

ISSN 2321-1288

Registered & Listed in UGC (Care list)

RAJASTHAN HISTORY CONGRESS

RAJHISCO



PROCEEDING VOLUME XXXVI

**DEPARTMENT OF HISTORY
MAHILA P.G. MAHAVIDYALAYA, JODHPUR**

FEBRUARY - 2022

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- Published by :
Prof. S.P. Vyas
Secretary, Rajasthan History Congress
Department of History
J.N.V. University, Jodhpur

- To be Had from*
Dr. Manorama Upadhyaya
Treasurer, Rajasthan History Congress

- ISSN 2321-1288
- Registered & listed in UGC (Care list)

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The Publication of this proceeding' Volume has been financially supported by the Indian Council of Historical Research, New Delhi. The responsibility for the facts or opinions expressed in the articles is entirely of the authors and not of the ICHR

- Price :
- Rs. 350/- Only

- Printed at :

Preface

I feel honoured and proud, to present before the readers and scholars, the proceedings of 36th session, organized by Mahila P.G. Mahavidyalaya, Jodhpur from 26-27 February, 2022. 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 am grateful towards Prof. Meena Gaur for delivering the Presidential Address and I believe that under her presidentship we will be able to make more improvements in the institution of Rajasthan History Congress.

My thanks are due to Dr. Manorama Upadhyaya, Treasurer Rajasthan History congress for undertaking the responsibility of preparing and bringing out this volume. Despite all care, mistakes are bound to creep in. I hope readers will overlook them.

I also extend my thanks to all those who have made the publication of this proceeding possible. I humbly acknowledge the guidance of Prof. P.R. Arya. I appreciate the hard-work and sincere efforts of Dr. Tejendra Vallabh Vyas, Dr. Anil Purohit, Dr. Ravindra Tailor in the publication of the proceeding. Thanks are also due to G.S.B. Publishing House, Jodhpur, for the printing of the proceedings.

(Prof. S.P. Vyas)

Secretary

Rajasthan History Congress

सचिव प्रतिवेदन

सर्वप्रथम सचिव, प्रो. एस.पी. व्यास एवं कार्यकारिणी के सदस्यों द्वारा राजस्थान इतिहास कांग्रेस के 36वें अधिवेशन की अध्यक्ष प्रो. मीना गौड़ का करतल ध्वनि से स्वागत किया गया।

1. माननीय अध्यक्ष महोदय की अनुमति से सचिव द्वारा 35वें अधिवेशन की कार्यकारिणी द्वारा लिये गये निर्णयों की एक्शन टेकन एवं वर्क कम्प्लीशन रिपोर्ट प्रस्तुत की गई।

2. सचिव महोदय ने बताया कि मेहरानगढ़ म्यूज़ियम ट्रस्ट के निदेशक श्री करणी सिंह जसोल एवं उप-निदेशक डॉ. महेन्द्र सिंह तँवर के साथ राजस्थान इतिहास कांग्रेस की प्रोसीडिंग्स को जोड़ने का प्रस्ताव रखा गया था। इस संबंध में डॉ. तँवर से बात कर ली गई थी, किन्तु म्यूज़ियम ट्रस्ट से अभी तक कोई प्रत्युत्तर प्राप्त नहीं हुआ।

3. राजस्थान इतिहास कांग्रेस समिति द्वारा *Unsung Heroes of Independence Movement* से संबंधित प्रस्ताव भेजा जावे। इस पर action taken report प्रस्तुत करते हुए सचिव महोदय ने सूचित किया कि इस संबंध में एक दिवसीय संबोष्ठी का प्रारूप बनाकर भेज दिया गया है। संगोष्ठी का विषय 'Lesser Known Personalities and Institutions of Freedom Struggle in Rajasthan' रखा गया है एवं इस प्रस्ताव को आईसीएचआर भेज दिया गया है। आयोजन का उत्तरदायित्व महिला पी.जी. महाविद्यालय को दिये जाने का विचार है।

4. राजस्थान इतिहास कांग्रेस की वेबसाइट के संबंध में डॉ. अनिला पुरोहित का सुझाव था कि इसका डोमेन खरीद लिया जावे। समिति ने डोमेन खरीद पर होने वाले वित्तीय खर्च के आंकलन के पश्चात् इस पर निर्णय लेने का विचार किया।

5. डॉ. सुरेश अग्रवाल एवं डॉ. अनिला पुरोहित का सुझाव था कि राजस्थान इतिहास के अधिवेशन में जिन पुस्तकों का विमोचन किया जाता है उनके लेखकों से यह शपथ-पत्र लिया जावे कि पुस्तक मूल है तथा इसका विमोचन अन्यत्र नहीं करवाया गया है। समिति ने सर्वसम्मति से इस प्रस्ताव को स्वीकार कर लिया।

6. डॉ. मनोरमा उपाध्याय का सुझाव था कि राजस्थान इतिहास कांग्रेस को एनएसडीएल की ई-लाईब्रेरी से जोड़ा जावे, जिससे इसमें प्रस्तुत शोध का लाभ अधिक लोगों को प्राप्त हो सके। इसे समिति द्वारा सर्वसम्मति से स्वीकार कर लिया गया तथा तत्संबंधी निर्णय हेतु सचिव महोदय को अधिकृत किया गया।

7. सचिव प्रो. एस.पी. व्यास ने बताया कि अधिवेशनों की कार्यवाही को पेपरलेस बनाने की ओर एक कदम बढ़ा लिया गया। 36वें अधिवेशन में रजिस्ट्रेशन हेतु डेलीगेट प्रोफोर्मा, गूगल फार्म के रूप में उपलब्ध करवाया गया है।

8. अध्यक्ष प्रो. मीना गौड़ का प्रस्ताव था कि अब सदस्यता शुल्क एवं पंजीयन शुल्क बढ़ाया जाना चाहिये। समिति द्वारा सर्वसम्मति से निम्नांकित दरों को स्वीकार किया गया -

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9. प्रो. सुरेश अग्रवाल द्वारा प्रो. जी.एन. शर्मा स्मृति व्याख्यान हेतु डॉ. हुकुमचन्द जैन एवं प्रो. आर.पी. व्यास स्मृति व्याख्यान हेतु डॉ. कल्पना मलिक का नाम प्रस्तावित किया गया। सर्वसम्मति से इस प्रस्ताव को स्वीकार कर लिया गया।

10. 37वें अधिवेशन के अध्यक्ष के रूप में प्रो. रघुवेन्द्र तँवर, अध्यक्ष भारतीय इतिहास अनुसंधान परिषद्, नई दिल्ली के नाम का प्रस्ताव प्रो. एस.पी. व्यास द्वारा किया गया। सर्वसम्मति से इसे स्वीकार कर लिया गया।

11. सचिव महोदय ने समिति को सूचित किया कि प्रो. वी.के. वशिष्ठ द्वारा प्रो. नीलिमा वशिष्ठ प्राइस पेपर हेतु 1 लाख रुपये का एवं प्रो. मीना गौड़ द्वारा प्रो. एम.के. गौड़ प्राइस पेपर हेतु 51000/- रुपये का एण्डोवमेण्ट फण्ड राजस्थान इतिहास कांग्रेस को दिया गया। प्रो. नीलिमा वशिष्ठ स्मृति पुरस्कार कला के क्षेत्र में सर्वश्रेष्ठ शोध पत्र को एवं प्रो. एन.के. गौड़ स्मृति पुरस्कार साहित्य के क्षेत्र में सर्वश्रेष्ठ शोध पत्र को दिया जायेगा।

12. 37वें अधिवेशन के आयोजन हेतु आईएएसई सरदारशहर एवं Department of History and Culture, Rajasthan University, Jaipur से प्रस्ताव प्राप्त हुए। जयपुर के प्रस्ताव को स्वीकार कर लिया गया।

13. समिति ने सर्वसम्मति से यह प्रस्ताव पारित किया कि अधिवेशन की

आयोजक संस्था को ही अध्यक्ष, एवं सम्बंधित व्याख्यानों के वक्ताओं को उनका यात्रा भत्ता देना होगा क्योंकि किसी भी प्रकार की ग्राण्ट आयोजक संस्था को ही प्राप्त होती है। इन्हें प्रथम व द्वितीय एयर कण्डिशन का यात्रा भत्ता देना होगा। अतः यह उत्तरदायित्व अनिवार्यतः आयोजक संस्था का ही होगा, राजस्थान इतिहास कांग्रेस द्वारा नहीं।

14. अन्त में समिति सदस्यो द्वारा 36वें अधिवेशन के सफल आयोजन हेतु प्राचार्य डॉ. मनोरमा उपाध्याय एवं डॉ. अनिल पुरोहित को बधाई दी।

बैठक माननीय अध्यक्ष महोदय को धन्यवाद के साथ समाप्त हुई।

(प्रो. एस.पी. व्यास)

सचिव

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भारतीय स्वतंत्रता आंदोलन और राजस्थान के महिलाओं की भूमिका

प्रो. मीना गौड़

सम्मानित विद्वत गुरुजनों, विशिष्ट अतिथियों, विद्वान साथियों एवं शोधार्थियों, आप सभी का हार्दिक अभिनन्दन।

राजस्थान हिस्ट्री कांग्रेस के 36वें वार्षिक अधिवेशन की अध्यक्षता का सम्मान पाकर मैं स्वयं को अभिभूत और गौरवान्वित अनुभव कर रही हूँ। राजस्थान हिस्ट्री कांग्रेस के पूर्व विद्वान अध्यक्षा की सूची को देखते हुए मुझे संकोच का अनुभव हो रहा है क्योंकि मैं स्वयं को इस पद के योग्य नहीं मानती। आप लोगों के स्नेह और विश्वास के कारण ही मुझे यह सम्मान प्राप्त हुआ है। आप लोगों की भावना का सम्मान करते हुए मैं यहां आज आप लोगों के समक्ष उपस्थित हूँ। राजस्थान हिस्ट्री कांग्रेस के सचिव प्रो. एस. पी. व्यास सहित कार्यकारिणी के समस्त सदस्यों के प्रति अपना आभार प्रकट करती हूँ। राजस्थान हिस्ट्री कांग्रेस के संयुक्त सचिव के रूप में भी मुझे अनेक वर्षों तक कार्य करने का अवसर मिला। आज इस मंच के माध्यम से आप लोगों के सहयोग के प्रति धन्यवाद प्रकट करती हूँ।

राजस्थान हिस्ट्री कांग्रेस ने इतिहासकारों को एक ऐसा बौद्धिक मंच प्रदान किया है जिसके माध्यम से हमें इतिहास की नवीन शोध प्रवृत्तियों के संबंध में परिचर्चा का अवसर प्राप्त हुआ है। मैं इसके उत्तरोत्तर विकास और प्रगति की मंगल कामना करती हूँ।

आज मैं “**भारतीय स्वतंत्रता आंदोलन और राजस्थान के महिलाओं की भूमिका**” विषय पर आप लोगों के समक्ष अपने विचार प्रकट करने जा रही हूँ। मेरे द्वारा इस विषय के चयन के पीछे कुछ कारण हैं। पहला, भारतीय राष्ट्रीय आंदोलन की

प्रकृति मूलतः पुरुष प्रधान थी। तत्कालीन पितृसत्तात्मक समाज में महिलाओं की भूमिका प्रायः घर के दायरे तक ही सीमित थी। इसके बावजूद भारतीय राष्ट्रीय आंदोलन का इतिहास ऐसी महिलाओं के त्याग, साहस व बलिदान से परिपूर्ण है जिन्होंने पारिवारिक भूमिका के निर्वहन के साथ-साथ राष्ट्रवादी गतिविधियों में भाग लिया तथा पुरुषों के साथ कंधे से कंधा मिलाकर संघर्ष किया। इतिहास की तमाम पुस्तकों, लेखों आदि में महिलाओं की सहभागिता व उनके योगदान को विशेष महत्व नहीं दिया गया है। भारतीय स्वतंत्रता आंदोलन में राजस्थान की महिलाओं की भूमिका को लेकर भी इतिहासकारों का ध्यान केवल आंशिक रूप में गया है।

दूसरा, आज हमारा देश स्वतंत्र भारत के 75वें वर्ष को आजादी का अमृत महोत्सव के रूप में मना रहा है। यह हमारे समृद्ध संस्कृति और गौरवशाली उपलब्धियों को स्मरण करने की पहल है। अतः यह आवश्यक है कि हम उस पथ और यात्रा को नहीं भूलें जिनकी बदौलत हम आज यहाँ तक पहुँचे हैं जिसे हमारे पूर्वजों ने बहुत कष्ट और यातनाएं सहकर अपने श्रम, त्याग और रक्त के बल पर प्राप्त किया है। जिसमें स्त्री पुरुष दोनों की समान भागीदारी सम्मिलित है। स्वाधीनताके बाद अपने देश के विकास पर प्रत्येक भारतवासी को गर्व है किन्तु अभी भी स्वतंत्रता संघर्ष के दिनों के सपने पूरे नहीं हुए हैं। स्वाधीनता आंदोलन का इतिहास कभी समाप्त नहीं होता बल्कि उसका स्वरूप बदलता रहता है। हमारी यह यात्रा अभी समाप्त नहीं हुई है और आज भी जारी है क्योंकि स्वाधीनता स्वयं सतत् सतर्कता मांगती है। अतः आवश्यक है कि प्रत्येक देशवासी अपने आदर्शों एवं प्रयत्नों से अपने देश को आगे बढ़ाने के लिए प्रयत्नशील रहे।

राजस्थान का स्वतंत्रता आंदोलन देश के अन्य प्रांतों की तुलना में अधिक विषम परिस्थितियों में लड़ा गया।¹ राजतांत्रिक व्यवस्था के अंतर्गत स्वतंत्रता पूर्व राजस्थान 19 छोटी-बड़ी देशी रियासतों में बंटा हुआ था। इसके अलावा तीन सरदार शासित ठिकाने तथा एक ब्रिटिश शासित प्रदेश अजमेर-मेरवाड़ा भी सम्मिलित था।² मध्यकालीन राजस्थान अनेक प्रकार की सामाजिक कुरीतियों का भी शिकार था। इसमें सती प्रथा, पर्दा प्रथा, बहु विवाह, कन्या वध, दास प्रथा व डाकन प्रथा प्रमुख थे।³ इन सभी कुप्रथाओं का शिकार मूलतः महिलाएँ ही थीं। यद्यपि इनमें से बहुत ही कुप्रथाओं का उन्मूलन ब्रिटिश शासन के प्रभावस्वरूप 19 वीं शताब्दी के अंत तक हो गया था, किंतु पर्दाप्रथा के प्रचलन, स्त्रियों के मध्य व्याप्त अशिक्षा तथा उन पर लगाये गये विभिन्न प्रकार के सामाजिक एवं धार्मिक प्रतिबन्धों के कारण राजस्थान के रियासतों के महिलाओं की स्थिति ब्रिटिश शासित प्रदेशों के मुकाबले अधिक पिछड़ी

हुई और दुर्बल थी। संभवतः इन्हीं विषम परिस्थितियों ने उनमें अद्भुत साहस, कर्मठता और जुझारूपन के गुण भी प्रदान किये। राजस्थान का इतिहास ऐसी अनगिनत विलक्षण और साहसी वीरांगनाओं की गाथाओं से भरा पड़ा है जिनमें पद्मिनी⁴, मीराबाई⁵, पन्नाधाय⁶, हाडीरानी⁷ व अमृतादेवी⁸ अग्रणी हैं। इनकी कृतियाँ आज भी न सिर्फ मेवाड़ वरन भारत के जनमानस को प्रेरणादायी इतिहास के रूप में उद्वेलित व गौरवान्वित करती हैं।

19वीं शताब्दी का भारत राष्ट्रीय चेतना के उदय के काल के रूप में जाना जाता है। जिसके विभिन्न कारण उत्तरदायी थे। राजस्थान के राजनैतिक चेतना के विकास में आर्य समाज के संस्थापक स्वामी दयानंद सरस्वती का विस्मरणीय योगदान रहा। आर्य समाज एक धार्मिक सामाजिक आंदोलन के साथ-साथ भारतीय नागरिकों में देश-प्रेम उत्पन्न करने वाला आंदोलन भी था। दयानंद की शिक्षा के प्रभाव से राजस्थान के नागरिक राजनीतिक दृष्टि से जागृत हो उठे तथा उन्हें अपने अधिकारों एवं कर्तव्यों का भान हुआ। 1885 में भारतीय राष्ट्रीय कांग्रेस की स्थापना, क्षेत्रीय स्तर पर विभिन्न संगठनों की स्थापना ने राष्ट्रीय चेतना के उदय में काफी महत्वपूर्ण भूमिका निभाई।⁹ 1920 के बाद राजस्थान में अनेक समाचार पत्रों का प्रकाशन प्रारम्भ हुआ, जिनमें राजस्थान केसरी, नवीन राजस्थान, राजस्थान प्रभात, नवज्योति, नवजीवन, जयपुर समाचार, लोकवाणी, त्यागभूमि आदि प्रमुख हैं। शिक्षित नवयुवकों में बेरोजगारी एवं उससे उत्पन्न ब्रिटिश शासन के प्रति असंतोष से राजनीतिक चेतना जागृत हुई। महात्मा गाँधी द्वारा चलाए गए असहयोग आंदोलन का प्रभाव ब्रिटिश शासित प्रदेशों में साथ-साथ देशी रियासती जनता पर भी पड़ा। इसके कारण 1924 से 1939 तक राजस्थान में भी अनेक आंदोलन हुए जिनके द्वारा देश के विभिन्न राज्यों में राजनीतिक संस्थाओं की स्थापना और उत्तरदायी सरकार की मांग की जाने लगी।¹⁰

महात्मा गाँधी के नेतृत्व में चला भारत का राष्ट्रीय आंदोलन स्पष्टतः दो धाराओं में विभाजित था। ये धाराएँ थीं- सक्रिय आंदोलन एवं रचनात्मक कार्यक्रम।¹¹ रचनात्मक कार्यक्रम महात्मा गाँधी के सभी कार्यक्रमों में उनके दिल के सबसे करीब था। उन्होंने 1940 में कहा था कि "मैं रचनात्मक कार्यक्रमों के लिए ही पैदा हुआ हूँ। यह मेरी आत्मा का हिस्सा है। राजनीति मेरे लिए एक परेशानी है।"¹² रचनात्मक कार्यक्रम को गाँधी जी स्वतंत्रता आंदोलन की रीढ़ मानते थे। सक्रिय आंदोलन का उद्देश्य यदि देश को स्वतंत्रता दिलाने से था तो रचनात्मक कार्यक्रम का उद्देश्य स्वतंत्रता प्राप्ति के बाद देशवासियों को नये भारत के निर्माण के लिए तैयार करना था। सक्रिय आंदोलन की भांति रचनात्मक कार्यों के लिए भी त्याग, संघर्ष तथा साहस की बहुत

आवश्यकता थी।¹³ महिलाएँ रचनात्मक कार्यक्रमों की धूरी थीं। रचनात्मक कार्यक्रम को इस ढंग से तैयार किया गया था कि राष्ट्र के निर्माण में स्त्री पुरुष सभी समान रूप से भाग ले सकें। गाँधी जी के विचार में रचनात्मक कार्यक्रम के सफल क्रियान्वयन द्वारा ही सविनय अवज्ञा आंदोलन की सफलता संभव थी।¹⁴ इसका दायरा इतना विस्तृत था कि घर में रहकर भी गृहणियां अपने गृह दायित्वों के साथ सूत कातकर और खादी की साड़ी पहनकर इस कार्यक्रम का हिस्सा बन सकती थीं। स्वतंत्रता आंदोलनका प्रभाव पूरे देशवासियों पर इतना गहरा था कि आजादी प्राप्ति की तीव्र आकांक्षा में गृहणियों ने घर बैठकर ही सूत कातना शुरू कर दिया। स्त्रियों द्वारा धारण किये जाने वाले सुन्दर वस्त्रों का स्थान अब खादी की साधारण साड़ियों ने ले लिया। रचनात्मक कार्यक्रमों के अंतर्गत¹⁵ महिलाएँ सामाजिक सुधार कार्यक्रम, स्वदेशी प्रचार, मद्यनिषेध, खादी प्रचार, प्रौढ़शिक्षा, साक्षरता, महिलाओं के कल्याणकारी कार्य, हरिजनोद्धार, आदिवासी कल्याण आदि कार्यक्रमों में अपनी भागीदारी बहुत सक्रियता व उत्साह के साथ निभाने लगीं। किन्तु इतिहास लेखन एवं लोक स्मृतियों में महिलाओं द्वारा रचनात्मक कार्यों में उनकी भागीदारी को पुरुषों की तुलना में विशेष महत्व नहीं दिया गया। फलतः स्वतंत्रता आंदोलन में महिलाओं की भागीदारीव प्रयासों का निष्पक्ष विवेचन सम्भव नहीं हो सका।

भारत के राजनैतिक परिदृश्य पर गाँधीजी का आगमन राजनीति एवं महिलाओं के लिये एक महत्वपूर्ण अध्याय का प्रारंभ था। पुरुषों के समान महिलाओं ने भी उनके नेतृत्व को उत्सुकता एवं उत्साह के साथ स्वीकार किया जो राष्ट्रीय चेतना के रूप में गाँधी से पूर्व कभी नहीं था। यंग इंडिया के 19 अक्टूबर 1929 के लेख में गाँधीजी ने अपने विचारों को व्यक्त करते हुए कहा कि "मेरी अपनी राय यह है कि जैसे मौलिक रूप से पुरुष और महिला एक समान होते हैं, उनकी समस्या भी एक होनी चाहिए। दोनों में समान आत्मा है। दोनों एक ही जीवन जीते हैं और दोनों में एक जैसी भावनाएँ हैं दोनों एक दूसरे के पूरक हैं।" उन्होंने महिलाओं की सहनशीलता और आत्मपीड़न की क्षमता का राष्ट्रीय स्तर पर सत्याग्रह और स्वतंत्रता संघर्ष के अस्त्र के रूप में प्रयोग किया। किन्तु राजस्थान में 1920 में गाँधी जी के भारतीय राजनीति में पर्दापण के पूर्व ही बिजोलिया¹⁶ कृषक आंदोलन में यहां की महिलाओं ने ठिकानेदार के शोषण एवं अत्याचारों के विरुद्ध पुरुषों के साथ आंदोलन में जिस तरह की भागीदारी निभाई वह भारतीय इतिहास की एक आश्चर्यजनक घटना थी।

राजस्थान में राजनैतिक चेतना एवं स्वाधीनता आंदोलन की पृष्ठभूमि का निर्माण रियासतों के कृषक वर्ग के आंदोलनों ने किया। यँ तो इन कृषक आंदोलनों का

राजनीति से कोई प्रत्यक्ष सम्बन्ध नहीं था, फिर भी राजस्थान के बिजोलिया एवं अन्य कृषक आन्दोलनों ने शासकों एवं जागीरदारों की निरंकुशता को चुनौती देते हुए जनसाधारण में राजनैतिक चेतना उत्पन्न की। बिजोलिया झाक आंदोलन (1897-1941) के गर्भ से राजस्थान के भावी राजनैतिक चैतन्य ने जन्म लिया।¹⁷ इस आन्दोलन का नेतृत्व विजयसिंह पथिक, हरिभाऊ उपाध्याय एवं माणिक्यलाल वर्मा ने किया। जागीरदारों द्वारा किसानों के आर्थिक शोषण के विरोध में मेवाड़ के हर क्षेत्र में किसान आंदोलन आरम्भ हुए।¹⁸ इस आंदोलन की महत्वपूर्ण विशेषता यह थी कि यह भारत का प्रथम दीर्घकालीन अहिंसात्मक असहयोग आंदोलन था जो पूर्णतया सत्याग्रह पर आधारित था और जिसमें पुरुषों के साथ-साथ स्त्रियों ने भी भारी संख्या में भाग लिया था।¹⁹

इसके परिणाम बहुत दूरगामी हुए। इसने मेवाड़ के अन्य ठिकानों में भी किसानोंको सामंतवादी व्यवस्था के शोषण के विरुद्ध संगठित प्रतिरोध एवं असहयोग आंदोलन करने की प्रेरणा एवं तकनीक प्रदान की। बिजोलिया किसान आंदोलन और महात्मा गाँधी द्वारा संचालित असहयोग आंदोलन (1920-22) के प्रभाव के कारण राजस्थान की समस्त रियासतों में भी किसान वर्ग के आंदोलन प्रारम्भ हो गये।

इस आंदोलन में कुछ महिलाओं ने अपनी अद्भुत नेतृत्व क्षमता का प्रदर्शन करते हुए सैकड़ों महिलाओं को संगठित किया। अपने शौर्य एवं साहस के लिए जानी जाने वाली अंजना देवी चौधरी राजस्थान सेवा संघ के सक्रिय नेता राम नारायण चौधरी की पत्नी थी। (महिलाओं के साथ उनके पति का नाम इसलिए दिया जा रहा है ताकि उनके पारिवारिक पृष्ठभूमि के आकलन में मदद मिल सके) समस्त रियासती जनता में गिरफ्तार होने वाली वह प्रथम महिला थी।²⁰ बिजोलिया कृषक आंदोलन के समय उन्होंने लगभग 500 स्त्रियों के सत्याग्रही जत्थे का नेतृत्व कर नाजायज कारावास से किसानों को मुक्त करवाया। अंजना देवी ने बूंदी और बेगूं कृषक आन्दोलनों में महिलाओं का नेतृत्व किया। बूंदी राज्य में महिलाओं पर क्रूर दमन होने पर प्रवेश निषेध की आज्ञा भंग करने की कोशिश पर उन्हें अनिश्चित काल के लिए निर्वासित किया गया।²¹ वे महिलाओं में राजनैतिक जागृति लाने की प्रेरणा बिन्दु बनी।²² 1932-1935 तक राष्ट्रीय आंदोलन में भाग लेने के कारण उन्हें दो बार कारावास की सजा हुई। वे अपने पति के साथ किसान आन्दोलन, प्रजामंडल सत्याग्रह आंदोलन तथा भारत छोड़ो आंदोलन में हमेशा गतिशील रहीं। कृषक आंदोलन के दौरान अदम्य साहस और देश भक्ति का परिचय देने वाली नारायणी देवी वर्मा राजस्थान प्रजामंडलके नेता माणिक्यलाल वर्मा की धर्मपत्नी थीं। वे भी अपने पति के साथ किसान सत्याग्रह, प्रजामंडल व भारत छोड़ो आंदोलन में निरन्तर सक्रिय रहीं और

अनेकों बार जेल की यातनाओं को सहा।²³

बिजोलिया कृषक आंदोलन के कार्यकर्ता लादूराम जोशी की धर्मपत्नी रमादेवी जोशी को बिजोलिया आंदोलन के समय गिरफ्तार कर लिया गया किंतु यह गिरफ्तारी भी उनके देश भक्ति के मार्ग में अवरोध उत्पन्न नहीं कर सका। 1930-32 के दौरान सविनय अवज्ञा आंदोलन में भाग लेने के कारण उन्हें पुनः कारावास की सजा प्राप्त हुई।²⁴

आज से लगभग 100 वर्ष पूर्व राजस्थान जैसे राजनीतिक दृष्टि से पिछड़े राज्य के एक ठिकाने की महिलाओं का साहस और जुझारूपन संपूर्ण देश के लिए आदर्श व प्रेरणादायी बना। बिजोलिया कृषक आंदोलन ने यह संदेश भी दिया की राजस्थान के सामंती व्यवस्था में जहां महिलाओं को भोग्या अथवा वस्तु समझा जाता था व जिसका आदान प्रदान, खरीद फरोख्त संभव था दूसरी ओर समाज की नज़र में वह इतनी सम्मानित भी थी जिसकी अस्मिता की रक्षा के लिये समस्त प्रजा उठ खड़ी होती थी। स्पष्ट है कि राजस्थान में स्त्रियों के सम्मान का प्रश्न भी बहुत अहम था। बिजोलिया कृषक आंदोलन का भी सबसे महत्वपूर्ण व तात्कालिक कारण बिजोलिया के कृषकों पर उनकी कन्या के विवाह के अवसर पर ठिकानेदार द्वारा लगाया गया 'चंवरी कर' बना।²⁵ इस आंदोलन में स्त्रियों ने बढ़ चढ़ कर भाग लिया। ठिकानेदार के अमानवीय अत्याचारों का सामना किया और कष्ट उठाये। साथ ही भारत के कृषक आंदोलन के इतिहास में यह पहला सत्याग्रह आंदोलन था जहां सभी स्त्री-पुरुष राष्ट्रीय भावना से उद्वेलित था और प्रत्येक स्थान पर 'वन्देमातरम्' की गूंज सुनाई देती थी। बिजोलिया किसान सत्याग्रह महात्मा गांधी, मदन मोहन मालवीय, बाल गंगाधर तिलक और गणेश विद्यार्थी जैसे शीर्ष राष्ट्रीय नेताओं का ध्यान अपनी ओर आकृष्ट करने में सफल रहा। किंतु इसके बावजूद भारतीय पटल के इतिहास लेखन में आज भी इस आंदोलन को वह स्थान प्राप्त नहीं हो सका जो इसे दिया जाना चाहिए था। राष्ट्रीय महत्व के इस आंदोलन को क्षेत्रीय इतिहास से अधिक सम्मान नहीं दिया गया।

महिलाओं की भागीदारी से संबंधित एक महत्वपूर्ण घटना तब घटी जब शेखावटी के सीहोत के ठाकुर मानसिंह द्वारा वोसाणा तथा बेसाऊ गांव की महिलाओं के प्रति किए गए अमानवीय व्यवहार के विरुद्ध, 25 अप्रैल 1934 को कटराथल नामक स्थान पर श्रीमती किशोरी देवी धर्म पत्नी सरदार हरलालसिंह के नेतृत्व में एक विशाल महिला सम्मेलन का आयोजन किया गया। इस सम्मेलन में लगभग 10,000 महिलाओं ने भाग लिया।²⁶ 1938 में कांग्रेस के हरिपुरा अधिवेशन में पारित प्रस्ताव द्वारा देशी राज्यों को अपनी-अपनी रियासतों में राजनीतिक संगठन बनाने की अनुमति प्राप्त

हुई।²⁷ इस घटना ने राजस्थान वासियों में ऊर्जा व उत्साह का संचार किया। राजस्थान के लगभग सभी रियासतों में प्रजामंडल की स्थापना हुई।²⁸ प्रजामंडलों के नेतृत्व में स्थानीय समस्याओं के निराकरण, नागरिक अधिकारों तथा उत्तरदायी शासन की स्थापना के लिए जनआंदोलन आरम्भ हुए। महिलाओं की सक्रिय भागीदारी सत्याग्रह आंदोलन में तेजी के साथ बढ़नी शुरू हो गयी।

विभिन्न रियासतों में प्रजामंडल की स्थापना के बाद जब रियासती सरकारों द्वारा उसे गैरकानूनी घोषित किया गया तब उसके विरोध में सत्याग्रह आंदोलन प्रारम्भ हुआ। जिसमें स्त्रियों ने भी बड़ी संख्या में भाग लिया। महिलाओं ने विभिन्न स्तरों पर आंदोलन में योगदान दिया। वे न केवल आंदोलन की भागीदार बनी बल्कि इसका नेतृत्व भी किया। विद्यालय में पढ़ने वाली बालिकाओं ने भी इसमें योगदान दिया। यद्यपि इन महिलाओं की संख्या कम भी किन्तु इनका प्रभाव व्यापक और दूरगामी था। उनकी इस पहल ने स्त्रियों के लिए विकास एवं प्रगति का मार्ग प्रशस्त किया। महिला नेताओं के आह्वान पर हजारों महिलाएँ संगठित हुईं। इन्होंने गांव-गांव जाकर महिला जागृति की ज्योति प्रज्वलित की तथा नारी शिक्षा और रचनात्मक कार्यों के लिये स्त्रियों को भागीदारी का पाठ पढ़ाया।

जयपुर में प्रजामंडल का प्रथम अधिवेशन 8-9 मई 1938 को सेठ जमनालाल बजाज के सभापतित्व में हुआ।²⁹ इस अवसर पर कस्तूरबा गाँधी ने जयपुर के नाथमल जी के कटला में 10 मई 1938 को एक विशेष सभा को संबोधित किया।³⁰ इस अधिवेशन में लगभग चार हजार महिलाओं ने भाग लिया जिनमें वनस्थली विद्यापीठ की छात्राएँ भी शामिल थीं।³¹ जनवरी 1939 में प्रजामंडल के गैरकानूनी घोषित किये जाने पर इसके विरोध में जयपुर में सत्याग्रह आंदोलन प्रारम्भ किया गया।³² इस सत्याग्रह आंदोलन में रमादेवी देशपांडे धर्मपत्नी भारतीय चरखा संघ मंत्री बलवन्त सांवल राम, सुमित्रा देवी पत्नी मदनलाल खेतान, इन्द्रादेवी पत्नी ओमदत्त, विभादेवी पत्नी पद्मदेव, शारदा देवी पत्नी मोती भाई ठक्कर तथा सुशीला गोयल पत्नी चिरंजी लाल गोयल ने भाग लिया।³³ इस सत्याग्रह आंदोलन में भाग लेने के कारण सुमित्रा देवी खेतान, रमादेवी देशपांडे, इंदिरा देवी, विद्या देवी तथा शारदा देवी³⁴ इन सभी को तीन महीने की सजा हुई।³⁵ श्रीमती रतन शास्त्री धर्मपत्नी श्री हीरालाल शास्त्री प्रजामंडल नेता द्वारा स्थापित वनस्थली विद्यापीठ³⁶ भारतीय राष्ट्रीयता का जीवंत प्रतीक बन गई थी।³⁷ 1942 में भारत छोड़ो आंदोलन के समय जयपुर प्रजामंडल के क्रियाकलापों पर प्रतिबन्ध लगाये जाने पर श्रीमती रतन शास्त्री ने अपनी कर्मभूमि वनस्थली विद्यापीठ को आंदोलन की गतिविधियों का संचालन केन्द्र बनाया। विद्यापीठ

ने कार्यकर्ताओं तथा छात्राओं को दिल्ली और उत्तर प्रदेश जाकर कार्य करने की स्वीकृति दी।³⁸

राष्ट्रवादी आंदोलन की गतिविधियों में जोधपुर की महिलाएँ भी पीछे नहीं रही। जोधपुर में महिमा देवी किंकर,³⁹ संयोजक मारवाड़ महिला संघ, पत्नी लोक परिषद नेता, हरिभाई किंकर, के नेतृत्व में 12 जुलाई 1942 को ग्लाउसेस्टर के जोधपुर आने पर सत्याग्रहियों द्वारा स्वागत काले झंडे से किया गया। 11 महिलाओं का जत्था केसरिया साड़ी पहनकर घंटाघर के निकट एकत्रित हुआ। महिमा देवी किंकर ने प्रतिबंधित पुस्तक “उत्तरदायी शासन के लिए सत्याग्रह” पढ़कर सुनाया तथा 17 जुलाई 1942 को महिलाओं के एक सत्याग्रही जत्थे का नेतृत्व भी किया। रमादेवी पुत्री जयनारायण व्यास, कृष्णा कुमारी पत्नी अचलेश्वर प्रसाद, दयावती पत्नी रामचन्द्र पालीवाल ने स्कूली छात्रों के साथ ब्रिटिश विरोधी नारे लगाते हुए प्रभात फेरी निकाली। जोधपुर में सत्याग्रह आंदोलन में सक्रिय रहने वाली अन्य महिलाएँ थीं – सूरज देवी माथुर, सावित्री देवी माथुर व गोरजा देवी जोशी।⁴⁰ प्रजामंडल के अंतर्गत बीकानेर में महिलाओं ने 1942 के आंदोलन के समय खादी प्रचार, हरिजन उत्थान, स्वस्थता अभियान के कार्यक्रमों में भाग लिया।

उदयपुर में 24 अप्रैल 1938 को माणिक्य लाल वर्मा द्वारा प्रजामंडल की स्थापना के बाद सितम्बर 1938 को मेवाड़ के तत्कालीन प्रधानमंत्री धर्मनारायण द्वारा प्रजामंडल को गैरकानूनी घोषित कर दिया गया। इस घोषणा का विरोध करने तथा प्रजामंडल द्वारा चलाये गये सत्याग्रह आंदोलन में भाग लेने के कारण नारायणी देवी वर्मा, भगवती देवी विश्नाई पत्नी प्यार चन्द्र विश्नाई को मेवाड़ राज्य से निष्कासित कर दिया गया।⁴¹ नारायणी देवी वर्मा अजमेर चली गईं और वहाँ से उन्होंने सत्याग्रह आंदोलन के कार्यक्रमों को बढ़ावा दिया। 1941 में मेवाड़ प्रजामंडल से प्रतिबन्ध हटाने पर प्रजामंडल का पहला अधिवेशन माणिक्यलाल वर्मा की अध्यक्षता में 26 नवम्बर 1941 का किया गया। इस अवसर पर आयोजित प्रदर्शनी का उद्घाटन उदयपुर में श्रीमती विजया लक्ष्मी पंडित ने किया।⁴² इस अधिवेशन में उदयपुर के अतिरिक्त शाहपुरा, डूंगरपुर, बांसवाड़ा तथा राजस्थान के अन्य राज्यों के राजनीतिक कार्यकर्ता भी बड़ी संख्या में सम्मिलित हुए जिनमें महिलाएँ भी काफी संख्या में उपस्थित थीं।⁴³ 1942 में भारत छोड़ो आन्दोलन के प्रारम्भ होते ही मेवाड़ में भी इस आंदोलन ने रफ्तार पकड़ी। हर मोर्चे पर महिलाओं की विशाल भागीदारी रही। बड़ी संख्या में महिला आंदोलनकारियों की भी गिरफ्तारियाँ हुईं।⁴⁴ नारायणी देवी वर्मा अपने 6 माह के पुत्र दीनबधु के साथ जेल गईं। उनकी पुत्री सुशीला और भगवती देवी विश्नाई सहित

अनेक महिलाओं ने भी गिरफ्तारियाँ दी।⁴⁵

प्रायः सभी रियासतों की महिलाओं ने प्रजामंडल आंदोलन में सक्रिय भागीदारी निभाई। भरतपुर में सरस्वती बोहरा आंदोलन की केन्द्र बिन्दु थी।⁴⁶ सविनय अवज्ञा आंदोलन के समय उनके नेतृत्व में महिलाएँ प्रति दिन जुलूस निकाल कर नमक कानून का विरोध करतीं। भरतपुर प्रजामंडल को मान्यता न दिये जाने के विरोध में प्रजामंडल कार्यकर्ताओं ने 1939 में सत्याग्रह शुरू किया। जिनमें सरस्वती बोहरा सहित श्रीमती त्रिवेणी देशराज, श्रीमती भगवती मित्तल पत्नी गौरी शंकर मित्तल, कृष्णा पुत्री गोकुल चन्द्र वर्मा, बसन्ती देवी पत्नी गणेशी लाल, यमुना देवी धर्मपत्नी युगलकिशोर चतुर्वेदी ने स्त्री शिक्षा के विकास और खादी प्रचार में महत्वपूर्ण भूमिका निभाई।⁴⁷ अलवर में रामप्यारी पत्नी प्रजामंडल नेता शोभाराव, कोटा में कुसुम गुप्ता, सिरोही में विमला देवी कालंदरी, काशी बेन, कान्ता बेन एवं रामप्यारी बेन ने महत्वपूर्ण भूमिका निभाई तथा महिलाओं को संगठित एवं उनका नेतृत्व किया। राम प्यारी बेन के नेतृत्व में महिलाओं ने ब्रिटिश रेजीडेंट कार्यालय के समक्ष प्रदर्शन किया।⁴⁸

राष्ट्रीयता का प्रबल वेग समाज की मुख्यधारा से अलग भील बहुल क्षेत्र की महिलाओं को भी प्रभावित किये बगैर नहीं रह सका। बांसवाड़ा की विजया बहन पत्नी पन्नालाल जोशी, फूल कुंवर पत्नी माताराम सिंह तथा शकुंतला त्रिवेदी⁴⁹ ने प्रजामंडल की गतिविधियों में सक्रिय योगदान किया। उनके साथ चंदन बहन सोनी पत्नी लक्ष्मण बाबा, कमला बहन पत्नी पन्नालाल जोशी, फूल कुंवर पत्नी माताराम सिंह, विजया बहन भावसार, सरजू बहन, चंदन बहन सोनी तथा तारा बहन पाटीदार आदि ने सक्रिय भूमिका निभाई।

डूंगरपुर के प्रजामंडल नेता भोगीलाल पंड्या की धर्मपत्नी मणि बहन रचनात्मक कार्यक्रम में उनकी सहयोगी रही। उनके साथ जिन महिलाओं ने इसमें भाग लिया वे थीं—सुति देवी गुप्ता, सुभद्रा जोशी, नर्मदा कोटड़िया, कमला विद्यार्थी, सावित्री देवी उपाध्याय, मीरा बहन, जयंती बहन, तमीटा, तुलसी देवी, सुमित्रा भील तथा भगवती आर्य आदि।⁵⁰

19 जून 1947 को डूंगरपुर की रियासती पुलिस द्वारा रास्तापाल की पाठशाला के अध्यापक सेंगाभाई को उसके राष्ट्रवादी होने के कारण पुलिस अपनी ट्रकनुमा गाड़ी के पीछे बांधकर उसे घसीटते हुए थाना ले जा रहे थे। पुलिस द्वारा की जा रही इस नृशंसतापूर्ण कार्यवाही को देखकर 12 वर्षीय भील छात्रा कालीबाई कलासुआ हँसिया लेकर ट्रक के पीछे दौड़ी। हँसिया से रस्सी काटे जाने के कारण क्रोधित पुलिस ने कालीबाई पर गोलियाँ चला दी, जिससे कालीबाईकी मृत्यु हो गई।⁵¹ इस घटना में तीन

अन्य बालिकाएँ, होमती बाई, लाली बाई एवं नानी बाई भी पुलिस की गोलियों से घायल हो गई।⁵²

इस प्रकार राजस्थान की रियासतों में उत्तरदायी शासन की स्थापना के लिये संघर्ष हुआ। समय समय पर प्रजामंडल को राष्ट्रीय नेताओं के सुझाव और प्रोत्साहन प्राप्त होते रहे। रियासतों की जनता को तीन शक्तियों का सामना करना पड़ा—राजा, ठिकानेदार और ब्रिटिश सरकार। ये तीनों शक्तियाँ मिलकर जनता के आंदोलनों का दमन करती रहीं। राजस्थान के रियासतों में होने वाले आंदोलनों ने यह प्रमाणित कर दिया कि रियासतों की जनता ब्रिटिश भारत के अन्य प्रांतों की जनता के साथ मिलकर भारत के स्वतंत्रता आंदोलन में सहयोग कर रही है।⁵³

भारतीय स्वतंत्रता आंदोलन के दौरान राजस्थान के प्रवासीव्यापारी जिन्हें भारत के अन्य राज्यों में प्रायः मारवाड़ी के नाम से जाना जाता है, इन मारवाड़ी व्यापारियों⁵⁴ ने अंग्रेजी सत्ता के विरुद्ध राष्ट्रवादियों को आर्थिक मदद देने का महत्वपूर्ण कार्य किया। प्रथम विश्वयुद्ध तक यह व्यापारी वर्ग ब्रिटिश सत्ता का समर्थन करता था। लेकिन उसके पश्चात् विभिन्न राजनैतिक विचारकों के प्रभाव में आकर इस वर्ग की धारणाएं बदल गईं।⁵⁵ राजस्थान के मारवाड़ी व्यापारी समुदाय के लोग कलकत्ता, मुंबई, मद्रास व भारत के अन्य शहरों में व्यापार के लिये बस गये थे। अपने मूल पैतृक स्थान को छोड़कर देश के कोने-कोने में बसने वाले इन व्यापारियों को राष्ट्रीय आंदोलन की गतिविधियों को देखने एवं उनसे प्रभावित होने का अवसर मिला। अतः उन्होंने धनबल द्वारा राष्ट्रीय आंदोलन में सहयोग दिया। इन व्यापारियों में प्रमुख थे—जमलाल बजाज एवं घनश्याम दास बिड़ला। बहुत से अन्य मारवाड़ी व्यापारी भी गाँधीवादी विचारधारा से प्रभावित थे तथा राष्ट्रीय आंदोलन के लिये वित्तीय सहयोग प्रदान कर रहे थे। इस संदर्भ में तत्कालीन वायसराय प्रतिनिधि कनिंघम को सुरक्षा अधिकारी, ए. एच. गज़नवी, बंगाल सरकार द्वारा लिखे गये पत्र में सूचना दी गयी कि “मारवाड़ी (प्रवासी) व्यापारियों द्वारा प्रदान की जा रही वित्तीय सहायता गाँधी के आंदोलन को मजबूती प्रदान कर रही है अगर इस आंदोलन को कुचलना है तो आवश्यक है कि मारवाड़ियों द्वारा राष्ट्रीय आंदोलन को दी जाने वाली आर्थिक सहायता को तत्काल प्रभाव से रोक दी जाए।”⁵⁶ स्पष्ट है कि राजस्थान के प्रवासी व्यापारियों की सहानुभूति राष्ट्रीय आंदोलन के प्रति थी और वे आंदोलन को समर्थन एवं उदारतापूर्वक आर्थिक सहायता प्रदान कर रहे थे।

गाँधीजी और मदनमोहन मालवीय के प्रभाव में आकर बहुत से प्रवासी मारवाड़ी व्यापारी और उद्योगपति महिलाओं की शिक्षा और उनकी स्थिति में सुधार के प्रति

जागरूक हुए।⁵⁷ अभी तक उनके परिवार व समाज की महिलाएँ पर्दे में रहने वाली शिक्षा से दूर व एंकातवादी थीं। किंतु अनेक मारवाड़ी व्यापारियों⁵⁸ के द्वारा शिक्षा के क्षेत्र में महिलाओं के लिए किये गये प्रयासों के कारण इनके परिवार की महिलाओं में भी शिक्षा के प्रति रूझान हुआ। पारिवारिक पृष्ठभूमि व वाह्य वातावरण के प्रभाव के कारण उनमें राजनीति के प्रति जागरूकता आई। राष्ट्रीय आंदोलन व रचनात्मक कार्यों में मारवाड़ी महिलाएँ भी अब बढ़ चढ़ कर भाग लेने लगीं।

कोलकाता में शेखावटी के प्रवासी व्यवसायी की पुत्री इन्दुमति गोयनका का राष्ट्र के प्रति उत्कृष्ट प्रेम उनके पारिवारिक पृष्ठभूमि की देन थी। इन्दुमती प्रसिद्ध कांग्रेसी कार्यकर्ता पद्मराज की पुत्री तथा केदारनाथ गोयनका की पुत्रवधु थी।⁵⁹ वह नारी सत्याग्रह समिति की सदस्य थी तथा प्रखर राष्ट्रवादी होने के साथ साथ पर्दाप्रथा व दहेजप्रथा की विरोधी तथा विधवा विवाह व स्त्रीशिक्षा की समर्थक थी।

बंगाल के कन्थाई में सविनय अवज्ञा आंदोलन के दौरान पुलिस द्वारा मारपीट व अत्याचार के विरोध में पुलिस का विरोध करने पर उन्हें नौ महीने के कारावास की सजा दी गई। राष्ट्रीय आंदोलन में गिरफ्तार होने वाली वह पहली मारवाड़ी महिला थी।⁶⁰ मुकुन्दगढ़ की रमाबाई मुरारका, कलकत्ता बड़ा बाजार कांग्रेस कमिटी के सहकारी मंत्री बसन्त लाल मुरारका की पत्नी थी, और विदेशी वस्त्र बहिष्कार आंदोलन के समय रमाबाई ने महिला जत्थे का नेतृत्व किया।⁶¹ यमुना देवी पत्नी राधाकृष्ण नेवटिया ने राष्ट्रीय आंदोलन के लिए आपने जाकरिया स्ट्रीट निवास (कलकत्ता) में महिला सभा का आयोजन किया तथा महिलाओं को राष्ट्रवादी आंदोलन के लिए नकद व आभूषण दान के रूप में देने के लिए प्रेरित किया और स्वयं भी आंदोलन को आर्थिक सहायता प्रदान की।⁶² प्रसिद्ध सामाजिक कार्यकर्ता व गाँधीवादी स्वतंत्रता सेनानी जमनालाल बजाज एक ऐसा परिवार था जिसका प्रत्येक सदस्य भारत छोड़ो आंदोलन में जेल जा चुका था।⁶³ 1933 में उनकी पत्नी जानकी देवी बजाज ने सविनय अवज्ञा आंदोलन के समय कलकत्ता में आयोजित अखिल भारतीय महिला सम्मेलन की अध्यक्षता की थी।⁶⁴ भारत छोड़ो आंदोलन के दौरान उन्हें कारावास की सजा हुई। उनकी पुत्री मदालसा को भी आंदोलन में भाग लेने के कारण जेल में बंदी रहना पड़ा। जानकी देवी आजीवन खादी प्रचार, पर्दा प्रथा का विरोध, गौसेवा, अस्पृश्यता विरोधी रचनात्मक कार्यक्रम में संलग्न रही।⁶⁵ झुंझुनु के बगड़ में श्रीमती अनुसुईया देवी⁶⁶ पत्नीसेठ श्रीनिवास बगड़का के प्रयास से हरिजन बालकों के लिए पाठशाला की स्थापना हुई। महादेवी केजड़ीवाल, पत्नी मोतीलाल केजड़ीवाल ने जसीडीह⁶⁷ में राष्ट्रीय आंदोलन कार्यक्रमों में पति के साथ सक्रियता से भाग लिया।⁶⁸

चिड़ावा के डालमिया परिवार ने कलकत्ता में विदेशी वस्त्रों का बहिष्कार किया। सेठ रामकृष्ण डालमिया सहित उनके घर की महिलाओं ने विदेशी वस्त्रों का परित्याग किया। सुशीला मुसद्दी ने बनारस हिन्दू विश्वविद्यालय में अध्ययन के दौरान छात्राओं के एक जुलूस का नेतृत्व किया जिससे ब्रिटिश शासन द्वारा उन्हें कानपुर में निष्कासित कर दिया।⁶⁹

सुशीला सिंधी ने ऑल इंडिया मारवाड़ी फेडरेशन का प्रयोग पर्दाप्रथा के विरोध के लिये किया। उन्होंने जानकी देवी बजाज के साथ मिल कर पर्दाप्रथा के विरोध के लिये पर्दा निवारण सत्याग्रह चलाया जिसके अंतर्गत परिवार में पर्दे में रहने वाली महिला इस संस्था की सदस्य नहीं बन सकती थी। सुशीला सिंधी स्वयं एक विधवा थीं और उन्होंने वी. एम. सिंधी से पुनर्विवाह किया था।⁷⁰

मारवाड़ी समाज की महिलाओं का भारतीय राष्ट्रीय आन्दोलन के रचनात्मक कार्यक्रम एवं सक्रिय आंदोलन में योगदान महत्त्वपूर्ण रहा। कल तक पर्दे में रहने वाली महिलाएँ शिक्षा व राजनैतिक वातावरण के प्रभाव में आकर राष्ट्रीय स्वतंत्रता और रचनात्मक आन्दोलनों में सक्रिय भाग लेने लगीं। इन प्रवासी मारवाड़ी व्यापारियों की विशेषता उनके मूल पैतृक स्थान से उनका आत्मिक जुड़ाव था। व्यापार के कारण उनका प्रवास कहीं भी रहा हो पर वे अपने मूल स्थान से हमेशा जुड़े रहे और पैतृक स्थान के विकास और सामाजिक उत्थान के लिए भी सदैव प्रयत्नशील रहे। राष्ट्रीय आंदोलन में मारवाड़ी महिलाओं का योगदान इस दृष्टि से महत्त्वपूर्ण है कि अपार धन संपदा की स्वामिनी होते हुए भी इन महिलाओं द्वारा खादी वस्त्र धारण करना, आभूषण का परित्याग व सामाजिक कुरितियों के विरुद्ध आवाज उठाना, समाज की महिलाओं के लिए अनुकरणीय आदर्श, प्रेरणा स्वरूप था जो राष्ट्रीय आंदोलन में महिलाओं की भागीदारी को सशक्त एवं व्यापक बनाता था। राजस्थान जैसे राज्य में महिलाओं का पर्दा त्याग कर सार्वजनिक जीवन के लिये कार्य करने का एक नया आयाम एवं विश्वास उत्पन्न हुआ। इन प्रगतिशील महिलाओं द्वारा उठाया गया यह कदम बहुत क्रांतिकारी था। राजस्थान सामंतवादी व्यवस्था के अंतर्गत राजनैतिक, सामाजिक और सांस्कृतिक कट्टरता का गढ़ था, जहाँ ऊँच-नीच की भावना व सामाजिक विषमता बहुत ज्यादा थी।⁷¹ इन महिलाओं द्वारा समाज सुधार की पहल करना बहुत महत्त्वपूर्ण था। इन प्रवासी मारवाड़ी महिलाओं की भारतीय राष्ट्रीय आंदोलन में उनकी महती भूमिका को प्रकाश में लाने और उनके योगदान के संबंध में अधिक शोध की आवश्यकता है।

राजस्थान के सामंतवादी व्यवस्था के अन्तर्गत यह स्वाभाविक भी था कि यहाँ के

शासक, राजा, महाराजा, सामंत या ठिकानेदार स्वयं के अस्तित्व को लेकर स्वतंत्रता आंदोलन के विरोधी हों। किन्तु कुछ ऐसे भी शासक थे जो राष्ट्रीय स्वतंत्रता आंदोलन के समर्थक और ब्रिटिश शासन के विरोधी थे। मेवाड़ के शासक महाराणा फतहसिंह⁷² (1849-1930) एवं अलवर के महाराजा जयसिंह प्रभाकर (1882-1937) इसी विचारधारा के थे।⁷³ इन दोनों शासकों के विरुद्ध अंग्रेजों ने भी दंडात्मक नीति अपनाई थी।

रानी लक्ष्मी कुमारी चूडावत⁷⁴ ने अपनी आत्मकथा "फ्रॉम पर्दा टू द पीपुल" में भारत के राष्ट्रीय आंदोलन, गाँधीजी एवं अन्य राष्ट्रनायकों का उनके व्यक्तित्व पर पड़ने वाले गहरे प्रभाव एवं खादी के प्रति स्वयं के आकर्षणका वर्णन किया है।⁷⁵ प्रसिद्ध क्रांतिकारी केसरीसिंह बारहठ की पत्नि माणिक कँवर को जब सपरिपार अंग्रेजों के दबाव पर 1914 में शाहपुरा की हवेली छोड़नी पड़ी तब उन्होंने जेवरों के स्थान पर अपने श्वसुर कृष्णसिंह बारहठ की ऐतिहासिक पाण्डुलिपियों को ले जाने को प्राथमिकता दी।⁷⁶ यह घटना इंगित करती है कि पुरुषों के देश प्रेम के जुनून को हमेशा महिलाओं का सम्बल व समर्थन मिला। ऐसे राजघरानों एवं क्रांतिकारी परिवार की महिलाओं का राष्ट्रीय आंदोलनों में उनकी भूमिका के सम्बंध में शोधार्थियों को ध्यान देने की आवश्यकता है।

स्पष्ट है कि राजस्थान की महिलाओं ने भारत के राष्ट्रीय आंदोलन में महत्वपूर्ण योगदान दिया। इसमें राजस्थान के सभी जाति, वर्ग की महिलाओं का प्रयास व योगदान शामिल है। यद्यपि पारिवारिक पृष्ठभूमि, शिक्षा व सामाजिक परिवेश की दृष्टि से उनकी भागीदारी के प्रतिशत में अंतर था।

राजस्थानके स्वतंत्रता आंदोलन में महिलाओं की भागीदारी तीन स्तरों पर इंगित की जा सकती है। प्रथमश्रेणी में वे सामान्य महिलाएँ जिन्होंने सत्याग्रह आंदोलन में भाग लिया। किन्तु वे किसी भी राजनीतिक संगठन से औपचारिक रूप से सम्बन्धित नहीं थीं जैसे धाकड़, जाट, विशनोई समाज की महिलाएँ। हजारों की संख्या में इन महिलाओं की भागीदारी भी आंदोलन के लिए कम महत्वपूर्ण नहीं थी जिनके प्रभावशाली विरोध के आगे अनेक अवसरों पर सरकारी तंत्र को झुकना पड़ा। नेतृत्वकर्ता महिलाओं की शक्ति का स्रोत भी ये महिलाएँ ही थीं। द्वितीय श्रेणी उन महिलाओं की थी जो शिक्षित थीं तथा राष्ट्रीय आंदोलन से प्रभावित होकर समाज सुधार के उद्देश्य से आगे आईं। किन्तु उनकी भागीदारी कार्यक्षेत्र की दृष्टि से सीमित थी। तृतीय श्रेणी में वे कुलीन महिलाएँ थीं जिनके परिवार राष्ट्रवादी आंदोलन से प्रत्यक्ष रूप से सम्बन्धित थे। उनके परिवार के पुरुष राजनीतिक संस्थाओं या दल से

सम्बन्धित थे व महत्त्वपूर्ण पदों पर थे। उन महिलाओं का सार्वजनिक राजनीति में प्रवेश सरल और उनकी भूमिका स्वाभाविक मानी गयी।

प्रायः राष्ट्रीय आंदोलन सहित प्रांतीय स्वतंत्रता आंदोलन की आलोचना इस आधार पर की जाती है कि इन आंदोलनों में उन्हीं महिलाओं को नेतृत्व का अवसर मिला जिनके पति या घर के पुरुष प्रभावशाली नेता या राजनीतिक दल से सम्बन्धित थे। यह आलोचना बहुत हद तक सही भी है। जैसा की पूर्व में बताया जा चुका है कि महिला स्वतंत्रता सेनानियों के साथ उनके पति के नामोल्लेख का उद्देश्य उन महिलाओं के पारिवारिक पृष्ठभूमि का ज्ञान प्राप्त करना था। जिससे यह ज्ञात होता है कि ज्यादातर महिलाओं के पति या पिता राष्ट्रीय आंदोलन के महत्त्वपूर्ण पदों पर थे। किन्तु इस आलोचनाका दूसरा पक्ष यह भी है कि तत्कालीन रूढ़िवादी समाज में स्त्रियों को आगे बढ़ाने या राजनीति में सक्रिय भागीदारी निभाने की प्रेरणा और वातावरण एक प्रगतिशील एवं उदारवादी व्यक्ति ही दे सकता था, अतः उन स्त्रियों को ही भारत के राष्ट्रीय आंदोलन में आगे आने का अवसर मिला जिस परिवार के पुरुषों ने उन्हें इस तरह की स्वतंत्रता दी। इन महिलाओं ने अपने नेतृत्व में समाज की महिलाओं को संगठित किया और भारतीय राष्ट्रीय आंदोलन को एक नई दिशा दी।

भारतीय राष्ट्रीय स्वतंत्रता आंदोलन में महिलाओं की हर स्तर पर भागीदारी ने महिला पुरुष के संवैधानिक भेद को समाप्त कर दिया। उस भागीदारी में बिजोलिया कृषक आंदोलन, प्रजामंडल आंदोलन, सत्याग्रह आंदोलन तथा भारत छोड़ो आंदोलन में राजस्थान की महिलाओं का योगदान भी सम्मिलित था। राष्ट्रीय आंदोलन में महिलाओं की सशक्त भागीदारी ने स्वतंत्रता पूर्व ही स्पष्ट कर दिया था कि जैविक संरचना का भेद स्त्री-पुरुष के मध्य बौद्धिक व साहस का भेद नहीं करता। यही कारण है कि स्वतंत्रता प्राप्ति के बाद भारतीय संविधान द्वारा महिलाओं को भी पुरुषों के समान मताधिकार सहित सभी प्रकार के नागरिक समानता के अधिकार प्राप्त हुए। भारतीय महिलाओं को इसके लिए कोई पृथक संघर्ष नहीं करना पड़ा। जबकी अन्य कई विकसित देशों जैसे अमेरिका, फ्रांस व ग्रेट ब्रिटेन की महिलाओं को उनके मताधिकार के लिए लम्बा संघर्ष करना पड़ा।⁷⁷

राजस्थान की स्वतंत्रता सेनानी महिलाओं की कर्म यात्रा स्वतंत्रता प्राप्ति के बाद भी थमी नहीं। स्वाधीन शिशु भारत को सँवरने में इन्होंने अपने प्रयत्नों व उद्यम में किसी प्रकार की कमी नहीं आने दी। जानकी देवी बजाज स्वतंत्रता उपरांत भी कुटीर उद्योगों के माध्यम से ग्रामीण विकास, गौसेवा, भूदान, कूपदान आदि कार्यों से जुड़ी रही। 1956 में उनके कार्यों को पद्मभूषण की उपाधि से सम्मानित किया गया।

नारायणी देवी वर्मा 1944 में स्थापित भीलवाड़ा महिला आश्रम संस्था का संचालन स्वतंत्रता के बाद भी करती रहीं। 1970 में उन्हें राज्यसभा के सदस्य के रूप में निर्वाचित किया गया। अंजना देवी चौधरी ने दिल्ली में भारत सेवक समाज के महिला सूचना विभाग का संचालन किया तथा 1960-1964 तक ग्राम सहयोग की उपाध्यक्ष रही। रतन शास्त्री ने वनस्थली विद्यापीठ को पूरे देश में महिला शिक्षा के क्षेत्र में अभूतपूर्व योगदान देने वाली संस्था के रूप में प्रसिद्धी दिलाई। आज भी यह संस्था रचनात्मक कार्यक्रमों जैसे ग्राम विकास, खादी, साक्षरता व महिलाओं की आर्थिक आत्मनिर्भरता के क्षेत्र में अद्भुत कार्य कर रही हैं। महिला एवं बाल कल्याण के क्षेत्र में उल्लेखनीय कार्यों के लिए उन्हें 1975 में पद्मभूषण से सम्मानित किया गया। इसी प्रकार शांता त्रिवेदी, भगवती देवी विश्‍नोई, गोरजा देवी बा एवं अन्य बहुत सी महिलाएँ स्वतंत्रता प्राप्ति के बाद भी समाजोत्थान के कार्य में आजीवन समर्पित रहीं। उपरोक्त महिलाओं के नाम केवल प्रतिनिधि सूचक हैं। इसी तरह की अनगिनत महिलाओं ने स्वतंत्रता प्राप्ति के बाद भी रचनात्मक कार्यक्रमों, शिक्षा व समाजिक उत्थान के क्षेत्र में कार्य करती रहीं। उनका प्रेरक व्यक्तित्व आज हमारी विरासत है जो सामाजिक आदर्श के रूप में जीवित हैं।

आज राजस्थान की महिलाएँ राजनीति, शासन, व्यापार, प्रबन्ध, वित्त, शिक्षा, विज्ञान, कृषि, कला, संगीत, साहित्य, सेना एवंसेवा सभी क्षेत्रों में नये नये कीर्तिमान स्थापित कर रही हैं। गाँव की अनपढ़ महिलाएँ भी समूह बनाकर आर्थिक सशक्तीकरण कर सही मायने में शिक्षित हो रही हैं। राजस्थान का भविष्य खेत खलिहानों, स्कूल कॉलेजों तथा अन्य सभी स्थानों पर कार्यरत महिलाओं के हाथों में सुरक्षित है। वे प्राचीन बेड़ियों को काटकर विकास की नई मंजिलों की ओर आगे बढ़ती रहेंगी। यह हमारे आज और आने वाले कल के भारत की तस्वीर है। तत्कालीन समाज की प्रेरणादायी व अग्रणी महिलाएँ हमारा अतीत थीं जिनकी मज़बूत बुनियाद पर आज की महिलाएँ आत्मविश्वास के साथ खड़ी हैं और निरंतर जीवन के सभी क्षेत्रों में नई उँचाईयों को छू रही हैं। वस्तुतः हमारे सभ्य और सुसंस्कृत समाज के गठन की नींव का मूल सूत्राधार ये महिलाएँ ही हैं। अतः आवश्यक है कि इतिहास के पुनर्लेखन व आधी आबादी से जुड़े संदर्भों एवं मुद्दों को अब नजरअंदाज नहीं किया जाये और महिला सहभागिता के मुद्दे को उचित स्थान और महत्व दिया जाय जिसकी वे अधिकारिणी हैं।

धन्यवाद !!

संदर्भ

1. राजस्थान की जनता को अपने अधिकारों की रक्षा और स्वतंत्रता प्राप्ति के लिए दोहरा संघर्ष करना पड़ा। प्रथमतः देशी रियासतों के निरकुंश राजाओं और जमींदारों के विरुद्ध जिनके अत्याचारों से मुक्ति प्राप्त करना कोई आसान काम नहीं था। दूसरे ब्रिटेन के विरुद्ध जिसका इन शासकों पर वरदहस्त था। के.एस. सक्सेना “राजस्थान में राजनैतिक जनजागरण, राजस्थान हिन्दी ग्रंथ अकादमी, जयपुर 1992, पृ. 49
2. स्वतंत्रता पूर्व राजस्थान की 19 देशी रियासतें थी – अलवर, उदयपुर, करौली, कोटा, किशनगढ़, जयपुर, जोधपुर, जैसलमेर, झालावाड़, टोंक, डूंगरपुर, धौलपुर, प्रतापगढ़, बांसवाड़ा, बीकानेर, बूंदी, भरतपुर, शाहपुरा और सिरोही। इसके अलावा तीन सरदार शासित ठिकाने थे – लावा (जयपुर), कुशलगढ़ (बांसवाड़ा) व नीमराना (अलवर) तथा एक ब्रिटिश शासित प्रदेश अजमेर-मेरवाड़ा; ए.सी. बनर्जी, द राजपूत स्टेट्स एंड ब्रिटिश पेरामाउट्सी, प्रथम संस्करण, 1980, दिल्ली, पृ. 2; बी.डी. माथुर, स्टेट्स पीपुल्स कान्फ्रेंस, पब्लिकेशन स्कीम, जयपुर, 1984, पृ. 113
3. वी.के. वशिष्ठ, राजपूताना एजेन्सी 1832-1858, आलेख प्रकाशक, जयपुर, 1978
4. पद्मिनी चित्तौड़ के राणा रत्नसिंह (1302-1303) की रानी थी। अलाउद्दीन खिलजी के चित्तौड़ आक्रमण के समय शत्रु के हाथों में जाने की अपेक्षा अग्नि की ज्वाला में 16000 क्षत्राणियों के साथ जौहर किया।
5. मीरा महाराणा सांगा की पुत्रवधु एवं राणा भोजराज की पत्नी थी। वह कृष्ण की अनन्य भक्त और भक्ति आंदोलन की सबसे महत्वपूर्ण कवि संतों में एक थी। अपने समय की महान कवयित्री विद्रोहिनी के रूप में जानी गई। जिसने सामाजिक, पारिवारिक बंधनों एवं कुरीतियों को मानने से इंकार किया।
6. पन्नाधाय महाराणा उदयसिंह की धाय माँ थी। बनवीर (दासी पुत्र जो स्वयं चित्तौड़ का शासक बनना चाहता था) द्वारा राजकुमार उदयसिंह की हत्या के प्रयास को पन्नाधाय ने अपने पुत्र का बलिदान देकर विफल किया।
7. हाड़ी रानी बूंदी के हाड़ा चौहान राजपूत शासक की राजकुमारी थी। अपने पति को रण क्षेत्र में जाने के लिए उत्साहित करने हेतु अपने प्राण उत्सर्ग किये।
8. अमृता देवी ने 1730 (राजस्थान के मारवाड़ में) खेजड़ली नामक स्थान पर जोधपुर के महाराजा द्वारा पेड़ों को काटने से बचाने के लिए अपनी तीन पुत्रियों के साथ अपने प्राण उत्सर्ग किये। उसके साथ 363 से अधिक विश्नोंई समाज के लोग खेजड़ी वृक्ष की रक्षा करते हुए मारे गये।
9. 1885 में भारतीय राष्ट्रीय कांग्रेस की स्थापना हो गई थी। राजस्थान में इस प्रकार के संगठनों की विधिवत शुरुआत 53 वर्ष बाद सन् 1938 में हुई। रियासतों के बीच आपस में मित्र सीमाएं बनी हुई थी। अतः इन रियासतों में हुए विभिन्न सामाजिक, आर्थिक एवं राजनीतिक आन्दोलनों में किसी प्रकार का समन्वय और सामंजस्य नहीं था। वहां राजनीतिक संगठन भी

भिन्न-भिन्न नाम से और अलग-अलग समय पर बने। कुछ रियासतों में ये संगठन प्रजामंडल कहलाये तो कुछ में लोकपरिषद् और प्रजापरिषद्। इसी प्रकार कहीं ये संगठन 1938 में बने तो कहीं 1945-46 में और कहीं-कहीं तो केन्द्र में राष्ट्रीय सरकार बनने के बाद; बी.एल. पानगड़िया, राजस्थान के स्वतंत्रता संग्राम, राजस्थान हिन्दी ग्रंथ अकादमी, जयपुर 2015 प्राक्कथन पृ. VIII

10. के.एस. सक्सेना, पृ. 79
11. गाँधी जी पर जॉन रस्कन की पुस्तक "अनटू दिस लास्ट" का गहरा प्रभाव पड़ा था। यह पुस्तक 18वीं 19वीं शताब्दी के पूंजीवादी विचारकों की तीव्र आलोचना करती है। रस्कन को सामाजिक अर्थनीति का जनक कहा जाता है। 1908 में गाँधी जीने इस पुस्तक का गुजराती अनुवाद 'सर्वोदय' के नाम से किया था।
12. गाँधी सेवा मीटिंग, मलिकंडा, बंगाल, 21 फरवरी 1940, सी.उब्लू.एम.जी. खंड 77, पृ. 374
13. पञ्चथवी सिंह बून्दवाल, गाँधी जी के राजनीतिक एवं रचनात्मक कार्यों में महिलाओं की भागीदारी, राजस्थान के विशेष संदर्भ में 1919-1948, अप्रकाशित शोध ग्रंथ, कोटा विश्वविद्यालय, 2017, पृ. 116
14. एम.के. गाँधी, कन्सट्रक्टिव प्रोग्राम, इट्स मीनिंग एंड प्लेस, नवजीवन प्रकाशन, अहमदाबाद, 1945, पृ. 9-10
15. गाँधी जी के रचनात्मक कार्यक्रम के समाहित सिद्धांत थे - स्वदेशी अर्थात् अपने यहां का बना उत्पाद, जिसमें एक गांव, इलाका और राष्ट्र ज्यादा से ज्यादा आत्मनिर्भर हो सके। 1920 के पश्चात् गाँधी जी ने रचनात्मक कार्यक्रम के लिए सामाजिक सुधारों का चयन प्रारम्भ कर दिया था। हरिजनोद्धार, स्वदेशी वस्त्र, प्रौढ़शिक्षा, साक्षरता, खादी उत्पादन व प्रचार, मद्यनिषेध, हिन्दू-मुस्लिम सौहार्द, राष्ट्रभाषा हिन्दी का प्रचार आदि इसके अंग थे। बाद में गाँधी जी ने मिल मजदूरों, शकों, विद्यार्थियों एवं महिलाओं के कल्याणकारी कार्यों एवं आदिवासी कल्याण को भी रचनात्मक कार्यक्रम का अंग बनाया। वे सत्य अहिंसा द्वारा भारत में पूर्ण स्वतंत्रता की प्राप्ति के लिये रचनात्मक कार्यक्रम को माध्यम समझते थे।
एम.के.गाँधी, कन्सट्रक्टिव प्रोग्राम, इट्स मीनिंग एंड प्लेस, उपरोक्त।
16. बिजोलिया तत्कालीन मेवाड़ रियासत का एक प्रथम श्रेणी ठिकाना था। वर्तमान में यह राजस्थान के भीलवाड़ा जिले में स्थित है।
17. शंकर सहाय सक्सेना, पद्मजा शर्मा, बिजोलिया आंदोलन का इतिहास, (रा.रा.अ.) राजस्थान राज्य अभिलेखागार, बीकानेर 1972, पृ. 177
18. बिजोलिया कृषक आंदोलन से प्रभावित होकर मेवाड़ के अन्य ठिकाना (बेंगू, पारसोली, भैंसरोड़गढ़, बस्सी, मंडसेरा के किसानों ने भी सामन्ती शोषण एवं उत्पीड़न के खिलाफ आंदोलन आरम्भ किये। शक्ति के बल पर बेंगू के अतिरिक्त अन्य सभी ठिकानों में किसान आंदोलन कुचल दिये गये; गोपीनाथ शर्मा, राजस्थान का स्वतंत्रता संग्राम का इतिहास, रा.

