमारे परिवार में एक लड़का रसीद खां जो रामजीलाल सुल्ल्याड़ी (ब्राह्मण) के घर एक बच्चा पैदा हुआ जिसे अच्छी तरह रखा था। जब भाग दौड़ ज्यादा पड़ी तो गाँव मसारी के लोगों ने अपनी गाड़ियां में हमारी जनानियों सहित पूरे परिवारों के 200-250 आदमियों को गंज खेड़ली के स्टेशन से आगरा वाली गाड़ी में बैठा दिया।

हम आगरा में कुछ दिन रहे उसके बाद मथुरा आ गये। मथुरा से हमारे रिश्तेदार दोसरत गाँव ले आये। जब शान्ति गाँव में छ गई तो गाँव के कुछ ब्राह्मण, जाट और जाटव दोसरत में मुलाकात कर हमें वापिस अपनी गाड़ियों से मसारी गाँव में ले आये। यहाँ हमारा सामान, घर, पशु सुरक्षित वापिस मिल गये। गाँव ने अनाज उगाकर हमको दिया जिससे हमने अपनी गुजर-बसर की थी।

मुझे ध्यान है कि मसारी के पास एक चकरान (खानजादों) का नगला, भबूरी का नगला को जला दिया। पेरसिर, गादोली में जाटों ने मुसलमानों को भगा दिया कुछ को काट दिया। कठूमर के पास गाँव टिटपुरी का माना हुआ पीर खां मेव था। उस पर दहाड़ ने कई प्रयास किये आखिर में उसे हिन्दू बना दिया था।¹⁵

जुगमंदिर तायल ने बताया कि गाँवों में से अशान्ति पैदा हुई। शहर में मुसलमानों की आबादी काफी ज्यादा थी। एक दिन अचानक शहर में अशान्ति हो गई। शहर के मुसलमान अपनी सम्पत्ति व घरों को छोड़कर रात में यहाँ से चले गये। शहर में लूट मार शुरू हुई। शहर की मुस्लिम दुकानों को लूटा गया। कई बार यहाँ कफरू लगा था। एक हिंसक समूह होता था जिसे दहाड़ कहा जाता था। शहर में अफवाहें उड़ती कि दहाड़ आ रही है जिसे रोकने के लिए कफरू लगता था। मुस्लिम मोहल्लों में आग लगती थी। घर से मुझे निकलने नहीं दिया जाता था। क्योंकि मैं उस समय बच्चा था। मेरा घर बांसवाली गली में था। बांस की दुकान और बांस का काम मुसलमान करते थे। मैं उस गली में दुकानों के सामने खेलता था। हमारे पिता जी मुसलमानों से पैसों का लेन देन करते थे। जब वे मोहल्ला छोड़कर जा रहे थे तो हमारे पिता को बोला कि आपके पैसों के बदले हमारों घरों को ले लेना हम जा रहे हैं। पिताजी ने बोला कुछ दिन की बात है शान्ति हो जायेगी तब ले लेंगे। यहाँ से मुसलमान नूँह, गुडगांव तथा पाकिस्तान चले गये। वापिस बहुत कम लोग आ पाये। इसमें नुकसान मेवों का ज्यादा हुआ।

इन डायरेक्टली अलवर महाराजा इसमें शायद इन्टरेस्ट इसलिए ले रहा था कि मुसलमान यहाँ से चले जाएँ जिनकी जमीन हिन्दुओं को दे दी जायेगी। इसमें एक तथ्य यह भी काम कर रहा था कि पूर्व के महाराजा जयसिंह के समय मेवों ने आन्दोलन किया जिसे महाराजा दवा नहीं सके जिससे अलवर रियासत में अंग्रेजों का दखल बढ़ गया और उनको देश निकाला दिया गया। इससे यहाँ शायद मुसलमानों से बदले की भावना रखते थे। राजपूत तो ये कहते थे कि मेवों की वजह से अलवर स्टेट पर इतना बड़ा खतरा मुसलमानों की वजह से हुआ। मेव अंग्रेजों के बड़े देश भक्त थे।

यहाँ ज्यादातर झगड़ा शरणार्थियों (पुरुषार्थियों) का था। वे पाकिस्तान से बड़ी कटुता लेकर आये थे। उनके जिहेन में पंजाब की स्थिति थी। यहाँ मेवों की जमीन जायदाद शरणार्थियों को दी गई थी। जब ये मुसलमान पाकिस्तान से (कुछ) वापिस

आये तो सरकार को बड़ी समस्या हो गई कि अब क्या किया जाए। ज्यादातर शरणार्थी कांग्रेस विरोधी थे और गाँधी के भी। इन शरणार्थियों के साथ इनके दो बड़े नेता (1) हारुमल तोलानी (2) बख्शी बजीर चन्द थे जिनके साथ प्रो कांग्रेस लीडर शिप आई। ये बाद में कम्यूनल हो गये। रामानन्द अग्रवाल जो कम्यूनिष्ट थे तीन बार विधायक रहे जिनके प्रयासों से मेव बोर्डिंग को शरणार्थियों से खाली करा कर मेवों का कब्जा दिलवाया।¹⁶

सरदार हरबंश ने बताया कि लायलपुर डिस्ट्रिक्ट (पाकिस्तान) से परिवार सहित अलवर आते समय बड़ी समस्याएँ आईं, अलवर आ गये। अलवर नरेश नहीं चाहते कि ये अलवर आएँ, लेकिन सेन्ट्रल गवर्नमेंट की वजह से सुरक्षा घेरे में यहाँ आये। मेरे पिताजी ने बड़ी मारकाट देखी थी। राजस्थान में 16-16 बीघा जमीन (10 एकड़) सरकार ने अलाट कर दिया। सेन्ट्रल सरकार से राशन मिलना चालू हो गया। 1948 में महात्मा गाँधी की हत्या हो गई। आर.एस.एस. के लोग अलवर में बड़ी फेरियां निकालते थे। लेकिन वीजवा गाँव में (गोविन्दगढ़ के पास) हमें जमीन मिल गई। जले हुए गाँव के घर हमें मिले। मस्जिदों में भी शरणार्थी रहे थे लेकिन मस्जिदों को कोई नुकसान नहीं पहुँचाया।¹⁷

एडवोकेट भोजराज वर्मा बताते हैं कि मेवों की बस्ती के पास ही पहाड़ी पर बैरवा बस्ती थी। जून 1947 में जब दहाड़ हमारे गाँव आई तब हम पहाड़ पर मवेशी चरा रहे थे। दहाड़ ने हमें घेर लिया, मुसलमान समझकर हमने अपने को हिन्दू बताते हुए कहा कि हम चमार हैं और दहाड़ के सामने चिल्लाने लगे हर-हर महादेव। कन्हैया लाल मेरे साथ में ही थे जिन्होंने अपनी सापी हटाकर चुटिया दिखाई तब हमारी जान बची। हमको डरा धमकाकर दहाड़ आगे बढ़ गई। इसी दौरान हम डावला मेव से घरों को छोड़कर डावला मीना के पास बैरवा बस्ती में सुरक्षित रहने लगे।

डावला मेव का उमराव मेव दहाड़ को देखकर बाड़ के नीचे छुप गया था। दहाड़ के पूछने पर वहाँ एक बालक बोदन मीना ने इशारा किया कि एक आदमी बाड़ में छुपा हुआ है। दहाड़ में से सालोली गाँव के एक पंडित ने तलवार से उमराव की गर्दन काट दी। इसके बाद मरे हुए उमराव को बैरवा बस्ती के लोग ढिगावड़ा के रास्ते में भाट की चोतरा वाले कुएँ में पटक कर आये। इसी उमराव के दो पुत्र नबी खां तथा समी खां (आंधा) गाँव में अब भी मौजूद हैं।

डावला मेव के ऐवज खां मेव के पास अच्छी खासी जमीन थी। वह पहलवानी तथा दौड़ में पारंगत था। वह चीते की तरह दौड़ता था। उसके कोई सन्तान नहीं थी। वह गाँव की जमीन के सभी दस्तावेजों के साथ परिवार सहित पाकिस्तान चला गया। पाकिस्तान में उन्हीं कागजों के आधार पर उसे अच्छी खासी जमीन मिल गई। वह वहाँ

की स्थानीय राजनीति में सक्रिय रहा था। एवज मेव की हवेली आज भी डावला मेव गांव में खण्डरों के रूप में मौजूद है। दहाड़ को बच्चू सिंह की दहाड़ के नाम से पुकारते थे। दहाड़ जैसे ही आती तो गाँव के हिन्दू उसमें जुड़ते चले जाते थे। डावला मेव गाँव का एक तीन भाइयों का मेव परिवार था जिनके नाम हरदयाल, बूढ़ा, खूट्या थे जिन्होंने हुल्लड़ के समय हिन्दू बनजारे का भेष बनाकर गधों पर नमक बेचकर अपने आपको बचाया और दहाड़ में मरे लोगों के सामान, आभूषण चुराने की किंवदन्ती सुनने को मिलती हैं।¹⁸

उपर्युक्त शोध पत्र में उल्लिखित घटनाएँ जो तत्कालीन समय के बुजुर्गों एवं अभिलेखागार अलवर में संरक्षित अलवर राज्य से निकलने वाले समाचार पत्रों में वर्णित हैं। ये घटनाएँ विचलित करने वाली थी जबकि इसका दूसरा पक्ष अलवर एवं मेवात की हिन्दू-मुस्लिम साझी संस्कृति की थी। इन झगड़ों के दौरान भाईचारे एवं सद्भाव के समर्थक भी थे जिन्होंने उस समय एक दूसरे की मदद भी की जिसके कारण बाद में शीघ्र ही शान्ति स्थापित हो सकी।

निष्कर्षतः कहा जा सकता है कि -

1. साक्षात्कारों से यह निष्कर्ष निकल कर आया कि 1947 के भारत विभाजन के समय अलवर रियासत में साम्प्रदायिक दंगों की शुरुआत भरतपुर से भाग कर अलवर आये मेवों के कारण हुई थी।
2. भरतपुर के जाट राजा ने अपनी रियासत से मेवों को निकालने के लिए दहाड़ बनाई जिसका नेतृत्व राजा बिजेन्द्र सिंह के भाई बच्चू सिंह कर रहे थे। दहाड़ में हथियारों सहित हाथी, घोड़ों व पैदल मुस्लिम गाँवों पर आक्रमण करते लूटमार करते, कत्लेआम करते थे साथ ही आग लगा देते थे। ये ही दहाड़े अब अलवर रियासत में आने लगी।
3. जहाँ मुस्लिम गाँव थे उनमें मुस्लिम दंगाईयों ने हिन्दुओं के घर जलाये तथा उनका कत्लेआम किया।
4. अलवर रियासत से मेव लोग नूँह, गुडगांव दिल्ली कूँच कर गये वहाँ से जत्थों में उन्हें पाकिस्तान भेजा गया।
5. काला पहाड़ पर मेव मुसलमानों के छुपने पर उन पर रियासती सरकार की फौज ने हवाई जहाज से गोले बरसाये। पकड़ में आये बहुत से मुसलमानों को हिन्दू बनाया। जान माल का नुकसान सर्वाधिक मेव और मुसलमानों का हुआ। लेकिन मुस्लिम दंगाईयों ने भी गांव के हिन्दुओं के साथ खूब अत्याचार किये।
6. अलवर से जो मेव पाकिस्तान चले गये उनकी जमीनों को पाकिस्तान से आये

शरणार्थियों द्दुपुरुषार्थीऋ, हिन्दू सिक्ख, सरदार, खात्रियों को आवंटित कर दिया गया।

7. गाँधी जी के द्वारा घासेड़ा में मेवों के साथ सभा कर उनको समझाया कि आप लोग पाकिस्तान नहीं जाएँ और जो चले गये वे वापिस नियत तारीख तक आ सकते हैं।
8. इन साम्प्रदायिक घटनाओं से रियासत की हिन्दू-मुस्लिम साझी संस्कृति को भारी क्षति पहुँची। हालांकि इस साझी संस्कृति का उदाहरण ग्राम मसारी आदि गाँवों में देखने को मिला है।
9. ओरल हिस्ट्री को इतिहास में स्थान मिलना चाहिए क्योंकि जो घटनाएँ साक्षात्कारों में आखों देखी बताई उनका सपोर्ट तत्काली समय रियासत से निकलने वाले साप्ताहिक समाचार पत्र 'स्वतन्त्र भारत' की प्रतियों से भी होती है। ये अखबार अलवर अभिलेखागार में मौजूद हैं।
10. रियासत में घटी साम्प्रदायिक घटनाओं जैसा वर्णन साहित्य की कुछ कृतियों में भी उल्लिखित है फर्क केवल इतना है कि केवल स्थान बदल जाते हैं घटनाएँ वैसी ही हैं। इन कृतियों में मुख्य रूप से-
 - उपन्यास- (1) खुशवन्त सिंह-Train to Pakistan 'पाकिस्तान मेल'
 - (2) भीष्म साहनी-तमस
 - (3) यश पाल-झूठा-सच
 कहानी-मोहन राकेश-मलबे का मालिक

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8. बस्ता नं. 417, फा.नं. 2, स्वतंत्र भारत (राष्ट्रीय साप्ताहिक), 29 मार्च 1947, पृ. 1
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9. बस्ता नं. 417, फा.नं. 2, स्वतंत्र भारत (राष्ट्रीय साप्ताहिक), 29 मार्च 1947, पृ. 2
राजस्थान राज्य अभिलेखागार, अलवर
10. बस्ता नं. 417, फा.नं. 2, स्वतंत्र भारत (राष्ट्रीय साप्ताहिक), 5 अप्रैल 1947, पृ. 2
राजस्थान राज्य अभिलेखागार, अलवर
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राजस्थान राज्य अभिलेखागार, अलवर
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नैणसी कृत मारवाड़ रा परगनां विगत में कृषि (सीवाणा परगना के विशेष संदर्भ में)

निगार खानम

राजस्थान के साहित्य स्रोतों में कई प्रमुख स्रोत हैं जिससे हमें राजनीतिक, सामाजिक, क्षेत्रीय, आर्थिक, धार्मिक, स्थापत्यिक जानकारी का ज्ञान प्राप्त होता है। यह साहित्य स्रोत असंख्यक रूप में उपलब्ध हैं। इसमें बांकीदास की ख्यात, तख्तसिंह की ख्यात, मानसिंह की ख्यात, उदयभाण चांपावत री ख्यात, दयालदास री ख्यात, जोधपुर राज्य री ख्यात आदि साहित्यिक स्रोत उपलब्ध हैं जिनमें 'विगत साहित्य' का विशेष महत्व है। विगत साहित्य में सम्बन्धित राजवंश व क्षेत्र की सूक्ष्मता का ज्ञान प्राप्त होता है। इसमें उदावतों री विगत, मारवाड़ रा परगनां की विगत, सरकारी खर्च ने केफियतां री विगत आदि प्रमुख विगत हैं जिसमें तात्कालीन समय की जानकारी प्राप्त होती है। इसमें मुहता नैणसी द्वारा लिखित मारवाड़ रा परगनां री विगत सबसे महत्वपूर्ण विगत है। इसमें 17वीं सदी के मारवाड़ के परगनों का वर्णन प्राप्त होता है।

मुहता नैणसी की मारवाड़ रा परगनां री विगत में परगने की विगत में नैणसी ने गाँवों के भौगोलिक तथ्य तथा फसल व बसने वाली प्रमुख जातियों का उल्लेख तथा उन गाँवों का जो सासण में चारणों, भाटों, ब्राह्मणों आदि को दिये जाते थे। उनका भी विवरण विगत में दिया है। अतः मारवाड़ का विस्तृत वर्णन देने वाला यह प्रथम ग्रन्थ है।¹ मारवाड़ के परगनों में सीवाणा जोधपुर के दक्षिण क्षेत्र में स्थित था। यह जोधपुर से 30 कोस व जालौर से 15 कोस पर है। सीवाणा पश्चिमी राजस्थान के इतिहास में महत्वपूर्ण क्षेत्र है। सीवाणा भोज के पुत्र पंवार वीरनारायण ने पहाड़ी पर इस गढ़ का निर्माण करवाया था। सीवाणा गढ़ का निर्माण वि.स. 1077 में किया गया था। पंवार के बाद सीवाणा पर चौहानों का अधिकार रहा। बादशाह अलाऊद्दीन ने इस क्षेत्र पर आक्रमण किया। अलाऊद्दीन ने इस क्षेत्र को आसानी से जीतने का सोचकर इसका नाम सीवाणा रखा। इस पूर्व इसका नाम कुभटा था। मुगलों के बाद पर जैतमालों का अधिकार रहा। जैतमालों के बाद इस गढ़ पर देवीदास व मुगलों के अधीन रहा।²

मारवाड़ के अन्य क्षेत्रों के अनुसार सीवाणा परगना में भी राजस्व का प्रमुख आधार कृषि ही था। कृषि के लिए सीवाणा परगना में लूणी व सूकड़ी नदी का प्रवाह था। जिसमें सीवाणा परगने के लोग सिंचाई के लिए लूणी नदी व सूकड़ी नदी के पानी

का उपयोग करते थे। नैणसी कृत मारवाड़ रा परगनां री विगत में प्रायः जलाशयों का भी विवरण प्राप्त होता है। जिसका उपयोग सिंचाई के लिए किया जाता था। सीवाणा के प्रत्येक गाँवों में लगभग कुँआ, तालाब, बावड़ी, बेरे आदि उपलब्ध थे। जिनका उपयोग कृषि हेतु किया जाता था। कुँओं, तालाबों में पानी अत्यधिक मीठा ही होता था। गाँवों में लगभग अधिक मीठे पानी के बेरे, कुँओं, तालाब उपलब्ध थे। जिस कारण यह कृषि में सुलभता से उपभोग में लिया जाता था।

विगत में विवरण मिलता है कि सीवाणा के कई गाँव वीरान थे। जिसमें खेती नहीं की जाती थी। इन गाँवों में देवासण,³ गोरवी,⁴ नाईली,⁵ काना रो वास थौमे रौं काकसौ⁷ आदि प्रमुख थे। विगत के अध्ययन करने पर प्राप्त होता है कि सीवाणा परगने में दोनों प्रकार की फसल (रबी व खरीफ) होती थी। परन्तु सीवाणा परगने में रबी की फसल की तुलना में खरीफ की फसल अधिक होती थी। सीवाणा परगने के कई गाँवों में कृषि के लिए तालाब व कुँओं का निर्माण हो रखा था। जिससे फसल के लिए पर्याप्त मात्रा में जल उपलब्ध हो जाता था तथा सूकड़ी व लूणी नदी भी कई गाँवों के निकट थी जिसमें नदी के पानी से भी सिंचाई की जाती थी। इसलिए सीवाणा परगने में खरीफ की फसल की बहुतायत थी। खरीफ के लिए पानी की आवश्यकता कम होती थी। इसलिए भी सीवाणा में खरीफ की खेती अधिक मात्रा में होती थी तथा जिन गाँवों में जल की उपलब्धता अधिक मात्रा में थी वहाँ पर रबी की खेती भी की जाती थी। सीवाणा परगने में कई खेत एक साखीये भी थे।

सीवाणा परगने की प्रमुख फसलों में गेहूँ, मूंग, मोठ, ज्वार, तिल, कपास आदि का उत्पादन किया जाता था। इसके अतिरिक्त कुछ सब्जियों का भी उत्पादन होता था परन्तु इनमें वही सब्जियाँ ही प्रमुख थी जो कम वर्षा होने पर अपने आप उग जाती थी। सीवाणा परगने में रबी की फसल में गेहूँ का उत्पादन मुख्य रूप से किया जाता था। यहाँ सेवज व पीवज गेहूँ की खेती की जाती थी। सीवाणा परगने में सेवज गेहूँ में जो नदी से बहकर आने वाले पानी जो खेत में एकत्रित हो जाता था उसमें सेवज गेहूँ की फसल होती थी⁸ तथा दूसरी सेवज गेहूँ नाले का पानी जो बहकर एकत्रित होने से सेवज गेहूँ की खेती होती थी।⁹

सीवाणा क्षेत्र के लोग खेती के लिए कुँओं द्वारा सिंचित (अरहट द्वारा) भूमि पर गेहूँ की खेती किया करते थे। सीवाणा परगने में गेहूँ की फसल का उत्पादन 31 प्रतिशत था। गेहूँ की फसल का उत्पादन करने वाले गाँवों में मुख्य रूप से बालोतरो¹⁰ सावरला¹¹ दही बड़ी¹² मांगलों¹³ काकणों¹⁴ होठलु¹⁵ नेहवाई¹⁶ सीलोर रा वास¹⁷ तिसीगठी वाल्ही रौ वास थौम रौ¹⁸ भीदाकुर्वों कीटणोद रा वास¹⁹ आदि गाँवों में गेहूँ का उत्पादन होता था। जिसमें लूणी नदी के पानी²⁰ तथा सिधलावटी से बहकर आने वाले नाले के पानी²¹ से

सेवज गेहूँ का उत्पादन सीवणा परगने में किया जाता था। सीवणा गाँव में कुछ गाँव में रबी (उनाली) की कृषि बिना सिंचाई (पीयल नहीं) के भी उत्पादित होती थी। विगत के अध्ययन करने से ज्ञात होता है कि सांवरला²² मीतीसरो²³ गुंघरट²⁴ आदि गाँवों में उनाली पीयल नहीं होती थी।

सीवणा परगने में रबी की फसल की तुलना में खरीफ की फसल अधिक मात्रा में उत्पादित की जाती थी। सीवणा परगने में खरीफ की फसलों में ज्वार, बाजरा, मूंग, मोठ, कपास व तिलहन का उत्पादन किया जाता था। विगत के अध्ययन से ज्ञात होता है कि सीवणा परगने में खरीफ की फसल में सबसे अधिक उत्पादन बाजरे का किया जाता था। सीवणा परगने में बाजरे के उत्पादन का 46.61 प्रतिशत था। सीवणा परगने के गाँवों में बाजरे का उत्पादन मुख्यतः बाय²⁵ काकणों²⁶ राखसी²⁷ आसोतरो²⁸ देवलीआलो²⁹ सावरला³⁰ करमावास³¹ मीतोसरो³² कुपावास³³ कालाणो³⁴ चोहाली³⁵ त्रिगठी³⁶ खारबाहो³⁷ कागडी³⁸ उमरलाई³⁹ बादलीयाणो⁴⁰ मोडी⁴¹ आदि गाँवों में बाजरे का उत्पादन किया जाता था। बाजरा भी सीवणा परगने का प्रमुख फसल थी बाजरे की खेती एक साखीया एवं दो साखीया दोनों खेतों पर की जाती थी।

नैणसी द्वारा दिये गये विवरण से ज्ञात होता है कि सीवणा में खरीफ की फसलों में दालों का उत्पादन भी किया जाता था। जिसमें मूंग व मोठ प्रमुख दालें थीं तथा ज्वार का उत्पादन भी किया जाता था। विगत के अध्ययन से ज्ञात होता है कि ज्वार का उत्पादन सीवणा परगने में कम मात्रा में ही किया जाता था। सीवणा में ज्वार के उत्पादन का 18.79 प्रतिशत ही था। यह मुख्यतः काकणों⁴² राखसी⁴³ आसोतरो⁴⁴ देवलीयाली⁴⁵ करमावास⁴⁶ मोतीसरो⁴⁷ कुपावास⁴⁸ आबा रौ बड़ौ⁴⁹ बाघल⁵⁰ त्रिगठी⁵¹ वीठोजो⁵² पाटोधी⁵³ इद्राणो⁵⁴ पीडाढ⁵⁵ धीरावास⁵⁶ आदि गाँवों में ही किया जाता था। इन गाँवों में ज्वार का उत्पादन होता था।

सीवणा में मूंग व मोठ का उत्पादन भी किया जाता था। विगत के अध्ययन से ज्ञात होता है कि सीवणा परगने में मूंग का उत्पादन 38.34 प्रतिशत तथा मोठ का उत्पादन 40.60 प्रतिशत किया जाता था। सीवणा परगने के गाँवों में मूंग व मोठ का उत्पादन मुख्यतः सीहथली⁵⁷ सरवड़ी⁵⁸ सातोसणी⁵⁹ महेबारी⁶⁰ आसराबो⁶¹ मोडरो⁶² पादरडी खुरद⁶³ भागवो⁶⁴ उमरलाई⁶⁵ कागडी⁶⁶ खारबहो⁶⁷ जीणपुर⁶⁸ लुदरडो⁶⁹ मीठडो⁷⁰ घणाणो⁷¹ महागडो⁷² कालाणो⁷³ चाहाली⁷⁴ सावरला⁷⁵ बाय⁷⁶ आदि गाँवों में मूंग व मोठ का उत्पादन बहुतायत में किया जाता था।

सीवणा में तिल का उत्पादन भी किया जाता था। सीवणा में 15.03 प्रतिशत तिल का उत्पादन होता था। यह मुख्यतः मोतीसरो⁷⁷ कालणो⁷⁸ तेलवाडो⁷⁹ माहगो⁸⁰ घडसी रो बाडों⁸¹ आसराबो⁸² कालीयावासणी⁸³ सरवडी⁸⁴ घडोई कालणो रा वास⁸⁵ आदि

मुख्य गाँव थे जहाँ तिल का उत्पादन होता था। यह कम मात्रा ही उत्पादित की जाती थी। सीवणा परगने में कपास का उत्पादन अत्यधिक कम होता था। यह केवल 7.5 प्रतिशत ही उत्पादित किया जाता था। सीवणा परगने के गाँवों में सरवड़ी⁸⁶ महेबारी⁸⁷ आसराबो⁸⁸ घडसी रो बाडौ⁸⁹ तेल वाडो⁹⁰ कालणो⁹¹ आबा रौ बाडौ⁹² मोतीसरो⁹³ आदि गाँवों में ही कपास की खेती की जाती थी।

सीवणा परगने में खरीफ की फसलों का उत्पादन अधिक होता था। खरीफ की फसल के अधिक मात्रा में होने के कारण खरीफ की फसल का विक्रय स्थानीय क्षेत्रों के बाजरोँ एवं मंडियों में किया जाता था।

निष्कर्षतः नैणसी कृत मारवाड़ रा परगनां री विगत के अध्ययन करने पर ज्ञात होता है कि सीवणा में रबी व खरीफ दोनों फसलों का उत्पादन किया जाता था तथा खरीफ की फसल के रूप में मुख्यतः ज्वार, बाजरा, मूंग, मोठ, कपास व तिल का उत्पादन होता था जबकि रबी की फसल में गेहूँ का ही उत्पादन होता था। अतः इससे ज्ञात होता है कि यह सीवणा की प्रमुख फसलें थी।

नैणसी की विगत के अध्ययन करने से ज्ञात होता है कि सीवणा में अधिक फसलों का उत्पादन नहीं होता था परन्तु जितना उत्पादन भी किया जाता था वह सीवणा परगने के स्थानीय आवश्यकताओं की पूर्ति करने के लिए पर्याप्त था। भौगोलिक विषमताओं के कारण कृषि के लिए कई सिंचाई के साधनों का विकास हुआ जिसमें अरहट प्रमुख साधन था जिससे खेती में सिंचाई की जाती थी।

सीवणा परगने में सिंचाई के स्रोतों के रूप में कई कुएँ, तालाब, बावड़ी, नाले होते थे। जिससे खेतों में सिंचाई की जाती थी। विगत के अध्ययन से ज्ञात होता है कि सीवणा परगने में 76 कुँओं की संख्या⁹⁴ थी तथा अधिकांश कुँओं में मीठा पानी होता था जिस कारण सीवणा में मीठवानिया गेहूँ उत्पादित किया जाता था। सीवणा में तालाबों की संख्या 89 थी। जिसमें 6 से 8 माह तक पानी रहता था।⁹⁵ तथा सीवणा के पास ही दो नदी थी लूणी नदी व सूकड़ी नदी जिससे भी जल की पूर्ति की जाती थी। तथा लगभग 11 बावड़ियाँ भी थी।⁹⁶ जो जल की पूर्ति करते थे।

सीवाणा परगने के गाँवों में कुएँ, तालाब, छोटे कुएँ, बावड़ियाँ, बेरे आदि जल स्रोतों से जल की पूर्ति की जाती थी।⁹⁷ विगत के अध्ययन से ज्ञात होता है कि सीवाणा के गाँवों में काकणों (एक तालाब व एक मीठे पानी का कुँआ)⁹⁸ राखसी (एक बावड़ी व एक तालाब)⁹⁹ सोराणो (एक तालाब एक कुँआ व दो बावड़ी)¹⁰⁰ लालणो (दो तालाब)¹⁰¹ मेहली (दो तालाब एक कुँआ व एक मीठे पानी का बेरा)¹⁰² पाठरूज (तीन कुँआ एक तालाब)¹⁰³ पाटोधी (10 बेरे मीठे पानी के)¹⁰⁴ गढी (छः कुँआ)¹⁰⁵ आदि जल स्रोत पर्याप्त मात्रा में उपलब्ध थे।

सीवाणा परगने में कई गाँव ऐसे भी थे। जहाँ पर जल पर्याप्त मात्रा में उपलब्ध नहीं थे। कई गाँव में जल स्रोतों की उपलब्धता कम थी जिसकी पूर्ति वह नजदीक के गाँव के जल से करते थे। इन गाँवों में सेहलो गाँव जिसमें एक तालाब ही था जिसमें 4 माह तक ही पानी रहता था तथा सेहलो गाँव के लोग जीणपुर गाँव से जल मंगवाते थे।¹⁰⁶ दांतालो गाँव में तालाब व कुँआ कोई नहीं था। यह लोग देवाध के कुँआओं से जल की पूर्ति करते थे।¹⁰⁷ बिजलीयों में केवल एक नाड़ी थी जिसमें 2 माह ही पानी रहता था इस गाँव के लोग अरजीयणो के तालाब से जल की पूर्ति करते थे।¹⁰⁸ रासेलाव में एक तालाब था जिसमें 8 मास पानी रहता था वह कालणौ गाँव से पानी की पूर्ति करते थे।¹⁰⁹ धडसी रौ बाडौ में एक तालाब था जिसमें 5 मास पानी रहता था इस गाँव के लोग सारोड़ी से जल की पूर्ति करते थे।¹¹⁰ अतः यह गाँव अपने जल की पूर्ति निकट के गाँव से करते थे।

इस प्रकार विगत के अध्ययन से ज्ञात होता है कि यद्यपि सीवाणा परगना पश्चिमी मारवाड़ में स्थित था। सीवाणा परगने में कृषि के लिए पर्याप्त सिंचाई के संसाधन उपलब्ध होने के कारण यह फसल पर्याप्त मात्रा में होती थी। सीवाणा परगने में कृषि हेतु प्राकृतिक जल स्रोत व वर्षा की मात्रा से यहां कृषि की उपज उच्च रही है जिस कारण यह स्थानीय मांगों के अनुसार इस क्षेत्र में खेती की जाती थी। अतः नैणसी का विवरण परगने के समस्त गाँवों का विस्तृत विवरण प्राप्त करता है अतः विगत एक महत्वपूर्ण व प्रमाणिक स्रोत है जिससे सीवाणा परगने के इतिहास को पुनर्लिखित व रेखांकित किया जा सकता है।

सीवाणा परगने के गाँवों का विवरण

क्र. सं.	गाँव का नाम	गोहूँ	ज्वार	बाजरा	मूँग	मोट	कपास	तिल	कुँआ	तालाब	बावड़ी
1.	धीरा वास	-	-	-	-	-	-	-	1	1	-
2.	पीडाढढ	-	√	√	-	-	-	-	-	1	-
3.	रासेलाव	-	√	√	-	-	-	-	-	1	-
4.	जीणपुर	-	-	√	√	√	-	√	1	1	-
5.	भागवा	-	-	√	√	√	-	-	1	1	-
6.	माहगी	-	-	√	√	√	-	-	1	-	-
7.	पादरडी खुरद	-	-	√	√	√	-	√	1	-	-
8.	घडसी रौ बाडौ	-	-	√	√	√	√	√	-	1	-
9.	देवासण	-	-	-	-	-	-	-	-	-	-
10.	काना रौ वास थीमरो	-	-	-	-	-	-	-	-	1	-
11.	नाइलो	-	-	-	-	-	-	-	-	-	-
12.	बागवास	-	-	-	-	-	-	-	-	-	-
13.	धारीवासरणी	-	-	-	-	-	-	-	-	1	-
14.	पासु	-	-	-	-	-	-	-	1	-	-
15.	खोदावडौ	-	-	-	-	-	-	-	1	-	-
16.	गोडा रा वास	-	-	-	-	-	-	-	-	-	-
17.	मेकलीबो पेरो	-	-	-	-	-	-	-	-	-	-
18.	सुईलो	-	-	-	-	-	-	-	-	-	-
19.	कनवेडो	-	-	-	-	-	-	-	-	-	-
20.	मीकारो पादा	-	-	-	-	-	-	-	2	-	-
21.	बादु रौ बाडौ	-	-	-	-	-	-	-	-	-	-
22.	देमला	-	-	-	-	-	-	-	-	-	-
23.	काकसी	-	-	-	-	-	-	-	1	-	-
24.	मोडरो	-	-	√	√	√	-	-	1	1	-
25.	महेलडी	-	-	-	-	-	-	-	-	-	-
26.	कणीवाडो	-	-	-	-	-	-	-	-	1	-
27.	गोरवी	-	-	-	-	-	-	-	-	-	-
28.	कुकडी	-	-	-	-	-	-	-	1	1	-
29.	सीलार रा वास	√	-	-	-	-	-	-	-	1	2
30.	आसरबो	√	-	√	√	√	√	√	1	1	-

क्र.सं.	गाँव का नाम	गेहूँ	ज्वार	बाजरा	मूंग	मोठ	कपास	तिल	कुआ	तालाब	बावड़ी
31.	तिसीगड़ी वाली रो बास धौमरो	✓	-	✓	✓	✓	-	✓	-	2	-
32.	सालोसणी	-	-	✓	✓	✓	-	✓	2	1	-
33.	महबारी	-	-	✓	✓	✓	✓	✓	2	1	-
34.	कालीया वासणी	✓	✓	✓	-	-	-	✓	-	1	-
35.	लोलवास	-	-	✓	-	✓	-	-	-	-	-
36.	भीराकुआं कीटणोद रो वास	✓	-	-	-	-	-	-	1	1	-
37.	देवड़ी	-	-	-	-	-	-	-	-	1	-
38.	धाय	-	-	-	-	-	-	-	1	-	1
39.	बावलू	-	-	-	-	-	-	-	1	1	-
40.	कोटणोद	✓	-	-	-	-	-	-	1	1	1
41.	कीणणो	✓	✓	✓	✓	✓	-	-	1	-	-
42.	समदी	✓	-	-	-	-	-	-	2	-	-
43.	मांगलो	✓	-	-	-	-	-	-	-	1	-
44.	जानीसा कोटड़ी	✓	-	-	-	-	-	-	-	-	-
45.	बाभसेण	✓	-	-	-	-	-	-	-	-	-
46.	राखसी	✓	✓	✓	✓	✓	-	-	-	1	1
47.	शोम बडाबास	✓	-	✓	-	✓	-	-	1	1	-
48.	आसोतरा	✓	✓	✓	✓	✓	-	-	1	1	-
49.	जिड़ोतरी	✓	-	-	-	-	-	-	-	1	-
50.	दही बड़ी	✓	-	-	-	-	-	-	-	1	-
51.	जणीमणो	✓	-	-	-	-	-	-	1	1	2
52.	सीरणो	✓	-	✓	-	-	-	-	-	-	-
53.	देवलीयाली	✓	✓	✓	✓	✓	-	-	-	1	-
54.	सावरला	✓	✓	✓	✓	✓	-	-	-	1	-
55.	होखु	✓	-	-	-	-	-	-	1	-	-
56.	कसमावास	✓	✓	✓	✓	✓	-	-	-	1	-
57.	मोतीसरो	✓	✓	✓	✓	✓	✓	✓	-	1	-
58.	आबा रो बाडी	-	✓	✓	✓	✓	✓	✓	-	1	-
59.	लालीया	✓	-	-	-	-	-	-	-	1	-
60.	भूती	✓	-	-	-	-	-	-	-	1	-
61.	मोकलमडी	-	-	-	-	-	-	-	1	1	-
62.	सूहली	✓	-	-	-	-	-	-	-	-	-
63.	सुसपुरी	-	-	✓	✓	✓	-	-	-	1	-

क्र.सं.	गाँव का नाम	गहुँ	ज्वार	बाजरा	मूंग	मोठ	कपास	तिल	कुँआ	तालाब	बावडी
64.	कालणी	-	-	√	√	√	√	√	1	-	-
65.	याहाली	-	√	√	√	√	-	-	1	1	-
66.	रावणीयो	-	-	-	-	-	-	-	1	1	-
67.	लालणो	-	-	-	-	-	-	-	-	2	-
68.	पाडसाक	√	-	-	-	-	-	-	1	1	-
69.	बाघल	√	√	-	-	-	-	-	-	1	-
70.	रामराण	-	-	-	-	-	-	-	1	1	-
71.	बालोतरो	√	-	-	-	-	-	-	1	1	-
72.	महापडो	√	-	-	-	-	-	-	-	1	-
73.	पचपदरो	√	-	-	-	-	-	-	1	1	-
74.	छडाणी	-	-	-	-	-	-	-	-	1	-
75.	गोपडी	√	-	-	-	-	-	-	-	1	-
76.	महागडो	-	-	√	√	√	-	-	-	1	-
77.	नेहवाई	-	-	-	-	-	-	-	-	1	-
78.	पररजु	-	-	-	-	-	-	-	1	-	-
79.	घणाणो	-	-	-	-	-	-	-	1	-	-
80.	खाखरलाई	-	√	√	√	√	-	-	1	1	-
81.	पाटोधी	-	√	√	√	√	-	-	-	-	-
82.	इद्राणो	-	√	√	√	√	-	-	-	-	-
83.	कुहेरिप	-	-	-	-	-	-	-	1	1	-
84.	कुडल	√	-	-	-	-	-	-	1	1	-
85.	बादलीयाणो	-	-	√	√	√	-	-	1	-	-
86.	पीपलाणो	-	-	√	-	-	-	-	1	1	-
87.	मोडी	-	-	√	-	√	-	-	1	1	-
88.	रोहलो	-	-	-	-	-	-	-	-	1	-
89.	मोठडी	-	-	√	√	√	-	-	5	-	-
90.	गढी	-	-	-	-	-	-	-	6	1	-
91.	फलण	-	-	√	√	√	-	-	1	1	-
92.	दातोली	-	-	-	-	-	-	-	-	-	-
93.	पादडी बडी	-	-	√	√	√	-	-	1	1	-
94.	देवध	-	-	√	√	√	-	-	-	1	-
95.	अरजीयाणो	-	-	√	-	√	-	-	1	1	-
96.	बिजलीयो	-	-	√	-	√	-	-	-	-	-

क्र.सं.	गाँव का नाम	गोई	खार	बाजरा	मूंग	मोट	रूपास	तिल	रूईया	तालाब	बावड़ी
97.	गुधरट	✓	✓	✓	—	—	—	—	1	1	2
98.	खुरखो	—	—	✓	✓	✓	—	—	1	1	—
99.	आमण	—	—	✓	✓	✓	—	—	1	1	—
100.	सिलार	—	—	✓	✓	✓	—	—	1	—	—
101.	मूठली	—	—	✓	✓	✓	—	—	1	1	—
102.	खारडी रा वास	✓	—	—	—	—	—	—	—	1	—
103.	त्रिमोली बड़ोबास थोम रो	—	—	—	—	—	—	—	—	—	—
104.	परसिंह रो वास थोम रो	—	—	✓	✓	✓	—	—	—	1	—
105.	पटाउ रो वास	—	—	✓	✓	✓	—	—	1	1	—
106.	दलवाडी	—	—	✓	✓	✓	✓	✓	1	—	—
107.	काकपाली	—	—	✓	✓	✓	—	—	1	1	—
108.	पटाउ रे वास पैनणरी	—	—	—	—	—	—	—	1	—	—
109.	सरखी	—	✓	—	—	—	—	—	—	1	—
110.	उमरलाई खुरद	—	—	✓	✓	✓	—	—	—	—	—
111.	महेंकर रो वास रोहड़ रो	—	—	✓	✓	✓	—	—	—	1	—
112.	पटोली रो वास सीधिया	—	—	✓	✓	✓	—	—	—	—	—
113.	सीधियाली	✓	—	—	—	—	—	—	1	1	—
114.	कलणकोट	—	—	—	—	—	—	—	—	—	—
115.	रोहड़ा रो वास	✓	✓	—	—	—	—	—	—	1	—
116.	कोरखा	—	—	—	—	—	—	—	—	1	—
117.	रोहली	✓	—	—	—	—	—	—	—	1	—
118.	इकठानी रा वास	—	—	—	—	—	—	—	—	—	—
119.	बड़ोबास बाहरेट रो	—	—	✓	✓	✓	—	—	—	1	—
120.	भाडीया वास	—	✓	—	—	—	—	—	—	1	1
121.	भुरडे	✓	—	—	—	—	—	—	—	2	—
122.	त्रिमोली	—	✓	—	—	—	—	—	—	1	—
123.	खारबाही	—	—	✓	✓	✓	—	—	1	2	—
124.	मेहली	—	—	—	—	—	—	—	1	2	—
125.	सेवाली	—	—	—	—	—	—	—	1	1	—
126.	कमली	—	—	✓	✓	✓	—	—	1	—	—
127.	बोटाजी	✓	—	—	—	—	—	—	—	1	—
128.	वास सतारिया रो	—	—	✓	✓	✓	—	—	—	1	—
129.	वास बास्ट रोहड़ीया रो	—	—	✓	✓	✓	—	—	—	1	—
क्र.सं.	गाँव का नाम	गोई	खार	बाजरा	मूंग	मोट	रूपास	तिल	रूईया	तालाब	बावड़ी
130.	फलोई कालाण रो वास	—	—	—	—	—	—	—	—	—	—
131.	कलण रो वास रतनु रो	—	—	✓	✓	✓	—	—	—	1	—
132.	उमरलाई	—	—	—	—	—	—	—	—	1	—
133.	बाटु रो बड़ा	—	—	—	—	—	—	—	—	—	—
	कुल गाँव — 133	42	25	63	51	54	10	20	77	90	11
	फसल का प्रतिशत	31%	18.79%	47.36%	39.09%	41.35%	7.5%	15.63%			

संदर्भ

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8. वही, पृ. 233
9. वही, पृ. 238
10. वही, पृ. 246
11. वही, पृ. 238
12. वही, पृ. 237
13. वही, पृ. 234
14. वही, पृ. 233
15. वही, पृ. 239
16. वही, पृ. 248
17. वही, पृ. 266
18. वही, पृ. 267
19. वही, पृ. 270
20. वही, पृ. 234
21. वही, पृ. 238
22. वही
23. वही, पृ. 239
24. वही, पृ. 255
25. वही, पृ. 233
26. वही, पृ. 242
27. वही, पृ. 235
28. वही, पृ. 236
29. वही, पृ. 238
30. वही
31. वही, पृ. 239
32. वही
33. वही, पृ. 240
34. वही, पृ. 242
35. वही
36. वही, पृ. 244

ISSN 2321-1288

Rajasthan History Congress / 649

37. वही
38. वही, पृ. 245
39. वही, पृ. 247
40. वही, पृ. 251
41. वही, पृ. 252
42. वही, पृ. 242
43. वही, पृ. 235
44. वही, पृ. 236
45. वही, पृ. 238
46. वही, पृ. 339
47. वही, पृ. 239
48. वही, पृ. 240
49. वही
50. वही, पृ. 243
51. वही, पृ. 244
52. वही
53. वही, पृ. 250
54. वही
55. वही, पृ. 259
56. वही
57. वही, पृ. 273
58. वही, पृ. 271
59. वही, पृ. 268
60. वही, पृ. 278
61. वही, पृ. 261
62. वही, पृ. 265
63. वही, पृ. 261
64. वही, पृ. 260
65. वही, पृ. 247
66. वही, पृ. 245
67. वही, पृ. 244
68. वही, पृ. 260
69. वही, पृ. 246
70. वही, पृ. 243
71. वही, पृ. 249
72. वही, पृ. 248
73. वही, पृ. 242

74. वही
75. वही, पृ. 238
76. वही, पृ. 233
77. वही, पृ. 239
78. वही, पृ. 242
79. वही, पृ. 258
80. वही, पृ. 260
81. वही, पृ. 261
82. वही, पृ. 267
83. वही, पृ. 269
84. वही, पृ. 271
85. वही, पृ. 277
86. वही, पृ. 271
87. वही, पृ. 268
88. वही, पृ. 267
89. वही, पृ. 261
90. वही, पृ. 258
91. वही, पृ. 242
92. वही, पृ. 240
93. वही, पृ. 239
94. वही, पृ. 232-277
95. वही, पृ. 232-272
96. वही, पृ. 233-257
97. वही, पृ. 234-257
98. वही, पृ. 235
99. वही
100. वही, पृ. 237
101. वही, पृ. 243
102. वही, पृ. 244
103. वही, पृ. 249
104. वही, पृ. 250
105. वही, पृ. 253
106. वही, पृ. 252
107. वही, पृ. 254
108. वही, पृ. 255
109. वही, पृ. 260
110. वही, पृ. 261

जैसलमेर राज्य में प्रचलित मुद्रा व्यवस्था

पंकज चाण्डक

सामान्य सिक्का शब्द कहते ही मन में एक ऐसे नियमित आकार व जन के धातु व पिण्ड की छवि उभरती है जो न केवल विनिमय में काम आता है बल्कि विभिन्न प्रकार के चिन्हों से भी युक्त होता है। सिक्के एक अर्थ में मानव सभ्यता के स्वरूप में होने वाले परिवर्तनों के सूचक है। इसलिए यह भी कहा जा सकता है कि सिक्के विनियम का माध्यम होने के अलावा समय विशेष के साक्षी भी है। सिक्के कालक्रम में हुए विकास के द्योतक होते हैं। लेकिन इनका चलन यकायक शुरू नहीं हुआ है, वरन् इनका विकास क्रमिक रूप से हुआ है। सभ्यता के विकसित होने से लोगों में व्यक्तिगत सम्पत्ति का विकास हुआ। मानव की आवश्यकताएँ बढ़ी किन्तु कोई भी व्यक्ति अपनी आवश्यकता की राशि वस्तुओं को उत्पत्ति या पाने में समर्थ नहीं था। इसलिए वस्तु विनिमय प्रणाली विकसित हुई थी। वस्तु विनिमय मुख्यतः पशुओं के रूप में होता था। विदेशी इतिहासविदों के अनुसार 'कबायली समाज' वाले किन्तु अधिकांश भारतीय इतिहासविदों की नजरों में अत्यंत सभ्य आर्य भी इस दौर में (1500 ई.पू. से 600 ई.पू.) गुजर रहे थे। ऋग्वेद में एक स्थल पर इसके संकेत मिलते हैं। एक ऋचा में कहा गया है कि इन्द्र की एक मूर्ति के लिए मूल्य के रूप में 10 गाय दी थी। ऋक इमे दशभिम्म इन्त कीणैति धेनूमिः 4.24.90 उत्तर वैदिक काल में भी गायें विनिमय का मुख्य माध्यम रही। पाणिनी ने अष्टाध्यायी में गोपुछ से क्रय-विक्रय प्रचलित होने का जिक्र किया है।

राजपूताने में सिक्कों की पहली स्वतंत्र टकसाल जयपुर में स्थापित की गई। मांड क्षेत्र (जैसलमेर राज्य) जो कि कला एवं स्थापत्य की दृष्टि से भारत में अपना महत्वपूर्ण स्थान रखता है, कि प्रारम्भिक विनिमय मुद्रा क्या व कैसी थी? इसके बारे में अभी तक कोई ठोस प्रमाण नहीं हुआ 'जैसलमेर मे प्राचीनकाल में कोड़ियों से लेन देन होता था' गांवों में जिन्स का आदान-प्रदान होता था।¹ किन्तु मुगल संसर्ग के बाद से यहाँ नियमित मुद्रा व्यवस्था का उल्लेख मिलता है। यहाँ स्वतंत्र मुद्रा प्रचलन के पूर्व अंतिम मुद्रा मुगल मुद्रा मोहम्मदशाही थी।²

राज्य की स्वतंत्र टकसाल की स्थापना से पहले तीन महारावल्लों ने समान्तर मुद्रा चलाई।

1. महारावल सबलसिंह ने सवत् 1716 (ई सन् 1660 ई.) में तांबे का डोडिया ढलवाया।
2. भीमशाही मुद्रा - रावल भीम द्वारा जोधपुर व जयपुर की टकसालों से अपने राज्य के लिए तांबे के पैसे ढालवाये थे जो भीमशाही पैसे के नाम से चलन में थे। रावल भीम के समय इस पैसे की कीमत 14 टक्के थी, जो रुपये के अवमूलन के साथ-2 बढ़ते-बढ़ते 28 से 32 टक्के तक पहुंच गई थी।
3. अमरशाही डोडिया - महारावल अमरसिंह द्वारा तांबे की मुद्रा प्रारम्भ की गई थी जो अमरशाही मुद्रा कहलाती थी। इसे पैसे को डोडिया भी कहते हैं। यह लम्बे समय तक सिंध के इलाके में प्रचलन में था। एक रुपये के कितने सिक्के होते हैं। इसका मापदण्ड रुपये की क्रय शक्ति के साथ घटता बढ़ता रहता था। देश की आजादी तक अमरशाही डोडिया प्रचलन में रहा।³

सन् 1766 में महारावल अखैसिंह ने दिल्ली के सुल्तान शाहआलम द्वितीय (मुगल सम्राट) के आदेशों की अवहेलना करते हुए जैसलमेर में टकसाल की स्थापना की तब तक राज्य में मोहम्मदशाही सिक्के ही प्रचलन में थे।

राज्य की इस स्वतंत्र टकसाल को महारावल अखैसिंह द्वारा जसोल के नाथानी परिवार (जो कि टकसाल के कार्य में निपुण थे एवम सोना नाथा-जसोल की कैद) बुलावकर अपने राज्य में आश्रय देकर जैसलमेर की राजकीय टकसाल की स्थापना की व नाथानी गौत्र के पांच परिवारों के सिक्के बनवाने का वंशानुगत एकाधिकार प्रदान कर अपने राज्य में अखैशाही मुद्रा का चलन प्रारम्भ किया।⁴

अखैशाही सिक्को (रुपये) का वजन 168.75 ग्रेन होता था तथा इसमें खोट के रूप में दूसरी धातु 4.22 ग्रेन ही होती थी जो कालान्तर में 12 ग्रेन (खोट) हो गयी तथा मूल सिक्के का वजन भी घटकर 162.5 ग्रेन ही रह गया। जिसे ठाकुर केसरी सिंह (महारावल रणजीत सिंह व महारावल बैरीसाल सिंह के पिता व राज्यमंत्री) ने इसे पुनः शुद्ध बनाने का प्रयास किया।

एक रुपये के अलावा आधा रुपया, चौथाई रुपया व आठवा भाग रुपये के भी सिक्के ढाले जाते थे। जिनका वजन

आधा रुपया = 5.35 से 5.80 ग्राम

चौथाई रुपया = 2.68 से 2.90 ग्राम

आठवा रुपया = 1.34 से 1.45 ग्राम

इन सभी सिक्कों पर हिजरी सन् 1152 अर्थात् 1739 ई अंकित था।

महारावल अखैसिंह द्वारा सोने की मुहर भी ढलवाई गई थी इसका वनज 10.70 से 11.40 ग्राम तथा आकार 22 मिमी है, थी यह शुद्ध सोने की है, इस पर हिजरी सन् 1153 (1740 ई.) अंकित है।⁵ महारावल अखैसिंह द्वारा चलाये जाये सभी सिक्कों पर टकसाल का नाम जैसलमेर ही लिखा है सिक्कों की सम्पूर्ण भाषा फारसी है। इन सिक्कों में फारसी में 22 प्रत्येक सिक्के पर अंकित है, यह '22' किसका द्योतक है यह अब तक स्पष्ट नहीं है। इन अखैशाही सिक्कों पर महारावल के नाम के अंकन के बावजूद इसकी छाप मोहम्मदशाही सिक्कों की तरह रखी गई। मोहम्मदशाही सिक्के के एक तरफ शाहिब किरण साहनी मोहम्मद बादशाह संवत् 1152 इसकी और जुलस मेमनत मानुस अंकित था। कुछ पर बिंदिया और किसी किसी पर नागरी अंक रहते थे।⁶

राज्य की स्वतंत्र टकसाल की स्थापना को वैधता आज्ञापत्र द्वितीय ने महारावल मुलराज (1761 से 1819 उत्तराधिकारी महारावल अखैसिंह जी का) को प्रदान किया गया था परन्तु जैसलमेर टकसाल द्वारा बादशाह मोहम्मद शाह के नाम से ही सिक्के चलन में रखे गये। शाह आलम द्वितीय या अकबर द्वितीय के नाम से नहीं ढाले।

जैसलमेर में सबसे छोटा तांबे का सिक्का डोडिया प्रचलित (1660 में महारावल सबल सिंह द्वारा) था। इसके ऊपर में वाड़ी का दिग्ने जैसा चिन्ह था। इसका प्रचलन कोड़ियों की भाँति होता था। एक आने में लगभग 40 डोडिया आते थे यह मेवाड़ में ढीगला नाम से चालता था।⁷

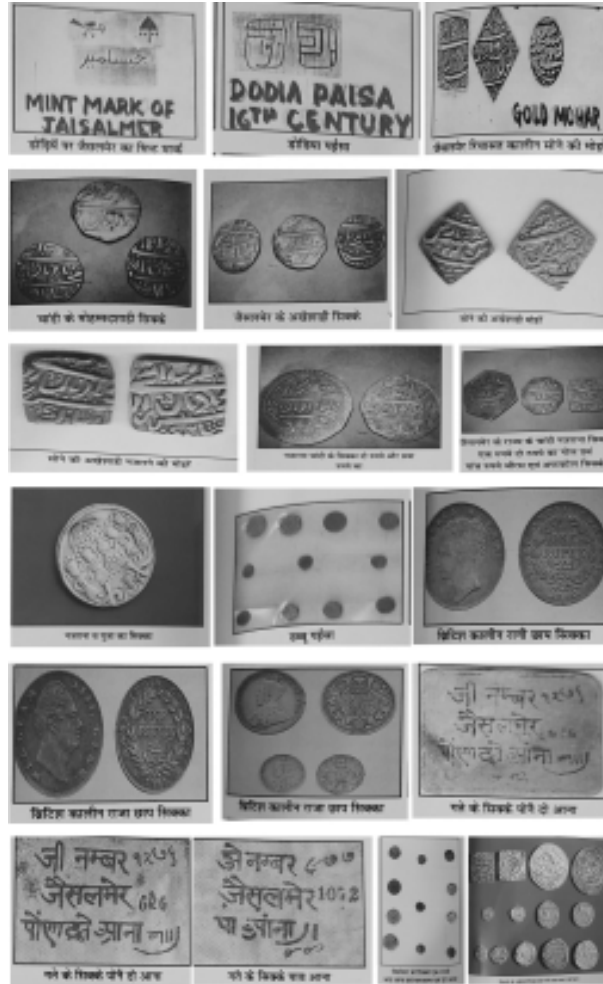
1 डोडिया= 46 आबीय

1 डोडिया= 32 चौकड़ा

1 डोडिया= 16 ढिगला

1 डोडिया= 1 कोरी

सन् 1860 में रानी विक्टोरिया के नाम से नामांकित एक रुपया, आठ आना, चार आना, दो आने के सिक्के ढलवाने जो सन् 1863 में प्रचालन में आये इनमें समिति संख्या द्वारा 167 ग्रेन शुद्ध सोने की मुहर भी सम्मिलित थी जिन पर चांदी के सिक्के की तरह ही रेखांकन था।⁸ सिक्कों के विशिष्ट टंक चिन्ह बिन्दुओं से बने वृत्त एक पालम पक्षी (पवित्र पक्षी) व शाही छत्र (मेघाडम्बर छत्र) टंकित थे। सन् 1890 में इसका मूल्य शाही 15 आने के बराबर था इसके प्रारम्भ के कालों में कभी-कभी 11 से 10 (निम्नतम 9 आने) तक अवमूल्यन होता था। चूँकि जैसलमेर रियासत में चलने वाले सिक्के सिंध, बाहवलपूर, मालावी व जालौर क्षेत्र में चलते थे। फसल के बिगड़ जाने व अकाल के समय सिंध से अनाज खरीदने के समय शाही सिक्के की माँग बढ़ जाती थी। जिससे स्थानीय मुद्रा के रुपये में अवमूल्यन आ जाता था।⁹



टंकन शाला दुर्ग स्थित राजमहलों की प्रथम मंजिल में थी जिसे टंकसाल कहा जाता था।¹⁰ राज्य में सन् 1899 ई टंकन कार्य निलंबित कर दिया गया (इसी प्रकार 1815-1816 में भी कार्य नहीं हुआ था।) सन् में 1927-28 में टंकन कार्य फिर से कार्यान्वित किया गया। सन् 1917-18 में छोटे पैमाने पर अखैशाही मोहरों के मूल्य के बराबर मूल्य के 1.521 रुपये का अंकन किया।

सबसे छोटा सिक्का दमड़ी फिर पाई फिर अधेला फिर पैसा तथा फिर टका होता था। छोटे सिक्के 6 प्रकार के होते थे। इसके बाद इकन्नी, दुअन्नी, चवन्नी, अठन्नी, एक रुपया, पाँच सिक्के बड़े होते थे। दमड़ी से पैसा तक क्रमशः सिक्के तांबे के होते थे तथा

टके से इकन्नी व दुअन्नी पीतल, तांबा एवं गिलट की होती थी। चवन्नी अठन्नी व एक रुपया गिलट तथा चांदी के होते थे। दमड़ी से पहले एक और सिक्का डोडिया चलता था। कागज के सिक्के (पेपर मनी) द्वितीय महायुद्ध के परिणामस्वरूप जैसलमेर में तांबा, पीतल व जस्ता आदि धातुओं की बड़ी कमी आ गई। इस कारण महारावल ने साधारण जनता के लेन देन के लिए कागज के सिक्कों का प्रचलन किया। सर्वप्रथम यह सिक्का, जिसकी साइज 19×22 मिमी. व रंग करेसिन था। दूसरी बार इसे हरे रंग में छापा था।¹¹

पुढी व गत्तों के सिक्के - छोटे सिक्के में एक आना, आधा आना व पाव आने की कमी होने पर जैसलमेर के तत्कालीन दीवान श्री सिकन्द साहब ने महारावल को गत्ते के सिक्के (कपड़ों की गांठों के बण्डलों में आने वाले हार्ड बोर्ड स्थानीय भाषा में पुढा) जारी करने का सुझाव दिया। अतः 4 गुणा 6 सेमी. साइज के टुकड़े कटवाकर उस पर बोर्डर लाइन कर उसके नीचे सिक्कों की सीरिज न. व मध्य में जैसलमेर तथा नीचे की पंक्ति में सिक्के की कीमत शब्दों व अंकों में लिखित थे जिसके नीचे कोषाध्यक्ष की साइन होती थी। यह सिक्के अन्य सिक्कों की भांति 1957 तक प्रचलन में रहे फिर भी जालसाजी नहीं की गई जो इसे क्षेत्र के वासी की ईमानदारी का द्योतक है।¹²

सन्दर्भ

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देशीय बैंकिंग : पोद्दार संग्रह की पुनर्यात्रा

कुलवन्त सिंह शेखावत

साहित्यिक समीक्षा

राजस्थान के आर्थिक इतिहास लेखन के लिए राजस्थान राज्य अभिलेखागार, बीकानेर के रियासतों की अभिलेखागारीय रिकॉर्ड्स का उपयोग किया गया है। राजस्व स्रोतों के रिकॉर्ड्स अत्यन्त व्यवस्थित हैं जिन पर एस.पी. गुप्ता, दिलबाग सिंह, नारायण सिंह राव एवं मधु टंडन सेठिया ने कृषिगत इतिहास पर गहन अनुसंधान किया गया। रियासतों के अन्य स्रोतों का अध्ययन कर बी.एल. गुप्ता, बी.एल. भादानी, गिरिजा शंकर शर्मा एवं के.एल. माथुर आदि ने व्यापारिक एवं वित्तीय व्यवस्थाओं पर अच्छा प्रकाश डाला है।

गुप्ता, बी. एल. 'ट्रेड एण्ड कॉमर्स इन राजस्थान इन 18वीं सेन्चुरी' जयपुर 1987 में राजस्थान राज्य अभिलेखागार में उपलब्ध पुरालेखीय सामग्री के विभिन्न स्रोतों के आधार पर परम्परागत व्यापार एवं वाणिज्य पर विशेष शोध कार्य है। जिसमें बीकानेर, चूरू, राजगढ़ जैसे व्यापारिक केन्द्रों पर संक्षिप्त परिचय दिया गया है। व्यापारिक वर्ग, विपणन प्रणाली, कर व्यवस्था एवं वित्तीय व्यवस्था पर अच्छा प्रकाश डाला गया है। शर्मा, गिरिजा शंकर 'मारवाड़ी व्यापारी' कृष्ण जन सेवी एण्ड कम्पनी बीकानेर 1988 में बीकानेर राज्य के व्यापारी वर्ग का (1818-1947) के दौरान राज्य के व्यापारिक वर्ग का औद्योगिकरण, व्यापारिक पद्धतियों जन आंदोलन एवं लोक कल्याण कार्यों में योगदान को रेखांकित किया है। राव, नारायण सिंह, रूरल सोसायटी एण्ड इकॉनोमी जयपुर 2002 में हाड़ौती क्षेत्र के कृषिगत एवं राजस्व इतिहास पर अभिलेख नगरीय स्रोतों के माध्यम से प्रमाणित अध्ययन है। राज्य के निर्देश पर महाजनों द्वारा कृषि ऋण उपलब्ध करवाया जाता था। गुप्ता डॉ. एस. पी. 'दी एग्रेरियन सिस्टम ऑफ इस्टर्न राजस्थान (1650-1750)' में आमेर एवं जयपुर राज्य का अभिलेखागारीय स्रोतों के आधार पर कृषिगत फसलों, राजस्व अधिकारियों भू राजस्व पर केन्द्रित अध्ययन है। सिंह, दिलबाग 'दी स्टेट लैण्ड लॉर्ड्स एण्ड पेजेट' दिल्ली 1990 में राजस्थान के कृषिगत इतिहास पर मौलिक शोध कार्य है। ग्रामीण ऋण व्यवस्था एवं विभिन्न उत्पादित फसलों पर भी प्रकाश डाला गया है। अर्जदाशतों में वर्णित हुण्डी प्रणाली पर अच्छी जानकारी मिलती है।

अग्रवाल, गोविन्द 'वाणिज्य व्यापार में मुनीम गुमाशतों की भूमिका' पोद्दार संग्रह मरूश्री जुलाई-दिसम्बर 1981 में चूरू के पोद्दार सेठों के भारत वर्ष में स्थापित विभिन्न कोठियों एवं वहाँ कार्यरत मुनीम-गुमाशतों की भूमिका कार्यशैली, व्यापार में योगदान पर अध्ययन किया गया है। अग्रवाल गोविन्द 'पोतेदार संग्रह के फारसी कागजात' चूरू में चूरू के सेठ मिर्जामल पोद्दार का पंजाब, हरियाणा के विभिन्न रियासतों में संचालित व्यापार एवं महाराजा रणजीत सिंह के साथ घनिष्ठ व्यापारिक संबंधों का वर्णन करने वाले दस्तावेजों को समाहित किया गया है।

अग्रवाल गोविन्द : 'उन्नीसवीं सदी के पूर्वार्द्ध में समृद्ध बीमा पद्धति', चूरू, 1987 में लोक संस्कृति शोध संस्थान नगर-श्री, चूरू में उपलब्ध पोद्दार संग्रह के मौलिक दस्तावेजों के आधार पर चूरू के सेठों की बीमा पद्धति के विभिन्न पक्षों का अध्ययन किया। बीमा के तरीकों, शुल्क, सावधानियों का बारिकी से अध्ययन किया गया। बीमा न केवल भारत में की जाती वरन् विदेशों में भी की जाती थी। चूरू बीकानेर राज्य का एक प्रमुख व्यापारिक केन्द्र था जिसके सेठों का बीमा व्यवसाय कई कोठियों पर संचालित था। इस प्रकार स्पष्ट है कि देशी बैंकिंग पर पौद्दार संग्रह के आधार पर स्वतंत्र अध्ययन नहीं हुआ है वर्तमान में पुनः एक फिर इस संग्रह से देशी बैंकिंग के कई पक्षों को उजागर किया जा सकता है।

पोद्दार संग्रह : एक परिचय

वित्तीय व्यवस्था विशेषतः देशज बैंकिंग से सम्बन्धित राजकीय ऋण, हुण्डी व्यवस्था, ऋण व्यवस्था एवं उससे सम्बन्धित विवादों के प्रसंगों का रियासतों के रिकॉर्ड्स में उल्लेख मिलता है। शासकीय रिकॉर्ड्स के अलावा राजस्थान की देशीय बैंकिंग व्यवस्था के विविध पक्षों के लिए भारतीय विद्या मन्दिर शोध प्रतिष्ठान, बीकानेर, महाराजा मानसिंह पुस्तक प्रकाश, मेहरानगढ़, जोधपुर एवं लोक संस्कृति शोध संस्थान, नगर श्री, चूरू के निजी संग्रहों की अभिलेखागारीय सामग्री में अत्यंत महत्वपूर्ण है। 19वीं शताब्दी के नगर-श्री, चूरू में उपलब्ध पोद्दार संग्रह अत्यंत महत्वपूर्ण हैं। पोद्दार संग्रह में सेठों की विभिन्न प्रकार की बहियाँ-रजनावै, लेखापाद, याददाशत आदि, शासकों, सामंतों एवं अंग्रेज अधिकारियों के पत्रों के अलावा हिसाब-किताब के कागजात और हुण्डियों के 'खोखे' (भुगतान की गई हुण्डियाँ) शामिल हैं। जिनकी मारवाड़ी महाजनी एवं मुड़िया लिपि अत्यंत कठिन है इन के अनुवाद का श्रेय श्रीमान गोविन्द अग्रवाल जी को जाता है जिन्होंने इनका प्रकाशन मरू-श्री के अंकों एवं कई पुस्तकों में किया था जिसमें 'पोद्दार संग्रह के अप्रकाशित कागजात', 'वाणिज्य एवं व्यापार में मुनीम गुमाशतों की भूमिका', 'चूरू मण्डल का शोधपूर्ण इतिहास', एवं 'पोतेदार संग्रह के फारसी कागजात' आदि प्रमुख थी।

देशीय बैंकिंग व्यवस्था

चूरू में बड़े देशी बैंकों में कोठीवाल, नगर-सेठ शामिल थे। इनका कार्यक्षेत्र विस्तृत था, उनकी व्यापारिक एवं वित्तीय पद्धतियाँ कई कस्बों एवं व्यापारिक नगरों में संचालित थी। कोठीवाल बैंकों के बैंकिंग व्यवसाय के संचालन के लिए प्रसिद्ध व्यापारिक केन्द्रों पर कोठियाँ (शाखाएँ) स्थापित थी। इसी कारण उन्हें कोठीवाल कहा जाता था। कोठीवाल के आसामियों (ग्राहकों) में सामाजिक एवं राजनैतिक दृष्टि से प्रतिष्ठित वर्गों के लोग थे जिसमें शासक, जमींदार एवं बड़े व्यापारी शामिल थे।¹

कोठीवाल बैंकर शासकों एवं सांमतों को उनकी विकट परिस्थिति में व्यापक मात्रा में ऋण प्रदान करते थे। बीकानेर के शासक सूरतसिंह को 1827 ई. में चूरू के प्रसिद्ध कोठीवाल बैंकर सेठ मिर्जामल ने 4 लाख रुपये ऋण दिया था।² मिर्जामल की उत्तर भारत एवं अन्य हिस्सों में कई कोठियाँ स्थापित थी, जिसमें नाभा, जिंद, पटियाला, रोहतक, धिमला आदि प्रमुख थी।³ बीकानेर के कोठीवाल बैंकर विनयचंद संतोषचंद की जोधपुर एवं जालौर में कोठियाँ स्थापित थी।⁴ कोठीवाल बैंकों की प्रबन्धकीय संगठिक संरचना अपितु आधुनिक वाणिज्यिक बैंकों की तरह कतई नहीं थी। उनकी कार्य कुशलता एवं सफलता को देखते हुए स्पष्ट है कि उस काल में देशीय बैंकिंग व्यवस्था का कुशल प्रबन्धकीय संगठन था।

यह बैंकर विभिन्न व्यापारिक केन्द्रों पर बैंकिंग व्यवसाय का कुशल संचालन करने के लिए वहाँ कोठियाँ (शाखाएँ) स्थापित करते थे। यह कोठियाँ मुख्यालय से घनिष्ठ रूप से जुड़ी रहती हैं। कोठियों में नियुक्त कर्मचारी, मुनीम-गुमाश्ते बैंकिंग व्यवसाय सम्बन्धी ऋण-राशि, हुण्डी, हुण्डावण एवं बीमा आदि की सूचनाएँ भेजते थे। उन्हें 'उतारा' कहा जाता था, जो गोलाकार लपेट कर एक स्थान से दूसरे स्थान को भेजे जाते थे। मुनीम की लिखावट की पहचान मुख्यालय पर रखी जाती थी।⁵

कोठी पर गुमाश्ता सेठ का प्रतिनिधित्व करता था। उसी की साख पर ऋण के लेन-देन, ऋण की वसूली, हुंडी करने एवं भुगतान और बीमा (जोखिम) करने के कार्य करते थे। सेठ स्वयं मुनीम-गुमाश्तों की कोठियों (शाखाओं) पर नियुक्ति करता था, जो निष्ठापूर्वक एवं ईमानदारी से कार्य करें। पोद्दार संग्रह से चूरू के सेठ मिर्जामल ने बम्बई, भावनगर बंदर एवं कलकत्ता शाखा पर मुनीम-गुमाश्तों की नियुक्ति की जानकारी मिलती है।⁶

चूरू के सेठ द्वारा नियुक्त मुनीम-गुमाश्ते

क्र.सं.	सन्	शाखा	मुनीम/गुमाश्ते का नाम
1	1806 ई.	भावनगर बंदर	रूपसी गोयंदका

2	1814 ई.	बम्बई	मालचंद पारख
3	1817 ई.	कलकत्ता	भाऊराम पोद्दार

देशी बैंकिंग की सफलता में इनकी विशेष भूमिका होती थी। राज्यों द्वारा कोठीवाल बैंकर के पक्ष में आरक्षित आय के स्रोतों की वसूली में सेठ के कर्मचारी एवं राज्य के कर्मचारी संयुक्त रूप से कार्यवाही करते थे।⁷

छोटे बैंकरों में महाजन, बोहरा एवं सर्राफा आदि शामिल थे जिसमें महाजन वर्ग ग्रामीण अर्थव्यवस्था की रीढ़ की हड्डी थे। उन्होंने ग्रामीण अर्थव्यवस्था को पूर्णतया नियन्त्रित कर रखा था। महाजन वर्ग वैश्य समुदाय से सम्बन्धित थे, जो अनाज व्यापार, भू-राजस्व प्रशासन में भूमिका निभाते हुए कृषिगत अर्थव्यवस्था में विशिष्ट अंग बन गये वे महाजन कृषकों को ऋण उपलब्ध करवाते थे जिसके एवज में उनके खेत को बंधक रखकर ब्याज के रूप में उत्पादन प्राप्त कर लेते थे। यदि खेत बंधक नहीं रखते थे तो फसल काटने के समय वे ऋण राशि की वसूली कर लेते थे। कृषक के द्वारा भू-राजस्व अदायगी के लिए भी फसल को महाजन को बेच दिया जाता था। इस तरह महाजन अनाज व्यापारी के रूप में उभरकर सामने आये थे।⁸

बोहरा बैंकर सामान्य रूप से ऋण के लेन-देन का ही कार्य करते थे। यह किसी जाति विशेष से सम्बन्धित नहीं थे बीकानेर राज्य के गुंसाई, बैरागी, चौधरी, चारण आदि जातियों के भी लोग बोरगत (साहूकारी) के व्यवसाय में संलग्न थे।⁹ कागदो-री-बही नं. 33/2 में उल्लेख मिलता है कि कई छोटे महाजनों एवं बोहरों ने राज्य में कम समयावधि के लिए उच्च ब्याज दरों पर ऋण लिये थे। 1827 ई. में कल्याणगीर गुंसाई, सुल्तानमल प्रोहत, चतुर्भुज जोशी, जेठमल पुरोहित एवं हिनुमल चोटिया द्वारा 50 रुपये लेकर 5000 तक का ऋण 36 प्रतिशत वार्षिक ब्याज दर पर देने का वर्णन मिलता है।¹⁰

उस काल में ऋण लेने-देने का व्यवसाय जन सामान्य में बोरगत कहलाता था। इसमें पूर्णरूपेण संलग्न व्यापारी बैंकर बोहरा कहलाता था। सर्राफा वर्ग भी छोटे बैंकरों में महत्वपूर्ण स्थान एवं भूमिका में थे। यह अपने धात्विक ज्ञान के कौशल के कारण प्रसिद्ध थे। सर्राफा वर्ग मुद्राओं की धात्विक शुद्धता की जाँच करने के साथ मुद्रा विनिमय का भी कार्य करते थे।¹¹

सर्राफा वर्ग टकसाल में नियुक्त किये जाते थे, यह स्वतंत्र रूप से भी मुद्रा ढलवाने का काम करते थे। 18वीं शताब्दी के दौरान राजस्थान में विभिन्न रियासतों की अलग-अलग मुद्राओं के कारण इस वर्ग की स्थिति एवं महत्ता में अभिवृद्धि हुई। कागदो-री-बही नं. 4 के अनुसार बीकानेर के निहाल, अणु सुराणा एवं पेमो देसाणी आदि सर्राफों का उल्लेख मिलता है जो मुद्रा ढलवाने के व्यवसाय में संलग्न थे।¹² राज्य

भी सुनार जाति के लोगों को नियुक्त कर विभिन्न गाँवों की मुद्रा परखाई (जाँच) का कार्य सौंप देते थे।

18वीं-19 वीं शताब्दी में राजनैतिक एवं आर्थिक परिदृश्य में बदलाव के कारण देशी बैंकर्स वित्तीय कार्यों के साथ अन्य आर्थिक गतिविधियों में भी संलग्न थे। बैंकर के प्राथमिक कार्यों में ऋण देना, हुण्डियों को जारी करना एवं भुगतान बीमा करना और मुद्रा की जाँच एवं विनिमय शामिल था। इसके अलावा बैंकर अनाज व्यापार, मुकाता (ठेका) प्रणाली एवं राजस्व प्रशासन में अपनी भूमिका रखते थे।

1. ऋण - देशी बैंकर्स शाह, साहूकार, बोहरा एवं महाजनों के द्वारा समाज एवं अर्थव्यवस्था में जरूरतमंद व्यक्तियों को अग्रिम मुद्रा ऋण के रूप में दी जाती थी। इस काल में मौद्रिकरण अर्थव्यवस्था के विकास एवं अभिवृद्धि से नकदीय सम्बन्धों का विकास हुआ था। अतः ऋण दाता (धनक नाम) तथा ऋणी (उधारणीक) का सामान्यता लेने-देने सम्बन्ध नकदीय ही था। ऋण पत्रों में 'रोकड़ा दीना छै' शब्द का प्रयोग किया गया था। प्राचीनकाल में अर्थव्यवस्था के स्वरूप के कारण ऋण अनाज एवं वस्तुओं के रूप में देने का व्यापक प्रचलन था। मध्यकालीन राजस्थान में मौद्रिकरण विस्तार के कारण यह व्यवस्था आंशिक स्वरूप में अस्तित्व में थी जब महाजन एवं बोहरा ग्रामीण क्षेत्रों में कृषक को बीज के लिए अनाज ऋण देता था।¹³

बड़े बैंकर शाह, साहूकार एवं कोठीवाल, नगर सेठ आदि ऋण में बड़ी मात्रा में ऋण राशि उधार देते थे। इनके राज्य, जागीदार एवं प्रतिष्ठित व्यापारी ऋण लेते थे। राज्य का बैंकर से घनिष्ठ सम्बन्ध होता है। राज्य बैंकरों से लाखों रुपये उधार दे दिया करते थे। राज्य के शासकों के द्वारा सैनिक खर्च, प्रशासनिक कार्यों के व्यय एवं इमारतों के निर्माण आदि कार्यों हेतु ऋण लिया जाता था। बीकानेर राज्य के महाराजा सूरतसिंह ने 1827 ई. में चूरू के प्रसिद्ध सेठ मिर्जामल पोद्दार से 4 लाख रुपये का ऋण लिया था।¹⁴ इन ऋणों की अदायगी राज्य नकद में नहीं करते थे। इसके स्थान पर वह राजकीय आय के स्रोतों को व्यापक स्तर पर बैंकर के पक्ष में सुरक्षित रख देते थे। इसके लिए वह हुण्डी (वचनबद्धता पत्र) लिखकर भी देते थे। वह एक प्रामाणिक दस्तावेज होता था। इन आय के स्रोतों की वसूली का कार्य बैंकर के मुनीम, गुमाश्ते सम्बन्धित राजस्व के पदाधिकारियों की सहायता से करते थे।¹⁵

छोटे बैंकर महाजन, बोहरा आदि कृषकों, दस्तकारों एवं व्यापारियों को ऋण देते थे इसके लिए वह अपनी बही में ऋण पत्र लिखकर ऋण देते थे। इसके लिए सामाजिक एवं पारिवारिक साख की आवश्यकता होती थी। कृषक बीज, हल, बैल और सिंचाई के साधनों हेतु एवं जनसामान्य अपने घरेलू कार्यों-विवाह, मोसर आदि हेतु ऋण लेते थे।¹⁶ दस्तकार कच्चे माल एवं छोटे दुकानदार दुकान की मरम्मत के लिए ऋण लेते थे।

महाजन एवं बोहरे किसी वस्तु को गिरवी रखकर ऋण देते थे, जो उनके लिए सुरक्षित होती थी।

2. हुण्डी व्यवसाय - देशी बैंकर के प्रारम्भिक कार्यों में हुण्डी व्यवसाय भी था जिसमें हुण्डी को जारी एवं उसका भुगतान करने का कार्य शामिल था। हुण्डी एक विनिमय पत्र होता था जिसमें निर्दिष्ट धन राशि को व्यक्ति एक स्थान से दूसरे स्थान पर ले जा सकता था। इनमें किसी प्रकार की शर्तों का मसौदा नहीं होता था। हुण्डी का प्रारूप अत्यन्त सरल भाषा में लिखा हुआ पत्र था, जिसमें किसी प्रकार की मोहर एवं गवाहों के हस्ताक्षर नहीं होते थे, यह पूर्णतया विश्वास पर आधारित व्यवस्था थी।¹⁷

देशीय बैंकर का हुण्डी व्यवसाय की सफलता सुदृढ़ एवं व्यवस्थित संगठन पर निर्भर थी। उनकी प्रसिद्ध व्यापारिक केन्द्रों में कोठियाँ स्थापित थीं वह आपस में घनिष्ठ रूप से जुड़ी हुई थी। कोठियों में उनके मुनिम-गुमाश्ते कार्यरत थे। जहाँ पर लाखों रुपये तक का वृहद वित्तीय लेन-देन होता था। यह सभी बैंकर की प्रतिष्ठा एवं विश्वास पर टिका हुआ था।¹⁸

मुगलकालीन फारसी ग्रंथों में खुलासत-उल-तवारीख के लेखक सुजानराय भंडारी ने बताया कि मार्गों की असुरक्षा के कारण हुण्डियों का प्रयोग किया जाता था। धात्विक मुद्रा को ले जाना खतरनाक सिद्ध हो सकता था, इसलिए हुण्डी के माध्यम से धन राशि भेजी जाती थी।¹⁹ साहूकार के पास रुपया जमा करवा कर हुण्डी प्राप्त करके निर्दिष्ट स्थान पर साहूकार की कोठी में नियुक्त गुमाश्ते अथवा अन्य साहूकार को हुण्डी प्रस्तुत कर भुगतान प्राप्त कर लेता था।²⁰ जब कभी उपभोक्ता साहूकार से प्रत्यक्षतः हुण्डी प्राप्त नहीं कर पाता था तो कासिद (संदेशवाहक) के माध्यम से हुण्डियाँ भेजी जाती थीं। जिसके लिए 'कासिद सू मेल्यो' शब्द का उल्लेख मिलता है। बीकानेर राज्य की हुण्डियान-री-विगत-री-बही नं. 246 वि.सं. 1726 (1669 ई.) से ज्ञात होता है कि बीकानेर के साहूकारों द्वारा आगरा, अहमदाबाद, औरंगाबाद, बुरहानपुर, जैसलमेर एवं नागौर आदि स्थानों पर कासिद के माध्यम से हुण्डियाँ भेजी गई थी।²¹

राज्य, व्यापारी, राजस्व पदाधिकारी, सैनिक व जनसामान्य आदि सभी हुण्डियों का प्रयोग करते थे। इसके माध्यम से राजकीय आय का राजकोष में स्थानान्तरण, ऋण राशि प्राप्त एवं भुगतान, दूरस्थ स्थानों के सैनिकों तक राशि भेजने और व्यापारिक लेने-देने का भुगतान करने में किया जाता था। राज्य के राजस्व अधिकारी भू-राजस्व, जगात, चुंगी आदि राजस्व आय को राजकोष में भेजने के लिए हुण्डियों का व्यापक प्रयोग करते थे। कागदो-री-बही नं. 10 में उल्लेख मिलता है कि बीकानेर राज्य की व्यापारिक चौकी पूगल की जागत राशि 100 रुपये को हुण्डी द्वारा राजकोष में भेजा गया।²²

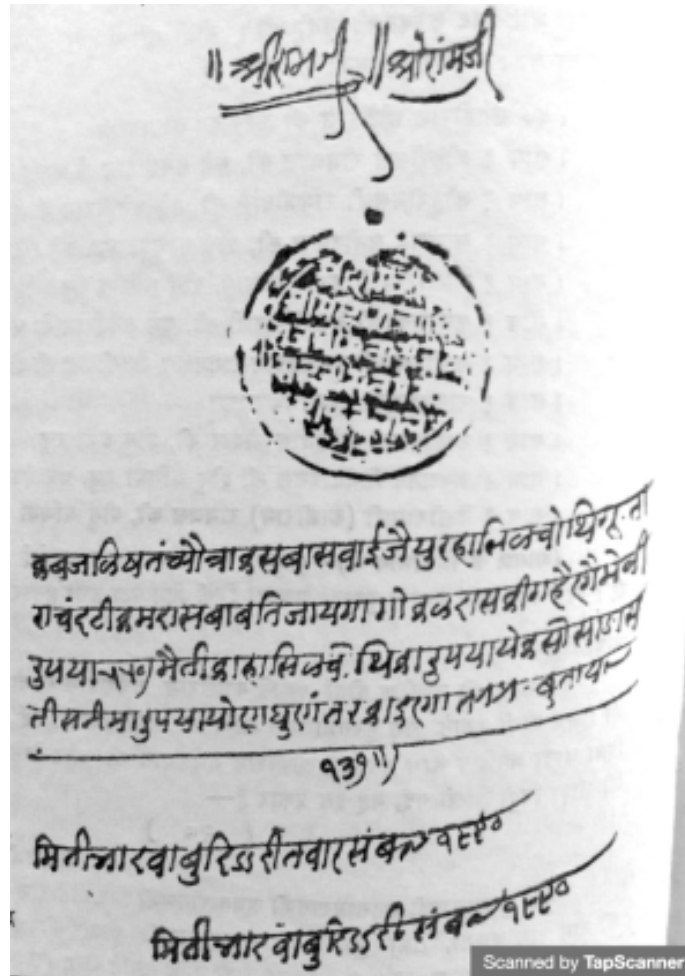
बीकानेर के शासकों की सेना मुगल सैन्य अभियानों में सहयोग के लिए दूरस्थ स्थानों पर भेजी जाती थी। इन सैनिकों के खर्च के लिए धनराशि हुण्डियों के माध्यम से भेजी जाती थी। बीकानेर राज्य की सेना के लिए 1669 ई. में राज्य के विभिन्न साहूकारों ने औरंगाबाद, बुरहानपुर, आगरा एवं अहमदाबाद आदि स्थानों पर कासिद के माध्यम से हुण्डियाँ भेजी थीं।²³ साहूकार इन हुण्डियों पर 'हुण्डावण' नामक कमीशन वसूल करते थे।

3. मुद्रा की जाँच एवं विनिमय - 18वीं शताब्दी में राजस्थान में विभिन्न राज्यों के द्वारा अपने स्वतंत्र सिक्के चलाने के कारण सर्राफा बैंकर के व्यवसाय में तीव्र वृद्धि हुई। मुगलकाल में विदेशी यात्री ट्रेवर्नियर ने लिखा कि भारत में ऐसा कोई गाँव नहीं जिसमें मुद्रा बदलने वाला सर्राफा बैंकर नहीं हो, वह मुद्रा विनिमय एवं हुण्डी जारी करने का कार्य करते थे।²⁴ सर्राफा वर्ग सिक्कों की जाँच एवं विनिमय का कार्य करते थे। यह वर्ग सिक्कों की जाँच में विशेष कुशलता रखते थे, जो सिक्कों की धात्विक शुद्धता, वजन एवं प्रचलन अवधि की निश्चित कर लेते थे। सिक्के उपयोग के कारण घिस जाते थे। अतः उन सिक्कों के मूल्य का आकलन सर्राफा ही करते थे।²⁵ सर्राफा टकसाल में मुद्रा भी ढलवाने का कार्य करते थे। वह मुद्रा की जाँच करके कमीशन के आधार पर सिक्कों को बदलते थे।²⁶

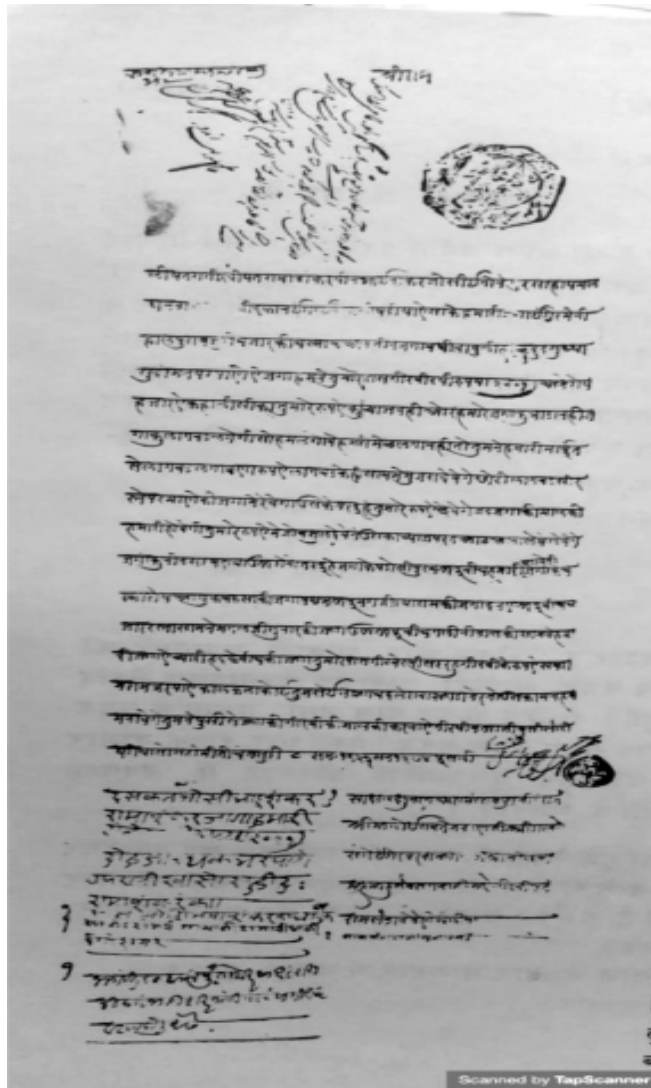
बैंकर के इन कार्यों के अतिरिक्त अनाज व्यापार, मुकाता व्यवसाय, वित्तीय प्रशासनिक व्यवस्था में भी भूमिका निभाते थे। ग्रामीण साहूकार एवं महाजन कृषक से ऋण की वसूली अनाज के रूप में करता था, फिर इस अनाज को तत्पश्चात् नगरों में बेच दिया जाता था।²⁷

18वीं शताब्दी में मुकाता व्यवसाय में राज्य विभिन्न आय के स्रोतों की वसूली के लिए साहूकारों को अधिकार पत्र सौंप देता था। 1763 ई. में बीकानेर राज्य में बीदासर ताँबे की खान की आय 41011 रुपये से सेठ सवाईराम दुग्गड़ को मुकाते पर दे दी गई थी।²⁸ राज्य राजस्व एवं टकसाल के लिए इन साहूकारों की सेवाएँ भी लेते थे।²⁹ उस समय का बैंकर बहुआयामी कार्य को सम्पादित करता था, वह व्यापारी, मुकातेदारी एवं प्रशासनिक अधिकारी के रूप में भी कार्य करते थे।

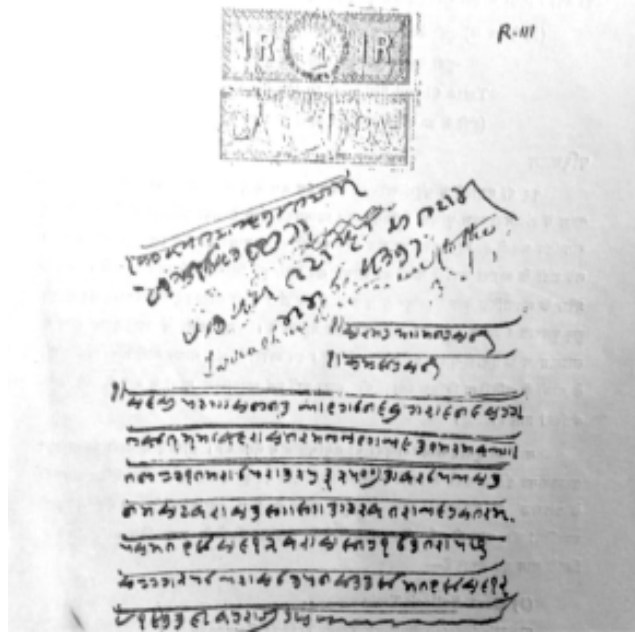
निष्कर्षतः कहा जा सकता है कि पोद्दार संग्रह की पुनर्यात्रा से एक बार पुनः देशज बैंकिंग व्यवस्था को स्पष्टता, व्यापक एवं सटीकता से समझने के साथ उसके सामाजिक स्वरूप को समझा जा सकेगा।



अडाणा ऋण पर लगने वाला चौथ एवं मोहराणा कर सम्बन्धी दस्तावेज, लोक संस्ति
 शोध संस्थान, नगर-श्री, चूरू



ऋण सम्बन्धी दस्तावेज, लोक संसृति शोध संस्थान, नगर-श्री, चूरू



हुण्डी का प्रारूप एवं स्टाम्प, लोक संस्ति शोध संस्थान, नगर-श्री, चूरू

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बुंदेलखण्ड का राजस्थान से आर्थिक एवं सांस्कृतिक संबंध (ईसा पूर्व-1950 ई.)