- रा.अ. बीकानेर 1991, पृ. 179
19. बी.एल.पानगड़िया, राजस्थान में स्वतंत्रता संग्राम, राजस्थान हिन्दी ग्रंथ अकादमी, पृ. 22
 20. सुमनेश जोशी, राजस्थान में स्वतंत्रता संग्राम के सेनानी, राजस्थान हिन्दी ग्रंथागार, जयपुर, 1973 पृ. 396
 21. उपरोक्त, पृ. 397
 22. राजस्थान राज्य अभिलेखागार, बीकानेर के द्वारा प्रदर्शित प्रदर्शनी के पेम्पलेट का पृ. 1
 23. सुमनेश जोशी, पृ. 397
 24. उपरोक्त
 25. चंवरीकर बिजोलिया के ठिकानेदार ठाकुर किशनसिंह द्वारा 1903 में किसानों पर लगाया गया कर था। जिसके तहत किसानों को अपनी कन्या के विवाह के अवसर पर 5 रुपये ठिकानेदार को 'चंवरीकर' के रूप में देने का प्रावधान था।
 26. जयपुर रेवेन्यू रेकार्ड्स, फाईल न. 4352, फाईल न. 678 ; पेमाराम, द एग्रेरियन मूवमेंट इन राजस्थान, (1913-1947) पंचशील प्रकाशन, 1986, पृ. 155
 27. राम प्रसाद व्यास, आधुनिक राजस्थान का वृहत् इतिहास, खंड-2, राजस्थान हिन्दी ग्रंथ अकादमी, जयपुर 2016, पृ. 364
 28. राजस्थान में प्रजामंडल की स्थापना सर्वप्रथम जयपुर में 1934 में हुई किंतु इसने राजनीति में प्रवेश 1938 में किया। मारवाड़ के प्रजामंडल की स्थापना 1934 में, 1938 में कोटा में, इसी वर्ष 1938 में उदयपुर मेवाड़ प्रजामंडल और अलवर में अलवर प्रजामंडल की स्थापना हुई। बूंदी के प्रजामंडल की स्थापना 1944 में, जैसलमेर में 1945 में की गई। 1933 में सिरोही लोकपरिषद् की स्थापना बम्बई में की गई और बीकानेर में लोकपरिषद् की स्थापना 1936 में की गई।
 29. फाईल न. 4, पार्ट 5, जयपुर राज्य प्रजामंडल पर हीरालाल शास्त्री द्वारा लिखा गया लेख 1937-45, पृ. 51-57
 30. जयपुर प्रजामंडल, बस्ता न. 29, फाईल न. 1, राजस्थान राज्य अभिलेखागार, (रा.रा.अ.)
 31. हीरालाल शास्त्री, प्रत्यक्ष जीवन शास्त्र, पृ. 559
 32. जयपुर गजट, द चीफ सेक्रेटरी जयपुर स्टेट, रा.रा.अ. बीकानेर
 33. जयपुर पत्रावली, क्रमांक 4, बस्ता न. 24, पृ. 61, रा.रा.अ. बीकानेर
 34. हिन्दुस्तान टाइम्स, 11.3.1939
 35. जयपुर पत्रावली क्रमांक न. 4, बस्ता न. 24, पृ. 61, रा.रा.अ. बीकानेर
 36. वनस्थली विद्यापीठ महिला शिक्षा की राष्ट्रीय संस्था है जो राजस्थान के टोंक जिले की निवाई नगर में स्थित है। इसके संस्थापक हीरालाल शास्त्री और उनकी धर्मपत्नी श्रीमती रतन शास्त्री थे। 1935 में उनके द्वारा शान्ता बाई शिक्षा कुटीर की स्थापना की गई जो बाद में 1943 में वनस्थली विद्यापीठ के रूप में विकसित हुई।

37. रतन शास्त्री, अपनी कहानी अपनी जुबानी, वनस्थली 1974, पृ. 28
38. रतन शास्त्री, संस्मरण, राजस्थान राज्य अभिलेखागार, बीकानेर
39. इंस्पेक्टर जनरल पुलिस का गुप्त पत्र क्रमांक 5/20, दिनांक 20.07.1942, जगदीश गहलोत शोध संस्थान ; नवजीवन, अजमेर साप्ताहिक, मंगलवार, दिनांक 07.12.1942
40. गोरजादेवी जोशी 'बा' मारवाड़ लोक परिषद् के नेता सुमनेश जोशी की माता और जोधपुर की पहली महिला थी जिन्होंने परम्परागत वस्त्र परिधान का त्याग कर खादी की साड़ी पहनना शुरू किया और महिलाओं को सत्याग्रह आंदोलन के भाग लेने को प्रेरित किया। सुमनेश जोशी, पृ. 714 ; राजस्थान राज्य अभिलेखागार, बीकानेर के द्वारा प्रदर्शित प्रदर्शनी का पेम्पलेट
41. नारायणी देवी वर्मा, संस्मरण, राजस्थान राज्य अभिलेखागार, बीकानेर
42. उदयपुर सी.बी. बस्ता न. 1, क्रमांक, पृ. 1, रा.रा.अ. बीकानेर
43. उदयपुर सी.बी. बस्ता न. 1, क्रमांक 2, पृ. 26, रा.रा.अ. बीकानेर
44. उपरोक्त
45. उपरोक्त
46. सरस्वती देवी जयपुर प्रजामंडल की सदस्य थी जिन्हें 12 मार्च 1939 को गिरफ्तार किया गया तथा 3 महीने की कैद की सजा मिली। स्वाधीनता के बाद वे वनस्थली विद्यापीठ में काम करती रहीं और राजनैतिक, सामाजिक एवं रचनात्मक कार्यों में भाग लेती रही। सुमनेश जोशी, पृ. 633
47. भरतपुर सी.बी. बस्ता न. 4, क्रमांक 32, पृ. 187, रा.रा.अ. बीकानेर
48. वी.के. त्रिवेदी, सिरोही राज्य के प्रजामंडल की स्थापना, प्रोसिडिंग्स ऑफ राजस्थान हिस्ट्री कांग्रेस, 1975, पृ. 105
49. शकुंतला त्रिवेदी, जोधपुर निवासी, विवाह के बाद बम्बई प्रवास, बम्बई में भारत छोड़ो आंदोलन के भाग लेने कारण 6 महीने गिरफ्तारी की सजा हुई। सुमनेश जोशी, पृ. 754-55
50. उत्सव लाल शर्मा (सं.) पद्मभूषण मोगीलाल पंड्या, स्मृति ग्रंथ, डूंगरपुर, 1986, पृ. 214
51. राजस्थान डिस्ट्रीक्ट गजेटियर, डूंगरपुर, पृ. 37-38, रा.रा.अ. बीकानेर
52. शहादत के पावन स्तम्भ, सुजस, अगस्त 1998
53. विनीता परिहार, राजस्थान में प्रजामंडल आंदोलन, राजस्थान हिन्दी ग्रंथ अकादमी, 2015, पृ. 144-145
54. यूं तो भौगोलिक दृष्टि से राजस्थान की अरावली पर्वत माला के पश्चिमी भाग को मारवाड़ के नाम से जाना जाता है। इसमें मुख्यतः जोधपुर, बीकानेर, जालौर, नागौर, पाली एवं आसपास के क्षेत्र शामिल है। किंतु 1935 में स्थापित अखिल भारतीय मारवाड़ी सम्मेलन के संविधान के मारवाड़ी समाज को परिभाषित करते हुए कहा गया था कि वे सभी व्यक्ति जो

राजस्थान या उसके समीपवर्ती क्षेत्रों में रहते हैं या जिनके पूर्वज राजस्थान में पैदा हुए या रहते थे, वहां से जिनका प्रवास हुआ है वे मारवाड़ी (राजस्थानी) समाज के अंतर्गत माने जाएँगे। संभवतः इसी कारण प्रवासी राजस्थानियों को भारत के अन्य राज्यों में प्रायः मारवाड़ी कहकर ही संबोधित किया जाता है।

55. 1911 में बंगाल विभाजन के रद्द किये जाने, राष्ट्रीय स्तर पर उग्र विचारों के प्रभावशाली बनाने और उसे आर्थिक सहायता देने से भारत के व्यापार वाणिज्य की उन्नति से उन्हें सहायता मिल सकती है। विनिता परिहार, पृ. 8
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<p>Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023</p>
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प्रो. गोपीनाथ शर्मा स्मृति व्याख्यान मध्यकालीन पूर्वी राजस्थान में मीणाओं का कृषक वर्ग में रूपान्तरण

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माननीय अध्यक्ष महोदय, कुलपति महोदय, राजस्थान इतिहास कांग्रेस के 34वें अधिवेशन के अध्यक्ष, सचिव, कार्यकारिणी सदस्यगण, स्थानीय सचिव एवं उनके सहयोगी, सम्मानित अतिथिगण, विद्वतजन एवम् इतिहास कांग्रेस के सभी प्रतिभागी ! प्रो. एस.पी. व्यास, सचिव राजस्थान हिस्ट्री कांग्रेस एवम् उनकी पूरी टीम ने मुझे प्रोफेसर गोपीनाथ शर्मा के प्रति अपने श्रवांजलि अर्पित करने हेतु चुना इसके लिए मैं आप सबका आभारी हूँ।

शोध सामग्री के अभाव में मीणाओं पर अध्ययन करना एक बहुत बड़ी चुनौती है इसलिए मीणाओं के इतिहास पर बहुत कम शोध हुये हैं। ज्यादातर Scholars ने मीणाओं के सामाजिक और सांस्कृतिक पहलुओं पर ही अध्ययन किया है जिसमें उन्होंने ठतपजपों अधिकारियों की रिपोर्ट्स को ही अपना आधार बनाया है। अंग्रेजों का नजरिया मीणाओं के प्रति काफी भ्रामक और पूर्वाग्रहों से ग्रस्त रहा है इसलिए उन्होंने सन् 1870 में Criminal Act के तहत पूर्वी राजस्थान के मीणाओं को भी मारवाड़ के मीणाओं के साथ ही Criminal Tribes घोषित कर दिया था जबकि पेशे के दृष्टिकोण से दोनों में बहुत फर्क था। पूर्वी राजस्थान के मीणा एक बेहतरीन किसान थे जो कृषि उत्पादन करके अपनी जीविका चलाते थे जबकि शेखावटी व मारवाड़ के मीणा चोरी डकैती व चौकीदारी को पेशा बनाकर अपने परिवार का भरण पोषण करते थे। इसलिए James Tod व Cunningham की मीणाओं से संबंधित सूचनाओं में बहुत विरोधाभास मिलता है। वर्तमान शोध पत्र में पूर्वी राजस्थान में मीणा जाति का कृषक वर्ग में रूपान्तरण की प्रक्रिया को समझने का प्रयास किया है। इस प्रक्रिया को समझने के लिए मध्यकालीन राजस्थानी श्रोतों का इस्तेमाल किया है। जनसंख्या के दृष्टिकोण से मीणा जाति पूर्वी राजस्थान में दुसरी जातियों की तुलना में सबसे अधिक पाई जाती

है। फिर भी मीणा जाति इस इलाके में राज्य निर्माण की प्रक्रिया के स्वरूप को स्थापित करने में विफल रही। 8वीं से 12वीं सदियों का समय भारतीय इतिहास में राजपुत कुलों के उदय का युग माना जाता है जिसमें अनेक कबीलों ने राजनीतिक सत्ता हासिल करके राजपुत वर्ग के ढांचे में सम्मिलित हो गये थे मगर मीणा जाति का सामाजिक वर्चस्व होने के बावजूद भी राजपुत वर्ग में शामिल नहीं हो पाये। इन तमाम विषयों को ऐतिहासिक परिपेक्ष में समझने का प्रयास किया है।

मीणा कृषक वर्ग में आने से पहले अनेक कबीलों में बंटे हुये थे। पूर्वी राजस्थान में अरावली पहाड़ियों में मीणाओं ने अपनी अलग-अलग कबीलाई पहचान से अनेक ठिकाने बना रखे थे। इन ठिकानों का मुकाम पहाड़ियों की तंग घाटियों व गहरे जंगलों में बना होता था जहां चोरी डकैती के माल को छिपाकर रखा जाता था। प्रत्येक ठिकाने का एक सरदार होता था जो अपने कबीले के लोगों के साथ मिलकर चोरी डकैती का प्रभावकारी तरीके से संगठित करते थे।

आमेर के कच्छवाह शासकों को पूर्वी राजस्थान पर आधिपत्य कायम करने के लिए मीणाओं से कड़ी चुनौती का सामना करना पड़ा था, इसके लिए उन्होंने मीणाओं के अनेक ठिकानों के खिलाफ सैनिक कार्यवाही करनी पड़ी थी। 10वीं सदी के उत्तरार्ध (सन् 966-67) में दुलेहराय ने दौसा पर अपना आधिपत्य कायम करने के लिए बड़गूजर राजपुतों के साथ-साथ मीणाओं से भी लड़ाई लड़नी पड़ी थी। दौसा के आसपास का इलाका मीणाओं के प्रभुत्व में था। यहां पर भांडारेज के मीणाओं का दबदबा बना हुआ था। दुलेहराय ने भांडारेज के मीणाओं को हराकर दौसा पर अपना आधिपत्य कायम किया। इसके बाद दुलेहराय ने आमेर की तलहटी में मांची के ठिकाने पर आक्रमण किया। मांची का मांच का ठिकाना आमेर से 8 कोस की दुरी पर पहाड़ों की घाटी में बना हुआ था। यह सीहरा वंश के मीणाओं का ठिकाना होता था। दुलेहराय इस तथ्य से परीचित थे कि मांची का ठिकाना मीणाओं में सबसे शक्तिशाली और बड़ा है इसलिए मांची पर आधिपत्य हो जाने के बाद दुसरे मीणाओं के ठिकानों को आसानी से हराया जा सकता है। उधर मीणाओं को भी यह जानकारी थी कि दुलेहराय ने दौसा के मीणाओं को हराया है इसलिए उन्हें संगठित होकर पूरी ताकत से राजपुतों से लड़ना है। मगर इस लड़ाई में दुलेहराय को हार का सामना करना पड़ा था क्योंकि मीणा बड़ी संख्या में संगठित होकर लड़े थे, जिसमें दुलेहराय भी घायल हो गये थे। मगर जल्दी ही स्वस्थ होकर दुलेहराय ने बड़ी सेना के साथ मांची के मीणाओं पर फिर से हमला कर दिया, जिसमें मीणाओं की हार हुई। इस प्रकार दुलेहराय ने मांची के मीणाओं पर अपना आधिपत्य स्थापित किया था। दुलेहराय ने यह तय किया कि आमेर के इलाके पर

अपना आधिपत्य कायम करने के लिए दौसा को छोड़कर मांच को अपने राज्य की गतिविधियों का केन्द्र बनाना होगा ताकि वह इस इलाके के दुसरे मीणा ठिकानों पर अपना आधिपत्य कायम कर सके। इसलिए उन्होंने अपने राज्य का केन्द्र मांच को बनाया जिसका नाम बदलकर जमुवा रामगढ़ रखा। वहां से तीन किलोमीटर दूर पहाड़ियों की घाटी में जमुवा देवी का मन्दिर बनवाया। मांची के ठिकाने की तरह आमेर की तलहटी में खोह का ठिकाना भी मजबूत था जो चान्दावंश के मीणाओं द्वारा बनाया गया था। दुल्हेराय ने खोह पर आक्रमण करके आसानी से उस पर अपना आधिपत्य स्थापित कर लिया। इसके बाद गेटोर और झोटवाड़ा के मीणा ठिकानों को हराकर मीणाओं को यह सन्देश दिया गया कि आमेर के इलाके के प्रमुख कच्छवाह राजपुत हैं। इस प्रकार दुल्हेराय ने आमेर के इलाके में मीणाओं के परम्परागत ठिकानों को हराकर कच्छवाह राजपुतों का आधिपत्य स्थापित किया।

दुल्हेराय की मृत्यु (संवत् 1093/1036) उपरान्त काकिल जी ने भी मीणाओं के खिलाफ लड़ाई जारी रखी। उन्होंने सुसावत वंश के मीणाओं का ठिकाना आमेर पर कब्जा कर लिया। इसके बाद नान्दला वंश के ठिकाने पर अधिकार स्थापित किया गया। आमेर के ठिकानों पर आधिपत्य जमाने के बाद कच्छवाह राजपुतों की स्थिति काफी मजबूत हो गई क्योंकि आमेर का ठिकाना मीणाओं के ठिकानों के बीच में पड़ता था इसलिए कच्छवाह राजपुतों ने आमेर को सैनिक दृष्टिकोण से मीणाओं की चुनौति का सामना करने के लिए विकसित किया। हालांकि आमेर राजदेव जी (सन् 1236) के शासनकाल में कच्छवाहों की राजधानी बनी थी मगर इसकी नींव काकिलजी ने रखी थी। काकिल जी ने तीन वर्ष ही शासन किया क्योंकि उनका देहान्त भी मीणाओं से लड़ते हुये हुआ था। इस प्रकार कच्छवाह राजपुतों ने मीणाओं को पराभूत करके आमेर के इलाके पर अपना आधिपत्य स्थापित किया था। भाटों के रिकार्ड के अनुसार आमेर के इलाके में मीणाओं के 52 ठिकाने होते थे, जिनको कच्छवाह राजपुतों ने अपनी सैनिक सत्ता से नष्ट कर दिया था। यह मीणाओं का परम्परागत इलाका होता था जहां पर उन्होंने कबीलाई पहचान से अपने अलग-अलग ठिकाने बना रखे थे। ये सभी ठिकाने पहाड़ियों की घाटियों के जंगलों में बनाये गये थे। आमतौर से एक ठिकाने में एक कबीले/वंश के लोग होते थे। कबीले का मुखिया ही ठिकाने का सरदार होता था। ठिकाना बनाने का तात्पर्य यह होता था कि चोरी डकैती को योजनाबद्ध व प्रभावशाली तरीके से करने के लिए दिशा-निर्देश देते थे। चोरी के माल को ठिकाने में लाया जाता था जिसको आपस में बांट लिया जाता था। ठिकाने के आसपास ही रहने के लिए कच्चे मिट्टी के झोपड़े, घास व गोबर के मिश्रण से बनाकर रहते थे। इनको

ढाणी भी कहते थे। एक ही कबीले के लोग एक ही जगह पर इस प्रकार की ढाणियां बनाकर रहते थे, उसे मवासे कहा जाता था। इस प्रकार मीणाओं के आमेर के इलाके में अनेक मवासे होते थे। चोरी डकैती ही मीणाओं का परम्परागत पेशा होता था। इन ठिकानों में बचपन से ही चोरी डकैती से संबंधित training दी जाती थी। मरदमशुमारी राजमारवाड़ में लिखा है कि चोरी और लूटमार करना मीणाओं का परम्परागत पेशा रहा है। वे इस पेशे को पीढ़ी दर पीढ़ी बनाये रखने में ही अपनी सफलता समझते थे। बचपन से ही छोटी-छोटी चोरी करने का अभ्यास करते थे। नंगे पैर, नंगे सिर, कमर पर कपड़ा बांधकर तीर कमान हाथ में लिए हुये, चोरी के माल के साथ सर्दी, धूप और बरसात में कांटों और पत्थरों पर नंगे पैर दौड़ने का अभ्यास करते थे। तब तक अभ्यास करते थे जब तक उनके पैरों का मांस और उंगलियां पक-पककर ऊंट के पैर की तरह कठोर नहीं हो जाती थी। अर्थात् पैर और उंगलियां इतनी कठोर हो जाती थी कि कांटे और पत्थर कंकरों के उपर नंगे पैर दौड़ने से कुछ तकलीफ नहीं होती और दौड़ में घोड़े जैसी दौड़ से आगे निकल जायें। कांटों की बड़ी-बड़ी बाड़ों को फांदकर तेजी से भाग जायें। यह देखकर उनके मां-बाप को विश्वास हो जाता था कि अब उनका बेटा चोरी करने में मार नहीं खायेगा। अब उनका बेटा पक्का चोर और धाड़वी बन गया है। बाद में ये लोग अकेले चोरी करने की बजाय द्रागड़ों में चोरी करने लग जाते थे। द्रागड़ा मीणाओं की टोली (द्विगिरोह) को कहते थे। गुप बनाकर चोरी करना सुरक्षा के दृष्टिकोण से भी लाभकारी माना जाता था। उनमें से किसी एक व्यक्ति को किसी उंची जगह पहाड़ की चोटी वगैरह पर बैठा दिया जाता था। इस व्यक्ति को टूकियां के नाम से बोला जाता था। टूकिये का काम निगरानी रखना होता था अर्थात् वह चारों तरफ टकटकी लगाकर देखता रहता था। जब उसको कोई खतरा नजर आता था तब वह इसकी खबर चीख मार कर अपने लोगों को दे देता था। इस कार्य के लिए टूकिये को चोरी के माल में दूसरे साथियों से दुगना हिस्सा मिलता था चूंकि यह कार्य बहुत जोखिम भरा होता था। कई बार टूकिया को पकड़ कर मार दिया जाता था। बाकी लोग भाग जाते थे। भेद खुलने के डर से वे सभी लोग चुप रहते थे। इसलिए टूकिये के घर मौत की खबर इस प्रकार दी जाती थी कि दूसरों को इसकी भनक तक नहीं लगे। वे टूकिये के घर के दरवाजे पर तीर गाड़ देते थे, जिससे उसके घर वाले समझ जाते थे कि उनका आदमी मर चुका है। उसके घर वाले रो पीटकर चुपचाप बैठ जाते थे। इसलिए इसके बारे में एक कहावत बहुत ही लोकप्रिय बन गई थी कि “चोर की मां घड़े में मुंह देकर रोवै।”

आमेर के इलाके के अतिरिक्त भानगढ़ थाणागाजी के इलाके में भी मीणाओं के

ठिकाने बने हुये थे। आमेर से दूर होने के कारण कच्छवाह राजपुत्रों के आधिपत्य से अछूते रहे। इनमें प्रमुख रूप से क्यारा और नरहट के ठिकाने थे जिनकी चोरी डकैती की कहानियां चारण भाटों द्वारा प्रचारित की गई थी। क्यारा का ठिकाना शिवगण वंश के मीणाओं का होता था जिसमें गूज्जर लोग भी शामिल थे। इस ठिकाने का सरदार मोकलसी मीणा था। यह ठिकाना पहाड़ी की तलहटी में बना हुआ था जिसके आसपास अनेक ढाणियां बसी हुई थी। अकबर के शासनकाल के प्रारम्भिक वर्षों में मथुरा आगरा जाने वाले व्यापारिक मार्गों में मोकलसी और उसके आदमियों के डर से बाजारों व व्यापारियों ने आवागमन बन्द कर दिया था जिसकी खबर मुगल दरबार में पहुंची। मोकलसी और उसके लोगों को पकड़ने के लिए सेना भेजी गई। छवद तबीपअंस तमबवतके के अनुसार मुगल सेना और मीणाओं का जोरदार संघर्ष हुआ जिसमें मोकलसी के साथ-साथ बड़ी संख्या में मीणा मारे गये। इस तरह से मीणाओं का एक मजबूत ठिकाना मुगल सेना द्वारा नष्ट किया गया। उजड़ हुये क्यारा ठिकाने के मीणाओं ने भानगढ़ के इलाके में 12 गांव नये बसाये। इसी तरह नरहट व्याडवाल वंश के मीणाओं का एक मजबूत ठिकाना था, जिसका सरदार बाद मीणा होता था। बाद मीणा बहुत बड़ा खूटैल था। इसको बाद मैवासी भी कहा जाता था। बाद मीणा और टोडरमल पहाट मेव गहरे मित्र थे, जो मिलकर चोरी डकैती करते थे। इनके बच्चों की प्रेम कहानी (दरिया खां मेव और शशी बदानी मीणी) मेव समाज में काफी लोकप्रिय रही है। बाद मीणा और टोडरमल पहाट मेव दोनों खूटैल थे जो दूर-दूर इलाकों में चोरी डकैती करते थे। ज्यादातर ये बंजारों व व्यापारियों को लूटते थे।

अकबर ने बाद मीणा को पकड़ने के लिए कई बार फौज भेजी, मगर बाद मीणा पकड़ में नहीं आता था। अन्त में राजा मानसिंह ने बाद को गिरफ्तार करके अकबर के सामने पेश किया। इस पुरे घटनाक्रम को भाटों ने बहुत रोमांचकारी बनाकर पेश किया है। मुगल दरबार में अकबर ने बाद को 'राव' का खिताब देकर सम्मानित किया और उसे अपनी सेना में भर्ती कर लिया। इस प्रकार की कहानी बाद राव मीणा की चारण भाटों ने पेश की जिसकी चर्चा Non archival records में की गई है। इसी प्रकार का एक ठिकाना ढोलावास में भी होता था जिसका मुखिया हड़पा डोभवाल होता था जिसको मेवासी भी कहते थे। एक मजबूत ठिकाना बलदेवगढ़ की पहाड़ियों में होता था जिसका सरदार खापरिया मीणा होता था। इसके चोरी डकैती के किस्से नर सुलतान से जुड़े हुये थे। इनके इलावा कीठला और विरकड़ी में मीणाओं के छोटे-छोटे ठिकाने होते थे। आमेर के ठिकानों की तरह यहां के ठिकाने भी पहाड़ियों की घाटियों में बनाये गये थे जो चोरी डकैती व सुरक्षा के दृष्टिकोण से ऐसी जगह चुनी जाती थी

जहां पर आसानी से पहुंचना कठिन होता था।

भानगढ़ गाजी का थाणा का इलाका मीणाओं के वर्चस्व में रहा है। इस इलाके के मीणा पचवारा कहलाते हैं। इसका अर्थ है कि पहले यह इलाका पांच मैवासियों के आधिपत्य में था अर्थात् इस इलाके में मीणाओं के पांच बड़े-बड़े ठिकाने होते थे। इन ठिकानों के सरदार मैवासी या खूटेल कहलाते थे। उन्हीं के नाम से यहां के मीणाओं की पहचान बनी थी।

अलवर राज्य के Non Archival Records में लिखा गया कि बन्देवगढ़ की पहाड़ियों में शिवगण वंश के मीणाओं ने अपना ठिकाना स्थापित किया हुआ था जिसका मुखिया खापरिया नामक मीणा था। खापरिया मीणा की चोरी डकैती के किस्से नर सुल्तान से जोड़े हुये हैं। नर सुल्तान की अनेक कहानियां बहुत ही लोकप्रिय हैं जो अदली (आदिलशाह सूर, शोरशाह सूरी का बड़ा बेटा) से जुड़ी हुई हैं। यह ठिकाना भानगढ़ के माधोसिंह ने नष्ट किया था और यहां के मीणाओं की चोरी डकैती की घटनाओं को रोकने के लिए उन्होंने बलदेवगढ़ में एक गढ़ का निर्माण किया था।¹

इसके इलावा बलदेवगढ़ के पास ही बिरकड़ी और कीटला में भी छोटे छोटे शिवगण मीणाओं के ठिकाने होते थे। ये भी ठिकाने माधोसिंह द्वारा नष्ट किये गये थे और इनसे निकले हुये मीणाओं ने अनेक ढाणियां बसाई जो बाद में गांव विकसित हो गये।²

हमने परगना गाजी का थाणा और भानगढ़ के इलाके में बने मीणाओं के ठिकानों पर चर्चा की। आमेर के इलाके के मीणा ठिकानों की तरह ही यहां के ठिकाने भी पहाड़ियों की घाटियों में बने हुये थे जो चोरी डकैती और सुरक्षा के दृष्टिकोण से बनाये गये थे। इन ठिकानों में भी बड़ी संख्या में मीणा लोक सम्मिलित होते थे। 16वीं सदी में मुगल राज्य की सैनिक कार्यवाही के दौरान इन ठिकानों को नष्ट किया गया। मुगल सेना के दबाव के कारण यहां के मीणाओं को अपने पुस्तैनी धंधा (डकैती) को छोड़ना पड़ा और कृषि क्षेत्र में बदलाव की प्रक्रिया भी देखी जा सकती है।

हम एक मीणाओं के प्रसिद्ध ठिकाने की चर्चा करेंगे, जिसको कच्छवाह राजा भारमल ने सैनिक कारवाई में नष्ट किया था। यह ठिकाना परगना मालपुरा में नयैन के नाम से विख्यात रहा है। चारण भाट इसे नाई या नाहण के नाम से संबोधित करते थे। यह ठिकाना दौसा से 20 मील दक्षिण में स्थित था। इसी ठिकाने की चर्चा को आधार बनाकर श्रंउमे ज्वक ने मीणाओं को राज्य व्यवस्था से जोड़ दिया था जिसका अनुकरण कुछ इतिहासकारों ने भी किया है। इसलिए इस ठिकाने से संबंधित तथ्यों पर हम

विस्तार से बात करेंगे। कनिंघम लिखते हैं कि नयैन पहाड़ की घाटी में एक तंग पठार में स्थित था जो चारों तरफ से ऊंचे-ऊंचे पहाड़ियों से ढका हुआ था। कनिंघम कहते हैं कि इस जगह को ढूंढने में उनकी टीम को बड़ी मशक्कत करनी पड़ी थी। आसपास के स्थानीय लोगों को इस जगह की कोई जानकारी भी नहीं थी। बहुत कम पुराने लोगों को इस जगह की जानकारी थी जो इसे नाई के नाम से जानते थे। नयैन का ठिकाना पहाड़ की तलहटी में बना होता था जो चारों तरफ से पहाड़ों से ढका हुआ था। अब वहां पर किसी प्रकार के बसासत के अवशेष नहीं मिलते। केवल टूटी-फूटी दिवारें बची हुई हैं। दिवारों के अन्दर के भाग में टूटी-फूटी पत्थरों की एक ईमारत है जिसे देखकर लगता है कि कभी यह ठिकाने के मुखिया का निवास स्थान रहा होगा। यह पुरा ढांचा मुश्किल से 1000 फीट और 1500 फीट के दायरे में बना हुआ था। इसके कुछ दूरी पर एक पुराना शिव मंदिर बना हुआ था जिसमें एक पुजारी रहता था। यह मंदिर ठाकुर अमरसिंह ने बनवाया था जो आमेर के कच्छवाह राजपुतों का जागीरदार था। यहां पर देखने वाली बात यह है कि पुरी घाटी अलग थलग और सुनसान थी। दूर-दूर तक यहां बस्तियों के कोई अवशेष नहीं थे इसलिए श्रंउमे ज्वक का यह मानना कि मध्यकाल में नयैन बहुत बड़ा शहर या कस्बा होता था जहां पर मीणाओं का राजा रहता था। यह भ्रमित करने वाला कथन है। कनिंघम अपने सर्वेक्षण की रिपोर्ट में लिखते हैं कि James Tod कभी भी व्यक्तिगत रूप से नयैन नहीं गये। उन्होंने कभी नयैन को देखा नहीं। उनका आंकलन चारण भाटों के कथन पर आधारित है क्योंकि नयैन पहाड़ की तंग घाटी के मुहाने पर स्थित है जहां पर शहर जैसी बस्ती बस ही नहीं सकती थी। इसलिए James Tod का कथन तथ्यों से परे है। James Tod का यह भी मानना है कि राजा भारमल ने नयैन पर आक्रमण करके पुरी तरह से नष्ट कर दिया और नयैन ठिकाने से जुड़े हुये मीणाओं से वहीं पर ही एक नया नगर बसाया गया जिसका नाम लवाण है। कनिंघम ने इस कथन का भी पुरजोर खंडन किया है और लिखा है लवाण नयैन से उत्तर-पश्चिम में 7 मील की दूरी पर बसा हुआ कस्बा है जो कच्छवाह राजपुतों की एक कोटड़ी है। मीणाओं की चोरी डकैती पर अंकुश रखने के लिए लवाण को सुरक्षा के दृष्टिकोण से विकसित किया गया था जिसे भगवानदास के वंशज के लोगों को जागीर के रूप में दिया जाता था। इस तरह से कनिंघम ने नयैन से संबंधित श्रंउमे ज्वक के दावों को पुरी तरह से नकार दिया है।

दरअसल नयैन भी मीणाओं का एक महत्वपूर्ण ठिकाना होता था जो सुरक्षा के दृष्टिकोण से अरावली पहाड़ियों से घिरी हुई एक तंग घाटी में बना हुआ था। इस ठिकाने के मीणाओं के बारे में मुगल दरबार में अनेक शिकायतें दर्ज की गई थी। 16वीं

सदी तक यह इलाका गहरे जंगलों से घिरा हुआ था। व्यापारियों के लिए आगरा से गुजरात की तरफ आने जाने के लिए रास्ते सुरक्षित नहीं थे। मीणाओं के लूटपाट और आतंक के कारण व्यापारी लोग आने जाने की हिम्मत नहीं कर पाते थे। ऐसे वातावरण में राजा भारमल को इस इलाके में कानून व्यवस्था बनाये रखने की जिम्मेवारी दी गई थी। भारमल ने फौजी कार्यवाही करके इस ठिकाने को नष्ट कर दिया था। इस प्रकार नयैन मीणाओं का आखरी ठिकाना था जिसे मुगल राजपुतों ने नष्ट कर दिया था।

इस प्रकार पूर्वी राजस्थान में मीणाओं ने अधिकांश ठिकाने अरावली पहाड़ियों में बना रखे थे जो चोरी के माल छुपाने और उसकी सुरक्षा के दृष्टिकोण से बनाये हुये थे। सामाजिक दृष्टिकोण से इन ठिकानों का गठन कबीलाई आधार पर होता था। प्रत्येक ठिकाने का एक सरदार (मुखिया) होता था जो अपने कबीले/वंश के लोगों के साथ मिलकर चोरी डकैती को अंजाम देते थे। चोरी के माल को अपने ठिकानों में सुरक्षा के लिहाज से छुपाते थे। चोरी के माल में जितने लोग सम्मिलित होते थे उनमें माल को बांट लिया जाता था। यदि ठिकाने पर कोई हमला होता था तो कबीले के लोग मिलकर उसका मुकाबला करते थे। 11वीं सदी के शुरूआत में जब कच्छवाह राजपुतों ने आमेर में अपने राज्य निर्माण की प्रक्रिया शुरू की तब उनका मुकाबला मीणाओं के ठिकानों से हुआ। मीणा राजपुतों का संघर्ष 16वीं सदी तक चलता रहा क्योंकि परम्परागत रूप से यह इलाका मीणाओं के वर्चस्व में रहा था। कच्छवाह राजपुतों की संगठित ताकत के सामने मीणाओं का कबीलाई ढांचा कमजोर पड़ता था। 16वीं सदी में मुगल कच्छवाह राजपुत गठजोड़ के सामने मीणाओं का परम्परागत पेशा (चोरी डकैती) पूरी तरह से लड़खड़ा गया और मीणाओं को कृषि धन्धा अपनाने के लिए बाध्य किया गया।

चारण भाटों ने मीणा ठिकानों से संबंधित एक लोकप्रिय कहावत इस प्रकार कही है:-

बावन कोट, छप्पन दरवाजा

मीणा मर्द नहान का राजा

बूढ़े राजा नाहन को, जब भूस में बांटो मांग्यो।।

इस कहावत का ऐतिहासिक सार (विश्लेषण) यह है कि मीणाओं के 52 गढ़ (ठिकाने) होते थे जिनमें प्रवेश करने के 56 मार्ग थे। नयैन का वृद्ध (बड़ी उम्र का) राजा (ठिकाने का सरदार) मीणा है जो हांसिल में भूसा (चारा) लेता है। इस कहावत से यह पता चलता है कि मीणाओं के लगभग 52 ठिकाने होते थे। नयैन ठिकाने का

मुखिया हांसिल (Tax) में चारा लेता है अर्थात् चोरी किये हुये पशुओं को खिलाने के लिए अपने कबीले के लोगों से चारा इकट्ठा करता था। ठिकानों के अध्ययन से यह पता चलता है कि मीणाओं की राज्य निर्माण जैसी कोई व्यवस्था नहीं थी, जैसा कि कुछ बीवसंते का मानना है। क्योंकि राज्य व्यवस्था को चलाने के लिए कृषि उत्पादन और व्यापारिक गतिविधियों का होना जरूरी होता है। मीणाओं के ठिकानों में ऐसी कोई जानकारी नहीं मिलती। दरअसल ठिकानों का गठन एक कबीलाई संगठन था जो मीणाओं के Mode of livelihood (चोरी डकैती को प्रभावशाली) चलाने के लिए ठिकाने आवश्यक थे। यही वजह थी कि मीणा राजपुत वर्ग का दर्जा हासिल नहीं कर पाये क्योंकि मीणाओं ने अपने कबीलाई ढांचों को बरकरार रखा।

मुगल राज्य की स्थापना से पहले आमेर राज्य राजपुताना में दुसरे राज्यों की तुलना में काफी कमजोर था। मुगलराज्य की स्थापना के बाद आमेर के कच्छवाह सबसे पहले राजपुत थे जिन्होंने अकबर की अधीनता स्वीकार करके मुगल अमीर वर्ग में शामिल हो गये थे। इसके बाद ही पूर्वी राजस्थान में आमेर राज्य का रूतबा बढ़ता गया और राजपुताना के दुसरे राज्यों की तुलना में सबसे महत्वपूर्ण और ताकतवर बन गये। इस प्रकार मुगल राज्य के सहयोगी के रूप में कच्छवाह राजपुत पूर्वी राजस्थान के स्वामी बन गये।

मीणाओं की चोरी डकैती को रोकने के लिए आमेर शासकों ने समय समय पर अनेक कदम उठाये। फौजदारों व आमीलों को निर्देश दिये गये कि वे अपनी-अपनी हद में चौकसी बरतें, इसके लिए गांवों में चौकियां स्थापित करें। हरकारों को विशेष रूप से निर्देश दिये गये थे कि वे मीणा चोरों की गतिविधियों की सूचनायें आमेर के दिवान को भेजते रहें। यदि किसी गांव में चोरी हो जाये तब उस गांव के पटेल को तलब किया जाता था। अर्जदासत की एक रिपोर्ट के अनुसार फौजदारों को निर्देश दिये गये कि वे 12 गांवों के जर्मीदार मीणाओं के परामर्श से ही चौकियां स्थापित करें। मीणाओं की चोरी डकैती रोकने का यह सबसे कारगर तरीका होता था क्योंकि उन्हीं की Community के पटेल मीणाओं को चोरों के बारे में पता होता था।³

इन तमाम उपायों के बावजूद भी मीणाओं की चोरियां होती रहती थी। मगर ज्यादातर बेंमे में फौजदार के आदमी चोर को पकड़ लेते थे, और माल बरामद कर लेते थे। जैसे परगना आंवेरी के गांव में माधो वगैरह मीणा चोरी करते थे। फौजदार ने उसे पकड़ने के लिए आदमी भेजे। मगर जासूसों के माध्यम से माधो मीणा को खबर मिल चुकी थी। जब फौजदार के आदमी उसके गांव पहुंचे वह पहले ही गांव से भाग गया था। फौजदार ने माधो की पत्नी, भाई और भतीजे तीनों को पकड़कर जेल में बंद

कर दिये और माधो से चोरी का माल और 78 गाय और बैलों को उसके घर से जब्त किया गया।⁴

इसी तरह कस्बा आतेला का दयाराम पटवारी के घर में मीणा ने चोरी की। मीणा चोर की पहचान की गई और उसे पकड़ लिया गया। चोरी का माल बरामद किया गया।⁵ संवत् 1750/1693 में हृदयराम पटेल गांव बाघोत ने आमेर दिवान को शिकायत की कि नत्थू मीणा ने उसके गांव में उसकी अनुपस्थिति में चोरी की। उसके बेटे ने जब नत्थू मीणा का विरोध किया तब लड़ाई में उसका बेटा मारा गया और नत्थू मीणा गांव से 25 बैलों को चुरा ले गया।⁶

कुछ मीणा चोर अपना गिरोह बनाकर चोरी करते थे। तेज्या मीणा के खिलाफ आमेर दरबार में शिकायत की गई कि उसके आदमियों ने अनेक गांवों में चोरी की है। मोजा रायपुर परगना फागुई में तरणों मीणा ने मवेशियों की चोरी की और मौजा टीकेल परगना मौजाबाद में पुरोहित के घर से 700 रुपये लूटे और पुरोहित की हत्या कर दी। तेज्या मीणा के आदमियों ने मौजा सोखीपुर परगना आवेरी का बैल चुराये। हसतहेड़ा व मौजपुर का पठाण का रूपया 2200/- लूट लिया गया। जब पठाण ने चोर को पकड़ने की कोशिश की तो पठाण मारा गया। परगना मालपुरा में जोधा महाजन के घर चोरी हुई। परगना फागुई और मलारणा के गांवों में तेज्या मीणा के आतंक से लोग डरे हुये थे।⁷

आमेर दिवान को यह सूचना दी गई कि आमेर में पांच मीणा चोर जेल का दरवाजा तोड़कर पहरदार को मारकर भाग गये। उनमें से चार चोर पकड़े गये, जिन्होंने मौजा कालेहड़ा, मौजा नेवटा, और राजसर में चोरी की थी। जबकि इन गांवों में 25 सवारों को निगरानी के लिए तैनात किया गया था। फौजदार ने इन सवारों को हाजिर होने को कहा है। इन चोरों ने अपने अपराध को कबूल किया है कि उन्होंने जेल से भागने के बाद मौजा महापुर, कपुरा का नांगल तथा खोह से बैल चुराये थे। मगर अभी भी एक चोर गिरफ्त से बाहर रहा। अर्जदासत असाढ़ वदि 11 संवत् 1745/1688

मीणा चोरों से संबंधित और भी उदाहरण मिलते हैं। मगर अब मीणाओं के लिए चोरी करना इतना आसान नहीं रह गया था क्योंकि चोरी का पता लग जाता था और चोरों के खिलाफ तुरन्त कार्यवाही की जाती थी। इस प्रकार आमेर के शासकों द्वारा मीणाओं की चोरी की घटनाओं को रोकने के लिए अनेक कदम उठाये गये। राजस्थानी दस्तावेजों से पता चलता है कि मुगल state authorities और आमेर के शासकों ने पूर्वी राजस्थान में कानून व्यवस्था को बनाये रखने के लिए चोरी-डकैती को रोकने के लिए ज्यादा फौजदारों की नियुक्ति की जो अपने अपने इलाके में तैनात रहते थे, विशेष

रूप से आमील की सहायता से टपससंहमूपेम ऐसे चोर मीणाओं से संबंधित जानकारी इकट्ठी की जाती थी। इस तरह से मीणाओं को बाध्य किया गया कि वे अपना पुराना परम्परागत चोरी-डकैती का पेशा छोड़ें और कृषि क्षेत्र में कृषक बनकर खेती करें। हालांकि मीणाओं का कृषक वर्ग में बदलाव का प्रकरण लम्बे समय तक चलता रहा था। इस तथ्य की पुष्टि आइने अकबरी में दिये गये जर्मीदारी आंकड़ों से होती है। अलवर सरकार में केवल एक परगना क्यारा में मीणाओं की जर्मीदारी दी गई है। मगर आगरा और रणथम्भोर सरकार में किसी परगने में मीणाओं की जर्मीदारियां नहीं मिलती जबकि इन सराकारों में मीणाओं की जनसंख्या दूसरी जातियों की तुलना में कहीं अधिक है। दौसा से रणथम्भोर तक सभी मीणाओं के गांव हैं। मगर यह मानना गलत नहीं होगा कि 16वीं सदी तक मीणा इस इलाके में किसान नहीं बने थे, हालांकि इनमें से कुछ मीणा किसान रहे होंगे। हम आइने अकबरी के जर्मीदारी आंकड़ों का यही अर्थ निकाल सकते हैं कि 16वीं सदी तक मीणाओं का कृषि के क्षेत्र में बदलाव बहुत धीमा था, अभी भी कृषि का पेशा न ही लोकप्रिय और न ही जरूरत बनी थी। जिसके कारण उनके जर्मीदारी अधिकार स्थापित नहीं हुये होंगे। 17वीं और 18वीं सदियों के राजस्थानी अटसट्टा और हल बैल याद्दास्ती दस्तावेजों से पता चलता है कि पूर्वी राजस्थान में मीणा न केवल किसान हैं बल्कि बड़ी संख्या में उन्होंने अपने जर्मीदारी हक स्थापित कर लिए थे। इससे पता चलता है कि मीणाओं का कृषि क्षेत्र में बदलाव 16वीं सदी के बाद ही संभव हुआ था।

मीणाओं के कृषि क्षेत्र में बदलाव के दो कारण थे। पहला - मुगल और आमेर राज्यों का बढ़ता हुआ दबाव, जिसके कारण मीणाओं को अपने परम्परागत पेशों को जारी रखना संभव नहीं रह गया था। दूसरा कारण - कृषि ढांचे का जनतांत्रिकरण होना। पूर्वी राजस्थान में कृषि का विस्तार मीणाओं के कारण ही संभव हुआ। पूर्वी राजस्थान का ज्यादातर भाग या तो आमेर के शासकों को तनख्वाह जागीर में मिलता रहा, या फिर मुगल मनसबदारों को तनख्वाह जागीर में दिया गया। इसलिए मुगल और आमेर शासकों की बढ़ती हुई भू-राजस्व की मांग ने मीणाओं को कृषि ढांचे से जोड़ना एक जरूरत बन गई थी। पूर्वी राजस्थान का अधिकांश भू-भाग कृषि उत्पादन के लिए काफी उपजाऊ रहा है। जिन मीणा परिवारों ने अभी तक कृषि को अपनाया नहीं था उन्होंने देखा कि जो मीणा परिवार कृषि करके अपने परिवार का भरण-पोषण कर रहे हैं वे ज्यादा ठीक तरीके से रह रहे हैं। चोरी की जिंदगी ज्यादा खतरों से भरी रहती है जबकि कृषि की जिंदगी में मेहनत जरूर है, मगर उसमें शांति और सुरक्षा है। इस तरह से मीणाओं ने कृषि क्षेत्र को अपनाना शुरू कर दिया। आमील की एक रिपोर्ट के

अनुसार मीणाओं के परगना मोनावाद के 78 गांवों का बटाई का कार्य पुरा हो गया, केवल 5 गांव लटवा बाकी है।⁸

आमीलों की Reports के हवाले से आमेर का दिवान अपने महाराजा को सूचित करता है कि वर्षा बहुत अच्छी हुई है। परगना आवेरी, फागी और मालपुरा के किसानों ने बाह-जोत अच्छी की है। उन्होंने ज्वार, मोठ और तिल बिजाये हैं। कुछ गांवों के मीणा पालतियों (गांव में बसने वाले पुराने किसान) ने शिकायत की थी कि उनकी जमीन जबरदस्ती जमींदारों ने कब्जा ली है। उनकी जमीन मीणाओं को वापिस दिला दी गई है।⁹

एक अन्य रिपोर्ट में आमील ने परगना आंबेरी की रैयती के लिए तकावी (स्वंद) देने की सिफारिश की गई, जिससे किसान बाह-जोत भली-भांति कर सकें।¹⁰ एक अन्य रिपोर्ट में आमील आवेरी परगने की रैयती के बारे में लिखता है कि मीणा किसानों को महाजनों ने तकावी दी थी। अनाज निकलने के बाद खेतों में ही महाजनों ने तकावी के बदले उनका अनाज जबरदस्ती गाड़ियों में भरवा लिया, जिससे मीणा पालती किसानों ने फरियाद की है कि उनके पास खाने के लिए कुछ नहीं बचा। महाजनों को एक साथ तकावी का रूपया लेने की मनाही की जाये।¹¹ इसी तरह से आमेर दिवान को परगना लवाणा के मीणा पटेलों ने फरियाद की कि कहतसाली (अकाल) के समय किसानों से मलबा कर माफ कर दिया जाये।¹² परगना चाटसु के मीणा पटेल पालती ने फरियाद भेजी है कि लाटा खर्च माफ किया जाये।¹³ इसी तरह खेमा मीणा मोजा खेड़ली (परगना मुन्डावर) ने आमील को शिकायत की कि देव नाई के साथ उसने साझे के चणे बोये थे। देव नाई ने खेत से चणों की चोरी की। इस पर देव नाई पर 5 रूपये तकसीर (जुर्माना) किया गया।¹⁴

परगना लालसोट के गांव बिनोला, कान्धलोत व कल्याणपुर की खेती लायक ६ ारती खाली पड़ी थी जिसमें मीणा पाईकास्त किसानों को लाकर इन गांवों में बसाया गया। पड़त धरती जुतवाई गई।¹⁵ इनके अलावा हमें अठसठा दस्तावेज के हासिल फरोही कालम से पता चलता है कि सहणा (सरकारी कर्मचारी जो खड़ी फसल की रखवाली करता था) के साथ मीणा किसानों के साथ हाथापाई के अनेक उदाहरण मिलते हैं।

राजस्थानी दस्तावेजों से प्राप्त सूचनायें इस तथ्य को प्रमाणित करती हैं कि पूर्वी राजस्थान में मीणाओं का कृषक वर्ग में ज्तंदेवितउंजपवद हो गया था और जमीन पर उनका स्वामीत्व का अधिकार स्थापित कर लिया था इसलिए सरकारी दस्तावेजों में कृषि करने वाले मीणाओं को 'जमींदार मीणा' की श्रेणी बनाकर दर्ज किया गया है

चूँकि अभी भी मीणाओं का एक वर्ग खेती नहीं कर रहा था, वह चौकीदारी या चोरी से अपना जीवन-निर्वाह कर रहा था इसलिए उनके लिए चौकीदार मीणाओं की श्रेणी बनाई गई। मगर उल्लेखनीय तथ्य यह है कि पूर्वी राजस्थान में चौकीदार मीणा बहुत कम मिलते हैं इसलिए मीणाओं की दोनों श्रेणियां 17वीं 18वीं सदियों तक बन गई थी जो राजस्थानी दस्तावेजों में दर्ज हैं।

दिलबाग सिंह ने अपने पूर्वी राजस्थान के अध्ययन में दिखाया है कि मीणा किसान परगना मालपुरा, बहातरी, चाटसू, दौसा, लालसोट और मलारना में न केवल श्वक बतवचे पैदा करते हैं बल्कि Cash Crops (कपास, तिलहन और सब्जियां) भी पैदा करते हैं। ज्यादातर मीणा छोटे स्तर के किसान हैं। नये-नये गांव बसाने के बदले मीणाओं को भौमी अधिकार भी कच्छवाह शासकों ने दिये, मगर 18वीं सदी में ज्यादातर मीणाओं के भोमि अधिकार राजपुतों ने छीन लिए थे।¹⁶

Non Archival Records of Alwar State से पता चलता है कि परगना गाजी का थाना और भानगढ़ के अनेक गांव मीणाओं ने बसाये थे। खेती करने वाले मीणा किसानों की सामाजिक पहचान बन गई थी कि भू-राजस्व अधिकारियों ने प्रत्येक गांव में जमींदार और चौकीदार मीणाओं की अलग-अलग पहचान को दर्ज किया।

मुगल और आमेर राज्यों के बढ़ते हुये सैनिक दबाव के कारण मीणाओं को अपने परम्परागत चोरी डकैती के पेशे को छोड़ने के लिए मजबूर किया गया होगा और कृषि पेशा अपनाने के लिए भी मीणाओं पर दबाव डाला गया होगा। इस प्रकार के परिवर्तनों से गुजरने के लिए मीणाओं को एक लम्बी संघर्ष की प्रक्रिया से गुजरना पड़ा होगा जिसमें उन्होंने कष्टक जीवन में ढलने के लिए अपने कबीलाई ढांचे की सामाजिक और सांस्कृतिक जीवन शैली में समझौता भी किया होगा। कष्टक वर्ग में जुड़ने के बाद चारण भाटों ने मीणाओं की उत्पत्ति को राजपुत कुलों की वंशावलियों से जोड़कर कष्टक समुदाय में एक सम्मानजनक सामाजिक पहचान दी गई। 17, 18वीं सदियों के राजस्थानी दस्तावेजों से पता चलता है कि मीणा जाति पूर्वी राजस्थान में कष्टक वर्ग में विकसित होकर आमेर राज्य के कृषि उत्पादन में कष्टक वर्ग में विकसित होकर आमेर राज्य के कृषि उत्पादन ढांचे में सबसे महत्वपूर्ण भूमिका निभा रहे थे।

संदर्भ

¹ Non Archival Records, Alwar State Bandhak No.2, Granthak No.180

² Non Archival Records, Alwar State Bandhak No.2, Granthak No.180

- ³ Arzdasht dt. Kartik Vadi 8, V.S. 1774/1717
- ⁴ Arzdasht dt. Mah Sudi 6, V.S. 1751/1694
- ⁵ चिट्ठी आमील परगना पीरागपुर आतेला मीति आसोज वदि 3 संवत् 1800/1743
- ⁶ Arzdasht dt. Asoj Sudi 4, V.S. 1750/1693
- ⁷ अर्जदासत मिति वैशाख सुदि 7 संवत 1755/1698
- ⁸ Arzdasht dt. Mah Sudi 6, V.S. 1751/1694
- ⁹ अर्जदासत जेठ वदि 14, V.S. 1779/1722
- ¹⁰ Arzdasht dt. Sawan Vadi 13, V.S. 1779/1722
- ¹¹ Arzdasht dt. Kartik Vadi 4, V.S. 1779/1722
- ¹² Arzdasht dt. Sawan Vadi 2, V.S. 1774/1717
- ¹³ Arzdasht dt. Fagun Vadi I, V.S. 1752/1695
- ¹⁴ हांसील फरोही, अठसठा परगना मुन्डावर, संवत 1787/1730
- ¹⁵ Arzdasht dt. Vaishakh Sudi 8, V.S. 1723/1666
- ¹⁶ Dilbagh Singh, *The State Landlords and Peasants*, Manohar, New Delhi, 1990, pp. 42-43

<p>Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023</p>
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Prof. R.P. Vyas Memorial Lecture

**Khanabadoshi: History and Aspects of
Mobility in the Rajasthan**

Manisha Choudhary

Greetings to Mr. President and all the Fellow delegates!

I am greatly honoured to have been invited to deliver the prestigious *Prof. R. P. Vyas Memorial Lecture* held under the aegis of the Rajasthan History Congress, now meeting at its *36th session* at the Department of History, Mahila P.G Mahavidyalaya, Jodhpur. I am deeply humbled as I look at the roster of the luminaries that have preceded me. I am grateful to the Executive Committee of the Rajasthan History Congress for the honour and express my heartfelt gratitude towards all office bearers and organizer of 36th session of the Rajasthan History Congress. Following the example set by some of my distinguished predecessors, I intend, my endeavour shall keep-up the hopes that have been placed in me. As the traditions keep culture alive, thus at this moment I would like to remember Prof. R. P. Vyas, an eminent and erudite scholar. His contributions to the world of history need no introduction. His works reflect his academic acumen and ability to problematize the research questions. His writings indicate to the aim of a profound teacher, who held the light of a movement. Prof. Vyas was blessed with pleasing personality, creativity and vision. He held an active pen that was regularly used besides the academics, to keep the spirit of rationality alive.

Before plunging into the business, I would like to congratulate the energetic and charismatic personality, Prof. S. P. Vyas for his tireless efforts through which he has succeeded in organizing the sessions of

Rajasthan History Congress regularly and with the grandeur as evident here. Even the scary spike protein Covid has failed to demoralise him. It is pertinent to mention that Prof. R. P. Vyas Memorial Lecture was instituted only due to the obedient efforts of a committed son. This lecture is a platform to pay homage to the revered soul and to remember his contributions towards this august history society gathering.

I

Nomadism is as old as the history of mankind. Nomads are found in most parts of the world. Quest for various things like food and other necessities have made people to move from one place to another. Throughout India, large numbers of nomads have been moving and have played definite role in the set-ups in which they operate. India is a unique array of nomadism. The Vedic literature refers to numerous categories of nomads.¹ Nomads have been classified on basis of their occupation and the period of movement. Some scholars classify them as true nomads and semi-sedentary nomads. Misra has made two broad divisions namely symbiotic nomads and natural nomads. All the nomadic communities can be classified under four major heads, namely; Hunter-gatherers, Goods and service nomads, Entertainers and the Religious Nomads.

Many erudite scholars have championed the social and economic history. But it is incomplete until the role of the nomadic groups is included. Coming specifically to the region of Rajasthan, I am sure all the academic brethren will agree that so far we have not paid attention to these wandering contributors (counterparts), who bothered least to record their socio-economic actions and get their efforts registered, as they were enamoured with their own world that was on the move. Surprisingly, the region of Rajasthan has been the most popular site amongst western scholars to get an insight into the textures of nomadic life.

Historically, the medieval kingships were based on symbiotic nomadic relationships. The Mongols were nomads and their empire continued to expand on basis of the nomadic associations. The great military commander Timur consolidated his kingdom only with help of the nomadic groups. Similarly, various others also walked the same path and succeeded. Manz has called Tamerlane as the founder of a

nomad conquest dynasty.² By looking at both the Arab Bedouin and the Eurasian steppe nomads, Manz, has demonstrated the significant contributions made by the Bedouin and Turco-Mongolian to the cultural production and political identity in the Middle East. He has highlighted the central role that was played by the pastoral nomads in war, trade and state-building.³ Aparna Rao and Michael Casimir estimated that nomads make up around 7% of the India's population. "There is no official data on the number of pastoralists in India, although a figure of 35 million is often quoted,...an older, much-repeated, statement is that pastoralists make up for six per cent of the population...the actual number is closer to a per cent of the Indian population, or about 13 million people."⁴ Out of this the service nomads (non-pastoral) comprise between three to five hundred endogamous groups with occupations like map-seller, embroidery and needle making, medicine sellers, tattooist, basket maker, hut makers, mud wall makers, epic narrators, fortune tellers, genealogists, dancers, singers, acrobats, hunters etc.⁵

The inhabitants of Rajasthan are not unaware/untouched with the nomads and their lifestyle. Nomads engage in diverse relevant activities and make their presence meaningful amongst local communities and then in local cultures. Barring a few exceptions, nomads in general primarily interact with lower and middle peasantry and lower and middle class of the urban centres. They do add charm to the rural life. In this way, they do get integrated in the different aspects of the sub-urban and rural life. However, generally this awareness is limited to the wandering nature of the nomads and in modern centuries their presence mainly knocks as suspension of crime. Being students of social sciences, some do attempt to crack a conversation with the nomads but again that goes out of window the moment the nomads indicate that they are migrating in search of jobs. Here, it is pertinent to highlight the role of memory as it holds different connections with wide and socially diverse contours of culture and the diverse learning processes that are nurtured in due course of interconnection between the memory, folklore and oral history. In recent years, this trajectory has helped to pen the unwritten histories which were earlier dismissed due to the paucity of the archival data. It was mainly due to the general belief that the nomads have not made any significant contribution in the making of the pre-modern states.

The constant subjugation of nomads to poverty and dismissal of their community rights, common property rights, skills and professional activities in the name of modernity governed by the modern administrative structure is another serious matter to be dealt up, separately.

II

In recent years, sociologists and anthropologists have actively engaged to explore the various aspects of nomadic communities. Due to their efforts the studies and researches around nomadic societies have gained momentum and are becoming popular means to suggest ways forward for the sustainable development of the environmentally tough regions. In this long driven process, the arid, and semi-arid regions have also attracted attention. Under the category of arid and semi-arid regions, Rajasthan and Gujarat has become the research base for a large variety of the social and environmental sciences. The vast stretches of sand-dunes marked with aridity in the region of Rajasthan have attracted unique attention due to its diversities (music, bhat, charan, pastoral-nomads etc.) that are contained in indoors of the Thar Desert. Throughout history, nomads offer a vivid insight into the politics, culture and ideology of the region. Thus, it is important to examine their contributions. Many historical sources distantly indicate to the central role played by the nomads in war, trade and state-building. cursory attempts have been made to put light on the role of the pastoral nomads that too mainly in terms of animal supply for war, provisioning of animal products to the growing and newly established cities, livestock rearing and guidance which made long-distance trade possible.⁶ The history of Rajasthan has been mainly studied in terms of the socio-economic aspects, the role of the states and their administrative structures that constantly worked to maximize the extraction of revenue. The launch of the regional-state centric researches was heavily appreciated as they provided the much needed insight into the 'no-goers'⁷ regions. These researches also became guiding lights for exploring and weaving together the various cultural and economic aspects of the region, its unorganized sectors and un-sedentary human resources. Now, with the changing times the states are promoting the sedentary lifestyle subjected to the agricultural production. It effects on the nomadic communities have been studied by various scholars. After a prolonged research engagement with the

arid and semi-arid region of Rajasthan, it is evident that the role of the nomadic communities is very significant for maintaining the natural landscapes (pastures) and the region specific economy, i.e the livestock.

Khanabadosh, is a Persian term that has been incorporated into Urdu, Punjabi, Pshto and Sindhi. It literally means house-on-shoulders, *khana* (house) *ba* (on) *dosh* (shoulder). Nomadism (*Khanabadosh*) refers to the practice of wandering or perpetual journeying. It is derived from the Greek *nomas*, meaning to roam in search of pasture. John Durham Peters has pointed out; it has a range of other suggestive etymological affiliations.⁸ *Nomads* are also related to *nomos* (law) and *nemesis*, the root of which (*nem-*) has to do with allotment or sharing. The English term *noma* also invokes a sense of grazing, albeit harshly, across a surface. Such origins are useful for distinguishing this practice from other germane experiences, such as exile. As the exile stands for an impossible home-coming. Nomads carry their home with and for them, it is 'always already there, without any hope or dream of a homeland'. Durham Peters has stated that nomadism is about 'being homeless and home-full at once'.⁹ The Ancient Greeks disapproved of nomadism, deeming it inhumane to live without the benefits of the community or *polis*. For them, a wandering life was the sorry lot of society's undesirables and outcasts. Odysseus is the archetypal abject wanderer here, expressing a conception of this particular modality of travel as a test, 'a driven state of existence, a necessitated, even prophesied suffering'.¹⁰ Contrary to it, in South-Asia the mobility is an essential part of life. Raczek has stated that 'Most of Human history in South Asia has been a mobile one'.¹¹ 'Excluding gathering and hunting strategies, other subsistence activities incorporating high levels of spatial mobility are very old in the Asian subcontinent. Presently it is impossible to accurately ascertain the antiquity of peripatetic strategies in South Asia, but there is sufficient evidence to suggest that they have been integral groups within the larger Asian social system for many centuries'.¹² 'In ancient India, apart from pastoral nomads, there developed a class of spatially mobile specialists... The Rig Veda refers to a number of specialized trades, crafts, entertainers etc.'. ¹³ Similarly, the *sanyasi/vaiyragi/muni/bhikhu* or the one who renounced the worldly affairs was respected by all the religious sects and they were the true wanderers as they never lived in one place. A

little more precisely, Nomadism implies the movement of the home and the household, i.e., the spatial displacement of the home base and living establishment. Rather, 'it refers to the regular, repeated, and frequent displacement of people's household and home base and of their community'.¹⁴ There is no rise or fall in the nomadic culture rather there is natural evolution and development. The shifting between the strategies (stability and greater mobility) of adaptation in response to changes is common. The nomadic strategy is a means by which people adapt to thin resources and to the variability of resources across space and over time. At times, it is also a strategy for avoiding other deleterious environmental factors such as extreme heat or cold, disease, and predators. Furthermore, as predators are always a risk, so, every adaptation is also political. Above all, given local circumstances, Nomadism is a means for maximizing culturally defined objectives, production, survival, and independence.

III

This paper attempts to explore the history and dimensions of the nomadism in the region of Rajasthan. *Khanabadosh*, *ghumakad*, *bawariya* and *banjara* are interchangeably used terms for referring the nomads in Rajasthan. Interestingly, the last two terms represent the communities that engage in hunting and trading respectively. "nomads" are not a kind of people, but different kinds of people who use a particular strategy -mobility of the household- in carrying-out regular productive activities and in defending themselves' defines the diversity which is core of nomadism.¹⁵ The nomadic groups of pre-modern Rajasthan can be broadly classified as:

1. Pastoral (*Rebaris*, *gujar*, *banjara*, *jat*, *Gujar*, *Johiya*)
2. Non-pastoral (*nut*, *kalbaliyas*, *lohar*, *dum*)
3. Hunters and gatherers (*bawariya*, *bhil*, *mer*, *meena*)
4. Religious (*nath jogis*, *jaga*, *bhajani*, *bhhopa*, *nimbarkites*, *ramanadis etc.*) and
5. Professional groups (*kanjar*, *lohar*, *karaal*, *chowkidar-meena*, *bhad-bhujiya*, *sansi*, *charan*, *bhat*, *Maganiar*, *Mir*, *Langa etc.*)

Interestingly, even now all these groups can be easily encountered while travelling through the length and breadth of the

region of Rajasthan. Most of the above mentioned communities live a nomadic life mainly for the purpose of the livelihood, or to maintain the cattle wealth. It is essential for them to protect their livestock as it is a major component of the economy and their specialized occupations are entirely depend on particular cattle-rearing. It is well established that the nomads are capable of infinite adaptations as per the circumstances. Overall, it can be stated that the migration pattern of nomads is circumstantial, consequently irregular in timing, direction, asymmetrical, generally given to productive activity which is subjected to constant searching, assessing and reassessing relevant information for attaining favourable results and, it is not at all purposeless and directionless movement. They do follow the customary habits and, co-ordinate and mediate with the village agriculturists and tribesmen as they are essential for breeding and securing the resources like grains, food, water etc. The movement with animals requires different type of preparations as many grazers of the herd procreate while the herds are on move.

In the landmass of pre-modern India, the Nomads were a regular feature of the society. Their presence was requisite due to their skills, which were also their professions and means to earn livelihood. Nomads have been inherent cultural transmitters stimulated by environmental conditions and social dynamics.¹⁶ Along with it their significance on political, social and economic frontiers has been immense. Extending commentaries on the frontiers as mentioned in *Al-Hind*, Andre Wink refers to the desert and its wanders that have been mentioned by the Arab geographers around the frontier town of Hind.¹⁷ Ibn Hauqal mentioned that ‘the *Mids* wandered “along the banks of Mihran” from the boundary of Muslim kingdom of Multan to sea, and in desert between Makran and Qamuhul (Famhal), “the frontier town of Hind”’.¹⁸ Idrisi locates the *Mids* outside the desert and confirms the wandering nature of the tribe.¹⁹ Gradually, confirming the activity area of the *Mids* from the ninth to eleventh century, Andre Wink also established that the interstitial pastures along the Indus and the desert were zones of high nomadic activities along the North-western frontier.²⁰ Ibn Khaldun highlighted the significance of desert as an economic, social and political arena. His vision and arguments were shaped by the experiences that he encountered while living by the desert of Cairo (Egypt). For Ibn Khaldun, ‘Civilization may be

either desert (Bedouin) civilization as found in outlying regions and mountains, in hamlets near suitable pastures in waste regions, and on the fringes of sandy deserts'.²¹ In desert, animal wealth constituted the main component of economy, followed by the control over the trade routes which were sources of direct income, in form of the goods and money. The groups who controlled trade routes provided security along the routes of desert and charged a fee in exchange of the services extended to the diverse groups of travellers. The acquaintance with the desert routes and along sand-dunes made them well-versed in the path finding exercise through the extensive desert of Thar. This intense effort was undertaken to earn some means for the living. Thus, raid and trade became important means of survival in this frontier region.

Sigrid Westphal-Hellbusch has stated that ethnic names often do not identify a specific racial group, rather, they indicate to shift over space and time to enfold a variety of tribes engaged in similar occupations.²² For example, as per the Arabic and Persian reference, Zutt (Jat) only meant 'migrant buffalo breeders from East to the Indus'. Thus the pastoral communities migrating over long distances were prone to variety of influences. In the arid region of Rajasthan, most of the communities are professionally agro-pastorals. 'In Gongani village, Reika and Jat pastoralists cooperate in various pastoral activities, such as shearing sheep, and in Barmer District, Rajput and other herders combine with Reika to form migratory groups'.²³ However, some communities are nomad-pastorals and banjaras are the most popular nomads due to their wide spread utility in different regions.

The mobility of inhabitants (mainly warriors, pastoralists, traders, ascetics, entertainers, service nomads and bards) has shaped the pre-modern Rajasthan. Often, all these groups negotiated in overlapping capacities. In order, to get a glimpse into the long-term relationship between mobility, history, politics, martially, memory and identity formation around various nomadic communities of Rajasthan, here onwards community specific discussions will be initiated.

Negotiating Conflicts: Banjaras-Service pastoral-nomads

Banjaras are the most prominent nomads of the Rajasthan. Therefore, the nomenclature of this community is regularly used as a

synonym of wanderer. Supply of food grains and essential commodities for the urban consumption was an important feature of the pre-colonial life in India. The movement of large armies in the plains and difficult terrains has to be kept well supplied. The procurement of the essential items from the producers for the onward supply has to be maintained by the State. The Banjaras were the people who possessed huge livestock's and which were often used at the behest of the ruler for maintaining the balance between demand and supply. They remained at the centre stage during pre and early colonial times. The Banjaras were essentially nomadic composed of heterogeneous elements. Each group had their own systems of belief, rituals and practices. Thus, the notion of plurality (and tolerance!) was ingrained as a norm of their behaviour. Hence, often they practiced rituals and beliefs of the Hindus and Muslims without any distinction. Generally, they had simple marriages solemnized by the elders of the community. In spite of subscribing different rituals and religious beliefs they displayed the cohesiveness as a 'community'. C.A. Bayly has argued that the Banjaras were Hindu traders who transported mainly grains and salt on pack-bullocks.²⁴ Bayly, further notes that the zamindars normally sold their grain to the itinerant dealers and Banjaras who would take it to distant markets. Whenever the grain had to be delivered to meet the requirement of the fighting armies, garrisons etc. security was provided by the imperial forces. However, it appears that Banjaras themselves undertook the dual task of transport and safety whenever they were hired by merchants for long-distance supplies. He has suggested that the role of Banjaras was crucial in the economies of post-Mughal states but the Banjaras were subjected to a more limited role in the economy after 1800 in both British and Indian territories. Irfan Habib finds the Banjaras as one of the mercantile communities who combined trading and pastoralism. They are like the pastoral tribes of Sindh, Baluchistan and Himalayas. The role of Banjaras in Indian agrarian commerce was far more important and regular than that of the hill tribes (Bhotiyas in Himalayas, Nahmardi traders of Sind and Baluchistan) living on the margins of the sub-continent. In 1891, in the N.W. Province (U.P.) there were 26, 957 Muslims in a total of 66,828 Banjaras.²⁵ The Bamania Bhat, the Baldiya Bhat and the Gavaria are also included under the category of Banjaras.²⁶ Thus the Banjaras played an

important role in the internal trade of the country for many centuries before India's colonization. Tapan Raychaudhuri opines, the Banjaras organized the transport of food stuffs by land on pack-oxen in large camps or *Tandas* ranging between 12000 and 20,000 bullocks capable of carrying 1600 to 2700 tons. The number of pack-oxen used by the Banjaras in a single transaction indicates a high magnitude of this trade. He also suggests an upward trend in the volume of Banjara trade.²⁷ The Banjaras played a crucial role as transporters during the medieval centuries. They had an immense control over large quantities of goods in inland trade.

In north-western India due to lack of water ways Banjaras played an active role. But they were equally active in the other regions. The large number of oxen employed by them made possible to transport large quantities of grains from place to place. Banjaras were first described, with some essential details by Barani in his account of the price-control measures of Sultan Alauddin Khalji (r.1296-1316). The Sultan ensured that the peasants should sell the food grains at low, fixed prices to the *karavanis* (people of the caravan) who would transport the same to the Sultanate's capital. This arrangement was part of his larger fiscal reforms and military maintenance. The headmen of the *karavanis* were put in chains until they agreed to bind themselves to lift the grains from the countryside and transport it subsequently to the Sultan's granaries. The women children, oxen and their cattle were kept as hostage for their good conduct on the banks of Yamuna.²⁸ Badauni writing in the sixteenth century was the first historian who mentioned about these transporters by the appellation of Banjara. He referred to them as grain-sellers, and called them "the Banjaras of the Army". He highlighted the social significance of the Banjaras by citing many instances of their non-arrival and the consequent hardships caused to the waiting army and other people.²⁹ Ferishta also confirmed this assessment by noting the role of Banjaras as suppliers to Sikander Lodi's expeditionary force in 1504.³⁰ Interesting instance is noted by Ibbetson "they have a tradition that Akbar dismissed Chaudhri Shah Quli from his service where upon he turned trader or Banjara."³¹ Due to the absence of the waterways in western India, the bulk of intra-regional and inter-regional trade and transportation relied on the pastoral groups, such as Banjaras and *Rebaris*. However, the camels were considered inferior to the

bullocks and bullock carts due to their slow movement.

Banjaras are also called by various other names like Manaris³², Mukeri, Labana³³, Wanjari and Baldia.³⁴ The Baldia is called after the Hindi word Bel used for oxen; and Baldia means 'one who employs an ox.' The Banjaras are owners of pack-bullocks. Oxen were used as means of transportation.³⁵ For arranging transportation of goods in bulk the Banjaras bought and sold bulls in large number. Moreover, the Banjaras used to replenish their stock of bulls if emergency so required. For example, in 1716, the Banjaras bought 21 bulls by making heavy amounts to the villagers of pargana Tonk.³⁶ A bullock could travel quite fast and it would normally be less expensive than a cart. The pack-oxen travelled slowly, grazing as they moved in herds³⁷ and no one forbid them from grazing the oxen.³⁸ The Banjaras owned large number of oxen. Each *tanda* had nearly 1,000 to 12,000 oxen. Tavernier gives an astonishing figure of 10,000 to 12,000 oxen in a *tanda*.³⁹ Traveling in India, Peter Mundy encountered a *tanda* of Banjaras consisting of 14,000 oxen all laden with grain. Again on the 25th August 1632, he went past by another *tanda* of oxen, numbering 20,000 laden with sugar.⁴⁰ The large number of oxen traveling at a time in a *tanda* subsequently suggests that large quantities of various goods were transported by the Banjaras. The word *tanda* means *carvan*. It is clear from the usage of the word in the folk-lore.⁴¹

The disturbances caused by the *bhomia* revolts rendered the trade routes un-safe. It was one of the main reasons for the non-arrival of the Banjaras. The imposition of excessive *rahdari* (transit cess) also dissuaded the Banjaras from visiting the region. All these factors put together halted the movement of the Banjaras, thereby causing a temporary set-back to the internal trade of goods in the region. The reasons for the non-arrival of the Banjaras for collection of grain,⁴² were sought to be removed by the state; armies were sent to punish the rebellious *bhomias* and local officials were instructed not to demand excessive *rahdari*.⁴³ The non-collection of grains by the Banjaras from the state granaries were immediately reported to the ruler.⁴⁴ *Faujdars* were ordered to provide security to the Banjaras in order to restore their movement on the routes.⁴⁵ The local officials who themselves were clandestinely engaged in grain trade also persuaded the concerned authorities to reduce the taxes and duties on the Banjaras in order to provide incentive to them to resume the act of

buying.⁴⁶ In another document the *amil* of *pargana* Rewari wrote to the *diwan* of Jaipur state and expressed his concern about the non-arrival of Banjaras for lifting huge quantity of kharif grains.⁴⁷ In 1686, Tek Chand the *amil* of *pargana* Dausa reported to the Jaipur *darbar* that about 87239 *mans* of grain was lying at the *pargana mandi*. This glut had been caused due to the non-arrival of the traders for collecting grain. The sale was also affected due to the harassment of the traders at the *chowkis* (posts) on account of *rahdari*. Such harassments usually kept the traders away from the mandis.⁴⁸ The Banjaras operated both on short and long distance routes. Interesting observations made by different persons about the Banjara trade indicate a kind of specialization in various types of commodities by each caravan. Accordingly, they specialized in carrying salt⁴⁹, food grains⁵⁰, butter⁵¹, sugar, pepper, turmeric⁵², betel-nut, cotton⁵³, saltpetre specially during seventeenth century. Salt was the most heavily supplied commodity by the Banjaras from Rajasthan. For instance in 1666 nearly 6500 man (40 sers made up a man) salt was sold to Banjaras in a single deal.⁵⁴ In the year 1655, the Jaipur state sold nearly 1,15,000 *mans* of salt for rs. 11950 to the Banjaras.⁵⁵ In 1712, from *Pargana* Chatsu, Banjaras carried rice, *tel*, *gur*, *khand*, sugar, *kirana* and salt. The Banjaras carried grains and salt in bulk.⁵⁶ The arrival of Banjaras was eagerly awaited by local officials for lifting nearly 90,022 *mans* of grains stored in various *parganas*.⁵⁷ According to another report about 6000 *mans* of grain was lifted by the Banjaras in 1665 for further transport to Jahanabad (Delhi).⁵⁸ At times, despite their herculean efforts the local officials failed to attract the Banjaras. At last attempts were made by them to send some wise men to bring the Banjaras to the mandis (*syana admi Banjara ne manawa ne bhejya chhe*). Very often the Banjaras were given *paagh* (a turban) as a mark of honour so that they could collect the grain or salt.⁵⁹ Often, the state officials were penalized for charging excess *rahdari* from Banaras and for troubling and disturbing the banjaras en-route.⁶⁰ Each Banjara community (*carvan*) has a *Nayak*, whom all implicitly obey and trust in all matters connected with their traffic discipline and conduct.⁶¹ This responsible and respectable position was enjoyed by Banjaras even during the early medieval times where the *carvan* traders (*Banjara*) are to be received well and honourably (*mana purahsara*).⁶² ‘Nomadic mobility, in consequence, has a

dampening effect on hierarchy and centralizations, on chiefly coercion and oppression. Tribal chiefs thus must be sensitive and responsible to public opinion of tribesmen'.⁶³

Writing about Banjaras of North India, Robert Vardy notes "banjaras have been on Indian scene for more than seven hundred years. While others have crumbled, these nomadic communities have demonstrated their versatility by surviving several onslaughts against their way of life in the nineteenth century, Banjara *tandas* confronted with extinction, evolved modes of adaptation'.⁶⁴ An interesting and fascinating piece of information based in 18th century in connection of Awadh highlights the efforts made by the Banjaras, to give up its nomadic-wandering character.⁶⁵ With the introduction of railways they gradually lost their importance. Still, their knowledge of the routes especially inside the dense forests and mountainous ranges seems to have been used by the colonial authorities while employing them in the railways. The *Banjaras* as a community have invoked a romanticized description; they were seen as the people capable of procuring/transporting of anything and everything. Thus, Nazir Akbarabadi (d.1835) the people's poet from Agra has composed a long Ode titled as *Banjara*, where he has used the superlatives to describe their ventures. Besides giving a vivid description of the items traded, a description of the size of their *tandas*, their lavish lifestyle has also been talked about. Thus Ode is interspersed with the verses describing the instability of the times and the political upheavals. The Ode ends with the moral that the life itself is transitory in nature.

Shrinking Spaces: Rebaris/Raikas-the pastoral nomads

Besides the banjaras, the Rebaris also engaged in the nomadic activities. Pastoral nomadism of the Baluchi camel traders, Afghan horse traders and Banjaras has been considered as a major frontier of the north-western India which mainly evolved during the twelfth century onwards.⁶⁶ 'The Raikas are the largest group of nomadic pastoralists in India' and migrate with their sheep for more than two-thirds of the year.⁶⁷ Smith termed the Rebaris as 'the semi-nomadic pastoral'.⁶⁸ Salzman states that in a statistical sense, the Reika are heavily committed to pastoralism.⁶⁹ Srivastava's work confirms that Raika and Rebari are same.⁷⁰ In nineteenth century, there were one hundred and three (103) *khaps* of Rebaris.⁷¹ Most of the Rebari khaps were named after the Rajput sects such as Bhati, Parmar, Chauhan,

Gehlot, Solanki etc. The term Rabari (*Rebari*) was used in the desert for denting persons who engaged in rearing and tending camels. Besides rearing camels, they also steal them.⁷² The camels were indispensable in the desert because they were used to yoke the plough, draw water from well. The camels who bred in the *thals* of Dhat and Barmer were of best breeds. Rebariyo-ri-baasani (*pargana* Sojat) was a hamlet of Rabari/Rebari.⁷³ A lot of Rebaris lived in the *pargana* Siwan, Jodhpur and Medta. Villages namely: Devado, Baay, Bawalu, Katinod, Samdi, Jagisa Kotadi, Asotaro, Jidotari, Hotalu, Karmawaas, Paadsau, etc. of *pargana* Siwan had the Rebari population.⁷⁴ In village Jadotari, Rebaris lived with Baniya, Patel and Brahmans.⁷⁵ Eight villages of *pargana* Jodhpur had exclusive Rebari population.⁷⁶ Mostly they lived in the villages that had population of Jats, Rajputs and Mahajans.⁷⁷ 'Most of the Raikas are concentrated in the area around Jodhpur that once constituted the princely state of Marwar. According to their caste traditions their original home was the Jaisalmer area but they left there because of a dispute with the ruling family'.⁷⁸ While grazing camel herds, they lived entirely on the milk of camel (needs to consume it immediately, can't be kept for long as the worms take over the milk soon) and some wild fruits like *kair*, *dasriya*, *kiploi*, etc. The Thoris were close to the Rebaris as proprietors of camels. They hired camels to find employment as convoys to caravans.⁷⁹ Thoris were mainly popular as thieves 'who will bring you either your enemy's head or the turban from it'.⁸⁰ These demarcations and variations in day-to-day life practices and occupations can be attributed to the limitations, posed by this physical space.

The Raikas narrate a mythological story about their origin.⁸¹ According to them, the first Raika was created by Lord Mahadev (Shiva), exclusively for looking after the first camel that his consort Parvati shaped from clay. As per the popular epic of Pabuji, Raika Harmal was instrumental in introducing the camel in Rajasthan. Since the time Pabuji got the reddish camel into Marwar, the Raikas became camel-breeders 'and later acquired the reputation of 'camel-riding messengers' and 'postmen'. Raikas received awards and laurels for bringing in messages and turbans of princes and warriors killed in battlefields'.⁸² Thus, the Raikas were the service pastoral nomads but were not in regular services. According to Ibbetson, 'they were skilled camel-keepers, which the Muslims were not, and a story goes that

once, when camel milk was prescribed for a Jodhpur princess at Akbar's court, no one could milk a she-camel except a Rahbari'.⁸³ Even today Raika community in particular continue to dominate in traditional camel raising, and increasingly in goat and sheep production.⁸⁴ Maru and Godwar are the two groups of Rajasthan raika. Maru Raikas are distributed throughout the state with thick concentrations around Jodhpur and in Pali district. Godwar Raikas are also known as Pitalia or Chalkia (British Gazetteers) and they inhabit in the southern part of district Pali, Jalore and Sirohi districts. Colonial period describe the Maru Raika as camel breeders and the Godwar Raika as sheep raisers.⁸⁵ However, such clear distinctions are a miss at work.

Through a careful study of archaeological remains, Leshnik has indicate at the pastoral nomadism in the regions of Tilwara and Bagor. To determine the patterns of mobility, range of movement and direction of migration, examination of lithic; non-lithic evidences and pottery has also been undertaken at Bagor.⁸⁶ It established that the inhabitants of Bagor were quite mobile and they regularly travelled to the south and south-east, therefore, Bagor lithics were made of both local and non-local material. The pastoral nomadism represents a mode of life that primarily dependent upon herding of animals and involved regular movements to new pasture lands. The needs of their animals (on which their livelihood is depends) are the important motivating forces in the life of traditional pastoral nomads, and the tracts they inhabit are those providing the kinds of fodder suitable to the species in the herd. Their periodic movements are occasioned by the need to find new pasture land when grazing is no longer possible in the area currently being visited.⁸⁷ 'Each year after rains, hundreds of thousands of shepherds migrate from Rajasthan into regions of greater forage. Their migration lasts 7-10 months on the average and spans distances between 500 and a 1000 miles. As a rule, the shepherds migrate collectively and move to a new camp location almost every day'.⁸⁸ 'Semi and fully itinerant members...take animals on migrations lasting from three to nine months'.⁸⁹ Moving from one grazing ground to another, rebaris eventually return to their homes before the rains. Their mobile camp is called *dang* (*dhung*) and it 'may consist of a 100 men, women and children, a similar number of camels and 7000-8000 sheep, resembles nothing as much as an entire village on the move'.⁹⁰

Salzman has also highlighted the organisation of the *dhung* which consisted of fifty families and up to ten thousand sheep.⁹¹ The management of the sheep and camel differs considerably as the camel pick selectively whereas the sheep are the voracious grazers.

The leader of the camp is called *Nambardar* and the second in command is known as *kamdar*. Both of them perform similar types of duties (establishing contacts with other shepherd herds, merchants, local landlords, farmers and officials and information gathering); *Kamdar* becomes active only when the *Nambardar* is away or unable to perform his duties. The leaders of the individual flocks that comprise the mobile camp are called *mukhiyas*. All the elders of the camp form the council for consultations and decision making regarding the market relations and external affairs and interaction, camp and flock management (security and watch-keeping, time for shearing, host and space for shearing etc.), details of migration such as route to be followed, distance to be travelled, rotations to graze the camel and sheep, camp formation and dissolution. The professional wool shearers called *lavas* are engaged to clip the wool. For meeting the food requirements of the flock the raikas mainly depend on food-gathering and hunting. They collect grains from villages after harvest. It has also been noticed that pastoral nomads subsisted largely on the dairy products of their animals, such as cheese, yogurt, and cheese curds, supplemented with meat from their animals as well as from hunting. House-keeping is an important task of the flock management and it's generally with the women.

Patron (*Jajman*)-client relationship

Pabuji is the protector hero (an incarnation of Lakshman) who got recognition for the Raikas. Thus, his worship is central for the Raika community in which the recitation of his heroic deeds and divine status is the central theme. Naik Bhopas are the principal singers of the *phad* (a scroll depicting life and deeds of Pabuji) and the painters of the Josi caste (mainly settled in southern Rajasthan) are dedicated artists to paint the *phad* scrolls. Tod depicted 'Bhopas as itinerant who travel from one village to another with their temple, an euphemism for the par'.⁹² It has been noticed that Raikas are patrons of the Naik Bhopas. Bhopas do not share the *dhani* (hamlet) with the Raikas but the latter are their principal patrons, because Pabu-ji has a special reverential value for the latter. The gifting of the *phad* to the narrator

is an important dimension of this patron-client relationship. Generally, for buying a *phad*, either, the community jointly raises the money or Raika caste council (panchayat) sanctions fund. To mark patronage, usually the name of the *dhani* and the date of purchase are recorded on the right side lower corner of *phad*. The inheritance of *phad* is also a common practice. The Bhopa family living near the Raika village is not performing for the same village everyday, therefore, they perform whenever they are invited by any host village. Here, it is evident that the Niak Bhopas were the free-lancer priests or entertainers who travelled with their mobile temple (*phad* scrolls) to give performances. But, their first commitment for performance is always reserved for the patron. The nature and need of bhopa services has made them a semi-nomadic group. With the changing times many of the bhopas have shifted their profession from *phad* singing to the labourer in mines, brick-kiln, industry etc.

In Rajasthan Gujar are also nomads as they take animals to pastures and forests. In Marwar also the Gujars graze animals. As per *Mardumsumari* they came in Marwar from Ajmer and therefore, most of their settlements are on the eastern side and on outside the villages. Bhats mention that the Gujars are an off-shot of Rajputs and therefore their *gotras* are similar to the later.⁹³ Another popular nomadic group is Sindhi. Amongst the Sindhis who lived in Marwar, Khadali Sindhi are natives of Khadal, an arid zone. The Khadalis were nomads who roam with their cattle in the forest and sustain themselves on the dairy products. Neither they make houses nor do they settle in villages. Generally, they live one or two miles away from villages/settlements. They make sheds in forest areas for milking animals and processing the dairy. A good number of them lived in Marwar. In all the seasons they live same occasionally changing locations.⁹⁴ Johiya (Johiya) of Ganganagar area (Rajasthan) are 'the chief Muslim pastoral tribe of a group collectively known as Rath.'⁹⁵ They are pastoralists who mainly bred cows and sheep, cultivated dry crops and migrated traditionally for three to nine months. Kaurava tribe was entirely nomadic that lived in the Dhat *thal*. The Census Report of nineteenth century doesn't mention it. They lived a settled life by making temporary huts with the widely available *pilu* grass. They constantly moved with their flocks and encamped on finding a pasture or spring. They rear camel, buffaloes, cow, and goats and sell them to

Charans and other merchants for making livings. They were known for peopling the desert through their delightful *amal-pani*.⁹⁶ Like Kaurava, the Dhatis also claim for Rajput origin. They also inhabit in Dhat desert. Dhatis cultivated some tracks of land but mainly depending on the pastoral activities. They bartered clarified butter (*ghi*) made from the produce of their flocks for grains and other necessities. They make *rabri* (porridge) from camel milk, as *ghi* cannot be extracted from it.⁹⁷ The tribe of Samaicha was close to Dhatis in its habits. They were popular because they never allowed their animal to die of disease (whenever the hope of recovery is dim they kill the animal).⁹⁸ The Rajars raid in the desert borders between Jaisalmer and Upper Sindh. They were cultivators, shepherds, and thieves.⁹⁹ Tod has described major cattle fairs of Marwar.¹⁰⁰ No doubt they all are of considerably greater antiquity in the region.¹⁰¹ The camel and horse figure prominently at Pushkar fair. Zebu oxen are the main animals traded at all animal fairs in Rajasthan.¹⁰² The founder of Bisnoi sect was Jambeshwar. He was also a pastoralist, who took animals out for grazing. Similarly, Karni Mata, a Caharani was also taking out sheep and goat for grazing. The khaps of the Kalbi/Pital are mainly named after the animals. Such as Boka, Malwi, kukal, Paan, Kaag, Tatiya, Harni, Bagada, Bichu, Kal, Muji etc.¹⁰³ Perhaps, in the past, they were related to these animals and insects in some or other way.

Rajasthan is rich in artistic traditions and home to a variety of relatively small semi-nomadic caste groups associated with performance. 'These performing communities- be the musicians, poets, comedians, snake-charmers, professional mimics, actors, or genealogist-historians are typically 'attached' to either high-or low-status patrons in a much-eroded but still-extant village economy called *jajmani*'.¹⁰⁴ All these communities of desert were also dependent on the drought animals for their day-to-day survival. Thus, the pastoral pursuits and nomadic endeavors were their necessary mannerisms/habits for subsistence.

Principal-agent relationship: Non-pastoral nomads:

The service nomads comprise of several hundred endogamous groups and they embrace a variety of occupations. This group incorporates groups like Gaduliya lohar (blacksmith and tinker), nats, bhopas and kalbeliays (snake-charmers, dancers and balladres),

Madari, Bisati, Churigar, Gawar-Gwarni (selling cosmetic items like rubber, *kajal*, *multani*, *bindi*, *sindur* etc.), *bhad-bhujjiya* (baker). Most of these service nomads also substantially 'depended on the wild animals and forest resources for their survival'.¹⁰⁵ They also produce craft-products and provide services. Amongst the service nomads, the Bhiols, VanVagaries and Bawaria are the groups that channelize a possible economic interaction between separate communities that are sedentary. The *Bawaria/bawariya* is one of the most popular non-pastoral nomadic community. The census of India 1881 has described them as a 'hunting community who derive their name from the word bawar or noose with which they snare the wild animals' and their skill in tracking wild animals is notorious.¹⁰⁶ With the introduction of the Indian Wildlife (Protection Act) of 1972 all types of hunts have been declared illegal, thus banning and criminalizing the traditional occupation of bawariyas. Demographically, the bawariya community is distributed in the districts of Ajmer, Alwar, Bharatpur, Bhilwara, Chittorgarh, Ganganagar, Jaipur, Jhunjhunu, Jodhpur, Nagpur, Pali, Sikar, Tonk and Udaipur.¹⁰⁷ Bawariya live in temporary shelters (*dera*). The criteria for selecting a base for *dera* is shade of a tree, availability of water, and accommodative landowners.

Artisans are the other highly mobile groups. Kalbelias are one such group who are recognized as snake-charmers. They are found throughout the Rajasthan. In Marwar, their numbers were high in Pali and Jodhpur. The seat of Kalbelia community is at village Dhikae in Jodhpur. They are mainly divided into two groups. One of these groups is the wanderers and they are identified by their ear piercing, in which they wear earrings made of copper or silver. They mainly earn their livelihood by begging and showing snake shows.¹⁰⁸ For the snake shows, they carry two bales balanced on a bamboo stick that is placed across the shoulders. They also focus on production of crafts¹⁰⁹ and do engage in hunt, gather and tend animals as per requirement of their mobile community. They eat *shiyal*, *lonki*, *sur*, *hiran*, *khargosh*, *jarakh*, *nahar*, *sadha*, *bhisa*, *murg*, *noliya*, *saanp*, *gooh*, *ghohra/ghoura*.¹¹⁰ All these are wild animals. They don't eat *mor*, *gaay*, *kabutar* and dead animals. As the snake is regarded as embodiment of god by various communities in Rajasthan, so the Kalbelias are regarded as the priest of snake. Kalbeliya believe in the mythological origin of their community.¹¹¹ Presently, they carry their make shift

snake shrine to the local neighbourhood and the families donate money and milk.

The Lohars are nomad iron-workers who always keep their carts. They travel between various villages' fabricating and repairing iron implements.¹¹² They also sell bullocks after doing *badi*.¹¹³ Lohars practice both Hinduism and Islam. The Lohars adhering to Hindism were Malwiya, Maru (Sikligar), Jangada and Lohar gaduliya. Deshi and Multani Lohars profess Islam.¹¹⁴ 'Hunter-gatherers, on the other hand, historically lived as separate communities that interacted with villagers in trade forest products, crafts, or labor for farm goods and crafts. Traveling artisans service providers have also had looser ties to the villages where they encamp'.¹¹⁵ Another popular artisan nomad group is Gawar (Gawariya). They specialise in beating the *munj* (a grass for making ropes), tying *sirkhiya* (sticks for making huts) and comb-making from the horn of buffalo. If they stay in any place for a while, their women go out in the nearby villages and sell combs.¹¹⁶ Thus, it is evident that these service nomads were very relevant for the village population in various ways and were contributing significantly.

Guilt and Shame:

Describing the nomads, Bharucha states 'Almost 90 percent of these groups consume carnivorous animals. The jackal is one of their ritual foods eaten during marriage, childbirth, or any other auspicious occasion. They are also known to consume fox and wild cat, even though they don't talk about these things...they also consume herbivorous ones like rabbit and deer'.¹¹⁷ It has been noticed that the sedentary groups look at the food habits of nomads with suspicion and they use the names of nomad communities in pejorative sense to convey or indicate at ill manners, unhygienic ways and misdoing. For example, the person who doesn't appear neat and tidy is called *kanjar* or *dum*. Similarly, the ones who often go out without information are referred as *banjara/bawariyo*. The black complexioned are called as *dum*, *bhadbhujiyo*, *lohar etc.* Naughty kids and the grownups who don't abide by the advice of the elder ones in family or societal norms are called *nakta* (the nose cut, meaning the one without sense of name and shame). Historical evidences also indicate that nomadism has been a form of punishment.¹¹⁸ Demining the nomadic ways, the sedentary society has termed the rebaris as *bhut* (ghost). As the

entrance of their houses opens towards the forest, they don't celebrate festivals on the prescribed *tithi*, they don't do perform the post-death ceremony of *Pipal chokha and dharma-karam*, they always live in forest and don't take bath and their looks are horrifying.¹¹⁹ Similarly, any person who is not abiding by the family celebrations and rituals of cleaning etc are called as *rebaris*. Thus, it can be proposed that in order to generate a sense of shame and guilt and to build a psychological pressure for keeping the social actors in group-cohesion the names of the nomads are regularly used as cultural sufferings, which conveys the meaning of savage, violator, unpleasant etc, which are unacceptable and punishable.

Dominance without hegemony: Bards

The question- 'Who is superior?' The king or the priest has always been central to the Indian sociology.¹²⁰ In this debate the Bhats put forward the claim of a third class of person, i.e. bards (record keepers of male line of individual families). There are two types of bhats namely, the *Mukhbancha* Bhats (relies on memory for oral recitation) and the *Pothibancha* Bhat (maintain meticulously written records). Formally, the bhats were acrobats. Komal Kothari states that 'Mukhbancha Bhats, are from the acrobat communities, such as the Nat, the Rajnat, and the Badi. These acrobats recite the genealogies of low-caste communities like the Meghwals...while the Badis operate in the western Desert zone, the Nats function in other parts of the state'.¹²¹ They demonstrate their supremacy as skilled poets and praise-singers, without whom the king is nothing. Bhat were undeniable political actors who praised the king and established the authority and legitimacy of later.

Bards have been a crucial feature of Rajasthan's political life. In 'taking patrons' names - that is, in praising genealogies and histories- Bhats argue that they give their patron meaning (matlab) and history (itihās), and that they make them happy and even immortal (amar). In the past, bards possessed the power to make or break kingly reputations, to guard or besmirch kingly honour, and thus literally to forge royal identity. As curators of collective memories, skilled praise-singers vested kings with noble lineages stretching back to the sun and moon. If they felt that their services were not adequately valued or rewarded they had the power to tell the world that their lords were

mere pretenders and their titles false or illegitimate. Bhats, don't conceive themselves as inferior dependants of kings. Rather, they advertise that the patrons are dependent on their services. In these terms, a patron's gifts are not signs of lordly supremacy. Rather, they are a tribute and thus an implicit acknowledgement of bardic value.¹²² Be it lord Ram or Man singh, both are unstable creation that springs out from the rich imagination of the bard. In these terms, the bards are the guardians of the kingly reputations, history, and even truth itself and they stand at the centre of the traditional Hindu polity. 'Bhats, for example, when not wandering, traditionally perform for a formerly untouchable, or Dalit, caste of leather-workers referred to as Bhambhis. As multi-talented bards, Bhats keep Bhambhis' genealogies and histories, but they also poetically praise and entertain their patrons with jokes, music, stories, and dramas. But one also finds high-status bards in Rajasthan- often referred to by the title Charan - who provide their services to persons claiming kingly or warrior status'.¹²³

On the other hand, the Charans of Rajasthan were the wandering minstrels and they do not claim a connection to ancient Vedic traditions nor to priesthood. Immersed in Rajasthan's oral traditions, Charans commemorated the battlefield kings and nobles, typically in an archaic dialect of Marwari. Charans received land-grants from their kingly patrons in exchange for their services and were thus akin to landed nobility.¹²⁴ Many Charans were primarily herders and only poets 'on the side'. The most famous Charani of the medieval times is Karni Mata. Charans were also riding into battle-fields with their lords, in order to stimulate their kingly patrons into heroic action through their compositions. Charans, claim to be Kashtriya as they accompany in the battle, which is opposed to the Brahmanical status. During colonial period, Charans continued to perform their longstanding profession- as witness or guarantor. Some were also acting as guarantors of the security of caravan conveying goods in transit. Charans guaranteed the security of contracts and safety of goods in transit through practice of *traga* (threat of self-mutilation).¹²⁵

So, very clearly both bhats and Charans are not claiming priestly status for themselves because 'they wield such power over language and representation, are in some regards superior to both kings and

priests'.¹²⁶ They also served as messengers between the king and their allies, military recruits and to the tribal forest population. They suited best for these jobs as bards could travel with immunity in areas where no one else could venture safely. Now a days the elite and the landed bards tied to the king had abandoned their traditional profession and they tend their flocks and lands and are also turning to new professions like medicine and law.¹²⁷ The destruction of the bardic services in Rajasthan is result of long term changes that happened over several centuries. Post-independence engagements of bhats have been many such as puppeteers, singers of political parties, guardians of local hindu identity etc.¹²⁸ Besides, the bhats and charans there are other genealogists (oral) also in the region of Rajasthan. The modern times have pushed these oral genealogists into dual identities. They do cross the boundaries of time, profession and space for survival. The bhats have taken up the profession of Puppeteers and they try to hide their profession of puppeteer. These bhats are mainly from Nagaur, Sikar, Kishangarh, Ajmer and Churu. 'till quite recently, the puppeteers were primarily identified as nats, who even today are identified with acrobatics'.¹²⁹ The keepers of the Kavad¹³⁰ tradition are specifically identified as genealogists in Govindgarh, near Ajmer and 'panegyric poets for the Jassa Bhati community, their prime patrons'.¹³¹ Generally, they keep their profession of kavad recitation hidden from their patrons.

The Pavia community of Sirohi region is also a nomadic community. They live in makeshift dwellings. Their name is acquired from a sarangi-like instrument which they use while singing their songs on the lives of mythical king such as Harishchandra and saints like Malaygir. The Pavias go from house to house singing the songs before the break of dawn, during winter months and as payment receive money, food and woollen quilts. Their other profession is bone-collection that they hide. During the winter months, they make Sirohi their base and earn by singing in the villages. Other than this throughout the year they wander for the bone-collection. Dakot is another community that engages in performance of the brahmanical ritual functions for the low-caste communities and they travel long-distances for collection of grains, money and oil, mainly as the pacifiers of the Shani-dev. When they move out of their native habitation they perform the functions of brahmin wearing *janeu* (holy thread). Thus,

we see these wandering performers/nomads (puppeteers, bhat-nat, charan, pavia, dakot etc.) are not only service nomads they are also entertainers and their engagements are multi-layered and vivid.

Kamad (or *Kamadiya*) was a community of wandering minstrels or jugglers who sing hymns in praise of Baba Ramdeo of Marwar like Bhopas and *juharve* singers. They worship footprints of the saint. The devotional singers of the Kamad and Meghwal communities purpose that the figure appearing in their compositions as *Nikalank avatar* or Kalki, is Ramdeo himself who had already descended (*avtarit huai hai*) once in the *kaljug* to help untouchables and low caste devotees.¹³² Two fairs are organized at the shrine of the saint. The cult is popular among the untouchables, such as Bhambi (Meghwal), Regar, Berwa, Chamar, Raikas, etc. most of them are leather-workers, pastoralists and weavers. In popular culture, Ramdeo, the Pir of Runicha was regarded as a 'god of the pariahs' (*dhedhon ka deo*). Grave (*samadhi*) of saint is the main object for the cult followers. Both Hindus and Muslims worship the deity alike with invocations like Ramdeo-Pir or Ramshah-Pir.

Skill as Capital:

According to the government of Rajasthan, there are 32 nomadic tribes, which include Banjara, Rebari, Sansi, Kanjar, Gadia Lohar, and Satia, among others. However, there are approximately eighty different types of nomads in Rajasthan which includes different communities like Jogi (snake charmer and *jadi-buti* peddler), Mirasi (*bhand-* story teller & *bharupiya-* imposter) Kalbelia, Ghattiwal, Kuchbandia, Bansdewal, Gadolia Luhar, Sansi (unskilled labour) etc. As per *Mardumshumari*, Dholi (dhol beaters), Dhadhi (Sarangi players), Manganiyar (Singers, a off-shot of Dholi), Fadali (fadal players), Kalawant/Qawaal, Langa (Manganiyas of Sindhis), Patar, Bhagtan, Kanchani, Hijara, Kisban, Satiya were the singer groups.¹³³ The group of entertainers consisted of Nut, Bhanmati, Bajigar, Madari, Bharupiya.

Negotiations of Conflicts:

Gadit community specialised in transport activities. They used carts for transporting large numbers of goods from the coastal towns (Bhavnagr and Ghogha harbour) to Pali. Further, they loaded the goods on camel and took them to the main land of Hindustan. Thus,

they specialized in both animal laden and cart transportation. Gadits living in Malwa and Gujarat were known as Nagouri.¹³⁴ The en-route security of caravan was ensured by Meena (in Marwar) and Kohlis (in Gujarat), which generally consisted of hundred carts.¹³⁵ Gadits were keeping security in place for transporting the goods. So there was little scope for the en-route loss of goods. Even then, if the caravan was raided, then the Gadit got the Mahzarnama registered in presence of Chaudhri and Jagirdar and handed it over to the traders. It was mainly to state that their conflict is registered with the administration. They constantly travelled between Marwar and Gujarat/main land Hindustan. From Marwar they exported wool, cotton and opium and imported edibles, dry fruits and cloth.¹³⁶

Prior to the nineteenth century in Marwar state there was a separate court to resolve the matters related to the *Khat-darshan* communities called *Khat-darshan* Court. The *Khat-darshan* community included ascetics of Hindus, Jains and Muslim saints and fakirs. Along with these communities, the Brahmans and Charans were also included in this group.¹³⁷ The communities that have been classified under this group are Jogi, Nath, Masaniye Jogi, Kalbeliye, Aoghad, Aghori, Rawal, Jangam, Sewada, Dhundhiya Tola, Smegee (they don't stay in any place for more than twenty-seven days), Tera panthi, Sanyasi, Shami Dasnami, Gharbari Gusai, Bairagi, Goswami, Sanyasi Tri-dandi, Khakhi, Saadh, Kabir-Panthi, Niranjani Sadhu, Ram-snehi, Dadupanthi, Naga, Satnami, Nanag-Shahi Sadh(Nanak-shahi), Fakir, Pujari, Sewag, Charan, Motisar, Rawal, Bhat, Mirasi, Dom. All these communities are religious groups. *Khat* in Rajsthani means an action that happened in a blink of eye. Perhaps, therefore these communities were classified as *Khat-darshan* as they all are either, ascetics, or wandered, who generally are untraceable.

Conclusion:

'India was an information-rich society. From an early period large proportions of the population travelled long distances for in connection with marriage, pilgrimage, and networks of trade and marketing. Travelling sufi mystics or Hindu ascetics on pilgrimage carried large quantities of information...(as) periodic migrants'.¹³⁸ Similarly, the nomads are also huge repositories of traditional knowledge and mechanisms of survival. Therefore, the spatial dimension of migration varies from region to region, with alternative strategies applicable

according to the species to be migrated out for travelling relative distances and to make potential benefits.¹³⁹ The modern day governments are making sedentary lifestyle indirectly a mandatory element of society which is essential for availing the state facilities. Historically, 'Sedentarization is not always a large-scale collective event. In some cases, individuals, families, and small groups drop out of nomadic life and settle. The destinies of those who settle as landlords and those who settle as agricultural laborers are starkly different'.¹⁴⁰ The essentialism and reductionism pushed down by the governments is a distortion of nomadism. 'to understand nomadism truly, we must grasp its dependence on human objectives and upon multiple social, cultural, and environmental circumstances and thus appreciate its variability, its malleability, and its impermanence'.¹⁴¹ 'In the Great Thar Desert of northwest India, and throughout Rajasthan State as a whole, pastoralists are being squeezed by a paucity of essential resources. Pasture and water, necessities of pastoral production, are less and less available. The combined pressure of increased and increasing human population, agricultural cultivation, forest reserve, and livestock numbers, is reaching a bursting point, and it is the pastoral livestock industry that is at the point of bursting'.¹⁴² The closing of India-Pakistan border is another important factor that is hampering the nomad-pastorals as it cut-off access to the water rich Sind and Punjab, leaving pastoralists of the Great Thar Desert, mainly of Barmer and Jaisalmer Districts, without traditional dry season pastures. It forces them to turn in other directions to take up migrations of greater distances. The rise in population and livestock density per km. is another important factor for squeezing of the pastures. There are debates amongst the scholars about the pure nomadism, which is another question to look at.

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- ¹¹ Raczek, 2011:24.
- ¹² Berland, 1983:21.
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- ¹⁴ Salzman, 2002:246.
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- ¹⁶ Choudhary, 2017.
- ¹⁷ Wink, 1999:165.
- ¹⁸ *ibid*
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- ²³ Salzman, 1986:50.
- ²⁴ Bayly, 1983: 221.
- ²⁵ Habib, 1990: 10.
- ²⁶ Bharucha, 2003:53.
- ²⁷ Raychaudhuri, 1982:325-359.
- ²⁸ Barani, 5.
- ²⁹ Badauni, 1973:vol. I: 477, vol. II: 240.
- ³⁰ Varady, 1979:3.
- ³¹ Ibbetson, 1980:63.
- ³² Tavernier, 33 & 35. Irfan Habib suggest the name is misprinted in his text as “manaris”. The traveler is talking of the carriers. For further reference see, I. Habib, ‘Merchant Communities’, 1990:7.
- ³³ Ibbetson, He says that the Labans are generally called Banjaras in eastern district and Labana in the whole of Punjab proper.
- ³⁴ Gahlot, 1891:443.
- ³⁵ Various sources tell us about the oxen used by Banjara as means of transportation. ‘The Banjaras load the oxen called Balad’. (Jagdish Gahlot, Marwar Census Report, 1891:443). ‘They carry goods on back of their bullocks’ (Jahangir, Tuzuk-i-Jahangiri, ed. Saiyid Ahmed,

Ghazipur and Aligarh, 1863-64:345). 'They give an ox a load weighing 300 or 350 livers' (Tavernier, 32). 'They bring the drug hither in small caravan of 10-12 oxen' (Francis Buchanan, 203). 'These people go desperately, driving their laden Oxen before them' (Mundy, 96). 'I have seen them with drovers of 500 bullocks' (Russell, 169).

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- ⁴⁶ *Arzdasht, written by Amil Nain Sukh of Pargana Sambhari, dt., Phagun vadi 6, vs 1766/1709 AD.*
- ⁴⁷ *Amber Record written by Gokal Das Ramji from Pargana Rewari, dt., Fagun sudi 8, vs 1723/1666 AD.*
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- ⁴⁹ *Tavernier, 32; Bajekal, 468; Gahlot, 443; Elliot, 55; Mundy, 96.*
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- ⁵⁰ *Mundy, 95.*
- ⁵¹ *ibid.*
- ⁵² *Elliot, 55.*
- ⁵³ *Buchanan, 204-206.*
- ⁵⁴ *Chitti of Ajay Raj from Kolta, dt., Kati vadi 5, vs 1723/1666 AD.*
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- ⁵⁷ Amber Record written by Sanghi Kalyan Das to Ramchand, dt., Chait vadi 13, vs 1719/1662 AD.
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- ⁶⁰ For details see, Choudhary, 2018.
- ⁶¹ Elliot, 1869:56.
- ⁶² Chakravarti, 2002:193.
- ⁶³ Salzman, 2002:254.
- ⁶⁴ Varady, 1979:11-18.
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- ⁶⁶ Gommans, 1998.
- ⁶⁷ Agrawal, 1993:265.
- ⁶⁸ Smith, 1991: 4.
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- ⁷⁰ Srivastava, 1994:591.
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- ⁷⁵ Ibid., 237.
- ⁷⁶ Ibid., 1:194.
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- ⁹³ *Mardumsumari, p. 44-5.*
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- ⁹⁵ *Casimir, 1996:156.*
- ⁹⁶ *Tod, 3:1295.*
- ⁹⁷ *Ibid.*
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- ⁹⁹ *Ibid., 1299.*
- ¹⁰⁰ *Ibid., 129.*
- ¹⁰¹ *Lodrick, 1984:218.*
- ¹⁰² *Ibid, 219.*
- ¹⁰³ *Mardumsumari, 108.*
- ¹⁰⁴ *Snodgrass, 2004:266.*
- ¹⁰⁵ *Malhotra, 1983.*
- ¹⁰⁶ *Dutt, 2004.*
- ¹⁰⁷ *Singh, 1992.*
- ¹⁰⁸ *Mardumshumari, 248.*
- ¹⁰⁹ *Mainly making the brush to clean the weaves and some weaving tools. Mardumshumari, 250.*
- ¹¹⁰ *Mardumshumari, 250.*
- ¹¹¹ *Mardumshumari, 249. As per them the Pandav prince-Arjun married a Nagkanya (snake girl) and the son born out of this union was called Naga. After many years when Arjun met Naga, he didn't accept him as his son. Thus, Naga went into forest and lived as a nomad. As he was son of a nagin, thus he knew the art of rescuing from snake-bite and could remove the effect of poison.*
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- ¹²⁵ *Bayly*, 1999:87 and *Tambs-Lyche*, 1997, chapter 7.
- ¹²⁶ *Snodgrass*, 2004:282.
- ¹²⁷ *Tambs-Lyche*, 1997: 174.
- ¹²⁸ *Snodgrass*, 2004:280.
- ¹²⁹ *Bharucha*, 2003:208.
- ¹³⁰ *The tradition keepers carry a miniature wooden temple which is in shape of a cupboard about one and half feet long and about ten to twelve inches wide with large flaps that are hinged together. The indoors are painted with figures of deities, mythical and sacred figures, gods and goddesses. They improvise their recitations as per the patron and do include the local saints and deities as per the requirements of the audience, like they invoke Dhanna Bhagat when they recite for the Jat community or the agriculturist communities. Similarly, Pipa Bhagat and Sen Bhagat are invoked for the Chippa community and the Nai or barbar community, respectively.*
- ¹³¹ *Bharucha*, 2003:210.
- ¹³² *Khan*, 1996.
- ¹³³ *Mardumshumari*, 363-392.
- ¹³⁴ *Mardumshumari*, 76.
- ¹³⁵ *Mardumshumari*, 74.
- ¹³⁶ *Mardumshumari*, 75.
- ¹³⁷ *Mardumshumari*, 235.
- ¹³⁸ *Bayly*, 1993.
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Rang Mahal Culture : Emerging Picture in Hanumangarh District Rajasthan

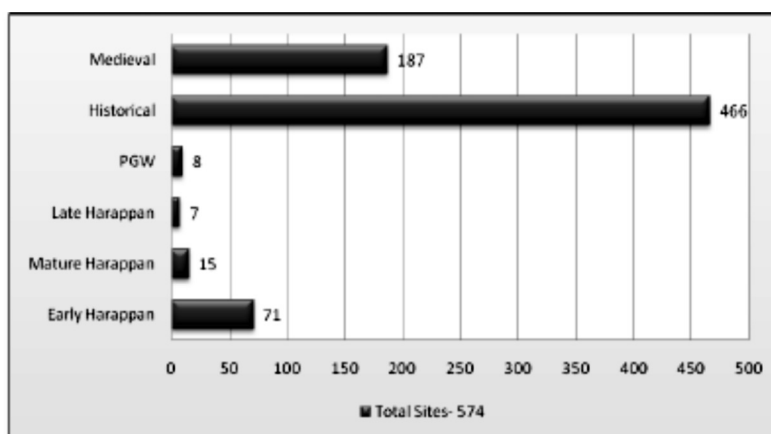
Vikas Pawar

The present researcher surveyed the Hanumangarh region for his Ph.D. assignment as well as the peripheral area including Sirsa district of Haryana state and Firozpur district of Punjab state and Churu, Sri Ganga Nagar, and Sikar districts of Rajasthan state for a better understanding of the region as well as research orient aspect. The present researcher carried out a village to village survey of Hanumangarh district, yet one of the primary objective of this expedition was to define the presence of Harappan culture sites around the Kalibangan (earlier known site) or to understand the origin, development, and expansion of the early farming cultures i.e. Harappan culture in the region and another aspect to knowing about the settlement pattern of ancient culture from earliest to medieval times. The archaeological materials collected during the survey were again studied for the betterment of this particular pottery (Rang Mahal Pottery) or resolved the prime question which were raised during the survey. After that a recent re-examination of some of the material collected from the Hanumangarh district reveals that the pottery those have a vast variety of geometric design, painted design, rich variety of the pottery and metallic sound of the pottery not always Harappan pottery. In the first view or observation painted motifs as well as rim forms of the pottery collected from the sites related to Rang Mahal Culture or historical period were akin to Harappan pottery.

During the village to village survey, it was noticed that the area was densely populated and the site spread all over the region in this period. During this phase total number of the site was 466 and most of these (346) were located in the sandy area (See Figure No. 1). The total floor area occupied during this period was 2069.9 hec but average size of settlement is only 4.44 hec (Pawar 2012:177).

Settlement Data for the Historical Times
(Estimates of settled area)

Total Sites known	466
Sites with known size estimated	371
Sites with unknown sizes	95
Settled area of sites with known size	1648
Estimated settled area of sites with unknown size (hec.)	421.90
hec.Estimated total settled area (hec.)	2069.90
hec.Average site size (hec.)	4.44 hec.



Histogram showing cultural distribution of sites in Hanumangarh District (after Pawar 2012:170)

The increasing number of sites rapidly might be the result of many historical events like war, migration, disease, etc. The region under the study was thickly populated and sites are found located in all pockets because of more favourable climatic conditions like sufficient rain and water in the Ghaggar river as observed by the excavator of Rang Mahal site also. The sites those have situated near the stream or water channel were big in size (average size of the site is 06 hec.) and flourished a long time otherwise the site those have situated in sandy area a cultural break was noticed and average size of site was 3.58 hec.

Ceramic

Firstly here review the findings of the site of Rang Mahal after

the excavation by Hanna Rydh for further debate. Rang Mahal (29.34N, 73.96E) is a village as well as an archaeological site where Saraswati and Drishwati river met, situated in Suratgarh, Sri Ganga Nagar district of Rajasthan. The site is situated eastern side of the river. It was excavated by the Swedish Archaeological Expedition, during 1952-54. After that the excavation of Rang Mahal site, Rang Mahal Ware name frequently used by the scholar for this type of pottery in the region and outside. The first settlement was laid around A.D. 250 during the Kushana period and flourished up to the sixth or seventh century A.D. (Rydh 1959: 178-181). During excavations, coins of Kanishka III, besides the Murundas and three earlier coins of Kanishka I, Huvishka and Vasudeva and a seal palaeographically datable to A.D. 300 have been found. Excavation has revealed eight structural phases. The structures were built of mud bricks of varying sizes but the normal size was about 32 x 23 x 7 cm. The bricks were laid in the English bond system. The floors were paved with mud bricks. The houses were rectangular with a north-south orientation. The site is famous for the manufacture of typical ceramic industry termed as RMW culture. This distinctive pottery is wheel-made, reddish or pinkish in colour. The types include globular or oval jars and *handi* with pronounced rims, externally rusticated showing wavy ribs. In some cases the shoulder and the neck are painted in a black-on-red polished surface, other types are spouted vase, sprinkler, cooking vessels, storage jars, beaker with or without handle, bowls of different varieties, lamp, incense-burner, etc. A few carinated *handis* have textile marks on the body. Moulded pottery is represented by the bowl and miniature basin. The decorations on the pottery are applied and incised patterns and paintings. The cultural assemblage also includes figurines in faience, terracotta animal figurines, carts and wheels, weights, balls, flesh-rubbers, discs, dice, votive tanks, potters stamps, pendants, ear-ornaments, beads of coral, paste, lapis lazuli and shell; rotary querns, mullers, pestles and bone and iron objects.

Ceramic Interpretation

Uesugi (2014: 125-151) introduces a fresh data and analysis the time based on radiocarbon dating and ceramic found from the sites like Farmana (district Rohtak, Haryana), Asthal Bohar Majra (district Rohtak, Haryana), Dabri Ratan/Dabli Ratthan (district, Hanumangarh, Rajasthan) and Kanmer (Gujarat), suggesting the first millennium AD.

Site of Bohar Majra (BMR) located 5km east to Rohtak was excavated under salvage operation as the same was being destroyed due to development work. A team of Chandigarh Circle of the Survey in overall direction of V.C. Sharma, conducted excavation at the site (IAR 2013-14:39-43). Important finding of the excavation is comprises of hundreds of crucibles, coin moulds, moulds of beads, etc. On the basis of the structural remains, antiquities, the site is datable to the Gurjara-Pratihara period. Occurrence of crucibles and moulds in profusion suggest that the site was used as a Mint. The excavation team not claimed any sherd of Rang Mahal type pottery those suggested by Uesugi in his research paper. This type of contradictory theory from time to time by many researchers has a problem for new researchers and they choose a middle way for the naming of the cultural terminology such as early historical/historical/early medieval which is not good for further analysis.

From the archaeological point of view, as far as Haryana is concerned, the ceramic characters related to Rang Mahal culture are marked as early historical or historical periods. Its direct relation depends on the fact that such archaeological sites of Hansi (Sharma 2005- 06), Agroha (IAR 1979-79:68-69, 1979-80:31, 1980-81:15-16; Srivastava 1999), Khokhrakot (Omanand Saraswati 1979; Hoernle 1881; IAR 1986-87:34-36; Sahni 1945; Kumar 1992), Naurangabad (Sengar 2004-05), in Haryana have not been fully excavated or their complete reports have not been published yet.

In Rajasthan, this type of cultural sequence had started with the excavation of Rangmahal archaeological site in 1950 AD by Hanna Rydh. After that this cultural sequence or terminology used often by researchers in the study area and adjoining circumferences.

Before the survey and after that many research papers and excavation reports were published by different agencies time to time and terminology used for the Rang Mahal ceramic such as Mauryan period, Sunga period, Kushana period, post-Kushana period, Gupta period, early historical period, Historical period, early Medieval period and many more are universally used in the archaeological chronology especially northern India. All the M. Phil and Ph.D. works and even in archaeological survey of India reports those related to field survey these words frequently used by scholars. As archaeologists or historians can expect all ceramics accredited to one name i.e. Rang

Mahal. If we accept the single name for determining the ceramics then how to calculate its socio-cultural variation. We need more excavation and more investigation into the span of the time period of the entire region as a whole is needed to build up a better understanding of material and goods of all activities, socio-cultural and economic way of the people who are the narrative of this time period.

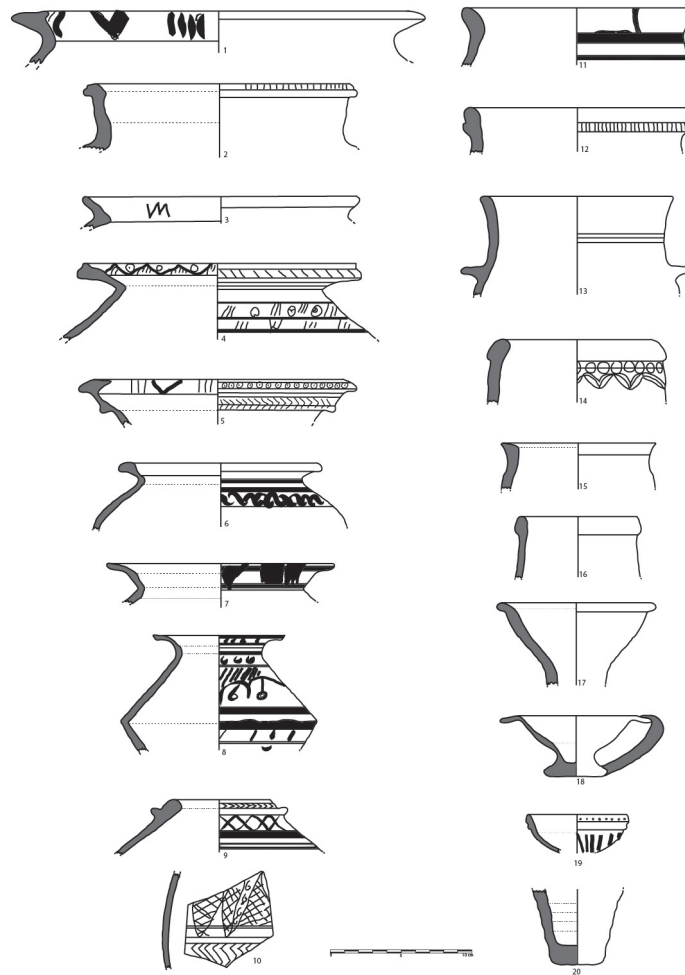


Fig. Rangmahal Pottery.



Fig. Rangmahal Pottery.

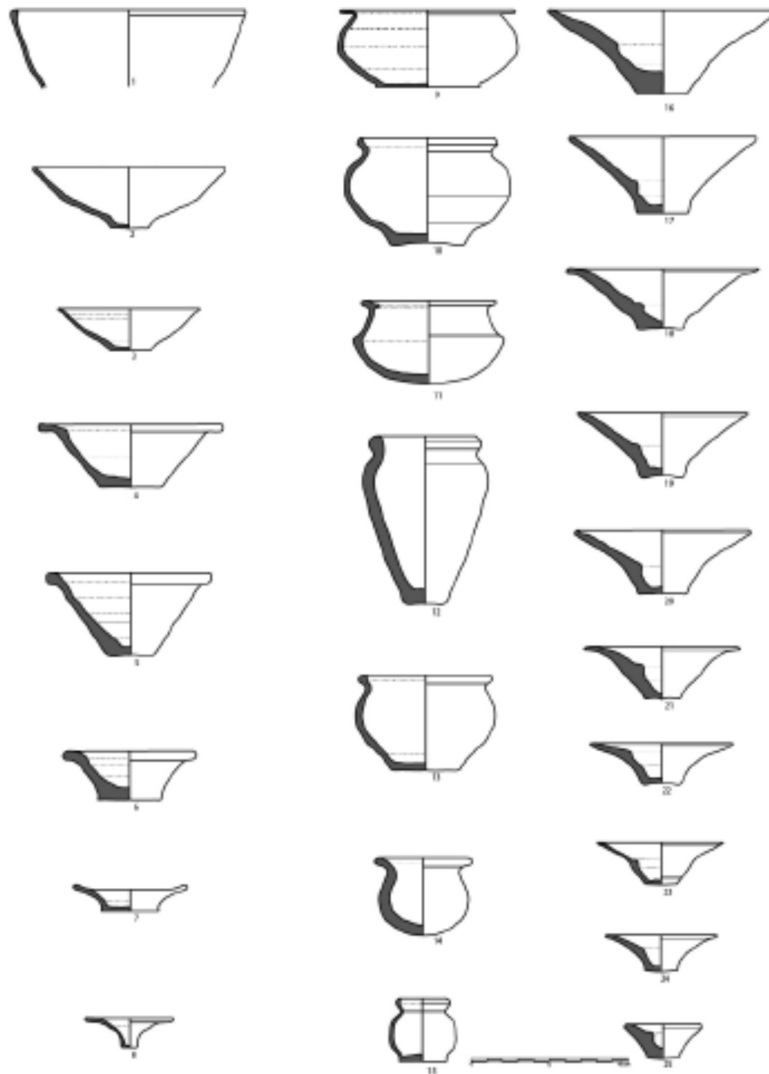
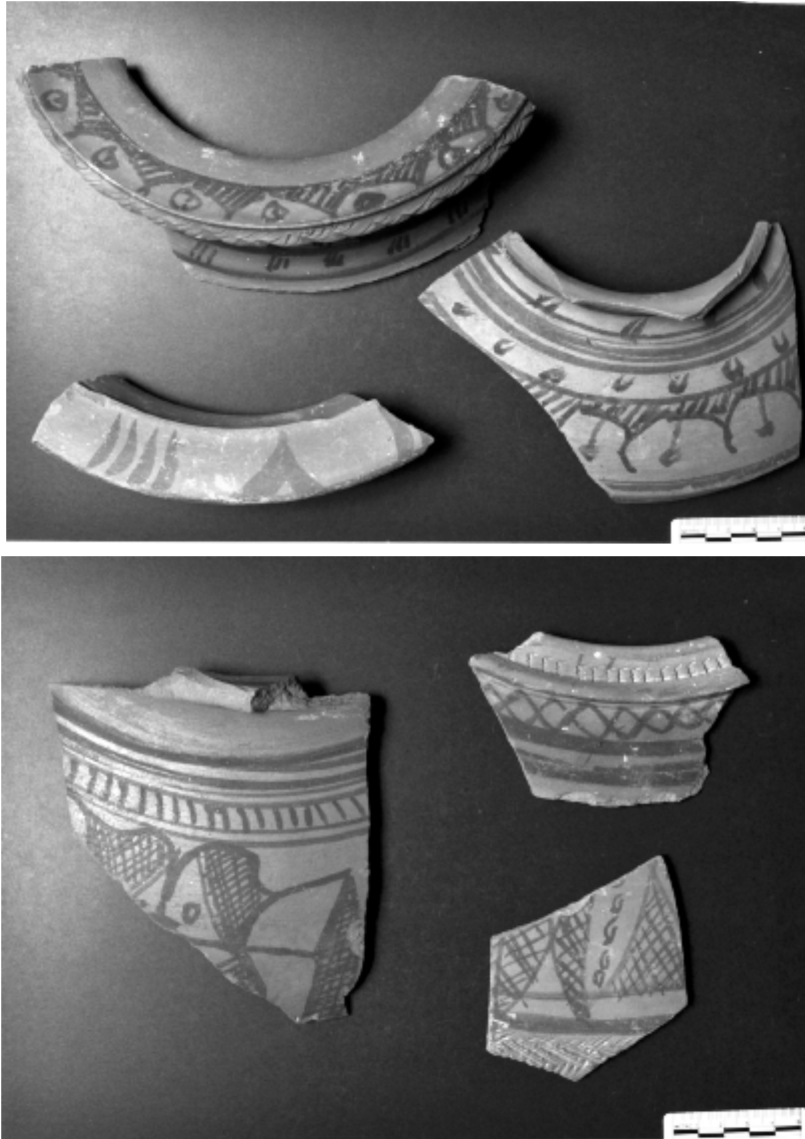


Fig. Rangmahal Pottery.



Rangmahal Pottery

Study and Analysis of Early Rock Art in Hadoti Region

Virendra Sharma

The Hadoti or Harauti Plateau, located in south eastern Rajasthan, is comprised of Bundi, Kota, Baran, Jhalawar Districts and the eastern part of Bhilwara District . In this zone, a large number of researchers have explored and documented numerous rock art shelters and paintings.

Early Rock Art of Harauti Plateau

The study of early rock paintings found in the Harauti Plateau suggests that the rock paintings of iconic and non iconic categories were started from the beginning of rock art and continued up to the Historical period. In this area, depictions of intricate pattern designs were found at Chapria, Hathitol and Ramtol. At Chapria, an intricate pattern design is drawn on the wall portion of a rock shelter in red ochre. On the basis of style, this design was painted during the initial stages of rock art and it can be dated to the non iconic category and suggests the initial or possibly the earliest efforts in the rock art in the region. They were drawn on the original surface of the wall and it is superimposed by younger rock paintings of the later phases. Other intricate pattern designs found at Ramtol and Hathitol were drawn during the early phase and suggest about the initial efforts whereas the geometric pattern design at Bhimlat was drawn during creative phase of the Mesolithic period which was represented by the depictions of the animal figures profusely decorated with similar kind of designs found in the rock art sites of India. The animal figures in life size proportions and in naturalistic outlines found in the Hadoti Plateau suggests that they were drawn right from the beginning of rock art. The body portion of the animal figures was sometimes decorated with or without intricate or geometric pattern designs. Similar depictions of

animal figures were found at many rock art sites such as Golpur, Chamalia Nala, Gopichand ka Chaja, Chapria and so forth in the Harauti Plateau. At some of these sites, the body portion of the animal figures was not decorated with any designs and sometimes they were superimposed by those of later phases. Depictions of wild ass figures were also drawn with dark red ochre in naturalistic outlines. These may represent the first known depictions of wild ass figures in Indian rock art as they have not been reported elsewhere. These animal figures were superimposed by a humped bull figure. All these animal figures were drawn without any decorations in their body portions. Based on style, the wild ass possibly belongs to the earliest iconic category whereas the superimposed humped bull figure probably belongs to the agriculturists and cattle keepers phase.

Depiction of a wild boar is drawn in a single outline and painted in dark red ochre. It was painted naturalistically with a thin brush according to the body proportions of the animals. The hair on the mane of the wild boar is shown as erected and the canine teeth are also shown protruding from its mouth. The style used in the depiction of this wild boar figure possibly suggests the skill in the early stages of animal figure depiction . It is superimposed by a deer figure which is also drawn in dark red ochre and in single outlines with a thick brush and it is superimposed on an animal figure which resembles a fox. There is a depiction of another wild boar painted in a similar manner and superimposed by another deer figure, the former again suggesting an initial stage of animal painting style .

Depictions of a lion, wolf and a deer were painted in red ochre and they were also drawn in naturalistic outlines were found at Chamalia Nala in Kota District of Rajasthan. Their style suggests that they were drawn during early stages of the depiction of animal figures in this region. These animal figures are covered with patina and they were not superimposed by any other figures. There are also life size depictions of a Nilgai (Antelope) figure in naturalistic outlines and painted in red ochre. The body portion of this animal figure is left blank without filling any decorations. The back portion of this animal figure is faded. It has horn like projections over the head. It is painted on the wall portion of a rock shelter. Similar animal figures were drawn during the earliest phase of rock paintings and it was found at

Gopichand Ka Chhaja. Similar depictions of Nilgai figures are also found at rock art sites such as Bakan and Golpur in Harauti Plateau.

Depictions of Monkey (langur) figures were drawn in naturalistic outlines and they were painted in red ochre were found in one of the rock shelters at Chapria. They were shown in moving posture. The style of the Monkey figures suggests about the early efforts of the prehistoric rock painters. During the subsequent stages of rock art the size of the animal figures was reduced, but remained naturalistic. But the body portion of the animal figures was decorated with intricate as well as geometric pattern designs. Similar depictions of animal figures in naturalistic outlines and the body portion decorated with intricate or geometric pattern designs were found at rock art sites namely Bakan, Dolamari ka Tol and Bhimlat. Sometimes these animal figures were found superimposed by the rock paintings of the subsequent periods. Similar depictions of superimpositions were found at few rock art sites namely Bakan and Dolamari ka Tol. Similar depictions of animal figures, aquatic and bird figures drawn during the creative phase of the Mesolithic period, where one can find similar depictions drawn profusely and were found at many rock art sites in central India such as Bhimbetka, Kathotia, Firengi, etc.

Depictions of bird figures such as a vulture and a bird similar to that of an Emu were found at two rock art sites namely Bakan and Dolamari ka Tol respectively. Depiction of a vulture figure was drawn naturalistically and it was painted in bright red ochre. Body portion of this bird figure was decorated with a design consisting of lines was shown as flying was found at Bakan. Similar depictions of bird figures were drawn during the creative phase of Mesolithic period. Depiction of an unidentified bird figure is partly drawn in outlines as well as in flat wash. Legs of this figure are clearly visible but they are slender when they are compared to the body portion of this figure. It is similar to that of an Emu bird. The head and neck portion of this figure are drawn in flat wash and the body portion is bulky and decorated with geometric pattern designs. It was probably drawn during the creative phase of Mesolithic period. Similar depiction of a bird figure was also found at rock art sites namely Kalakui and Tipatia in Kota District of Rajasthan and it was claimed as that of an Ostrich. Depictions of aquatic creatures drawn during the creative phase of Mesolithic period were also found. They were found at two rock art sites namely

Chattaneshwar and Golpur. Depiction of a fish figure was found on the ceiling portion of a rock shelter was found at Chattaneshwar. The body portion of this figure is decorated with geometric pattern design and it was drawn in naturalistic outlines. Depiction of a tortoise figure was found at Golpur, a rock art site in Bundi District. The body portion of this figure is decorated with a design consisting of wavy lines. Similar depictions of paintings were drawn during the creative phase of Mesolithic period.

During the late Mesolithic phase the body portion of the animal figures was further reduced but remained in naturalistic outlines. The Body portion of the animal figures was decorated with line, wavy, horizontal drawings and a few were decorated with geometric pattern designs. Similar depictions of animal figures were found at various rock art sites such as Gopichand ka Chaja, Golpur, Dolamari Ka Tol etc are located in Harauti Plateau. But during the late Mesolithic phase depictions of animal figures at sometimes were drawn in life size proportions. Similar depictions of animal figures were found at few rock art sites namely, Bhimlat, Dolamari Ka Tol, Gararda and Chattaneshwar. Depictions of animal figures in x ray style were drawn during the Mesolithic period onwards and continued right up to the Historical period. During the Mesolithic period depictions of animal figures in x ray style were shown with internal organs such as intestines, lungs, heart and similar depictions of x ray style animal figures were shown along with the calves inside the womb of the animals. X ray paintings found in Indian rock art are similar to those found in Australia. The x ray paintings were found superimposed on the paintings of earlier phase without any gradual evolution, and can be assigned to the later phases of Mesolithic period. An x ray depiction of a deer figure is drawn in two colours, i.e., bi chrome painting was found at Gararda in Bundi District of Rajasthan.

The outlines of this animal figure were drawn in white colour. The internal organs such as the intestines of the deer were shown inside the body of this animal figure and the remaining portion is filled in with red ochre. It was drawn during the late Mesolithic phase and covered with patina.

Depictions of stick shaped and square shaped human figures were also drawn right from the beginning of rock art and they were

drawn with different sized brushes. They were painted in red ochre. The study of the early rock paintings of Hadoti Plateau has also revealed small charcoal, hair and plant fibres embedded in the rock paintings and the scientific study of such kind of pigment binders can be carried out in order to generate the chronometric dates for the rock paintings as well as to know about the other pigment binders. These stick shaped figures were shown without holding any weapons. Similar depictions of stick shaped human figures without holding any weapons were drawn during the earliest phase of rock paintings of the iconic or figurative category. Depictions of stick shaped human figures were painted in dark red ochre. These stick shaped human figures are shown in moving postures. They were drawn with a medium sized brush. The mouth portion of these stick shaped human figures is similar to that of a bird and they are similar to those of masked stick shaped human figures found in the rock art sites of central India and they probably belong to a single community of the hunter gatherers. A stick like object (probably a digging stick) is shown near the waist of all these human figures. They are partly faded and covered with patina. All these stick shaped human figures were painted on the rock surface and they are not superimposed by any other rock paintings. These stick shaped human figures were painted in a cavity portion of a rock shelter. These stick shaped human figures were drawn during the earliest phase of rock paintings and similar depictions of stick shaped human figures were found at Nalda. A stick shaped human figure is painted in dark red ochre. It is covered with patina. This stick shaped human figure is shown as holding a stick like object in one hand. It was drawn on the wall portion of a rock shelter at Chattaneshwar. It was drawn with a thick brush. It was probably drawn during the earliest phase of rock paintings. The stick shaped human figure is shown as wearing a langoti, a one piece cloth around the waist, is indicated by a small line drawn in between the legs of this stick shaped human figure.

Depiction of a fruit collection scene is painted on the wall surface of a rock shelter was found at Dolamari Ka Tol. Three stick shaped human figures and a tree like depiction with branches are painted in red ochre. These two stick shaped human figures are drawn with a thin brush and they are shown as carrying round shaped objects similar to fruits are shown in moving postures. Among these two stick

shaped human figures one is shown as holding a basket like object in one hand and a fruit in the other and they are partly faded and covered with patina. Among these two stick shaped human figures one is partly faded due to the seepage of rain water. A tree like depiction is drawn with a thin brush and it is also shown as having branches. Another depiction of a stick shaped human figure which is similar to that of a female in shown with an upraised hand is shown in sitting posture and the body portion of this female figure is shown a little bulky when it is compared with those of the male stick shaped human figures. It is partly faded and covered with patina. Depictions of fruit and honey collection scenes were found at rock art sites such as Bhimbetka, Kharwai, etc in central India. All these stick shaped human figures were drawn during the early Mesolithic phase. A square shaped human figure is drawn in outlines and it was painted in red ochre. The square shaped human figure is shown as carrying a round shaped object similar to that of a fruit. This figure is drawn with a thin brush. Similar depictions of human figures shown as carrying round shaped objects or fruits suggests about their subsistence pattern was found in one of the rock shelters at Gararda.

Depictions of two stick shaped human figures were painted in dark red ochre and they were shown as embracing which suggests a love making scene. These stick shaped human figures were drawn with a thick brush. Depictions of female figures are drawn very less and identifying the female figures in the prehistoric rock paintings is difficult unless they are shown with the physical features as a few of them were found in the rock art sites of central India. Because the physical features of female figures were not drawn clearly. These stick shaped human figures in love making posture were drawn during the Mesolithic period whereas the stick shaped human figures found in the rock shelters of Cable Nagar were shown in dancing postures whereas the square shaped human figures found at Nalda were shown in dancing postures. A big painted panel consisting of stags, a serpent and eight square shaped human figures in a row were drawn in outlines and they were painted in dark red ochre. This painted panel was drawn on the ceiling portion of a rock shelter was found at Chattaneshwar. In this painted panel two stags with long horns were drawn in outlines and the body portion of these animal figures was decorated with geometric pattern designs. Similar depictions of deer

figures were drawn during the creative phase of the Mesolithic period. A serpent figure was drawn in outlines and the body portion of this serpent figure is left blank without filling any decorations and it was painted in dark red ochre. It was drawn in between the two stags and eight square shaped human figures. The serpent figure is more than one meter long. Depictions of serpent figures were drawn during the prehistoric times. Eight square shaped human figures in silhouette form were drawn in outlines. These square shaped human figures are shown as standing in a row and their hands were shown as joined together. At both ends the human figures are shown as holding bow and arrows and also shown as wearing similar dress may suggest that they belong to single community. These square shaped human figures belong to the schematic category of Mesolithic rock paintings. Depiction of a square shaped hunter figure was drawn in double outlines and it was painted in red ochre. The hunter is shown as wearing a masked head dress and holding a bow and an arrow in his right hand and a net like object in the other hand. Similar depictions of human figures were drawn during the creative phase of the rock art of Mesolithic period . The differences in their head dresses as well as clothes may suggest that they belong to different communities. But the depictions of 'S' shaped human figures were only found at Gopichand Ka Chhaja a rock art site located in Bhilwara Distirct and they were shown in a twisted form.

Main Characteristics of Rock Art in Hadoti Plateau

Stick shaped Human Figures:

Depictions of 'S' shaped and stick shaped human figures were drawn during the initial stage of the rock paintings as well as in the subsequent periods and they were drawn with different sized brushes. Stick shaped human figures in 'S' shape were drawn during the early phase. These were drawn with a thin brush and the body portion of these figures was shown in elastically twisted forms. The stick shaped human figures were shown in dancing as well as in hunting scenes. Similar depictions of stick shaped human figures were found at many rock art sites such as Gopichand Ka Chhaja, Rav ka Chatkya, Dolamari Ka Tol, Nalda in the Harauti plateau and they are similar to those found at many rock art sites in central India. The study of the depictions of 'S' shaped and stick shaped human figures found in the

study area suggests that there were various stages in the depiction of these human figures. During the initial stages they were drawn with thin brushes. During the early phase they were shown engaged in different activities such as dancing, hunting and fruit and honey collection scenes. Similar depictions of stick shaped human figures were found at Gararda, Bhadkiya and Dolamari Ka Tol. These rock art sites are located in Bundi District, Rajasthan. Stick shaped human figures were also shown without any weapons were found at Bhadkiya, a rock art site located in Bundi District, which suggests dancing postures. Similar depictions of stick shaped human figures were shown without holding any weapon. Evidence for dancing can be seen in depictions of stick shaped human figures found at Bhadkiya, Cable Nagar and Nalda. At Dolamari Ka Tol, they were shown in a fruit collection scene. Similar depictions of stick shaped human figures shown in fruit collection scenes were found at few rock art sites in central India and they were assigned to the early Mesolithic phase. Depiction of stick shaped human figures was continued during the later phase of the Mesolithic period. However, during this phase, these stick shaped human figures were painted with thick brushes and were sometimes shown as equipped with bow and arrows. Similar depictions of stick shaped human figures were found in the rock shelters of Hathitol, Chattaneshwar and Rav Ka Chatkya. Depictions of these stick shaped human figures can be dated on the basis of the style of the animal figures shown in the hunting scenes. Depictions of stick shaped human figures found at Hathitol, Chattaneshwar, Nalda and Rav Ka Chatkya can be dated to the later phases of Mesolithic period. Those at Hathitol, Nalda, Chattaneshwar and Rav Ka Chatkya were shown as moving in a particular direction. This is because animal figures shown in these hunting scenes were drawn in small proportions, and the stick shaped human figures were also shown as armed with small sized bows and multi barbed arrows. The present work also highlights the importance that has to be given to the depictions of animal figures shown either in the hunting scenes or alone. The study of the stick shaped human figures found in association with the animal figures in naturalistic outlines as well as in life size proportions can help assign these figures to later phases of the Mesolithic. Similarly the use of thick brushes is characteristic of the later Mesolithic. But the depictions of 'S' shaped human figures found

in the rock art sites of central India were only found at Gopichand Ka Chhaja in Harauti Plateau whereas the stick shaped human figures in dancing postures were found at Nalda and Cable Nagar. Depiction of a boat figure was found in the rock shelters of Nalda.

Human and Animal Figures as Chronological Indicators

Depiction of Human Figures

Figures in conventional form were drawn during the Mesolithic period. These human figures were shown in stick shape as well as in square shape forms with different types of head dresses as well as clothes which may suggest that they belong to different communities or tribes. In this form the human figures were shown as wearing different types of masks such as those of birds and different types of head gears. Similar depictions of human figures were found at Nalda, Bhimlat, Chattaneshwar and Gararda in the rock art sites located in the Hadoti plateau. These human figures were shown in the form of camouflage when they were shown in hunting scenes. However, the depiction of stick shaped human figures was continued even during the late Mesolithic phase. Stick shaped human figures found in the rock shelters of Rav Ka Chatkya and Chattaneshwar were shown holding a small sized bow. Similar depictions of stick shaped human figures shown as holding small bows and the associated animal figures can help assign them to the later phases of Mesolithic period. The present study also suggests that square shaped human figures were always shown associated with animal figures, but they were drawn right from the beginning of iconic category of rock paintings. Depictions of stick shaped human figures wearing bird like masks were shown moving in a particular direction, with a stick like object tied around their waist as seen at Nalda.

Depiction of the square shaped human figure found at Gararda has upraised hands and carries a round object (probably a fruit) on his right shoulder. The square shaped human figure found at Bhimlat was shown as holding a net or a trap in the right hand and a bow and arrow in the left hand. The square shaped human figure found at Bhimlat was shown as holding a very small bow, whereas the stick shaped human figures drawn during the early Mesolithic phase were shown as holding long bows and sometimes taller than the archers. Similar depictions of stick shaped human figures shown as holding a long bow

were drawn during the early Mesolithic phase. During the late Mesolithic phase the size of the bow was reduced and it can be seen clearly in those depictions found at Bhimlat and Chattaneshwar. Depictions of square shaped human figures were found at Chattaneshwar and among these square shaped human figures one figure was shown aiming at a deer figure with a bow in small size and an arrow. These square shaped human figures were shown in association with animal figures drawn during the late Mesolithic phase. A painted panel found in rock shelters of Chattaneshwar has eight square shaped human figures, a snake, two deer figures and an intricate pattern design. In this panel the square shaped human figures were holding a bow which is long, and the deer figures were decorated with line and dot designs. The study of the style of the animal figures suggests that they were drawn during the creative phase of Mesolithic period when the depictions of animal figures were profusely decorated with various line designs. Another square shaped human figure found at Chattaneshwar was shown as aiming at a wild ass and equipped with a small sized bow. Another square shaped human figure shown as holding a small bow was also found at Chattaneshwar. All these square shaped human figures, serpent, deer and intricate patterns were drawn during the creative phase of the Mesolithic period, when animal figures decorated with various designs were drawn profusely. The study of square shaped human figures found at Gararda, Rav Ka Chatkya, Chattaneshwar and Bhimlat suggests that they were always found in association with the animal figures drawn in small proportions; and that they were drawn during the later phases of Mesolithic period. Activities such as dancing, hunting, love making and fruit and honey collection scenes abound in Mesolithic rock art in the study region. Depictions of stick shaped human figures found at Chattaneshwar were shown in a love making posture. Depictions of stick shaped and square shaped human figures were often shown together were found in the rock shelters of Rav ka Chatkya and Nalda. But the depictions of 'S' shaped human figures were only found at Gopichand Ka Chhaja a rock art site in the Hadoti Plateau.

Animal Figures

Study of the animal figures found in the rock art sites of Hadoti Plateau suggests that they were drawn right from the beginning of rock art. During the earliest phase of depiction of animal figures, the

body portion was left blank without any decorations filled in. These animal figures were drawn in naturalistic outlines according to the proportions of these animals. Deer noted at Chamalia Nala, those of langur or monkeys at Chapria and Kukarjhar, deer and nilgai (Blue Bull) at Gopichand Ka Chhaja and wild boar and wild ass figures found at Golpur suggests early efforts of prehistoric artists during the earliest phase of depictions of animal figures. Similar depictions of animal figures were found in the rock shelters of Chamalia Nala in Kota District, Gopichand Ka Chhaja in Bhilwara District and Golpur, Kukarjhar and Chapria in Bundi District in Rajasthan. The study of the style of animal figures found at Chamalia Nala, Gopichand Ka Chhaja, Kukarjhar, Chapria and Golpur suggests that these prehistoric artists were in the initial stages of depicting the animal figures. The body of the animal figures found at Chamalia Nala, Gopichand Ka Chhaja, Chapria, Kukarjhar and Golpur were left blank without any decorations. Later depictions of animal figures were drawn in naturalistic outlines as well as in life size proportions, with their body portions also decorated with intricate pattern designs. These animal figures were drawn right from the beginning of rock art. Similar depictions of animal figures in naturalistic outlines and in life size proportions were found at various rock art sites located in Harauti Plateau such as Bakan, Gararda, Bhimlat, Dolamari Ka Tol, Chattaneshwar and Gopichand Ka Chhaja. Depictions of animal figures drawn without body decorations and those decorated with intricate pattern designs were drawn during the early Mesolithic phase. During the late Mesolithic phase, the size of animal figures was further reduced and the body was decorated with various line drawings. Such depictions of animal figures were found at various rock art sites located in Harauti Plateau such as Dolamari Ka Tol, Hai Ki Dhar, Bakan, Banganga, Bhimlat, Bijoliya, Gararda, Golpur, Gopichand Ka Chhaja, Kalatol, Khamloi, Dolamari ka Tol and Nalda. Animal figures drawn during the late Mesolithic phase were drawn in outlines and sometimes their body was left blank without any decorations. Sometimes such depictions of animal figures were shown with an arrow stuck in their neck. Similar depictions of animal figures were found in the rock shelters of Cable Nagar. Depictions of animal figures in X ray style began during the late Mesolithic phase onwards and continued until the Historical period. Similar depictions of animal

figures were also found at Gararda. These rock art sites are located in the Harauti Plateau. During the Mesolithic period, depictions of animal figures in X ray style were shown with internal organs such as intestines, lungs, heart, etc., whereas during subsequent periods, these animal figures were shown as having calves in their womb. Depiction of a deer figure found in the rock shelters of Gararda was shown with internal organs and similar depictions of animal figures were drawn during the late Mesolithic phase.

A unique depiction is that of a head of a deer drawn in naturalistic outlines and painted in red ochre. It was found at Dolarmari Ka Tol. The depiction of the head of an animal of *Equus* sp. drawn in naturalistic outlines was found at Chattaneshwar. Such depictions have not been found so far at any rock art site in India. Depiction of a square shaped human figure equipped with a small bow and arrow was shown as attacking a wild ass was found at Chattaneshwar. The wild ass and heads of equids are unique in Indian rock art. The present study also suggests that the depictions of composite animal figures were not found in the rock art sites located in the Harauti Plateau. Deer figures joined together were found at Bhimlat and these animal figures were drawn during the creative phase of Mesolithic period. Aquatic creatures such as fish and tortoise were also painted. Depictions of tortoise were found at Golpur and Chattaneshwar. A tortoise figure found at Golpur was drawn during the early Mesolithic phase. Fish and a tortoise were noted at Chattaneshwar decorated with intricate patterns drawn during the late Mesolithic phase. A unique feature is the absence of depictions of musical instruments in the Harauti Plateau paintings as compared to those of Central India.

Indian Ruler's Resistance and Retaliation to Arab Invasions During Early Medieval Period: A Case Study of Bappa Rawal

Dr. Hridesh Ranga Mourya

The first Arab invasion on Indian territories was led by Khalifa Umar but it was unsuccessful. The Arab invasions continued under the aegis of Khalifa Ali but it also met with failure. For the first time in 712, Muhammad Bin Qasim successfully raided and devastated the north-western frontier of India. The Arab raids were continued ever after Qasim in order to plunder and captured the Indian territories. It was the time when Arab Empire was as much as powerful that it had been established its supremacy over certain parts of West Asia and North Africa. However, it could not establish its sway over Indian territories because of successful resistances and retaliations by the India rulers.¹

During the early medieval period, many new clans called Rajputs or Rajputras emerged and eclipsed the fortunes of earlier Kshatriya dynasties. In Rajasthan, the most important Rajputs were Pratiharas of Maru and Gurjaradesa, the Guhilas of Mewar, Mauryas of Chitor and Kota, the Chapas, the Chauhans and the Nagas.² The taste of Kshatryahood was tested in the early eighth century when Arab invasion took place. After conquering Sindh and Multan, the Arabs led raids into the interior parts of India under the leadership of governor Junaid Ibn Murri. They overrun the territories of Malwa, Bharuch and Marwar and threatened the independence of Kashmir and Kannauj.³ Although, when they tried to enter through Punjab route under aegis of Junaid and Tamim, they faced severe resistance from a coalition of Lalitaditya Muktapinda of Kashmir and Yashovarman of Kannauj. The chronicles of Kashmir and Kannauj give the reference of these campaigns. The campaigns of Lalitaditya and Yashovarman were coincided with Nagabhata I, Pulkeshi Raja, Bappa Rawal,

Jaidev IV and Dhawal etc. These rulers successfully resisted and retaliated the Arab invasions over the period of time.⁴

The nineteenth century Gwalior *Prashasthi* of Mihirbhoja mentions that during the eighth century GujaraPratihara ruler Nagabhata I successfully led a campaign against the Arab invasions and thus he saved Gujarat and Malva from invaders. The burden of freeing India from the Arabs was mainly shouldered by Nagbhata I and his friends from Rajasthan.⁵ About 725, Arabs had captured Marwad, Madalgadh and Bharuch. In response, a coalition of Nagabhata I, Bappa Rawal and Dhawal not only checked the Arab invasions but also liberated several rulers from the yoke of Arabs.⁶

By 730s Arabs had penetrated the north-western frontier of India. According to an Arab writer Al-Biladuri, military commander Junaid had overrun and devastated the regions of Kathiawar, Kutch, northern Gujarat, Ujjain, western Rajasthan, Mandor etc.⁷ The Navsari inscription (738 AD) of Avanijanasraya Pulkeshin of Lata, Gujarat governor of Vikramaditya II, the Chalukya King of Badami, mentions the reminiscences of Arabs invasions. According to this inscription, Pulkeshi repulsed the Arab army which had destroyed the Saindhava, Kachchhella, Saurashtra, Chavotaka, Maurya and Gujara kings and others.⁸ Considering these achievements Vikramaditya II eulogized his governor Pulkeshi as a “solid pillar of *Dakshinapath*”, “the ornament of the Chalukya family”, “the favourite of the earth”, and “the defeater of those who cannot be defeated”.⁹

At the time of these Arab invasions, Rajasthan was divided into number of small kingdoms and therefore lacking the strength to fight against fierce hordes. However, the warriors of Rajasthan not merely repulsed the Arabs from Rajasthan but also insured the independence of the rest of northern India.¹⁰ The famous Rajasthani warrior who successfully resisted and retaliated Arab invasions was Bappa Rawal (Kalabhoja) of Guhilot Dynasty of Mewar. The ruling dynasty of Mewar was first known as Suryavamshi. Then they came to be known as Guhilputra and from Guhilputra to Guhilot and finally called Sisodia. According to Col. Todd, the rulers of Vallabhi (Saurashtra) were the ancestors of Mewar rulers.¹¹

Among the rulers of Mewar, many legends surround Bappa Rawal. On relying *ekalingamahatmyas* which mention Bhoja

(Kalabhoja) as Bappa's son, Kaviraja Shyamaldas says that Bappa Rawal was the title of Mahendra (predecessor of Kalabhoja). The title Bappa Rawal was titled after the name of Vashista Rawal who was the purohit of Mahendra.¹² According to Dr. Ojha, Kalabhoja or Bappa ruled from 734 to 753. Although there are many confusions and uncertainties about the name and period of Bappa Rawal among the historians.¹³ According to the Rajasthani traditions, it is said that Harit Rishi was the eye witness of Arab invasions of 711-712. At the same time, he made a prediction that one day a warrior will come and will overthrow the Arab invaders. Harit Rishi became the purohit of Bappa Rawal and educated him in order to take revenge from Arabs.¹⁴ By taking the advantage of Mauryan decline due to Arab invasions, Bappa Rawal extended his sway over the eastern Mewar.¹⁵ According to Kunda Prasasthi, Mansingh of Mori (Maurya) dynasty was the king of Chittor in 713. In order to expand and consolidate his supremacy, Bappa Rawal captured Chittor from Mansingh in 734 although this is again a subject of debate among historians.¹⁶

The Arab invasions were continued even during the reign of Khalifa Valid. He led invasions under the aegis of his military commander Muhammad (son of Muhammad Bin Qasim). After conquering Sindh, Muhammad proceeded to Chittor where he met with severe defeats into the hands of Bappa Rawal.¹⁷ Bappa Rawal did not only defeat the Arabs but also extended his sway to the regions of Kandhar, Khurasan, Turan and Iran etc.¹⁸ In order to check the Arab incursions, he established a military post in north-western front of India that came to be called as Rawalpindi (Now in Pakistan).¹⁹ With the assistance of rulers of Jaisalmer and Jodhpur, Bappa Rawal also successfully pushed back the Arabs out of Afghanistan. He compelled Arabs to accept offensive treaties according to which Arab rulers agreed to marry their daughters with him.²⁰ In 753, Bappa Rawal abdicated the throne and became *sanyasi*. He passed his remaining days at Eklingi temple which he had built earlier at Nagada (15 km way from Udaipur).²¹ Even after Bappa Rawal, the Arab raids were not stopped but again and again met with failures. For instance, Khalifa Harurashid's son Mamurashid proceeded a series of raid towards Chittor. According to 'Timirnashak' Mamurashid fought twenty-four battles against Raja Khumad but finally he met with defeat.²² After almost three hundred years, it was in

1009 when Mahmud Ghazni attacked Narayana which may be Narayanapura of the erstwhile Alwar State. He successfully plundered Thanesar in 1011 and Kannauj in 1018 and many other places including Somnath.²³

Conclusion:

During the early medieval period, there was a series of conflicts between Arabs and Indian rulers. These conflicts came to be culminated in the severe defeats and destructions of Arabs into the hands of Indian rulers such as Lalitaditya, Yashovarman, Nagbhatta I, Pulkeshi Raja, Bappa Rawal and Jaybhatta IV etc. However, it is unfortunate that the account of these rulers is relatively absent in the mainstream of medieval Indian history writing. It was these ruler's successful resistance and retaliation to Arab invasions that ensured the protection of Indian territories for almost three hundred years. This also challenges the notion that Arab conquest continued even after 712. The paper attempted to bring in light the account of almost three hundred years that is relevantly absent or ignored in the mainstream of medieval Indian history writing. In order to achieve the aforementioned objectives, the Paper has highlighted the contributions and achievements of Indian rulers who successfully resisted and retaliated to Arab invasions and ensured the protection of Indian territories during the early medieval period.

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<p>Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023</p>
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State and Jat Peasants Migration in medieval Rajasthan

Vikas Malik

A historical study of agrarian settlements is of immense importance as it helps us understand castes' role in colonizing villages and agricultural developments in different periods of history. The migration of Jats was one of the crucial events in the medieval history of India. Many significant historical developments took place in northern and northwestern India during this time. In general, they moved radially from the steppes bordering the Thar Desert. However, the main directions of their movements were East and North-East. There is no authentic history of the migration of Jats to the Northwest. Our discussion of the migration of Jats has to be confined to that part of what happened in North India. Fortunately, there are enough historical data in the form of written records for this. Its objective is to study the migration of Jats from the historical-geographical point of view. Of course, historical accounts do not give subtle details, but their migration has broad characteristics, and the reasons for this can also be traced.