चित्रगुप्त

बुंदेलखण्ड के अनेक षहरों में पुरापाषाण काल से लेकर महाकाव्यों के युग तक का समृद्ध इतिहास देखने को मिलता है। यहां के झांसी क्षेत्रान्तर्गत एरच¹ में सतयुग और द्वापर युग की समृद्ध संस्कृति की कथायें सुनने को मिलती हैं। भगवान् राम ने अपने चौदह वर्ष के वनवास का अधिकांश समय यहां के चित्रकूट क्षेत्र में बिताया था।² महाभारत में भी चेदी राष्ट्र के रूप में उल्लेख है।³ बौद्ध ग्रंथों में चेदी राष्ट्र का उल्लेख 'चेतिय चट्ट' के रूप में है।⁴ कच्छवाहों ने नरवर नगर की स्थापना की। नरवर राजा नल और रानी दमयंती की कथा के लिए प्रसिद्ध है।⁵ राजस्थान में भी ढोला और मारू की कथा लोकप्रिय है।⁶ आज दोनों क्षेत्रों के गांव के लोक गायक इस कथा को लोकगीतों के रूप में गाया करते हैं। ढोला नरवर का राजकुमार था और मारू राजस्थान के किसी रियासत की राजकुमारी थी। इनकी प्रेमकथा और उससे संबंधित लोकगीत राजस्थान, मालवा और बुंदेलखण्ड में प्रसिद्ध है -

*हंस चलण, कदलीहजंध, कांटे केहर जिम खीन
मुख सिहर, खंजर नयण, कुच श्री फल, कंठवीण,
आई आरखर मारूवी, सूती सेज विदाई
साकत कुंवर सुपन हं मिलया ऊ जागे निसास उरवाई।⁷*

चंदेल वंश के राजा धंगदेव का शासन का विस्तार कालिंजर से मालव नदी तटवर्ती भस्वत तक राज्य विस्तार किया, वहां से कालिंदी नदी तक और फिर वहां से चेदी देश की सीमा पर्यन्त तथा संगमरमर की प्राप्ति स्थान गोप पर्वत तक राज्य किया।⁸ मौर्य काल में बुंदेलखण्ड और राजस्थान के क्षेत्र भी मौर्य शासन के अंतर्गत थे। नाग वंशी और मित्रवंशी शासकों ने भी बुंदेलखण्ड और तत्कालीन राजस्थान के भागों पर एक साथ राज्य किया था। मुगलकाल में बाबर से राणा सांगा के युद्ध के बाद राणा सांगा एरच में आकर ही रुके थे। जहां उनके ही एक सैन्य सरदार ने उनको जहर दे दिया था और उनकी कालपी में मृत्यु हो गयी थी।⁹ बुंदेलखण्ड के नागा संन्यासियों और राजस्थान के गोसाई संन्यासियों के बीच वैचारक समानता बनी रही। कुंभ आदि अवसर पर उनका सम्मेलन हो जाया करता था। बुंदेलखण्ड के नागा योद्धा अनूप गिरि गोंसाई ने भरतपुर में एक सैन्य

अभियान किया था। अनूप गिरि जयपुर राजा सवाई प्रताप सिंह के राज्याभिषेक के समय पर उपस्थित थे।¹⁰ गोंसाई वहाँ काफी समय रुके रहे।

मध्यकाल में राज्यस्थान में व्यापार वाणिज्य की वृद्धि हुई तो निर्यात के लिए अनेक वस्तुएँ थीं जो बुंदेलखण्ड भेजी जाने लगी थी। जिनमें नमक, नौसादर, संगमरमर, कढ़ाई के कपड़े ऊनी वस्त्र, लोहे के औजार, तांबा-पीतल के बर्तन आदि प्रमुख थे। राजस्थान के कारीगर, राजमिस्त्री, चित्रकार भी अपने जीविकोपार्जन के लिए इस क्षेत्र में पहुँचे। राजस्थान में अपेक्षाकृत कम बारिश और सूखे के चलते कई अकाल भी पड़ जाते थे। ग्वालियर की लौह खाद्यान्नों से उत्पन्न लोहे से अनेक उपयोगी वस्तुएँ निर्मित कर मुगल साम्राज्य के अनेक महत्वपूर्ण व्यापारिक नगरों में भेजी जाती थीं।¹¹ फारस अरब आदि पश्चिमी देशों के व्यापारी और माल यहीं से गुजरते थे। इसी कारण पालीवाल व्यापारी अत्यंत समृद्धशाली थे। ये पालीवान व्यापारी मध्यकाल में बुंदेलखण्ड में भी व्यापार करने आये थे। उनमें से अनेक परिवार आज भी यहां बसे हैं। तबकाते अकबरी के अनुसार अजमेर के थल मार्ग द्वारा मेवात, पाली, मेड़ता, सिवाना, दुनारा, जोधपुर और सांभर व्यापारी जाते थे।¹² पाली शहर सड़क मार्ग से सिरोही, फलौदी, बीकानेर, जैसलमेर, आगरा अजमेर, मेड़ता, उदयपुर आदि राज्यों से जुड़ा हुआ था।¹³ राजस्थान के कई शहर दिल्ली, मालवा, नागौर, और ग्वालियर के माध्यम से जुड़े हुए थे। एक मार्ग अजमेर से नागौर होते हुए अयोध्या को भी जोड़ता था।¹⁴ हुमायूँ नागौर होते हुए मारवाड़ गया था और फलौदी के पास कुल-ए-जोगी पर रूका था।¹⁵ इसके अलावा नागौर से कोटा के लिए नागौर, मेड़ता, अजमेर, देवली, बूंदी व कोटा का मार्ग था।¹⁶ जोधपुर से बीकानेर के लिए खींवर, नागौर का मार्ग था।¹⁷ बीकानेर से उदयपुर के लिए नागौर, पाली होकर मार्ग था।¹⁸ ग्वालियर से जोधपुर का मार्ग ग्वालियर से प्रारंभ होकर करौली, जयपुर सांभर, परबतसर, मेड़ता होता हुआ जोधपुर आता था।¹⁹ सांभर से झांसी के लिए भी एक मार्ग जाता था जो सांभर, नरैना, फागी, ओंक, देवली, बूंदी, कोटा, बरन, शहाबाद से झांसी जाता था।²⁰ तारीख-ए-मुबारकशाही के अनुसार दिल्ली व मालवा का मार्ग नागौर व ग्वालियर होता हुआ जाता था।²¹ अकबरनामा में अजमेर से नागौर होते हुए अयोध्या तक के एक मार्ग का उल्लेख है।²² पाली बंदूकों, तलवारों और अन्य युद्ध उपकरणों, लोहे व टीन के बक्सों एवं लोहे तथा तांबे के बर्तन के लिए विख्यात था।²³ नागौर राजस्थान में ऊन उत्पादन का मत्वपूर्ण केन्द्र था।²⁴ इसके अलावा लोहे, तांबे, व पीतल के बर्तन, हाथी दांत के खिलौने व अन्य सूती सामान, सूती कपड़े व कंबल के लिए प्रसिद्ध था।²⁵ जोधपुर की थोक मण्डी से राजस्थानी क्षेत्र का सामान पूरे देश में जाता था।²⁶ सांभर शहर से भारी मात्रा नमक झांसी और ग्वालियर भेजा जाता था।²⁷

अध्ययनकाल इन वस्तुओं को आयात-निर्यात करने के लिए बंजारे थे जो

काफिलों दर्जनों और कभी-कभी सैकड़ों बैलगाड़ियों ऊंट गाड़ियों में सामान लादकर निर्धारित स्थान पर पहुंचा देते थे।²⁸ बंजारों द्वारा सांभर, पचपदरा, डीडवाना व नावां से बड़ी तादात में नमक का परिवहन राजपूताना व बाहर के भागों में किया जाता था। नायक हीरा गोगेरा पचपदरा से बाया हाड़ौती क्षेत्र होते हुए दो हजार दो सौ सत्तावन बैलों पर नमक लादकर झांसी ले गया था।²⁹ इन बंजारों के साथ कई व्यापारी भी अपने ठिकाने पर अपनी हवेली भी बनवा रखी थी। सबसे अधिक संख्या में बुंदेलखण्ड पहुंचने वाले व्यापारी मारवाड़ी थे। महाराज छत्रसाल बुंदेला के समय छतरपुर क्षेत्र में जैसलमेर से मारवाड़ी व्यापारी नमक लेकर आते थे। ये जोधपुर चूरू आदि जिलों से बड़ी संख्या में बुंदेलखण्ड पहुंचे। जहां इन्होंने ने अपने व्यापारिक कार्यालय बनवाये और रुकने के लिए हवेलियां भी बनवायीं। झांसी में भी अनेक मारवाड़ी उस समय आये, उन्होंने अपनी दुकानें और भवन बनवाये। कुछ व्यापारी पीढ़ी दर पीढ़ी आज भी बसे हैं। जिनमें झांसी का अरविंद वशिष्ठ का परिवार भी शामिल है। इन व्यापारियों ने बुंदेलखण्ड में लोक कल्यार्थ धर्मशाला, तालाब, कुएं आदि बनवाये जो राजस्थानी खासतौर पर मारवाड़ी शैली में निर्मित हैं। इनमें बंजारे भी पीछे नहीं थे। उन्होंने अपने काफिले के चलने के रास्तों पर कुएं खुदवाये और धर्मशालाएँ बनवाये। अनेक स्थानों पर कुएं खुदवाने के साथ-साथ मंदिर भी बनवाये गये। मारवाड़ियों के लिए कहा जाता है कि इनके लिए व्यापार ही प्रमुख रहता है। जमीन मकान की इनको चिंता नहीं रहती। तब तक व्यापार चलता है तब तक वे उस स्थान पर बसे रहते हैं। यही बुंदेलखण्ड में भी हुआ जब व्यापार अनुकूल नहीं रहा तो अनेक व्यापारी यहां से चले गये और अपने भवन हवेलियां अपने सथानीय सेवकों को सौंप गये। मारवाड़ी व्यापारियों में लोहिया, मित्तल, पोद्दार, माहेश्वरी, छीपा, गंधी आदि झांसी जिले में विभिन्न जगहों पर अभी भी बसे हैं। पोद्दार लोग शुरूआती दौर में झांसी जिले के एरच नगर में बसे रहे। उन दिनों एरच बुंदेलखण्ड का प्रमुख व्यापारिक केन्द्र हुआ करता था। जब वहां पर मुस्लिम आक्रमणकारियों का अत्यधिक हस्तक्षेप हुआ तो ये पोद्दार लोग मोठ में आकर व्यापार करने लगे। आज भी पोद्दारों के कई परिवार एरच के पास डिकौली गांव में स्थित छिन्नमस्ता देवी को अपनी कुल देवी मानते हैं। वर्ष में विभिन्न मौकों पर वहां पूजा करने भी जाते हैं। झांसी के कस्बा मोठ में इतने अधिक संख्या में मारवाड़ी बसे थे कि यहां के खानपान, बोलचाल और लोक संस्कृति में मारवाड़ी प्रभाव स्पष्ट रूप से परिलक्षित होता है। यहां बेसन के गट्टे की सब्जी उसी प्रकार रुचि से लोग बनाते हैं जिस प्रकार मारवाड़ में बनायी जाती है। मारवाड़ी अचार बनाने की विधि भी यहां प्रचलित है। यहां चने की दाल के अनेक व्यंजन उतने ही लोकप्रिय हैं जितने कि राजस्थान में बनाये जाते हैं। बुंदेलखण्ड के कई ऐसे गांव भी हैं जो मारवाड़ियों और बंजारों ने बसाये थे। बंजारे जहां अपना ठिकाना बनाते थे। जिधर प्रत्येक बार आकर रुकते थे या उनका काफिला रुकता था। उस स्थान को टांडा कहा

जाता था। झांसी जिले के मोंठ के पास एक गांव है जिसे टांडा कहा जाता है। इस गांव में कई मध्यकालीन कुएँ हैं जो मारवाड़ी शैली में बनाये गये। कुछ कुएँ के क्षतिग्रस्त होने पर कुछ दशकों पूर्व ग्रामीणों ने मरम्मत कर दी। जिससे पुरानी बनावट बहुत कम दिखती है। कुछ हवेलियां और पुराने भवन भी हैं जो अब जर्जर हैं या स्थानीय ग्रामीणों द्वारा उपयोग किये जा रहे हैं। यहां सती स्तम्भ भी हैं जो मारवाड़ी सती स्तम्भों जैसी बनावट लिए हुए हैं। इस गांव को मारवाड़ियों और बंजारों ने अपने मुख्य बाजार और मंडी के रूप में विकसित कर रखा था। मोंठ क्षेत्र में दलहन, बेजरा, तिल, सरसों की पैदावार बहुतायत में होती थी। मुगलकाल में भी यह एक तहसील के रूप में विकसित था। आसपास के क्षेत्र का मुख्य बाजार होने के कारण यहां मारवाड़ी और बंजारों के आवागमन का ठिकाना बन गया था। इसके अलावा कानपुर, लखनऊ और कन्नौज के मार्ग पर भी था। इसलिए यह बंजारों और मारवाड़ी व्यापारियों के पड़ाव के रूप में प्रयोग किया जाता था। मोंठ कस्बे से ही कुछ मील की दूरी पर खिल्ली नामक गांव है जिसके मुख्य सड़क पर एक मध्यकालीन कुआं और मंदिर बना है। यहां कुछ वर्षों पूर्व शेर की दो मूर्तियां भी बनी थीं जो वर्तमान में नष्ट हो चुकी हैं। कुएँ को मारवाड़ी शैली में निर्मित किया गया है। मोंठ से ही समथर और लोहागढ़ के लिए रास्ता था। लोहागढ़ के आगे रास्ता कोंच और वहां से इटावा होते हुए राजपूताना पहुंचा जा सकता था। इस मार्ग पर भी बंजारों ने अनेक कुएँ, बावलियां तथा धर्मशालाएं बनवायीं थी। कोंच प्राचीन काल, मध्यकाल और ब्रिटिश काल में गल्ले की बहुत बड़ी मण्डी हुआ करती थी।

दक्षिण से फर्रुखाबाद और दोआब के अन्य नगरों में जाने व्यापारिक काफिले झांसी से गुजरते। चंदेरी के कपड़ों के व्यापार से भी झांसी में व्यापारिक गतिविधियां बढ़ गयी थी। झांसी पीतल के सामानों के लिए प्रसिद्ध था।³⁰ गार्डन के अनुसार 1854 में झांसी से लगभग 30 लाख रुपये का केवल अनाज इन बंजारे काफिलों से गुजरता था।³¹ गलीचे रेशमी वस्त्र और पीतल का सामान यहां बहुत प्रसिद्ध था। चंदेरी की मसलिन या मलमल बहुत प्रसिद्ध थी।³² रूजलेट नामक एक फ्रांसीसी यात्री ने फरवरी 1867 में झांसी के उन्नत व्यापार पर लिखा है।³³ महाराजा छत्रसाल बुंदेला के समय छतरपुर क्षेत्र में जैसलमेर से मारवाड़ी व्यापारी नमक लेकर आते थे।³⁴ उनके काफिले के साथ परिवार की स्त्रियां भी होती थीं।³⁵ बुंदेलखण्ड के नरवर, दतिया, बिजावर, टीकमगढ़, ललितपुर परिक्षेत्रों में लौह अयस्क के भंडार हैं।³⁶ बिजावर का लौहा व्यापार राजस्थान तक जुड़ा था। लोहा का व्यापार करने वाले मारवाड़ी व्यापारियों ने 13-14वीं सदी में सुंदर बावरियां बनवायीं थीं। हीरा बुंदेलखण्ड के दक्षिणी पूर्वी भागों में पूरे देश में जाता था। जो चरखरी के रानीपुर क्षेत्र, अजयगढ़ में पन्ना सीमा से लगे हर्रा चौकी परिक्षेत्र, पन्ना के मझगावां, परिक्षेत्र एवं बिजावर के सिमरा, धनौजा परिक्षेत्रों एवं बांदा के पुरूवा पालदेव

क्षेत्र में पाया जाता है।³⁷ बंदेलखण्ड के पन्ना परिक्षेत्र में हीरा राजस्थान, गुजरात तक जाता था।³⁸ बंदेलखण्ड के चंदेरी, झांसी, जालौन, बांदा एवं टीकमगढ़ के खरगापुर में बेहतरीन कपड़ा बनता था।³⁹ यहां के आलमपुरा में कपास की खेती की जाती थी। सैदनगर कोटरा की चुनरी धोती महिलाओं में लोकप्रिय थी।⁴⁰ यहां से चुनरी मारवाड़ तक जाती थी। चूड़ी खरगापुर, दमोह के हटा और छतरपुर में बनती थी।⁴¹ कांसा के बरतन आदि खरगापुर, छतरपुर और दमोह में बनते थे। कागज कालपी, सागर, दमोह, छतरपुर और बलदेवगढ़ में बनता था।⁴² बांदा में चावल की प्रसिद्ध मंडी थी। कांच की गल्ला मंडी मारवाड़ तक प्रसिद्ध थी।⁴³ उसके अलावा कोंच का बाजरा, ज्वार गुजरात पंजाब को जाता था। इसमें अरहर की दाल भी शामिल थी। चिरगांव के पास रामपुरा में घी एवं नमक की बड़ी मंडी थी। मोंठ अमरा का घी यहां इकट्ठा होता था। औपारा गांव जो चिरगांव के पास स्थित है यहां का नमक रामपुरा की मंडी में बिकता था। यहां से सैकड़ों टांडों में भरकर माल मारवाड़ को जाता था। दक्षिणी बंदेलखण्ड में दमोह परिक्षेत्र गेंहूँ की मंडी, बलदेवगढ़ की मंडी, चंदेरी का कपड़ा, घी गुड़, चिरौंजी प्रसिद्ध था।⁴⁴ इसके अलावा बंदेलखण्ड का पान भी लोकप्रिय था। यहां महोबा, कुसुमा, महाराजपुर, गढ़ी मलहरा, चंदेरा, टेहरका पाली आदि में पान की खेती अधिक होती थी। इसके अलावा गुलकुंद भी खूब बनता था। व्यापारी बैलगाड़ियों पर नमक, चीनी, गुड़, कपड़ा इत्यादि एक स्थान से दूसरे स्थान के लिए विपणन हेतु ले जाते थे। इन बैलों के समूह को खाडू का टांडा बोलते थे।⁴⁵ ललितपुर में मारवाड़ी पंडित हैं जो मराठों के समय में जिले में बसे थे।

पाणिनी ने सालव जनपद की नस्ल के बैलों को साल्वक कहा है। उत्तरी राजस्थान के बीकानेर के अलवर तक फैले हुए बड़े भू भाग को नाम साल्व है। मेड़ता और जोधपुर इलाका भी इसी के अंतर्गत थे। वह प्रदेश के नागौरी बैल आज तक प्रसिद्ध हैं।⁴⁶ राजस्थान से बैलों को लाकर लोग विपणन करते थे। महरौनी तहसील का सौल्दा स्थान इसी कारण बस गया था।⁴⁷ राजस्थान की ओर से मेव जाति भी बंदेलखण्ड में बस गयी। महोली गांव इन्हीं के नाम से उच्चारण पर बसा है।⁴⁸ मारवाड़ी क्षेत्र के नागौर से विभिन्न आंतरिक और वाह्य व्यापार होता था। अकबरनामा से हमें नागौर के व्यापारिक मार्गों का उल्लेख है। जिनमें एक मार्ग नागौर से गुजरात तक एक मार्ग सिरोही एवं जालौर से होता हुआ, दिल्ली और मालवा नागौर व ग्वालियर के माध्यम से जुड़े हुए मार्गों में से थे।⁴⁹ जो ग्वालियर से सीधे बंदेलखण्ड से जुड़ जाता था। नागौर परगने में पत्थर, हाथी दांत, उद्योग, बर्तन उद्योग, औजार, खाद्य पदार्थ आदि आयात होता था। बंदेलखण्ड में कालपी कागज के लिए⁵⁰ मऊरानीपुर कपड़े के लिए, जालौन आतिशबाजी के लिए, कोंच गल्ला मंडी के लिए, पन्ना हीरों के लिए⁵¹, एरच सोने-चांदी के आभूषणों के लिए

प्रसिद्ध था। विदिशा में हाथी दांत पर बहुत खूबसूरत पच्चीकारी हुआ करती थी। बुंदेलखण्ड में पत्थर, एल्यूमीनियम, तांबा, शीशा नमक, जिप्सम, लोहा के भण्डार मिले हैं।⁵² त्रैलोक्य वर्मा के सागर ताम्रपत्र में सोना, लोहा और नमक का उल्लेख है।⁵³ बुंदेलखण्ड के वैश्य व्यापार और अनेक प्रकार के लेनदेन करते थे। साथ ही खेती भी करते थे और खेतिहर जातियों को हल, बैल, बीज के लिए दान देते थे। वे बाजार में माल बेचते थे। अपने टांडों से दूर-दूर तक माल भिजवाते थे या स्वयं ले जाते थे।⁵⁴ बुंदेलों के समय में व्यापार संभवतः कमी आयी थी। जीविकापार्जन के लिए वैश्य कर्म छोड़कर बुंदेली राजाओं के सैन्य दलों में भर्ती होने लगे थे। दतिया के शुभकरण और दलपत राव बुंदेला तथा छत्रसाल बुंदेला के सैन्य दलों में चौदह गहोईयों के उल्लेख मिलते हैं।⁵⁵

राजस्थान का धौलपुर जिला म.प्र. के मुरैना जिले से जुड़ा है। मुरैना ग्वालियर से जुड़ा है वहीं ग्वालियर शुद्ध बुंदेली क्षेत्र मप्र के दतिया जिले से जुड़ा है। ग्वालियर और मुरैना तो बुंदेली संस्कृति का प्रभाव रखते ही हैं साथ ही धौलपुर भी बुंदेली संस्कृति से प्रभावित है। राजस्थान की प्राकृतिक स्थिति में विविधता होते हुए भी एक सूत्रता परिलक्षित होती है। यहां के भौगोलिक वातावरण में प्रत्येक युग में अपनी कला, धर्म, शिक्षा और अन्य संस्कृति के पहलुओं से पूरे देश को प्रभावित किया है। राजस्थान के आबू पर्वत के सबसे उंचे शिखर गुरु शिखर से यदि देखो तो पश्चिम में सिंधु नदी के नीले जल से लेकर पूर्व में सरपत या नरकट नामक पौधों से ढकीं बेतवा नदी का विस्तृत प्रदेश दिखायी देता है। मारवाड़ में भगवान् कृष्ण को प्रमुखता से पूजा जाता है। मारवाड़ से आये मारवाड़ियों ने बुंदेलखण्ड में श्रीकृष्ण भगवान् के मंदिर बनवाये। मारवाड़ी जैन व्यापारियों ने यहां जैन मंदिर बनवाये। झांसी जिले के ही अम्मरगढ़ गांव, मोंठ, चिरगांव आदि में मारवाड़ी पैली के जैन मंदिर आज भी मौजूद है। इन मंदिरों की देखभाल करने वाले व्यापारी भी राजस्थान से आये थे। बुंदेलखण्ड की प्राचीन चित्रकला शैली में सबसे प्राचीन उदाहरण ओरछा और दतिया के भित्ति चित्रों में हैं। झांसी, छतरपुर, ललितपुर आदि में भी जैन मंदिरों की भरमार है। ललितपुर में भी जैन मुदिर बहुतायत में है। नगर से तकरीबन 33 किमी दूरी पर देवगढ़ ऐतिहासिक और पर्यटन स्थल है। वैसे तो यहां विश्व प्रसिद्ध भगवान् विष्णु का दशावतार मंदिर है लेकिन ऊंची पहाड़ी पर भगवान् शांतिनाथ का विशाल मंदिर है जो 9वीं सदी के लगभग निर्मित माना जाता है। इस पूरे परिसर में जैन मूर्तियों की भरमार है जो सैकड़ों की संख्या में होंगी। जो 9वीं सदी सदी या उसके पूर्व की होंगी। शांतिनाथ मंदिर में आज भी राजस्थान से जैन अनुयायी श्रद्धाभाव के साथ पहुंचते हैं। बुंदेलखण्ड के टीकमगढ़ में भी कई व्यापारी अपने को मारवाड़ी मानते हैं। बुंदेला राजा विक्रमाजीतसिंह ने 1783 ई. में जब ओरछा से टीकमगढ़ राजधानी स्थानांतरित की⁵⁶ तब काफी संख्या में मारवाड़ यहां आकर बस गये थे।

यहां के लोक देवी-देवताओं में प्रमुख रूप से पूजे जाने वाले कारस देव हैं। कारस देव की गाथा बुंदेलखण्ड के अहीर, गुर्जर और किसानों में आज भी प्रचलित है साथ ही संपूर्ण गांव के लोग इन पर आस्था रखते हैं। यहां पर लोक गायन होता है जिसे गोट गायन कहा जाता है और इन लोक गायकों को गोटिया कहा जाता है जो कारस देव के चबूतरे पर बैठकर ढांक बजाकर पूरी रात गाया जाता है। कारस देव की पूजा पूरे बुंदेलखण्ड, मालवा और राजस्थान के कई जिलों में होती है। यह मुख्यतः पशु रक्षक माने जाते हैं। कारसदेव की गोट में उनके जन्म से लेकर उनके विभिन्न चमत्कारों को गाया जाता था।

राजस्थान के लोक देवता तेजा जी को भी बुंदेलखण्ड के मालवा से जुड़े क्षेत्रों में पूजा जाता है। बाबे या बाबू की दोज की पूजा राजस्थान के साथ-साथ बुंदेलखण्ड में भी की जाती है।

राजस्थान के गवरी नृत्य को राई नृत्य भी कहते हैं। वहीं बुंदेलखण्ड का राई नृत्य मुख्य लोक नृत्य है। इस नृत्य में महिलाओं की वेशभूषा मारवाड़ी महिलाओं की वेशभूषा के समान थी। सिर पर चरा या कलश रखकर व दीपक रखकर किया जाने वाला चरी नृत्य राजस्थान में लोकप्रिय है। वहीं बुंदेलखण्ड में यह झिंझिया नृत्य के रूप में जाना जाता है। किशोर-किशोरी को राजस्थान में बन्ना या बन्नी कहा जाता है, वहीं बुंदेलखण्ड में भी इन्हें बन्ना या बन्नी ही बोला जाता है। कैलादेवी के मंदिर में राजस्थानी नवयुवकों द्वारा विशेषता मीणा नवयुवको द्वारा किया जाने वाले लांगुरिया नृत्य और गीत बुंदेलखण्ड में भी लोकप्रिय हैं—“दो-दो जोगनी के बीच में खेलै लांगुरिया।” मारवाड़ का डांडिया नृत्य और बुंदेलखण्ड में मौनियां नृत्य लोकप्रिय है। होली पर डांड रोपना राजस्थान में प्रचलित है तो बुंदेलखण्ड में भी इसे डांड ही कहा जाता है। सावन तीज बुंदेलखण्ड में भी लोकप्रिय है। बुंदेलखण्ड में नागपंचमी का त्योहार मनाया जाता है तो मारवाड़ में खास तौर पर अग्रवाल समाज में बड़े धूमधाम से इसे मनाये जाने की परंपरा है। राजस्थान में गणगौर प्रमुख त्यौहार है। बुंदेलखण्ड में भी स्त्रियां गणगौर की पूजा करती हैं, इस त्योहार में सुहागन स्त्रियां शिव पार्वती की पूजा करती हैं। शीतला अष्टमी को बुंदेलखण्ड में बासोड़ा कहा जाता है तो राजस्थान में इसे बासोड़ा ही कहते हैं। इस दिन शीतला माता को ठंडा भोग चढ़ाया जाता है और शीतला माता की पूजा की जाती है। बच्चों को चेचक से भी शीतला माता बचाती है। बैशाख शुक्ल तृतीया को राजस्थान की भांति बुंदेलखण्ड में भी अक्षय तृतीया पर्व मनाया जाता है। इस दिन दोनों स्थानों पर सर्वाधिक ब्याह होते हैं। वट सावित्री व्रत को राजस्थान में बड़मावस कहते हैं तो बुंदेलखण्ड में भी बड़मावस कहा जाता जाता है, इस दिन स्त्रियां व्रत रखकर बड़ या बरगद की पूजा कर अपने पुत्र एवं पति की आरोग्यता के लिए वर मांगती हैं। निर्जला

एकादशी दोनों क्षेत्रों में ज्येष्ठ शुक्ल एकादशी को मनाया जाता है। देवशयनी एकादशी, गुरु पूर्णिमा भी दोनों जगह मनाया जाता है, श्रावन अमावस्या को हरियाली अमावस मनायी जाती है। बड़ी तीज या कजली बुंदेलखण्ड में भी मनायी जाती जगह-जगह मेलों का आयोजन धूमधाम से किया जाता है। बछरावस का त्योहार दोनों क्षेत्रों में मनायी जाती है। इस दिन गाय और बछड़े की पूजा होती है। ऋषि पंचमी भाद्रपद शुक्ल पंचमी को मनायी जाती है। राधा अष्टमी भाद्रपद शुक्ल अष्टमी को मनायी जाती है। देवझूलनी या जल झूलनी त्यौहार भाद्रपद शुक्ल एकादशी को देव मूर्तियों को पालकियों या विमाओं (बेंवाण) में बैठाकर नगर में ढोल बाजे के साथ भ्रमण कराया जाता है फिर नदी-जलाशय में स्नान कराया जाता है या नाव में भ्रमण भी कराया जाता है। बुंदेलखण्ड में इसे जलविहार भी कहते हैं। शरद पूर्णिमा, करवा चौथ, गोवर्धन पूजा, गोपाष्टमी, आंवला नवमी, देवउठनी ग्यारस मकर संक्रांति जैसे त्योहार बुंदेलखण्ड और राजस्थान में समान रूप से मनाये जाते हैं। राजस्थान में भगवान् कृष्ण को रणछोड़ जी के रूप में पूजा जाता है। बुंदेलखण्ड के ललितपुर में रणछोड़ जी का मंदिर भी है।

मेवाड़ के शासकों को भीलों ने शासन में सैनिक सहयोग दिया था और उनकी वफादारी पर राउत नाम से सम्मान दिया था। बुंदेलखण्ड के कई आदिवासी राउत कहे जाते हैं। भील जनजाति बुंदेलखण्ड में भी पायी जाती है। ये भीलों की देवी बराई माता के नाम पर बिरारी गांव बसा है। कैला माता की पूजा भी बुंदेलखण्ड में होती है। उनके नाम से कैलकुंवा तथा कैलोनी (महरौनी) जिला ललितपुर में गांव बसाया गया था। गणगौर देवी के नाम पर ललितपुर में गनगौरा गांव हैं।⁵⁷ भीलों का झूमर नृत्य बुंदेलखंड में प्रचलित है जिनके नाम पर झूमर नाथ का स्थान है। आदिवासी लोक माताओं की एक कहानी है कि बाघा भील की कन्या बुधली अपने समय की सबसे सुंदर और साहसी कन्या थी। उसकी संदरता और वीरता का बखान पूरे अरावली पर होता था। उसका मुख्य हथियार दाव या डाव था। जिसके नाम पर ललितपुर के दावनी और दांवद गांव के नाम रखे गये प्रतीत होते हैं। भील नायक संभा एक वीर योद्धा था। किसी युद्ध में मर जाने पर वह अकरा भैरव बन गया। उसकी स्थापना खोह माता के सथान के नीचे तल में की गयी। संभा अपने जीवनकाल में खोह माता के दर्शन करता है। रविवार को कमरे बकरे की बलि करता है। दारू की धार रोज लगाता है। दारूतला (महरौनी) गांव इसी का प्रतीक है। संभा को जब भाव आता है तो वह उत्पात मचाता हुआ माता के देवरे की तरफ भागता है। महरौनी तहसील के देवरा और देवरी नामक स्थानों पर माथा टेकता है। इसी प्रकार सांकरवर बलां, सांकरवार खुर्द, भैंसाई माता का स्थान आदि भीलों से संबंधित हैं। सती देवलियों पर उत्कीर्ण लेखों को देवली लेख कहा जाता था। इनके दो प्रकार की मूर्तियां उत्कीर्ण कीं गयीं थी। 18वीं शताब्दी तक की देवलियों पर घुड़सवार के आगे या

नीचे या एक या उससे अधिक सती होने वाली नारियों की मूर्तियां उत्कीर्ण हैं। मृतक पुरुष को घोड़े पर सवार तथा सती हुई स्त्री को उसके सम्मुख करबद्ध मुद्रा दर्शाया गया है।⁵⁸ बुंदेलखण्ड प्राचीन काल से राजस्थान से आर्थिक, सामाजिक और सांस्कृतिक रूप से जुड़ा रहा है।

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खेतड़ी ठिकाने का जल संरक्षण और सिंचाई तकनीक

देवेन्द्र कुल्हार

मरुभूमि राजस्थान का इतिहास गौरवशाली रहा है। तमाम विपरीत भौगोलिक परिस्थितियों और जीने के लिए बेहद कठिन हालात के बावजूद इस प्रदेश के लोगों ने जीवटता नहीं छोड़ी और मरुभूमि को भी जीवन की खुशियों से महकाया। प्राकृतिक संसाधनों की अपर्याप्तता, प्रशासनिक शिथिलता, संघर्षमय भौगोलिक परिस्थितियों, अनुपयोगी बंजर भूमि की अधिकता, अनावृष्टि, सूखे, अकाल आदि के कारण यहाँ जनजीवन अत्यधिक कष्टदायक रहा है। इस भूभाग में औसत से बहुत कम बारिश होने तथा भू-जल के खारा होने के कारण पीने योग्य जल के साधन ही बहुत कम रहे हैं। खेतड़ी मण्डल में जल अभाव की स्थिति हमेशा रही है, लेकिन यहाँ के कर्मठ और जुझारू लोग जल संरक्षण की दिशा में निरंतर प्रयासरत रहे हैं। जनसामान्य, शासकीय और गैर शासकीय सभी वर्गों ने जल की कमी की समस्या के निराकरण के लिए गंभीरता से प्रयास किए हैं¹।

खेतड़ी ठिकाना जयपुर रियासत का सबसे महत्वपूर्ण ठिकाना था। शार्दूल सिंह के बाद किशन सिंह खेतड़ी ठिकाने के शासक बने²। इसके बाद भोपाल सिंह ने पहाड़ पर 'गढ़' बनवा के इसका नाम भोपालगढ़ रखा। भोपाल सिंह के समय ही खेतड़ी सत्ता का मुख्य केन्द्र बना³। 1757 ई. से लेकर राजस्थान के एकीकरण तक कुल 11 शासकों ने लगभग 200 वर्षों तक शासन किया। भौगोलिक रूप से खेतड़ी ठिकाना शेखावाटी (मुख्यतः झुंझुनूं में) व तोरावाटी (कोटपूतली और बबाई परगना) में विभक्त था⁴। खेतड़ी ठिकाना की 118 वर्ग मील भूमि पर्वतों से घिरी हुई थी⁵। अरावली पर्वतमाला का अंतिम छोर तातीजा-सिंधाना भी खेतड़ी के अन्तर्गत आते है।

खेतड़ी ठिकाने में जल के परम्परागत स्रोत जैसे कुँए, बाँध, जोहड़, कुण्ड, बावड़ी व झालरा आदि बहुआयात में देखने को मिलते हैं। सम्पूर्ण शेखावाटी क्षेत्र में केवल खेतड़ी ही ऐसा ठिकाना था, जहाँ जल का संरक्षण तथा प्रबंधन का उचित समन्वय देखने को मिलता है। खेतड़ी ठिकाने में जल संरक्षण व प्रबंधन के तीन प्रकार मुख्यतः देखने को मिलते हैं। जैसे - बांध, कुँआ और तालाब।

खेतड़ी ठिकाने में जल प्रबंधन के लिए बांध जिसमें अजीत सागर बांध, बांध अजीत समंद, रवां बांध, बेरी बांध, तीजोवाला बांध, शोभ सिंह बांध व दूबवाला बांध

प्रमुख है। जल प्रबंधन में तालाब बेसियाल तालाब, पन्नाशाह तालाब, बबाई का तालाब व चाँदभारी प्रमुख है। कुँओं के संदर्भ में शिमला गाँव के कुँए, पचेरी के कुँए, सिंघाना के कुँए व दोसी के कुँए प्रमुख हैं।

खेतड़ी के जल संरक्षण और सिंचाई तकनीक को हम दो बिन्दुओं में बाँट कर अध्ययन कर सकते हैं-

प्रथम : जल संरक्षण के प्रमुख स्रोत जैसे बांध, तालाब व कुँओं का अध्ययन।

द्वितीय : जल संरक्षण में रवां बांध के जल संरक्षण की प्रणाली और सिंचाई तकनीक।

खेतड़ी का जल संरक्षण

खेतड़ी के जल संरक्षण में प्रमुख स्थान अजीत सागर बांध आता है। इस बांध का निर्माण राजा अजीत सिंह ने सिंचाई और जल स्तर को बढ़ाने तथा रानी विक्टोरिया की जुबली को यादगार बनाने के उद्देश्य से करवाया था⁷। इस बांध के निर्माण में मिट्टी के बाँध की ऊँचाई 60 फुट, आधार पर मोटाई 390 फुट, शीर्ष पर मोटाई 20 फुट और शीर्ष की लम्बाई 584 फुट रखी गयी थी। बांध में मिट्टी के कार्य का आंतरिक झुकाव 4 से एक फुट तथा बाहरी झुकाव 2 से एक फुट रखा गया था। मिट्टी के बांध के सहारे की सम्पूर्ण लम्बाई में 56 फुट ऊँचाई तक पक्का बाँध बनाया गया। बांध से पानी निकालने के लिए एक नाला बनाया गया⁸। बांध का जलग्रहण क्षेत्र 8.71 वर्ग मील में फैला हुआ था। इस बांध के निर्माण में कुल 86394/- रुपयों की लागत आई थी⁹।

खेतड़ी ठिकाने का दूसरा प्रमुख बांध अजीत समंद बांध है। इस बांध को ही स्थानीय लोग 'तीजोवाला बांध' भी कहते हैं¹⁰। इस बांध का शिलान्यास 21 जनवरी, 1892 ई. में कर्नल ट्रेवर द्वारा किया गया था तथा इसका निर्माण कार्य 31 मार्च, 1894 ई. को पूरा हुआ¹¹। इस बांध के निर्माण में कुल 38000/- रुपये खर्च हुए थे¹²। इस बांध का जल ग्रहण क्षेत्र 1.83 वर्ग मील है। बांध की कुल ऊँचाई 31 फुट तथा मिट्टी के कार्य का आंतरिक एवं बाह्य ढाल क्रमशः 5 से एक और दो से एक फुट था। इसके शीर्ष पर लंबाई 400 फुट थी व आधार पर बनाये गए मिट्टी के बांध की मोटाई 215 फुट थी। बांध की उच्चतम ऊँचाई 26 फुट थी¹³।

रवां बांध खेतड़ी के पूर्व दिशा में स्थित रवां गाँव में है। इस बांध का निर्माण 8 मार्च, 1900 से 1905 ई. के मध्य हुआ था¹⁴। रवां बांध की शीर्ष लम्बाई 1830 फुट तथा ऊँचाई 29 फुट है। यह बांध आधार पर 21 फुट तथा शीर्ष पर 6 फुट चौड़ा बना हुआ है। इस बांध के आंतरिक तथा बाह्य ढाल पर दो स्तर बनाये गये हैं। आंतरिक ढाल से 26 फुट की ऊँचाई तक 6 से 1 फुट और 26 फुट से ऊपर शीर्ष तक 2.4 से 1 फुट का

झुकाव लिए हुए है। बाह्य ढाल पर 26 फुट की ऊँचाई तक 2.58 फीट से एक फुट तथा 26 फुट की ऊँचाई तक 2.58 फीट से एक फुट तथा 26 फुट की ऊँचाई से शीर्ष तक 1.88 फुट का झुकाव दिया गया है¹⁵।

खेतड़ी का पन्नासर तालाब का निर्माण विक्रम संवत् 1928 में सेठ शाह हरिनारायण के पौत्र पन्नालाल ने करवाया था¹⁶। इस तालाब की लम्बाई-चौड़ाई 150 फुट से ज्यादा है। इसके तीन ओर पूर्व-उत्तर-दक्षिण में सीढ़ियाँ हैं। इस तालाब पर तीन ओर चोक बने हुए हैं जहाँ 500 लोग बैठ सकते हैं। इस तालाब की दीवारों पर शिव-पार्वती, इन्द्र, वरुण, यम, कुबेर तथा हयग्रीव (विष्णु अवतार) प्रमुख देवताओं की आकृतियाँ अंकित हैं¹⁷। खेतड़ी का अन्य महत्वपूर्ण तालाब बेसियाल का जोहड़ है। यह खेतड़ी नीम का थाना मार्ग पर स्थित है। इस जोहड़ के चारों कोनों पर चार छतरियाँ बनी हुई हैं। जोहड़ चारों तरफ से अरावली की पहाड़ियों से घिरा हुआ है। इस जोहड़ में एक तरफ ही सीढ़ियाँ हैं¹⁸। इसके अलावा बबाई की बावड़ी भी जल स्रोतों में अपना प्रमुख स्थान रखती है। वर्तमान में यह बावड़ी खण्डहर हो चुकी है। यह बावड़ी 110 फुट गहरी एवं छह मंजिला है। बावड़ी में 360 सीढ़ियाँ हैं और दोनों तरफ कमरे बने हुए हैं। इस बावड़ी के संदर्भ में एक कहावत प्रचलित है¹⁹।

माँ छिनाई रंगी-चंगी, सास खिनाई पाणी ने।

काजल-टीकी बह गया, बबाई थारे पाणी में।।

खेतड़ी ठिकाने में जल प्रबंधन का अन्य परम्परागत साधन कुँए है। खेतड़ी ठिकाने के अन्तर्गत कुल 253 गाँव थे²⁰। लगभग सभी गाँवों में कुँओं का साक्ष्य मिलता है। खेतड़ी में वर्तमान में लगभग 15-20 कुँओं का साक्ष्य अब भी मौजूद है। इसके अलावा शिमला गाँव के ऐतिहासिक कुँए अपना विशेष महत्व रखते हैं। शिमला गाँव में शेरशाह सूरी द्वारा निर्मित 308 कुँए थे²¹। वर्तमान में लगभग दो तिहाई कुँए खण्डहर में तब्दील हो चुके हैं। शिमला गाँव के आस पास के गाँवों के कुँओं को पेयजल की आपूर्ति रवां बांध से होती थी। रवां बांध की इस पेयजल आपूर्ति की तकनीक खेतड़ी ठिकाने में अद्भूत थी। रवां बांध से कुँओं का जल स्तर बना रहता था तथा कुँओं के द्वारा सिंचाई भी की जाती थी।

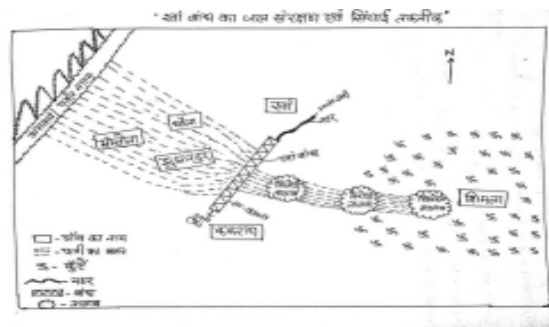
रवां बांध का जल संरक्षण व सिंचाई तकनीक

खेतड़ी ठिकाने में परम्परागत जल संरक्षण की अनेक तकनीक वर्तमान समय में भी मौजूद हैं। इसमें रवां बांध का जल संरक्षण तकनीक आज भी उतनी ही प्रासंगिक है जितनी रियासती काल में थी। इस बांध का निर्माण छप्पनीयाँ काल के समय लार्ड इरविन की सलाह पर निर्माण किया गया था²²। इस बांध का निर्माण रवां-ककराय गाँवों

के आस पास के गाँव मानौता, झुंझारपुर तथा धौला की पहाड़ियों से बहकर आने वाले पानी को रोककर बनाया गया था। इस बांध का निर्माण मार्च 1900 ई. से प्रारंभ हुआ था और 1905 ई. में यह पूर्ण बनकर तैयार हुआ था²³। प्रारंभ में यह बांध 20 फीट पर था जिसे बाद में 29 फीट कर दिया गया।

रवां बांध मुख्यतः ककराय गाँव में स्थित है। ककराय गाँव उस समय छोटा गाँव हुआ करता था इसलिए पास स्थित रवां गाँव के आधार पर इस बांध का नाम रवां बांध हो गया। यह बांध ककराय और रवां गाँव के मध्य उत्तर-पूर्व दिशा में स्थित है²⁴। इस बांध में रवां गाँव के पश्चिम दिशा में स्थित भैरू जी बणी के आस-पास के गाँव मानौता, झुंझारपुर व धौला की पहाड़ियों से बहकर आने वाले पानी को रोका जाता था। रवां बांध की 20 फुट की ऊँचाई पर एक 220 फुट चौड़ी नहर बनाई गई थी जिससे बांध में 20 फुट से ऊपर पानी आ जाने पर वह नहर के माध्यम से निकाला जा सकता था। इस नहर से मौजास, शिमला और रवां गाँव में लगभग 14.3 वर्ग मील क्षेत्र में सिंचाई होती थी²⁵।

जब बांध और नहर दोनों पानी से ओवर लो हो जाते थे तो शिमला गाँव की तरफ बहने वाले पानी को तालाबों में संरक्षण किया जाता था। रवां बांध से बहने वाले पानी को तीन तालाबों में संरक्षण किया जाता था। इन तीन तालाबों के क्रमशः नाम धिलोड़ी धाम, मेरोड़ा तालाब तथा बिजोला तालाब हैं²⁶। इन तीनों तालाबों में जब जल का संरक्षण हो जाता था तो शिमला गाँव में स्थित 308 ऐतिहासिक कुँओं का जल स्तर बना रहता था। इन कुँओं से चड़स, रहट या ढेकली के माध्यम से पानी को निकाला जाता था। जिससे इन कुँओं पर बाजरा, मोठ, मूंग, ज्वार, गेहूँ, चना, जौ, सरसों, कपास, तम्बाकू तथा मैथी जैसी फसलों की सिंचाई की जाती थी²⁷। (चित्र सं. 1)



चित्र सं. 1 - रवां बांध का जल संरक्षण व सिंचाई तकनीक

खेतड़ी ठिकाने के जल प्रबंधन एवं संरक्षण का प्रशासनिक दायित्व ठिकाने के पास ही था। खेतड़ी ठिकाने में ठिकाने की सुव्यवस्था के लिए दस महकमें बने हुए थे, जिसमें मरम्मत तथा नव निर्माण का कार्य 'महकमा इंजीनियर' द्वारा किया जाता था²⁸। इसके अलावा ठिकाने के राजा के द्वारा भी सार्वजनिक कार्य कर जल प्रबंधन एवं संरक्षण का कार्य किया जाता था। राजा अजीत सिंह ने पन्नालाल तालाब की नहर के लिए 14000/- रुपये व्यय किए²⁹। इसके अलावा किसानों के पुराने कुँओं की मरम्मत तथा नए कुँए खोदने के लिए किसानों को 68000/- रुपये की सहायता की³⁰। राजा अजीत सिंह ने कुल पाँच लाख रुपये सार्वजनिक कार्यों में लगाये। इस प्रकार हम देखते हैं कि ठिकानों में जल प्रबंधन तथा संरक्षण का दायित्व ठिकाने के पास ही था।

निष्कर्ष में कहा जा सकता है कि जल एक सीमित संसाधन है। जीवन, आजीविका तथा सतत विकास के लिए जल की महत्ती आवश्यकता है। वस्तुतः जल सभी संजीव वस्तुओं की उत्तर जीविता के लिए अत्यंत अनिवार्य है। विश्व की सभी सभ्यताएँ जल के समीप ही पल्लवित तथा पुष्पित हुई हैं तथा सभी समाजों की संस्कृतियाँ और आजीविकाओं का आधार भी जल ही रहा है। कहा जाता है कि "भविष्य में युद्ध तेल के लिए नहीं वरन् जल के लिए लड़ा जायेगा"। आज प्रत्येक व्यक्ति इस बात से चिंतित है कि उपलब्ध जल संसाधन का उचित संरक्षण करके इस समस्या का समाधान का हल निकाले। खेतड़ी ठिकाने का रवां बांध का जल संरक्षण तथा सिंचाई तकनीक इसका एक उज्ज्वल उदाहरण है।

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शिक्षा के आधुनिकीकरण में शासकीय योगदान- महाराणा फतहसिंह

कैलाश जोशी

मेवाड़ में प्रारम्भिक शिक्षा के काल को दो भागों में बाँटा गया। प्रथम काल (1818 ई. से 1862 ई.) तक माना गया जिसमें शिक्षा व्यवस्था धार्मिक थी। बालक को धार्मिक शिक्षा प्रदान की जाती थी। हिन्दुओं के लिए पाठशाला स्थल एवं मठ, जैनियों के लिए उपासरे तथा मुस्लिमों के लिए इस्लामिक मकतब व मदरसे थे। इस काल की शिक्षा के मुख्य उद्देश्य जीवन की उच्चता को प्राप्त करना, चरित्र का विकास करना, आत्मा के विकास द्वारा परमात्मा को प्राप्त करना था। तीन प्रकार की शिक्षा दी जाती थी। धार्मिक, भौतिक एवं उच्च शिक्षा। राजपूत समाज में दक्ष व्यक्ति को शस्त्र शिक्षा के लिए नियुक्त किया जाता था। जिसमें शस्त्र विद्या के साथ कूटनीति का प्रयोग संकेतो का अर्थ भी बताया जाता था। शिक्षा मौखिक तथा लिखित दोनों प्रकार से दी जाती थी।

द्वितीय काल में (1862 ई. के बाद) 18वीं शताब्दी में मराठो पिण्डारियों, पठानों तथा निकटवर्ती राज्यों के आक्रमण ने मेवाड़ को 19वीं शताब्दी में एक नई राजनैतिक शक्ति के निकट ला दिया। वह शक्ति ब्रिटिश ईस्ट इण्डिया कम्पनी थी। जिससे 1818 ई. में मेवाड़ ने सुरक्षात्मक संधि की। जिसके अनुसार ब्रिटिश सरकार ने मेवाड़ की सुरक्षा के साथ विभिन्न क्षेत्रों में विकास के लिये परामर्श एवं सहयोग दिया।

उदयपुर में सर्वप्रथम महाराणा शंभु सिंह द्वारा वर्ष 1864 ई. में शंभुरत्न पाठशाला की स्थापना की गई यहीं से उदयपुर राज्य की शिक्षा के विकास की गाथा शुरू हुई। इसके पश्चात् महाराणा सज्जन सिंह द्वारा गुलाब बाग में छापेखाने की स्थापना वर्ष 1879 ई. में की गई। साथ ही 1877 ई. में एज्युकेशन कमेटी का गठन किया। सज्जन वाणी विलास नामक पुस्तकालय की स्थापना वर्ष 1883 ई. में की। साथ ही वर्ष 1879 ई. में सज्जन कीर्ति सुधाकर नामक साप्ताहिक पत्र प्रारम्भ किया। महाराणा फतह सिंह ने स्थायी बन्दोबस्त लागू कर आय का 3.125 प्रतिशत शिक्षा एवं चिकित्सा पर खर्च किया जिससे जागीर क्षेत्र में 17 स्थानों पर प्राथमिक विद्यालयों की स्थापना हुई। महाराणा के आग्रह पर 1882 ई. को स्वामी दयानन्द सरस्वती उदयपुर पहुँचे। यहीं उन्होंने गुलाब बाग स्थित नवलखा महल में रहकर अपनी कृति 'सत्यार्थ प्रकाश' की रचना की तथा महाराणा भूपाल सिंह ने युवराज पद पर रहते हुए 1923 ई. को नोबल्स प्राथमिक

विद्यालय की स्थापना की, जिसे 1929 ई. में हाई स्कूल तथा 1954 में इन्टर मिडिएट कॉलेज तथा 1960 में डिग्री कॉलेज एवं 1978 में पी.जी. कॉलेज बना। 1947 ई. तक राज्य में लगभग 313 विद्यालय बालकों की शिक्षा हेतु स्थापित हो चुके थे। स्वतन्त्रता प्राप्ति के पश्चात् यह क्रम द्रुतगति से आगे बढ़ा।

महाराणा शम्भुसिंह (1861-74)

मेवाड़ में शिक्षा का आधुनिकीकरण महाराणा शम्भुसिंह के काल से प्रारम्भ हुआ। उन्होंने सर्वप्रथम मिति कार्तिक शुक्ल 13 दिनांक 02/11/1864 जो जगदीश मंदिर के पीछे शम्भुरत्न पाठशाला की नींव रखी।

चूँकि स्थापना महाराणा शम्भुसिंह 1861-1874 ई. के आदेशानुसार की गई थी अतः इसे 'महाराणा साहिब का मदरसा' भी कहा जाता था। महाराणा शम्भुसिंह के नाम से शम्भु तथा उनके गुरु रत्नेश्वर के नाम से रत्न शब्द लेकर गुरु शिष्य परम्परा के आधार पर इस विद्यालय का नाम शम्भुरत्न पाठशाला स्वयं महाराणा शम्भु सिंह ने रखा।

इसका निश्चित नक्शा बनाकर निर्माण किया गया। इसमें छात्राओं को पढ़ाने हेतु अलग से महिला शिक्षिका सणगार कुँवर की नियुक्ति की गई। जनवरी 1866-67 से दिसम्बर 1866-67 तक अध्ययनरत विद्यार्थियों का नामांकन प्रदर्शित किया गया। साथ ही कार्यरत कर्मचारियों का भी उल्लेख किया गया है। इसमें संस्कृत, हिन्दी, फारसी, अंग्रेजी विषयों का अध्यापन कार्य प्रारम्भ किया गया तथा विषय विशेषज्ञों की नियुक्ति की गई। टीकम दत्त को सुपरिटेण्डेंट (अधीक्षक) बनाया गया। छात्राओं को पढ़ाने हेतु चन्द्र कुँवर एवं सणगार कुँवर नामक को अध्यापिकाओं की नियुक्ति की। अंग्रेजी अध्यापक के रूप में रणजीत सिंह की नियुक्ति की गई। इसके अलावा प्रत्येक विषय के अव्वल एवं दोयम दोनों दर्जों के शिक्षकों की नियुक्ति की गई। यह पाठशाला प्रमुख रूप से लड़कों की शिक्षा स्थल था।¹

पोलिटिकल एजेन्ट कर्नल निलसन द्वारा महाराणा को लगातार परामर्श देने पर वर्ष 1866 में सर्वप्रथम कन्या विद्यालय मेवाड़ की राजधानी उदयपुर में स्थापित किया गया। साथ ही 1872 ई. में एक विद्यालय भीलवाड़ा एवं चित्तौड़ में स्थापित किया गया इसी प्रकार के विद्यालय राज्य के अन्य क्षेत्रों में भी स्थापित किये गये।

कुल मिलाकर 1863 से 1873 के मध्य राज्य में चार विद्यालय कार्यरत थे। जिसमें 1 मिडिल स्कूल तथा 1 बालिका विद्यालय राज्य की राजधानी उदयपुर में संचालित थे तथा दो अन्य विद्यालयों में एक भीलवाड़ा तथा 1 चित्तौड़गढ़ में संचालित थे। वर्ष 1869 में अनावृष्टि अकाल तथा हैजे के प्रकोप के कारण उक्त विद्यालयों में विद्यार्थियों की संख्या में भारी गिरावट आई। इस स्थिति में 1870 ई. में अच्छी वर्षा के

बाद सुधरी किन्तु लोगों द्वारा कच्चे अनाज के सेवन से हेजा महामारी के रूप में फैला इसके दुष्परिणाम के रूप में मनुष्यों का विक्रय दासों के रूप में होने लगा।

वर्ष 1877 में ईसाई मिशनरियों द्वारा मेवाड़ राज्य के ग्रामीण क्षेत्रों में विद्यालयों की स्थापना की गई। साथ ही उदयपुर शहर में गणेश घाटी पर एक प्राथमिक विद्यालय की स्थापना की गई। बच्चों की संख्या में आशातित वृद्धि होने पर इसे धानमण्डी की नाल में स्थानान्तरित किया गया। चार राजकीय विद्यालयों की स्थापना की गई।²

महाराणा सज्जन सिंह (1874-84 ई.)

मेवाड़ राज्य में शिक्षा की सुव्यवस्था करने के लिये महाराणा सज्जन सिंह द्वारा 1877 ई. में एजुकेशन कमेटी का गठन किया गया। महाराणा ने उदयपुर में हाई स्कूल, संस्कृत एवं कन्या पाठशाला और ब्रह्मपुरी आदि स्थानों पर प्राथमिक विद्यालयों की स्थापना की। अपने शासनकाल के प्रारम्भिक 10 वर्षों में 7 विद्यालयों की स्थापना की।

महाराणा ने उदयपुर में 'सज्जन यन्त्रालय' नामक छापाखाना भी स्थापित किया। जहाँ से 'सज्जन कीर्ति सुधाकर' नामक साप्ताहिक पत्र (गजट) 1879 ई. में आरम्भ किया गया। साथ ही महाराणा ने महलों में 'सज्जन वाणी विलास' नामक पुस्तकालय की स्थापना 1883 ई. में की। भील बालक-बालिकाओं हेतु पृथक-पृथक विद्यालय खेरवाड़ा में ईसाई मिशनरियों द्वारा 1885 ई. में स्थापित किये गये।

इन्हीं ईसाई मिशनरियों द्वारा वर्ष 1884 ई. में ग्रामीण क्षेत्रों में भी प्राथमिक विद्यालयों की स्थापना की गई। इनमें प्रमुख बेदला, भुवाणा, कानपुर, नाल, आयड़, भीलवाड़ा तथा मावली प्रमुख हैं। 8 राजकीय विद्यालयों की स्थापना की गई।³

महाराणा फतहसिंह (1884-1930)

- ★ महाराणा फतहसिंह के समय स्थायी बन्दोबस्त व्यवस्था लागू होने से प्रति रुपयों में से आधा आना यानि आय का 3/25 प्रतिशत शिक्षा एवं चिकित्सा खर्च का निर्णय किया गया जिसके फलस्वरूप मेवाड़ में 17 स्थानों पर प्राथमिक शिक्षा हेतु विद्यालयों की स्थापना जागीर क्षत्र में की गई।
- ★ 1894 ई. में एजुकेशन कमेटी को भंग किया गया।
- ★ 1919 में मेवाड़ सैन्ट्रल एडवाइजरी बोर्ड की स्थापना की गई जिसके 17 मनोनीत सदस्य थे तथा इनमें महिलायें भी सम्मिलित थीं जो कि निजी क्षेत्र के अधीन थी।
- ★ 1901 में शिक्षितों की संख्या 40854 थी, जो 1911 में 343 बढ़कर 41197 हो गई। 1921 में 1911 से 6090 घटकर 35107 हो गई। जो 1931 में 11384 बढ़कर 46491 हो गई।

- ★ ईसाई मिशनरियो द्वारा 1908 में तीन प्राथमिक विद्यालयों की स्थापना की गई।
- ★ उदयपुर शहर में 1907 ई. में निजी क्षेत्र में हरिश चन्द्र आर्य विद्यालय की स्थापना की गई। राजपूत, जैन तथा बोहरा समुदाय ने 1907 ई. से 1923 ई. के मध्य विद्यालय की स्थापना की। महाराणा ने 1886-87 ई. में बेयर्ड थामस विद्यालय को 1000 रु. का अनुदान दिया।⁴
- ★ वर्ष 1884 में प्रधानाध्यापक पद सृजित कर उस पर हजारी लाल को मई 1884 में नियुक्ति दी गई।

वर्ष	छात्र	छात्रा	योग	छात्रों की औसतन संख्या नामांकन के आधार पर	औसत दैनिक उपस्थिति
1885-86	429	151	580	612.23	443.25
1886-87	436	130	566	598.71	388.47

- ★ वर्ष 1885-86 में छात्रों का नामांकन 429 था जो वर्ष 1886-87 में 7 बढ़कर 436 हो गया। वही छात्राओं का नामांकन 1885-86 में 151 था जो 1886-87 में 21 घटकर 130 हो गया, तथा कुल नामांकन जो वर्ष 1885-86 में 580 था जो वर्ष 1886-87 में 14 घटकर 566 हो गया।
- ★ नामांकित औसत छात्र संख्या वर्ष 1885-86 में 612.23 जो वर्ष 1886-87 में घटकर 598.71 तथा दैनिक औसत उपस्थिति वर्ष 1885-86 में 443.25 थी जो वर्ष 1886-87 में घटकर 388.47 हो गयी। ये कमी ट्यूशन फीस की सख्ती से उगाही को दर्शाती है।
- ★ वर्ष 1885-86 की औसत उपस्थिति 73 थी जो वर्ष 1886-87 में 06 घटकर 67 हो गयी।

क्र.स.	विषय	वर्ष 1885-86	वर्ष 1886-87	अध्ययनरत छात्रों की संख्या
1	अंग्रेजी	120	131	वर्ष 1885-86 से वर्ष 1886-87 में तीन विषयों संस्कृत, उर्दू और हिन्दी में छात्रों की संख्या में गिरावट देखी गई।
2	संस्कृत	26	25	

ISSN 2321-1288	Rajasthan History Congress / 687	
3	पर्शियन (फारसी) 13	21
4	उर्दू 72	60
5	हिन्दी 163	418

- * छात्राओं को सिलाई कार्य का प्रशिक्षण दिया गया जिनमें उनकी प्रगति उत्साहजनक थी।
- * वर्ष 1885-86 के खर्च 10174.88 रु. की तुलना में वर्ष 1886-87 में खर्च 10480.40 था जो 305.52 अधिक था। वृद्धि का कारण नार्मल कक्षाओं का आरम्भ था।
- * प्रति छात्र शिक्षा खर्च वर्ष 1885-86 में 15-6-8 था जो वर्ष 1886-87 में 15.11-1 हो गया। इन नार्मल कक्षाओं में शिक्षण कार्य दिसम्बर 1885 से प्रारम्भ किया गया तथा इन प्रशिक्षित अध्यापकों की नियुक्ति ग्रामीण क्षेत्रों में की गई।
- * छात्रों को अच्छे परीक्षा परिणाम पर 60 रु. का इनाम तथा 108 रु. की छात्रवृत्ति दी गई।⁵
- * वर्ष 1892-93 में उदयपुर में चार तथा जिले में 25 स्कूल स्थापित थे। जिसमें उदयपुर (राजधानी) का नामांकन 670 तथा जिले के शेष स्कूलों का कुल नामांकन 1606 था।
- * राज्य में वर्ष 1992-93 में तीन नये विद्यालय ऊँटाला, मावली और ईन्दाली में खोले गये।
- * वर्ष 1892-93 का राज्य द्वारा शिक्षा पर किया गया कुल खर्च 18685-5-9 था। राजधानी में एक छात्र थी शिक्षा पर खर्च 10.3-9 था तथा शेष भाग में एक छात्र की शिक्षा पर खर्च 1-4-3 था।
- * राज्य के छात्रों ने इलाहबाद वि.वि. से मैट्रिक तथा महाराणा हाईस्कूल क 2 छात्रों ने इलाहबाद वि.वि. की प्रवेश परीक्षा उत्तीर्ण की।⁶
- * वर्ष 1895-96 में राजधानी उदयपुर में संचालित चार स्कूलों का नामांकन 912 था।
- * राज्य द्वारा इस वर्ष शिक्षा पर कुल खर्च 10818 जिसमें प्रति छात्र 11-11-5 रु. खर्च किये गये।
- * राज्य के 2 छात्रों ने मैट्रिक तथा 5 छात्रों ने हाईस्कूल परीक्षा इलाहबाद वि.वि. से उत्तीर्ण की।
- * 1894 में स्कूल और औषधालय समिति के उन्मूलन से शिक्षा पर प्रतिगामी प्रभाव

पड़ा।⁷

- ★ वर्ष 1896-97 में राजधानी उदयपुर के चार स्कूलों का नामांकन 850 तथा राज्य के शेष भागों में स्थापित 32 विद्यालयों का नामांकन 2063 था।
- ★ वर्ष 1896-97 में राज्य द्वारा शिक्षा पर कुल खर्च 22016-9-13 रु. था। राजधानी में प्रति छात्र शिक्षा पर खर्च 12-4-6 रु. तथा शेष भाग में प्रति छात्र खर्च 5-6-9 रु. था।
- ★ राज्य के तीन छात्रों ने हाई स्कूल परीक्षा तथा 2 छात्रों ने इलाहबाद वि.वि. की प्रवेश परीक्षा उत्तीर्ण की।⁸
- ★ वर्ष 1897-98 में कुल 3040 छात्र नामांकित थे, तथा कुल जनसंख्या का 1.63 प्रतिशत था।
- ★ राजधानी में स्थापित हाईस्कूल का भवन नाकाफी था। शिक्षा पर कुल 22652 रु. खर्च में से 10768 रु. राज्य द्वारा तथा शेष 11884 रु. शिक्षा चिकित्सा अधिभार राजस्व वसूली द्वारा किसानों से किया गया।
- ★ दो छात्रों ने हाईस्कूल परीक्षा तथा तीन छात्रों ने इलाहबाद वि.वि. की प्रवेश परीक्षा उत्तीर्ण की।⁹
- ★ वर्ष 1898-99 में राजधानी उदयपुर में विद्यालयों की संख्या चार से एक बढ़कर पाँच हो गयी तथा राज्य के अन्य स्थानों पर विद्यालयों की संख्या 32 थी। नवीन बालिका विद्यालय खोला गया। राजधानी के पाँच विद्यालयों का नामांकन 950 तथा शेष 32 विद्यालयों का कुल नामांकन 2335 था।
- ★ वर्ष 1898-99 में राज्य द्वारा शिक्षा पर कुल खर्च 22016-9-3 था। राजधानी में प्रति छात्र 11-7-6 रु. तथा राज्य के अन्य भागों में प्रति छात्र 5-12-00 का खर्च किया गया। जो राजधानी का लगभग आधा था।
- ★ राज्य के दो छात्रों ने हाईस्कूल परीक्षा तथा 4 छात्रों ने प्रवेश परीक्षा इलाहबाद वि. वि. से उत्तीर्ण की।¹⁰
- ★ राजधानी उदयपुर में वर्ष 1900-01 में विद्यालयों की कुल संख्या 5 थी। जिसमें एक विद्यालय बालिका विद्यालय था तथा राज्य के अन्य भागों में राज्य द्वारा स्थापित विद्यालयों की संख्या 32 से 4 बढ़कर 36 हो गई।
- ★ राजधानी के 5 विद्यालयों का कुल नामांकन वर्ष 1900-01 में 955 था तथा शेष 36 विद्यालयों का कुल नामांकन 2185 था। जबकि वर्ष 1899-00 का राजधानी का कुल नामांकन 1054 तथा शेष अन्य भाग का कुल नामांकन 2397 था। जो

कमी को दर्शाता है तथा कमी का मुख्य कारण हैजा महामारी था।

- ★ राज्य द्वारा राजधानी क्षेत्र में 10810 रु. तथा शेष भाग में 15666 रु. कुल 26476 रु. शिक्षा पर खर्च किये गये।¹¹
- ★ वर्ष 1901-02 में राजधानी के 5 विद्यालयों का नामांकन 1005 तथा शेष अन्य भागों के 36 विद्यालयों का नामांकन 1775 था। जो गत वर्ष से 360 कम था।
- ★ इस वर्ष राज्य द्वारा शिक्षा पर 18493 खर्च किया गया जो वर्ष 1900-01 से 7983 रु. कम था। राजधानी में राज्य द्वारा प्रति छात्र 9-8-7 रु. खर्च किया गया।
- ★ राज्य के 5 छात्रों ने वर्ष 1901-02 में इलाहबाद वि.वि. से मैट्रिक की परीक्षा उत्तीर्ण की इसका श्रेय गुरुजी साहिब हजारी लाल को दिया गया।¹²
- ★ वर्ष 1902-03 में विद्यालयों की संख्या पूर्व वर्ष की भाँति समान थी। राजधानी के 5 विद्यालयों का कुल नामांकन 1018 तथा राज्य के अन्य भागों में स्थित 36 विद्यालयों का नामांकन 1846 था।
- ★ राज्य द्वारा शिक्षा पर वर्ष 1802-03 में शिक्षा पर 24463 रु. खर्च किये गये। जो वर्ष 1901-02 में शिक्षा पर किये गये खर्च 18403 से 6060 रु. अधिक था।
- ★ वर्ष 1902-03 में चार छात्रों ने हाईस्कूल परीक्षा तथा दो छात्रों ने इलाहबाद वि. वि. से प्रवेश परीक्षा उत्तीर्ण की।¹³
- ★ राजधानी में स्थापित 5 विद्यालयों में 1 हाईस्कूल तथा 4 प्राथमिक विद्यालय वर्ष 1903-04 में संचालित थे तथा राज्य के अन्य भागों में 35 प्राथमिक विद्यालय राज्य द्वारा संचालित थे।
- ★ वर्ष 1903-04 में राज्य के हाईस्कूलों का नामांकन 443 था तथा प्राथमिक विद्यालयों का कुल नामांकन 2495 था।
- ★ वर्ष 1903-04 में राज्य द्वारा शिक्षा पर कुल खर्च 20625 रु. था तथा प्रति छात्र खर्च 9-6-11 रु. था।¹⁴
- ★ वर्ष 1904-05 में राज्य के कुल 40 विद्यालयों का नामांकन 2938 था। जिन पर राज्य द्वारा 20625 रु. खर्च किये गये।¹⁵
- ★ महाराणा के आग्रह पर 11/08/1882 को स्वामी दयानन्द सरस्वती उदयपुर पहुंचे यहाँ उन्होंने गुलाबबाग स्थित नवलखा महल में 27/02/1883 तक प्रवास किया। जहाँ इन्होंने पुरुषों के समान महिलाओं एवं शुद्रों को भी संस्कृत एवं वेद पढ़ने के अधिकार देने के साथ ही पाँचवें एवं आठवें वर्ष से आगे प्रत्येक बालक/बालिका

को घर पर न रखकर पाठशाला भेजने हेतु आव्हान किया।

- ★ महर्षि के उपदेशों से प्रभावित होकर उदयपुर के गुलाबबाग के नजदीक पिछोली में पानेरी ब्राह्मणों द्वारा भेंट दी गई भूमि पर 16/10/1887 को आर्य समाज की स्थापना की गई। जिसके तहत वेद आधारित शिक्षा प्रसार हेतु गुरुकुलों की व्यवस्था की गई।
- ★ महर्षि की भावना के अनुकूल आर्य समाज उदयपुर के संस्थापक प. मोहन लाल विष्णुलाल पण्ड्या ने आर्य समाज के ही भवन में कन्या पाठशाला आरम्भ किया। 1908-09 में इस पाठशाला को अमृत धारा औषधी के संचालक विनायक राव ने बोहरवाडी में आरम्भ की।
- ★ जिसमें सभी वर्गों वैष्णव, जैन, सिक्ख तथा मुस्लिम सहित सभी समाजों की बालिकाओं को प्रवेश देने का प्रावधान किया गया।
- ★ इसके प्रमुख उद्देश्यों में महिला शिक्षा का प्रमुख केन्द्र बनाने के साथ ही विधवा महिलाओं के लिये जीवन निर्वाह हेतु उपयोगी कला और धार्मिक शिक्षा का प्रबन्ध, सन्तान पालन, रोगी सेवा, कसीदा एवं सिलाई, सूप शास्त्र और आयुर्वेद जैसे विषयों का ज्ञान देने का प्रावधान किया।
- ★ संख्या में वृद्धि होने के कारण इस संस्था का संचालन कोलपोल के भीतर जतीजी के उपासरे व ओसवाल समाज के नोहरे में भी किया गया।
- ★ वर्तमान में यह संस्था गेलडा परिषद के तहत अमल के कांटे पर महिला विद्यालय के नाम से संचालित है। इस संस्था के विकास में आर्य समाज के प्रभावी सदस्यों के अतिरिक्त मेवाड़ महाराणा रियासत के साथ उमरावों, जागिरदारों तथा अधिकारियों का सहयोग रहा।¹⁶
- ★ 1882 में उदयपुर में हाईस्कूल की स्थापना के साथ माध्यमिक शिक्षा का पाठ्यक्रम कलकत्ता विश्वविद्यालय से प्रभावित था। जो सन् 1885 में इलाहाबाद विश्वविद्यालय से सम्बद्धता के कारण उसके अनुरूप किया गया।¹⁷
- ★ महाराणा फतहसिंह ने मेवाड़ में एज्यूकेशन कमेटी का वर्ष 1884 ई. में पुनर्गठन किया। जिसमें अध्यक्ष के अतिरिक्त 7 सदस्यों में 4 सदस्य शिक्षा जगत के विद्वान थे। जिसे 1894 में महाराणा ने भंग कर दिया तथा प्रशासन महकमा खास विभाग के अधीन कर दिया। जिसे 1921 में युवराज भूपाल सिंह ने पुनर्गठित किया और इसे गति प्रदान करने हेतु 1930 ई. में निदेशक सरिश्ते तालिम पद का सृजन किया। जो विभागों के अधिन रहते हुए वर्ष 1948 ई. तक सुचारू रूप से कार्यरत रहा।¹⁸

- ★ शैक्षणिक विकास की दृष्टि से दूसरा महत्वपूर्ण एवं उपयोगी कदम 1884 की बन्दोबस्त व्यवस्था थी। जिसे बंदोबस्त अधिकारी 'विंगेट' ने नेतृत्व प्रदान किया।
- ★ इसके अनुसार भू-राजस्व से होने वाली आय में से प्रति रुपये में से आधा आना याने आय का 3.125 प्रतिशत शिक्षा एवं चिकित्सा पर व्यय का निश्चय किया।
- ★ इस व्यवस्था का मेवाड़ में शिक्षा के विकास में व्यापक प्रभाव पड़ा जिसकी परिणति स्वरूप 1885 ई. में 17 जिलों में शिक्षण संस्थाएं स्थापित की गईं तथा जैसे-जैसे बन्दोबस्त का क्षेत्र बढ़ने लगा वहा प्राथमिक शिक्षण संस्थाएं स्थापित होने लगी।
- ★ 1919 में मेवाड़ में सैन्ट्रल एडवाइजरी बोर्ड की स्थापना की गई। इस बोर्ड में एक अध्ययन एवं सभी विभागों के विभागाध्यक्षों के साथ इसमें राज्य के प्रमुख विद्वान् गणमान्य नागरिकों को सदस्य बनाया गया। इसमें मनोनीत सदस्यों की संख्या 17 थी। जिसमें एक महिला सदस्य भी सम्मिलित थी।
- ★ उक्त बोर्ड विभिन्न विभागों से संबंधित विषयों पर परामर्श कर राज्य को परामर्श देता था। जिसका राज्य की नीति निर्धारण में व्यापक प्रभाव पड़ा। बोर्ड के प्रारम्भिक अधिवेशन तो मुख्यतः शिक्षा से ही सम्बन्धित थे।
- ★ बोर्ड ने मेवाड़ में साक्षरता अभियान के तहत 500 की जनसंख्या वाले गावों में तथा दो गावों जिनके बीच की दूरी तीन माईल से अधिक ना हो में एक प्राथमिक विद्यालय प्रारम्भ करने के प्रस्ताव रखे जो जागीर क्षेत्र में भी लागू था।
- ★ अगले अधिवेशन में बोर्ड ने एक कन्या विद्यालय को क्रमोन्नत करने तथा भीलवाड़ा में कालेज स्तर की शिक्षा व्यवस्था राज्य में व्यावसायिक एवं तकनीकी शिक्षण संस्थाएं स्थापित करने तथा इसे जागीर क्षेत्र में भी लागू करने के अनेक प्रस्ताव रखे। जिनका शिक्षा के विकास में व्यापक प्रभाव पड़ा।
- ★ 1882 ई. में हंटर कमीशन एवं इसके अनुरूप 1887 में इलाहाबाद वि.वि. की स्थापना के पश्चात् यहां के छात्रों ने सर्वप्रथम 1890 में एन्ट्रेस परीक्षा में भाग लिया। मेवाड़ की एन्ट्रेस परीक्षाओं का सम्बन्ध इलाहाबाद वि.वि. से स्थापित किया गया। परिणाम स्वरूप मेवाड़ हाईस्कूल की कक्षाओं का पाठ्यक्रम एवं परीक्षा व्यवस्था इलाहाबाद विश्वविद्यालय से प्रभावित थी।
- ★ मेवाड़ के आधुनिक शिक्षा के सम्बन्ध में जानकारी प्राप्त करने एवं सुझाव देने की दृष्टि से सर्वप्रथम सन् 1905 में भारत सरकार के निर्देश पर ए.जी.जी. राजपूताना ने प्रिन्सिपल गवर्नमेन्ट कॉलेज अजमेर के पद पर कार्यरत श्री एफ.एम. रैंड को नियुक्त किया।

- ★ रैड ने मार्च 1905 में मेवाड़ की शिक्षण संस्थाओं का सर्वेक्षण करके ब्रिटिश सरकार को अपना प्रतिवेदन प्रस्तुत किया। उक्त प्रतिवेदन में मेवाड़ की शैक्षणिक स्थिति को सुधारने हेतु सुझाव प्रस्तुत किये गये। जिनमें प्रमुख निम्न थे।
- छात्रों को अधिक छात्रवृत्ति प्रदान कर प्रोत्साहित करना।
 - शिक्षा के स्तर को सुधारने हेतु उच्च योग्यताधारी अध्यापकों की नियुक्ति करना।
 - शैक्षणिक संस्थाओं पर नियंत्रण तथा उनकी स्थिति सुधारने हेतु सरिश्ते तालिम को नियुक्त किया जाए।
 - विद्यालय निरिक्षकों की संख्या में वृद्धि की जाए।
 - राज्य के अधिकाधिक विद्यालयों की स्थापना तथा शिक्षा का समुचित विकास किये जाने का सुझाव दिया।

किन्तु मेवाड़ सरकार ने उपयुक्त सुझावों पर कोई ध्यान नहीं दिया।¹⁹

महाराणा फतह सिंह के काल में मेवाड़ में शिक्षा के विकास के लिये आय का 3.125 प्रतिशत शिक्षा एवं चिकित्सा पर खर्च के निर्णय से राज्य में 17 स्थानों पर विद्यालयों की स्थापना हुई। साथ ही जातीय विद्यालयों की स्थापना ने समाज में जातिवाद को बढ़ावा दिया। शिक्षा के सार्वजनिकरण का उद्देश्य पूरा नहीं हुआ। धार्मिक शिक्षा की व्यवस्था अलग रखनी पड़ी। उसका कोई औचित्य नहीं था। बालकी की निःशुल्क और अनिवार्य शिक्षा हेतु कोई कानून राज्य द्वारा नहीं बनाया गया। नाही इस हेतु उचित प्रयास किये गये। इस काल में धार्मिक शिक्षा ही मुख्य रही।

उपर्युक्त विवरण से स्पष्ट होता है कि ब्रिटिश सरकार द्वारा स्थापित विभिन्न शैक्षिक कमीशनों के प्रतिवेदनों का मेवाड़ की शिक्षा पर कोई प्रत्यक्ष प्रभाव नहीं पड़ा किन्तु यह भी स्पष्ट परिलक्षित होता है कि अधिकांश महत्वपूर्ण शैक्षणिक परिवर्तन मेवाड़ में नियुक्त ब्रिटिश अधिकारियों के सहयोग एवं परामर्श से प्रभावित थे।²⁰

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19वीं-20वीं सदी के पश्चिमी राजस्थान में देशी शिक्षा पद्धति व उसके सामाजिक प्रभाव

श्याम सुंदर ठेनुआं

राजस्थान का पश्चिमी भाग अत्यंत चरम जलवायु वाला भाग है। इसका अधिकांश हिस्सा थार के मरुस्थल से आच्छादित है। इसी कारण इस क्षेत्र का जनसंख्या घनत्व अत्यधिक न्यूनतम पाया जाता है। औपनिवेशिक मुक्ति से पहले यहाँ पर तीन रियासते मारवाड़, बीकानेर व जैसलमेर अवस्थित थी। आधुनिक शिक्षा के प्रवेश से पहले समाज का उच्च व मध्य वर्ग परम्परागत पद्धति से विद्या अर्जन करता था। परम्परागत प्रकार की शिक्षा व्यक्ति के सामाजिक, आर्थिक व आध्यात्मिक श्रेष्ठता का मार्ग प्रशस्त करती थी जो औपचारिक एवं अनौपचारिक रूप से प्रदान की जाती थी। औपचारिक शिक्षा में प्रारम्भिक शिक्षा प्रदान करने वाले शिक्षण संस्थायें आती थीं वहीं पर धार्मिक व औद्योगिक शिल्प की शिक्षा अनौपचारिक रूप से घरों या व्यावसायिक प्रतिष्ठानों में पीढ़ी दर पीढ़ी पिता अपने पुत्रों व अपनी आने वाली पीढ़ियों को सिखाने का कार्य करते थे।¹ प्राप्त विभिन्न प्रकार के स्रोतों से स्पष्ट होता है कि समाज व राज शिक्षा के प्रति उदासीन या नकारात्मक विचार नहीं रखता था बल्कि शिक्षण संस्थानों, शिक्षकों व शिक्षार्थियों के प्रति सम्मान प्रदर्शित करता था व विभिन्न तरह से उन्हें प्रोत्साहन भी देता था।²

पश्चिमी राजस्थान के देशी शिक्षण संस्थानों को दो भागों में बाँट सकते हैं। पहले भाग में प्राथमिक शिक्षण का कार्य करने वाले इनमे शाल, चटशाल, पाठशाला, पोसाल, उपासरा तथा मकतब थे। दूसरे जो उच्च शिक्षा से सम्बंधित थे, इनमे मठ, आश्रम, मदरसा तथा जैन उपासरा थे। उपासरा जैन साधुओं के आश्रय स्थल थे यहाँ पर प्राथमिक, उच्च तथा धर्मनिरपेक्ष शिक्षा प्रदान की जाती थी। आधुनिक शिक्षा की शुरुआत से पहले इस तरह के सैकड़ों संस्थायें पूरे पश्चिमी राजस्थान में अस्तित्व में थी।³ जैसा की मेजर निक्सन ने अपनी 1864 की रिपोर्ट में लिखा है की मारवाड़ के हिन्दू धर्म के उच्च वर्ग की लड़कियां पढ़ने लिखने में सक्षम थी हालांकि लड़कियां किसी भी विद्यालय में नहीं जाती थी लेकिन उन्हें घर पर शिक्षित करने का पूर्ण प्रयास किया जाता था।⁴ 1863 में महाराजा तख्त सिंह ने न केवल अपनी पुत्रियों व राजपरिवार के अन्य बच्चों को शिक्षित किया बल्कि राजपरिवार की महिलाओं की सम्पत्ति की जानकारी

इकट्ठा करने के उद्देश्य से चार महिलाओं को भी नियुक्त किया था।⁵ महाराजा मान सिंह भी एक विद्वान व्यक्ति थे। मेजर निक्सन ने ऐसे ही कुछ शालाओं का विवरण दिया है जिनका उसने भ्रमण किया था जहाँ पर व्यापारियों, पुजारियों तथा शिल्पकारों के पढते थे। इन संस्थाओं में समाज के अति पिछड़े वर्गों को छोड़कर सभी वर्ग शिक्षा प्राप्त करते थे।⁶ जागीरदारों के बच्चे भी पढ़ना लिखना जानते थे लेकिन ठिकाने के शासन को प्रबंध में लेने के पश्चात् अपने हाथ से किसी पत्र का लिखना उस समय की प्रचलित रीति व जागीरदार के सम्मान के खिलाफ माना जाता था।⁷ मारवाड़ रियासत में 94 शाला थी जिसमें 2598 छात्र शिक्षा हासिल करते थे वहीं पर सिरोही, अजमेर में क्रमशः 38 तथा 113 शालों के अस्तित्व की बात की जाती है। बीकानेर व जैसलमेर दो ऐसे सुदूर राज्य थे जहाँ पर जैन साधु जिन्हें जति/यति कहा जाता था प्रमुख रूप से शिक्षण कार्य करते थे।⁸

जैसलमेर में कौशिक राम का मठ तथा जैन धर्म का विद्या भंडार शिक्षा प्रदान करने वाले प्रमुख स्थान थे जो नगर के लघु स्वरूप को देखते हुए पर्याप्त माने जा सकते हैं। यहाँ पर ग्रामीण आबादी अत्यन्त दूर-दूर बसी हुई थी इसलिए रियासत की ग्रामीण आबादी के शैक्षणिक साधनों के बारे में केवल अनुमान ही लगाया जा सकता है। बीकानेर में बड़ी संख्या में उपासरे, मठ तथा शालायें विद्यमान थी। बीकानेर शहर के जस्सोलाई की शाला अस्तित्व में थी। 1801 ईस्वी में क्षेम कल्याण जी ने जैन उपासरे का निर्माण करवाया था इसमें जैन श्रावक व श्राविका चौमासों के अवसर पर शिक्षा व उपदेश ग्रहण करने के लिए आते थे।⁹ देशी शिक्षा पद्धति स्वतंत्र, स्वनियमित व स्थानीय आवश्यकता को पूरा करने में सक्षम थी। इसका उद्देश्य व्यवसायिक न होकर व्यक्तिगत, सामाजिक व आध्यात्मिक उन्नति का मार्ग प्रशस्त करना था। भारतीय संस्कृति में शिक्षा के द्वारा कोई व्यक्ति अपनी व्यक्तिगत भौतिक व आध्यात्मिक उन्नति कर सकता था। शिक्षा उसे समाज में प्रतिष्ठित स्थान दिलाने का सर्वोत्तम माध्यम थी तथा उसे समाज के प्रति कर्तव्यनिष्ठ बनाने का कार्य करती थी। देशी शिक्षा पद्धति के तीन प्रमुख आयाम थे - 'संस्था' जिसे विभिन्न नामों से जाना जाता था, 'शिक्षक' व उसमें पढने वाले 'शिक्षार्थी'।

'शिक्षण संस्था' - देशी शिक्षण संस्थाओं को विभिन्न नामों से पुकारा जाता था इनमें प्राथमिक शिक्षा प्रदान करने वाले शाला, चाटशाला (हिंदी), पाठशाला (संस्कृत), उपासरा (जैन) पोसाल (महाजनी) व मकतब (फारसी) के अलावा चौकी व नसल भी थे। वही उच्च शिक्षा 'आश्रम', मठों (धार्मिक सम्प्रदाय) 'उपासरों' तथा 'मदरसा' (इस्लामी) के द्वारा प्रदान की जाती थी। प्राथमिक शिक्षा के संस्थान सामान्य रूप से ग्रामीण एवं शहरी स्थानों पर अवस्थित होते थे इन संस्थानों में सामान्यतः दलितों व महिलाओं को छोड़कर समाज के सभी वर्ग शिक्षा प्राप्त करते थे। प्राथमिक शिक्षण

संस्थान को मख्यतः समाज के कृषक, पशुचारणक व व्यापारिक वर्ग सहयोग प्रदान करते थे इनमे शिक्षा ग्रहण करने वाले लड़के भी इन्ही समुदायों से आते थे।¹⁰

प्रारम्भिक शिक्षा की संस्थाओं का कोई नियमित स्थान या पक्की इमारत नहीं होती थी। अधिकतर संस्थाएँ समाज के सम्पन्न व्यक्तियों (जमीदार, जागीरदार, सेठ, व्यापारी या पटवारी) के घरों, दुकानों तथा प्रतिष्ठान, वृक्षों के नीचे, बरामदों, चबूतरों, खुले आसमान के नीचे या मंदिरों की सीढियों पर लगते थे। कहीं कहीं ग्राम समुदाय के शिक्षित व्यक्ति के द्वारा जीविका कमाने के उद्देश्य शाला को स्थापित कर लिया जाता था ऐसे में शाला शिक्षक के पास उपलब्ध स्थान पर लगती थीं। कई बार एक से ज्यादा परिवारों के द्वारा मिलकर किसी शिक्षक को अपने बच्चों की शिक्षा के लिए सम्मिलित रूप से रख लिया जाता था।¹¹ संपन्न व्यक्तियों के द्वारा नियोजित पाठशालाओं को 'खानगी' कहते थे इसमें शिक्षक की सहमति से आस पड़ोस के बच्चों को शिक्षा ग्रहण करने की अनुमति दे दी जाती थी।¹²

ग्रामीण शालाओं की प्रकृति शहरी शालाओं व उच्च शिक्षण संस्थाओं की तुलना में अधिक अस्थिर हाती थी। लगभग आधी शालायें अपनी स्थापना की पहली वर्ष में खत्म हो जाती थी और केवल दस प्रतिशत शालाएं तीसरे वर्ष या अधिक समय तक अस्तित्व में ही रह पाती थी। ग्रामीण शालाओं में वार्षिक बिच्छिन्नता अधिक होती थी ऐसा अक्सर फसल कटने के समय होता था। शालाओं की अस्थिरता के पीछे तीन प्रमुख कारण थे। पहला कृषक समुदाय के लड़कों की अधिकता फसल कटने के समय वार्षिक व्यवधान पैदा होता था ऐसे में शिक्षक की जीविका व विद्यार्थी के सीखने की क्षमता प्रभावित हो जाती थी। विद्यार्थी पिछला सीखा हुए भूल जाते थे अतः प्राथमिक पाठ्यक्रम सीखने की अवधि में इजाफा हो जाता था।¹³ दूसरा चरम उष्णकटिबंधीय जलवायु का क्षेत्र होने से अकालों की तीव्रता अधिक होती थी परिणामस्वरूप जनसंख्या का बड़े पैमाने पर विस्थापन हो जाता था ऐसे में किसी भी शाला के लम्बे समय तक टिका रहना संभव नहीं हो सकता था तीसरा कारण रुढ़िवादी विचार थे जिनके प्रभावस्वरूप व्यापारिक व जमीदार परिवार के लड़के उनके परिजनों द्वारा अपने निजी कार्य में सम्मिलित कर लिया जाता या फिर विवाह करके घर की जिम्मेदारी को उनके कंधों पर सौंप दी जाती थी ऐसे में शाला के खत्म होने की सम्भावना बढ़ जाती थी और खानगी पाठशालाओं में नियोजित शिक्षक को अन्यत्र काम देखना पड़ता था।¹⁴

जैन उपासरे भी इसी तरह के वार्षिक व्यवधान का सामना करते थे ऐसा चौमासा की अवधि समाप्त होने कीस्थिति में होता था जब जति तीर्थयात्रा पर निकल जाते थे। इनमे शैक्षणिक कार्यक्रम जति के पुन आगमन पर ही शुरू हो पाता था। लेकिन उपासरे में वार्षिक व्यवधान के बाबजूद ग्रामीण खानगी शालाओं की तुलना में अधिक स्थिर

प्रकृति की होती थी।¹⁵ अधिकतर देशी शिक्षण संस्थाएँ एक शिक्षक द्वारा संचालित होती थीं और कभी-कभी उम्र में बड़े और शाला में पहले प्रवेश लेने वाले छात्रों का सहयोग लिया जाता था। वरिष्ठ छात्र नवागुंतक छात्रों को लिखने व बोलने में मदद करने के साथ शाला का अनुशासन बनाये रखने के प्रति उत्तरदायी होते थे। एक से अधिक शिक्षक वाली शालायें कहीं-कहीं मिलती थीं ऐसा अधिकतर उच्च शिक्षण संस्थाओं में देखने को मिलता था।¹⁶

देशी शिक्षा संस्थाओं की दैनिक गतिविधि - प्राथमिक शालाओं की दिनचर्या सूर्योदय के 1 घंटे पश्चात् शुरू होती थी जो दो पालियों में शाम के सूर्यास्त तक चलती थी। खानगी पाठशालाएं व पोसाल रात के समय तक जारी रहती थीं। पहली पाली सुबह के 11 बजे तक उसके पश्चात् कलेवा (दोपहर का भोजन) फिर अपराह्न 2 बजे से सूर्योस्त तक शाला चलती थी। खानगी शालाओं में शीतकाल में जब शाम लम्बी होती थी। तो शिक्षक के पड़ोस में रहने वाले बच्चे शाम 9 या 10 बजे तक अध्ययन करते थे। शाला में सबसे पहले आने वाले छात्र को अधिक सम्मान की दृष्टि से देखा जाता था उसे पहला स्थान मिलता था। देर से पहुंचने वाले छात्रों को दण्ड मिलता था। देर से आने वाले पहले छात्र को एक संटी पड़ती थी और दूसरे को दो बेंतों की सजा मिलती थी इस प्रकार देर से आने वाले छात्रों की सजा में क्रमशः वृद्धि होती जाती थी। संटी (छड़ी) नीम या पीच की शाखा से बनार्या जाती थी। समृद्ध घरानों के बच्चों को और खानगी शालाओं में शिक्षकों के नियोक्ता के बच्चों को सजा नहीं मिलती थी या फिर जो बच्चा सजा से बच भी जाता था उसे अमीर व भाग्यशाली माना जाता था। कई बार शिक्षक के द्वारा बच्चे को बुरी तरह से पीटा जाता था जिससे पिटाई का प्रभाव ताउम्र प्रभाव छोड़ देता था।¹⁷

शिक्षण सामग्री - देशी शिक्षण संस्थाओं में मौखिक पढ़ाई पर अधिक जोर दिया जाता था क्योंकि लिखनेकी सामग्री जथा छपी हुई पुस्तकें सहज उपलब्ध नहीं थीं। लिखने की स्लेट ग्रामीण शालाओं में अनजान होती थी। शाला में लकड़ी की बनी हुई पट्टी, खड़िया तथा उसके घोल को रखने की बुद्धिका ही लेखन सामग्री होती थी। उच्च शिक्षण संस्थाओं में विभिन्न वृक्षों के पत्तों तथा हाथ से बने हुए कागज व कपड़े का उपयोग लिखने के लिए होता था। पट्टी को चिकना, चमकदार और रंगीन बनाने के लिए विभिन्न तरह के प्राकृतिक रंजकों, वनस्पतियों, घासों को उपयोग में लाया जाता था। बुद्धिका व दवात मिट्टी के बने होते थे धनाढ्य घरों के लड़के धातु की गोलाकार तश्तरी को पट्टी के रूप में उपयोग में लेते थे जो प्रायः कांसे या पीतल की बनी होती थी। इस तश्तरी की कीमत 4 आना से लेकर 8 आना तक होती थी। नवागुंतक छात्र कलम के अभाव में गेरू या खड़िया से बने हुए चाक का उपयोग लिखने में करते थे। कलम एक प्रकार की घास से छीलकर बनाया जाता था साथ ही लिखने का द्रव खड़िया को पानी में

घोलकर बनाया जाता थाघोल को शुद्ध बनाने के लिए कुछ बाल मिला दिए जाते थे। लिखने के घोल को 'भोलुआ', 'भोलुका', 'कुल्लिका', 'बुद्धिका' या 'दवात' (फारसी) कहते थे जो मिट्टी, कांसे या तांबे का बना होता था इसकी कीमत आधे पैसे से लेकर 8 आना होती थी। बुद्धिका, कलम आदि को रखने के लिए कलमदान का उपयोग करते थे। शिक्षक के पास में लकड़ी की बनी हुई एक बड़ी तख्ती होती थी जिसे पेड़, लकड़ी की तिपाही याफिर दीवार पर टांग दिया जाता था। अध्यापक इस पर विभिन्न प्रकार के लेखन कार्य व हिसाब लगाना बताते थे। शिक्षक हमेशा ऊँचे स्थान पर विराजमान होता था सभी विद्यार्थी नीचे जमीन पर बैठकर या आसन पर बैठते थे। देशी शालाओं में पृथक कक्षाओं का प्रावधान नहीं होता था बल्कि शाला में सभी उम्र के और देर से प्रवेश लेने वाले सभी छात्र एक साथ एक ही समूह में बैठते थे।¹⁸

शिक्षण की अवधि - किसी भी नये छात्र को प्राथमिक ज्ञान सीखने में कुल 1.5 से 2 वर्ष का समय लगता था। इस दौरान प्राथमिक शिक्षा के तीन R (लिखना, पढ़ना और गिनती) के बुनियादी ज्ञान में एक योग्य शिक्षक छात्र को पारंगत बना देता था। ग्रामीण शालाओं में थोड़ा ज्यादा समय लगता था। विभिन्न सस्थाओं में शैक्षणिक पाठ्यक्रम को पूरा करने की समयावधि निम्न तरह थी-

संस्था	समय
शाला/चाटशाला/मकतब	2-3 वर्ष
पाठशाला/मदरसा/उपासरा	5-8 वर्ष
वर्णमाला सीखने में लगा कुल	5 माह
स्वरो का अभ्यास	2 माह
बारहखड़ी एक से	डेढ़ माह
सीधो वर्ण	1.5 माह

शाला में नवीन प्रवेश लेने वाला छात्र अपने थैले में अध्ययन की न्यूनमम वस्तुओं जिनमें पट्टी, बुद्धिका और सरकंडे की कलम होती थी। सूर्योदय के कोई 1 या 1.5 घंटे बाद दिनचर्या शुरू हो जाती थी। शिक्षक सबसे पहले वर्णमाला के पहले 2 स्वरो (अ,आ) का अभ्यास करवाता था।¹⁹ इस क्रम में सबसे पहले उन स्वरो को अपने हाथ से लिखता था और छात्र के हाथ को पकड़कर लिखवाने का प्रयास करवाता था। इस प्रकार पूरीपट्टी को स्वयं लिखने का अभ्यास करता था शिक्षक उसके कार्य की जाँच करते थे और गलतियों को चिन्हित करके सुधारने का निर्देश देते थे। शाला की पहली पाली 11 बजे समाप्त हो जाती थी। पुनः पुनः बजे दूसरी पाली की शुरूआत होती थी जिसमें सुबह वाले कार्य को दोहराया जाता था यह सिलसिला सायंकाल तक चलता था। छुट्टी से पहले सभी छात्र खड़े होकर जिसमे नवागत छात्र भी शामिल होते थे जोर-जोर से

वर्णमाला का उच्चारण करते थे सीखने की इस प्रक्रिया को 'मुहारनी' कहा जाता है। यह प्रक्रिया तब तक चलती थी जब तक पूरी वर्णमाला को पूर्ण रूप से सीख न लिया जाये और इसे करने में 2 महीने का समय लगता था।²⁰ वर्णमाला सीखने के पश्चात् बारहखड़ी/बारह आक्षारी को सीखने के बारी होती थी। यह व्यंजनों को 12 स्वरों के साथ मिलाकर बोला जाता था। इस तरह कुल 33 व्यंजनों के साथ यह प्रक्रिया दुहरायी जाती थी। पश्चिमी राजस्थान में स्थानीय बोली मारवाड़ी में छोटे छोटे कविताओं और दोहों के साथ इन्हें कंठस्थ करवाया जाता था। मारवाड़ी में इन्हें भणत कहा जाता था जो कक्कै केवडै से हाओले हिंडाओले तक सभी अक्षरों तक जाता था। इन 'भणतों' को सीखने में एक से डेढ़ महीने का समय लगता था।²¹ बाराखड़ी को अच्छे से सीखने के पश्चात् संयुक्तक्षरों को लिखने और पढ़ने का अभ्यास कराया जाता था। शिक्षक सबसे पहले 'सीधोपट्टी' का अभ्यास करवते थे। सीधोपट्टी संस्कृत के 'कल्पव्याकरण' का साधारण रूप था जिसमें व्याकरण के नियमों के चार से पांच पृष्ठ श्लोकों के रूप में थे। शिक्षक सीधोपट्टी की कुछ पंक्तियाँ बोलकर सुनाते थे और छात्र इन्हें उसी प्रकार दुहराकर कंठस्थ करने का प्रयास करते थे यह प्रक्रम पूरी सीधोपट्टी को सीखने तक चलता था इसके साथ साथ साधारण संयुक्ताक्षर लिखने का अभ्यास भी करते थे। पश्चिमी राजस्थान की सभी पोसालों में चाहे वो दादूपंथी हो या अन्य, उन सब में शाम के समय शिक्षक अपने छात्रों को देवनागरी लिपि की वर्णमाला और व्याकरण के बुनियादी नियमों का ज्ञान करने के लिए 'सिद्धोवर्णसमभ्यायः' का मुहारणी का उच्चारण करवाते थे। इन सूत्रों के परिणामस्वरूप बच्चों को शुरुआत में ही स्वर व्यंजन, ह्रस्व दीर्घ के उच्चारण और संधियों के नियमों की गूढ़ जानकारी हो जाती थी। संस्कृत व्याकरण के इस सूत्र का मारवाड़ी बोली में ही उच्चारण कराया जाता था जिससे छात्र आसानी से कंठस्थ कर लेते थे पोसाल का प्रत्येक छात्र बिना अर्थ समझे ही सहजता के साथ याद कर लेता था। इसे सीखने में 2 माह का अतिरिक्त समय लगता था।²²

लगभग 5 माह में मारवाड़ी भाषा को लिखने बोलने में पारंगत होने के पश्चात् साधारण अंकगणित की बारी आती थी। सबसे पहले 1 से 100 तक गिनती को बोलना और लिखना सिखाया जाता था। शिक्षक सबसे पहले पट्टी पर 1 से 10 तक की गिनती को पट्टी पर उपर से नीचे लंबवत क्रम में लिखकर देता था छात्र उसी की नकल करके स्वाध्याय करने का प्रयास करते थे साथ ही साथ अंकों के नाम और उन्हें बोलने का निरंतर अभ्यास करवाया जाता था। इस तरह छात्र 1 महीने की अवधि में गिनतियों को बोलना और लिखना लेते थे। अंकगणित सीखने के अगले क्रम में पहाड़ों की बारी आती थी। 1 से 40 तक के पहाड़ों को कंठस्थ करने में सामान्यतः 3 से 6 महीने का समय लगता था। मेहनती लड़के कम समय में सीख जाते थे लेकिन ग्रामीण शालाओं में

वार्षिक रूप से होने वाले फसली व्यवधान की वजह से इन्हें सीखने में अधिक समय लगता था। पहाड़ों को सीखने के क्रम निम्न प्रकार था।²³

चारों पट्टी को सीखने में लगा कुल समय 3 से 6 माह होता था। प्रत्येक दिन शाम को वर्णमाला के साथ साथ पहाड़ों की महार करते थे जिनमें एक ली तथा सरसता होती थी। इसके साथ ही जटिल पहाड़ों की एक श्रृंखला को भी रटाया जाता था जो अंको के भिन्न रूपों के गुणा में होते थे। इन्हें पाव ($1/4$), पौना ($3/4$), सवाया ($1\frac{1}{4}$), ड्योड़ा ($1\frac{1}{2}$), अढाया ($2\frac{1}{2}$), हुंठा ($3\frac{1}{2}$), दूचा ($4\frac{1}{2}$) के नाम से जाना जाता था। इसके साथ ही पहाड़ों की विशेष श्रेणियों को कंठस्थ करना होता था जो 'वर्ग पहाड़े' व 'विकट पहाड़ों' के नाम से जानी जाती थी। वर्ग पहाड़े 1 से 100 तक की संख्या का वर्ग होते थे। वर्ग पहाड़े और विकट पहाड़ों को सीखने में 1.5 साल से लेकर 2 साल का समय लग जाता था। इन पहाड़ों का उपयोग दैनिक जीवन में विभिन्न प्रकार के हिसाब लगाने में किया जाता था शिल्पकार, वास्तुकार, महाजन भू राजस्व अधिकारी अपने कार्यक्षेत्र में हिसाब लगाने में करते थे। वर्ग पहाड़ों को स्थानीय बोली में रटने का रिवाज था। स्थानीय बोली में पहाड़ों को छंदबद्ध करने से यह रुचिकर हो जाते थे तथा छात्र आसानी से याद कर लेते थे। इनकी सहायता से लाखों करोड़ों का हिसाब त्वरित गति से बिना लिखे मुंहजुबानी कर देते थे इसी से छात्र की योग्यता और इन पहाड़ों की उपयोगिता प्रमाणित हो जाती थी।²⁴

इस तरह अधिकतर शालों में एक छात्र का पाठ्यक्रम इन्हीं पहाड़ों को सीखने के साथ समाप्त हो जाता था। इस तरह कोई छात्र ढाई से 3 साल में प्राथमिक शिक्षा के बुनियादी ज्ञान को सीख लेता था। अंकगणित के चार सामान्य सूत्रों को सिखाने वाली शालायें कम ही थी। अधिकतर छात्र खासकर ग्रामीण क्षेत्रों में इतने समय में ही शाला को छोड़ देते थे। आगे के ज्ञान के लिए कुछ बच्चे अपने परिजनों से व्यवसाय में हाथ बंटते हुए सीखते थे। पश्चिमी राजस्थान की कुछ जातीय पोसालें विशेष प्रकार का ज्ञान प्रदान करती थी इनमें महाजनी, बणिका तथा भूमि सम्बन्धि ज्ञान प्राप्त करते थे। हालाँकि इस तरह की शिक्षा पर अनुवांशिक एकाधिकार होता था, ऐसा तत्कालीन सामाजिक आर्थिक परिस्थितियों के कारण होता था क्योंकि कृषक और जागीरदारों के अधिकांश लड़कों को अपने जातीय पेशे में सम्मिलित कर लिया जाता था और स्वयं लड़के इन्हें सीखने में रुचि प्रदर्शित नहीं करते थे।²⁵

इस तरह आगे की शिक्षा के लिए व्यापारी वर्ग तथा भूराजस्व अधिकारियों के बच्चे या तो स्वाध्याय के द्वारा या गृहस्वामी के द्वारा घर पर ही या फिर सामुदायिक पोसालों में जाते थे। कृषक या जमींदारों के बच्चे कभी कभार ही इनमें सम्मिलित होते थे और बहुत अल्पज्ञान ही प्राप्त कर पाते थे। महाजन अपने बच्चों को अपने व्यवसाय में

शामिल करके व बनिया अपनी दुकान में प्रशिक्षण प्रदान करते थे। पटवारी भी अपने घर पर अपने बच्चों को पटवारी के दस्तावेजों का आवश्यक ज्ञान देते थे। बणिका, महाजनी तथा पटवारी की शिक्षा में निम्न पाठ्यक्रम सम्मिलित होता था।²⁶

1. महाजनी - हिसाब-किताब जिसमें सामान्य अंक गणित के साथ क्षेत्रमिति, नाप-तौल, ब्याज बढ़ा, मोढी/कामदारी/ लिपि में वाणिज्यिक पत्र व्यवहार, हुंडी बंधपत्र तैयार करना।²⁷

2. बणिका - पश्चिमी राजस्थान में राजतंत्र था और सामन्तवादी प्रणाली का जोर था; इसी कारण माप तौल के पैमानों में एकरूपता नहीं थी। इसके साथ-साथ विभिन्न प्रकार के मुद्राओं का प्रचलन था। महाजनी, वणिक, पटवारी तथा राज की नौकरी करने वालों को इन पैमानों को समझना आवश्यक था। अतः इनकी शिक्षा या तो अपने परिवारों में ही प्रदान की जाती थी या फिर चुनिन्दा देशी पाठशालाओं में शिक्षा दी जाती थी। मुद्रा विनमय को 'टका भाग पडत' कहते थे। तत्कालीन रियासतों में भूराजस्व सहित विभिन्न महसूल जथा आम जनता रोजमर्रा के लेनदेन 'दाम' या 'टका' में करती थी। इससे आम प्रचलन की मुद्राओं का मानक मुद्राओं में बदलकर शाही खजाने में भेजा जाता था। मुद्रा विनमय वस्तुओं की उपलब्धता व धातु की किमत के आधार पर तय होता था।²⁸

3. पटवारी/भूराजस्व/जमींदारी - उपरोक्त के साथ-साथ फारसी, उर्दू भाषा का ज्ञान, पटवारी के विभिन्न दस्तावेजों का ज्ञान भूराजस्व वसूलने की रीतियों की शिक्षा दी जाती थी।²⁹

क्षेत्रमिति - अंकगणित के चारों सामान्य सूत्रों (जिसमें जोड़, घटाव, गुणा व भाग) के अलावा सामान्य आकृतियों का क्षेत्रफल निकालना सीखते थे। शिल्पकार, वास्तुविद तथा पटवारी को क्षेत्रमिति का ज्ञान अनिवार्य रूप से सीखना होता था। बीघा का क्षेत्रफल निकालने के लिए किसी सूत्र का सहारा न लेकर ऐकिक नियम के द्वारा हल करने का प्रयास किया जाता था। खेत नापने के लिए अकबरी गज का उपयोग होता था।³⁰

उच्च शिक्षा-संस्कृत पाठशाला, मठ, उपासरे तथा मदरसा बड़े नगरों या धार्मिक जगहों पर स्थित होते थे। इनकी प्रकृति अधिक स्थायी व दीर्घजीवी होती थी। राज्य और समाज में इनकी व्यापक प्रतिष्ठा होती थी। ये पारवारिक प्रतिष्ठान की तरह होते थे जहाँ पर समान जाति, धर्म या सम्प्रदाय विशेष के छात्र और शिक्षक होते थे। उच्च संस्थाओं के पाठ्यक्रम की विषय वस्तु धार्मिक और धर्म निरपेक्ष दोनों प्रकार की होती थी। इन संस्थओं को राज्य के द्वारा विशेष संरक्षण मिलता था। इन्हें दान के रूप में नकद धन, करमुक्त भूमि व जागीर भी दी जाती थी।³¹

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राजस्थान के अभिलेखों में महिला संदर्भ

वंदना अग्रवाल

इतिहास के पुनर्निर्माण में अभिलेखीय साक्ष्यों की उपयोगिता निर्विवाद है। इस विषय में किसी तर्क की आवश्यकता नहीं। राजस्थान के संदर्भ में भी अभिलेख इतिहास जानने के महत्वपूर्ण साधन हैं। राजस्थान के अभिलेख भी राजस्थान के इतिहास के लगभग प्रत्येक पक्ष राजनीतिक, सामाजिक, धार्मिक, सांस्कृतिक, आर्थिक पक्ष पर महत्वपूर्ण जानकारियां देते हैं। प्राप्त अभिलेखों की संख्या हजारों में है तथा अभी भी हजारों की संख्या में ऐसे भी अभिलेख हैं जो भूगर्भ या खण्डहरों में दबे पड़े हैं। राजस्थान में अभिलेख दक्षिण-पश्चिमी तथा पूर्व-दक्षिणी भाग में अधिक संख्या में मिलते हैं। इसका कारण यह दिखाई देता है कि मुसलमानों का प्रभाव बढ़ जाने से उत्तर में इनका प्रयोग कम हो चला था।¹

राजस्थान में मुख्यतः दो प्रकार के अभिलेख बहुतायत से मिलते हैं—प्रतिष्ठा अभिलेख तथा दानपत्र। प्रतिष्ठा अभिलेख मंदिर, मस्जिद, विहार, मूर्ति, कूप, वापी, तालाब, नहर, आरामगृह, आदि के निर्माण अथवा पुनःसंस्कार के समय लिखवाये जाते थे। इनमें प्रायः उस समय के शासकों की प्रशस्ति भी रहती है। दानपत्र किसी ब्राह्मण, जैन साधु, गच्छविशेष, मंदिर, पदाधिकारी या किसी अन्य संस्था अथवा व्यक्तिविशेष के लिये भूमिदान के अवसर पर लिखवाये जाते थे। किसी व्यक्ति या घटना की स्मृति में स्मारक लेख भी उत्कीर्ण किये जाते थे। ऐसे स्मारक लेख मुख्यतः सती स्मारक लेख भी राजस्थान में बहुतायत से प्राप्त होते हैं।²

सती स्मारक लेखों से राजस्थान में बहुतायत से प्रचलित सामाजिक कुरीति सती प्रथा के बारे में महत्वपूर्ण जानकारियां प्राप्त होती हैं। सती होना प्रतिष्ठा का विषय माना गया। उसकी स्मृति में स्मारक स्थापित करवाये गये कि लम्बे समय तक उस घटना को जाना जाता रहे। नागौर से प्राप्त विक्रम संवत् 743, 745, 749, 827 के सती स्मारक लेख तीन सतियों का उल्लेख करते हैं। ओसियां से प्राप्त विक्रम संवत् 895 का सती स्तम्भ लेख धर्कट जाति का सती स्मारक लेख है। इस धर्कट जाति के आठ से अधिक सती लेख प्राप्त होते हैं। इसी तरह अन्य भी सती लेख प्राप्त हुये हैं जैसे रानी संपिका का विक्रम संवत् 1082 का लेख, विक्रम संवत् 1189 का बस्सी गांव का चौहान सती स्तम्भ लेख, विक्रम संवत् 1200 का पाल गांव का सती स्मारक लेख, घड़ाव (कड़वड़)

का विक्रम संवत् 1217 का लेख (यह लेख एक साथ दो पत्नियों के सती होने का उदाहरण), विक्रम संवत् 1237 का उस्तरा की देवली का सती स्मारकलेख जहां एक साथ गुहिल राणा तिहुणपाल की मृत्यु पर उसकी तीन रानियां सती हुई, आदि आदि। पति की मृत्यु के बाद पत्नी को उसकी मृत्यु शैया पर जीवित जला दिया जाता था, यह सामान्यतः सती होना कहा गया किंतु ऐसे भी उदाहरण हैं जहां पुत्र की मृत्यु पर उसकी माँ सती हुई। उदाहरण स्वरूप पांचोट (सांभर) से प्राप्त विक्रम संवत् 1244 का लेख जहां चाहमान राल्हा सुत साहणी वत्सराज की माता गोहिलणी वीसलदेवी सती हुई।

ये सती स्मारक लेख राजस्थान के समाज में महिलाओं की स्थिति के स्याह पक्ष को प्रस्तुत करते हैं, जहां महिलाएं एक सामाजिक कुरीति के अंतर्गत पति की मृत्यु शैया पर जीवित जलाई गईं। किंतु कुछ ऐसे भी लेख राजस्थान के अंचलों से प्राप्त होते हैं जहां राजस्थान की रानियां दान दे रही हैं तथा मंदिर, वापी आदि के निर्माण कार्यों में अपना महत्वपूर्ण योगदान भी देती दिखाई देती हैं। इसके अतिरिक्त ऐसे दुर्लभ अभिलेख भी राजस्थान से प्राप्त होते हैं जहां रानियों के गुणों का प्रशंसा गान किया गया है। इन लेखों को दुर्लभ इसलिये कहा जा रहा है कि राजाओं की प्रशस्तियां प्रायः बहुतायत से हमें प्राप्त हो जाती हैं किंतु रानियों के संदर्भ में ऐसे प्रशस्ति लेख कम ही प्राप्त हुए हैं। इसलिये राजस्थान से प्राप्त ये अभिलेख अधिक महत्वपूर्ण हैं। प्रस्तुत शोध लेख का उद्देश्य अभिलेखों से ज्ञात राजस्थान की रानियों - महिलाओं के समाज में उज्ज्वल पक्ष को सभी के समक्ष लाना है।

सबसे प्राचीन पठित अभिलेख मौर्य सम्राट अशोक के हैं। यह महत्वपूर्ण है कि अभिलेखों के प्राप्ति के आरम्भ से ही रानियों द्वारा दान दिये जाने के उल्लेख हमें प्राप्त हो जाते हैं। मौर्य सम्राट अशोक की द्वितीय रानी कौरवाकी द्वारा दान में दी गई आम्रवाटिका, विश्रामगृह, दानगृह व अन्य दानों की चर्चा प्रयाग से प्राप्त रानी के स्तम्भ लेख में मिलती है। इन 'सभी दानों को रानी के दान' माना जाये इस बात पर यह लेख अत्यधिक बल देता है।³ दक्षिण भारत के अभिलेखों में भी रानियों द्वारा दिये गये दान संबंधी चर्चाएं मिल जाती हैं, उदाहरण के लिये सातवाहन महादेवी गौतमी बलश्री द्वारा भद्रायणी भिक्षु संघ को एक गुहा निर्मित करवा कर उसका दान देने का उल्लेख करने वाला वाशिष्ठिपुत्र पुलुमावि का वर्ष 19 का नासिक से प्राप्त लेख।⁴ इसी तरह उत्तर भारत में बिहार से प्राप्त एक लेख मगधराज आदित्यसेन की पत्नी कोना देवी द्वारा एक तालाब के निर्माण का उल्लेख करता है। सांची से प्राप्त एक अभिलेख उपासिका हरिस्वामिनी द्वारा काकनादबोट विहार में रहने वाले बौद्ध भिक्षुओं को दान दिये जाने का वर्णन है।

रानियों द्वारा रचनात्मक कार्यों के साथ प्रशंसात्मक वर्णन प्राप्त होना भारतीय अभिलेखिकी का महत्वपूर्ण पक्ष प्रस्तुत करता है। इस प्रकार के उदाहरण दक्षिण भारत

से प्रायः प्राप्त होते हैं जैसे नागनिका और वेदश्री के नानाघाट गुहा लेख में रानी की प्रशस्ति इस प्रकार दी गई है- (वह) श्रेष्ठ हाथियों को देने वाली, मासोपवासिनी, गृह-तापस्या ऋगृह में तपस्वी की तरह रहने वालीऋ, चरित-ब्रह्मचर्या (ब्रह्मचारिणी का जीवन व्यतीत करने वाली), दीर्घ व्रत, यज्ञ, शौण्ड करने वाली है।⁵ उत्तर भारत में ऐसे उदाहरण बहुत कम हैं। इस बीच राजस्थान में रानियों की इस प्रकार की प्रशस्तियों का प्राप्त होना हमारे लिये गौरव का विषय है। इस दृष्टि से विक्रम संवत् 718 (661 ई.) की अपराजितकालीन कुण्डा ग्राम प्रशस्ति उल्लेखनीय है।⁶ यह लेख गुहिल नरेश अपराजित के प्रशंसात्मक वर्णन के साथ उसके सेनापति वराहसिंह तथा उसकी रानी यशोमती का भी प्रशंसात्मक वर्णन प्रस्तुत करता है। यशोमती के द्वारा एक विष्णु मंदिर के निर्माण किये जाने का भी यह लेख वर्णन करता है-

*तस्य नाम दधति यशोमती गेहिनी प्रणयिनी यशोमती
चित्तमुत्पथगतं निरुन्धती सा बभूव विनयादरुन्धती।
श्रीर्वन्धकी स्थागुणरता च गौरी वैधव्यदुःखोपहता रतिश्च
बाला त्रिलोक्यामतुलोपमाना सीमंतिनीनां धुरि सैव जाता।*

अर्थात् उस वराहसिंह की पत्नी यशोमती नाम वाली हुई जो अति प्रशस्त यश की धारिकी प्रणायिनी थी। वह अपने चित्त को कुमार्ग पर जाने से रोकने वाली ऐसी विनयशील हुई मानो अरुन्धती हो। (यह विदित ही है कि) लक्ष्मी स्वभाव से चंचला है, गौरी पार्वती स्थाणु (शिवलिंग) से अनुराग रखती है और रति वैधव्य के त्रास से पीड़ित है अतएव उन सभी से यशोमति की तुलना कदापि नहीं की जा सकती। इस अर्थ में वह समस्त त्रैलोक्य में सौभाग्य सम्पन्न स्त्रियों में सर्वथा श्रेष्ठ थी।⁷

आगे मंदिर निर्माण के बारे में उल्लेख है -

*विलोक्यासौ लक्ष्मीं स्वनयननिमेषप्रतिसमां
वयो वित्तं रंगत्तनुतरंगांतरलं
तरसंसारब्धिं विषमविषयग्राहकलितं
स्थिरं पोताकार भवनमकरोत्कैटभरिपोः।*

अर्थात् उसने यह विचार किया कि लक्ष्मी अपनी आंखों की पुतलियों के समान अस्थिर है, मनुष्य का यौवन और सम्पत्ति भी जल के समान चंचल ही है। ऐसे में उसने इन समस्त भयानक विषय रूपेण ग्राहों से परिपूर्ण इस संसार सागर में पार जाने के उद्देश्य से जहाज रूप में विद्यमान भगवान कैटभरिपु विष्णु का यह भवन बनवाया।⁸

इसी प्रकार लगभग 985 ई. का आहाड़ क्षेत्र से प्राप्त अम्बाप्रसाद का खण्डित लेख उल्लेखनीय है।⁹ इसमें शक्तिकुमार के पुत्र का नाम अम्बाप्रसाद दिया गया है तथा उसकी रानी चौलुक्य राजा की पुत्री थी। इस लेख में शक्तिकुमार के गुणों के बाद इस

रानी के व्यक्तित्व का वर्णन प्रशंसात्मक शैली में प्राप्त होता है-

चौलुक्यवंश... ..देवी तस्त जाता तनुजा
साक्षाद्वाणी पद्मयोनिवास्मात्
क्षीरांभोधेः श्रीरिवांभोजहस्ता । ...
प्रालेयाद्रेः पार्व्वतीवावभाति ।।
स श्री...