Jats are recent immigrants in Malwa, southeast Punjab, Upper Ganga-Yamuna Doab, and Rajasthan. This migration took place within the last one thousand years. Almost all Jats believe they have come from the West in the recent past, certainly not before the medieval period. The author has also found from his field interviews that the Jats consider themselves to be recent immigrants. A study of the nomenclature of their villages has concluded that Jats are recent migrants in this region.

The issue of migration of the peasant class during the medieval period is a matter of dispute among historians. Some historians believe that the medieval ruling states dislike migrating peasants from one place and their settlement to another. Whereas another group of

modern scholars argued that the state had the policy to stop the migration of farmers as far as possible. However, some evidence proves the migration of farmers from one place to another. The state provided them assistance to settle in the new place. This article aims to determine the stand of the medieval Rajasthan state on the migration of Jat farmers.

The historical study of the settlement of agricultural castes is extremely important. It helps us to understand the role of caste in village colonization and agricultural development in different periods of history. All the questions become more important when considering Rajasthan as a region known for its climatic complexities. Rajasthan is bounded on the west by Sindh and Multan, on the north, north-west, and north-east by Punjab; on the eastern lie its frontier of Agra and Delhi, and its southern boundary touches Malwa and Gujrat.

The lack of sufficient information in the sources is a hindrance to examining the role of the dominant agricultural castes in the act of agricultural colonization, which was a prerequisite for making the Rajput clan states economically viable to some extent. We are fortunate that Nainsi has valuable accounts for the Marwar region. Nainsi provides a survey of the geographical features of various Rajput clan states.

His description of the struggle between various clans for territorial expansion and control based on resources is a reference to the constraint imposed by the ecology of Rajasthan and the constant efforts on the part of the rulers to attract men and material for their crease of much-needed revenue sources.

The rise of the Rajputs as a ruling class during early medieval Rajasthan has to be seen at one level with the colonization of new territories. Such colonization can be traced not only to the significant expansion of the number of settlements but also to some epigraphic references, which suggest an expansion of the agricultural economy. Few inscriptions of the Guhilas of Kishkindha and Dhavagar mention irrigation-based agriculture. The Ghatiyala record refers to the resettlement of a place described as *Abhirajandrunah*. It is also mentioned here that this place was not only conquered, but a village Rohinsakupa and Maddodara (identified as Mandore) were provided with a market. With this colonization of new territories, it appears that it can be termed a more advanced economy. In the words of B D

Chattopadhyaya, the period in which the Rajputs began to rise in Rajasthan witnessed non-tribal rural settlements in its various regions.¹At the same time, the Rajput kings took over the new territories. These areas were called *Khali des* by Nainsi. This means that a very large area had not yet been colonized. And to prepare this *Khali des* for agriculture was the mission of Rajput kings. This can also be inferred from the fact that the areas mentioned by Nainsi were being inhabited by non-tribal people, and the largest number of these people were Jats. He provides some valuable information regarding the Jats whose migration to Marwar with the Ahirs and the Rathor rulers prompted Malis during the 14th and 15th centuries.²It is clear from the passage of Nainsi that by the 17th century, Jats had formed a major part of the rural population of Marwar. And in many villages, they were referred to as peasants.³Nainsi mentioned tribal settlements of Bhils, Kolis, Mades and Meenas in different parts of Rajasthan. As he mentions, there were Made settlements starting from Devaliya in the south to Mandore in the west. The subjugation of the Medas was essential in raising the Rathor kingdom in Marwar. For Jats, before the arrival of the Rathores in Rajasthan, Nainsi refers to the Jat settlement in Bhadana which refers to as the *Saran Jatan Rades*.⁴Still, here, based on this information, it is not clear whether Bhadana Jats were exclusively peasants or pastoralists or peasants cum pastoralists. Nainsi's *Vigat* sometimes refers to the settlement of the only Jat caste in the village.⁵

That is, apart from the Jats, no other caste lived there. But such mentions are not found in abundance. According to modern estimates, Jats constitute more than one-ninth of the total population of Marwar, while Rajputs constitute only one-eleventh. The information we gather from Nainsi's *Khyat* and *Vigati* indicates that Marwar had a very small population during the 14th century. There were scattered Rajput settlements in the form of Chaurasi belonging to the Ida, Sindhal, Sankhla, Kotecha and Asiyach dynasties. His concept of the region in terms of polity and society is also highly differentiated and corresponds to different social and political regions called *des*, *Thakurai*, *Watan*, and *Bhoomi*. He mentions two types of *des*. The first type of *des* can be identified as a region or sub-region with a settlement of a particular caste, clan, or tribe, which may or may not have exercised political dominance.⁶ Unlike the first type of *des*, Nainsi more widely uses the term *Khali des*. It points to empty and non-colonized space. There are

references to the capture and colonization of Phalodi a *Khali des* by Nara, son of Rao Suja of Jodhpur. Merta was named as *Khali des* which was given by Rao Jodha to his two sons Duda and Bar Singh. He captured and later colonized it with the help of the Jat peasantry, who were invited from other areas he did not identify with. It is clear from Nainsi's account that without colonization, the business of *khalides* was meaningless. The process of colonization was not an easy task under harsh environmental conditions. Recurrent famines and droughts, a common feature of arid Rajasthan, made this task more difficult as it required village settlements and agricultural restoration at short intervals. This required considerable resources in the form of manpower and material. The resource crunch situation of the Rathores in the early stages of conquest is also clear from Nainsi. Sometimes they had to plunder the territories of neighboring rulers and raid caravans. Rao Bar Singh of Merta plundered Sambhar several times to ensure his survival.⁷ Rao Biram forcibly captured the caravan coming from Gujarat.⁸ The situation changed drastically when steps were taken to populate villages and expand agriculture. As I have already mentioned that the services of Jat *Choudharies* were first sought by the Merta Rathores to complete the task of agricultural colonization. The dominance enjoyed by the Jats as the dominant peasant caste was recognized as an official fact. In the *Vigat*, Jats have entered 69.68% of the villages of Pargana Merta.⁹ In Marwar, the Rathore rulers appointed Jats as *Deshmukh* and *Chaudharis*. They were made responsible for colonizing villages by promoting the migration of Jats, Ahirs, and Malis from other areas.¹⁰

They also acted as intermediaries to form a link between the state and the rural society. The Rajputs entrusted them with the responsibility of implementing law and order at the village level. All these measures yielded the desired results as Nainsi tells us that the population in the village increased and the land started yielding revenue. In the context of Rao Chunda's policy, Nainsi informs us that with the help of the Jat *Chowdhuries*, he made efforts to rehabilitate the old, deserted villages. A large number of resettled villages were brought under the direct control of the ruler. The next step was identifying the villages brought under the ruler's direct control with high productivity. Through all these measures, Rao Chunda consolidated his hold on the conquered territory and settled the troubled villages.¹¹ How the fortunes of the Rathore kingdoms were changing is

evident from Nainsi's comments. Conditions were getting favorable. Rao continued to earn wealth, adopting the ruler's behavior by giving grants to Brahmins and Charans. The Jat Chaudharies and farmers made commendable contributions to the growing prosperity of the Rathore rulers. Which, among other things, helped in the rise of Marwar as the most powerful Rajput state in Rajasthan under Maldev. This forms the back ground of the emergence of Jats as the largest and the dominant farming community in Marwar over some time is a well-documented fact dating to the Marwars of the seventeenth century.

The conclusion may be drawn that migration during the medieval period took place on a large scale. As we have already seen, the migration of Jats from other regions to Marwar led to the establishment of many villages in the Parganas of Marwar between the 15th to 17th centuries. Due to these Jats, a large part of Rajasthan could be prepared for agriculture.

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Historicizing The Relations Between Rajasthan And Pundravardhanaa In Early And Medieval Era

Brijesh Kumar Singh

From ancient to medieval and from medieval to modern period, Pundravardhanaa and Rajasthan had a religious relationship. Pundravardhana people practice Shavism, on the other hand Rajasthan state Gujjar, Jats and Rajputs are the Kshatriya people who worship lord Shiva. Maharana Pratap Singh was a Kshatriya and even his kuladevta “Eklingi Ji” a form of lord Shiva. So, in medieval period Pundravardhana and Eastern Bengal Shavism has a strong relationship bonding. Not only that most of the Rajputs in Uttar Pradesh came to Kashi, the eternal city of Shiva. Rajasthan Jats were praising Shiva. It is to be noted that Jats and Rajputs are different castes. Rajputs have ruled many princely states in Rajasthan. At the same time Jats have also ruled Bharatpur.

Generally Jats are mixed of various local races, while Rajputs follows Hindu sects and they worship all the major Hindu deities. The majority of Rajputs, however are Shavites of devotees of the God Shiva (Siva). These Rajputs are non-vegetarian, smoke opium and tobacco and fond of alcohol. In Rajasthan, ancient tribes were known as mewasas. It is interesting to note that the group of their houses were called Pal where mostly population lived. In later period, slightly a group of mewases tribes migrated to Rajasthan to Kashi to Mithila to Pundravardhana. Besides, Kiratas and Pundra, mewases was one of the minor group immigrant during this period. It may be said that mewases also accepted the religion, culture and livelihood of this period.

The present Maldah district of Bengal, Bogra, Rajshahi and Dinajpur district of Bnagladesh was roughly known as Ancient

Pundravardhana. The geographical boundry of the Pundravardhana on the east is was separated from Pragjyotisha (Modern Assam) by the river Karatoya.¹ On the west, it was separated from Kajangala and Karna-Suvarna by the river Ganges.² In the 9th C.E this area came to known as a Gauda and formed an important administrative unit of Pala Kingdom.³

From the earliest period this Pundravardhana was almost a Triangular land i.e. the pliestocene period is further approved by the recent researcher.⁴ It is to be noted we do not posses any lithic material remains who prove that there was any human habitation in this region.

Depending principally on the Brahmanas and the Upanishads, Raychaudhury points out the existence of nine states of considerable importance in northern India in the post-Parikshit period—

Gandhara, Kekaya, Madra, Usinara, Matsya, Kuru, Panchala, Kasi and Kosala. If the location of Gandhara is in Rawalpindi-Peshawar section, Kekaya and Madra lay between the Jhelam and the Chenab and between the Chenab and the Ravi respectively. Usinara has been placed in the modern Haridwar section and Matsya in the general area of Alwar.⁵

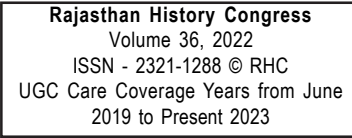
The upshot of this evidence from the present point of view is that even in the traditional and thus generally legendary phase of ancient Indian history, we find virtually the whole of northern India fairly open and divided into a number of states, especially along the sweep from the North-West (Gandhara) to Magadha and Anga. The other indications which emerge are the following—the North-West and the upper Ganga-Yamuna stretch (Kuru) were closely linked, and second, Mahishmati on the northern bank of the Narmada, the Bundelkhand, and Baghelkhand areas west of Yamuna, the Mathura, and Alwar stretches of Rajasthan, and even Gujarat were all within this north Indian network.⁶

In the Mahabharata, however, we come across the episode of Paundraka Vasudeva who was the King of Pundras and Kiratas. He had challenged the superiority of the Great Vasudeva Krishna and was audaciously holding the symbols of Krishna. Krishna, in the Epics, was propagating a new philosophy and was probably threatened by this Paundraka Vasudeva.⁷ In the Buddhist texts, the eastern region was

very important as here was born the Great Gautam Buddha. The boundary of the Madhyadesha, according to the Buddhists was extended upto Pundravardhanaa.⁸ That Buddhism had spread quite early in this area is clear from the various references made to the place in the later literary accounts. In the Avadana-Kalpalata it is said that Gautama had personally come to Pundravardhanaa. In Yuan Chwang's writing also we find echoes of this story.⁹ In the Maurya period we have concrete evidence of Buddhist living in or around Pundravardhanaa. The metropolis of the said Pundravardhanaa has been identified with Maharashtra in Bogra District of the present Bangladesh. The fragmentary stone inscription from Mahasthan records the existence of a Buddhist sect called the Samvamiyas living in or near Pudanagara. In addition to this inscription there were two other donations recorded in the Great Stupa at Sanchi. The donors, one Dhamata and another Isinadana hailed from Pundravardhanaa.¹⁰

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Raja Bhim Singh's Cenotaph by Rani Rambhavati: Multiple facets on reading a medieval inscription

Surabhi Pandey

The historical landscape of Braj has been deeply enmeshed with Krishna worship also known as *Braj Mandal*, which spans across the present state of Uttar Pradesh, Haryana, and Rajasthan. The physical construction of *Braj Mandal* however is a medieval construct. Under the Mughals, the region developed as a center for various religious and cultural interactions. On the political front, imperial patronage in the form of land grants and contributions to temple building activities similarly became a major contributor to the flourishing of Braj.² These interactions led to the establishment of relationships that were imperative in popularizing the region of Braj as a pilgrimage center.

Vaishnavism had its outreach from the 16th century onwards when influential figures paid a visit to the region and popularised Krishna worship. The devotional sects founded by Chaitanya Mahaprabhu and Vallabha Acharya were imperative in spreading Krishna's devotion to far-flung areas. The western border of Braj encompasses a portion of present-day Rajasthan and hence the connection in devotional realms was forged and sealed uniquely. Among the Rajput states, the Kacchwaha rulers of Amber were the initiators of having had a strong presence in the region which they furthered by sponsoring several construction activities like that of the temple of Govindadev at Vrindavan, Haridev temple at Govardhan, and several others.³ Similarly, in the 18th century, the state of Bharatpur was carved out who had a portion of the *BrajChaurasi Kos* under them. These connections were nurtured over the centuries and specially at the time of Aurangzeb when several deities were taken out of Braj and ultimately found space in several Rajput principalities popularising *Krishna Bhakti* in the region.

Although it's a well-known belief that among the Mewar lineage Mirabai first to travel to Braj, the reference found are mostly oral narratives and hagiographical in nature. Mira's yatra to Vrindavan was contemporaneous to JivGoswami, one of the first six disciples of Chaitanya Mahaprabhu who were crucial in popularising Krishna bhakti and securing land grants from Mughal authorities for the construction of temple of GovindaDevaji and Madan Mohan.⁴ His uncle RupaGoswami however, is attributed for having found the first temple of GovindaDevaji which today lies only in ruins in the current temple premise. It can be observed that Mira may have seen this temple of GovindaDevaji perhaps in its initial humble form. Mira's visit can be seen as a connection to how Krishna bhakti gained popularity among the female devotees.

The inscription is a direct source of Rani Rambhavati's *BrajYatra*, as traveling was limited and pilgrim travels were also confined to a few. This inscription on the other hand is the first of its kind at least to say from Mewar's queen. Rambhavati was a widow and she did not perform sati. Which may or may not have been a very common sight given that her husband died on a battlefield. Despite this observation, the presence of inscription serves as an example that female devotees and especially widows were traveling to Braj for pilgrimage purposes. It can also be read as the first written inscription of a widow in Vrindavan itself.

Reading the inscription

The inscription is placed on a platform behind the temple and the *pradakshina path* of the temple of Govindadevji. The temple as it stands today was constructed in 1590 by Kacchwaha ruler Raja Man Singh. The temple has a history of its own which has been closely studied comprehensively by scholars.⁵ It was one of the most elaborate constructions of medieval times and was sanctioned by Akbar himself. It was later during the exodus of the 17th century in the reign of Aurangzeb where the temple was emptied and the *vigrah* (images of the deity) was taken out and later were housed at Jaipur.



संवत् १६९३ वरषे कार्तिक वदि ५ शुभदिने हजरत श्री श्री श्री साहे जहां राज्यै राणा श्री अ मर सिंघजी को बेटो र ज श्री भीम जी री राणी श्री रंभावती चौषडी सौराई छै (जी) ॥

“In the year *Sambat* 1693 (i.e., 1636 A. D.), on an auspicious day, KartikBadi 5, in the reign of the Emperor Shahjahan, this monument was erected by Rani Rambhavati, widow of Raja Bhim, the son of Rana Amar Sinh.” (translated by Growse, 1880:227).⁶

1. 1. कार्तिक संवत् 1693
2. कार्तिक वदी 5 शुभ दिने
3. हजरत श्री श्री श्री साहे
4. जहां राज्यै राणा श्री अ
5. मर सिंघजी को बेटो र
6. ज श्री भीम जी री राणी
7. श्री रंभावती चौषडी सौराई छै (जी)⁷

The inscription employs the usage of Nagari script with Rajasthani language. The first line reads as V. S. 1693 which when calculated comes down to 1636 A.D.⁸ The date mentioned here comes to the fifth day of *Krishna paksha* (or the fifth day from the new moon) in the auspicious month of *Kartik*.⁹ The next line is interesting as it mentions the name of the reigning Mughal ruler Shah Jahan. The word *Hazrat* is used against the popular usage of *Badshah*. In its precedence, the use of *Shri* three times indicates the admiration given

to the emperor. Usage of *nukta* (dot) is a diacritic mark under the letter ‘‘‘’ also showcases the skill of the inscriber and their knowledge of writing Persian words which was an uncommon sight in the inscriptions of that time period.

Another inscription found at the campus of GovindaDevji which predates this inscription writes about the construction of the temple.¹⁰ It mentions the name of Akbar as the reigning emperor during the construction of the temple, employs the word ‘*shaah*’ for him while another inscription on the Govinda dev *ashtak*¹¹ has used ‘*shriman*’ to pay respects to the reigning emperor. Such comparative analysis may indicate the subtlety of the choice of words employed to denote close relations between the Mughals and the ruler of Mewar. The inscription refers to Raja Bhim Singh as Amar Singh’s son, ‘सिंघ’ was a prevalent way of writing ‘सिंह’ on the other hand is a modern adaptation. Growse also transcribed it as *Sinh*. Amar Singh has been ascribed as ‘रण’ while Bhim Singh has been termed as ‘राजा’ which subtly indicates that while Amar Singh succeeded the throne his son did not.

In the last line, the word ‘चौषड़ी’ may appear as a colloquial way of writing the word ‘चौखंडी’.¹² What can be noted here is the usage of ‘ष’ for the alphabet ‘ख’, which was a prevalent way of writing even in the manuscripts of this time period and which is also indicative of the Rajasthani influence on BrajBhasha. However, what is unique in this inscription is the usage of both ‘ष’ and ‘ख’, like the first line of the inscription mentions the word ‘वरषै’. Hence, the letter ‘ष’ has been denoted for two letters.

A testimony to Mughal-Mewar relations

Ever since Mughal emperor Akbar absorbed the Rajput chiefs into the Mughal nobility a strong bond was initiated, this bond was further strengthened by matrimonial alliances. Such connections became viable during the succession of Jahangir when Raja Man Singh and Mirza Aziz Kokah fought in the tussle of succession between Jahangir and Prince Khusrao. Interventions like such were part of the large-scale diplomacy that ran into play. The perks of being attached to the cause of supporting a would-be emperor were immense and often rewarding.

In the year 1622, Prince Khurram rebelled against the imperial

forces of Jahangir. The Rajput chiefs who supported the cause of Khurram were Jagat Singh, Manrup, and Raja Bhim Sisodia of Mewar. In 1623 during the first encounter between the imperial forces and Shahjahan at Bilochpur in which the latter was defeated. However, Bhim Singh fought valiantly and was promoted to the rank of 5000/5000 with the title Maharaja bestowed upon him by the prince.¹³ He is said to have taken part in several battlefields. The text *Vir Vinod*¹⁴ has comprehensively described his campaigns against the imperial forces during that time. He fought actively for the cause and secured victory at the campaigns of Sepulchre, Bardwan and even succeeded in overcoming Patna. In October 1624 a battle was fought on the bank of river Tons against the imperial forces led by Jai Singh and Suraj Singh along with other eminent Rajput chiefs like Bhim Rathor, Prithvi Raj, Akhaya Raj, and Bir Singh Bundela. From Shahjahan's side, the forces were led by Raj Manrup and Raja Bhim along with Raja Bhim Singh's allies. Raja Bhim Singh Sisodia was killed in this battle by Gaj Singh. After the death of Jahangir, Shah Jahan sat on the throne in the year 1628 A. D. and strengthened the Mughal Mewar relations. An instance of Maharana Karan Singh and Prince Khurram exchanging *pagdiis* indicative of their close companionship.

On comparatively analyzing these data one can observe that the cenotaph was constructed in 1636 A. D., Prince Khurram revolted in 1622 A.D. and Raja Bhim Singh died fighting 1624 A.D. hence, the cenotaph was constructed after twelve years of the death of Raja Bhim Singh. Given the very nature of building cenotaphs, this information reflects that cenotaph appears as a memorial site against the belief of being a *pushpsamadhi*¹⁵ or containing the ashes of the Raja and therefore, an indicator that Rani Rambhavati traveled to the region of Braj. Furthermore, the inscription does not mention the contemporaneous ruler of Mewar which can be another indicator that the cost of the construction may have been borne from Rani's expenditure and was not state-sponsored.

Re-construction and preservation

The cenotaph was originally placed either at the front entrance of the temple or at a distance but, well within the circumference of the temple's premise. Growse mentions it to be located "on the south side of the choir stood a large domed and pillared *chhatrif* of very handsome and harmonious design, though erected 40 years later than the

temple.”¹⁶ Another reference on the location of *chhatri* was painted by Sitaram in 1815. The painting depicts the location a little far yet within the premise of the GovindaDevji temple. The artist has also shown the dilapidated condition of the *chhatri* which Growse describes in 1817 as being “in a very ruinous condition”. The painting, however, depicts the temple to be in utmost ruins and having no roof which appears to differ a little from the description Growse provides two years later. Nonetheless, it does provide evidence of the cenotaph to be located within the premises of the temple.

It was through the intervention of Mathura’s district collector Growse that this monumental task of reconstruction of the temple of Govinda dev was completed. The temple was in a dilapidated state and only under his personal supervision, the task of its preservation was managed well. Mathura’s memoir also mentions that the *garbhgrih* had fallen completely and to structurally secure the temple he constructed a wall and placed the *chhatri* behind it.

“As the monument was in a very ruinous condition and had been rendered still more insecure by reducing the level of the ground around its foundations, it was taken down and re-erected on the platform that marks the site of the old sacrarium, where it serves to conceal the bare rubble wall that rises behind it.” (Growse 1883) Hence, the cenotaph’s present location was re-constructed where it now stands as a precious little piece of history.

Conclusion

Unlike, documents, which were often intended for archival storage and had limited accessibility to the population, a construction activity so to say was one way of the ruler’s presence among the public. Even a small construction like that of a cenotaph was there to remain in public sight. The appearance of a woman’s name on an inscription perfectly preserved over the years recognizes their presence as sponsors of construction activity. Such small pieces of history provide for multiple dimensions on not just the prevailing socio-political scenario but, also serve as connecting dots in the larger historical narratives.

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- ⁹ The month of Kartik is an exclusive time for traveling to Braj, it is also a well-known time for the BrajChaurasi KosYatra and remains a popular pilgrimage time even at present.
- ¹⁰ *Ibid.*, pp 4-5.
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- ¹⁵ Pushp Samadhi has a long history of people securing the ashes and constructing a samadhi over them. It was done to pay respect to the people who were important religious dignitaries. Braj houses several such small and big samadhi which has a long history of their own.
- ¹⁶ Growse, *ibid.*, p.247.

<p>Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023</p>

Qasba Churu: Emergence and Evolution of a Major Trading Centre in Medieval Rajasthan

Dr. Manjesh Kumar

Churu, a town of *pargana* headquarters in the Rathor principality of Bikaner state, was one of the major trade centre in the 18th Century of Rajasthan.¹ Churu was named after its founder *Churu Jat*. It is said that it was founded by *Churu Jat* around 1620 A.D.² Later on it became a *pragana* head-quarter which broadly corresponds with the modern district of the identical name. It is situated in the middle portion of north-east Rajasthan between 20°24' to 29°00' latitude and 73°40' to 75°41' longitude.³ It was a desert emporia town and surrounded by sand and dunes.⁴ It is bounded on the north by Ganganagar district, on the east by Sikar and Jhunjhunu district of Rajasthan and Hisar district of Haryana. On the south it is bounded by the district of Nagaur and on the west side by Bikaner district of Rajasthan.⁵

Churu emerged as a prominent trading center during medieval times. The important factor which contributed to the growth of Churu as a trading centre in Northern Rajasthan was its situation on the routes from Multan and Sindh to Jaipur and Delhi.⁶ It was also connected with Malwa. Beside these external links, it was also well-connected with the towns of Rajput states. Jagdish Singh Gahlot remarks that Churu was connected with Rajgarh in Bikaner, Malpura in Jaipur, and Pali in Marwar and functioned as inter-mediatory *mandi* between the western ports and north India.⁷ Goods of northern India, Kashmir and China were exchanged at these places with the goods of Europe, Persia and Africa brought through traders.⁸ Caravans of *Banjaras* from ports of *Katch* and Gujarat reached over here.⁹ When in 1806 AD Elphinstone, the British officer visited Churu en-route to Kabul was much impressed by the prosperity of its residents.¹⁰

The traders generally used the following trade routes traversed through Churu:

- Bikaner to Agra.¹¹
- Delhi to Sindh and Delhi to Kabul.¹²
- One of the most important route that was connected Shakhambari and Ajmer to Sirsa and Bhatinda via Churu, Nohar.¹³
- Godana (Taranagar), a village of Churu connected with the district Junagarh (Girnar) via Chhapar, Ladanu, Sanchor etc.¹⁴
- Khambhat to Lahore route was the other most important route which was passing through Churu.¹⁵
- An another important route leading from Churu connected Rawalpindi, Attuck, Peshawar and Jamrud.¹⁶
- Mewar to Gaya route via Churu.¹⁷
- One of the route from Churu was connected to Delhi, Hisar, Ganganagar and Jodhpur.¹⁸
- Ratangarh to Rajgarh via Churu.¹⁹

Gradually, being located on the major trade routes, Churu became a whole-sale commercial mart of Northern India. All types of commodities were brought over here. The detailed description of *Jagat Bahis* gives us important information about the transit trade of Churu. The products of Punjab and Kashmir reached here directly through Hansi, Hisar and Rajgarh. Also *khand*, sugar, indigo, iron, silk cloths and tobacco arrived here via Delhi, Rewari and Charkhi Dadri.²⁰ The goods of Eastern India like sugar and iron reached through Jaipur in the town. From Multan, Sikarpur and Bahawalpur side wheat, rice, *loongees*, cloths, dry fruits came in to the town via Bikaner. The goods of Sindh reached here via Jaisalmer. From here these articles were carried by merchants to the different parts of Rajasthan and outside.²¹ *Dharasi Shah, Jas Karan Dhamani, Khetasi Shah, Roop Ram Lakhotiya, Kisan Das Bhatt, Khusal Chand Mundhara, Jas Karan Bhatt and Tulsi Das Khatri* were prominent merchants of Churu who extensively traded with various parts of Rajasthan and Multan and Sindh.²²

Besides, being collection and distribution centre of the region, Churu was also a manufacturing centre. The saline water of Churu

facilitated the development of a flourishing dyeing and printing industry. The water had some unique chemical properties that gave a permanency to the colours used by the dyers. Hence, locally dyed textiles, like shawls and blankets, became a specialty of Churu. For example, from the *Jagat Bahi* No.2, we find that Cheepa Kamal was residing and carrying on his work of dyeing and printing textiles at Churu for quite a long time. At Churu, other items such as matchlock, toys, bangles, swords and other war weapons were prepared. Churu was also famous for iron boxes which looked like the tin boxes of Europe.²³

Churu was considered to be an Emporium of medieval times as goods of different places were available over here.²⁴ The following were the imports and exports of Churu:

Table 1: Commodities Exported from Churu²⁵

S. No.	Name of the town where the goods were exported	Name of the exported goods
1.	Multan	Sugar and indigo
2.	Bikaner	<i>Gur</i> , sugar, <i>lac</i> , opium, ginger, paspalumgrass, flax and turmeric
3.	Jaisalmer	Sugar, indigo, silk and cotton clothes
4.	Udaipur	Indigo and camels

Table 2: Commodities Imported into Churu²⁶

S. No.	Name of the town from where the goods were imported	Name of the goods imported
1.	Jaipur	Sugar and iron goods
2.	Multan	Dry fruits and clothes
3.	Kota	Opium
4.	Jaisalmer	Alum, woollen goods, wool and fuller's earth
5.	Bikaner	<i>Sendha</i> salt, dry ginger, alum, fuller's earth, coconuts, sugar-candy and chilies

The connecting link of the place with major cities of India brought Churu into prominence in the trading world. This helped to augment the population of this *pragana*-headquarter to develop into a town with appreciable number of persons. Thus, flourishing trading and commercial activities attracted traders and artisans towards this trading junction which is attested by documents of the pre-census period specifically of the 19th century. The *Zakat Bahi* further strengthens the above evidence which indicate the emergence of many *qasbas* in this area because of intense trading activities namely; Churu, Nohar, Reni and Rajgarh etc.²⁷ The commercial activities at Churu were further confirmed from the description of commercial shops available in the old records of Potedar Mirza Mal of Churu.²⁸ Seth Bhagoti Ram, Jaskaran Bhatt, Kishandas Bhatt, Dharasi Shah, Khetasi Shah, Roopram Lakhotiya, Jaskaran Dhamani, Tulsidas Khatri and Khusal Chand Mundhara were prominent traders of Churu who extensively traded with different parts of Rajasthan, and Multan and Sindh.²⁹ Churu's popularity and prosperity was due to *Bania* population. If we estimate the demographic profile of the town, we find that *Banias* were in larger number than other people.³⁰ Among the *Banias*, the *Poddars* had a leading position. Other professional groups were very less in number. It is very surprising and interesting to find that Churu despite being a desert town succeeded in attracting the merchants and traders, and prospered as a brisk trading centre. The presence of a large number of *Banias* led it to an active trading and commercial activities centre.

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

Professional Class and Urban Growth of Medieval Rajasthan (Seventeenth-Eighteenth Century): A study of *Masons and Carpenters*

Shabir Ahmad Punzoo

Construction Workers: Masons and Carpenters

Erecting massive structures was the passion of all rulers and it symbolized the power of the rulers. Without construction workers, it was inconceivable for rulers to perpetuate their glory as they (workers) would erect magnificent monuments so that rulers may be remembered by future generation. *Kamthana*¹ workers were an important and essential part of urban society (towns)². It is true that stone, earth and wood provided material for various kinds of crafts like stone masonry, sculpture, carpentry, etc. During the Mughal Period, we witness large scale construction of palaces, forts, towers, *sarais*³, mosques, etc⁴. In the Rajasthan state, we find number of structures like forts, palaces, temples, mosques, *sarais*, *havelis*⁵, *bauris*⁶, etc., were constructed during the medieval period. It is interesting to mention that who were associated with the said? One of the important sets of artisans i.e., masons and carpenters. Babar mentions in his⁷ autobiography that the stone-cutters were present in abundance in India and they were also sent to other countries. Number of artisans were associated with construction work. See table 1.

Table 1: Artisans associated with construction work⁸

S.No	Professionals	Description
01.	Mi'mar/Muhandis	Mimar or chief mason/architect was the real and actual constructor ⁹ . His job was to supervise the workers, choose the site (for construction purposes) and to draw the plan (<i>tarhi</i>) for building.

- 02.** *Silawat/sangtarash* (stone-cutter). Here we find two categories viz. *sadahkar* (plain stone-cutter whose task was to cut and fix stones and *naqqash*, who used to trace the required geometrical and floral design. Carver of floral design was called *gultarash*¹⁰.
- 03** *Parchinkar/mambatkar* He was the engraver and embosser.
- 04** *Khathi/sunthar/durudgar* (carpenter) He used to construct wooden houses, doors, windows and prepared many other articles¹¹.
- 05** *Beldar/khistmalan* (brick-layer) He used to help masons in the construction of buildings and walls¹². He was expert in digging and bricklaying.
- 06** *Gilkar* (clay worker and plasterer) He was a mortar maker and cemented the bricks with the help of lime-mortar¹³.
- 07** *Khishtpuzan* and *Ahakpuzan*¹⁴ They were brick-burners and lime-burners.
- 08** *Abkash* He was water carrier.
- 09** *KhishtTarash* He used to prepare tiles (used in roofing the houses)¹⁵.
- 10** *Surkhikob* (pounder)¹⁶ He used to pound bricks and mixing them in order to prepare mortar.
- 11** *Sadahkar* He was the simple and plain worker who used to shape the planks.
- 12** *Arah-Kash*¹⁷ He was performing the job of sawing the logs.
- 13** *Pinjarasaz*¹⁸ He was lattice and wicker worker and was associated with beautifying and decorating the windows.
- 14** *TabdanTarash*¹⁹ He was associated with glass work used in buildings.

They did their best in construction work and contributed in the

said sector. For their population in towns of Marwar²⁰, see table 2. Through the examination of the sources, we come to know that, two terms were used for the stone cutters i.e., *silawat* and *sangtarash*. They were involved in the construction of palaces, forts, mosques, temples, *havelis*, *sarais* and *bauris*. In Nagaur, number of mosques were erected by the masons like Amlī Masjid of Ghosiyan (1677A.D.), Mir Sahib ki Masjid in Mahallah Loharan (1689-90, inscription on the mosque records that it was constructed by the son of Mason-Abdullah), Mosque of WaliUstad (1783 A.D.) and Churiwalon ki Masjid (records the name of Mason-faujdar Khan)²¹. Due to availability of stones and marble in good quantity, *silawats* were employed by the state and affluent people. We have reference, for the construction purposes at Jodhpur, nine silawats were brought from Nagaur²². Similarly, thirty skilled *silawats* were brought from the same area as discussed above²³ for building construction in Jodhpur. In the construction of Junagarh fort at Bikaner (1655), craftsmen from Jaipur and Deccan were employed by the state²⁴.

Table2: Population of construction workers²⁵ in towns of Marwar²⁶

S.No	Town	Houses	Population (×5)
01	Merta	54	270
02	Jaitaran	24	120
03	Sojhat	74	370
04	Phalodi	-	-
05	Siwana	4	20
06	Pokaran	3	15
07	Jalor	24	120
08	Sanchor	15	75
	Total	198	990

Note: I have obtained population by multiplying the number of houses by 5 (assumed conventional figure for each household).

Massive structures themselves speak of great skill of craft persons. Construction of structures is a good sign of urban growth. When there is an expansion of towns, markets and construction of

structures, it indicates urban growth. Basically, the structures show us the talent and skill of craftsmen and how they enlarged the towns through their specialized skills. During the physical survey of Mehrangarh Fort (March 2021), I captured some photographs which depict the contribution of professional class and make us clear that they were instrumental in the urbanization of Rajasthan in the aforesaid period²⁷. Mehrangarh Fort is considered as one of the magnificent forts of Rajasthan (see figure1). It is located on hill top around one hundred and twenty-two meters above the surrounding plain. It is protected by walls measuring one hundred and eighteen feet in height and sixty-nine feet in width and covers an area of twelve hundred acres. We find intricate carvings and expansive courtyards. It has several palaces like Phool Mahal (see figure 2), Shesh Mahal, Moti Mahal, etc. Costumes, arms, paintings, ammunition, etc. are preserved in Mehrangarh Museum.

Figure1: Photo of Mehrangarh Fort (Excellence of stone-cutters is seen in this massive structure)



Source: Based on physical survey of Mehrangarh Fort.

Figure 2: Phool Mahal (Palace of flowers)

Source: Based on Physical Survey of Mehrangarh Fort.

Phool Mahal, a hall of private audience, is a magnificent chamber constructed during the time period of Maharaja Abhay Singh (1724-49). It served the purpose of a pleasure of the Maharajas and female dancers used to stay here. The room was made to look as beautiful as a magnificent flower which earned it name as Phool Mahal. Delicate colours, golden polish, ornate ceiling, stained glass windows and screens are its features. It depicts the moods of Indian classical ragas, royal portraits and incarnation of Vishnu and Goddess Durga. Gold was brought from Ahmedabad, Gujarat after defeating Sarbuland Khan (Mughal governor) by Maharaja Abhay Singh.

There was development in construction work and its allied sectors- stone carving, sculpture and engraving (due to availability of stone in Marwar and South-eastern Rajasthan. In Jodhpur, craftsmen were ordered to prepare sculpture of Parvati (structure of makrana marbles). Similarly, we witness a beautiful cenotaph of Maharaja Sawai Jai Singh was prepared by silawat namely Bhu Dhar (Jaipur) in 1775 A.D. The same sanghtarash was rewarded by the state for the said work. It makes us clear that the stone-cutters were performing their job in a better way and building sector flourished.

Carpenters (*khati/ sunthar/durudgar*)

It is an established fact that we would not have homes, businesses, buildings, mosques, churches and temples without carpentry. Much of society is holded together by carpentry. As far as construction industry is concerned, a carpenter is almost indispensable. Carpenters provide vital construction services for many

kinds of buildings. This craft-group was also important and significant in manufacturing process especially in wood work. They were known by the name of *khati/ sunthar/durudagr*²⁸.

They were found almost in every town and different articles were prepared by them. They produced palanquins, saddles, scabbards for swords, toys, wooden ladders, bullock carts, grills for wells, wheels for carts, doors, windows, agricultural implements, chariot, camel seats, elephant seats, etc. ²⁹. They manufactured luxury articles for the rulers, well off people, children's (amusements) and for the general people as well. KhatiReham Ali was ordered to build a staircase in Jodhpur³⁰. Skilled carpenters were employed in state *Karkhanas*³¹ and were honoured by the state. The excellence of art and craft was kept alive by *karkhanas*. In *karkhanas*, mostly luxury items were manufactured which were masterpieces of artistry and dexterity. Palanquins were manufactured in good numbers (for palanquin, see figure 3). Palanquins were used by elite and well-off class and were the luxurious means of travel. Palanquins are the testimony of the fine craftsmanship of the bygone time. They were well crafted by craftsmen and show us the importance of *khatis* who were associated with manufacturing of the said. We also see, beautiful elephant (see figure 4)³² and camel seats were produced by carpenters as rulers used to pay visit to different places on elephant and camel back³³. They depict the significance of these luxurious items and the persons engaged in making of these articles.

Figure 3: Photo of palanquin



Source: Based on physical survey of Mehrangarh Fort.

Palanquins as means of travel were also used by male nobility on special occasions. This wooden carved palki with decorated doors. Interior is decorated with images of Hindu gods and goddesses. It has painted roof with three finials and six golden leaf motifs.

Figure 4: Image of elephant howdah



Source: Based on physical survey of Mehrangarh Fort.

It has metal frame with thick embossed silver wood decorated with flowers. It has lion, canopy, two seats (first one for Maharaja and second one for his bodyguard).

There were some famous carpenters who were known for their artistic skill.³⁴ They were expert for making chariot, palanquin, elephant and camel seats and were rewarded by the state³⁵. We have reference of different articles ordered by the Jodhpur State to be prepared for royal household (items like ten elephants, ten cows, ten parrots, ten horses and ten peacocks)³⁶. It speaks of their importance and the state needed their services as they were an important part of urban society.

Our study concludes that masons and carpenters played a

significant role in the urban growth of Western Rajasthan by engaging themselves in construction work. Monumental buildings, concentration of crafts, growth of trade and commerce, expansion and prosperity of towns speak of urbanization. For construction purposes, skilled craftsmen were invited to gravitate to the towns and they came from different places, expanded urban population, hence enhanced urbanization process. Besides involved in construction work, carpenters also manufactured various articles for the aristocratic class and common masses. Articles manufactured were taken to market for sale, which boosted trade and commerce. Well known craftsmen were employed in *karkhanas* and were rewarded from time to time.

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- ³ Sarais (inns) were resting places.
- ⁴ Tripta Verma, Karkhanas Under the Mughals: A Study in Economic Development, Pragati Publications, Delhi, 1994, p.89.
- ⁵ Haveli was a large residential structure of the social elite.
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- ¹⁵ *Abul Fazl, Ain-i-Akbari, ed. Nawal Kishore, p.118.*
- ¹⁶ *Ibid.*
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- ²¹ *Z.A.Desai, Published Muslim Inscriptions of Rajasthan, The Directorate of Archaeology and Museums, Jaipur, 1971, pp.140-146.*
- ²² *Sanad ParwanaBahi, Jodhpur, No.19, V.S 1834/A.D. 1777, p.47*
- ²³ *Sanad ParwanaBahi, Jodhpur, No. 19, V.S. 1834/A.D. 1777, p.47*
- ²⁴ *KamthanaBahi, Bikaner, No.4, V.S 1712/A.D. 1655; No.5, V.S. 1819/A.D. 1762, p.16.*
- ²⁵ *Under construction workers, I have taken carpenters, silawatas and beldars.*
- ²⁶ *MuhnotNainsi, Vigat, ed. N.S. Bhati, Vol.I, pp.391,496-97; Vol.II, (1969), pp.9,83-86,223-24 and 310-11; MuhnotNainsi, Khyat, ed. BadriprasadSakaria, Vol.I, p.228 (for Sanchor).*
- ²⁷ *Physical Survey of Mehrangarh Fort by me during the month of March 2021.*
- ²⁸ *MuhnotNainsi, Vigat, ed. N.S. Bhati, Vol.I, pp. 390-1 and p.497, Vol.II, p. 10, pp. 85-6, and p. 310.*
- ²⁹ *Sanad ParwanaBahi, Jodhpur, No.23, V.S. 1836/A.D. 1779, p.35(b) and Bahi No.17, V.S. 1833/A.D. 1776, p.153.*
- ³⁰ *Sanad ParwanaBahi, Jodhpur, No.V.S. 1821/A.D. 1764, p.17(b).*
- ³¹ *Karkhana was a production centre.*
- ³² *Physical Survey of Mehrangarh Fort.*
- ³³ *Sanad ParwanaBahi, Jodhpur, No.23, V.S. 1836/A.D. 1779, p.35(b).*
- ³⁴ *Jodhpur Sanad ParwanaBahi, No.1, V.S.1821/A.D.1764, p.17B. and No.23, V.S.1836/A.D.1779A.D*
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Reclaiming the Identity of the Pathan Soldier of Fortune: Nawab Ameer khan

Dr. Anil Aaniket

The beauty of an idea is that it can germinate from anywhere and can blossom to a very unique thing. Likewise, the idea of writing this paper was sprouted from Prof. Susobhan Sarkar's book called "*Bengal Navjagran*" (Hindi translation of '*On the Bengal Renaissance*')¹. In this he delineates the stages of historiography, and in the chapter 'Concepts of History' prioritises three stages. According to him first stage is collection of facts, and second stage is the assessment stage. The assessment stage is very important as no one can fathom the ocean full of facts completely, so every writer collects them according to his interpretation and assessment. That is why Prof. Sarkar lays importance on the assessment of perspectives, which is third and most important stage. With the perspective assessment stage, the arena of historical study gets synchronised with the arena of science and philosophy.² As again, Prof. Sarkar says that with the help of logic and analysis one can change the prevailing perspective; given the fact that if there is any miss or ill-information regarding any particular subject. And as the title of this paper suggests about the protagonist, there are some myths which are overdue to be busted.

The prevalent setting or the common perception of the history of Rajasthan portrays Nawab Ameer Khan of Tonk state as 'Pindari'³. If this notion is based on simple generalisation of the things that all those who worked in tandem with the Marathas, will be fixed in the broad bracket of 'Pindari' then it is not justified at all, to some or to all indeed. With this we arrive to a point where there are plenty of facts and different perspectives, of course, often opposite or contradicting which try to prove Ameer Khan as Pindari, and on the other side Ameer Khan as self-made Pathan soldier and finally the worthy ruler of Tonk state. So, it is pertinent enough to assess these perspectives in

more scientific way probably than done earlier.

Before moving forward to the assessment of these perspectives, it is even more necessary to clear the air surrounding the term 'Pindari', which in turn would help in establishing the main point of this paper. The 'Pindari' was not a tribe of any kind as many think of them, but simply a group of bandits consisting of all the races and religions. Captain Sydenham gives apt account of them – "Every horseman who is discharged from the service of a regular government, or who wants employment and subsistence joins one of the *derras* (principal divisions) of the pindaries; so that no vagabond who has a horse and sword at his command can not be at a loss of employment. ... Every villain who escapes from his creditors, who is expelled from the community for some flagrant crime, who has been discarded from the employment, or who is disgusted with an honest and peaceable life, flies to Hindostan, and enrolls himself among the pindaries".⁴ The term 'Pindari' was applied to the roving cavalry which accompanied the Peshwa's armies in their depredations.⁵ They were virulent and enemies of the state, constantly ravaging the territories of the British and their allies by attacking individuals⁶ and population at large⁷. Pindaries never aimed for any conquests, their occupation was just the general rapine, and the weakness of the rulers of Central India helped them in growing bolder day by day.⁸

Whereas Ameer Khan, on the other hand was an Afghan of the Salarzye tribe by birth.⁹ Unlike the Pindaries, Ameer Khan's preys were powerful chiefs and governments.¹⁰ And as the 19th century central India was like an arena of general scramble for sovereignty¹¹ or to say that the political scenario of that time period was almost in disarray and was like an open chest of golden trove lying unattended openly and waiting to be claimed or picked up by some worthy contender. That was the era when 'Might is Right' dictum was the only golden rule and Nawab Ameer Khan had that 'Might' and possessed those skills also to prove himself worthy of what he received later on from the British. The famous poet Suryamalla Mishran in '*Veer Satsai*' laments about the general bad conditions of the country and longs for the revival and reorganisation of the Rajput power. Suryamalla Mishran was very disturbed at seeing the mutual rivalry and their indifference towards the tradition of brave deeds.¹²

Ameer Khan had keen eyes to fathom the grim situation and was quick enough to encash these situations in his favour. So, in this general tapestry of the then Rajputana Ameer Khan intervened in the internal affairs of the Rajput states¹³ and reaped the harvest to the fullest satisfaction for him. Ameer Khan was perhaps second only to the Sindhia in strength and indeed a powerful force to be reckoned with.¹⁴ His strength can be visualised by the following table¹⁵:

Native Power	Horse	Foot	Guns
Sindhia	15,000	16,000	140
Holkar	20,000	8,000	107
Peshwa	28,000	14,000	37
Bhonsla	16,000	18,000	85
Ameer Khan	12,000	10,000	200
Pindaries	15,000	15,000	20

(Table 1: Military strength of some of the native powers of India)

It would be very much interesting to note here Ameer Khan's ascendancy to the throne or the road to the royal seat of the Tonk state. It is also very much fascinating to note that why HT Prinsep calls him "soldier of fortune". Any student of History subject or any general reader, who has the broad sense of the events of history then he/she can easily recognise the two main factors in the phenomenal rise of Ameer Khan to the royal seat. First is the general condition of central India and Rajputana as discussed above and second is the growing menace of pindaries. Both these factors and the inherent talent and moreover the seasoned personality of Ameer Khan propelled him from being a simple soldier to the royal kingship of Tonk state. Here, out of humble curiosity, a simple question comes to the common mind that what was the need or why the British accepted Ameer Khan's request of granting him his lands and territory for settling down peacefully in his old age?¹⁶

The answer of this rather simple looking question lies in the reaction of the British towards the Pindari menace. Till 1812 AD Pindari depredations were limited to the non-British areas, but after 1812 AD they started plundering the British controlled areas also.¹⁷ During the season of 1816-17 AD their ravages extended over a wider expanse of British territories than had ever before been attempted.¹⁸

This presented a stiff challenge to the general administration of the British for maintaining law and order, and at the same time military challenge also because British forces were not as much mobile and agile as the pindaries were. This situation alone was more than enough to shake the notion of so-called strong pillars of the British superiority.¹⁹ Even Lord Hastings doubted the British resources to counter the enemy given the magnitude of the overall situation of that time, and he even complained that the British army in India was inadequate for 'peace establishments' alone. So, according to Lord Hastings the British urgently needed augmenting in that particular moment.²⁰ In these testing situations British government from London instructed and suggested the Indian government to seek and take help from Indian princes.²¹ So, the British were forced to explore the existing options available.

Given the fact, as mentioned above in the table 1, that Ameer Khan was a force to be reckon with, the negotiations were re-started with him to lure him so that he can be detached from rest of the predatory bands. For this, British government guaranteed him the independent possession of his lands. In response to this, Ameer Khan with his mighty army was required to serve the British. With this master stroke, the British converted a possible enemy of the British into a peaceful ally.²² On 9 November, 1817 AD Ameer Khan ceased to be a bandit and became a prince, though some doubted on this particular British decision but he proved them all wrong and behaved well, so Rampura was added to his possession as a gift also.²³

It is very much noteworthy to mention here the fact that the stalwarts of the History of Rajasthan i.e., Shyamal Das in *Veer Vinod*, James Tod in *Annals and Antiquities of Rajasthan*, and GH Ojha in *Udaipur Rajya ka Itihas* mention Ameer Khan as the 'Pathan' soldier. But JS Gahlot in *Kota Rajya ka Itihas* and MS Jain in *Aadhunik Rajasthan ka Itihas* mentions him as 'Pindari leader'. As at one place James Tod calls Ameer Khan 'ally of the pindaries', so it may be possible that they could have taken their source from Tod. The point to ponder here is that he was 'ally of the pindaries' or the 'partner of Jaswant Rao Holkar'? But the fact remains is that Ameer Khan was capable of carving out his unique position, during the turbulent times, as worthy ruler of Tonk state which lasted till the independence of India; which in itself proves his capabilities as a successful ruler.

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<p>Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023</p>

Nature and extent of Dohli Land Grant and Donations in the Territory of Kota State (1670-1820 CE)

Prof. Narayan Singh Rao

Prof. R.S. Sharma in his monumental work *Indian Feudalism*, New Delhi (1980) suggested that the essence of feudalism lay in the organization of the whole administrative structure on the basis of land. Its economic essence lay in the institution of serfdom in which peasants were attached to the soil held by the landed intermediaries placed between the king and the actual tillers who had to pay rent in kind of labour to them. In Maurya and Gupta period the most striking development was the practice of making land grants to the brahmins, a custom which was sanctified by the injunction laid down in the Dharmshastras, the epics and the Puranas. The Anushasan Parva of the Mahabharata devotes a whole chapter to the praise of making gifts of land (*bhumidana prasansa*). The scholar mention the villages granted by different kings alongwith administrative authority paved the way for the rise of brahmana feudatories who performed administrative functions independently.¹ Burton Stien (1980) talks about an alliance between peasants and the Brahmins in which the latter lived as the formers spiritual preceptors and the support received by the Brahminical institutions in the rural settings of the Pallava Kingdom and great significance is attached to the institution of *purohita* which was a source of securing legitimacy by the Hindu rulers.² Tapan Raychaudhuri and Irfan Habib inform us that *Iqta's* were the main instrument for transferring agrarian surplus to the ruling classes in the medieval period. Another form of transfer of revenue claims existed, which went largely to maintain the religious intelligentsia and other dependents of the ruling class. The term used for these grants were *milk*, *idrar* and *inam*. They represented grants of revenue of villages or lands to the grantee for life time or in perpetuity.

Grants assigned for the maintenance of religious institutions like madarsas, mosque, mystic establishments (khanqahs) tombs etc. were called waqf.

By issuing a farman the sultan granted cultivated and uncultivated lands. The data pertaining the period of Firuz Tugluq (1351-87 CE) inform us that the *idrar* grants represented an alienation of about 5.33 percent of the total revenue. These grants were of great significance as the entire muslim theological classes were largely maintained by these grants.³ In the Mughal period the land grant held by the imam (religious leaders) was termed as *madad-i-mash* (aid for subsistence). The another category of land grant was known as auqaf also referred to as waqf. These grants were meant for supporting religious institutions. We have information on total revenue alienated by the state for such grants in Ain-i-Akbari. In relation to the total revenue the percentage of revenue devoted to suyrghal grants was 5.4 percent in Gangetic provinces, Delhi 5.2, Allahabd 4.2, Awadh 3.9 and in Lahore and Gujarat 1.8 percent. On an average 2.5 percent of the total revenue of the empire was alienated for charitable and religious purpose.⁴

The voluminous Kota records preserved in Rajasthan State Archives, Kota and Bikaner inform us that charitable revenue free land grants in south eastern Rajasthan (Hadouti region) controlled by the Hara Chouhans were referred to as Dohli, Punyarth, Udik etc. The Kota records such as Taqsim, Jagiri, Jamabandi, Dovarkhi Kathta Mal hasil, Chitthies Adsatta etc. starting from 1670 CE provide us valuable data on the extent, magnitude and character of the charitable and revenue free land grants assigned to Brahmanas, Jogis, Fakirs, Charans, Bhats and other category of intellectuals and members of priestly classes.⁵

Col. James Tod has termed the Chauhans as Agnikula race created by Brahma on the request of Maharishi Vashishtha. The Chouhans were blessed by their Kula Devi Ashapura also referred to as Shakti Devi or Kalika.⁶ Subsequently when Hada chauhans moved from Nadol to Harawati they acquired legitimacy and support from the priestly class to create their independent principality. They projected themselves as upholder of an ideal social order as described in the dharamshastras. The Hara Rajputs also demonstrated their respect to the Shiva Cult flourishing in the Harawati. In the later period the

Maharao of Kota and Bundi displayed deep reverence for Lord Krishna. They frequently visited Mathura, Vrindavan, Kashi etc. as pilgrim, observed Janamashtmi festival and promoted Krishna Bhakti cult. Maharao Bheem Singh of Kota displayed deep sense of devotion to Lord Krishna by naming the Pargana of Kota and Baran as Nandgaon and Barsana. He changed his name as Kishan Das and always carried the image of Lord Krishna on his elephant while proceeding on military expeditions. Thus the Hara rulers proved themselves as upholder of the Varnashram Dharma. They observed religious rituals prescribed by the Brahmins, created and preserved a strong priestly class by giving substantial land grants and donations aimed at acquiring political legitimacy and consolidation of the Hara state comprising modern districts of Kota, Bundi, Jhalawar and Baran.⁷

In this present paper the author has made an attempt to study nature, extent and magnitude of the Dohli Land Grant in the territory of Kota state from 1670 CE to 1807. The study is purely based on archival records collected from Kota and Bikaner archives

The *Jama Kharch* records of pargana Kota inform us that in mauza Manasgaon (1730 V.S.) out of the total 5500 bigha of cultivable land, 35 bigha of land was granted in punyarth (Charity). Out of this 35 bigha, 10 bigha was granted to Thakur Diwalji Temple, 10 bigha for upkeep and maintenance of Mahadeoji Temple and 15 bigha were granted to Jogi Chayanath. Thus the *Dohli/Punyarth* land grant was made for twin purposes i.e., maintenance and upkeep of the temples including the conducting of regular customary worship and prayers and also for supporting the individual priest looking after the temples.⁸ In mauza Dabhaeri, Pargana Kota the state granted 10 bigha of land to Thakur Dewal Temple, whereas 30 bigha of cultivable land was given to Pandit Peetho Narain Das and 5 bigha of land was granted to Bhand Sunderdas. Thus out of a total 840 bigha of land in the village 45 bigha was granted for religious and charitable purposes.⁹ A *Jamai Jama Kharch* Pargana Kota document of 1753 V.S. inform us that in Qasba Aba a substantial portion of land was granted to temple and Brahmins. 216 bigha of land was granted to Thakur Dewal Temple, 328 bigha to Brahmin Duala, 12 bigha to Brahmin Vitthal, Bhat Daulwal was granted 236 bigha, Jogi Balban was given 15 and another Brahmin was given 18 bigha of land. Thus out of 20,000 bigha

of cultivable land in a Qasba Aba, 825 bigha of land was granted to the temples and the Brahmins.¹⁰ A Jama Kharch document of Qasba Dighod and Majera Mandoli Ki Khedi Pargana Kota, 1771 V.S. provide data on distribution of land in the village. There was total 18110 bigha of cultivable land in the village. Out of this 17591 bigha was earmarked for the peasants or Karshas of the village, 60 bigha was given to a village official called Sansri. The state granted 159 bigha of land in religious cum charitable grants as per the details given below.

S.N.	Particulars of the recipients of charitable land grant Chak (area of the land given in bigha)	Total
1.	Temple of Lord Shri Sanwala ji	18.00
2.	Temple of Lord Shri Chaturbhuj ji	18.00
3.	For offering of food (bhog) items to the Lord Sanwala Ji	18.00
4.	Individual charitable grant for Sanniyasi Purushottamji	05.00
5.	Land donated for the sons and grand sons of Dana Charan	100.00

The above table show that the Hada rulers of Kota not only cared about maintenance and upkeep of the temples and a class of priests, poets and intellectuals, but they also provided support for offering of bhog (meal/food items) to the presiding deities in the temples.¹¹ In mauza Soli Premsur Dewal temple was granted 4 bigha of land whereas Bhatt Ganga Ram was assigned 50 bigha of revenue free land.¹² In mauza Manasgaon, out of total area of 4300 bigha land, 10 bigha each was granted to Thakur Dewal Temple and Mahadeo Temple and 15 bigha was assigned to Neminath ji temple.¹³ In mauza Pohlai Khurd the Thakur Dewal Temple was granted 12 bigha of revenue free land in 1749 V.S.¹⁴ Purohit Anopram was enjoying 5 bigha of revenue free *punyarth* land grant. His plot of bido (a category of land) land was taken over by the state by settling the account and he was granted another plot of cultivable land in Borekhedo village as *punyarth* land grant in 1764 V.S.¹⁵ A Jamai Jama Kharch document of mauza Rangpur, Pargana Kota gives a very interesting information regarding policy of religious toleration. Religious places/shrines of both the Hindus and the Muslims were liberally granted land for upkeep and maintenance. Shri Sanwala ji Temple of Bhatari was granted 6 bigha, Shri Sukhrai ji temple was granted 18 bigha of land for upkeep and maintenance of these two temples. A muslim shrine of *Saiyyed Fateh Ki Dargah* was granted

10 bigha of land for its support. A Sage (Sannayassi) who was disciple of Babo Anandgiri called Kewalgiri was granted 6 bigha of cultivable land as punyarth grant. Thus the Hada rulers worked for promotion and protection of both the Hindu and the Muslim religious places.¹⁶ In mauza Abhaipur Shri Thakur Dewal Temple was granted 8 bigha of Chakari grant where as Shri Devaji Temple was granted 2 bigha of land.¹⁷ In mauza Madhuheri Shri Thakur Dewal Temple was granted 5 bigha of revenue free land and a Madari Shivdas was granted 100 bigha of land in charity by the state.¹⁸ In mauza Bhanwaro Tappa Dighod, out of 3206.75 bigha of total cultivable land, 179.75 bigha was given in Dohli grant for maintenance and upkeep of temples and religious shrines.¹⁹ A Jamabandi document of mauza Rangpur inform us that Thakur Dewal and Sanwala ji temples were granted 24 bigha of cultivable land, a muslim shrine was also given 10 bigha and Sannyassi Anandgiri Babo was granted 6 bigha of land grant in the village.²⁰ In Qasba Sangod out of the total 6000 bigha of cultivable land, 1058 bigha was granted in punyarth grant for upkeep and maintenance of temples in 1752 V.S.²¹ Similarly in mauza Kishorpura, out of total 1500 bigha of land in the village, Thakur Dewal Temple was given 5 bigha, a Madhi (mini temples) of Shri Devaji was granted 4 bigha, a sage (Sannyassi) Golwal was granted 100 bigha, Sannyassi Vilomdass was also granted 100 bigha and a Jogi was granted 20 bigha of land in punyarth land grant.²²

A document Awarizo Dohli Ko (1829 V.S.) pertaining to pargana Barod gives very interesting data on functioning as well as the aims and objectives of the Dohli grant. In the document the total area of cultivable land earmarked or categorized as Dohli land is further divided into three categories which include - (i) the area of Dohli land meant for meeting the expenses of oil to light lamp and dhoop along with prasadam/sweetmeat distributed at the end of ritual worship and prayers on daily basis (ii) area of land earmarked for the maintenance of temple priests (iii) area of land meant for raising gardens in and around the temples. The following table gives data to further explain the working of Dohli/Punyarth land grant system in area of our study.²³

S.N.	Name of Mauza Qasba/village	Total area under Dohli Punyarth grant	Area allotted to meet the cost of lighting oil lamp and distribution of prasadam (Tel-Bhog)	Actual area under Dohli for maintaining priestly class (Dohli)	Area allotted for raising gardens/orchards around the temples (Bagh Ki Dharti)
1.	Qasba Barod	395	51	324	16
2.	Udaipuro	96	35	61	-
3.	Ajnav	772	30	742	-
4.	Amlav	40	-	40	-
5.	Ajakhedi	151	-	151	-
6.	Kuhodi	15	-	15	-
7.	Kajlo	50	-	50	-
8.	Kojukhedo	72	12	60	-
9.	Kohini	15	-	15	-
10.	Khakhro	120	-	120	-
11.	Khajuri	20	-	20	-
12.	Khedi	15	-	15	-
13.	Gadarvadi	342	56	285	-
14.	Gavano	128	12	106	10
15.	Chati	90	15	75	-
16.	Dhosar	321	12	309	-
17.	Tumdi	15	-	15	-
18.	Dighod	730	56	674	-
19.	Dasrijo	15	15	-	-
20.	Dhamno	30	-	30	-
21.	Nalkhedi	86	-	86	-
22.	Nanyo	155	-	155	-
23.	Panch Kuri	25	-	25	-
24.	Panch Kuri Khurd	25	-	25	-
25.	Panchahad	577	10	550	17
26.	Peeplo	75	-	75	-
27.	Paroli	102	-	102	-
28.	Kallo	51	-	51	-

29.	Vaibhori	232	165	67	-
30.	Bidrado	142	-	152	-
31.	Badsad	46	-	46	-
32.	Viravado	45	-	45	-
33.	Veerkhedi	15	-	15	-
34.	Muhalo	50	-	50	-
35.	Mhokampur	-	-	-	-
36.	Ravo	102	-	102	-
37.	Rai	86	16	70	-
38.	Rampuro	30	-	30	-
39.	Ratanpur	151	25	90	-
40.	Sevelo	40	-	40	-
	Grand Total	5467	510	4883	43

The above data show that a very substantial portion of the land was granted to members of the priestly class for worship of the presiding deities of the temples where as provision was made for lighting lamp of oil and offering of sweetmeat/food items to the deities of the 13 temples in Pargana Barod. Few temples were also granted land for raising gardens, around the temples.

The holders of the patta of Dohli land grant were required to pay annual cess called *Dohli Ki Anni* to the state through local village officials at the rate of Rs. 0.25 approximately in case if the land was cultivated by sharecroppers. The land cultivated under *gharujot* (cultivated by the patta holder himself or remained uncultivated (parat) or was categorized as bido (grazing field) was exempted from the dohli ki anni cess. In mauza Khajuri 121.10 bigha land was held by patta holders of dohli grant out of which 26.25 bigha was cultivated by the patta holders themselves as gharujot, 6.75 bigha was parat (uncultivated), 13 bigha was barran (beejmarr) and 22 bigha was bido land. All this land was exempted from dohli ki anni tax. However, 52.55 bigha of land cultivated by the tenant cultivators or share croppers was taxed at the rate of Rs. 0.25 per bigha which yielded Rs. 12.35 to the state exchequer.²⁴ An another cess called Dohli ki Ghugri was also realized by the state at the rate of Rs. 2.50 per 100 unit of bighas of cultivable land devoted to Dohli grant. Adsatto document of mauza Ukleta inform us that 24.80 bigha of land was granted in Dohli in the village out of which 15.20 bigha was cultivable and 9.60 bigha

was categorized as parat. The state exempted the patta holders from payment of sDohli Ki Anni tax because they cultivated the land in *gharujot*. But the state collected Dohli ki Ghugri cess at the rate of Rs. 2.50 on each unit of the hundred bigha of dohli land and hence Rs. 0.30 was realized towards the payment of Dohli ki Ghughri cess on 15.20 bigha of Dohli land in the village.²⁵ In mauza Pohlai Khurd there was 156.50 bigha of land under Dohli grant and the state charged Rs. 3.60 at the rate of Rs. 2.50 on an unit of per 100 bigha as Dohli Ki Ghughri cess. The state also realized Rs. 0.25 as Dohli ki Anni on a small piece of dohli land cultivated by Medo Udo and Patel Vakhto.²⁶ In Talluqa Nanta there was 592 bigha of dohli land in its 14 villages which was completely exempted from all kind of cesses (barrars)²⁷. In mauza Qasimpuro 68.30 bigha of land was under Dohli grant out of which 19.50 bigha was charged dohli ki ghughri tax at the rate of Rs. 2.50 per hundred bigha and dohli ki anni cess was realized on 48.50 bigha of dohli land. Thus the state realized Rs. 0.50 and Rs. 4.60 respectively towards dohli ki ghughri and dohli ki anni cesses.²⁸ In a talluqa of the 7 villages of Pargana Sangod a cess of Dohli ki Ghughri was levied upon 217 bigha of dohli land at the rate Rs. 4.50 on per hundred bigha of land which also included Rs. 2 of Qanungos dastur (fee). The state thus realized Rs. 7.60 as dohli ki ghughri cess on 272 bigha of dohli land. However parat (uncultivated land under dohli grant) land of 55 bigha was exempted from the above mentioned cess.²⁹

In mauza Jhadol, Pargana Barod 159 bigha of land was granted in punyarth (charitable) land grant in 1776 V.S. which is 11.36 percent of the total area of the village (1399 bigha).³⁰ But in mauza Mundana Pargana Nandgaon out of the total 'chak' of 5767 bigha, only 30 bigha of land was granted for punyarth land grant which is only 0.53 percent of the total area.³¹ In mauza Kankro Pargana Barod (1777 V.S.) out of 2271 bigha of land 141 bigha was granted in punyarth grant which comes at 6.21 percent of the total land of the village.³²

A document Do-varkhi Pargana Baran Ka Gavan Ka Halla Ki gives us data on the extent and magnitude of the area granted in 'dohli' grant to the members of priestly class or temples which is explained in the following table-

S.N.	Mauzas (Villages)	Total 'chak' (Area) of the mauza (bigha)	Area assigned in Dohli grant (bigha)	Percentage of Dohli land to the total
1.	Qasba Baran	32000	3942	12.31
2.	Mauza Gothi	7743	1743	22.52
3.	Mauza Malmedi	8000	956	11.95
4.	Mauza Mandoli	9500	505	5.32
5.	Ratavado	5800	193	3.32
6.	Mauza Vagni	4600	245	5.32
7.	Mauza Posro	5800	162	2.80
8.	Mauza Dhardi	5200	485	9.33
9.	Mauza Kulsaho	5000	82	1.64
10.	Mauza Bavli	3800	117	3.07
	Grand Total	87443	8430	9.64

The table show that in Qasba Baran 12.31 percent and in Mauza Gothi 22.52 percent of the total land was granted in dohli. The percentage of temple grant to the total land of the village ranged between 1.64 to 11.95 in other mauzas of the pargana.³³

The Zamabandi records of the other mauzas of the different parganas of the Kota state also gives valuable data on the extent of dohli land which is given in the following table -

S.N.	Mauza	Pargana	Year	Total area of the village (bigha)	Area assigned in dohli (bigha)	Percentage of the area of dohli land in a mauza
1.	Vanedhya	Barod	1771	1550	157	10.12
2.	Murano	Barod	1771	1600	284	17.75
3.	Chandlesur	P. Kota	1771	3000	700	23.33
4.	Dighod	Sangod	1775	4200	661	15.73
5.	Palyaheri	Sangod	1775	1600	49.35	3.08
6.	Vasai	-	1775	6000	443	7.38
7.	Qasba Barod	Barod	1776	10000	2549	25.49
8.	Qasba Kunzed	P. Atone	1790	11000	425	3.86

9.	Mauza Karnaheri	Baran	1790	2000	160.25	8.01
10.	Nalavata	Barod	1792	1500	16.00	1.06
11.	Pipaldo	barod	1792	1400	323.00	23.07
12.	Morwo	Barod	1792	4300	207.00	4.81
13.	Zalodo	Barod	1792	6500	94.00	1.44
14.	Mermo	Atone	1790	8300	161.00	1.93
15.	Khedli Khangar Ki	Barod	1792	1739	35.00	2.01
16.	Haripuro	Sangod	1814	2612	126.00	4.82
17.	Machlo	Sangod	1814	1000	45.25	4.52
18.	Sarahalo	Sangod	1814	1100	50.00	4.54
19.	Kalaraho	Sangod	1814	3325	1960.00	58.94
20.	Ratado	Palayatha	1814	1640	43.00	2.62
21.	Kaisoli	Sangod	1814	2200	226.00	10.27
22.	Pipaldo	Baran	1771	1451	112.00	7.71
23.	Ahmedganj Ka Havala		-	1838	1700	160.00
24.	Kolhano	Barod	1776	5819	382.00	6.56
25.	Mauza Rangpur	Nandgaon	1796	4500	110.00	2.44
26.	Kishorsagar	Nandgaon	1796	757	48.00	6.34
27.	Chutrapuro	Sangod	1838	2400	162.00	6.75
28.	Kaithon	Sangod	1838	950	50.00	5.26
29.	Morwo	T. Kaithon	1838	2219	98.00	4.41
30.	Khedli Vadyaki	Mangrole	1838	2000	187.00	9.35
31.	Kaithon	T. Aradkhedo	1838	1150	25.00	2.17
32.	Mungano	Barod	1838	3500	187.00	5.34

The data on 32 villages of Kota state show that in five villages the area assigned in dohli/punyarth grant ranged between 15 to 25 percent. In one village the percentage of dohli land was as high as 58 percent, in 4 villages it was more than 8 percent, in six village percentage of dohli land varied between five to eight percent whereas in 12 villages the area devoted to charitable/temple grants ranged between 1 to 4 percent of the total land of the mauza.³⁴ The higher percentage of dohli land in a mauza or qasba indicates that there was significant population of people belonging to priestly classes. Such *mauzas* also had sizable number of temples and religious

establishments. Greater amount of *punyarth/dohli* land was usually granted in a *Qasba* (town), pargana headquarters, capital town of the state and *qasbas* having sizable amount of population. Mauzas located far away from capital towns, qasbas, headquarter of a pargana or the villages located in remote or hilly tracts had very small percentage of land allocated for dohli/charitable grants.

In the Jagiri villages granted to Hada or other Rajput military officials, a portion of land used to be granted to local priests attached to the temples of the village. Mauza Patodo granted in Jagiri to Bhabhut Singh Hada with an area of 3325 bigha, out of which 1781 was granted in dohli in 1838 V.S. Similarly, in mauza Arjunpuro held in Jagiri by Padam Singh Rajawat with an area of 2805 bigha out of which 136 bigha was granted in dohli grant. Mauza Pipaldo Khurd held in Jagiri by Devi Singh having an area of 1705.35 bigha out of which 148 bigha was allocated for dohli grant. In the similar vein Pahar Singh Rajawat Jagirdar of mauza Isudi having an area of 2651 bigha. Out of this total area 184 bigha of land was given in dohli land grant by the Maharao. Dohli land in Jagiri villages was exempted from land taxes and hence the jagirdars did not exercise any authority on the temple land enjoyed by the priestly class of the time.³⁵

The dohli land grant was normally exempted from land revenue and other taxes. However, the state imposed two cesses on the land granted towards dohli. These cesses were known as dohli ki ani and dohli ki ghughri. The Adsatta document of mauza Bala Khedi inform us that out of a total area of 5240.35 bigha the state granted 425 bigha in dohli in 1867 V.S. The state collected Rs. 18.35 towards dohli ki anni tax on the land cultivated by the *Karshas* and share croppers measuring 73.75 bigha at the rate of Rs. 0.25 per bigha. The dohli grant holders such as Sukhmalji, Narsingh, Purohit Amritlal, Radhakishan, Devnath, Manohar etc. who cultivated their dohli land on their own were exempted from this cess.³⁶ In mauza Pisyaheri the total area of the village was 6094 bigha, out of which 41.25 bigha was granted in dohli grant. The patta holders of dohli cultivated 16.80 bigha of land on their own referred to as *gharujupi* which was exempted from the cess 'dohli ki anni' and 48.60 bigha was cultivated by *karshas* of the village on share cropping basis and hence the state imposed the cess dohli ki anni on this land at the rate of Rs. 0.23 per bigha.³⁷ In mauza Umarheri out of the total 1292.80 bigha of land 17 bigha was

given in dohli grant. Since the entire plot of dohli land was cultivated by the karshas on share cropping basis. The state collected Rs. 3.75 towards the 'dohli ki anni' cess and Rs. 0.50 towards the dohli ki ghughri cess.³⁸ A document of mauza Udaipurya Tappa Dighod for 1864 V.S. inform us that there was 188.25 bigha land under dohli grant out of which 89 bigha was cultivated by the patta holders and rest 99.25 bigha cultivated by the share croppers. This part of the land grant was subjected to dohli ki anni tax which was calculated on plough basis i.e. 1.53 plough for the 99.25 bigha of land at the rate of Rs. 14 per plough. Thus the state realized Rs. 25.55 towards the dohli ki anni. Similarly the state also realized Rs. 2.30 towards dohli ki ghughri cess at the rate of Rs. 2.50 on per hundred bigha of dohli land cultivated by share croppers.³⁹

Cash Donation and Grants :

Besides the assignment of revenue free land grants such as *dohli, punyarth, Udik* etc. for upkeep and maintenance of the temples and a strong priestly class and meeting the cost of performing religious rituals or customary worship of the deities. The Hada rulers also liberally granted cash donations to support the religious institutions such as temples and dargahs. They also granted money for performing customary worship on daily as well as on special occasions. Cash allowances were also granted to members of priestly and intellectuals class for survival by the state authorities in medieval Harouti. A document Jama mauza Vasyahedi Tappa Kanvas inform us that the state granted cash donation of Rs. 6.25 in 1856 V.S. Out of this donation Rs. 1 was granted for procuring items for celebration of Krishna Janamastami in Gopinath Temple, Rs. 1.12 was granted for celebration Dev Julni Agyaras Rs. 0.60 was granted for Kartik Pooja Rs. 1 for Annakut Rs. 0.25 for offering of fruits (Fal Doll), Rs. 0.35 for dress (Poshak) of Sri Gopinath ji's statue and Rs. 1 for offering to the deity of the temple. The state also spent Rs. 0.75 for celebration of Vijay Dashmi at the temple of Godess Bhawani in mauza Visyaheri in 1856 V.S.⁴⁰

Dovarkhi Mizalik document of 1771 V.S. provide valuable data on cash donations granted by the Maharao of Kota for ritual worship of different Gods and Goddesses in Kota state. The details of expenditure on worship is given below in the table.⁴¹

S. N.	Particulars of ritual worship	Cost of rituals and worship (Rs.)
1.	Ritual worship of Lord Ganesha and worship of Wednesday	0.65
2.	Thakur Dewal Temple (Celebration and ritual worship on Krishna Janamastami and Jal Julni festival)	2.40
3.	Cash donation towards worship of Goddess Ashapura ki Mohtaji Ka	7.35
4.	Ritual worship of Lord Vijainathji on Monday	2.10
5.	Cost of Dewati Mata ki Pooja ki Mohtaji ka	4.0
6.	Cost of the Pooja and decoration of the Idol of Mohni Mataji	0.45

A Jhado document of Tappa Barod containing details on income and expenditure of 16 villages inform us that the Maharao of Kota liberally donated cash/money for performing daily religious ceremonies, worship (pooja), lighting of lamp, offering of kesar, food items to the deities. In Tappa Barod the state incurred an expenditure of Rs. 57 to meet the cost of ritual worship and granting of allowances to the Sadhus (Sages) at the rate of Rs. 8.15 per month. The details of expenditure is as follows.⁴²

S.N.	Particulars of Ritual Worship and Offerings	Cost of the activity
1	Offering of oil (tel), bhog, kesar to Thakur Dewalji	29.85
2	Ritual worship of Lord Chaturbhuj ji at Barodni Temple	1.50
3	Ritual worship of Lord Lakshmi Narayan Ji at Barodni at the rate of Rs. 1.00 per month (for 7 months)	7.00
4	Worship of Lord Ganesha residing in a temple in bazaar at the rate of Rs. 1.10 p.m. for seven months	7.50
5	Worship of Chawand Mata in a temple at the fort of Barodni at the rate of Rs. 0.12	0.84
6	Worship of Chaturbhuj Ji in Singli temple with Kesar for 7 months	7.50
7	Cost of Prasad (distribution of food items) in the temple	0.85
8	Expenses on Swamis Sadhus of Qasba Barodani	0.60
9	Expenses on Dev Sovani Agyaras Festival	1.65
10	Allowances to Katha Vachak Bhatt	0.50
11	Prasad and Nariyal (coconut)	1.10

12	Prasad distribution on Janamastami (Rs. 1), dress for the deity (Rs. 2), cost of items for pooja (Rs. 2)	5.00
13	Yajna (Home), pooja on Vijayadashmi, pooja of Goddess Durga Rs. 15, Recitation of Shaligrams name Rs. 1.00 and yajna (Homam) Rs. 2.50	18.50
14	Ritual worship of Dewat Mata with coconut, sweetmeat and gift of foodgrain to Dholi	0.60
15	Allowances to Katha Vachak (Recitation of Religious text)	0.50
16	Worship of Tarpani Mahadevaji	0.25
17	Worship of Lord Mahadevaji in temple of fort	11.10

In addition to expenses on ritual worship, the Maharao also granted allowances to the sadhus (Sages) as per the monthly rates given below :

S.	Name of the Sadhu (Monk)	Rate of allowances per month (Rs.)	Total amount paid (1860 V.S.) (Rs.)
1	Gusian Bhuwanipuri of Vadava for 7 months	03	21
2	Swami Chutradas of Barodni	0.25	1.75
3	Gusain Ganeshgiri	0.50	3.50
4	Sevak Udo	0.25	1.75

Thus the Kota state born the cost of the worship of the different deities housed in temples. The state also provided monthly/ daily allowances to the Sages and Saints looking after the temples and managing the religio-cultural activities in villages and the Qasbas.