अर्थात् उसकी रानी चौलुक्य वंश (के राजा की) पुत्री थी और .. (नाम ?) देवी था। वह साक्षात् सरस्वती, पद्मयोनि (ब्रह्मा), समुद्र के समान और लक्ष्मी का व्यवहार उसके हस्तकमल में था। वह श्री...¹⁰

इसी क्रम में देवारी गांव में बनी त्रिमुखी जया नामक बावड़ी की पूरी दीवार पर लगी 1690 ईस्वी का प्रशस्ति लेख महत्वपूर्ण है।¹¹ इस बावड़ी का निर्माण महारानी रामरसदे ने करवाया था। इस लेख में महाराणा राजसिंह से पूर्व के राजाओं के उल्लेख तथा महाराणा राजसिंह की प्रशस्ति के साथ उनकी महारानी रामरसदे का प्रशंसात्मक वर्णन भी प्राप्त होता है-

सेयं श्रीराजसिंहस्य राज्ञी सौभाग्यसुंदरी ।
श्रीरामरसदेनाम्नी जयति क्षितिमण्डले ।।

अर्थात् वह सौभाग्य-सुंदरी श्रीराजसिंह की रानी है जिनका नाम श्रीरामरसदे है। उनकी इस पृथ्वी-मण्डल में जय हो। आगे लिखा है-

पातिव्रत्यपवित्रपुण्यसरणिश्चिंतामणिर्विद्वतां
चित्तस्थापितकण्ठ कौस्तुभमणिः श्रीशा गुणीनां खनिः ।
बुद्धिस्तोमजरर्णि (?) शिरोमणिरियं स्त्रीणां गणे सुंदर
श्रीचूडामणिरेव रामरसदेराज्ञी चिरं जीवतु ।।

अर्थात् पतिव्रता, पवित्रहृदया, पुण्यों की पथ, चिंतामणि, विद्वता को चित्त में स्थापित करने वाली, कण्ठ में कौस्तुभमणिधारिणी, लक्ष्मीदेवी, गुणों की खान, बुद्धिमानों की शिरोमणि और स्त्रियों के समुदाय में चूडामणि तुल्य रामरसदे महारानी चिरंजीवी हो।¹² इस प्रकार लेख में रानी रामरसदे के गुणों का वर्णन प्राप्त होना महत्वपूर्ण है।

इन उल्लेखों के साथ रानियों द्वारा मंदिर, देवालय, बावड़ियां बनवाये जाने के प्रचुर उल्लेख राजस्थान के अभिलेखों से प्राप्त हो जाते हैं। भरतपुर जिले के कामा नामक स्थान में स्थित चौरासी खम्भा नामक मंदिर/मस्जिद के एक खम्भे से प्राप्त अभिलेख (लेख में तिथि नहीं है किंतु लिपि से 8वीं शती का अनुमान होता है) एक विष्णु मंदिर के बारे में जानकारी देता है कि यह मंदिर रानी वच्चिका द्वारा बनवाया गया था।¹³ इसी

तरह भरतपुर के ही बयाना नामक स्थान से प्राप्त 1012 विक्रम संवत् (955 ई.) का अभिलेख रानी चित्रलेखा द्वारा एक मंदिर के लिये किये गये धर्मदान के बारे में बताता है।¹⁴ जोधपुर के बुचकला नामक स्थान से प्राप्त विक्रम संवत् 872 (815 ई.) का अभिलेख प्रतिहार राजा श्रीबप्पुक के पुत्र श्रीजज्जक की पुत्री रानी जयावली द्वारा परमेश्वर का मंदिर बनवाये जाने उल्लेख करता है।¹⁵ इसी तरह सिरोही जिले के बसंतगढ़ से प्राप्त विक्रम संवत् 1099 (1042 ई.) का अभिलेख परमार राजा पूर्णपाल की बहन तथा राजा विग्रहराज की विधवा रानी लाहिनी द्वारा एक बावड़ी के निर्माण तथा सूर्य मंदिर के पुनर्नवीकरण किये जाने का उल्लेख करता है।¹⁶

इस प्रकार ये अभिलेख राजस्थान के राजघरानों की महिलाओं के अधिकारों, प्रभाव तथा शक्ति पर प्रकाश डालते हैं। रानी प्रशस्ति अभिलेखों का प्राप्त होना राजस्थान में रानियों की उन्नत स्थिति को प्रस्तुत करता है।

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भक्ति आंदोलन एवं राजस्थान की महिलाओं की साहित्यिक यात्रा

मीना गौड़

भक्तिकाल से स्त्रियों ने पुरुषों के साथ-साथ भक्ति काव्य की रचना के क्षेत्र में कार्य करना आरंभ किया और संत कवियों की तरह संत कवयित्रियाँ भी पर्याप्त सफलता के साथ आगे बढ़ती गईं किंतु समय के प्रवाह और पुरुषों के प्रभुत्व से पुरुष संत लेखकों की कृतियों का प्रचार प्रसार अधिक हुआ। जनता के सामने कृतियाँ सांगोपांग रूप में सामने आया या उसका विज्ञापन अधिक हुआ। मध्यकालीन समाज में पर्दाप्रथा के प्रबल प्रचार और प्रभाव के कारण स्त्रियों को समाज में सामाजिक, साहित्यिक और राजनैतिक आदि सभी प्रकार की हानियाँ उठानी पड़ी। यही कारण हैं कि उनकी साहित्यिक उन्नति भी चाहारदीवारियों के भीतर ही सीमित रही, जनता के मध्य उसका सही प्रचार नहीं हो सका।¹

भक्ति आंदोलन के पूर्व भी संस्कृत साहित्य का इतिहास यह प्रकट करता है कि संस्कृत में कई ऐसी विदुषियाँ हुईं जिन्होंने विविध विषयों पर ग्रन्थों की रचना कर संस्कृत साहित्य को समृद्ध और गौरवान्ति किया है। जिनमें लीलावती² व उत्कृष्ट काव्य रचनाकार विकट नितम्बा देवी³ प्रमुख हैं। अर्थात् हमारे देश में प्राचीनकाल से ही स्त्रियों ने साहित्य के क्षेत्र में कार्य करना प्रारंभ किया है और अब तक करती आई है। संस्कृत साहित्य के पश्चात् प्राकृत और अपभ्रंश भाषाओं के साहित्य में भी स्त्रियों ने न्यूनाधिक रूप में सहयोग दिया है। इसके पश्चात् जब से हिन्दी साहित्य का विकास प्रारंभ हुआ उन्होंने इसके क्षेत्र में भी पर्याप्त सफलता और सराहनीय योग्यता से रचना कार्य किया।

बौद्ध काल में बौद्ध भिक्षुणियों द्वारा लिखे गए पदों का संकलन 'थेरीगाथापाली' नामक ग्रन्थ⁴ में पुरुष प्रधान समाज के विरुद्ध विरोध के स्वर दिखाई देते हैं। थेरी का अर्थ है बड़ी बुजुर्ग और गाथा का तात्पर्य वृतांत से है। अर्थात् बड़ी बुजुर्ग भिक्षुणियों का वृतांत। इन भिक्षुणियों ने उनके रचित पदों में मोक्ष और ध्यान के साथ-साथ चूल्हे चौके और संसार के जाल से मुक्त होने की बात कही है। जिस तरह बौद्ध भिक्षुणियाँ समाज के स्थापित धर्म के विरुद्ध विद्रोह के कारण बंधनों से बाहर निकल सकी थीं। उसी प्रकार भक्ति आंदोलन में भी भारत के अलग अलग भागों में अनेक भक्त संत स्त्रियाँ परिवार

और समाज से विरोधकर घर से बाहर आई। उनके द्वारा रचित काव्यों से हमें उनकी आध्यात्मिक यात्रा, ईश्वर के प्रति भक्ति के साथ साथ सामाजिक और सांसारिक पक्षपातपूर्ण दृष्टिकोण की पीड़ा भी दिखाई देती है।

मध्यकालीन स्त्री कवयित्रियों के साहित्य पर भी जब हम सूक्ष्म दृष्टि डालते हैं तो हमें स्पष्ट रूप से उनकी विशालता का भास होता है। उनकी योग्यता, भाव, विचार का स्थायित्व स्पष्ट हो जाता है। भक्ति आंदोलन में अनेक स्त्री-भक्त भारत के हर कोने में देखने को मिलती हैं। वैसे भी धर्म की आस्था, उसकी सत्ता और महत्ता का भाव स्त्रियों में पुरुषों की तुलना में कोमल, सरस और सरल होने के कारण संवेदना प्रधान होता है। इस कारण से स्त्रियाँ भक्ति और प्रेम का ओर विशेष रूप से आकृष्ट होती हैं। इन महिला संतों की सिरमौर मीरां रही है जिन्होंने 16वीं शताब्दी में ही क्रांतिकारी कदम उठाते हुए पर्दा प्रथा, सती प्रथा व जात-पात आदि को मानने से इंकार कर दिया। अन्य स्त्री संतों के भजनों में पुरुष प्रधान समाज में स्त्री होने के नाते उनके अनुभवों की बातें भी सुनने को मिलती हैं जैसे कश्मीर की संत लालदे⁵ के भजनों में घर के दैनिक जीवन के कामों के जंजाल और सास के तानों का उल्लेख है, तो महाराष्ट्र की बिहना बाई विवाह रूपी बेड़ी की बात करती हैं।⁶ रत्ना बाई ने अपने चर्खे से लगाव की बात करते हुए कहती है कि जब पति छोड़कर परदेश चला गया, माता-पिता, सास-ससुर ने साथ छोड़ दिया तब भी वह चर्खे से रूई कातकर किसी तरह जीवन निर्वाह कर रही है। प्रायः भारतीय राजनीति में चर्खा की बात गांधी जी के समय शुरू हुई यही माना जाता है किंतु सत्य यह है कि गांधी जी को भी चर्खे की प्रेरणा ग्राम की उन श्रमजीवी महिलाओं से मिली जो चर्खे से अपना जीवन निर्वाह करती थीं।⁷

राजस्थान में महिला भक्ति काव्य रचनाकारों की एक वृहत शृंखला है जिनमें मीरांबाई, सहजो बाई, दया बाई, छत्र कुंवरी बाई, रसिक बिहारी, प्रताप कुंवरी बाई, ताज व सुंदरकुवरी बाई के नाम प्रमुख हैं। इन महिला संतों का संघर्ष इतिहास की महत्वपूर्ण विरासत है जिनसे हमें प्रेरणा मिलती है। इन सभी स्त्रियों ने अपनी अपनी निजी जिंदगी में पितृसत्ता तथा जाति प्रथा के अनेक बंधन व परम्पराओं को तोड़ने का साहस किया। अनेक संत महिलाओं ने निर्मल और भक्तिपूर्ण पदों की रचना की।⁸ इसका परिणाम यह हुआ कि उन्हें अपने ढंग से बंधनमुक्त जीवन जीने में कुछ हद तक सफलता मिली। अपने समय में समाज में उन्होंने हलचल पैदा की।

किंतु अफसोस इस बात का है कि आगे चलकर पितृसत्ता और जाति प्रथा के खिलाफ उनकी चुनौती को भुलाकर इतिहास में उन्हें सिर्फ एक भक्त के रूप में समाहित कर लिया गया। इससे उनके तत्कालीन क्रांतिकारी कदम का प्रभाव मिट गया। उनके जीवन से लोगों को प्रेरणा तो प्राप्त हुई लेकिन उनके प्रयत्न सम्पूर्ण समाज में परिवर्तन

लाने में सक्षम नहीं रहे क्योंकि उनका विद्रोह भी सामूहिक नहीं था। इस कारण समाज के पितृसत्तात्मक पुरुष प्रधान ढांचे पर कोई स्थायी प्रभाव नहीं पड़ सका।⁹

राजस्थान में साहित्यिक प्रवृत्ति के अनुसार यहाँ की स्त्री रचनाकारों ने अपनी लेखनी को गति दिया। हिन्दी में जब बिहारी, देव, मतिराम, परमाकर तथा ग्वाल आदि कवियों ने शृंगारिक रचनायें की तब उनकी कृतियों ने यहां के स्त्रियों के लेखन को भी प्रभावित किया। चंपादे जैसलमेर के राव लहरराज की पुत्री और बीकानेर के राजा राजसिंह के अनुज पृथ्वीराज की रानी थी। पृथ्वीराज स्वयं डिंगल (राजस्थानी) और पिंगल (ब्रज) भाषा के श्रेष्ठ कवि थे। डिंगल भाषा में 'प्रेम दीपिका' उनकी उच्च कोटि की रचना है। अपनी पूर्व पत्नी लीलादे की मृत्यु के बाद पृथ्वीराज के हृदय और जीवन में छड़ी उदासी और निराशा को चम्पा ने अपने मृदु स्वभाव एवं सौन्दर्य से दूर किया। अपने विवाहित जीवन में प्राप्त प्रेम और सुख से प्रेरणा पाकर उसने अनेक दोहे लिखे। पति के संगति में चंपादे भी कवयित्री हो गयी। वह अनेक युद्धों में महाराज पृथ्वीराज के साथ गई थी। पृथ्वीराज संवत् 1810 में जीवित थे अतः चम्पादे का भी यही समय माना जा सकता है। चम्पादे पृथ्वीराज के काव्य की प्रेरणा थी और उसके सक्रिय सहयोग की बात भी काफी प्रसिद्ध है।¹⁰

रानी सरधरी जी का उल्लेख मुन्शी देवीप्रसाद की राजपुताना के हस्तलिखित ग्रंथों का खोजी रिपोर्ट में है। इसके अतिरिक्त महिला मृदुवाणी में उनकी रचना के कुछ उदाहरण तथा उनके जीवन पर संक्षिप्त प्रकाश दिया गया है। उनका वास्तविक नाम क्या था यह तो अनिश्चित है, परंतु मारवाड़ के सरधरा प्रान्त के राणा की पुत्री होने के कारण उन्हें सरधरी रानी के नाम से ही पुकारा जाता था। उनका विवाह सिरोही के राव जी के साथ हुआ था। उनके पिता एवं पति का नाम अप्राप्त है। राव साहब तथा सरधरी जी की जो पंक्तियाँ प्राप्त हैं उनसे उनके सुखमय जीवन का संकेत मिलता है।¹¹

हरिजी रानी चावड़ी जी का विवरण मुन्शी देवीप्रसाद की पुस्तक महिला मृदुवाणी में मिलता है। इसका समय 18वीं शताब्दी का उत्तरार्द्ध माना जाता है। इनका जन्म गुजरात प्रान्त के प्रसिद्ध ठाकुर परिवार में हुआ था। यह जोधपुर के राजा मानसिंह की दूसरी पत्नी थी। मानसिंह की अनेक रानियाँ थीं। इसके बावजूद उनके हृदय में हरिजी रानी चावड़ी के सौन्दर्य और कला प्रियता का सर्वाधिक प्रभाव था। उनके सुखी वैवाहिक जीवन का संकेत राजा मानसिंह के रचनाओं में मिलता है। रानी चावड़ी द्वारा रचित काव्य में कल्पना, अनुभूति और कला तीनों तत्वों का समावेश है।¹² 1810 के आसपास पृथ्वीराज का समय माना जाता है। पृथ्वीराज स्वयं भी डिंगल (राजस्थानी) पिंगल (ब्रज भाषा) पर बहुत अच्छा अधिकार रखते थे। उनकी रानी लालदे की अनेक रचनाएं उपलब्ध हैं। यद्यपि शृंगारिक काव्यों की रचना करने वाली स्त्रियों की संख्या

पुरुष कवियों की तुलना में बहुत कम है। इसका कारण स्त्रियों की स्वाभाविक लज्जा और मर्यादा की सीमा का संरक्षण भी हो सकता है। भारतीय साहित्य में जब नीति काव्यों को लिखने का दौर चला तो गिरिधर, कविराय, वृन्द आदि कवियों ने सुंदर रचनाएं लिखी। उस समय छतरकुंवरी बाई (छत्र कुँवरि बाई) ने नीति काव्य की सुंदर रचनाओं से हिन्दी का भंडार भरा। छतरकुंवरी बाई रूपनगर के शासक सरदारसिंह जी की पुत्री और ब्रज भाषा के कवि नागरीदास की पौत्री थीं। इनका विवाह संवत् 1731 ई. में कांठडे के गोपालसिंह खींची से हुआ था। अपने बाबा नागरीदास के ग्रन्थों का अध्ययन करते रहने से उनके हृदय में भी कृष्ण के प्रति अनुराग उत्पन्न हुआ। उन्होंने सलेमाबाद के निम्बार्क संप्रदाय में दीक्षा ली थी। इन्होंने 'प्रेम विनोद' नामक ग्रंथ की रचना की थी, जिसमें राधा-कृष्ण के जीवन के अनेक विनोदपूर्ण हास परिहासों का चित्रण है।¹³

वीर काव्य की रचना में भूषण जैसे कवियों ने ख्याति अर्जित की। उस प्रकार की कोई उत्कृष्ट कवयित्री स्त्रियों में दृष्टिगोचर नहीं होती, परन्तु 'झीमा चारणी' जैसी स्त्रियों ने अपने ओजस्विनी कविताओं की रचनाकार पुरुषों में वीरत्व का संचार किया। झीमा जाँगलू (बीकानेर राज्य) के बीठू चारण की बहन थी जो बड़ी वाचाल और अच्छी कवयित्री थी।¹⁴ उसका समय विक्रम संवत् 1560 के लगभग का अनुमान लगाया जाता है। नागरोड़ (कोटा राज्य) के खींची राजा अचलदास के साथ उसके राजा खीमसिंह जी की बेटी उमादे का विवाह हुआ था। वह उमादे की खास सखी थी जो परम्परानुसार उमादे के साथ उसके ससुराल शादी के समय आ गई। झीमा ने अपनी चातुर्य और कविताओं के द्वारा अचलसिंह को प्रसन्न किया था। झीमा के वीरता की कहानियाँ आज भी मारवाड़ के लोक जीवन में व्याप्त हैं।¹⁵ झीमा ने अनेक युद्धों में भी चारणी का अच्छा कार्य किया था। वीणा बजाने में वह अत्यंत कुशल थी। इसे कई लड़ाइयों में भाग लेने और विजय प्राप्त के बाद घोड़े, हाथी, हजारों रुपये इनाम में मिलते थे।¹⁶ मारवाड़ में आज भी झीमा चारणी के छंद गौरव की दृष्टि से पढ़ा जाता है।

पद्मा चारणी - इनका समय संवत् 1597 के लगभग माना जाता है। यह चारण भाला जी साह की पुत्री तथा बारहट शंकर की पत्नी थी। बीकानेर राज्य के अंतःपुर में यह जीविका निर्वाह के लिये रहती थी। संभवतः इनका कार्य भी झीमा चारणी की भाँति अतःपुर की रानियों का मनोविनोद करना तथा वहाँ विद्यमान प्रतिस्पर्धा को लेकर पद और कविता बनाना था। डिंगल में वह गीत तथा कविता लिखा करती थी।¹⁷

बिरजूबाई - इसका रचना काल लगभग संवत् 1743 अनुमान किया जाता है। यह जोधपुर के महाराज श्री अभयसिंह की राजसभा में रहने वाले चारण करनदीन की बहन थी। कविराज के सदृश्य ही वह भड़कीले कविताओं और गीतों की रचना करती थी।¹⁸

नाथीबाई - इसके द्वारा रचित हस्तलिखित ग्रंथ का उल्लेख टेसीटरी ने अपनी पुस्तक डिस्क्रिप्टिव कैटलॉग ऑफ बार्डिक पोयट्री की एक प्रति में किया है। अनुमान लगाया जा सकता है कि वह भोजराज की पुत्री थी। टेसटरी ने भोजराज को अमरकोट का शासक और नाथीबाई को भोजराज की पुत्री बताया है।¹⁹ भक्तिकाल के पश्चात् जब हिन्दी साहित्य के क्षेत्र में कला काल का उदय और विकास हुआ और लक्षण ग्रंथों की रचना एवं परम्परा अबाध रूप से चलने लगी तब स्त्रियाँ पुरुषों के साथ न चल सकी और अपने रचना कार्य को स्थगित करने के लिए बाध्य हुई। कृष्ण काव्य परम्परा के अनुसार उनके द्वारा थोड़ी बहुत भक्ति काव्य की रचनाएं अवश्य दिखाई देती हैं। कला काल के बाद कुछ स्त्रियों का ध्यान स्वतंत्र साहित्य विशेष की ओर गया और उन्होंने कला काव्य के स्थान पर इस साहित्य में अपनी रचनाएं की। कुछ स्त्रियों ने स्त्री समाजोपयोगी विषयों जैसे सती धर्म, पतिव्रत धर्म, गृहिणी धर्म पर सुंदर रचनाएं की।

निष्कर्ष में यह कहा जा सकता है कि प्रत्येक युग में स्त्रियों ने साहित्य के क्षेत्र में अपना कौशल और प्रतिभा दिखलाने का प्रयत्न किया है और इसी कारण प्रत्येक युग की छाप उनकी रचनाओं पर लगी दिखाई देती है। हिन्दी साहित्य के जिस युग में जो भाव, जो भाषा और जो शैली प्रधान रही, प्रायः उसी भाव से प्रभावित होकर उस युग में प्रचलित काव्य, भाषा और शैली में स्त्रियों ने भी अपना साहित्य रचा।

मध्यकाल में (15वीं से 18वीं शताब्दी) स्त्री शिक्षा की व्यवस्था यथोचित रूप में नहीं थी। राजाओं, राव तथा कुछ शिष्ट जनों के यहाँ स्त्री शिक्षा का प्रसार था। सामान्य स्त्रियों के लिये शिक्षा की व्यवस्था नहीं थी। ऐसी अवस्था में यह आशा नहीं की जा सकती है कि स्त्रियाँ काव्य शास्त्र तथा छन्द शास्त्र का पर्याप्त ज्ञान प्राप्त करके साहित्यिक परंपरा से पूर्ण परिचित होती हुई काव्य की रचना करने में पुरुषों की समानता कर पातीं। वे स्त्रियाँ अवश्य अपवाद रूप में हो सकती हैं जिन्हें या तो यथोचित साहित्य की शिक्षा दी गई थी या जिन्हें साहित्यकारों या कवियों के साथ रहने का अवसर प्राप्त हुआ हो। वस्तुतः इस काल की सभी स्त्रियों जिन्होंने काव्य की रचना की वो राजघराने या संपन्न परिवार की सदस्य थीं जिन्हें शिक्षा या समाज के शिक्षित वर्ग का सानिध्य प्राप्त था। प्रायः स्त्रियों ने पद शैली में ही अपना काव्य लिखा क्योंकि प्रथम तो कृष्ण काव्य की शैली मुख्य और विशेष प्रचलित थी, दूसरा, इसकी रचना छन्द रचना के समान श्रमसाध्य तथा कठिन नहीं है। जिन थोड़ी बहुत स्त्रियों ने छंदात्मक काव्य लिखा है उन्होंने भी केवल वे ही छन्द लिये हैं जिनकी रचना सरल, साधारण और स्पष्ट है। इतना होते हुए भी स्त्रियों ने इस बात का सफल प्रयत्न किया था कि वे उन सब प्रधान शैलियों की रचनाएँ करें जो उस समय के साहित्य के महाकवियों के मध्य प्रचलित थीं।

संदर्भ

1. ज्योति प्रसाद मिश्र, निर्मल, गांधी हिन्दी पुस्तक भंडार, प्रयाग, मार्च 1931, पृ. 11
2. भारतीय गणितज्ञ भास्कर द्वितीय द्वारा सन् 1150 ई.में संस्कृत में रचित लीलावती गणित और खगोल शास्त्र का एक प्राचीन ग्रंथ है, इसमें 625 श्लोक हैं। लीलावती प्रसिद्ध गणितज्ञ एवं ज्योतिषी भास्कराचार्य की विधवा पुत्री थी। भास्कराचार्य ने पुत्री के वैधव्य दुःख दूर करने के लिये उसे गणित की शिक्षा देना प्रारम्भ किया था। उसने गणित की शिक्षा को ही जीवन का ध्येय समझा और शीघ्र ही गणित में पारंगत हो गयी। भास्कराचार्य द्वारा रचित गणित, बीजगणित और ज्योतिष विषय के ग्रंथ 'सिद्धान्त शिरोमणि' में बताया गया है कि गणित का अधिकांश भाग लीलावती की रचना है।
3. विकट नितम्बा, 9वीं शताब्दी से पूर्व, संस्कृत भाषा की एक महिला कवयित्री जो अपने सरल एवं सुरुचिपूर्ण विशेषकर कामुक कविताओं के लिये प्रसिद्ध थी।
4. ईसा पूर्व 4-5 शताब्दी में बौद्ध भिक्षुणी संघ की बड़ी भिक्षुणियों द्वारा पाली भाषा में रचित कविताओं का संग्रह 'थेरीगाथापाली' ग्रंथ में है। पाली भाषा से अंग्रेजी भाषा में अनुवादक, अनागारिका महेन्द्र, धम्मा पब्लिशर, रोसलिंगडेल, एम.ए., अमेरिका, 2017
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दिनेश नंदिनी डालमिया : बीसवीं शताब्दीय मारवाड़ी समाज और नारी चेतना

अनीशा श्रीवस्तवा

जेंडरस्टडीस ने इतिहास में एक बहुत बड़े अभाव की पूर्ति की है। बीसवीं शताब्दी के सातवें दशक तक इतिहास में स्त्री की चर्चा न के बराबर थी। नारी समाज की ऐतिहासिक सार्थकता 1970 के उपरांत ही परलक्षित हुई जब संयुक्त राष्ट्र ने 1970 के दशक को अंतर्राष्ट्रीय महिला दशक घोषित किया। 1975 के पश्चात हर वर्ष 8 मार्च अंतर्राष्ट्रीय महिला दिवस के रूप में मनाया जाता है।¹ अन्य विषयों की भांति, इतिहास ने भी अपने चक्षुओं को विस्तृत किया, और जेंडरस्टडीस, इतिहास में नारी की अद्रश्यता को समाप्त करने के लिए एक सटीक साधन साबित हुआ। जेंडरस्टडीस का यह मानना है की स्त्री और पुरुषमात्र दो भिन्न जैविक प्राणी नहीं है, अपितु उनकी इस भिन्नता ने उन्हें दो भिन्न सामाजिक प्राणी की भी अस्मिता प्रदान की है। इतिहास के विभिन्न युगों में तथा भिन्न सामाजिक व्यवस्थाओं में, यह एक विशिष्ट सत्ता तंत्र का आधार बना। पुरुष को करता धर्ता और स्त्री को अवगुंठित होकर पुरुष के प्रयोजनों को सार्थक बनाने के साधन के रूप में देखा गया। स्त्री के इस 'दोयम दर्जे' ने मानव इतिहास के बदलते स्वरूपों में स्त्री के औचित्य को गैर-जरूरी समझते हुए उसे लिपिबद्ध करना आवश्यक नहीं समझा। लिहाजा लिखे गए इतिहास के पन्नों में स्त्री की उपस्थितन के बराबर है। यह ही सोच पित्रसत्तात्मक समाज का भी आधारभूत है। स्त्रियों कोघर की चारदीवारी के भीतर पुरुष की सुविधा अनुसार व्यवस्था के इंतजाम का दायित्व सौंपा गया तथा पुरुष जीविकोपार्जन और सार्वजनिक उपस्थित के योग्य माना गया। यही सोच धीरे-धीरे रीति रिवाजों, धर्म, संस्कृति, वैचारिक उपक्रम इत्यादि द्वारा संस्थापित होती गई। और स्त्री गुम नामी के अंधेरे में खोती गई।² जेंडरस्टडीस ने कुछ विशेष अवमाननाओं के कटघरे में स्त्री और पुरुष को रख कर इस असंतुलित सामाजिक अस्तित्व की अश्वर इंगित किया है, तथा स्त्री के दोयम अस्तित्व में उसके वजूद को खोजने का प्रयत्न किया है। इतिहास में स्त्री से जुड़े प्रश्न कब और क्यों महत्वपूर्ण हो जाते हैं, क्या पुरुष प्रधान ष्टिकोण ही सर्वोपरि होता है, परिवारों के निर्माण एवं स्त्री कि भूमिका निर्धारित करने में यह प्रक्रिया कैसे सार्थक बनती है, मूलसंरचना को शाश्वत अस्तित्व प्रदान करने अपितु उसमें समझौते के दायरे तय करने या फिर उसका विरोध

करने में स्त्रियश्वं कि भूमिका कैसे प्रकट होती हैइत्यादि। व्यवस्था और इतिहास वही है किन्तु उनसे पूछे गए प्रश्न नए हैं। पित्रसत्तात्मक समाज की कानून व्यवस्था, आर्थिक उत्पादन पद्धति, जाति, उप जाति, वर्ग, वर्ण और धर्म की विसंगति यों से विभाजित भारतीय समाज स्त्री की मध्यस्थता को कैसे निरूपित करता है। स्त्री की पहचान हाशिये पर ही सिमट कर क्यों रह जाती है? स्त्री अपनी दायम भूमिका के प्रति अपनी चेतना को कैसे व्यक्त करती है? क्या उसकी अभिव्यक्ति सहज और स्वाभाविक होती है या उसे आवरणों से ढकना पड़ता है? यह सब उसके जेंडेड अस्तित्व की ओर इंगित करते हैं। क्योंकि स्त्री की सार्वजनिक उपस्थित बहुत लंबे समय तक हाशिये पर ही रही, इसलिए इतिहास के परंपरागत साक्ष्य जैसे पुरालेख संबंधी साक्ष्य, सरकारी अभिलेख और सूचनाएँ, समाचार पत्र, स्त्री की उपस्थित को कम शब्दों में बयान करते हैं या फिर एक पुरुष प्रधान नजरिये से देखते हैं। कई बार महत्वपूर्ण मुद्दों पर स्त्रियश्वं के संबंध में इनकी मूकता स्त्रियश्वं के जेंडेड या लैंगिक अस्तित्व को पुरजोर तरीके से स्थापित करती है। स्त्रियश्वं की सोच समझ को जानने के लिए गैर परंपरागत साक्ष्यों का सहारा लेना पड़ता है। मसलन औपनिवाशिक भारत में साहित्य की विविध शैलियाँ, लोक कथाएँ, लोक गीत, लोक नाट्य इत्यादि महत्वपूर्ण साक्ष्य हैं। डॉ. चारु गुप्ता के अनुसार देशज भाषा में लिखा गया साहित्य स्थानीय और सामाजिक चेतना को प्रामाणिक करता है। समाचार पत्रों तथा पत्रिकाओं में कार्टून, विज्ञापन, इत्यादि सामाजिक सोच को अवतरित करते हुए एक निश्चित सामाजिक अवस्था की ओर इशारा करते हैं। लैंगिकता के दृष्टिकोण से ये 'पूरक' नहीं वरन 'आवश्यक' पुरालेख हैं।³

एक चर्चित जेंडर इतिहासकार नीता कुमार का यह कथन बहुत सटीक है, "इतिहास में नारी स्वर से जुड़े प्रश्नों को पूछने का अर्थ है पद्धति संबंधी इस चुनौती का सामना करना कि, इन स्वरों को कैसे ढूँढा जाए? अगर हम परिचित आंकड़ों एवं विवेचना का सहारा लेते हैं, तो हम गोल-गोल घूमते रह जाएंगे, किन्तु अगर हम साहित्य, लोकगीत, कला, भूगोल जैसे गैर परंपरागत साक्ष्यों का उपयोग करें, तो हमारे लिए निश्चित ही नए रास्ते खुलेंगे।"⁴ विजया रामस्वामी पुरजोर लहजे से अपनी बात रखती हैं, "हमें नारी कि उपस्थित सुविचारित मौन, कानूनी बहिष्करण एवं अवगुंठित स्वर में समझना पड़ेगा। यही हमारे इतिहास के पाठ और उप पाठ होते हैं।"⁵

स्त्री की दृश्यता को दृष्टिगोचर करने के सतत प्रयत्न

उपरोक्त चर्चा से यह बात विदित हो जाती है की इतिहास में नारी की प्रासंगिकता एवं उसकी उपस्थिति दोनों ही पुरुषों से भिन्न रहे हैं। उदाहरण के तौर पर बीसवीं शताब्दी के एक लंबे अंतराल तक सार्वजनिक क्षेत्र में पुरुषों की तुलना में स्त्रियों की जिस्मानी उपस्थिति बहुत ही सीमित रही। किन्तु इसका अर्थ यह कदापि नहीं कि

सार्वजनिक क्षेत्र में वह पुरुषों कि सहभागी नहीं रहीं, अथवा उनकी उपस्थिति निष्क्रिय रही है। अंतर केवल इतना था, कि उनका व्यक्तिगतजीवन एवं उनका सार्वजनिक जीवन एक दूसरे से इतने जुड़े थे कि दोनों को अलग रखकर देखना और समझना असंभव था। क्योंकि व्यक्तिगत जीवन का अध्ययन इतिहास के दायरे से बाहर रहा है, इसलिए नारी इतिहास का हिस्सा नहीं बन सकी।

यह कहना भी असंगत नहीं होगा कि, बीसवीं शताब्दी इतिहास में नारी केन्द्रीय प्रश्नों को समझने में हिन्दी साहित्य का बहुत बड़ा हाथ रहा है। हिन्दी साहित्य में स्त्रीवादी विवेचना ने ऐसी अनगिनत महिलाओं कि चर्चा की है, जिनकी रचना, शैली एवं स्वर हिन्दी साहित्य के इतिहास में अपना नाम नहीं दर्ज करा पायीं। इसका कारण यह था कि उनकी रचनाएँ उस 'प्रभा मण्डल' से जुड़े साहित्यकारों कि शैली से मेल नहीं खाते, जिन्हें साहित्य के इतिहास के प्रभावशाली दौर के वर्गीकरण में मील का पत्थर माना गया।⁶ इतिहास की दृष्टि भी इस अभ्यास से समग्र हुई है, क्योंकि यह विदुषियाँ अपने कथनों द्वारा एक विशेष समाजीकरण प्रक्रिया में स्थित अपने संघर्ष और वजूद की खोज को परलक्षित करती हैं। उनकी ऊहापोह समाज और समुदाय की लैंगिक सोच की पुष्ट करती हैं। स्त्रियों की अभिव्यक्ति को जब उनके जीवन के पहलुओं के साथ जोड़ा जाए, तो एक ऐसा रोचक ऐतिहासिक अध्ययन जन्म लेता है, जिसमें पित्रासत्तात्मक समाज में स्त्री की व्यावहारिक सोच के आयाम प्रस्तुत होते। उनकी यह चेतना उनकी सक्रियता का पर्याप्त प्रतिबिंब है। संघर्ष भले ही क्रांतिकारी न साबित हो किन्तु उसकी उपयोगिता कम नहीं होती।

दिनेश नंदिनी डालमिया की जीवन यात्रा का संक्षिप्त उल्लेख

दिनेश नंदिनी डालमिया (1921-2007) राजस्थान के मारवाड़ी समुदाय के धनाढ्य उद्योगपति राम कृष्ण डालमिया की छठी पत्नी थीं। 16 फरवरी 1921 में उदयपुर के चोरडिया परिवार में जन्मी दिनेश नंदिनी आठ भाई बहनों में सबसे बड़ी थीं। उदयपुर से उन्हें विशेष लगाव रहा और इसकी सुंदरता की चर्चा इन्होंने कई बार की।

....मेरा उदयपुरस्विट्जरलैंड सरीखा है.....झीलों की नगरी ⁷

उनके पिता नागपुर के मॉरिस कॉलेज में अँग्रेजी के अध्यापक थे। उनका परिवार पुष्टिमार्गी मारवाड़ी परिवार था। इसलिए उनका लालन पालन एक अत्यंत परंपरागत माहौल में हुआ। बचपन में ही उनकी दादी ने उन्हें नाथद्वारा के मंदिर में गोसाइन द्वारा गुरु मंत्र दिलवा दिया। तत्पश्चात दिनेश नंदिनी अपने आपको कृष्ण की तलाश में भटकती एक योगिनि तथा गोपी के रूप में देखने लगी।⁸ उनकी शिक्षा की व्यवस्था घर में ही की गई। बहुत शीघ्र ही उन्होंने हिन्दी में पारंगत हासिल कर ली। बारह साल की उम्र में

उन्होंने अपना पहला गद्य गीतलिखा, जो त्यागभूमिनामक पत्रिका में प्रकाशित हुआ।⁹ तत्पश्चात् गद्य गीतों की रचना का सिलसिला 1970 तक निर्विघ्न रूप से चलता रहा। 18 साल की उम्र में गद्य गीतों के संकलन शबनम के लिए उन्हें सकसेरिया पुरस्कार से सम्मानित किया गया जो उस समय हिन्दी साहित्यिक जगत में एक महिला के लिए प्राप्त करना अत्यंत गर्व की बात थी।¹⁰ गौर तलब बात यह है की उस समय तक वह कठोर पर्दा प्रथा के दायरे में रहकर पली बड़ी हुई थीं। उनके गद्य गीतों में प्रेम उन्माद, विरह, प्रेमी के इंतजार इत्यादि जैसे भाव के समग्र वर्णन मिलते हैं। ऐसा साहित्य लिखने के लिए, अपने घर में उन्हें बहुत विरोध का सामना करना पड़ा, किन्तु अपने पिता द्वारा प्राप्त प्रोत्साहन के फलस्वरूप वह निरंतर आगे बढ़ती रहीं। हालांकि उन्हें पत्राचार के द्वारा अपनी प्रसिद्धि का अनुमान था, किन्तु उन्होंने कभी घर से बाहर निकलकर, कोई सार्वजनिक सभा में अपने गीतों की प्रस्तुति नहीं की।¹¹

समय और परिवेश को देखते हुए उनकी प्रकृति विद्रोही कही जा सकती है। स्वयं उन्होंने भी यह स्वीकारा है। उनका जिद्दी और विद्रोही स्वभाव घर में कठोर परम्पराओं के बंधन के विरुद्ध एक प्रतिक्रिया थी।

.... दादा दादी बहुत पुराने विचारों के थे। मुझमें विरोध और क्रांति घर करती रही। चले हुए पाठ पर चलना पसंद नहीं आया।.... हर परंपरा का विरोध किया मैंने।¹²

तेरह साल की उम्र में उन्होंने एक चर्चित और आकर्षक 35 वर्षीय विधुर से पत्र व्यवहार करते हुए प्रेम का इजहार किया और विवाह की इच्छा व्यक्त की। उत्तर में उस विधुर ने उन्हें मना करते हुए, अपने भविष्य को सवारनें की राय दी। आवेग में आकर दिनेश नंदिनी ने आत्महत्या करने की भी कोशिश की और असफल होने पर भावभीने गद्य गीतों की रचना में उन्होंने अपना चैन ढूँढा। उनकी विद्रोही स्वभाव का दूसरा साक्ष्य था विवाह के लिए इनकार करना। समस्त मारवाड़ी समाज ने उनके परिवार का विरोध किया। मात्र उनके पिता ने उनका साथ दिया।¹³ स्वतन्त्रता संग्राम के दिन थे, मन करता था किन्तु पैर बंधे थे फिर भी नेहरू जी से पत्राचार किया और 1944 में उनसे मिलने वर्धा भी गई।¹⁴ समस्त परिवार ने उनके वर्धा जाने का विरोध किया।

1944 में उनके साहित्यिक उपलब्धियों से वशीभूत होकर रामकृष्ण डालमिया ने उनके पिता द्वारा उन्हें विवाह संदेश भेजा। उस समय तक वह पाँच विवाह कर चुके थे और उनकी चार पत्नियाँ जीवित थीं। प्रारम्भ में तो दिनेश जी ने मना कर दिया किन्तु बाद में अपनी साहित्यिक यात्रा को सुविधाजनक बनाने के लिए वह प्रलोभन ग्रस्त हो गई। स्वयं उन्होंने यह स्वीकार किया है। साथ में उन्होंने यह भी स्वीकार किया है कि वह ऐसे व्यक्ति की मानसिकता का अध्ययन करना चाहती थीं जो पाँच सुंदर और शिक्षित पत्नियों के होते हुए छठा विवाह करना चाहता था। डालमियाजी के मरणोपरांत एक साक्षात्कार में

उन्होंने अपने विवाह की बात करते हुए स्वयं स्वीकारा की यह विवाह उनकी बहुत बड़ी भूल थी।

“यह कोई विवाह थोड़े ही था। मुझे अविवाहित नहीं रहना था। और उनका एक स्वभाव था, वह कुछ ऐसा अपनी पत्नी में ढूँढते थे जिसे किसी भी पात्र में मिलना एक तरह से असंभव था। वे शिक्षित रूपवती पत्नियों के पति थे पर उनका भीतरी इंसान प्यासा ही रहा। मुझे किसी चीज की तलाश थी।यह विवाह मानव मन के अध्ययन का खासा अच्छा विषय रहेगा। ऐसा मैंने सोचा....”¹⁵

रामकृष्ण जी के लिए यह मात्र एक उपलब्धि थी जिसने उन्हें एक विदुषी स्त्री पर अधिकार सिद्ध करने कि सुखद अनुभूति दी। दिनेश जी इसे समझौता मानती रहीं जिसमें वह अपने को रामकृष्ण जी की अनगिनत वस्तुओं में से एक वस्तु थीं। उनके लिए यह ही संतोषप्रद था की उनके बाद डालमियाजी ने कोई अन्य विवाह नहीं किया।¹⁶ 1946 में उनका विवाह हुआ। विवाह के उपरांत वह दिल्ली आ गई और अगले दस वर्ष में उन्हें सात बच्चे हुए। उनका वैवाहिक जीवन संघर्षोंसे भरा रहा। डालमियाजी एक कट्टर वैष्णव मारवाड़ी थे। एक सफल उद्योगपति से एक पतनोन्मुख अवस्था की उठक पटक के बीच डालमिया जी अपने सामंतीय विकार ग्रस्त परंपरागत सोच अपनी पत्नियों, और विशेषतः दिनेश जी पर थोपते रहे। उनकी मृत्यु 1978 में हुई।

दिल्ली के 3 सिकंदर रोड में स्थित डालमिया आवास में लगभग 50 वर्ष तक दिनेश नंदिनी पिंजर बद्ध पक्षी की तरह रहीं। उन्होंने स्वयं स्वीकार किया कि वह कभी दिल्ली की सड़कों में नहीं घूमी। सार्वजनिक उपस्थिति की औपचारिकता को पूरा करने के लिए घर से कार में बैठकर गंतव्य तक पहुंचा दी जातीं। वह सड़क के खुरदरे पन से इतनी अनभिज्ञ थीं कि नंगे पैर गाड़ी में बैठ जातीं। तत्पश्चात उनके बच्चे उनकी चरण पादुकाएँ गाड़ी में रख देते।¹⁷ उनके सभी बच्चों ने अपने-अपने तरीके से बगावत की। पति की मृत्यु के उपरांत उन्हें बच्चों की उथल पुथल भरे जीवन संघर्षों से जूझना पड़ा। बच्चे माँ की लीक पर चलने को राजी नहीं थे। उन्होंने अपने शब्दों में कहा है कि-

“मैंने समझा था कि ममता का अमृत सारे विषों को धो देता है। वक्त बदल रहा है। मेरा अमृत तुम लोगों के लिए विष साबित हो मैं ऐसा कुछ नहीं करूंगी।”¹⁸

उनकी मृत्यु 2007 में हुई। तब वह 79 वर्ष कि थी।

दिनेश नंदिनी डालमिया की उपलब्धियाँ

हालांकि उनका व्यक्तिगत जीवन असाधारण परिसतिथियों में गुजरा, किन्तु साहित्य रचना के प्रति उनका समर्पण कभी नहीं डिगा 1932 से लेकर 2005 तक वह साहित्य सेवा से जुड़ी रहीं। पहले गद्य गीत एवं तत्पश्चात आत्म कथात्मक उपन्यास लघु

कहानियाँ कवितायें इत्यादि। उन्होंने लगभग 50 कृतियों की रचना की। शबनम (1937), मौक्तिक माल (1938), शार्दिया (1939), दुपहरिया के फूल (1944), वंशिराव तथा उम्नन (1945), इति (1972) उनके कुछ चर्चित गद्य गीत हैं। उनके गद्य गीतों में समर्पण, त्याग, मर्यादा, बंधन, उत्सर्ग की कामना कूट कूट कर भरी है। उन्होंने अपने को राधा और मीरा सरीखा देखा। उन्हें हमेशा इस बात का दुख रहा की जहां गद्यगीतों की विधा में 1950 तक, उनका नाम सर्व श्रेष्ठ रचयिताओं में अकेला था, वहीं विवाह के उपरांत हिन्दी जगत ने जैसे उन्हें भुला दिया। साहित्यिक इतिहास में भी इस विधा की चर्चा नहीं की गई है।¹⁹ उन्हें ऐसा लगा की उनका वजूद ही मिट गया हो। तत्पश्चात उन्होंने आत्मा कथात्मक उपन्यासों की विधा चुनी। इस श्रंखला में मुझे माफ करना, कंदील का धुआँ, आहों की बैसाखी, और सूरज डूब गया उनकी मुख्य कृतियाँ हैं। उन्होंने इन कृतियों में अपने जीवन के वो वृतांत प्रस्तुत किए हैं, जो उनके वैवाहिक जीवन तथा डालमिया जी की मृत्यु के उपरांत डालमिया जी के विस्तृत परिवार द्वारा उनके तथा उनके बच्चों के बहिष्करण के संताप को दर्शाते हैं। किन्तु फिर भी वह उसे उपन्यास कहना पसंद करती हैं, क्योंकि आत्मा कथा कहने की हिम्मत नहीं कर पायीं।²⁰ इसके उपरांत भी उन्होंने कई उपन्यास और लघु कथाएँ लिखीं जैसे आँख मिचौली, वह भी झूठ है, मरजीवा, तितिक्षा, पीछा करने वाली आवाज इत्यादि। उनकी लेखन यात्रा निर्विघ्न रूप से 2004 तक चलती रही। उन्हें कई साहित्यिकपुरस्कारों से सम्मानित किया गया जैसे हिन्दी साहित्य सम्मेलन का महिला सशक्तीकरण पुरुस्कार, पद्म भूषण मैथलीशरण गुप्त पुरस्कार, प्रेमचंद पुरस्कार, इत्यादि। उन्होंने कुछ समय के लिए चर्चित पत्रिका धर्मयुग का भी सम्पादन किया। 2003 में उन्होंने ऋचा नामक एक नई पत्रिका का संपादन किया जो मुख्यतः युवा संघर्षशील साहित्यकारों को लेखन मंच प्रदान करने का उनका सार्थक प्रयास था। 2007 तक वह उसके सम्पादन से जुड़ी रहीं। वह बहुत कम अपना घर छोड़ कर बाहर गई किन्तु समाज सेवा की चाहत उनके मन में इतनी तीव्र थी कि उन्होंने एक विद्यालय और चिकित्सा शाला का भी निर्माण करवाया।²¹ वह समस्त उदयपुर में स्नातकोत्तर करने वाली पहली महिला थीं। 2003 में जबलपुर की रानी दुरगावती विश्वविद्यालय ने उन्हें डॉक्टर कि उपाधि दी।

दिनेश नंदिनी जी के समग्र साहित्यिक रचनाओं की मुख्य विशेषता है उनका बेबाक होकर अपने व्यक्तिगत जीवन के अनकहे और असाधारण तथ्यों को बयान करना। अपने विवाह के संबंध में उन्होंने स्वीकार किया,

“वह खेल गलत था, यह चाल गलत थी। पर मैं चल चुकी थी”²²

दिनेश नंदिनी जी एक सदी के इतिहास अपने भीतर लिए हुए हैं। आज की जीवन प्रणाली, तेजी से बदलते मानव मूल्य, पारिवारिक विघटन सभी लेखिका का

आंखों देखा था हृदय से महसूस था, और सूक्ष्मता से अध्ययन किया है। उन्होंने स्वीकार किया कि उनका जीवन अस्वाभाविक रहा। लेखक जितना अपने निजी जीवन से प्रभावित होता है उतना ही अपने चारों ओर के वातावरण, सामाजिक राज नैतिक स्थिति, धार्मिक परम्पराएँ व रिवाज...सभी के प्रभाव से उसके व्यक्तित्व का निर्माण होता है। इसमें संदेह नहीं कि लेखक अपनी रचनाओं के माध्यम से एक बड़े समाज और व्यवस्था के प्रश्नों से रूबरू होता है।²³

इतिहासकार का दृष्टांत

एक इतिहासकार का दृष्टिकोण एक साहित्यकार से भिन्न होता है। एक साहित्यकार कहानी और उपन्यासों के विषय वस्तु, शैली तथा भाषा कि विवेचना साहित्य जगत में उसकी मौलिकता अथवा विशिष्टता को समझने के लिए करता है। इतिहासकार का नजरिया लेखक से भिन्न होता है। वह लेखक की कृतियों को लेखक के समाजीकरण के दायरे और भोगे हुए जीवन के समानान्तर में रखकर, उन कृतियों में छुपी हुई चेतना के आयामों को समझने का प्रयत्न करता है। दिनेश नंदिनी जी का लेखन समग्र और गहन रहा है। वह पचास सालों तक निरंतर लिखती रहीं। उससे भी ज्यादा महत्वपूर्ण बात यह है, कि उन्होंने अनगिनत साक्षात्कार दिये, और अपने से जुड़े कई संवाद लेखन को व्यक्तिगत तौर पर कार्यान्वित करवाया।²⁴ इन व्यक्तिगत चर्चाओं में उन्होंने खुलकर अपने परिवेश²⁵, वैवाहिक जीवन, उससे जुड़ी अपनी त्रासदी, घुटन, तथा लेखन के प्रति अपने समर्पण²⁶ को व्यक्त किया। उनके लिए लेखन भीतर के ज्वालामुखी को व्यक्त करने का साधन था। अपने लेखन में उन्होंने एक विशिष्ट सामंती मारवाड़ी परिवार कि रीति, नीति, आस्थाएँ, विश्वास और उसके बीच में नारी कि विषम स्थिति का खुलकर बयान किया है। इन्होंने चार ऐसे उपन्यास लिखे जिन्हें वह आत्म कथात्मक मानती हैं। उनमें से पहला पति के जीवित रहते प्रकाशित हुआ। पति इतने नाराज हुए कि उन्होंने प्रकाशक से कहकर उसकी प्रतियाँ जलवा दी। उनकी मृत्यु के उपरांत वह दोबारा प्रकाशित किए गए। उनके पति एक सामंती सोच के व्यक्ति थे।

“वह मेरे लेखन को नजरअंदाज करते। कोई आता तो कहते भीतर जाओ। कभी मन की बात न पूछिए। मैं कागज की तरह कोरी ही रही। हम कभी मित्र न हो सके। उन्होंने कभी शब्दों में तो बंदी हो जाने को नहीं कहा। पर उनका मौन ये ही बोलता था यहाँ का वातावरण बंदी गृह जैसा था। इसमें संदेह नहीं कि लेखक अपनी रचनाओं के माध्यम से एक बड़े समाज और व्यवस्था के प्रश्नों से रूबरू होता है।”²⁷

पति के विरल व्यक्तित्व की प्रशंसा करती हैं किन्तु साथ में यह भी उजागर करती हैं कि वह कट्टर पंथी सामंत था जो स्त्री को घर परिवार तक सीमित रखते थे और

अपने हिसाब से पत्नी के लिए स्थान, सीमाएं, और कर्तव्य का निर्धारण करता थे उसका आदेश सर्वोपरि थे ।

“जो मैं किसी से बोल नहीं सकती वह लिख देती हूँ। लिखना मेरे जीवन का अंग है। पति के सामने मुंह खोलना तो महा अपराध है पर अपनी प्रतिक्रिया कागज ओर उतारने से मुझे कौन रोकेगा ?”²⁸

एक जीवन वह परिवार में जीती थीं, दूसरा साहित्य में। पारिवारिक जीवन में समझौते करती थीं क्योंकि पति का विरोध करने का अर्थ था निर्वासित जीवन जीना, जो उन्हें स्वीकार नहीं था। साहित्य का जीवन उन्हें सार्थक अभिव्यक्ति देता है। लेखन के माध्यम से अपने होने और जीने को अर्थ देती रहती थीं।²⁹

“आत्मस्वीकृति का दूसरा नाम सत्य है। मैंने अपने आत्मिक सत्य को ही अपनी पुस्तकों में उद्घाटित किया है। मैं धीरे-धीरे उन सभी तथ्यों को उजागर कर देना चाहती हूँ जो मैंने भोगा है।...मैं प्रार्थना करती हूँ कि, प्रभु, मैंने जैसा और जो कुछ जिया है, या किया है, उसे ज्यों का त्यों कह देने का साहस दें ताकि मैं जब इस दुनिया से विदा लूँ तो एकदम साफ और खाली रहूँ।”³⁰

मैं लिखती रही, चीजें छपती रहीं। मुझे अच्छा लगता था यह सोचकर कि मैं अपने से बाहर निकालकर कुछ कर रही हूँ।³¹

मेरे मन की अवस्था अब अधिक शांत है, गंभीर है, उदासीन होते हुए भी मेरा हृदय आग नहीं उगलता।³²

जेंडरस्टडीस के दृष्टिकोण से उपरोक्त उद्धोषित सभी वाक्य अत्यंत महत्वपूर्ण हैं। दिनेश नंदिनी अपने काल एवं मारवाड़ी समाज कि उन हस्तियों में से थीं जिनका नाम उँगलियों में गिना जा सकता था। मारवाड़ी समाज के विषय में स्वयं दिनेश नंदिनी जी ने कहा है

“मारवाड़ी जहां भी रहें उनका धर्म, उनका विश्वास, उनका रहन सहन, उनकी भाषा, खानपान, वैसा ही है, जैसा मेरे जन्म के समय या उससे भी पहले रहा होगा। उनके संस्कार ज्यों के त्यों बने हुए हैं। जन्म से लेकर मृत्यु पर्यंत नियमपूर्वक वे संस्कारों को मान्यता देते हैं। उनकी आंतरिकता बिलकुल नहीं बदली है। उन्होंने अपनी संस्कृति को सचेतन और संजीवित रखा है।”³³

ऐसे समाज में उन्मुक्त सोच रखने वाली स्त्री के अन्तर मन में निहित ऊहापोह स्वाभाविक सी बात थी। उनके लिए साहित्य अपने भीतर स्थित आक्रोश को व्यक्त करने का साधन बना। वह लोगों के समक्ष अपनी कुंठा को रखकर उस सार्वजनिक क्षेत्र से जुड़ने में सफल हो पायीं जो उनके अभिगमन के बाहर थीं।

“अगर मेरी पुस्तक दूसरों के कष्ट तक पहुँचने कि सीढ़ी है, तो मुझे अत्यंत हर्ष होगा समाधान होगा और सफलता का एहसास होकर मैं समझूंगी कि मेरा श्रम सार्थक हुआ।”³⁴

किन्तु मान्यताओं और परम्पराओं को वह एक हद तक ही मान पायीं। अपने समाजीकरण के प्रांगण को वह कभी छोड़ नहीं पायीं। उन्हें इस बात का गर्व रहा कि उन्होंने अपनी बहू को सारे रीति रिवाज तीज त्योहार विधिवत समझकर मारवाड़ी समाज की धरोहर को जीवित रखा था। अपने जीवन काल में उन्होंने अपने बड़े से परिवार को जोड़ कर रखा। पति को नारायण मानते हुए उनके सारे सामंती विधानों को सहर्ष स्वीकार किया।

अपने एक साक्षात्कार में उन्होंने कहा -

“हम स्त्रियों की लड़ाई किससे है? सामाजिक कुरीतियों, परम्पराओं और रूढ़ियों के साथ। जरूरत है कि हम स्त्रियाँ आवाज उठाएँ, किन्तु पुरुष को अपना दुश्मन मानकर नहीं.....उसे अपना सहयोगी बनाकर चलें।”³⁵

उनका विद्रोही मन आज की नारी के बदलते नजरिये के प्रति भी उदासीन है।

“दरअसल जागृति की ही यंत्रणा भोग रही है आज की औरत। उसकी सहनशीलता जवाब दे गई है। ...पूर्व की नारी कम पढ़ी लिखी लेकिन दिमाग से सम्पन्न थीं अच्छी पत्नी थी। उसका मातृत्व जिंदा था, इसलिए परिवार की परिभाषा जिंदा थी आज औरत भूल गयी है कि घर तो सचमुच उसका ही है, और फिर जब प्राकृत ने पुरुष और स्त्री को एक घोड़े का सवार नहीं बनाया है तो प्राकृत के नियम के विपरीत यह कुप्रयास क्यों?सच पूछो तो झूठे अहम जीवित रखने के लिए एकता, आपसी प्रेम समझदारी, स्नेह, त्याग और सम्बन्धों की स्वाभाविकता की हत्या कार दी गई है।”³⁶

निष्कर्षतः दिनेश नंदिनी राजस्थान के मारवाड़ी समाज की उन नारियों में से हैं, जिन्होंने अपने जीते जी मारवाड़ी परम्पराओं को पूरी आस्था से जिया, किन्तु साथ ही अपने नारी चेतना को भी जीवित रखते हुए समस्त नारी वर्ग के लिए एक मिसाल बनी।

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जनजातीय महिलाएं : बदलता परिदृश्य

विभा शर्मा

विषय परिचय - वर्तमान परिदृश्य में कई संगठन, दल एवं दबाव समूह गरीब, पिछड़े अल्पसंख्यक मुस्लिम ईसाई वर्ग को लेकर उनके हितों को लेकर उनके अधिकाधिक कल्याण के लिए संघर्षरत हैं परन्तु जंगल एवं जमीन से जुड़े जनजातीय समुदाय एवं उनमें भी महिलाओं के हितों की ओर समग्र एवं सम्पूर्ण ध्यान आज तक किसी संगठन, दल एवं दबाव समूह द्वारा नहीं दिया है। जनजातीय महिलाओं की क्या तो वास्तविक समस्याएं हैं एवं क्या धरातलीय समाधान हो सकते हैं इसके चिंतन की आज महती आवश्यकता है। आज कई संगठन एवं दल महिला सशक्तीकरण को लेकर संघर्षरत हैं पर वास्तविकता में वे शहरी एवं शहर के निकटवर्ती ग्रामीण महिलाओं तक ही सीमित है। यह एक वास्तविक तथ्य है कि जनजातीय समुदाय की स्थिति आज शहरी एवं ग्रामीण समाज की महिलाओं से भी ज्यादा निम्नतर है ऐसे में जनजातीय समुदाय की महिलाओं की स्थिति एक विचारणीय विषय है।

समाज का हर वर्ग आज अपनी पहचान एवं स्थिति को लेकर संघर्षरत है ऐसे में महिला की समाज में क्या स्थिति हो यह समाजशास्त्र के विवेचन का बिन्दु है। आज के वैश्विक परिदृश्य में जब कि जनजातीय समुदाय की ही पहचान विलोपित होती जा रही है तो ऐसे में जनजातीय महिला की दशा का अनुमान सहज ही लगाया जा सकता है। आज के उपभोक्तावादी समाज में व्यक्ति स्वयं उपभोग की वस्तु बन चुका है जिस तरह छोटी मछली को बड़ी मछली समुद्र में लील जाती है उसी भांति इस अर्थ प्रधान युग में सब कुछ उपभोग एवं उपभोक्तावादी संस्कृति में तब्दील हो चुका है। जनजातीय समाज की बात तो इतर रही शहरी एवं सभ्य समाज में भी महिला उपभोगवादी संस्कृति का शिकार हो चुकी है ऐसे में जनजातीय महिलाओं का शोषण होना कोई नया तथ्य नहीं है।

महिला जब पुरुष प्रधान संरचना के घेरे से बाहर निकलकर कही कोई प्रतिमान (Model) स्थापित करती है तो महसूस होता है कि वह उपभोग की वस्तु से परे जाकर व्यक्ति हो रही है पर यह स्थिति यदा कदा ही देखने को मिलती है और वह भी शहरी अथवा ग्रामीण समुदाय में। पितृसत्तात्मक समाज ने सदैव से महिला को अपने बंधे बंधाएं घेरे में रखने की कोशिश की है एवं उस पर परम्परा, मर्यादा एवं संस्कृति के नाम से एक आवरण चारों ओर बनाया हुआ है, यहां स्थिति और भी गम्भीर हो जाती है जब हम

जनजातीय महिला की बात करते हैं। जनजातीय महिला हर जगह एवं हर स्थिति में अपनी अस्मिता को ठगे जाने को लेकर भयातुर रहती है यह स्थिति बाहरी समाज के साथ ही अपने ही समुदाय से ठगी जाने, धोखा खाने में भी कहीं कमतर दिखाई नहीं देती है। जनजातीय औरतों का शोषण जहां एक ओर उनके अपने समुदाय में हो रहा है वहीं जनजातीय समुदाय से बाहर भी होता हुआ दिखाई देता है। यह शोषण कभी ठेकेदार के रूप में तो कभी जनजातीय कल्याण कार्यक्रम चलाने वाले संगठनदारों एवं संस्थाओं के रूप में फैला हुआ है, यहां तक की इनको न्याय दिलाने के नाम पर भी कई बार शोषण का शिकंजा और कस जाता है। जनजातीय विकास के नाम पर चलने वाले संगठन एवं इनके कर्ता-धर्ता किनका और कितना विकास कर रहे हैं यह तथ्य किसी से छिपा हुआ नहीं है। अपवाद को छोड़ दें तो यह सवर्त्र विदीत है कि कई संगठनों द्वारा जनजातीय विकास के नाम पर किस तरह राजकीय धन का उपयोग अपने हितों के संरक्षण के लिए किया जाता है एवं अपनी ही झोलियां भरी जाती है।

जनजातीय समाज की महिलाएं स्वच्छन्द मानसिकता, उदारता खुलेपन एवं प्रकृति प्रेम से अपने को सहज मानकर औरों से भी ऐसी ही अपेक्षा करती है वहीं वह ठगी जाती है, बाहरी समाज ऐसी सहजता को, उदारता को, भोलेपन को एवं खुलेपन को उसकी कमजोरी मानकर अपना मतलब सिद्ध करता है।

राजस्थान में बांसवाड़ा, प्रतापगढ़, डुंगरपुर, उदयपुर, सिरोही एवं बारां में जनजातीय समुदाय की बहुलता है। इनमें निवासरत जनजातीय समुदाय के कल्याण एवं इन्हें समाज एवं राज्य की मुख्य धारा में लाने के लिए पृथक् से जनजातीय विभाग की स्थापना की हुई है जिसका मुख्यालय उदयपुर में है। आजादी के बाद जनजातीय समुदाय की स्थिति में उल्लेखनीय परिवर्तन दृष्टिगत हुआ है, यद्यपि जनजातीय महिलाएं आज भी आर्थिक, सामाजिक एवं शारीरिक शोषण के लिए अभिशप्त हैं।

समाज - जनजातीय समुदाय की स्थिति में प्रगति दर्ज हुई है पर जनजातीय महिलाओं की स्थिति आज भी चिंताजनक है। बाल विवाह जैसी कुरीतियां आज भी इन समुदाय में बदस्तूर जारी हैं। परन्तु यहां कुछ तथ्य उल्लेखनीय हैं सहरिया जनजाति का ही उदाहरण देखें पितृसत्तात्मक समाज होते हुए भी सहरिया महिला की पत्नी एवं माता की स्थिति परिवार में सम्मानजनक होती है, बेटी का जन्म बोज़ नहीं माना जाता है। जनजातीय समाज में बहुत सी ऐसी विशेषताएं कहीं या परम्पराएं हैं जो आदर्श मूलक हैं। वर्तमान आधुनिक कल्याणकारी राज्य भी ऐसा समतामूलक व न्याय पर आधारित समाज बनाना चाहता है परन्तु जनजातीय समाज में प्रगति के नाम पर पारम्परिक जनजातीय समाज की धीरे-धीरे ये परम्पराएं क्षीण होती जा रही हैं।

मुण्डा आदिवासी समाज की एक संस्था का गीती गोडा का उल्लेख करना यह समीचीन होगा। मुण्डा लोगों में गीती गोडा एक संस्था होती है जो बहुत महत्वपूर्ण संस्था है मुण्डा जनजाति में जब लड़के लड़कियां जवान होते हैं तो माता पिता उन्हें घर नहीं सुलाकर गांव के एक सामूहिक घर में सुलाते हैं जहां गांव के वृद्ध स्त्री पुरुष उन्हें परम्परागत कहानियां सुनाते हैं जिनमें समाज के मूल्य समाहित होते हैं। यह प्रतीक है कि किस तरह मुण्डा समाज में लड़कियों को स्वच्छन्दता प्राप्त है।

यहां यह उल्लेख करना भी प्रासंगिक होगा कि जनजातीय समाज में पहली संतान के रूप में पुत्री की कामना की जाती है कहावत है कि बेटी होने से गोहाल भर जाता है। जनजाति परिवारों में लड़कियों का सामाजिक उत्सवों पर नृत्य एवं गायन जैसे मनोरंजन पूर्ण कार्यक्रमों में स्वच्छन्दता से भाग लेना उनका समाज एवं परिवार में महिला एवं पुरुषों की समानता को प्रकट करता है।

वे जनजातीय समुदाय जो आज भी बाहरी दुनिया से दूरी स्थापित किए हुए हैं जिनमें बाहरी सम्पर्क का बहुत कम प्रभाव पडा है एवं जो प्रकृति के अधिक निकट है, उन जनजातीय समुदायों में महिलाओं की स्थिति सापेक्षिक रूप से ज्यादा बेहतर है वनिस्पत उनके जहां बाहरी सम्पर्क ज्यादा हुआ है।

विवाह - जनजाति समुदाय में सामान्य समाज की परम्परा के विपरीत वर पक्ष द्वारा वधू पक्ष को विवाह हेतु राशि प्रदान की जाती है जिसे दापा प्रथा कहते हैं यह जनजाति समाज में महिलाओं की मजबूत स्थिति को दर्शाता है। विधवा विवाह या परित्यक्ता विवाह जैसी परम्पराएं जनजातीय महिलाओं की सशक्त स्थिति को दर्शाती है। दहेज जैसी प्रथा भी जनजातीय समाज में नहीं है जिससे महिलाओं की मजबूत स्थिति सिद्ध होती है।

राजनीति - जनजातीय समुदाय के लिए पंचायती राज संस्थाओं में किया गया आरक्षण एवं उसमें भी महिलाओं के लिए आरक्षण से उन्हें क्षेत्र के प्रतिनिधित्व का अवसर मिला है। यद्यपि इसकी शुरुआत हुए दो दशक से अधिक का समय हो गया है परन्तु स्थिति जितनी अच्छी होनी चाहिए आज भी नहीं है। जनजातीय महिलाओं को प्रतिनिधित्व मिला है महिलाएं आरक्षित स्थानों पर चुनाव में भाग लेने लगी हैं किन्तु अभी भी ऐसे निकायों में पुरुष प्रधान स्थिति कायम है। धीरे ही सही जनजातीय महिलाओं में एक जुटता, राजनीतिक चेतना एवं अपनी बात को रखने की चेतना जाग्रत हो रही है।

स्वास्थ्य - जनजातीय समुदाय जब तक स्वच्छन्द रूप से जंगल में निवासरत था एवं वनोपज का अपने ढंग से उपयोग उपभोग करता था तब तक स्थिति सही थी। जनजातीय समुदाय की महिला हो या पुरुष सभी वनों में उत्पादित खाद्य पदार्थ का उपभोग कर जीवन के लिए जरूरी पोषणीय पदार्थों को प्राप्त कर लेते थे। वनों से प्राप्त

खाद्य पदार्थों एवं वनस्पतियों में ऐसे कई खाद्य थे जो उनके पोषण (Nutrition) को पूरा करते थे। यहां तक की कई वनस्पतियों की पहचान तो आज कैंसर जैसी बीमारियों की रोकथाम के लिए हो चुकी है जो जनजातियों के दैनिक जीवन में सहज ही उपभोग्य थी।

वर्तमान में परिदृश्य में धीरे-धीरे वनों की कमी एवं उस पर ढेरों पाबन्दियों के चलते जनजातीय समुदाय वनोपज से दूर होता गया एवं उनके खाद्यान्न में पोषणीय तत्वों की कमी होती गयी। परिवार के पोषण के बाद बचा खुचा भोजन एवं उस पर लगातार प्रसव के बोझ से जनजातीय महिलाओं की स्थिति ज्यादा खराब हो गयी। अनियमित महावारी एवं माहवारी में अधिक रक्त स्राव तथा कुपोषण से जनजातीय महिलाओं की स्थिति दयनीय है।

यद्यपि इन क्षेत्रों में बालिका आश्रम छात्रावास जैसी सुविधाएं राज्य द्वारा स्थापित की गयी परन्तु वे अपर्याप्त सिद्ध हो रही हैं। इन सबके मूल में एक ही तथ्य मोटे तौर पर दिखाई देता है कि जनजातीय महिलाएं आर्थिक रूप से सक्षम नहीं हैं। यह एक दुष्चक्र की भांति है कि गरीब जनजातीय महिला को आजीविका कमाने के लिए कम उम्र में ही रोजगार की तलाश में मेहनत मजदूरी करनी पड़ती है फलतः वे शिक्षा से वंचित हो जाती हैं एवं शिक्षा का अभाव उन्हें उनके अधिकारों से वंचित कर देता है। इस तरह वे मेहनत मजदूरी तक सिमट जाती हैं वह भी वह शारीरिक सक्षमता तक ही कर पाती हैं।

शिक्षा - जनजातीय समुदाय में शिक्षा का कोई औपचारिक माध्यम नहीं रहा है। जनजातीय समुदाय में लडके एवं लडकियां अपनी समुदाय की परम्पराओं एवं रीति-रिवाजों से ही सीखते आए हैं एवं इनका समाज संचालित होता आया है। बदलते परिदृश्य में जनजातीय समुदाय में पुरुषों के मुकाबले महिलाओं की शिक्षा का स्तर यद्यपि न्यून है परन्तु अब उसमें उतना अन्तर नहीं रह गया है जो कुछ दशकों पूर्व हुआ करता था। 2011 की जनगणना के आंकड़ों का विश्लेषण करें तो स्पष्ट है कि शैक्षिक दृष्टि से पिछड़े एवं परम्परावादी जीवन जीने की अभ्यस्त जनजातीय समुदाय की महिलाओं में शिक्षा के स्तर में वृद्धि हुई है।

आजीविका - जनजातीय समुदाय में महिलाएं मजदूरी, खेती, खनन कार्य एवं वनोपज पर निर्भर हैं। मनरेगा में महिलाओं को रोजगार से इनमें आर्थिक स्वतन्त्रता का भाव आया है जो उल्लेखनीय एवं आर्थिक स्वतन्त्रता ही वह द्वार (Gate-Way) है जहां से महिलाएं उत्तरोत्तर प्रगति कर अपनी दशा एवं दिशा को सुधार कर गति प्रदान कर सकती हैं। स्वावलम्बन की दिशा में जनजातीय महिलाओं के लिए राज्य द्वारा उठाए गए कदम चाहे नौकरियों में आरक्षण हो अथवा महिला हॉस्टल के रूप में शहरों में स्थापित आश्रय स्थल इनसे महिलाओं में सशक्तीकरण आया है।

ट्राईबल वीमन इन इण्डिया में प्रकाशित विमल कुमार गुप्ता के लेख ट्राईबल

वीमन इन नोर्थ ईस्टर्न इण्डिया में मणिपुर तथा मेघालय की जनजातीय स्त्रियों के आर्थिक क्रियाकलाप का उल्लेख करते हुए कहा है कि मणिपुर की आदिवासी स्त्रियां व्यापार के क्षेत्र में ऐसी भूमिका निभाती हैं जिसका उदाहरण अन्यत्र मिलना कठिन है। उन्होंने इम्फाल के इम्मा मार्केट का उदाहरण प्रस्तुत किया है जहां व्यापार के क्षेत्र में लगभग निनाणु प्रतिशत स्त्रियां व्यस्त दिखयी देती हैं पुरुष तो कभी कभार इक्के दुक्के ही दिखते हैं। कुल मिलाकर यह कहा जा सकता है कि जनजातीय समाजों की अर्थव्यवस्था में स्त्रियों द्वारा निभायी जाने वाली भूमिका सर्वत्र ही महत्वपूर्ण रही है यद्यपि कहीं उन्हें अधिक मान्यता प्रदान की गयी है तो कहीं कम।

राजस्थान में जनजातीय बहुल क्षेत्र को टीएसपी एरिया का नाम देकर इन्हें आरक्षण का विशेष लाभ देने का प्रयास किया गया है। राज्य के जनजातीय बहुल क्षेत्र जिसमें विशेष रूप से जनजातीय वर्ग के लोग निवासरत हैं उन्हें राज्य की नौकरियों में, उच्च अध्ययन में पर्याप्त अवसरों की प्राप्ति हो इसके लिए राज्य के कतिपय जनजातीय बहुल जिलों को चिन्हित कर आदिवासियों को राज्य की मुख्य धारा में लाने का प्रयास किया गया जिससे निश्चय ही जनजातीय वर्ग एवं इसमें भी जनजातीय महिलाओं को लाभ मिला है जिससे वे इस क्षेत्र में निवासरत रहकर राज्य के अधीन आजीविका को प्राप्त करने में सक्षम एवं समर्थ हुई हैं।

इसी तरह वनाधिकार अधिनियम 2006 के अन्तर्गत वनक्षेत्र के रहवासियों को एक्ट में किए गए प्रावधानों के तहत कतिपय निश्चित पात्रताओं को पूरा करने पर भूमि सम्बन्धी अधिकार दिए गए। इसके तहत वन क्षेत्र में निवासरत आदिवासी परिवारों को जहां पर वे निवासरत थे उस क्षेत्र का उस भू भाग का उन्हें पट्टा दिया गया इसी तरह यदि वे उस क्षेत्र में यह प्रमाणित पाया गया कि वे वन भूमि में कृषि कार्य कर रहे थे तो निश्चित प्रावधानों के तहत उन्हें कृषि भूमि का भी आवंटन किया गया। इस सबमें महत्वपूर्ण तथ्य यह है कि ऐसे वनाधिकार के पट्टे महिलाओं के नाम से दिए गए। इस तरह से परिवार में महिलाओं के नाम से आवंटित भूमि से न केवल आदिवासी एवं जनजातीय महिलाओं का सशक्तीकरण हुआ है बल्कि पारिवारिक दर्जे में भी उनकी अभिवृद्धि हुई है जो परिवर्तन के इस दौर में एक मील का पत्थर है। राजसमन्द जो राजस्थान का अपेक्षाकृत एक छोटा जिला है उसमें 41 हैक्टेयर वन भूमि पर वनाधिकार अधिनियम 2006 के अन्तर्गत पात्रताओं को पूर्ण करने पर 236 परिवारों को वनाधिकार के पट्टे जारी किए गए हैं जो जनजातीय महिला के सशक्तीकरण की दिशा में एक अग्रगामी कदम है।

निष्कर्ष - यह सामाजिक चेतना का ही परिणाम है कि जनजातीय महिला समुदाय राज्य एवं राष्ट्र की विचारणीय सूची में शामिल हो रही है। प्रशासनिक तंत्र में,

राजनीतिक व्यवस्था में जनजातीय हितैषी वर्ग ही नहीं अपितु स्वयं जनजातीय महिला इस व्यवस्था का हिस्सा बनेगी तो निःसंदेह अच्छे परिणामों की प्राप्ति होगी।

बाहरी समाज से सम्पर्क एवं सांस्कृतिक एकीकरण का परिणाम यह हुआ है कि जनजातीय समुदाय में हीनता का बोध हुआ है एवं इन्होंने अपनी मौलिक परम्पराओं को छोड़ना शुरू कर दिया है नतीजतन प्रकृति एवं पर्यावरण से विमुखता ने महिलाओं की स्थिति को नकारात्मक रूप से प्रभावित किया है एवं जनजातीय समुदाय की महिलाओं की स्थिति में सुधार की अपेक्षा गिरावट आयी है।

आज चहुँ ओर जनजातीय समाज को एवं महिलाओं को देश की मुख्य धारा में लाने की बात हो रही है। यह सामाजिक चेतना का ही परिणाम है कि जनजातीय महिला समुदाय राज्य एवं राष्ट्र की विचारणीय सूची में शामिल हो रहा है। प्रशासनिक तंत्र में, राजनीतिक व्यवस्था में जनजातीय हितैषी यहां तक की स्वयं जनजातीय महिलाएं आयेगी तो निःसंदेह अच्छे परिणामों की प्राप्ति होगी। वर्तमान में भी जनजातीय महिलाओं के कल्याण के लिए कानून बने हुए हैं, यहां तक की उनके कल्याण के लिए कई संवैधानिक प्रावधान भी हैं परन्तु जरूरत है सिर्फ उन्हें शिद्दत से लागू करने की।

समाज में महिला की स्थिति परिवार में उसके स्थान, महिला की शिक्षा, स्वास्थ्य एवं आर्थिक स्वायत्ता पर निर्भर है। महिला को परिवार के बीच में अथवा समाज के पटल पर अपनी बात रखने में, महिलाओं के परिवार में अर्जित संस्कार, संस्कृति एवं शिक्षा के स्तर की अपनी महत्वपूर्ण भूमिका है जिसे नकारा नहीं जा सकता है। शिक्षा एक योजक कड़ी है जो ज्ञान को परिमार्जित कर न केवल स्वयं की उन्नति में बल्कि वैश्विक उन्नति में भागीदार बनने में महिला को एक मजबूत आधार प्रदान करती है। किसी भी समाज में महिला स्वायत्ता की स्थिति की जानकारी के लिए परिवार में उसके स्थान, शिक्षा, स्वास्थ्य एवं आर्थिक स्वायत्ता महत्त्वपूर्ण घटक है जो महिला की स्थिति का निर्धारण करते हैं।

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मेवाड़ के पारम्परिक लोक मनोरंजन

ममता पूर्बिया

मेवाड़ में प्रकृति की कठोरता को यहाँ के निवासियों ने अपनी विभिन्न सर्जनात्मक गतिविधियों, विशेषकर लोक मनोरंजन के द्वारा दूर करने का प्रयास किया है। मेवाड़ के पारम्परिक लोक मनोरंजन यहाँ की लोक संस्कृति के सशक्त दृश्य माध्यम है। लोक मनोरंजन पारिवारिक, सामाजिक, सांस्कृतिक, आध्यात्मिक, आर्थिक, राजनैतिक आदि परिस्थितियों के सस्वर दस्तावेज होने के साथ-साथ लोक जीवन मूल्यों व जीवन दर्शन के सामुहिक चेतन स्वर होते हैं। लोक नाट्य, ख्याल, मेले उत्सव और त्योहार मेवाड़ के पारम्परिक लोक मनोरंजन के साधन हैं।

आलोच्यकाल में लोकनाट्यों का भी महत्वपूर्ण स्थान रहा है। ख्याल, स्वांग और लीलाओं आदि के रूप में प्रस्तुत ये लोक नाट्य विशेषकर ग्रामीण जनता का स्वस्थ मनोरंजन करने में स्वस्थ भूमिका निभाते थे। उन लोक नाट्यों को वर्तमान के लेखकों ने परिभाषित किया है। डॉ. महेन्द्र भाणावत के मत में 'लोकधर्मी रूढ़ियों की अनुकरणात्मक अभिव्यक्तियों का वह नाट्य रूप जो अपने-अपने क्षेत्र के लोक मानस को आल्हादित, उल्लासित एवं अनुमाणित करता है। वह लोक नाट्य कहलाता है।¹ लोकनाट्य मर्मज्ञ देवीलाल सामर के मतानुसार लोकनाट्य किसी के द्वारा रचा नहीं जाता न उसके संवाद या गीत ही कोई लिखता है और न ही उसका कोई पूर्वाभ्यास होता है। फिर भी रंगमंच पर वह नाटक अपनी प्रबल परम्परा के कारण कभी असफल नहीं होता है। नाटक की धुने पहले से ही सबको कण्ठस्थ रहती है। रंगमंचीय प्रस्तुति करण, वेशभूषा का निर्धारण नाच-गान के प्रकार, ढोल नक्कारे की ताल किसी लम्बी परम्परा से ही सबको याद दिलाती है। दर्शक स्वयं इन परम्पराओं में रंगे हुए होते हैं। इन परम्पराओं से कोई हटना नहीं चाहता पोशाकों में किसी प्रकार का परिवर्तन नहीं होता है। इस प्रकार के नाट्यों के कथानक प्रायः पारम्परिक ही होते हैं। लोक नाट्य सदा ही क्षेत्रीय भाषाओं में रचे जाते हैं जिन लोकनाट्यों में क्षेत्रीय रंग न हो वे लोकनाट्य का दर्जा प्राप्त नहीं सकते हैं।²

लोक नाट्यों में त्याग-बलिदान, शौर्य-वीरता, मानवीय देवत्य गुण, प्रेम-भक्ति, संन्यास-वैराग्य, हास्य व्यंग्य आदि भावों को अपने कथानको में गूँथा है। इसलिए देवी-देवता, लोक नायक, महानत्यागी-बलिदानी, महामानव, इतिहास पुरुष, भक्त प्रेमी आदि नायक इनके पात्र रहे हैं। यहाँ तक कि जन-हित करने वाले डाकू-लुटेरे भी इनके

नायक होते हैं। लोकनाट्यों का यह स्रोत सामूहिक जीवन से बनता जुड़ता और विकास पाता हुआ अपनी रूढ़ परम्पराओं तथा प्रवृत्तियों को सुरक्षित भी रखता है।³

गवरी - यह मेवाड़ के अरावली क्षेत्र के भीलों की एक नाट्य शैली है। यह नाट्य भाद्रपद व आश्विन माह में 40 दिनों तक खेला जाता है। इस अवसर पर भील जाति के व्यक्ति एक दिन में एक बार ही भोजन करते हैं। इस कला में स्त्रीयो की भूमिका को पुरुषों के द्वारा निभाया जाता है। गवरी नृत्य का महानायक एक वृद्ध व्यक्ति होता है जिसे शिव का अवतार माना जाता है। यह नृत्य पौराणिक कथा शिव-भस्मासुर से तथा लोक प्रचलित किंवदंतियों से गवरी का उद्भव माना जाता है। खेड़ा देवी से भोपा भादवा ष्णा एकम् को 'पाती' माँगकर आज्ञा प्राप्त करता है। तत्पश्चात् मंदिरों में 'धोक' देते हैं तथा नव लाख देवी-देवता, चौसठ योगिनी एवं बावन भैरू को स्मरण करते हैं। गवरी का प्रमुख पात्र 'बुढिया' भस्मासुर का 'जप' होता है एव अन्य पात्र 'राई' होती है जो स्त्री में पार्वती व पुरुष में शिव का प्रतीक होता है। गवरी लोक नाट्य प्रारम्भ करने से पूर्व जिस चौराहे पर गवरी खेली जायेगी उस स्थान पर एक त्रिशूल गाड़ा जाता है। गवरी नाट्य में झामट्या नामक पात्र लोक भाषा में कविता बोलता है तथा खट्ट्या उसको दोहराता है। शेष पात्र 'खेला' कहलाते हैं।⁴

गवरी में छोटे प्रसंगों को जोड़ने की प्रक्रिया को गवरी गीत 'गाई' या 'गम्मत' कहा जाता है। गवरी की देवी का नाम गौरज्या माता है। शुरूआत 'घरावण' रस्म से होती है। इस नाट्य के प्रत्येक प्रसंग की समाप्ति पर भोपा के शरीर में भैरव नाथ का प्रवेश होता है जिसे 'भाव' कहते हैं। इस अवसर पर सभी भील कलाकार एक गोला बनाकर नाचने लगते हैं। गवरी के खेलों में गणपति, भियावड़, मीणा, कान-गूजरी, जोगी, लाख बनजारा नटड़ी एवं माता तथा शेर के खेल होते हैं।⁵ कान-गूजरी के खेल में चीमते तथा मंजीरे बजते हैं तथा अन्य खेलों में मादल एवं थाली बजाते हैं इन खेलों में 'झाड़ा-फूँका' भी होता है। गवरी का समापन 'वरावण' रस्म से होता है। इसकी समाप्ती से पहले ज्वारे बोये जाते हैं एवं एक दिन पहले कुम्हार के यहाँ से मिट्टी का हाथी लाया जाता है।⁶ हाथी आने के पश्चात् भोपे के भाव बन्द हो जाते हैं। तत्पश्चात् सभी ज्वारे, गौरज्या माता की सवारी पूरे गाँव में निकाली जाती है। मिट्टी के हाथी को गाँव के पास तालाब में विसर्जित किया जाता है इस अवसर पर गवरी में खेलने वाले कलाकारों के लिए उनके सगे-सम्बन्धी नए वस्त्रों की 'पेरावणी' करते हैं। इस प्रकार गवरी नाट्य का आयोजन भील जाति के लोग बड़ी धूम-धाम से करते हैं।

कठपुतली के ख्याल - मानव जीवन के आरम्भ से ही जादू टोना तथा प्राकृतिक प्रकोपों से बचने के लिए सांस्कृतिक पुतलों का प्रयोग किसी न किसी रूप में मानवीय जीवन में होता रहा है। न केवल भारत बल्कि विश्व के अन्य देशों से भी मानव ने अपनी

आदिम अवस्था में इन प्रतीकों का सहारा लिया। ये पाषाण काष्ठ एवं मिट्टी से निर्मित पुतले पारिवारिक एवं जातीय देवताओं के रूप में प्रतिष्ठित होते रहे। इनमें दुःखी जनों की मनोकामनाएँ पूर्ण करने की क्षमता मानी गयी थी। उस समय मानव की सुरक्षा के लिए इन प्रतीकों का सहारा लेना स्वभाविक था।

आदिम मानवीय अस्थाओं और मान्यताओं की अभिव्यक्ति का प्रतीकात्मक स्वरूप धारण करने वाली ये पुतलिया मानवीय आतियों में प्रस्तुत न होकर केवल प्रतीक रूप में थी।⁷ देवीलाल सामर का मत है कि मानवीय आराध्य के विविध पुतले मृतात्माओं के प्रतीक स्वरूप विविध पूर्वजों की मूर्तिया, लोक देवताओं की काष्ठ, मिट्टी तथा पाषाण निर्मित प्रतीकात्मक मूर्तिया, मृतकों की समाधी पर अंकित विविध आकृतियाँ, महापुरुषों जीवनांकित पट चित्र ऐसे पुरातन प्रतीक हैं। जो पुतलियों के प्रारम्भिक प्रकार हैं वे प्रारम्भ से मनोरंजन प्रदाता नहीं थे बल्कि उनके लिए मनोरंजन की व्यवस्था होती थी।⁸ वे किसी भी जाति के लिए व्यवसाय के माध्यम नहीं थे बल्कि उनकी अविरत परिचर्या के लिए व्यवसाय किया जाता था। वे किसी पात्र के रूप में अवतरित हो कर किसी की गुण गाथा नहीं करते थे बल्कि उनकी गुण गाथा के लिए विविध आयोजन किये जाते थे। वे उनके गीत, नृत्य, पर्व-उत्सव, त्योहारों के प्रतीक थे। वे सबके त्राता संकटहर्ता तथा निर्विघ्न जीवन के प्रदाता थे। धीरे-धीरे इन पुतलियों का विकास होता रहा और ज्यो-ज्यो उनमें निखार आया तो उनकी आराधना के प्रतीक भी बदले। पुतलियाँ कालान्तर में मात्र प्राकृतिक शक्तियों तक ही सीमित नहीं रही वे मानव के सामाजिक जीवन के नाना रूपों की अभिव्यक्ति का माध्यम बनी। काठ निर्मित ये पुतलिया कठपुतियों के नाम से अभिहित होकर प्रसिद्ध हुई। उनके विविध सांस्कृतिक प्रतीक, आकार आदि सुस्पष्ट एवं निश्चित स्वरूप धारण करने लगे।⁹

हमारे देश में कठपुतलियाँ परम्परा काफी प्राचीन काल से चली आ रही है। मानवीय अभिनेता ने रंगमंच संभाला उससे पूर्व ही कठपुतलियाँ रंगमंच पर अपना प्रभुत्व जमा चुकी थी। भारत, मिश्र, यूनान रोम तथा चीन में तो सभी धार्मिक एवं ऐतिहासिक व्यक्तित्व एवं उनके कृतित्व कठपुतली के माध्यम से ही अभिनित होते हैं। परम्परागत कठपुतलियों की परिभाषा उसकी आकृति और वेश-भूषा के बारे में डॉ. महेन्द्र भाणावत का मत है कि 'काठ के धडवाली पाँव की वह गुड़िया जो अपने गोल, चपटे चेहरे, लम्बी मोटी आँखे, उभरे ऊँचे कान, फूले हुए नयूने, नटके खुले होट तथा चपटी-चौड़ी कनपटी लिए रंग बिरंगी वेशभूषा में अपनी रूढीगत रूप सज्जा एवं आकार प्रकार के साथ लचक ली हुई होती है, कठपुतली कहलाती है।' इसमें राजाओं के पुतलियाँ लम्बे झगगे को पहने होती हैं ये झगगे रूपहली, सुनहरी, चौड़ी तथा पतली कोर से सजे होते हैं। झगगों के ऊपर साधारण कपड़े का पोतिया पहना रहता है। इनके एक हाथ में तलवार तथा

दूसरे में ढाल रहती है। ये पुतलियां 14-16 लम्बी होती हैं। कठपुतलियां नचाने वाला सूत्रधार अपने मुँह में एक विशेष प्रकार की सीटी रखता है जिससे कठपुतलियों की बोली निस्सृत होती है। इसे ढोलक बजाने वाली महिला अपनी बोली में उथलाती है।¹⁰

मेवाड़ कठपुतलियों के परूष पात्र लहंगेनुमा पोशाक पहनते हैं जिससे उन्हें पाँव की आवश्यकता नहीं होती है। विशिष्ट राजाओं की जीवन गाथाएँ इन कठपुतलियों की कथा वस्तु बनीं उनमें विक्रमादित्य के समय की सिंहासन बत्तीसी पृथ्वीराज चौहान के समय की 'पृथ्वीराज संयोगिता' और अमर सिंह राठौड़ के जीवन पर आधारित 'अमर सिंह राठौड़' का खेल विशेष उल्लेखनीय है। मेवाड़ के सभी कठ-पुतली भाट प्रायः अमरसिंह राठौड़ का खेल ही प्रदर्शित करते हैं।

कठपुतलियों के सूत्रधार और स्थापक प्रायः नट और भाट जाति के लोग होते हैं। इन्होंने कठपुतली के ख्यालों को अपनी आजिविका का साधन बनाया तथा लोगों के मनोरंजन की भावना से उनकी कला परम्परावादी समाज पर विकास पाती रही।¹¹ परन्तु अन्य लोक कलाओं का धीरे-धीरे पतन हो रहा है जिसका कारण है कलाकारों का अशिक्षित और असंगठित होना। उनकी कठपुतलियाँ भी पुराने ढंग की होती हैं और कथा वस्तु भी आधुनिक नहीं है। उचित कथावस्तु तथा अच्छी कठपुतलियों के साथ में लोग देहातों में मनोरंजन तथा प्रचार-प्रसार सम्बन्धी कार्य आसानी से कर सकते हैं क्योंकि आसन भविष्य में अधिकांश भारतीय गाँव बिजली और सिनेमा या नाटक प्रेक्षा ग्रहों के उपलब्ध होने की संभावना नगण्य हैं वर्तमान में उदयपुर में देवीलाल सामर के प्रयासों से लोक कला मण्डल में कठपुतलियों के नाट्य को संरक्षित रखा गया है बागोर की हवेली तथा शिल्प ग्राम में भी इनके प्रदर्शन को बढ़ावा दिया जा रहा है।

तुर्रा-कलंगी - मेवाड़ में तुर्रा-कलंगी ख्याल को करीब 400 वर्ष पहले दो सूफी पीरों अली शाह और तुकनगौर ने होली के अवसर पर भाई-चारे की प्रतियोगिता के तहत गंगा जमुनी परम्परा के रूप में इनकी रचना की।¹² चित्तौड़ के पास तुर्रा और कलंगी के खेलों की बड़ी सुन्दर परम्परा आज भी विद्यमान है। अन्य प्रचलित ख्यालों से इनकी शैली इतनी भिन्न है कि अनायास ही सबका आकर्षण इस नाट्य को देखने में होता है। तुरन गिरी और शाह अली नामक संत दिल्ली और आगरा के पास हुए। तुरन गिरी शिव के और शाह अली शक्ति के उपासक थे। शाह अली मुसलमान होते हुए भी शक्ति की पूजा करते थे। दोनों संतों के असंख्य अनुयायी थे वह समय ऐसा था जबकी भारत वर्ष के हिन्दू और मुसलमानों के बीच भेदभाव और वैमनस्य इतने अधिक बढ़ गये कि इनका एक-दूसरे के साथ-साथ रहना कठिन हो गया। एक-दूसरे के धर्म पर आक्षेप करना और एक-दूसरों को नीचा दिखलाना एक सामान्य बात हो गई। देश का सामाजिक और सांस्कृतिक स्वर रसालत तक पहुँच गया। उस समय न केवल हिन्दू और मुसलमानों में

भेदभाव जाग्रत हुआ वरण हिन्दुओं के पारिवारिक, सामाजिक और जातीय भेदभाव इतने बढ़ गये कि पारस्परिक लड़ाई झगड़ों को वातावरण कटु से कटुतर बनता गया।¹³ होली के अवसर पर समाज में होने वाले विभिन्न कार्यक्रमों में इसने विशेष स्थान बनाया साथ ही यह स्थानीय कवियों के लिए एक विशेष मंच का काम भी करने लगा। इस दंगल का हिस्सा बनने वाले कलाकारों कवियों और गायकों को खिलाड़ी कहा गया दंगल करीब 2 से 3 दिन तक चलता है इसमें भाव-भंगिमा काव्यात्मक संवाद और मंच प्रस्तुती के माध्यम से दर्शकों और श्रोताओं का मनोरंजन किया जाता है।¹⁴

तुर्रा-कलंगी का खेल पेशेवर कलाकारों का खेल नहीं है। लोक शौक से खेल करते हैं और आस-पास की जनता को आमंत्रित करके उनका निःशुल्क मनोरंजन करते हैं। सारी रात भर ये खेल चलते हैं और जनता तन्मय होकर सुबह तक इन खेलों को देखती रहती है। पात्रों को सभी गीत कंठस्थ याद होते हैं और यदि कभी अभिनय करते समय कोई गीत भूल जाये तो रंगमंच पर बैठा हुआ लेखक समुदाय उन्हें मदद कर देता है। ये खेल भी अन्य खेलों की तरह गीत प्रधान खेल है और नृत्य की भाव भंगिमाएँ बहुत ही सरल और साधारण होती हैं। स्त्रीयों के भाग भी पुरुष ही अदा करते हैं। इन खेलों की मुख्य विशेषता यह है कि संगीत के साज गाने वाले के साथ में न बजकर गीत समाप्त होने के बाद बजते हैं। साजों में सारंगी व नक्काड़ा ही प्रधान होते हैं।¹⁵

सवाल तुर्रा	जवाब कलंकी
महादेव विकराल रूप ले	मिथ्या शायरा करते हो,
जोत, चन्द्रमा नजर पड़ी,	बातें करते बड़ी-बड़ी
पार्वती और गंगा लडती,	पार्वती और गंगा दोनो
इन दोनों में से कौन बड़ी ?	बताओं किस रोज लड़ी ? ¹⁶

मेवाड़ में तुर्रा-कलंगी का ख्याल बहुत लोक प्रिय है। घोसुड़ा, चित्तौड़ और नीमच में आज भी तुर्रा-कलंगी के सिद्धहस्त खिलाड़ी और कवि मौजूद हैं जिनमें चित्तौड़ निवासी चैनराम हलवाई, नीमच का गुलाम उस्ताद, घोसुण्डा का शंकरलाल, हमीद बेग, नीमच का सोनी जयदयाल और ठाकुर आँकारलाल प्रसिद्ध हैं।

तुर्रा-कलंगी के दंगलों में पारस्परिक वैमनस्य बढ़ जाने पर भी उसमें सामुदायिक भावना का तनिक भी समावेश नहीं हुआ। दोनों ही दंगलों में सभी जातियों के लोग विद्यमान थे। जब तक तुर्रा-कलंगी के दंगल काव्य रचनाओं तक ही सीमित रहे तब तक वैमनस्य नहीं था परन्तु कालान्तर में जब से उन्होंने ख्याल का रूप धारण किया उनमें पारस्परिक भेद-भाव स्पर्धा और एक-दूसरों को नीचा दिखाने की भावनाएँ बढ़ गई।¹⁷

अतः वर्तमान में मेवाड़ वासियों के मनोरंजन के साधन बदलने लगे। ग्रामीण मेलों में सिनेमा सर्वाधिक आकर्षण मान लिए गये। वैज्ञानिक प्रगति इतनी तेजी के साथ

हुई कि लोक संस्कृति के स्वरूपों में जो परिवर्तन पचास से सौ वर्ष में होते वे पाँच-छह वर्ष में होने लगे।¹⁸ ग्रामीण जनता को उनके मनोरंजन वापस देने के लिए लोक नाट्य और लोक गीतों के आलेख को के समान अनेक रसिकों का सक्रिय होना अत्यावश्यक है। परम्पराशील समाजों में इस सक्रियता की विशेष आवश्यकता इसलिए है कि आधुनिक विज्ञान के चमत्कारिक दृश्य, श्रव्य, प्रसारण और संप्रेषण के साधनों ने लोक नाट्यों में परिवर्तन की गति कृत्रिम तेजी पैदा कर दी है। इसके फलस्वरूप हमारे ग्रामीण वनवासी की सांस्कृतिक विधाओं में परिवर्तन हमेशा होते आये हैं किन्तु मानव के इतिहास में इससे पहले कभी इतने सशक्त, सत्वर, सर्वाक्रमक साधनों का मुकाबला स्थानीय लोग संस्कृतियों को नहीं करना पड़ा। लोक नाट्यों और गीतों के पारम्परिक उत्सवों में लोक संस्कृति सामूहिक और समर्थ स्वर में मुखर होती रही है उनके ह्रास होने का अर्थ होगा कि लोक संस्कृति गढ़ ही ढह गया।

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मेवाड़ के इतिहास मे क्षत्रिय कुमावतों का योगदान

मदन मोहन टाँक

कुमावत जाति का इतिहास लगभग 600 वर्ष पुराना है। महाराणा कुम्भा ने मालवा के सुल्तान महमूद खिलजी को युद्ध में परास्त कर विजय के उपलक्ष्य में सन् 1437 मे चित्तौड़ मे विजय स्तम्भ बनवाया तथा बाद मे सुरक्षा की दृष्टि से मेवाड़-मारवाड़ की सीमा पर एक किला बनवाया। जिसे कुम्भलगढ कहा जाता है। विजय स्तम्भ व कुम्भलगढ को बनाने वाले शिल्पी हुकमाजी के पुत्र कुम्भा जी थे। महाराणा ने शिल्पी कुम्भा जी को सम्मान व पुरस्कार देने की दृष्टि से सन् 1458 में दशहरे के दिन यह घोषणा की कि आज से यह किला कुम्भलगढ कहलायेगा व शिल्पी कुम्भा के नाम से यह वंश कुमावत कहलायेगा। जो कि खेतों के मालिक होंगे व मैं गढ़ का मालिक।

कुम्भलगढ निर्माण के बाद शिल्पी कुम्भाजी पुष्कर में ब्रह्मा जी के मंदिर के जिर्णोद्धार हेतु गये व मंदिर का जिर्णोद्धार करते हुये वे दिगम्बर शाखा के संत शंकरदास के सम्पर्क मे आये व उनका शिष्यत्व ग्रहण कर सन्यास धारण कर लिया। अन्य कुमावत शिल्पियों ने जैन परम्परा के अनुसार अहिंसक व शाकाहारी होना स्वीकार कर लिया। जिससे उन्हें जैन धर्म स्थलों के निर्माण के कार्य प्राथमिकता से मिलने लगे। इन शिल्प कुमावत शिल्पियों ने माउन्ट आबू देलवाड़ा में जैन मन्दिर व रणकपुर के मन्दिर का निर्माण किया। जैन धर्मस्थलों के निर्माण की अधिकता के कारण इन शिल्पी कुमावत वर्ग के लोगों ने वर्ष 1478 मे संत कुम्भाजी के मार्गदर्शन में कुमावत शब्द को मान्यता प्रदान की व अहिंसक व शाकाहारी होना स्वीकार किया। इसके बाद से जिन कुमावतों ने शाकाहारी होना स्वीकार नहीं किया वे राजपूत कुमावत कहलाये व जिन्होंने शाकाहारी होना स्वीकार किया वे क्षत्रिय कुमावत कहलाये। महाराणा कुम्भा के बाद पूरे राजस्थान मे निर्माण की धूम मच गई। अतः अधिकतर कुमावत अपनी आजीविका व प्रतिष्ठा पूर्ण कार्य की दृष्टि से मेवाड़, मारवाड़, मालवा, ढूंढाड़ व शेखावटी क्षेत्र मे चले गये और वही बस गये।

महाराणा राजसिंह प्रथम (सन् 1652-1680) के काल खण्ड में (सन् 1661-62) मेवाड़ में भयंकर अकाल पड़ा। महाराणा ने सामन्तों से विचार विमर्श कर गोमती नदी पर एक बहुत बड़ा बांध बनवाने का निर्णय लिया और 1 जनवरी 1662 को इसकी नींव रखी गई। चूंकि कार्य बहुत बड़ा था अतः अलग-अलग लोगों को अलग-अलग विभागों का

काम दिया गया। मेवाड़ में कुशल कारीगरों की कमी होने से महाराणा की द्वितीय महारानी जैसलमेर की कृष्ण कुंवरी ने अपने पिता रावल मनोहरदास को सन्देश भेजकर कई कुशल कारीगरों को बुलवाकर नौचोकी की पाल व महल जैसे महत्वपूर्ण विभाग में रखा। इन कुशल कारीगरों में अधिकतर कुमावत थे जिन्होंने नौचोकी की पाल की छतरियां, तोरण द्वार, महल आदि बनाये। इन छतरियों के निर्माण व संगमरमर के पत्थरों को टांकी हथोड़े से तराशकर कलात्मक कार्य करने वाले (व पूर्व में टाँके बनाने वाले) कुमावतों को बाद में टाँक कहा जाने लगा। इन टाँक कुमावतों ने नौ की संख्या को महत्व देते हुये 9'' इंच की चौड़ी व 9'' की ऊंची सीढियों आदि का निर्माण किया व इस पाल का नाम नौचोकी रखा। बाद में राजसमन्द का कार्य पूर्ण होने पर सभी कुशल व अकुशल शिल्पियों को राजसमन्द के चारों ओर व बनास नदी के किनारे बसाया गया।

नौचोकी की पाल पर उत्कीर्ण शिलालेखों पर गजधरों के नाम भी हैं। शिलालेख क्रमांक 3 पर गजधर कल्याण व गजधर मुकुन्द का नाम उत्कीर्ण है तथा शिला क्रमांक 25 पर कल्याण सुत जगन्नाथ व जगन्नाथ सुत मेधा उत्कीर्ण है। राजसमन्द के पास स्थित गांव नोगामा में एक सती माता का मन्दिर है। जिसे कुमावत जाति के टाँक परिवार के लोग पूजते हैं। वहां के शिलालेख में लिखा है कि-

“संवत् 1743 वैशाख सुदि 5 ने कल्याण री वहु वाली देवलोक पहुंचा”

इससे स्पष्ट होता है कि कल्याण जी टाँक थे और उन्होंने ये नाम राजसमन्द निर्माण के समय टाँकी वाले कल्याण से लिया अतः ये माना जा सकता है कि कुमावत जाति में टाँक गोत्र के प्रथम पुरुष कल्याण जी थे। नोगामा गांव में अभी कुल 180 कुमावतों के परिवारों में से 177 टाँकों के हैं। राजसमन्द के पास ही भाणा गांव है जिसे उस समय के शिल्पकार व वास्तुकार भाणाजी कुमावत के नाम से बसाया गया तथा जैसलमेर से आये हुये मुसलमानों के लिये राजनगर बसाया गया। इसी कालखंड में वल्लभ संप्रदाय के मंदिरों को जब तोड़ा गया तो गुसाईयों ने देव विग्रहों को लेकर सुरक्षित स्थान ढूंढने प्रारंभ कर दिये। किंतु कोई भी राजा औरंगजेब के भय से उन्हें अपने यहां शरण नहीं दे रहा था। तब महाराणा राजसिंह ने प्रभु श्री द्वारकाधीश की राजसमंद झील के पास भव्य मंदिर बनवाकर प्रतिष्ठा की। इस मंदिर को बनाने में कुमावतों का बहुत योगदान था। इसके कुछ समय बाद गुसाई दामोदर श्रीनाथ जी की मूर्ति लेकर मेवाड़ में आये तब महाराणा राजसिंह ने उनका स्वागत किया व 20 फरवरी 1672 ई. को सिंहाड गांव (नाथद्वारा) में बनास नदी के किनारे कुमावत कारीगरों ने भव्य मंदिर का निर्माण किया। इन कुमावत कारीगरों के वंशज आज भी नाथद्वारा के फोज मोहल्ले में रह रहे हैं। कुछ कुमावत लोग श्रीनाथ जी की भक्ति में लग गये व कीर्तन भजन आदि करने लग गये इससे इन्हें किरतनीया कुमावत कहा जाना प्रचलन में आ गया। इसी अवधि में

महाराणा राजसिंह ने कुछ कुमावत कारीगरों को उदयपुर बुलाया व उनसे 1664 में अम्बामाता का मंदिर बनवाया जो बाद में पिछोला में मिला दिया। अपनी मां जनादेकुंवर के नाम से जनादेसागर बनवाया तथा 1668 में रंगसागर बनवाया जो अभी बड़ी का तालाब नाम से जाना जाता है। उपरोक्त कार्य के लिए उदयपुर आने वालों में मुकुंद जी कुमावत प्रमुख व्यक्ति थे उन्हें चांदपोल बाहर पिछोला व रंगसागर के आसपास बसाया गया व इस गांव का नाम मुकुंदपुरा रखा। उदयपुर शहर में आज भी कुमावत बहुतायत से रहते हैं। जैसे ऊपर उल्लेख किया गया है कि कुमावत जाति के लोग जल प्रबंधन व महल किले आदि निर्माण में कुशल कारीगर थे अतः महाराणा जयसिंह के काल खण्ड में देवाली के पास तालाब बनवाया जो अब फतहसागर कहलाता है। इसे भरने के लिए बड़ी के Overflow को Canal द्वारा इससे जोड़ा गया ताकि पानी व्यर्थ नहीं जाये।

राजसमंद के पास व बनास नदी के किनारे रहने वाले कुमावत कारीगरों ने कांकरोली में रामेश्वर महादेव का मंदिर जल चक्की के पास, चौमुखा महादेव जी का मंदिर, रकमगढ, कुआरिया व मदारा का गढ़ बनाया। उदयपुर आये कुमावत कारीगरों ने महासतिया में महाराणा अमर सिंह द्वितीय के दाह स्थल पर विशाल (दो मंजिला) छतरी तथा सहेलियों की बाड़ी तथा देलवाड़ा की हवेली के पास शीतला माता का मंदिर बनवाया। इन कार्यों के लिये आये कुमावत कारीगरों को सूरजपोल अंदर बसाया गया जो कुमावतपुरा के नाम से जाना जाता है। मुकुन्दपुरा के कुमावत ने पिछोला तालाब के किनारे हरि मंदिर व शंभू निवास महल नाम की अंग्रेजी ढंग की विशाल कोठी बनाई। रकमगढ व मदारा के गढ को बनाने के लिये कारीगरों की आवश्यकता हुई तो नोगामा से रत्ताजी टाँक (प्रथम) को भेजा जिसे रत्ताजी टाँक व बाद में उनके पुत्र केशा जी कुमावत (टाँक) ने पूर्ण किया और उन्हें बनास नदी के किनारे सकरावास खालसा गांव में रहने के लिए जगह दी और वे वहीं बस गये। आज भी सकरावास में कई टाँक परिवार निवास करते हैं।

वर्ष 1875 में कर्नल ईडन ने मेवाड़ में अंग्रेजी राजस्व नीति थोपने के कारण कृषकों ने आंदोलन किया। मांगे नहीं माने जाने पर मेवाड़ छोड़कर मालवा चले जाने की धमकी दी। फलस्वरूप आंदोलन के प्रणेता रत्ताजी कुमावत (द्वितीय) को महाराणा के सलाहकार कविराजा श्यामलदास व बिहारीलाल जानी ने वार्ता के लिये उदयपुर बुलाया। रत्ताजी कुमावत की सभी मांग मान ली गई। कृषक आंदोलन के इतिहास में यह अभूतपूर्व गौरवशाली घटना है। इतने बड़े पैमाने पर राज्य छोड़ने की धमकी देकर मांगें मनवाना संगठन कुशलता का अनुपम उदाहरण है। अभी तक इतिहासकारों द्वारा इतनी बड़ी घटना को प्रकाश में नहीं लाया जाना यह इतिहास की भूली बिसरी घटना है। महाराणा के सलाहकारों के कहने पर रत्ताजी के पुत्र नन्दा जी कुमावत (टाँक) सपरिवार उदयपुर आ गये व उदयपुर के निर्माण में लग गये। उदयपुर आकर इन्होंने सबसे पहले

हाथीपोल बाहर सराय का निर्माण कराया व अपने निवास स्थान पर नंदा जी की मां ने एक खेजड़ी का पौधा लगाया जो अभी एक वृक्ष का रूप ले चुका है। इस वृक्ष के पास ही नंदा जी व उनके पुत्रों ने भगवान लक्ष्मीनारायण व गणेश मंदिर (मावा गणेश जी) हाथीपोल अंदर बनाया। इन दोनों मंदिरों में कांच का कार्य रूपलाल जी टाँक द्वारा किया गया। जो आज भी मंदिर की सुंदरता को प्रदर्शित करता है।

नन्दा जी कुमावत व उनके पुत्र नवलराम जी व भगवान जी मंदिर व बावड़ी बनाने में कुशल कारीगर थे और इन्होंने महाराणा सज्जन सिंह व महाराणा फतेह सिंह के कार्यकाल में जल प्रबन्धन का विशेष कार्य किया इसमें पिछोला व फतेहसागर को जोड़ने वाली नहर का कार्य महत्वपूर्ण है। दो तालाबों को जोड़ने (Waterlinkage) का यह अनुपम उदाहरण है। यह माना जाता है कि विश्व में चीन के पश्चात पानी जोड़ने की तकनीक का प्रारंभ मेवाड़ में ही हुआ। मेवाड़ में उदयपुर शहर से 60-70 किलोमीटर तक बरसात के पानी की एक बूंद भी व्यर्थ नहीं जाती है। इस विधा में कुमावतों (टाँक) का बहुत बड़ा योगदान है। सज्जन निवास बाग की सिंचाई के लिये पिछोला से एक नहर लाई गई व एक तलाई बनाई उसमें हमेशा पानी भरा रहता था व कमल लगते थे अतः उसे कमल तलाई कहते थे पर अभी कुछ वर्षों पूर्व प्रशासन ने कमल तलाई में टाईल्स लगाकर इसका प्राकृतिक स्वरूप बिगाड़ दिया है। नन्दा जी व उनके पुत्र नवलराम जी ने बासदरा मगरे पर एक कुआं खोदकर सज्जनगढ़ का निर्माण किया व गढ़ पर वर्षा जल को एकत्र कर जल संरक्षण का अद्भुत कार्य किया था।

नन्दा जी ने तेलियों की सराय (अभी बी.एन. विश्वविद्यालय) में महादेव जी का मंदिर व बावड़ी तथा दिल्ली दरवाजे (देहली गेट) अंदर मुस्लिम बस्ती के लिये बावड़ी बनवाई। इस बावड़ी को देखने 29 जुलाई 1882 को महाराणा सज्जनसिंह जी स्वयं आये व इसकी सुंदरता व सफेद मार्बल की चुनाई देखकर इसका नाम धोलीबावड़ी रख दिया व सकरावास (रेलमगरा) से आये कुमावत नन्दा जी टाँक को यहां रहने के लिये जगह दी। नन्दा जी व उनके वंश की आगे वाली पीढ़ी में नन्दा जी के पौत्र नारायण लाल जी टाँक ने महाराणा फतेहसिंह व भोपाल सिंह के काल खण्ड में कई महत्वपूर्ण भवनों का निर्माण किया इसमें रेजिडेन्सी, सरस्वती पुस्तकालय, महाराणा भूपाल कॉलेज, महाराणा भूपाल हॉस्पिटल, गिरजाघर, फतेह स्कूल आदि प्रमुख हैं। इन सभी कार्यों में एक विशेषता है कि ये कुमावत (टाँक) लोग दरवाजे व बरामदों में दो पिल्लर के ऊपर आर्क शैप में निम्बाहेडा के पत्थरों को गढ़ का छाबड़ा लगाते थे। जो सुंदर भी लगता है व मजबूत भी होता है। इस कारीगरी को उपरोक्त सभी भवनों के अलावा चांदपोल पुलिया पर भी देखा जा सकता है जो पर्यटकों को आज भी लुभाती है। वर्तमान समय में इस प्रकार की कारीगरी या चुनाई बंद सी हो गई है पर पिछले वर्षों में इसी कुमावत व

टाँक परिवार के गोविन्द सिंह जी टाँक जो वर्तमान में उदयपुर नगर निगम के महापौर हैं व पूर्व में सार्वजनिक निर्माण विभाग में मुख्य अभियंता रहे हैं ने अपने सेवा काल में महाराणा भूपाल हॉस्पिटल में बाल चिकित्सालय का निर्माण अपने दादाजी नारायण लाल जी (टाँक) कुमावत की तर्ज पर उसी तरह निम्बाहेड़ा के पत्थरों को गढ कर दिवारें व आर्क शेष में छाबणे लगाकर पूरा भवन बनाया। प्रताप गौरव केंद्र के मुख्य भवन में भी निम्बाहेड़ा के पत्थरो की गडाई करवाकर मुख्य दीवारें बनवाई जिसमे प्लास्टर भी नहीं करना पड़ता है व सुंदर भी दिखती है। अभी उदयपुर शहर के दरवाजो का जीर्णोद्धार भी इसी तर्ज पर किया जा रहा है।

नारायणलाल जी टाँक (कुमावत) के पुत्र रूपलाल जी टाँक आजादी के बाद सिंचाई विभाग कांकरोली में ओवरसीयर के पद पर लगे व इनके कार्यकाल में नन्दसमंद, रीछेड, खारी फीडर केलवाड़ा बांध आदि कार्य कराये गये जो आज भी जल भंडारण का कार्य कर रहे हैं। महाराणा राजसिंह के समय निर्मित की गई झील से पानी लिफ्ट कर कृषि के लिये काम में लिया जाता था। वर्ष 1960 में रूपलाल जी टाँक (कुमावत) ने उनके वरिष्ठ अभियन्ताओं को स्लूस गेट निर्माण के बारे में बताया और वर्ष 1960 में स्लूस गेट का निर्माण कराया जिससे 35 Km. तक Gravity से सिंचाई की जाने लगी।

अभी राजसमंद में उन नहरो के माध्यम से 42 गांवो के 7284 हेक्टेर क्षेत्र में सिंचाई हो रही है। उक्त कार्य के फल स्वरुप रूपलाल जी टाँक को सिर्फ दसवीं पास होते हुये भी सहायक अभियंता के पद पर पदोन्नत किया गया। जिन्होंने बाद में बांसवाड़ा माही डेम निर्माण में भी सहयोग किया। इस प्रकार कुमावतों व विशेष रूप से टाँक परिवार के अधिकतर सदस्यों का मेवाड़ निर्माण मे महाराणा राजसिंह से वर्तमान तक विशेष योगदान रहा है।

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राजस्थान में बहुरूपिया कला : ऐतिहासिक एवं वर्तमान परिप्रेक्ष्य

रजनी मीना

बहुरूपिया शब्द संस्कृत शब्द से व्युत्पन्न हुआ है जिसका अर्थ है बहु (अनेक) और रूप (प्रकार)। राजस्थान का ग्रामीण संस्कृति में परम्परागत मनोरंजन की नाट्यकलाओं का महत्वपूर्ण स्थान रहा है। बहुरूपिया कला पूरे राजस्थान में प्रचलित है। बहुरूपिया चरित्र के अनुसार वेश बदलने में एवं अभिनय करने में निपुण होते हैं। बहुरूपिया वह है जो जीविका-निर्वाह के लिए विविध वेश धारण करता है और पात्रों के अनुसार अभिनय करता है। भारत में बहुरूपिया कला के कलाकारों को राजदरबारों एवं मुगल दरबारों में महत्वपूर्ण स्थान प्राप्त था। राजघरानों के संरक्षण से इनकी गुजर-बसर होती थी। राजघरानों द्वारा बहुरूपियों से अनेक प्रकार की भूमिका निभवाई जाती थी जैसे जासूसी, गुप्तचरी, जनता के मध्य रहकर राजा के प्रति जनभावनाओं का पता लगाना, राजघरानों में कार्यक्रमों के दौरान मनोरंजन का कार्य करना इत्यादि। राजघरानों में संरक्षण प्राप्त होने की वजह से बहुरूपिया अपने मूल निवास स्थानों को छोड़कर राजा के संरक्षण में रहने लगे। इनके जजमानों द्वारा ही इन कलाकारों की जरूरतों को पूरा किया जाता था। प्राचीन काल से ही बहुरूपिया कलाकार गाँव-गाँव घूमकर अपने रूप परिवर्तन के माध्यम से जनता का मनोरंजन करते आ रहे हैं। राजस्थान के लगभग 15 हजार बहुरूपिये हिन्दू एवं मुस्लिम दोनों समुदायों से जुड़े हुए हैं।

हिन्दू बहुरूपिये इस कला की उत्पत्ति ब्रह्म के नानारूपों से सृष्टि की उत्पत्ति और ईश्वर के अवतारवाद की धारणा से मानते हैं एवं पौराणिक कथाओं में विष्णु एवं शिव के अवतार को नानारूप धारण करने वाला मानते हुए बहुरूपिया कला से जोड़ते हैं जबकि मुस्लिम बहुरूपिये इस कला की शुरुआत उमर अय्यार से मानते हैं जिन्हें मुगल साम्राज्य और राजपूत राजाओं का संरक्षण प्राप्त था। मुस्लिम बहुरूपिया अय्यारों, रूप बदलने, बाजीगर और जादू-टोने के जानकार के रूप में जाने जाते थे। आइने अकबरी और हमजानामा पुस्तक में उमरअय्यार के चरित्र का वर्णन है।

बहुरूपिया कला हिन्दू-मुस्लिम सभ्यता की एकता के प्रतीक के रूप में प्रचलित रही है। राजस्थान की बहुरूपिया कला और कलाकार प्रसिद्ध रहे हैं। बहुरूपिया कला में

मजहब का कोई स्थान नहीं है। बहुरूपिया कलाकारों द्वारा कला को ही सबसे बड़े धर्म के रूप में देखा जाता है। मुस्लिम समुदाय के बहुरूपिया कलाकार हिन्दू देवी-देवताओं का किरदार निभाते हैं। हिन्दू बहुरूपिये भी पीर, फकीर, बादशाह इत्यादि रूपों को धारण कर इस कला का प्रदर्शन करते हैं। बहुरूपिया कलाकार पौराणिक रूप धरने के अलावा देश-काल के अनुरूप अनेक पात्रों का रूप धारण करते हैं जैसे भालू, बंदर, जोकर, डाकू, पुलिस, भील, जिन्न, सेठ, सेठानी इत्यादि। बहुरूपिया कलाकार अपने आस-पास के चरित्रों को अपने रूपों के माध्यम से पुनर्जीवित कर लोगों का स्वस्थ मनोरंजन करने में निपुण होते हैं। ये कलाकार गाँव-गाँव और कस्बों में विभिन्न रूप और रूप के अनुसार परिधानों को सुसज्जित कर लोगों का मनोरंजन का कार्य करते हैं और इनकी कला सम्पूर्ण समाज के प्रतिबिम्ब को प्रकट करती है। बहुरूपिया कला ही बहुरूपियों के जीवनयापन का साधन भी हैं।



फरीद खान बहुरूपिया, तहसील बांटीकुई, जिला दौसा

राजस्थान के बहुरूपियों को जिन्हें राजपूत राजघरानों के प्रश्रय मिला उन्हें भाट के नाम से जाना जाता है। राजस्थान में बहुरूपियों के गुरु के रूप में कुम्हार (मिट्टी के बर्तन बनाने वाले) होते हैं। बहुरूपिया कलाकार ग्रामीण क्षेत्रों में प्रदर्शन के दौरान कुम्हार के घर में ही आश्रय लेते थे, फिर गाँव में स्वांग धारण कर अपनी कला का प्रदर्शन करते थे। रूप अलंकरण एवं वेश विन्यास के अन्तर्गत बहुरूपिया परम्परा में स्वांग, रूप एवं वेश धरना महत्वपूर्ण होता है। वेश धरना के अन्तर्गत बहुरूपिया के वस्त्र विन्यास आते हैं, वेश धरना में वस्त्रों के रंग, सिलाई, वस्त्रों की सामग्री इत्यादि का ध्यान रखा जाता है। रूप धरना, के अन्तर्गत पात्रों के अनुरूप चेहरे एवं शरीर पर रूप सज्जा (मेकअप) आता है जबकि स्वांग धरना के अन्तर्गत बहुरूपिया कलाकार की पात्र के अनुरूप हाव-भाव बातचीत और चाल-ढाल इत्यादि तय की जाती है। इन तीनों कलाओं के उचित समन्वय

को मोहिनी विद्या कहा जाता है। बहुरूपिया कलाकार अपने संवादों, शृंगार एवं पहनावे का चयन स्वयं करता है। बहुरूपिया कला में स्वांग, रूप और वेश के साथ-साथ विनम्रता एवं सहिष्णुता का प्रमुख स्थान होता है।

बहुरूपिया कलाकार रूप धरना अर्थात् मेकअप में प्राकृतिक सामग्री का ही इस्तेमाल किये जाने को प्राथमिकता देते हैं प्राकृतिक सामग्री में इन कलाकारों द्वारा मुर्दा सिंगी, गेरू, सोना गेरू, हिंगलू, कोहल, घीया पत्थर, मुल्तानी मिट्टी, चन्दन, पेवडी, गुलाल, बेसन, हल्दी, दूध, गुलाब जल, रोली के साथ-साथ पलाश के फूलों के रंगों के इस्तेमाल को प्राथमिकता दी जाती है। मेकअप में दाढ़ी व मूँछों को बनाने में ऊँट, बकरी और मानव बालों का और इन्हें चिपकाने में बड़ के पेड़ का दूध इस्तेमाल किया जाता है किन्तु वर्तमान में आधुनिक मेकअप सामग्री का रूप सज्जा में इस्तेमाल किया जाने लगा है।



अकरम खान बहुरूपिया, तहसील बांदीकुई, जिला दौसा

राजस्थान में बहुरूपिये विमुक्त समाज से संबंधित है, ये जाति अपनी आजीविका की तलाश में भौगोलिक गतिशीलता बनाए रखती है। बहुरूपिया यानी भाट इनकी 900 बिरादरी मानी जाती है इनके गोत्रों की हिन्दुओं के गोत्रों से साम्यता होती है। विवाह के समय चार गोत्रों को बचाकर ही विवाह किया जाता है जिसमें वर अथवा वधू का स्वयं का गोत्र, माँ का गोत्र, दादी एवं नानी के गोत्र आपस में समान होने पर विवाह नहीं किया जाता। इनके प्रचलित गोत्रों में फोदाका, फूलबाज, अजबाका, मोतीराम, दोलाका, गुमाना, मियाराम, सोजी, शिम्भू, पताशाका इत्यादि मुख्य हैं। मुस्लिम बहुरूपिया का प्रमुख धार्मिक एवं सामाजिक स्थान जयपुर जिले में 'ताला' नामक स्थान पर पीर बुरहान

शाह की दरगाह है। मार्च-अप्रैल महीने में इस दरगाह में उर्स प्रारम्भ होता है। इस उर्स में मुस्लिम बहुरूपिया बिरादरी के लोग एकत्रित होते हैं, जिसमें गोत्र के हिसाब डेरा जमाया जाता है। यहाँ इनके गोत्र के अनुसार चबूतरा बना होता है जहाँ पर समस्त सामाजिक कार्य पंच निर्णय के रूप में सम्पन्न होते हैं। पंच निर्णयों में सामाजिक बहिष्कार जैसे निर्णय भी सुनाये जाते हैं। विवाह संबंधित निर्णय भी इस उर्स में ही तय कर दिये जाते हैं। ये उर्स मुस्लिम बहुरूपिया समाज के सामाजिक संस्कारों का आयोजन स्थल भी है। उर्स में विवाह इनकी 900 बिरादरी के अन्तर्गत ही तय कर दिये जाते हैं और अगले वर्ष हाने वाले उर्स में विवाह सम्पन्न हो जाता है। उर्स की समाप्ति के पश्चात् यहाँ से बहुरूपिया समुदाय के लोग व्यवसायों हेतु देश के विभिन्न क्षेत्रों में चले जाते हैं। 12 माह व्यवसाय हेतु भौगोलिक गतिशीलता के कारण ताला नामक स्थान ही इनका ठिठाया माना जाता है, जहाँ ये एक साथ एकत्रित होकर आपस में मिलते हैं और सामाजिक संस्कारों को पूर्ण करते हैं। बहुरूपियों में पितृसत्तात्मक परिवार एवं पुरुष प्रधान समाज विद्यमान है। बहुरूपिया कला का प्रदर्शन भी पुरुषों द्वारा ही किया जाता है। पुरुषों के श्रृंगार में प्रयुक्त होने वाली सामग्री को महिलाएँ ही तैयार करती हैं एवं पारिवारिक दायित्वों का निर्वहन करती हैं। बहुरूपियों में संयुक्त परिवार प्रथा एवं इनकी बिरादरी में सामाजिक एकता होती है। विवाह चार गोत्र बचाकर तय करने के पश्चात् लड़केवाले लड़की को लगन देते हैं, लगन को गाँठ नाम से सम्बोधित किया जाता है। लगन की रस्म के कुछ समय बाद डोयडे दिये जाते हैं, डोयडे दिये जाना ही शादी पक्की होने का सूचक माना जाता है। इस समाज में वधू मूल्य जैसी कुप्रथा भी विद्यमान है जिसमें लड़कीवालों को लड़केवाले गुप्त रूप में पैसा देते हैं। शादी के पश्चात् वधू को गौणा होने पर ही स्थायी रूप से ससुराल भेजा जाता है। बहुरूपिया समाज में बाल विवाह जैसी कुरीति विद्यमान नहीं है। खान-पान में मुस्लिम बहुरूपिया समुदाय में शाकहारी और मांसहारी दोनों ही प्रकार का भोजन प्रचलित है।

बहुरूपिया समाज में मद्यनिषेध है। महिलाओं में पर्दा प्रथा विद्यमान है। बहुरूपिया अपना गुरु कुम्हार को मानते हैं क्योंकि ये हर किसी की नकल निकालने में निपुण हैं किन्तु कुम्हार के समान मिट्टी के बर्तन बनाने में अक्षम हैं इसी वजह से ये कुम्हार को अपने गुरु के रूप मानते हैं।

राजस्थान के कलाकारों ने राजस्थान की स्वाँग नाट्यकला को अन्तरराष्ट्रीय स्तर पर भी पहचान दिलाई है। राजस्थान के भीलवाड़ा के जानकी लाल भांड ने बहुरूपिया कला को राष्ट्रीय एवं अन्तरराष्ट्रीय स्तर पर प्रदर्शित किया है। बहुरूपिया कलाकार जानकीलाल भांड ने इस कला का प्रदर्शन ग्लासगो, वर्लिन, न्यूकेसल, लंदन, न्यूयार्क, दुबई, मेलबोर्न इत्यादि देशों में किया।

बांदीकुई के प्रसिद्ध कलाकार शिवराज बहुरूपिया उर्फ सुबराती बहुरूपिया ने भी बहुरूपिया कला को राष्ट्रीय एवं अन्तर्राष्ट्रीय स्तर पर पहचान दिलाई। शिवराज उर्फ सुबराती बहुरूपिया ने इस कला को फ्रांस, बेल्जियम, दुबई, पेरिस, हांगकांग जैसी जगहों पर प्रदर्शित किया। किडनी की बीमारी एवं आर्थिक तंगी के कारण उचित इलाज के अभाव में इनका देहांत होने के पश्चात् इनके छः पुत्रों द्वारा बहुरूपिया कला का प्रदर्शन किया जा रहा है। इनके पुत्र बहुरूपिया कला की विरासत को संजोये रखने हेतु संघर्षरत है।



सुबराती खान बहुरूपिया के छः पुत्र फिरोज बहुरूपिया, फरीद खान बहुरूपिया, नौशाद बहुरूपिया, शमशाद बहुरूपिया, सलीम बहुरूपिया और अकरम बहुरूपिया

राष्ट्रीय स्तर पर इस कला का प्रदर्शन करने वाले राजस्थान के बहुरूपियों में रघुवीर सिंह उयपुरवाटी (झंझनू) दाउद बहुरूपिया (कानोता, जिला जयपुर), सिकन्दर अब्बास (बसवा, जिला दौसा) फरीद बहुरूपिया (बांदीकुई, जिला दौसा) इत्यादि हैं।

प्राचीन कलाओं एवं संस्कृति को संजोये रखने के कारण राजस्थान की देश में अनूठी पहचान रही है। राजस्थान में बहुरूपिया कला अपने अस्तित्व को बनाये रखने में असफल प्रतीत हो रही है। हालांकि राजस्थान में लोक कलाओं के प्रोत्साहन एवं संरक्षण हेतु अनेक सांस्कृतिक संस्थान कार्य कर रहे हैं ये संस्थान यथा-

क्र.सं.	संस्थान	स्थापना वर्ष
1	राजस्थान संगीत नाटक अकादमी, जोधपुर	1957
2	राजस्थान संगीत संस्थान, जयपुर	1950
3	जयपुर कथक केन्द्र, जयपुर	1978
4	भारतीय लोक कला मण्डल, उदयपुर	1952

746 / Rajasthan History Congress

ISSN 2321-1288

5	रवीन्द्र मंच, जयपुर	1963
6	पश्चिमी क्षेत्र सांस्कृतिक केन्द्र, उदयपुर	1952
7	राजस्थान ललित कला अकादमी, जयपुर	1957
8	जवाहर कला केन्द्र, जयपुर	1993
9	राजस्थान स्कूल ऑफ आर्ट्स (मदरसा दुनटी) जयपुर	1888
10	रंगमंच, जयपुर	1974

राजस्थान की लोक कलाओं को संरक्षण देने, राज्य के कलाकारों को प्रोत्साहन देने एवं कलाकारों को अधिकाधिक मंच प्रदान करने का कार्य इन संस्थाओं द्वारा किया जा रहा है। सांस्कृतिक संस्थानों द्वारा विभिन्न कार्यक्रमों का आयोजन करवाया जाता है जिसके अन्तर्गत लोककलाओं के प्रदर्शन हेतु लोककलाकारों को बुलाया जाता है। सरकार द्वारा भी बहुत सी योजनाओं को बनाकर इनके कल्याण हेतु प्रयास किये जा रहे हैं। राजस्थान सरकार के सामाजिक न्याय एवं अधिकारिता विभाग द्वारा 2012 में विमुक्त घुमन्तु एवं अर्द्धघुमन्तु कल्याण बोर्ड का गठन किया गया इस बोर्ड का उद्देश्य घुमन्तु एवं अर्द्धघुमन्तु जातियों के विकास के लिए आवास, शिक्षा, चिकित्सा एवं स्वास्थ्य, सामाजिक सुरक्षा, वैकल्पिक रोजगार, कलाओं के संरक्षण एवं महिलाओं के विकास से संबंधित सुझाव देना है। राजस्थान सरकार सामाजिक न्याय एवं अधिकारिता विभाग ने 2021 में राज्य की विमुक्त एवं घुमन्तु एवं अर्द्धघुमन्तु जातियों के ग्रामीण क्षेत्रों के आवासहीन बी.पी.एल परिवारों को आवास हेतु अनुदान/सहायता राशि दिये जाने के संबंध में भी आवेदन पत्र मांगे हैं। राजस्थान सरकार द्वारा 'नवजीवन योजना' का संचालन विमुक्त घुमन्तु एवं अर्द्धघुमन्तु जातियों की शराबमुक्ति के लिए किया गया साथ ही इस योजना का उद्देश्य इनके बच्चों को शिक्षा से जोड़ना एवं छात्रवृत्ति प्रदान करना कौशल व्यावसायिक प्रशिक्षण दिलवाना, प्रशिक्षण के पश्चात् ऋण की प्रक्रिया से जोड़ना एवं बैंक से जोड़ना, भामाशाह और आधार कार्ड से जोड़ना था। उल्लेखनीय है कि मुख्यमंत्री ने वित्तीय वर्ष 2021-22 के बजट में प्रदेश के विमुक्त घुमन्तु समुदायों के उत्थान के लिए 'डिनोटिफाइड ट्राइब पॉलिसी' लाने तथा 50 करोड़ रुपये की लागत से विकास कोष की स्थापना करने की घोषणा की है।

वर्तमान में बहुरूपिया कला एवं कलाकारों दोनों का अस्तित्व संकट में है। भौतिकवादी सभ्यता और संस्कृति ने मनोरंजन के साधनों को परिवर्तित कर दिया है। मनोरंजन के साधनों में आये परिवर्तन के कारण परम्परागत कलाओं एवं इन कलाओं के संरक्षण से जुड़े हुए कलाकारों के जीवनयापन के साधनों पर भी संकट उत्पन्न हुआ है। बहुरूपिया कलाकारों ने बहुरूपिया कला को विदेशों में भी पहचान दिलाई है किन्तु ये

कलाकार अपने ही देश में इस कला के अस्तित्व को बचाने में विफल हो रहे हैं। वर्तमान में बहुरूपिया कला और कलाकारों को समाज में सम्मान की दृष्टि से नहीं देखा जाता। कई बार इन कलाकारों को संबंधित थानों में सूचना देकर किसी क्षेत्र में कला का प्रदर्शन करना पड़ता है। इस कला को बहुरूपिया कलाकारों के अलावा अन्य समुदायों के लोगों द्वारा भी नकलची के रूप में प्रदर्शित किया जाने लगा है जिससे इस कला से जुड़े हुए मूल कलाकारों के रोजगार के अवसर भी गौण हो जाते हैं और इस कला का सम्मान भी कम हो जाता है। सरकारी कानून ने भीख मांगने से रोकने हेतु सड़क पर प्रदर्शन लगाकर कमाने वालों को भिखारी का दर्जा दिया हुआ है जबकि शहरी क्षेत्रों में बहुरूपिया कला का प्रदर्शन सड़कों पर ही किया जाता है। सड़कों पर प्रदर्शन करने के कारण बहुरूपिया कलाकार भी भिखारी की श्रेणी में आ जाते हैं। पूर्व में बहुरूपिया कलाकार ग्रामीण क्षेत्रों में कुम्हार के घर पर आश्रय लेकर अपनी कला का प्रदर्शन करते थे किन्तु वर्तमान में इन्हें किराये का मकान लेना पड़ता है। स्वाँग रचने में मेकअप पर भी व्यय अधिक होता है बदले में जीविका उपार्जन लायक आमदनी भी इन्हें प्राप्त नहीं हो पाती है। बहुरूपिया कलाकारों के समक्ष आजीविका संकट की उत्पन्न हुई परिस्थिति के कारण ये आने वाली पीढ़ी को इस कला में संलग्न नहीं करना चाहते हैं और व्यवसाय के अन्य विकल्प भी तलाशने लगे हैं। प्राचीन समय में राजघरानों के संरक्षण में चले जाने के कारण इनकी जमीनों पर स्थानीय लोगों द्वारा कब्जाकर लिया गया। व्यवसायिक गतिशीलता के कारण भी इन्हें सरकारी दस्तावेजों जैसे आधारकार्ड, जनाधार कार्ड, राशनकार्ड, मतदाता परिचय पत्र, मूलनिवास प्रमाण पत्र इत्यादि बनवाने में कई प्रकार की समस्याओं का सामना करना पड़ता है। एक ओर सरकारी दस्तावेजों की कमी एवं दूसरी ओर चेतना के अभाव के कारण ये समुदाय सरकारी योजनाओं का लाभ लेने से भी वंचित है।

कोविड-19 के दौर में तो इनकी स्थिति और भी दयनीय हो गई क्योंकि बहुरूपिया कलाकार रोज अपनी कला का प्रदर्शन कर दैनिक आवश्यकताओं की ही पूर्ति कर पाते हैं। किन्तु कोविड काल में ये समुदाय जीवनयापन करने के प्रयासों से भी वंचित हो गया। कोविड-19 के कारण मास्क की अनिवार्यता ने इस समुदाय के लिए संकट पैदा कर दिया क्योंकि बहुरूपिया कलाकारों की कला चेहरे के मेकअप, हावभाव, संवाद इत्यादि के समन्वय पर आधारित होती है। मास्क द्वारा चेहरा ढक जाने से ये अपनी कला का प्रदर्शन कर पाने की स्थिति में भी नहीं है। समाज के तिरस्कार एवं कोविड काल की परिस्थितियों में आजीविका संकट से त्रस्त होकर ये कलाकार मजदूरी के द्वारा अपने परिवार का पालन करने हेतु मजबूर हैं।

बहुरूपिया कलाकार अपनी कला एवं संस्कृति से भावात्मक रूप से जुड़े हुए हैं और अपनी कला में ही अपनी पहचान को तलाशते हैं। बहुरूपिया कलाकार बहुरूपिया

कला के प्रदर्शन से ही अपनी आजीविका अर्जन और इस कला का संरक्षण करना चाहते हैं। लोकनाट्य की अमूल्य धरोहर बहुरूपिया कला में ढेरों सम्भावनाएँ विद्यमान हैं। बहुरूपिया कला का प्रयोग अंतर धार्मिक संवाद एवं विभिन्न समाजों के मध्य सामाजिक सौहार्द बनाने में किया जा सकता है। भारत सरकार की स्वास्थ्य संबंधी, पर्यावरण संबंधी, सामाजिक सुधार की विभिन्न योजनाओं का ग्रामीण क्षेत्रों में प्रचार-प्रसार करने हेतु इस कला का प्रयोग किया जा सकता है। विद्यालयों के पाठ्यक्रम में लोककलाओं को सम्मिलित कर विद्यार्थियों में लोककलाओं के प्रति सम्मान उत्पन्न किया जा सकता है। समाज में भी लोककलाओं के प्रति सम्मानजनक दृष्टिकोण होना जरूरी है। बहुरूपिया कला विलुप्ति के कगार पर है। समय रहते हुए यदि विलुप्त हो रही इस कला के संरक्षण हेतु प्रयास नहीं किये गये तो बहुरूपिया कला इतिहास के पन्नों में दर्ज एक लोकनाट्य की कला के रूप में रह जाएगी।

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देलवाड़ा ठिकाने में अतिथि सत्कार परम्परा

रेखा महात्मा

मेवाड़ में अतिथि सत्कार की पुरातन परम्परा रही है। ठिकाना काल में मेवाड़ के अधीनस्थ जागीरदारों ने भी अपने-अपने ठिकानों में अतिथि सत्कार की परम्परा को बदस्तूर कायम रखा। देलवाड़ा ठिकाना मेवाड़ के प्रथम श्रेणी के 16 ठिकानों में से एक था। प्रथम श्रेणी के जागीरदार को उमराव कहा जाता था। देलवाड़ा ठिकाने की रोजनामचा बहियों में अतिथि सत्कार परम्परा के अनेक उदाहरण प्राप्त होते हैं। ठिकाने में विभिन्न अवसरों पर निम्न प्रकार के अतिथियों के आगमन का वर्णन प्राप्त होता है।

1. महाराणा
2. महाराणा के पदाधिकारी
3. सगे सम्बन्धी व रिश्तेदार
4. धार्मिक संत
5. अंग्रेज अधिकारी

ऐसे अवसरों पर राजराणा अपनी प्रतिष्ठा व प्रदत्त राहमरजाद के अनुसार सम्पूर्ण व्यवस्था करता था। किसी भी अतिथि के आगमन पर राजराणा की तरफ से विशेष भेंट व गोठ की व्यवस्था की जाती थी।

यदि अतिथि कोई राजकीय व्यक्ति हो या सम्बन्धी हो तो राजपूती परम्परानुसार डेरा लगवाया जाता। विशेष पाँच पकवान, माँस पुलाव की गोठ की व्यवस्था की जाती एवं अफीम, मदिरा मनुहार विशेष रूप से होता था। नजराणा का सरपाव भी दिया जाता था। उदाहरण हेतु महाराणा के रेल यात्रा करते समय पांडोली¹ स्टेशन पर रेल रुकने पर देलवाड़ा ठिकाने की ओर से स्वागत की मनुहार व अर्जी भेजी गई जो स्वीकार की गई। उनके स्वागत हेतु 6 ठाल्यों (टोकरियाँ) में बादाम 1 सेर, दाखें 5 सेर, पिस्ता 2 सेर, नारंगी 70, बोर 5 सेर, केले आदि तैयार किया गया। साथ वाले लोगों के लिये 2 तासली में मेवा व नारंगी तैयार किया गया। राजराणा पुत्र व पुत्री नरेश्वर सिंह, लाड़कुंवर के साथ नोपती सवार होकर तहसीलदार सुखलाल, कामदार मोहनलाल भंडारी, चतुर्भुज, कल्याण सिंह आदि 8 व्यक्ति एवं गाँव के महाजन जमीदार आदि लगभग 300 व्यक्तियों के साथ स्टेशन पर गये वहाँ जाजम बिछवाई व कुर्सियाँ लगवाई।

रेल आने पर महाराणा रेल में ही बिराजे रहे तब रेल में जाकर 5 सरूपशाही नजराणा एवं उदेपुरी 2 का नछरावल किया और टोकरियाँ नजर (भेंट) की। राजराणा के पुत्र व पुत्री दोनों की तरफ से 1-1 सरूपशाही रु. का नजराणा हुआ जो महाराणा ने नहीं रखा बदले में 2-2 स्वरूपशाही उनको हाथ में दिये। सभी टोकरियाँ एवं 1 हिरण भी रेल में रखवाया। इन सभी को अर्थात् टोकरियाँ ले जाने वालों को 20 उदेपुरी रुपये, दारू का कारखाना वालों को 20 ऊदेपुरी रुपये, दारू का कारखाना वालों को ऊदेपुरी 10 रु. हिरण ले जाने वाले को ऊदेपुरी 4 रु. दिये। सभी साथ वाले सरदारों को विस्हकी की 2 बोटल, शराब की 10 व सोड़ा की 10 बोटल आदि से मनुहार की गई साथ ही 2 तासली में मेवा व नारंगी परोसी गई। इस प्रकार महाराणा का स्वागत परम्परानुसार किया गया।²

इसी प्रकार सं. 1924 में महाराणा शम्भूसिंह के देलवाड़ा पधारने पर राजराणा की तरफ से फौज को भी मोटे लड्डू की गोठ दी गई। महाराणा को गहने, सरपाव, हाथी घोड़ा भेंट दिया गया।³ रिश्तेदार एवं सम्बन्धियों के आगमन पर स्वागत हेतु विशेष व्यवस्था होती थी। उदाहरण हेतु राव राजाजी के श्री नाथद्वारा यात्रा के समय मार्ग में देलवाड़ा रुकने का समाचार प्राप्त होने पर राजराणा ने पूर्व तैयारी के रूप में गोठ की पानड़ी (पत्र) दिया।⁴

एकलिंग जी में उनके लिये डेरा व जीमण भेजा गया। देलवाड़ा पधारने पर गाँव के बाहर जाकर अगवानी की एवं तोपों की सलामी दी गई। लपसी पुड़ी व मांस की गोठ हुई फिर मदिरा मनुहार की गई।⁵ इस प्रकार का अतिथि सत्कार 2-3 दिन तक किया गया एवं विदाई सीख हेतु निम्न विवरणानुसार वस्तुएं भेंट दी गई।⁶

1. राव राजाजी के - मोर (मोहर) 1 पकी, 2 रु. रोकड़, 1 पाग कसूमल, 1 दुपट्टा, 1 केसरिया आछो, 1 महीना को धान, 1 घोड़ा
2. सरपाव - चार, 4 पाग, 4 जामदानी का बटका (टुकड़ा), 4 खालपट्टी, 2 फेंटा
3. सरपाव - चार, 4 पाग, 4 बटका
4. पासवान ठाकुरों के - 1 पाग, 1 जामदानी, 1 फेंटा, 1 घोड़ी, 1 मोर कच्ची, 2 रु. रोकड़

इसी प्रकार राजराणा की बहन का विवाह आहुवा तय हुआ एवं बारात के आहुवा से देलवाड़ा आने पर बारात एवं सम्बन्धियों का स्वागत दो तीन दिनों तक किया गया। विभिन्न प्रकार के व्यंजन, नर्तकियों का नृत्य, गायक कलाकार, ख्याल मंचन एवं अफीम-मदिरा, पान-बीडी की मनुहार की गई। कलाकारों व नर्तकियों को कोठारियां, उदयपुर व सादड़ी आदि स्थानों से बुलाया गया एवं विशेष इनाम दिया गया।⁷

महाराणा के विशेष पदाधिकारियों के आने पर भी इसी प्रकार की स्वागत

व्यवस्था रहती थी। उनकी आवभगत पूर्णतया राजपूती परम्परा व प्रतिष्ठा के अनुसार होती थी एवं विशेष सरपाट भेंट किया जाता था। उदाहरण हेतु मेहता पन्नालाल के देलवाड़ा आगमन⁸ पर सरपाव व रोकड़ भेंट दी गई गोठ की व्यवस्था की गई। मेवाड़ के महाराणा की भांति ही देलवाड़ा ठिकाने के जागीरदारों ने सदैव सर्वधर्म सद्भाव की नीति का पालन किया व सभी धर्म के संतो का आतिथ्य उत्साहपूर्वक किया।

संत आगमन पर उनसे नित्य धर्म चर्चा, उनके डेरे व भोजन की व्यवस्था, भेंट में रोकड़ व सरपाव भी दिये जाते थे। उदाहरण हेतु कांकरोली के गुंसाई जी महाराज ब्रजभूषण 1928 ईस्वी में आये तब देलवाड़ा हवेली में ठहरे। राजराणा ने उनके डेरे में प्रवचन व भोजन की उत्तम व्यवस्था की। महाराणा भी उनके दर्शन हेतु वहाँ गये व भोजन भी ग्रहण किया।⁹ इसी प्रकार सं 1929 में देलवाड़ा की हवेली में स्वामी जीवनगर जी पधारे व ठहरे।¹⁰ संवत् 1985 में राजराणा जसवंतसिंह ने जैन संत के अतिथि सत्कार के समय जीवदया के पट्टे भी जारी किये।¹¹ इसी प्रकार स्वामी सुधानंद के देलवाड़ा पधारने पर बाडी महल में डेरा लगवाया, उनसे ज्ञान चर्चा की एवं भेंट देकर विदा किया।¹²

इसी प्रकार अंग्रेज अधिकारियों के आतिथ्य व भेंट की व्यवस्था पृथक रीति से की जाती थी। पक्की गोठ के स्थान पर कच्ची सामग्री की व्यवस्था की जाती थी। उदाहरण हेतु वि.स. 1953 में अंग्रेज रेजीडेन्ट 'वाइली' की सेवा में राजराणा की ओर से निम्न प्रकार की 3 टोकरी साहब व 3 ही टोकरी उनकी पत्नी के लिये भेजी गई।

1. प्रथम टोकरी में अंगूर की पेंटी 5, सेबों की 7, बादाम 1½ सेर, दाख 7½ सेर, पिस्ता, शाकर 1½ सेर, खारक 1½ सेर, इलायची 4 सेर, लौंग 10 सेर, भेजे गये।
2. दूसरी टोकरी में सब्जी, तरकारी, नारंगी, केला, सेब, संतरे भेजे गये।
3. तीसरी मिठाई की टोकरी बड़ी भेजी गई।

इनके आधे वजन की 3 टोकरी छोटे साहब व साथ ही घास, लकड़ी दूध, दही, मक्खन मुरगी, अंडे, बकरा वगैरह भेजा।¹³ इसी प्रकार वि.सं. में अंग्रेज अधिकारी एजेन्ट साहब के देलवाड़ा आने पर राजराणा मजेरा तक आगवानी हेतु गये। बाईवा बावडी पर डेरा लगवाया गया जहाँ 11 तोपों की सलामी हुई, नूंद की व्यवस्था मुंशी माधुसिंह को दी गई। राजराणा ने निम्न वस्तुएं भेंट हेतु भेजी।

बादाम सेर 5, दाख सेर 4, पिस्ता सेर 2, खारक सेर 21/2 सेर, डोडा सेर 10, खोपरा सेर 2, गोभी के फूल, पेमली बोर, रतालू सेर 5, अरबी सेर 5, शलगम, मूली, धणा मेथी की भाजी, केला 50 नारंगी 20, दाडम 10, जायफल 25, मिठाई ऐजेंट साहब

को महल में हाथी पर ले जाया गया, मीनाकारी वाला गोखड़ा दिखाया गया। इत्र व पान की मनवार की गई। 3 सरपाव, घोड़ा भेंट किया गया परन्तु घोड़ा स्वीकार नहीं किया गया।¹⁴

इसी प्रकार ए.जी.जी. के लिये जिसमें पहली टोकरी में मिठाई लड्डू तारफनीनी, जलेबी, पासा, कचोरी आदि। दूसरी में पकी मेवा साकर, बादाम, दाख, खारक, पिस्ता, चारोली, इलायची थी। तीसरी टोकरी में हरी सब्जी बैंगन, प्याज, शलजम, टमाटर, आलू, नींबू, रतालू गोभी फूल मोगरी, भूट्टे थे। चौथी टोकरी में कच्चा मेवा, नारंगी, सेब, केले, अनार थे। ऐसी 4 टोकरियाँ थोड़ा सामान कम करके रेजीडेंट साहब के लिये एवं 4 और टोकरियाँ थोड़ा सामान कम करके सेक्रेट्री साहब के भेंट की गई।¹⁵

राजराणा अतिथि सत्कार हेतु सारी व्यवस्थाएँ अपने ठिकाने के गाँवों अपने कामदार व अन्य अधिकारियों की सहायता से करता था। विशेष अतिथि के आने पर गाँवों पटेलों को उनके गाँव से निश्चित मात्रा में वस्तुएं भिजवाने का आदेश दिया जाता था। उदाहरण स्वरूप सं. 1942 में रेजीडेंट सा. मेवाड़ के देलवाड़ा आने पर बिलोता गाँव के पटेल को राजराणा द्वारा आदेशित किया गया कि पोस विद 10 के दिन निम्न वस्तुएं प्रस्तुत करनी थी-15 मोर, 2000 बाज दुने, 10 दही दूध के घडे, 25 बरतन, 3000 घास के पूले, 1000 छाणे, 100 मेडे, लूणी (मक्खन) सेर 5, आदि।¹⁶

ब्रिटिश संधि के पश्चात् मेवाड़ को युद्धों से निजात मिल गई। उसके बावजूद अतिथि सत्कार के नाम पर राजराणा द्वारा अपने ठिकाना क्षेत्र से मुफ्त में सत्कार सामग्री मंगवाने की परम्परा लागत के रूप स्थाई हो गई, विरोध हमें स्वतंत्रता आंदोलन के दौरान देखने को मिला। इस प्रकार खानपान की वस्तुएं एवं अन्य भेंट उपहारों के अतिरिक्त अतिथि सत्कार हेतु मनोरंजन की पूर्ण व्यवस्था की जाती थी। शिकार के आयोजन किये जाते। नृत्य, नाटक, ख्याल, गायन, वादन आदि हेतु विशेष कलाकारों को आमंत्रित किया जाता। रोजनामचों में विविध स्थानों की नर्तकियों को आमंत्रित करने व पुरुस्कृत करने का उल्लेख है जैसे-उदयपुर, कोठारिया, सादड़ी आदि।¹⁷

अतिथि सत्कार की परम्परा प रीतिरिवाजों से ठिकानेदार के सामाजिक व राजनैतिक स्तर का परिचय प्राप्त होता है। ठिकाने के नियमित लिखे जाने वाले रोजनामचों में उद्धृत आतिथ्य उदाहरण-तत्कालीन सामाजिक परम्पराओं, खानपान, पहनावे लेनदेन आदि के परिचायक हैं।

संदर्भ

1. पांडोली (चितोड़) देलवाड़ा ठिकाने के अधीन था।
2. अप्रकाशित हस्तलिखित ग्रंथ संग्रह 794, माघ सुद 4 ता. 22.01.1931 पृ. 156

3. आहूवा भुपेन्द्र सिंह (सं), हकीकत बहीड़ा महाराणा शंभूसिंह भाग प्रथम, सं 1924 भादवा सुद 4 सोमे
4. अप्रकाशित हस्त लिखित ग्रंथ संग्रह 815, भादवा सुद 6 भोमे सं 1938 ई. 1881
5. अप्रकाशित हस्त लिखित ग्रंथ संग्रह 815, भादवा सुद 9 शुके सं. 1938 ई. 1881
6. अप्रकाशित हस्त लिखित ग्रंथ संग्रह 815, भादवा सुद 12 सोमे सं. 1938 ई. 1881
7. अप्रकाशित हस्त लिखित ग्रंथ संग्रह 815, भादवा सुद 1 बुधे सं. 1928 ई. 1881
8. मेहता पन्नालाल, स्वजीवनी, राजस्थान प्राच्य विद्या प्रतिष्ठान, जोधपुर पृ. 144
9. आहूवा भुपेन्द्र सिंह, हकीकत बहीड़ा, महाराणा शंभूसिंह भाग 2, सं. 1920 फागन सुद 6 व 9 रवे व बुध पृ. 388
10. आहूवा भुपेन्द्र सिंह, हकीकत बहीड़ा महाराणा शंभूसिंह भाग 2, सं 1920, सं. 1920, भादवा विद 13, शुने, ता 31 अगस्त पृ. 452
11. माथुर (डॉ.) गिरिशनाथ, जैन धर्म का मेवाड़ के सामाजिक जीवन पर प्रभाव, पृ. 45, दृष्टव्य-जैन दिवाकर चौथमल मुनि का इतिहास, मुनि सुभाष द्वारा लिखित पुस्तक, पृ. 115 उद्धृत मध्य भारत में सामाजिक, धार्मिक, सुधार आंदोलन, (सं.) मीना गौड़-2009, उदयपुर।
12. अप्रकाशित हस्त लिखित ग्रंथ संग्रह 798, सं 1941-42 पृ. 12
13. अप्रकाशित हस्त लिखित ग्रंथ संग्रह क्रमांक 801, वि.सं 1953 काती सुद 8 गुरू पृ. 1
14. अप्रकाशित हस्त लिखित ग्रंथ संग्रह क्रमांक 815, सं 1938, माघ वदि 3 शने
15. अप्रकाशित हस्त लिखित ग्रंथ संग्रह क्रमांक 794, मिति मगसर सुद 2, ता. 22-11-1930, पृ. 105-106
16. राजराणा फतेहसिंह की ओर से बिलोता गाँव के पटेल को पत्र सं. 1942, पोस विद 6 रवे, देखें परिशिष्ट
17. अप्रकाशित हस्त लिखित ग्रंथ संग्रह क्रमांक 815, भादवा सुद 1, बुधे सं 1938

मीणा जनजाति के विवाह सम्बन्धी लोकगीत (करौली व सवाईमाधोपुर जिलों के विशेष सन्दर्भ में)

निर्मला कुमारी मीणा

लोकगीत भारतीय संस्कृति के वे मौखिक स्रोत हैं जिनके माध्यम से हमें जनसामान्य के सामाजिक, धार्मिक, सांस्कृतिक इतिहास की जानकारी प्राप्त होती है। लोकगीत जनमानस के स्वाभाविक उद्बोधनों का नैसर्गिक प्रस्फुटन है। कवि रविन्द्र ने “लोकगीतों को संस्कृति का सुखद सन्देश ले जाने वाली कला कहा है।” महात्मा गांधी ने भी लोकगीतों के महत्त्व को मानते हुए कहा था कि “लोकगीत ही जनता की भाषा है, लोकगीत ही हमारी संस्कृति के पहरेदार हैं।” इन्हें सामान्यतः अभिजात वर्ग से दूर आदिवासियों, कृषकों तथा महिलाओं के बीच ही सुना जा सकता है। इसीलिए तो आचार्य हजारी प्रसाद द्विवेदी ने इन्हें ग्रामगीत कहा है। उनके अनुसार “ग्रामगीत आर्येत्तर सभ्यता के वेद हैं।”¹ द्विवेदी जी के अनुसार जिस तरह वेद प्राचीन संस्कृति को जानने का प्रमुख स्रोत है उसी तरह ग्रामीण जनजीवन को जानने के मुख्य स्रोत लोकगीत हैं। डॉ. सूर्यकरण पारीक के अनुसार लोकगीतों में मानव हृदय की उन्मुक्त भावना निहित होती है। मानव जीवन के उल्लास, उमंग, करुणा, रुदन एवं उसके समस्त दुःख-सुख की कहानी वर्णित होती है।² मीणा जनजाति राजस्थान की प्राचीन जनजातियों में प्रमुख जनजाति है। जो मुख्यतः करौली, सवाई माधोपुर, दौसा, अलवर, भरतपुर, जयपुर व उदयपुर में निवास करती है।

मीणा लोग भारत के मूल निवासी थी। ये आर्यों से पहले ही भारत में बसे हुए थे तथा इनकी सभ्यता व संस्कृति काफी उन्नत थी। ये दुर्गों का उपयोग करते थे।³ मीणा जनजाति का ‘मीन’ से सम्बन्ध इसकी प्राचीनता का द्योतक है। इतिहासकारों द्वारा आठवीं-नवीं शताब्दी तक मीणों का राजनीतिक प्रभुत्व स्वीकारा है, परन्तु बाद में ग्यारहवीं-बारहवीं सदी में कछवाहों के आगमन से इनका पतन शुरू हुआ और ये विनाश के कगार पर पहुँचने लगे। मीणाओं के जनपदों को कछवाहों न समाप्त किया⁴ बाद में इस जनजाति ने समाज की मुख्य धारा से पृथक रहकर अपनी विशिष्ट सभ्यता एवं संस्ति का निर्माण किया।

आदिवासी समाज में लोकगीतों का अहम् स्थान रहा है। मीणा जनजाति में पुरुष एवं स्त्री के संयुक्त गीत व एकल गीत समाज में प्राचीन काल से ही प्रचलित है।

लोकगीतों के बिना इनका जीवन नीरस एवं शुष्क होता है। दुःख की घड़ी में लोकगीत मन का बोझ हल्का करते हैं तो सुख में अपने हृदय के भावों को व्यक्त करते हैं। पथभ्रष्ट को मार्गदर्शन कराते हैं तो मोहजाल में फँसे व्यक्ति को सदुपदेश भी देते हैं। लोकगीत इन जनजातियों के एक कण्ठ से दूसरे कण्ठ तक पीढ़ी दर पीढ़ी यात्रा करते हैं फिर भी ये कभी बासी नहीं होते हैं। ये प्राचीन होते हुए भी नित्य नूतन हैं। मीणा समाज के लोकगीत किसी न किसी सामाजिक उद्देश्य को लेकर ही मुखरित हुए हैं। इनके लोकगीतों की विषयवस्तु समकालीन विषयों के अलावा सामाजिक स्थिति एवं युगीन समस्याओं को भी मुखरित करती है। मीणा जनजाति के लोकगीतों का स्वरूप बहुत ही व्यापक है। जीवन के विविध पहलू, देवाराधना, संस्कार, ऋतु, पर्व एवं त्यौहार, शौर्य एवं वीरतापरक सामाजिक एवं प्रेम सम्बन्धों आदि सभी पक्षों पर गीत गाये जाते हैं। मीणा जनजाति द्वारा मुख्य रूप से कीर्तन, कन्हैया, पद, सुड्डा, हेला ख्याल, गोठ, मीणा ढांचा, रसिया आदि लोकगीत गाये जाते हैं। आदिवासी समाज में बच्चे के जन्म से लेकर मृत्यु संस्कार तक सभी कार्यक्रमों में गीत गाये जाते हैं। प्रस्तुत शोध पत्र में करौली व सवाईमाधोपुर जिले के मीणा जनजाति के विवाह समबन्धी लोकगीतों पर प्रकाश डालने की कोशिश की जायेगी। मीणा जनजाति में जन्म के बाद विवाह संस्कार ही सबसे महत्वपूर्ण माना जाता है। विवाह संस्कार सम्बन्धी गीतों में महिलाओं द्वारा मनोरम अभिव्यक्ति की जाती है।

विवाह के समय अनेक रस्म होती है यथा – लगन, विनायक, घोड़ी, बन्ना, हल्दी, चाकभात, तेल, बिंदौरा, टूटियाँ, बारात स्वागत, विदाई आदि। इन अवसरों पर स्त्रियाँ अपने मन की उमंगों को अपने गीतों के माध्यम से व्यक्त करती हैं। मीणा जनजाति में विवाह संस्कार का प्रारम्भ सगाई से होता है। लड़की वाले अपने गाँव के नाई व ब्राह्मण के साथ लड़के के घर भेंट भेजते थे। लड़का चौकी पर सबसे सामने बैठकर वह भेंट ग्रहण करता था और महिलाएं सगाई के अवसर पर यह गीत गाती हैं –

चंदण की चंदण पालकी ओ गढ़ि लायो लाल लुहार रे।

आंक मंचवणि मैमर डरावे पाटन पै अरसी लगादूँ रे।⁵

वैवाहिक मंगल कार्यों का आरम्भ पीली चिट्ठी से होता है। वधू पक्ष से पीली चिट्ठी आती है जिसमें विवाह व लगन की तिथि निश्चित होती है। इसके उपरांत निश्चित तिथि को लगनपत्रिका आती है। वह विधिवत् लड़के के हाथ पर रखी जाती है। उधर वर पत्रिका लड़की हाथों में।

लगन सम्बन्धी गीत—लगन सम्बन्धी गीत वर व वधू दोनों पक्षों के यहाँ भिन्न-भिन्न प्रकार से गाया जाता है। वधू के घर पर निम्नलिखित गीत गाया जाता है –

बाबा जी म्हारो लगन मंडाओ

म्हें भल जावेगा सासरे सर जीवज्यो

दादा जी म्हारा रूप्या खरचो
 नाना मामा जी म्हारो मायरो सजाओ
 म्हें भले जावेगा सासरे सर जीव ज्यो।⁶

इस गीत के माध्यम से कन्या पक्ष के पारिवार की खुशी व्यक्त हो रही है और कन्या पक्ष के लोगों को लगता है कि अब तो बेटी परायी हो रही है।

वर पक्ष के यहाँ लग्न सम्बन्धी गीत इस प्रकार गाया जाता है -

थाँका सासरा सूँ, जी बना जी पतर्याँ आई राज
 थाँका सासरा सूँ जी बना जी चीरा आया राज

इस गीत के माध्यम से वधू के घर से जो भी सामग्री आती है। महिलाएँ उन सभी का गीत के माध्यम से वर्णन करती जाती हैं जिससे हमें यह भी जानकारी प्राप्त होती है कि लग्न के समय में भी वधू के घर से दहेज की राशि आती है और शेष राशि विवाह के पश्चात् दी जाती है। लग्न के पश्चात् किसी शुभ दिन परिवार वाले गणेशजी के यहाँ जाकर पूजा करते हैं। यहाँ से पाँच कंकड़ लाकर उन्हें पाटे पर गणेश जी के रूप में स्थापित कर देते हैं। जनसामान्य में इस क्षेत्र में गणेश स्थापना को बंद्याक बैठाना कहते हैं। जिसमें वर या वधू के साथ एक छोटे बालक को उनके साथ कर दिया जाता था जो हर जगह उनके साथ जाता है। इस समय महिलाएँ गणेशजी के गीत गाती हैं व उनसे विवाह में पधारने की वंदना करती हैं -

म्हें तो मांडयो बन्ना को ब्याह म्हारा गणपत
 ब्याह म्हारा गणपत, म्हांके बेगा सा आवो जी।
 शंकर जी ने ल्यावो थे तो, पार्वती ने ल्यावो
 थे तो चढ़ मूसे झट, आवो म्हारा गणपत।⁷

इस प्रकार उपर्युक्त गीत के माध्यम से मीणा जनजाति की हिन्दू देवी-देवताओं में आस्था का ज्ञान होता है। उन्होंने अपने आपको पूर्णतः हिन्दू धर्म एवं संस्ति में लीन कर लिया है। बंद्याक बैठाने के साथ ही गाँव वाले वर या वधू को अपने-अपने घरों पर भोजना कराना आरम्भ कर देते हैं, जिसे बिन्दौरा कहा जाता है। इसके पीछे उनकी यह मान्यता रहती है कि भावी वर और वधू को अच्छा खाना खिलाकर हृष्ट-पुष्ट बनाया जावे ताकि भावी गृहस्थ जीवन में वे शारीरिक रूप से सबल रहें।

तेल-शादी के दो दिन पहले वर या वधू को पाटे पर बैठा कर तेल चढ़ाने का कार्य किया जाता है। इस समय भाभी, बहिने, बुआ आदि उबटन मलती हैं तथा विनोदात्मक गीत गा-गाकर मनोरंज करती हैं। तेल चढ़ने के बाद वर व वधू को घर से बाहर निकलना निषेध कर दिया जाता है। शादी के दिन फेरों से पहले तेल उतारने के प्रक्रिया होती है व मांगलिक गीत गाये जाते हैं -

तेल बोल्यो छै तेली के, हल्दी बोली छै बाण्यां के
छाड़ छड़ीलो बोल्यो पंसारी के
कब चढ़सी म्हारी लाड-लाडी के सीस सेव्ठी बधावणो।

इस क्रिया के माध्यम से वर-वधू की त्वचा को कांतिमय बनाया जाता है क्योंकि अभी भी जनजाति समाज में वधू पार्लर नहीं भेजी जाती है। प्रा तिक सुंदरता ही सबसे प्रमुख सुंदरता मानी जाती है।

बिंदोली गीत- विवाह से पहले वर को घोड़ी पर बैठाकर गाँव में घुमाया जाता है। इसमें महिलाएँ प्रमुख रूप से घोड़ी के लोकगीत गाती हैं यथा -

घोड़ी म्हारी चन्दरमुखी
इन्दरलोक सूँ आई ओ राजा
वृन्दावन का षण कन्हैया
बरसाने की घोड़ी रे
किसने बुलाई घोड़ी, किसने सजाई घोड़ी
किसके कारण आई रे
दादा ने बुलाई घोड़ी, दादी ने सजाई घोड़ी
बन्ना के कारण आई रे।⁸

चाक पूजन- शादी से एक दिन पहले दिन में महिलाएँ एकत्रित होकर कुम्हार के घर जाती हैं और वहाँ से मिह्ली की मटकी खरीदती हैं फिर उनमें पानी भरकर एक के ऊपर दूसरी मटकी रखकर घर लाती हैं। इस दिन घर की महिलाएँ कुम्हार के चाक की पूजा करती हैं। सिर पर रखकर झैड़ ढ़मटकीऋ लाती हैं जिसको आदिवासी महिलाएँ शुभ मानती हैं।

भात के गीत- भात भरना भारतीय संस्ति की एक महत्वपूर्ण प्रथा है जिसमें संतान के विवाह पर माता अपने पीहर वालों को न्यौतने अपने पीहर जाती हैं। विवाह में अपनी आर्थिक स्थिति के अनुसार उसके पीहर वाले जो कुछ भी देते हैं उसे भात भरना कहते हैं। मीणा जनजाति समाज में विवाह से एक दिन पहले नाना व मामा भात भरने आते हैं। जब माता का भाई बहिन के घर आता है तो महिलाएँ एकत्रित होती हैं व उस अवसर पर मांगलिक गीत गाये जाते हैं तथा कुछ गीतों में महिला अपने भाई से शिकायत भी करती हैं यथा -

मोड़ो आयो रे म्हारा वीर
झाँकची चढ़-चढ़ डागड़ो
मोड़ो जि सु होग्यो री म्हारी बहण
रूसंड्या थारा बापोता

मोड़ी

सासू बावर मोटा बोल, वीरो तो थारो बाबाजी
 बहणा सासू न द्यूंगो री पूरो बेस
 सुसरा न द्यूंगो नोट घणा।¹⁰

उपर्युक्त गीत के माध्यम से वर-वधू की माता व मामा की मनःस्थिति का पता चलता है जहाँ भाई के देर से आने पर उसकी सास उसको उलाहना दे रही है वहीं भाई अपने सगे-सम्बन्धियों को मनाने की वजह देर से पहुँचता है तथा बहिन को आश्वासन दे रहा है कि तू चिन्ता मत कर मैं तेरी सास व ससूर को वेश व पैसा देकर खुश कर दूंगा। इससे हम मीणा समाज में लेन-देन की कुप्रथा का ज्ञान होता है।

बारात निकासी गीत- विवाह के दिन भाभी वर के मोड़ बांधकर काजल लगाकर उसे विवाह के लिए तैयार करती है। साथ ही वधू के लिए कपड़े, आभूषण आदि भेजे जाते हैं जिसे पड़ला करते हैं। फेरे के समय वधू इन्हीं कपड़ों व आभूषणों को पहनती है। बारात जाने से पहले वर को घोड़ी पर बैठाकर पूरे गाँव में घूमाया जाता है व महिलाएँ गीत गाकर अपनी खुशी व्यक्त करती है यथा -

घोड़ी घोड़ी पर बन्नो असवार
 चाल्यो रे लाडी लेबा न
 दादी न माथ हाथ धर्यो
 दादा न समड़ाई तलवार
 फूँफो म्हारी घोड़ी सजाव
 म्हारी बुआ न कर्यो सणगार
 घोड़ी घोड़ी

इस प्रकार बारात वधू के घर के लिए प्रस्थान करती है। गाँव के लगभग सभी पुरुष बारात में जाते हैं। महिलाएँ मीणा समाज में बारात में नहीं जाती हैं। पीछे से वे अपना मनोरंजन करने के लिए टूंटिया करती है तथा गाली गीत गाती है।

तोरण गीत- जब बारात वधू के घर पहुँचती है तो वधू के घर के मुख्य द्वार पर तोरण लटकाया जाता है। वर तोरण पर कटार से स्पर्श करता है इसके बाद ही वह घर में प्रवेश कर सकता है। यह क्रिया विजय की प्रतीक है। अगवानी में वधू पक्ष की महिलाएँ गालियाँ गाती हैं, विभिन्न तरीकों से वर एवं बारातियों से हास्य-विनोद करती है यथा -

छोरा तू कंस्या जच्यो काका क
 म्हारे जच्यो न जीजी क
 कोनी जच्यो भाया र भाभी क
 छोरा तू

जीजी नौकर क चक्कर म

म्हारा तकदीर फोड़्या च
खाँ त्यवहार जोड़्या च ¹¹

उपर्युक्त लोकगीत से पता चलता है कि मीणा जनजाति समाज में अभी भी विवाह से पहले वर-वधू एक-दूसरे को नहीं देखते हैं। घर वाले ही उनका सम्बन्ध निश्चित करते हैं। साथ ही सरकारी नौकरी को प्राथमिकता दी जाती है। इसके लिए वरपक्ष में किसी भी तरह का समझौता किया जा सकता है।

फेरे के लोकगीत - इसमें वर एवं वधू का गठजोड़ा बांधकर सात बार अग्नि की प्रदक्षिणा की जाती है। छह फेरों में कन्या आगे रहती है। सातवें फेरे में वर आगे हो जाता है। इसी समय पिता कन्या के हाथ पीले करता है व कन्यादान करता है। महिलाएँ मांगलिक गीत गाती हैं यथा -

लाड़ी आगनों फेरो ये बाबा दादा जी की
लाड़ी दूजो फेरो ये काका मामा जी की
लाड़ी सातवों फेरो ये लाड़ी लाड़ा की ¹²

अर्थात् छह फेरों तक कन्या पर पीहर पक्ष के लोगों का अधिकार होता है। सातवें फेरे के साथ ही पति का अधिकार हो जाता है। वास्तव में हमारी संस्कृति में कन्या हमेशा से ही पराया धन रही है जिसका फेरे के समय पिता कन्यादान कर देते हैं। यही बात हमें उपर्युक्त लोकगीत में परिलक्षित हो रही है।

पहरावणी- विवाह के पश्चात् दूसरे दिन बारात विदा की जाती है। विदाई में वर पक्ष को यथा शक्ति शगुन राशि व पगड़ी बंधाई की जाती है। विदाई के समय वधू पक्ष की महिलाएँ वधू के ससुर, देवर, जेठ इत्यादि के लिए मस्ती भरे गीत गाती हैं। यथा-

काई दुःख म्हारी ब्याण, उदासी फोन म बोल
बाई म्हारा पल्ला न सही करवा द
जब ले सेल्फी म्हारी

इस तरह के गीत गाकर समधि न समधि से हास्य-विनोद करती है। इसके बाद वधू की विदाई होती है। इस समय महिलाएँ भावुक होकर गीत गाती हैं साथ ही नव-वधू को अपनी नवीन गृहस्थ धर्म की सीख भी गीतों के माध्यम से देती है यथा -

नाप तोल के बोल चिड़कली सासरिये सबद तीर पाछा न आय
सासू नणदा नै बोल न सुहाये नाड़ नमां कै हौं कैह दीजै
कडुवां बोल कलेजे पीजै। ¹³

इस गीत के माध्यम से महिलाएँ नववधू को संदेश दे रही हैं कि अब वह नये जीवन में प्रवेश कर रही हैं। अतः उसकी जिम्मेदारी है कि वह सोच-समझकर बोले, ताकि उससे कोई भी ससुराल में नाराज न हो। चाहे उसको कड़वे वचन ही बोले जायें

लेकिन उससे अपेक्षा की जा रही है कि वह इन कड़वे वचनों को सहन कर ले, प्रत्युत्तर न दें। विडम्बना तो यह है कि ऐसी सीख वर को कहीं पर भी नहीं दी जाती है। सिर्फ महिलाओं से ही ये उम्मीद की जाती है। इसके बाद वधू को लेकर बारात ससुराल पहुंचती है। यहाँ वधू का स्वागत किया जाता है। दूसरे दिन अपने कुल देवता के स्थान पर जाकर वर-वधू के कंगन डोरना खोले जाते हैं। इस समय महिलाएँ नाच-गान करती हैं। इस प्रकार विवाह के समय मीणा जनजाति समाज में कई रस्में होती हैं जिन्हें स्त्रियाँ अपने मन की उमंगों के साथ गाकर व्यक्त करती हैं।¹⁴

निष्कर्षतः हम कह सकते हैं कि लोकगीत लोकसंस्कृति के दर्पण होते हैं। जिनके माध्यम से हम किसी भी जाति एवं समाज का इतिहास, संस्कृति व उनके नैतिक आदर्शों की जानकारी प्राप्त कर सकते हैं। विवाह सम्बन्धी मीणा जनजाति के लोकगीत वर्षों से मौखिक परम्परा पर चले आ रहे हैं जो एक पीढ़ी से दूसरी पीढ़ी को हस्तांतरित होते रहते हैं। वास्तव में लोकगीत निश्चित रूप से मौखिक परम्परा के सार्थक शिलालेख हैं। मौखिक परम्परा का निर्वहन करते हुए ये लोकगीत मीणा जनजाति की सबसे बड़ी पहचान और सांस्कृतिक धरोहर है। जरूरत है हमें समय के प्रवाह में इनके मूल स्वरूप को सहेजकर रखने की ताकि हम अपनी आने वाली पीढ़ियों को एक अनमोल सांस्कृतिक धरोहर विरासत में दे सकें।

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विगत में वर्णित मारवाड़ की कामगार जातियों का विश्लेषणात्मक अध्ययन

मरजीना बानो

स्वतंत्रता-पूर्व के उन्नीस रजवाड़ों और दो स्वायत्तशासी ठिकानों को मिलाकर 1 सितंबर 1956 को जिस राजस्थान का एकीकरण सम्पन्न हुआ, उसकी सामाजिक संरचना अत्यंत ही जटिल है। सम्पूर्ण भारतीय समाज की भांति वर्ग व्यवसायी और जाति-प्रथा तो राजस्थानी समाज का अंग है ही साथ ही उप-जातियां, गोत्र, नख, स्थान विशेष के आधार पर नामकरण होने वाली जातियां, मेधावी पूर्वजों के नाम से जाने जाने वाली खापें आदि।¹ भारतीय वर्ण-व्यवस्था में श्रम-विभाजन को डॉ. भगवानदास ने इस प्रकार बांटा है- 1 विधोप जाति वर्ग 2. शासक वर्ग 3. व्यापारोपजीवी वर्ग 4. शारीरिक-श्रमोपजीवी वर्ग।²

यूनान के विश्व प्रसिद्ध दार्शनिक प्लेटों ने अपने सुप्रसिद्ध ग्रंथ रिपब्लिक में प्रवृत्तियों तथा व्यवसायों के आधार पर समाज को चार भागों में बांटा है-

1 मुखिया या संरक्षक 2. दार्शनिक 3. सैनिक 4. श्रमिक/कामगार

एच.जी. वेल्स ने अपने ग्रंथ MORDEN UTOPIA में मानव समाज को चार भागों में बांटा है- कवित्मय, क्रियाशील, सुस्त, निम्न आदि।³

राजस्थान में सत्रहवीं शतब्दी में मारवाड़ राज्य के महाराज जसवन्त सिंह प्रथम के देश दीवान मुहणोत नैणसी ने सर्वप्रथम जनगणना और सामाजिक रिति-रिवाजों का विवरण एकत्रित किया। नैणसी ने दो प्रमुख ग्रंथ रचे थे- 1. नैणसी री ख्यात और 2. मारवाड़ रा परगना री विगत⁴।

नैणसी के पश्चात भी जनगणना के प्रयास निरन्तर होते रहे। कर्नल जेम्स टॉड ने अपने प्रसिद्ध ग्रंथ 'एनल्स एण्ड एटिक्वीटीज ऑफ राजस्थान' में यथापि सामाजिक दशा का वर्णन तो नहीं पर उसने कुछ विशेष जातियों की सामाजिक और आर्थिक स्थिति पर प्रकाश अवश्य ही डाला है।⁵

नैणसी की विगत तथा टॉड के ग्रन्थों के अतिरिक्त अन्य कुछ और महत्वपूर्ण स्रोत हैं जो कि राजस्थान की सामाजिक दशा तथा राजस्थान के प्रमुख परगनों में निवास करने वाली कामगार जातियों के इतिहास पर गहरा प्रकाश डालते हैं। 1882 में सी.टी.