Thus the archival documents of Kota state inform us that the Hada rulers were devout follower of Hindu religion, but at the same time they demonstrated their policy and also the spirit of religious toleration towards all the other religions and sects. Land grants as well as cash donations were liberally distributed by the state for upkeep and maintenance of temples, priestly class, intellectuals and Brahamins. The state got constructed temples, maintained and repaired them as per requirement. Priests, monks, Sages and pandits were attached to the temples with financial assistance from the state exchequer to ensure that regularly ritual worship is performed, lamp is lighted, prasadam is distributed, havan (yajnas), special poojas are performed

on special occasions like festivals and bhog (food items, sweet meat, coconut etc.) is offered to the presiding deities of the temple. The state also deployed Katha Vachaks (preachers) to four different villages and urban centres to recite religious texts and stories on the virtues of heavenly Gods. This was aimed at preserving and upholding the moral social order in the society and Varnashrama Dharma followed by the Hara rulers of the Harawati region.

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Region of Braj: Rajput Patronage, Exodus of Deities and the Recreation of Braj in Rajputana (16th to early 18th century)

Swati Goel

Bhakti sects, temples and the Rajput Patronage

Rajput rulers and nobles had their individual interactions with the religious figures residing in Braj and made pilgrimages to the area, which were occasions for largesse and the commencement of the projects in the region.¹ Kachhwahas were the strongest Rajput chiefs at the court of Akbar. Kachhwahas had high stakes in power politics of the region right from the times of Raja Bhagwan Das (r. 1574–89) (father of Raja Man Singh) who endowed Sati Burj at Mathura and the temple of Hardev on the Govardhan Hill.

After his father's reign, Raja Man Singh became one of the most prominent patrons of Braj Bhumi in Akbar's time. Raja Man Singh, who got reconstructed the temple of Govindadeva, Vrindavana in 1590 C.E, was the only Hindu noble to have received the highest ever Zat rank in Akbar's court. He through a parwana, ordered the mutasaddis that one ashrafi and one rupee were to be given every day for the *bhog* and *seva* of deity Govind Devji and Gosain Haridas.² Raja Man Singh has also said to have endowed the building of the ghat of the Mansi-Ganga tank, situated near the town of Govardhan, during the reign of Akbar.³

The poet Muraridas narrates how Man Singh had vowed on the eve of his departure on the Mughal military campaign against the kingdom of Mewar, that he would 're-build and re-establish the temple of Govinda Rai, who is worshipped by gods, at Vrindavan, so that the incarnation of Krishna may be celebrated by the people'.⁴

Mewar principality too had endowed the construction of a

chhatri (cenotaph) nearly 40 years later, in the premises of the same temple. This chhatri was built during the reign of Shahjahan in the name of Bhim Rao, the prince of Mewar. Prince Bhim had said to have helped Shahjahan during his struggle for the throne. Bhim became the chief advisor and friend of the prince Khurram in his fight for the throne and in the disturbances that ensued; he was slain by the imperial armies.⁵ There were many temples in Braj, the *chhatri* could have been built anywhere or perhaps independently of any pre-existing structures. However, the endowment of the chhatri at the premises of the same temple, perhaps, was a contest and challenge to the temple patron's claim that the temple was a victory symbol against Sisodias. This can also be seen as an attempt of reassertion of power and of raising oneself in the hierarchy as compared to the Rajput nobles at the Mughal court.

Another prominent temple of Vrindavan, the Gopinath temple was endowed by Raja Raisal Darbari (r.1584–1614), a chief of the Shekhawat branch of the Kacchwahas, who fought for Akbar and assisted Man Singh on several of his campaigns.⁶ He distinguished himself so greatly in the repulse of an Afghan invasion that Akbar bestowed upon him the title of Darbari, with a grant of land and the important command of 1,250 horses.⁷ The Shekhawat Kachhwahas to the northwest of Amber had been independent of Man Singh's control since the mid 15th century, and achieved measure of imperial recognition in their own right from the Mughal Emperors.⁸ Raisal and his cousin Man Singh backed opposing candidates for the succession to Akbar. Raisal backed the eventual winner, Jahangir while Man Singh supported his nephew Khusrau. As a result, Raisal was raised to the *manca* rank of 3000 under the latter.⁹ His patronizing a temple in Vrindavan is thus seems to be an assertion of Shekhawati authority and independent standing against their more powerful Amber Cousins.

The grants made by Akbar continued during the reigns of Jahangir and Shahjahan as well. Jahangir added two more temples to Akbar's list of thirty-five temples, he continued Akbar's practice of issuing tax-exempt land grants, and took steps to ensure that the Amber family would retain a firm interest in the management of the Govind *Dev* temple.¹⁰ Shahjahan, in fact, through an issuance of *Farman* in 1633 A.D, granted inam land in village Dosaich in favour of Mirza Raja Jai Singh, which was earlier in the name of *sevaks* of the

Govind *Dev* temple, so as to hand over the maintenance charge of two prominent temples of Govind *Dev* ji and Madan Mohan to Amber family.¹¹

Surjan Singh of the Bundi, surrendered his fort of Ranthambhor to Mughals in the year 1569 C.E and accepted the over lordship of Akbar. The *Surjanacarita*, the biography of also attempts to connect Surjan with the region of Braj. Perhaps Surjan was even encouraged to make a pilgrimage to Mathura, as a testament to his affinity with the culture of the court.¹² Therefore, Braj region became an arena of associating oneself with popular religion and drawing legitimacy from it. This was achieved either through patronizing of the texts or architecture in the region or producing the same at regional courts which drew heavily upon their Braj counterparts.

Exodus Of deities from Braj region to principalities of Rajputana
एकसमैश्रीवृंदावन में भाजरिपरिअगारि

अपने अपने ठाकुर लैकेभाजेसकल पुजारी ।।¹³

Once upon a time, there occurred a great exodus in Vrindavan,

All the Pujaris had to run away from Vrindavan with their respective Deities. The episode of great exodus from Braj is said to have occurred around 1669-70 with the issuance of the orders by the Emperor Aurangzeb for the destruction of temples and in the aftermath of the demolition of KatraKeshavdev, the temple that stood on Krishan Janambhoomi. Mathura and Vrindavan were subsequently renamed as Islamabad and Mominabad officially. The study of the itinerary of the deities from Braj to various principalities of Rajputana and Gujarat, will make us aware of the various trajectories for the shift of the deities. Besides the endowment of the temples and ghats in Braj during the period under consideration, the Rajput houses also patronized the deities' stay along their itineraries to Rajputana and their subsequent new temples along the way. Due to the family feuds, there occurred a migration of the three Pushtimargiyasvarupas out of the nine svarupas (deities) outside of the Braj region well before 1669-70. In the early seventeenth century the deity of Vitthalnath, the svarupa of the second gaddi, was taken out to Kota and was housed there for some time.¹⁴

The dispute which started over the custody of the two svarupas Shri Dwarkadheeshji and Shri Balkrihsan ji, resting with the third

gaddi, led to the migration of the svarupas to Rajnagar near Ahmadabad and later to principalities of Rajputana and Surat respectively.¹⁵ Emperor Aurangzeb is said to have interfered in solving the dispute as he was approached for justice by the aggrieving parties. The case was decided finally in favour of one Brajray, who forcibly and legally took away the custody of one of the two deities' i.e Balkrishan and took it eventually to Surat.¹⁶ The deity of Dwarkadheeshji was then taken to Asotiya (Udaipur), the village granted by Rana Jagat Singh of principality of Mewar in 1668 and was later shifted to Kankroli.¹⁷

The Kishangarh principality of Rajputana likewise worshipped deity of Kalyanrai, in the form of Srinathji. The *murti* was brought from Braj in 1647 C.E, the year of the founding of Rupa nagar by the Kishangarh King Rup Singh (r. 1643-48) after making a pilgrimage to Braj.¹⁸

Out of the deities of Six Goswamis, Madan Mohana, the deity belonging to Sanatan Goswami, was the one of the first ones to be established for worship. It was taken to the principality of Jaipur during the early 18th century from Vrindavan and then shifted to the principality of Karauli, ruled by Jadon rulers around the same time. This crucial information was given to us by Gopal Kavi, who was writing in the 19th century and is corroborated by some contemporary official documents.

Description of Madan Mohan's coming to Karauli

Subalanand came with Madan Mohan to Kumbheri

King Surajmal endowed a temple for the deity

On hearing this, King Jai Singh sent his horsemen

Within duration of night, MadanMohan was brought to Jaipur

King Jaisingh married a princess of Karauli

The Queen said the deity belongs to the Jadavan whom you took away

Then Jaisingh sent for Queen's father King Gopalsingh

He urged the King that if you are willing, take the deity to Karauli

Gopalsingh took the deity to Karauli

He endowed a magnificent temple and established him there.¹⁹

According to official documents, the same Subalanand was the temple adhikari of Madan Mohan temple around 1710-1722 and was 47 years of age in 1711 C.E as recorded in the huliya (recognizing characteristics) of the document.²⁰ Hence he would have been around 5-6 years of age when the great exodus from Braj would have happened in 1669. It is quite unlikely that he could have taken the deity out from Braj to first Jaipur and then Karauli at such a tender age.

Here in the above passage, the temple manager Subalanand evaded an attack on the temple at Vrindavana and took refuge under Surajmal, the Jat ruler at his capital of Kumbher. Sawai Jai Singh of Amber house then sent for getting control over the deity as they had been long standing patrons of the deity and temple at Vrindavan. He brought it to Jaipur, however one of his queens was a princess of Karauli, who made him realize that the deity actually belongs to Jadavas i.e. Jadaun Rajput rulers of Karauli who claim their descent from Lord Krishna's Yadav clan and are said to have ruled considerable part of the Braj country somewhere in 1196 C.E, before the capture of the country by Muhammad of Ghori.²¹ Hence the Queen's father King Gopal Singh (1725-1757 C.E) of Karauli took away the deity to Karauli and established it there.²² However, Surajmal came to power only in 1756 C.E, which makes it completely improbable to have housed a deity as a King; the author might be indicating Surajmal as prince, under the rule of his father Badan Singh's reign, who was the contemporary of Sawai Jai Singh.

This incident shows that the three different principalities were willing to house the deity and certainly seek legitimacy and display power in the process.

The itinerary of Govindadeva is well discussed by R. Nath.²³ There is some indication of Govindadeva being taken to Karauli in 1719 from Jaipur.²⁴ Though the shift did not occur but the anticipation of shift indicates that during this time shifting of deities from Jaipur to Karauli was taking place.

Recreation of Braj and Rajput Bhakti

After the exodus of the deities from the region of Braj during the latter half of the 17th century, the images found patronage and residence with many regional kingdoms of the subcontinent. In particular, principalities of Rajputana were at the forefront for giving

patronage and housing these deities and the sects associated. Hence, a process for creating new pilgrimage centers for these deities on the prototype of Braj ensued.

In a very similar manner as the 're' discovery of the sacred sites was ensued by the sects in the 16th century Braj, based on scriptures and the idea of transcendental Vraja, the recreation of new sacred centres away from the physicality but very close to the idea of earthly Braj started taking place. The replication of Vraja in various forms outside of the physicality of the present-day region of Braj, was taking place well in medieval times and it continues into the present times as well.

As remarked by Shrivatsa Goswami in his work:

'Vrindavan has been recreated not once, or in one place. The Madhvaites believe Udipi on the western coast to be their Vrindavan. Jagannatha Puri was also taken as Vrindavan of the Blue Lord. Vallabh Acharya founded his Vrindavan at Chandra Sarovar, near Govardhan. Even in the twentieth century we find many manifestations of Vrindavan, whether it is the Uttar Vrindavan in the Himalayas near Almora, following the vision of Yogi Krishna Prem, or it is ISKCON's New Vrindaban in West Virginia. The 'journey' of creating Vrindavan will go on....'²⁵

Atma Ram, the court poet of Sawai Jai Singh, lays out the imagery of Kanak (Golden)Vrindavan at Jaipur where Govindadeva was later taken after exodus. He compares the two Vrindavans- the new golden Vrindavan at Jaipur and the original Vrindavan of Braj which served as a prototype for this 're'creation and praises his patron Jai Singh's creation of a new Vrindavan .

बंधनिकट आमैरीतैं, जैनिवासकीराह

वृंदावनरचनारचो, फेरिभूपजयसाह

कीन्हौवृन्दावनतैसरसवृन्दावनतै-453²⁶

Near the reservoir at Amber, from where a path leads to the palace of Jai Singh

The King Jaishah(Jaisingh) led to the creation of Vrindavan

He created a Vrindavan finer than the original Vrindavan.

Amongst all these places, only Jaipur's case was a direct result

of recreation based on the moving of deities from Braj. At other places, recreation largely involved a process of inspirational recreation where many local markers also got assimilated into this formulation of a regional recreation. The architectural plan of the temples however everywhere was unique and not a replication of temples at Braj.

The svarupa of Govindadev was again shifted after finally being taken to Jaipur in around 1713 and was established in a temple located on Amar Ghati in Kanaka Vrindavana. Then in 1727, it was thereafter shifted to *Jainivas*, the garden of the city palace of Jaipur. The reason being threat of inundation due to the flooding of Mansarovar located near the temple in Kanaka Vrindavana. Scholars however argue that the reason given for shifting the deity doesn't seem to hold ground as the temple was on a higher slope and the lake had strong embankments, therefore the actual reasons would have been the Kachwaha state's need for drawing legitimacy.

The Deity of Govindadeva was first rehabilitated at Kanak Vrindavan (Golden Vrindavan), but later moved to Jaipur. This beautiful garden did not lose its glory and is still a prototype of Vrindavan outside the physicality of Braj.

- ¹ Edward Leland Rothfarb, *Orccha and, Design at the court of Raja Bir Singh Dev Bundela, Marg, Vol No. 63, 2012, p. 24.*
- ² R.K Perti Ed. *Descriptive list of Acquired Documents (1356-1790 AD), Volume 3, National Archives of India, 1992, Document No. 7, NAI-2671/2,23 Zulhijja 1016 A.H. 9 April 1608 A.D.*
- ³ A. Fuhrer, *The Monumental Antiquities and Inscriptions, in the N.W. Provinces and Oudh, Indological Book House, Varanasi, Delhi, 1969, p. 100.*
- ⁴ Sreenivasan, Ramya, 'Rethinking Kingship and Authority in South Asia, Amber (Rajasthan), ca. 1560-1615', *JESHO*, 57 (2014), 549-586, p. 577-8.
- ⁵ James Tod, *Annals and Antiquities of Rajasthan, Routledge and Kegan Paul Ltd, London, Volume 1 and 2, Vol. 1, p. 294-5;*
- ⁶ A.W Entwistle, *Braj: The centre of Krishna pilgrimage. Groningen: Egbert Forsten, 1987, p. 160.*
- ⁷ F.S Growse, *Mathura, A district memoir, Second Edition, Printed at the North Western Provinces and Oudh Government Press, 1880. p. 253.*
- ⁸ Srinivasan, *Rethinking Kingship and Authority*, pp. 556-7.
- ⁹ Ibid.

- ¹⁰ *Irfan Habib and Tarapada Mukherjee, 'The Mughal Administration and the Temples of Vrindavan during to reign of Jahangir and Shahjahan., PIHC -49th session, 1988, pp. 288-89.*
- ¹¹ *R.K Perti, (ed.) Descriptive list, 12 Rajab 19 Julus of Shahjahan 1055 A.H. 3 September 1645 A.D., Document No. 26, p. 14.*
- ¹² *Cynthia Talbot, 'Justifying Defeat: A Rajput Perspective on the Age of Akbar', JESHO ,55 (2012), pp. 329-69, p 359.*
- ¹³ *Gopal Kavi,Vrindavan DhamaAnuragawali, Krishandas Baba, Vrindavan, 1958. p. 4.*
- ¹⁴ *Saha, Shandip. Creating a Community of Grace: A History of the PustiMarga in Northern and Western India,(1493-1905), Unpublished PhD, Faculty of Arts and Sciences Department of Classics and Religious Studies, Canada :University of Ottawa, 2004. p. 182.*
- ¹⁵ *See Dwarkadheeshji Ki Praktya Ki Varta , Ed. By KanthamaniSashtri ' Visharad' , VidhyaVibhag , Kankroli, 1956, for a detailed discussion of the matter.*
- ¹⁶ *Dwarkadheeshji Ki Praktya Ki Varta, p 63.*
- ¹⁷ *Dwarkadheeshji Ki Praktya Ki Varta, p 59.*
- ¹⁸ *See Heidi Pauwels and Emilia Bachrach, Aurangzeb as Iconoclast?Vaishnava Accounts of the Krishna images; Exodus from Braj, JRAS , Series 3, 28,3 (2018),for a detailed discussion on the shift of the deity from Braj to Kishangarh, pp. 504-5.*
- ¹⁹ *VDA, pp.7-8. I have tried to make a lose rather than a literal translation of the text here. Any discrepancy is solely mine.*
- ²⁰ *Irfan Habib, Documentary History of Gosians of Vrindavan, Subal das, Gosain s/o Jairamdas, p. 158.*
- ²¹ *Sir William Wilson Hunter, Imperial Gazetteer of India , Vol. 15, Clarendon Press, 1908, pp. 26-7.*
- ²² *Brockman, H.E. Drake, Gazetteer of Eastern Rajputana (Bharatpur, Dholpur and Karauli),1957 p. 303.*
- ²³ *See R. Nath, "Sri Govindadeva's Itinerary from Vrindavana to Jayapura" in Margaret H. Case, Ed., Govindadeva: A Dialogue in Stone (New Delhi, 1996), p. 163-59,*
- ²⁴ *Hortsmann, Monika, Infavour of Govinddevaji, Historical documents relating to a deity of Vrindavan and Eastern Rajasthan, IGNCA, New Delhi, Manohar, 1999. pp. 21-22.*
- ²⁵ *Shrivatsa Goswami, 'Journey as Creation: Vrindavan', India International Centre Quarterly, Vol. 30, No. 3/4, Journeys Heroes, Pilgrims, Explorers (Winter 2003-Spring 2004), India International Centre, pp. 198-214. p. 214.*
- ²⁶ *Kavi Atma Ram, SavaiJaisimhacarit, ed. Gopal Narayan Bahura, Jaipur:Maharaja Sawai Man Singh II Museum, 1979, Kaviti 452-3.*

Constructing the Dynamics of Early Medieval Trade Routes Across the Thar

Anchit Jain

Separated by a long gap of around six decades, these two subjective remarks on the Thar betray a major shift in the academic outlook towards the desert. Goetz repeated an old rustic narrative which long persisted in the colonial writings on the Thar as a land of melancholy, waste and wilderness. Such anathema to the desert has an even older history, as one sees in the writings of Hieun Tsiang¹ and Abul Fazl². Recently scholars have contested these popular notions of deserts being a largely inhospitable and wasteland, and showed that such narrative emerges largely from the outsider's perspective who fail to see this desert from the perspective of the humans living there.³ These few (and quite recent) revisionist-works used the medieval/late medieval state chronicles to freshly represent the region of Thar as an active and vibrant economic region. What about the history of Thar during the period earlier than the establishment of medieval states like that of Rathors and Bhatòis? Thar hardly appeared in the discourse of the early medieval socio-economic and cultural dynamics. The revisionist historiography on the early medieval state formation has emphasised on the agrarian proliferation, coupled with successful irrigation practices, which provided a major push in the establishment of settlements, peasantization of tribes and the proliferation of ruling lineages. Nandini Sinha Kapur, however, pointed that these dynamics could not be applied to the region of the Western Rajasthan, where "the environment, and socio-economic and political significance of the construction of water tanks, cattle raids, and raids on trade routes (passing through Jaisalmer town and neighbourhood) marked the historical process...". The strategic location which the region of Thar enjoyed in economic configurations of the early medieval Western India, played an important role in the economic proliferation of this region, though other processes also operated simultaneously, while

playing their respective parts. This paper explores early medieval trading networks across Thar by a) revisiting certain previously known routes, b) re-constructing a new major route across Thar, c) remarking a shifting importance of routes in light of changing economic configurations of the early medieval centuries, and d) highlighting the economic integrity of the region of Sindh-Multan with the Western Rajasthan and beyond.

The region of Thar had strong economic and cultural relations with the adjoining regions of Rajasthan and beyond, but the close integrity it had with region of Sindh has been quite over looked. The former, in terms of its local ecology, shares more in common with the region Sindh than with the agrarian eastern Rajasthan. This integrity involves the pastoral and nomadic movements, stress induced migrations, exchange of grains, pilgrimage, mendicant movements, flow of artistic ideas, and of course, trade. While these exchanges are well recorded for the medieval period, there are sufficient reasons (and direct evidences in some cases) to believe in for their prolific presence for the early medieval period, but could be skipped for brevity. The study of trade relation between Rajasthan and Sindh-Multan regions has been largely done for the late medieval period.⁴ The economic and cultural interaction of the Thar across the 'arbitrary' political borders of the state and its relations with the Sindh whole didn't find place in some recent works emphasizing on the economic vibrancy and mobilities of the Medieval Thar.⁵ For the early medieval period, the trade routes to Sindh appeared quite briefly in the often-cited work on the trading networks of the early medieval Western India, V K Jain's *Trade and traders of Western India*. Much of the discussion in this work was, however, centred around, what is called as, the 'Palanpur Gap', connecting centres of Gujrat to the Northern India, via certain important centres of Rajasthan.⁶ The Thar was peripheral to the discussion and the inter-regional interactions with Sindh was hardly emphasized.

Nevertheless, Sindh was closely integrated to the economic centres of the Western India from the 8th century, particularly after the Arabic invasion in 712 AD. This is corroborated by the discoveries of the hoard of Arabic silver coins of this period from Marwar, Barmer and Medta regions.⁷ The markets of the Guhila centre, Ahada (Udaipur), was visited by the merchants of Sindh in 10th century.⁸ The Arabic sources alludes to Sindh as an Indian ocean region connected

with Arab and Iran from 7th century onwards.⁹ Wink informs that while Sindh was densely urbanized before the rise of Islam, the Muslim expansion resulted in considerable urban expansion: through control of the sea ports and maritime routes of western India and also through considerable reduction of the pastoral nomadic activities and the sedentarization of the Mids and the Jats.¹⁰ This contributed to the growth of trade networks between Arab and India from the 8th century. In the early 7th century, Hieung Tsang visited Sindh from the Central India via *Gurjaradesòà* (roughly the southern Rajasthan), subsequently passing through the deserts of Thar.¹¹ Clearly some route was in existence in the early 7th century between the *marusthali* and the Sindh. Jain highlighted certain routes to Sindh, based on the route followed by the Turkish invader,

Mahmud Ghaznavi (AD 1025). After leaving Multan, he passed through the barren deserts of Jaisalmer and reached the centres of Gujrat (Anahilapura, Modhera, etc). After ravaging Somnath, he subsequently returned, but this time passing through the Kutch and Sindh.¹² His journey, therefore, highlights two routes between Sindh and Gujrat. One, passed through Kutch, but Jain himself informed that the importance of Kutch rose only after the 10th century under the Chalukyas, but it was not popular (even) in the early half of the 11th century.¹³ Clearly, this was not a major route during the 8th century. The another passed through the arid region of the South-western Rajasthan. Thereby, the goods from Central India, Gujrat and various parts of Rajasthan reached Sindh through the Thar.



Fig 1: Trade networks of the early medieval Thar

Now, there are three possible candidates for the being the most popular trade route via Thar. Two were offered by Jain, and the third one is here re-constructed. Both of his routes leaving Gujrat towards Sindh passed through Pali. This was an important exchange centre and a major cross roads of western India, located in the Southern Rajasthan.¹⁴ The first passed from Pali to Kiradu, and then proceeds westwards directly towards Sindh. (Refer to fig 1) This was for him, *the route* to Sindh. The second one, which he argued was not much popular, passed from Pali to Barmer, and then upwards towards Jaisalmer to finally reach Sindh.¹⁵ (fig.1) However, there are some problems in his arguments to be considered. First, he called the Pali-Kiradu-Sindh route to be *the route*, but Kiradu seems to have risen into much prominence only in the 10th century. Its earliest known temple¹⁶ and the only epigraphic record¹⁷ corresponds to the late 10th century and mid-12th century respectively. Therefore, the exclusive monopoly of the Kiradu route could not be established for the earlier period, but not even thereafter. Within the Barmer region, Chohtan was another major early medieval centre, apart from Kiradu.

Temples were constructed here at the beginning of the 11th century.¹⁸ However, its early importance as a centre of economic exchange (with Sindh) is borne out of silver hoards found in the 8th century.¹⁹ Some route might have probably passed through Chohtan as well. However, as compared to Chohtan, the far abundant visual and epigraphic remains come from the Mandor-Osian region, near Jodhpur. They have also yielded similar hoards testifying to their economic interaction with Sindh in the 8th century. Mandor/Mandavyapura was the capital of the local branch of Pratihara and later an important power centre of Cahamana of Nadol in the 12th century. It also yields art remains from at least 7th century onwards. Osian was a major artistic, religious and economic centre. Local epigraphic data reveals an extensive presence of commercial groups like Dharakatòas and urbanity of this site from 8th century onwards.²⁰ Further, Chattopadhyaya suggested that some kind of cluster of exchange centres emerged around Jodhpur in the early medieval period.²¹ Many artistic centres also propped out in this sub-region, being symptomatic of its commercial efflorescence. Therefore, some prolific route must have surely passed through the Mandor-Osian region as well from 7th century onwards, which far predates the

emergence of the centres of Barmer, like Kiradu.

Second, Jain called the Pali-Barmer-Jaisalmer-Sindh to be quite unpopular and inhospitable. However, a careful study of the earliest known records from the Jaisalmer-Lodrava region shows this region to be economically active, even before these two cities were established and made power centre by the Bhatòis in the 11th century. In contrast to the economic centres of the Barmer region (Kiradu, Chohtan, etc), several sites from the Jaisalmer-Lodrava region have yielded the remains of temples and abundant memorial stones from the late 8th-9th century onwards.²² Further, the local chieftains which had the control over the region were directly/indirectly involved in the trade. This included the Bhatòis of Sindh which had some degree control over the Western Rajasthan as well during the 8th-9th century.²³ Therefore, there is no reason to deny the involvement of the Jaisalmer-Lodrava region in the economic nexus with Sindh, and of the routes passing through it.

Third, even if the Pali-Kiradu-Sindh route was notably operational in the 8th-9th century, it only gave direct access to the economic centres of the lower Sindh (Umarkot, etc). The routes passing through the Jaisalmer-Lodrava region, on the other hand, gave direct access to the middle Sindh. Therefore, it is not unlikely that multiple routes operated between Rajasthan and Sindh. Considering this, there is no reason to deny that a direct route must have passed through the centres of the Mandor-Osian region, which gave a direct connectivity to the Sindh on the one side (along with Jaisalmer-Lodrava region), and on the another towards Medta region in the east. Arab silver hoards at the Medta also corroborates to this route.²⁴

Based on the above arguments and extant remains, I propose a route which got skipped from attention of previous scholars, to the best of my knowledge. This is the Mandor-Osian-Jaisalmer-Sindh route (MOJS route) which passes from Sindh to the Jaisalmer-Lodrava region, and then moving eastwards towards Phalodi, Osian, and Mandor. The latter provides connectivity eastwards towards Medta, the agrarian regions of the Eastern or South-eastern Rajasthan and its commercial centres, and further towards the Central India. Mandor also had direct connectivity towards the southern centres of Pali and Sirohi, reaching further downwards towards Gujarat. (See fig 1) This appears to have been the most important route across the Thar and

towards the Sindh from at least 7th century onwards. There could have been some alternative routes during this period as well, like the one possibly passing through Chohtan.

However, the importance of routes passing through the desert tracts of the Barmer region (via Chohtan and Kiradu) increased from around 10th-11th century, parallel to the emergence of temples in these regions. The emergence of these two routes, which Jain mentioned in his work the Pali-Barmer-Jaisalmer-Sindh route and the Pali-Kiradu-Sindh route, was possibly a result of the increasing economic traffic across the Thar during this period, which required diversifying of trade networks.

These two routes (through Barmer) and the MOJS route operated parallelly providing shorter pathways to different locations. The trade networks, however, altered further in the succeeding centuries with two major developments. First, the routes through Barmer surpassed the MOJS route, perhaps, on account of the better connectivity it provided to the commercial centres of Gujrat. The latter began to gain significant importance with the emergence of Solankis in the 12th century. They provided a shorter distance to the centres of Gujrat (like Patan), via emerging the centre of Sanchor/ Satyapura (see fig 1), whose religious and strategic importance during this period is well attested in the 11th century *Satyapuriya Sirimahavira utsaha* of Dhanapala.²⁵ The MOJS route continued to operate due to its own strategic benefits, with Mandor retaining its own importance, but no longer remained the route *par excellence*.

Second, several new desert routes appeared in the subsequent period, along with sub-branches, on account of the emergence of medieval states (like the one through Bikaner) breaking the previous monopolies. This becomes visible in Devra's construction of several medieval and late-medieval major routes and link routes passing through the desert parts to Sindh-Multan. The MOJS route (his 'Pali to Jaisalmer and Sindh via Phalodi-Pokhran' route) was simply labelled as a "link route". While the route through Barmer (his Multan from Patan via Jaisalmer-Barmer-Sanchor) was labelled as a major route.

One more reason could be speculated to have amplified the decline of MOJS, though without much direct evidence of the period—the inability of the local power authorities to offer protection to the caravan. Tanuja Kothiyal informed that the safety of caravans (on the

desert routes) was not dependent upon the ability of the state to extend protection. It rather depended upon the ability of the state to negotiate with the people who controlled the region and thus routes through it. She adds that the route from Marwar to Sindh was a disturbed one in the 18th century. It was controlled not so much by the Jodhpur and Jaisalmer states as by the *tòhikanedars* of Pokhran and several groups that specialized in waylaying caravan. Their harassment was quite known and even resulted into demands of changing trade route. The Mandor based powers never had an effective control over this region. After not being able to fully subdue Bhatòis, the Pratiharas of Mandor established marital alliance with them which would have secured safe passage to the trade route towards west. The fall of Mandor Pratiharas would have caused interim period of restlessness in the region between Jaisalmer and Osian, which was inhabited by several nomadic groups. The Cahamanas of Nadol had Mandor as one of their power branches but nothing much could be said about their level of control in this belt. Moreover, the interim period between the fall of Cahamana and the rise of sedentary states at Jodhpur and Jaisalmer in the medieval period would have resulted into effective control of this belt in the hands of local nomadic tribes. This might have caused disturbance on this route. It's a speculation that disturbance caused by the local tribes in this belt in a period lacking effective control by power authorities might have further resulted into the unpopularity of the route. Nevertheless, the shifting importance of various trade routes and emergence of new routes across Thar, at least testifies to one thing, the economic vibrancy of early medieval Thar.

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- ¹ *Hieun Tsiang Si-yu-ki*, pp.271-2
- ² *See Choudhary 2021:44*
- ³ *Ibid.* 24
- ⁴ *For instance, see Devra 1980*
- ⁵ *Kothiyal (2016) and Choudhary (2021)*
- ⁶ *This means the trade route from Anahilawad (Patan), passing through the Siddhapur, Chandravati, Nadol, Jalor, Bali, Palli etc and ultimately reaching Mathura and Kannauj via Ajmer and Naraina.*
- ⁷ *Reu 1947:125*

- ⁸ Jain 1990:120
- ⁹ Asif 2016:45
- ¹⁰ Wink 2002:51
- ¹¹ Siyuki pg. 271-272
- ¹² Jain 1990: 110
- ¹³ *Ibid*:113-4
- ¹⁴ *Pali was connected southwards towards centres of Gujrat through two routes, the Bhinmal-Jalor route or the Bali-Nadol, both eventually converging at the region of Sirohi (Abu, Chandravati, etc). map drawn in Jain 1990:111.*
- ¹⁵ Jain (1990:119)
- ¹⁶ Dhaky 1967a:40
- ¹⁷ *The inscription records the gift of town by the Solanki king Kumarpala to the Cahamana chieftain of Nadol. (EI 11, pg 43-4)*
- ¹⁸ See Dhaky 1967b: 201
- ¹⁹ Reu 1947:125
- ²⁰ *For an extensive list on the deciphered inscriptions of Osian, see Handa 1984*
- ²¹ Chattopadhyaya 2012:104
- ²² *For a brief survey of the temples of the Jaisalmer-Lodrava region, see Nand (1990).*
- ²³ O'Brien 1996:49
- ²⁴ Reu 1947:125
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<p>Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023</p>

Pratap : A Creator of Historical Ecology of His Times (A Post-Modern Study)

Dr. Manorama Upadhyaya

Researches in history now focus upon the construction of “Complete History”, or “History as a Whole”, thereby focusing upon every component of an event/era and the interconnectedness between these components. I have tried to analyse this interconnectedness of the components of the time of Maharana Pratap and how a reactionary chain of changes created a different environment, or Historical Ecology. “Ecology”, as Terence Ball¹ remarked “is a kind of outlook or sensibility that stresses interconnectedness of creatures with each other and all the habitats that sustain them”.

Habitats are of two types – Natural and created. Historical Ecology focuses on the interaction between humans and their habitat – whether natural or created. It is a practical framework of concepts and methods for studying the past and future of the relationship between people and their environment. Unlike environmental determinism, cultural ecology, cultural materialism and cultural evolutionism, historical ecology begins with the premise, that historical, not evolutionary events are responsible for the principal changes in relationships between human societies and their immediate environments. Historical ecology reveals a dialectical process in the unfolding of these changes². It focuses on the interpretation of culture and environment, rather than on the adaptation of human beings to the environment. In other words, a relationship between nature and culture is conceived, in principle, as a dialogue³.

Thomas Patterson has viewed interaction between culture/society and nature a single phenomenon a totality. He defines totality as, “a dialectically structured and historically determined unity that exists in and through the diverse interpenetrations, connections and contradictions that join its constituent parts regardless of whether the components are observable or unobservable⁴.”

Historical Ecology, I believe, can be identified on two levels :-
Natural and Created

As the former has five basic elements – Agni, Jal, Vayu, Akasha and Prithvi (a combination of these creates an environment) the latter also has five basic elements or (Tatvas) – structures – Political (Akasha), Social (Vayu), Religious (Agni),

Cultural (Jal) and Economic (Prithvi). How changes happening in these structures or elements create a chain of events or an environment – a study of these changes in totality, in a particular time and space is – Historical Ecology (if applied to Spatial and Temporal frames). In order to understand the “How’s” and “Why’s” of an event, we will have to understand the interconnectedness of these created ecologies (structures), than only we will be able to represent an event or era in its complete perspective. This is what “History as a whole” is about. This paper strives to study the environment created by Pratap through his policies and also his efforts to patronize and materialize the ancient knowledge and wisdom of horticulture and hydrology. Pratap created a different Politico-Socio-Cultural environment by adhering to the idea of ‘Protest’ and Independence, and created Anti Mughal ferment in ‘Pro-Mughal’ times. He identified the worth of the “Subalterns” and the “Marginalised”, developed a sustainable economy and administration.

The Ideology of Protest and Independence –

Pratap generated the ideology of protest and independence in Mewar. He furthered the spirit of Rao Chandrasen of Marwar, who also fought against the Mughals. In this sense Chandrasen can be considered as forerunner of Pratap. In those times when every power was kowtowing to the might of the Mughal Emperor, Pratap resisted those forces. He could have easily led a life of comfort by entering into any alliance with Akbar. But he chose the path of keeping Mewar free of Mughal dominance. After the battle of Haldighati (also known as Khamnor in literary records)⁵ Pratap continued the policy of resistance, with the result that Akbar could not occupy whole Mewar, inspite of several repeated incursions.⁶

The diplomatic moves made by Pratap are worthy to note. He tried to take advantage of the Pathan-Mughal rivalry and by raising the ‘Anti-Mughal ferment, the united

Pathan-Rajput powers. He could thus, get the services of Hakin Khan Sur and Taj Khan of Jalore and the Rajput provinces of Bundi, Sirohi, Edar, Jodhpur, Dungarpur, Banswara etc. Pratap made use of the revolutionary factors of various states. Duda, son of Surjan Hada of Bundi, Sahasmal, son of Rawal Askaran of Dungarpur, both joined hands with Pratap (as they were unhappy with their fathers, because they had accepted the suzerainty of Akbar)⁷. He maintained friendly relations with neighboring rulers eg. Rao Surtan had become the ruler of Sirohi, after removing Rao Kalla, appointed by the Maharana, but Pratap did not fight him as he was assisting Pratap in Anti Mughal struggle. Pratap adopted defensive strategy in his struggle for independence against Akbar. These were two options before him (i) offensive war in open battlefield and (2) defensive war. When strategy of war (Haldighati) was made, Ramshah Tanwar and other elderly Rajput lords suggested taking recourse to the later one⁸. However, the famous battle of Haldighati was fought, as of initial stage Pratap chose to have a frontline war. After the battle Pratap changed his tactics, he retreated to the hills and continued his war with the Mughals through "Gurrilla War". And secured his now capital Chanwad. As Prof. R.P. Vyas has aptly remarked, राणा की नई नीति रक्षात्मक थी। इसका मूल उद्देश्य मेवाड़ राज्य पर मुगल आधिपत्य को रोकना तथा राज्य में जन-धन की रक्षा करते हुए आक्रमणकारी को अधिकाधिक क्षतिग्रस्त करना था। अपनी रक्षा हेतु यदा-कदा मुगल शासित प्रदेशों पर आकस्मिक आक्रमण करना मेवाड़ के रास्तों से आते-जाते शाही काफ़िलों की लूट-पाट करके, आवश्यक धन प्राप्त करना व शत्रु के दबाव को कम करने के लिये उपयुक्त साधन जुटाना नीति का उद्देश्य रहा। नीति का मुख्य उद्देश्य सम्पूर्ण पर्वतीय भाग की किलाबन्दी करना, शत्रु का राज्य में प्रवेश होने से रोकना, प्रवेश हो जाने पर उसे अधिकाधिक हानि पहुँचाना जिससे त्रस्त होकर वह वापि लौट जाये। छापामार युद्ध प्रणाली से शत्रुकी सैनिक चौकियां उखाड़ दी जाये व उन्हें वापस भागने पर बाध्य कर दिया जाये।⁹

Pratap redefined the idea of Independence in an environment that sacrificing oneself was the only manner of expressing one's independence. Pratap established that it was more important to adopt defensive tactics, and keep one's strength, so fight with the enemy can be continued.

Sustainable Economy and Administration

With Akbar's control over Chittorgarh, Mewar was divided into

two portions – East and West. While Chittorgarh and Mandalgarh and its bordering regions were administered by the Mughals, Pratap ruled over the region from present Udaipur to the entire hilly region of Mewar. Though, the treasury of Chittor was in Mughal hands, the areas occupied by Pratap and the agrarian and trade policy adopted by him, sustained Mewar through hard times. Pratap did not have paucity of money (as the general idea is), the Bahis of Bhamashah record the fiscal position of that time. These were used by Jivashah in the time of Amarsingh for maintaining the Jama-Karch.¹⁰

On the basis of descriptions of Ain-i-Akbari and Nainsi's Khyat, it can be inferred that the economic position of Pratap was not deplorable.¹¹ Pratap reconstructed the entire economy. With the help of the Bheel community, new agrarian areas on hills and plains were prepared. The soil around chanvad was rich and fertile, so farmers were asked to make new settlements in the hills of Jarga, Awar, Maldeo, Jaar, Rahang, Kumbhaner, Machawali, Bhandar, Nahesar etc. and cultivation of rice, wheat, gram, maize etc. was made possible. Since, this hilly tract was watered by natural water-falls and rivulets, production was good and food-grains were never scarce for the soldiers and other people. This migration of people and their settlements in the hills of Gogunda, resulted in rise of new settlements.

Pratap chose Chanvad as his new capital (which he had acquired after defeating the Rathores of Chappan)¹² which was dotted with the mines of copper, Silver and Tin. Other than this Iron was in abundance in Nathara Pal near Chanvad.¹³ This iron could be used in making ornaments. Abdul Fazal has also mentioned the mining of Tin in Javar.¹⁴ Trade routes of Gujrat and Malwa were made secure, inspite of war situations. Money was also accumulated by regular plunder of the Mughal Chowkies and inroads were made by Mewar army into Malwa, Gujrat and Malpura regions. The amount of twenty five lakh rupees and 20 thousand arshafis presented by Bhamashah to Pratap at Chulia in 1578 A.D., were a result of inroad into Malwa by him.

The new economic system sustained Pratap, his feudal lords and their families and the people of Mewar in adverse conditions. It was in Chanvad that Pratap spent the last ten years of his life in peace and Chanvad region soon developed into an urban centre. Pratap constructed a new administrative system on war footing to face the chaotic situation created by continuous Mughal invasions. He adopted

the policy of decentralization of administration. He adopted accommodative measures, so systems could be changed easily. After the downfall of Kumbhalgarh in 1578-79, Pratap transferred his administrative unit to the Bhomat region in Awargarh. Easy evacuation was made possible. Mountainous region were divided into administrative units and officers were appointed. They were given complete authority to deal with any situation.

Mughal invasion of Mewar nearly destroyed the traditional Feudal system. "Jagirs of the Feudal lords in the plains ere now a part of the Mughal Empire. As military system was largely based on 'Feudal armies', it received a setback. However, new Jagirs were created in the hilly region and Pratap, instead of dependence on Jagiri armies, started creating a "Central Army" directly controlled by him. This army contained not only Rajput soldiers, but also the soldiers of the Bheel corps and Pathans under Hakin Khan Sur.¹⁵ He barricaded an area of 300 miles the mountainous region of Mewar and appointed military units each under one commander. Bheels formed a fact information and spy system for Pratap.

Pratap and the Subalterns.

Pratap identified the worth of the subalterns and the marginalized and also gave them a dignified position in society and administration. Pratap as popularly called "Kika". He has been called as "Rana Kika" in the Persian records also¹⁶. In Vagadi language "Kika" is used for boy child used of Kika for Pratap denotes his popularity amongst the Bheels, so far so that they had accepted him as their own. Probably, when Pratap was residing in the hilly tracts of Mewar¹⁷ in his primary years and had developed an associated and interaction with the Bheel community. He understood their life and difficulties and established the feeling of brotherhood and equality. One description from Amarkavya is evident to understand the liberal attitude of Pratap.

Udaisingh used to send one 'Petia' (raw material for food) everyday to Pratap. Pratap used to divide it amongst all –

पुटक प्रेशयन् दिव्यतोश तस्य पर व्यधातु ।

प्रतापसिंह पुटकाद् द्रोणान्कृध्वा ददु र्ऱि सः ।।

प्रतापसिंहस्तै साक राजपुत्रस्तरे ।

कृत्वा पाकित मुदा चक्रे भोजन पक्तिपावन ।।

This liberal attitude of Pratap and treatment of equality toward the marginalized Bheel community probably resulted in acceptance of Pratap, as their own son and thus they started calling him 'Kika' and it was during this period that he organized the Bheels, and in the later times, the Bheel corps became the mainstay of strength behind his struggle with Mughals and his rule at Chanvad. The Bheels under their Solanki leaders were engaged by Pratap in several activities as –

1. Security of the 300 miles of hilly area of Mewar and all vulnerable points and fighting Gurrilla war.
2. Security of state treasury and Armory.
3. Protection of families of Royal and feudal lords.

It is thus evident that Bheels played a major role in the life and achievements of Pratap. Bheels were lead by the Solanki leaders of Panrawa (Punja) and Ogana. They also formed corpses under the Rajput Thikanedar of Madari, Jawas, Juda, Merpur Pahada etc. of the Bhomat region.¹⁹ This role of Bheels was recognized by the Maharana and they were given place in the Royal Emblem of Mewar and the first 'Tika' of initiation of the Maharana was done by the Bheels. Pratap held great respect for women. Literary records state that Amarsingh held captured the women folk of Khanakhana from Vesarapur. Pratap not only released them with all due respect, but also presented them with ornaments and clothes.²⁰

जग्राह वैसेरपुराज्जशेन

स खानखानस्य कलत्र माला

आनीयतास्तुर सुवासिनीवत !

वस्त्र रनध्य रपि भूषणौचे ।

Development of Horticulture and Hydrology

We find a detailed description of Horticulture in the writings of Chakrapani Mishra, who collected material from various sources and ancient texts on the orders of Maharana Pratap. We find a detailed account of seeds, plants, cure for plant diseases and even making hybrid seeds and grafting. The description is minute and detailed, thus it shows a practical implementations of the instructions written in the 'Vrikshayurveda. I would quote some examples. Mishra writes that some plants grow from seeds some from their branches and some from both –

बीजोद्भवः काण्डमवाच्छचान्ये लता द्रमाद्याः।

उक्तास्तथान्येकपि च बीजकाण्ड भवाविभेदं कथयामि तेषां।।²¹

He gives the names of the plants based on above classification. He writes that Mango, Champak, Mahva, Kaith, Jamun, Punnag, Bilva, bakul, Kachnar, Narijal etc. can be planted from seeds. Chameli, Tambulika, Ketaki etc. can be planted from branches. All the root plants can only be planted from roots. In chapter five, he gives in detail the timed amount of watering the plants. He also talks of sprinkler system –

यदालवाले जलपूरितैव न
शोषमायति जलं च यामात
तदशम्बिध तत्वरया नदेय
मजीर्णमस्य प्रवदन्ति धीरा।

Use of sesame oil, droppings of pigeon, goats, use of animal fat and blood as fertilizers for growth of plants. Chakrapani frequently mentions the use of Kunap Jal for plant growth. The Kunap Jal and the organic fertilizers mentioned above generate sugars, phosphorus, proteins and fatty acids, which are basic requirements for plant growth. This example indicates the knowledge of the process of making organic fertilizers and issues related to plant growth.

सर्वद्रमाणां कृणपस्य सेको
हितोडस्ति शशवत् फलस्वरूपवृद्धयै।।
विशेषो द्दिम पादपानां
धूपोडन्यि हि स्थतफलाशुकारी।।

He also discusses method of smoking and sound to cure diseases amongst plants. These methods are also adopted nowadays. All type of soils are discussed with their chemical properties – (1) Malina, 2) Pandurya, 3) Shyamala, 4) Dhawal, 5)

Aruna, 6) Peeta, Their Chemical Properties are 1) Meetha, 2) Amla, 3) Lavana, 4) Katu, 5) Tikta and Kashaya. The above description shows the properties of soil and the Rasas, indicate their Chemical compositions, which can be defined as:-

1. Malin (मलिन) Madhur(Non Acidic):- it indicates Alluvial soil which is rich in phosphoric acid and organic matter but poor in potash.

2. Pandurya (पाण्डुर्य):- Amla (Acidic) Laterite soil are acidic in nature. These soils are formed in the areas with high temperature and high rainfall. High temperature facilitates the decomposition of humans by bacteria, while high rainfall leaches silica and lime. As a result these soils become acidic and rich in aluminum and iron oxides. Laterite soils do not retain moisture.

3. Shymala (श्यामल):- Lavana (yo.k) Saline shymala soil have the Lavana rasa i. e, they can be termed as peaty soils, which are highly salty and rich in organic mater. But they are deficient in potash and phosphate.

4. Dhaval (धवल) Katu:- Alkaline – some rock and mineral fragments liberate sodium, magnesium and calcium, salts and sulfurous acid on weathering Accumulation of salts makes the soil infertile and unfit for agriculture.

5. And 6 Aruna (अरुण) Red – Tikta (तिक्त) and Peeta (पीत) Yellow Kashaya (काषय) Red Color in due to wide diffusion of iron and metamorphic rocks and yellow color forms due to hydration. These soils are formed where rainfall is low. Such soils cannot retain moisture for long time. Techniques tracing water through plants position and types is an indigenous system of Hydro Science. Ecologists today have certified this knowledge of tracing water sources on the basis of variety of plants, color and types of soils end stones.

I would present some examples from the chapter Udargalnirupamam, where Mishra has identified trees, through which availability of water and depth of water can be traced. This indicates an indigenous system of Hydro Science which is also used in modern days. These trees are Arjun, Saal, Bargad (Terminolia Tomentosa), Jamun (Jabolaina) Babul (Akesia - Arabica), Khejari (Prosopis Spicigera). Examples of Phyto– Chemistry are also found. Water purifying and removing salinity from water techniques have also been discussed:-

क्षारं पयोयत्र च तत्र कूपे,
करोति भिम ठं खदिरं स चूर्ण ।।
यत्राविलं तत्र पलाशभस्म,
क्षोपात् पयो निर्मलतां प्रयति ।।

Powder of Khair (*Senegalia Catechu*) can be used to remove salinity and the ash of Palash (*Butea monosperma*) can be used to purify water. Thus, Pratap created an environment that sustained not only, the people, but all the structures through hard War - times.

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<p>Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023</p>

Nazir – A comparison between the Mughal Harem and the State of Marwar

Lakshyta Jakhar

The Mughal- Rajput relationship were based not only on the political nexus but it also involved the amalgamation of social and cultural traditions of the two royal houses. The magnificence of the Mughal Empire had such an impact on the Rajput States that most of the states reorganized their institutions on the lines of Mughals. One such institution of significance was the royal seraglio or the royal household. The royal household or the harem was the living place of the ladies associated with the emperor consisted of queens, mothers, sisters, concubines and slave servants. The management and security of the seraglio was critical as it was concomitant with the prestige and grandeur held by the ruler. Therefore, it required the recruitment of trusted and loyal officers who could look after the security of the female inmates with utmost allegiance. For the purpose, a class of guards were needed who held the physical strength of man but were not man biologically. The reason was to ensure the chastity of women. Thus, the third gender or the eunuch were chosen for this important surveillance task and they found their way within the royal households as the guardians of the harem ladies. This exclusive class of slaves were fundamental for the protection of the seraglio.

Eunuch was the castrated man or the man unable to procreate. Two categories of eunuchs who , in general, served the royal household were-

1. Natural Eunuchs – The men who were born with sexual anomaly and were unable to impregnate.
2. Castrated Eunuchs –The men who were consciously castrated in order to sell them in the slave markets which was one of the lucrative business of that time.(Majority of eunuchs belonged to

this class)

However, both the categories of eunuchs were in high demand for the purpose to serve in seraglio and to quench the desire of sexual pleasures. The term which was used to refer to eunuchs in the court was 'Nazir'. Its is a Persian word which means castrated man. The proximity with the Mughals brought structural changes in the administrative set-up of the Rajput States and they too adopted the institution of harem in the form of Zenani Deodhis. Therefore, separate living apartments for the ladies of Rajput rulers were constructed in almost all the major states of the Rajputana i.e. Marwar, Mewar, Jaipur, Bikaner and Jaisalmer. The security and management of these zenani deodhis was imitated from the Mughal harem henceforth, we see the appointment of eunuchs or Nazirs as the guards of the deodhi.

This paper will present a comparative study of the Nazir in the Mughal empire and in the state of Marwar. Although, nazir being a servile class in both the royal household, it is interesting to note striking differences in the status, stature and position of nazirs working in both the royal household. These differences are as follows :

Procurement and Recruitment

As far as the source of the eunuchs is concerned, the supply in the Mughal harem was ensured by the province of Bengal which was considered the manufacturing town of eunuchs. The destitute boy slaves within the city and imported ones were castrated in order to meet the demand all over the empire¹. Thus, majorly castrated eunuchs were employed in the Mughal services. The Nazir who were elevated to higher position in the Mughal court were adorned with the title of 'Khwajasara'.

On the other hand, in the state of Marwar, recruitment of natural eunuchs is plausible as the sources of study does not shed much light on their origin except that natural eunuchs were procured from the villages of Sojat and Jaitaran². No exclusive title was associated with the nazir of Marwar, they were known by the same name.

Appearance and Attire

The Mughal nazir were inclined more to femininity and beautiful appearance, therefore, they decked themselves in the female attire and jewellery. Unlike, in the Marwar, the nazirs here were always in the male attire.

Superintendent of Royal Seraglio

The organization of harem and zenanideodhi was hierarchical where internal and external administration was looked after by female and eunuch guards.

The highest official who was directly entrusted with the security of the royal enclosures was known as Darogha. The Darogha in the Mughal harem was mandatorily a woman, also known as matrons whose list of names has been provided by Manucci³. The outside of the enclosures were guarded by the superintendent Khwajasara and group of nazirs who secured the gates and supervised the day to day activities of the harem.

Whereas, the Darogha of the zenani deodhi was a male in general, apparently nazirs were also appointed to the post is evident from the fact that Nazir Jat Imratram was appointed as Darogha in V.S 1877⁴. It was a two tier arrangement where Nazir were also posted as the gate keepers known as Deodhidars. During the period of Maharaja Ajit Singh, Nazir Nathu and Nazir Kirpo were the deodhidars⁵. Similarly, Nazir Daulatram was on the same post in the reign of Maharaja Abhay Singh⁶.

The function of Mughal and Marwar nazirs were to keep an eye on the people who visits the seraglio and worked as messengers to form link between the inside and outside world for royal ladies. The nazirs could move freely in the portico of the royal household, however, their movement was restricted to this area only as they were not allowed to enter into the private apartments of the royal ladies. Nazir in both the royal houses, used to accompany queens, mothers and concubines on their excursion and pilgrimage for protection and security. Hence, their prime function was to ensure the security of the females.

Nevertheless, Nazirs rose to the position of prominence by sheer ability and loyalty towards the ruler. They secured the positions of **Governor, Mansabdars** and **Commander** of the army with their competence and trustworthiness.

Mughal Harem

For instance, in the period of Emperor Akbar, Itibar Khan Nazir was made the governor of Delhi⁷. Similarly, another nazir called Phul Malik was appointed Diwan of Khalsa land by Akbar. He also

undertook the work to strengthen revenue system and land settlement. He took played important role in the Bengal campaign. Itibar KhanKhwajasara, during the time of Jahangir , for his services was conferred the title of Mumtaz Khan and was granted the mansab of 6000/5000 with other gifts showered on him . Aurangzeb also appointment nazirBakhtawar Khan to Ekhazari mansab for his services⁸

Marwar

Here in the state of Marwar, NazirImratram was sent with 200 horses to command the army of Nimbaj in V.S 1876-77⁹. In the year V.S 1879-80, administration of Marwar was run with the assistance of five main Diwans which included NazirImratram also¹⁰. The nazir of Marwar wielded power to pay salary or any other cash grants from the state treasury. For instance, NazirIlmas gave rupees five to the deodhidarsJaitsinghChouhanKotecha , Shersingh and others and also to queen Badi Das Lachi¹¹.Hence we note that the Mughal nazirs were devoid of such powers of handling the financial matters except concerned with the harem.

Socio- Cultural Participation in Royal Household

The nazirs of harem were restricted with their functions of supervision and security of the ladies and other inmates. They had no other role to play in the day to day and occasional functioning of the harem. The nazir of Marwar were among few principal officials whose involvement was necessary in the socio-cultural events of the zenanideodhi. Birth and Festivals - They were the one who knew the important events happening in the deodhi. To say, NazirHarkaran informed Maharaja Takhat Singh of birth of daughter of KunwarJaswant Singh¹².Nazir was the first person to know the next heir apparent for the throne as messages were circulated in the deodhi by him. Various festivals and dasturs were celebrated in the zenana where nazirs ensured their auspicious presence. On the occasion of PanchmasiDastur platter of lapsi(a type of sweet dish) was presented to nazirs.They participated in the birth sanskars and rituals to shower their blessings to the new born¹³.

Marriage ceremonies - They were the integral part of marriage ceremonies and processions. According to one of the incidents from ‘ KhandabyavRiBahi’, NazirHarkaran along with other officials was

presented Tazim, Kurab and Sirapa from the Jamsahib but Harkaran did not accept those gifts and sirapa as he was dissatisfied with the honour conferred on him and blatantly reacted to demand greater honour and sirapa¹⁴. Later on, a high order of sirapa was conferred on him. This kind of audacity shows their stature where they could get their wills fulfilled through express of their desires and discontentment. The same Bahi mentions that vinayakpooja was concluded by nazir Harkaran in the deodhi before beginning of the marriage rituals. The charge of Talimkhana was also under his control. Thus, nazirs were responsible for the supervision of festivities in the deodhi and all the arrangements were looked after by them.

Funeral Rites - Nazirs had significant role to perform during the funeral rites of any ruler. In V.S 1901 on the death of Devadji, four nazirs namely Daulatram, Salagram, Buddharam and Anadram performed Jabta¹⁵. Similarly, on the death of Talim Talke Ri Parbata, jabta was done by nazir Harkaran and Salagram. 'Maharaja Mansingh Ro Silko' informs that whenever Patarani and Pardayats performed sati, the arrangements related to the rites were made by nazirs. Even nazirs performed sat on the death of Maharaja. Nazir Kirpo and Nazir Nathu let themselves on funeral pyre to become sat¹⁶. In another incident, on the death of Maharaja Mansingh, a group was sent to immerse the ashes into the Ganges, Nazir Daulatram was the part of that group¹⁷. Ironically, nazirs were debarred to enter the private quarters of the queens or pardayats but on the death of the queen only he had the right to enter her quarter to prepare the list of belongings of the queen and deposit that in the state treasury.

Conclusion

The nazirs in the Mughal harem, although held high position and close proximity with the emperor, they were still considered the part of servile class whose functions were pre-defined and they had no other role to play in the social system of the harem. On the contrary, Nazirs of the Marwar state held an exclusive place in the socio-cultural arrangement of the zenanideodhi. They were deemed as an indispensable part of the deodhis where each festival, occasion, marriage or ceremonial rites were incomplete without the presence of nazirs. This socio-cultural inclusion of nazirs makes their position distinct and elevated vis-a-vis the Mughal nazirs. Hence, there will be no exaggeration in stating that the nazirs were the prime functionaries

of the zenanideodhi whose absence would have hampered the smooth management of the royal household. They were inseparable part of the cultural practices of the deodhis which increased their status in the social strata, for they deserved, from just being a slave or servant.

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Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023
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Khandar Fort: A case study of its monuments and water bodies

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Khandar fort¹ is one of the important ancient forts of Rajasthan; it is situated in Khandar *tehsil* of Sawai Madhopur district on the coordinates 26°12'24.3" N latitude 76°36'25.3" E longitude.² It is located 17 kilometres in the east of Ranthambhore Fort. From the ancient times the territories near the fort were under the fort of Ranthambhore. Whenever the fort of Ranthambhore was transferred to the Delhi rulers and Mughal Emperors, Khandar Fort was also transferred with the fort of Ranthambhore. Khandar Fort is situated on rocky hill of Aravali Range³ and its height from the sea level is 500 m. and from the ground level it is 260 m. In the eastern and western sides of the fort *Banas* and *Galandi* Rivers are flowing.

Historical background of the fort

When Alauddin Khalji invaded the fort of Ranthambhore in 1301 A.D. during that period Khandar fort was under the rule of Hammir Dev the Chauhan ruler of Ranthambhore. *Hammirayan* a contemporary source provides the detail of territories of Hammir, where Khandar is mentioned as *Khandaa* which was under the Ranthambhore. When the fort of Ranthambhore came under the Delhi rulers the fort of Khandar was also came automatically under the Delhi Sultans. In the beginning of 16th century when Rana Sanga of Mewar assigned the territories of the fort of Ranthambhore to his queen Rani Hari Karmawati and her two sons Vikram Singh and Uday Singh the fort of Khandar was also given to them.⁴ After the death of Rana Sanga in 1533 A.D. the ruler of Gujrat Bahadur Shah invaded the fort of Khandar and occupied the fort. In the year 1542 A.D. when Sher Shah Suri was on his Malwa expedition, he occupied the fort of Khandar.

In the year 1569 A.D. when the ruler of Ranthambhore Rai Surjan Hada surrendered the territory of Ranthambhore to the Mughal Emperor Akbar, he also surrendered the fort of Khandar to the Mughal Emperor. During the last decades of Mughal Empire the fort of Khandar was transferred to the Kachwaha rulers of Amber. Abul Fazl mentioned about the Khandar region in *Ain-i-Akbari* and informs us that Khandar was having a stone fort in 16th century and the territory of Khandar *pargana* was 90246 *bighas* and revenue and *suyurghal* received from the region was 400,000 *dams*, 6292 *dams*.⁵ The *pargana* of Khandar was under the *sarkar* of Ranthambhore of *suba* Ajmer.⁶

The fort was long ruled by the Sisodia kings of Mewar after which it was taken over by the Mughals for a short while before coming under the direct control of the Maharajas of Jaipur in the 18th century. During my visit of Khandar town I have interviewed many native people and one of them an old man name Mustaqeem Khan told us about his grandfather Muneer Kha was a *Golambaz* or *Topchi*⁷ of the Khandar fort during the British rule.⁸ According to the popular tradition there were 356 permanent guards of the Khandar Fort. During the reign of Raja Man Singh Muslim *Khanzadas* came from Amber and settled in the Khandar to serve the Kachwaha rulers.

The fort of Khandar is built in a triangle shape and it is surrounded by the strong bastions and high fortification walls. Like the other fort and fortresses of Rajasthan it also has gates in different directions. It has three entrances in the different directions. The first entrance is in the southern direction, second is the eastern direction and the third one is in the western direction. Like the fort of Ranthambhore it has a series of gates to enter in the fort for the security purpose. The names of the gates are not clear like the other forts. The gates are built on trabeate pattern with pillars. The pillars of the gates are 5ft. in length, to provide the height to the gates two pillars are added and a height of 10 ft. is provided. Presently the condition of the fort is not good and most of the buildings inside the fortification wall are in ruined condition only the temples inside the forts are in good condition due to care by the people of faith.

Buildings inside the fort

The fort is Located on top of a strategic vertical hill, the Khandar

Fort in Sawai Madhopur could never come under an easy attack and thus was truly regarded as invincible and was a favourite of many dynasties in India. It is also said that king of this fort never lost in the war. This fort also tells some historical stories by the damaged walls and gates. The fort is protected by high and thick magnificent walls punctured with the bastions and to enter the fort two gates are provided. To approach the first gate it is protected by a strong wall and a long passage. The first gate is facing towards the west direction built on trabeate pattern with big stone boulders. The width of the gate is 9 ft. and height is 10 ft. The second gate of the fort is located in the south direction of the fort and it is facing towards the south.

Inside the fort there are several buildings like, Barood Khana, Sil Khana, Top Khana, water structures and residential buildings. There are seven structures located on the different locations of the fort which are still in surviving condition but in a bad condition. The main residential palace or the structure is situated on the top of the hill and in the eastern corner of the fort. Like other forts of the region Ranthambhore and Bonli, the main residential building was surrounded by the high protection walls. The debris of the walls of residential building can be seen on the site. Presently a square courtyard of the residence is still standing on the site along with three double storied rectangular rooms on the left of the courtyard.

Other attractions at the Khandar Fort are the two huge water tanks of Ramkunda and Laxmankunda. Seven small ponds are also there but due to lack of maintenance, only four ponds are clearly visible. Tigers, leopards, and many other wild animals can be easily seen in the fort. The fort of Khandar is having five surviving water structures in which the first one is located in the corner of eastern side in the fortification wall.⁹ This water tank is built in a triangle shape where on the northern side an embankment of 60 m. has been provided and on this wall steps has been provided to approach the water level. The source of water in this tank it is depended on the rain water. This tank is also known as Jaisagar or Macchi Kund (modern name). The second water structure is located 100 m. away in the north of the 1st tank.¹⁰ This water tank is a square water tank where the length of one side is 30 m. this tank is constructed on all sides with stone and lime mortar. The third water structure is the biggest water reservoir of the fort. It is built in an irregular form, the source of water supply in the

tank is only rain water and it is situated on the slope of the hill so it always filled by the enough water. The length of the structure is 90 m. and on the south corner of the tank some rooms are constructed.¹¹ The fourth water tank is in rectangular shape and the length of the structure is 60 m. it is situated on the northern side of the fort on the down slope of the tank no. three and five. The source of water in this tank is rain and also the overflow water of the tank 3 and 5.¹² The fifth tank is located on the top of the hill and near the water tank Third.¹³ The length of the tank is 70 m. and width is 60 m. the source of water of this tank is rain water comes from the different directions to the tank. These water tanks have their names as Jaisagar (Macchi Kunda) Satkunda (chatri wala kunda) Ban Kunda (Mata Ji Ka kunda) Jhiri Kunda (Dakan ka Kunda).

Attractions within the Khandar Fort

There are seven temples within the Khandar Fort. There is an old Jain temple which displays an exquisite work of carved rock idols of Jain Gurus. There is also a Hanuman temple with a single stone idol of Lord Hanuman with a demon under its feet. The other temples at the Khandar Fort are Chaturbhuj Temple, Gobind Devji Temple, Jagatpalji Temple, and Jayanti Mata Temple. Chaturbhuj Temple houses an impressive idol of the four-armed God. An annual fair is held at the Jayanti Mata Temple. There is also the beautiful Rani Temple of the Khandar Fort located on top of the highest platform of the fort and perhaps the most magnificent part of the Fort. There are a lot of damaged sculptures here. Besides the temple one sultanate period mosque is also situated there but presently in a very ruined condition. The broken Persian and Arabic stone inscriptions can be seen on the site of mosque. One Persian inscription of the mosque is shifted from the fort to Khandar Jama Mosque located in the town. The mosque is built on the raised platform. Stones are used in the construction without the lime mortar. Broken stone arches can be seen on the site.

Located on top of a strategic vertical hill, the Khandar Fort in Sawai Madhopur could never come under an easy attack and thus was truly regarded as invincible and was a favourite of many dynasties in India. It is also said that king of this fort never lost in the war. This fort also tells some historical stories by the damaged walls and gates.

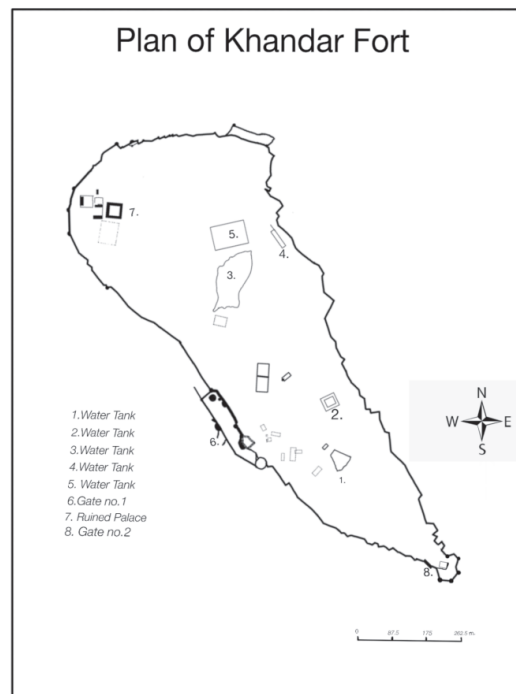


Fig. No. 01 Plan of Khandar Fort.

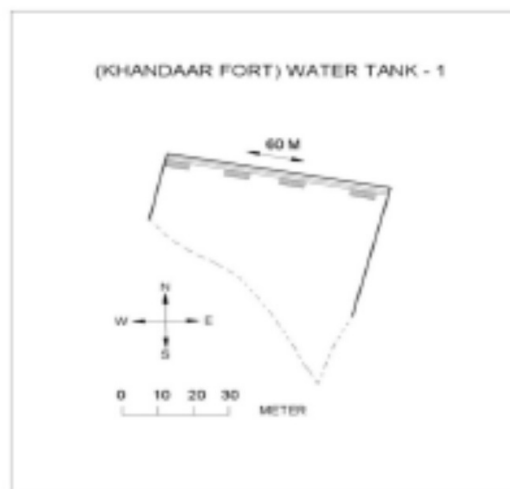


Fig. No. 02 Plan of water tank 1 of Khandar Fort.

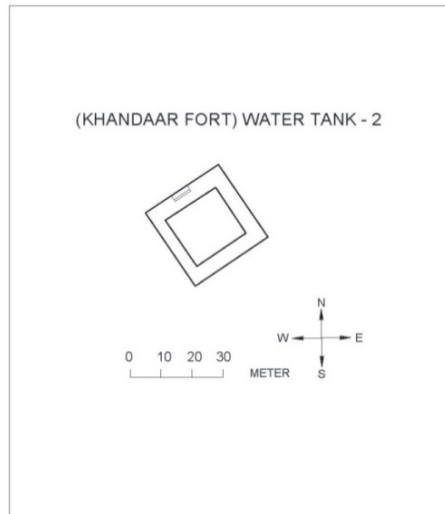


Fig. No. 5.7. Plan of water Tank No. 2 Khandar.

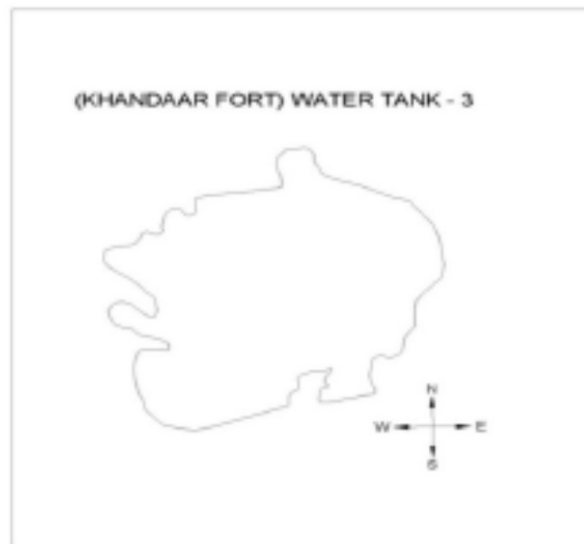


Fig. No. 03. water tank no. 3 Khandar fort.



Fig. No. 04 Plan of water tank no. 4 Khandar fort.

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Khwaja Mu'in al-Din, Shaikh Salim, and the history of the Chishtiyya fraternity in Ajmer

Pia Maria Malik

Introduction

Muhammad Qasim Firishta (d. 1611) wrote his history of "Hindustan" sometime around the last decade of the sixteenth or first decade of the seventeenth century while living in the Deccan. The English translation of Firishta's history undertaken by Briggs is also quite widely available, but Briggs did not translate the twelfth and last section of the history from the original Persian, which comprises biographies of saints, nor did he include a summary of it in his edited volumes.¹ I will be presenting a short summary of the organisation of this section, and read it along with other narratives about Mu'in al-Din that were available in Sufi sources. Salim Chishti (d. 1572) was a Sufi saint who was famous for his association with the Afghan and Mughal rulers. His friendship with Akbar is well-known, as is the fact that Akbar's son, the future ruler Jahangir, was born with the saint's blessing and also his name, Salim.² He is the first Sufi of this silsila to use the *nisba* (appellate) of "Chishti". I will also discuss how narratives that privileged the story of Mu'in al-Din and his connection to the area of Ajmer are precisely what made it possible for a saint like Salim to be celebrated by the Mughals and therefore, to find a prominent place in Firishta's history.

Sacred geographies

While Delhi was seen as a place of sanctuary and given central importance during the period of the Sultanates, by the beginning of the sixteenth century when the locus of operations began to shift closer to Agra, the dargahsharif of Mu'in al-Din Chishti at Ajmer became a point of significance to royal pilgrims as well, as did the dargah of Salim Chishti at the nearby Fatehpur Sikri by the seventeenth century.

Traditionally, scholars have taken the dargah at Ajmer as being the earliest one constructed, and argue for a diffusion of the silsila from the centres of Ajmer, Delhi, and Pakpattan.³ Such works that follow the details in the *tazkirat* (biographical compendia) without corroborating the information with the contemporary texts such as the *mal'fuzat* (written records of assemblies), anachronistically superimpose categories that were not existent at the time. As far as I can tell, the dargah at Ajmer was not fully developed until the fifteenth or even sixteenth century. Of course, it is possible that the dargah existed and people worshipped at it. But in the contemporary historical texts, there is no evidence of this. There is no reliable account of the thirteenth century which even mentions Mu'in al-Din Chishti. In the first authentic *mal'fuzat* of a Chishti master, the *Fawa'id al-Fu'ad* of Nizam al-Din Awliya, Mu'in al-Din "Ajmeri" is mentioned in passing, as a friend of Qutb al-Din Bakhtiyar Kaki who came from Ajmer.⁴ He died in 1236, but it is only in the biographical compendium *Siyar al-Awliya*, written over a century after his death (mid-14th century) that Mu'in al-Din is designated the founder of the Chishti silsila.⁵ I will refrain from too much information about this, but for now it should be noted that the *Siyar al-Awliya* was written to create a certain image of Nizam al-Din, Nasir al-Din, and their community, and details of origins were sometimes created to present a certain history of the *silsila* which suited the author's or compiler's needs.⁶ Even the *Jawami' al-Kalim*, a Chishti *mal'fuzat* written in 801-802 AH/1400 CE, did not pick up this narrative of the *Siyar al-Awliya*, and spoke of Mu'in al-Din Ajmeri as a friend of Qutb al-Din's, not even as his *pir* (master).⁷

While some scholars have argued that there is evidence of the Ajmer dargah being visited in the fourteenth century, I am uncertain on which basis they have made this claim, because the only reference in Ibn Battuta's *Rehla* to a tomb in Ajmer, which they could not enter on account of the crowds, is to the tomb of Salar Mas'ud.⁸ Nowhere does Ibn Battuta mention Mu'in al-Din. Fast-forward to the sixteenth century, when the texts actually do begin to pick up this narrative contained in the *Siyar al-Awliya* of Mu'in al-Din as the founder of the silsila. I will discuss the narrative of the *tazkirat* (biographical compendium) *Akhbar al-Akhyar* along with the narrative found in a *tarikh* (court chronicle), ie *Firishta*'s. I will thereafter return to a

juxtaposition of the narratives of Mu'in al-Din "Ajmeri" of these two periods (fourteenth to fifteenth versus sixteenth to seventeenth), but before that I will trace the documentary evidence of imperial pilgrimages to the shrines.

The first definitive evidence I could find of visits to Ajmer Sharif are from the *Tarikh-i Akbari* of Muhammad Arif Qandahari wherein Akbar paid visits to "*Qutb al-Waslin* Khwaja Muin al-Din Chishti's tomb in Ajmer on a number of occasions from 1570 CE until at least 1576 CE and even became involved in disputes in the shrine.⁹ For example, in 1570, Akbar set out on foot from Agra towards Ajmer for the pilgrimage to the shrine of Khwaja Moinuddin Chishti. There, it was brought to Akbar's notice that there was a dispute going on among the shaikhs who claimed to be among the descendants of the Khwaja. Akbar dismissed all of them and appointed Shaikh Muhammad Bukhari, a wise and respectable saint, its keeper, and entrusted the management to him as well.¹⁰ When Akbar visited the shrine again that year, the keepers of the shrine were asked to read the Fatiha and received many gifts and presents. From Ajmer the king went to Nagaur, made some administrative changes there as well, and then turned towards the direction of Pattan to pay homage to the shrine of Shaikh Farid al-Din Ganj-i-Shakkar. The emperor prayed for success and endorsement of his actions at the shrine, and also distributed gifts, presents and other awards among the keepers of the tomb and others.¹¹

One should note firstly that Nagaur and Ajmer are quite close to each other, and there is a Gharib Nawaz masjid preserved in Nagaur today. It appears that by the time 'Abd al-Haq completed his text around 1610, the legend of the Chishtiyya founders as having a special connection to the area around Ajmer had been well-established. Qandahari has also mentioned how Akbar went from Ajmer to Nagaur and then to Pattan so it stands to reason that by 1570 when this visit happened there was a sort of holy royal circuit that he covered between Ajmer (Muin al-Din), Nagaur (Hamid al-Din) and Pattan (Farid al-Din), which is in consonance with Ebba Koch's argument about the pilgrimage circuits of the Mughal rulers.¹²

Textual Traces

In the *Gulshan-i-Ibrahimi* also known as the *Tarikh-i-Firishta*

(completed in 1612 in the court of Bijapur),¹³ after discussing eleven noble families or lineages in detail, in the twelfth and last section Firishta classified the Chishtiyya and Suhrawardiyya Sufi fraternities as noble families or lineages as well. The text comprises biographies of noble families, and is grouped according to both filial structures as well as geographical concerns. However, the last section - the one on the saints - is very interesting. The “family” (*khanwade, dudman*) of the saints was considered as eminent and worthy of historical description as any royal lineage. The twelfth section is titled “*dar•ikr(âlatwamaqâlat-imashâ)ikh-i Hindustan*” (by way of discussion of the states and stages of the shaikhs of Hindustan), and begins with a short introduction wherein Firishta talks about how the “*khânwada-imashâ/ikh-i Hindustan*” (the family of the shaikhs of Hindustan) is very numerous, but he limits this by asserting that he is discussing only two *silsilas* (lineages) because they are the most well-known. The first is the Chishtiyyas of Ajmer, who are *paiwand* (connected) with the Khwajas of Chisht, and the second are the Suhrawardiyya of Multan who are *paiwand* with the Shaikh al-ShuyukhShihab al-Din Umar Suhrawardi. Therefore, in Firishta’s account at least, the Chishtiyya are deemed to be intrinsically connected to the geographical space of Ajmer. The order of saints that Firishta provides follows the well-known lineage of Shaikh Mu’in al-Din Ajmeri, Farid al-Din, Qutb al-Din, Nizam al-Din and Nasir al-Din, but none of them besides Mu’in al-Din had any personal or professional connections to Ajmer.