मैटकॉफ ने 'दी राजपूत ट्राइब्स' में राजस्थान की सामाजिक दशा का विवरण प्रस्तुत किया। 1881 में एम. ए. रोरिंग ने 'ट्राइब्स एंड कास्टस ऑफ नार्थ वेस्टर्न इंडिया' में राजस्थान की आदिवासियों जातियों का इतिहास लिखा है। 1986 ई. में डब्ल्यू. कुक्स ने 'दी ट्राइब्स एंड कास्टस ऑफ नार्थ वेस्टर्न इंडिया' में राजस्थान की सामाजिक स्थिति तथा राजस्थान में निवास करने वाली प्रमुख कामगार जातियों का विस्तृत वर्णन प्रस्तुत करते हैं। इसके पश्चात् 1891 ई. में 'मरदुमशुमारी राजमारवाड़' की रचना हुई जो कि राजस्थान की सामाजिक दशा को विस्तृत रूप से समझने के लिए एक अत्यन्त महत्वपूर्ण स्रोत है।⁶ सामाजिक वर्ग विभिन्न प्रकार के सामाजिक कार्यों को सुचारू रूप से चलाने के लिए उत्पन्न होते हैं, जिनका विभिन्न ऐतिहासिक स्रोतों में विवरण प्राप्त हो जाजा है।

नैणसी ने अपने ग्रंथ 'मारवाड़ रा परगनां री विगत' में मारवाड़ को सात परगनों में विभाजित किया यथा-जोधपुर, सोजत जैतारण, फलौदी, मेड़ता, सिवाणा और पोकरण। नैणसी ने अत्यन्त विस्तार से प्रत्येक परगने के अन्तर्गत गांवों का सर्वांगीण लेखा- प्रस्तुत किया। प्रत्येक गांव की कुल जनसंख्या के साथ ही उस गांव के विभिन्न जातियों के लोगों की गणना प्रत्येक गांव में रहने वाली कामगार जातियां, प्रत्येक जाति के रिति-रिवाज आदि का उल्लेख किया है। नैणसी को जनगणना की दृष्टि से मारवाड़ ही क्या समूचे राजस्थान का प्रथम ऐसा विद्वान माना जा सकता है। जिसने समाज के नीचे से नीचे स्तर से लगाकर ठाकुर और राजा तक का विवरण अपनी विगत में समाहित किया है।⁸

मारवाड़ के सातों परगनों की सामाजिक स्थिति तथा समाज में कार्य करने वाली कामगार जातियों के बारे में जानकारी प्राप्त करने के लिए नैणसी की विगत सबसे महत्वपूर्ण प्राथमिक स्रोत के रूप में सिद्ध हुई है।

जोधपुर परगना- जोधपुर की प्राचीन राजधानी मण्डोर थी। यह स्थान अति प्राचीन है प्राचीन है। पदमपुराण में इसका उल्लेख मिलता है।⁹ जोधपुर की स्थापना राव जोधा द्वारा 12 मई 1459 में की गई। जोधपुर परगने प्रथम राजा राव जोधा थे। वर्तमान में गजसिंह जी द्वितीय है। नैणसी की विगत से यह ज्ञात होता है कि जोधपुर परगने में कुल गांवों की संख्या 1018 थी जिनमें 47 गांव ऐसे थे जहां प्रमुख कामगार जातियां जैसे कुम्हार, घांची, खाती, लखारा, तेली आदि रहते थे। 3 गांव ऐसे थे, जहां 36 पवन जाति निवास करती थी।

सोजत परगना- सोजत परगना अन्य दो नामों से जाना जाता था। शास्त्रों में इसका नाम शुद्धवंती मिलता है। तथा प्राचीन काल में इसे त्रवावंती नगरी कहा जाता था। क्योंकि यहां पंवार जाति के राजा त्रंबसेन राज्य करते थे।¹⁰ विगत में उल्लेख आता है कि राजा त्रंबसेन की एक पुत्री का नाम सोजत था। जिसे दैवीय शक्ति प्राप्त थी एक बार राजा ने अपने प्रधान वानराहुल को आज्ञा दी कि राजकुमारी रात पड़ने पर कहा जाती है पता

करे। प्रान ने पता लगाया तो ज्ञात हुआ वह योगिनियों के साथ खेलने जाती थी सोजत को जब इस चौकसी का पता चला तो उसने राजा को शाप दिया जिससे उसका राज्य नष्ट हो गया।¹¹

विगत में का अध्ययन करने से ज्ञात होता है कि सोजत में कुल 246 गांव थे जिसमें 42 गांव ऐसे थे जहां कलाल, तेली, सुनार, कुम्हार, लोहार, खाती आदि प्रमुख कामगार जातियां बसी हुई थी। 2 गांव में सभी जाति के लोग रहते थे। 28 गांव सूने थे जो वर्षा के समय बसते तथा फिर सूने हो जाते थे तथा 174 गांवों में अन्य जाति के लोग जैसे बोहरा, जाट, पालीवाल, राजपूत आदि निवास करते थे।

जैतारण परगना- जैतारण परगना जोधपुर से 27 कोस की दूरी पर पूर्व के दाहिनी ओर स्थित हैं यह परगना संवत् 1527 में बसा इससे पूर्व यह आगेवा के स्थान पर था। यहां पहले जेतू गूजर रहती थी इस कारण यहां का नाम जैतारण पड़ा।¹²

विगत में उल्लेख आता है कि संवत् 1719 में जैतारण में सभी जातियों के घरों की संख्या 1839 थी। तथा कुल गांवों की संख्या 147 थी। जिसमें 44 गांव ऐसे थे जहां प्रमुख कामगार जातियां कुमार, सुथार, तेली, खाती, घांची, ढोली, कलाल आदि रहते थे। 2 गांवों में 36 पवन जात निवास करते थे। तथा 12 गांव सूने रहे तथा 89 गांव ऐसे थे जहां सभी जाति के लोग जैसे जाट, चारण, राजपूत आदि बसते थे।

फलोदी परगना- फलोदी शहर का प्राचीन नाम विजैनगरी है। यहां पहले फलु पालीवाल की बेटी आकर रही थी इस कारण यह शहर फलुधी का वास कहलाया। बाद में इसे फलोदी कहा जाने लगा।¹³ फलोदी परगना 239 हाथ लम्बा व 122 हाथ चौड़ा है। जहां कुल 657 घर हैं।¹⁴ तथा 68 गांव हैं जिनमें 12 गांवों में प्रमुख कामगार जातियां डूम, तेली, ढेढ, थोरी, तुरक, नाई, सीपाई, सुनार आदि निवास करते थे। तथा एक गांव भलौं जहां सभी जाति के लोग रहते थे।¹² गांव सूने थे। तथा अन्य 43 गांवों में अन्य जाति जैसे पालीवाल, जागीरदार, जाट आदि निवास करते थे।

मेड़ता परगना- मेड़ता बहुत ही प्राचीन शहर है जो राजा मानधाता द्वारा बसाया गया था।¹⁵ नैणसी अपनी विगत में उल्लेख करते हैं कि संवत् 1720 में मेड़ते शहर में 2512 महाजनों के घर, 369 ब्राह्मणों के, 53 कायस्थों के 190 राजपूतों के 292 सिपाही मुसलमान के तथा 2124 घर अन्य जातियों के थे।¹⁶

विगत से ज्ञात होता है कि मेड़ता परगने में कुल गांवों की सं. 391 थी जहां 13 गांवों में प्रमुख कामगार जातियां दरजी, कुम्हार, सुनार, जुलाहा, तेली, लखारा आदि निवास करते थे। 5 गांवों में 36 पवन जाति निवास करती थी। 24 गांव सूने पड़े थे। तथा अन्य 349 गांव जहां पालीवाल ब्राह्मण, राजपूत आदि रहते हैं।

सीवाणा परगना- सीवाणा परगना जोधपुर से 30 कोस की दूरी पर जोधपुर से दक्षिण में है।¹⁷ धरणीवाराह ने अपने भाई भोज वीरनारायण ने पहाड़ी पर संवत् 1077 में सीवाणा गढ़ बनवाया। यह गढ़ पंवारों के हाथ से चौहानों के अधिकार में चला गया था।¹⁸

नैणसी की विगत से ज्ञात होता है संवत् 1721 में सीवाणा परगने की आबादी में 95 राजपूतों के घर, 71 महाजनों के, 25 मुसलमानों, 40 घर अन्य निम्न जातियों के थे।¹⁹ तथा कुल गांवों की सं. 133 थी जिनमें 23 गांव ऐसे थे जहां प्रमुख कामगार जातियां- सुनार कुमार, छीपा, पीजारा, नाई, तेली, खाती, कंदोई, दरजी, धोबी रहते थे। 20 गांवों में सभी जाति के लोग रहते थे। 10 गांव सूने पड़े थे तथा 98 गांव ऐसे थे जहां अन्य जाति के लोग ब्राह्मण, पालीवाल, पटेल, भाटी आदि रहते थे।

पोकरण परगना- पोकरण परगना पुष्करणा ब्राह्मणों के पूर्वज पुष्कर ऋषि द्वारा बसाया गया था²⁰ पोकरण को शाही दफ्तर में सातलमेर लिखा जाता था।²¹ प्राचीन काल में यहां रवा पंवार राज करता था।

नैणसी अपनी विगत में यह उल्लेख करते हैं कि पोकरण शहर की आबादी इस प्रकार है यहां 310 महाजनों के घर, 50 करसों के, 50 ब्राह्मणों के, 30 भोजग तथा अन्य जातियों के कुल 557 घर है।²² तथा कुल गांवों की सं. 103 थी जिनमें 6 गांवों में प्रमुख कामगार जातियां जैसे दरजी, कुम्हार, सुनार, तुरक, डूम, सुथार निवास करते थे। पोकरण परगने के दो गांव ऐसे थे जहां सभी जाति के लोग रहते थे।²¹ गांव केवल वर्षा के समय बसते तथा फिर सूने हो जाते थे तथा 74 गांव ऐसे थे जहां अन्य जातियां जैसे विशनोई, ब्राह्मण, मुसलमान, राजपूत, राठौड़, पालीवाल, आदि निवास करते थे।

परिशिष्ट - 1
परगना- जोधपुर

क्र. सं.	गांव का नाम	प्र. कामगार जातियां	कुमार	घांची	खाती	लखारा	तेली	सगली पवन	सूने गांव	अन्य जातियां
1	कैकरियां	कुमार, घांची	✓	—	✓	—	—	हमावास	धवा, घांचीया सोधावास	राजपूत,
2	वीड़ीया बसणी	खाती, लखारा, तेली	✓	—	—	—	—	खेडवौ कुवडियो बडौ	रामावट कुडादहे गीगादहे देवडा रो बास रातानाडाहरचंद की बासणी सांवरा री बासणी पटेला री बासणी जाजीवाल कुडवड रो बास देवीखेडा रो बास ऊपाधीया री बासणी बीसीयाववाल आखा री वास मदादेव री बासणी हनावस खुरद बेल हरवाई री बासणी सरगीयोतीजो मुडियारडो बापुनी बालेलाव मूलीयावास सोमावास सांडवास दासावास, मालगढ, मुलेव, सीला रो वाडो, थापण, कुवरेडो खुरद, खेडा, सासरगढ, पातुवास, घेसारियो, पाणाकोलर, भाखरी, दाती, नहेखो, धणरी, वोलीया रो भाखर, चडा, ईटाले, जगमाल रो बाडो, सनेही दुनाडा, दहीया रो बाडो, तीरजाली, पीपली, आकेली, खीपणौ, रौदवा रा बास, गंगाह रो वास, दादणीया रो बास, सेवली री भाखरी, कोटणा रा बास, बहेलवो, जेतावतो रा बास, बोहरो रो बास, घुडसी रो बास, नरा रो बास, जाझा रो बास, छीकरणवास, जैतावास जैतावास, रामसीसर, खालौवास,	जाट विरनाई, पालीवाल बाणिया, गुजर मीण, तुरक
3	तिंवरी		✓	—	—	—	—			
4	जैतावास		✓	—	—	—	—			
5	ऊचीयाहेडो		✓	—	—	—	—			
6	सुरपुरौ		✓	—	—	—	—			
7	चवावडी		✓	—	—	—	—			
8	नाहरसो		✓	—	✓	—	—			
9	बालखो		✓	—	—	—	—			
10	पालबासनी		✓	—	—	—	—			
11	खेजडीयाली		✓	—	—	—	—			
12	मानरो बडौ		✓	—	—	—	—			
13	गैलावास		✓	—	—	—	—			
14	कुई रो वास		✓	—	—	—	—			
15	कोढणो		✓	—	—	—	—			
16	तेनावास		✓	—	—	—	—			
17	खेड़ापो		✓	—	—	—	—			
18	रजलाणी		✓	—	—	—	—			
19	गादसरो		✓	—	—	—	—			
20	खेरवो		—	✓	—	—	—			
21	धामली		—	✓	—	—	—			
22	लाधीया		—	✓	—	—	—			
23	गुदोच		—	✓	—	—	—			
24	रसीद		—	—	✓	—	—			
25	खेरोखास		—	—	✓	✓	—			
26	कुवडो		—	—	✓	✓	—			
27	धडौधास		—	—	✓	—	—			
28	देडौ		—	—	✓	—	—			
29	तेनावास		—	—	✓	—	—			
30	सेखलो		—	—	✓	—	—			
31	बणलीयो		—	—	✓	—	—			
32	धतुलेरियो		✓	—	—	✓	—			
33	कवारडो		✓	—	—	—	—			
34	रोहिवा		✓	—	—	—	—			
35	करमा		—	—	—	—	—			
36	नांदियाबडो		—	—	—	—	—			
37	आखियारा बास		—	—	—	—	—			

38	गुदवच	—	—	—	—	—		
39	भाद्राजुन	—	—	—	—	—		
40	साहली	—	—	—	—	—		
41	नीवली	—	—	—	—	—		
42	गोयदलाव	—	—	—	—	—		
43	दुधीयो	—	—	—	—	—		
44	पालीखास	—	✓	—	—	—	✓	
45	जवडी	—	—	—	—	—	—	
46	नेहरयो बडो	✓	—	—	—	—	—	
47	गौनीदेवरो बास	✓	—	—	—	—	—	
		24	5	10	3	1		

भुगडो रो बास, केतु रो बास, खीरज रो बास, सुकमटीयो, कनोटियो, सोमसीसर, ओसियाखास, बीककेहर रो बास, गोपाबासणी, बडलावास, माहराबास, देवराजा, भीवाभोजा, तापूबास, नवसर बास, जाटोबास, सेसमल, भीवावास, गोगावास, जेमलवास, तुवरबास, बीसलबास, सुरावास, मालूणा, सोमारो, सारंगवास, खाबाणियो, चामू रो बासणी, भामू बासणी, चटदासर, देपासर, बीकडावास, नरभुवास, मेघलावास, गोडा रो बासणी, कोलाणपुरो, खीवावास, महेला रो बासणी, बोडा रो बासणी, खीचीयां रो बास, धरमावास, जैतावास, बीबोवध, होडुखेडो, खीराटियो, भाखर, हाजीखास, भाभीतलाई, खारडो, कोणडो, तरली, कुसमलरो, लुणसडो, भीरडा, पेणाऊ, लेच, गांव, लालवाडो, सीहाणियारी, बासणी, गोडागडो, माडणो, कानासर, वानरसर, हरकीसणी, मोरडवो, पथराणो, पुनावडो, सेवाउ, चीखी

कुल गांव- 1018
कामगार जातिया-47
सगली पवन- 3
सुने गांव-137
अन्य जातियां - 831

परगना-सोजत

क्र. सं.	प्रमुख गांव	प्र.कामगार जातियां	कलाल	तेली	सुनार	कुमार	लोहार	खाती	घाची	सगली पवन	सूने गांव	अन्य जातियां
1	बासणी	कलाल,	✓	—	—	—	—	—	—	रूपारस बगडी	देवलीयावास, माडलावास, करवोजेट, भेटनडी, हरदावास, चरपटियो, डोयनडी, खारियो, मेहरावास, चांदाबासनी, ठाकुरबास, रायरोबडी, पलासलो, लाडपुरो, गोपालवास, खेडी, वड री बासणी, चोचावडी, राकणो, जोगरावास, जसवंतपुरा, राजकीयावास, हमलीयावास, अखावास, पाटमोगड, रेपडावास, नाटडो, पालडी	बोहरा, जाट, बाणिया, राजपूत पालीवाल विश्नोई
2	वीलावास	तेली	✓	✓	—	—	—	—				
3	लाबाडी	सुनार, कुमार	✓	—	—	—	—	—				
4	सीधीयाई	लोहार,	✓	—	—	—	—	—				
5	रेवासीया	खाती	✓	—	—	—	—	—				
6	कादलीयो		✓	✓	✓	—	—	—				
7	सीहार		—	—	—	—	—	✓				
8	बडावास		—	—	—	—	—	✓				
9	मढी		—	—	—	—	✓	—				
10	सेहवाल		—	—	—	—	—	—				
11	झांझड		—	—	—	—	—	—				
12	मामावास		—	—	—	—	—	—				
13	सीघाणी		—	—	—	✓	—	—				
14	तालकियो		—	—	—	—	—	—				
15	सारण		—	—	—	—	—	—				
16	रूपवास		—	—	—	✓	—	✓				
17	ईसाली		—	—	—	✓	—	—				
18	वीरावास		—	—	—	✓	—	—				
19	सीसरवादी		—	—	—	✓	—	—				
20	सीपडो		—	—	—	✓	—	—				
21	दामा		—	—	—	✓	—	—				
22	धावल बासणी		—	—	—	✓	—	—				
23	हासलपुर		—	—	—	✓	—	—				
24	दाधियो		—	—	—	✓	—	—				
25	मठलो		—	—	—	✓	—	—				
26	घनेडी		—	—	—	✓	—	—				
27	लहरो		—	—	—	✓	✓	—				
28	धुलेलाई		—	—	—	✓	✓	—				
29	बुटलाव		—	—	—	✓	—	—				
30	धामडावास		—	—	—	✓	—	—				
31	हेमलीया		—	—	—	✓	—	—				
32	सापो		—	—	—	✓	—	—				
33	अंगदवास		—	—	—	✓	—	—				
34	मालपुरिया		—	—	—	✓	—	—				
35	जोगरावास		—	—	—	✓	—	—				
36	सीधीयाई		—	—	—	✓	—	—				
37	लाहणहंडी		—	—	—	✓	—	—				
38	हुणगांव		—	—	—	✓	—	—				
39	खुडावास		—	—	—	✓	—	—				
40	राधा री बासणी		—	—	—	✓	—	—				
41	नरसिंह बासणी		—	—	—	✓	—	✓				
42	बीजलिया बास		—	—	—	✓	—	—				
			5	2	2	27	3	1	3			

कामगार जातियां-42
सगली पवन- 2
सूने गांव- 28
अन्य- 174

परगना जैतारण

क्र. सं.	प्रमुख गांव	प्र. कामगार जातियां	कुमार	घांवी	सुथार	तेली	खाती	ढोली	कलाल	सगली पवन	सुने गांव	अन्य जातियां
1	नीवाज	कुमार, सुथार	✓	✓	—	—	—	—	—	उगवण आगेवो	महेसीया, बराटियो, नीलाबी, पालयाबास, टुकडी, देहूलियो, मोरबी खुरद, गोहावासी, कोटखे, डायटी, पीपलोदो, वेसापों	चारण, जाट राजपूत, सिरखी जागीरदार, ब्राह्मण
2	नीबली	तेली, खाती	✓	—	—	—	—	—				
3	देवली	घांवी, ढोली	✓	—	—	—	—	—				
4	दागली	कलाल	✓	—	—	—	—	—				
5	देहूरीयो		✓	—	✓	—	—	—				
6	नीबाहेडो		✓	—	—	—	—	—				
7	आसरलाइ		✓	—	—	—	—	—				
8	मूठो		✓	—	—	—	—	—				
9	बाबरो		✓	—	—	—	—	—				
10	सोमवास		✓	—	—	—	—	—				
11	धिरोल		✓	—	—	—	—	—				
12	खिनावडी		✓	—	—	—	—	—				
13	रोमगावा		✓	—	—	—	—	—				
14	बोटवास		✓	—	—	—	—	—				
15	समोषी		✓	—	—	—	—	—				
16	चावडियो		✓	—	—	—	—	—				
17	सोचपुडी		—	—	—	—	—	—				
18	मेरो बावडी		—	—	—	—	—	—				
19	बृहगपुरी		—	—	✓	—	—	—				
20	रायपुर		—	—	—	✓	—	—				
21	हाजीवास		—	—	—	—	—	—				
22	वरि		—	—	—	—	—	✓				
23	अखलियो		—	—	—	—	—	—				
24	लोटमालो		—	—	—	—	—	—				
25	धूलकोट		—	—	—	—	—	—				
26	बाछणी		—	—	—	—	—	—				
27	खेतावास		—	—	—	—	✓	—				
28	तेजा रो बासणी		—	—	—	—	—	—				
29	माकडवाली		—	—	—	—	—	✓				
30	रहलडी		—	—	—	—	—	—				
31	देवली		—	—	—	—	—	✓				
32	चोतार		—	—	—	—	—	✓				
33	रातडियो		—	—	—	—	—	✓				
34	नादण		—	—	—	—	—	✓				
35	मोडरियो		—	—	—	—	—	✓				
36	कालण		—	—	—	—	—	✓				
37	पचाईगपुरा		—	—	—	—	—	✓				
38	कावुजो		—	—	—	—	—	✓				
39	कोहडो		—	—	—	—	—	✓				
40	काबरो		—	—	—	—	—	✓				
41	पुनेसर		—	—	—	—	—	✓				
42	मानपुरा		—	—	—	—	—	✓				
43	मीलेलावा		—	—	—	—	—	✓				
44	सीघलानडी		✓	—	—	—	—	—				
			17	1	2	1	1	14	2			

कुल गांव- 147

कामगार जातियां-44

सगली पवन-2

सुने गांव- 12

अन्य जातियां- 89

परगना- फलौदी

क्र. सं.	गांव का नाम	प्र. कामगार जातियां	बूम	तेली	ढेढ	शोरी	सुनार	सीपाई	नाई	तुरक	सगली पवन	सूने गांव	अन्य जातियां
1	मोसेरी	बूम	✓	-	-	-	-	-	-	-	मली	मौलीयो, घाघरि,	पालीवाल,
2	सावरीज	तेली	-	✓	✓	-	-	-	-	✓		जागलायो,	ब्राह्मण,
3	कोल्	ढेढ,	-	✓	-	✓	-	-	-	-		खाणियो,	बाणियां
4	बास ईसर	थोरी सुनार,	-	-	-	✓	-	-	-	-		सुकनो खेडो,	जागीरदार,
5	बास बना	सीपाई	-	-	-	-	✓	-	-	-		ऊलता, कानुसर,	जाट,
6	बास धाहरू	नाई, तुरक	-	-	-	-	✓	-	-	-		देगावडो, सोडा	विशानोई,
7	केलणसर		-	-	-	-	-	✓	-	-		कोडर,	मुसलमान
8	खीचवद		-	-	-	-	-	✓	-	-		रामदडी, तेजा	भाखरी
9	जेसला		-	-	-	-	-	✓	-	-			
10	मूजासर		-	-	-	-	-	✓	-	-			
11	कोहर		-	-	-	-	-	-	✓	-			
12	नवेरी		-	-	-	-	-	-	✓	-			
			1	2	1	2	2	4	2	1			

कुल गांव- 68

कामगार जाति- 12

सगली पवन- 1

सूने गांव- 12

अन्य जातियां- 43

68

परगना- मेड़ता

क्र. सं.	गांव का नाम	प्र. कामगार जातियां	दर्जी	कुमार	सुनार	जुलाहा	तेली	लखार	सगली पवन	सूने गांव	अन्य जातियां
1	रोहणो	दर्जी, कुमार	✓	✓	-	✓	-	-	बडी गांव, लांबीया, कडमोहर,	लक्ष्मीयावास,	ब्राह्मण,
2	केकीद	सुनार,	-	-	✓	-	-	-	कडमोहर,	कूपडावास	राजपूत,
3	भीवाल	जुलाहा	-	-	✓	-	-	-	हीमवाणिया,	खुरद,	तुरक,
4	लुगीयो	तेली,	-	-	✓	-	-	-	रोहणखासा,	कूपडावास,	गुजर,
5	गोटग	लखार	-	✓	-	-	-	-	रोहणपुर,	सुडावास,	विशानोई,
6	जगनाथपुर		-	✓	-	-	-	-	अणदपुर	हासावास,	पालीवाल,
7	टहली		-	-	-	-	-	✓		नरसव रो	जागीरदार,
8	सधावो		-	-	-	-	-	✓		बासणी,	कायस्थ,
9	थाट		-	-	-	-	-	-		भेरुवास,	जाट
10	पाचडाली		-	-	-	-	✓	-		रेयात, रेवारिया	
11	छाछ		-	-	-	-	✓	-		बासनी,	
12	लाडपो		-	-	-	-	-	-		देवावास,	
13	नीलोया		-	-	-	-	-	-		सावलियावास,	
			1	3	3	1	2	2		जोरोडोवेणा,	
										मेहडोबडो,	
										दनीईखुरद,	
										चादनी	
										बडी, ईटावो,	
										खीवीयां रो,	
										सोठावास,	
										मणिकिया	
										बास, नैणपुरा,	
										परवतवास, जमा	
										सीधल रो	
										बासणी,	
										मेपत्पुरो,	
										नरसिंह	
										बासणी,	
										गुवारडो खुरद	

कुल गांव-391

कामगार जातियां- 13

सगली पवन-5

अन्य जातियां- 349

391

परगना-सीवाणा

क्र. सं.	गांव का नाम	प्र. कामगार जातियां	सुनार	कुमार	छीपा	पिजारा	नाई	तेली	खाली	कंदोई	घोबो	दर्जी	सगली पवन	सूने गांव	अन्य जातियां
1	असोलेरे	सुनार, कुमार,	✓	—	—	—	—	—	—	—	—	—	पादरन्डू, बांलोतरो	धणामो, पाटोबा, दातोलो,	ब्राह्मण, विरनोई, पालीवाल,
2	वीठीजो	छीपा, पीजारा, नाई, तेली,	✓	✓	—	—	—	—	✓	—	—	—		देवराण, पानु	पंवार,
3	कोडुभा	खाती, कंदोई,	✓	—	✓	✓	—	—	—	—	—	—		धनेवडो काकसी,	जाट,
4	भगवो	दरजी, घोबो	—	—	—	—	—	—	✓	—	—	—		काना री बास,	पटेल,
5	सखडी		—	—	—	—	—	—	✓	—	✓	—		झीकारो बारा,	माटी,
6	महबारी		—	—	—	—	—	—	✓	—	—	✓		धारीयावास	राजपूत
7	आखरावा		—	—	—	—	—	✓	—	—	—	—			
8	राखली		—	—	—	—	—	—	✓	—	—	—			
9	बडीवाल		—	—	—	—	—	—	✓	—	—	—			
10	खालीया		—	—	—	—	—	—	✓	—	—	—			
11	महली		—	—	—	—	—	—	✓	—	—	—			
12	लुवरजो		—	—	—	—	—	—	✓	—	—	—			
13	सीधोली		—	—	—	—	—	—	✓	—	—	—			
14	पामरोण		—	✓	—	—	—	—	—	—	—	—			
15	बास		—	✓	—	—	—	—	—	—	—	—			
16	कीणोद		—	✓	—	—	—	—	—	—	—	—			
17	मांगलो		—	✓	—	—	—	—	—	—	—	—			
18	दहीबडी		—	✓	—	—	—	—	—	—	—	—			
19	सौराण		—	✓	—	—	—	—	—	—	—	—			
20	कुमावास		—	✓	—	—	—	—	—	—	—	—			
21	रामरोण		—	✓	—	—	—	—	—	—	—	—			
22	कुवडी		—	✓	—	—	—	—	—	—	—	—			
23	खाखरलाई		—	✓	—	—	—	—	—	—	—	—			
			3	11	1	1	1	3	8	1	1	1			

कुल गांव- 133
कामगार- 23
सगली पवन- 2
सुना गांव-10
अन्य- 98

133

परगना-पोकरण

क्र. सं.	गांव का नाम	प्र. कामगार जातियां	दरजी	कुम्हार	सुनार	तुरक	झूब	सुथार	सगली पवन	सूने गांव	अन्य जातियां
1	कुमाडवास	दरजी,	✓	—	—	—	—	—	बडो गांव, भूणीयाणे	बडली पीथला री, बडली माडा री, बडली झंगरा री, खालतसर, रोहीयो, बरडाणो, गोडागडो, बाधेवां, खीवलाणो, झेरावड, माखरो, गुडो, दुधीयो, मोठडीयो, देधडो, सीनावडियो, झलीडो, साकडीयो, सादा री बास, कैलावो	विस्नोई, ब्राह्मण, मुसलमान, राजपूत, राठोड, पालीवाल
2	सतावास	कुमार,	✓	—	—	—	—				
3	मेहरलाई	सुनार,	—	✓	—	—	—				
4	मेहावास	तुरक,	—	✓	—	—	—				
5	रामदेहरो	झूम,	—	✓	✓	✓	—				
6	गोमड	सुथार	—	—	—	—	✓				
			2	3	1	1	1	1			

कुल गांव- 103
कामगार- 6
सगली पवन- 2
सूने गांव- 21
अन्य जातियां- 74

103

ISSN 2321-1288

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सन्दर्भ :

1. राय बहादुर, मुंशी हरदयाल सिंह, रिपोर्ट मरदुमशुमारी राजमारवाड़ सन् 1891 (महाराज मानसिंह पुस्तक प्रकाश शोध केन्द्र, मेहरानगढ़ फोर्ट) 2013 पृ. 10
2. वही, पृ. 8
3. वही, पृ. 7
4. वही, पृ. 10
5. वही
6. वही, पृ. 11
7. वही, पृ. 7
8. वही, पृ. 11
9. मुहता नैणसी मारवाड़ रा परगना री विगत भाग-3 राजस्थान प्राच्य विद्या प्रतिष्ठान, जोधपुर 1974 ई. पृ. 1
- 10 वही, पृ. 37
- 11 वही, पृ. 39
12. वही, पृ. 40
13. वही, पृ. 41
14. वही, पृ. 43
15. वही, पृ. 44
16. वही, पृ. 54,55
17. वही, पृ. 56
18. वही, पृ. 58
19. वही, पृ. वही
20. वही, पृ. 63
- 21 वही, पृ. 59
- 22 वही, पृ. 91

मेवाड़ के कानोड़ ठिकाना में आखेट

प्रियदर्शी ओझा

ठिकाना या ठिकाने का शाब्दिक अर्थ निवास करने के स्थल या मुख्यालय से होता है। मेवाड़ में ठिकाने का अर्थ सामंत-सरदारों की जागीर से लिया जाता रहा है। निःसंदेह ठिकाना का जागीर प्रथा के संदर्भ में प्रचलन हुआ है परंतु इसके प्रादुर्भाव व अर्थ को लेकर मतभेद है ऐसा प्रतीत होता है कि अमरसिंह द्वितीय के समय जागीरदारों का वर्गीकरण कर एक नई व्यवस्था मेवाड़ में लागू की गई थी। नई व्यवस्था की प्रमुख विशेषता - जागीरों में स्थायित्व का आना था। अब पहले की तरह जागीरदारों का स्थानान्तरण करना सामान्यतः समाप्त कर दिया था। फलतः जागीरदारों के वंशजों के पास जागीरों ने पैतृक रूप-सा ले लिया था। इस स्थायित्व के फलस्वरूप अब जागीरों की निश्चितता हो जाने से 'ठिकाना' शब्द का प्रचलन होने लगा।¹

प्रथम श्रेणी के सामंत 'सोलह' या 'सोला' कहलाते थे। इनकी संख्या 16 थी इसलिए इन्हें सोलह कहा गया। मेवाड़ में इनकी अन्य सामंतों से अधिक प्रतिष्ठा थी। इन्हें पचास हजार से एक लाख रुपयों तक की वार्षिक आय वाली जागीरें (ठिकाने) प्रदान की गई थी। ये सामंत महाराणा के वंशानुगत सलाहकार के रूप में थे और यह दरबार में विशेष अवसरों, त्योहारों एवं उत्सवों पर आमंत्रित किए जाने पर ही जाते थे।² इनमें तीन झाला, तीन चौहान, चार चुंडावत, दो शक्तावत, दो राठौड़, एक सारंगदेवोत तथा एक पंवार वंश में से होता था।³ मनोविनोद के जितने भी साधन हैं मोटे तौर पर उन्हें तीन भागों में विभक्त किया जा सकता है - शारीरिक, मानसिक एवं सांस्कृतिक। शरीर को स्वस्थ और सबल बनाए रखने के लिए कालांतर में दौड़-धूप, कुश्ती, शिकार, पोलो आदि की रचना हुई। रण रंग में निमग्न मेवाड़ के महाराणाओं व राजपूत योद्धाओं को जब कभी भी अवसर मिलता तो वह अपनी सहज प्रवृत्ति से मनोरंजन की तरफ आकृष्ट हुए। शिकार राजस्थान के नरेशों तथा सामंतों का अभीष्ट (प्रिय) मनोरंजन था।¹ शिकार मनोविनोद का प्रमुख माध्यम रहा है। इसमें जल, थल एवं नभ में त्रि सूत्री शिकार की जाती थी। बाल्यावस्था से ही राज परिवार के सदस्यों को बंदूक, तलवार एवं अन्य अस्त्र-शस्त्र चलाना तथा घुड़सवारी आदि दी जाने वाली क्षत्रियोचित्त शिक्षा में 'आखेट' भी प्रमुख अंग था।² महाराणा के साथ कानोड़ ठिकाना रावत द्वारा की गई कतिपय आखेटों का विवरण इस प्रकार है-

यद्यपि ठिकाने में सामंत प्रायः आखेट करते थे परंतु महाराणा अमर सिंह ने दिनांक गुरुवार 5 अप्रैल 1705 ई. को बाठरड़ा रावत महासिंह को एक परवाना भेजा। उससे ज्ञात होता है कि बाठरड़ा ठिकाने के पट्टे के गांवों में किसी को भी शेर की शिकार मत खेलने देने का उल्लेख मिलता है।³ ऐसा प्रतीत होता है कि तब शेर की कमी हो गई थी। अतः इससे वन में निवास करने वाले जंगली जानवरों की सुरक्षा का बोध होता है। जब इन्हीं के पुत्र सारंगदेव को कानोड़ का प्रथम श्रेणी का ठिकाना मिला तब उन्होंने भी आखेट किया।

कानोड़ रावत सारंगदेव ने मेवाड़ के ङ्कति स्वामी भक्ति पूर्वक सेवा कार्यो से अपनी कीर्ति स्थापित की। एक दिन महाराणा संग्रामसिंह सुनहरी नाहर की आखेट के लिए अपने सामंतों के साथ गए। उनके साथ कानोड़ रावत सारंगदेव भी थे। जंगल में रहने वाले लोगों ने हाका करके नाहर को घेरा। नाहर सीधा महाराणा के आखेटालय के सन्मुख आ गया तब वेगवान उस नाहर पर महाराणा ने तुफफ का प्रहार किया जिससे उसका अंग भेदन हुआ किंतु मर्म स्थान पर न लगने के कारण वह नाहर पुनः झपट कर महाराणा के नजदीक आ पहुंचा तब महाराणा के समीप उपस्थित सामंत अत्यंत भयभीत व विचलित हो गए। इसी अवसर में कानोड़ रावत सारंगदेव ने तत्काल तलवार के वार से और फिर कटारियों के प्रहार से उस सिंह को मार दिया। महाराणा ने सारंगदेव की असीम वीरता एवं कुशलता देखकर प्रसन्नता प्रकट की और उन्हें बहुमूल्य वस्त्राभूषण एवं एक रत्न जड़ित कटार प्रदान की।¹ 1872 ई. में रावत उम्मेद सिंह के समय सुनहरी नाहर की शिकार हुई जिसकी खुशी में कुल 2107 रु. 13 आना 3 पैसा खर्च हुआ।²

रावत नाहर सिंह को भी आखेट का बहुत शौक था। 13 मई 1887 ई. को प्रातः घोड़े पर सवार होकर वे अपने जागीरदार-सरदारों के साथ शिकार करने के लिए गए। तब जंगल में जाकर हाका करवाया। हांके में एक खरगोश आया जिसे मार दिया गया। जंगल में ही भोजन का आयोजन रखा गया। फिर हांका करते हुए शिकारी समूह आगे बढ़ा। ओदी पर रावत नाहर सिंह बैठ गए तब हांके में घेरते हुए शेर को मचान के नजदीक लाया गया। अन्य सरदार समीप की मगरी (पहाड़ियों) पर चढ़ गए। रावत ने बंदूक से निशाना लगाकर शेर की रीढ़ की हड्डी तोड़ दी जिससे शेर उछला तभी रावत ने दूसरी गोली लगाई जो शेर के पिछले पैरों पर लगी और वह वही पर धराशायी हो गया। इस सफल शिकार पर बड़ी खुशियां मनाई गईं और वहीं पर नज़र निछरावल हुई। फिर रावत लवाजमें के साथ कानोड़ महलों की तरफ रवाना हुए। उन्होंने पहले सफल शिकार के समाचार लेकर एक व्यक्ति को कानोड़ की तरफ भेज दिया ताकि रावत के स्वागत सत्कार की तैयारियां की जा सकें। महलों में पूर्ण तैयारी हो जाने के पश्चात् रावत अपने जागीरदारों व शिकार के साथ कानोड़ पहुंचा। तब पूरे बाजार में रावत व शिकार के जुलूस को देखने के लिए भारी भीड़ उपस्थित थी। महलों में जाने के बाद सारंग विलास में दरीखाना हुआ। जागीरदारों को अफीम (अमल) वितरण के साथ खुशियां मनाई गईं

और गोठ (सामूहिक भोजन) का आयोजन रखा गया जिसमें सभी सरदार, दसुंदी (चारण), कामदार, पुरोहित, पंच साहूकार आदि के अतिरिक्त कलामत (ढोली, गाने बजाने वाले) आदि सम्मिलित हुए। यहां फिर से नज़राना एवं निछरावल हुई। सिरपाव व नकद रुपए देकर सभी को विदा किया गया जैसे भाई दलपत सिंह को 8 रु. पगड़ी, 45 रु. दुपट्टा, 2 रु. जामदानी और 1.25 रु. नकद उदयपुरी दिए गए। शिकार की खोज करने वालों को 9 पगड़ीयां व 5 रु. अमल (अफीम) के दिए गए। सभी मोट्यारों (दरोगा) को 20 रु. कलामत ढोली कांठा को 12 रु. नकद दिए गए।¹ 10 जून 1886 ई. को प्रातः 4 बजे उठकर हाथी पर सवार होकर कुंडियां नामक ओदी पर शिकार हेतु रावत नाहर सिंह गए। वहां उन्होंने खरगोश का शिकार किया। फिर वहीं पर स्नान किया और सरदारों के साथ भोजन किया।²

कानोड़ रावत जब उदयपुर दरबार में उपस्थित थे, तब 13 अगस्त 1907 ई. को छः नंबर के महल में दरीखाना हुआ। उसमें शिकार किए गए सूअरों के तोल व नाहर की माप संबंधी बातें हुई तथा जिन शेरों की खाल द्धचमड़ात्र साईज में बड़ी-बड़ी थी उन्हें महाराणा को नज़र की गई।³ 17 अगस्त 1907ई. को रावत रिमझिम रिमझिम बारिश होने पर भी शिकार हेतु गए। 30 अक्टूबर 1907 ई. को महाराणा फतेह सिंह गुडली से दूसरी ओर कांट के मगरे पर अदबेसरे के होने के समाचार मिलने पर शिकार हेतु गए। तब कानोड़ रावत केसर सिंह भी उनके साथ थे। हाका करवाया गया किंतु अदबेसरा नहीं निकला। हाके में छह सूअर आ गए किंतु कार्तिक का महीना होने की वजह से गोलियां नहीं चलाई और वापिस महलों की तरफ आ गए। डायरी के अध्ययन करने से ज्ञात होता है कि कार्तिक माह में होने के उपरांत भी वे शिकार पर तो जाते ही थे। किसी अन्य कारण से उस दिन गोली का निशाना साधा नहीं जा सका जिससे शिकार नहीं हुई और रावत केसरी सिंह ने कार्तिक माह का कारण लिख दिया जो उचित प्रतीत नहीं होता है। 4 नवंबर 1907ई. को अदबेसरा की शिकार की गई।⁴

रावत केसरसिंह अपनी दैनिक डायरी में लिखते हैं कि 3 जनवरी 1909 ई. को आज श्री दाता नाहर सिंह का आना हुआ। रंगाजणा रे बीड़े (जंगल) में जाना हुआ किंतु शिकार नहीं हुई। वहां से बग्गी में सवार होकर बलीचा जाना हुआ। वहां सूअर धान खा जाते थे। अतः ओदी पर बैठे। रात्रि चार बजे तक सूअरों का इंतजार किया किंतु वे नहीं आये और रावत पुनः महलों में आ गये। अगले दिन सुबह का भोजन कर कुण्डियां ओदी पर चले गये। वहां देवी रे कोल ओदी पर बैठ कर केदार की तरफ से हाका करवाया किंतु कुछ भी शिकार नहीं हुई। शाम को बलीचा गये ओदी पर बैठे। सूअर आया उस पर बंदूक चलायी। शिकार हुई। सभी को बड़ी खुशी हुई। सभी ने भोजन किया और सरदारों को शराब पिलाई गई। सूअर का वजन सवा पांच मण था। अगले दिन मांस की

गोठ हुई। गोठ जीमने वाले नवलजी राव को सिरोपाव, लेहरिया अंगोरे सभी लेसदार चांदी का मूठ का होकम हुआ। घोड़े पर सवार होकर गोबरघाटी पर बैठ कर ओदी की तरफ से हाका करवाया गया किंतु शिकार नहीं हुई। पुनः कानोड़ महलों पर आना हुआ। एक अदबेसरे ने एक गधे का शिकार कर लिया था। अतः उसका शिकार करने के लिए रावत केसरसिंह लक्ष्मण निवास ओदी पर बैठे परंतु वहां अदबेसरा नहीं आया। फिर भी रामू नामक काठा द्वारा दरबार के ढोलीकर को पगड़ी, एक रुपया व धान दिया गया।¹

17 जनवरी 1909 ई. को गडारा के बीहड़ जंगल में नाहर होने के समाचार मिलने पर दोनों भाई वहां गये और हाका करवाया। लेकिन छोटे बच्चे होने की वजह से बंदूक नहीं चलायी। फिर बग्गी में बैठकर बड़वाई होते हुए रावतपुरा से कानोड़ महलों की तरफ आ गए।²

19 जनवरी 1909 ई. को राजपुरा से खबर आई कि वहां राव जी सा. के कुए के समीप थोर के पास सूअरों का झुंड है। वहां दाता नाहरसिंह गये। वहां थोर पर पत्थर फेंकवाये तो एक मादा सूअर व एक सूअर निकला। मादा सूअर को चतुर्भुज धायभाई ने मारा और सूअर को नंदा सेहणे ने मारा। एक सूअर उस जगह से उठकर दूसरी तरफ भागा तो उसके पीछे घुड़सवार दौड़ाये। एक सुअर की शिकार हुई। रंगाजणा रे बीहड़ (वन) पर हाका करवाया तो एक हिरण की शिकार छोटे भाई के हाथ से हुई। भोजन करने के बाद फिर महलों की तरफ आना हुआ। अगले दिन 20 जनवरी 1909ई. को मांस की गोठ (भोजन) हुई। अगले दिन रावत केसरसिंह को दस्त व उल्टी की शिकायत भी हुई थी।³ 23 जनवरी 1909 ई. को रावत केसर सिंह व उनके छोटे भाई दोनों शीरी बड़ली वापिका की तरफ गए और वहीं डेरा डालकर हिरण का शिकार किया। वही भोजन तैयार हुआ और सभी ने खाना खाया।¹ 22 मार्च 1909 ई. को रावत केसर सिंह को महाराणा फतेह सिंह के साथ में शिकार पर जाने का अवसर मिला। वहां वे सज्जनगढ़ के मूल पर बैठे। जहां अदबेसरे के आने पर बंदूक से गोली चलाई गई किंतु अदबेसरे को नहीं लगी और वह वहां से चला गया। फिर काफिला आगे बढ़ कर दूसरे मचान की तरफ गया। वहां हाका करवाया गया। हाके में एक अदबेसरा (तेंदुआ) आया जिसके एक गोली लगने पर वह जख्मी हो गया। उसने अमर सिंह धायभाई को नोच लिया। फिर महाराणा नोपती सवार होकर हरिदास जी की मगरी आये। वहां किशितियों में सवार होकर अन्य सामंत- सरदारों को सीख दी गई।²

27 मई 1909 ई. को रावत केसर सिंह बग्गी पर सवार होकर धारता की तरफ गए। वहां रास्ते में एक मादा हिरण की शिकार की गई। गोली तो काले हिरण पर चलाई गई किंतु वह भाग गया और उसके पीछे वाले हिरण पर गोली लगी। मादा हिरण के गोली लगने पर उनको बड़ा अफसोस हुआ।³ इससे स्पष्ट झलकता है कि आखेट के

नियम भी थे। प्रायः मादा जानवर का शिकार नहीं किया जाता था। 1 सितंबर 1909 ई. को भाणपा से खबर आई कि वहां एक भैंसे को अदबेसरे ने अपना शिकार बना लिया है। अतः कानोड़ रावत ने उस अदबेसरे की शिकार हेतु नंदा नामक व्यक्ति को वहां भेजा जिसने वहां जाकर मचान बनाया। वहां से पश्चिम में एक मील दूर बरगद के पेड़ पर एक और मचान बनाया। जहां रावत केसर सिंह बैठे। मचान के समीप ही अदबेसरे के लिये खज की व्यवस्था भी कर दी गई। कुछ देर में अदबेसरा खज के पास आया और उसे खाने लगा तभी रावत ने बंदूक चलाई जो अदबेसरे की रीढ़ की हड्डी पर लगी। दूसरी गोली उसके पिछले पैरों पर लगी और शिकार हो गई। दिन अस्त होने के बाद सभी कानोड़ आ गए। अदबेसरे का माप करने पर वह 10 फीट का था।¹

इस प्रकार से मेवाड़ राज्य के ठिकानों में कानोड़ रावत को आखेट का शौक था। प्रथम श्रेणी के सामंत प्रायः केंद्र अर्थात् महाराणा की भांति आखेट करते थे। उन्हें ओदी बनवाने की इजाजत थी। अतः हमें इन ठिकानों में शिकार की ओदियां देखने को मिलती हैं। जबकि छोटे जागीरदार इनका उपयोग नहलू कर सकते थे। साथ ही ये ठिकानेदार शिकारी दल के साथ शिकार करने लवाजमें के साथ जाते थे। महाराणा के अनुरूप ही आखेट का उत्सव मनाते थे। ठिकानों से आखेट के नाम पर बेगार आदि की शिकायत होने पर महाराणा स्वयं उस पर ध्यान देते थे। वन्यजीवों व पशु पक्षियों की प्रजाति का विनाश ना हो इसलिए उनके निरंतर प्रजनन को संरक्षण व बढ़ावा दिया जाता था। शिकार मांसाहार का ही प्रतीक नहीं अपितु उसमें पर्यावरण, किसानों की सुरक्षा, साहस एवं शक्ति का प्रदर्शन आदि अनेक प्रकीर्ण उपादान सन्निहित थे। शिकार के दौरान ही अप्रत्यक्ष रूप से कभी-कभी जनहितार्थ कार्य भी हो जाया करते थे। कानोड़ रावत विभिन्न क्षेत्रों में शिकार हेतु जाया करते थे। हमेशा जंगलों को बदल-बदल कर शिकार किया जाता था। अनायास शिकार के बहाने राजकीय एवं प्रजातंत्रीय गतिविधियों से भी रू-ब-रू होने का अवसर मिल जाता था। शिकार के दौरान वन्य जीवन का अनुभव भी प्राप्त होता था और साथ ही जीवन में आने वाले विभिन्न कष्टों व खतरों से साहसपूर्ण मुकाबला कर आत्मरक्षा करने में महारथ हासिल होती थी।

सन्दर्भ

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- भीण्डर द्वारा आयोजित राष्ट्रीय संगोष्ठी-राजस्थान का सामाजिक एवं आर्थिक इतिहास के स्रोत ठिकाना रिकॉर्ड्स (दि. 18-19 सितंबर 2010 ई.) पर दिया गया उद्बोधन, पृ. 1
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इष्टदेव श्री एकलिंग जी : मेवाड़ राजव्यवस्था में महत्वपूर्ण धार्मिक प्रतीक

अर्चना शर्मा

प्राचीन भारत में भी राजतन्त्रात्मक शासन प्रणाली ही प्रमुख रूप से प्रचलित रही थी जिसमें राजा राज्य रूपी मेहराब का मुख्य स्तम्भ था। राजा के देवत्व की भावना के सम्बन्ध में स्मृतियों में विस्तृत विवरण है जिसमें राजा की दैवीय उत्पत्ति बताई है।¹ मनु तथा बृहस्पति स्मृति का मत है कि ईश्वर ने इन्द्र, वायु, यम, सूर्य, अग्नि, वरुण, चन्द्रमा और कुबेर इन आठ देवों के सार भाग से राजा का सृजन किया है। यह उद्धरण राजा को देवों से भी ऊँचा स्थान देता है क्योंकि राजा में अष्ट देवों के विशिष्ट गुण हैं।² इसी प्रकार राजा के देवत्व सम्बन्धित विभिन्न उद्धरण विभिन्न प्राचीन साहित्य जैसे स्मृति, पुराण, बौद्ध ग्रन्थ आदि में स्पष्ट देखने को मिलते हैं जो राजा को ईश्वर के प्रतिनिधि के रूप में स्वीकार करते हैं और राजा को ईश्वर प्रतिनिधि के रूप में शासन करने के दैवी अधिकार प्रदान करते हैं।

राजस्थान के राजपूत राज्यों में भी धार्मिक प्रतीक एवं दैवीय सम्बन्ध तथा संरक्षण को स्वीकार करने की परम्परा आदिकाल से प्रचलित रही है। राजपूत राजवंश स्वयं को सूर्यवंशी एवं चंद्रवंशी स्वीकार करते हैं³ एवं स्वयं को अपने 'इष्ट देवता' या 'कुल देवी' का 'दीवान' 'सेवक' स्वीकार करते हुए राजपाट संभालते हैं। उदहराणार्थ मेवाड़ के महाराणा अपने इष्ट देव 'एकलिंग जी' को राज्य का अधिष्ठाता एवं स्वयं को उनका 'दीवान' मानते हैं और जयपुर के शासक भी इष्ट देव श्री गोविन्द देव जी को जयपुर का वास्तविक शासक और स्वयं को उनका दीवान मानकर ही शासन चलाते हैं।⁴

राजस्थान के दक्षिणी भाग में स्थित उदयपुर राज्य का नाम संस्कृत शिलालेखों तथा पुस्तकों में भी 'मेदपाट' मिलता है और भाषा रूप में उसको 'मेवाड़' कहा जाने लगा।⁵ जब से राजधानी उदयपुर नगर में हुई तब से मेवाड़ के स्थान पर 'उदयपुर नगर' का प्रयोग होने लगा है।⁶ मेवाड़ का राजकुल सूर्यवंशी 'आर्य कुल कमल दिवाकर' माना गया है। जो भगवान श्री राम के पुत्र कुश के वंश से अपनी उत्पत्ति बताते हैं।⁷ इसी वंश क्रम में वि.स. 625 के आसपास मेवाड़ में गुहिल नाम का प्रतापी राजा हुए जिनके नाम पर उनका वंश 'गुहिल वंश' कहलाया। बाद में इसी वंश की एक शाखा सीसोदा गाँव में रही, जिससे उनका नामकर 'सीसोदिये' के रूप में हुआ और वर्तमान में इसी 'सिसोदिया'

शाखा के वंशधर उदयपुर के महाराणा है।⁸

मेवाड़ की राज व्यवस्था में महाराणाओं द्वारा इष्टदेव एकलिंग जी को एक महत्वपूर्ण धार्मिक प्रतीक के रूप में स्वीकार किया है। मेवाड़ में एकलिंग जी एक प्रमुख शैव तीर्थ है। अरावली पर्वत-श्रृंखला की गगनचुम्बी पहाड़ियों से घिरा कैलाशपुरी, भगवान एकलिंग नाथ का पवित्र स्थान है।⁹ इतिहास प्रसिद्ध वीर शिरोमणि मेवाड़ के महाराणाओं के इष्टदेव एकलिंग है, इतना ही नहीं किन्तु मेवाड़ राज्य के स्वामी भी एकलिंग जी ही माने जाते हैं और महाराणा उनके दीवान कहलाते हैं। उनकी मान्यता रही है कि मेवाड़ का राज्य भगवान एकलिंग का है अतः जब से मेवाड़ का इतिहास प्रारम्भ होता है तब से ही भगवान एकलिंग जी यहाँ के अराध्यदेव रहे हैं और महाराणा उनके दीवान कहलाते हैं, इसी से महाराणा को राजपूताने में 'दीवाणजी' कहते हैं।¹⁰

एकलिंगेश्वर ज्योतिर्लिंग के उद्भव एवं मन्दिर निर्माण के सम्बन्ध में बप्पा रावल एवं हारीत ऋषि के सम्बन्धों का उल्लेख आवश्यक है।¹¹ पौराणिक वंशावली माना जाता है, जो भगवान राम के पुत्र कुश के वंश माने जाते हैं, लेकिन मेवाड़ के इतिहास का उज्ज्वल पृष्ठ बप्पा से प्रारम्भ होता है। बप्पा रावल के पूर्व पुरुषों का मौर्या से बेर हो गया, युद्ध में सभी गुहिल वंश के वीर नहीं रहे किन्तु सौभाग्य से बप्पा रावल के पिता अपराजित की रानी बच गई और नागदा में पुरोहित के संरक्षण में रह कर वहीं बप्पा को जन्म दिया।

बप्पा का पालन-पोषण पर्वतीय आदिवासियों के साथ हुआ। बचपन से नेतृत्व क्षमतायुक्त बप्पा को उनके संरक्षक वशिष्ठ रावल ने गायें चराने का कार्य सौंपा। बप्पा अरावली की घाटियों में दूर-दूर तक गाय चराते, काफी दिनों से एक गाय घर पर दूध नहीं दे रही थी। वशिष्ठ रावल ने क्षुब्ध होकर बप्पा की माता से शिकायत की और बप्पा पर दुग्धपान का आरोप लगाया। बप्पा ने अपने आरोप को गलत सिद्ध करने की ठान ली और दूध चोर का पता लगाने की कोशिश की। दूसरे दिन उस गाय पर ध्यान केन्द्रित कर सभी गायों को कुटिला गंगा के तट पर ले गया। उसने देखा दूध न देने वाली गाय, अन्य गायों से अलग होकर एक दिशा में जा रही थी, पर्वत लाघंकर घाटी, वन पार करती हुई तलहटी में आ गई थी, गाय वहाँ एक क्षण रूकी, इधर-उधर घूमकर गाय ने देखा और कोई शंका नहीं होने पर बाँस के कुँज में प्रवेश कर निश्चित स्थान पर जाकर खड़ी हो गई। गाय के साथ बप्पा भी कुँज में प्रविष्ट हो बप्पा ने एक अद्भुत दृश्य देखा कि गाय बेलपत्तों के ढेर की चोटी पर दूध की धार छोड़ रही थी, वहाँ एक शिवलिंग स्थापित है, जिसकी चोटी पर गाय के थन में से दूध की धार निकलकर गिर रही थी। यही वह स्थान था, जहाँ भगवान शिव का प्राकट्य लिंग के रूप में हुआ था।

बप्पा के साथ यह विचित्र दृश्य एक तेजस्वी एवं सिद्ध पुरुष हारीत ऋषि भी इस

कार्यक्रम के साक्षी थे। हारीत ऋषि का ध्यान भंग होने पर बप्पा ने उनके चरण छू कर साष्टांग प्रणाम किया, योगी ने आशीर्वाद देकर नाम धाम पूछा। राजकुमार ने सम्पूर्ण वृत्तान्त सुनाया और उस दिन के बाद बप्पा प्रतिदिन भक्ति के साथ हारीत ऋषि की सेवा करने लगे। हारीत ऋषि ने कुमार बप्पा की कपट हीन भक्ति से प्रसन्न होकर शैव मंत्र की शिक्षा दी, यज्ञोपवीत पहनाया और महागौरव के चिह्न स्वरूप 'एकलिंग का दीवान' की उपाधि दी। बप्पा की अकपट भक्ति और गहरी शिव पूजा देखकर भगवती भवानी ने आशीर्वाद स्वरूप बप्पा को अपने हाथ से विश्वकर्मा के बनाये शूल, धनुष, बाण तरकश असि चर्म और एक बहुत बड़ा खड्ग इत्यादि उत्तम दिव्यास्त्र दिये।¹⁴

ऐसी मान्यता है कि आदिदेव महादेव के पवित्र मंत्र से दीक्षित और भगवती भवानी जी के द्वारा दिव्यास्त्र से सज्जित हो कुमार बप्पा शत्रुओं के लिए अपराजित हो गये। गुरु हारीत ऋषि ने शिवलोक जाने का विचार कर बप्पा को शीघ्र बुलाया परन्तु किसी कारणवश बप्पा देरी से पहुँच, पर हारीत ऋषि का विमान धरती त्याग चुका था तब हारीत ऋषि ने आशीर्वाद स्वरूप आसमान से अपना पीक (थूक) बप्पा की ओर फेंका, स्वयं को अशुद्धता से बचाने का प्रयास से अपने स्थान से विचलित हो गये, किन्तु पीक बप्पा के दायें पैर पर गिरी जिसका आशय- यदि पीक मुख में गिरता तो बप्पा अमर हो जाते, किन्तु पैर पर गिरने से युग-युगान्तर तक इस प्रदेश का राज्य बप्पा तथा उसके वंशजों के अधीन रहेगा, इसको दर्शाने वाला एक तैल चित्र उदयपुर के राजमहल स्थित गणेश ड्योढी में आज भी विद्यमान है। यद्यपि उपरोक्त किंवदंती कपोल कल्पित अवश्य प्रतीत होती है, किन्तु यह बप्पा की शिव भक्ति तथा उसे मेवाड़ राज्य का संस्थापक साबित करने में उपयोगी सिद्ध होती है, इस कथा को बार-बार दोहराया गया जिससे मेवाड़ शासकों के दैवीय सम्बन्ध से जुड़ी वैधता, प्रतिष्ठा और मान्यता को कर सके।

मेवाड़ राजवंश के संस्थापक बप्पा को श्री एकलिंगेश्वर की कृपा से ही मेवाड़ राज्य की प्राप्ति हुई थी, तदनुसार श्री एकलिंगेश्वर मेवाड़ राज्य के स्वामी तथा महाराणा उनके 'दीवान' के रूप में शासन-प्रशासन का कार्य संचालित करते हैं। अपने अराध्य देव श्री एकलिंगेश्वर की कृपा तथा अपने गुरु हारीत ऋषि के मार्ग दर्शन से बप्पा को द्रव्य-धन की प्राप्ति हुई जिसे सेना निर्मित कर चित्रकूट (चित्तौड़ दुर्ग) के राजा मोरी को परास्त कर चित्तौड़ का राज्य उससे छीनकर मेवाड़ के स्वामी बने। बप्पा रावल (734-753) ने अपने राज्यकाल के प्रारम्भिक काल में ही अपने इष्टदेव एकलिंग जी के मन्दिर का निर्माण करवाया था, वर्तमान स्वरूप में इसका निर्माण महाराणा रायमल द्वारा करवाया गया।¹⁵

इतिहास प्रसिद्ध वीर शिरोमणि मेवाड़ के महाराणा स्वयं को अपने इष्टदेव एकलिंग जी का दीवान मानते हैं, उनकी मान्यता है कि 'महाराणा' शब्द उनके अराध्य

देव के 'श्रीमुख' से निकला है इसका अर्थ है कि वो महान लोग इसीलिए बने कि उनको 'श्री जी' अर्थात् एकलिंग जी के श्रीमुख से आशीर्वाद प्राप्त हुआ है।¹⁶ ऐसा मानना मेवाड़ के महाराणा के लिए राजनैतिक दृष्टिकोण से अनिवार्य था क्योंकि मेवाड़ राज्य को एक स्वतंत्र राजनैतिक इकाई के रूप में स्थापित करने के लिए उन्होंने (महाराणा) स्वयं को एकलिंग जी का महामंत्री, दीवान माना ताकि समकालीन राजनैतिक शक्तियों के मध्य मेवाड़ राज्य की सम्प्रभुता स्थापित हो सके। इसी कारण मेवाड़ के महाराणा सभी राजकीय दस्तावेजों, आदेश पत्रों, दानपत्रों, शिलालेखों एवं ताम्रपत्रों पर 'श्री एकलिंग जी प्रसादातु' और 'दीवाण जी आदेशातु' शब्द से मुखोक्त करने के बाद ही प्रारम्भ किया जाता है।¹⁷ मेवाड़ के महाराणाओं के लिए अपने पद की वैधता एवं प्रतिष्ठा, व्यक्तिगत गौरव एवं कीर्ति के लिए भी स्वयं को एकलिंग जी का दीवान बताना आवश्यक था क्योंकि तत्कालीन परिस्थितियों में यह रियासत एक स्वतन्त्र राजनैतिक इकाई से पूर्व अनेक छोटे-छोटे ठिकानों में विभाजित थी जिन्हे एक सशक्त शासक पद के अधीन सम्मिलित करना आवश्यक था।

सामाजिक दृष्टि से भी महाराणाओं के द्वारा अपने अराध्य देव श्री एकलिंग जी एवं उनसे सम्बन्धित अन्य प्रतीकों एवं उत्सवों के प्रति श्रद्धा एवं आस्था प्रकट करना उचित था तथा अराध्य देव को राजप्रमुख के रूप में स्वीकार करना अनिवार्य था क्योंकि समाज में धर्म की प्रधानता होती है तथा प्रजा से आज्ञाकारिता और सम्मान प्राप्त करने के लिए महाराणा ने स्वयं को एकलिंग जी का दीवाण बताया ताकि जनता महाराणा को एक प्रमुख स्थान अपने समाज एवं राज्य में दे सके। आम जन तथा शासक के मध्य एक भेद स्पष्ट करने के लिए भी महाराणा ने स्वयं को आराध्यदेव का दीवान बताया ताकि जनसाधारण शासक को विशेष सम्मान प्रदान कर सके।

मेवाड़ राज्य कि परम्परा के अनुसार श्री एकलिंग जी को राज्य का 'अधिष्ठाता' स्वीकार करने के साथ महाराणा अपने दैनिक एवं सार्वजनिक जीवन के प्रत्येक कार्य में श्री जी को प्रथम रखकर ही कार्य करते हैं उदाहरणार्थ महाराणाओं की दिनचर्या (निजी जीवन) में सर्वप्रथम उठते ही अपने इष्टदेव एकलिंग जी के चित्र के दर्शन की परम्परा, नवनियुक्त महाराणा अपने राजयाभिषेक पर इष्टदेव की पूजा के पश्चात् श्री एकलिंगेश्वर के गुंसाई से राज्यचिह्न छत्र, चंवर, तलवार तथा सिरोपाव प्राप्त करना अनिवार्य,¹⁸ राज्य से बाहर यात्रा करने पर महाराणा द्वारा अपने इष्टदेव से स्वीकृति स्वरूप प्रतीक रूप आशिका लेकर यात्रा करना शुभ माना जाता है। अनेक महाराणाओं द्वारा प्रत्येक सोमवार को सांयकालीन पूजा के दर्शन का नियम बना, इस परिपाटी का पालन कमोबेश आज तक हो रहा है। महाराणाओं द्वारा अपनी विशिष्ट मनौती के रूप में पैदल यात्रा करके अपनी आस्था दर्शायी है। वैशाख कृष्ण प्रतिपदा को श्री एकलिंग जी का पटोत्सव,

‘सालगिरह’ के रूप में बहुत उत्साह के साथ मनाया जाता है। श्री एकलिंग जी की पूजा-अर्चना में नियमित भागीदारी द्वारा मेवाड़ नरेश प्रजा में अपनी दैवीय प्रस्थिति को रेखांकित करते थे। अपने इष्टदेव को सर्वोच्च सम्मान देकर महाराणा ने राजतंत्र को लोकोपकारी स्वरूप प्रदान किया।

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राजस्थान की सामाजिक संस्कृति पर वैष्णव धर्म का प्रभाव

स्वाति जैन

19वीं शताब्दी के नूतन सम्बन्धी अनुसंधानों की प्रगति से प्राचीन धर्मों के शोध को प्रोत्साहन मिला। समाज में धार्मिक तथा ईश्वरवादी विचारों का उदय एवं विकास का अध्ययन प्रारम्भ हुआ। धर्म का प्रारम्भिक स्वरूप निश्चित ही आदिम रहा होगा, किन्तु समय के साथ धार्मिक विचारधाराओं के विकास व परिवर्तन ने जन-जीवन की आस्था को दिशा प्रदान की। धर्म समाज के मध्य जीवनशैली, नैतिक आदर्शों के रूप में व्यक्ति के जीवन में रच बस गया। धर्मोदय के पश्चात् चिंतन के परिणामस्वरूप अनेक विचारधाराओं एवं व्यक्तित्वों के आगमन ने देवताओं के साकार स्वरूप का निर्माण किया। आदर्श जीवन की स्थापना में नैतिक मूल्यों का योगदान रहता ही है, अतः मर्यादापूर्ण सभ्य समाज के निर्माण के लिये धर्म ने महत्वपूर्ण योगदान दिया। प्राचीन भागवत धर्म में उपास्य देव नारायण, विष्णु, वासुदेव कृष्ण का आविर्भाव धर्म के प्रसार एवं गति को दर्शाता है। प्रस्तुत शोध में भागवत धर्म के प्रभाव से सामाजिक सामंजस्य, नवीन विचारधाराओं के प्रसार व विकास के विश्लेषण का प्रयास किया गया है।

प्राचीन भागवत धर्म के सम्बन्ध में उपास्य देव नारायण, विष्णु, वासुदेव कृष्ण का आविर्भाव धर्म के प्रसार एवं गति को दर्शाता है। कालान्तर में नारायण एवं विष्णु का सम्मिलित स्वरूप का पूर्वाभास 'मैत्री उपनिषद्' से प्राप्त होता है।¹ वैदिककाल के सर्वोच्च देवता के रूप में विष्णु की स्थापना के बाद इंद्र एवं अनेक देवताओं की विशिष्टताओं को विष्णु ने आत्मसात् कर लिया।² नवीन धार्मिक वातावरण में विष्णुत्व ने स्वयं को पूर्णतः स्थापित कर लिया। 'परम वैष्णव' (विष्णु के अत्यंत धर्म-निष्ठ उपासक) शब्द समाज में प्रचलित हो चुका था, इसके पुरातात्विक साक्ष्य सिक्कों से प्राप्त होते हैं। विष्णुत्व की प्रधानता से विभिन्न सम्प्रदाय जो भागवत (वैष्णव) धर्म में समाविष्ट हो गए थे, ब्राह्मणीकरण द्वारा वैदिक धर्म का अंग बन गए।

भागवत धर्म के दर्शन व सिद्धांतों ने समाज के प्रत्येक वर्ग को प्रभावित किया। परवर्तीकाल में विष्णु की अवतारवाद की अवधारणा के परिणामस्वरूप नारायण-विष्णु-वासुदेव का समन्वय मान्य हो गया। वैष्णव सम्प्रदाय में अवतारवाद के सिद्धांत का प्राथमिक विवेचन है कि जब कभी धर्म का पतन और पाप में वृद्धि होती है तब ईश्वर

का अवतार होता है। इसी क्रम में नारायण-विष्णु के अनेक अवतारों के वर्णन प्राप्त होते हैं, जिनकी संख्या दस बतायी गई है।³ किंतु परवर्तीकाल में अवतारों की संख्या में वृद्धि होती गयी। यह वृद्धि क्षेत्रीय एवं जनजातीय समुदाय के वैष्णवीकरण परिणाम भी कही जा सकती है। अवतार के सिद्धांत ने क्षेत्रीय तथा जनजातीय पृथक्तावाद को कम किया। वैष्णव (भागवत) धर्म की समन्वयवादी प्रकृति ने देश को एक प्रकार की सांस्कृतिक एकता प्रदान की।⁴

भागवत धर्म के प्रसार स्वरूप सर्वसाधारण जनता का वैदिक याज्ञिक अनुष्ठानों एवं कर्मकाण्डों से विमुख होकर भक्ति आधारित मूर्तिपूजक सम्प्रदाय की ओर आकृष्ट होना और इसका समर्थन करना परिवर्तन का सूचक था। सरल उपासना पद्धति के कारण वैष्णव धर्म सामान्य जनता तक प्रभाव स्थापित कर चुका था एवं लोक प्रचलित स्वरूप ग्रहण कर जीवन शैली में प्रवेश कर गया। भक्ति का सिद्धांत सदैव तत्कालीन सामाजिक परिस्थितियों के अनुसार परिवर्तित होता रहा इस कारण इसका निरंतर विकास होता रहा है।⁵ यह जन-सामान्य से सदैव इससे जुड़ा रहा है। कालान्तर में यह अनेक भक्तिमार्गी शाखाओं जैसे पुष्टिमार्ग, राम भक्ति मार्ग इत्यादि से समाज में गतिमान होता रहा है।

मौर्यकाल के अंत तक आर्यों का वर्णभेद पर आधारित सामाजिक ढांचा सुदृढ़ रूप से स्थापित हो चुका था। नवीन व्यवस्थाएँ जनजातीय बंधनों पर नहीं, अपितु वर्ण व्यवस्था पर आधारित थी। इस व्यवस्था के आधार पर सुदृढ़ शासन सत्ताएँ स्थापित होने लगी। जनजातीय संगठनों के विघटन से अंशाति के स्थान पर सुरक्षा, शांति की स्थापना हेतु समाज को एक सूत्र में बाँधने के लिए भक्ति एवं निष्ठा को आधार बनाया गया। यह भावनाएँ राज्यों के सुचारु रूप से संचालन में सहायक हो सकती थीं।⁶

द्वितीय नगरीकरण के काल में लोहे के व्यापक प्रयोग ने कृषि का विकास किया। अहिंसा दर्शन का तर्कसिद्ध विकास एवं विस्तार तत्कालीन भौतिक परिस्थितियों एवं धर्म में प्रेम, करुणा जैसे विचारों की उत्पत्ति का परिणाम माना जा सकता है। छठी शताब्दी ई. पू. जो अहिंसा आन्दोलन कृषि हेतु पशुधन की रक्षा की आवश्यकता के आधार पर प्रारम्भ हुआ था उसका आदर्श व वैचारिक स्वरूप धर्म ने ग्रहण कर लिया।⁷ पशुधन की आवश्यकता ने बलिप्रथा के त्याग को एवं अहिंसा को प्रोत्साहन दिया। अहिंसा के सिद्धांत ने ही पवित्र जीवनशैली का प्रारम्भ किया, जिसमें शाकाहार नियम को सम्मिलित किया गया।

राजस्थान में भी समाज का मुख्य रूप से विभाजन ब्राह्मण, शासक, वैश्य, निम्न वर्ण में हुआ है। भागवत धर्म इन चारों वर्गों में की धार्मिक मनोवृत्ति को संतुष्ट कर सकने में सक्षम था साथ ही समाज में सामंजस्य स्थापित करने वाला था। वैदिक आराधना पद्धति में अहिंसा के सिद्धांत के साथ भक्ति भावना तथा पद व प्रतिष्ठा की प्रभुता के प्रति

आज्ञाकारिता के भाव का समावेश किया जिसने सामाजिक परिस्थितियों के अनुरूप समाज को नवीन साँचे में परिवर्तित करने का प्रयास किया। धार्मिक सहिष्णुता द्वारा वर्ण पर आधारित सामाजिक विभाजन को सुरक्षित बनाये रखने का प्रयास किया।

ई. पू. प्रथम शताब्दी में भागवत धर्म को उच्च जाति के शासकों का संरक्षण प्राप्त हो गया था, शासकों ने स्वयं भागवत धर्म का अनुकरण किया साथ में धर्म प्रसार में योगदान दिया। प्रारम्भ में भागवत नरेश सर्वतात् गजायन का अभिलेख⁸, शुंग शासक भागभद्र के राज्यकाल में यूनानी राजदूत हेलियोडोरस द्वारा गरुड़ स्तम्भ की स्थापना⁹, यशोधर्मन का मंदसौर अभिलेख¹⁰ प्रमुख पुरातात्विक प्रमाण हैं, कालान्तर में मालव नेता श्री सोम सोगी, मौखरी शासकों के पश्चात् झालावाड़ के शासक विश्ववर्मा एवं उनके मंत्री, गुप्त शासकों को सामन्त विष्णुवर्धन, प्रतिहार शासकों में अपराजित, चाटसू के गुहिल शासक बालादित्य, मंडौर के प्रतिहार शासक बाऊक, मेवाड़ के गुहिल शासक भर्तृपट्ट, परमार शासक जो भागवत धर्म के इतिहास में संरक्षण व योगदान को दर्शाते हैं। ई. पू. के अंतिम एवं ई. सन् के प्रारम्भिक शताब्दियों में विदेशी जातियों ने भारत में प्रवेश कर शासन स्थापित किया। इन जातियों द्वारा भागवत धर्म को अपनाकर वैष्णव देवताओं की उपासना प्रारम्भ करने से धर्म का व्यापक प्रसार एवं प्रभाव में दृष्टिगोचर होता है। विदेशी शासकों एवं जातियों का भागवत धर्म में दीक्षित होना इस धर्म के सामंजस्यपूर्ण प्रभाव को दर्शाता है। राजत्व एवं देवत्व की धारणा का समावेश कर धर्म आधारित शासन की अवधारणा का विकास हुआ। शासक वर्ग ने स्वयं को पालनकर्ता के स्वरूप में नारायण-विष्णु के समरूप दर्शाने का प्रयास किया।¹¹ धर्म को शासन का आधार बताकर सर्वसाधारण एवं समाज के प्रत्येक वर्ग को धर्माचरण हेतु प्रतिबद्ध किया गया। शासक की प्रत्येक आज्ञा प्रत्येक वचन का पालन धार्मिक आचरण के समकक्ष रखा जाने लगा।

वैश्य वर्ण ने सामाजिक वर्णमूलता से स्वतंत्र होकर प्रतिष्ठा प्राप्त करने के लिये एवं समाज में समान भातृत्व की विचारधारा से प्रेरित होकर धर्म को स्वीकार किया। बाह्य व्यापार के माध्यम से भी धर्म का प्रसार हुआ। पशुवध, कर्मकांड को हतोत्साहित किया गया। भौतिक विकास के कारण धनिक वर्ग मंदिर, प्रतिमाओं के निर्माण द्वारा पुण्य अर्जित करने का प्रयास किया। निम्न वर्ण जिसे धार्मिक कृत्यों से निष्कासित किया हुआ था उनको भक्ति परम्परा में स्थान मिला। भागवत धर्म ने स्त्रियों एवं निम्न वर्णों के प्रति उदार व्यवहार अपनाया एवं प्रेमपूर्ण भक्ति मार्ग की राह बताकर आदर्श जीवन-प्रणाली अपनाने को प्रेरित किया।¹²

निम्न वर्णों में भी भागवत धर्म की प्रगति का प्रामाणिक साक्ष्य 424 ई. के नगरी के खण्डित लघुलेख से प्राप्त होता है। इस लेख में तीन वैश्य भाइयों द्वारा विष्णु प्रासाद के निर्माण एवं विष्णु की उपासना का उल्लेख प्राप्त होता है।¹³ एक अन्य शिलालेख

(सारणेश्वर शिलालेख) से वैष्णव मन्दिर के निर्माण एवं समाज के प्रत्येक वर्ग का उपासना या देव सेवा हेतु दायित्व का निर्धारण का उल्लेख प्राप्त होता है।¹⁴ शिल्पकारों के मध्य भागवत आस्था का प्रमाण मुहरों से प्राप्त होता है जिस पर विष्णु अवतारों के प्रतीक प्राप्त होते हैं। विष्णु पुराण में कहा गया है कि ब्राह्मण, क्षत्रिय, वैश्य, विष्णु के उपासक हैं। भागवत धर्म ने समाज में सांस्कृतिक एकता एवं समन्वयता को प्रोत्साहित किया। एक समान भक्ति परम्परा ने धार्मिक कर्मकांडीय भेदभाव को समाप्त किया। यह धर्म समय की आवश्यकताओं को भली-भांति समझ सका। भागवत धर्म सभी वर्गों एवं वर्गों की आवश्यकताओं की पूर्ति करता था। शासक वर्ग विष्णु के अवतार की रचना कर स्वयं के अधिकार की पूर्ति करते थे। निर्धन वर्ग सहज भक्ति द्वारा सामाजिक-धार्मिक दायित्वों का निर्वहन कर सकता था। यह धर्म तर्क एवं बुद्धि के स्थान पर आस्था (निष्ठा) को प्रोत्साहन देता था। भागवत धर्म ने सामाजिक वर्गों को स्थायित्व प्रदान करने में सहायता दी।

सन्दर्भ

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श्रीमाल पुराण के आधार पर भीनमाल क्षेत्र के प्रसिद्ध देवालय एवं लोक मान्यताएं

पीयूष भादविया एवं मोहित शंकर सिसोदिया

भीनमाल, राजस्थान के जालोर जिले का एक उपखण्ड है। भीनमाल, प्राचीनकाल में महाजनपदकालीन विराटनगर (जयपुर) की भांति ऐतिहासिक महत्ता रखता है।¹ भीनमाल को पूर्व में श्रीमालनगर, श्रीमालपुर, रत्नमाल, पुष्पमाल, फूलमाल, आलमाल, सिंधुराजपुर, भिल्लमाल जैसे कई नामों से जाना जाता रहा है।² श्रीमालनगर नाम ऐतिहासिकता की दृष्टि से अत्यधिक प्रसिद्ध रहा है। भीनमाल 7वीं से 12वीं शताब्दी तक एक उन्नत व्यापारिक, धार्मिक एवं राजनीतिक केन्द्र रहा है। यह शैव-वैष्णव-शाक्त-सौर सम्प्रदायों एवं ब्राह्मण-जैन-बौद्ध धर्मों का प्रसिद्ध केन्द्र रहा है। आयुर्वेद के विद्वान श्रीमहुर, महान गणितज्ञ ब्रह्मगुप्त, महाकवि माघ, जैन विद्वान सिद्धर्षिगणि जैसे कई महान् विभूतियों की जन्मभूमि के साथ-साथ कर्मभूमि भी रहा है। भगवान् आदि शिव, नारद, वशिष्ठ, गौतम, मार्कण्डेय एवं कई ऋषियों की तपो-भूमि रहा है। यहां महावीर स्वामी ने अपने जीवन काल में विचरण किया है, अतएव भीनमाल या श्रीमाल क्षेत्र अपने आप में अति महत्वपूर्ण रहा है।³

भीनमाल के उद्भव में कई लोक एवं साहित्यिक मान्यताएं विद्यमान हैं। जिसमें एक है कि ब्रह्मापुत्र ज्योतिषाचार्य महर्षि भृगु, जिनकी दो पत्नियां क्रमशः पहली असुरराज हिरण्यकश्यप की पुत्री दिव्या देवी जिनसे दो पुत्र क्रमशः असुरगुरु शुक्राचार्य एवं सृष्टि निर्माता विश्वकर्मा तथा पुत्री 'श्री' लक्ष्मी हुईं तथा दूसरी पत्नी असुरराज षि पुलोम की पुत्री पौलमी देवी जिनसे दो पुत्र क्रमशः च्यवन एवं ऋचीक हुए।⁴ एक बार, एक विवाद के कारण भगवान् विष्णु ने दिव्या देवी की हत्या कर दी। महर्षि भृगु के क्रोध को शांत करने के लिए, महर्षि मरीचि ने भृगु पुत्री 'श्री' लक्ष्मी एवं भगवान् विष्णु का विवाह श्रीमालनगर में सम्पन्न करवाया तथा विवाद का अंत किया। अतः श्रीमालनगर 'श्री' लक्ष्मी एवं भगवान् विष्णु का विवाह स्थल माना जाता है। एक दूसरी लोक मान्यता के अनुसार सत्ययुग में जब भगवान् विष्णु एवं 'श्री' लक्ष्मी देवी आकाश मार्ग से श्रीमालनगर से विचरण कर रहे थे, तब 'श्री' लक्ष्मी देवी के गले में पहने हार के टूट जाने से अमूल्य मोतियों व रत्नों के बिखराव से नगर का प्रादुर्भाव हुआ, जिसके फलस्वरूप नगर का नामकरण 'श्री' अर्थात् लक्ष्मी तथा उनकी माला के युग्म से श्रीमालनगर नाम विख्यात हुआ।⁵

श्रीमाल पुराण का परिचय

स्कन्दपुराण के अन्तर्गत श्रीमाल महात्म्य का वर्णन है, जिसे श्रीमालपुराण भी कहा जाता है। मूल रूप से इसके लेखक महर्षि वशिष्ठ को माना जाता है। श्रीमालपुराण हमें प्राचीन भीनमाल के विभिन्न आयामों की जानकारी देता है। अंग्रेज विद्वान जैक्सन ने बॉम्बे गजेटियर-1896 ई. में श्रीमाल पुराण के ऐतिहासिकता की चर्चा सर्वप्रथम बार की है। जहां उन्होंने श्रीमाल पुराण के लेखन काल की गणना 14वीं शताब्दी से पूर्व की बताई है।⁶ श्रीमाल पुराण का सर्वप्रथम बार प्रकाशन गुजराती भाषा में 1899 ई. में हुआ। इसका संस्कृत से गुजराती में अनुवाद जटाशंकर लीलाधर एवं केशवजी विश्वनाथ ने किया।⁷ श्रीमाल पुराण में भीनमाल स्थित कुलदेवियों तथा कुलदेवताओं के बारे में भी बड़े विस्तार से बताया है। वर्तमान भीनमाल में आज भी यह धार्मिक स्थल व्यवस्थित है, जिनमें देश भर से विभिन्न गोत्रों के लोगों की अपनी गहरी आस्था है। यह स्थल वर्तमान भीनमाल की सांस्कृतिक गतिविधियों को संचालित करते हैं। इन प्रमुख देवालियों की कुल संख्या ह्वेनसांग के वृतान्त के अनुरूप पचास से ज्यादा थी⁸ तथा श्रीमालपुराण के अनुसार अठारह देवताओं की चर्चा मिलती है। इन अठारह देवताओं के मंदिरों में से तेरह के मंदिर भीनमाल नगर पालिका क्षेत्र में है, जबकि पांच मंदिर भीनमाल के निकटतम ग्रामों में अवस्थित है। इन मंदिरों के साथ जुड़ी मान्यताएं, भी श्रीमाल पुराण के अनुसार इस आलेख में प्रस्तुत है।

1. सिद्धि विनायक, गणेश नाडी, भीनमाल

यह गणेश मंदिर है, जो सिद्धि विनायक के नाम से जाना जाता है। जिनका मंदिर गणेश नाडी जो एक टेकरी पर स्थित नदी के किनारे पर है। यह मंदिर भीनमाल के उतर दिशा में सर्वाधिक आगे की ओर है, जिससे ऐसा लगता है कि तत्कालीन भीनमाल में उतर की दिशा में आगमन पर यह प्रथम धार्मिक स्थल रहा होगा। हालांकि मान्यताओं के अनुरूप विनायक या गणेश प्रथम पूज्यदेवता है, इसी के रूप में इस मंदिर की स्थापना हुई होगी। मंदिर पर कई भग्नावशेष भी मौजूद हैं, जहां मलेच्छों द्वारा नुकसान पहुंचाने की बात लिखी हुई है। मंदिर का जीर्णोद्धार हो चुका है। मंदिर में सर्वाधिक प्राचीन प्रतिमा गणेशजी की है। इसके अलावा मंदिर प्रांगण में पंचमुखी हनुमान मंदिर एवं शनि मंदिर के साथ एक सुव्यवस्थित उद्यान भी है, जो मंदिर को रमणीय बनाता है। मंदिर के पीछे एक तालाब भी है।

2. वाराहश्याम का मंदिर परिसर, मुख्य सदर बाजार, भीनमाल

भगवान् विष्णु के तीसरे अवतार वराह की चर्चा श्रीमालपुराण में की गई है, जिनका मंदिर भीनमाल में अत्यधिक प्रसिद्ध है। वराहश्याम को भीनमाल का नगरधनी

माना जाता है। मंदिर केवल आस्था का केन्द्र नहीं अपितु सांस्कृतिक महत्व का भी वृहद् केन्द्र बना हुआ है। यह मंदिर भीनमाल के छत्तीस कौमों की सामूहिक सम्पत्ति के साथ आस्था का केन्द्र है।

मंदिर का संचालन श्री वाराहश्याम ट्रस्ट के द्वारा लम्बे समय से किया जा रहा है। मंदिर का परिसर काफी फैला हुआ है। प्रथम दृष्टि में मंदिर किसी धर्मशाला या बड़े घर जैसा प्रतीत होता है। शायद यह आक्रान्ताओं के भय से किया गया होगा। मंदिर का कोई शिखर नहीं है, दो गर्भगृह है। एक बड़ी रसोई, एक पुजारी आवास एवं मंदिर ट्रस्ट कार्यालय बना हुआ। मुख्य द्वार काफी बड़ा है। मंदिर में भीनमाल की विभिन्न खुदाइयों से प्राप्त विभिन्न कालखण्डों की मूर्तियां संरक्षित की गई हैं, जो विभिन्न देवी-देवताओं की जिन पर बहुत सुन्दर अलंकरण भी साफ देखने को मिलता है। यह मंदिर होने के साथ किसी म्यूजियम से कम नहीं लगता है।

प्रमुख मूर्तियों के रूप में तीन वराह मूर्तियां जिसमें एक मुख्य मूर्ति तथा दो छोटी मूर्ति है। विष्णु की कई मूर्तियां हैं। बुद्ध, ब्रह्मा, सूर्य, यक्ष, वरुण, कुबेर, अग्नि, नरनारायण, नारायण, गजलक्ष्मी, राम-लक्ष्मण, कृष्ण, गरूड, गणेश, शिव-पार्वती, हनुमान, शनि, भीलणी के वेश में पार्वती आदि मूर्तियां मंदिर की दीवारों में लगी हुई हैं। मंदिर में दो बड़े शिवलिंग हैं, जो दो गौत्रों के कुलदेवता हैं। मंदिर में प्राचीन श्री जगतस्वामी सूर्य मंदिर के कई स्तम्भ हैं, जिसमें से तीन स्तम्भों पर अभिलेख भी हैं। यह स्तम्भ कलात्मक हैं। वाराहश्याम मन्दिर के पास 'वाराहश्याम पोल' है, जो काष्ठ से निर्मित है तथा काफी प्राचीन है। मंदिर की पूजा का जिम्मा मग या शाकद्वीपीय ब्राह्मण का है, जो प्राचीन समय में श्री जगतस्वामी सूर्य मंदिर के पुजारी हुआ करते थे। मंदिर में मेले के रूप में देवझूलनी एकादशी, कृष्णजन्माष्टमी, वराह जयंती, अन्नकूट महोत्सव प्रमुख रूप मनाये जाते हैं। इस मंदिर परिसर के मुख्य मंदिर निम्न है-

अ. नगरधणी वाराहश्याम

श्रीमाल पुराण में बताया गया है कि महापराक्रमी असुर हेरणाक्ष पृथ्वी का हरण कर रसातल में ले जाता है तो ब्रह्माजी की नासिका के छिद्र से अंगूठे जैसे आकार का एक शिशु वाराह प्रकट होता है, जो देखते ही देखते सर्वशक्तिमान हाथी के समान पर्वताकार हो जाता है। हिरणाक्ष वध कर पृथ्वी को पुनः स्थापित करते हैं।⁹

इस ही महत्ता को देखते हुए कई शासकों ने अपने राज्यक्षेत्र में वराह मंदिरों का निर्माण करवाया था, जो मध्यकाल से पूर्व तक सर्वाधिक प्रसिद्ध भगवान् विष्णु का अवतार था। देश में आज कई जगह मूर्तियों तो मिलती हैं, परन्तु विधिवत् पूजा देखने को नहीं मिलती है। राजस्थान में पुष्कर के अलावा केवल भीनमाल नगर में ही वराहावतार

की पूजा विधिवत् रूप से होती है।

श्री वराहश्याम मंदिर आज के भीनमाल के मुख्य सदर बाजार के केन्द्र में स्थित है। वाराह मूर्ति आज लगभग 550 वर्षों पूर्व श्री महावीर स्वामी जैन मंदिर के पास से नींव खोदते समय प्राप्त हुई, जो पूर्व में वराह मंदिर की रही होगी। किसी प्राकृतिक आपदा से मंदिर तो नष्ट हो गया पर मूर्ति वैसी की वैसी थी। नगरवासियों ने निश्चय किया की बैलगाड़ी से ढोते हुए, जहां बैलगाड़ी रुकेगी वहीं मूर्ति स्थापित की जाएगी। अतः वैसा ही हुआ आज भी यहां मूर्ति स्थापित है और इसकी प्राण-प्रतिष्ठा नहीं की गई है। गर्भगृह पर कोई शिखर भी नहीं है। वराह की आदमकद की मूर्ति है, जिसकी लम्बाई आठ फीट एवं चौड़ाई चार फीट है। मूर्ति पूर्ण रूप से जैसलमेर के गहरे पीले पत्थर की बनी हुई, जिसमें वराह के साथ लक्ष्मी एवं पैरों में नागदेवता आदि है।¹⁰ मूर्ति की आंगी रजत मुखौटों, वस्त्रों, रंगों, पुष्पों आदि से मारवाड़ी शैली में की जाती है, जो श्रृंगार भक्तों को मोहित कर देता है। वराहश्यामजी की आरती चार समय की जाती है, जिसमें मंगला, श्रृंगार, संध्या एवं पौडावली आरतियां होती है। दोपहर में पुजारी परिवार के द्वारा पारम्परिक रूप से बनाया गया दाल-रोटा का भोग लगाया जाता है।¹¹ प्रसाद के रूप में मावे की मिठाई या पेडे चढाये जाते हैं। दिन-भर नगर की महिलाएं मंदिर परिसर में लोक गीत-भजन गाया करती हैं, जिससे मंदिर प्रांगण भक्तिमय हो जाता है।

ब. काश्यपेश्वर महादेव

काश्यपेश्वर महादेव, वराहश्याम मंदिर परिसर में स्थित शिवालय है। काश्यपेश्वर महादेव को यहां काशी विश्वनाथ महादेव के रूप में पूजा जाता है। शिवलिंग देखने में छोटे आकार का एवं बालू रंग का है। मंदिर के गर्भगृह में सामान्य शिवालय की भांति विभिन्न प्रतिमाएं हैं। ये 'काश्यप' गौत्र वाले श्रीमालियों के कुलदेवता हैं।

श्रीमाल पुराण के अनुसार, काश्यपेश्वर महादेव काश्यप कुल में उत्पन्न हुए काश्यप मुनि श्रीमाल नगर में बसते थे। सर्पदंश से उनके पुत्र की मृत्यु हो गयी और सर्पदंश से मरने वाले मनुष्य को मोक्ष नहीं मिलता। काश्यप मुनि ने अतिउग्र तपस्या कर महादेवजी को प्रसन्न किया और विष उतारने वाला मंत्र प्राप्त किया। पाप का नाश करने वाला लिंग प्रकट हुआ और इच्छित वरदान में विषापहारिणी विद्या मांगी और यह बताया गया कि यह विद्या किसी और को दी तो भस्म हो जाओगे। प्रकट हुआ लिंग काश्यपेश्वर महादेव से विख्यात हुआ।¹²

स. वाल्मिकेश्वर महादेव

वाल्मिकेश्वर महादेव, वराहश्याम मंदिर परिसर में खुले आसमान के नीचे आंगन में ही बिना गर्भगृह के यह शिवलिंग है। सामान्य शिवालय की भांति कोई

प्रतिमाएं नहीं, केवल शिवलिंग ही स्थापित है। शिवलिंग देखने में मध्यम आकार एवं सफेद रंग का है। ये 'सनकस' गौत्र वाले श्रीमालियों के कुलदेवता है। श्रीमाल पुराण के अनुसार, यह शिवलिंग सर्वसिद्धि देने वाला है। वैशाख शुक्ल चतुर्दशी को यहां की पूजा की विशेष महिमा है।

3. काकवाराह मंदिर, जुंजाणी रोड, भीनमाल

काकवाराह मंदिर भीनमाल के जुंजाणी रोड पर स्थित है, जहां वराह की बालू पत्थर की मूर्ति है। जिसकी लम्बाई पांच फीट एवं चौड़ाई तीन फीट है। यह वराहश्याम की प्रतिमा से कम कलात्मक है। यहां काशी विश्वनाथ महादेव का मंदिर भी है। मंदिर के द्वार के दाईं ओर कलात्मक मूर्ति चुनी हुई तथा बाईं ओर विष्णुशयनी मुद्रावाली कलात्मक मूर्ति है। मंदिर के पुजारी वैष्णव संत हैं।

4. चण्डीनाथ महादेवमंदिर परिसर, भीनमाल

चण्डीनाथ महादेव मंदिरपरिसर, भीनमाल का सर्वाधिक वृहद् शिवालय परिसर है। इसमें मुख्य मंदिर चण्डीनाथ महादेव का है तथा प्रमुख मंदिरों में प्रयुतेश्वर, सोमनाथ महादेव, दत्तचण्डी देवी, ढुण्ढिराज विनायक, शीतला-ओरी माता, हनुमान आदि के हैं। ढुण्ढिराज विनायक की गणेश प्रतिमा अत्यधिक भव्य एवं कलात्मक है, जो क्षेत्र की सबसे बड़ी गणेश मूर्ति है। परिसर में लगभग सोलह शिवलिंग तथा अन्य कई देवी-देवताओं के मंदिर हैं। परिसर में एक बावड़ी है, जिसे ब्रह्म कुण्ड कहते हैं, जिसका जल पवित्र होने के साथ चर्म रोग के लिए रामबाण है।

मंदिर की दीवारों किसी किले की दीवारों से कम नहीं है। एक भव्य द्वार है, जिस पर मजबूत दरवाजा भी लगा हुआ है। परिसर में पुजारी कक्ष में कई प्राचीन कलात्मक स्तम्भ हैं, जिस में से एक अत्यधिक कलात्मक स्तम्भ पर तीन अभिलेख हैं। परिसर में पुजारी के रूप में राजपुरोहित पूजा कार्य पीढ़ियों से करते आ रहे हैं। मंदिर में शिवरात्रि, शीतला अष्टमी के साथ श्रावण माह में मेले का माहौल रहता है। चण्डीनाथ महादेव की महिमा जन-जन की आस्था का केन्द्र है।

अ. श्री चण्डीश्वर महादेव (चण्डीनाथ)

चण्डीनाथ महादेव मंदिर परिसर का मुख्य मंदिर है, जिन्हें चण्डीश्वर महादेव के नाम से भी जाना जाता है। चण्डीनाथ महादेव का श्रृंगार अत्यधिक सम्मोहित करने वाला है, लिंग पर जटाधारी भगवान् शिव का मुखौटा धारण करवाया जाता है तथा किसी दूल्हे की भांति श्रृंगार किया जाता है। यह भीनमाल के शिवालयों में सर्वाधिक लोकप्रिय है। ये 'गौतम' गौत्र वाले श्रीमालियों के कुलदेवता है। श्रीमाल पुराणके अनुसार, चण्डीश्वर

महादेव का लिंग भव्य है। विधिपूर्वक चार वेद सीखने अथवा उत्तमोत्तम धार्मिक विधि करके जो फल मिलता है, वही चंडीश्वर महादेव की श्रद्धा और भक्तिभाव से दर्शन करने से मिलता है।¹³

ब. प्रयुतेश्वर महादेव

प्रयुतेश्वर महादेव, चण्डीनाथ महादेव मंदिर उत्तर की ओर स्थित है। जिसका हाल ही में जीर्णोद्धार करवाया गया है, जो काफी भव्य निर्माण कार्य है। ये 'चन्द्रास' गौत्र वाले श्रीमालियों के कुलदेवता है। श्रीमाल पुराण के अनुसार, किसी समय श्रीमाल नगर में चण्डीश्वर शिव की पूजार्चना के लिए हजारों ब्राह्मण बाहर से आये। उनमें यह प्रस्ताव स्वीकृत हुआ कि चण्डीश की सर्वप्रथम पूजन करने वाला ब्राह्मण पंक्ति से बाहर माना जायेगा। ब्राह्मण निस्तब्ध होकर बैठ गये। भगवान शिव की कृपा से सामने हजारों शिवलिंग दिखाई दिये। सभी आगंतुक ब्राह्मणों ने अनन्य भक्ति भाव से पूजार्चना की। भगवान ने प्रसन्न होकर वरदान मांगने को कहा। ब्राह्मणों ने वरदान मांगते हुए कहा कि, सर्वलिंग एक लिंग रूप में प्रकट हो। तब भगवान् शिव, प्रयुतेश्वर महादेव के रूप में स्थापित हुए।¹⁴

5. जागेश्वर महादेव, चण्डीनाथ महादेव परिसर के पीछे, भीनमाल

जागेश्वर महादेव मंदिर, चण्डीनाथ महादेव परिसर के पीछे दाईं ओर, भीनमाल में है। शिवलिंग बड़ा तथा भव्य है। मंदिर में कई भगवावशेष है। ये 'हरितस' गौत्र वाले श्रीमालियों के कुलदेवता है।

6. नवलकेश्वर महादेव, नवलेश्वर कॉलोनी, भीनमाल

नवलकेश्वर महादेव में काफी प्राचीन शिवलिंग है, जो बड़े आकार का है जिस पर नागफनी भी है। ये 'भारद्वाज' गौत्र वाले श्रीमालियों के कुलदेवता है।

7. भूतेश्वर महादेव, अग्रवाल धर्मशाला के पास, भीनमाल

भूतेश्वर का लिंग पहले भीनमाल श्मशान के पास था, किन्तु आज यह भीनमाल के मध्य में है। लिंग अति प्राचीन और सुंदर है। इन्हें आनंदेश्वर महादेव के नाम से भी जाना जाता है। ये 'लोढवान' गौत्र वाले श्रीमालियों के कुलदेवता है।

8. त्र्यम्बकेश्वर महादेव, तलबी रोड, भीनमाल

त्र्यम्बकेश्वर महादेव मंदिर प्राचीन त्र्यम्बक सरोवर या तलबी तालाब की पाल के दक्षिण छोर पर थोड़ी उंचाई पर स्थित है। शिवलिंग देखने में छोटे आकार का एवं हल्के गहरे रंग का है। यहां सामान्य शिवालय की भांति विभिन्न प्रतिमाएं स्थापित है। त्र्यम्बक

सरोवर या तलबी तालाब एक समय में गौतम ऋषि का आश्रम था। श्रीमालपुराण में इसकी अत्यधिक मान्यताएं बताई गई हैं। ये 'कौशिक' गौत्र वाले श्रीमालियों के कुलदेवता हैं। श्रीमाल पुराण के अनुसार, त्रिपुरा नामक दैत्य के नाश करने के फलस्वरूप त्र्यम्बकेश्वर नाम से प्रसिद्ध हुए।¹⁵

9. पारेश्वर महादेव, नवदुर्गा मंदिर के सामने, जसवंतपुरा रोड, भीनमाल

पारेश्वर महादेव मंदिर का प्राचीन भग्नावशेष लिंग बड़ा एवं सफेद रंग का है तथा नवीन लिंग सामान्य है। इस मंदिर में गौशाला संचालित होती है। इस मंदिर के बाहर एक बहुत लम्बा एवं प्राचीन लिंग का भग्नावशेष भी है। ये 'पाराशर' गौत्र वाले श्रीमालियों के कुलदेवता हैं। श्रीमाल पुराण के अनुसार, राक्षसों के द्वारा पाराशर ऋषि के पिता का भक्षण करने के फलस्वरूप पाराशर ने यज्ञानुष्ठान से सात देवियों एवं भगवान् शिव की आराधना की, जिससे राक्षसों का नाश हो सके।¹⁶

10. जयेश्वर महादेव, ग्राम कोड़ी चौपावतान, भीनमाल

जयेश्वर महादेव मंदिर भीनमाल से रानीवाडा जाने वाली रोड पर भीनमाल से 7 किलोमीटर दूर ग्राम कोड़ी चौपावतान में है और सागी नदी के किनारे है। यह लिंग बड़ा एवं प्राचीन है। यह मंदिर आड़ेश्वर महादेव के नाम से भी जाना जाता है। श्रावण शुक्ल एकादशी एवं शिवरात्रि को बड़ा मेला लगता है। ये 'शाण्डिल्य' गौत्र वाले श्रीमालियों के कुलदेवता हैं।

11. भूर्भुरेश्वर महादेव, श्री सुंधापर्वत, भीनमाल

भूर्भुरेश्वर महादेव, सुंधा पर्वत की गुफा में स्थित चामुंडा देवी जिसे सुन्धा माता भी कहा जाता है, के सामने है। सुन्धा पर्वत पर मौजूद अभिलेख के अनुसार सुन्धा पर्वत क्षेत्र स्वयं आदिदेव भगवान् शिव की तपोभूमि रही है तथा यहां मौजूद एक शिवलिंग से पता चलता है कि यह स्थान लकुलीश सम्प्रदाय से भी जुड़ा रहा है। मार्गशीर्ष मास में शुक्ल पक्ष की चतुर्दशी की खास महिमा है। ये 'उपमन्यु' गौत्र वाले श्रीमालियों के कुलदेवता हैं।¹⁷

12. दुधेश्वर महादेव, ग्राम सावीधर, भीनमाल

दुधेश्वर महादेवमंदिर सावीधर गांव के पास है। सावीधर गांव भीनमाल से 8 कि.मी. की दूरी पर है। यहां कुआं और धर्मशाला है। यह लिंग बड़ा एवं प्राचीन है तथा जिस पर नागफन भी है। इस स्थल के नजदीक ही सावीधर हनुमानजी का प्राचीन प्रख्यात मंदिर है। दुधेश्वर का स्थल यक्षकूप के पास आता है। ये 'वच्छस' गौत्र वाले श्रीमालियों के कुलदेवता हैं। श्रीमाल पुराण के अनुसार, दुधरेश्वर नाम का गन्धर्व वीणा गायन करने में प्रख्यात था। दुधरेश्वर ने मेघनाद की पुत्री रमा के साथ गांधर्व पद्धति से विवाह किया। प्रसूति के दौरान रमा की मृत्यु हो जाती है। तीर्थयात्रा के दौरान दुधरेश्वर

श्रीमाल क्षेत्र में आकर बोरडी के वन में रहता है। वह रेती से बने उत्तम और बड़े लिंग की स्थापना कर विधिवत पूजा करने लगा और चंद्रायण व्रत करने लगा। वन में उसे सिर्फ बेर और उसके पत्ते ही खाने को प्राप्त हुए लेकिन उसने अपनी पुजा यथावत रखी। तब महादेव एवं देवी पार्वती के साथ प्रकट हुए और वरदान दिया। दुर्धरेश्वर के नाम से दुर्धरेश्वर महादेव पडा।¹⁸

13. नागेश्वर महादेव, ग्राम खाण्डादेवल, भीनमाल

नागेश्वर महादेव मंदिर ग्राम खाण्डादेवल में खेतों के मध्य स्थित हुआ है। भीनमाल से 10 किलोमीटर दूर है। यह लिंग बड़ा और भव्य होने के साथ-साथ सफेद आरस रंग का है एवं प्राचीन है। जिसके चारों ओर घुम्पटनहीं है। ये 'कपिंजल' गौत्र वाले श्रीमालियों के कुलदेवता है।