Is it possible that the geographical location of Firishta, writing at the Bijapur court in the Deccan, allowed him the space to move away from the Delhi-centric view of subcontinental history-writing. The *Siyar al-Awliya* had created a linear history of Sufis. Amir Khwurd reported that Muin al-Din had settled in Ajmer during Prithviraj Chauhan’s reign, warned him about harassing his disciple, and prophesied the eventual victory of Muizz al-Din.¹⁴

The narrative trope of Mu’in al-Din as the founder of the Chishti order, which was first found in the *Siyar al-Awliya*, while absent from the *malfuzat* written in the intervening centuries, is discernible in the manner in which Abd al-Haq MuhaddisDehlawi cast his history of the Sufis in the *Akhbar al-Akhyar* (1587 and then 1611).¹⁵ In this *tazkirat*, Abd al-Haq begins with a short biography of Abd al-Qadir

Jilani, Abd al-Haq's hero, but the first entry is about "Mu'in al-Haq wa al-Millatwa al-Din Hasan al-Husaini Sijzi".¹⁶ Not only does the first entry concern the mythological "founder of the Chishtiyya" but he is also given a Prophetic lineage (Hasan al-Husaini indicating his descent from the sons of 'Ali, the son-in-law of the Prophet and progenitor of all mystics) which was not visible in the thirteenth and fourteen century texts. He is described as "a great mashaikh of the *silsila-i Chishtiyya*" who got the *khilafat* (mantle of discipleship) from Khwaja Uthman Haruni. A similar lineage is given for Mu'in al-Din in the *Jahangirnama* as well.¹⁷ Even more interestingly, there is a definite indication of Mu'in al-Din's sacralisation of the lands of Hindustan, wherein Abd al-Haq states that "In the time of Pithora Rai, he went towards Ajmer" and while there defended a Muslim from Pithora Rai, and was also the reason that Sultan Mu'izz al-Din Sam reached Pithora along with his *lashkar-i Islam* (army of Islam).¹⁸ This echoes the mis-fourteen century narrative.

Abd al-Haq spends a large part of the entry talking about Mu'in al-Din's connection to Ajmer and Nagaur. However, his name is still not connected to the nisba of Ajmer or even Chisht, but instead is evocative of the person one might think of as the real "founder" of the Silsila, the person who first created its history, Amir Hasan Sijzi. Later, but still in the first section, we are told of Shaikh Farid al-Din Ghaznawi, who was the farzand of Khwaja Mu'in al-Din, who established a gaon near Ajmer but was driven to Delhi by the Hakim of the area.¹⁹ The first section containing the lives of the first generation of Sufis in Hindustan therefore begins and ends with discussion of Mu'in al-Din. It appears that as Ajmer became more and more important to the Mughals (through the presence of Salim Chishti there), it began to be included in an increasingly foundational manner into narratives of Muslim history, but Abd al-Haq did not stretch this geographical identity very far. In this *tazkirat*, the association with Ajmer remains at the forefront, and Abd al-Haq even includes a story of how Ajmer got its name (from a Raja names Aja ie sun and Mir meaning mountain), as well as details of the importance of Nagaur. The locales of Ajmer and Nagaur thus maintain this sense of being a spiritual stronghold of Chishtiyya saints in the sixteenth century. Abd al-Haq says that the first to build the structure at the grave-site of Mu'in al-Din was Khwaja Husain Nagauri and then "some padshah"

finished it.²⁰ Interestingly, even in the sixteenth century there was an awareness that the shrine at Ajmer received royal patronage, indicating that the shrine's importance was also due to its proximity to royal machinations.

The last entry in Firishta's chronicle is about Shaikh Salim Chishti, who is called the *awlâd* or offspring of Shaikh Farid al-Din Mas'ud Ganj-i-Shakkar, and immediately thereafter we are told that his (Salim's) father was a soldier. It is significant that the lineage of someone like Salim Chishti is given through the connection of Pakpattan, and does not mention Shaikh Nizam al-Din 'Awliya or his successors. Pakpattan was one of the stops on the imperial pilgrimage circuit. It is even more significant that despite Mu'in al-Din's connection to Ajmer, which was evinced even in the Fawa'id al-Fu'ad, there is no mention of this supposed founder of the Chishti Silsila in the lineage of Salim, and the *nisbat* (relationship) that is accented is the one with Shaikh Farid al-Din Ganj-i-Shakkar. Salim is cast as the culmination of this great lineage, with lofty titles such as Shaikh al Mash'aikh and Shaikh al-Islam, known as Shaikh Salim Fatehpuri.²¹ This also shored up the Mughal connection to the holy circuit of Ajmer-Nagaur-Pakpattan and connected it eventually to Sikri.

Salim Chishti is described quite differently in the *tazkirat Akhbar al-Akhyar*. Abd al-Haq discusses him near the end of his third section, and does not give him much importance. In a short entry, he speaks primarily of Salim's settling in Sikri, his two pilgrimages to Harmin-Sharif and describes how Salim had a family and built many structures in Sikri. He also narrates the saint's connection to the royal family in two lines. Abd al-Haq, who gave so much importance to the early Chishtis, had not much to say about Salim.²² This is in contrast to Firishta who casts Mu'in al-Din and Salim in a dialogue of beginning and end, or rather introduction and culmination of his conception of the order, which according to him was based in Ajmer.

SK Banerji has discussed in detail Salim's association with not only the Mughals, but before them Sher Shah, Islam Shah, and the noble Khawas Khan. Banerji's analysis is based on Badayuni's *Muntakhabat-tawarikh* as well as inscriptional evidence at the shrine in Fatehpur Sikri. Shaikh Salim was patronised by Islam Shah Sur (r. 1545-1552) as an imam, according to N. Hanif. His

khanaqah at Sikri was constructed around 1563-64, and Prince Salim, not yet Jahangir, was born in 1569. The fact that a previous ruler, Islam Khan, was also buried there, is further indicative of the manner in which piety and political power went hand in hand during the sixteenth century. It therefore stands to reason that the Mughals, particularly Akbar, wanted to associate with this saint as he had already been connected with their political rivals. In doing so, they also wanted to create a history that connected them to the Chishti order, and by worshipping in a performative manner those who were already popular, they too could co-opt the power and prestige which went hand in hand with such popular displays of piety.

Conclusions

Two saints – one connected to Ajmer and the other to Sikri – were cohered into the Mughal imperial project in a manner that showed their closeness to the sovereign. The great importance given to Salim Chishti did not arise out of the ether, and it is texts like the *Akhbaral-Akhyar* which made this apotheosis possible. Narratives that privileged the story of Mu'in al-Din and his connection to the area of Ajmer are precisely what made it possible for a saint like Salim to be celebrated. While modern historiography casts the Chishti Silsila as being “founded” by Mu'in al-Din, in the texts that I have mentioned, the Chishtiyya appear as a fraternity of Khwajagan: a scholastic society and a familiar community which gained retrospective popularity due to Salim Chishti's close and personal relationship with Akbar and Jahangir. Thus, the retrospective importance given to the Ajmer dargah as a centre of the Chishti silsila can be definitely traced to the sixteenth century.

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Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023
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Ajmer through the ages: An analysis of textual and epigraphical sources from medieval to colonial period

Shagun Gupta

The city of Ajmer is situated at the foot hill which is perched the famous fortress of *Garh Beetli*, also called *Taragarh* (Star Citadel). The town covers the entire valley between the Taragarh and the *Madar* Hills. The city stands on the plateau which has the highest elevation of the plains of India and from the hills which surround it the country slopes to all points of the compass. Due to this reason it served as a watch-tower over the neighboring states of Mewar and Marwar during the medieval period. In addition to this the natural strength of the fortress of Taragarh further strengthens the might of the city. Therefore the city has always been a prize in the hands of the victor. Colonel Tod highlights its importance as “the key to Rajputana”¹. Its importance as a *point d'appui* in a region which is inhabited by a brave and warlike people has always been recognized by any notable authority of Upper Gangetic valley.² The possession of Ajmer by a power is the index to its political predominance in Upper India, so much so that the history of Ajmer is in one sense the epitome of the History of India, just as, in another sense, India is an epitome of the world.³

Along with its strategic importance the city of Ajmer also possessed commercial importance. Ajmer laid one of the highways of commerce between the fertile Gangetic plain and Gujrat which served as an important source of commerce throughout the Middle Ages. Due to this dual benefits it was remained a contested site during medieval period. No ruler of Delhi could control the commercial benefits of Gujrat without controlling the trade-routes which passed through Ajmer. From the very beginning of the Turkish rule down to the days of British rule all tried to keep a stronghold on Ajmer under its direct

control. In this regard it is significant to note that the East India Company established one of its earliest factories at Ajmer.

Along with this the climate of the city is also one of the healthiest in India, especially preferable in the winter. Further place is singularly free from cyclones, earthquakes and violent storms. It is also famous as a good place to live in summer. "khatoo in Marwar is pleasant in winter and Ajmer in summer; Nagor is pleasant all the year round; Bikaner is good in the rains." This is explainable when we compare the mean temperature in summer of Ajmer with that of other cities in Upper Gangetic Valley. In addition to this surprisingly Ajmer never has more than a week of continuous heat.

Har Bilas Sarada in his book *Ajmer: Historical and descriptive*⁴ talks about the various aspects of city and present it as a guide book for visitors and administrators. But book came with a crucial shortcoming as it does not include the epigraphical records. Mr J. Horowitz in *Epigraphia Indo- Moslemica* 1911-12 edited epigraphs found on the *Adhai Din ka Jhopda* Mosque but the Mughal, Maratha and the British period inscriptions remain unstudied. This particular lacuna was occupied by the fascinating work of SAI Tirmizi which provides crucial glimpse of history of Ajmer under the Mughal, Rathore, Maratha and British rule.

History of Ajmer through textual references:

The early history of Ajmer is very obscure. It is, however still believed that city was founded by Chahaman King Ajaipal or Ajairaj.⁵ In 1192 Md Bin Ghori conquered Ajmer after defeating Prithviraj Chauhan in second Battle of *Tarain* but soon returned to Ghor leaving Prithviraj's son on throne.⁶ Later Ghori's slave Qutbuddin Aibak decided to have direct control over it and brought it under Delhi Sultanate in 1195 AD. Ajmer remained in the possession of Delhi Sultanate till the end of fourteenth century AD. Nothing is recorded of the history of Ajmer during these two centuries except an occasional mention of Governors.

Around last decade of fourteenth century and first decade of fifteenth century in a span of twenty years when power of Sultanate weaken not only in Ajmer but also in Delhi under Tughlaq rule, the Sisodias under Rao Rin Mal of Marwar attacked Ajmer and took possession of it. Later city was conquered by various powers for short

span of time, including ruler of Mandoo Mahmood Khilji, Prince Prithviraj (the son of Rana Rai Mal), Bahadur Shah of Gujrat and Sher Shah Suri. Later a slave name Hazi Khan took possession of Ajmer in 1556.⁷

In 1556 the great Mughal ruler Akbar (1556-1606) conquered it from Hazi Khan and made part of Mughal Empire⁸. According to *Ain-I Akbari* he restored Ajmer to its past glory by making it a fully fledged Suba of his empire and transformed it as base for his further operations in Rajputana.⁹ In the fourteenth year of his reign he came to Ajmer on foot as a pilgrim to the shrine of Muinuddin Chishti,¹⁰ in consequence of the birth of Mirza Salim (Jahangir). For very strategic purpose he kept visiting the city once in a year till 1582 when he finally conquered Gujrat. In addition to this Akbar took the greatest interest in the welfare of the city as he built the city wall, the Khas (*Dargah*) and the Magazine. Following his father Jahangir (1605-1627) made Ajmer headquarter of his military operations against Rana Amar Sing of Mewar, the son of Rana Pratap and himself resided there for three years (1613-1616).¹¹ It was during his stay at Ajmer he conferred the title of *ShahJahan* on his son Prince Khurram and title of *Nur Jahan* on his Favorite Empress Nur Mahal. In addition to this he also received the English Ambassador Sir Thomas Roe for the first time in Ajmer. Further an English traveler Tom Coryat, the "odcombian leg stretcher", wrote and published his pamphlet entitled "Thomas Coryat, traveler for the English wits: Greetings, from the court of the Great Moghal at Asmere," London 1616 AD.

Next ruler Shahjahan (1627-1658) was very fond of the city and whenever he came to Ajmer he lived in the palaces on the Ana Sagar embankment (*Mahalati- Jahangiri*), where he constructed five marble pavilions and apartments for the Harem. He gave the title of *Khan-I Khanan* to Mahabat Khan and appointed him Governor of Ajmer in 1628. Further he also sent an army to demolish the fortified fort by Rana Ratan Singh of Mewar.¹² In addition to this he contributed most of all towards the beautification of Ajmer by the erection of the marble Pavilions on the Ana Sagar and the Jama Masjid in the *Dargah*. Aurangzeb (1658-1707) practically got his throne after the battle of Ajmer in 1659 AD¹³ and after victory in war of succession Aurangzeb visited the mausoleum of Ajmer Sharif Khwaja Muinuddin chishti. When Thirty Years' War with Marwar began in 1679 AD he

came to Ajmer and handled the situation from here.¹⁴ during this time Bernier highlights the importance of Ajmer as the city stood only below Agra and Lahore in matters of revenue.

After Aurangzeb's death Maharaja Ajit Singh of Marwar seized Ajmer.¹⁵ Later on Bijai Singh Cousin of Abhay Singh (son of Ajit Singh) surrendered the city to the Maratha in 1756. After 31 year Rathore retook it in 1786. But in 1790 Madhoji Sindhia having invaded Rajputana and capture it again. Meanwhile British army committed its first attempted to capture the city by a *coup de main* but failed to do so due to impregnable nature of the fort¹⁶. An officer in a letter dated "Ajmer Camp, the 1st September 1790" and published in the Calcutta chronicle says: "Although we have invested this fort for fifteen days very closely, yet we can make no impression upon it; our guns from the very great elevation they are placed at, and the distance make no visible impression, and the narrow paths which lead to the fort are so defended by nature, that a few large stones thrown down must carry everything before them; the noise they make in rolling I can compare to nothing but thunder. Indeed, I am afraid we must turn the blockade into a siege, as they have six month's water and a year's provisions in the fort."

Later British captured it in 1818. From 1818 the history of Ajmer is the history of its administration. In 1819 the Mers, who were inveterate robbers, were subdued, and shortly after this, the Mewar and Marwar tracts of Merwar taken over for administration by the British and joined to Ajmer. The whole now forms one division, Ajmer-Merwar. In 1842 major Nixon appointed superintendent of Ajmer in addition to Marwar. He built a large number of tanks put up embankments and dug wells to protect the district from famine. HB Sharda called him first and the last British officer who identified himself with the people of Ajmer Marwar.¹⁷

Epigraphical references of Ajmer:

The inscriptions found at monuments of Ajmer provide ample evidences about their erection and the reigning rulers. Few of them are not in good condition yet they are very good source of history writing. The repeated imperial visits transform the landscape of the city as rifled by the surviving monuments. The first monument is *Adhai Din ka Jhopda*- one of the earliest and finest monuments of medieval

period. According to J. Fergusson mosque is unrivalled for its surface decoration along with the mosque of Atlamash at Delhi¹⁸. The oldest inscription in Arabic indicates the date of June 1198 on the central *mihrab*. According to another inscription the mosque was completed in September 1200 under the supervision of Abu Bakr bin Ahmad. Further during the reign of Iltutmish seven arches and the screen were added in 1226 as per the inscription found on the central arch.¹⁹

Another famous monument is the mausoleum of famous Chisti saint and propagator of chishti *silsilah* in India- Khwaja Muinuddin Chishti. Farishta wrote that Mahmud Khilji of Malwa built a mosque near the shrine²⁰ but there is no epigraphical evidence to confirm this remark. The date of construction of present structure of the shrine is not given in any historical work. It is, however certain that cupola of the shrine was established in the year 1532 as it indicated in the inscription written on northern wall of the tomb. The identity of chronogrammatist of the inscription, Muazzam is obscure however may be identified as Khwaja Muazzam, uncle of Akbar.²¹ During the reign of Akbar he made a number of additions to the mausoleum of Khwaja Muinuddin Chishti. After defeating Rana Uday Singh of Mewar in 1568 he came to Ajmer and offered a brazen cauldron to the mausoleum.²² There is a chronogram which was composed by Ala Ud Daula Kami of Qazvin. It is only through this chronogram we know the existence of both the inscription and the cauldron as both have succumbed to the ravages of time.

A vivid picture of Shrine of Muinuddin Chishti is painted by William Finch who provided detailed description of shrine in his book "Purchas His Pilgrimages".²³ In 1569 Akbar issued order for the erection of mosque and *khanqahs* at Ajmer.²⁴ There is no epigraphic evidence of construction of Akbari Mosque-a red sand stone mosque. Further Akbar repaired the old fort and erected the magnificent palace called *Daulat Khanah*.

Another inscription which provides the details of Jahangir offering a large cauldron to the mausoleum in 1614. Not only Mughal sources but monumental evidences also highlight the nature of erection. For example a monument was built when Jahangir visited *Chasma* of Hafiz Jamal in 1614 and ordered to build a palace named after him-*Chasma-I Nur* (Fountain of Light).²⁵ Sir Thomas Roe visited this palace in 1616 and wrote a detailed description of this

place. Tuzuk I Jahangiri describe that Jahangir was so fond of this palace that he visited thirty eight times during his three year stay in Ajmer.²⁶ The ruins of another palace built by Jahangir are to be found behind the Jodhpur Ghat on the bank of the lake at Pushkar.. This palace was built by Jahangir in 1615 .under the supervision of Anup Rai raising to celebrate Mughal victory over Rana Amar Singh of Mewar as recorded in the Persian Inscription. The inscription also provides the title of Anup Rai as *Singhdilan* or lion hearted. ²⁷

After Akbar and Jahangir, glorified reign of Shahjahan emerged in terms of architecture. He constructed a marble mosque to the west of mausoleum of Muinuddin Chishti Dargah at Ajmer in 1637. This was the most elegant mosque built in the Ajmer during Mughal period. There is a turkish *hammam* built by Shahjahan in the same year. The hammam is no longer present today. Further he built Shah Jahani gateway in 1655 that leads to the mausoleum of chishti saint as result of his successful campaign against Rana Rai Singh of Mewar.

During the late mughal period when mughal nobles rose at the cost of central authority, not only the royal families but noble families also built some monuments in Ajmer. For example during the reign of Farrukhsiyar, one of the Sayyid brothers- Husain Ali Khan created the mausoleum over the grave of his father- Sayyid Abdullah- made of white polished marble. During Maratha period the first monument was a garden called *Chishti Chaman* built in 1769 outside the Madar Gate of Santooji, impromptu governor of Ajmer. Later this garden was transformed into a *sarai*. Four years later Mirza Chaman Beg, subdedar of Malwa built a *Idgah* on behalf of Mahadji Sindhiya. Balarao Ingliia, *Subdedar* of Ajmer on behalf of Daulat Rao Sindhia built the northern *dalan* or the parlor of shrine of Saiyyad Husain *KhingSawar* at Taragarh in 1807. The last important monument of this period was a mosque named as *Ghanta Ghar Ki Masjid*, built by Mir Sadat Ali, *Mir Munshi* in the Rajputana in 1852.

Most of these inscriptions of these monuments are either in Arabic or in Perisan. The epigraphs on the *Adhai Din Ka Jhopda* are in Arabic while those on other monuments are mostly in Persian. Majority of them are in written in *nastaliq* style which reached its zenith during the time of Shahjahan. Further majority of Persian verses are good example of indo Persian poetry produced under Mughals. Among the poets who composed these verses includes famous name

such as Mir, Aka'al Daulah kami Qazwini, Talib Amuli, Saidai Gilani, Asad Allah Khan Ghalib etc.

Further some of the inscription highlights the strength of the mughal arm and its superiority over the Ranas of Mewar. It also shows the unequal contest between the Sisodias and the mighty Mughal Empire. For example the victory scored by Akbar over Rana Uday Singh of Mewar in 1567 forms the subject matter of epigraphs on the *Dig- I Chittore Kusha* or Chittore- conquering- cauldron offered to the mausoleum of Khwaja Muinuddin Chishti in fulfillment of the vow of emperor had taken before the Mewar campaign.

Not only the emperor, the royal ladies also built two impressive mosques at Ajmer which is quite a rare phenomena in Indian history. First was constructed in 1643 by the favorite female attendant of princes Zebunnisha- Mira Bai. The other mosque was built by Baj Tilokdi or Trilok Devi Kalawant who was daughter of celebrated member of court of Akbar- Tansen.

It is also interesting to note the fact ablest three Maratha Governors of Ajmer built monuments to show their devotion to Muslim Saints. For example as mentioned earlier, Santooji, the Maratha Governor at Ajmer laid out a garden named as *Chishti Chaman* in 1769. These inscriptions, textual records and oral Histories help us in the formation of history of Ajmer from different perspective. They highlight the different glimpses of city. As a strategically impregnable place combined with commercial interests, the city was always a contested site for the major powers of North India.

In addition to this the inscriptional records also highlight some unique currents such as it was not only Emperor but nobles, royal households members (including attendant of a princess) were also indulged in construction of monuments therefore contributing in making of modern day Ajmer. Further continuous production of monuments by different authorities also highlights the extent of co-existence in the city despite changing of political regimes. Maratha Governors openly portrayed their devotion to Chshiti saints by erecting various buildings around the shrine complex.

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Understanding The Nature of Irrigation Systems in Early Medieval Rajasthan

Hinduja Ramesh

Water has been one of man's essential requirements since the beginning of time. The importance of water and its optimum utilisation became a vital concern of the state and the people. Therefore, from the beginning of man's settled life, he employed ways to preserve the water sources for their future needs. Eventually, the water became a driving force in the social, economic, and political aspects of the state.

Irrigation is the artificial application or process of supplying water to crops where the rainfall is insufficient or comes in the wrong season.¹ Climatically, Rajasthan receives less than 24-25% rainfall² annually, making the people depend on an artificial irrigation system for the agrarian economy. Due to the water insufficiency, the region mainly depends on water sources like canals, tanks, wells and tubes.³ According to V C Misra, in his *Geography of Rajasthan*, the two geographical regions of Rajasthan, demarcated into east and west, had different geographical and meteorological characters that determine the agricultural activities. He insists that the agrarian activity is limited in western Rajasthan. At the same time, the irrigation activities are limited to the eastern part of Rajasthan.⁴

Since historical times, the scarcity of water sources in one specific region has pushed the need to depend on artificial irrigation systems. However, the need for time, technological improvement, and scientific hydraulic methods helped these arid, semi-arid zones to be equipped with sufficient water resources during their dry seasons. The archaeological and epigraphic evidence of Rajasthan's ancient water harvesting networks is an example of their hydraulic excellence. The aim attempt of this paper therefore is to analyse the existence of possible irrigation networks of Rajasthan region through epigraphic

evidence.

Epigraphic evidence of irrigation

The reference to hydraulic projects is not rare in the epigraphic records. The inscriptional evidence throw insight into the reservoirs, tanks, excavators, donations and rules of consuming water. The early medieval sources must have constituted innumerable references to applying artificial irrigation systems despite the natural harvesting methods. One of the epigraphic inferences of irrigation in Rajasthan is evident from the Partabgarh inscription (946) where it mentions irrigation through leather buckets called *koshvâhaka*.⁵ Other inscriptions describe the artificial irrigation system but in different names. For example, the reservoirs were mentioned in the epigraphs as *pânîy-opâvarttah*, *raduhatraya* and *nadis*.⁶ While tanks were described as *tadâga*, *pushkari* and wells were mentioned as *askûpa*, *vâpi*.⁷ and *dhikô*. The spread and development of the hydraulic network of a region depend upon the interest and the involvement of the state in constructing and renovating the irrigation system. As far as the epigraphic records of the early medieval period are concerned, the state played a dominant role in almost all regions. When it comes to the region of Rajasthan particularly, the direct evidence of state intervention is evident from the Jodhpur Inscription of Rupadevi (1340). The inscription states that the queen Rupadevi caused the construction of well (*vâpi*) at the village of Bûdhapatra.⁸ However, the intervention of the state in constructing the tanks and reservoirs are limited, and their direct interference could be visible from the nature of land endowments made.

Land grants and irrigation system

The nature of land grants in the early medieval epigraphs showed common aspects like attaining merit, honour as a gift, or increasing the state's production and revenue. The epigraphic analysis of inscription from the seventh to thirteenth century Rajasthan suggests that the endowments of lands were made to increase agrarian production and religious merit. However, some other factors were also existed. One common factor in these donations was the gift of land surrounded by or having a water source. Hence, the endowment of land with a proper irrigation facility is one of the prime concerns of the donor. For example, the grant made by Bâbhama in 689 CE suggests that the endowment was made bounded by an

embankment linking to the lower part of the village. Moreover, to the granted plot lay the reservoir *pânîy-opâvarttahand* a well (*kûpa*).⁹ This inscription stresses the importance of irrigation in a gifted plot.

The occurrence of water sources in the epigraphs can be evident concerning the boundary demarcation of the land grant. The Kadmal plate of Guhila Vijayasimha¹⁰ and the Sevadi copper plate of the Chahamanas of Ratnapala (1232) is one such inscription. The Sevadi inscription recorded the boundary of land by the reservoir (*raduha*), pond, and three water reservoirs (*raduha-traya*).¹¹ The occurrences of reservoirs and tanks as boundaries indicate that these networks serve the purpose of demarcating the property. This also implies that a sufficient water supply bounded the village.

The lands donations to the religious institutions showed the significance of irrigation sources in the early medieval period. The Partabgarh inscription (946) showed the endowment favouring a monastery by the Châhamâna family. The inscription states that the boundary of donated land is a village irrigated by *arahata* (Persian Wheel).¹² Similarly, the Stray plate of Nanana (12th century) suggests that the *araghâmma* named Nârâvammaka, which the chief priest of Tripurusha possessed was granted for the worship of Chandâlçûvara. Along with the wheel, two persons who were probably engaged in working the *araghâmma* at Devananditagrâma were allotted to the said god.¹³ An inscription of 1110 CE, the Sçvâ

Stone inscription of Aœvaraja, states that a grant of barley corn equal to one *hâraka* from of the wells (*arahama*) belonging to the three villages was granted for the daily worship of the temple by the Great master of the stable (*mahasâhaGiya*) together with his family.¹⁴ The main motive behind the donations of lands under water facility to the temple is to grant patronage to the religious institutions. However, the inscriptions clearly state other reasons too. Accordingly, we can insist that the income thus generated from the land would be utilised by the temple for daily worship. This aspect is visible from the Lalrat stone inscription of Kelhanadeva 1176. The inscription states that the field irrigated with the *araghâmma* had to supply barley corn required for the festival.¹⁵

While analysing the inscriptions, it became clear that some economic aspects, such as generating revenue and income, became

persistent. To cite some examples, the inscriptions like Kadmal plate of Guhila Vijayasimha¹⁶ and BâAGçrâ plate of Chahamanas of Kelhana¹⁷ (1165) suggest that a certain amount of income was generated from the irrigated lands which were endowed to brâhmaGa.

Certain inscriptions offered various other aspects like revenue extraction of lands under irrigation. A seventh-century Guhila inscription attested that the income from the gift of land surrounded by a reservoir and well was entitled to give tax to the state in cash (*hiranya*) along with a share of grains and offerings to the king.¹⁸ Similarly, The Stray plate of Nanana suggests that for using *araghâmma*, an annual rent was paid to the temple in wheat.¹⁹ Both these inscriptions indicate that some revenue was generated from the irrigation system.

Irrigation and production

The whole purpose of establishing an efficient hydraulic system is to encourage optimum agrarian production. Analysing the epigraphic evidence, therefore, validate the idea of agrarian expansion of an irrigated field. The aspects of production can be evident from the variety of crops produced from an irrigated field. Inscriptions mention a specific measure of wheat and barley to be gifted from each well.

It is interesting to note that the evidence from epigraphs mentions a high soil production capacity. The Partabgarh inscription (946) throws light on the gift of land irrigated by one leather bucket with *tenmânîs* sowing capacity.²⁰ This particular inscription showed that the lands, which were well irrigated, should possess a specific production capacity of the soil. Moreover, the inscription also mentions the measurement of water granted for the field. This specific description also verifies the watering capacity of the land. The lands that had specific production capacity were mostly endowed with religious institutions. The Bijapur inscription of Dhavala can be cited as an example of an endowment made based on production capacity. The inscription states that the temple should get one *âdhaka* of wheat and barley from each *araghâmma*.²¹ Inscription with the similar deed can be evident from the Stray Plate of Nanana²², Sçvâdi stone inscription of Açvaraja²³, and the Lalrat stone inscription of Kelhanadeva²⁴.

Hydraulic Technology

A close study of epigraphic sources can, one way or another

suggests the nature of hydraulic technology practised in the early medieval Rajasthan. However, since we did not get any direct evidence to show the exact functions of the wells and tanks, this could be some of the possible technology that existed. The earliest inscription of the region suggests the existence of a leather bucket called *koshvâhaka* to fetch water from the well. However, the inscription does not imply any mechanical power is used. Thus, we can assume that the work could be drawn from the well using workforce. Similarly, the Stray plate of Nanana²⁵ has a probable discussion of an *araghâmma* drawn by human power.

The inscripational sources frequently mention the term '*araghâmma / arahama*'. This could be another popular method to fetch water. BD Chattopadhyaya argues that the term *araghâmma/ arahama*' is translated either as a 'machine well' or 'Persian Wheel'. He insisted that it is difficult to conclude the technicity of the Persian wheel whether both chain and gearing drew them. Water harvesting and its preservation for the basic needs and the agrarian economy is the major focus of all societies. The science of conservation and its efficient utilisation paved the way for the growth of the agrarian economy to a large extent. However, water is a symbol of existence and a symbol of power and control. The authority over these sources can be evident centrally and locally.

While analysing the provenance of the inscription, it is very clear that artificial irrigation systems were promoted in the Jodhpur region. Geographically, Jodhpur lies in western Rajasthan, where water is scarce more prominent. V C Misra argued that the irrigation facility is confined to eastern Rajasthan. Hence, western Rajasthan has limited agricultural activities. However, rethinking this statement is also possible throughout the inscripational evidence. The analysis of inscriptions suggests that the western Rajasthan also has numerous large and small scale irrigation networks. The agrarian activities were encouraged in these areas by using well-maintained irrigation sources. Hence, we can argue that agriculture was not limited based on irrigation sources. Attempts were made to encourage production with the help of irrigation.

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- ¹⁰ *EI*, Vol 31, no 33, pp 237-245. The inscription has the reference of araha mma with respect to the boundary of the donated village.
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- ¹² *EI*, Vol 14, no 13, pp 176-182
- ¹³ *EI*, Vol 33, no 45, Stray plate from Nanana, pp 238-243
- ¹⁴ *EI*, Vol 11, no 4, part III, pp 28-30
- ¹⁵ *EI*, Vol 11, no 4, p 49
- ¹⁶ *EI*, Vol 31, no 33, pp 237-245. The inscription states that a share of income generated from the tadâga should be granted as gift to brâhmana
- ¹⁷ *EI*, Vol 13, no 18, pp. 208-210
- ¹⁸ *EI*, Vol 34, no 26, pp. 173-176
- ¹⁹ *EI*, Vol 33, no 45, Stray plate from Nanana, pp 238-243
- ²⁰ *EI*, Vol 14, no 13, pp 176-182
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- ²² *EI* Vol 33, no 45.
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- ²⁴ *EI* Vol 11, no 4, p 49
- ²⁵ *EI* Vol 33, no 45. The inscription mentions the name of two people who were engaged in working the araghâmma.

Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023
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**Neophyte *Paturs* and their Management
within the *Rajlok*: A Study of *Paturkhana*
Record of the Jaipur State during
the 18th Century**

Kavita Kumari

Patur was a broad and the prime category of women who were involved in dancing and singing in Rajasthan. The word '*patur*' is derived from Sanskrit term *Patra*. It has many meanings. *Patra* would be a 'character of a play' or a 'personator', or an 'eligible person'. So, *patur* would be an eligible and professional dancer, singer, instrument player or actor.¹

The entity of *paturs* was conspicuous at the same time extremely complex. Census of 1891 informs that the community of *paturs* of Rajasthan belonged to *Gehlot* clan of *Rajputs* of Chittor. The legend goes when Sultan of Delhi, Alauddin Khalji, attacked Chittor in 1303, the *Gehlot* clan of *Rajput* 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, they had no other option to earn their livelihood. As a result, a section of this clan had taken up the profession of singing and dancing in public. Thus, the community of *paturs* was formed. The descendants of this community, later, further migrated to other places in Rajasthan.² According to *Murdumshumari Rajmarwar* (a census report of 19th century Marwar), the profession of dance was exclusively followed by their daughters, who were generally called *paturs*. The wives of *jagris* did not sing or dance. There, a ritualistic ceremony was performed before going to the profession of a *patur*. At a very young age, they were married to Lord Ganesha and became the '*Suhagan*'.³ In the process to marry with Lord Ganesha they had to live for a short period with a person who paid them handsomely. After fulfilling the

formality of this kind of relationship they had to set themselves free from that relation and got completely involved in the profession of *paturs*.⁴ Chandramani Singh also expresses consent that *paturs* were professional dancers and singers so they could not marry and never lead an independent life under the marriage institution. Again she consists that instead, they used to live under the protection of a male companion as well as female protector.⁵ The issue become more complex for, in the nineteenth century records wherein the 'public' performers of singers and dancers and royal class of '*paturs*' often got intermingled. We get the information about the maintenance of '*paturkhana*' in the Jaipur royal household upto 1825 in *Karkhanajat* record preserved in Rajasthan State Archives, Bikaner. However, Nandkishor Parik mentions the *Paturkhana* upto the reign of Sawai Madho Singh II (r. 1880-1922) and point to the entries of shelterless, fallen nature, unchaste women within the class of *paturs*.⁶

Another point of importance is that *Gunijankhana* and *Paturkhana* records of the Jaipur state preserved in the Rajasthan State Archives, Bikaner are available upto 1743-1831 and 1717-1825 respectively. *Gunijankhana* of Jaipur state which is renowned as music department, its record do speak about the details of musical instruments and musicians employed under this department but do not mention *paturs* and *bhagtans* or any other female royal dancer within this department. During the 18th century, emergence of a separate department '*Paturkhana*' where dancers and singers were being trained in their proficiency definitely came in existence to manage the huge crowd of *paturs* and *bhagtans*. After 1825, *paturkhana* department records are not available. Pratap Singh Choudhary in his work has analyzed the Jaipur's *Gunijankhana* record from the reign of Sawai Ram Singh II (r. 1835-1881) upto 1948, wherein, he presents the stipends sanctioned to all the musicians and dancers (female dancers).⁷ Possibly, with the reign of Sawai Ram Singh II (r. 1835-1881), *Paturkhana* had merged into *Gunijankhana*. A compared study of huge *Paturkhana* during the 18th century and the patronage only to limited dancers (*paturs* and *bhagtans*) with the reign of Sawai Ram Singh II (r. 1835-1881), under the British supremacy clearly indicate that with the death of Sawai Jagat Singh (r. 1803-1818), *paturs* of Jaipur state was facing the era of discouragement of patronage to them.

During the reign of Sawai Jagat Singh (r. 1803-1818), a treaty was conducted between the British and Jaipur kingdom in April 1818. Though, the Kachhwaha royalty was at their lowest point. With the death of Sawai Jagat Singh in 1818 upto the 1838 [death year of Rawal Bairi Sal, who was reappointed as Regent (*mukhtar*)], in the absence of successor king and regency rule over the Jaipur, Jaipur kingdom had to face various conspiracies, bankruptcy threat to the state and internal strife.⁸ A keen study of *Paturkhana* record of Jaipur state enlighten the direct impact of the worse situation of the Jaipur state on the patronage and management of the *rajlok paturs*. Here, after the death of Sawai Jai Singh on 1818, we don't get any single reference of new entrant *patur*, even the maintenance grant of their training of singing and dancing does not appear in the record. During this period of internal turmoil of Jaipur state, *paturkhana* record presents the maintenance grant only to the *rajlok paturs* who were closest to the royal household.⁹

Other than this, Britishers' interruption in the Rajputana domain also proved a hindrance in preserving their true character as skilled dancers and singers. The point what I want to explain that these radical changes port mid- nineteenth century which were taken place due to adverse circumstances that has created so much complexities that often the researches done on '*paturs*' of late-seventeenth and eighteenth century, often learn this class as 'prostitute'. Dr. Ram Pande have analyzed the position of women in Jaipur during modern period in which by the reference of Dastur Komvar, mentions the *paturs* of 18th century as the staff of prostitutes on pay roll. Contrariwise, again he states "The only duty assigned to them was to sing and dance in the Court and in front of royal processions".¹⁰ Definitely, *paturs* were professional singers and dancers appointed by state. Our data nowhere mentions their entries as prostitutes or from the group of prostitutes. Here, modern perception towards *paturs* is clearly visible.

Against this backdrop the present paper attempts to explore the 'origin' and 'recruitment' pattern of this class of '*paturs*'. Here, it is also important to keep in mind that here we are concerned with class of '*paturs*' associate with Jaipur state and should not be 'confused' 'interpreted' or 'intermingled' with class of public dancers and singers who were also in the later phase learned as '*paturs*'.

To begin with, *paturs* appears to have entered as dancers and singers into *paturkhana* in the Jaipur state and were called in general as *paturs*. We do not have much data to describe this general class of *paturs* for Jaipur. However, Jodhpur record is much detailed. In this regard Shashi Arora suggests that *paturkhana* of Jaipur state deals with two types of *paturs*: 1. General *paturs* (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); and 2. *Rajlokpatur*s (who belonged to the royal household). *Rajlok paturs* were generally attached with the *rajlok paturkhana*, who enjoyed the higher position among the *paturs* and were closest to the *darbar*.¹¹

Paturs, as a group of dancers and singers were very much existed in the 17th century in the Jaipur state. Shashi Arora states that during 1600-1800, the number of *paturs* in Jaipur state became so large that a separate department *paturkhana* was built under the supervision of *Rajkothar*.¹² The *Karkhanajat* records, preserved in Rajasthan State Archives, Bikaner, also have mentioned *Paturkhana*, which provides a rich data of *paturs* of the Jaipur state from the 18th century in which the earlier record is belonged to the Sawai Jai Singh (r. 1700-1743). *Paturkhana* as a distinct 'unit' came into existence from the reign of Sawai Jai Singh (r. 1700-1743), in which the details of the expenses incurred upon them were also maintained, which provides various information about the management of *Paturkhana* established for *paturs*.

Before discussing the pattern of recruitment of '*paturs*' let us briefly explore the administrative structure of the *Paturkhana*. To know about the management of any particular *karkhana* it is essential to look into the duties and responsibilities of the officials of the specific *karkhana*. "The *Karkhanajat* records confirm that Jaipur rulers also seem to have appointed almost all the officials- *darogha* (superintendent), *tahvildar* (store keeper and cashier), *mushrif* (head accountant) in the *karkhanas* in the same manner as they worked in the Mughal *karkhanas*."¹³ Jaipur records confirm that *Darogha* was the chief administrator of the *Paturkhana*. *Karkhanajat* records confirm that the nature of work of a *darogha* differed from *karkhana* to *karkhana*. The *paturkhana* was a department created to look after the entertainment. It was here that *paturs* were being trained in singing and dancing. The *darogha* of *Paturkhana* was

responsible to look after the daily need of the *karkhana* including food stuffs, cloths, jewellery, etc. He was the superintendent of the *karkhana*.

Next in importance was *tahvildar*, who used to perform his duty as store keeper cum financial custodian of a *karkhana*. *Roznamcha Paturkhana* record that specifies the duty of the *tahvildar* of *Paturkhana* was to maintain the receipts and expenditure of this department. It was the duty of *tahvildar* to deposit cash and issue goods to the *darogha* on the day-to-day basis.¹⁴ *Mushrif* appears as the head accountant of the *Paturkhana* who was responsible to maintain the allowances sanctioned to the *Paturkhana*.¹⁵ Sometimes, records also mention *mushrif* as *khazanachi*.

Jaipur records do speak about the another official rank as *buyutat* or *butayat*.¹⁶ R.K. Saxena mentions that “*buyutat* is the double plural of the Arabic word ‘*bait*’ which connotes the sense of a ‘house’. Instead of pronouncing it fully as *dewan-i-buyutat* it was shortened into *buyutat* right from the Mughal times and adopted by the Rajput rulers”.¹⁷ Though we don’t get the detailed duties of the *diwan-i-buyutat*. According to R.K. Saxena he was responsible for the management of the *karkhanas* (*buyutat*) at the Kachhwaha capital. He was subordinate to the *dewan* but he had the right to access to the ruler directly on any issue. By consulting with the *diwan-i-huzuri* he sanctioned the funds to the *karkhanas*.¹⁸ Our records also suggest that on the basis of daily expenses, annual allowances were paid individually for the maintenance of *paturs* through the *butayat*.¹⁹

Another important official was *khoja* (eunuch). Here, noticeable is that the ‘*khoja*’ was a title bestowed to the junior eunuchs of Jaipur state.²⁰ The word ‘*khoja*’ is transformed from the classical Persian word ‘*khwaja*’.²¹ Manisha Choudhary also mentions *khwaja* as *khoja*.²² Senior eunuchs were known by the title of ‘*nadar*’ or ‘*nazar/nazir*’. *Nazar* or *nazir* is transformed with the word *najar* (sight); a person recruited to supervision; as synonym of superintendentship. *Nazar* represents a eunuch who was recruited as an officer in-charge of the *janani dyodhi*. Generally, eunuchs were appointed to guard the women quarters and to carry out the tasks assigned by the king.²³ Though, we don’t get much more data about *khojas* appointed to the *Paturkhana*. *Paturkhana* record mentions

that '*khoja*' and '*nazar*' were enjoying the official posts into the *Paturkhana*. It is evident that some reputed and influential *khojas* and *nazars* were upgraded to the official rank as *darogha* and *tehvildar*. Himmat Ram *khoja* was enjoying the post of *darogah* of the *Paturkhana*.²⁴ Our sources of *Paturkhana* also specify that they played important role in the recruitment of *paturs*. Bakhatram *khoja* purchased one girl to enter her in the *Paturkhana*.²⁵ '*Nazar*' Daulatram was appointed as *tehvildar* of the *Paturkhana*.²⁶

As *Paturkhana* was belonged to the female entertainers, and on being assimilated with the *janani dyodhi*, one more important administrator was '*Badaran*', generally attached with the *janani dyodhi* and simultaneously also appears to have directly to look after the management of *paturs* within the *Paturkhana*. Sometimes, *paturs* were also recruited as the in-charge of the *Paturkhana* who was responsible to supervise and maintain the *Paturkhana*. *Rojnamcha Paturkhana* record mentions Mohan Rai *patur* as '*paturkhana prabhari*'.²⁷ In the present paper my focus is exclusively on new entrants. Therefore, elite categories of '*rajlok paturs*' as *khawas*, *pardayat* and *paswan* are outside the discussion. In this context I would be underlining major issues pertaining to the new entrant '*paturs*'-

a) recruitment of new *paturs*

The recruitment pattern would throw interesting light on the question whether, *paturs* who were recruited to the *Paturkhana*, belonged to any specific caste or community, or their entries were impacted through various sources. Our sources highlight various modes of their entry. First, the most important source was the '*purchasing*'. There is very little information available on the recruitment pattern and social identities of the *paturs*. Shashi Arora speaking on the recruitment of *paturs* on the basis of the Jodhpur record "we are not sure about the background and procedure of the new entrants in the *Paturkhana* except of the girls who came directly from the families of old *paturs*. She also mentions that at the time of famine and drought state officials often used to purchase of young girls and recruited them as *paturs* or servants in the royal household."²⁸

It is well known that the royal households of Rajasthan were managed on a very large scale and these were the means of livelihood

for thousands of the people. Each royal household member was held their separate *rawalas*. For the smooth functioning of the rajput household, young girls and boys used to buy as servants.²⁹ Likewise, young girls were also bought for *paturkhana*. Some agents were fixed for this purpose.³⁰ Data speaks about the purchase of girls who entered through Roopram Bhagat in which two were examined by the ruler Sawai Jai Singh (r. 1700-1743). Though, the detailed procedure is not shown but the presented dresses for these two girls indicated that they were chosen as *paturs*.³¹

In 1751, during the reign of Sawai Madho Singh (r. 1750-1768), 10 girls were purchased at the cost at Rs.734 for the *paturkhana*.³² Here, details of their purchase could be traced. *Amil* (revenue officer) of subdivision Rampura, Saah Fateh Chand sold these girls to *Purohit Akheram*. And according to king's order they were entered to the *paturkhana* through Ganpati Paliwal Brahman.³³ Here, they were mentioned with their names.

Purchasing details of girls: Table 1

Names	Phoolbeli	Bakhti	Gulabi	Rambeli	Harbeli	Kisturi	Gulabi	Ratan	Chand
	va (and)							jyoti	erjyoti
	Chameli								
Cost	Rs. 148	Rs. 48	Rs. 81	Rs. 61	Rs. 61	Rs. 97	Rs. 91	Rs. 73	Rs. 74

Source: *RoznamaPaturkhana*. VS 1807/1750 CE

Here, noticeable is that the value amount of Kisturi is higher in comparison of other girls. She is depicted as '*manas*' (servant) of Maji Shree Ranawatji and in further record she is visible as *pardayat* of Maharaja Sawai Pratap Singh (r. 1778-1803).³⁴ After tracing the record we get the reference of Bakhti who is mentioned within the category of '*manas*' (servant) to the very next record of their purchase.³⁵ After that we don't get any reference of Bakhti to a very long period. Noteworthy, after 33 years of these 10 girls' purchasing, again Bakhti and Phoolbeli are depicted together in the record as *paturs* and at that stage, they were also getting training.³⁶ It seems that girls used to be purchased at their tender age. At that stage, their recruitment within '*manas*' (servant) category indicates towards the aim of purchasing of the non-puberty girls. Possibly, before their attainment of puberty they were recruited as '*manas*' within the *rajlok* to consolidate them with the rules and regulations and great

traditions of the *rajlok*. Thereafter, they were upgraded as *paturs* or as co-wives or within the services they were fitted to do. It helps us to understand the established management to the life of any purchased or new entrant of tender age that how their life were dedicated to serve the *rajlok* only.

Therefore, it is evident that at prior stage, girls used to be purchased for the *rajlok*. It seems that sorting was impacted by many factors. They were examined on the basis of their beauty, charm and of course of their art of singing and dancing. On the behalf of their merits and virtues, they were recruited within the deserved categories as '*paturs*'; dancing girls or '*manas*'; to do the dominion work/ to take care of the master. As we have prepared above the price table of girls' purchasing, it presents the value differences of girls. Possibly, their beauty, charm and virtues also impact their price value. In *Paturkhana* record, one another mode of recruitment of *paturs* is evident that is the outer state *paturs* who get entered within the *Paturkhana* from other states through the agents. Our data shows the entry of 7 new *paturs* named as Khushyal Rai, Roopras, Rasroop, Rang Rai, Nirat Rai, Saras Rai and Surti Rai *choti*, who came from Delhi through Bakhat Ram *khoja*.³⁷ Though, we don't get any data of their sale and purchase. Here, the question arises here is that whether they were gifted to the Jaipur court or they came here willingly to earn their livelihood from the Delhi court or they were general *paturs*, used to perform in public places.

It is evident that Jaipur rulers maintained good relations with Mughals, even they were appointed as Governor during Mughal sovereignty and they had also been honored by the Mughal emperors from time to time.³⁸ One possibility arises here that such *paturs* who were coming from Delhi and recruited within Jaipur *Paturkhana*, might be transferred or gifted to the Jaipur rulers. Another aspect is that these *paturs* were recruited as ruler's personal *paturs* and were getting their annual stipends.³⁹ It means that they were already skilled and trained dancers and intermingled into the court culture. Therefore, it is clearly indicates that these *paturs* who came from Delhi were belonged to the Court of Delhi; though, in the absence of any evidence it is not very clear that they were gifted or came willingly to earn their livelihood.

As discussed earlier, according to the statement of Shashi Arora,

our sources point out the recruitment of *paturs* through purchasing. But, we don't get any single reference which could speak about the caste identities and social background of the *paturs*. In some instances we only get the name of their native village. At the entry level into the *Paturkhana* one important aspect is that the girls who recruited within the *Paturkhana* through 'purchasing' were documented with their real name identities, but sources are silent about their parents or spouse name. Possibly, all this was the step towards to adorn them new identities by throwing back their old social identities, which helped these girls to assimilate the new world of royal services and traditions. Hence, due to lack of social identities of newly recruited *paturs*, we could not state surely that some *paturs* were coming from the old families of *paturs* or not.

Ramya Sreenivasan did research work on female slavery wherein she calls *paturs* 'skilled female slave-performers'.⁴⁰ These *paturs* were called as slave because they belonged to the group of 'women of vanquished', who found the place and identities as female entertainers. Vanquisher master could transfer or gift them to someone. In the context of transfer of female entertainers Ramya Sreenivasan states "by the seventeenth century, therefore, the mode of transfer of such slaves (skilled dancers) signified the relationship between the 'donor' and the 'recipient', in a practice common to elites across 'religious' or 'ethnic' affiliations". Through the discussion of Nainsi's account she reveals that when such skilled performers were transferred spontaneously, it reflects the relationship of vassalage to an overlord. On the contrary of it, their forced surrender revealed subjugation and the loss of sovereignty.⁴¹ In the context of the *paturs* of Jaipur state, we don't get any information of their entries as 'women of vanquished'. Instead of it, their recruitment through purchase indicates towards the enslavement. Here, the issue goes critical when we deal with the *Paturkhana* department which was not an institution of enslavement. In the historical context, slavery was a condition in which one human being was owned by another or vanquished in war. A slave was considered by law as property, and was deprived of most of the rights ordinarily held by free persons.

Shashi Arora states "In the medieval period Rajasthan, buying and selling of girls was a recognized act which indicates the inferior attitude of the society towards women." On the basis of Bikaner

record she again mentions that state used to buy girls and made them *daasis*. Apart from this, the state used to take some part of their earned income as tax from the brokers who sold the girls.⁴² Nidhi Sharma mentions the *Kafiyat* issued by the Mewar Durbar to the Political Agent on 15th May 1847. It include that according to the *Kafiyat*, the household jobs and their maintenance depend on slaves, i.e. *chakars*, *khanzadas*, *daasis* and *badarans*. They were provided with the facility of clothing and food; even they received presents on certain occasions. Rather, regular pay was not given to them.⁴³ Contrariwise, all the *Paturkhana* record speaks in detail that *rajlok paturs* used to appoint on pay rolls on the basis of daily, monthly and yearly. They were getting income on being the state's servants. Here, they were enjoying the hierarchical status within the *rajlok* likely other state servants and officials. Meanwhile, some entries of *paturs* through purchasing were pointed towards the prevailing practice of slavery system within the Rajputana to fulfill the need of human services for the smooth functioning of the royal household. Against this background, sources clearly speak that after entering within the *Paturkhana*, *paturs* were enjoying the higher value life in comparison of any slave. They were enjoying the all facilities as a part of royal household culture, not as a slave. The only regret which occurs in this perspective is that all the issues with positive points definitely do have negative points also.

b) Re-naming: Getting New Identities

Once girls entered as *paturs* special establishments were also done for them. It appears that they entered within the *rajlok* leaving behind their old identities, wherein they adorned with new names. Ramya Sreenivasan also discussed the re-naming system of female slave-performers. *Rajput* wives of royal household and lineages were known with their natal names after marriage, instead of it, their female slaves or entertainers were adorn with new names by their masters. In this way, their all other identities and affiliations were erased. She again states “the women themselves were clearly uprooted from their kin-based and *jati*-based communities at the point of their entry into slavery, and might have experienced a change of location yet again”.⁴⁴

Roznamcha paturkhana also speaks about the re-naming system of *paturs*. Though, the re-naming of *paturs* did not implement with every new entrants. Our data highlights many instances wherein

paturs were not re-named; instead they were retained their identity with same name during their whole life. As we discussed about *paturs* of Delhi who entered within the *Rajlok Paturkhana* with their same identities. And another instance is of group of 10 purchased girls as we discussed above, though they were recruited within the category of servant and when they acquired puberty they were upgraded as *paturs*; they were documented in further data with their same identities. Rather than, Phoolbeli *patur* (one among the group of 10 purchased girls) was re-named as 'Gatisaras' by Maharaja Sawai Pratap Singh (r. 1778-1803) when she achieved the affection of Maharaja and on being the mother of the ruler's child.⁴⁵ It clearly indicates that the re-naming was also a part of affection and graciousness of the ruler towards the *paturs*. Though we don't get any details about their social background and cast identities. Besides, according to Nandkishore Parik, Roop Rai *pardayat* of Maharaja Sawai Madho Singh II (r. 1880-1922), was belonged to the *dhauvadari* caste.⁴⁶ It seems that recruitment of *paturs* was getting done only from lower castes.

It seems that re-naming system of *paturs* was implemented only when it was necessary. One more interesting thing to being maintain their identities is that when two entrants had having same names, they were documented with the identities as '*badi*' for old *patur* and '*choti*' for new entrant *patur*; likewise, bakhti '*badi*' (elder *patur*) and Bakhti '*choti*' (new entrants).⁴⁷ Sometimes, they were adorned with new names. When Bakhat Rai was entered in *rajlok*, she was re-named as 'Sarasroop'.⁴⁸ Here, one more interesting aspect of the re-naming system of *paturs* is visible into data. It seems that sometimes re-naming of *paturs* was also impacted by their specialization in music. Here, re-naming of a *patur* MridangTaral point out towards the impact of her specialization in *pakhawaj*⁴⁹ instrument playing.⁵⁰

c) Stipends and Allowances: Ensures Management for their stay

Roznamcha Paturkhana record also contains the huge details of their stipends and allowances which help us to understand the management of *Paturkhana* for their stay. When any female recruited as *patur*, such kind of stuffs as cloths, utensils etc. were allotted to them for the smooth functioning of their stay within the *Paturkhana*. Though, some earlier works whatever have been done

on *paturs* speaks in brief about the stipends and allowances of *paturs*. Here, this presented paper describes the management of *Paturkhana* by focusing the detailed information of their stipends and allowances. This detailed information definitely will enlighten the many aspects of their life during their stay as a servant of the Jaipur state.

It contains the data of many new entrant *paturs*, who received stuffs when they got enter into *Paturkhana*, according to the order of the king. During the reign of Sawai Pratap Singh (r. 1778-1803),

Table 2.1
Stuffs details sanctioned to Tanbirakh

Cloth material	<i>Jama</i> (long coat), <i>vodhri</i> (dupatta), coat) <i>kachali</i> (bodice with sleeves) <i>ne kasumal vajwadi than</i> (bales)-5	<i>Jama suped</i> (white long <i>than</i> (bales)-5	<i>Ijar</i> (trouser/ <i>pyjama</i>) of <i>gulbadan</i> and <i>khaso kasumal than</i> (bales)-	<i>Moti and gota</i> work on cloth	<i>Gota tilayi</i> work on cloth	<i>Sijawane than</i> (bale)-1	<i>Gaddi takiya</i>	<i>Chint takiya</i>	<i>Kholi takiya</i>	<i>Vodhani rangayi</i> Cotton filling
Cost	Rs. 17, annas 8	Rs. 12, annas 9	Rs. 6, annas 15, paise 3	Rs. 3	Rs. 14, annas 2, paise 1	Rs. 2, paise 3	Rs. 1, annas 1, paise 2	Rs. 1, annas 6	Rs. 1, annas 2, paise 1	annas 8 annas 12

Table 2.2

Utensils	<i>Chari</i> (brass ghadra / pitcher)	<i>Tola bharat ka dhaeni sudha</i>	<i>Lota</i> (brass pot)	<i>Kachaldmarti</i> (bowl of brass)	<i>petal ka ki</i> (paten of brass)	<i>Thali</i> (paten of brass)	<i>Kalayi</i> (paten of brass)	<i>Peek dani</i> (spittoon of brass)	<i>Kadcha</i> (ladle of brass)	<i>Hath such lohe ki</i> (vessel of iron)	<i>Patilo</i> (lohe ko vessel of iron)
Cost	Rs. 3, annas 15, paise 1	Rs. 4, annas 14, paise 2	annas 8, paise 1	annas 8	Rs. 1, annas 6, paise 2	Rs. 1, annas 6, paise 2	annas 8, paise 2	annas 8	Rs. 1, annas 1, paise 3	annas 3	annas 12

Tanbirakh, recruited as *patur*, stuffs were provided to her for stay on which Rs. 81, *annas* 6 were spent by the state.⁵¹

Table 2.3

Other stuffs	<i>Dholani</i> (bunk)	1 pair of <i>chura</i> of lac
Cost	Rs. 3, <i>annas</i> 12	Rs. 1, <i>annas</i> 2

Source: *Roznama Paturkhana*. VS 1851/ 1794 CE. Basta No. 11.

The list of sanctioned stuffs clearly denotes that their stay within *Paturkhana/ janani dyodhi* was permanently fixed. In this regard, *Roznamcha Paturkhana* record also provides the list of raw food stuffs sanctioned for *paturs* which bear out the logic of their stay. Shashi Arora also speaks about the grants sanctioned to them in cash and kind that the royal store (*kothar*) used to provide them food stuffs like as wheat, rice, pulses, gram, cooking oil, salt, etc. Though, the quantity of food stuffs varied from person to person.⁵² Definitely their sanction of grants was made according to their status and rank. So, the *paturs* of lower rank or new entrants were getting the grants of lower grade. All the *paturs* either purchased girls or willingly recruited as *paturs*, were on payroll. Shashi Arora also discusses the three major category of *paturs* who were getting their allowances on daily (*rozindar*), monthly (*mahindar*) and yearly (*aloofdars*) basis.⁵³

d) training in music and provision of education

It is evident through the *Roznamcha Paturkhana* that the new entrant *paturs* were provided the facility of their training of dancing and singing from their initial stage. We have huge data of training of *paturs*, here we will continue with the Ratni, re-named as Tanbirakh to understand the management of *Paturkhana* established for newly recruited *paturs*. After her recruitment as *patur*, arrangement of her training was done which was performed in ritualistic manner.⁵⁴ Shashi Arora was the first who pointed out the training of *paturs*, but she has mentioned it in brief.⁵⁵ Here, my attempt is to present a detailed information about the procedure of their training of singing and dancing along with the provision of their education. Our data speaks about the procedure of worship before starting training. Lord Ganesh and Goddess Saraswati used to be worshiped. Lord Ganesh is known as the God of education, knowledge and wisdom, literature and fine arts. *Roznama Paturkhana* record also shows the importance of *Ganesh Chaturthi* festival for learners. On that day, for the worship of Lord

Ganesh, special grants were sanctioned to all learners included *paturs* who were getting the training of singing and dancing. On that day ritual of worshipping of Lord Ganesh and Goddess Saraswati used to be performed by *paturs*.⁵⁶

When Tanbirakh started her training, she also performed the worship. For this ritual Rs. 1, *annas* 9 spend which also included the worship material mentioned as below—

Sanctioned material for the worship: Table 3.1

Worship material	<i>Rokda</i> (cash as omen)	Coconut	<i>Uchaad</i> (bougie or candle)	<i>Laddu moti choor</i>	<i>Gur</i> (Jaggery) and <i>bhugra</i> (roasted chana)	<i>Roli, moli, supari, bida, phool</i> etc.
Cost	Rs. 1, <i>annas</i> 8	<i>annas</i> 2	<i>anna</i> 1	<i>annas</i> 4	<i>anna</i> 1	<i>paise</i> 2

Source: Roznama, Paturkhana. VS 1851/ 1794 CE. Basta No.11.

During their training, required repairing of the musical instrument was getting done through the *Gunijankhana* itself. *Gunijankhana* was also responsible to provide the musical instruments to the *Paturkhana*.⁵⁷ Our data highlights the categorization of *paturs* according to their specialization in music as-

Gavaiya (singers)- Raag Rai and Jamna

Neeratkalni (dancers)- Parveen Rai and TanagRai

Pakhwajni (musical instrument players)- Parveen Rai and Mridang Rai.⁵⁸

Mridang Taral *patur* was getting the training of *pakhwaj* instrument playing by Lallu *pakhwaji*.⁵⁹ Data speaks also about the purchase of 3 pair of brass anklet *ghunghroos*, which indicates towards the training of dancing of *paturs*.⁶⁰ Therefore, it is clearly evident that *paturs* were getting the training in all fields of music including dancing and singing. It depicts that they were also getting the training of musical instruments playing, along with the singing and dancing. Santosh Yadav and Kiran Shekhawat both mention that the *paturs* were trained in dance, singing and music by the musicians of the *Gunijankhana*.⁶¹ ShashiArora also denotes “the training was conducted under the able hands of the experts and they could be both male and female. Senior *paturs* normally remained present in such training sessions.”⁶² All the data related to their training speak about the allotment of the trainers (*guru*). Generally, musicians of the *Gunijankhana* were trained the *paturs* in singing and dancing.

Noticeable is that experienced *paturs* and *bhagtans* were also conferring training to the *paturs*.⁶³

According to their specialization in music, special 'gurus' were appointed for specific *paturs* to trained them in their field of music interest. Bisandas *Sarangiya* (stringed instrument player)⁶⁴ was assigned as the guru for training of Tanbirakh *patur*.⁶⁵ Mridang Taral *patur* was getting the training of *pakhawaj*⁶⁶ instrument playing by Lallu *pakhwaji*.⁶⁷ After doing the worship procedure, worshipping material used to be conferred to the Guru (trainers). It denotes the sentiment of respect to the trainer.

Interesting is that *Roznamcha Paturkhana* enlighten the one another aspect of their training. On the one side *paturs* were getting their training in grouping and on the other side separate arrangements of training are visible for new entrant *paturs*. Here, 7 *paturs* were getting training in group, whereas Rangbaras, newly recruited *patur* was getting training separately wherein separate arrangement of the worship of Lord Ganesh and Goddess Saraswati was also done.⁶⁸ It clearly indicates towards the management of *Paturkhana* for the stratified training of *paturs*.

Through the training, *paturs* were improving their musical skills. Another initiate towards their skills betterment was the provision of education. *Roznamcha Paturkhana* again denotes to the education of reading and writing of *paturs*.

In this regard Santosh Yadav also mentions that the letters written by *paturs* to their patron king, *rajmata* and queen, denotes the various stages of their educational qualification. It can be inferred through the couplets, *sortha*, *raag*, *khyal*, *chaupai* etc. used in the letters about their writing and literary skills and educational level.⁶⁹ As Chandramani Singh denotes the court Ram Singh I of Amber, poet Pran Nath Shrotriya writes -

“कविता में जो चतुर वही पातुर परम प्रवीण”⁷⁰

Again she states that “right evaluation of their services has yet to be done. These ladies were educated and though generally they were lovers of poetry and music, they sometimes wrote poetry themselves.” Nandkishore Parik also has consensus that *paturs* were also taught calligraphy and they were able to write books. However, Shashi Arora is silent on the provision of their education. A huge collection of letters

written by *paturs* to their patron kings is preserved in Rajasthan State Archives in various *bastas* which clearly speaks about the proficiency of *paturs* of reading and writing.

Roznamcha paturkhana record related to their education speak clearly that the training of education was provided only to the experienced and old *paturs*. Stuff provided to the *paturkhana* helps to understand the modalities of education of that time.

Sanctioned materials for the education of *paturs*: Table 4.1

Stuffs of education	<i>Kagaz sufed dasta 2</i> (white paper 2 bundle)	<i>Syahi rosnayi</i> (Ink)	<i>Kalam neja</i> (pen made from reed)	<i>Multani mati</i> (soil)
Cost	<i>annas 14</i>	<i>annas 7</i>	<i>annas 2</i>	<i>anna 1</i>

Source: Roznama Paturkhana. VS 1848/ 1791 CE. Basta No. 10.

Tel rosnai (oil) used for enlighten lamp during night. There are a fair number of medieval recipes for making ink. In which, the ink was also prepared from the remaining lamp black (soot) which could be used for writing purpose. Ink was also fetched from neighboring states. For writing purpose quill pens or reed pens (*kalamneja*) like as a fountain pen were generally used. A reed pen generally made by cutting and shaping a single reed straw or length of bamboo. This writing implement was used for writing on a wooden tablet (*takhti*). Possibly, novices *paturs* were used wooden tablets and those who had some experience were provided *kagaz* (paper) for writing during their education training. New entrant *paturs* were not facilitated with the education training. It means when *paturs* got entered within *Paturkhana*, at first training of singing and dancing or music used to be provided them and thereafter on being experienced they achieved the training of education. All the 18th century records speak that the *Paturkhana* was getting new entrants and training procedure only when king was available at Jaipur. Possibly new entrants and their training procedure were directly impacted to the presence of ruler at Jaipur.

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Contested Religious Identities in Pre-Modern Rajasthan: Perspectives from Seventeenth Century Pranami Literary Traditions

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INRODUCTION

The Pranamis in comparison with other socio-religious communities of medieval India have not been much studied by modern scholars. One of the reasons behind this ignored literary tradition is deliberately keeping the primary sources as '*sacred*' away from the public by the Pranami custodians. On the basis of Pranami traditions, it is said that Prannath has disseminated his socio-religious ideas in many parts of south Asia including Rajasthan. Pranamis are also known as Prannathis and Nijanandis. There were three prime Pranami centers- Surat and Jamnagar (Gujarat) and Panna (Madhya Pradesh). In Rajasthan presently, there are shrines at localities like Adarsh Nagar, Guru Nanakpura and Jawahar Nagar. Some of the Pranamis also migrated from Punjab (Pakistan) and stayed at Jaipur after partition. They also constructed a shrine there in 1960. Pranami shrines are located at other places in Rajasthan too. One of the largest shrines of Pranamis is located at Adarsh Nagar, Jaipur. Most of the residents of this locality are Sindhis and Punjabis. Idol worship is prohibited in Pranami traditions. Rather, Pranami sacred scriptures are venerated. Pranami followers bow before these scriptures as Muslims and Sikhs do. A number of Pranami practices and customs like marriage are similar to Muslims and Sikhs. Various aspects of the Pranamis have been investigated here focusing on the Rajasthani tradition¹.

A good deal of literature has been produced on religious, literary and hagiographical traditions of the Pranamis in 'History of Hindi Literature' (Hindi Sahitya Ka Itihas) beginning with the decade of 1960 and 1970 when the Pranami '*sacred*' literature were made

public. Before this, very few have been written on the Pranamis. So far as modern historical studies of the Pranamis in pre-modern South Asia are concerned, no serious attempt has been made in this direction. Only a few scholars in the last two decades have analyzed the nature, evolution and growth of the Pranami community and its socio-religious ideas from historical perspectives². In spite of this, the Pranamis as a socio-religious community in Medieval India need to be more studied and understood. A close investigation of the Pranami traditions raises questions on the understanding and perceptions of those scholars (Pranamis, Hindi Sahitya and Historians) who advocated this socio-religious community as a '*Hindu sect*'³ and '*Hindu non-caste reformist sect*'⁴, although Pranamis have striking similarities with other religious communities too. The perspective of '*sharp, defined, fixed religious identities*' is contextualized by many modern historians in their writings⁵. There is also a path breaking study on religious identities in south Asia by another set of modern historians who have questioned the idea that Muslims and Hindus are different and conflicting with each other⁶. The Pranami traditions have also been projected as a '*Composite and Secularist*'⁷ one. Attempts have also been made to associate the Pranami with 'Hindu sect' or Bhakti. It is also pointed out that the Pranamis are '*Syncretistic*'⁸ and '*Liminal*'⁹ in nature like other Sant and sectarian movements propagated by Kabir, Dadu, Nanak, Nizar, Bisnois, Jasnathis, Laldasis, Lalbegis. In spite of all these influences and similarities, it has maintained its own identity. The Pranamis are also considered as a '*fifth strong cult of Sant traditions*' which had no resemblances with Sant, Sufi, Ramabhakti and Krishnabhakti in 17th century¹⁰.

LIFE AND TIMES OF PRANNATH: ORIGINS OF THE MOVEMENT IN MUGHAL GUJARAT

The Pranami movement began in Gujarat when the Mughal Empire was making efforts to control the province (c. 1572). It was also the time when the Mughal State was dealing with conflicts among multiple types of regional, political and religious personalities¹¹. It is also debated that the political elites (the Mughals) were making attempts to bargain with the religious elites (the Sufis). These developments were not only taking place at the centre but at the regional levels too with different stakeholders here in the form of Bundela state under Chhatrasal (political elite) and Prannath (religious

elite)¹². In fact the Bitak is also situated in the context of Mughal Empire tracing a genealogical account of Indian kings beginning with mythological cosmic eras (*yugas*). This ends with the Mughal rulers till Aurangzeb whose rule is mentioned as an epoch of moral decline and decay¹³. The genealogical details are followed by a life account of Devchand (1581-1655), guru of Prannath (1618-1694). Devchand was born in a Kayastha family at Umarkot, Sindh. In Bitak, it is given that at the early age, Devchand visited Kuchh (Gujarat) and dedicated himself to the teachings and traditions of Radha Vallabha sampradaya¹⁴, a branch of the Vaishnavite devotional community founded by Vallabhacharya in 16th century.

Prannath, the founder of the Pranami community whose ideas were instrumental to this movement, took birth in 1618 at Jamnagar, Gujarat. In Pranami literary sources, Jamnagar is identified as 'Navtanpuri'. It is also mentioned that it was the time when Jamnagar became a prominent centre of trade and political activities in northern Gujarat¹⁵. His mother and father were Dhanbai and Keshavji Thakur (Lohana Kshatriya caste) respectively. His father also provided service as a deewan of Jamnagar state¹⁶. In 1630, Prannath accepted discipleship of Devchand. Prannath as his father also served the Jamnagar state. In 1646, Prannath had visited Arabian countries for the purposes of disseminating Pranami ideas and assisting Devchand's followers in business¹⁷.

In 1655, Devchand took last breath. Devchand had a son whose name was Biharidas. After the death of Devchand, Prannath, as given in the Bitak, had no objection in accepting Biharidas as legitimate successor of Devchand. But it is also mentioned that after some time, a conflict came to happen between them so far as the issue of successorship of the *gaddi* is concerned. Biharidas also saw Prannath's popularity and persona as a challenge to his authority¹⁸. The information of dispute also reached among the followers of Prannath and Biharidas. Taking all these developments into account, even Prannath was accused of slandering and jailed too by the Jamnagar state in 1657. Laldas in his Bitak had taken these developments as '*incidents of injustice*' inflicted upon Prannath and his followers.

THE BITAK AS A SOURCE OF HISTORY

Major literary sources of the Pranamis are in *Bani* and *Bitak*

Sahitya. Bani writings are in the form of Kulzam Swaroop which is an enormous compilation of devotional poems produced by Prannath himself. They are basically teachings of Prannath to his contemporary audiences in medieval India. The Bitak literature was the writings of Laldas, a close disciple of Prannath. They are biographical accounts composed by disciples of Prannath. The Bitak of Laldas (c. 1700 AD) is a much informed 17th c. text on Devchand (1581 -1655 AD) Prannath (1618-1694 AD) who were the main figures in the spread of Pranami ideas during Mughal times. The Bitak is very much rich in terms of social, political and religious domains of medieval India during 17th century. Bitak maps Prannath's travels from Gujarat (western India) to North India particularly Delhi, centre of Mughal power, to Rajasthan and finally to Bundelkhanda. The Bitak attempts to outline the engagement of Prannath and his followers with many regional rulers of Rajput kingdoms from Rajasthan to Bundelkhanda and Mughal emperor. It also engages readers in the process of conflicts and assimilations in religious and sectarian fields in 17th century India.

Followers of Pranami community are dispersed far and wide in Western and Northern India in modern times. These places were Gujarat, Rajasthan, Punjab, Madhya Pradesh, Haryana, Uttar Pradesh, west Bengal, Assam and Nepal¹⁹. It is also mentioned that the Bhakti movement was extended to regional locations like Uttar Pradesh, Gujarat, Rajasthan, in Northern India from the 15th century onwards²⁰. The ideas of Bhakti movement were spread by saints throughout the religious and caste (mostly lower castes) line. Prannath had political background as his family gave various deewans to the local Rajput states. Interestingly, many Marwari traders were also coupled with the Pranami ideas. It is also argued that the merchant community has been associated with the Pranamis²¹ and gave much donation to this community. They maintained the temples and supported philanthropic works too. In Nepal, the weekly donation, *muthi dan* (handful of rice), was given by the ordinary people. The donations and resources were primarily attached to the temple trust²².

It is argued that during the nineteenth century, there have been a number of attempts of dismissal of Braja-Bhasha poetry as vernacular and identification to Hindi by colonial scholars to view a common Hindu past vis-a-vis the Muslims²³. Even though there is a good possibility of and need to use vernacular for historical purposes, as a

source of history, it is still contested on account of its literary merits and themes²⁴. In the recent works, vernacular as a source of history has been used²⁵. It is important to trace in what political, social, religious and cultural contexts the Pranami literature- Bitak and Bani- has evolved. So on the basis of Pranami literature, examination of conflicts, harmony and interactions can be understood between different social and religious groups during medieval times. The themes in relation to contest, harmony and interactions between different communities in pre modern India have been dealt largely by historians. There are some works which highlights 'syncretism' in political and social domains²⁶. The perceptions of these works on religion are primarily based on Persian texts and court chronicles. Taking these historical writings into account on the one hand and Pranami sources as an 'ignored literary traditions' on the other, it has become very important now to use and understand these ignored literary traditions as source of history in medieval India.

Mahamat Prannath (1618-1694) was contemporary of Aurangzeb (1618-1707). Aurangzeb has been a subject of intense and critical investigation by modern historians. Jadunath Sarkar is one of the scholars who dealt with the history of Aurangzeb widely in his works (History of Aurangzeb, five volumes). But what is important here is that why Pranami literary traditions have been ignored and left untouched by most of the modern historians and scholars who have worked on medieval Indian history. Apart from others, two of the Pranami sources, *Sanandh* and *Kirantan*²⁷ (Bani Sahitya or teachings of Prannath) are an eyewitness of what was done during Aurangzeb's regime. Bitak of Laldas (hagiographic accounts), a close disciple of Prannath, is another Pranami source which provides much historical information on the same period. Matabadal Jayaswal has observed that Prannath had advocated for one world religion, world peace and unity of mankind²⁸.

Another point which has been debated among historians of medieval India is on whether religious identities in pre modern India were fixed and sharp²⁹, liminal and fluid³⁰, to mention a few. What I found is that religious identities were neither as sharp and fixed nor liminal and fluid. There were both differences and similarities among the religions of premodern times. There were both contest and assimilations during that time. These religious identities were

contested on various grounds. On the hand, Prannath rejected rituals of all religious establishments while on the other, without questioning them he accepted major scriptures and personalities of all religions like Hinduism, Islam, and Christianity³¹:

या कुरान या पुराण, इ कागद दोऊ परवान
याके मगज मायने हम पास, अन्दर आए खोले प्राणनाथ

(Whether it may be Quran or Puran, both are the authoritative religious books of the arrival of the supreme God (*and of stringing together the world in one religion*). Its inner and symbolic meanings are with me. The supreme god, who is inside my soul, had revealed this knowledge to me). Italic is emphasized and perhaps I think, added to in the translation part unnecessarily by Mukharaya.

What is more important and relevant to Prannath in spite of differences is that how there are multiple practices and ways of following and worshiping God with many names like Khuda and Brahma by all, there are similarities³²:

नाम सारो जुदे धरे, लई सबों जुदी रसम
सब में उम्मत और दुनिया, सोई खुदा सोई ब्रह्मा

(It is further observed by Prannath that followers of many religions in the world gave multiple names to the supreme God and followed many practices to worship Him. All these religious traditions keep Ummat and Duniya (worldly life). Both Khuda and Brahma are same).

Prannath also highlighted that both, Quran and Puran are same. Followers of these books are also children of same God. But due to worldly and language differences, both fight with each other³³:

जो कुछ कहया कतेब ने, सोई कहया वेद
दोऊ बन्दे इक साहिब के, लड़त बिना पाए भेद

(It is observed that whatever is said by Quran is also said by Puran. Followers of both are children of God. But they did not understand this and fight with each other).

What is more important for these expressions here is to understand the contexts in which Prannath uttered these verses. We also need to understand comprehensively historical developments which were taking place in 17th century medieval India. It would be

only possible if all perspectives- centre and regional- are taken into account.

Prannath himself declared both, *Imam Mahdi* (coming of the second Christ on the last day of judgment), *Nishkalank Budhha Avtar* (incarnation of the enlightened one who is without blemish) and *Kalki Avtar*. Once he become an authoritative voice as declared by himself for both the communities, it was mandatory for him to explain the essential nature of both religions too. Prannath assuming himself as Mahdi observed in the following verse³⁴:

मुस्लिम को मुस्लिम की, हिन्दुओन की तर
इ समझे अपनी मिने, जब आए इमाम आखर

(When Imam Mahdi- Prannath himself- appeared, he explained the fundamental nature of truth to the Hindus by the means of the Vedas and to Muslims on the basis of the Quran. All had grasped the true knowledge through their religious texts).

So it is clear that Prannath was not against fundamental scriptures and prime protagonists of any religion, although he rejected rituals and traditions of all religions. He also interpreted authoritative texts like Quran and Puran as suited to him considering the time and space. He used references from both religions, Hinduism and Islam. Mahamati observed that until the true meanings of these religions is discovered, followers of these faiths call them *Qafir* and *Asur*³⁵.