14. गंगेश्वर महादेव, पांथावाड़ा, जिला बनासकांटा, गुजरात

गंगेश्वर महादेव मंदिर, भीनमाल से सर्वाधिक दूरी पर स्थित है, जो पांथावाड़ा, जिला बनासकांटा, गुजरात में है। श्रीमाल पुराण के अनुसार, गंगा को भगवान् शिव के साथ विहार करने की इच्छा हुई। जब दोनों एक सरोवर में विहार कर रहे थे, तब अचानक से देवी पार्वती वहां पहुंची। गंगा ने देवी पार्वती को मनाने के लिए उनकी आराधना की, तब देवी पार्वती उनकी नम्रता देखकर प्रसन्न हो गयी। इस प्रकार यह स्थान गंगेश्वर के नाम से प्रसिद्ध हो गए। ये 'मोद्गल' गौत्र वाले श्रीमालियों के कुलदेवता है।¹⁹ वर्तमान भीनमाल में ओर भी कई देवालय हैं, जिसमें नीलकंठ महादेव, नीम गौरिया भैरव, फाफडिया हनुमान प्रसिद्ध मंदिर है। देवियों के भी कई प्रख्यात मंदिर होने के साथ जैन जिनालय भी दर्जनों भर है।²⁰ इस प्रकार से उपर्युक्त आलेख में भीनमाल के देवालयों से सम्बंधित मान्यताएं स्पष्ट होती हैं। इन देवालयों में कई गौत्रों की कुलदेवता विराजमान है। यह मंदिर जन आस्था के केन्द्र के साथ-साथ सांस्कृतिक महत्व भी रखते हैं। इन मंदिरों में समय-समय पर लगने वाले मेलों, उत्सवों एवं धार्मिक अनुष्ठानों से आर्थिक-क्रियाकलाप भी संचालित होते हैं, जिससे भीनमाल का सांस्कृतिक, सामाजिक एवं आर्थिक विकास हो रहा है।

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पन्नी पठानों के संदर्भ में शेखावाटी प्रदेश का इतिहास लेखन

ज़ाहिदा शबनम

राजस्थान में सल्तनत काल से मुगल काल तक अफगानिस्तान के विभिन्न प्रान्तों से पठानों के काफिलों का आगमन होता रहा। ऐसे में 15वीं सदी ईस्वी के उत्तरार्द्ध में शेखावाटी क्षेत्र से होकर गुजर रहे काबुली पठानों का एक बड़ा काफिला अमरसर के पास आकर रुका। यह समय शेखावाटी के अत्यन्त योग्य शासक राव शेखा के शासनकाल का था। राजस्थान में अपने समय के वीर पुरुषों में शेखा का विशिष्ट स्थान रहा है। शेखा के वंशज ही आगे चलकर शेखावत कहलाए तथा उसका शासन क्षेत्र शेखावाटी कहलाया।

शेखा के दादा बालाजी ने कछवाह राज्य आमेर से अलग होकर नाण जैसे छोटे ठिकाने का शासन सम्भाला और आमेर की अधीनता स्वरूप प्रतिवर्ष कर के रूप में आमेर को बछेरे देना स्वीकार किया। राव शेखा ने अपनी योग्यता एवं पराक्रम से नाण जैसे छोटे ठिकाने को एक शक्तिशाली राज्य में बदल दिया तथा अमरसर को अपनी नई राजधानी के रूप में स्थापित किया। राव शेखा के समय तक आमेर राज्य को कर के रूप में प्रतिवर्ष बछेरे देने की परम्परा चल रही थी।¹ शेखा ने गुलामी की इस शृंखला को तोड़ना चाहा। उन्होंने आमेर के राजा उद्धरण जी को बछेरे देने बन्द कर दिये। लेकिन जब चन्द्रसेन विक्रम सम्वत् 1525 में आमेर के शासक हुए तब शेखा के पास संदेश भेजा कि वे आमेर को कर के रूप में बछेरे क्यों नहीं भेजते हैं? शेखा ने उत्तर दिया कि 'मैं अधीनता के प्रतीक चिह्न को समाप्त कर देना चाहता हूँ और इस कारण मैंने बछेरे भेजने बन्द कर दिए।' शेखावाटी के इतिहास पर सबसे पहली पुस्तक 1754 विक्रम संवत् की कवि हरिनाम की रचना केसरीसिंह समर में इस घटना का उल्लेख इस प्रकार किया-

किए प्रधानन अरज यक, सुनहू भूप बनराज।

एक अमरसर राव बिन, सकल समापे बाज।।¹

इस समाचार को जानकार चन्द्रसेन को बड़ा क्रोध आया और उन्होंने शेखा पर चढ़ाई करने की आज्ञा दी। इसी समय पन्नी पठानों का एक काफिला जिसमें 500 पन्नी पठान थे अमरसर के पास आकर रुका। शेखा ने इन पन्नी पठानों को अपना मित्र बना लिया, उनके साथ एक विशेष समझौता किया और अपनी सेना में रखकर अपनी शक्ति बढ़ाई। पठानों के साथ मिलकर राव शेखा की सेना ने चन्द्रसेन की सेना से मुकाबला किया तथा आमेर के कई घोड़ों को छीन कर ले आए। इसके पश्चात् शीघ्र ही चन्द्रसेन ने

दूसरी चढ़ाई की लेकिन नाण के पास राव शेखा व पन्नी पठानों की संयुक्त सेना से बुरी तरह पराजित हुआ और उसे मैदान छोड़कर भागना पड़ा।¹ शेखावाटी व राव शेखा के इतिहास पर कई विद्वानों ने समय समय पर अपने अध्ययन प्रस्तुत किए हैं किन्तु शेखा की सेना को सशक्त बनाने वाले पन्नी पठानों पर आज दिन तक किसी विद्वान् ने कोई विशिष्ट अध्ययन प्रस्तुत नहीं किया है। ये पठान कौन थे और कहां से आये थे? इस बारे में विद्वानों के विभिन्न मत हैं। सर्वप्राचीन रचना केसरीसिंह समर में इस संदर्भ में लिखा है-

दावल नू मलिक पठान। चढ चल्लिया मुल्तान।
महमूद सूं रिस कीन्ह। गुजरात धर तज दीन्ह।।
सत पंच सहज सिपाह। खल दलन परि मनुराह।
उतरे अमरसर आय। सनमान कंवर कराय।।
निज आप डेरे नाय। करि शब्धुश रखे ताय।
मम वंस तुल कुल बैर। करिबहें सूजाति बहेर।।²

अर्थात् दावल पठान गुजरात के सुल्तान महमूद से नाराज होकर मुल्तान को चल पड़े। पांच सौ पठान अमरसर आकर उतरे। यहां कंवर शेखा ने उनका सम्मान किया और उनको भाई मानकर रखा और कहा मेरे वंश और तुम्हारे कुल में बैर नहीं होगा।¹ कर्नल टॉड कृत Annals and Antiquities of Rajasthan के हिन्दी अनुवाद में लिखा है कि 'शेखा ने पठानों की सहायता से अपने अधीश्वर आमेर राज्य की सेना को भगा दिया।'¹ वि.सं. 1926 में रचित श्री गोपाल कविया के ग्रन्थ शिखर वंशोत्पत्ति में भी इन पठानों के विषय में इस प्रकार लिखा गया है-

बारा एक दाईं पंथ आया छानवीना।
बाई ही पाठाणां राव सेखो राख लीना।।²

पूरणमल कृत शिखर वंश जस प्रकाश (अप्रकाशित रचना) में लिखा है कि-

द्वादस हजार पठान तेग पूरा। परवै तुझ अैं हैं पनी वीर सूरा।
बिलायत हूँता सिपाही सूं बके। धजंय जेहिसाधि विधाधनके।।
किया आन अच्चान चंका मुकाम। वहां राव सेखो मिल्यो जाय तामं।।
सटी पाग तासूं रू भायप्या दाखी। सभी देय मान किये सूरसाखी।।
कदे काल कोई हुतै बाह केरी। लहै नाहि बैरमं ओलाद मेरी।
कुरानं पुरानं दिये बीच साखी। तबे भायपो बांधियों रीति राखी।।³

रामचन्द्र शास्त्री की रचना शेखावाटी प्रकाश में लिखा है कि काबुली पठानों का एक काफिला दक्षिण देश को जा रहा था। उन्हें राव शेखा ने अपने राजनैतिक चातुर्य से अपना मित्र बना लिया और उन्हें 12 गांव जागीर के रूप में दे दिये जो आज भी पठानों की बारह बस्तियों के नाम से प्रसिद्ध है। यह बारह गांव तिगरिया, हस्तेडा, निवाणा, भूतेड़ा, डूंगरी-कलां, डूंगरी-खुर्द, तुरक्यास, नांगल तुर्कान, हिंगोणिया आदि थे।⁴

गोपाल कविया की रचना शिखर वंशोत्पत्ति में लिखा है-

असै राव सेषै अमरसर का राज पाया ।

बारा कोटडयां में यो पणी पढाणां ने बसाया ।।

दाबि विहाणी दादरी हांसीगढ हंसार ।

सिषर पजाई सांमटी गबडां धरा लगार ।।¹

अर्थात् राव शेखा ने पन्नी पठानों के एक शक्तिशाली काफिले से अमरसर के निकट भेंट की और उन्हें बारह गांवों की जागीर दी जो 'बारह बस्ती' के नाम से प्रसिद्ध हुई। राव शेखा एवं पन्नी पठानों के बीच एक विशेष समझौता हुआ जिसके अनुसार राव शेखा ने वचन दिया कि वह और उसके उत्तराधिकारी कभी शूकर मांस नहीं खाएंगे और पन्नी पठानों ने वचन दिया कि वे कभी गौमांस नहीं खाएंगे और मोर का शिकार नहीं करेंगे। इस मित्रवत वचन-संधि के पश्चात् राव शेखा की सेना ने पन्नी पठानों के साथ मिलकर दादरी, भिवानी, हांसी और हिसार राज्यों की सेनाओं को विभिन्न युद्धों में पराजित किया और अमरसर राज्य में मिला लिया।²

इन सब रचनाओं में सबसे प्राचीन रचना कवि हरिनाम कृत केसरीसिंह समर (वि. 1754) है और शेष सभी रचनाएं वि. 20वीं शताब्दी की हैं। अफगान बहलोल लोदी जब सुल्तान बना तब उसने अफगानिस्तान से पठानों को बुलवाया और यहां उनको नौकरियाँ तथा जागीरें दीं। इसके बाद सिकन्दर लोदी अर इब्राहीम लोदी के समय तक पठानों के दल के दल इस देश में आये और नौकरियाँ और जागीरें पाईं। परन्तु इन पन्नी पठानों के भारत आगमन तक परिस्थितियां बदल चुकी थीं। 1525-26 वि. के आसपास जब ये पठान इस देश में आये तब नौकरी और जागीरें देने में शिथिलता आने लगी थी। परिस्थितियां ऐसी बन गयी थीं कि पन्नी पठानों को गुजरात में भारतीय मुसलमान शासकों की सेना में नौकरी करनी पड़ी। जब महमूद बेगड़ा गुजरात का सुल्तान बना तो उसने उच्च सैन्य पदों पर आसीन पठानों को हटाना शुरू किया तब ये स्वाभिमानी पठान गुजरात छोड़कर नई आजीविका की खोज में शेख बुरहान के दर्शन करने अमरसर आये।³

18वीं सदी स्वी के पूर्वार्द्ध में सआदतुल्ला खाँ मंदोज़ई ने अफगानों के इतिहास पर 'सोलत-ए-अफगानी' नामक एक महत्वपूर्ण ग्रंथ की रचना की। इस ग्रंथ में भारत में अफगानों के आगमन, राज्य-विस्तार युद्धों और पतन तक का सम्पूर्ण इतिहास वर्णित है। सआदतुल्ला खाँ ने इस ग्रंथ में पन्नी पठानों के राव शेखा के राज्य में आगमन का उल्लेख करते हुए लिखा है कि 'राव शेखा से सम्मान-स्वरूप बारह गांवों की जागीरें प्राप्त करने वाले पन्नी पठान मोहम्मदज़ई और मंदोज़ई कबीलों के थे और अत्यन्त वीर और पराक्रमी थे।' कालान्तर में कुछ पन्नी पठान शेखावाटी प्रदेश से बाहर निकलकर राजस्थान की अन्य रियासतों में जाकर बस गए। उन्हें वहाँ उचित सम्मान और जागीरें मिलीं। उन्होंने

उन रियासतों के अन्य रियासतों से राजनैतिक सम्बन्धों व युद्धों में भी महत्वपूर्ण भूमिका निभाई। जैसे जयपुर-अजमेर राष्ट्रीय-राजमार्ग पर स्थित गाँव गगवाना पठान-बहुल आबादी का है। यहाँ के पठान 300 वर्ष पूर्व अमरसर से यहाँ आकर बस गए थे। 11 जून 1741 में गगवाना में लड़ा गया युद्ध इतिहास के पन्नों में बहुत महत्वपूर्ण और निर्णायक युद्ध रहा है। इस युद्ध में गगवाना के पठान जयपुर राज्य की सेना के साथ मिलकर बड़ी वीरता से लड़े और जोधपुर राज्य की सेना को करारी हार का सामना करना पड़ा। इस युद्ध की भीषणता के बारे में प्रसिद्ध इतिहासकार यदुनाथ सरकार ने अपनी पुस्तक 'जयपुर का इतिहास' में लिखा है कि 'राठौड़ों ने ऐसा रक्तपात कभी नहीं देखा था, दोनों ओर के हजारों योद्धा मारे गए और गगवाना की धरती पर सैंकड़ों नरमुण्ड बिखरे पड़े थे।'² हाल ही में 1990 के दशक में प्रख्यात पत्रकार एवं शिक्षाविद् स्वर्गीय श्री बिशनसिंह शेखावत ने राजस्थान के 300 से अधिक गाँवों का व्यक्तिगत भ्रमण कर एक वृहद् एवं मौलिक सर्वेक्षण किया और क बहुमूल्य ऐतिहासिक तथ्य एकत्रित किए। इन तथ्यों को दैनिक समाचार पत्र राजस्थान-पत्रिका द्वारा एक लेख-श्रृंखला के रूप में 'आओ गांव चलें' नामक शीर्षक से लगभग दो वर्ष तक प्रकाशित किया गया था। इसी श्रृंखला में बारह बस्ती के गाँवों और यहाँ रह रहे पठान परिवारों की ऐतिहासिकता का विस्तृत उल्लेख करते हुए श्री शेखावत ने लिखा है कि 'शेखावाटी व राव शेखा का इतिहास बारह बस्ती के इन पन्नी पठानों के वर्णन के बिना नितान्त अधूरा है।'¹

सन्दर्भ

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1. केसरी सिंह समर (सम्पादित : झाबरमल शर्मा) पृ. 4
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4. शेखावाटी प्रकाश, पृ. 37
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उन्नीसवीं सदी में राजस्थान के देशज इतिहास लेखन में राष्ट्रवाद

विक्रमसिंह अमरावत

उन्नीसवीं सदी भारतीय इतिहास में संक्रांति की सदी रही है। औपनिवेशिक शासन का चरमोत्कर्ष और फिर उसी औपनिवेशिक शासन के प्रतिरोध की व्यापक शुरुआत इसी सदी में हुई। आधुनिक संस्थाओं के विकास एवं सामाजिक-सांस्कृतिक नवजागरण ने इस सदी को पर्याप्त गतिशीलता प्रदान की। यद्यपि साम्राज्यवादी एवं कतिपय अन्य इतिहासकारों¹ ने उन्नीसवीं सदी से पहले अठारहवीं सदी को एक अंधकार-युग कहा एवं यह स्थापित करने का प्रयास किया कि उन्नीसवीं सदी में हुए परिवर्तनों में उससे पहली सदियों से कोई निरन्तरता का सम्बन्ध नहीं है। यद्यपि अब इस अवधारणा को उतना महत्व नहीं दिया जाता क्योंकि इसके प्रत्युत्तर के रूप में अनेक इतिहासकारों ने अठारहवीं सदी को एक गतिशील सदी के रूप में प्रस्तुत किया एवं कहा कि इस सदी में राजनीतिक सत्ताओं का विखण्डन हुआ था न कि राजनीतिक विखण्डन।² उन्होंने अठारहवीं सदी में निरन्तरता को स्वीकार करते हुए ये स्थापित करने का प्रयास किया कि उन्नीसवीं सदी में जो परिवर्तन हुए वो पिछली सदियों की घटनाओं की निरन्तरता के परिणाम थे।

देशज इतिहास लेखन

भारतीय इतिहासलेखन परम्परा जो कि शुरुआत से समावेशी रही है, में विविधताएं एवं उत्तरोत्तर परिवर्तनशीलता स्पष्ट रूप से देखी जा सकती हैं। प्राचीन काल में अतीत के महत्व के प्रति सजगता का विकास उत्तरोत्तर काल में अतीत के आलेखन की विभिन्न शैलियों के रूप में सामने आता है। अतीत के बोध एवं उसको प्रस्तुत करने की इस विकास यात्रा में लगातार नवीनताओं के समावेश के प्रति एक सकारात्मक दृष्टिकोण ने ही इसे जीवन्त बनाए रखा। देश-काल-परिस्थिति के अनुसार परिवर्तनों को स्वीकार करते हुए सदैव एक सहज शैली विकसित होती रही। बाह्य प्रभावों को सहजता से स्वीकार कर अंतर्भूत कर लिया गया जिसकी वजह से देशजता की अवधारणा कहीं भी खण्डित होती प्रतित नहीं हुई। अतीत के बोध का हेतु ज्ञान के स्रोत से आगे बढ़ कर वैधता प्रदान करने तक पहुँचा और उस पूरी प्रक्रिया में अतीत को जानने एवं प्रस्तुत करने की पद्धति में लगातार परिवर्तन होते रहे। साहित्यिक शैलियों के विकास ने इस

प्रस्तुतीकरण के विकास में महत्वपूर्ण योगदान दिया। इतिहासलेखन की यह देशजता प्राचीन काल से मध्यकाल एवं आधुनिक युग तक बनी रही। उन्नीसवीं सदी के अन्त तक भारतीय देशज इतिहास लेखन की विभिन्न परम्पराओं के अवशेष प्राप्त होते हैं।

राजस्थान में भी इसी तरह से विकसित देशज इतिहासलेखन परम्परा के निशान उन्नीसवीं सदी के अन्त तक विविधताओं के साथ देखे जा सकते हैं। राजस्थान में मध्यकाल में ख्यात लेखन के रूप में विकसित हुई इतिहासलेखन की देशज परम्परा उन्नीसवीं सदी के अन्त तक अस्तित्व में रही। ख्यात लेखन के रूप में अतीत को प्रस्तुत करने की परम्परा के सबसे पुराने उल्लेख यद्यपि नवीं सदी तक पीछे जाते हैं लेकिन उसके स्पष्ट प्रमाण सोलहवीं सदी में ही देखने को मिलते हैं।³ उसी समय में फारसी इतिहास लेखन परम्परा के तत्वों के समावेश के साथ ख्यात लेखन परम्परा का नवीन स्वरूप विकसित होता है और शासकों के इतिवृत्तों का आलेखन अधिक विस्तार के साथ होने लगता है। भाषाएँ लेखन शैली एवं वंशावली-स्वरूप के ढाँचों में मौलिकता बनी रहती है जो कि उसकी देशजता की पहचान को बनाए रखती है किन्तु राजनैतिक एवं सामाजिक संबंधों को देखने की दृष्टि एवं भौगोलिक समझ में हो रहे निरन्तर परिवर्तन इस देशज इतिहास लेखन की निरन्तरता को एवं प्रासंगिकता को बनाए रखते हैं। अठारहवीं एवं उन्नीसवीं सदी का पूर्वार्द्ध ख्यात के रूप में देशज इतिहास लेखन का प्रौढ़काल था जब समकालीन इतिहासलेखन की समझ एवं पद्धति के अनुसार ख्यातकारों ने अतीत को प्रस्तुत किया। यद्यपि आधुनिक वैज्ञानिक इतिहास लेखन की दृष्टि से अब उस समय के अतीत के वृत्तान्त को इतिहास लेखन नहीं माना जाता है बल्कि उसे इतिहास के लिये सामग्री के रूप में ही अधिक स्वीकार किया जाता है। उन्नीसवीं सदी में ही जब ब्रिटिश इतिहासकारों ने आधुनिक इतिहासलेखन पद्धतिशास्त्र के अनुसार इतिहासलेखन किया तो उसका भी प्रभाव पड़ना स्वाभाविक था और उन्नीसवीं सदी के उत्तरार्द्ध में राजस्थान की रियासतों में जो इतिहासलेखन हुआ उसमें उस प्रभाव को स्पष्ट रूप से देखा जा सकता है। दयालदास सिंहद्वयच एवं श्यामलदास दधवाड़िया की रचनाएँ इन प्रभावों को स्पष्ट करती हैं।⁴ संभवतः राजस्थान में देशज इतिहास लेखन परम्परा के ये अन्तिम पड़ाव थे।⁵ उन्नीसवीं सदी में राजस्थान की विभिन्न रियासतों में इतिहास लेखन का कार्य हुआ। मारवाड़ राज्य में राठौड़ों की ख्यात और बाद में महाराजा तखतसिंह की ख्यात की रचना की गई, स्वयं बांकीदास आशिया ने इतिहास से संबंधित बातों का संकलन किया था जो बांकीदास की ख्यात के नाम से प्रकाशित हुआ, बीकानेर राज्य में दयालदास की ख्यात एवं ख्यात देश-दर्पण, मेवाड़ में श्यामलदास दधवाड़िया द्वारा वीर-विनोद की रचना की गई, जैसलमेर में जैसलमेर की ख्यात, जयपुर में कछवाहों की ख्यात अर वंशावली, बूँदी राज्य में सूर्यमल्ल मिश्रण द्वारा वंश-भास्कर की रचना की गई। ये तत्कालीन संदर्भ में इतिहास ग्रन्थ एवं वर्तमान संदर्भ में इतिहास जानने की

साधन-सामग्री राजस्थान के उन्नीसवीं सदी में रचित देशज इतिहासलेखन के प्रतिनिधि ग्रन्थ माने जा सकते हैं।

राष्ट्रवाद एवं इतिहास लेखन

औपनिवेशिक शासन के प्रतिरोध स्वरूप उन्नीसवीं सदी में जिस अवधारणा का विकास हुआ उसे सामान्यतया राष्ट्रवाद के रूप में जाना गया। भारत के एक आधुनिक राष्ट्र बनने की संभावनाओं को भी इसी सदी में खोजा गया। भारत का राष्ट्र के रूप में निर्माण और अन्ततः एक आधुनिक राष्ट्र के रूप में परिणति कोई एक या दो सदी की परिघटना नहीं थी बल्कि इसकी एक लम्बी ऐतिहासिक प्रक्रिया रही है जो समय के साथ बदलती एवं विकसित होती रही। इस पूरी प्रक्रिया को महज इस सरलता के साथ नहीं देखा जा सकता कि किसी विशेष कालखण्ड में भारत का अधिकांश क्षेत्र एक ही साम्राज्य का हिस्सा रहा था। यद्यपि ये घटना इस पूरी प्रक्रिया में सहायक के रूप में अवश्य रही है बल्कि इस तरह की अनेक घटनाओं और उनके विविध परिणामों एवं प्रभावों ने ही इस प्रक्रिया में निरन्तरता को बनाए रखा।

किसी राष्ट्र के निर्माण में जिस तरह 'स्व' की अवधारणा एवं एकात्मकता की आवश्यकता होती है उसी तरह से 'स्व' को और अधिक स्पष्ट एवं प्रभावि बनाने के लिये 'अन्य' का परिभाषित होना भी उतना ही महत्वपूर्ण है।⁶ 'स्व' एवं 'अन्य' का ये द्वैत राष्ट्र-निर्माण की प्रक्रिया का अभिन्न हिस्सा होता है। उसके बिना राष्ट्र निर्माण की प्रक्रिया का पूर्ण होना सम्भव नहीं होता।⁷ उन्नीसवीं सदी में भारत जब एक आधुनिक राष्ट्र बनने की प्रक्रिया में था तब यही 'स्व' एवं 'अन्य' परिभाषित हो रहे थे। साम्राज्यवादी इतिहासकार, जो कि निश्चित रूप से आधुनिक राष्ट्र निर्माण की प्रक्रियाओं से भलिभांति परिचित थे, वो ये भी जानते थे कि एक 'अन्य' के रूप में रहकर भी यदि उन्हें अपने साम्राज्यीय शासन को दीर्घकालीन बनाना है तो उसके लिये उनको एक और ऐसे 'अन्य' की छवि तैयार करनी होगी जिसे शत्रु के रूप में स्थापित किया जा सके और स्वयं को 'तटस्थ-अन्य' के रूप में या 'मित्र-अन्य' के रूप में प्रस्तुत किया जा सके।⁸ जेम्स मिल के द्वारा लिखा गया इतिहास कुछ इसी तरह की छवि को तैयार करता हुआ प्रतीत हो रहा था।

उन्नीसवीं सदी में भारत में आधुनिक इतिहास लेखन के रूप में जिस तरह का इतिहास लेखन शुरू हुआ वो मुख्य रूप से साम्राज्यवादी इतिहासकारों के द्वारा किया गया। जिसका सैद्धान्तिक ढाँचा कमोबेश जेम्स मिल तैयार कर चुके थे और उनके पश्चातकालीन इतिहासकारों ने उस मूल ढाँचे को अपने-अपने तरीके से व्याख्यायित एवं विश्लेषित किया, उसको तार्किकता देने का प्रयास किया। इलियट-डाउसन द्वारा मध्यकालीन इतिहासकारों के इतिहास का संकलन और कर्नल टॉड द्वारा लिखित

राजपूताने का इतिहास जेम्स मिल के इतिहास को ही पुष्ट करता हुआ प्रतीत होता है। इतिहासलेखन के इस साम्राज्यवादी दृष्टिकोण के जवाब में भारतीय दृष्टिकोण से इतिहास लेखन की शुरुआत उन्नीसवीं सदी के अन्त तक हो चुकी थी जिसे राष्ट्रवादी इतिहास लेखन के रूप में जाना जाता है। जिस तरह से युरोपीय पुनर्जागरण में प्राचीन ग्रीक एवं रोमन सभ्यता की महानताओं का महत्वपूर्ण योगदान रहा उसी तरह से राष्ट्रवादी इतिहासकारों ने साम्राज्यवादी दृष्टिकोण के समक्ष अपना मजबूत पक्ष प्रस्तुत करने के लिये प्राचीन महानता को स्थापित करने का यत्न किया। प्राचीनता की महानता को स्थापित करने के प्रयास में राष्ट्रवादी इतिहासकारों ने जाने-अनजाने साम्राज्यवादी इतिहासकारों के द्वारा अन्य के रूप में बनाई गई उस शत्रु की छवि (मुस्लिम शासक) को स्वीकार कर लिया जिससे छुटकारा दिलवाने में उनका (अंग्रेजों का) महत्वपूर्ण योगदान रहा था। यद्यपि वो इस कारण से तटस्थ-अन्य नहीं बन पाए लेकिन उन्होंने राष्ट्रीयता के पूरे विमर्श की दिशा को ही मोड़ दिया। राष्ट्रवादी इतिहासकारों की प्राचीनकाल पर अत्यधिक निर्भरता एवं मध्यकाल की उपेक्षा ने साम्राज्यवादी इतिहासकारों के उद्देश्य को एक स्तर तक तो पूरा कर ही दिया था किन्तु उनके द्वारा आरोपित यह 'स्व' एवं 'अन्य' का भेद कृत्रिम था। भारतीय जनचेतना का जो उभार साम्राज्यवाद के समक्ष खड़ा हुआ उसने इस भेद की कृत्रिमता को स्पष्ट कर दिया था।⁹ कतिपय राष्ट्रवादी इतिहासकारों की राष्ट्र की संकीर्ण अवधारणा को मार्क्सवादी इतिहासकारों ने उभारा एवं उसका आलोचनात्मक विश्लेषण किया। अब फिर से उस संदर्भ में यह देखने की आवश्यकता है कि जिस तरह से साम्राज्यवादी इतिहासकारों ने 'स्व' एवं 'अन्य' की परिभाषा को ही बदल दिया था एवं राष्ट्र के विमर्श को एक संकीर्णता प्रदान की थी, उसी संकीर्णता के आधार पर राष्ट्र को देख कर कैसे साम्राज्यवादी इतिहासकारों के प्रत्युत्तर में एक राष्ट्रवादी इतिहासलेखन हो सकता है? वास्तव में तो साम्राज्यवादी इतिहासकारों ने जिस तरह की अवधारणाएँ प्रस्तुत की थीं उनकी वैज्ञानिक पड़ताल करके उनका जवाब तैयार किया जाना चाहिये एवं जिन उद्देश्यों की पूर्ति के लिये उक्त अवधारणाओं का सहारा लिया गया था उनको ध्वस्त करने के लिये उनके ही संदर्भ के जवाबी तर्क दिये जाएँगे तभी सही मायने में राष्ट्रवादी इतिहास लेखन परिभाषित होगा अन्यथा एक संकीर्ण या संकुचित राष्ट्रवादी इतिहासलेखन परोक्ष रूप से ही सही किन्तु साम्राज्यवादी इतिहासलेखन की अवधारणाओं की ही पुष्ट करेगा।¹⁰

उपर्युक्त सैद्धान्तिक ढाँचे के अन्तर्गत उन्नीसवीं सदी में राजस्थान में हुए देशज इतिहासलेखन में राष्ट्रवाद को देखा जा सकता है। बाँकीदास री ख्यात (1832), राठोड़ों री ख्यात एवं तखतसिंह री ख्यात (1874), दयालदास री ख्यात (1872) एवं वीर-विनोद (1884) ये सभी ग्रन्थ जेम्स मिल के हिस्ट्री ऑफ ब्रिटिश इण्डिया (1818) के बाद की रचनाएँ हैं। अतः इनकी रचना होने के समय तक भारत का इतिहास साम्राज्यवादी

इतिहासकारों द्वारा लिखा जाना प्रारम्भ हो चुका था। जेम्स टॉड ने भी दयालदास एवं श्यामलदास के पहले अपने ग्रन्थों की रचना कर दी थी।¹¹ इस समय तक इतिहास को प्रस्तुत करने का साम्राज्यवादी नजरिया एक तरह से स्थापित हो चुका था। अब इसी समय में यदि देशज इतिहासकार उस नजरिये से भिन्न नजरिया प्रस्तुत करते हैं तो ये और भी महत्वपूर्ण हो जाता है क्योंकि देशज इतिहासकारों का नजरिया, जो कि उनके प्रस्तुतीकरण में प्रकट होता है अधिक वास्तविकता पूर्ण माना जाएगा फिर चाहे उसमें आधुनिक वैज्ञानिकता का अभाव ही क्यों ना हो।

भारत के एक राष्ट्र होने को लेकर कतिपय आधुनिक इतिहासकारों का मानना है कि एक राष्ट्र के रूप में भारत ब्रिटिश शासन की ही देन है एवं उससे पहले भारत न तो राजनीतिक रूप से और न ही भौगोलिक रूप से एक राष्ट्र के रूप में अभिव्यक्त हुआ है।¹² उन्नीसवीं सदी में भारत में हुए राष्ट्रवाद के उदय को ब्रिटिश प्रभाव का परिणाम माना जाता है। साम्राज्यवादी इतिहासकारों ने मध्यकाल की अवहेलना की एवं उसे भारतीय इतिहास में शोषण एवं अत्याचार के काल के रूप में प्रस्तुत किया जिससे वो ये स्पष्ट कर सकें कि मध्यकाल और आधुनिक काल जिसे कि वो मुस्लिम काल एवं ब्रिटिश काल कह रहे हैं, में कोई निरन्तरता नहीं है। इसी निरन्तरता के भंग के सिद्धान्त के तहत भारतीय राष्ट्रवाद के ऐतिहासिक विकास को नकारा गया। अठारहवीं सदी में हुए राजनीतिक सत्ताओं के विखण्डन को राजनीतिक विखण्डन के रूप में प्रस्तुत किया गया। इस तरह से भारत में राष्ट्र की अवधारणा की ऐतिहासिकता को ही समाप्त कर दिया गया।

राजस्थान के देशज इतिहासलेखन में राष्ट्र की झलक

1935 में ब्रूस टीण् मेक्कुली आधुनिक भारतीय लेखकों के द्वारा भारत में राष्ट्रवाद के उद्भव के संदर्भ में हुए लेखन का वर्गीकरण करते हुए उन्हें तीन भागों में बाँटते हैं, (1) पहले वर्गीकरण में वो लेखन शामिल है जो भारतीय राष्ट्रवाद की उत्पत्ति को ब्रिटिश शासन पूर्व की मूल संस्थाओं के संदर्भ में समझने या संबद्ध करने का प्रयास करते हैं, (2) दूसरे वर्गीकरण में वो लेखन शामिल है जो भारतीय राष्ट्रवाद की उत्पत्ति को ब्रिटिश सत्ता की स्थापना का परिणाम मानते हैं और (3) तीसरे वर्गीकरण में वो लेखन शामिल है जो जाने-अनजाने में भारत में राष्ट्रवाद की उत्पत्ति में ब्रिटिश प्रभाव को स्वीकार करते हैं किन्तु इन प्रभावों को भारत के लोगों और सभ्यता के लिये हानिकारक मानते हैं।¹³ राष्ट्रवादी इतिहासकारों का विमर्श मेक्कुली के पहले वर्गीकरण के अंतर्गत आता है। भारत के एक राष्ट्र के रूप में विकसित होने को वे ब्रिटिश पूर्व के समय में तो देखते हैं लेकिन पूरा मध्यकाल का बहुत बड़े कालान्तर के साथ। मध्यकाल को राष्ट्रवाद

के इस विमर्श में यथोचित स्थान नहीं मिल पाया है। यहाँ तक कि भारत में ब्रिटिश शासन को राष्ट्रीय चेतना का आधार मानने वाले भी मध्यकाल को इसी दृष्टि से देखते हैं। 'नेचर एंड सिग्निफिकेंस ऑफ इंडियन नेशनलिज्म' शीर्षक के अपने लेख में एस.सी. दास लिखते हैं कि, भारत में तुर्क-अफगान एवं मुगलों के शासन के दरम्यान राष्ट्रीयता की चेतना का अभाव था जो भारत में ब्रिटिश शासन की वजह से विकसित हुई।¹⁴ ठीक इसी तरह से अनिल सील अपने लेख 'इंपीरियलिज्म एंड नेशनलिज्म इन इंडिया' में जॉन स्ट्रेची का संदर्भ देते हुए लिखते हैं कि भारत कभी भी एक राष्ट्र नहीं था बल्कि वो अनेक राष्ट्रों का एक अनियंत्रित समूह था।¹⁵ यहाँ तो राष्ट्रवादी इतिहासकारों के प्राचीन भारत संबंधी विमर्श को भी नकार दिया गया है। 'राष्ट्र' एक आधुनिक विचार है और स्पष्ट तौर पर राष्ट्र के रूप में किसी क्षेत्र को देखना भी एक आधुनिक विचार है किन्तु इस तरह के विकास की जड़ों की गहराई में जाना और उसकी निरन्तरता को परखा जाना, राष्ट्र बनने की प्रक्रिया को समझने के लिये अत्यावश्यक है। रैम्से म्योर राष्ट्र को परिभाषित करते हुए लिखते हैं कि,

"What do we mean by a nation? It is obviously not the same thing as a race, and not the same thing as a state. It may be provisionally defined as a body of people which feel themselves to be naturally linked together by certain affinities which are so strong and real for them that they can live happily together, are dissatisfied when disunited, and cannot tolerate subjection to peoples who do not share these ties. But what are the ties of affinity which are necessary to constitute a nation? The occupation of a defined geographical area with a character of its own is often assumed to be one; and undoubtedly the most clearly marked nations have commonly enjoyed a geographical unity, and have often owed their nationhood in part to this fact, and to the love of the soil on which they have been bred, and of its characteristic landscape. But geographical unity is by no means essential to nationhood."¹⁶

रैम्से म्योर की राष्ट्र की इस परिभाषा के अनुसार तो भारत में राष्ट्र के तत्वों की मौजूदगी को प्राचीन काल से लेकर अंग्रेजों के प्रभुत्व काल तक निरन्तरता के साथ देखा जा सकता है। ये अवश्य संभव है कि उन तत्वों का एक संगठित विचारधारा के रूप में उद्भव अंग्रेजों के समय में संभव हुआ हो, किन्तु इसका मतलब ये कदापि नहीं हो सकता कि भारत में राष्ट्र की अवधारणा एवं राष्ट्रवाद के निशान अंग्रेजी शासन की ही देन थे अथवा तो प्राचीन भारत के बाद सीधे ही ब्रिटिश शोषण के विरुद्ध ही राष्ट्रवाद का उदय होता है और उसमें मध्यकाल की निरन्तरता का अभाव रहा है। उन्नीसवीं सदी में भारत में विकसित राष्ट्रवाद के निशान अंग्रेजों के आने से पहले ही भारत में मौजूद रहे हैं

और इसके प्रमाण देशज इतिहास लेखन में देखने को मिलते हैं। साथ ही उन्नीसवीं सदी में हुए राजस्थान के देशज इतिहास लेखन में उन अवधारणाओं को चुनौती देने वाले विवरण मौजूद हैं जिनमें भारत में राष्ट्रवाद को ब्रिटिश काल की देन कहा गया था अथवा मध्यकाल की निरंतरता को नकारा गया था। देशज इतिहास लेखन में राष्ट्रवाद को मुख्य रूप से दो संदर्भों में देखा जा सकता है। एक भौगोलिक संदर्भ में एवं दूसरा राजनीतिक संदर्भ में।

राजस्थान में हुए देशज इतिहासलेखन में मुख्य रूप से संबंधित राज्य के राजवंश का इतिहास लिखा गया था। राजस्थान के इन राज्यों में विभिन्न राजपूत जातियों के राजवंशों का शासन रहा था। मारवाड़ एवं बीकानेर में राठौड़ों का शासन था, मेवाड़ में सिसोदिया वंश का शासन था, जयपुर में कछवाहा वंश का शासन था, जैसलमेर में भाटी वंश का शासन था, बून्दी में हाड़ा वंश का शासन था। इन राज्यों के शासकों के द्वारा उन्नीसवीं सदी में अपने वंश का इतिहास लिखवाया गया। इस तरह से ये देशज इतिहास किसी विशेष राज्य एवं वंश का इतिहास था। राजस्थान में इन राजपूत राज्यों का उदय मुख्य रूप से मध्यकालीन परिघटना है। मेवाड़ का राज्य सबसे प्राचीन था एवं उसके पश्चात जैसलमेर, आमेर, मारवाड़, बीकानेर, बून्दी आदि राज्य भी ग्यारहवीं सदी से पंद्रहवीं सदी के बीच स्थापित हुए एवं विकसित हुए। इन राज्यों के काल का जो इतिहास लिखा गया है वो लगभग सोलहवीं सदी के पश्चात का इतिहास अधिक विस्तार लिये हुए है, उसके पूर्व का इतिहास बहुत ही संक्षिप्तता के साथ दिया गया है, सम्भवतः सोलहवीं सदी के पश्चात अतीत के बोध एवं प्रस्तुतीकरण के संदर्भ में जो परिवर्तन हुए उसके बाद से उसमें निरन्तरता बनी रही थी। इसलिये सोलहवीं सदी के पश्चात् का इतिहास अधिक विश्वसनीय माना जा सकता है। यद्यपि यहाँ हम उसकी विश्वसनीयता की जाँच की अपेक्षा उसके प्रस्तुतिकरण पर ध्यान केन्द्रित करेंगे क्योंकि उसी प्रस्तुतिकरण में राष्ट्र की अवधारणा को देखा एवं समझा जा सकता है जबकि लेखक उन्नीसवीं सदी के उस दौर में बैठा है जब उसकी निष्ठाएँ एवं संदर्भ दोनों ही पूर्ववत नहीं रहे हैं।

भारत उस समय अनेक राजनीतिक सत्ताओं में विभक्त था जिनकी अपनी भौगोलिक सीमाएँ थीं किन्तु इन राजनीतिक सत्ताओं के आपसी संबंध किस तरह से एक व्यापक भौगोलिक क्षेत्र को एक इकाई की तरह बनाए रखने की अवधारणा को प्रकट करते हैं इसके अनेक उदाहरण हमें इन देशज इतिहास ग्रन्थों में मिलते हैं। मारवाड़ के शासक के द्वारा अपने राज्य से दूर जाकर प्रदत्त कार्य करना जबकि अपने राज्य से दूर का वो स्थल किसी भी तरह से अन्य की तरह नहीं माना जाता था। इतिहासकार जब भी इस तरह के किसी प्रस्तुतीकरण को करता है तो उसके प्रस्तुतीकरण में वो स्थल अन्य के रूप में नहीं आता बल्कि एक व्यापक भौगोलिक इकाई के अंग के रूप में प्रस्तुत किया जा

रहा है। मारवाड़ के शासक महाराजा सूरसिंह के विवरण में राठौड़ां की ख्यात में लिखा है कि 'दिखण री मुहम में सवाई राजा रो खीताब पातसाह ईनायत कीयो। समत 1652 रा सूरसिंघजी ने फोज री मुसायबी दे लाहोर सुं ऐमदाबाद नै वीदा कियो.....राजाजी गुजरात म्हाहें आछी तरे अमल जमायो। पछे दीखण में अंबर चपु बेदो उठाओ। तेरे म्हाराज नै दीखण जावण रो हुकम आयो सो गुजरात सु दीखण गया।'¹⁷ मारवाड़ के शासक मोटाराजा उदयसिंह की मृत्यु लाहोर में हुई जबकि महाराजा जसवंतसिंह की मृत्यु अफगानिस्तान में हुई थी। इन विवरणों को प्रस्तुत करते हुए इतिहासकार किसी भी प्रकार से इन इलाकों को अन्य के रूप में प्रस्तुत नहीं कर रहे हैं बल्कि एक वृहत्तर राजनीतिक-भौगोलिक इकाई के रूप में प्रस्तुत करते हैं।¹⁸ दिल्ली एवं मारवाड़ के संबंध को इतिहासकार एक मुख्य क्षेत्र एवं उसके उपक्षेत्र के रूप में प्रस्तुत करते हैं। मारवाड़ के शासक महाराजा सूरसिंह को अकबर ने का तरफ सो जो परगने दिये गए थे उनकी विगत राठौड़ां की ख्यात में दी गई है। राठौड़ां की ख्यात में सूरसिंह की मृत्यु के समय के परगनों के संदर्भ में लिखा है कि, 'समत 1652 रा सांवण वद 12 अकबर पातसा लाहोर में टीको दीयो। दोय हजारी जात स्वाहजारी असवाह मनसब दीयो। तठा पछै पांच हजारी जात पांच हजारी अस्वार (यहाँ पर तीन हजारी होना चाहिये - संपादकीय टिप्पणी) मुनसब दीयो। देवलोक हुवा जठा तहाँ पांच हजारी मनसब रयो ने ईतरा पहगना रया था, विगत.....'¹⁹ ठीक उसी तरह से मारवाड़ के शासकों को मुगल शासकों के द्वारा दिये जाने वाले परगने एवं मनसबदारों के रूप में दिये जाने वाले कार्यों के संदर्भ में दूरस्थ इलाकों में नियुक्ति में भी किसी भी तरह की भौगोलिक अलगाव दृष्टिगोचर नहीं होता है बल्कि सभी जगहों को एक राजनैतिक-भौगोलिक इकाई के रूप में ही देखा जा रहा है। यद्यपि यहाँ पर मर्यादा यह है कि जहाँ-जहाँ मुगल शासन एवं प्रभाव है उन्हीं विस्तारों के संदर्भ आते हैं किन्तु अफगानिस्तान से बंगाल एवं पंजाब से महाराष्ट्र तक के क्षेत्र को एक राजनीतिक-भौगोलिक इकाई के रूप में माना जाने के साक्ष्य इन देशज इतिहास ग्रन्थों में स्पष्ट रूप से मिलते हैं। उन्नीसवीं सदी में जिस तरह से राष्ट्रवाद का उदय हुआ एवं राष्ट्रीय आन्दोलन का प्रारम्भ हुआ उसमें इस भौगोलिक इकाई के रूप में स्वीकारोक्ति का महत्वपूर्ण योगदान रहा है।

एक संगठित राजनीतिक इकाई के रूप में भी एक वृहत्तर विस्तार, जो कि इन राज्यों के अपने मूलनिवास स्थान से काफी अधिक विस्तृत था, देशज इतिहासलेखन में दृष्टिगोचर होता है। राष्ट्र की अवधारणा में जिस तरह के सांस्कृतिक एवं राजनीतिक तत्वों की अनिवार्यता होनी चाहिये उस तरह के राजनीतिक एवं सांस्कृतिक तत्वों को सोलहवीं से उन्नीसवीं सदी तक के इतिहास में आसानी से देखा जा सकता है। राजपूत राज्य स्वयं को पूर्ण स्वतन्त्र राज्य न मानकर दिल्ली के साम्राज्य के एक अंग के रूप में देख रहे थे। राठौड़ां की ख्यात में अनेक स्थल पर इस तरह के विवरण हैं जहाँ मारवाड़ के शासक एवं

अन्य राजपूत सामन्तों को मुगल शासकों के द्वारा मारवाड़ के ही क्षेत्र की जागीरें इनायत किये जाने का उल्लेख है।²⁰ यद्यपि उन्नीसवीं सदी में ये स्थिति नहीं थी किन्तु उन्नीसवीं सदी के इतिहासकार अपने से पूर्व की सदियों का इतिहास लिखते समय अपने राज्य को दिल्ली के वृहत साम्राज्य के एक भाग के रूप में प्रस्तुत करते हैं। ये स्पष्ट तौर पर भारत के एक राष्ट्र होने की अवधारणा को प्रकट करता है एवं साम्राज्यवादी इतिहासकारों की उस अवधारणा को खण्डित करता है जिसमें मध्यकाल को शोषण एवं अत्याचार का काल बताते हुए उसे भारत के एक राष्ट्र बनने में बाधा के रूप में दिखाया गया है। अठारहवीं सदी को निरन्तरता की सदी के रूप में देखने एवं उन्नीसवीं सदी में औपनिवेशिक राज्य के विरुद्ध राष्ट्रीय चेतना के तत्वों को देखने के लिये भी इन इतिहासकारों के विवरण महत्वपूर्ण हो जाते हैं। अंग्रेजों के समक्ष जिस तरह से राजपूत राज्यों ने आत्मसमर्पण कर दिया था उस पर निराशा एवं रोष प्रकट करते हुए बाँकीदास आशिया कहते हैं कि अंग्रेज मुल्क पर आक्रमण कर रहा है, उसने इस देश को ही जीत लिया है।²¹ बाँकीदास सिर्फ राजपूत राज्यों के लिये ही नहीं बल्कि इस देश के गुलाम होने की बात करते हैं। अंग्रेजों के लिये कहते हैं कि वो विलायत से आए हैं और उन्होंने हमारे ही देश से फौज बनाई है और उसके बल पर हम पर ही अधिकार कर रहे हैं।²² इस तरह से बाँकीदास समकालीन घटनाओं को एक विदेशी आक्रमण की तरह देख रहे हैं। यही बाँकीदास जब मुगल शासकों का वर्णन करते हैं तो उनके लिये किसी भी प्रकार का विदेशी या अन्य होने का विवरण नहीं देते बल्कि मुगल शासकों के राजपूत शासकों के प्रति एक सौहार्दपूर्ण संबंधों के विवरण देते हैं।²³ यह इस बात को इंगित करता है कि अंग्रेजों के आने से पहले ही एक वृहत क्षेत्र को अपनी ही भौगोलिक और राजनीतिक ईकाई के हिस्से के रूप में देखा जा रहा था। भले ही वो मुगलों के अधीन रहा हो, अथवा मराठों के अधीन रहा हो। दयालदास री ख्यात में भी इसी तरह के विवरण देखने को मिलते हैं। दयालदास लिखता है कि, 'अरू संण् 1620 रायसिंघजी कंवरथका राणै उदैसिंघजीरी बेटी परणिया। ता पीछै पातसाहजी दिली पधारिया। तद महाराज रायसिंघजी दिल्ली हाजर हुवा। तद अकबरसाहजी रायसिंघजी नूं ऐमदाबाद रे सोबै ऊपर फौज दे मेलिया। लाख दौय फौज सूं। जिणां दिनां गुजरात रै सोबै में गांव हजार सतर रौ मालक ऐमदसाय छै, पाय तखत ऐमदाबाद रहैं।'²⁴ इसी विवरण में आगे दयालदास लिखता है कि, 'पीछै महाहाज गुजरात में पातसाहजी रौ अमल कर थाण बैठया। अरू आप दिली पधारिया, वा पातसाहजी सूं मुजरा किया। तठै पातसाहजी श्रीमुख सूं माहाराज री वडी पत फुरमायी। अरू वडा महरवान हुवा।'²⁵ दयालदास उन्नीसवीं सदी के उत्तरार्द्ध में बीकानेर का इतिहास लिखते समय जब सोलहवीं सदी की बात कर रहा है तब दिल्ली से गुजरात तक के विस्तार को एक राजनीतिक इकाई की तरह प्रस्तुत कर रह है। इसी तरह कश्मीर से दक्षिण के विस्तार को भी एक राजनीति इकाई के रूप में प्रस्तुत किया जा रहा था। राजा

सूरसिंह के विवरण में दयालदास लिखता है कि, 'जिणां दिनां पातसाहजी कसमीर रै सोबैं पधारिया। अर दिखण रै सूबै में मुगल ईसेखां अरू मूसेखां लोक हजार 50000 भेो करनैं दंगो कियौ। सु मुलक लूटै।'²⁶ राजा अनूपसिंह के विवरण में दक्षिण भारत के बीजापुर एवं गोलकुण्डा का विवरण दिया गया है। दयालदास लिखता है कि, 'पीछै बाजपुर रौ नवाब सिकंदर बदळियौ। तद माहाराज पातसाही फौज लेर बीजापुर पधारिया।सिकंदर पकड्यौ गयौ अरू माराज री फतै हुई तथा बीजापुर में पातसाही जी रौ अमल कियौ। आ खबर दिली आयी तठै पातसाहजी बौहत हरबान हुवा वा नवाब सिकंदर नुं कैद कर दौलताबाद रै किलै पुंहचयौ। पीछै जीणां दिनां गोलकुंडौ हैदराबादनुं कहै छै। सू ओ नवाब वडी जमीरत रौ धणी है अरू लाखणेऊ रै उजीर रै दरजै है।'²⁷ इस प्रकार सोलहवीं एवं सत्रहवीं सदी के विवरणों में तत्कालीन संदर्भ में वृहत्तर क्षेत्र को एक राजनीतिक इकाई के रूप में स्वीकार किया जा रहा था। इस पूरे क्षेत्र को जो कि कश्मीर से कर्णाटक तक एवं बंगाल से गुजरात तक फैला हुआ था, एक इकाई के रूप में समझा जा रहा था। उन्नीसवीं सदी के उत्तरार्द्ध में रचित इस ख्यात में सोलहवीं सदी से उन्नीसवीं सदी तक इस पूरे क्षेत्र में एक राजनीतिक इकाई के रूप में निरंतरता देखी जा सकती है।

भारत में राष्ट्रवाद की उत्पत्ति के संदर्भ में राजस्थान के देशज इतिहासकारों के लेखन को देखा जाना तब और भी महत्वपूर्ण हो जाता है जब राष्ट्रवादी इतिहासकार मध्यकाल की निरन्तरता को यथोचित स्थान नहीं देते। जिस स्वरूप में वर्तमान में भारत एक राष्ट्र-राज्य के रूप में है, मूलतः ब्रिटिश काल में उससे अधिक भौगोलिक क्षेत्र को हिन्दुस्तान के रूप में जाना जाता था। इसलिये भौगोलिक एकता अथवा इकाई को अनिवार्यता के रूप में नहीं देखा जा सकता किन्तु एक वृहत्तर क्षेत्र के लोगों के बीच स्थापित राजनीतिक एकता के संदर्भ में एक भौगोलिक-राजनीतिक इकाई के रूप में उसे देखना एवं उस आधार पर आगे चलकर एक राष्ट्र के रूप में विकसित होने की प्रक्रिया अधिक महत्वपूर्ण है। यद्यपि उन्नीसवीं सदी के मध्य तक ब्रिटिश शासन के अधीन लगभग संपूर्ण भारत एक राजनीतिक इकाई के रूप में स्थापित हो चुका था और भारतीय नवजागरण ने इस राजनीतिक इकाई के रूप में स्थापित एक वृहत् भौगोलिक क्षेत्र को एक आधुनिक राष्ट्र के रूप में व्याख्यायित करना भी शुरू कर दिया था किन्तु इस तरह की अवधारणा का उदय नवजागरण काल की अथवा अंग्रेजों के द्वारा स्थापित साम्राज्य की देन नहीं थी बल्कि उससे बहुत पहले से ही एक वृहत् क्षेत्र के प्रति 'स्व' की अवधारणा स्थापित थी। यद्यपि यह 'स्व' की अवधारणा इतनी सशक्त तरिके से उस समय उभर कर नहीं आई थी क्योंकि उस समय 'अन्य' का अभाव था। जबकि उन्नीसवीं सदी में अंग्रेजों के 'अन्य' के रूप में स्थापित होने के बाद 'स्व' को और अधिक सशक्त रूप में देखा, समझा एवं प्रस्तुत किया जाने लगा। इसके पश्चात ही वे राष्ट्रवाद के तत्त्व जो कि सुषुप्त अथवा सहज अवस्था में थे, किन्तु निरन्तरता लिये हुए थे, अब स्पष्ट रूप से,

अधिक सशक्त रूप से, अधिक परिभाषित तरिके से सामने आने लगे। भारत में राष्ट्र की अवधारणा के संदर्भ में प्राचीन काल से आधुनिक काल के बीच मध्यकाल की निरन्तरता को समझने के लिये राजस्थान के देशज इतिहासकारों की भूमिका अहम इसलिये भी है कि, विशेष तौर पर मुगलों के शासनकाल में एक वृहत्तर भौगोलिक क्षेत्र को एक राजनीतिक इकाई के रूप में बनाए रखने में उनकी महत्वपूर्ण भूमिका रही थी।

सन्दर्भ

1. जेम्स मिल, रेवरेण्ड विलियम टेनांट, हेनरी बेवरिज, मार्शमेन, पर्सिवल स्पीयर आदि ने इस युग को अंधकारमय युग की तरह देखा। सर जदुनाथ सरकार ने औरंगज़ेब के शासनकाल को पतन के लिये जिम्मेदार ठहराते हुए अठारहवीं सदी के अंधकारपूर्ण होने की पुष्टि की। ओ मेली, मैककली, ईश्वरी प्रसाद, सुशील चौधरी, ओमप्रकाश, ताराचन्द आदि ने भी इस सदी में हुए सामाजिक-आर्थिक परिवर्तनों को ब्रिटिश सत्ता की स्थापना का एक प्रमुख कारण बताया।
2. के.एन. पनिकर, क्रिस्टोफर एलन बिली, रजत दत्ता, चेतन सिंह, मुजफर आलम आदि इतिहासकारों ने अठारहवीं सदी के बारे में प्रस्थापित उक्त अवधारणाओं को चुनौती दी।
3. अमरावत विक्रमसिंह, ख्यात साहित्य और इतिहास लेखन, इतिहास अनुसंधान संस्थान जोधपुर. 2017, पृ. 28-29
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5. मारवाड़ राज्य के इतिहास को तैयार करवाने के लिये 1888 ईस्वी सन् में महकमा तवारीख राज मारवाड़ की स्थापना की गई। जिसमें मुंशी देवी प्रसाद आजीवन सदस्य रहे थे।
6. रिचर स्टिफन डी. एवं होपकिन्स निक, सेल्फ एंड नेशन, सेज पब्लिकेशंस, लंदन, 2001, पृ. 61-62
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पद्धति साहित्य में पंडित चक्रपाणि मिश्र कृत राज्याभिषेक पद्धति

कुसुमलता टेलर

विश्व प्रसिद्ध संस्कृत भाषा जो कि देववाणी गिरवारणवाणी आदि नामों से अभिहित की जाती है और जिसका प्रथम ग्रंथ ऋग्वेद है। ऋग्वेद संस्कृत भाषा का परम पवित्र एवं पावन ग्रंथ है। संस्कृत साहित्य को विद्वानों ने तीन भागों में विभक्त किया है¹— वैदिक साहित्य, पौराणिक साहित्य एवं लौकिक साहित्य। वैदिक साहित्य के अंतर्गत संहिताओं ब्राह्मण, आरण्यक, उपनिषद, वेदांग आदि की गणना की जाती है। पौराणिक साहित्य के अंतर्गत अठारह पुराण आते हैं और लौकिक साहित्य में वीर काव्य (रामायण एवं महाभारत) जिसमें महाकाव्य नाटक, गद्य, नीति, चंपू, कथा साहित्य, आधुनिक संस्कृत साहित्य को दर्शन शास्त्र, अलंकार शास्त्र, आयुर्वेद शास्त्र एवं धर्मशास्त्र में विभक्त किया गया है। पूर्व आचार्यों की तरह ही पाश्चात्य विद्वान् एम. विंटरनिट्ज ने प्राचीन भारतीय साहित्य के इतिहास में संस्कृत साहित्य को दो भागों में विभक्त किया² प्राचीन उच्च भारतीय साहित्य जिसमें वेद ब्राह्मण आरण्यक आते हैं। दूसरा संस्कृत साहित्य। प्राचीन संस्कृत (वेदांग, वैदिक गद्य, धर्मशास्त्र, पाणिनी की भाषा) पौराणिक साहित्य संस्कृत (महाभारत, पुराण आदि) शिष्ट भाषा (महाकाव्य नाटक, छंद, अलंकार, चंपू आदि) उपर्युक्त संस्कृत साहित्य के विवेचन से यह सिद्ध होता है कि पद्धति साहित्य का संस्कृत साहित्य के अंतर्गत कहीं पर भी पृथक् से उल्लेख नहीं मिलता है केवल वैदिक साहित्य के अंतर्गत वेदांग के कल्पसूत्रों के प्रभेदों में धर्मसूत्र का परिगणन किया गया है। एम. विंटरनिट्ज ने भी प्राचीन उच्च भारतीय साहित्य में धर्मशास्त्र और स्मृतियों का उल्लेख किया है।

अतः सर्वप्रथम हम यह जान लें कि पद्धति शब्द का अर्थ क्या है? पद्धति शब्द का स्वरूप क्या है? पद्धति का सामान्य अर्थ विधिविधान है। अमरसिंह कृत अमरकोश के टीकाकार भानुजि दीक्षित के अनुसार पादाभ्यां हन्यते। हन् हिंसागतियो : वा (अ.प. म.)। क्तिन् (3/3/94) हिमकाषिहतिषु च (6/3/54) इति पदभावः³ इस निरुक्ति के आधार पर पद्धति का अर्थ कोशकार ने मार्ग पथ राह आदि किया है। इस प्रकार मुख्य रूप से पद्धति का अर्थ तो मार्ग ही है। किंतु उससे लक्षित अर्थ होता है अपने गंतव्य तक पहुंचने का निर्धारित पथ। तारानाथ भट्टाचार्य ने अपने शब्दकोश शब्दस्तोममहानिधि में पद्धति का अर्थ विधि और पूजादिज्ञापक दिया है!⁴ श्री रामस्वरूप शास्त्री ने अपने आदर्श

हिंदी संस्कृत कोष में पद्धति का अर्थ अन्यान्य अर्थों के अतिरिक्त संस्कार विधि दर्शक अर्थ दिया है जो पद्धति मूलक ग्रंथों के नाम में प्रयुक्त पद्धति शब्द का सुस्पष्ट अर्थ प्रकट करता है।⁵ सामान्यतः पद्धति शब्द हिंदी में प्रचलित प्रणाली ढंग अर्थ इस शब्द की अलंकारिक प्रयोगों में उपलब्ध मार्ग परिपाटी अर्थ का ही कुछ विकसित रूप है। मूलतः पद्धति शब्द उस मार्ग को लक्षित करता है जिसमें कोई व्यक्ति गमन करता है किंतु बाद में यह शब्द उस मार्ग को भी लक्षित करने लगा जिसमें कोई कार्य किया जाता है। इस प्रकार पद्धति शब्द के अर्थ में विस्तार होकर प्रणाली ढंग अर्थ विकसित हो गया। पद्धति शब्द का सामान्य अर्थ है विधि-विधान। धार्मिक अनुष्ठानों के विधि विधानों का विवेचन धर्म शास्त्रों में मिलता है पद्धति साहित्य धर्मशास्त्र का ही एक अंग है और आचार्यों ने इसे धर्मसूत्र धर्मशास्त्र या स्मृतियों के अंतर्गत ही परिगणित किया है। संस्कृत कवियों ने भी अपने साहित्य में पद्धति शब्द का प्रयोग किया है महाकवि कालिदास ने अपने महाकाव्य रघुवंश में पद्धति शब्द का प्रयोग करते हुए कहा है कि-

तदङ्गमग्रयंमधवन्महाक्रतोरमुं तुरंगं प्रतिमोक्तुमर्हसि।

पथः श्रुतेर्दर्शयितारईश्वरा नलीमसामाददते न पद्धतिम्।⁶

महाकवि भवभूति ने भी अपने नाटक उत्तररामचरित में कहा है कि-

एष सांग्रामिकोन्याय एषधर्मः सनातनः।

इयं हि रघुसिंहानां वीरचारित्रपद्धतिः।।⁷

उपर्युक्त विवेचन से यह कहा जा सकता है कि पद्धति शब्द ग्रंथ के नाम से जुड़कर जिस अर्थ को व्यक्त करता है वह वाच्यार्थ से भिन्न लक्ष्यार्थ ही है और उसका सटीक और परिपूर्ण अर्थ विधि, ढंग या तरीका। लक्ष्य की प्राप्ति के लिए शास्त्र विहित कर्म को संपन्न करने का भी एक निर्धारित मार्ग पथ अथवा तरीका होता है। अतः पद्धति शब्द का प्रयोग भी इसी अर्थ में होता है जिसका सीधा अर्थ 'विधि' है। इसी कारण अनेक धर्मशास्त्रीय रचनाएं विधि शब्द में भी लिखी गई हैं यथा विष्णुपूजाविधि वृषोत्सर्ग-विधि पूजाविधि विवाहविधि भोजन विधि आदि में जबकि इन्हीं विषयों पर क्रमशः विष्णुपूजापद्धति वृषोत्सर्गपद्धति आदि पद्धति ग्रंथ मिलते हैं। सारांश में यह कहा जा सकता है कि पद्धति शब्द उस विधि अथवा तरीकों को अभिव्यक्त करता है जिसमें किसी कार्य के संपादन के लिए यथा क्रम निर्देश मंत्र आदि के साथ-साथ उसको पूर्ण करने का मार्गदर्शन प्रदान करता है।

पद्धति साहित्य की विषय वस्तु को देखा जाए तो यह मूलतः वेद अथवा कर्मकांड से ही जुड़ी हुई रही है अधिकांशतः पद्धति ग्रंथ संस्कारों व हमारे जीवन की दैनिक दिनचर्या से ही संबंधित है। जैसे वर्णधर्म, आश्रम धर्म, गर्भाधान से लेकर अंत्येष्टि तक के संस्कार, पंच महायज्ञ, पूजन विधि, तीर्थ, व्रत, दान आदि से संबंधित है कुछ पद्धति ग्रंथ वेदों की विभिन्न शाखाओं पर आधारित है। पुराण कालीन पद्धतियां अनेक मत

मतांतरों को लेकर एक ही विषय पर है। अतः कहा जा सकता है कि प्रायः ये सभी पद्धतियां मौलिक रचनाएं ना होकर वेदों, स्मृतियों और धर्मसूत्रों में निहित धर्म शास्त्रीय विधि-विधानों को आधार बनाकर लिखी गई है और यदि विषयानुसार इनका विभाजन करें तो प्रायः इनके विषय दैनिक-दिनचर्या, सामाजिक, धार्मिक, संस्कार, आचार, राजनीति विज्ञान और विविध विषयों पर लिखी गई है। पद्धति ग्रंथों की रचना परंपरा के मूल में धार्मिक कृत्यों के प्रति जन समाज में उत्तरोत्तर विकसित होती अभिरुचि को माना जा सकता है। पद्धति साहित्य अत्यंत समृद्ध है। पद्धति ग्रंथों के प्रणेता अथवा संपादन कर्ता अपने समय के प्रख्यात मनीषी विद्वान् एवं धर्माचार्य रहे हैं जिन्होंने अनेक सिद्धांत ग्रंथों की रचना भी की उनमें हलायुध, भवदेवभट्ट, हेमाद्रि, चणेश्वर, रघुनंदन, नारायणभट्ट, अकबर का मंत्री टोडरमल आदि उल्लेखनीय हैं। इस प्रकार पद्धति साहित्य की सृजन परंपरा सातवीं शताब्दी से ही प्रारंभ हो चुकी थी। पद्धति साहित्य की सृजन परंपरा में चक्रपाणि मिश्र रचित राज्याभिषेक पद्धति भी एक महत्वपूर्ण ग्रंथ है पंडित चक्रपाणि मिश्र अपने पिता उग्र मिश्र के समान विद्वान् होने के साथ-साथ वेद, दर्शन, पुराण, धर्मशास्त्र, ज्योतिष, वास्तुशास्त्र, विज्ञान एवं राजनीति में भी विशारद थे। पंडित चक्रपाणि मिश्र महाराणा प्रताप के राज्याश्रित कवि थे महाराणा प्रताप का शासनकाल 1572 से 1596 ईस्वी माना जाता है। पंडित चक्रपाणि मिश्र का मेवाड़ के साहित्यिक योगदान में महत्वपूर्ण स्थान है पंडित चक्रपाणि मिश्र ने अपने जीवन काल में मूर्हत्तमाला, विश्ववल्लभ व राज्याभिषेक पद्धति की रचना की कुछ विद्वान् तिथि निर्णय का भी चक्रपाणि मिश्र की कृति मानते हैं पर वह उपलब्ध नहीं है।

मूर्हत्तमाला - यह एक ज्योतिष विषयक ग्रन्थ है। विश्ववल्लभ-पंडित चक्रपाणि मिश्र रचित एक वैज्ञानिक कृति है। राज्याभिषेक पद्धति पंडित चक्रपाणि मिश्र कृत एक संकलन ग्रंथ है जो कि गद्य-पद्य मिश्रित रचना है जिसमें पंडित चक्रपाणि मिश्र ने वैदिक मंत्रों, ब्राह्मण ग्रन्थों के मंत्रों पुराण और ज्योतिष विषयक ग्रंथों के श्लोकों को सम्मिलित कर इस ग्रंथ की रचना की। इस ग्रंथ में एक राजा के राज्याभिषेक संबंधी विधि बताई गई है। पंडित चक्रपाणि मिश्र ने इस ग्रंथ में अथर्ववेद, गोपथ ब्राह्मण, विष्णुधर्मोत्तरा पुराण, ज्योतिष ग्रंथ रत्नकोष आदि के अनुसार राज्यभिषेक की विधि दी है। इस ग्रंथ में अभिषेक अवसर पर की जाने वाली पूर्व तैयारियों एवं पश्चात् के कार्य सामग्री संभार एवं अभिषेक के मूर्हत्त देने के साथ-साथ उन सभी कार्यो एवं विधि को बतलाया गया है जो एक राजा के अभिषेक अवसर पर की जाती है।

दान की महिमा भारतीय संस्कृति में सर्वत्र बताई गई है दान से बढ़कर और कोई पुण्य नहीं है-दान धर्मात् परों धर्मों भूतानां नेह विद्यते। राज्याभिषेक के अवसर पर अभिषेक से पूर्व एवं पश्चात् अनेक सामग्रियों एवं वस्तुओं के दानों का उल्लेख किया गया है राज्याभिषेक के पश्चात् दान में दी जाती है जो उसी दिन तैयार कर दान में दी

जाती है। जैसे-गोरसदान मोदकदान सितचंदन दान श्वेतपुष्प दान का भी उल्लेख है।⁸

राज्याभिषेक के अवसर पर अवसर पर घट स्थापना भी एक महत्वपूर्ण कर्म होता है घट को कलश भी कहा जाता है घट का लक्षण पंडित चक्रपाणि मिश्र ने अभिषेक के अवसर पर प्रयुक्त किए जाने वाले कलश का लक्षण देते हुए कहा है कि-

पञ्चाशदङ्गुलव्याम उत्सेधः षोडशादङ्गुल :

कलशानांतुप्रमाणं मुखमष्टाङ्गुल भवेत् ॥⁹

राज्याभिषेक के अवसर पर प्रयुक्त होने वाले भद्रासन के विषय में पंडित चक्रपाणि मिश्र ने कहा है कि यह उदुम्बर या अन्य क्षीर वृक्ष के काष्ठ से बना यह एक बाजोट (चौकी) होता है इसे उदुम्बर आसन भी कहा जाता है।¹⁰ राज्याभिषेक के अवसर पर राजसिंहासन पर पांच प्रकार की चर्मों को बिछाया जाता है जो कि क्रमशः एक के ऊपर एक बिछाई जाती है जो कि वृष चर्म अर्थात् गौ वृषदंश (मार्जार अथवा चीता) चर्म गजचर्म, सिंहचर्म और व्याघ्रचर्म।¹¹ राज्याभिषेक पद्धति में राजा के खड्ग का लक्षण भी बताते हुए कहा है कि 50 अंगुल लंबा खड्ग उत्तम होता है जबकि 25 अंगुल लंबा खड्ग अधम है।¹² अभिषेक के दिन अनेक सामग्रियों का संग्रह करना पड़ता है जिसमें पत्र, पुष्प, वृक्ष, जल, यज्ञ संबंधी सामग्री, दान सामग्री आदि।¹³ राज्याभिषेक के अवसर पर राजा के शरीर पर मृदा लेपन अथवा मृदा से स्नान कराया जाता है जिसमें कर्ण लेपन, मुख लेपन, ग्रीवा लेपन, उदर लेपन, दक्षिण बाहु लेपन, पृष्ठ लेपन, पार्श्व लेपन, कटीलेपन, जंघालेपन, चरण लेपन किया जाता है कटि लेपन करते समय निम्न मंत्र का उच्चारण किया जाता है-

जवानो वर्षेण भूमि पृथिवी वृता वृता

सानो प्रयास धातु मद्रास प्रियेषां निधीमणि ॥¹⁴

राज्याभिषेक के अवसर पर राजा का जलाभिषेक किया जाता है और यह जलाभिषेक विविध मंत्र एवं विधि से किया जाता है जलाभिषेक वेदों के मंत्रों से किया जाता है जो कि ऋग्वेद यजुर्वेद सामवेद एवं अथर्ववेद के हैं। अथर्ववेद के एक मंत्र से राजा का अभिषेक करते हुए कहा गया है कि - अंतरिक्ष और पृथ्वी की जो दिव्य जल धाराएं अपने रस से (प्राणियों को) तृप्त करती है, उन सब जल धाराओं के बल दायक सार से तुम्हारा अभिषेक करता हूं।¹⁵ राज्याभिषेक के पश्चात अभिषिक्त राजा सिंहासन पर आरूढ़ होने से पूर्व सिंहासन का पूजन करता है मुकुट धारण करता है राजा और रानी आशीर्वाद लेते हैं और यह सभी ऋग्वेद, यजुर्वेद, सामवेद के मंत्रों के द्वारा किया जाता है। इस दौरान राजा ब्राह्मणों का पूजन करता है तत्पश्चात दान पुण्य, शस्त्र-अस्त्र, आदि का पूजन एवं धारण करता है तथा शक्ति की पूजा करता है। इस दौरान राजा शकुन लेकर नगर भ्रमण पर जाता है इस प्रकार राज्याभिषेक पद्धति में एक राजा के अभिषेक के अवसर पर किए जाने वाले उन संपूर्ण कर्मों को उन विधि-विधानों को बताया गया है।

अतः कह सकते हैं कि राज्याभिषेक संस्कृत पद्धति साहित्य का महत्वपूर्ण ग्रंथ माना जा सकता है। निष्कर्षतः कहा जा सकता है कि पंडित चक्रपाणि मिश्र कृत राज्याभिषेक पद्धति एक राजा के राज्याभिषेक करने की संपूर्ण विधि एवं उसके सम्पूर्ण क्रियाकलाप को बताने वाला एक महत्वपूर्ण ग्रंथ है जो कि वेद, ब्राह्मण, ज्योतिष एवं कर्मकांड पर आधारित है। अतः कह सकते हैं कि यह पद्धति ग्रन्थतत्कालीन संस्कृत पद्धति साहित्य के महत्वपूर्ण ग्रंथों में से एक है।

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13. वही
14. वही
15. या आपो दिव्याः पयसामदन्त्यन्तरिक्ष उत वा पृथिव्यामृतासांत्वा सर्वासामपामभिषिञ्चामि वर्षा ।। (अथर्ववेद 4.8.5), वही, पृ. 312

हिन्दी साहित्य का आदिकाल : क्या इसे 'चारण काल' कहा जा सकता है?

महेन्द्रसिंह राव

साहित्य समाज का दर्पण है। साहित्यकार की रचना अपने समय के मूल्यों और घटनाओं से असंपृक्त नहीं रह सकती है। समाज का प्रासंगिक विवरण लगभग अनिवार्यतः साहित्य में स्थान पा जाता है। इसी कोण पर साहित्य, इतिहास के लिए एक महत्वपूर्ण स्रोत के रूप में उभर कर आता है। सामाजिक-सांस्कृतिक इतिहास के संबंध में यह बात और भी महत्वपूर्ण हो जाती है। तत्कालीन विशुद्ध इतिहास ग्रंथों के अभाव में सामान्यतः प्राचीन और पूर्व मध्यकालीन इतिहास के लिए अन्य स्रोतों के अलावा हम उन ग्रंथों पर निर्भर हैं जिन्हें साहित्य और इतिहास दोनों ही सांचों में रखा जा सकता है। ऐसे में, साहित्य के इतिहास का भी अध्ययन इतिहास के विद्यार्थी के लिए आवश्यक होता है। इस क्रम में, इस शोध पत्र का उद्देश्य हिन्दी साहित्य के आदिकाल का एक विशेष नामकरण की दृष्टि से पुनर्मूल्यांकन करना है।

हिन्दी साहित्य के इतिहास लेखन का प्रारंभ वि.सं. 1940 में लिखी गई शिवसिंह सेंगर की 'शिवसिंह सरोज' से माना जाता है।¹ हालांकि इससे पहले गार्सें द तासी ने 'इस्त्वार द ला लितेरात्यूर ऐंदूई ऐं ऐंदुस्तानी' में (इसका प्रथम भाग वि.सं. 1896 में प्रकाशित हुआ) तथा महेशदत्त शुक्ल ने वि.सं. 1930 में 'भाषा काव्य संग्रह' में कुछ प्राचीन कविताओं और कवियों के जीवन का संग्रह प्रस्तुत किया था।²

शिवसिंह सेंगर के 'सरोज' की यह विशेषता है कि इसमें साहित्य के काल विभाग के साथ समय-समय पर उठी हुई प्रवृत्तियों का भी दिग्दर्शन कराया गया है।³ इसीलिए 'हिन्दी साहित्य का आदिकाल' में आचार्य हजारी प्रसाद द्विवेदी ने शिवसिंह सरोज को हिन्दी साहित्य के इतिहास का प्रथम ग्रंथ कहा है। कालान्तर में निरन्तर सुधार और वैज्ञानिक पद्धति का उपयोग करते हुए अद्यावधि अनेक विद्वानों ने हिन्दी साहित्य के इतिहास को लिखने का प्रयास किया है। जिनमें सर जॉर्ज ए. ग्रियर्सन (मॉडर्न वर्नाक्युलर लिटरेचर ऑव् हिन्दोस्तान, सं. 1946), मिश्रबंधु (मिश्रबंधु विनोद, सं. 1970), आचार्य रामचंद्र शुक्ल (हिन्दी साहित्य का इतिहास, सं. 1986), डॉ. रामकुमार वर्मा (हिन्दी साहित्य का आलोचनात्मक इतिहास, सं. 1995), आचार्य हजारी प्रसाद द्विवेदी (हिन्दी साहित्य की भूमिका, सं. 1997 और हिन्दी साहित्य का आदिकाल, सं. 2009)

तथा डॉ. नगेन्द्र (संपादित ग्रंथ- हिन्दी साहित्य का इतिहास, सं. 2015) के नाम विशेष रूप से प्रसिद्ध हैं।

उक्त इतिहासों के संदर्भ में हिन्दी साहित्य के इतिहास को मोटे तौर पर सामान्यतः चार कालखंडों - आदिकाल (दसवीं सदी से चौदहवीं सदी के मध्य तक), पूर्व मध्यकाल (चौदहवीं सदी के मध्य से सत्रहवीं सदी के मध्य तक), मध्यकाल (सत्रहवीं सदी के मध्य से उन्नीसवीं सदी के मध्य तक) और आधुनिक काल (उन्नीसवीं सदी के मध्य से वर्तमान तक) में बांटा गया है जिन्हें क्रमशः वीरगाथाकाल, भक्तिकाल, रीतिकाल और आधुनिक काल या गद्यकाल भी कहा जाता है। कुछ विद्वानों ने अपभ्रंश की रचनाओं को भी शामिल करते हुए आदिकाल को और पीछे आठवीं सदी के प्रारंभ तक ले जाते हुए इसे पांच भागों में भी विभाजित किया है, जैसे डॉ. रामकुमार वर्मा ने हिन्दी साहित्य के इतिहास को पांच कालखंडों- संधिकाल (सं. 750-1000), चारणकाल (सं. 1000-1375), भक्तिकाल (सं. 1375-1700), रीतिकाल (सं. 1700-1900) और आधुनिक काल (सं. 1902 से वर्तमान तक) में विभाजित किया है।⁴ यद्यपि इन कालों की रचनाओं की विशेष प्रवृत्ति के अनुसार ही उनका नामकरण किया गया है, पर यह न समझना चाहिए कि किसी विशेष काल में और प्रकार की रचनाएं होती ही नहीं थी। जैसे, भक्तिकाल या रीतिकाल को लें तो उसमें वीररस के अनेक काव्य मिलेंगे जिनमें वीर राजाओं की प्रशंसा उसी ढंग की होगी जिस ढंग की वीरगाथाकाल में हुआ करती थी।⁵

हिन्दी साहित्य के इतिहास में आदिकाल या वीरगाथाकाल को कुछ विद्वानों द्वारा चारणकाल भी कहा गया है। इस शोधपत्र का उद्देश्य हिन्दी साहित्य के आदिकाल के नामकरण के संबंध में विवेचना करना है कि क्या आदिकाल को चारणकाल कहा जा सकता है अथवा नहीं। हम इस संबंध में चर्चा को आगे बढ़ाएं उससे पहले हमें यह जान लेना चाहिए कि वर्तमान में हिन्दी साहित्य के आदिकाल को चारणकाल कहने का जो प्रचलन है वो मुख्यतः दो प्रसिद्ध साहित्य इतिहासकारों डॉ. जॉर्ज ग्रियर्सन और डॉ. रामकुमार वर्मा की पुस्तकों के आधार पर है। आगे हम उक्त दोनों विद्वानों द्वारा आदिकाल को चारणकाल कहे जाने के आधारों की विवेचना करेंगे और उसके आधार पर यह जानने का प्रयास करेंगे कि क्या ये नामकरण उचित है?

डॉ. ग्रियर्सन ने अपनी पुस्तक 'मॉडर्न वर्नाक्युलर लिटरेचर ऑफ हिन्दोस्तान' में सन् 700-1300 ई. तक के काल को Bardic Period कहा है। कालांतर में इसका हिन्दी अनुवाद चारणकाल किया गया है जो कि उचित नहीं है। क्योंकि Bard किसी जाति विशेष का परिचायक नहीं है और चारण एक जाति विशेष है। वस्तुतः Bard यूरोपियन दरबारी कवि (Court Poet) के लिए प्रयुक्त शब्द है। इसके अलावा Bard

का हिन्दी अनुवाद भी चारण तय नहीं है, किसी के द्वारा इसका अनुवाद चारण किया जाता है और किसी के द्वारा भाट। 'राजस्थानी भाषा और साहित्य' नामक पुस्तक में डॉ. मोतीलाल मेनारिया ने इसे इस प्रकार लिखा है-“.....जहां कहीं अंग्रेजी के 'बार्ड' शब्द का अनुवाद करना होता है वहां कुछ लोग इसका अनुवाद 'चारण' करते हैं और कुछ 'भाट' करते हैं। वस्तुतः दोनों ही पर्याय गलत हैं। क्योंकि अंग्रेजी का 'बार्ड' शब्द जहां किसी जाति विशेष का सूचक नहीं है, वहां 'चारण' और 'भाट' दो भिन्न जातियों के सूचक हैं।”⁶ अतः स्पष्ट है कि डॉ. ग्रियर्सन के Bardic Period का अनुवाद 'चारणकाल' नहीं किया जा सकता है।

रोचक बात यह है कि डॉ. ग्रियर्सन का हवाला देकर जो विद्वान आदिकाल को चारणकाल कहते हैं वे यह देखना भूल जाते हैं कि डॉ. ग्रियर्सन ने इस Bardic Period में पुष्य कवि, केदार कवि, जगनिक, सारंगधर सहित जिन नौ महत्वपूर्ण कवियों का उल्लेख किया है उनमें एक भी कवि चारण जाति का नहीं है। इसलिए 'चारणकाल' अनुवाद किया जाना पूर्णतः असंगत है। अतः Bardic Period का हिन्दी अनुवाद या तो हूबहू 'बार्डिक काल' ही कर दिया जाए या फिर 'वीरगाथाकाल' किया जाए। क्योंकि इन Bards द्वारा वीरगाथाओं की ही रचना की जाती थी। इसी प्रकार डॉ. रामकुमार वर्मा ने हिन्दी साहित्य के काल विभाजन में वि.सं. 1000-1375 के कालखंड को चारणकाल नाम दिया है⁶ परन्तु इस काल विभाजन में डॉ. वर्मा द्वारा जिन ग्रंथों और कवियों का उल्लेख किया गया है उनमें सं. 1375 एक भी कवि चारण जाति का नहीं है।

संधिकाल (सं. 750-1000) में तो खैर सिद्ध, जैन, नाथ साहित्य और अन्य शृंगार साहित्य का उल्लेख है। लेकिन चारणकाल में सं. 1375 तक के जिन कवियों का उल्लेख है, वे इस प्रकार हैं-पुंड या पुष्य, दलपति विजय, भुवाल, मोहनलाल द्विज, चंद, जगनिक, भट्ट केदार, मधुकर कवि, शारंगधर और नल्लसिंह भट्ट। इनमें से एक भी कवि चारण जाति का नहीं है। हालांकि अपनी पुस्तक में चारणकाल का विस्तार से वर्णन करते समय इन्होंने चारण जाति के कुछ कवियों की रचनाओं का वर्णन इस खंड में किया है लेकिन वे सभी कवि सं. 1375 के बहुत बाद के हैं। इस प्रयास में वे बहुत दूर तक चले आए हैं और उनके अनुसार सं. 1895 की रचना 'महाराजा रतनसिंह जी री कविता बीटू भोमौ री कही' को भी इन्होंने इस खंड में स्थान दे दिया है। इस प्रकार इन्होंने अपने काल विभाजन की मर्यादा को स्वयं ही अतिक्रमित किया है। ऐसा प्रतीत होता है कि इन्होंने काल विभाजन करते समय डॉ. ग्रियर्सन के Bardic Period से नाम लिया और इसका अनुवाद चारणकाल किया है, फिर L.P. Tessitory के Bardic and Historical Survey of Rajputana नामक ग्रंथ का अध्ययन करते समय Bardic शब्द के आधार पर इन्हें आपस में सुसंगत करने के लिए और चारणकाल नाम की औचित्य स्थापना के लिए चारण जाति के कवियों की रचनाएं चारणकाल में सम्मिलित कर ली। परन्तु इसमें

वे कालक्रम की ओर ध्यान देना भूल गए जो कि उचित नहीं है। इस प्रकार हम कह सकते हैं कि डॉ. वर्मा द्वारा हिन्दी साहित्य के सं. 1000-1375 तक के काल को चारणकाल नाम दिया जाना युक्तिसंगत नहीं है।

डॉ. ग्रियर्सन और डॉ. वर्मा से भिन्न यदि आचार्य रामचंद्र शुक्ल और आचार्य हजारी प्रसाद द्विवेदी के काल विभाजन को देखें तो भी आदिकाल का नामकरण 'चारणकाल' किया जाना युक्तियुक्त नहीं लगता है। "शुक्ल जी ने इस काल के अपभ्रंश और देश भाषा काव्य की बारह पुस्तकें साहित्यिक इतिहास में विवेचना योग्य समझी थी। इनके नाम हैं- (1) विजयपाल रासो (2) हम्मीर रासो (3) कीर्तिलता (4) कीर्तिपताका (5) खुमान रासो (6) बीसलदेव रासो (7) पृथ्वीराज रासो (8) जयचंद्रप्रकाश (9) जयमयंक जसचंद्रिका (10) परमाल रासो (आल्हा का मूल रूप) (11) खुसरो की पहेलियां और (12) विद्यापति पदावली। इन्हीं बारह पुस्तकों की दृष्टि से आदिकाल का लक्षण निरूपण और नामकरण हो सकता है। इनमें से अन्तिम दो और बीसलदेव रासो को छोड़कर शेष सभी ग्रंथ वीरगाथात्मक हैं। अतः आदिकाल का नाम वीरगाथाकाल ही रखा जा सकता है।" ⁹ द्विवेदीजी भी हिन्दी साहित्य के आदिकाल का समय दसवीं सदी से चौदहवीं सदी के अंत तक मानकर इसकी वीरगाथात्मक प्रवृत्ति से सहमति प्रकट करते हैं।

आदिकाल हेतु विवेच्य उक्त बारह ग्रंथों में से एक भी पुस्तक की रचना चारण जाति द्वारा नहीं की गई है। यदि जातीय दृष्टि से ही मूल्यांकन करना हो तो हम पाते हैं कि उक्त बारह में से आठ पुस्तकों की रचना ब्रह्मभट्ट जाति के कवियों द्वारा की गई है। केवल कीर्तिलता, कीर्तिपताका, खुसरो की पहेलियां और विद्यापति पदावली की रचना ही ब्रह्मभट्टों के अलावा अन्य के द्वारा की गई है। यही कारण है कि 'मिश्रबंधु विनोद' में मिश्रबंधुओं ने लिखा है कि "हिन्दी साहित्य को उत्पन्न करने का यश ब्रह्मभट्ट कवियों को प्राप्त है।" ¹⁰ वस्तुतः चारण जाति विशेष के कवियों का राजदरबारों में प्रवेश पूर्व मध्यकाल में ही हुआ है। तत्पश्चात् इस जाति के कवियों ने अपनी योग्यता के दम पर साहित्य की अद्भुत सेवा की है। परन्तु उससे पहले दरबारी कवि के रूप में अधिकांशतः ब्रह्मभट्ट कवियों का ही उल्लेख प्राप्त होता है। ब्रह्मभट्ट को संक्षेप में भट्ट और स्थानीय देशज भाषा के प्रभाव में या अन्य किसी अज्ञात कारण से भाट भी लिखा मिलता है परन्तु ये ब्रह्मभट्ट कवि आम जनता के बहीवाचक और वंशावली लेखक भाट जाति से पूर्णतः भिन्न जाति के हैं। 'राजस्थानी साहित्य का इतिहास' नामक पुस्तक में बी.एल. माली 'अशांत' ने इस लगभग विस्मृत तथ्य को इस प्रकार लिखा है- "पश्चिमी राजस्थान, सौराष्ट्र, कच्छ आदि के पश्चिमी क्षेत्रों में चारणों का जोर रहा है और पूर्वी राजस्थान, ब्रजमण्डल आदि के पूर्वी क्षेत्र में ब्रह्मभट्टों का। ब्रह्मभट्टों को भाट भी कहा जाता है, परन्तु ये वंशावली आदि रखने वाले भाटों से अलग हैं।" ¹¹

कुछ विद्वानों का मत है कि आदिकाल को चारण जाति विशेष के कवियों के कारण नहीं बल्कि चारण परंपरा के कवियों के आधार पर चारणकाल कहा जाता है। लेकिन यह तर्क उचित नहीं है क्योंकि परंपरा का नामकरण आगे से पीछे की ओर होता है, पीछे से आगे की ओर नहीं। वस्तुतः आदिकाल को किसी भी रूप में चारणकाल कहने का परिणाम यह होता है कि चारण जाति विशेष का आदिकाल के विद्वानों पर आरोपण हो जाता है और ब्रह्मभट्ट जाति के कवियों के श्रेय पर पर्दा पड़ जाता है। ऐसा करना वर्तमान को अतीत पर थोपने के बराबर है।

सार रूप में हम कह सकते हैं कि चारण जाति का राजदरबारों में प्रवेश आदिकाल के बाद हुआ, चारण एक परंपरा नहीं होकर एक जाति विशेष मात्र है और आदिकाल की सभी विवेच्य पुस्तकों में से एक भी पुस्तक चारण जाति के कवियों द्वारा नहीं लिखी गई है। अतः इस कालखंड अर्थात् आदिकाल का नामकरण 'चारणकाल' नहीं किया जा सकता है। ऐसा किया जाना अतार्किक और अनैतिहासिक होगा। वस्तुतः आदिकालीन साहित्य की वर्ण्य विषयवस्तु को देखते हुए इसका नामकरण 'वीरगाथाकाल' ही उचित है जिसे अधिकांश विद्वानों की सम्मति प्राप्त है।

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राजस्थान और मध्य प्रांत के संदर्भ में हिन्दी भाषा का विकास

निष्ठा श्रीवास्तव

भाषा एक ऐसा आयाम है जो मानव के सामाजिक अस्तित्व को परिभाषित करता है, लेकिन बहुत समय तक गूढ अध्ययन का विषय नहीं बन पाया है। भाषा को बहुत समय तक शाश्वत माना गया, जो हमेशा थी और हमेशा एक ही स्वरूप में रहेगी। ऐसा माना गया कि भाषा पीढ़ी दर पीढ़ी अपरिवर्तनीय तरह से लोगों तक पहुँचती रहती है, और इसीलिए इसको बारीकी से पढ़ना अनिवार्य नहीं है। उसके अर्थ सदा एक ही तरह से समझे जाने चाहिए, यह एक न बदलने वाला तथ्य माना गया, जिसकी प्राचीन काल से विकसित धारणा पर प्रश्न चिन्ह लगाना अनुचित और अनावश्यक माना गया। यह कहना जरूरी है कि उपरलिखित धारणा बिल्कुल गलत है। अगर भाषा मानव जीवन में अभिव्यक्ति का एक माध्यम है, तो मानवीय जीवन में आते बदलाव का भाषा पर असर पड़ना व्यावहारिक है। पिछले कुछ दशकों में भाषाई-अध्ययन ने विद्या विषयक क्षेत्र में बहुत तरक्की करी है। यह भी कहना अनिवार्य है कि भाषाई-अध्ययन किसी एक शैक्षिक विधि का हिस्सा नहीं, अपितु एक अन्तः विषयक आयाम है। इसीलिए इसको पढ़ना और इस पर शोध एक जटिल कार्य है। भाषा क्या और क्यों है? क्या यह एक शाश्वत आयाम है? भाषा और साहित्य में क्या संबंध है? किसी भी सामाजिक प्रक्रिया को समझने के लिए भाषा का अध्ययन क्यों अनिवार्य है? ऐसे ही अनगिनत सवाल जहन में गूँजते हैं, जब हम भाषाई अध्ययन को आगे बढ़ाते हैं।

ऐसा नहीं है कि भाषाई अध्ययन एक बहुत ही नवीन धारा है। आधुनिक भारत के परिपेक्ष्य में भाषाई अध्ययन उन्नीसवीं शताब्दी से शुरू हो गया था, जब अंग्रेजों ने भारतवर्ष को समझने के लिए अनुवादों को तैयार करने का सहारा लिया। 1800 से बहुत से साम्राज्यिक अफसर थे, जिन्हें इस बात पर यकीन था कि अगर अंग्रेजी साम्राज्यिक सत्ता को भारत को लंबे समय तक अपने अधीन रखना है, तो भारत की प्राथमिक भाषाओं की समझ को पुख्ता करना पड़ेगा। वारेन हेस्टिंग्स, लॉर्ड कोर्नवालिस, एडमंड बर्क, थॉमस मनरो कुछ ऐसे नाम हैं, जिन्होंने इस परिपेक्ष्य को ध्यान में रख कर भाषाई अध्ययन को विस्तृत संरक्षण दिया। प्राच्य-विदों द्वारा किए गए प्रयासों को इस श्रंखला की एक महत्वपूर्ण कड़ी मानना गलत न होगा। अंग्रेजों द्वारा जनगणना, सरकारी

गजेट, लिंगुइस्टिक सर्वे रिपोर्ट और अन्य ग्रन्थों को तैयार करवाना महज एक इतिफाक नहीं, अंग्रेजों द्वारा अपने शासन को मजबूत करने की एक सुनियोजित प्रक्रिया थी। देशज भाषा के ग्रन्थों से भारतवर्ष को समझना और विश्व को भारत के विषय में समझाने का श्रेय अङ्ग्रेजी प्राच्यविदों को जाता है।

उन्नीसवीं सदी का भारतीय राष्ट्रवाद, यूरोपीय राष्ट्रवाद से प्रेरित था। जैसे जैसे वह विकसित होता गया, उसमें मध्यवर्ग की सक्रियता बढ़ती गई। 1870 से 1880 तक आते आते भाषा भारतीय राष्ट्रीय आंदोलन में एक अहम भूमिका निभाने लगी। भाषा जो सांस्कृतिक राष्ट्रवाद को आगे बढ़ाने जैसा माना जाता था, मानो सामान्य राष्ट्रवाद को आगे बढ़ाने जैसा माना जाने लगा, क्योंकि भारतीय समाज का सांस्कृतिक आयाम भारतीयों के सामाजिक अस्तित्व को परिभाषित करता है। “भाषा इतना महत्वपूर्ण और सुस्पष्ट चिन्ह होता है, कि वह किसी भी राष्ट्रकता के विकास में एक केंद्रभूत भूमिका निभाता है, और दूसरी राष्ट्रकता से उसको दूर रखने में भी।”

बीसवीं शताब्दी के दूसरे दशक में भाषा की प्राथमिकता प्रत्यक्ष रूप से सामने आने लगी। महात्मा गांधी ने 1918 में भाषाई आयाम को भारतीय राष्ट्रीय आंदोलन की पृष्ठ-भूमि पर तब संस्थापित कर दिया, जब उन्होंने भाषाई प्रान्तों की माँग के तर्क को मान्यता दी। 1928 तक आते आते अखिल भारतीय काँग्रेस कमेटी में प्रान्तों को भाषाई आधार में पुनः विभाजित करने की बातें होने लगी। भारतीय राष्ट्रीय काँग्रेस की इस माँग को पूरा करना आसान नहीं था, क्योंकि भारत भाषाई भिन्नताओं का देश था। भारत के बारे में कहा जाता था—कोस कोस पर पानी बदले, चार कोस पर बानी।

उन्नीसवीं सदी के परवर्ती काल के भारतीय राष्ट्रीय आंदोलन में भाषा की महत्ता बहुत बढ़ गई थी। ऐसा नहीं था कि यह मुद्दा कुछ ही इलाकों में सक्रिय था। इस मुद्दे की गूँज अखिल भारतीय स्तर पर व्याप्त थी। इस लेख में हम इस बात की विवेचना करेंगे कि हिन्दी भाषा का सर्वव्यापी अस्तित्व एवं उसके राष्ट्र भाषा बनने का सफर एक ऐतिहासिक क्षण है, जिसके पीछे एक लंबा वृत्तांत है। उस वृत्तांत को पढ़ने से जहाँ एक तरफ हम भाषाई अध्ययन को समीक्षात्मक रूप से पढ़ सकते हैं, वही दूसरी ओर भारतीय राष्ट्रीय आंदोलन की अपनी समझ को तराश सकते हैं।

भारत का हिन्दी क्षेत्र हिन्दी को राष्ट्र भाषा की पदवी बनाने की हर कोशिश कर रहा था। भौगोलिक तौर पर राजपूताना के राजसी राज्य (पश्चिम में) से लेकर पूर्व में बिहार और उत्तर में पंजाब और गढ़वाल से लेकर दक्षिण में मध्य प्रांत और बरार मिलकर हिन्दी क्षेत्र बनाते थे। यह भी कहना जरूरी है कि हिन्दी क्षेत्र ने भारत के राष्ट्रीय आंदोलन में अत्यंत सार्थक भूमिका निभाई थी।

हिन्दी भाषा और राजस्थान की पत्रकारिता

वर्तमान राजस्थान प्रदेश के अंतर्गत निम्नलिखित भूतपूर्व रियासतें सम्मिलित थीं। मेवाड़ (उदयपुर) 2. मारवाड़ (जोधपुर) 3. बीकानेर 4. जयपुर 5. कोटा 6. बूंदी 7. अलवर 8. भरतपुर 9. करौली 10. धौलपुर 11. जैसलमेर 12. सिरोही 13. टोंक 14. बांसवाड़ा 15. प्रतापगढ़ 16. झालावाड़ 17. डूंगरपुर 18. किशनगढ़ 19. शाहपुरा।²

अंग्रेजी शासन के दौरान राजस्थान के इतिहास में और वहाँ विकसित हुए राष्ट्रीय आंदोलन में दो निर्णायक आयाम नजर आते हैं। जहां रियासतों के सामने एक तरफ सामंतवादी उत्पीड़न और अत्याचार से जूझने की समस्या थी, वहीं दूसरी ओर राष्ट्रीय आंदोलन और साम्राज्यिक सत्ता के खिलाफ आवाज उठाना भी समय की मांग थी। एक समय के उपरांत यह दोनों आयाम एक ही सिक्के के दो पहलू बनते चले गए। “... काँग्रेस का जन्म इन रियासतों में तो नहीं हुआ, परंतु उससे प्रेरित होकर कई अन्य संस्थाओं ने जन्म लिया, तथा विभिन्न रियासतों से जन प्रतिनिधि आगे आए और सामंतशाही के खिलाफ मोर्चा लेने लगे।”³ इस पृष्ठभूमि में जब हम राजस्थान में उभरती पत्रकारिता को देखते हैं, तो यह स्पष्ट होता है कि पत्रकारिता अपने समाज का एक प्रतिबिंब तो होता ही है, साथ में समाज में उभरती मानसिकताओं का रचयिता भी होता है।

“चूंकि भाषा ही पत्रकारिता की रीढ़ होती है, उसे सुदृढ़ बनाने में इस युग के पत्रकारों ने बड़ा परिश्रम किया।”⁴ हिन्दी भाषा का विकास उस समय की पत्रकारिता के अध्ययन से भली भांति समझी जा सकती है।

अगर हम ब्रिटिश साम्राज्यिक काल में राजस्थान की पत्रकारिता की बात करें तो यह प्रक्रिया राजस्थान में अन्य हिन्दी प्रदेशों से कम से कम पचास वर्षों के उपरांत तेजी पकड़ती है। राजस्थान का सर्वप्रथम पत्र मजहरूल सरूर माना जाता है जो भरतपुर से प्रकाशित होता था और उर्दू तथा हिन्दी के प्रयोग के कारण द्विभाषी की श्रेणी में आता था। 1856 में जयपुर से हैडमास्टर कन्हैयालाल के सम्पादन में ‘रोजतुल तालिमअथवा राजपूताना अखबार भी दो भाषाओं, हिन्दी एवं उर्दू में प्रकाशित हुआ। इसके बाद 1861 में अजमेर से जगलाभ-चिंतक तथा सन 1863 में जगहितकारक का प्रकाशन हिन्दी भाषा का प्रयोग करने वाले ऐसे प्रकाशन थे, जिनकी भाषा तत्कालीन हिन्दी के विकास को दर्शाती थी।

मेवाड़ के महाराणा सज्जनसिंह ने एक साप्ताहिक शुरू किया जिसका नाम सज्जन कीर्ति सुधाकर था। एक तरफ तो वह भारतीयों के मन में उनके गौरवपूर्ण इतिहास के प्रति प्रेम जगाता था, और दूसरी तरफ शुद्ध भाषा का प्रयोग हिन्दी को आगे बढ़ाने का

कार्य करती थी। बूंदी रियासत की ओर से प्रकाशित पत्र, सर्वहित के प्रथम संपादक पं राम प्रताप शर्मा थे, और इसका प्रकाशन रियसती संरक्षण में होता था। लेकिन अगर आप इसकी विषय वस्तु को देखें, तो उसमें संपादकीय टिप्पणियाँ, देशी विदेशी एवं स्थानीय समाचार, धारावाहिक, उपन्यास, विज्ञापन, पुस्तक समालोचना और पाठकों को सम्बोधन आदि विषय प्रकाशित होते थे। “सर्वहित में प्रकाशित सम्पादकीय उस समय की हिन्दी के गठन, शैली और स्वरूप के प्रतीक थे। उसकी भाषा सहज, सरल किन्तु संस्कृत से प्रभावित होती थी। संपादकीय लेखों में संस्कृत के श्लोक एवं सूक्तियाँ उद्धृत की जाती थी।”⁵ सर्वहित की भाषा विविधता कुछ ऐसी थी कि सामान्य शीर्षकों को बहुत सरल हिन्दी में, और साहित्यिक लेखन को बहुत क्लिष्ट भाषा में लिखा जाता था। यह हिन्दी भाषा के स्तरीय अस्तित्व और व्यावहारिक लचीलेपन को दर्शाता था। जोधपुर से प्रकाशित भारत मार्तंड एक ऐसा मासिक था जिसने अनुवाद के माध्यम से हिन्दी भाषा को आगे बढ़ाया। संस्कृत ग्रन्थों और आर्य समुदाय नामक मासिक पत्र जो गुजराती में निकलता था, उसका अनुवाद हिन्दी में करना जहाँ एक तरफ भारत के समाज की समझ को सशक्त करता था, वही हिन्दी भाषा के विकास के लिए अतुल्य योगदान देता था।

समालोचक नामक साहित्यिक मासिक जो जयपुर से 1902-06 के बीच प्रकाशित हुआ, उसके विषय में यह कहना अतिशयोक्ति नहीं कि “समालोचक के प्रकाशन का लक्ष्य हिन्दी साहित्य की आलोचना के साथ साथ युग की मांग के अनुरूप सांस्कृतिक पुनर्जागरण एवं राष्ट्रीयता परक साहित्य के प्रकाशन में महत्वपूर्ण योगदान देना भी था।”⁶

1905 में मासिक भारत सर्वस्व, 1907 में विद्या भास्कर, 1910 में ‘हिन्दी साहित्य ग्रंथावली’ यह सभी हिन्दी भाषा के विकास में महत्वपूर्ण अध्याय थे। 1920 में पं राम निवास शर्मा द्वारा संपादित ‘सौरभ’ के पहले अंक में एक लेख पाठकों के समक्ष रखा गया, जिसका शीर्षक था ‘भारतवर्ष की राष्ट्रीय भाषा’ यह इस बात का द्योतक है कि राजस्थान की हिन्दी पत्रकारिता इस महत्वपूर्ण मुद्दे से जुड़ रही थी। 1920 में राजस्थान केसरी और 1922 में नवीन राजस्थान जैसे साप्ताहिक का जन्म इसी श्रंखला की एक कड़ी थी। 1923 में ऋषिदत्त मेहता द्वारा संपादित राजस्थान भी सक्रियता से स्वतंत्रता आंदोलन के विषय में जागरूकता फैलाने का काम कर रहा था। अजमेर से प्रकाशित होने वाला साप्ताहिक मीरां स्वतन्त्रता सेनानी श्री जगदीश प्रसाद दीपक द्वारा 1930 में शुरू करा गया था। जयपुर से प्रकाशित प्रभात (1932) लोक वाणी (1943), और जय भूमि (1940), अजमेर से निकलने वाला नव ज्योति (1936) या अजमेर से ही प्रकाशित नवजीवन (1939), अलवर से प्रकाशित अलवर पत्रिका (1943), यह सभी जहाँ एक तरफ शोषण और सामंती क्रूरता की समस्या पर चोट करना चाहते थे,

वही दूसरी ओर राष्ट्रीयता, राष्ट्रवाद और उसी परिपेक्ष्य में हिन्दी भाषा और साहित्य के विकास के लिए प्रयासरत रहते थे। 1945 में अलवर से निकलने वाला राजस्थान क्षितिज नामक मासिक हिन्दी भाषा के विकास में सक्रिय भूमिका निभा रहा था। राजपूताना की पत्रकारिता को इतिहासकारों ने 4 प्रकारों में विभक्त किया-

1. राजसी राज्यों द्वारा प्रकाशित पत्र या लोगों द्वारा भी, जो राज्यों के अधीन थे।
2. साहित्यिक पत्र जिनमें समाचार भी दिये जाते थे।
3. सामाजिक-धार्मिक संस्थाओं द्वारा निकाली गई पत्रिकाएँ या फिर सामाजिक धार्मिक सुधार के नजरिये से लोगों द्वारा प्रकाशित पत्रिकाएँ।
4. समाचार फैलाने के लिए निकाले गए समाचार पत्र- संस्थाओं द्वारा या व्यक्तियों द्वारा।⁷

अगर हम राजस्थान की पत्रकारिता का विश्लेषण करें तो इसमें दो प्रवाह साफ दिखते हैं। जहाँ एक तरफ साहित्यिक स्तर भारतेन्दु काल की याद दिलाता है, वहीं दयानन्द सरस्वती और उनके आर्य सिद्धान्त कई पत्रों में साफ नजर आते हैं। चाहे वह पुष्कर प्रदीप हो, या भारतोद्धारक वह एक बहुत ही सरल और सरस हिन्दी भाषा का प्रयोग एवम व्याकरण के कड़े नियमों से मुक्ति की कोशिश स्पष्ट दिखती है। हिन्दी भाषा को सरकारी और राष्ट्र भाषा बनाने की कोशिश सभी पत्र कर रहे थे। “जहाँ इस काल में अन्य हिन्दी प्रदेशों में प्रतिष्ठित लेखकों का ध्यान साहित्यिक पत्र पत्रिकाओं से हट कर पुस्तकों के प्रकाशन पर केन्द्रित होने लगा था और तेजी से पुस्तकें छपने लगी थीं, राजस्थान में साहित्यिक पुस्तकों के प्रकाशन की दिशा में कोई विशेष परिवर्तन नहीं हुए थे”⁸ यही कारण है कि इस प्रांत में पत्र पत्रिकाओं का अध्ययन राजस्थान में हिन्दी भाषा के विकास को संपूर्णतः प्रमाणित करता है।

हिन्दी भाषा और मध्य प्रांत की पत्रकारिता

भाषा के संदर्भ में मध्य प्रांत की स्थिति बहुत अनूठी थी। मध्य प्रांत और बरार का क्षेत्र दो भागों में विभक्त था। एक हिस्सा वह था जहाँ हिन्दी बोलने वाले लोगों की संख्या अधिक थी, जो जबलपुर और नर्बदा का क्षेत्र कहलाता था, और दूसरा क्षेत्र मराठी बोलने वाले लोगों का था जो नागपुर डिवीजन कहलाता था। “जब 1903 में बरार मध्य प्रांत में जुड़ गया, तब मध्य प्रांत में 22 जिले हो गए-जिसमें चौदह हिन्दी, चार मराठी और चार बरार में थे।..... हिन्दी और मराठी के अलावा वहाँ कुछ देशज बोलियाँ भी बोली जाती हैं और उर्दू भाषा भी।”⁹ मध्य प्रांत का इतिहास जहाँ इस बात का प्रतिबिंब है कि राजनीतिक सीमाएं भाषा के आधार पर बनाई जा सकती हैं, वहीं इस बात का भी कि राजनीतिक संरचनाएँ, भाषा का प्रयोग पहचान बनाने के लिए किस प्रकार से करती हैं।

मध्य प्रांत जो 1860 से 1890 तक कृषि और वाणिज्यमें एक सक्रिय भूमिका निभा रहा था, वह बीसवीं शताब्दी तक आते आते सामाजिक और आर्थिक समस्याओं से ग्रस्त हो गया। मध्य प्रांत के महाकोशल क्षेत्र (जो कि वहाँ का हिन्दी क्षेत्र था, और जिसका उल्लेख हम इस लेख में करेंगे) में पत्रकारिता की शुरुआत 1849 में मालवा अखबार के प्रकाशन से हुई, जिसको पंडित धर्म नारायण ने होल्कर राज्य की प्रैस से निकाला था। यह एक द्विभाषी साप्ताहिक था जो हर पन्ने को बीच में विभाजित कर हिन्दी और उर्दू दोनों भाषाओं को पाठकों के समकक्ष रखता था। इसमें साम्राज्यिक अधिकारियों के आवागमन की जानकारियाँ बहुत विस्तार से रिपोर्ट की जाती थी। 1840 से मध्य प्रदेश की पत्रकारिता साप्ताहिक, पाक्षिक एवं मासिक पत्रिकाओं पर आधारित थी। यह कहना भी आवश्यक है कि मध्य प्रांत में पत्रकारिता राज्य के संरक्षण में शुरू हुई थी, पर धीरे धीरे वह लोगों को जागरूक करने का एक माध्यम बन गई। शुरुआत में पत्रों में जिस भाषा का प्रयोग हो रहा था, वह बोलचाल की भाषा थी, जिसमें उर्दू शब्दों की भरमार थी। मध्य प्रांत को उर्दू पत्रकारिता का मुकुट माना जाता था। जबलपुर शहर को पत्रकारिता से संबन्धित प्रेसों का गढ़ माना जाता था। जहाँ एक तरफ ये पत्र खड़ी बोली के प्रसारण में सहायक थे, वही भाषा के मानकीकरण, और भाषा के विभिन्न स्वरूपों को विकसित करने का कार्य भी उन्होंने भली भाँति पूरा किया। इस क्षेत्र का पहला मासिक पत्र जबलपुर समाचार था, जो जबलपुर से मार्च 1873 में होशंगाबाद के श्री कृष्णराव के सम्पादन में निकला था। द्विभाषी-हिन्दी एवं अंग्रेजी का साथ साथ प्रयोग-इस पत्र की खासियत थी। 1887 में रीवा से निकलने वाला पाक्षिक भारत भ्राता में लिखने वाले लोग हिन्दी के विकास और राजनैतिक पत्रकारिता को अपना मकसद मानते थे। जयाजी प्रताप जो कि 1905 में ग्वालियर से प्रकाशित होने लगा, एक सरल भाषा के रूप में हिन्दी को दर्शा रहा था। माधव राव सप्रे से जुड़ा छत्तीसगढ़ मित्र का मकसद ही सरल हिन्दी भाषा का प्रसार और ज्ञान और साक्षरता का छत्तीसगढ़ जैसे पिछड़े इलाके में विस्तार करना था। समालोचना करने की कला को भी इस पत्र ने आगे बढ़ाया। द्विवेदी युग का सर्वोच्च मासिक बिलासपुर में पैदा हुआ, लेकिन सप्रे के अथक प्रयासों से उसने अखिल भारतीय नाम हासिल किया।¹⁰ डॉ. बालकृष्ण श्रीराम मूंजे ने 1907 में नागपुर से हिन्द केसरी नामक पत्र निकाला, जो लोकमान्य गंगाधर तिलक के मराठी के लेखों का हिन्दी अनुवाद प्रकाशित करते थे। 1910 में प्रकाशित हितकारिणी की खासियत यह थी कि वह ऐसी भाषा का प्रयोग करती थी जो न ज्यादा क्लिष्ट थी, न इतनी सरल कि देहाती ही लगनी लगे। उसके सम्पादन में जिन दिग्गजों के नाम जुड़े थे, वह थे श्री नर्मदा प्रसाद मिश्र, श्री मातादीन शुक्ल, श्री मंगल प्रसाद विश्वकर्म। हितकारिणी लंबे समय यानि 12 साल तक प्रकाशित होता रहा और जब उसका प्रकाशन रोका गया उसके

पाठकों की संख्या 2450 थी।¹¹ माखनलाल चतुर्वेदी के सम्पादन में, 1913 में, खंडवा से निकलने वाली प्रभा ने घोषित कर दिया था कि वह हिन्दी को राष्ट्र भाषा बनाने के लिए प्रयासरत रहेगी। 1920 में प्रकाशित कर्मवीर को महाकोशल क्षेत्र की राजनैतिक गीता की संज्ञा दी गई थी। इसी साल जबलपुर से निकलने वाला श्री शारदा साहित्य और उसके प्रथम अंक में प्रकाशित संपादकीय 'क्या हिन्दी राष्ट्र भाषा हो सकती है?' इस तथ्य का द्योतक है कि मध्य प्रांत हिन्दी भाषा के विकास के लिए चेतना पैदा करने में सक्रिय भूमिका निभा रहा था। 1926 में एक साहित्यिक मासिक वीणा, श्री मध्य भारत हिन्दी साहित्य समिति इंदौर द्वारा तैयार किया गया। वह एक ऐसा प्रकाशन था, जिसने हिन्दी पत्रकारिता को एक नए आयाम पर पहुँचा दिया। 1930 में दैनिक लोकमत जिसके चार संस्करण निकलते थे, उसने हिन्दी भाषा के विकास और उसको राष्ट्रीय भाषा बनाने में अपना योगदान दिया। यह कहना जरूरी है कि लोकमत के सूत्रधार थे, हिन्दी प्रेमी सेठ गोविंद दास और संपादक पं. द्वारका प्रसाद मिश्र। 1942 में सारथी और 1946 में जय हिन्द दोनों के महत्वपूर्ण योगदान को भूला नहीं जा सकता। रायपुर से 1946 में निकलने वाला साप्ताहिक महाकोशल काँग्रेस का मुखपत्र था और हिन्दी भाषा को आगे बढ़ाने में कार्यरत रहा।

मध्य प्रांत के महाकोशल क्षेत्र में कुछ दिग्गज जो हिन्दी भाषा की प्रतिष्ठा आगे बढ़ाने में अग्रणी भूमिका निभा रहे थे, वह थे माखनलाल चतुर्वेदी, माधव राव सप्रे, विष्णुदत्त शुक्ल, सेठ गोविंद दास, रवि शंकर शुक्ल, पदमलाल पुन्नालाल बक्शी, द्वारका प्रसाद मिश्र इत्यादि। बहुत से प्रिंटिंग प्रेस, पुस्तकालय और हिन्दी मंदिर, हिन्दी ग्रंथ प्रकाशन मंडली, श्री मध्य भारत हिन्दी साहित्य समिति इंदौर, राष्ट्रभाषा प्रचार समिति वर्धा इत्यादि कुछ ऐसे संस्थान थे, जिनका अस्तित्व हिन्दी के विकास से जुड़ा हुआ था। यह संस्थाएं और व्यक्तित्व न केवल मध्य प्रांत में हिन्दी को बढ़ाने की बात कर रहे थे, बल्कि हिन्दी भाषा को अखिल भारतीय स्तर पर आगे बढ़ाने को अपना मकसद मानते थे। मध्य प्रांत में माखनलाल चतुर्वेदी, माधव राव सप्रे और अन्य कई ऐसे नाम हैं, जिन्होंने अपनी नौकरी छोड़ कर पत्रकारिता के जगत में इसलिए कदम रखा, जिससे वह निष्ठापूर्वक हिन्दी भाषा की सेवा कर पाएँ।

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Rajasthan History Congress / 829

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राजस्थानी व अन्य उत्तर भारतीय साहित्य और आरंभिक आधुनिकता की कुछ झलकियाँ

पंकज झा

पंद्रहवीं-सत्रहवीं सदी के उत्तर भारत में भाषा ताने बाने

पिछले तीस वर्षों के भाषायी शोध की बदौलत अब यह तो निर्विवाद माना जा सकता है मध्यकालीन भारतीय समाज बहुभाषी था - बोलचाल में ही नहीं बल्कि साहित्यिक रचनाओं तथा आधिकारिक गतिविधियों में भी।¹ दरअसल देशभाषाओं के साहित्यिक उदय की प्रक्रिया ही बहुभाषीकरण के बिना संभव नहीं थी। वो इसलिए कि उत्तर भारत के सभी साहित्यिक भाषाएँ दरअसल संस्कृत, फ़ारसी तथा अन्य कई भाषाओं की विधाओं, व्याकरण, शब्दावली, अलंकार, कहावत तथा साहित्यिक परिपाटियों के मेल से ही बनीं। यहाँ तक कि भिखारीदास ने सत्रहवीं सदी में ब्रजभाषा के संदर्भ में लिखा भी कि ब्रजभाषा की मिठास ही इस मिलावट से आती है:

ब्रजभाषा भाषा रुचिर कहइ सुमति सब को।

मिलइ संस्कृत पारसिहुँ पै अति प्रगट जु हो।

मागधी मिलइ अमर नाग जवन भाखानि।

सहज फारसी हू मिलइ षट विधि कहत बखानि।²

सच पूछें तो विविध भाषाओं का समागम सिर्फ ब्रजभाषा में ही नहीं बल्कि अन्य देशभाषाओं में भी उतनी ही मात्रा में देखने को मिलता है। बहुभाषिता के लक्षण हमें भाषा के विभिन्न पहलुओं में दिखा देते हैं। जैसा कि हम जानते हैं, देशभाषाओं के साहित्यिक उदय से पहले संस्कृत के अलावा सिर्फ अपभ्रंश व प्राकृत में ही साहित्य रचना वाज़िब माना जाता था।³ लेकिन यदि अपभ्रंश भाषा में ही हम चौदहवीं सदी में विरचित संदेशरासक की पड़ताल करें⁴ या पंद्रहवीं सदी में विरचित कीर्तिलता पर गौर करें तो पाते हैं कि इनमें देशज शब्दों के अलावा, प्राकृत, संस्कृत तथा फ़ारसी शब्दों की भरमार है।⁵ दिलचस्प बात ये है कि संदेशरासक की रचना गुजरात में एक मुसलमान कवि ने की थी जब कि कीर्तिलता को रचने का काम उत्तर बिहार के एक ब्राह्मण विद्वान ने किया था। फिर भी दोनों की भाषा, उनका व्याकरण व उनमें प्रयुक्त अलंकार तथा छंदों का संयोजन बहुत मिलता जुलता है। दोनों की शब्दावली में संस्कृत, फ़ारसी तथा देशज

शब्दों की मिलावट एक जैसी है। यदि शुरुआती आधुनिकता विविध सांस्कृतिक धाराओं के एक-दूसरे से उलझ जाने तथा नतीजतन नए आयामों के पनपने की है तो भाषा मामलों में संश्लेषण की ये प्रक्रियाएँ भी आधुनिकता के शुरुआती लक्षण कहे जा सकते हैं। पंद्रहवीं सदी और उसके बाद के देशभाषी रचनाकारों में अपनी भाषा को लेकर एक नई चेतना तथा सजग सोच की मुद्रा भी दिखा देती है जो इससे पहले के काल में नहल दिखा देती। विद्यापति ने कृतलता शीर्षक से लिखे अपने आख्यायिका में माना कि संस्कृत तो बुद्धजनों की भाषा है जब कि देस की वाणी (देसिल बयना) सबको मीठी लगती है। तुलसीदास ने भी अपने महाकाव्य रामचरितमानस को संस्कृत में नहीं लिखने का कारण बताना वाजिब समझा। जब कि केशवदास ने तो ब्रजभाषा के उपयोग को समझाने के लिए मजाक मजाक में अपने आप को मंदबुद्धि कह दिया। इसी तरह जब कृष्णदेव राय ने संस्कृत की बजाय तेलुगू में अमुक्तमाल्याद लिखा तो उसका कारण ये बताया कि स्वयं सरस्वती ने उन्हें सपने में आकर ये आदेश दिया। जाहिर है कि भाषा व साहित्य की दुनियां में अपना-पराया तथा देश-परदेश को लेकर रचनाकारों के बीच यह चेतना न थी, और उन नई प्रवृत्तियों का द्योतक थी जो शुरुआती आधुनिकता के दौर में बहुत आम है। (हालांकि भाषाविदों व अलंकारशास्त्र के विद्वानों के बीच भाषा के सिद्धांतों पर विस्तृत चिंतन व चर्चा संस्कृत की दुनियां में सातवीं सदी से ही प्रचलित थी, और इसको लेकर भामाः, दंडिन्, भोज से लेकर बारहवीं सदी में हेमचंद्रसूरी तथा चौदहवीं सदी में विश्वनाथकवि तक तमाम विद्वानों ने ग्रंथ भी लिखे थे। लेकिन कवियों या अन्य रचनाकारों के बीच इस मुद्दे पर चिंतन करने की रीति नहीं के बराबर थी।)

मेरे शोध पत्र के संदर्भ में प्रासंगिक बिंदु ये हैं कि सुब्रह्मन्यम सहित कई इतिहासकारों के मुताबिक आरंभिक आधुनिकता के दौर में इन दोनों ही प्रवृत्तियों का उदय होता है: एक ओर तो व्यापारिक, बुद्धिजीविक, धार्मिक या अन्य कारणों से लंबी यात्राओं में अभूतपूर्व बढ़ोतरी तथा दूसरी ओर परंपराओं को मूर्त रूप में अभिव्यक्ति देने की साहित्यिक कवायद। ये महज संयोग नहीं हो सकता कि हालांकि देशभाषाओं में साहित्यिक कृतियों की शुरुआत दसवीं से बारहवीं सदी के बीच ही जोर शोर से शुरू हो गई लेकिन अक्सर इन भाषाओं को रचनाकारों ने नामांकित नहीं किया, चाहे वो अवधी हो या ओड़िया, मारवाड़ी हो या वज्जिका। जब कभी रचनाकारों ने अपनी भाषा को नाम भी दिया तो उसे या तो अपभ्रंश कहा या प्राकृत, भले उनके व्याकरण व शब्दावली में व्यापक क्षेत्रीय असर था।⁶

साहित्यिक विधाएँ और उसके वृहत्तर मायने

दरअसल वैयक्तिकता पर नया जोर हम आत्मकथाओं के पनपते प्रचलन में भी

देख सकते हैं। बाबरनामा के बाद बनारसीदास का अर्धकथानक तथा नाम के साथ दस्तख़त करते हुए अपने कवित्त को सत्यापित करने की कवायद ('रहिमन धागा प्रेम का' या 'कबिरा संगत साधु की') इस बात को दर्शाता है कि वैयक्तिक पहचान की संकल्पना जोर पकड़ रही थी। यह कहना युक्तिसंगत जान पड़ता है कि वैयक्तिक एवं सामुदायिक पहचान पर बल तब ज्यादा जोर पकड़ता है जब उस समाज में पास और दूर के अन्य समाज के लोगों की आवाजाही ज्यादा होने लगे और संरचनात्मक स्तर पर वह समाज सांस्कृतिक, राजनैतिक, कर्मकांडीय, वेशभूषा, खान-पान, भाषागत तथा अन्य विविधताओं से प्रत्यक्ष रूप से उलझने पर बाध्य हो जाए। गौर तलब है कि किसी समुदाय की सांस्कृतिक अस्मिता की अभिव्यक्ति भले इकहरी हो, उस समुदाय की संस्कृति में तमाम तरह के घटक अक्सर भिन्न भिन्न स्रोतों से आकर जुड़ जाते हैं।

मगर न साहित्यिक विधाओं में सबसे महत्वपूर्ण व नाटकीय उदय देशभाषाओं में लिखे जाने वाले जीवनी संकलनों का मानना चाहिए। भक्तमाल सरीखे जीवनी संकलनों की भूमिका भक्ति परंपरा के कवित्त को एक मूर्त इतिहास देने में अहम रही है और हाल के वर्षों में इसको इतिहासकारों ने भी माना है। लेकिन जो मुद्दा इस शोध पत्र में विचार का विषय है उस नज़रिये से देखें तो गौरतलब है कि अलग अलग तेवर, विचार, भाषा तथा क्षेत्रीय अस्मिताओं वाले कवियों को एक साथ भक्ति के छाते के नीचे रखकर वृहत जीवनी लेखन से न सिर्फ उन्हें प्रतिष्ठित किया गया बल्कि उनके व्यक्तित्व व .तित्व के माध्यम से उन्हें एक सूत्र में पिरोकर देखने की कोशिश भी की गई। यह भी कम दिलचस्प नहीं है कि हालांकि भक्त कविगण पूरे भारतीय उपमहाद्वीप में हुए लेकिन भक्तमाल की रचना राजस्थान के गालटा में किया गया। यह संयोग मात्र नहीं है कि भक्तमाल की रचना एक ऐसे संत विद्वान नाभादास ने ब्रजभाषा में की जो स्वयं तेलंगना में पैदा हुए, लेकिन ब्रजभूमि की भाषा को अंगीकार किया और उसी भाषा में अलग अलग इलाकों, भाषाओं तथा युगों के कवियों की जीवनी एक ही किताब में संजोया।⁷

इस महान् कृति का राजस्थान में रचा जाना इसलिए भी प्रासंगिक है कि चौदहवीं सदी के बाद का राजस्थान वही इलाका था जहाँ दो अलग अलग जलवायु क्षेत्र (जिनके भौगोलिक तथा भूगोल जनित सांस्कृतिक-राजनैतिक ठौर-ठिकाने अलग अलग थे) एक दूसरे से टकरा रहे थे। एक ओर थार का विशाल रेतीला मरुस्थल था जहाँ भ्रमणशील जीवन ही गुजारे का साधन था तो दूसरी ओर मैदानी व पहाड़ी क्षेत्र थे जिसकी अर्थव्यवस्था खेती पर टिकी थी।⁸ मारवाड़ी साहित्य की पैदाइश उस मुहाने पर हुई जहाँ ये दोनो जलवायु क्षेत्र एक दूसरे से गुत्थम-गुत्था होकर बड़े राज्यों को जन्म देने लगे। यही वजह है कि चाहे वो मध्यकाल का जैन साहित्य हो, या भक्ति परंपरा की महान कृतियों का संकलन, सिलसिलेवार व समयबद्ध तरीके से राज्यों के इतिहास लेखन की

परंपरा हो (मसलन नैणसी की ख्यात व विगत) या वैष्णव परंपरा को स्थिरता व अस्मिता देने का ठोस प्रयास, हमें राजस्थान इनमें सबसे आगे नज़र आता है।

गालटा में लिखी गई भक्तमाल की एक खासियत ये भी थी कि इसमें काल-चेतना (temporality) के दो विविध संकल्पनाओं का इस्तेमाल एक ही किताब में किया गया था। जहाँ एक ओर नाभादास ने चक्रीय समय (cyclical time) के संदर्भ से सत्ययुग के महान् भक्तों का हवाला दिया, वहीं और उसी पुस्तक में नए सिरे से उन्होंने उन लौकिक कवियों की भी जीवनी दी जिनके जीवन के ठोस सबूत थे और जिनका इतिहास एकरेखीय समय के तहत लिखना मुमकिन था। समय की संकल्पनाओं की बहुलता भी तो शुरुआती दौर के आधुनिकता की एक विशेषता मानी गई है, और इस ख्याल से भी भक्तमाल की रचना इसे चरितार्थ करती नज़र आती है।

अतीत से टूटते एक नए वर्तमान की चेतना

नैणसी ने सत्रहवीं सदी के राजस्थान में जो इतिहास लिखे वो कई मायनों में देशभाषाओं में लिखे गए अतीत के अन्य आख्यायनों से अलग थे। नैणसी ने अपने ख्यात तथा विगत में लगभग हर घटना को समयबद्ध तरीके से वर्णित किया जो देशभाषी कृतियों के लिए एक नई बात थी। इतना ही नहीं, नैणसी की कृतियों में वर्तमान एवं अतीत के बीच के अलगाव का बोध बहुत आसानी से देखा जा सकता है। पंद्रहवीं सदी की संस्कृत रचना पुरुषपरीक्षा में यही काल बोध एक कहानी के रूप में दिखाई देती है। यहाँ रचनाकार शुरुआती बीजकथा में बताते हैं कि एक राजा के पूछने पर उनके विद्वान मंत्री ने राजकुमारी के विवाह के लिए उन्हें किसी ऐसे पुरुष को ढूँढने की सलाह दी जो वास्तव में पुरुष कहलाने लायक हो। तो राजा ने अचरज व्यक्त किया और जानना चाहा कि ऐसे पुरुष में कौन से गुण होते हैं। जवाब मिला कि ऐसे पुरुष वीर, मेधावी (सुधी) व विद्वान् (सविद्य) होते हैं। मंत्री ने आगे बताया कि वीरों के भी कई प्रकार होते हैं। जैसे राजा शिवि दानवीर थे, हरिश्चंद्र सत्यवीर थे तथा अर्जुन युद्धवीर थे। मगर राजा संतुष्ट नहीं हुए। उन्होंने आपत्ति दर्ज की कि मंत्री ने जो उदाहरण दिए वो दूसरे युगों के उदाहरण थे। आगे राजा ने जो कहा वो हमारे शोध पत्र के विषय के लिए बहुत अहम है। राजा ने मंत्री सुबुद्धि को बताया कि हर युग का अपना अनोखा सत्य होता है। सत्युग और त्रेता के सत्य अलग अलग थे, और उनके अपने युग के सत्य उनसे बहुत भिन्न थे। इसलिए उन्होंने मंत्री से आग्रह किया कि वो उन किरदारों का उदाहरण देकर राजा को वीरता, विद्वता आदि गुणों के बारे में बताएँ जो किरदार उनके समय के करीब थे।

ज़ाहिर है कि इस कथा में कवि ने जिस प्रकार के विशिष्ट काल बोध का परिचय दिया है वो एक नई चेतना थी। इतिहास बोध संस्कृत परंपराओं में पुरानी थी।

लेकिन पुरातन साहित्य में जो इतिहासबोध था उसके मध्य में ऐसा लौकिक काल बोध नहीं दिखा देता। यह कहना अनुचित नहीं होगा कि स्वयं के लिए वर्तमान की विशिष्टता का इतना स्पष्ट बोध इसी काल में हमें दुनिया भर में और भी कुछ देशों में दिखा देता है। ये ऐसे देश थे जिनका एक दूसरे से प्रभावित होने के साक्ष्य हमें नहीं मिलते। इटली के पुनर्जागरण काल में जो वर्तमान के प्रति एक नई संवेदनशीलता वहाँ के साहित्य में दिखती है, यदि वह शुरुआती आधुनिकता के लक्षण थे तो हम ये क्यों न मान लें कि उसी तरह की काल चेतना उत्तर भारत के मध्यकालीन संस्कृत साहित्य में भी आधुनिकता के पनपते शुरुआती लक्षण ही हैं ?

सन्दर्भ

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भारतीय फिल्मी दुनिया में राजस्थानी लोकगीतों का प्रभाव

कन्हैया कुमार यादव

मध्य काल से ही राजस्थान, वैष्णो भक्ति तथा बल्लभ संप्रदाय का प्रमुख केंद्र रहा है। नाथद्वारा, कांकरोली, जयपुर, कोटा, भरतपुर, करौली, किशनगढ़ आदि स्थानों में ब्रज क्षेत्र के कृष्ण के विभिन्न स्वरूपों की स्थापना के साथ ही भक्ति संगीत की परंपरा का श्रीगणेश यहां हुआ। वह पवित्र धारा आज भी यहां के मंदिरों में प्रवाहित है। इस परंपरागत गायकी को 'हवेली संगीत' के नाम से पुकारा जाता है जिसमें ध्रुपद-धमार की प्रधानता है। मंदिरों की कीर्तन प्रणाली के साथ-साथ वीणा और पखावज के स्वर भी यहां प्रतिदिन गूंजते हैं। राजस्थान में वीणा, मृदंग, पखावज वाद्यों की परंपरा सदियों पुरानी है। परिणामस्वरूप पिछली शताब्दियों में इस क्षेत्र के प्रत्येक अंचल में संगीतज्ञों का बाहुल्य रहा है।¹

राजस्थान की ऐतिहासिक-सांस्कृतिक प्रसंग

हम आज जिस भू-भाग को राजस्थान के नाम से जानते हैं, इस राज्य के अलग-अलग भाग विभिन्न कालों और परिस्थितियों में भिन्न-भिन्न नामों से जाने जाते थे। राजस्थान का इतिहास प्राचीन है। पौराणिक मान्यता के अनुसार यह मरुक्षेत्र प्रागैतिहासिक युग में दक्षिण सागर का 'द्रुमकुल्य' नामक उतरी समुद्र था। पावन सरस्वती नदी इसी में गिरती थी। इसी सरस्वती नदी के किनारे बैठकर वैदिक ऋषियों ने ऋचाओं का सृजन किया था। पुरा युग में इस समुद्र के सूखने का उल्लेख है। पुरातत्व एवं उत्खनन अध्ययन, राजस्थान में मध्य-पाषाण युग तथा नव-पाषाण युग की ऐतिहासिकता पर प्रकाश डालता है।²

राजस्थान की संगीत परंपरा

जैसा की सर्वविदित है कि प्रथम से पांचवीं सदी तक भारतीय संगीत-नृत्य कला परंपरा का व्यापक विस्तार हुआ तथा यह कलाएं भारत से एशिया तक पहुंची जिसमें वर्तमान रान, तुकह, बर्मा, हिंदेशिया, मलाया, सीरिया, उज्बेकिस्तान, कजाकिस्तान, अफगानिस्तान आदि क्षेत्रों में उसका रूप-रंग वहां की भाषाओं में परिवर्तित हुआ। काबुल, कंधार, समरकंद और दमिश्क, मेसोपोटामिया ईरान, इराक, सीरिया आदि में

भारतीय कलाओं का व्यापक प्रभाव पड़ा। मध्यकाल में मुगल शासन के समय पश्चिमी एशिया - मिश्र, तुर्की, ईरान, इराक आदि से तुर्क तथा मुगल शासकों के दरबार में जो कलाकार भारत आए तो वे उसी भारतीय कला को अपने परिवेश में लेकर आए। भारतीय संगीत-नृत्य कला पर इसका व्यापक प्रभाव पड़ा और इस प्रकार ये कलाएं भारतीय से 'हिंदुस्तानी' बन गई।³ राजस्थान के गायक वादक एवं नर्तक संगीत जगत के नक्षत्र रहे हैं। जिन्होंने कला-जगत में अतुलनीय स्थान कायम किया। यहां के उस्तादों में तेजी, दमखम, जोश, तेवर और प्रवाह था। वर्षों की कड़ी मेहनत के बाद वे सफलता की इस मंजिल तक पहुंचते थे। विभिन्न अवसरों पर आयोजित होने वाले जलसों में दूर दूर के संगीतज्ञ आकर अपना कला-कौशल दिखाते थे। उनमें से चयन करके राजा महाराजा अपने दरबारी संगीतज्ञ नियत वेतन पर रखते थे। इस दौरान वे अपनी संगीत संबंधित काबिलियत दिखाया करते थे। उन कलाकारों में से चयन करके राजा महाराजा अपने दरबारी संगीतज्ञ नियत वेतन पर रखते थे। दरबारों में महफिल का एक कायदा होता था। दरबार के दाहिनी तरफ अमीर-उमराव बैठते थे। बायीं बाजू गाने-बजाने वालों की बैठक होती थी। जलसे में सबसे पहले तवायफें गाती, फिर सितार, बाद में वीणा वादन, सुरसिंगार, रबाब, बजती थीं। फिर गवैये गाते। गाने में भी पहले अलाप, ध्रुपद, होरी, और ख्याल गाने वाले बैठते थे। इनमें भी काम यह था कि महफिल की शुरुआत नौजवान कलाकारों से होती थी, फिर प्रौढ़ और उसके बाद बुजुर्ग। अक्बल उस्ताद के बाद कोई नहीं गाता था। गायन की बैठक में केवल गायन, वादन की महफिल में केवल वादन तथा नृत्य के समय केवल नृत्य के ही कार्यक्रम होते थे।⁴

पेशेवर संगीतज्ञ जातियां

राजस्थान में क पेशेवर जातियां थीं जो केवल गाने-बजाने का ही कार्य करती थीं। यह उनका व्यवसाय भी रहा। उनके अपने यजमान होते थे। उन्हीं के यहां वंश-परंपरा से शादी-विवाह, उत्सव, त्योहार आदि के समय गाने-बजाने-नाचने का पुश्तैनी कार्य करते थे, जिसके एवज में उनको 'नेग' बांधा जाता था। इन लोकधर्मी संगीतजीवी जातियों के कलाकारों का गायन-वादन शास्त्रीय संगीत के काफी निकट रहा है।

धवला जाति-मांगलिक प्रसंगों पर धवल-मंगल गीत गाते जाने का शताब्दियों से चला आ रहा है। आज भी राजस्थान, गुजरिया तथा सिंध प्रांतों में धवल मंगल गीत गाते जाने की आम रिवाज है। बारहवीं शताब्दी के सुप्रसिद्ध कलिकाल हेमचंद्राचार्य के छंदोअनुशासन में धवल के अनेकों में दिए गए हैं-श्रीधवल, यशोधवल, कीर्ति धवल, गुणधवल, भ्रमरधवल, अमरधवल, उत्साहधवल, दोधकधवल। इस तरह, आगे चलकर धवल गान करने की वंशानुगत परंपरा ही पड़ गयी तथा जाति ही धवला कहलाने लगी।

देहदड़ा जाति, खंमारा जितिन, कथिक कुछ ऐसे ही जातियां हैं जो संगीत से जुड़ी हैं। इसके अतिरिक्त हम देखते हैं कि राजस्थान में और भी कई संगीतजीवी जातियां हैं जिसका प्रमाण मिलता है-

कलावंत-कलावंत संस्कृत का शब्द है। कला का अर्थ हुनर बन और वो का अर्थ निष्णात अर्थात् हुनर का ज्ञाता होता 'कलावंत'। कलावंत मध्य युग से भारत का प्रमुख गायक वर्ग रहा है, अनेक कलावंत अपना रिश्ता तानसेन से भी जोड़ते हैं। कलावंत लोगों ने शास्त्रीय संगीत को अब तक सुरक्षित रखा है। मध्यकाल में इन लोगों ने संगीत परंपरा को आगे बढ़ाया। ध्रुपद तथा ख्याल की गायकी में पारंगत थे। कलावंत में डागर घराना आज भी शास्त्रीय संगीत की ध्रुपद वाणी के गायन में सुप्रसिद्ध है। सीकर (शेखावाटी) क्षेत्र के कलावंत आगे चलकर गायक, सारंगी वादक तथा तबला वादन से संबद्ध हुए। मशहूर गजल गायक जिन्हें शहंशाह-ए-गज़ल कहा जाता है, जनाब मेंहदी हसन साहब भी इसी घराना से ताल्लुक रखते थे। उनका जन्म भी लुना आज के शेखावाटी में हुआ था।⁵

कव्वाल, ढाढ़ी, मिरासी, मांगणियार, रावल, डोम (डूम), ढोली, राणा, लंगा, फदाली, भांड, भवा (भाट, राव, पंडा), भगतन (साध), पातुर, कमरया (कामड़), जसनाथी संप्रदाय का अग्नि नृत्य, भोपा, कानगुजरी, कंजर-सांसी, जोगी, वैरागी, कालबेलिया, सरगड़ा तथा कठपुतली-नट, नक्काल (बहरूपिया) इत्यादि राजस्थानी लोकगीतों का प्रमुख अंग रहा है।⁶

मांड शैली-मांड राजस्थान का एक प्रमुख गायन शैली है। जिसका प्रयोग लोकगीत के रूप में किया जाता है, यह ठुमरी तथा गज़ल गायकी से काफी मिलता-जुलता है। प्रसिद्ध मांड गायकों में बीकानेर से अल्लाह जिलाई बाई (लोक संगीत में पद्म श्री-1982 और संगीत नाटक अकादमी पुरस्कार-1988 से सम्मानित), उदयपुर की मांगी बाई आर्य (लोक संगीत में संगीत नाटक अकादमी पुरस्कार-2008 से सम्मानित), और गवरी बाई शामिल हैं। गवरी बाई को गवरी देवी के नाम से भी जाना जाता है, इन्हें जोधपुर (संगीत नाटक अकादमी पुरस्कार-1975-76 और लोक संगीत में 1986 से सम्मानित) प्राप्त हुआ। राजस्थान का प्रसिद्ध लोकगीत केसरिया बालम पधारो म्हारे देस, गीत को मांड गायन शैली में गाया गया है। इस गीत को मेंहदी हसन, अल्लाह जिलाई बाई, लता मंगेशकर ने विशेष अवसरों पर गाया है।⁷ इस गीत की सबसे प्रारंभिक उपलब्ध रिकॉर्डिंग अज्ञात द्वारा लिखी गई है और गायक अल्लाह जिलाई बाई द्वारा गाया गया है। यह गीत राजस्थान में स्थापित हिंदी फिल्म, लेकिन... (1991) में केसरिया बालम के रूप में भी इस्तेमाल किया गया था, जिसमें इसे लता मंगेशकर ने गाया था, जिसे हृदयनाथ मंगेशकर ने संगीतबद्ध किया था। इसका इस्तेमाल हिंदी फिल्म डोर (2006) में भी किया गया था। इसका उपयोग टीवी श्रृंखला, केसरिया बालम आओ

हमारे देस (2009) के शीर्षक में भी किया गया था।⁸ 'केसरिया बालम' रेगिस्तान थार का एक बहुत ही लोकप्रिय लोकगीत है और सबसे पहले ज्ञात लोकप्रिय संस्करण पद्म श्री पुरस्कार विजेता लोक गायक अल्लाह जिलाई बाई द्वारा महाराजा गंगा सिंह जी के दरबार में गाया गया था।⁹

अल्लाह जिलाई बाई (1 फरवरी 1902-3 नवंबर 1992), गायकों के परिवार में बीकानेर में जन्मी, 10 साल की उम्र तक वह महाराजा गंगा सिंह के दरबार में गा रही थीं। उन्होंने गायन की शिक्षा उस्ताद हुसैन बख्श खान और बाद में अछन महाराज से ली। वह मांड, ठुमरी, ख्याल और दादरा में पारंगत थीं। शायद उनकी सबसे प्रसिद्ध कृति केसरिया बालम है। 1982 में, भारत सरकार ने उन्हें सर्वोच्च नागरिक पुरस्कारों में से एक, कला क्षेत्र में पद्मश्री से सम्मानित किया। उन्हें लोक संगीत के लिए 1988 में संगीत नाटक अकादमी पुरस्कार से भी सम्मानित किया जा चुका है।¹⁰ केसरिया बालम लोकगीत राजपूत योद्धाओं के स्वागत के बारे में है, जो अपनी पत्नियों द्वारा घर से दूर युद्ध लड़ने के तत्पश्चात अपने घर लौटते हैं।

*केसरिया बालम आओ नि पधारो म्हारे देस
नि केसरिया बालम आओ सा पधारो म्हारे देस
पधारो म्हारे देस, आओ म्हारे देस नि*

ज्यादातर लोगों को इस गाने का सही मतलब नहीं पता है और यह खास क्यों है यह भी नहीं जानते हैं। वे बस यही सोचते हैं कि 'केसरिया बालम' गीत का इस्तेमाल सभी गैर-राजस्थानी लोगों को राजस्थान आने के लिए आमंत्रित करने के लिए किया जा रहा है। जबकि यह वास्तव में राजपूत योद्धा की वापसी और अपने ही घर में उनके स्वागत के बारे में है। राजपूताना में, केवल राजपूत ही युद्धों में भाग लेते थे और वे अपनी भूमि और सम्मान की रक्षा करते हुए मर जाते थे। केसरिया रंग बलिदान, बहादुरी, पवित्रता का प्रतिनिधित्व करता है। यही कारण है कि वे ज्यादातर केसरिया साफा (पगड़ी) पहनते हैं और विशेष रूप से औपचारिक अवसरों पर। केसरिया के अलावा राजपूत भी चुंदड़ी, लहरिया और शायद ही कभी सफेद साफा पहनते हैं। राजपूताना में अन्य जातियां ज्यादातर सफेद, हरा आदि पहनती हैं। अन्य जातियां या जनजाति केसरिया साफा नहीं पहनती हैं, यह राजपूतों के साफे का विशिष्ट रंग है, और इस तरह केसरिया रंग राजपूतों का प्रतीक बन गया। राजपूतों ने अपने कपड़ों, पोशाक, साफा और यहां तक कि इमारतों, वास्तुकला आदि को रंगने में केसरिया रंग का इस्तेमाल किया। राजस्थान के क लोक गीतों में राजपूतों के संदर्भ हैं या वीरता, बहादुरी, बलिदान, परंपराओं, संस्कृति या रोमांस की राजपूत कहानियों पर आधारित हैं, जैसे मूमल, केसरिया बन्ना, घूमर, जद देखो बन्ना री लाल पीली अंखियां, कल्लाली, भालो चिन्यो भाटियो, ढोला मारू और भी बहुत कुछ।¹¹

आजादी के बाद समय के साथ लोगों ने मूल रचना को बदल दिया और उन्होंने गीतों को पूरी तरह से बदल दिया है। केवल केसरिया बालम को मूल रूप शब्दों को रखा है। इनमें से कुछ गीत कुछ प्रसिद्ध गायकों द्वारा गाए गए हैं और बस केसरिया बालम को ढेर सारे आलाप के साथ लूप पर दोहराते हैं, इसके अलावा और कुछ नहीं है। वे विशेष रूप से उन छंदों को हटाते हैं जो 'रण मीठी तलवार' का संदर्भ देते हैं, ताकि इसे सभी के लिए निमंत्रण के गीत के रूप में इस्तेमाल किया जा सके, और इस प्रकार यह केसरिया बालम के अर्थ के बारे में भ्रम पैदा करता है। वर्तमान स्थिति यह है कि वर्तमान पीढ़ी नहीं जानती है कि केसरिया बालम का क्या अर्थ है।¹²

मांड शैली का प्रभाव सिर्फ लहदी सिनेमा संगीत पर ही नहीं पड़ा बल्कि दक्षिण भारत के फिल्मों में भी इस लोकसंगीत विधा का प्रयोग किया गया है। चारूलता मणि (CHARULATHA MANI) द हिन्दू अखबार में अपनी आर्टिकल 'Mesmeric Maand' में लिखती हैं कि "माना जाता है कि मांड का विकास राजस्थानी लोक संगीत से हुआ है लेकिन इसका प्रभाव और प्रयोग संपूर्ण हिन्दुस्तान में पड़ा है। मांड एक उत्साही राग है, जो उत्तर भारत में लोकप्रिय है और दक्षिण में हल्के टुकड़ों के लिए प्रसिद्ध है। यह श्रोता और कलाकार के लिए समान रूप से आनंददायक है। यह उत्साह और गर्मजोशी के साथ रोमांस के मूड को सामने लाता है। मांड का प्रयोग संगीतकारों द्वारा अक्सर 'मिश्रित संगीत' बनाने के जाना जाता है, जैसे 'चाय' में यह डालने पर 'मसाला चाय' बन जाता है। पारंपरिक मांड राग में साज (Sadja), शुद्ध ऋषभ (Suddha Rishabha), अंतरा (Antara), गंधारा (Gandhara) शुद्ध माध्यम (Suddha Madhyama), पंचमा (Pancama), चतुरति धैवत और काकाली निषाद शामिल हैं।" 'सेवा सदनम' फिल्म से 'इंधा उडला एन एडुथेन नान', और एम एस सुब्बुलक्ष्मी द्वारा गाया गया, मांड में एक असाधारण गीत है, और उसी फिल्म, 'आदरवत्रवरकेल्लम' से रागमालिका टुकड़ा भी मांड में उज्ज्वल रूप से शुरू होता है। फिल्म 'अम्बिकापती' 'एमके त्यागराज भगवथर अभिनीत) से 'चंद्र सूरियार' संगीतकार पापनासम सिवन द्वारा मांड की एक हृषत अभिव्यक्ति है। टीएमएस और प्रसिद्ध अभिनेत्री भानुमति द्वारा खूबसूरती से गाया गया 'मासिला निलावे', उम्र भर के कई संगीत प्रेमियों का पसंदीदा है। फिल्म 'अम्बिकापति' (शिवाजी गणेशन, संगीत जी। रामनाथन अभिनीत) से, इस गीत में उच्च बिंदु 'कन्ने ... मानिलम कौंडाडुटे' में फूलों की संगति है। यह हर बार एक दोहराना के लिए कहता है। सी.एस. जयरामन की आवाज में विशेष अपील है और उनकी मांड गायन में इस पैमाने की मधुर समृद्धि शामिल है, जैसा कि फिल्म 'पाव विलाक्कु' के गीत 'अयराम कन्न पोधाधु' में पहले कभी नहीं था। वाक्यांश 'एंगुम पानी थोंगम मला' में ब्रिघों का झरना ऊपरी गांधार से शुरू होता है और पूरे पैमाने का चक्कर लगाने के बाद वापस वहीं पर समाप्त होता है जो

एक को आनंद में सराबोर कर देता है। अंजली अंजली पुष्पांजलि (फिल्म-Duet, 1994), जिसे एआर रहमान ने संगीतबद्ध किया गया था, पूरी तरह से मांड शैली पर आधारित है। वहीं हिन्दी गानों में फिर तेरी कहानी याद आई..फिल्म-दिल दिया दर्द लिया, (1966) गीत को नौसाद ने संगीतबद्ध किया था। अभिमान फिल्म (1973), अब तो है तुमसे हर खुशी अपनी.. गीत को एसडी बर्मन ने लता मंगेशकर से गंवाया था, जो कि मांड शैली में था। इस प्रकार, संतुरवादक पंडित शिवकुमार शर्मा हो या नौसाद, या एसडी बर्मन हो या एआर रहमान सबने मांड शैली को अपने कर्णप्रिय संगीत के लिए इस्तेमाल किया है।¹³

सन्दर्भ

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श्री सादुल संग्रहालय

सोरभ भास्कर

प्रस्तावना-एक ऐसा स्थान जहाँ हमारी प्राचीन सांस्कृतिक गतिविधियों के स्रोतों क्रमशः आयुध, उपकरण, आभूषण, मुद्रा, वस्त्र, मोहर, मूर्ति आदि के साथ साथ वर्तमान की आदिम जातियों के अतीत को प्रदर्शित करने वाली वेशभूषा, कृषि तथा पशु-पक्षी आदि से सम्बन्धित मूर्त तथ्यों का संग्रहण किया जाता है, संग्रहालय कहलाता है। मेरे विचार से संग्रहालय एक ऐसी इमारत है जिसमें प्रवेश करते ही हमें विशिष्ट प्रकार की अनुभूति होने लगती है जो हमें स्वतः ही अतीत कालीन युगों की कल्पनाओं की ओर ले जाती है तथा इसमें संग्रहीत विधिकाओं के दर्शन करने से ना ही आदिकालीन मानव सभ्यताओं का परिचय प्राप्त होता है अपितु उन सभ्यताओं में विकसित हुई विभिन्न कलाओं के उत्कर्ष का ज्ञान भी होता है। और हम उन सभ्यताओं की आज के परिवेश में तुलनात्मक व्याख्याएं करने पर विवश हो जाते हैं।

English में संग्रहालय के लिए म्यूजियम (Museum) शब्द का प्रयोग किया जाता है। इस शब्द के उत्पत्ति के पीछे कई दंत कथाओं का उल्लेख मिलता है। कालान्तर में म्यूजियम के दोनों पात्रों (मनोरंजन एवं ज्ञान), पवित्र मन्दिर तथा शिक्षण संस्थान के समन्वित स्वरूप को संग्रहालय कहा गया क्योंकि इन स्थानों पर आकर मनुष्य थोड़ी देर के लिए ही सही, अभूतपूर्व सामग्रियों का दर्शन कर कौतूहल, विस्मय और आनन्द की सरिता में अवगाहन कर अपने दुःख एवं चिंता को विस्मृत कर देता है। कुछ विशेषज्ञों ने संग्रहालयों को निम्न प्रकार परिभाषित किया है-

डी. एफ. निकेलियस के अनुसार "संग्रहालय अनुपलब्ध सामग्रियों का संग्रह स्थल है" "Museum is a chamber of rarities"

According to UNESCO "It is to include or comprise any permanent set-up for the purpose of preserving, studying and enhancing by various means and, in particular, of exhibiting to the public for its delectation and instruction artistic, historic, scientific and technological collection. This definition would thus encompass (a) botanical gardens with live specimens, and (b) public libraries archival institutions maintaining permanent exhibition rooms."

भारत में पहला संग्रहालय राष्ट्रीय संग्रहालय कोलकाता में बना था।

श्री सादुल संग्रहालय : यह राजस्थान राज्य के बीकानेर जिले में स्थित हैं यह एक निजी संग्रहालय है। सादुल संग्रहालय महाराजा गंगा सिंह जी ट्रस्ट द्वारा संचालित किया जाता है। यह संग्रहालय बीकानेर के केन्द्रीय बस स्टेण्ड से 1 कि.मी. दूरी पर स्थित है। बीकानेर राजपरिवार की सदस्या राज्यश्री कुमारी जी इस ट्रस्ट की अध्यक्ष हैं। करणीसिंह ने अपने दादा महाराजा गंगासिंह जी द्वारा बनवाये गये लालगढ़ पैलेस इमारत के प्रथम तल पर बने कक्षों में अपने दादा व पिता महाराजा सादुल सिंह जी से संबंधित कुछ विधिकार्यों का संग्रहण कर वर्ष 1976 में संग्रहालय का रूप दिया। उक्त कार्य को करने में उनकी पुत्री राज्यश्री कुमारी ने भरपूर सहयोग दिया। 1988 में अपने पिता श्री करणी सिंह जी का देहांत होने पर इस संग्रहालय की सभी जिम्मेदारियां राज्यश्री कुमारी द्वारा अपने हाथों में ले ली गयी। कालांतर में लालगढ़ पैलेस को होटल व्यवसाय में परिवर्तित कर दिये जाने उपरांत संग्रहालय दर्शकों के आवागमन के कारण होटल में रुकने वाले यात्रियों को परेशानी का सामना करना पड़ रहा था। इस व्यवधान की शिकायतें राज्यश्री कुमारी को बारम्बार प्राप्त हो रही थी। जिनका स्थाई निराकरण हेतु राज्यश्री कुमारी द्वारा वर्ष 2008 में इस संग्रहालय हेतु नयी इमारत का निर्माण कर विधिकार्यों को स्थाई रूप से स्थानान्तरित कर दिया गया। इस संग्रहालय में बीकानेर राजघराने के पुराने फोटोज का बड़ा संग्रह है जिसमें से कई फोटों का उपयोग प्रिंसेस राज्यश्री कुमारीजी ने 2008 में प्रकाशित अपनी पुस्तक "The Lalgarh Palace - Home of the Maharajas of Bikaner" में किया है। संग्रहालय में पुराने फोटोग्राफ, एलबम, मिनिअचर पेन्टिंग्स, सैन्य कवच, उत्कृष्ट पोशाकें, महाराजा गंगासिंह जी से सम्बन्धित पदक, प्रमाण पत्र, आदि हैं।

लालगढ़ पैलेस : लालगढ़ पैलेस महाराजा गंगा सिंह जी द्वारा अपने पिता लाल सिंह जी याद में लाल पत्थर से बनवाया गया था और 1976 में इसी इमारत की प्रथम तल पर श्री करणी सिंह जी द्वारा अपने पिता महाराजा सादुल सिंह जी की याद में संग्रहालय बनवाया ! लालगढ़ पैलेस के दो प्रवेश द्वार हैं। एक प्रवेश द्वार के पास संग्रहालय का टिकट काउंटर का कक्ष बना हुआ है जिसकी दीवार पर शुल्क सूची लगी है।

सादुल संग्रहालय की नई इमारत : 2008 में इसी परिसर में नई इमारत का निर्माण करवाकर संग्रहालय को नई इमारत में स्थानान्तरित कर दिया गया है। इस नई इमारत में एक वेटिंग कक्ष, 8 गैलेरी व एक हॉल एवं बाहर की तरफ एक कक्ष बनाया गया है जिनमें इस संग्रहालय के आर्टिफेक्ट रखे गये हैं नई इमारत में कार्यालय कक्ष भी बना हुआ है 3री तक गैलेरी महाराजा गंगासिंह जी व 5वीं गैलेरी महाराजा करणीसिंह जी समर्पित है।

प्रवेश कक्ष : सादुल म्यूजियम के भवन में प्रवेश करते ही एक वेटिंग रूम बना

है जिसमें टिकटो की जाँच हेतु दो विंडो बनी है तथा घोड़े पर सवार गंगासिंह जी की तौबे से बनी मूर्ति लकड़ी के स्टेण्ड पर लगी है। इस रुम का दूसरा दरवाजा एक विशाल हॉल में खुलता है इसका स्केच निम्न प्रकार है।

केन्द्रीय हॉल : इसके मध्य में राजराने द्वारा काम में ली जाने वाली एक विशेष बोगी मय पटरी रखी है जिस पर बीकानेर स्टेट रेल्वे लिखा है तथा बीकानेर रियासत का कोट ऑफ आर्मस अंकित है। इस हॉल में बायीं ओर की तरफ एक बुक स्टाल लगी है। इस हॉल के प्रवेश द्वार के बायीं ओर तथा दायीं ओर बने दो कमरो के दरवाजे हॉल में खुलते हैं। बायीं ओर से गैलरी नंबर एक में प्रवेश किया जाता है तथा आंतरिक पथों से विभिन्न गैलरीयों में से होते हुए दायीं ओर बनी गैलरी नंबर आठ से पुनः हॉल में आया जाता है। इस हॉल की दायीं ओर पर बीकानेर राज्य द्वारा पत्राचार किये गये पत्रों का फोटो फ्रेम लगे हुए हैं। इस हॉल की दायीं ओर लकड़ी की एक टेबल पर लकड़ी से बनी रेल बोगी का चवतजतंपज रखा है।

गैलरी 1 : प्रथम गैलरी में प्रवेश करने पर बाँयी दीवार पर राठौड़ संस्थापकों, श्री गंगासिंह तथा बीकानेर का नक्शा के छायाचित्र लगे हैं। प्रथम गैलरी में प्रवेश करने पर सामने की दीवार पर बीकानेर राज्य का राज चिन्ह, बीकानेर के राजाओं की वंशावली तथा राव बीका से नरेन्द्र सिंह तक कुल 24 छायाचित्र लगे हैं। इन 24 फोटो फ्रेम्स में राव बीका से महाराजा रतन सिंह तक के चित्र कल्पना पर आधारित है जबकि बाद के सभी उनके मूल चित्र हैं। इस दीवार के सहारे बायें से दायें तक लकड़ी की एक अलमारी है जिसके विभिन्न रेकों में पुस्तको का संग्रहण है। अलमारी के ऊपर राजश्री कुमारी के फोटो फ्रेम रखे गये हैं। प्रथम गैलरी में प्रवेश करने पर दरवाजे के पास वाली दायीं दीवार पर सामने की दीवार पर राव बीका के चाचाश्री राव कांधल के साथ बीकानेर राज परिवार के मित्रों के छायाचित्र लगे हैं। इस दीवार के तल में एक बिना स्टेण्ड का काष्ठ का बाँक्स रखा है इसके पास ही काष्ठ से निर्मित एक टेबलनुमा बक्सा है जिसमें ऊपर काँच लगा है इस बाक्स में बीकानेर राज्य के कुल इकतालीस सिक्के (गजसिंह जी के गंगासिंह जी) तथा चार पेपर करेंसी रखे हैं। प्रथम गैलरी में प्रवेश करने पर दायीं ओर की दीवार पर महाराजा कर्ण सिंह और औरंगजेब के मध्य युद्ध, बीकानेर स्कूल ऑफ मिनिएचर पेंटिंग्स का चार्ट तथा बीकानेर राज परिवार के मित्रों के छायाचित्र लगे हैं। इस दीवार के तल में काष्ठ से निर्मित तीन कलात्मक टेबलस रखी हैं। प्रथम गैलरी के रुम के मध्य में काष्ठ से निर्मित दो टेबलस रखी है। प्रथम टेबल पर कुल चार विथिकाएं क्रमशः रजत का थाल, गंगासिंह का चित्र लगा एक बंद बाक्स, महिला का चित्र लगी एक डायरी तथा रजत धातु से निर्मित एक शृंगार बक्सा रखा है। द्वितीय टेबल पर कुल तेरह विथिकाएं क्रमशः रजत से निर्मित है।

गैलेरी 2 : इस गैलेरी में राजघराने की महिलाओं के परिधान रखे हैं। प्रवेश करते ही दायीं दीवार पर पाँच तथा बायीं दीवार पर तीन पोशाक लगा रखी है। इन पोशाकों में रजत व स्वर्ण तार जड़ित अस्सी कलि का घाघरा, खास अवसरों पर काम ली जाने वाली दस किलो रजत व एक किलो स्वर्ण से निर्मित पोशाक, एक ओढ़नी, रूम के मध्य में काष्ठ से निर्मित दो टेबल्स रखी हैं। फर्श पर प्राचीन समय का 'कालीन' रखा है बायीं दीवार के पास एक खेल (चौपड़ पासा) रखा गया है जिसमें तीन पासे व 16 गोटीया रखी रखी हैं एक टेबल रजत व सोने से निर्मित खाने के बर्तन रखे हैं जिसमें एक चम्मच गंगासिंह जी की है जो सोने से बनी है व ऊपर से आधी ढकी हुई है।

गैलेरी 3 : यह गैलेरी महाराजा गंगासिंह जी को समर्पित है इसके मध्य में काँच से बने चार बॉक्स रखे हैं जिनमें क्रमशः घोड़े पर विराजमान महाराजा गंगासिंह की ताँबे की मूर्ति, गंगासिंह जी मिलिट्री की पोशाक, विशेष अवसर पर उनके द्वारा पहने जानी वाली पोशाक, गंगनहर लाने के उपलक्ष में जनसामान्य द्वारा भेंट की गई चाँदी से निर्मित ट्रॉफी रखी है। पाकिस्तान आर्मी के चीफ द्वारा भेंट किये गये हेलीकॉप्टर का रजत धातु से निर्मित नमूना भी रखा है, इस गैलेरी में रखी प्रथम दो टेबल्स में विभिन्न अवसरों पर महाराजा गंगासिंह जी द्वारा प्राप्त किये गये पदकों का संग्रह है जबकि तीसरी टेबल पर पदकों के मध्य महाराजा गंगासिंह की नंगी तलवार भी रखी है इन सभी पदकों की कुल संख्या 210 है गैलेरी की दीवारों पर महाराजा गंगासिंह जी से सम्बन्धित कुल 88 तस्वीरों का संग्रहण है। इन तस्वीरों में गंगनहर का उद्घाटन करते वायसराय श्री लिनलिथगो, मेयो कॉलेज के अंग्रेजी के प्रोफेसर के साथ, शासन के 50 वर्ष पूर्ण होने पर महाराजा गंगासिंह द्वारा स्वयं के वजन के बराबर स्वर्ण दान दिये, 1940 में बनारस हिन्दू विश्वविद्यालय में वाइस चांसलर के पदासीन होने तथा लंदन में हुई वर्साय सन्धि पर हस्ताक्षर करने व गोलमेज सम्मेलनों में भाग लिये जाने की तस्वीरें लगी हैं।

गैलेरी 4 : इस गैलेरी में काँच की पाँच टेबल्स रखी हैं मध्य में रखी टेबल पर महाराजा गंगासिंह जी की पोलो टीम विजित छः ट्रॉफियां सजायी गयी हैं। एक टेबल राज परिवार द्वारा भोजन किए जाने की है दूसरी टेबल पर राजपरिवार द्वारा उपयोग में लिए गये कुल 9 लॉइटर्स विथिकाओं के रूप रखे हैं, तीसरी टेबल पर रखे गये कुल 45 विथिकाओं में रजत से निर्मित एक चाबुक तथा शेष सभी बीकानेर राज्य में ढलने वाले विभिन्न पदकों के साँचे हैं। चौथी टेबल पर महाराजा करणी सिंह जी द्वारा खेले जाने वाले गोल्फ का सामान विथिकाओं के रूप में रखा है। इस गैलेरी की दीवारों पर कुल 50 तस्वीरें लगी हैं जिनमें राज परिवार द्वारा भारत तथा विदेश में किए गये शिकारों की 18 तस्वीरें तथा महाराजा करणीसिंह जी व उनकी पुत्री राजश्री कुमारी जी द्वारा शूटिंग सम्बन्धी कुल 14 तस्वीरें विशेष हैं।

गैलेरी 5 : यह गैलेरी महाराजा करणी सिंह जी को समर्पित है। इस गैलेरी के मध्य में काँच की कुल चार टेबल्स रखी हैं जिनमें मध्य की एक टेबल में महाराजा सादुल सिंह जी की मिलिट्री की एक खाकी पोशाक तथा दूसरी टेबल में महाराजा सादुल सिंह जी नीली पोशाक रखी है जो उन्होंने 1995 में दिल्ली के वायसराय हाउस में पहनी थी। प्रथम टेबल पर महाराजा करणी सिंह जी के कुल 21 नग विथिकाएं रखी हैं। इन विथिकाओं में इनके गोल्डन फ्रेम के चश्में, बीकानेर के सांसद रहने का परिचय पत्र तथा पासपोर्ट इत्यादि विशेष हैं। चौथी टेबल पर महाराजा करणी सिंह जी की बैंक पासबुक और भवन निर्माण से सम्बन्धित रजत धातु से बने हुए औजारों को रखा गया है। इनके अतिरिक्त इस गैलेरी में पुस्तकों से सज्जित दो आलमारियाँ भी रखी हैं। इस गैलेरी की सभी दीवारों पर कुल 36 तस्वीरें लगी हैं।

गैलेरी 6 : इस गैलेरी में कुल तीन टेबल्स रखी हैं। प्रथम टेबल में रखे तीन विथिकाओं में, महाराजा करणीसिंह जी द्वारा उपयोग में लिए जाने वाले दो टाइप राइटर्स तथा तीन पहियों वाली एक स्केट है। द्वितीय टेबल पर सम्राट एडवर्ड का रजत धातु से निर्मित धड़ है जो सन् 1902 में अपने राज्याभिषेक के समय उन्होंने महाराजा गंगासिंह जी को लंदन आने पर भेंट किया था। तृतीय टेबल पर महाराजा करणीसिंह जी के निजी कैमरों का संग्रह है। इस गैलेरी की दीवारों पर कुल 78 तस्वीरें लगी हैं। जिसमें बीकानेर के अंतिम राजा नरेन्द्रसिंह जी की तस्वीर लगी है। इसमें अंग्रेजों की तस्वीर भी लगी है।

गैलेरी 7 : इस गैलेरी में महाराजा करणी सिंह जी व उनकी पुत्री राजश्री कुमारी जी द्वारा विभिन्न शूटिंग प्रतियोगिता में विजित पदकों व बैजस का संग्रह है। इसमें एक काँच की फ्रेम में श्री करणी सिंह जी के शूटिंग पोशाक के तहत दो कोट रखे हैं। एक दीवार में बनी अलमारी में महाराजा करणी सिंह जी व उनकी पुत्री राजश्री कुमारी जी द्वारा प्राप्त अर्जुन पुरस्कारों को रखा गया है। काँच की शेष फ्रेमों में पिता-पुत्री द्वारा शूटिंग खेल में प्राप्त की गई ट्रॉफियों का संग्रह है। इस गैलेरी के प्रवेश द्वार की बायीं दीवार पर, श्री करणी सिंह जी को शिक्षा मंत्रालय द्वारा 1961 में प्रदत्त अर्जुन पुरस्कार तथा राजश्री कुमारी को शिक्षा एवम युवक सेवा मंत्रालय की ओर से प्रेसीडेन्ट श्री वी. वी. गिरी द्वारा 1968 में प्रदत्त अर्जुन पुरस्कार के प्रमाण पत्रों को लगाया गया है।

गैलेरी 8 : इस गैलेरी में काँच से बने तीन बॉक्स रखे हैं। एक बॉक्स में सन् 1922 में बीकानेर दर्शन पर आए प्रिन्स ऑफ वेल्स व प्रिंसेस मेरी ने अपनी यात्रा को स्मरणीय बनाने के उपलक्ष्य में भेंट किया स्वर्ण परत चढ़ा, एक कप रखा है। दूसरे बॉक्स में क्रमशः महाराजा गंगासिंह जी द्वारा 1920 में प्रयोग में लिया गया रजत धातु से निर्मित स्याही पात्र व कलम, कपूरथला के महाराजा श्री जगजीत सिंह द्वारा महाराजा गंगासिंह जी के शासन की स्वर्ण जयंती पर भेंट किया रजत परत चढ़ा एक बॉक्स, रिवां के दादू

साहिबा द्वारा 1922 में भेंट की गई रजत धातु से निर्मित थाल तथा रजत धातु की तीन प्लेट्स जिनमें से एक पर बीकानेर का नक्शा, दूसरे पर राजस्थान का नक्शा तथा तीसरे पर भारत का नक्शा बना है, विथिकाओं के रूप में रखे गये हैं। इस गैलरी में कुल 51 तस्वीरें लगी हैं जो बीकानेर राज्य द्वारा अन्य को लिखे तथा राज्य को अन्य स्थानों से प्राप्त पत्रों से सम्बन्धित है। इस गैलरी में, महाराजा गंगासिंह जी द्वारा वर्साय संधि पर हस्ताक्षर के स्मरण में भारत पोस्ट द्वारा सन् 2019 में जारी डाक टिकटो व मिनिएचर सीट का संग्रहण भी किया गया है।

बाह्य कक्ष : इस कक्ष में सन् 1921 में न्यूयार्क (अमेरिका) में निर्मित 34 एम एम सिम्पलेक्स साउण्ड फिल्म प्रोजेक्टर, महाराजाओं की एक बग्घी तथा महारानियों द्वारा काम में ली जाने वाली एक पालकी, टेक्सीडर्मी द्वारा चीते एवं हिरण की प्रतिकृतियाँ, लकड़ी से निर्मित चार कुर्सियों में एक बड़ी कुर्सी पर बीकानेर का राजचिन्ह बना है और जय जंगलधर बादशाह लिखा है, बीकानेर राज्य के राजस्व वसूली हेतु काम में लिया जाने वाला पीतल का एक बड़ा टोकणा (जिसमें बीकानेर साम्राज्य में कर एकत्रित किया जाता है।) तथा महाराजा गंगासिंह जी द्वारा दिनांक 26 अक्टूबर 1927 को गंगनहर के उद्घाटन के अवसर पर गंगानगर में सिर्फ एक चलाया गया हल इत्यादि विथिकाओं के रूप में रखे हैं। गैलरी की दीवारों पर युद्ध में काम आने वाली लोह धातु से निर्मित पोशाकें तथा बीकानेर राज्य का झण्डा व बंदूकें लगाई गयी हैं।

निष्कर्ष : लालगढ़ पैलेस के परिसर में सन् 2008 में डॉक्टर करणी सिंह की पुत्री राज्यश्री कुमारी जी द्वारा श्री सादुल संग्रहालय हेतु बनवायी गई नई इमारत ना केवल साधारण है अपितु प्राचीन शैली में निर्मित ऐतिहासिक इमारतों के कौतूहलों में कमी करने वाली सी जान पड़ती है। प्रतीत होता है कि वित्त को प्रधान कारक मानते हुए, इस इमारत के निर्माण में थार में उत्पादित लाल बलुआ पत्थर का इस्तेमाल नहीं किया गया था। सादुल संग्रहालय की आठ गैलरियों में से दो गैलरियों में अधिक प्रकाश की आवश्यकता महसूस होती है।

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किशनगढ़ राज्य में 19वीं सदी के मध्य काल में उद्योग-धन्धों का विकास

अविनाश पारीक

किशनगढ़ राज्य राजस्थान का हृदय स्थल है, जिसके संस्थापक महाराजा किशनसिंह, जोधपुर महाराजा उदयसिंह के 8वें पुत्र थे। यह मारवाड़ के प्रसिद्ध राजा सूरसिंह के सगे भाई थे, अतः उन्होंने अपने बड़े भाई के आधिपत्य में रहना उचित नहीं समझा। उदयसिंह ने अपने पुत्र कृष्णसिंह को पूर्व में ही वि.सं. 1651 (1594 ई.) में आसोप नामक गाँव दे दिया था। परन्तु इनके अग्रज सूरसिंह ने राजा बनने पर आसोप नामक गाँव उनसे जब्त करके उन्हें सोजत परगने का दूधोड़ नामक एक दूसरा गाँव वि.सं. 1652 (1595 ई.) में दे दिया था।¹ किशनगढ़ राज्य की इत्तिलाक बहियों एवं इम्पीरियल गजेटियर ऑफ राजपूताना के आधार पर हम यह निष्चित रूप से कह सकते हैं कि किशनसिंह ने सर्वप्रथम वि.सं. 1651 (1594 ई.) में जहाँगीर के शासन के दौरान मारवाड़ के पूर्वी छोर पर स्थित सेठोलाव² के राव दूधाजी को परास्त कर अपनी निजी जागीर की स्थापना की, जिसे बाद में जहाँगीर ने अपनी स्वीकृति प्रदान कर दी थी। किशनगढ़ राज्य की स्थापना तिथि के बारे में इतिहासकार एकमत नहीं हैं क्योंकि इसकी तिथि के बारे में विभिन्न तथ्य देखने को मिलते हैं। इतिहासकार सुखवीरसिंह गहलोत ने किशनगढ़ राज्य की स्थापना वि.सं. 1658 (1601 ई.) में होने का उल्लेख किया है।³ कविराजा श्यामलदास के अनुसार, कृष्णगढ़ राज्य की स्थापना किशनसिंह के द्वारा वि.सं. 1666 (1609 ई.) की बसंत पंचमी के दिन गुन्दोलाव झील के सुरम्य तट पर पहाड़ियों के मध्य मनमोहक वातावरण में की गई थी।⁴

किशनगढ़ राज्य में 19वीं सदी के मध्य काल में उद्योग-धन्धों के विकास की प्रक्रिया प्रारम्भ हुई। इनके विकास के लिए खनिज-सम्पदा कच्चा माल, सस्ता श्रम और पूंजी की आवश्यकता को पूरा करने का प्रयत्न किया जाने लगा। राज्य के शासक औद्योगिक उन्नति के प्रति बहुत जागरूक थे अतः आर्थिक तथा व्यावसायिक मामलों तथा लेन-देन के लिए उचित नियम बनाए। यह राज्य खनिज पदार्थों में समृद्ध था तथा खेती बाड़ी भी अच्छी होती थी। कृषि इस राज्य का प्रमुख व्यवसाय होने के कारण धीरे-धीरे कृषि आधारित वस्तुएँ जैसे कपास, खल, जंगली लकड़ी तथा ऐसे ही अन्य वस्तुओं के उद्योग थे। यहाँ की खनिज खानें राज्य के आर्थिक एवं औद्योगिक विकास में सहायक थी। 1900 ई. में जियाँलोजिकल सर्वे ऑफ इण्डिया के सहायक अधीक्षक ई.

वेन्डेनबर्ग ने राज्य का एक संक्षिप्त दौरा करके राज्य की भौगोलिक स्थिति पर विस्तृत रिपोर्ट तैयार की। उन्होंने बताया कि राज्य में इलोलाइट और सोडालाइट जैसे दुर्लभ खनिज पदार्थ मिलते हैं जो कि अन्य राज्यों में नहीं मिलते हैं।⁵

किशनगढ़ राज्य में सिलोरा की खानों में क्वार्टजाइट पत्थर होता है जो भवन बनाने के काम में लिया जाता है। प्रसिद्ध भूगर्भवेत्ता श्री हॉलेण्ड महोदय ने उल्लेख किया है कि ऐसा पत्थर भारत के आन्ध्रप्रदेश के विजिगापट्टन में ही पाया जाता है। सिलोरा में लाल पत्थर भी पाया गया जिसका परीक्षण जयपुर के पी.डब्ल्यू.डी. अभियन्ता सी.ई. स्टोहर्ड ने किया तब उसे गुणवत्ता पूर्ण बताया था।⁶ 1911 ई. में किशनगढ़ के प्रशासन की वार्षिक रिपोर्ट में सिलोरा की खानों का आय-व्यय का उल्लेख मिलता जैसे - सिलोरा की खानों से 12781 रुपये का 25000 क्यू. फिट पत्थर निकलता है तथा इससे 2160 रुपये की रॉयल्टी तथा 1773 रुपये का कमीशन प्राप्त होता था। कुल लाभ 8545 जिसमें से खर्चा 1111 रुपये तथा अन्य खर्च 596 रुपये होता था।⁷ इसी प्रकार 1934 ई. में सिलोरा की खानों से 45616 क्यू. फीट पत्थर निकाला गया जिसका मूल्य 15663 रुपये होता था। इस पर रॉयल्टी 4233 रुपये और डिपो कमीशन 53 रुपये होता था। इससे कुल लाभ 18287 जिसमें खर्चा 1771 रुपये और अन्य खर्च 477 रुपये था।⁸ अन्य वार्षिक रिपोर्ट में भी सिलोरा की खानों से आय निरन्तर बढ़ना स्पष्ट होता है।

किशनगढ़ राज्य के उत्तरी जिलों में श्रेष्ठ गुणवत्ता पूर्ण रंग-बिरंगा संगमरमर पाया जाता था। टोंकरा का श्वेत संगमरमर, रघुनाथपुरा व नरवर का गुलाबी, खातोली का हरा, सिनोदिया व घूघरा का काला व सलेटी संगमरमर था। टोंकरा का संगमरमर बहुत अच्छा माना जाता था। राज्य ने 1911 ई. में संगमरमर की औद्योगिक उपयोगिता जाँचने के लिए कलकत्ता की विक्टोरिया मेमोरियल को कुछ नमूने भेजे थे। तब विशेषज्ञों ने यह बताया कि यह पत्थर हर जलवायु को सहन कर सकता है। टोंकरा के गुलाबी संगमरमर के लिए यह बताया गया कि अन्य स्थानों पर निकलने वाले श्वेत एवं काले संगमरमर से श्रेष्ठ हैं। कलकत्ता की मार्टिन एण्ड कम्पनी के प्रतिनिधि को बुलाकर जब मकराना के आस-पास की खानें दिखाई गईं तो उन्होंने अपनी रिपोर्ट में यह लिखा कि यदि यह उद्योग के रूप में विकसित किया जाये तो राज्य को अच्छा लाभ मिल सकता है।⁹ इस प्रकार संगमरमर उद्योग विकसित हुआ और काफी उतार-चढ़ाव के बाद इस व्यापार को यश व प्रसिद्धि मिली। आज किशनगढ़ को अपने संगमरमर व्यवसाय पर गर्व है। इसे संगमरमर नगर कहा जाता है तथा आज इस नगर ने मकराना को भी पीछे छोड़ दिया है। किशनगढ़ की अपनी संगमरमर की खानें न होते हुए भी इसकी पट्टियाँ बनाने का कार्य विकसित कर लिया है।

राज्य का प्रमुख उत्पाद कृषि था और कपास राज्य में बड़ी मात्रा में पैदा होती थी। इसका उपयोग धागा तथा मोटा कपड़ा रेजी बनाने के लिए किया जाता था। 19वीं

सदी के उत्तरार्द्ध में किशनगढ़ में वाष्प शक्ति से संचालित कपास ओटने के कारखाने की स्थापना हुई। राजपूताने में आधुनिक उद्योगों की स्थापना सर्वप्रथम 1897 ई. हुई जिसके अन्तर्गत किशनगढ़ राज्य में एक कताई एवं बुनाई मिल की स्थापना की गई थी। यहाँ निर्मित सूत को कुटीर उद्योगों हेतु राजपूताने के बाहर भेजा जाता था। 1904 ई. में इसमें 500 श्रमिक प्रतिदिन कार्यरत थे, सूत कातने के 10 हजार तकुए थे तथा 685 टन धागा प्रतिवर्ष उत्पादित होता था। 20वीं सदी में किशनगढ़ राज्य राजस्थान का प्रमुख वस्त्र उत्पादन का केन्द्र बन गया था।¹⁰

राजपूताना में पहली सूती वस्त्र मिल सन् 1889 ई. में ब्यावर में स्थापित की गयी थी। किशनगढ़ में स्थापित महाराजा सोमयाग मिल राजपूताने की दूसरी सूती मिल थी। इसकी स्थापना 1920 ई. में जयपुर रोड़ पर हुई थी तथा मुख्यालय किशनगढ़ में था। इसने 1500000/- की पूँजी से काम शुरू किया जिसमें 10 रुपये का इक्विटी शेयर था। यह मिल भारतीय कम्पनी एक्ट, 1882 के अन्तर्गत 20 मार्च, 1920 ई. को पंजीकृत हुई थी। एक बोर्ड ऑफ डायरेक्टर बनाया गया जिन्होंने अधिकारी एवं कम्पनी द्वारा हस्ताक्षरित इक्विटी शेयर जारी किया।¹¹ यह स्मरण पत्र एक विस्तृत प्रपत्र था जिसमें कई धाराएं थी। मिल में काम आने वाली कपास राज्य में बड़ी मात्रा में उत्पन्न होती थी, किन्तु आवश्यकता होने पर भीलवाड़ा, कोटा, भरतपुर, पाली, गंगानगर तथा उदयपुर से भी मंगाई जाती थी। मिल को चलाने के लिए कोयले की व्यवस्था बंगाल व बिहार से की जाती थी। किशनगढ़ के आस-पास के ग्रामीण क्षेत्र गगवाना, खातोली, रलावता, पाटन, गेगल और सलेमाबाद से मजदूर मिल में कार्य करने के लिए जाते थे।

सोमयाग सूती मिल तीन दशक तक नियमित चलने के बाद 1953-54 ई. में बन्द होने की कगार पर पहुँच गई थी। मजदूरों की समस्या, द्वितीय विश्वयुद्ध के पश्चात् उत्पन्न हुई आर्थिक मन्दी, आधुनिक मिलों से प्रतियोगिता आदि कारणों से इस इस मिल को बन्द करना पड़ा था। इससे राज्य के राजस्व को भारी क्षति हुई। मजदूर बेरोजगार हो गये तथा व्यापारी वर्ग की आजीविका की भी हानि हुई थी। शेयर होल्डर्स व डायरेक्टर्स आपस में लड़ते रहे जिससे राजपूताना की इस द्वितीय सूती मिल का बन्द होना निश्चित हुआ था। इसके पश्चात् साठ के दशक के प्रारम्भ में गाँधीवादी विचारक एवं प्रसिद्ध उद्योगपति स्व. भागीरथ मल कानोडिया के द्वारा 1961 ई. में आदित्य मिल्स की स्थापना की गई थी।¹² इस औद्योगिक संस्थान की स्थापना शहर की अर्थ व्यवस्था, मजदूरों को रोजगार, कारीगरों तथा अन्य व्यक्तियों की स्थिति सुधारने की आशा के साथ की गई थी। लेकिन सोमयाग मिल की तरह ही वर्तमान में यह मिल भी बन्द हो गई है।

किशनगढ़ राज्य में इन मिलों के अलावा ग्रामीण क्षेत्रों में कई कुटीर उद्योग धन्धे भी ग्रामीण उत्पादों के लिए प्रसिद्ध थे। यहाँ के जुलाहे न केवल राज्य के लिए बल्कि बाहर के बाजारों के लिए भी कपड़ा बुनते थे। गाँवों के कोली, मेघवाल, राजपूत,

भाम्भी तथा मुस्लिम समुदाय ने इसे पैतृक व्यवसाय के रूप में अपनाया था तथा यह हथकरघा उद्योग के नाम से जाना जाता था। कुछ प्रगतिशील व्यापारियों ने सहकारी समितियाँ बना लीं और ऋण लेकर अपना उत्पादन बढ़ाने लगे। यह मुख्य रूप से उस समय चार थी - (1) मेघवाल हथकरघा सहकारी समिति, (2) किशनगढ़ हथकरघा वस्त्र उत्पादन सहकारी समिति, (3) मजदूर हथकरघा वस्त्र उत्पादन सहकारी समिति, (4) कमल हथकरघा वस्त्र उत्पादन सहकारी समिति। इन समितियों ने धीरे-धीरे आधुनिक यंत्रों का प्रयोग करना प्रारम्भ कर दिया, जिसके कारण अब हाथ से काम करना बन्द हो गया था। बिजली का प्रयोग करने से हथकरघा उद्योग अब पावरलूम उद्योग बन गया था। उपर्युक्त इकाइयों के अलावा नये उद्योगों के लिए इस क्षेत्र में अब कई पूंजीपतियों ने धन निवेश करना प्रारम्भ कर दिया था। यहाँ पर कैलाश हैण्डलूम फैक्ट्री, चौधरी हैण्डलूम फैक्ट्री तथा बाहेती हैण्डलूम फैक्ट्री की स्थापना क्रमशः सन् 1945, 49, 52 ई. में हुई थी।¹³

किशनगढ़ राज्य में रंगाई-छपाई तथा कागज बनाने का कार्य जो कभी समृद्धि की ओर था, अब वह अवनति की ओर अग्रसर था। ऋण व्यवस्था में सुधार कर छीपों को मदद देने का प्रयास किया गया जिससे उन्हें लाभ हुआ और उनमें से कुछ जो अहमदाबाद एवं ब्यावर चले गये थे पुनः लौट आये। बिजली से चलने वाले इंजनों की सहायता से रंगाई-छपाई के लिए कुछ सहायक इकाइयाँ स्थापित की गईं। एक उद्यमी ने एक कैलन्डरिंग मशीन लगाई जिससे कपड़ा मुलायम हो जाता था। 1907-08 की वार्षिक रिपोर्ट के अनुसार किशनगढ़ राज्य की राजधानी का गुन्दोलाव तालाब के लबालब हो जाने के कारण कागज उद्योग को भी पुनः विकसित किया गया था। राज्य के स्टेशनरी भण्डारों को संगठित किया गया जिससे बड़ी संख्या में कागज खरीदा गया और अप्रत्यक्ष रूप से इस उद्योग को प्रोत्साहन दिया गया। पूर्व में यही कागज उद्योग राज्य की ओर से आर्थिक मदद नहीं मिल पाने के कारण चरमरा गया था।¹⁴

किशनगढ़ राज्य में स्थित सरवाड़ परगने में दीनशाह पिसटनजी ने जिनिंग फैक्ट्री स्थापित की थी जिसमें कपास से रूई का निर्माण किया जाता था। इस जिनिंग फैक्ट्री में मजदूरों को वर्ष में मात्र 7 माह के लिए ही रोजगार दिया जाता था। अन्य दिनों में यह फैक्ट्री कच्चे माल के अभाव में बन्द रहती थी। किशनगढ़ राज्य के दीवान ने फैक्ट्री मालिक पिसटन जी को दिनांक 2 नवम्बर, 1938 ई. को एक तार प्रेषित कर जिनिंग फैक्ट्री सरवाड़ के लिए 1600/- रुपये राज्य कर में से 600/- रुपये बकाया कर अतिशीघ्र भेजने हेतु आदेश दिया था।¹⁵ इससे यह पता चलता है कि किशनगढ़ राज्य कर वसूल करने के प्रति अत्यन्त सतर्क था। किशनगढ़ राज्य नमक उत्पादन के क्षेत्र में भी सदैव सक्रिय रहा था। राज्य के शासक को समय-समय पर सन्धियाँ भी करनी पड़ती थी। राज्य द्वारा नमक उत्पादन एवं कर लगाने पर रोक के सन्दर्भ में 1 फरवरी, 1879 ई.

को महाराजा पृथ्वीसिंह के समय में अंग्रेज सरकार के पॉलिटिकल एजेन्ट विलियम हावेल बेयनन और किशनगढ़ के दीवान मेहता सोभागसिंह के मध्य जयपुर में एक समझौता हुआ था, जिसे एटकिसन संधि कहा जाता है। इस समझौते की निम्नलिखित मुख्य शर्तें थीं—

1. महाराजा किशनगढ़ इस बात से सहमत हैं कि किशनगढ़ राज्य में कहीं भी नमक का उत्पादन नहीं किया जायेगा। नमक से बनी वस्तुएँ भी नहीं बनेंगी तथा वर्तमान नमक उत्पादक संस्थानों को नष्ट कर दिया जायेगा।
2. किशनगढ़ राज्य में नमक, चीनी एवं अन्य सामग्री के आयात-निर्यात पर किसी प्रकार का कोई कर नहीं लगेगा।
3. किशनगढ़ महाराजा राज्य में किसी भी प्रकार से नमक की आमद व खपत रोकने को सहमत हैं। जिस नमक पर ब्रिटिश सरकार को कर दिया जा चुका है।
4. इस समझौते के लागू होने के बाद यदि किशनगढ़ राज्य में किसी के पास अधिक मात्रा में नमक पाया जाता है तो महाराजा ऐसे भण्डारों पर अधिकार करके कर लगा सकते हैं।
5. इस समझौते के लागू होने के समय यदि किशनगढ़ राज्य में किसी के पास अधिक मात्रा में नमक पाया जाता है तो महाराज ऐसे भंडारण पर अधिकार कर सकते हैं तथा नमक के मालिक को दो विकल्प दे सकते हैं कि वह राजनीतिक एजेन्ट के माध्यम से उस नमक को उनके द्वारा निश्चित मूल्य पर दे सकते हैं या उस पर सरकार द्वारा निश्चित कर देकर उसे अपने पास रख सकते हैं।
6. किशनगढ़ अपने राज्य से ब्रिटिश क्षेत्र में नशीली वस्तुओं का निर्यात नहीं कर सकता है।
7. किशनगढ़ राज्य इस समझौते का जून तक पालन करेगा तब तक ब्रिटिश सरकार 25000/- रुपये वार्षिक दो किशतों में आर्थिक हानि के बदले देते रहेगा।
8. इस समझौते के किसी भी नियम में दोनों पक्षों की पूर्व सहमति के बिना कोई परिवर्तन या समाप्ति नहीं की जा सकेगी।
9. किशनगढ़ राज्य को 50 मन नमक सांभर से दिया जायेगा और नमक उत्पादकों को 5000/- रुपये की धनराशि देने का प्रावधान है।¹⁶

इस प्रकार सरकारी आँकड़ों के अभाव में यह कहना कठिन है कि किशनगढ़ राज्य को इससे कितनी हानि हुई थी। यद्यपि सन्धि की शर्तों के अनुसार तो लाभ की सम्भावनाएँ तो नहीं रही होगी। किशनगढ़ राज्य का आयातित एवं निर्यातित वस्तुओं पर कर लगाना एक राजसी अधिकार था। ब्रिटिश सरकार के साथ हुई संधि के तहत किशनगढ़ को सर्वप्रभुत्व सम्पन्न अधिकार प्राप्त थे। सन्धि होने के पश्चात् राज्य ने अंग्रेज

सरकार के साथ एक समझौता किया था कि वह चुंगी कर के अलावा कोई कर नहीं लगाएगा तथा बदले में सरकार उसे क्षतिपूर्ति के रूप में प्रतिवर्ष 32000/- रुपये देगी। ऐसा वर्षों तक राज्य में चलता रहा अतः किशनगढ़ दरबार ने भी भारत सरकार को पत्र लिखकर इस समझौते का पुनर्मूल्यांकन कर राज्य को आयात-निर्यात कर लगाने का अधिकार दिये जाने की मांग की। भारत सरकार के पास एक टैरिफ बोर्ड था जो वर्तमान उद्योगों का नियमित संचालन तथा नये उद्योगों के विकास में सहायता देता था। किशनगढ़ राज्य भी स्वाभाविक रूप से नये उद्योगों का विकास चाहता था परन्तु अंग्रेज सरकार के सहयोग के बिना यह सम्भव नहीं था। अतः राज्य ने अंग्रेज सरकार को 1879 ई. का समझौता रद्द करने का आग्रह किया था।¹⁷

आय के मुख्य साधनों में भू-राजस्व, उद्योगों में निवेश की गई राशि, ऋणों पर ब्याज, चुंगी, न्यायिक, वन, खनिज एवं अन्य थे। व्यय में धर्म तथा दान पर व्यय, महल, न्यायालय, अन्य सरकारी विभाग, सार्वजनिक निर्माण कार्य, सेना, उत्सव, परगने, राज्य से बाहर के वकील, उपहार तथा पुरस्कार, अतिथि सत्कार तथा कुछ अन्य मद मुख्य थे। यद्यपि 19वीं सदी के आंकड़े अधिक उपलब्ध नहीं हैं परन्तु जो भी उपलब्ध हैं वे सन्तोषजनक स्थिति को स्पष्ट करते हैं। जुलाई, 1867 ई. में जब किशनगढ़ राज्य से होकर रेलवे लाइन निकली तो राज्य ने रेलवे अधिकारियों से वार्षिक राहदारी शुल्क के बारे में समझौता किया था जिससे राज्य को 20000/- रुपये वार्षिक की आय होने लगी थी। जुलाई, 1894 ई. में पहले से बची राशि 205991 रुपये 14 आने 9 पाई थी, आय 485719 रुपये 4 आने तथा व्यय 299174 रुपये 7 आने 3 पाई थी और इस प्रकार शेष राशि बढ़कर 392536 रुपये 11 आने 6 पाई थी। जुलाई, 1895 ई. में पहले की बची राशि 236695/- रुपये 10 आने 3 पाई, आय 451673/- रुपये 10 आने 3 पाई थी और व्यय 303019/- रुपये 11 आने 3 पाई।¹⁸ इसी प्रकार 19वीं सदी के अन्त में 1900 ई. में पिछले वर्षों की शेष राशि 382441/- रुपये 10 आने 9 पाई थी, आय 689869/- रुपये 11 आने थी एवं व्यय 502235/- रुपये 12 आने 6 पाई।¹⁹

1910.11 ई. के बाद आय के मुख्य स्रोतों में कृषि के साथ-साथ कस्टम, आबकारी, डाकघर एवं खदानें जैसे विभाग प्रमुख थे। इन स्रोतों से सालाना राज्य को 18 लाख रुपये की आय हो जाती थी तथा व्यय भी लगभग इस हिसाब से होता था। राज्य को बचत नाम मात्र की ही हो पाती थी और राज्य में आयकर या बिक्री कर जैसा कोई कर नहीं था। ब्रिटिश काल में आय को बढ़ाने के लिए कई नई वस्तुओं का समावेश किया गया था। किशनगढ़ राज्य में मुख्य नदियों पर बांध बनाकर सिंचाई की सुविधा के लिए कृषकों से कर लिया जाने लगा। सांभर झील के समीप रहने वाले लोगों ने नमक का उत्पादन किया जिससे राज्य की आय में अप्रत्याशित वृद्धि हुई थी। इस प्रकार हमारे अध्ययन काल में देखा जाये तो राज्य के आय-व्यय में वृद्धि हुई तथा आय व्यय से

अधिक थी, अतः कुल मिलाकर किशनगढ़ राज्य की स्थिति सन्तोषजनक मानी जा सकती है।

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पुरालेखीय स्रोतों में मारवाड़ के जागीरदारों द्वारा राज्य को प्रदत्त सेवाएं-ठिकाना नींबलाणा (जालोर) की ख्यात के सन्दर्भ में

डॉ. विमलेश राठौड़

मारवाड़ के इतिहास लेखन में ठिकानों के इतिहास का अपना एक महत्वपूर्ण स्थान है। इन ठिकानों से संबंधित उपलब्ध पुरालेखीय स्रोतों के गहन अध्ययन द्वारा मारवाड़ के राजनीतिक, प्रशासनिक, सामाजिक-सांस्कृतिक, धार्मिक एवं आर्थिक इतिहास के साथ ही राज्य की व्यवस्थाओं के सम्पूर्ण संचालन और विकास से संबंधित अनेकानेक नवीन तथ्यों पर प्रकाश डाला जा सकता है। विभिन्न पुरालेखीय स्रोतों में अनेकानेक ऐसे तथ्य समाहित हैं जो मारवाड़ के इतिहास को सभी दृष्टियों से समृद्ध करने में सक्षम हैं।

मैंने इस शोध पत्र में जालोर परगने में स्थित नींबलाणा ठिकाणे की ख्यात का अध्ययन करने का प्रयास किया है। यह प्रयास इस दृष्टिकोण पर आधारित है कि किस प्रकार एक जागीरदार के योग्य पुत्र अपने मूल ठिकाणे को छोड़ कर अपने व्यक्तिगत प्रयासों से अन्य किसी एक ग्राम विशेष को अपनी कर्म स्थली बनाते थे वहाँ अपना शासन कायम करने के उपरान्त किस प्रकार पीढ़ी दर पीढ़ी निरन्तर अपने राज्य को अपनी सेवाएँ समर्पित कर अपने राजधर्म व स्वामी धर्म का पालन निशंक होकर करते थे। साथ ही ये जागीरदार अपने क्षेत्र विशेष से सम्बन्धित प्रशासनिक व्यवस्थाओं, अन्य किसी भी प्रकार की घटनाओं और दुर्घटनाओं के प्रति अपने उत्तरदायित्व का निर्वाह किस संजीदगी व समर्पण भाव व शूरवीरता से करते थे। इन दोनों ही दृष्टिकोणों से इस ख्यात में महत्वपूर्ण तथ्यों का समावेश मिलता है। यहाँ नींबलाणा ठिकाणे की ख्यात और इस ठिकाणे से संबंधित अति संक्षिप्त ऐतिहासिक जानकारी देना समीचीन होगा ताकि यह स्पष्ट किया जा सके कि इस ठिकाणे पर मारवाड़ के राठौड़ राजवंश की किस शाखा की वंश परम्परा का शासन रहा जिन्होंने सुख-दुःख की अनन्त घड़ियों में अनवरत अपने राज्य को सेवाएं प्रदत्त की।

ठिकाणा नींबलाणा की ख्यात एक पुरालेखीय स्रोत है जिसकी मूल प्रति राजस्थान राज्य अभिलेखागार बीकानेर में उपलब्ध है एवं उसकी प्रतिलिपि महाराजा मानसिंह पुस्तक प्रकाश शोध केन्द्र जोधपुर में भी उपलब्ध है जिसका मैंने अध्ययन किया है।

ठिकाणा नीबलाणा जालोर परगने में स्थित है। यह राठौड़ों की बालावत शाखा के नगराजोत बालावतों का ठिकाणा है। बालावत राठौड़ों के मूल पुरुष 'बाला जी' थे जो राव रणमल जी के पौत्र (भाखरसी जी के पुत्र) और जोधा जी के भतीजे थे। ख्यातों, पुरालेखीय स्रोतों तथा राठौड़ों के इतिहास से संबंधित प्रकाशित ग्रन्थों में राव रणमलजी के पुत्रों की जानकारी देते हुए भाखरसीजी के पुत्र 'बालाजी' के विषय में लिखा गया है कि "भाखर तिणरो बालो तिण रा बाला कहीजै"।¹ बालाजी राव जोधा जी के संकट काल में सदा उनकी सेवा में हाजिर रहे।² उन्हीं बालाजी के कंवर भारमलजी हुए। भारमलजी के पुत्र नगराजजी के द्वितीय कंवर जैत सिंह जी ने ठिकाणा बाव-रा-खेड़ा (मायला बास) को अपना राज स्थान नियत किया।³ उन्हीं जैत सिंहजी के द्वितीय पुत्र चांद सिंहजी से ही नगराजोत बालावतों के ठिकाणे नीबलाणे का इतिहास प्रारम्भ होता है।

चांदसिंह जी ने मारवाड़ के महाराजा सूर सिंहजी के काल में (1595-1619 ई.) बावं रा खेड़ा से फंट कर संवत् 1653 (1595 ई.) में अपना पृथक ठिकाणा नीबलाणा बांधा और उसे ही अपनी कर्मस्थली बनाया। इस हेतु उन्होंने वहाँ स्थापित सांखलों को पराजित कर वहाँ अपना अधिकार स्थापित किया।⁴ उन दिनों जालोर पर बिहारी पठानों का राज था अतः सांखलों ने बिहारियों और सीधलों को सहायता हेतु पुकारा वे दोनों सांखलों की मदद हेतु आए। वहाँ हुए रणागण में ठाकुर चांदसिंह जी के दो पुत्र कनीरामजी, कल्याण सिंह जी और उनके कई योद्धा वीर गति को प्राप्त हुए तथा कई अन्य घायल हुए। परन्तु अन्ततः चांद सिंह जी विजयी हुए। ठिकाणे की ख्यात के अनुसार विजय प्राप्ति के पश्चात् चांदसिंह जी जोधपुर पहुँचे और तत्कालीन महाराजा सूरसिंहजी के कंवर गजसिंह जी को सारी हकीकत बयां कर उन्हें जालोर पर चढ़ा लाए। कंवर गजसिंह जी ने बिहारी पठानों के विरुद्ध अभियान किया और जालोर पर अधिकार कर लिया।⁵ इसके पश्चात् चांदसिंह जी महाराजा गजसिंह जी की सेवार्थ सदैव हाजिर रहे। महाराजा गज सिंह जी का काल ई. सन् 1619 से 1635 तक का रहा। यहीं से हमारे शोध पत्र के शीर्षक के अनुसार राज्य को निरन्तर सेवा प्रदान करने का क्रम ठिकाणा नीबलाणा के जागीरदारों द्वारा प्रारम्भ होता है। यह क्रम महाराजा जसवंत सिंह जी द्वितीय (1873-1895 ई.) को ठाकुर उम्मेद सिंह जी द्वारा प्रदत्त सेवाओं तक का नीबलाणा की ख्यात में दर्ज है।

ठाकुर चांद सिंह जी ई सन् 1624 में जब जहांगीर ने मारवाड़ के शासक गजसिंह जी को खुर्रम के विरुद्ध भेजा तब महाराजा की राठौड़ी सेना में ठाकुर चांद सिंह जी अपने सैनिकों सहित सम्मिलित थे। वहाँ हुई लड़ाई में अपने चार वीरों सहित स्वयं भी घायल हो गये थे।⁶ ठाकुर चांदसिंह जी के चार पुत्रों में से पर्वत सिंह जी नीबलाणा में कल्याणसिंह जी एलाणा में कनीरामजी कलापुरा और पृथ्वीराजजी के वंशज बासण

ठिकाणा में स्थापित हुए। यह प्रक्रिया दर्शाती है कि किस प्रकार एक ठिकाणे के जागीरदार के वंशजों द्वारा अन्य ठिकाणों की शाखा-प्रशाखाएँ आबाद होती जाती हैं और उनके उत्तराधिकारी अपने राज्य मारवाड़ के विकास और विस्तार में निरन्तर अपना शौर्यपूर्ण योगदान प्रदान करते जाते हैं।

ठाकुर पर्वत सिंह जी - ठाकुर चाँदसिंहजी के पश्चात् उनके ज्येष्ठ पुत्र ठिकाणे के उत्तराधिकारी हुए। ये महाराजा जसवन्त सिंह जी प्रथम और महाराजा अजीतसिंह जी की सेवा में हाजिर रहे। 1658 ई. में हुए धरमत के युद्ध में ये राठौड़ वाहिनी में सम्मिलित थे। ख्यात के अनुसार इस युद्ध में ठाकुर पर्वतसिंह जी के भाई बंधुओं में से किशनदासजी वेणीदासोत, भगवानदासजी, मनोरदासोत और देवराज ईसरदासोत वीर गति को प्राप्त हुए, जिसकी पुष्टि जोधपुर राज्य की ख्यात और राठौड़ री ख्यात से भी होती है।⁷ इसी प्रकार जब महाराजा साहब ने अटक नदी पर सैय्यदो से लड़ाईयों की तब भी ठाकुर पर्वत सिंह जी अपने सैन्य बल सहित साथ थे। वहाँ उनके भाई घायल हुए।⁸

महाराजा जसवन्त सिंह जी के पश्चात् पर्वत सिंह जी बालक महाराजा अजीतसिंह जी की सेवा में प्रस्तुत रहे। उस काल में मारवाड़ में लगभग 30 वर्ष चले स्वतन्त्रता संग्राम में भाग लेने वाले शूरवीरों में इनका नाम भी रोशन था। ठिकाणे की ख्यात से ज्ञात होता है कि इस स्वतंत्रता आन्दोलन के दौरान ही जब जोधपुर का मुगल अधिकारी नूरमअली फौज सहित बालावतों के ठिकाणे मोकलसर पर चढ आया तथा वहाँ हुए भारी झगड़े में पर्वत सिंह जी ने भी अपने 50 वीरों सहित भाग लिया। उसके बाद भी सिवाणे के मुगल अधिकारी कुतक बेग एवम् कांणाणा के मुगल अधिकारी परदल खॉ से हुई भारी लड़ाईयों में पर्वत सिंह जी सदैव ही अपने सैनिकों सहित उपस्थित रहें थे।

ठिकाणे की ख्यात में स्पष्ट उल्लेख मिलता है कि बालक महाराजा अजीत सिंह जी के संकटकाल में जब वे छप्पन के पहाड़ों और सिरोही क्षेत्र में अज्ञातवास में थे तब स्वामी धर्म का पालन करते हुए पर्वत सिंह जी निरन्तर उनकी सेवा में हाजिर रहे। स्वामी के प्रत्येक हुकम को सर आँखों पर धारण करते हुए स्वयम् द्वारा ही आर्थिक संसाधनों की व्यवस्था कर स्वतंत्रता आन्दोलन में भाग लिया। महाराजा अजीतसिंह जी को जब सिवाना, जालौर का शासन मिल गया तब भी ये महाराजा की सेवा में उपस्थित रहे। जब जागीरदार दिन रात अपने शासक की सेवार्थ प्राणप्रण से हाजिर रहते थे तो शासक भी उनके मान सम्मान तथा सुविधा का ख्याल रखते हैं। इसी दृष्टिकोण से जब ई. सन् 1707 में महाराजा अजीत सिंह जी मारवाड़ के सिंहासन पर आसीन हुए तो संकटकाल में ठाकुर पर्वत सिंह जी द्वारा की गई उत्कृष्ट, निस्वार्थ सेवाओं का स्मरण रखते हुए उन्हें कुल 8650 रूपये की रेख के छः गाँवों की जागीर का पट्टा इनायत किया। इस पट्टे की विगत ख्यात में इस प्रकार दर्ज है -

2000) रुपये रेख ठिकाणा नींबालाणा और एलाणा संवत 1764 में (1707 ई.)