कहे काफ़र असुर एक दूसरे, करते लड़ाई मिल
फुरमान जब रोसन भया, तब पाक हुए सब दिल

(That until now some were called Qafir and others were as Asur. Also they fought with each other. When the secret meanings of the Quran were discovered, their hearts were purified)

Prannath also attempted to end animosity among the followers of different faiths by focusing on the ultimate reality of truth and existence and birth and death³⁶:

ब्रह्मन कहे हम उत्तम, मुसलमान कहे हम पाक
दोऊ मुट्ठी एक ठौर की, एक राख दूजी खाक

(On the one hand, Brahmans call themselves as best while on the other Musalmans find themselves as pure. But the truth is otherwise as both of them are a handful of the ash or dust).

Keshavdasa's *Ratan Bavani*, *Veer Charitra*, *Jahangir Jas Chandrika* and *Vigyan Gita* were composed in Orchha court. *Rajvilas* of poet Maan was produced in the court of Rana Raj Singh while *Chhatra Prakas* of Gore Lal was addressed to Champat Rai Bundela and his son Chhatrasal. *Sujan Charitra* of Sudan is another historical poem which describes major battles fought by the Jat ruler Suraj Mal. These narratives describe different aspects of the political and social culture of the locality in relation to the Mughal Empire and other regions³⁷.

On the basis of these literary traditions as Pranami literature, political culture, social realities and religious identities of regions and centre were taken into account. Kumkum Chatterjee has analyzed two *Mangalkabya* narratives of the eighteenth century and suggested that the literary tradition of rewriting the *puranas* in regional dialect was influenced by the Mughal rule in Bengal³⁸. The Mughal courtly culture did not treat Braja as language of others as mentioned in the literary expressions of Braja and Persian Braja by Rahim. Over a period of time, local 'Hindu' rulers started to promote Braja-Bhasha and Sanskritik culture. Most of the poets were Brahmins by caste given patronage by regional and local rulers in Awadh and Bundelkhanda³⁹. It is also suggested that the regional rulers and local chiefs made attempts integrate and strengthen their base by mobilizing regional support in their favor. This is the factor why learned Brahmins and well known poets were appointed by these rulers to narrate legends, dramas and stories. The point that needs to be understood here is that in what way these regional rulers of Awadh and Bundelkhanda (Chhatrasal) and religious personalities (Prannath) were presented and perceived by these poets and Brahmins. Pranami literature is a very striking example of this. Most of the places of these poets were important so far as the politics of 18th century is concerned. Political culture of Bundelkhanda on the basis of Pranami literary traditions can also be grasped. Distinguished poets were given respectable position and also regarded as Guru.

It is also pointed out that most of the poets did not give much their own genealogical background when the same literary people were providing the ancestry details on their masters. The community of the followers and disciples of Prannath was heterogeneous.

As I have gone through the Bitak of Laldas, it has vocabulary of

various local languages like Braja, Awadhi, Sindhi and Persian and Arabic too. So the meanings of these words need to be located contextually and on the basis of intention, dialect, social, political and historical contexts. In the context of these literary traditions, Sandhya Sharma points out that a 'syncretic linguistic culture' encouraged the production of *Riti* poetry during the 17th and 18th centuries⁴⁰. There are some theories which are focused on the interpretations of composite culture, imperial and regional dimensions. As we know that the empire and the region are understood with a difference in many works by eminent historians⁴¹. *Chhatra Prakas* of Gore Lal describes the political developments in another Bundela court to be established in Panna under Chhatrasal during the reign of Aurangzeb. Keshavdas presents Bundela kings as Vaishnavite rulers who promoted Brahmanical culture by building temples, observing religious rituals and by maintaining the *varna* system in which Brahmins occupied the highest position⁴².

It is also pointed that Bir Singh Deo in *Veer Charitra* made attempts for Orchha throne. But Akbar acknowledges Ram Shah in place of Bir Singh Deo. The emperor attempted negotiation for peace with Bir Singh with the help of dominant nobles of his court and offered him *jagir* in Deccan. Bir Singh kept on trying to extend his territorial power and at the same time crowned himself. Akbar allied himself with Ram Shah to suppress Bir Singh. In the same way, Bir Singh came in terms with Prince Salim, son of Akbar, to weaken the alliance of Akbar and Ram Shah. In the course, Abul Fazl was executed by Bir Singh. The accounts of religious persecution are not available in these textual accounts. Keshavdas in his text did not use metaphors like *mlechha* or *pishacha* for the Mughals.

Even in some other texts like *Chhatra Prakash* and *Raj Vilas*, denominations like *asura*, *pishacha*, *yavana* or *mlechha* were used. Sandhya Sharma points out that Gore Lal explains politically unfavorable context for the Bundelas as religious fanaticism of Aurangzeb⁴³:

So far as the concept of 'otherness' is concerned, the work of B. D. Chattopadhyaya is very much important⁴⁴. In the context of the politics in 17th - 18th century, the discourse of the 'otherness' can also be applied in the conflict between Champat Rai and Chhatrasal (Region) and the Mughal state (Centre). Even the Rana of Mewar,

Raj Singh, was also negotiating with Aurangzeb on some political issues. So it was just a political negotiation between the regions and centre. There are some scholars like Sandhya Sharma who find in this negotiation ideological and religious dimensions⁴⁵.

It is to be noted that 'harmonious culture' as a social feature was also developed between the two religions when an alliance was conducted between the Mughals and the regional kings. Even the two rival groups concluded the peace agreement in the same manner at times. There are also similar historical experiences in '*Chhatra Prakash*' of attempts which were made by two religious groups to create balances in political powers. As we find that the battle of Loh Garh was won by Chhatrasal for Aurangzeb and then he came to his court in Delhi. Chhatrasal was thankful on his being given a high mansab by the Mughal emperor⁴⁶:

It is observed by Sandhya Sharma that "a significant aspect of the poetry was its differentiation between Muslim and Muslim on one hand and between Hindu and Hindu on the other"⁴⁷. As we know that Hindawi literature was also taken into consideration by a number of scholars like Satish Chandra, Jadunath Sarkar, and William Irvine. There are ethnic differences and sectarian conflicts in both the communities- Hindu and Muslims mentioned in these historical poems. The words that were used in this literature were like Syed, Barha, Khoja, Irani, Turani, Pathan, Afghan, Turk, Mughal, Shaikh, Pir, Balkhi, Arabi, and khurasani (Muslims). It is also a fact that the word 'musalman' was rarely used to a non-Hindu person but denoted to a larger community. There were different social groups like Sikarwar, Gaharwar, Hada, Chauhan, Chandela, Bai, Baghela, Kachhawaha, Sisodiya, Bundela, Solanki, Jadav, Jagre, Tomar, Khichi, Gujar, Maina, Jat and Ahir within the Hindu community. So matter of the fact is that the social structure during this time was fluid. It is also said that the four old social differences were replaced with occupational and regional identities having peculiar trends by these communities.

It is also mentioned that political alliances took place cutting across communities in pre modern societies. In Jungnama, as pointed out by Sandhya Sharma, many persons like Sahib Rai Mathur, Chhabele Ram, Raja Gandhara Singh, Raja Ratan Chand, Kayastha Shiromani Das, son of Bhagoti Das, Daya Bahadur, Giridhar Lal, Rai Gulab Rao, Tika Ram Bahelia, Bhagwant Rai Kayastha of Kakori,

Beni Ram Nagar and Jai Krishandas Nagar had alliance with or supported Farrukhsiyar⁴⁸. It is also a historical fact that these names were recorded in the historical accounts. They were even given important positions once Farrukhsiyar became king.

There are a number of examples where conflict occurred within the followers of a community. Suraj Mal fought not only with Asad Khan, the imperial governor of Kol/Aligarh for supporting Fateh Ali Khan, a local powerful person but also killed his own kinsman, Rao Bahadur. The cause Suraj Mal fought for was not religious but loyalty to the Mughal state. It is also a historical fact that the role of religion in politics was not monotonous but varied in terms of regional and individual levels. It is also understood that the religious identities (Hindu and Muslim) were not stagnant and fixed. On the basis of Veer Charitra of Keshavdas, an incident is mentioned regarding the alliance between Prince Salim and Bir Singh Deo. It was an alliance between Prince Salim and Bir Singh on the one hand and on the other hand King Akbar and Ram Shah.

Persian was deliberately promoted as the language of court as observed by Muzaffar Alam. The inclusion of the Braja was also a political step. It means that the language was taken as symbol of identity⁴⁹. So it is accepted that not only regional languages were promoted but also Persian language was given space too. We find that the idea of oneness of divinity/God for Hindu and Muslim was also proposed by Rasnidhi⁵⁰:

It is said that the Indian beliefs and practices were also followed by the Mughals. As mentioned by Kashavdasa, Prince Salim had the ritual done of conferring kingship on Bir Singh Deo with the help of a Brahmin. Shridhar Ojha found Farrukhsiyar's presence in the battlefield as the greatness of Lord Indra (*Indra si prabhuta birajat*). Syed Husain Ali, from the side of Farrukhsiyar, performs the affairs just like the divine serpent Shesh beholds the earth. So far as *Jungnama* is concerned, Afrasiyab Khan and many more Muslim commanders were compared with Hanuman. A number of verses in various texts eulogized the patrons or defining their *rajdharm* wherein the Mughal and Muslim elites were compared with iconic figures of Hindu pantheon. It is not easy to distinguish if a verse was dedicated to Hindu or Muslim ruler unless the reader knows name of the poet and his patron. Distribution of these textual forms in a number

of parts of Mughal India is evidence that society was not divided on religious basis. Literary traditions of the period concerned thus presented a picture of conflict, collaboration and synthesis in different contexts and levels. So on the basis of these literary cultures, it is not accurate to understand that the medieval Indian past(s) was uniform or homogeneous or the relationship between Hindu and Muslim. Although there were conflicts and contradictions in pre modern times, the possibility of perceiving the Regions in relation to the Mughal Empire was much stronger. The conflict and assimilation between the regions and the Mughal state were based on sharing of political power.

CONCLUSION

As a conclusion, it can be observed that the Pranami literature reveals complex negotiations in the domain of literary and political cultures of medieval India something which is often confused by religious fundamentalists and other interested parties of modern times. An attempt has been made to examine Pranami literature, an ignored literary tradition of pre modern India, to understand conflicts and assimilations in medieval India. Pranami sources are also under investigation for the purpose of understanding how different communities lived and interacted in medieval times. It is very fascinating to understand how this literature as part of political culture perceived religion and created ideals for religious expressions for the audiences of medieval worlds. Another approach has been made to construct on the issue of Centre-Regional perspectives by using Pranami literary sources. There is a process of historical development in which literature became a link between politics and culture focusing at the time on the contested religious identities during medieval Rajasthan.

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The Reinterpretation of Malik Muhammad Jayasi's *Padmâvat* Narrative

Preeti Singh

It was in the year 2017 an Indian period romantic drama film, *Padmaavat* directed by Sanjay Leela Bhansali made huge headlines. Based on the epic poem of the same name by Malik Muhammad Jayasi, the film was a period drama based on the life of Rani Padmavati, wife of Rana Rawal Ratan Singh, who was the king of Mewar. Apart from the historians, it developed a curiosity among the common masses to know the history of Rani Padmini, a celebrated queen of Mewar, Rajasthan, more than ever.

But before, Sanjay Leela Bhansali's film created much controversy in media and among the common people and politically, Malik Muhammad Jayasi's work *Padmâvat* had garnered much more debate among the historians. The different sets of historians have questioned this work as a true historical event. Regarding the historicity of Padmini's story, there are many versions of the history of Rani Padmavati. Discourses about this epic history are multifarious and untraceable. But before going into the deep historical debates over this story, it was Malik Muhammad Jayasi's work *Padmâvat* that mentions Rani Padmavati for the first time in history.

Written in 1540 CE, Jayasi tells the story of the love between the beautiful princess Padmâvatî of the southern island of SiChal and the Rajput king Ratansen from the North. The work was composed in the sixteenth century and written in early Avadhi. The story of Ratansen and Padmâvatî loosely based on the historical event of the conquest of the Rajput fortress Citor by the sultan 'Alâ' al-dîn Khiljî in 1303. In Jâyasî's poem, the ruler becomes enamoured of the princess after hearing a description of Padmâvatî's extraordinary beauty, and decides to lay siege to the fortress in order to conquer the beautiful woman.¹

But before understanding and interpreting his work, Jâyasî was a Sufi poet from the region of Jais in North India, who was initiated in the Chishtî Sufi lineage of Saiyid Ashraf Jahângîr Simnânî (d. 840/1436-37). In his poems, he claims affiliation to a local branch of this silsila (congregation) in Jais, as well as to other important religious figures of his days. Although there is no historical evidence of patronage by local elites, one of his poems seems to suggest such an affiliation. Patronage of Indian Sufi centers by worldly rulers in exchange for support from the charismatic pîrs (Sufi teachers) was a common practice. The choice for the story of the siege of Citor and the role of the Rajput queen Padmâvatî as the main theme of *Padmâvat* makes the poem particularly relevant to this context. It locates the poet in a literary field defined by the interests of both worldly and spiritual patrons.²

Therefore, Jayasi's work is much more of an amalgamation and intercultural synthesis of an Indian Islamic culture. His epic poem *Padmâvat* can be seen as a work that describes and combines both fantasy and mystic ideas.

Now, going back to *Padmâvat*, an unambiguous historical fact which invites a lot of historical disputation among the scholars, there's one thing that runs common in all the versions that Rani Padmavati was a woman of unprecedented and epitome of beauty. If not going into the other versions of this poem, In the Jayasi version, states Ramya Sreenivasan,³ Padmavati is described as the daughter of Gandharvsen, the king of the island kingdom of Sinhala (Singhal kingdom, Sri Lanka). A parrot tells Chittor's king Ratansen of Padmavati and her beauty. Ratansen is so moved by the parrot's description that he renounces his kingdom, becomes an ascetic, and follows the parrot as the bird leads him across seven seas to the island kingdom. There he meets Padmavati, overcomes obstacles, and risks his life to win her. He succeeds, marries her, and brings his wife to Chittor where he becomes king again. Ratansen expels a Brahmin scholar for misconduct, who then reaches Sultan Alauddin and tells him about the beautiful Padmavati. The sultan lusts for Padmavati, and invades Chittor in his quest for her. Ratansen, meanwhile, dies in another battle with a rival Rajput ruler. Padmavati immolates herself. Alauddin thus conquers Chitor for the Islamic state, but Alauddin fails in his personal quest.

A poem subjected to several mutations, and its many adaptations through history, it is very important to understand that *Padmâvat* presents a hero, a heroine, and a villain in the most contemporary way. It does navigate the idea that Jayasi's work cannot be seen in isolation. It is a genre of work that emotes the idea of beauty, sensuality, love, vengeance, lust, desire, and defeat altogether.

In the most contemporary way, if *Padmâvat* has to be seen it is indeed like a film where two male protagonists are fighting for a beautiful woman whose saga of beauty is unprecedented. AlauddinKhilji, the Sultan of Delhi is known for its military expeditions, market policies, Mongol battles, empires, and administration until one's read *Padmâvat* where he is portrayed as a lecherous, lustful Sultan and a Muslim invader whose romantic imagination was bizarre in every possible manner.

An insatiable desire to just have one glimpse of the woman, he is longing for, a man who is irresistibly drawn to the beauty of Padmavati without even seeing her even once; his idea of love is much more complex and delusional. What is a more interesting portrayal of this Alauddin is his lustful pursuit of women. But Amir Khusrau (1253–1325) provides the earliest account of AlauddinKhalji's victory over Chitor in his *KhazainulFutuh* (Treasures of Victories: completed 1311–12). As the sultan's court poet and panegyrist, Amir Khusrau accompanied his patron on several military campaigns, including the siege of Chitor. His eyewitness account does not mention Padmini, although its modern translator sees a covert allusion to the queen.⁴

In Jayasi's version, the parrot HIRAMAN whose mention of Rani Padmavati's beauty and intent on obtaining her, as mentioned above, RATANSEN is successful in his quest. If one observes closely, both RATANSEN and AlauddinKhilji are overwhelmed and enchanted by the queen's beauty without even actually meeting her personally. The idea of unparalleled beauty and charm of the queen made both the men curious about where one finally gets to marry her. Heroic romances, in which a prince embarked on a dangerous quest to woo and wed a princess of fabled beauty and riches, were common to many literary traditions in North India from the early centuries of the Common Era.⁵

In Jayasi's poem, the idea of love defined for both men is different: one defined as pure and the latter defined as lustful. It cannot

be neglected that the queen chooses Ratansen willingly. Also, Ratansen's character is portrayed as a hero where he fights for his kingdom and wife's esteem subsequently. It cannot be denied that Jayasi's portrayal of love is more mystic, spiritual and where one loves another person to the best of one's abilities.

Now, before one tries to understand the center character of this epic poem, Rani Padmavati, the chaos created by a Brahmin scholar at the Chitor court who gets expelled for misconduct is insulted thus bringing the idea of revenge. Jayasi being a Sufi poet brings the idea of vengeance in the story may be to assert that vengeance can be destructive and beyond imagination. Also, the beauty of women could make men more vulnerable. And thus it inflamed the suffering and led to massive violence. In the most indirect way of a didactic poem, Jayasi's work implicates that any sort of bizarre fantasies is supposedly a dangerous practice.

Now, who was Rani Padmavati? A queen whose sagas of beauty were heard a thousand miles across. It is difficult to say that apart from her excellent beauty, one hardly gets to know anything more about queen Padmavati until she immolates herself on her husband's pyre and performs Jauhar, was a Hindu (Rajput) practice of mass self-immolation by women, or otherwise execution by their husbands, fathers or brothers, in India, to avoid capture, enslavement, and rape by an invading Islamic army, when facing certain defeat during a war.⁶ She doesn't even allow her face to be seen by Khilji, who conspires to see her reflection in a mirror.

But Jayasi in his work describes how Brahmin RaghavChetan educates Alauddin about the four kinds of women among whom the Padmini is the most exalted: Her black brows are like a stretched bow; what man is fit enough target? . . . The kohl lining her eyes is string stretched taught, her lashes poisonous arrows; She aims that bow where she pleases and shoots, even mountains are reduced to dust; The bow [of Rama] that built the bridge across the sea, even that bow accepted defeat at the hands of her brows; Even the mighty Gandiva [of Arjuna] that pierced the eye of the fish, accepted defeat, what can I say of other bows . . .⁷

Though she is the picture and center of resistance here, one hardly gets to know about her stories of valor and courage except for

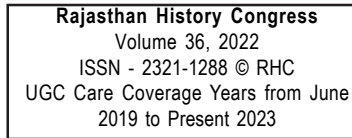
her stories of Jauhar retold over the period. Also, it can be interpreted that folklore sees Rani Padmavati as mere a beautiful woman whose uncontested beauty becomes the reason for a massive war where the queen becomes the victim of the war.

Another way to put it, Jayasi's *Padmâvat* is an experience of an intensive, passionate love story of two individuals who end up in the most unexpected tragedy and yet take away the moral lesson is that the major complexity of this work is highly historically uncontested except for the fact that Alauddin Khilji's victory over Chitor in 1303. But Jayasi advocates that desire is the most complicated form of human emotions. What is interesting is that the language of desire gulps one in slowly and steadily. A person's understands of themselves through these discourses further shapes and stimulates their desires and brings the debate of legitimate and illegitimate feelings.

Though this work has gone through several mutations, told, retold, and retold yet again, it is still constructed in popular memory. Also, women are celebrated as only pure, virtuous, passive, and domesticated wives because women performing mass suicide such as Jauhar were socially approved and cherished in the present were essential forces in bringing together a community by controlling women where there is no alternative than killing oneself.

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The “Art” of Rajasthan Visual Culture: Developing Visual Trends in Rajasthan (1600-1900)

Neha Gautam

The “Rajsthani School of Paintings” refer to the school of paintings that prevailed in the princely kingdoms and other principalities of Rajasthan and parts of Madhya Pradesh with the beginning of the sixteenth century and continued till the early nineteenth century. Though the earliest evidence of Rajasthan paintings dates back to thirteenth century in a Jaina scripture called *Savage Parikamma Sutta Chuni* based in Mewar.¹ Mewar school of painting was the first one to develop which later on led to the development of art and visual culture in whole of Rajasthan. Many scholars have provided their interesting insights about the work of art and traditions which were followed in the Rajasthan. Ananda Kentish Coomarswamy in the 1916 popularised the art of Rajasthan as “Rajput Paintings” because it was primarily patronised by the rulers and patrons belonging to the kingdom of Rajputs.² He preferred to call the work of art from Rajasthan as “Rajput Paintings” to mark the difference from that of Mughal and other school of paintings. He advocated the traditional art and craft which according to his belief was best during the ancient time period and got corrupted with the introduction of western influence with modern education and technology.³ However, the coined term given by Ananda Coomarswamy was disregarded by the researchers and scholars with the progress in the field of research on art history and rather *Rajasthan paintings* was being often used. The style of each school differed significantly from each other in terms of themes, composition, contents, elements and mode of representation.

Features of Rajasthan Paintings :

The theme of paintings in Rajasthan varied as it is evident when *Vaishvanism* in the sixteenth century was prevalent in whole of north India as part of Bhakti movement, *Rama* and *Krishna* become the celebrated themes in the work of art. This art was particularly recognised as the notion of love and religious practice. The theme of paintings goes in parallel with the literature which was composed in the court under the patronage of the king. One such example for instance is *Rasikapriya*, translated as 'The Connoisseur's Delight', is filled with complex poetic expressions and was composed to incite aesthetic pleasure to elite courtiers.⁴ It is composed in Brajbhasha by *Keshav Das*, the court poet of *Raja Madhukar Shah* of Orchha in 1591.

Ragmala paintings are pictorial interpretations of *ragas* and *raginis*. *Ragas* are traditionally envisioned in divine or human form in romantic or devotional contexts by musicians and poets. Bardic legends and other romantic tales, such as *Dhola-Maru*, *Sohni-Mahiwal*, *Mrigavat*, *Chaurpanchashika* and *Laurchanda* were other favourite themes. Texts, such as the *Ramayana*, *Bhagvata Purana*, *Mahabharata*, *Devi Mahatmya* and the like were favourites with all school of paintings. Moreover, a large number of paintings record *darbar* scenes and historic moments, depict hunting expeditions, wars and victories, picnics, garden parties, dance and music performances, rituals, festivals and wedding processions, portraits of kings, courtiers and their families, city views, birds and animals.

Evolution of Different School of Art and Paintings in Rajasthan:

MEWAR: Mewar school of paintings is considered to be the earliest centre of art in Rajasthan and the precursor to the development of formal continuous stylistic tradition of painting in whole of Rajasthan. The emergence of Mewar school of paintings can be trace back to *Ragamala* paintings painted at Chawand in 1605 by *Nisard* in called *Chawand Ragamala* and it is believed that paintings were patronised by *Rana Pratap Singh*. The painting consist of colophon page which reveals this significant information and also reveals its visual aesthetics and close affinity with the pre-seventeenth century painting style in its direct approach, simpler compositions, sporadic decorative details and vibrant colours. The reign of *Jagat*

Singh I (1628–1652) was recognised as the period when visual aesthetics got strengthened under artists like *Sahibdinand Manohar Das*, who added new vitality to the style and vocabulary of Mewar paintings. “*Ragamala*” in 1628, a series on the scriptural text *BhagavataPuranain* 1648 and illustrations to the *Yuddha Kanda*, the book of battles of the *Ramayana* in 1652 are some of *Sahibding* greatest contribution to Mewar art. *Bal Kanda* of *Ramayana* in 1649 is *Manohar Das* is another exemplary work of art. There are many others like *Jagannath* whose contribution remains immense in the Mewar School of Painting.

The influence of *Apabhransha School* was clearly evident in initial days which was fused with folk art with the use of bright colours, decorative natural scenes and bold lines. In the seventeenth century there was total gradations, mysticism of colours and facial charm. In the later eighteenth century, we see the evident transition in the theme from textual and spiritual representation to the courtly demonstrations and royal representation.⁵ The use of bright colours like red and yellow gained prominence on the huge canvas board of artists with secular themes. Also it marked the influence of Mughal School of art and western influence.

BUNDI: The impeccable usage of colour and formal design is the chief characteristic of Bundi paintings which prospered in the seventeenth century. *Bundi Ragamala* in 1591, assigned to the earliest and formative phase of Bundi painting which has been painted at Chunar in the reign of *Bhoj Singh* (1585–1607), the Hada Rajput ruler. The Bundi school initially flourished under the patronage of two rulers—*Rao Chattar Sal* (1631–1659) and his son *Rao Bhao Singh* (1659–1682). Innovative developments have been observed under the reigns of his successors *Aniruddha Singh* (1682–1702) and *Budh Singh*. *Budh Singh*’s son, *Umed Singh* (1749–1771) ruling phase was most accomplished where it acquired refinement in minuteness of details. Bundi paintings during the eighteenth century appear to have imbibed Deccaniaesthetics which was evident with love for bright and vivid colours. *Umed Singh*’s successor *Bishen Singh* (1771–1821) ruled Bundi for 48 years and was a connoisseur of art. He had a keen interest in hunting and therefore, paintings of hunting wild animals were prevalent during his time.

Under his successor *Ram Singh* (1821–1889), the *chitrashalain*

of the Bundi palace was decorated with mural paintings of royal processions, hunting scenes and episodes of Krishna's story. Last stages of painting at Bundi are best exemplified by several wall paintings in the palace. The common feature in Bundi and Kota paintings is that there is keen interest in the depiction of lush vegetation, landscape with diverse flora and fauna. Bundi style developed in the eighteenth century and were distinctive in its style due to break from Mewarschool of art and therefore, it reached zenith. They had their own identity despite being influenced by Mughal School of art and paintings and later Company paintings impact can also be seen.

BIKANER: Anup Singh (1669–1698) instituted a library in Bikaner that became a repository of manuscripts and paintings. As a result of long association with the Mughals, Bikaner developed a distinct style of language of painting that was influenced by the Mughal elegance and subdued colour palette. According to inscriptional evidence, several master artists of the Mughal atelier visited and worked in Bikaner in the seventeenth century. Karan Singh had employed *Ustad Ali Raza*, who was a master painter from Delhi. His earliest work represents the beginnings of Bikaner School, which can be dated back to around 1650. *Ruknuddin* whose ancestors came from the Mughal court, was the master artist and his style was an amalgamation of the indigenous idiom with Deccani and Mughal conventions. He painted significant texts, such as the *Ramayana*, *Rasikapriya* and *Durga Satpsati*. *Ibrahim*, *Nathu*, *Sahibdin* and *Isa* were other well-known painters in his atelier. A prevailing practice in Bikaner was to set up studios called *Mandi*, where a group of artists worked under the supervision of a master artist. From inscriptions, it can be gathered that *Ruknuddin*, *Ibrahim* and *Nathu* managed some of these professional studios. Several *Mandis* existed in Anup Singh's reign. On the completion of a painting, the court archivist entered the name of the master artist and the date behind the painting.

The custom of having portraits of artists is unique to the Bikaner School and most of them are inscribed with information regarding their ancestry. Inscriptions in Marwari and occasionally, Persian reveal the names of artists and dates and in some cases even the place of production and occasions for which the works were commissioned.

JODHPUR: One of the earliest sets painted in Pali is a

Ragamalaset by artist *Virji* in 1623. A productive period of painting was ushered in by *Maharaja Jaswant Singh* (1638–1678) in the mid-seventeenth century. A trend for documentary painting through portraiture and depiction of court life started under his patronage around 1640 and enjoyed prominence till the advent of photography in the nineteenth century when it substituted painting for recording events. Numerous portraits of *Jaswant Singh* survive. Due to his inclination towards the Vallabha cult of *Shrinathji*, he patronised many Krishna related themes with *Bhagvata Purana* as the most prominent one. His successor *Ajit Singh* (1679–1724) became the king after 25 years of war with *Aurangzeb*, which was fought by legendary warrior *Veer Durgadas Rathore*, who successfully recaptured *Marwar*. *Durgadas* and his heroism got popularly celebrated in poems and court paintings of *Ajit Singh's* period. *Durgadas's* equestrian (horse riding) portraits became popular.

The last phase innovative of *Jodhpur* painting coincided with the reign of *Man Singh* (1803–1843). Significant sets painted during his time are the *Ramayana* (1804), *Dhola-Maru*, *Panchatantra* (1804) and *Shiva Purana*.

JAIPUR: The *Jaipur* school of painting popularly owes its origin to *Amer*, its former capital which was near to *Mughal* capital of *Delhi* and *Agra*. *Jaipur* rulers had strong relations with *Mughal* and this in a way influenced *Jaipur* art and culture. *Raja Bharmal*, *Bhagwant Das* and *Man Singh* were few of the recognised rulers who maintained close relations with *Mughals*. *Jaipur* school of paintings gained prominence with *Sawai Jai Singh* who established the city of *Jaipur* in 1727. He helped in the development of art and culture by inviting the painters and artists to settle down in *Jaipur*. *Vaishnavite* sect attracted him and therefore, lot many paintings during his time was dedicated to *Krishna* and *Radha*. *Rasikapriya*, *Gita Govinda*, *Baramasa* and *Ragamala* were celebrated work in which hero resemble to the ruling king. **Sahibram** and **Muhammad Shah** was one of the accomplished portrait painter. Scenes of his leisure pursuits acquired importance during *Sawai Ishwari Singh*. *Sawai Madho Singh* was interested in the depiction of courtly scenes. *Mughal* influence receded and a *Jaipur* style with reformulated aesthetics during the reign of *Sawai Pratap Singh*. There was clear evidence of progression in the work of art by clear shift to large size portraits and bold use of pattern

and themes with the use of bright colours.

British colonial rule and the changing role of art forms:

With the colonial rule strengthening during the eighteenth and nineteenth century onwards, artists in Rajasthan were not immune to the tension brewing in their region as well along with the rest of the country during the British colonial rule. Rajasthan art school was in continuation with old Indian tradition.⁶ This art was very evidently developed under the Rajput kings and under their patronage. In the beginning, the artists work had Mughal influence but in the later stage, it was established as a purely indigenous art having no Mughal influence with its own distinctive features and originality. Rajasthan School did not originate as miniature, but it was primarily a mural art. During the attack of Mughals, the whole Rajasthan was affected but Mewar remained safe till the end. So Rajasthan School of art and paintings flourished first in Mewar. Later, it flourished in Jaipur, Jodhpur, Bundi, Kishangarh, Bikaner and other places of Rajasthan. Rajasthan art had purely more of Hindu feelings and sentiments though there was evidence of cultural assimilation with the borrowing from different school of arts. Marwari families with the end of nineteenth century who are supporters of the Indian independence movement become new patrons. The result is the creation of art work of a political nature which capture the mood of the era. The collages were displayed in Rajasthan's havelis and there was the assertion of self-rule after a century of being colonised and the need for nation building.

The cut-outs from North Indian calendars and prints that were in general circulation were also put up in public art gallery and museum. This can be attributed to "print capitalism".⁷ There is sufficient evidence that the college artists were aware of the connotation and metaphors in their artworks. They drew from their own understanding of the political atmosphere and provided interpretations. It is also evident that they were pushing an agenda for independence and nation building.

Notably, these artworks were not meant purely for personal display. They were placed in the havelis in a way that outsiders could also view them, so they can be considered public art. The implication is that Rajasthan brand of politics was influenced by the views of those who commissioned or created these art works. The placement of this

visual artwork in the more accessible parts of the palace becomes important because it allows for a larger number of people to access it and therefore, plays the role of informing people about the overall political discourse. Christopher Pinney has even suggested that calendars were the early form of public propaganda. Nineteenth century India was increasingly pervaded by the images.⁸

There is a significantly large presence of symbols associated with Hinduism and Hindu culture, such as the Bhagawad Gita, use of mythological characters in their themes and the conceptualisation of the nation as 'Bharat Mata'. The interplay of colonialism and nationalism becomes the feature of this new art forms where idea was to mobilise people against the imperial British forces.⁹ One gets the sense that these broadsides portrayed an idea of nationhood that was more inclined towards one religion than a secular understanding. The more frequent use of particular symbols was done to serve the political purpose. Therefore, it is interesting to see how a product of art was used to serve the political purpose. Public gallery, museum and art exhibitions were open for public and it witnessed the national memory and animated the national voice in eighteenth century.

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Mughals Imperial Activities in Ajmer- A Representation through Persian Paintings

Syed SumbulArif

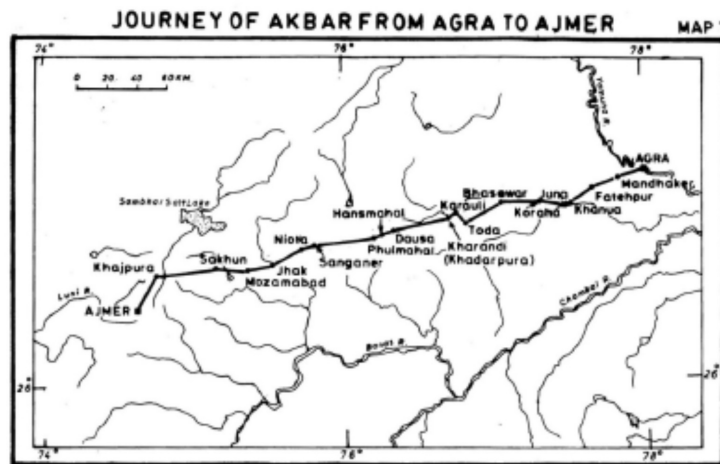
In medieval times, Ajmer served as a watch- tower over the neighboring states of Mewar and Marwar. Being situated along one of the highways of commerce between fertile Gangetic plains and Gujarat, so to control this commercial emporium possession of trade route over Ajmer was necessary.² Thus, it served as an important link between Agra and rich coastal province i.e. Gujarat. It was a centre of trade, with an impregnable fort to protect it, and water was plentiful as compared with the arid tracts around. Thus, the Delhi Sultans and the Mughals retained their firm hold over the territory to ensure their safe passage to Gujarat.³ The beauty of the city of Ajmer is mentioned in the *Memoirs of Jahangir* in a lucid manner. Regarding the geography of the city, Jahangir mentions that the capital city of Agra is on the east of it; on the north are the townships of Delhi, and on the south the *subah* of Gujarat and on the west lie Multan and Dealpur.⁴ The soil of this province is all sandy; water is found with difficulty in the land, and the reliance for cultivation is on moist soil and on the rainfall.⁵ During Colonial period, British Political Officers who have come to Ajmer after serving in Kashmir have said that Ajmer during rains reminded them of Kashmir.⁶ In present times, Ajmer appears to be one of the finest examples of the composite culture. Its history and culture reflects conventionally rich and mixed culture that it absorbed the things from the culture of *Chauhans*, *Mughals* and *Marathas*. Even the impact of the British period is visible from some of its building architecture or overall layout of the city.

There has been a great controversy regarding the foundation of the city of Ajmer. HarBilasSarda ascribes the foundation of this town long before Ajaipal in the sixth century A.D. This argument is based on the *Thadasand Chhatris of Digambar Jainpreacher* at Ajmer.⁷

An inscription in one of the *Chhatris* built over the remains of Hemraj, disciple of Bhattarak Rajankirtiji at Ajmer, bears date V. S. 817 (A.D. 760). Three other inscriptions inscribed in the *Chhatris* are dated 845 A.D., 854 A.D., and 871 A.D. respectively.⁸ This needs further researches. In his theory Dasharath Sharma says Ajmer was founded just before 1170 A.D. R. C. Majumdar and K. C. Jain supports his view.⁹

Since the ancient as well as medieval times, the city of Ajmer had always been showing its openness to adapt people from all religion along with their culture. May be it was one of the reasons that Khwaja Moinuddin Chishti after his long journey from Central Asia come to Lahore then Delhi and finally settled at Ajmer. During the early medieval times i.e for about 300- 400 years the *dargah* of Khwaja Sahab was the main centre of attraction which further grew upwards during Mughals. It is said to be most popular centre of Muslim worship after the holy Mecca.¹⁰ Piety, humanism and dedication to spiritual cause, helped him to influence and attract the masses, amongst whom he lived and worked for more than forty years (1190- 1236 A.D.) undisturbed by political happenings.¹¹ After his death, Ajmer *dargah* became a spiritual centre for the masses, attracting people from all walks of life and from all parts of the Indian subcontinent, even when period of chaos and political instability gripped both Ajmer and Rajputana in the pre- Mughal days.¹² Among the earliest visitors to Khwaja's shrine most notable were Shaikh Fariduddin Ganji Shakar and Shaikh Qutbuddin Bakhtiyar Kaki who was the first to visit *Pir* after his death.¹³ Shamsuddin Iltutmish visited the *sufi* shrine in 1227 A.D. His successor Nasiruddin Mahmud also made a visit to Ajmer, to crush the revolt of Izzuddin Balban, the *iqtadar* of Nagaur and Ajmer.¹⁴ About the visit of Alauddin Khalji we come to know through Jain sources, that he might had visited the shrine during his campaigns of Ranthambore.¹⁵ A successor of Khwaja Hamiduddin Nagauri, Khwaja Husain Nagauri became favourite of a Khilji ruler of Malwa, Sultan Mahmood Khilji. Khwaja Husain Nagauri secured money from the king in 1464 and got a large *khanqah* built over the grave of his own ancestor Khwaja Hameeduddin Nagauri and over the grave of Khwaja of Ajmer.¹⁶ The *Buland Darwaza* of the mausoleum, said to have been built by one of the Malwa Sultans, but does not bear any inscription.¹⁷

Although, Ajmer was annexed to the Mughal Empire in the year 1558 A.D. but Akbar happened to visit it in the year 1562 A.D. This was the time when his brother in law Mirza Sharfuddin was the *Amir-ul-Umara* of the *jagir* of Nagaur and Ajmer.¹⁸ As we all know that Emperor Akbar was a man in search of universal truth. His later policies of *Sulh-i-kul*, making of *Ibadat Khana* supports this instance. According to AbulFazl, the name of Khwaja was discussed many times in Akbar's assemblies, it created a devotional attachment for the saint in his heart.¹⁹ This interest reached final culmination in January 1562 A.D., when during a hunting expedition at Mandhakar, the young prince heard some minstrel singing deities about the glories and the virtues of the great Khwaja of Ajmer. Akbar immediately left for Ajmer along with his few attendants sending news to MahamAnga, and other royal paraphernalia to join him via Mewat.²⁰ Now from January 1562 to September 1579, Akbar happened to visit the *dargah* regularly on important occasions like birth of a prince, beginning of campaign, success in wars and annual *urs* of Khwaja in the month of *Rajab*.²¹ (See Map I)



Map I: Akbar's journey from Agra to Ajmer prepared with the help of Akbarnama

The story of Akbar's journey to Ajmer to visit the shrine of Khwaja Sahab comes live to us in the form of a painting by Basawan and NandGwalyari dated c. 1569. (See Plate I).²² There is another

painting of Akbar when he reached the famous *dargah* and paid his homage to the revered soul of the Khwaja. (See Plate II).²³

The arrival of Akbar at Ajmer led to the construction of a number of Mughal buildings, *sarais*, *talab*, etc., in the area encircling the *dargah* and in the other parts of the country. Ajmer became the headquarter of the Rajputana, being the capital of the Ajmer *subah* and the place of annual pilgrimage, Akbar felt the necessity of building a safe and habitable palace at Ajmer. As per the statement of Khwaja Nizamuddin Ahmad in *Tabaqat-i-Akbari*, “ His Majesty distributed villages and lands attached to Ajmer administration amongst his *Amirs* to enable them to pay the expenditure on erection of new buildings”.²⁴ Badayuni says that during the time of Akbar, a lofty college and magnificent palaces were built on the Agra- Ajmer route. The devotion induced Akbar to go on pilgrimage regularly. He instructed to build palaces and *kosminars* on every stage along the route. Wells were dug on every *kos* to provide water to travellers.²⁵

The most important building built by Akbar was his fort known by different names such as *Daulat Khana-i- Akbar Shah*, *Dar-ul-Khair*, *Dar-ul-Barkat* and the Magazine.²⁶ AbulFazl writes that there was already existing an old fort, at that place the fort of Akbar was constructed i.e. remodeling the old fort according to his own purpose.²⁷ The construction of the fort started in 1570 A.D. and was completed in three years. The *Badshahi Masjid* is another important building of Akbar's time, situated in *Naya bazar* very close to the fort of Akbar. Its architecture resembles the Mughal monuments of Fatehpur Sikri.²⁸ H. B. Sarada believed that it was a Hindu building to which verandahs were added afterwards.²⁹ Akbar was ambitious to construct a mosque in the *dargah* of Khwaja Sahib as a symbol of his devotion to him. Six months after the birth of prince Salim Akbar went to Ajmer in 1570 A.D. and laid the foundation of a mosque called *Akbari Mosque*.³⁰ In 1568 A.D. after the victory over Rana Udai Singh of Mewar, Akbar went to Ajmer and offered a brazen cauldron to the mausoleum.³¹ But sadly the inscription and cauldron has succumbed to ravages with time.³² There is another shrine called *Dargah Miran Sahib*. According to AbulFazl Miran Sahib was a servant of Shihabuddin Ghori. After the arrival of Akbar and his interest in the *dargah* of Khwaja Sahab, his visit to fort of Taragarh and respect paid to Miran Sahib tomb, led to the flock of people to this

place as well.³³

Akbar was succeeded by his son Jahangir in 1605 A.D. in 1574 A.D. Emperor Akbar took with him Prince Salim for the first time to circumbulate the tomb of Khwaja Sahab at the age of four years. Like father Salim also bowed with great humility before the grave.³⁴ Akbar never stayed long in Ajmer, though he visited it oftener than any of his successors. Jahangir stayed here for consecutive three years 1613-1616, probably in order to resolve Mewar crises with Rana Amar Singh. Like Akbar, Jahangir also offered cauldron to the mausoleum, when he sent Prince Khurram against Rana Amar Singh of Mewar in 1614 A.D. The Emperor ordered food to be cooked in this pot for five thousand people who had assembled there.³⁵ Further we have a painting to support the above statement (See Plate III). Jahangir had a number of contributions to his credit for the city of Ajmer. As we know that Jahangir was a great lover of nature. While present in Ajmer he used to enjoy the beauty of nature in a valley known as the *Hafiz Jamal*.³⁶ During his stay in Ajmer Jahangir went there thirty eight times.³⁷ He ordered suitable buildings to be made as the place was good and fit for developing as a heritage town. He constructed buildings for residence, laid out gardens, built tanks, etc. A basin of 40 by 40 *gaz* was ordered to be made. The fountain leaps up to 10 to 12 *gaz*. Jahangir named this after himself called the beautiful *Chashma-i-Nur*.³⁸ An inscription regarding the construction of this Palace is found on the vault of the ruined palace in the valley to the west of Taragarh. It records that the palace is built in the tenth regnal year at the behest of the King.³⁹

Emperor Jahangir seems to be fond of elephants. At Ajmer, he ordered construction of a stone elephant in the memory of one of his pet elephants. This relic of the reign of Jahangir was carved out of a single piece of rock in 1613 A.D.⁴⁰ Jahangir also built a residence for himself at Pushkar called the *Badshahi Mahal*. Jahangir constructed a number of buildings and gardens around *Anasagar*. Contemporary historians have mentioned this to be *Mahalat-i-Jahangiri*. In the words of Rousset "Daulat Bagh was the most beautiful garden built by Jahangir".⁴¹ This monument was later beautified by Shah Jahan who built five marble pavilions of exquisite beauty.⁴²

Jahangir was succeeded by his son Prince Khurram as Shah Jahan. Along with Jahangir Shah Jahan also spent considerable time at

Ajmer and was the person person responsible for the signing of treaty of Mughal with Mewar. After this, cordial happening he was greatly honored by Jahangir (See Plate IV)⁴³The inscription engraved over the southern entrance of the railing of the shrine of Sayyid Husain KhingSawar at Taragarh is related to the triumph of imperial troops under Prince Khurram over Rana Amar Singh.⁴⁴As Emperor, Shah Jahan constructed the famous *Shahjahani Mosque* or *Jami Masjid* to the west of the mausoleum of the KhwajaSahab. The construction work was completed in 9 years. As relevant to Shah Jahan's nature this mosque is built of white marble. Shah Jahan as a prince after his success in Mewar campaign vowed for the construction of this mosque in the *dargah* compound after his coronation.⁴⁵Another famous construction by Shah Jahan is the gate leading to the mausoleum of KhwajaSahab called the *ShahjahaniDarwaza*, *KalimaDarwaza* or *NaqqarKhanaDarwaza* which is containing an inscription over the marble slab belonging to the time of Shah Jahani.e 1654 A.D.⁴⁶



Plate I: Akbar's pilgrimage on foot to Ajmer enrouteFathpur, Khanwa etc.



Plate II: Akbar paying homage at the Chishti shrine at Ajmer

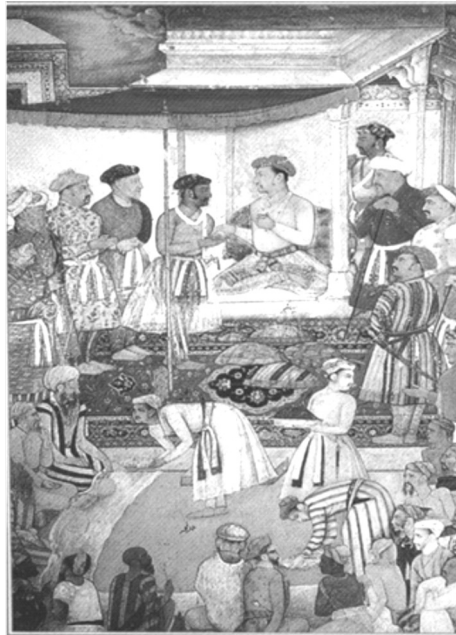


Plate III: Jahangir distributing food among poor at Ajmer

Jahangir dispensing food at Ajmer, Jahangirnama, Mughal, c.1620, National Museum of India

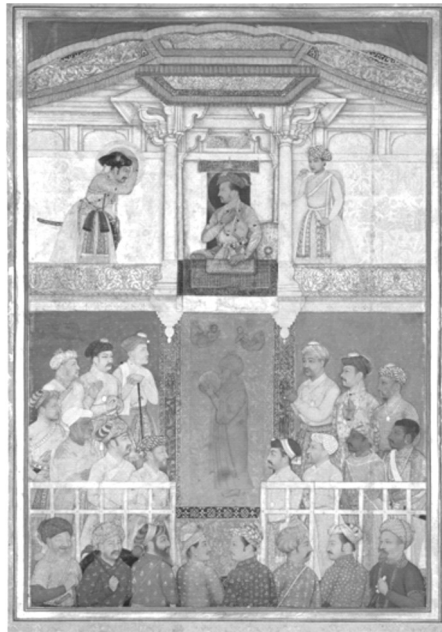


Plate IV: Jahangir receiving
Prince Khurram after successful
Mewar campaigns, 1615

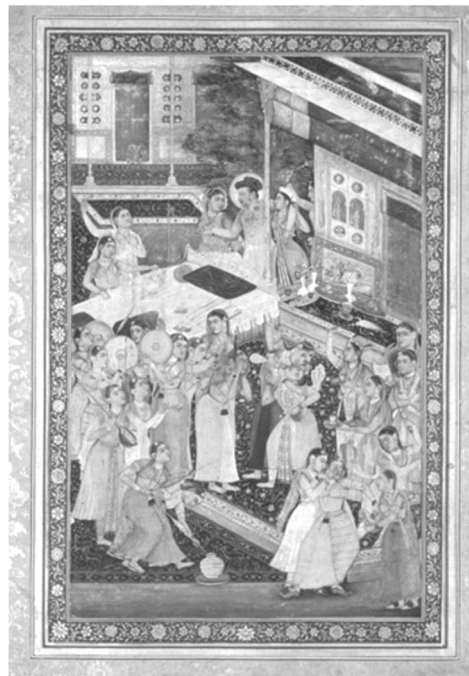


Plate V: Jahangir playing
Holi at Ajmer, 1615

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A semiotic study of selected folios of the Mewar *Rasikapriya* paintings

-Hitangi Brahmbhatt

Keshavdas holds a prominent place in Classical Hindi Literature and came to be known as a pioneer *riti* poet, owing to his works *Rasikapriya* (1591 A.D.) and *Kavipriya* (1601 A.D.) respectively. The popularity of *Rasikapriya*, his first *laksanagrantha*, transformed into pictorial representations at various regional courts which were a part of pre-colonial India. Composed in *Brajhasha*, *Rasikapriya*, demonstrating *riti* characteristics including profuse use of *alamkara*, and *shringara* overtones, makes an interesting read for all those who delight in aesthetic pleasure. Correspondingly, the text provided inspiration to the painters at various courts enabling them to create paintings, which were to be enjoyed for sheer visual and emotional delight. Among the earliest regional styles of *Rasikapriya* paintings are Malwa and what has come to be known as popular Mughal paintings. However, the subsequent Rajasthani sets are more creative attempts at representing the poetic implications.

The semblance of words in these verses and visual forms in the paintings follow an ordered structure that makes us perceive them in a certain manner. This paper aims to analyse selected *Rasikapriya* paintings from Mewar, the earliest Rajasthani school of painting (17th century) through a semiotic approach that takes into consideration not only certain western structuralist theories, but also, particular localised theories from the Indian Theories of Meaning. Several renowned art historians have previously elaborated on the stylistic and thematic developments of Mewar school, often in a chronological order, and, especially accounting for the eminent artist, Sahibdin's contribution to painting at the Mewar court. This paper, although, informed by the remarkable scholarship in this area of study, does not focus on style and chronology and marks a point of departure by demonstrating text-

image relationship with respect to analysing visual equivalents of literary figures prevailing in this highly nuanced text.

The Mewar *Rasikapriya* Paintings

Keshavdas commanded great respect, not only in the Orcha court, but also at several other courts of Rajasthan and the Mughal court, partially owing to his dexterity and partially to the good relationship shared by the Orcha rulers with Rajasthan and Mughal rulers. He travelled in Rajasthan and received patronage from Amar Singh (1597-1620 A.D.), the eldest son and successor of Maharana Pratap of Mewar. It was the successor of Amar Singh, Jagat Singh I (1628-1652 A.D.) who had patronized the first complete set of *Rasikapriya* paintings under the leadership of the eminent court artist, Sahibdin. Before working on the *Rasikapriya* project (1630 A.D.), Sahibdin had already worked on several other sets such as *Ragamala* (1628 A.D.) and *Gita Govinda* (1629 A.D.) later, developing the

Bhagavata Purana (1648 A.D.) and the *Ramayana* (1652 A.D.).¹ Inevitably, he emerges as an extremely important Indian painter, having a pictorial output spanning across consistently for as many as twenty-seven years, thereby, making his oeuvre a worthwhile study for scholars in this area. Sahibdin's *Rasikapriya* is, therefore, considered a pioneer set of paintings, serving as a prototype for the later *Rasikapriya* sets in Mewar as well as other sub schools of Rajasthan.

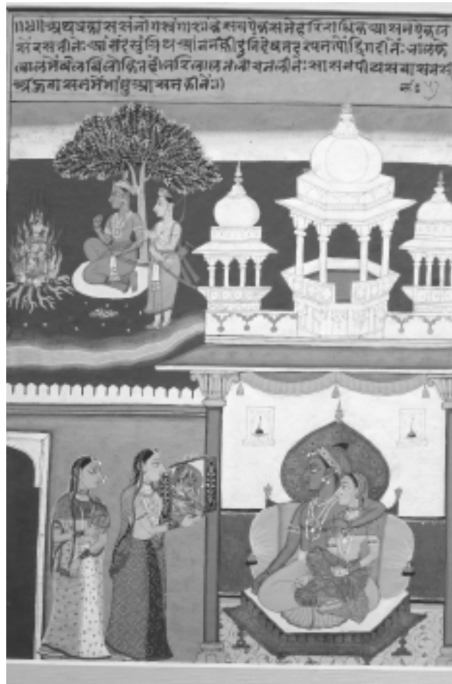


Fig.1 Prakash-samyoga,
Rasikapriya, 17th century, Mewar,
Government Museum, Udaipur

Metamorphosis of words into pictures

The *Rasikapriya* paintings are essentially an outcome of the pictorial

translations of the verses, that are usually inscribed on the top of the pictorial plane. While the verse and the painting exist as distinct entities, they conglomerate and manifest as a visual work of art. This section attempts at an interpretation of two folios of the paintings through an understanding of the implication of the inscribed verse. This is only an attempt towards a general analysis of the painting and a detailed structural analysis is attempted in the forthcoming section.

The implication of the verse in Fig.1 is as follows:

प्रकाश - संयोग (सवैया)

आनंदसौतिय-आननकीदुतीदेखतदर्पनमेंद्रगदीने ।

भालकेलाल में बाल बिलोकित हीं भरीलाललन लोचन लीनें ।

ससन पीय सबासन सीयहुतसनमेंमनोआसकीने ।

The verse belongs to the first *prabhava* of the text and

describes the manifest love in union of the lovers. The verse opens by describing how once Radha and Krishna were lovingly seated together, sharing the same seat. At this moment, they are shown the mirror, in which Krishna with fond eyes gazes over the reflection of Radha. While gazing at her beautiful face in the mirror, the radiant ruby head ornament on Radha's forehead catches his attention and is moved by the reflection formed in the radiance of the ruby stone. He reminisces his earlier meeting with Radha in his previous birth/incarnation as Rama, and in turn, remembers how Sita, upon his command had entered a



Fig. 2 Hastini, *Rasikapriya*, 17th century, Mewar, Government Museum, Udaipur.

fire enclave.

The pictorial plane depicts the lovers seated together on one seat within the interiors of an architectural space in the foreground. Two female figures, presumably the *sakhis* are laying out the mirror for the couple to see their reflections. Krishna's reminiscence of his previous incarnation as Rama and the entering act of Sita in the fire enclave is delineated in the middle ground. He is also accompanied by a male figure, standing beside him with bow and arrows, under a tree, who can be presumed to be none other than his younger brother, Lakshman.

The implication of the verse in Fig.2 is as follows:

हस्तिनी (सवैया)

सबदेहभईदुर्गधर्मईमतिअंधदईसुखपावत कैसे ।

कुल सालतेंलोमबिसालसे है स्तुति ताड़न के सबबोल अनैसे ।

अलिज्योमलिनीनलिनीतजिकैकरिनीकेकपोलनिमंडित तैसे ।

छित्छोड़िकैराजजिसिरीबसपापनिरैपदराज बिराजत जैसे ।

The verse belongs to the third *prabhava*, elucidating the types of *Nayika*, and specifically describes the *hastini nayika*. A *nayika's* utterance towards her *sakhi* is elaborated, wherein she expresses wonder and disgust at the same time towards another *nayika* who is of the *Hastini* type. A *hastini nayika* is among the four largely accepted *nayika* types, and is characterised by large body parts, irregular orientation of teeth and a slow gait as that of an elephant. She has a restless mind devoid of the pleasures of love, her body bears excess of body hair and her body fluids smell like ichor. Therefore, the current verse implies the infuriated state of the *nayika* who wonders why her beloved, deserts her in favour of the *hastini nayika*. This situation is compared to a bee that, considering the lotus to be mucky, decides to hover elsewhere. However, being foolish, this bee hovers over the neck of a foul smelling and rough skinned *hastini*. This is further compared to the penance a king makes for his sins by fleeing off, renouncing his kingdom. Pictorially, the *nayika* is delineated in the background, seated within a beautiful bower, addressing her friend. Although the verse implies the *nayika's* infatuation towards the *hastini nayika*, visually he is depicted seated by himself in a *jharokha*. The foreground also delineates a man-made pond in which

bloom lotuses, over which bees are depicted hovering. I am unsure of the implication of the two men riding the elephants, but I am assuming them to be the metaphorical reference to kings in the verse.

Analysing the visual equivalents of the verbal ideas

The study towards exploring the visual lexicon of the artist leads towards an inquiry into the patterns of configuration behind the making of images and further, their structuring and organization in logical space, in turn, uncovering their interpretation within the respective context. In my analysis of (Fig.1), I discovered the prevalence of certain *alamkaras* within the verse, which in turn, serve as the literary devices for the artist to interpret pictorially, thus, enabling a semiotic inquiry. The verse in this folio contains *smaranaalamkara*, or reminiscence with respect to the fragment of memory as a previous incarnation in Krishna's mind. Visually, it is understood and delineated by the artist in the middle ground of the picture plane. This delineation of space can further be termed as a **chimerical space**, since it discloses events that are illusory/imaginary such as wishes, dreams, memories, etc. At the same time, the same space can also be understood as **mythical space** as it elucidates a mythical event from Vaishnava mythology, having taken place at a different point in time. Furthermore, *sankaraalamkara* or commixture can also be identified from the verse, with respect to the sequence of the unfolding of events, thereby, their inter-dependency, which eventually culminates into Krishna's reminiscence. Visually too, the implication of the verse is revealed by the interdependence of each of the components – actions and events taking place in contemporaneous time frames and those belonging to the past/fragment of imagination.

Similarly, on a closer examination of the verse in the folio of (Fig.2), I realised the usage of *anyokti* or hyperbole and *rupakaatishyoktialamkara*, with respect to the exaggerated description of the characteristics of the *Hastini nayika*, and furthermore, the employment of the bee and king metaphors, that only reinforces the hyperbolic intent. Pictorially, a pair of elephants occupy central space, making the event in the contemporaneous space and time redundant. The elephants occupy **analogical space**, which can further comprise metaphors and symbols, as is evident from the demonstration of bees hovering over the blooming lotuses in the water body.

Deductions

The analysis of the selected Mewar *Rasikapriya* paintings, led to a primary understanding of the semiological process in the interpretation of text-inspired pictorial rendering. In the process of signification as elucidated by Barthes, the signifier is the expression plane, which in this case would be the pictorial forms, and the signified is the content plane, that being our mental reconstruction.² However, the visual signs in these paintings do not unravel themselves to us, but rather, require us to decode them from the perspective of the literary structure in poetic form. A possible derivation of the visual imagery is made feasible by referring to the specific natures of the *alamkaras* which leads to an inevitable realisation of the crucial inter relations of pictorial conglomerations. The entire character of a painting may change, without having to add/subtract any components in a composition, by merely changing the relations of the various components to each other. Therefore, the inter-relations of visual conglomerations in a logical space within a pictorial plane facilitates a comprehension of the painting as a whole.

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Aesthetics of Indian Miniature paintings: features & Techniques

Lajja Bipin Bhatt

Miniature painting is one of the most popular and remarkable Rajput paintings of India. These are beautiful hand made paintings which are quite colour full but Small in size. The high light of these painting sis the intricate and delicate brushwork, which lands them a unique identity. These paintings narrated the subjects like the Mughal and Rajput prince's royal lives, their costumes, war scenes, their cultural and religious practices and much more. The Rajput school of Art was categorized into two parts "Rajashani school of Art" and "Pahari school of Art". Rajasthani painting was the style of miniature painting developed liberally in Rajasthan (in western India) during 16th-19th century. This school was established from Western Indian manuscript illustrations and under Mughal influence. The folklore of miniature painting was carried by artists of Rajasthan schools such as ; Mewar, Marwar, Kota, Bundi, Kishangarh, Jaipur, Jodhpur and Bikaner. Pahari miniature painting originated in regions of lower hills of Himalaya ; Garhwal and Himachal Pradesh . The main centers of Pahari miniature paintings are Basohali, Chamba, Guler and Kangra.

Rajput painting, also known as Rajasthani Painting, is a style of Indian paintings developed and flourished during the 18th century in the royal courts of Rajasthan. The Rajput painting was traditional in its approach and dealt with themes from Indian epics, romantic Vaishnava literature and musical codes from Ragas and Raginis. Sometimes, under the influence of the Mughal tradition, artists also drew scenes from courtly life and the portrait of contemporary personages. Rajasthan has played a significant role in the growth of Indian art. Like other fine arts, paintings flourished widely in this region and established a distinct form called Rajasthani paintings.

Miniature Paintings are mainly done on the fabric as a base. Commonly base was handmade paper, illustrated menu scripts. Brushes are made with squirrel hair. There are many types of brushes used for painting a miniature. The thicker ones are used for filling colour and the thinner ones for borders. Finest brushes are required for detailed and intricate work. It is burnishing stone which is rubbed onto the base of the painting (at the preparatory level) to make it smooth. **Gond** It is mixed with the colour which is in powder form. **Different stones** (minerals) and metals are used to obtain colours. These stones are crushed to pieces and grinded into a powder form which is finally filtered to achieve a good quality colour.

Base for the painting is fabric which is washed to remove the finishes from the surface. After drying the fabric is either dyed or bleached according to the requirement. The usual colours in which the fabrics are dyed are ivory, golden, black and beige. The main theme of these paintings is the traditional text that ranges from the Ragamala, Krishna Leela, the Ramayana and the Bhagvata Purana, War scenes, pavilion scenes, Celebration scenes too.

Paintings

Well, paintings are most reflection of Human nature as well as best explanation of internal feelings, with the play of colours and themes. An outline of the sketch is made on the base (fabric, paper, or any other as discussed earlier) with the help of a pencil and light Geru or Charkol. There after the smaller character such as figures, trees, and others are made with details. Sketches are drawn with a light pencil so that marks are not visible after the application of the colour. Layers by layers, Once the sketch is completes application of colours starts by filling the base colour and then followed by details. Shading and fine detailing of face and other characters are done at the end with fine brush, with high lights. Face and facial expression are most important part of the painting and therefore done with utmost precision and patience. Varakh (gold paint) is applied at the borders, garments and jewellery of god, goddesses, kings and queens. Once embellished, the painting is allowed to dry properly. Palace are beautifully painted, depicting the events. Animals such as: elephants, horses and camels having significant meanings of luck, power and love respectively, are widely used with decorative forms. Night Scenes: Night scenes are painted in very attractive way in which Black or Smoke grey colour,

White colour and Yellow golden colours were used. Moon and stars have been painted in white colour. Silent & Significant distinguish features of Marwar school's miniature paintings Rajasthani(Rajputi) miniature paintings mainly categorise in 7 seven different schools like Marwar, Mewar, Bundi-Kota, Jodhpur, Bikaner, Kishangard, Jaipur.

Jodhpur

Well, Aesthetically all works are best example of Divinity and purity, some painting are from Barah-Masa. Roop-Bhed, Praman, Lasys, Lawanyata, Sadrashya bhav take place and play vital role in composition. Facial expressions are depicted through rhythmic lines. This paintings were painted in water colours with tempera technique. The colours are bright and natural, red, orange, yellow and green. In Rajasthani style of paintings, many immortal paintings based on ragas and others have been painted in Mewar style. "Palambhagwat" of 1555 AD is the most developed form of Mewar style miniature paintings.

- Jodhpur school is largest state of Rajasthan, which was founded in 1459A.D, established by the Rathores.
- In 16th –15th century Jain style of paintings were followed, in end of 16th century Mughal style infiltrates Akbar marriage with Jodhabai.
- During the time of Bijay Singh true Jodhpur style evoke. Though Mughal influence remains.
- Raja Man Singh's time was the golden period of Jodhpur paintings style.
- Topics of paintings were "Krishana -lila, "Shivpuran", "Nalcharitra", "Durga charitra", "Panchatantra".
- 121 paintings on "Dhola Marwani" balled 1820AD
- Jodhpur paintings are little larger than the other paintings.
- Paintings of nature are symbolic and poetic. Artist put it in romantic background.

Features of Jodhpur miniature paintings

- All art work has High forehead
- Heads are smaller comparison to the body
- Eyes are stretched till ears

- Sharp nose and Slim waist
- Breasts and buttocks are heavy
- Long legs, spectacular moustache and side burn
- Paintings size are little bigger than others schools
- Female figure are smaller than male figures
- Large, white pavilions, twisted clouds in the sky
- Background were decorate Dense tree groves
- Somewhere female figures are tall, hair tried up in high knot with accessories

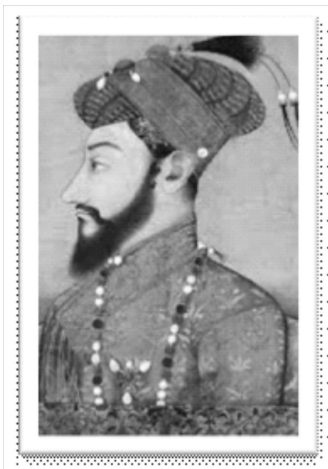


Dholamaru painting of Jodhpur artistic form of cattle, high sand mount, Nayak-Naika, vibrant colours which was made out of organic pigments, transparent draperies, decorative. Full of aesthetic.



Chogan, players Eyes are stretched till ears, Sharp nose, Slim

waist, we can clearly see Mughal influence in dresses, hair styles, and draping of turbans



Robotic body, Beard mustache are features of Mughal influence, pearl ornaments

Bikaner school

On the other hand, in Bikaner sub-school of Rajasthani art, abundance of Mughal art elements have been seen in paintings. The artists came to Bikaner. "Krishna on Swing" is painting by Nurudin is one of the famous paintings of Bikaner school. This is a water color painting in tempera technique on paper. This painting is based on Rasikpriya poetry of Keshavdasa. This painting is painted on two parts on panel. On the first part of the panel, Krishna is depicted sitting on a swing on left side of panel. He is painted with royal crown on his head garland of white flowers on neck. Dupatta is hanging from his shoulders and he is wearing an orange coloured dhoti. The swing has an ornamental border in a hexagonal shape. On the other side of same panel Radha is sitting in front of him in the balcony. She is wearing a traditional and decorative dress 'Ghagra' and 'Choli'. a transparent odhni is on her head. Bright colors are used in this painting such as orange, yellow, light green and blue.

In the lower panel, both Radha and Krishna are painted sitting under trees at different places. Here Krishna has crown jewel, garland and dupatta, but colour of his dhoti is yellow. Radha is again dressed in yellow color choli and ghagra. Trees are painted in dark green color. Mount can be seen in the background which is painted in yellow –

green color. The mount is drawn in Rajasthani style.

- Developed in 17th century under Raja Raj Singh
- Manuscript of Meghadoot Appabhransha style
- Later on mughal sovereignty, Artists from Aurangzeb court fled here
- Ustad Hamid Ruknuddin was master artist, and his son Sahibdin another artist and his famous painting is “Krishna supporting mount Govardhan”
- By later 18th century Bikaner adopt late Jodhpur style, miniature and wall paintings found in Bikaner
- Wall paintings in the gate of ‘Chandra mahal’ and ‘Sujan mahal’ and in decoration of ‘Anoop mahal’ and ‘Phool mahal’

Features of Bikaner school are:

- Subjects : Ramayan, Mahabharat, Krishna legend, Ragmala. Love scenes of Radha and Krishna
- Tight lips, Half opened eyes, small chin, thin wrist, under-development chest compared to other miniature
- Mouatache downwaed bent, Deconated Ghagra with Diagonal stripes
- Circular style clouds, Beautiful depiction of hunting scene
- Bright colours and highly detailed work

Major there are few colours which are primary colours, Black, White, Red, Blue, Yellow, Orange, these all were used to paint fantasy.

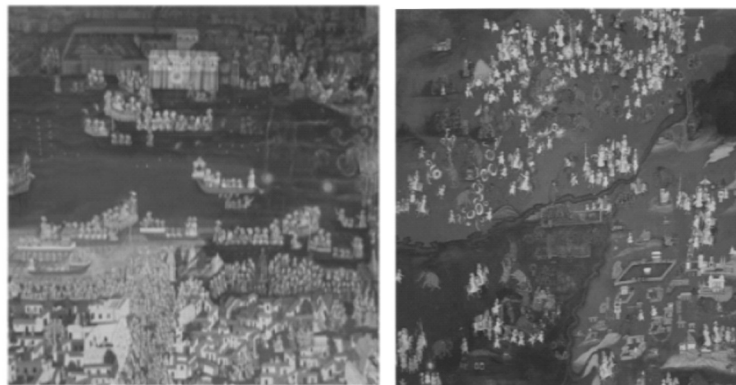
Silk and other cloth matirials have different techniques and colours for diying and printing like direct coloured, Neptol colour which is used with coldwater, Acidic coloured, which is used with lukewarm water, and wheat dying with extreme hot water. “Mansolas” and “Abhilashitchintamani” which are composed in 1131 these text has given clear description of making white colour out of ‘Shankh’ shell ash. previously in the area of Bilwara white colour were used. there are bulky organic stones were used to make organic colour for miniature paintings, as well as on cloth like silk and cotton too. Akik stone were used to make painting more beautiful and shining. Which gives shimmer effect to art work.



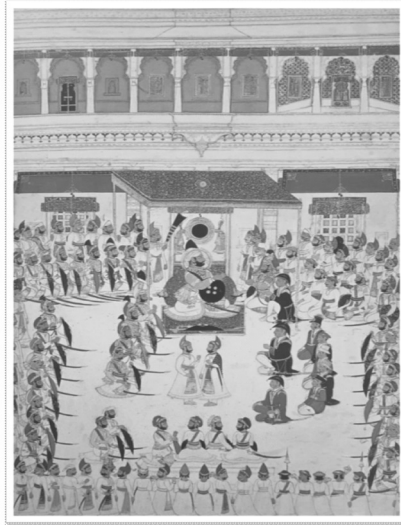
Vishnu revealing his divinity to Vasudeva and Devaki, National Museum, New Delhi



Some of the collection

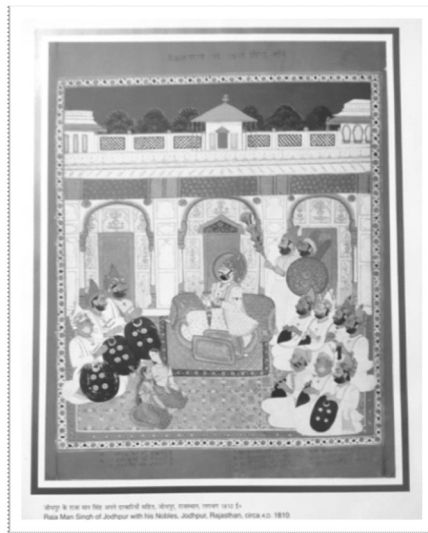


School of Mewar,



Court scenes of Mewar, with specific style of own. With fantabulous architecture, in Mewari accent.

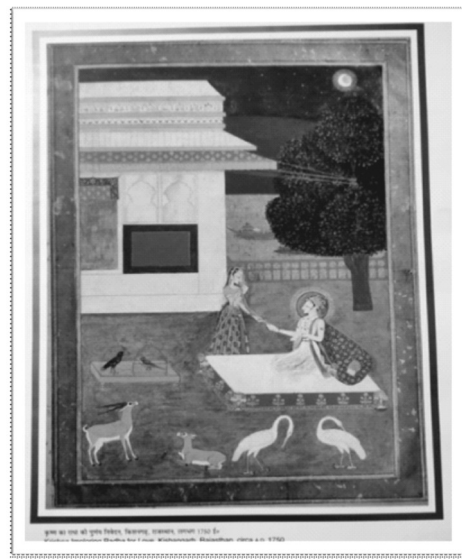
Images curtsy: by City Palace Museum, Udaipur (Hansmukha Sheth)



Raja Man Singh of Jodhpur with his Nobles, Jodhpur, Rajasthan, circa A.D 1810



Krishna on Swing, Bikaner, Rajasthan, dated A.D. 1683,
Artist:Nuruddin



Krishna Imploring Radha for Love, Kishangarh, circa A.D. 1750



The Month of Sravan, Kotah, Rajasthan, circa A.D. 1750
(Images curtsy: by Dr. KulShekhar Vyas)

Conclusion

After analyzing miniature paintings of mewar region paintings are lil bit more larger, varieties of themes and adapted with mughal influence. Rajasthani school of miniature paintings started in 16th century and 17th century in western part of India. These art styles are different from other schools of India, While the architecture, human figures, nature , Radha -krishna , Ramayana, and Mahabharata are painted under Rajasthani school of miniature paintings. The miniature paintings under sub -schools of both schools of miniature paintings are painted with tempera technique. The miniature paintings of state of Rajasthan are recognized by their distinct characteristics with their own importance in history of Indian painting. Garments: garments are highly decorative. Each and every schools has their own styles and unique features. But the techniques are same.

Sacred Geography of Aravallis- A Historical Perspective

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The earliest geographic reference to Rajasthan is in connection with its aridity. The word *Maru* is found in the Rg Veda (1.35.6).¹ However, Rajasthan cannot be captured by the term *Maru* also because *Maru* region is one part of the larger territory of Rajasthan. Other regions of Rajasthan or geographical features rarely find any mention in the Vedic literature, be it Aravalli Mountain ranges or rivers or world-famous salt-water lakes of Rajasthan.

It is interesting to note that the history of human settlement in Rajasthan is almost as old as any other part of India. This is amply proved by research carried out for the various parts of region. Almost all the major phases of pre-historic cultural development are documented in the state which continued even during the historical period. However, what is interesting is to note apart from Pushkar and Mount Abu, we do not find mention of other regions/ places/ geographical features as part of larger sacred geography of Indian subcontinent as depicted in the Mahabharata and Puranic literature. Present paper will trace the pattern of settlements in the region and locate the significance of Pushkar in the larger sacred geography of the Indian subcontinent.

A survey of the Banas and its tributaries the Gambhiri, the Viraj, and Wagan has provided evidences that man lived along the banks of these rivers at least 100,000 years ago. Tools of the period are hand axes, cleavers and flakes and these are of the Palaeolithic type. The highly cemented gravel contains the tools of man who once lived here on a higher ground and maintained himself on wild fruits and roots and

the flesh of animals like deer, pigs, sheep and cattle which roamed the forests near the foothills.² Relics of Stone Age have been reported from the Chambal and other river valleys. Hand axes of quartzite, brought to light from Jaipur and Indargarh, have been regarded as nearly 200,000 years old. From a site near Bhangarh (Alwar) we have artefacts comprising hand axes, cleavers, side and hollow scrapers and uninfected flakes. There is similar site located about 8 miles from Bairat near *nullah* in the village Dhingra.³

In this initial phase of human settlement, western Rajasthan has not remained under-represented. In western Rajasthan, the Middle Palaeolithic culture has been found at many sites in Pali and Jodhpur districts. One theory suggests that Looni basin was a much wetter area than it is at present. It was in the middle Palaeolithic culture that the Stone Age man colonised the Looni basin. The presence of wide flow channels and of thick cemented gravel deposits into the middle reaches of the Looni and its tributaries clearly show that during this period these rivers carried more water and therefore, rainfall was considerably higher than today. This has been suggested by La Touche (1902) who made a survey of the geology of western Rajasthan as early as the beginning of this century.⁴

The process of human settlement continued as traces of another Stone Age called the Microlithic, on account of the tiny character of the tools used, have been found both on the flanks of eastern and western Rajasthan. Special reference in this connection might be made to the microliths unearthed in Ajmer, Tonk, Bhilwara, Chittorgarh, and Pali district. Such a microlithic culture might have existed in the Saraswati Basin. Sites of microlithic culture have been brought to the light also from Rairh in Jaipur district, from Umedpur in Tehsil Osia and Bilara in district Jodhpur. A few of the microliths have been found also in the excavations on the Banas at Ahar and Gilund near Udaipur. Even in this microlithic period, man remains a savage, without a permanent house and vessels for drinking, cooking and storing.⁵

The beginning of agriculture in Rajasthan can be located in three parts, namely, Ghaggar valley in Shri Ganganagar district, Mewar and north-east Rajasthan. Perhaps Ahar in the Mewar region was the first to provide evidence for further advancement towards settlement. The excavation carried out at Ahar and other sites have thrown valuable

light on various phases of the life of its early residents. Ahar can be situated not later than 2000 BC.⁶ It is suggested that the expansion of human settlement in Rajasthan took place from Ahar. This culture can be presumed to have passed on to other centres in south-eastern Rajasthan from Ahar. It spread further even up to Gilund or Bhagwanpura near Udaipur. The pottery and toys found here are similar to those of Ahar. Like it, in its later phases, Gilund appears to have had contacts with the pre-historic cultures of Malwa and possibly, Saurashtra. It is difficult to trace the subsequent stages of developments during this age.⁷

The emergence of 'civilisation' has taken place around river valleys. River basins provide possibilities for the development of cultivation and subsequent growth of sedentary form of life. It has usually coincided with the transition from tribal form of polity to imperial form of polity. In Rajasthan, the growth of this phase is primarily confined to river valleys which provide favourable environmental conditions. Ancient rivers Saraswati and Drasdavati now identifiable with river Ghaggar in northern Rajasthan, now completely dry beyond Siarsa, provide evidence for proto-historic settlements. Saraswati and Drasdavati were once living streams and the region had everything needed for progress- fertile soil, plenty of water, a bracing climate, etc.⁸

It is suggested that there existed sites of Indus Valley and allied culture in the dry bed of Ghaggar. Sothi culture particularly as it developed in the area of Drishdavati, is identified with the pre-Harrapan Cultures.⁹ Before we move on from proto-historic phase to the 'historic' phase of the history of Rajasthan, a cursory glance makes it clear that settlements emerged around the fertile river valleys of Aravalli hills and along the fertile plains of river valleys. The environmental features provide important insights to explain the choice of these locations. The significance of environmental consideration is further reflected in the path of expansion of settlement in the region.