1000) रुपये रेख ठिकाणा डागरा संवत 1765 में (1708 ई.)

3000) रुपये रेख खंडप संवत् 1769

1900) रुपये रेख सेवाली संवत् 1769

750) रुपये रेख डाबली

पश्चात् के समय में जब महाराजा अजीत सिंह जी ने किशनगढ़, बांदरवाड़ा, भिणाय के विरुद्ध अभियान किया और अजमेर से मुगल थाणे को हटाया उस दौरान भी ठाकुर पर्वत सिंह जी साथ थे। वहां हुई लड़ाई में अपने चार आदमियों सहित स्वयं भी घायल हुए और उनके दो वीरों ने वीरगति पाई। पर्वत सिंह जी के पश्चात् उनके ज्येष्ठ कंवर उदयसिंह जी उनके उत्तराधिकारी हुए। ठाकुर उदयसिंह जी महाराजा अभयसिंह जी की सेवा में हाजिर रहे परन्तु इनके संबंध में ख्यात में अधिक जानकारी नहीं मिलती हैं।

ठाकुर आनन्द सिंह जी - ठाकुर उदय सिंह जी के पश्चात् उनके ज्येष्ठ पुत्र आनन्द सिंह जी नींबालाणा ठिकाणे के उत्तराधिकारी हुए। ठाकुर आनन्द सिंह जी मारवाड़ के तीन शासकों महाराजा अभयसिंह जी, महाराजा बखतसिंह जी और महाराजा विजय सिंह जी की सेवा में हाजिर रहे। पहले तो ये महाराजा अभय सिंह जी की सेवा में ही हाजिर थे परन्तु जब महाराजा अभयसिंह जी ने अपने छोटे भाई महाराजाधिराज बखत सिंह जी को जालोर दे दिया तब उन्होंने जालोर के सरदारों को भी उनके पास ही रहने दिया। अतः स्वाभाविक रूप से ही ठाकुर आनन्द सिंह जी महाराजा बखत सिंह जी की सेवा में आ गये। वहां सिरौही के गांव रेवाड़ा व डोडीयाली वालों के बीच बैर था अतः राज्य की सेना जब रेवाड़ा के विरुद्ध गई तब उसमें आनन्दसिंह जी भी सम्मिलित थे। महाराजा बखत सिंह जी द्वारा किये गये मेड़ता अभियान में भी ये महाराजा की सेना के अंग थे।

ठाकुर आनन्द सिंह जी ने विजयसिंह जी की सेवा में रहते हुए ई. सन् 1754 में हुए मेड़ता के युद्ध में भी भाग लिया था जो कि रामसिंह जी तथा जयप्पा सिंधिया के विरुद्ध हुआ था। पश्चात् के समय में भी रामसिंह जी और मराठों की वजह से महाराजा विजयसिंह जी को अनेक संकटों का सामना करना पड़ा। उस संकट काल में भी ठाकुर आनन्द सिंह जी सदैव अपने स्वामी को सेवाएँ प्रदान करते रहे।¹⁰

ठाकुर राज सिंह जी - ठाकुर आनन्द सिंह जी के पश्चात् उनके ज्येष्ठ कंवर राज सिंह जी ठिकाणे की गादी पर आसीन हुए। ठाकुर राज सिंह जी ने भी अपनी वंश परम्परा का अनुकरण करते हुए महाराजा विजय सिंह जी और महाराजा मान सिंह जी को अपनी सेवाएँ अर्पित की। ये बड़े योग्य एवम् प्रतापी ठाकुर हुए। महाराजा विजयसिंह जी के काल में उमरकोट के टालपुरों के विरुद्ध हुए अभियान (1782 ई.) मराठों के विरुद्ध हुए तुंगा के युद्ध (1787 ई.) और मेड़ता के युद्ध (1790 ई.) में ठाकुर राजसिंह जी अपने

सैन्य बल सहित उपस्थित थे।¹¹ महाराजा विजय सिंह जी के पश्चात् ठाकुर राजसिंह जी महाराजा मानसिंह जी की सेवार्थ जालोर में रहे। महाराजा भीमसिंह जी की सेना द्वारा जालोर पर डाले गये घेरों के संकट काल में अपने स्वामी महाराजा मानसिंह जी की बहुत सेवा की। इस दौरान मोकलसर तथा बालवाड़ा में हुई लड़ाईयों में भी आपने भाग लिया। इन झगड़ों में इनके कई आदमी घायल हुए व कुछ वीरगति को प्राप्त हुए।

महाराजा मान सिंह जी के जालोर रहते समय ठाकुर साहब को प्राप्त रूक्कों की जानकारी भी ख्यात से प्राप्त होती है जो विभिन्न विषयों से संबंधित है जैसे कि कभी सेना में सम्मिलित होने का संदेश, कभी उनकी उत्कृष्ट सेवाओं की प्रशंसा तो कभी उन्हें दी गई इनायतों की सूचना आदि।¹² जब महाराजा मानसिंह जी जालोर से निकलकर पाली गये और वहाँ साकदड़ा नामक स्थान पर भारी लड़ाई हुई तब ठाकुर राजसिंह जी ने भी वीरता का परिचय दिया। यहाँ उनके दो योद्धा वीरगति को प्राप्त हुए। पश्चात् के समय में जब महाराजा मानसिंह जी की फौज सिरोही में कालंधरी, पाडीव के ऊपर गई तब बालावतों की सभी खांपो को फौज में सम्मिलित होने हेतु खास रूक्का इनायत किया गया। इस समय सभी बालावत सरदार अपने सैनिकों और अश्वों सहित राजकीय सेना में सम्मिलित हुए जहाँ श्री दरबार की विजय हुई। इस बाबत प्राप्त खास रूक्के की विगत-

खास रूक्का

समसत बालावता री खांप रा सीरदारां सु म्हारो जुहार बाचजो। तथा दरबार री फोज नीबज कालधरी पाडीव रा उग्र ने मैली छै सु आछी तरे तन देने काम सुधारजो थारे भरोसे छै 1856 रा मिती पोस सुद 10 वार रवी

ख्यात में दर्ज रूक्कों के अध्ययन से यह भी ज्ञात होता है कि अगर कभी कोई जागीरदार अपने ठिकाणे या अन्य किसी स्थान पर है और उसी दौरान राज्य में कोई अति आवश्यक कार्य अथवा कोई संकट की घड़ी आन पड़ी हो तो उन्हें परवाने भेज कर यह आदेश दिया जाता था कि आप अपने अच्छे सैन्य सहित शीघ्रताशीघ्र जालोर पहुँचे। उसमें यह स्पष्ट संदेश होता था कि श्री हजुर का विशेष रूप से यह हुकम है आप तुरन्त प्रभाव से आए और इसमें किसी प्रकार की देरी नहीं होनी चाहिये। ऐसे अवसर पर रेख से अधिक अश्व लाने पर उनके खान-पान का खर्चा राज्य द्वारा अदा किया जाता था। ऐसे ही विषय का एक रूक्का ठाकुर राजसिंह जी को आसोज सुद बारस संवत् 1857 का लिखा हुआ प्राप्त हुआ जिसकी विगत इस प्रकार है-¹³

श्री परमेस्वरजी

श्री माहाराजाजी

सवारूप श्री राज श्री राजसिंहजी जोग्य जालोर लसकर बारला डेरां था डोढीदार नथकरण लिखावता जुहार वंचावजो अठा रा समाचार श्री जी रा तेज प्रताप सुं भला छै राज

रा सदा भला चाहीजे अप्रंच राज रै रेख रोजीना रो असी तरे साथ लैने पींडा नै लीसकर मै आवण रो हुकम हुवो छै सो रेखे रोजीना रो साथ लेने सीताब आवजो वीसैख ताकीद फुरमाई छै सु जैज करसो नहीं संवत 1857 रा आसोज सुद 12 श्री हजुर सु वीसेख ताकीद फुरमाई छै सो सीताब आवजो असी जमीत लै वैगा, आवसो जैज न हुवै रैख सवाये घोड़ा हुसी जीणां नु खांगगी श्री दरबार सु दीरीजसी सो आसी जमीत सु आवजौ जेज मत कीजो।

यहां विशेष तथ्य यह है कि जब महाराजा भीमसिंह जी की राजकीय सेना द्वारा संवत 1857 (1800 ई.) से संवत 1860 (1803 ई.) तक जालोर का घेरा रहा उस संकटापन्न परिस्थिति में सरदारों द्वारा अपने स्वामी हेतु उठाए गये कष्टों और की गई सेवाओं का बड़ा ही मार्मिक व जीवन्त चित्रण हमें ठीकाणों की ख्यात से ज्ञात होता है जिसका भावार्थ इस प्रकार है -

जब जालोर का घेरा रहा तो उस विपत्ति काल में सरदार मानसिंह जी के साथ खड़े रहे। नीबलाणा के बालावत राठौड़ सरदार किले की रक्षा हेतु तो आबद्ध रहते ही थे साथ ही साथ फौज में रहकर युद्ध के मोर्चे पर भी अपनी बहादुरी का परचम फहराते थे। मानसिंहजी के आदेश शिरोधार्य रख स्वीकार करते। घेरे के कठिन वक्त में खान-पान, रसद वगैरह की व्यवस्था करना बड़ा मुश्किल कार्य था। अन्य संकटों के साथ ही साथ आर्थिक कठिनाईयां भी रहती थी। घर का खर्चा खाकर बड़ी मुश्किले उठाकर भी चाकरी करते थे। इतना ही नहीं ये लोग तो अपने घर के आभूषण इत्यादि बेच कर भी किले में रसद आदि की पूर्ति की व्यवस्था करते थे। जब ठाकुर राज सिंह जी जनाना के साथ बिखा के समय गांव मोड़ा के पहाड़ों में रहे तब उनके छोटे भाई जी जालम सिंह जी सेवा में हाजिर रहे तथा जरूरत के सामान की आपूर्ति करते थे।

यह बड़ा ही कठिन समय था। एक दिन ये सरदार सिरौही क्षेत्र के गांव गुड़ा से एक महाजन को पकड़ लाये जिसे छुड़ाने के लिए चढ़ाई हुई। इस समय हुए झगड़े में राजसिंह जी के आदमी को भाला लगा। यहाँ विशेष उल्लेखनीय सन्दर्भ यह है कि इस समय ठाकुर राजसिंह जी महाराजा मान सिंह जी के जनाना सरदार अर्थात् राजलोक की सुरक्षार्थ गांव मोड़े के पहाड़ों में निवास कर रहे थे लेकिन वाद में जब यह खबर जोधपुर महाराजा भीमसिंह जी को ज्ञात हुई कि मानसिंह जी का रनिवास मोड़े के पहाड़ों में विराजित है तब उन्होंने पहाड़ के जत्थे पर दो बार सेना भेजी जिससे लड़ाई हुई। इस लड़ाई में ठाकुर राजसिंह जी के मुख्य-मुख्य आदमी और उनके छुटभाई वगैरह बहुत से आदमी घायल हुए। उधर राजकीय फौज के भी कितने ही व्यक्ति काम आए और घायल हुए। परन्तु उसके पश्चात् भविष्य में राजकीय सेना की चढ़ाई के खतरे को देखते हुए जनाना की सुरक्षार्थ अब स्थान परिवर्तित किया गया। अब मोड़ा के पहाड़ो से रनिवास

को सिरौही इलाके के गांव अटवाड़ा चुली के पहाड़ों में विराजित किया गया। वहां भी उनकी सेवा और सुरक्षार्थ ठाकुर राजसिंह जी के छोटे भाई जालिम सिंह जी हाजिर रहे एवम् उनकी मर्जी मुताबिक सेवाएं प्रदान की।¹⁴ उपर्युक्त विवरण का अध्ययन कर कहा जा सकता है कि इस प्रकार के महत्वपूर्ण तथ्य हमें ठिकाणों की पुरालेखीय सामग्री से ही उपलब्ध हो पाते हैं बनिस्पत अन्य स्रोतों के।

अन्ततः महाराजा भीमसिंहजी के स्वर्गवास के उपरान्त 1860 (1803 ई.) की मंगसर वदी सातम् को मानसिंह जी ने जोधपुर किले में प्रवेश किया। ठाकुर राज सिंह जी महाराज मानसिंहजी के कितने विश्वसनीय सरदार थे इसका अनुमान हम इसी प्रमाण से लगा सकते हैं कि जब मानसिंह जी जोधपुर पधारे तब पीछे जालोर के किले की सुरक्षा और व्यवस्था की जिम्मेदारी राजसिंह जी के कंधों पर ही डाल कर पधारे थे। 1803 ई. में मारवाड़ की गादी पर बिराजने के पश्चात् महाराजा मानसिंह जी ने ठाकुर राजसिंह जी द्वारा प्रदत्त उत्कृष्ट सेवाओं को स्मरण रखते हुए उन्हें 5000/- रुपये की रेख के गांव केसवाणे का पट्टा और इनायत किया गया जो बाद में उनसे तागीरात कर जोधाओं को दिया गया परन्तु उस समय केसवाणे के एवज में उन्हें 4500/- रुपये की रेख का गांव रामासणी इनायत किया गया। साथ ही वदारे में 2000/-रुपये की रेख का गांव डोली भी इनायत किया गया। दो वर्ष पश्चात् महाराजा मानसिंह जी ने ठाकुर राजसिंह जी को जालोर से जोधपुर बुलवा लिया। अन्त में जोधपुर में ही अपने राज्य की सेवा में रत रहते हुए ही ठाकुर राजसिंह जी का देवलोक गमन हुआ।¹⁵

ठाकुर छत्रसिंह जी - ठाकुर राजसिंह के स्वर्गवास के पश्चात् उनके ज्येष्ठ पुत्र छत्रसिंह जी ने ठिकाणे की गादी को सुशोभित किया। अपनी पीढ़ी दर पीढ़ी की वंश परम्परा एवं स्वामी सेवा के भाव को धारण करते हुए ठाकुर छत्र सिंह जी ने महाराजा मान सिंह जी को अपनी सेवाएं प्रदान की। ये बहुत ही योग्य तथा पराक्रमी जागीरदार हुए।

यहां एक विशेष उल्लेखनीय तथ्य यह है कि जब हम नींबलाणा ठिकाणे की ख्यात में ठाकुर छत्रसिंह जी से संबंधित बिन्दुओं का गहन अध्ययन करते हैं तो उनसे हमें राजनीतिक इतिहास के साथ ही साथ अन्य ऐसे अनेक सूत्र भी प्राप्त होते हैं जिनसे मारवाड़ राज्य में जागीरदारी क्षेत्रों की प्रशासनिक व्यवस्था महाजनों, व्यापारियों, गायों, सांडो (ऊंटनियों) आदि को प्रदान की गई सुरक्षा व्यवस्था, मार्गों की सुरक्षा, आवश्यकता पड़ने पर शासक को सहायक प्रदान करना, विभिन्न जातियों द्वारा लड़ाइयों में भाग लेना आदि अनेकानेक ऐसे तथ्य प्राप्त होते हैं जिनसे क्षेत्रीय इतिहास पर भी प्रकाश पड़ता है।

महाराजा मानसिंह जी जब जालोर में थे उस वक्त से ही छत्र सिंह जी उनकी सेवा में हाजिर थे। ई. सन् 1805 में जब महाराजा मानसिंहजी ने ठाकुर राज सिंह जी को जालोर से जोधपुर बुलाया लिया था तब ठाकुर राजसिंह जी अपनी अनुपस्थिति में जालोर

किले की सुरक्षा व्यवस्था की महत्वपूर्ण जिम्मेदारी अपने इन योग्य कंवर छत्रसिंह जी को ही सौंप कर आए थे जिसका उन्होंने बखूबी निर्वाह किया था।

ई. सन् 1806 (संवत् 1863) में पोकरण ठाकुर सवाई सिंह, जयपुर व बीकानेर राज्यों ने जोधपुर का घेरा डाला। अपने राज्य पर आए इस घोर संकट काल में ठाकुर छत्रसिंहजी अपने काका जालमसिंह जी एवं अन्य जिलायत सरदारों के साथ राजकीय सेना में हाजिर रहे। इन सब सरदारों ने तन-मन से यहां हुए झगड़े में वीरता पूर्वक भाग लिया जहां क्षात्र धर्म का पालन करते हुए ठाकुर जालम सिंह जी जयपोल के पास वीरगति को प्राप्त हुए जिनका चबूतरा जयपोल के पास बनाया गया जो आज तक मौजूद है। इस झगड़े में ठाकुर छत्रसिंह जी के कुछ आदमी भी घायल हुए। ठाकुर जालिम सिंह जी के बलिदान को सम्मान देते हुए उनके पुत्र को सोजत परगने का गांव नाथणकुंडी इनायत किया गया। ई. सन् 1809 (संवत् 1866) के वर्ष में धोरीमने में झगड़ा हुआ उस समय भी ठाकुर साहब राजकीय सेना का अंग थे ख्यात में इस झगड़े के कारणों एवम् विपक्षी दल के संबंध में कोई जानकारी अंकित नहीं की गई है।¹⁶ इसी प्रकार ई.सन् 1823 (संवत् 1880) में जब राजकीय सेना द्वारा सिरोही के विरुद्ध कूच किया गया तब महाराजा मानसिंहजी की आज्ञानुसार ठाकुर छत्रसिंह जी ने फौज में सम्मिलित होकर राज्य को अपनी सेवाएँ प्रदत्त करते हुए सिरोही के गांवों में भारी झगड़ा एवं बिगाड़ किया।

उपर्युक्त विवरण से राजकीय सैनिक अभियानों में ठाकुर छत्रसिंह जी द्वारा प्रदत्त सेवाओं पर प्रकाश पड़ता है। ख्यात में कुछ ऐसे विवरण भी दर्ज हैं जिनके अध्ययन से ज्ञात होता है कि तत्कालीन समय में किस प्रकार जागीरदारों पर अपने क्षेत्र की सुरक्षा व्यवस्था का महत्वपूर्ण दायित्व भी होता था। ठाकुर छत्रसिंह जी ने कितनी कुशलता पूर्वक इन दायित्वों का निर्वहन किया यह उनके द्वारा किये गये कार्यों से पूर्णतः स्पष्ट हो जाता है जैसे कि मार्गों से गुजरती हुई व्यापारियों की कतारों की सुरक्षा प्रदान कर उनके गंतव्य तक पहुँचाना, महाजनों के जीवन की रक्षा करना, गायों तथा सांडो (ऊंटनियों) को घेर कर ले जाते हुए मीणाओं व सराई जाति के मुसलमान लुटेरों से छुड़ाना, क्षेत्र में शांति व सुरक्षा की स्थापना के निमित्त समय-समय पर इन जातियों से होने वाले झगड़ों में अपने शौर्य का प्रदर्शन कर इन्हें दण्डित करना आदि।

अब हम यहाँ ठाकुर छत्रसिंह जी द्वारा किये गये ऐसे ही कार्यों पर संक्षिप्त रूप से क्रमवार प्रकाश डालेंगे ताकि उनके द्वारा राज्य को प्रदत्त सेवाओं का सम्पूर्ण आंकलन प्रस्तुत किया जा सके। साथ ही राज्य को प्रदत्त इन उत्कृष्ट सेवाओं के एवज में महाराजा द्वारा प्रेषित प्रशंसापूर्ण धन्यवाद के परवानों का उल्लेख करना भी यहाँ उचित ही होगा। अतः इन घटनाओं और उनके संबंध में राज्य द्वारा प्राप्त रूक्कों का सम्पूर्ण विवरण इस प्रकार प्रस्तुत है -

अध्ययन काल में जागीरदार लोग राजकीय सहायता हेतु जिस प्रकार अश्व और बैल आदि मुहैया करवाते थे उसी प्रकार राज्य के लिए सांढों (ऊटनियों) की व्यवस्था भी करते थे। इस सन्दर्भ में ही संवत् 1873 (1816 ई.) में एक बार गांव मोगड़े में सांढियों के टोले (दल) राजकीय हाजरी हेतु भेजने के लिए एकत्रित किये गये। ऐसे में सराई आए और सांढियों को घेर कर ले गये। ये सराई इन सांढियों को लेकर नीबलाणा की सीमा में से होकर गुजरे तब ओढियों (सांढनीसवार) ने आकर ठाकुर साहब को सूचित किया तब उन्होंने तुरन्त जाकर सर्वप्रथम तो उनके मार्ग को अवरुद्ध किया उसके पश्चात् उनको पहाड़ के पास जाकर चारों तरफ से घेर लिया। वहां भयंकर झगड़ा हुआ और अन्ततः सांढियों को छुड़ा लिया गया। इस झगड़े में सराइयों के हीमता सराई सहित कुल 7 आदमी मारे गये। ठाकुर छत्रसिंह जी के भी पांच आदमी काम आए। इसके अतिरिक्त बालावतों के अन्य ठिकाणे एलाणा वगैरह के राजपूत भाई बंधु भी इस झगड़े में कुछ तो वीरगति को प्राप्त हुए एवम् अन्य कई घायल भी हुए। इस प्रकार उन धाड़ैतियों से सांढियों को छुड़कार उन्हें महाराजा साहब की हाजरी में जोधपुर पहुंचा कर श्री जी साहब की नजर से भी निकलवाई गई। इससे महाराजा मनसिंहजी बहुत प्रसन्न हुए। इस हेतु छत्रसिंह जी को खातरी का कागद भेजा गया जो इस प्रकार था-¹⁷

/श्रीजलंधर नाथ जी साय छै

/श्री महाराजाजी

। सवारूप श्री राजश्री चतुरसीघ जी जोग्य जोधपुर था दोढीदार भगवानदास लिखावत जुहार बांचजों अठा रा समाचार श्री जी रा तैज प्रताप सुं भला है थारा सदा भला चाहीजै। अप्रंच सांडीया सराई ले जावता था सु राज ऊणां सु आछी तरै झगड़ो कर ने छुडाय लाया तीण रा समाचार श्री हजुर मालम हुआ सु तारीफ फुरमाया फेर ईण हीज तरै उठे प्रगना में बीसेख जाबतो बंदोबस्त राखजो श्री जी हजुर रो हुकम छै - संवत 1873 रा काती सुद 3

ख्यात के अध्ययन से ऐसा जान पडता है कि उस समय सराइयों ने बड़ा उत्पात मचा रखा था। छत्र सिंह जी ने सराइयों की दबाकर उनकी शक्ति को नियंत्रित किया। ख्यात में सराइयों से हुई उनकी लड़ाईयों का जिक्र इस प्रकार दर्ज है-¹⁸

संवत् 1884 (1827 ई.) में गांव देता और पोसीणा के बीच के स्थान पर सराई जाफर से झगड़ा हुआ उस वक्त हाकिम के साथ ठाकुर साहब भी सम्मिलित थे जहां उनके दो आदमियों के तो भाले से चोट लगी और एक घोड़ी भी दौड़ गई। संवत 1885 (1828 ई.) के वर्ष में सांचोर पर सरायों से झगड़ा हुआ जहां छत्रसिंहजी के दो आदमी सेवहा और दुरगा काम आये तथा ढोली बीरमा के गोली लगी। संवत 1885 (1828

ई.) में फिर सरायों से झगड़ा हुआ। इस समय ठाकुर छत्रसिंह जी के भाई अखैसिंहजी बाड़मेर स्थित धोरीमना थाणे पर तैनात थे। उसी समय बाड़मेर के मोदार गांव की गायों को सरायी घेर कर ले गये। अतः अखैसिंह जी उनके पीछे चढ़े और सरायों से झगड़ा कर गायें छुड़ा लाये। वहां इस झगड़े में छत्र सिंह जी के चार आदमी घायल हुए, ढोली बीरमा के गोली लगी तथा एक भीलपोपो काम आया।

इस समय मार्गों में व्यापारियों को लूट लिये जाने का खतरा सदैव बना रहता था अतः मारवाड़ के शासक एवं जागीरदार व्यापारियों के माल की सुरक्षार्थ मार्गों में यथासंभव सभी सुरक्षा इन्तजामों की व्यवस्था करते थे। इस सन्दर्भ में हमें अनेकानेक उत्तम उदाहरण जोधपुर सनद परवाना बहियों के अध्ययन से ज्ञात होते हैं। ऐसा एक सन्दर्भ ठाकुर छत्रसिंह जी के संबंध में ज्ञात होता है-¹⁹

संवत् 1891 (1834 ई.) में गुजरात से व्यापारियों का एक दल अपने माल सहित पाली आ रहा था। पाली उस समय का एक महत्वपूर्ण व्यापारिक केन्द्र था इसलिए ही वहाँ व्यापारियों की आवाजाही लगी रहती थी। अतः जब यह व्यापारियों की कतार गुजरात से मोरसिम (जालोर परगने का एक गांव) थाने पहुंची तब मार्ग में उन्हें सुरक्षा प्रदान करने तथा उनके गंतव्य तक सुरक्षित पहुंचाने के उद्देश्य से ठाकुर छत्रसिंहजी ने अपने सवारों को उनके साथ भेजा। मार्ग में मीणाओं ने व्यापारियों को लूटने का प्रयास किया। वहाँ भारी झगड़ा हुआ जिसमें एक मीणे का सिर काट दिया गया। दस मीणे वहाँ घायल हुए। ठाकुर साहब का भी एक आदमी गंगाराम वहाँ घायल हुआ। उनकी एक घोड़ी भी वहाँ से भाग गई। परन्तु उनके सैनिक पूर्ण सजग थे इसलिए व्यापारियों की इस कतार को सही सलामत अपनी मंजिल पाली तक पहुंचा दिया गया। इस सम्पूर्ण घटनाक्रम की जानकारी जब महाराजा मानसिंह जी को ज्ञात हुई तब उन्होंने ठाकुर छत्रसिंह जी को खातरी का पत्र भिजवाया जिसकी नकल की विगत इस प्रकार है-

श्री जलंधरनाथ जी साय छै

। सवारूप श्री राज श्री छत्रसींघजी जोग्य जोधपुर था श्री दीवाण लिखावत जुहार बांचजो अठा रा समाचार श्री जी रा तेज परताप सुं भला है राज रा सदा भला चाहीजै। तथा कतार गुजरात सुं पाली आवती तीण नै पोचांवण नु थाणै मोरसीव सु राज रा घोड़ा साथै मैलीया सो मारग में मैणा सुं जगड़ो हुवो ने मेणा एक रो माथो बाढ लाया ने कतार जाबता सु प्होंची तीण रा समाचार हाकम री लीखी अरज सुं श्री हजुर मालम हुवा सु हुकम हुबो ईणीज तरे पोंच बंदमी कीयां की जो बरदासत रेसी श्री हजुर से हुकम छै।

संवत 1891 रा माह वद ।।

इसी प्रकार संवत 1893 (1836 ई.) की साल में दादाल गांव के महाजनों को मीणा पकड़ कर ले गये। महाजनों को मुक्त करवाने हेतु मोरसिम से छत्रसिंहजी अपने

आदमियों सहित चढ़े जो वहां भारी लड़ाई हुई जिसमें मिणाओं को पराजित कर महाजनों को छुड़ा लिया गया। यहां छत्रसिंहजी के आदमी सेवट व हिन्दू के भाला लगा तथा उनकी दो घोड़िया भी जखमी हो गई। इस पर महाराजा की ओर से ठाकुर साहब को खातरी का कागद भेजा गया जिसकी विगत इस प्रकार दर्ज है-²¹

श्री जलंधरनाथजी साय छै

। सवारूप जी ठाकरा राज श्री छत्रसिंहजी जोग्य जोधपुर था सींगवी श्री गंभीरमल जी लिखावत जुहार बांचजो अठा रा समाचार श्री जी रा तेज प्रताप सुं भला है राज रो सदा भला चाहीजै सदा हेत ईकलास रखावो जीण था बीससे रखावसी अप्रंच गांव दाधाल रा महाजना ने मेणा पकड, ले गया तीणरी वार मोरसीम सुं चढ़ीया तीण में राज रा बेली आछा हुवे ने राज रा बेली सेवटा हींदू रे भालोड़ लागा तीण रा समाचार श्री हजुर ने मालम हुवा सु ईणीज तरे बंदमी करजो बरदासत रेसी श्री हजुर रो हुकम छै

संवत 1893 रा सावण वद ।।

इस प्रकार ठाकुर छत्रसिंहजी सदैव स्वामी की सेवार्थ पूर्ण मनोयोग से हाजिर रहे। जालोर के लंबे घेरे जैसी संकटपूर्ण स्थिति के समय दी गई सेवाओं और ऊपर वर्णित उत्कृष्ट बंदगियों से प्रसन्न होकर महाराजा ने संवत 1890 (1833 ई.) में ठाकुर छत्रसिंहजी को गांव डागरे का पट्टा इनायत किया। इसके अलावा भी अनेक महेरबानियाँ ठाकुर साहब पर फरमाई जिनकी अंकन ख्यात में इस प्रकार है-

“कुरवा ताजीमी रो दोवड़ो ने नगारो नीसांण छडी म्हारे ठीकांणा सरसते बैठक फलसै उतरण रो इनायत छत्रसिंहजी ने हुवो।”

ठाकुर माधोसिंह जी - ठाकुर छत्रसिंहजी के देवलोक गमन के पश्चात् उनके कंवर माधोसिंहजी नींबलाणा ठिकाणे के उत्तराधिकारी हुए। ये मारवाड़ के शासक महाराजा मानसिंहजी एवम् महाराजा तखतसिंह जी की सेवा में उपस्थित रहे।

ठाकुर माधोसिंहजी को संवत् 1899 की भादवा सुद ग्यारस का लिखा राज्य की ओर से एक महत्वपूर्ण पत्र प्राप्त हुआ जिसका अध्ययन कर हम इस निष्कर्ष पर पहुंच सकते हैं कि क्षेत्र विशेष की प्रशासनिक समस्याओं के समाधान में वहां के जागीरदारों की भूमिका भी अति महत्वपूर्ण होती थी। राजकीय अधिकारी उनके सहयोग से ही राजकीय कार्यों, परस्पर के झगड़ों का समाधान कुशलता पूर्वक कर पाते थे। इस पत्र में ठाकुर माधोसिंहजी के लिए विषय की विगत एवं निर्देश कुछ इस प्रकार दर्ज है-²²

सिरोही वालों और गांव बीकणवास बालों के मध्य जमीन का कुछ विवाद है। अतः इस विवाद से संबंधित निर्णय करने हेतु उन दोनों ही पक्षों को जोधपुर बुलवाया गया है। परन्तु वहां उन दोनों पक्षों में परस्पर कोई झगड़ा फसाद न हो इस बाबत यहां जोधपुर

से पंचोली जोरावरमल को कुछ आदमियों और घोड़ों सहित वहाँ भेजा है। साथ ही जालोर के हाकम को भी वहाँ पहुँच कर जोरावरमलजी के सम्मिलित होने का निर्देश दिया है। इस हेतु आप भी अपने भाई-भतीजों, अश्वों, सहित वहाँ पहुँचे। यह जमीन का झगड़ा है अतः आप जानकार व्यक्तियों को भी वहाँ भेजना। कुल मिलाकर सब लोग वहाँ पहुँचने के पश्चात उन दोनों पक्षों को इस तरह समझाना कि उनके मध्य पुनः झगड़ा ना हो पाए। आप सभी वहाँ हुए विवाद की वस्तुस्थिति की सम्पूर्ण जानकारी से अवगत होकर उसकी समस्त विगत लिखकर यहां श्री हजूर की जानकारी हेतु प्रेषित करना।

उपरोक्त विवरण से क्षेत्र विशेष में जमीन-जायदाद से संबंधित परस्पर के विवादों के निपटारे में संबंधित क्षेत्र के जागीरदारों की महत्वपूर्ण भूमिका पर प्रकाश पड़ता है क्योंकि जब जोधपुर से पंचोली और जालोर से हाकम वहाँ पहुँच रहे हैं तो भी ठाकुर साहब को वहाँ पहुँचने के निर्देश मिलना ही इस बात को दर्शाता है कि इस संबंध में जागीरदारों का क्या महत्व एवं भूमिका थी।

जोधपुर में नाथों के बढ़ते उपद्रव एवं बाद में उनकी गिरफ्तारी से क्षुब्ध महाराजा मानसिंहजी जब किला छोड़ कर नीचे शहर में पधार गये तब ठाकुर माधोसिंहजी अपने स्वामी की सेवा में हाजिर रहे। 04 सितम्बर 1843 को महाराजा मानसिंहजी का स्वर्गवास हो गया। उसके पश्चात् जब महाराजा तखतसिंह जी को जोधपुर ले आने के लिए जो सरदार अहमद नगर गये थे उनमें नीबलाणा ठाकुर माधोसिंहजी भी सम्मिलित थे। अहमदाबाद से जोधपुर पहुँचने तक को निरन्तर महाराजा की सेवा में रहे इस हेतु उन्हें खास सबका इनायत किया गया। पश्चात के समय में जब राजकीय फौज लोयाणा (भीनमाल क्षेत्र में) पर गई तब माधोसिंहजी भी सेना के साथ थे। वहाँ लोयाणा में दुर्घटनावश बारूद उड़ा जिससे ठाकुर साहब का काफी नुकसान हुआ और साथ ही उनके दो आदमी भी जल गये।

ठाकुर माधोसिंह जी के समय संवत् 1901 (1844 ई.) में राज्य की ओर से एक पत्र नीबलाणा के ठिकाणे को प्राप्त हुआ जिससे ऐसा ज्ञात होता है कि ठिकाणा की तरफ से इस वर्ष की रेख राज्य को नहीं भेजी गई जिससे गांव जब्त किये गये। इस मुद्दे के संबंध में बात करने हेतु नीबलाणा के सभी सरदारों ने एकत्रित होकर जोधपुर जाने का विचार किया तब इस पत्र द्वारा उन्हें यह आदेश दिया गया कि आप सभी एकत्रित होकर यहां आने का विचार कर रहे हैं सो अभी उधर परगने में आवश्यक कार्य है सो आप लोग इधर जोधपुर मत आना और रेख के रुपये जमा करा देना। फिर उधर सेना में सम्मिलित होने जाएं वरना आपको उलाहना मिलेगा। ऐसा हजूर का हुकम है। संवत् 1901 रा चेत सुद नम। इससे ज्ञात होता है कि कभी रेख नहीं भरी गई है और जप्ती का आदेश हो जाए तो अनुनय-विनय करने पर और रेख भर दिए जाने पर ठिकाणा बहाल हो जाता था।

संवत् 1911 की फाल्गुन सुदि चौथ (1854 ई. की 20 फरवरी) को महाराजा तखतसिंहजी रानियों और महाराज कुमारों को साथ लेकर दल-बल सहित तीर्थ यात्रा को पधारे। इस समय ठाकुर माधोसिंहजी को भी साथ चलने हेतु खास रूक्का इनायत कर बुलवाया गया था। स्वामी के आदेशानुसार ही आप अपने भाई बंधुओं, जिलायतों सहित स्वयम् आकर जोधपुर हाजिर हुए और इस तीर्थ यात्रा की सवारी में साथ रवाना हुए परन्तु जब इस दल के डेरे बीसलपुर में थे तभी ठाकुर साहब का स्वास्थ्य नरम हो गया अतः तबियत नासाज होने की वजह से उन्हें बीसलपुर से ही जोधपुर भेज, दिया गया। उन्हें यह निर्देश दिया गया कि आप जोधपुर के बंदोबस्त हेतु वहां बिराजना। इसलिए वे बीसलपुर से लौटकर जोधपुर पधारे। यहां तीन मास तक रहे। यही अपने राज्य की सेवा में रत रहते हुए ही बिमारी के कारण संवत् 1911 की चेत वद दशम को आपका देवलोकगमन हुआ। ॥२३३॥

ठाकुर शिवनाथ सिंह जी - ठाकुर माधोसिंह जी के स्वर्गवास के पश्चात उनके ज्येष्ठ कंवर शिवनाथसिंह जी ठिकाणे के उत्तराधिकारी हुए। इन्होंने महाराजा तखतसिंहजी और महाराजा जसवंतसिंह जी द्वितीय के काल में राज्य को अपनी सेवाएं अर्पित की। ई. सन् 1857 में जब राजकीय सेना आऊवा पर गई तब ठाकुर शिवनाथसिंह जी भी उसमें सम्मिलित थे। ठिकाणे की ख्यात में दर्ज है कि संवत् 1914 (1857 ई.) में जब राजकीय सेना आऊवे पर गई तब ठाकुर शिवनाथसिंहजी अपने काकाजी समरथसिंहजी, अपने भाई बंधुओ, जिलायतों और 25 घोड़ों तथा 40 आदमियों सहित इस फौज में सम्मिलित थे। वहां बड़ा भारी झगड़ा हुआ।

संवत् 1925 (1868 ई.) में सरदारों द्वारा किये गये झगड़े के वक्त ठाकुर साहब को संदेश मिलने पर ये अपने आदमियों सहित तुरन्त जोधपुर पहुंचे। छः मास तक अपने स्वयम् का ही आर्थिक खर्चा खाकर राज्य को अपनी सेवाएं प्रदत्त करते रहे। इसी प्रकार जब संवत् 1929 (1872 ई.) में महाराजकुमार जोरावरसिंहजी ने नागौर किले पर अधिकार कर लिया और महाराजा तखतसिंहजी ससैन्य नागौर पर पधारे तब खास परवाना मिलने पर ठाकुर शिवनाथसिंह जी अपने भाईयों जिलायतों सहित फौज में हाजिर हुए। एक माह तक वहां रहने के उपरान्त इनको सिरोपाव देकर विदा किया गया।

महाराजा तखतसिंह जी के पश्चात ठाकुर साहब, महाराजा जसवन्तसिंह जी की सेवा में हाजिर रहे। संवत् 1932 (1875 ई.) में महाराजा जसवंतसिंह जी के काल में भारत के वॉयसराय लॉर्ड नार्थबुक जोधपुर आए। उस अवसर पर महाराज ने अपने सरदारों आदि को निमंत्रित कर बड़ा उत्सव किया था।²⁴ इस समय खास रूक्का मिलने पर ठाकुर शिवनाथसिंह जी भी अपने भाई बंधुओं और जिलायतों, अश्वों सहित जोधपुर पहुंचे। उत्सव का अवसर था अतः अश्वों के श्रृंगार का सामान भी साथ लाने का निर्देश इस रूक्के में भेजा गया था।

ई. सन् 1876 में जसवंतपुरा परगने की देवल पट्टी के ठिकाणों पर ई. सन् 1880 में पांचवहा खाली करवाने हेतु ई. सन् 1881 में भराई जाति के मुसलमान लुटेरों के विरुद्ध भवातड़ा (बोयात्रा) अभियान और ई. सन् 1882 में भीनमाल परगने में स्थित लोयाने के देवल राजपूत राना सालसिंह के विरुद्ध किए गये अभियान आदि सभी राजकीय अभियानों में ठाकुर शिवनाथसिंह जी अपने दल-बल सहित सदैव सेना में हाजिर रहे।

संवत् 1915 (1858 ई.) में उन्हें दो खास परवाने भेज कर संदेश भेजा गया कि जालोर के हाकम उस क्षेत्र का बन्दोबस्त संभालने तथा साथ ही उधर के उदण्ड लोगों को सजा देने हेतु जाएंगे तो आप भी अपने योग्य लोगों सहित उनके साथ रहना। आप समर्पण भाव से वहां सेवाएं देते रहें। आप द्वारा प्रदत्त सेवाओं के लिए आपको वृद्धि प्रदान की जाएगी। स्वभाविक है कि प्रशासनिक व्यवस्थाओं के निर्वहन हेतु क्षेत्रीय जागीरदारों के सहयोग की राज्य को भी सदैव आवश्यकता बनी रहती थी। इस ख्यात में कुछ और भी ऐसे परवाने दर्ज हैं जिनमें शिवनाथसिंहजी को अपने सैनिक और अश्व लेकर जालोर कचेड़ी अथवा फौज में सम्मिलित होने के संदेश भेजे गये हैं।

इस प्रकार ठाकुर शिवनाथसिंह जी ने ताउम्र राजकीय सेवार्थ सैनिक व असैनिक सभी कार्यों में पूरी जिम्मेदारी पूर्वक अपनी भागीदारी व कर्तव्य का निर्वाह किया। ठिकाणे की ख्यात के अनुसार इनके नाम से जागीर का पट्टा संवत् 1911 (1854 ई.) में लिखा गया जिसके अन्तर्गत चार गांव तो पूर्ण रूप से और एक गांव सुखवासणी दो पांती का प्राप्त हुआ जिनकी रेख की विगत इस प्रकार दर्ज है -

1000, रेख नीवालाणा

4500, रेख रामासणी

1000, रेख थानपुर

1000, रेख डागरो

667, सुखवासणी गांव में पांती दो

कुल मिलाकर 8767, रूपये की रेख पट्टा ठाकुर शिवनाथसिंहजी को प्राप्त हुआ।

ठाकुर उम्मेदसिंह जी - ठाकुर शिवनाथसिंह जी के पश्चात उनके पुत्र उम्मेदसिंह जी नींबलाणा ठिकाणे के उत्तराधिकारी हुए। ये महाराजा जसवंतसिंह जी की सेवा में हाजिर रहे। इनके नाम ठिकाणे का पट्टा संवत् 1947 (1890 ई.) की आषाढ़ सुद ग्यारस को लिखा गया।

सन्दर्भ

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राठौड़ां री ख्यात, संपादक-डॉ. हुकमसिंह भाटी, भाग-1, पृ. 39
औझा, गोरी शंकर हीराचंद, जोधपुर राज्य का इतिहास, भाग-1, पृ. 150
रेउ, पण्डित विश्वेश्वर नाथ, मारवाड़ का इतिहास, भाग-ए पृ. 80
भाटी डॉ. हुकमसिंह, मेड़तिया राठौड़ों का राजनीतिक और सांस्कृतिक इतिहास, पृ. 9
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महाराजा मानसिंह पुस्तक प्रकाश जोधपुर
3. ख्यात मोकलसर, वही, पृ. 12
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ख्यात नीबलाणा, पृ. 14
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10. ख्यात नीबलाणा, पृ. 16
11. ख्यात नीबलाणा, पृ. 16
12. ख्यात नीबलाणा
13. ख्यात नीबलाणा, पृ. 29
14. ख्यात नीबलाणा, पृ. 18
15. ख्यात नीबलाणा, पृ. 18, 19
16. ख्यात नीबलाणा, पृ. 19
17. ख्यात नीबलाणा, पृ. 19, 34-35
18. ख्यात नीबलाणा, पृ. 20
19. ख्यात नीबलाणा, पृ. 20
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मांडलगढ़ की सांस्कृतिक सम्पदा का ऐतिहासिक विश्लेषण

हरि लाल बलाई

वर्तमान में मांडलगढ़ भीलवाड़ा जिले का एक पंचायत समिति क्षेत्र है जो मुख्यालय से लगभग 52 किलोमीटर दूर स्थित है। मांडलगढ़ अपनी सांस्कृतिक संपदा व ऐतिहासिकता की दृष्टि से मेवाड़ के इतिहास में विशिष्ट स्थान रखता है। यहां पर अरावली पर्वतमाला की पहाड़ी पर एक दुर्ग स्थित है। जो समुद्र तल से लगभग 1850 फीट की ऊंचाई पर स्थित है।¹ मांडलगढ़ के दुर्ग के निर्माता के बारे में कई किंवदंतियां प्रचलित हैं “जिन में एक प्रमुख है कि मांडिया नामक भील व्यक्ति जो बिजासण पर्वत के पास बकरियां चरा रहा था। तो उसे एक पारस पत्थर मिला था। उस पारस पत्थर पर मांडिया ने अपने तीर को घिसा तो वह स्वर्ण का हो गया। इस घटना से वह बहुत आश्चर्यचकित हुआ। उसने इस संपूर्ण वृत्तांत को पास में ही पशु चरा रहे चांदना गुर्जर को बताया था। चानणा उस पारस पत्थर की करामात को समझ गया, उसने मांडिया भील से पारस पत्थर ले लिया और उसके द्वारा धनाढ्य हो जाने पर उसने यह किला बनवाकर मांडिया के नाम से इसका नाम मांडलगढ़ रखा”² मंडलाकृति के जैसी दुर्ग की वृत्ताकार संरचना के आधार पर इसका नाम ‘मांडलगढ़’ पड़ा है- ‘भग्नो विधृतमंडलाकृतिगढो जित्वा समस्तानरीन्’³

मांडलगढ़ क्षेत्र पर 12वीं शताब्दी से ही अजमेर के चौहान वंश का अधिकार रहा है। उन्होंने इस क्षेत्र में कई मंदिरों का निर्माण कार्य करवाया था। मांडलगढ़ क्षेत्र से चौहान शासकों के शिलालेख मिले हैं जिससे यहां पर चौहानों का शासन होने का प्रमाण है। संभवतया मांडलगढ़ दुर्ग भी चौहानों द्वारा बनवाया गया हो और सीमा चौकी के रूप में दुर्ग का उपयोग किया गया हो।⁴ मेवाड़ महाराणा क्षेत्र लसह ने हाडा चौहानों को पराजित कर हाड़ौती पर अधिकार कर लिया। तब मांडलगढ़ भी मेवाड़ के अधीन आ गया। मांडलगढ़ दुर्ग मेवाड़ के गिरी दुर्गों में महत्वपूर्ण स्थान रखता है। दुर्ग मजबूत परकोटे से चारों ओर से घिरा हुआ है। दुर्ग की लम्बाई लगभग 800 मीटर है। किले की पहाड़ी पूर्वी दिशा की ओर ऊंची तथा उत्तर दिशा की ओर नीची है। इस पहाड़ी के उत्तर की ओर बीजासण का पहाड़ है इस पहाड़ की चढ़ाई को नकटिया का चौड कहा जाता है।⁵ “ऐसी किंवदंती प्रचलित है की इस चढ़ाई पर किसी शत्रु सैनिक की नाक काटी

गई थी इस वजह से इस पहाड़ की चढ़ाई को नकटिया का चौड़ कहा जाने लगा।” दुर्ग में प्रवेश मार्ग की ओर विशाल द्वार स्थित है। वैसे किले में आक्रमण के दौरान खाद्यान व युद्ध सामग्री लाने ले जाने के लिए पूर्व पश्चिम में दो छोटे द्वार बने हुए हैं जिन्हें स्थानीय लोग बारी कहते हैं। वैसे मांडलगढ़ ने मालवा के सुल्तानों, मुगलों, हाड़ा शासकों के आक्रमण का सामना किया है। दुर्भेद्य नहीं होते हुए भी मांडलगढ़ अटूट जल भंडार और नैसर्गिक सुरक्षा चक्र की वजह से लंबे समय तक विभिन्न आक्रमणकारियों के घेरे को सहन करने में सक्षम रहा है।⁶

मांडलगढ़ मेवाड़ का सीमावर्ती परगना रहा है। इस परगने से मेवाड़ राज्य को सर्वाधिक राजस्व प्राप्त होता था। क्योंकि इसमें 113 खालसा गांव आते थे। मांडलगढ़ पर शत्रुओं के बार बार आक्रमण से कोई भी जागीरदार यहां पर जागीर लेने के इच्छुक नहीं होते थे। हालांकि परगने में 74 पट्टायत गांव भी थे फिर भी इन गांवों की संख्या खालसा गांवों की तुलना में हमेशा कम ही रही है। परगने में चारण, भाट व ब्राह्मणों को भी इनाम स्वरूप गांव जागीर में दिये गये थे। इस परगने में कोटड़ी व मांडलगढ़ के गाँव आते थे।⁷ परगने के सीमावर्ती गाँवों को लेकर शाहपुरा व मेवाड़ के मध्य कई बार संघर्ष की स्थिति उत्पन्न हुई है। मांडलगढ़ के पठारी भाग को ‘ऊपर माल’ कहा जाता है।⁸ इस क्षेत्र में बनास, बेड़च, मेनाली नदियों का बहाव क्षेत्र है। इस कारण यहां की भूमि उपजाऊ है और जलस्तर भी ज्यादा गहरा नहीं है। यहाँ कई मीलों तक मैदानी भाग है जिनमें खरीफ़, रबी, जायद तीनों ही फसलों की बुआई होती है। इस पठारी अंचल में बहुतायत मात्रा में खनिज भण्डार हैं। प्राचीन समय से ही ऊपर माल अपनी समृद्धि, व्यापार, वाणिज्य के लिए प्रसिद्ध रहा है। इसी समृद्धि की वजह से अनेक आक्रांताओं ने मांडलगढ़ पर आक्रमण करके अपने अधिकार में करने का प्रयत्न किया। मालवा – मेवाड़ के मध्य मांडलगढ़ को लेकर कई बार संघर्ष हुआ है। मुगलों ने तो मांडलगढ़ को मेवाड़ पर अधिकार करने के लिए प्रवेश द्वार के रूप में उपयोग किया। मांडलगढ़ को आधार बनाकर रसद एकत्रित करके मुगलों ने मेवाड़ के विरुद्ध कई सैनिक अभियान किये।

त्रिवेणी संगम - मांडलगढ़ के बीगोद कस्बे के पास बनास –बेड़च-मेनाली नदियों के मिलन स्थल को स्थानीय लोग त्रिवेणी संगम कहते हैं। इस संगम पर रामदेव जी व शिवजी के प्रसिद्ध मंदिर स्थित है। त्रिवेणी संगम पर महाशिवरात्रि के दिन विशाल मेला लगता है। जो इस क्षेत्र का सबसे बड़ा लोकारंजुन है। इस उत्सव के दौरान यहां के प्रमुख मंदिरों में पूजा अर्चना होती है। वैसे संगम पर कोटड़ी-मांडलगढ़ क्षेत्र के लोग अपने मृतक परिजनों की अस्थियां विसर्जन भी करते हैं। इस वजह से त्रिवेणी को मिनी हरिद्वार भी कहा जाए तो भी अतिशयोक्ति नहीं होगी। कार्तिक पूर्णिमा पर संगम में

डुबकी लगाना यहां के निवासी पुष्कर सरोवर के समान पवित्र मानते हैं इस वजह से त्रिवेणी संगम मेवाड़ का छोटा पुष्कर व धार्मिक आस्था एवं विश्वास का मुख्य केंद्र है।

बम्बावदा गढ़ - मेनाल से 8 किलोमीटर दक्षिण पश्चिम में बम्बावदा गढ़ स्थित है। वर्तमान में गढ़ खंडहर के रूप में मौजूद है। हाडा चौहानों ने मेवाड़ के महाराणा से सैनिक सहायता प्राप्त करके ऊपरमाल क्षेत्र पर अधिकार किया था। तब उन्होंने बम्बावदा को अपनी राजधानी बनाई थी और वहाँ पर सुदृढ़ दुर्ग का निर्माण करवाया था।⁹ हाडा शासकों ने बम्बावदा से मेवाड़ के सीमान्तर प्रदेशों पर सत्ता स्थापित करने का प्रयत्न आरम्भ किया। परन्तु विशेष सफलता प्राप्त नहीं हुई। यहाँ के राजा हालु हाडा ने मेवाड़ के जीरण व भाणपुर पर अधिकार कर लिया था। तब मेवाड़ महाराणा हम्मीर ने राजकुमार क्षेत्रसिंह को सेना सहित बम्बावदा पर आक्रमण करने के लिए भेजा अंत में दोनों के मध्य संघर्ष के बाद बम्बावदा पर मेवाड़ का अधिकार हो गया।¹⁰ बम्बावदा के बाद हाडा शासकों ने बूंदी पर अपनी सत्ता कायम की थी। मालवा के मुस्लिम शासक हमेशा से ही बूंदी पर अधिकार करने की लालसा में रहते थे। मेवाड़ ने बूंदी को संरक्षण प्रदान करके उनकी मालवा के आक्रमणों से रक्षा की थी। मेवाड़ महाराणा क्षेत्रसिंह के समय से ही बम्बावदा के संपूर्ण क्षेत्र को मेवाड़ राज्य में सम्मिलित कर लिया गया था।¹¹ बम्बावदा गढ़ को वर्तमान में संरक्षण की आवश्यकता है ताकि मेवाड़ राज्य की प्राचीन धरोहर सुरक्षित रहे सके।

जलाशय - मांडलगढ़ के किले में पानी की आपूर्ति के लिए दो जलाशय निर्मित हैं जिन्हें सागर व सागरी के नाम से जाना जाता है। इन दोनों जलाशयों का निर्माण भी किले के निर्माण के समय में ही हुआ था। इन जलाशयों में सीढ़ियां बनी हुई हैं। हालांकि वर्षा ऋतु में इनका पानी किले में निवास करने वाले सैनिकों के लिए पर्याप्त होता था। परन्तु अकाल के समय पानी सूख जाया करता था। इसलिए किलेदार मेहता अगर चंद ने जलाशय में कुआं खुदवाया था। जिनमे पानी की पर्याप्त मात्रा रहती थी। मांडलगढ़ दुर्ग पर आक्रमण के दौरान सागर व सागरी जलाशय सैनिकों के लिए प्राण रक्षक साबित होते थे। जलाशय पहाड़ के एक ही दर्रे के मध्य बंद बनाकर बनाए गए थे उनमें दोनों तरफ के ढलान का पानी एकत्रित होता है।¹² दुर्ग की तलहटी में देव सागर तालाब स्थित है। शत्रुओं की घेराबंदी के दौरान कस्बे वासियों के लिए पेयजल की आपूर्ति हेतु इस तालाब का निर्माण करवाया गया था।¹³ तालाब की पाल पर छत्तरियां बनी हुई है संभवतया यह दुर्ग रक्षकों की है। यह छत्तरियां अपनी कलात्मकता और बेजोड़ शिल्प कला के लिए प्रसिद्ध है।

महाराणा सांगा महल एवं छत्तरी - खानवा के युद्ध में राणा सांगा मूर्च्छित हो गए थे। राजपूत सेना द्वारा महाराणा को युद्ध भूमि से सुरक्षित निकालकर बसवा गांव लाया

गया था। वहां पर उनकी चिकित्सा व्यवस्था की गई थी। महाराणा सांगा को होश आने पर उन्होंने दोबारा मुगलों से युद्ध करने का निर्णय लिया। उनका मानना था कि हमें चंदेरी पहुंच कर बाबर की सेना से युद्ध करना चाहिए। राणा के सैनिक लगातार युद्ध करने से पूरी तरह से थक चुके थे।¹³ वह दुबारा युद्ध नहीं करना चाहते थे। उन्होंने महाराणा को युद्ध नहीं करके राजधानी की ओर लौटने की प्रार्थना की परंतु राणा ने राजपूत सैनिकों की सलाह को नहीं माना। तब सैनिकों ने राणा सांगा को विष दे दिया। जिससे उनकी मृत्यु हो गई। उनके पार्थिव शरीर को राजपूत सैनिकों द्वारा मांडलगढ़ लाया गया। सैनिकों ने मांडलगढ़ में ही महाराणा का मेवाड़ी रीति रिवाज के अनुसार दाह संस्कार किया।¹⁵ मांडलगढ़ में उनके स्मारक के रूप में छत्तरी व महल का निर्माण करवाया गया जो आज भी मौजूद है।

प्रमुख मंदिर - मांडलगढ़ दुर्ग में ऋषभदेव का जैन मंदिर सहित जैन उपाश्रय विद्यमान है। साथ ही दुर्ग के प्रवेश द्वार के पास चामुंडा माता का मंदिर, दो प्राचीन शिवालय - ऊडेश्वर और जलेश्वर महादेव का मंदिर स्थित है।¹⁶ यह शिवालय मुख्यतः हिंदू स्थापत्य शैली में निर्मित है। इन मंदिरों के नीचे की ओर स्तंभ लगे हुए हैं उन पर आकर्षक अंकन किया गया है। शिवालय की कलात्मकता अपने आप में अद्भुत है।¹⁷ श्रावण मे श्रद्धालुओं का सर्वाधिक आगमन होता है। चामुंडा माता मंदिर में नवरात्र के नौ दिन तक संध्या आरती होती हैं। मांडलगढ़ से लगभग बाईस किलोमीटर की दूरी पर मेनाली नदी के किनारे पर महानाल का प्राचीन शिव मंदिर है। यह मंदिर मेनाल की पहचान है। इस मंदिर के द्वार पर नदी की बेठी हुई मूर्ति स्थित है। मंदिर का शिखर वाला भाग व मंडप खजुराहो के मंदिरों की तरह भव्य एवं अंडाकार है।¹⁸ मंदिर के बाहरी ओर चारों तरफ अत्यंत कलात्मक शैली में देवी देवताओं का कामुकतापूर्ण चित्रांकन किया गया है। मंदिर की दीवारों पर नटराज शिव कि नृत्य कलाओं की अनेक मूर्तियां बनी हुई हैं। मंदिर के प्रवेश द्वार पर तोरण बना हुआ है। इस मंदिर के बाहरी ओर खंडित भग्नावशेष के रूप में कुछ मंदिर हैं। संभवतया यह भी कलात्मक रूप से निर्मित मंदिर रहे हो जिन्हें किसी आक्रांता द्वारा नष्ट किया गया था। इन खंडहरनुमा मंदिरों के पत्थरों पर भी गई मूर्तियां निर्मित है। इस मंदिर से थोड़ी दूर पर मेनाली नदी का जलप्रपात हैं। इस जलप्रपात के आगे की ओर एक मठ खंडहर रूप में मौजूद है। इस मठ के बाहर की ओर के स्तंभ बहुत ही सुंदर व कलात्मक हैं।¹⁹ उन पर देवी-देवताओं की मूर्तियां बनाई गई है। मठ का निर्माण चौहान शासक पृथ्वीराज द्वितीय के शासनकाल में संत भावब्रह्मा ने करवाया था।²⁰ वर्तमान में मेनाल के अधिकांश मंदिर खंडहर हो चुके हैं उनके इधर उधर पड़े पत्थरों की कलात्मकता व अलंकरण देखने योग्य हैं। यहाँ की मूर्ति शिल्प खजुराहो की शैली में निर्मित है। मेनाल से लगभग आधा किलोमीटर दूर एक सुंदर छतरी

बनी हुई है इसमें आठ स्तंभ हैं।

गेणोली में गिरधारी नाथ का भव्य मंदिर है। मेवाड़ महाराणा की ओर से यह गांव सोलंकी राजपूतों को जागीर में दिया गया था। सोलंकीयों ने मांडलगढ़ पर हुए आक्रमण के समय दुर्ग की रक्षा में महत्वपूर्ण भूमिका निभाई थी। बाद में मेवाड़ महाराणा द्वारा गेणोली की जागीर सोलंकीयों से जब्त करके शक्तावतों को प्रदान कर दी थी। परंतु सोलंकीयों ने जागीर पर अधिकार बरकरार रखा जिससे गेणोली को लेकर सोलंकीयों व शक्तावतों के मध्य संघर्ष आरंभ हो गया। अंत में गेणोली गांव पर शक्तावतों ने अधिकार कर लिया यहां के जागीरदार ठाकुर धनेधर शक्तावत ने गिरधारी नाथ के मंदिर का निर्माण करवाया। तब से लेकर गेणोली उन के वंशजों की जागीर में ही रहा।²¹

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874 / Rajasthan History Congress

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मारवाड़ मिलिट्री मेमोरियल हाइफा युद्ध में जोधपुर लांसर्स का योगदान

महेन्द्र सिंह राठौड़

इस पेपर में दिल्ली के तीन मूर्ति चौक पर लगे तीन मूर्ति के वीरों की कहानी और उससे जुड़ी शौर्य की अद्भुत गाथा के बारे में पता चलेगा जो आप शायद ही जानते हो। आपको यह भी पता चलेगा इजराइल का इससे क्या संबंध है और आज भी वो भारत का क्यों अहसानमंद है। तीन मूर्ति के बहादुरों की कहानी इतनी बेमिसाल थी कि प्रथम विश्व युद्ध के इतिहास में हाइफा (इजरायल) की जीत को एक बहुत बड़ी जीत माना जाता है, क्योंकि इस युद्ध के बिना प्रथम विश्व युद्ध जीतना नामुमकिन था। यह साहस से भरी हुई वो कहानी है जिसमें राजपूतों योद्धाओं ने आधुनिक मशीन गनों का सामना सिर्फ भाले और तलवार से किया था, ये अपने आप में एक अनूठी जंग थी। हाइफा युद्ध को विश्व की अंतिमत घुड़सवारी की जंग भी कहा जाता है।¹

हाइफा युद्ध में जीत क्यों महत्वपूर्ण थी :- 23 सितंबर 1918 में घटित हुई थी। हाइफा दरअसल उत्तरी इजराइल का बंदरगाह वाला शहर है जो कि एक तरफ भूमध्य सागर से सटा है दूसरी तरफ माउंट कार्मेल पहाड़ी से। प्रथम विश्व युद्ध के दौरान यह युद्ध का केन्द्र भी रहा। इसी शहर में 'बहाई' विश्व केन्द्र भी है जो यूनेस्को का एक वर्ल्ड हेरिटेज साईट भी है। प्रथम विश्व युद्ध के समय समुद्र के पास बसे हाइफा शहर पर जर्मन और तुर्की सेना का कब्जा था। अपने रेल नेटवर्क और बंदरगाह की वजह से हाईफा शहर रणनीतिक रूप से महत्वपूर्ण जगह थी क्योंकि हाइफा शहर जर्मनी और तुर्की के लिए मित्र राष्ट्रों की सेनाओं के लिए युद्ध का सामना और राशन भेजने के लिए एकमात्र समुन्द्र का रास्ता था। इसके अलावा हाइफा शहर यूरोपियन देशों और मध्य पूर्व के देशों के लिए कनेक्टिंग लिंक था। हाइफा को जीते बिना प्रथम विश्व युद्ध को जीतना नामुमकिन था हमारे देश में हिन्दुस्तान की आजादी से पहले बड़ी संख्या में भारतीय सैनिक ब्रिटिश सेना में काम करते थे प्रथम विश्व युद्ध के समय हाईफा को तुर्की सेना से मुक्त कराने की जिम्मेदारी ब्रिटिश सेना की थी।²

हाइफा का युद्ध इतना चुनौतीपूर्ण क्यों था ?

इस जंग को अंजाम देना और दुश्मन से जीतना बिल्कुल असंभव था। क्योंकि दुश्मन सेना ज्यादा ताकतवर थी और एक तरफ किशोन नदी थी तो दूसरी तरफ माउंट

कार्मेल की ऊँची पहाड़ी और बीच में था संकरा रास्ता जिसे मिलिट्री भाषा में 'डीफाइल' भी कहते हैं। किसी भी तरह का हमला इसी दर्रे से ही संभव था लेकिन यहां से हमला करने पर सैनिकों को दुश्मन सेना के द्वारा आसानी से निशाना बनाया जा सकता था।³

हाइफा पर कब्जा करने का ब्रिटिश सेना का असफल प्रयास : हाइफा में तुर्की ऑस्ट्रिया और जर्मनी की संयुक्त सेना यानि ऑटोमन आर्मी की चौकिया थी। ऑटोमन आर्मी के पास बंदूक, तोप, गोला बारूद जैसी किसी भी चीज की कमी नहीं थी। ब्रिटिश सेना के लिए जंग करना अपने पैर पर कुल्हाड़ी मारने जैसा था। 21-22 सितंबर की आधी रात को 18जी किंग जार्ज जो कि एक ब्रिटिश आर्मी की रेजिमेंट थी, इस रेजिमेंट के लांसर्स शहर के पश्चिम में स्थित एक सड़क से हाइफा पर कब्जा करने के लिए आगे बढ़ रहे थे। तभी अचानक से उन पर हाइफा की ऑटोमन बटालियन और तुर्की की संयुक्त सेना ने तोपों से हमला कर दिया। ऑटोमन सेना ने भारी गोलीबारी कर ब्रिटिश सेना के हमले को नाकाम कर दिया।⁴

ब्रिटिश सेना की भारतीय शूरवीरों से मदद की गुहार : ब्रिटिश सेना के अधिकारियों को उस समय निर्भीक सैनिकों की जरूरत थी तब उन्होंने भारत की 3 रियायतों जोधपुर, मैसूर और हैदराबाद से मदद की अपील की। रियायतों ने इस अपील को स्वीकार किया और अपने सैनिक जंग के लिए भेज दिए। हैदराबाद रियायत के सैनिक मुस्लिम थे तो उन्हें अंग्रेजों द्वारा तुर्की के खिलाफ ना लड़ा कर सैनिकों को युद्ध बंदियों के प्रबंधन और देखरेख का काम सौंपा गया। मैसूर और जोधपुर की घुड़सवार सैनिकों की टुकड़ियों को मिलाकर एक विशेष इकाई बनाई गई। मेजर दलपतसिंह को जोधपुर लांसर्स का नेतृत्व सौंपा गया। दोनों टुकड़ियों में अधिकतर संख्या राजपूत सैनिकों की ही थी।⁵

हाइफा युद्ध के हीरो दलपतसिंह शेखावत : इस काम के लिए मेजर दलपतसिंह बहुत काबिल थे उन्हें मिलिट्री क्रॉस पदक से नवाजा गया था जो कि ब्रिटिश इंडिया में एक भारतीय अफसर के लिए यह पदक पाना एक असाधारण बात थी। इन भारतीय सैनिकों के साथ कुछ संख्या अंग्रेज सैनिकों की भी थी।⁶

ब्रिटिश जनरल द्वारा सैनिकों को हाइफा युद्ध से पीछे हटने का विकल्प देना : 22 सितम्बर को एक हवाई टोही विमान से ब्रिगेडियर ब्रिटिश जनरल एडमंड को हाइफा में दुश्मन सैनिकों की भारी मौजूदगी के बारे में पता चला। उन्हें पता था कि उनकी सेना अंदर गई तो उनका लौट कर आना मुश्किल है। लड़ाई को जीतना असंभव देख उन्होंने अपनी सेना को जंग न लड़ने का कहा। अंग्रेज सैनिक पीछे हट गए। भारतीय सैनिकों को भी पीछे हटने का कहा गया पर मेजर ठाकुर दलपतसिंह शेखावत के नेतृत्व में कोई भी सैनिक अपने कर्तव्य से किसी भी पारिस्थिति में पीछे नहीं हटना चाहता था। सवाल

यह था कि यदि आप पीछे हटे तो वापस जाकर आप अपने देश अपनी रियायत अपने परिवार को क्या मुंह दिखाएंगे और उन वीरों को शत्रु के सामने पहुंच पैर पीछे रखना मंजूर नहीं था इसलिए भारतीय सैनिकों ने हाइफा शहर में दाखिल होना स्वीकार किया।⁷

भारतीय शूरवीरों की युद्ध रणनीति : माउंट कार्मेल 1500 फुट की ऊँचाई का एक पहाड़ है जो हाइफा को चारों तरफ से घेरे हुए है। इसकी चोटियाँ पर तैनात ऑटोमन सेना (जर्मनी और तुर्की की संयुक्त सेना) आधुनिक हथियारों से लैस थी। माउंट कार्मेल पहाड़ी की तीखी ढलानों पर मशीन गनों, बंदूकों और तोपों से ऑटोमन सेना ने किले बंदी कर रखी थी। माउंट कार्मेल पहाड़ी की तीखी ढलानों पर मशीन गनों, बंदूकों और तोपों से ऑटोमन सेना ने किले बंदी कर रखी थी। जो हाइफा में प्रवेश करने वाली किसी भी सैनिक टुकड़ी को धराशाई करने के लिए तैयार बैठी थी। माउंट कार्मेल की पहाड़ियों के बीच एक संकरी घाटी है जो कि हाइफा तक पहुंचने का सबसे सीधा पर सबसे खतरनाक रास्ता था। दुश्मन की बंदूकें इस घाटी के चप्पे-चप्पे पर तैनात थी तथा इस रास्ते में घुड़सवारों द्वारा हमला करना उस समय किसी के द्वारा भी खुदकुशी करने के बराबर ही समझा जाता। ठाकुर मेजर दलपतसिंह ने मैसूर लांसर्स के सैनिकों के साथ सभी खतरों को ध्यान में रखते हुए एक युद्ध रणनीति तैयार की। इसके अनुसार सुबह 10:00 बजे मैसूर लांसर्स माउंट कार्मेल की पहाड़ी पर चढ़ाई करेंगे और वहां मौजूद गनर्स और सैनिकों का काम तमाम करेंगे। हाइफा युद्ध में मैसूर लांसर्स और इधर जोधपुर लांसर्स नदी पार करते हुए सीधे रास्ते से हाइफा तक पहुँच चुके होंगे। इसके बाद जोधपुर और मैसूर लांसर्स एक साथ हाइफा पर हमला करके दुश्मन को चौंका देंगे।⁸

हाइफा युद्ध में जोधपुर लांसर्स की महत्वपूर्ण भूमिका हाइफा युद्ध का निर्णायक दिन आखिरकार वो दिन आ गया जो इतिहास में हमेशा के लिए अमर हो गया। सुबह 5 बजे जोधपुर लांसर्स और मैसूर लांसर्स अपनी अपनी मंजिल की ओर निकले। जोधपुर लांसर्स हाइफा से 7 किमी दूर बदल-अल-शेख नाम का एक कैंप था, इस कैंप पर पहुँचकर बेसब्री से मैसूर लांसर्स के इशारे का इंतजार करने लगे। इधर मैसूर लांसर्स ने माउंट कार्मेल की पहाड़ियों की तरफ कूच किया जहां उन्हें दुश्मनों की बंदूकों को खामोश करना था। उन्हें यह काम दोपहर 02:00 बजे तक पूरा करना था। बदल-अल-शेख कैंप में जहां जोधपुर लांसर्स, मैसूर लांसर्स के इशारे कर रहे थे, थोड़ी बैचनी बढ़ने लगी थी। क्योंकि 12:00 बज चुके थे पर अभी तक कोई खबर नहीं पहुंची थी। माउंट कार्मेल की पहाड़ी पर मैसूर लांसर्स को कई मुश्किलों का सामना करना पड़ रहा था। सीधी ढलान, पथरीली जमीन और लुढ़कती चट्टानों में मैसूर लांसर्स के काम को मुश्किल बना दिया। इस वक्त तक मैसूर लांसर्स के घोड़े जवाब देने लगे थे। बदल-अल-शेख कैंप में अब चिंता बढ़ने लगी थी। ब्रिगेड कमांडर ने तय किया कि वह 2:00 बजे के बाद इंतजार बिल्कुल नहीं करेंगे। अगर मैसूर लांसर्स, माउंट कार्मेल पर दुश्मन की गन

पोजिशन को तय वक्त पर खत्म नहीं कर पाए तो मिशन ना काम हो जाएगा। आखिरकार कुछ समय बाद मैसूर लांसर्स की ओर से जोधपुर लांसर्स को संदेश मिल ही गया और संदेश मिलते ही मेजर दलपतसिंह अपने सैनिकों के साथ युद्ध भूमि में जाने के लिए तैयार हो गए। मेजर दलपतसिंह हाइफा की तरफ निकले और किशोन नदी के पास स्थित जंगल वाले इलाके की ओर तेजी से आगे बढ़ने लगे जो कि सीधे हाइफा तक जाता था। मेजर दलपतसिंह की योजना किशोन नदी के रास्ते हाइफा पर कब्जा करने की थी।⁹ हर एक पल खतरे से भरा हुआ था। मैसूर लांसर्स ने माउंट कार्मेल पर चढ़ाई करके अधिकतर गन पोजिशन को खत्म कर दिया था और दुश्मन देश के बहुत से सैनिकों की मौत के घाट उतार दिया था। पर दुश्मन सेना को हाइफा की ओर जाने वाले इस दर्रे की अहमियत पता थी इसीलिए इस रास्ते को उन्होंने बहुत अच्छे से कवर किया था। इसी वजह से ऑटोमन सेना ने पहाड़ियों के बीच कुछ छुपी हुई दुश्मन की गन पोजिशन मैसूर लांसर्स खत्म नहीं कर पाए थे और इस गन पोजिशनों के होते हुए जोधपुर लांसर्स नदी को कभी जिंदा पार नहीं कर पाते। अचानक किशोन नदी के पास खड़े जोधपुर लांसर्स पर गोलियां चलने लगी। दुश्मन लगातार जोधपुर लांसर्स पर गोलियां बरसा रहे थे। नदी के रास्ते के आगे बढ़ना अब नामुमकिन था। मेजर दलपतसिंह ने अपने सिपाहियों को नदी से बाहर निकलने का आदेश दिया पर ठीक इसी समय एक मशीन गन की गोली मेजर दलपतसिंह को लग गई और वे वही शहीद हो गए। दलपत सिंह के शहीद होने के बाद घुड़सवार सेना में जबरदस्त आक्रोश पैदा हो गया। अब सैनिकों का नेतृत्व अमान सिंह जोधा ने संभाला। इसी बीच मैसूर लांसर्स की एक स्क्वाड्रन शेरवुड रेंजर्स ने दक्षिण की ओर माउंट कार्मेल पर चढ़ाई करके कार्मेल की ढलान पर दो नौसैनिक तोपों पर कब्जा कर लिया। भारतीय सैनिक घोंड़े पर सवार थे उनके पास लड़ने के लिए केवल भाले और तलवारें थी। अंग्रेज सरकार ने पैदल चलने वाले सैनिकों को कुछ बंदूकें भी थमा दी थी।¹⁰ आज अगर हम उस लड़ाई के मंजर की कल्पना भी करें तो यही प्रतीत होता है कि उस लड़ाई में मौत तो तय थी। परंतु उस दिन शायद इतिहास में एक शौर्य गाथा लिखी जानी थी। उस दिन दुनिया को राजपूत योद्धाओं का वह साहस देखना था जो इतिहास में उसके बाद कभी भी दोहराया नहीं गया। दो घुड़सवार नदी की जमीन दलदली होने की वजह से उसमें डूब कर शहीद हो गए। इसके बाद जोधपुर लांसर्स का नेतृत्व कर रहे अमानसिंह जोधा ने सेना का रुख माउंट कार्मेल पहाड़ी की तरफ मोड़ दिया जिससे वह अब तोपखाने और मशीन गन के सीधे निशाने पर आ गए। अमान सिंह जोधा द्वारा अचानक सेना के साथ कार्मेल पहाड़ी पर चढ़ाई करने से तुर्की की सेना संभल नहीं पाई। अब मैसूर लांसर्स और जोधपुर लांसर्स दोनों एक साथ कार्मेल की पहाड़ियों पर दुश्मनों पर काल बनकर टूट पड़े और कार्मेल पहाड़ पर बचे दुश्मनों और गन पोजिशन को तहस नहस कर दिया।¹¹

भारतीय सैनिकों का हाइफा में प्रवेश : इसके बाद भारतीय सैनिक हाइफा शहर पर धावा बोलने के लिए आगे बढ़े। हाइफा शहर की रक्षा के लिए अधिकतर तुर्की के ही सैनिक तैनात थे। जोधपुर लांसर्स और मैसूर लांसर्स ने अपने मेजर दलपतसिंह और 7 अन्य सैनिकों की वीरगति का बदला लेने और हाइफा को तुर्की के कब्जे से छुड़ाने के लिए अभियान शुरू किया और तुर्की के सैनिकों पर अपने भाले और तलवारों से हमला कर बोल दिया। इससे पहले कि हाइफा में तैनात तुर्की के सैनिक इस अचानक हुए हमले से सावधान हो पाते भारतीय सैनिकों ने अंग्रेजों द्वारा की गई कुछ बंदूकों से गोलियां बरसाना भी शुरू कर दी और एक-एक करके तुर्की के सैनिकों को मौत के घाट उतारना शुरू कर दिया। इसके बाद सैनिकों ने तुर्की सेना के हथियारों से ही उन पर हमला शुरू कर दिया। तुर्की के सैनिक देख कर हैरान हो गए थे कि आखिर कैसे भारतीय सैनिकों ने उनके हथियारों से ही उन्हें मारना शुरू कर दिया था। यह दुनिया के इतिहास में घुड़सवार सेना का महान अभियान था। घोड़े घायल पर हो रहे थे पर रुक नहीं रहे थे भारतीय सैनिकों पर चारों तरफ से गोलीबारी शुरू हो गई। भारतीय सैनिक एक-एक करके शहीद होते जा रहे थे और मारते भी जा रहे थे लेकिन पीछे हटने का नाम नहीं ले रहे थे। लंदन की घुड़सवार सेना के समर्थन से जोधपुर लांसर्स ने दोपहर 02:00 बजे के बाद शहर के बाहर से अपने बाकी घुड़सवार सैनिकों को बुलाया और इस तरह मैसूर लांसर्स को पूरे शहर पर कब्जा करने का मौका मिल गया। दोपहर 03:00 बजे घुड़सवार सैनिकों ने तुर्की सेना की अधिकांश चौकियों को नष्ट कर दिया था और बाकी चौकियों पर कब्जा कर लिया था। लगभग 04:00 बजे तक हाइफा शहर तुर्की सेना के कब्जे से आजाद हो चुका था। हाइफा का अहम सप्लाइ बेस ब्रिटिश सेना के हाथ आ जाने के बाद कुछ ही दिन में इस बंदरगाह से सप्लाइ भी शुरू हो गई।¹²

हाइफा युद्ध के वीरों का सम्मान : आसान शब्दों में अगर हाइफा युद्ध का वर्णन करना हो तो यह युद्ध परंपरागत हथियारों से लैस सेना का मुकाबला आधुनिक हथियारों से लैस, शक्तिशाली किलेबंदी सेना से था और ये युद्ध अपने आप में इतिहास में एक अकेला ऐसा युद्ध था जिसमें घुड़सवार सेना ने किलेबंदी वाली सेना पर जीत हासिल की थी। मात्र 2 घंटे चली इस लड़ाई में भारतीय राजपूत वीरों ने जीत दर्ज की जो अंग्रेज कई बार प्रयास करने के बाद भी नहीं कर पाए थे। हाइफा युद्ध में भारतीय शूरवीरों ने जर्मन तुर्की सेना के 1350 कैदियों को जिंदा पकड़ा जिनमें से दो जर्मन अधिकारी, 23 ऑटोमन अधिकारी और बाकी अन्य थे। बाकी सैकड़ों लड़ाई के दौरान मारे गए। कार्मेल पहाड़ी पर 17 आर्टिलरी गन और 11 मशीन गन कैप्चर की गई थी और हजारों की संख्या में जिंदा कारतूस भी जब्त किए गए। इस युद्ध में 8 भारतीय सैनिक शहीद हुए थे और 34 घायल हुए, वही 60 घोड़े भी मारे गए और 83 घायल हो गए थे। भारत में इन सैनिकों

की वीरता की याद में 1922 में तीन मूर्ति स्मारक बनाया गया। ठाकुर दलपतसिंह शेखावत को ब्रिटिश सरकार ने मरणोपरांत मिलिट्री क्रॉस से सम्मानित किया।¹³

हाइफा युद्ध की त्रिमूर्ति

इनके अलावा कैप्टन अनूप सिंह और सेकंड लेफ्टिनेंट सागत सिंह भी मिलिट्री क्रॉस पदक से सम्मानित : ब्रिटिश हुकूमत ने कैप्टन जोर सिंह और कैप्टन बहादुर अमान सिंह जोधा को भी उनके शौर्य के लिए इंडियन ऑर्डर ऑफ मेरिट पदक से सम्मानित किया। हाइफा, येरूशलम, रामलेह सहित इजरायल के सात शहरों में इस युद्ध से जुड़े कुछ अवशेष आज भी सही सलामत रखे गए हैं। इसराईल में हर साल 23 सितंबर को हाइफा दिवस मनाया जाता है। इजराइल के स्कूलों में हाइफा युद्ध और भारतीय सैनिकों की वीरता की कहानी पढ़ाई जाती है। जब अंग्रेज पीछे हट गए थे तब कैसे भारतीय वीरों ने अपना लहू बहा कर हाइफा को आजाद किया और 400 साल पुराने ऑटोमन साम्राज्य का अंत किया, जिसने आगे इजराइल की आजादी में मुख्य किरदार निभाया।¹⁴

इस युद्ध के बारे में हिस्ट्री ऑफ ब्रिटिश कैवेलरी में लिखा गया है :- “ये पुराने हथियारों से लैस उन दो राजपूत रेजीमेंटों का घातक हमला था जिसके खिलाफ आधुनिक हथियारों से लैस 1000 से ज्यादा की सेना थी लेकिन जोधपुर लांसर्स ने इतनी तेज रफ्तार से हमला किया कि दुश्मन को समझने का मौका ही नहीं मिला, किलेबंदी वाले किसी भी शहर पर घुड़सवार दस्ते के कब्जे की इतिहास में ये अकेली घटना है।” हाइफा युद्ध भारत के वीर अदम्य साहसी सैनिकों द्वारा लड़ा गया वह युद्ध है जिसे आज शायद बहुत ही कम लोग जानते हैं। इतिहास के पन्नों में यह कहानी न जाने कितने सालों से धूल खा रही है युद्ध भले ही ब्रिटिश सेना ने लड़ा था मगर इसमें जीत भारतीय राजपूत सैनिकों के शौर्य ने ही दिलाई थी। उन्होने पूरी दुनिया को दिखा दिया कि आखिर भारत के सैनिक कितने फौलादी होते हैं। अब आपको इस बात की जानकारी हो ही गई होगी कि दिल्ली के तीन मूर्ति भवन के सामने बीच सड़क पर स्थित तीन घुड़सवारों की मूर्तियां इजरायल के शहर हाइफा को तुर्की के कब्जे से मुक्त कराने वाले भारतीय सेना के तीन घुड़सवार रेजीमेंटों का प्रतीक हैं। अभी भी हर साल 23 सितंबर को हाइफा की लड़ाई को हाईफा दिवस के रूप में याद किया जाता है। जो तीन मूर्ति के वीरों को भारतीय सेना को सच्ची श्रद्धांजलि है। भारत के प्रति इजराइल की जो कृतज्ञता का भाव है संभवतः इसके पीछे इन्ही महान योद्धाओं का बलिदान है। उम्मीद है कि हमारी सरकार भी इस अविस्मरणीय जीत और शौर्य गाथा को स्कूलों की किताबों में जरूर शामिल करेगी। जिससे इतिहास की जानकारी के साथ हमें हमारे शूरवीरों के साहस की जानकारी तथा प्रेरणा बचपन में ही मिल जाए।¹⁵

सन्दर्भ

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राजस्थानी चित्रकला के इतिहास में सौपान

श्रीमती रंजना नन्दवाना

जब राजपूत या राजस्थान शैली का पतन होता है, उस समय पहाड़ी शैलियों का शैशव काल आरंभ होता है। राजस्थानी शैली के चित्र अपनी मौलिकता 16वीं शताब्दी तक ग्रहणकर 18 वीं शताब्दी तक अपनी विशेषताओं को खो देते हैं। पहाड़ी चित्रों का निर्माण अठारवीं शताब्दी से आरंभ होता है और लगभग 50 वर्ष पश्चात् यह शैली अपना यौवन प्राप्त करती है। इसके अतिरिक्त राजस्थानी चित्रों का मूल स्रोत लोक चित्रकला या प्राचीन अपभ्रंश शैली है। इसी कारण इस शैली में पूर्णतया भारतीय भित्ति चित्रण की अलंकारिक परम्परा दिखाई देती है। पहाड़ी शैली का विकास इसके विपरीत मुगल काल से हुआ और साथ ही यह पूर्ण रूप से चित्र कला का एक अत्यधिक विकसित, परिमार्जित और सुन्दर रूप है। इन दोनों शैलियों की विषय-वस्तु में भी पर्याप्त अन्तर है। राजस्थानी शैली में राग-रागिनियों की अधिकता है, परन्तु पहाड़ी शैली में राग-रागिनियों का अंकन नगण्य सा है। इस प्रकार यह स्पष्ट हो जाता है कि पहाड़ी क्षेत्रों की चित्रकला राजस्थान क्षेत्र की चित्रकला से भिन्न है।

कुमार स्वामी और पर्सी ब्राउन आदि लेखकों की धारणा है कि राजस्थानी शैली राजपूत शैली है। श्री एन सी मेहता उसे हिन्दू शैली कहते हैं। ये दोनों धारणाएं ही भ्रामक हैं शासकों के राजपूत होने से राजपूत शैली कहना अनुचित होगा क्योंकि सभी चित्रकार राजपूत नहीं थे। वास्तव में यह राजस्थानी शैली को राजपूत शैली में समावेशित नहीं किया जा सकता। राजस्थानी शैली को हिन्दू भी नहीं कहा जा सकता है। राजस्थानी शैली को हिन्दू शैली भी नहीं कहा जा सकता है। क्योंकि इसमें मुगल प्रभाव स्पष्ट रूप से दिखाई देता है।

आहड, बैराठा रंगमहल आदि स्थानों की खुदाई से प्राप्त सामग्री के आधार पर भी यह कहा जा सकता है कि राजस्थान में चित्रकला की वैभवशाली परम्परा थी। डॉ. कालूराम शर्मा के अनुसार 7वीं तथा 8वीं सदी के चित्रकारों ने अजन्ता चित्रकला शैली में स्थानीय मौलिक शैलियों को मिला कर राजस्थानी चित्र कला में एक नवीन परिवर्तन ला दिया परन्तु दुर्भाग्यवश इस नवीन शैली के अधिकांश नमूने नष्ट हो चुके हैं। कुछ विद्वान् इस शैली को जैन शैली भी कहते हैं। क्योंकि अनेक जैन ग्रंथ इसी शैली में चित्रित हैं। ताड़पत्र पर इस शैली के कुछ नमूने जैसलमेर भण्डार में उपलब्ध हैं। परन्तु आजकल इस

शैली के नामकरण को लेकर काफी मतभेद है। कुछ विद्वान इस के गुजराती शैली कहते हैं। तो कुछ इसे अपभ्रंश शैली कहना पसन्द करते हैं। नाम कुछ भी रख ले सार की बात यह है कि शैली कई सदियों तक राजस्थान में पल्लवित होती रही। वस्तुतः राजस्थान और गुजरात की शैलियों में विशेष अन्तर नहीं रह गया था क्योंकि गुजरात के अनेक चित्रकार एवं कलाकार राजपूत राज्यों में आकर बस गए थे। जो सोमपुरा कहलाते थे। सुप्रसिद्ध सूत्रधार मण्डन गुजराती था, जो मेवाड़ में बस गया था।

चौदहवी तथा पन्द्रहवी शताब्दी में राजस्थानी तीर्थ स्थानों के मठों में चित्रित पोथियां बांटने का प्रचलन हो गया था। 16वीं शताब्दी की चित्रकला पर वैष्णव सम्प्रदाय का गहरा प्रभाव पड़ा। इस आन्दोलन के कारण राजस्थानी कला में सुमधुर, कल्पना, भावुकता और रहस्यात्मकता आ गई। इस सामाजिक और धार्मिक जागरण तथा अकबर की उदार नीति के कारण चित्रकला में एक नवीन सूझबूझ और रसप्रवाह दिखाई पड़ने लगा। 1567 ई में अकबर ने अपने दरबारी चित्रकारों मीर सैयद अली व अब्दुस्समद को हम जानामा ग्रंथ को चित्रित करने का कार्य सौंपा। इस कार्य को सम्पन्न करने हेतु विभिन्न भागों से श्रेष्ठ चित्रकार को मुगल दरबार में बुलाया गया। परिणाम स्वरूप राजपूताना के चित्रकार मुगल चित्रकला के सम्पर्क में आए। ईरानी चित्रकारों से उन्होंने सीखा उसका प्रयोग उन्होंने अपने राज्यों में किया। राजपूत मुगल शैली के समन्वय का यह प्रभाव हुआ कि गुजरात एवं लोदी शैली का प्रभाव घटता गया और मुगल प्रभाव बढ़ता गया। परवर्ती काल में राजस्थानी शैली मुगल प्रभाव से बहुत परिमार्जित होती गयी और मुगल कला भी इस शैली के संबंध में परिवर्तित होकर मुगल या भारतीय बनी। इस प्रकार राजस्थान के अनेक नगरों में कुछ अपनी विशिष्ट मौलिकताओं के साथ अनेक राजस्थानी शैलियां सोलहवीं शताब्दी तक विकसित हो गई थी।

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886 / Rajasthan History Congress**ISSN 2321-1288**

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888 / Rajasthan History Congress**ISSN 2321-1288**

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892 / Rajasthan History Congress**ISSN 2321-1288**

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ISSN 2321-1288

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 Chintan Thakar, Madhav University, Sirohi
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894 / Rajasthan History Congress**ISSN 2321-1288**

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Rajasthan History Congress / 895

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RAJASTHAN HISTORY CONGRESS
Receipts and Payments A/c
For the period 01 April to 31st March 2021

Receipts	AMOUNT	Payments	AMOUNT
To Opening Balance	2,99,765.44	By Paid to Creditors	3,500.00
Bank Account	2,98,015.44	By Postage Exp.	1,750.00
Cash Account	1,750.00	By Bank Charges	70.80
To Proceeding Grant	12,000.00	By Balance C/d	
To Proceeding Sales	-	Bank Account	3,27,828.64
To Life Member Ship Fund	10,000.00	Cash Account	-
To Annual Membership	600.00		
To Bank Interest	10,784.00		
	<u>3,33,149.44</u>		<u>3,33,149.44</u>

Income & Expenditure A/c
For the Year ending 31st March 2021

EXPENDITURE	AMOUNT	INCOME	AMOUNT
To Postage Exp.	1,750.00	By Annual Membership	600.00
To Bank Charges	70.80	By Interest on Saving A/c	10,784.00
To Advertisement Exp.	3,500.00	By Proceeding Grant	60,000.00
To Income Over exp	66,063.20		
	<u>71,384.00</u>		<u>71,384.00</u>

Balance Sheet as on 31st March 2021

LIABILITIES	AMOUNT	ASSETS	AMOUNT
CAPITAL FUND:-		Current Assets	
Capital Fund	2,26,965.44	Proceeding grant Receivable	60,000.00
Less- Exp. Over Income	66,063.20	Cash & Bank Balance	
Prize Paper Fund	14,800.00	Bank A/c	3,27,828.64
Life Membership Fee	80,000.00	Cash	-
	<u>3,87,828.64</u>		<u>3,87,828.64</u>

Place:- Jodhpur
Date:- 22/08/2021

**Checked and Found Inconformity with the Books
of Accounts and Records Produced Before Us.**

For:-Rajasthan History Congress
Secretary/



For:-SAHAJ AND ASSOCIATES
C.A. Vijay Singh
Partner
M.NO 418049
UDIN-22418049ADCIFT5828

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8.	Ajmer	1975
9.	Kota	1976
10.	Udaipur	1977
11.	Jaipur	1978
12.	Jodhpur	1979
13.	Sirohi	1982
14.	Bikaner	1984
18.	Jodhpur	2001
19.	Sheoganj	2001
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22.	Jodhpur	2007
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29.	Jodhpur	2014
30.	Udaipur	2015
31.	Jodhpur	2016
32.	Jaipur	2017
33.	Jodhpur	2019
34.	Sardarshahar	2019
35.	Udaipur	2021

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