In Rajasthan grey-ware people are suggested to be the Aryans. However, irrespective of the fact whether Aryans were identified with the Grey-ware people or not, it is certain that they were intimately familiar with the Saraswati-Drasdavati region of Rajasthan. On the banks of the Saraswati lived the Bharatas. Here, sacrifices were also offered by some of the other *janas*, (tribes) known to us from the Rig-

veda. Therefore, it would not be unreasonable to conclude that the northern part of the Rajasthan, in the early vedic period, was occupied by the Bharatas and their rivals. The importance of the river to the believers of the yajna cult can also be seen from the Tundya Mahabrahman and the Srauta-sutras of Katyayana and Latyayana, which give details of the Sarasvat, and Darsadvat sacrifices.¹⁰

This concentration of settlements in the river valleys of northern Rajasthan was gradually weakened due to drying up of river Saraswati. The partial drying up of the Saraswati can be inferred from later Vedic literature,¹¹ and by the times of the Puranas, it was a well known fact, very often referred to literally as well as allegorically. Similar was the case of Pokran. Nainsi, citing a local tradition says that Pokaran was not an arid region but due to curse of Saint Pohkar, the region became dry.¹² The disturbance in environmental features affected the pattern of human settlements in the region. It becomes clearer if we study the trajectory of the growth of civilisation during this period.

It is hard to determine the precise point in time when did the people of this region initially started shifting out. Our information of the number and names of the cultures that came into existence in Rajasthan during the period is very meagre. These cultures gradually evolved into political units. These must have grown from amongst the old aboriginal tribes which were occupying this region before the arrival of outsiders. The first State of this era in Rajasthan, as mentioned in Mahabharata, was Jangala or Jangaldesha with its capital at Ahichhatrapura (Nagore). It included broadly, the whole of the present Bikaner. With regards to the eastern part, three republican states generally termed as Madhyamakyas dominated the region. Surasenas were significant even in Mahabharat period. Satapatha Brahman shows the Matsyasyas were at the bank of the Sarasvati. Mahabharat places Matsyasyas in the Jaipur area with perhaps Viratanagara (Bairat) as their chief city. Thus, there were hardly five significant states during the pre-historic times.¹³

However, sixth century B.C onwards, the historical outline of this region becomes a more distinctive. The period in Rajasthan was marked with two distinct features:- (1).The emergence of few republican states, and (2).The rise and fall of many empires within and beyond Rajasthan, like Avanti, Magadha, Maurya, Sunga, Saka,

Kusana and Gupta.¹⁴ Subsequently many short-lived states emerged. Various tribes not only settled in this area but also emerged as political powers.

This phase of history of Rajasthan was influenced by the events taking place in the neighbouring areas. In 327 BC, Alexander invaded India. Although, he never reached Rajasthan, his Indian incursion profoundly affected the course of its history. Weakened by the Greek onslaught and yet desirous of retaining their independence, some of the republican tribes which fought against Alexander, namely, the valiant Mulloi or the Malavs, the Sibis, and the Aggalassoi or the Arjunayanas thought it best to migrate to Rajasthan.¹⁵

With the emigration of these tribes from their abode in north-west India towards central India, the picture of settlement pattern in Rajasthan changed. These tribes tried to control the fertile regions primarily located in the semi arid part of Rajasthan. The arid part comprising of desert conditions was relatively less settled. A brief summary of settlement pattern as achieved under the influences of these tribes is attempted. However, it is to be noted that as these tribes kept on moving to newer areas, the following description at times contradicts chronological sequence.

The Malavas are the Mullois of the Greek accounts. Moving Southwards they occupied Vagarchal of the Jaipur region. In course of time, they also occupied the Ajmer Tonk-Mewar areas where they flourished as an independent republic unto the end of the first century AD. Later, on they moved to present Malwa Plateau.¹⁶ Salvas had also developed a number of settlements in Rajasthan. Modern Alwar is a corrupt form of Salvaputra mentioned in the Mahabhart. Salvas were settled to the north of the Matsyas in Bikaner region. On the Western side of it were probably the Sarvasenis or Salvassenis, who according to the Kasika inhabited a very dry region. To the north-west of the Arawallis stood the Bhullingas or Salva splinter states. The Salvas were thus in their times, the most wide spread people of the period.¹⁷

The Arjunayaras lived at no great distance from the Malvas, and are generally located by scholars in the Bharatpur-Alwar area. They might have co-operated with the Malvas in the fight against the Sakas of Western India.¹⁸ Another state was that of the Abhiras. Their exact location is unknown. We find them in the neighbourhood of Ghatiyala

(Jodhpur) in the ninth century. To this day the tract near Rewari is known as Ahirawati.¹⁹ In the early centuries of the Christian era, the Kushanas occupied Saraswati and Drasdavati valley north of Bikaner in Rajasthan. This is supported by the so-called 'Rangmahal culture'.²⁰ Sai Vihar inscription of Kanishka shows his occupation of Bahawalpur and the region adjoining it. Kushan coins have been found also at Rangmahal, Sambhar and Pisangan. Their indisputable influence in pottery and artefacts of the region is visible.

However, the coming of Kushanas pushed the Shakas further south into the region of Cutch, Kathiawar and Malwa in western India. Rudraduman-I is known from the Junagarh inscription of the Saka era 72 (150 AD), to have defeated the Yaudhayas and ruled over Maru, Kachcha and Sindhu besides other territories.²¹ Coins of Saka Satrapas Bhumuka, Chostana and Rudraduman-I have been found at Pushkar. The end of the influence probably came after 200 A. D. with the emergence of Yaudhayas, etc.²² This penetration of Sakas was ultimately checked by the Malavas, allied perhaps with the Arjunayanas.²³ The Yaudheas were probably the strongest of the republican tribes, which settled in Rajasthan during this period.

The period represents relative instability as far as emergence of political authority in the region is concerned. The primary identification still remained tribal in nature. The possible explanation for it can be identified in the following factors. The north-western India remained continuously disturbed in turn promoted penetration of numerous tribe in Rajasthan. Secondly, the political structure of these emigrating tribes was primarily republican. Thus, inhabiting the emergence of a centralised political apparatus. The relatively limited resource base further compounded it. The constraints of environment not only inhibited the growth of centralised political structure but also the territorial expansion toward desert region. Against this background that we need to locate the integration of this region in the imagination of sacred geography of the Puranic era. Two places from Rajasthan find mention in the list of tirthas during early medieval period²⁴; Pushkar and Mountain Abu or Arbuda. Pushkar situated in the midst of the Aravallis, seven miles away in the west of Ajmer. The origin of the river Looni is also traced to the Pushkar valley. Its' antiquarian origins are difficult to be traced but the Ramayana and the Mahabharata have mention of Pushkar.

The Matsya Purana (110.7) states that Vayu declared that there are 35 million of tirthas in the Sky, in the aerial region and on the earth and all of them are centered in the Ganges. The Vamans Purana (83.202) states that Naimishya is the best tirtha on the earth and Pushkar in the Aerial region and that ten thousand carors of teerthas are present in Pushkar.

The Padma Purana (1.15 1-14) discuss the importance of dwelling at a sacred place wherein the importance of Pushkara (1.15.133) that Brahma dropped the lous (Pushpa) in the region and therefore the place is known as Pushkar, a holy place giving religious merit. The legend in the Padma Purana clearly mentions Pushkar as the site of Brahma's sacrifice and many temples dedicated to Brahma are found here. The Puranas clearly mention that persons of all four castes, householders, brahmcharis, forest hermits and even women had the right to undertake tirthayatra.²⁵

Mount Abu is also identified with the highest peak of the Aravalli, known as Guru Shikhar. It has an important fresh water lake; Nakki, unlike several brackish water lakes in the Rajasthan region. In the puranic literature Mount Abu is identified as place of asylum for the Sage Vashishtha.²⁶ Mount Abu is also important place of worship for the followers of Jainism.

Reference of only Pushkar and Mount Abu as part of sacred geography of early medieval Indian subcontinent needs explanation. S M Bhardwaj has suggested that, 'Since the *Puranas* seems to have fixed the major lineaments of the sacred geography of India, additional important sacred places had meagre prospect of developing. Thus areas are the ones occupied even to this day by a considerable proportion of the pre-Aryan tribes. It follows from the preceding observation that the process of Aryanization, rapid in its early phases, may have slowed down as Hinduism became more codified. The process of Aryanisation included, it seems, the concomitant expansion of plow agriculture were least Aryanised. Brahmanic Hinduism thus seem to have developed largely in the more desirable areas of plow agriculture.'²⁷ Thus, it will not be incorrect to suggest that the penetration of Vedic god was very gradual and delayed in the region. Therefore, there was a paucity of Tirthas in the Rajasthan region. However, Aravalli was part of sacred geography of early medieval Indian subcontinent.

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Conquest, Resistance, and Trajectories: Historiographical Reading of an Indic War Poem – The *Kanhadade Prabandha*

Mir Kamruzzaman Chowdhary

The *Kanhadade Prabandha* describes Alauddin Khalji's raids against the Somanatha temple and his subsequent siege of the Jâlôr fort. Padmanabha began the narrative with Alauddin's military raid of Gujarat in A.D. 1299. He gave the cause of this raid as follows:

“At that time, the ruler of Gurjaradharâ was Sârangadeva. He humiliated Mâdhava BrâhmaGa, which became the cause of conflict. Mâdhava, who was the favorite Pradhâna of the Râjâ, was inconsolably offended. He gave up food and vowed that he would not take meals on the soil of Gujarât till he had brought the Turks there.”¹

Thus, the poet put the blame on the shoulder of a disgruntled noble who was sacked from his job by the king. However, at the same time, Padmanabha laments the demise of *khatriyan* dharma in Gujarat, where the king killed Madhava's brother and took the latter's wife into the royal harem.² However, Madhav, who invited Alauddin to Gujarat, has been universally condemned by Padmanabha. He has noted that by inviting the *mlechchha* Alauddin Khalji, Madhava has committed a sin, which can only relate to his previous birth.³

Between the fourteenth and the mid-sixteenth centuries, Jâlôr existed on the frontiers of two competing regional powers, Gujarat and Marwar. Besides this, the Lohanai Pathans also created episodic troubles. Once Kanhadade of the Sonagara had influence over the region but gradually lost its power to the Lohani Afghans in the fourteenth century.⁴ In 1932 the Rathod ruler of Marwar killed Vishaldeo Chauhan of Jâlôr.⁵ For a time, Rani Popanbai, the widow of Vishaldeo, carried on state affairs with the help of a Lohani Afghan, Malek Khurram. But, ultimately, a disagreement occurred between

the two. Finally, Malek Khurram established his authority over the city and the region of Jâlôr and, which continued for three hundred years.⁶ However, it seems that by the fifteenth century, Akheraj was able to get rid of the Pathans. An inscription of 1531 AD from Sirohi further confirms the claim as it has referred to the defeat of the Jâlôr Pathans by Rao Akheraj of Sirohi.⁷

By the time Akheraj came to power, the principality of Jâlôr had lost most of its influence in the region. In such circumstances, after regaining the region, Akheraj needed to reestablish the glory and prominence of his ancestors in the area to assert his authority in a region where his territories and his clan's pre-eminence were under threat. Padmanabha composed his narrative at this juncture for his patron, Akheraj Sonagara. Akheraj was the fifth descent from Raval Kânhadade Chauhana of Jâlôr, and the intervening rulers were Viramde, Megalde, Ambaraja, and Khetsi.⁸ Padmanabha begins his narrative by praising his patron's lineage and the city of Jâlôr. He compared Jalor as the eighth *Muktikshetra* (the seven others being Ayodhya, Mathura, Maya, Kashi, Kanchi, Avantika, and Puri)⁹ to show the more significant influence of Jâlôr in the region. According to Kumkum Sangari, the political history of Rajput kingdoms in the fifteenth century was one of 'ceaseless competitive warfare,' a condition both of steady expansion and of insecurity. The constant warfare reinforced the mutual dependence between ruler and clan and ruler and vassals. In this political atmosphere, the notion of *kul* (lineage) acquired added significance.¹⁰

In the narrative, Padmanabha had presented Alauddin Khalji's conquest as has been driven by his imperial ambitions and his desire for territory. However, the poet's primary purpose was to stress his patron's descent from the older Rajput lineages that had been subjugated militarily by Alauddin,¹¹ but before submission, who fought vigorously and sacrificed their lives for the state. In medieval Rajput narrative traditions, heroism was defined as an essence transmitted through lineage.¹² Rajput patrons who wished to assert continuity with heroic antecedents commissioned the writing of 'histories' recounting such episodes from the past.¹³ When descendants of particular lineage remembered the exploits of their ancestors, they claimed the heroic essence as an instrument for legitimizing their authority over inherited resources – both material and moral, involving both territory and character.¹⁴

Padmanabha carefully depicted that Kanhadade fought bravely and protected the *dharma* and the Brahminical order, while the other rulers of that region surrendered or were trounced by the Delhi sultan. Further, he describes the forces of Alauddin as the *asura* and *daiitya*.¹⁵ The book was written at a time when the patrimonial Sonagara domains of Jâlôr had already been under the control of Afghans. The fortress of Jâlôr itself passed into the possession of Lohani Afghans by 1394.¹⁶ So, it is worth speculating whether these invisible Afghans on the horizon of the narrative towards whom Padmanabha directed his ire as the iconoclastic, polluting, and treacherous *turak*. Hence, it's noteworthy how the historical moment to which a piece of literature belongs shapes it in different ways.

By the fifteenth century, most of the territories under the control of the Delhi sultans were started to emerge as states in their own right, owing nominal or no allegiance to the authority in Delhi.¹⁷ Many local and sub-regional states also gradually flexed their muscles against imperial rule.¹⁸ In these circumstances, the territorial rivalries become operative at various levels. However, the kingdom of Jâlôr faced a multi-cornered challenge from powerful regional polities like Gujarat, Marwar, and the Lohani Afghans. In this complex political scenario, Padmanabha's patron, the Chauhan ruler Akheraj was just a mere local ruler. Therefore, a continuous effort on the part of Padmanabha can be seen where he tried to portray Alauddin as the 'outsider' who came to destroy the local social fabric. This narrative helped Akheraj legitimize establishing his firm grip on the mind and resources of the people of Jâlôr. His great descent from Kanhadade, the hero who fought against the might of Delhi Sultan Alauddin, provided him the legitimacy in the region.

Thus, the socio-political and historical situation of the fifteenth century played a crucial part in deciding the narratives of Padmanabha's *Kanhadade Prabandha*. The constant warfare in the Rajput region, which threatened the Sonagara lineage and the losing status in the area, acted as a catalyst to appoint a court poet by Akheraj to trace the genesis of his ancestors who once fought against the mighty Delhi sultan. This kind of commissioned work was the usual practice during the medieval period. According to Daud Ali, the new aristocratic society wanted to constitute normative selfhood for its aspiring rulers and aristocrats in the early medieval period.¹⁹

The sub-plot in *Kanhadade Prabandha* where Padmanabha depicted the 'love relation' between Piroja (Firoja), the daughter of Alauddin' Khalji, with Viramde, the son of Kanhadade, shows that the author Padmanabha wanted to protect the cast hierarchy of Chauhan and the prestige of their *kula*. The discrete character of caste is maintained by the enhanced valuation that members of a caste place on their own customs, ritualized practices, and genealogical heritage.²⁰ In the Hindu caste ladder or *varna* system, marrying a woman from the lower caste would diminish their caste hierarchy.²¹ Thus the poet creates a situation where his patron could reject the marriage offers of the Delhi sultan.²² However, at the same time, by making the character Piroja take her life²³, the author also tries to protect the purity of Chauhan *kula*. Thus, Padmanabha cleverly attempted to boost the image of his patron as high as Alauddin Khalji by portraying the marriage alliance.

In another work of that period, Hamrnira Mahakavya noted that Ratipala (Hammira's treacherous minister) sets forth the rumor that Alauddin desires to marry Hammira's daughter and will withdraw from Ranthambhor if his request is acceded to. The princess Devalla Devi informs her father Hammira that she will agree to marry the Saka king (*sakendra*) for the sake of the kingdom.²⁴ But the king angrily rejects her offer because Marriage with the Saka will pollute their lineage and thus constitute a transgression of his *dharma*.²⁵ Therefore, it proves that preserving the caste hierarchy and political stature was crucial in the medieval political sphere in north-western India's chiefdoms.

Describing the defeat, the poet Padmanabha creates a situation where Kanhadade is lost to the incarnation of Shiva²⁶ not to a human-like, Alauddin Khalji. The eventual death of Kanhadade in the battle confirms his status as an ideal warrior king. According to Norman P. Ziegler, a Rajput warrior was morally bound with three 'Rajput warrior code' or Rajput *dharma*: avenging the death of one's father, fulfilling one's morally appointed task or duty of fighting and dying in the service of one's overlord, and to abstain from killing warriors belonging to the same clan (*gotra*).²⁷ Thus, sacrificing life for the sack of state was significant in Rajput traditions. Then the subsequent death of his son Viramde in the same battle, after ruling for three days, further confirms the pre-eminent status of the Sonagara lineage to which the

poet's patron belonged.

Besides these, the poet also shows that, while Alauddin offered his daughter to Viramde, he asked the messenger of Alauddin, 'is this how your master wants to conquer a region without a fight?'²⁸ and refused the marriage by telling that if he agrees then the prestige of 36 Rajput clans would be shamed.²⁹ The messenger retunes and informs Alauddin that Viramde holds no fear of you; the Chauhan is proud and hostile.³⁰ Thus, true to its nature, the court commissioned book explains its best to portray the bravery and courage of his master. It tries to show Kanhadade as the merits he earned in his last births – *Punya*.³¹ Viramde was described as the protector of the pride of Chauhan in particular and Rajputs clans in general. Thus, it can be seen that the patronage context played an essential role in the medieval literary genre.

In medieval Indian, during the period of the fourteenth and fifteenth centuries, witnessed another development – the formation of new cast groups. Diverse groups began to claim an exalted *kshatriya* status and a place in the larger *varna* hierarchy.³² The repeated claims of Padmanabha that the Sonagaras belonged to the pure *varna* and they were like 'royal-swans (Rajhansa),' beautiful and imperative.³³ It explains how Padmanabha perceived his patron in his writing. The author did it perfectly to reiterate the purity of the protagonist's lineage. The lot of Piroja and Viramde is the perfect example of this. First, it demonstrates the 'real' superiority of the Jâlôr ruler since the Sultan's offer of a marriage alliance is rejected, and his daughter is repeatedly discarded.³⁴ He scornfully rejects the proposal as the *Patisah's* trick to obtain their land (*des*).³⁵

Another significant aspect in the text is Piroja's account of her past lives, and her trajectory in the poem appropriates the Sultan's daughter into the Rajput fold, as it were. In Piroja's narration, she is encouraged to marry Viramde because she was his wife in six earlier years.³⁶ In those earlier incarnations, she was the daughter of the kings Jaicand, Ajaypal, Mahangrai, Yogade, Jaital, and Palhan. In contrast, Viramde has been the son of Bapal, the son of the lord of Kasi, the son of Vasudev, then of Manikrai, Prthvirai, and Somesar in his fourth, fifth and sixth incarnations, respectively.

The names of these kings indicate that both Piroja and Viramde

are located in the lineages of kings of northern and western India, identified under the umbrella category of 'Rajput'. In each of these earlier incarnations, Piroja has ended her life by immolating herself on the pyre of her dead husband, on the banks of the Yamuna.³⁷ Thus, it exhibits her persistent obedience to wifely virtue (*sati-dharma*). As the poet comments, the love between Piroja and Viramde has survived the span of several successive lives. Such enduring love will thus transcend even the boundaries of distinct communities (*jati*).³⁸ Even when rejected by Viramde, Piroja considers herself wedded to him. Therefore, when the Jâlôr prince dies in battle, she instructs her servant to bring back his decapitated head from the battlefield. After cremating his head ceremonially, she immolates herself in the same pyre on the banks of the Yamuna once again.³⁹ The Sultan's daughter has thus proved her *satidharma* once again. The Rajput order triumphs even as the Rajput kingdom itself is conquered.

The construction of a shared past is vital for creating a sense of unity, particularly in situations where other commonalities are lacking.⁴⁰ In recent decades a trend can be seen where the 'Muslims' are depicted as the implacably alien substance that the 'Hindu' or Indian body politic cannot be digested. According to Cynthia Talbot, identity formation is a twofold procedure wherein one hand stress is given on unity of the in-group while simultaneously a boundary has been drawn against 'outsiders.'⁴¹ Hence, this paper attempted to look into the aspect of "we and other" in narratives of *Kanhadade Prabandha*. This paper argues that the aspect of 'we' and 'other' in medieval India was not more than a way of writing.

Padmanabha was a Nagar Brahman and constantly invoked the Puranic norms of kingship in explanation of Kanhadade's resistance to the Delhi sultan, Alauddin Khalji'.⁴² Kanhadade refused to allow a safe passage through his kingdom to Alauddin's armies on their way to the Gujarat campaign. He has given the reasons for the refusal as follows:

"This is not our *dharma!* Where villages will be destroyed, and people will be enslaved, where the ears of helpless women will be torn off (for their ornaments), where Brahmins and cows will suffer, there the Rai will not give free passage (to the sultan)."⁴³ As a sovereign ruler of Jâlôr, it was Kanhadade's right to refuse the passage to Alauddin. However, the reason he put forward for the

same is the reason for discussion even today. He portrayed himself as the protector of *dharmā* against the ‘outsider,’ who came to attack their land and woman. During the thirteenth to fifteenth centuries, the traditionally accepted norms of their time were that in the absence of adequate resources to assert their claims to kingship, the local chiefs and warlords adopted two other practices as significant markers of their rank: first, the scale of their households and their control over its women, and second, the patronage of poets, scholars, and performers.⁴⁴ Padmanabha also tried to portray Kānhadade as the protector of women and *dharmā* in this narrative. Thus, showing the ‘Muslim’ ruler in a bad light as someone from whom they needed to protect their women and *dharmā*.

Cynthia Talbot has opined that the terms of the description of Alauddin Khalji’s oppression in *Kanhadade Prabandha* are entirely standard.⁴⁵ It was a kind of Brahmanical tradition of representing the threat from foreign groups, and it was used extensively in the medieval period to describe Muslim conquest.⁴⁶ Besides this, the narrative further shows the final battle between Santalsih and the Sultan between Ram and Ravana.⁴⁷ The battle between Kanhadade and Alauddin is like an exemplary epic battle at Kurukshetra, between good and evil.⁴⁸ Thus, Padmanabha’s deployment of these tropes not only serves to demonize Alauddin but also praise Kanhadade by placing him within a tradition of epic and Puranic defenders of territory, property, and the Brahmanical order – the *dharmā*. The final battle between Santalsih and the Sultan is like the battle between Ram and Ravan, between the Devas and *asuras* or *daityas*.⁴⁹ Here Alauddin has been termed with all abusive words like *asura*, *daitya*, *mlechchha*, and so on.

However, this constant effort of ‘othering’ was not done only by the regional authors; the Persian sources also tried to portray the locals with derogatory connotations. Let’s go through the contemporary *Khazâ’in al-Futû%*. Amir Khusraw constantly defamed the local rulers with derogatory suffixes like – ‘cow worshipping Hindus’ and infidels while comparing his patron with Mozes, Shuaib⁵⁰, and so on. The victory over Gujarat was portrayed as the victory of Islam and the thought of Muhammad over the infidels. However, these works on vernacular writings are wonderful sources for revisiting the Delhi sultanate period if we juxtapose it with the Persian sources of that

time. These sources provide some new light to the old events and allow reviewing medieval history from a different perspective.

To surmise, it can be said that the divine and typical dynamism is one of the features of medieval texts, and Kanhadade Prabandha was not far from it. In the text, the hero, Kanhadade, is in the center of all the drama around him.

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- ⁵⁰ *Jethro is the father in law of Mozes.*

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Kamata-Kuchchbehar State and Rajasthan: A Historical Review

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In the northern part of present Bengal, contradictory ideas have been prevalent about how the Kamata kingdom was established as a separate state or territory or which state was the first state to rule independently. Nevertheless, from the historical point of view, the state of Kamata was neither under Kamarupa nor under Gauda. According to a group of historians, the kingdom of Kamata was founded in Gosanimari and the rulers were the kings of Khen dynasty. But this information is probably wrong. According to Sailen Debnath, the kingdom of Kamata originated after the death of Bhaskar Varman. During the time, a free and powerful king of western Kamarupa was known as Sanghaldeep who was never the ruler of Kamarupa.¹ Sanghaldeep probably belonged to the lower part of Bhutan. The Brahmaputra valley was able to establish its rights on the valley, which is now the northernmost part of north Bengal and eastern border of Nepal. This region became known as Kamata or Kamta bhukti or Kamata desh. If Sanghaldeep would be the ruler of Kamarupa, the question of his fight with Kamarupa ruler would not have been arisen. However, some scholars say that Sanghaldeep was the ruler Sanghaldeep (Sankaldweep) of Panjab. He invaded Kamarupa.

The exact history of the separate independent sovereign Kamata state in present day north Bengal is quite complex. The rise of three kingdoms at the same time in the early medieval period was a significant event in the Himalayan region. These three kingdoms were Gauda, Kamata and Kamarupa (east). The cultural aspects of Kamata state and cultural aspects of Kamarupa are almost the same,

as the Assamese historians did not want to readily acknowledge Kamata's independent existence. On the other hand, Dhaka and Kolkata centric historians have never mentioned the Kamata region or Kamata bhukti without Poundravardhana and Gauda. But the size and cultural development of Kamata State is much greater than that of Gauda. As its core was based on the colonial concept, Kamata's glorious history had been suppressed by the conflict between Assam and Bengal. Therefore, reconstruction of Kamata's historical perspective is also important.

Allahabad pillar inscription is the first historical evidence of the history of ancient western Kamarupa or Kamata.² It was composed by Harisena in the 4th century A. D., during the reign of the Gupta king Samudra Gupta. This inscription mentions Samatato, Nepal, Devoke, Kamarupa and Katripur or Kirtipur.³ Now the question that arises is where the geographical location of Katripur or Kirtipur was. Many historians think that Katripur or Kirtipur is somewhere between Nepal and Kamarupa. It may be noted that before 4th century A. D., Katripur or Kirtipur was a popular Janapada and its mention was made on the map of the then north east India. Historical analysis proves that in the 4th century A. D., Kamarupa and Katripur or Kirtipur were two different states. This Katripur or Kirtipur was the Kamata state. On the other hand, some historians consider this Katripur or Kirtipur to be a village in Punjab, as in various ways, it resembled with parts of present-day North Bengal and north eastern India in 4th century A. D. Another reason is that there is no difference in identifying Nepal, Samatato and Kamarupa separately. Historians consider the Devoke region to be the Nagaon district of Assam.⁴

The present northernmost part of Bengal, the western part of Assam, eastern part of Nepal, northern part of Bangladesh and Kishanganj and Purnia of Bihar was known as Kamata in the early and medieval period. The historical geography of the ancient Kamata state was built within the geographical regions of Kamarupa (present Assam). According to Pargitar, the early Pragjyotish states includes the present Assam, Kuch-Bihar, Jalpaiguri, Rangpur, Bagura, Mymensingh, Dhaka, Tripura, Patna and some parts of Nepal.⁵ In ancient period Purnia district of Bihar was also a part of Pragjyotish, enlarged up to the Kushi river in the northwest.⁶ Pragjyotish state was built in the age of epic. Pragjyotish Kamarupa later was known as

Kamata. The word Kamata is found in the map of Blave, where the word Kamata is described as Comotay. Chinese pilgrim Hieuen Tsang uses the word 'Moti-Po-Lo', which is understood as 'Matipur' or Kamata or Kamata. It is to be noted that the size of the capital was twenty li. In this way, though many evidences to Kamata are found, the word 'Kamata' is found much later. The chronological history of the Kamata kingdom has been found from the late 7th century A. D. to the 10th century A. D., especially from the reign of King Prithu. According Ajoy Chakrabarty, Kamatapur was the capital of the ruler of Sandhya Roy in Kamata State.⁷In Kamata kingdom the Khen ruled before the Kuchbehar kings and they ruled this kingdom over a period of fifty years only. After the decline of the Kamata kingdom this region became known as Kuchbehar kingdom. The Kuchbehar kings ruled this region for more or less five hundred years.

Relation between Kamata-Kuchbehar and Rajasthan:

Rajasthan and Kamata-Kuchbehar exist in the two opposite poles of geographical situation of Indian subcontinent. Yet they have some common features being in common sub-geographical phenomena not yet been discussed on. The early human habitation or migration or immigration happened along routes suitable to walk along and the routes were not through straight direction like arrows. They have been mistakenly or in some general conjecture of nearness to the early habitation of civilized people formed. Maxmular gave this idea of early human migration from the north-east. But people walked along the silk routes. There were three silk routes to enter into India. To the north-east there were two silk routes; one was from Lahsa through Nathula pass of Gangtok (earlier Gandoge) to Boda along the Trisrota River; another was through the Tsanpo or Brahmaputra River. Thus, at the same time, the East Indian Trisrota and Brahmaputra civilization rose up in early times. Trisrota or Boda civilization was with Mithila. In very early times this vast region of Brahmaputra and Boda formed the Vedic Kamrupa. Kamrupa was a vast empire from the foothills of the Himalayas in the North to the seashore in the South. In the West it extended beyond Karatoya up to the Koshi River and in the east up to the Sadiya. Besides the powerful Naraka Dynasty, many powerful kings ruled in different kingdoms within Kamarupa. And this Vedic Kamarupa later became Kamata (or Kamatapur) and also Kuchbehar; and together this was named as Kamata-Kuchbehar.

Rajasthan or Rajasthan derives from the Persian term “Raja’ and stan or Sthan. So, it is the Land of the Rajas. Rajputana derives from the term Rajput, and then it became Rajasthan in the nineteenth century. But in the early or the ancient history of Rajasthan it is important to note the Aryanization of Indian Subcontinent. Rajasthan comprised of the part of the Indus Valley civilization and the part of Saraswati civilization. So the present state of Rajasthan is very important regarding the study of early Vedic and Vedic Aryan civilization.

The Matsya Kingdom of the ages of Mahabharata was in Rajasthan of which the capital was Virat Nagar (present Bairat) these days it is Jaipur. On the other hand, the Kamata or the Kamata-Kuchbehar states of the Eastern part of India in some cases is comparable to Rajasthan. The Rajputs or the Rajas (Kshatrapas) were the rulers of Rajasthan and in Kamata also the Rajbanshis (descendants of the Rajas, the Kshatrapas) were the kings. Thus ‘Katripur’ or Kirtipur’ mentioned in the Allahabad pillar inscription and identified as “Kamata or ‘Kamatapur’ reasonably may be conjectured as ‘Kshatripur’ or ‘land of Kshatris’. The descendants’ of those Kshatrapas were now the Kshatris or Kshatroyas. ThakunPanchanan , the greatest Kashatriya reformer, has been adorned with the title “Thakur” by the kings of Alowar for participating in the central conference of the Indian Kshatriyas in the first half of the twentieth century.

Rajasthan was near the Saraswati civilization and was also the part of Indus valley civilization. The Kamata which is the residue of ancient Vedic civilization of Boda (Trisrota civilization) was connected with Janakpur of the then Mithila Kingdom. The Silk route of Lahsa connects this early civilization to the Trisrota river through the Nathula pass of Gandoge (Gangtok). Another route from Lahsa connects the Brahmaputra or Tsangpo River to the Eastern Kamarupa or Louhit Hill of Guwahati. Thus, the whole ancient Kamrupa walking along the long way of historical changes of ups and downs ended with Kamata-Kuchbehar and at last Kuchbehar state which is now a mere district of West Bengal, was formed.

However, Kamata-Kuchbehar bears some resemblance in historical sub-features of ancient times. To the north-east of Kamata-Kuchbehar or early Kamarupa there was the Matsya Kingdom. The Birat Nagar of present Nepal was the capital. In early times of

historical study, we see some same names of kingdoms to be formed in west as well as in the east of India. The Trigarta Kingdom was in the North-east of India in Panjab region. And here in Boda (Garteswari Temple) we also see a Trigarta Kingdom of the Kings “Kirti Varman etc mentioned in the Mahabharata. In Itanagar of Arunachal Pradesh, there was also the Bhismak Kingdom of same name as of the west of India (East of Maharashtra). Kundil of Sadiya of Arunachal Pradesh was the capital of Bhismak or Vidarbha Kingdom. The two famous Vedic hermits were Viswamitra and Vasista who were of ancient Kamarupa; Viswamitra living in the Western part of Kamarupa or Dharmaranya, and Vasista the Eastern part of Kamarupa or Kamakhya. They both quarreled for the possession of “Kamadhenu” which was symbolically the Kamarupa itself.

However, this early Vedic Kamarupa could maintain its flourishing sovereign status in the medieval ages. In medieval times in India, two important Hindu kingdoms could keep their sovereignty intact. One was Vijaynagar state in the south and the other was the Kamata kingdom in the North-east of India. After 1206 the whole of Bengal and the North-East were under Delhi Sultanate; but the Kamata kingdom maintained its sovereignty till 1498. The Kamata kingdom comprised of the present North Bengal, Northern part of Bangladesh, eastern part of Nepal, Katihar and Purnia district of Bihar and a larger part of Assam. Not only did they (the Kamata rulers) could resist the Muslim invaders, but also developed good governance and cultural upliftment throughout the Kamata territory.

Later this Kamata kingdom came to be known as Kuchbehar kingdom. And this Kuchbehar kingdom also could resist the Muslim invaders. Towards the end of this Kuchbehar kingdom’s reign there happened a close histo-cultural relation between Rajasthan and Kuchbehar through the marriage of Gayatri Devi of Kuchbehar to SoaiMansing of Jaipur in Rajasthan. A large number of Kuchbehari (Rajbanshi) servants and attendants are still living in Jaipur. Even after independence a large number of Rajbanshi people went to Jaipur, Bikanir, Jaisalmer etc. in Rajasthan for work.

Thus, from the early times Language of Rajasthan and Kuchbehar bear some resemblances. The Rajasthani languages also belong to the Indo-Aryan Language family and akin to Indo-Iranian features. Rajasthani Language developed from early Vedic and later

Saur seni Apabhransha. Saur seni Prakrit was initially Mathura language. It spread towards west and influenced the language of Maru and Gurjar (Rajasthan and Gujrat.) Later this maru-Gurjar differentiated them and thus the Language of Rajasthan started to be a full-fledged language of Indo-Aryan groups.

Kamata language of Kuchbehar or Kamata-Kuchbehar is classical Sanskrit mostly akin to Early Vedic and Indo-Iranian sect, developed from early Vedic and later from Purva-Magadhi Apabhransha which was related with Maithili and Brajabuli. The language of Kamata-Kuchbehar bears some resemblances with Rajasthani language. After Charyapadas which were written in Kamarupi-Maithili language, we find Kamata language developed in Kamata Royal courts of Sandhya Roy of 13th century. Thus, this language development under the patronage Kamata-Kuchbehar king Naranarayan of 16th century reached its zenith and the reign of king Naranarayan was called “Elizabethan age’ of Kamatapur.

Now we may see some examples of resemblance of Rajasthani and Kamta-Kuchbehari (Kamtapuri) languages.

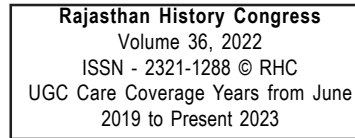
Rajasthani	Kamata	English
Dhoulo	Dhoula धोला	white
AthaiAte-(Marawari)	Ethai/ethi एठाई/एठि	here
Jamphal	Jam जाम	Black berry
Janwai	Janwai जवाई	Son-in-law
Bhaish	भैस	buffalo
Baman	बामन	brahmi
Chhana	छन	Cowdung
Choliyo	चोला	shirt
Derani	देवरानी	Wife of husband’s younger brother
Ghugario	गुगुरा	a small bell, an ornament worn around the ankles
Gora	गोरा	fair colour, a britisher

Kakadi	काकड़ी	Cucumber
Khalo	खोलान/खलतो	granary
Neen	निन	Sleep
Ughado	उदां	uncover
Saag	शाक	vegetable
maayor	माव	mother
Babosa	बाबा	Baba/bap
Paili	पैला	Earlier
Pailo	पैला	First
Mu	मुईं	I
Mhyaro	मोर	mine
Thu	तुइ	You
Thari	तोर/तोमार	your
Inro0	इनार/इयॉर	his

Source: Sujan Barman⁸

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Exploring the Royal Cuisine Culture of Rajasthan and its Role in Food Tourism

Garima Singh

An Insight into the Royal Culinary of Rajasthan: The royal culinary of Rajasthan is a product of its historical, cultural and geographical background. The royal kitchens were places of experimentations and innovations. The patronage of courts resulted in new dishes being invented, as the royal chefs would do their best to excites the palate of their masters. The royals also took a keen interest in their kitchens, as they felt that culinary excellence wasa method to stand out among the several kingdoms of India.¹The royal households, popularly known as the ‘Raj Gharanas’, were famous for their lavishlifestyle. It was in the magnificent kitchens of these royal households that some of the most flavourful delicacies find their origin. Each royal household had a huge rasoda (Kitchen) comprising of 10-12 Khansamas (Chefs), who were specialist of different dishes.² Breakfast usually consisted of minimum of 10 dishes. “Each king had a ‘ration’ of Mewa (dry fruits). Each royal household in Rajasthan also made its own alcohol. There was a system for training people in alcohol-manufacture, just as there was a practice of one royal household sending its cook to another to learn its specialities.³ The recipes were fiercely guided by the chefs, which has unfortunately led to loss of several incredible recipes.

The royals had a passion for hunting, and this also shaped the culinary tradition of Rajasthan. ‘Game-cooking’ or cooking the hunted animal was a popular activity. It was respected because it was difficult to attain a culinary craft skills related to cutting, cleaning, preparing and then cooking the hunted animal. Stories of royal hunting expeditions are very popular in Rajasthan. Each Maharaja and every province had their special dishes. The hunted animals were usually cooked in ghee, salt and plenty of hot red chillies. However, the royal

food was not only about meat. The royalty also indulged in pure vegetarian gourmet. This was known as 'Brahmin Bhoj', where in the stress was laid on the purity of ingredients and use of ghee and mawa. Digestives like asafoetida (heeng), caromseed (ajwain), black rock salt and dried ginger (sonth) were generously added to balance the richness of ghee and dry fruits.⁴ Another aspect that enriched the royal culinary was the cross fusion that took place in the royal kitchens. Daughter in law are always a way for new foods to enter the royal kitchens, Maharani Gayatri Devi of Jaipur was an extreme example of this: her father was from Cooch Behar in Eastern India and her mother was a Maratha princess from Baroda in the north-west. By marrying into the kingdom of Jaipur, Gayatri Devi brought all these influences with her. The Royal cuisine of Jaipur records Cooch-Behari styles of cooking cauliflower, and fish with radish, as well as Amti Dhal (replete with cashews, ghee and coconut).⁵

1. DAAL BAATI CHURMA: This is quintessential Rajasthani dish, it is an integral part of Rajasthan food. This food is three in one delight, which is complete in itself as it has baked ball of wheat dough which is known as '**Baati**', with '**Panchmel Daal**' and unsalted crushed baati mixed with ghee and jaggery or sugar known as '**Churma**'. Traveller Ibn Battuta, has mentioned this dish in such a way that the bati made of wheat cooked in sunlight. Wheat, jowar, bajra and other grains were common and part of the diet at that time.⁶ It is said that originally, the three elements of this dish didn't go together.

The first element of this dish, dates back to the time of Bappa Rawal, who was the founder of the Mewar kingdom. It was a preferred wartime meal back then. As per the stories, the Rajput soldiers would put small dough balls under a thin layer of sand and leave them under the sun to bake. After returning from the battlefield, perfectly cooked baati would be ready which was brushed with ghee and commonly eaten with curd.⁷

Second element of this dish is '**Daal**', it was introduced when Gupta Empire settled in Mewar, it is believed that daal was added to this dish was an innovation of traders. The Guptas brought Panchmel daal with them, which is mixture of five types of daal – namely Moong daal, Chana daal, Toor daal, Masur and Urad daal. The third and last element of this dish is Churma, which is invented accidentally, is an

integral part of meal today, was an innovation of House of Mewar, or possibly to the Guhilot dynasty, who could have been aware of sugar and jaggery. According to Folklore, it was during one of the war time when a cook accidentally poured sugarcane juice into the baati and churma was found. And there is also another tale according to which housewife who would deep baatis in sugar or gur in an attempt to keep the baatis fresh for their husbands. Whatever be the case, one has to give it to the House of Mewar to come out with a combination of bland, spicy and sweet to create an unforgettable meal that is known as **Daal Baati Churma**.

Adding more to it, this is the dish which is carried by Rani Jodha Bai to the Mughal Court, where it gets a new version known as bafla baati, and the traditional porridge called kheech, which was also made of bajra. So considering it all, this is the dish evolved historically from a warfare meal into a royal cuisine, and keep its place on top of the Rajasthani cuisine.

2. KHAD- KHARGOSH: Although hunting is illegal now, but when it comes to food, the house of the Rajputs have several dishes which originated from hunting. They are known as “Game food Cuisine” and are cooked even today. One such dish is “Khad-Khargosh”, which was made by cooking a rabbit in a dug underground. According to KAMAL TANWAR, member of the royal family of Jodhpur, the whole rabbit was cleaned up and it was stuffed with spices. After this, it was wrapped with huge chapatis made of flour. A gravy was spread on it and then the whole was dug in the ground. The hole was lined with cow dung cakes from all side and ignited. The rabbit’s mouth was kept outside and ghee was poured through its mouth, which helped in the cooking process. Nowadays, it is difficult to find a Khad Khargosh. But a dish called “KHAD-MURGH” is made these days following the same recipe.

3. LAAL MAAS: It is a signature dish of Rajput cuisine, literally translates to Red Meat. It has been favourite of the gallant Rajput clan. Lamb was caught during hunting expeditions was cooked with dry red chillies with whole spices, that simmered in huge ‘handis’ for hours. Tomatoes and other vegetables were not native to land, so chillies and spices were all that was available to cook the meat.

Thesedays, Laal Mass is made from kid lamb (between eight and nine month), using only the leg. Mathania chilly is used for cooking,

as it gives red colour, fine flavour and is not too hot. Pure Ghee is used along with chillies. A lacquered pure ghee vessel is used for cooking, as it is supposed to transmit energy to the food. The copper vessel is heated and pure ghee is poured. Bay leaf, cloves, cardamom and other spices are added, before sliced onions. When the onions turn brown, chunks of lamb is added, followed by two versions of Mathania chilly—both coarse and finely ground. If the lamb is well marinated overnight, the richly hued Laal Mass is ready to serve just after 30-45 minutes of simmering.

According to Lokesh Mathur, chef from the royal household of Jaipur, “Laal Mass is actually a speciality of the region and everyone makes it in their own way. But Laal Mass means red, this dish should be deep red in colour.” And the speciality of this Laal Mass is red chilly from Mathania. This red chilly reached Rajasthan via Goa, and has been cultivated in Mathania for the last 200 years.

4. FISH JALI KEBAB: One of the recipes to have emerged from these hunting trips is the Fish Jali Kebab. Hunting parties to the eastern fringes of Jodhpur would catch fish from the rare water bodies to prepare this dish. “The origin of the name comes from the grills that the parties carried on their shikaar (hunt),” tells Gitanjali Gurbaxani, a well-known food consultant.

“The fish was marinated in garlic, ginger, red chillies and lemon juice. [Pieces were then] placed between the grills and cooked over charcoal or wood [fire] and basted with ghee. The mark of the iron rods would stay on the fish, and that’s how the name Fish Jali Kebab came into being.”

5. JUNGLEE MASS: The dish is made with freshly slaughtered meat smeared with lemon, salt, water, fresh red chillies and desi ghee. It is then cooked over a wood or charcoal fire, to enhance the flavour of the meat. Only local spices were used. According to Gitanjali Gurbaxani. “[Due to] the scarcity of water, ghee was used more liberally in cooking.”

6. BINA PANI KI ROTI: ‘Bina Pani ki Roti’ is a classic invention of the royal cuisines, which is made with a dough of boora (indigenously made powdered brown sugar), milk, ghee and flour. Rani Laxmi Chundawat of the royal family of Deogarh said, “it could not be rolled out into a Roti, it had to be pressed into a flat rounded by hand

and cooked on khejdi (mitti ka tawa). This roti has a shelf life of approximately 45 days. It is traditionally sent into the in-laws of daughters of the royal family, decorated with saffron, raisins and cardamom seeds.

7. DOODH KA SAMOSA: The recipe of this interesting dish is shared by Bhavna Singh, member of royal family of Deogarh. She tells, to make these little artful forms, you need a 'lohe ki kadhai' half-filled with dry grass and water. A special metal thali would be upturned on top of the kadhai rim, and both vessels would be placed on a charcoal sigri. A long wooden stick with a cloth head would be dipped into unboiled buffalo milk and use to paint a thin layer on the base of the thali. Just as it cools down, another layer would be added, and then another. Then the crepe-like sheet would be peeled off the plate, shaped into a cone and stuffed with cardamom, pista and misri.

The Royal Cuisine & Food Tourism: Rajasthan is the attraction for the tourists, both domestic and international. The majestic forts, palaces, rich heritage, art, culture and several delicious dishes are a major reason behind this attraction. As per the reports of the department of Tourism Government of Rajasthan, every third foreign tourist visiting India also travels to Rajasthan as it is the part of the 'Golden Triangle' of tourism in India. The combination of food and tourism is getting popular with each passing day. CHOKHI DHANI (2002) have also opined that the quest to experiences attract the tourist globally to a destination. Rajasthan is a hotspot for food tourism, defined as a visiting food exhibitions, food festivals, restaurants and specific locations for which food tasting and experiencing quality food are the primary factors for travel. (Hall and Mitchell, 2003).

Conclusion: The State of Rajasthan has traditionally occupied an important position as a cultural destination due to its rich history and heritage. The royal cuisines are an indispensable part of this culture, and it adds various colours of taste to the experiences of the tourists. This paper contributes towards consolidation of information available regarding the royal culinary of Rajasthan. Interactions with members of royal families and chefs have been utilized to collect some finer details about certain cuisines. The paper also reflects on the impact of geographical features of the evolution of royal taste, which imbibes the concept of sustainability.

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From Hunting to Conservation in Princely Rajputana

Rakesh

The Aravalli hill is oldest ranges of India and this is prominent landforms shaping the Rajasthan's climate and biodiversity. The Aravalli ranges had green forest not only used to act as green barrier and acted as an effective defense against desertification, also habituated of several wild animals and birds. It is home to the dry deciduous and tropical dry broadleaf forests that include teak, Acacia and other trees. As far as the general weather system is concerned, heat dominates in the whole Rajasthan except for some hilly parts. The temperature in the summer can be exceed at 50⁰c in desert areas but large part of Rajasthan came under the semi-arid zone which supported several types of flora and fauna. South west Rajasthan received good rainfall from the monsoon that is great support to wild animals and forest.

In the colonial period, from administration point of view, Rajputana or was known as Princely States were ruled by local rulers. Ajmer-Mewara province of Rajputana was governed directly by British but 19 Princely States were ruled local rulers. Lord Wellesley (1798-1805) and after him Lord Hastings (1813-1823) looked upon the Princely States as his natural allies against the Maratha and the *Pindaris*. Subsequently, Charles Metcalfs who was British Resident at Delhi sought to established alliance with the Princely States of Rajasthan. Through their efforts, Princely States came under the complete subordinate of the British. These Princely States of Rajputana were governed by the Rajputana Agency, it was under the political charge of an Agent of Governor-General of India. In the colonial period, princes of the Rajputana and British, brought severe ecological degradation affects a significant portion of Aravalli hills.

The increasing hunting in the colonial period had not only reduced wild animals, even changes the ecology. As per 1901, colonial records, the total tiger population in the Princely Rajputana was 3500, now it has reduced to 34.²

Despite the culture significance of the hunting in India and literary work in modern time, result in large number of books, articles and publications have focus on description of hunting and colonial forest policies. The studies demonstrate game of hunting was privy to this exclusive privilege of the ruling class. Vijay Ramdas Mandala in "*shooting a Tiger*" highlight the history of hunting and conservation in colonial India. He demonstrated that hunting can be seen in different ecological and political context. His book concludes with the seemingly contradictory ways in which famous hunters in the colonial period such as Jim Corbett and Colonel Richard Burton turned into conservation. He demonstrated that hunting in India was essentially a politically phenomenon, which not only asserted political authority over the land, but also created an opportunity for various forms of interaction with different elements of Indian society. Robert W. Stern shows a different picture of hunting in Rajasthan. His work in "*The Cat and the Lion: Jaipur State in the British Raj*" demonstrated the history of the relations of Jaipur state with British Government of India from 1818 to 1948. Unlike Robert W. Stern, Shefali Rajamannar's "*Reading the Animal in the Literature of the British Raj*" focus on the hunting in the British Raj. Rajamannar offering new view of the construction on power and oppression by way of the othering performed on wild animals. Mahesh Rangrajan points out that in pre-colonial period, the hunt was more than a means of pleasure or relaxation but advance in weapon technology over the centuries had not eroded the symbolic importance of killing wild, free-ranging animals.³ Divyabhanusingh's "*The End of a Trail: The Cheetah in India*" explored the history of of cheetah in India from the ancient time to recent time. He shows that Rajasthan since the pre-colonial period was abode of cheetah. Mughals and rulers of Rajasthan were regularly going to hunt for cheetah. Dvyabhanusingh examined a new the process of the Indian Cheetah's decline in the nineteenth and twentieth centuries. Valmik Thapar trace the history of tiger in India, he gives in detail description of accounts of travellers. In the *Tiger Fire*, Valmik Thapardraw attention toward the places of southern Rajasthan were well popular

for the tigers in the Mughal and colonial period. John Hewett's book "*Jungle Trails in Northern India*" provide us great detailed accounts of his adventure in the jungles of Tarai, Gooch Behar, the central Province and up in Kumaon and Garhwal. We learned from his accounts that social and cultural structure of the days of Raj. R.G. Burton's "*A Book of Man-Eaters*" deal mainly with carnivorous animals, particularly tiger, lion and leopard. His book gives accounts of distribution of animals, habits and character of wild animals. Another important adventure diary of Anne De Courcy brought in a book "*The Fishing Fleet Husband-Hunting in the Raj*" and described own memories in the days of Raj. She mentions during his journey she often shoot the tigers, lions and other animals and birds with her husband. She many times visited in Rajasthan and hunted with Maharaja of Rajasthan. Mahesh Rangarajan in *India's Wildlife History* trace the long history of India's wildlife, and he described about stories of the encounter between people and animals in India.

The hunting was a political and symbolic gadget to consolidate authority over the land. Vijaya Ramdas Mandala rightly said that, 'hunting celebrated the martial prowess of the colonial men boosting the hyper-masculine image of empire back home.'⁴The hunting was political symbolic significant, in which they show their ability and legitimacy. The British and maharaja took hunting as leisure activities which become a fashion of busy life, not only offered them valuable distraction from the distress of administration work, even boosted officers to display their ability in the grounds of hunting. However, hunting had been imperative part of the Indian rulers but since the pre-colonial period hunting became a device to legitimize their right over the land and hunting become an important medium of showcase the ruler's privilege right. Rosalind O' Hanlon highlighted hunting in pre-colonial period was as battlefield for the ruling class and showcasing of martial masculinity.⁵For the Mughals, hunting was a part of military expedition to show their authority over the land. Their nobility, after the decline of the Mughal power, followed same tradition in the Princely States. The hunting offered them great excitement, feelings and new atmosphere as a received in war. Whenever, Mughals visited in Rajputana, they effectivity used hunting as a political instrument to established their authority over the land.

In the pre-colonial period, Southern Rajasthan had great tracts of

grasslands that were supported to several species of wild deer and other animals like big cats like tiger, leopard and cheetah etc. were depends on these animals. These grasslands were parceled out to agriculture land. Forests were cleared to make way for more agriculture field and settlements, result in conflict between human and animals increased. James Tod wrote that, 'the number of houses in Udaipur, which in 1818 was 3,500, in 1822 was 10,000 and fiscal revenue which in 1818 yielded Rs. 40,000, in 1821 had reached upwards of Rs.10,00000. 'Certainly, this increasing population and extension of agriculture land had have put pressure on forest. Pre-independence accounts of Rajasthan wildlife are replete with mentions of huge bags of the British and of the princes, with colonial accounts to prove the slaughter. In 1819, when state of Marwar was placed under the British agency, in addition to Mewar, Jaisalmer, Kotah, Boondi and Jodhpur were also under the control of British agency, since, the ecological changes had started in southern Rajasthan. M.K. Ranjitsingh point out that pre-colonial period, the topography of Dungarpur (Chittor, Rajasthan) was covered with dry, deciduous forests in which teak was most valuable timber. The Dungarpur was full of woods, these beasts of prey find both food and shelter in plenty.⁷Ranjitsingh extracted words from Lakshman Singh about the story of the forests and wildlife of Dungarpur. Lakshman Singh wrote that in pre-colonial period, the forests of Dungarpur were one of the finest in the whole Rajputana. But when the Dungarpur state forest department was established in 1907 and preserved the forest but the Great Famine of Chhappania in 1899-1901, had disturbed the wildlife of Dungarpur because starving people killed wild animals for their food and cut down thousands of trees for the fuel. But on contrary as Lakshman Singh wrote that, this famine helped the protection of forest because The Great famine Chhappania had reduced the population of Dungarpur to one lakh, and pressure of illicit cutting of timber had become light. During The Great famine of Chhappania, Lakshman Singh point out that thousands of Chinkara, nilgai and pigs were killed for the food. He further said that from the 1900 to 1948, more than 600 panthers were shot down in Dungarpur by British and Princes. After the great famine of 1900, tigers were disappeared from the Dungarpur forests but in 1915 few tigers reappeared and their number increased to 20 to 25 between the 1935 and 1949.⁸

Until the arrival of the British in the early nineteenth century, much of the land in Rajasthan was under the control of the *maharajas*, zamindars and chiefs. Most of the land in southern Rajasthan was covered by grass lands, scrubs and jungles were full with dangerous predators. Initially phase in British period, Warren Hastings (1732-1818), the Governor General of East India Company, was no hurry to occupy the whole Rajasthan territory. His plan was simple to assist the maharajas in the first stage. In returned he expected the loyalty from the maharajas. This was a turning point in the wildlife history of Rajputana because hunting had become a vital part of the political relationship between the British and maharajas. The ruler of Rajputana sought to British protection and Warren Hastings and subsequently governor general encouraged to maharajas to accept as protective state under the British empire. In order to, whenever, British agents or their officers visited in Rajputana, maharaja organized a game of hunting for their amusement. Subsequently, maharajas organized a hunting party, whenever, any European VIP guest visited in Rajputana. The game of hunting as we know before was constituted aristocratic right but in the colonial period, hunting become as a significant and symbolic act. In 1807, Raja Scindhia organized a tiger hunt on the boarder of Rajputana for the Company Raj's diplomates.⁹For the British, hunting was an opportunity to established political partnerships with the princely states, as well as to take break from hectic schedule of administration. William Knighton, a British traveler who visited in Udaipur of Southern Rajputana, mentions that the king of Udaipur organized many hunting activities for the Europeans. Knighton noted that many trained cheetahs were maintained by king of Udaipur, and were there to chase deer.¹⁰

Since the nineteenth century, the Company diplomates had started hunting widely in the Rajputana states, looking for alliance and to promote trade. They also recognize that Rajputana princes were devoted to field sport and saw that tiger-hunting in particular was practices with passion as a royal sport. Colonel James Tod who was political agent to the western Rajputana region, he observed that the hunting expedition of the ruler of Kotah, Doorjun Sal, resembled preparation for war. ¹¹Later on, British women from the imperial class Emily Eden and Lady Curzon participated in the game of hunting that

was organized Princes of Rajputana. James Tod mentions that chief of Rumna in Harouti of the Rajputana organized a game of hunting for the Europeans guests. Along with British major Price and Colonel James Tod and the chief of Rumna who was host of hunting party, proceed to the hunting. In the game of hunting various kinds of deer, *nilgaes*, *bara-singas*, red and spotted deer hunt down. Colonel James Tod wrote aftermath of game of hunting, 'upon reaching tents, he found six camel loads of deer, of various kinds, deposits.'¹² Hunting was luxurious and high costly game, it brought huge expenses that were incurred by local *maharajas*. James Tod mentions that the annual expenditure incurred by the Rajputana chief in organizing such hunts was estimated to be around two lakhs. This was huge sum and this was always increasing because the chief of Rumna regularly goes to haunts with large number of returners. James Tod mentions that meat of goats were arranged for some thousands of people which incurred expenditure on chief of Rumna. This this type game of hunting enjoyed others native states which was common feature in the colonial period. Ramdas Vijaya Mandala rightly said that entailed heavy drain on the resource of the princes in the hunting expeditions. Through the hunting, the Princes of Rajputana claimed their authority and confirmed their ancestor rights over the forests. They were fondness hunting and regularly invited the British officials to join in the game of hunting. The game of hunting was a luxurious experience in which they formed a political alliance.

The Bharatpur century is a popular region for the migratory birds which had attracted British guests and other sportsmen. Salim Ali wrote that Bharatpur known as Ghana, its reputation as phenomenal private duck-shooting reserve of the maharaja and their elite VIP guests.¹³ Salim Ali has given us some interesting information about the small Game shooting in Bharatpur. He wrote that in those days, and up to the period 1840-1860, the game birds of the hills and plains must have been everywhere in great number.¹⁴ He wrote that in the colonial period, Bharatpur wildfowl shoots the bags were large, on 20th November 1916 there fell 4,206 birds to 50 guns.¹⁵ In 1921, Lord Rawlinson was a British officer, killed in two days 5,968 birds.¹⁶

The Maharaja of Bikaner, Ganga Singh, in 1925 shot 3,300 sandgrouse in one shoot; on another day, in the presence of a viceroy, the count exceeded 4,300.¹⁷ Ramdas Vijaya Mendal referred stone

inscriptions were put up and inscribed with the list of the visiting dignitaries and their baggage. The stone inscriptions shows that many Europeans visited Bharatpur century in which most popular were Viceroy Curzon, the Prince of Wales, the crown prince of Germany and other Indian maharaja. These stone inscriptions shows that European guests and maharaja hunted thousands of wild birds. The game of hunting was not just as source of adventure and recreation but also medium of seeking of confirmation of political rank. British traveler, George Parbury visited in Rajputana in the early nineteenth century, he mentions that in the western province of India, the native rulers were extremely fond of hunting, where forest were strictly preserved for the exclusive uses.¹⁸ He further mentions that anyone breaking their game laws was punished with severity.¹⁹

In fact, the zeal of game of hunting among the Rajputana princes had surpassed the British officers. Like ruler of Udaipur had largest bag with 500 tigers. The Nawab of Tonk (Rajputana) shot a total of 600 tigers, finally he stopped killing tigresses after he got to the score of 150. ²⁰Ramanuj Saran Singh Deo, princes of Sarguja (Rajputana) were held the all-time record of over 1100 tigers in his life time. Colonel Kesri Singh of Jaipur had shot of thousands of tigers in whole life. Many others Rajputana maharaja, princes and British officers and guests held great name in the game of Hunting. Louis Rousselet, who was a French traveler visited in 1860. During his visit to Mewar province, he remarks that the hunting scene where a number of wild pigs occupied the dense scrubs of the Rajputana jungle.²¹ The Maharaja of Bikaner was the best shot among the princes; he had around shot 39 varieties of animals that include hippopotamus, rhinoceros, lion and African buffalo.²² More importantly, apart from the Princes of Rajputana and high rank of British official, on the other hand, British army officers also involved in the game of hunting. In the year 1850-54, British army officer Rice and railway officer Newali who were appointed in Neemuchin Rajputana mentions that during the period they had killed one hundred tigers in Rajputana.²³

In the eighteenth-century India, there were probably around 400-500 lions in Mysore, Udaipur and Hyderabad. The maharaja of Rajputana were continuing a trend started by the Mughals and the empires that succeeded them and lions were symbolic of the king and hunting them, even in controlled conditions was a vital initiation from

the prince to king. At present we can't find any lion in Rajasthan but pre-colonial period there were large number of lions in Rajputana. Mughals had hunted many lions in Ajmer and Mewar. The series of paintings of lion hunts are preserved in Bundi and Kotah, which shows that there were large number of lions in Rajputana. Bishan Singh, the ruler of Bundi between 1804 and 1821, order his court painter to create a series of paintings to commemorate the slaughter of 100 lions.²⁴

There are literary evidence shows that Bundi forests was so dense and contagious to Ranthambore which was packed with tigers. Throughout the colonial period, there are numerous accounts of hunts by travellers and British Officers. James Tod's book "*Annals and Antiquities of Rajasthan*" mentions of lions were being killed by maharaja and British VIP guests. The writer of *The Bengal Sporting Magazine* of October 1838 stated that he shot 11 lions between the fourteenth and twenty-fourth of May to which three more were added between the nineteenth and twentieth July.²⁵ Mahesh Rangarajan has referred "*The Big Game Diary of Sadul Singh, Maharajakumar of Bikener*" which was printed in 1936. This diary has numerous descriptions of game of hunting in the western Rajasthan. Mahesh Rangarajan wrote that, 'the Diary is a priceless document because it totals all that Sadul Singh over a quarter century. Nearly 50,000 head of animals and further 46,000 game birds fell to his gun. Among these were 33 tigers, 30 Great Indian Bustards, over 21,000 sand grouse and lion Asiatic lion.'²⁶In 1875-6, The Prince of Wales came to India, during his journey, he visited in Jaipur. During his visited at Jaipur, he participated in hunting expedition, his hunting party killed 28 tigers.

Though, there is clear that *maharaja* and princes of Rajputana were not involved in game of hunting as commercial extraction. The *maharaja* of Rajputana present hunting as pleasurable sport and they always made it a point to reject any monetary benefits for killing of wild animals. But when they become aware of the ecological and historical context, it becomes conservationist and started to protect extinct species. By the late 19th and by the 20th century declining numbers of game of hunting, British sportsmen and officials, as well as, some *maharaja* to established a system of laws and persuaded to lime hunting. Ranjitsingh in "*A Life with Wildlife*" referred the Lakshman Singh's words described the area of Dungarpur state was 1,460 sq. miles and the population of leopard in the Dungarpur forest

was quite 200. From 1900 to 1948, more than 600 panthers were shot.²⁷ And after the Chappania famine in 1900, tigers were disappeared, however, their number increased to 20 to 25 between 1935 and 1949.²⁸ Ranjitsingh has given list of Dungarpur's fauna which shows the position of wildlife in 1948 and 1982. He said that in 1949, the number of tigers were 25, Panther 200, bear 20, Hyena 300, Sambar 2,000, Chital 500, Nilgai 5,000, Chinkara 25,000, pig 25,000 and peacock 5,000,000. While in 1982 these number drastically reduced and some species have extinct from the Dungarpur's forests. In his list, by 1982, tigers were nil, panther were two or three, Bear, Sambar, Chital, Nilgai and pig fully disappeared, while other are almost in the stage of extinct.

This situation was not only for Dungarpur but almost whole Rajputana applied same. The excessive of hunting propelled the move towards the wildlife conservation in Rajputana. The princess of Rajputana adopted the dual role of the hunters and conservation and senseless destruction was followed by careful conservation in the early 20th century. From the earlier times, the ruler of Rajputana pursued an agenda to increase the agriculture production and big game preserved to only for rulers. The wildlife hunting and conservation was a symbolic purpose of displaying their authority over the forest resources. It was not surprising that wild animals such as tigers had become eradication stage in Rajputana. Since the ancient time in India, hunt was as an exclusive royal game but local or traditional haunts and gathering were restricted. The entry of British had changed hunting and made imperial showcase. Anand Pandian held that, 'sporting practices such as the hunt were crucial constituents of colonial rule.'²⁹ It is clear that in the Rajputana, British could not have excessive hunt without support of maharajas, British with Indian princes ravaged the wild animals and birds and Rajputana. The maharajas made arrangements to ensure his British VIP guests were entirely out of danger.

The senseless destruction of wildlife in Rajputana, propelled the move towards wildlife conservation, but it was clear the policy of British was neither generous nor wish to protect wildlife. The colonial preservation of wildlife was particularly selective, and for the practical needs of British Government. On the other, Rajputana princess had keep hunting right in own hand but set an agenda for protective

wildlife. Since the early twentieth century, the Princes of Rajputana got worried that the quantity of wildlife and number of good hunting grounds drastically reduced. Maharana Fateh Singh recounted that the number of wild boars diminished in their territory. He attempts to increasing their number and in Mewar maintained a royal hunting ground that contained wild boar. Maharana Fateh Singh of Mewar got surprised that extensive forests and wildlife about Nahar Magra hill had been disappeared that were suitable for habitat for wild boar and other wildlife. However, he was unable to understand why reduction had take place; he believed that recent decrease in forest and grassland went hand in hand. They considered that during the any scarcity, when princes often willingly put off their right and privilege to open their hunting grounds and people did their best to survive by striping the grounds of vegetation for use as fodder and by extracting trees and brush for fuel. They killed wild animal ungulates including sambar and chital deer to feed themselves.³⁰ Maharaja Pratap Singh claimed that the forest of his Karkigarh island shikargah had been devastated by his subjects during another famine in 1906.³¹

The British officials were also blaming famines for destructive the wildlife, especially deer. Erskine reported that in the Dungarpur, before the famine of 1899-1900 were plentiful but now they had disappeared. He further added that in Banswara State, there were fewer sambar and chital after the famine than before.³² In the Bikaner State, the British Residency was also worried about the hunting grounds was getting scarce day by day. The political officers K.D. Erksine in "A Gazetteer of the Udaipur State" reported that besides leopards, large number game was not plentiful in the Mewar State. He further said that 'limited population of tiger, bear, and sambar deer occupied most branches of the Aravalli and the area Jaismand, but chital were more isolated. Blackbuck and small game were common enough in the lowlands, but nilgai were less so. Only wild boar abounded almost everywhere.³³ Another matter which shows pitiable conditions of wild animal of Rajputana, D. M. Field who was Political Agent of Southern Rajputana States in 1920s, he sent a report of Banswara, Partabgarh, and Dungarpur in which described that "unless remedial measures" were taken many theoretically protected species soon would disappear from princely territories.³⁴

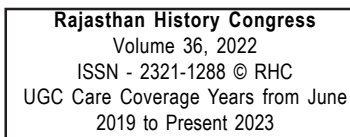
huntsman Dhaibhai Tulsinath Singh wrote that at the time of

Fateh Singh's reign, Mewar forests were much extensive. There were so many wild boar and deer, he wrote that hundreds of wild animals used live adjacent of the village of TikhalyaMagra's forests. Fateh Singh had prohibited killing of wild animals in the state, if any were shot without good reason, the Fateh Singh got angry and punished the killer.

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Seduction and Betrayal: Women in Chand 'Marwari Ank'

Suman Kumari

Countless analyses report on patriarchy and feminism have been published for decades. There is an intense discussion come to pass on to reform the quality of life of women for decades. The emergence of women's organizations and vernacular literature awakes them for their freedom of public and private spaces. Print media, literature, pamphlets, periodicals, newspaper and Hindi magazines played a significant role in the rising of a literary movement, which shaped the life of Hindi women associated with the women movement and scholarly activities¹. Their writings were considered the literature of mainstream, to community awareness.

Similarly, the literary culture in the Hindi region was a process of shifting thoughts that clarifies to the women community as individuals being to leads the movement for women by the women. Consequently, countless women issues and inconvenience debates discussed in the Hindi magazines deal with women's health, social status, individual existence, and struggle for survival in society. Hindi women journals are significant to formulating a sentiment for women sympathy and uniting them against the oppression faced due to cultural pressure.

Women intellectuals developed an enthusiastic world through literary involvement to release their constant anxiety in the Hindi public sphere. According to Nijhawan (2012), after female periodical literature, the north Indian discourse of social reform to nationalism shifted to the mainstream. This periodical phase of the Hindi belt provided a forum to cultivate a political platform for women to be cautious about the oppressive patriarchal structure of society to unbound and emancipate them by reading and writing. However, the lower class women were not as conscious of the new idioms and communicative skills with some strangers as elite middle-class

women².

It has been noted by Orisini (2009) that numerous vernacular women's journals were spread and raised by the intellectual community of Allahabad and Banaras. The small printing presses printed poor-quality periodicals that focused on religious literature, mythology, poetry, and romance narratives to keep amused and informed to the reader community. Later it enlarged as the most affordable and constituted reading material and popular literature. These religious texts persuaded belief in spiritual consciousness among the women community.³

Hindi women journals introduced women intellectuals precise and predominantly driven expressions by providing a literary platform for women in the Hindi public sphere, which was only drastically possible when the Hindi women journals were acquainted with the middle-class intelligentsia. The '*Chand*' was a leading Hindi women journal of the early 20th century. It was published from 1922 to 1949. In its initial decade, the journal was edited by Ramrakh Singh Sahgal and his wife, Vidyavati Sahgal, was managing it from '*Chand Press*' Allahabad. As it was a woman centered journal, it extensively covered women's everyday struggle to deal with being awake and approaching their community towards self-realization, which later resulted in collective identity. *Chand* costs six rupees annually; however, it costs three rupees for six months as a monthly periodical.

However, the periodical mainly focused on women's questions and their social unrestraint of political transition for national liberty. Through the vernacular literature, women from the elite and middle class acquire a local platform of collective identity and public connectivity. As India is a country of diversity, this era of vernacular literature discussed the different societies and cultures of the country. Similarly, *Chand* '*Marwari Ank*' crafted the condition of '*Marwari women*' in some analytical perspectives to address the social injustice with women in their domestic and social life. *Chand* '*Marwari Ank*' started its publication in November 1929. A large critical document included 400-page, 50 coloured imaginatively illustrated ethnographic criticism against the Marwari community. This issue was approved to be published by the government authority of Allahabad. G.P Jaiswal & Co. was considered public accountants and auditors and liquidators under the Regs no. 159/M29 Allahabad, in October 1929. This order

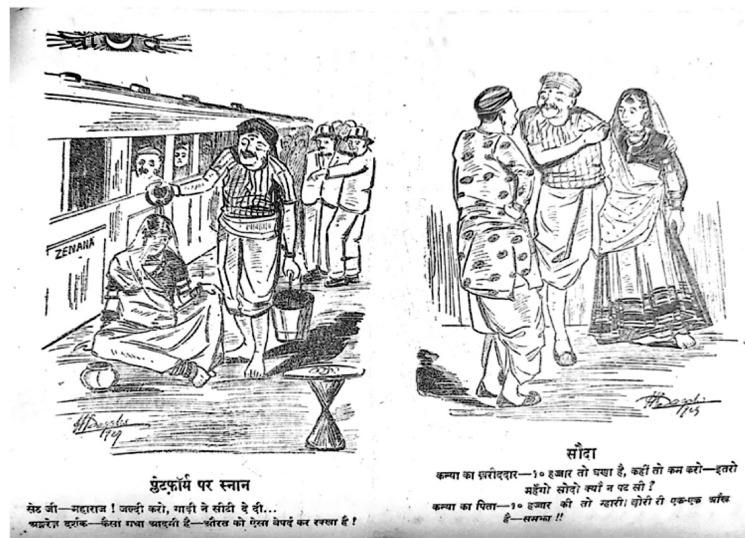
stated that 'Chand has counted its 15000 distributed copies and in November 1929' it is signed by G.P Jaiswal & Co. Government auditor.

In its beginning, 'Marwari Ank' discusses the glory of the Marwari community. It operated on the curiously uncritical acceptance of the Marwari origin story, which claims descent from Rajput and is a vital part of modern Marwari identity. The basic argument made was that the Marwari tradition comes from a glorious past that is now in an unfortunate condition, comparable to the native rulers of Rajasthan. It also contains many poems and articles, short stories, sketches, and cartoons concentrating on Marwari society and extensively carries out its inspections with the aim of reform in the society. The journal aimed to promote reform in the community for the betterment of women and the nation, eradicating child marriage, enabling widow remarriage, and discouraging wasteful and cruel traditions in general. The undercurrent, however, was to check the ascending political and economic power Marwari's had begun to accumulate by the end of the 1920s. The 50-page editorial article warned of a regressive plutocracy determined to establish monopolies and undermine the goals of the independence struggle.

"The Hindi journal Chand's 1929 'Marwari Ank' hit on a vulnerable spot when it drew a strong link between the abusive and benighted situation in the Marwari home and sharp and unethical business practices in the market. In its home/street or inside/outside manifestations, this Bazaar-Bari thematic remains a sustained object of meditation in late 20th century Marwari literature. It re-emerged with new significance in the logic of late capitalism, as the novels suggest linkages between changes in the Indian economy and the nature of patriarchy"⁴. The 'Marwari Ank' made a deep impression on the community consciousness. In the 1930s and 1940s, several Marwari journals and two book-length studies appeared offering a Marwari response to the allegations made in the particular number.

The most important part of the Chand 'Marwari Ank' made that discussion on the sexual practice of the community. Such descriptions were there to show the progressiveness of the Marwari society to consider reform. This response to the issue, 'Chand', was disgraceful, so many copies were burnt. The 'Marwari Ank' Chand proved to be harmful to the magazine; it not only came into controversy but also left a wrong impression on the prestigious image of the magazine. The

Marwari issue was taken in court, in which 'Chand' was fined for 'Marwari Ank'; the reason for this was to cross the heights of vulgarity and obscenity. With this humiliation, Ramrakh Singh Sehgal, a publisher for a decade, renounced the magazine, and in 1933 Navjadik Lal took its responsibility.⁵



The intellectual class was greatly shocked by the description of the plight of women in Marwari society. Marwari Seth (an Upper-class honourable man) is bathing his wife on the railway platform; the British are watching. It was very unacceptable for the Marwari community. Similarly, in the second picture, Seth is making a deal for a girl, in which the girl's father is selling her for 10 thousand. Such images exposed the plight of the women of Marwari society. Marwari eminent men were also showing the luxury of society and their opinions for women, whose prime misfortune was visible in the prestigious business community Marwari society.

Source: Chand 'Marwari Ank' November 1929. At the same time, some Marwari social reformers came forward to reform the pathetic condition of women. Shri Brij Bhushan Sharan Ji Chitgolia was the General Secretary of 'All India Maheshwari Yuvak Mandal'⁶; his wife uprooted the practice of purdah. Many such reformers in the Marwari society were taking the initiative for the salvation of this society. They were laying the foundation of the new Marwari society

by discarding the practices of ancient times. He was the Deputy President of 'Maheshwari Yuvak Mandal' Maheshwari was the social reformer of Yuvak Mandal, his wife was the General Secretary of 'Maheshwari Mahila Parishad'⁷.

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<p>Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023</p>
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Rajasthani Folk Literature: A Treasure of Indian History

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Sanghmitra Rathore

Folk literature plays an important role in the preservation of history. Human history is years older than the clock. Hundreds of civilizations have emerged in human history, reached the peak of development and then collapsed. Every civilization is unique in itself which has its own culture and history. In the course of development of human civilization, many path breaking incidents happened. But do we know about all those events? Are we familiar with every king, state civilization and culture? What is the reason that in such a long human history, we know only about some specific subjects? Every culture has its own distinctive style of communication. Each cultural complex has its own uniqueness, both written and oral. Do not know how many such documents have been received in the world, of which the style is not understood so they have remained ignorant. If they were transferred orally, the knowledge stored in them would have been presented to the world even a little more than nothing. At the same time, the civilizations whose collected science was transferred orally, that priceless information was saved from being destroyed in the hands of time. Sometimes due to natural calamities and sometimes due to man-made disasters, life could not progress equally on the path of progress everywhere. How many times humans had to be displaced and how many times had to re-create the culture. But we see that many great civilizations and cultures have decayed over time, but their influence on the people continues even today. Ramayana and Mahabharata are the most influential texts of Indians. From a strategic point of view, both are the result of civilizations of different periods.

Both were written in Sanskrit language which is understood to be the language of scholars and priests. India is a traditional agrarian country where at one time reading and teaching was limited to a certain class only, so was it possible that the impact of these major Indian historical texts on such a large Indian population was only from reading, certainly not because a large class of India was illiterate, then how was it possible that they had deep knowledge of those great texts without actually reading them. They followed those traditions transferred to them orally. Folk literature does a very important job of preserving history. It is only because of this that history remains popular among the common people. Folk literature removes the seriousness and boredom of history and presents it in front of the people spiritually. In the absence of folk literature, history would be confined to the students, scholars and teachers community only. Folk literature is a unique worker of connecting the common man to history.

Folk literature and history are both broad subjects. Their wideness is such that it includes all images of man-made events, natural disasters and their impact on common life. Where history records the compilation of events through documents, papers, letters etc., literature displays events in a mixed form of reality and imagination through poems, stories, songs etc. Literature is often said to be a mixture of fiction and reality. Along with this, it also plays an important role in discovering historical facts.

The treasure of folk literature is present in various literary genres such as folk songs, folktales, dramas, ballads, proverbs and sayings etc.

Folk songs:

Folk songs have an age-old existence in social culture. Folk songs are one of the best mediums to express emotions. Folk songs don't belong to a particular composer and singer but to the entire folk. They are universal and the emotions presented in them are personal and non-personal at the same time. Folk songs consist of traditions, rituals, customs, culture, history, emotions and the social life of folks.

“The true history of nation and its moral and social ideals are so safe in the hands of folk songs that its destruction would be very unfortunate for all of us”¹. The folk songs of Rajasthan are hundreds of years old. As the people here were not much educated they tried to

save their legacy and culture through oral transmission and have been quite successful at it. The social, economic, geographic, political and historical conditions of society are well mentioned in folk songs of Rajasthan. Though people of Rajasthan celebrate all major festivals of India but there are a few festivals which were pure traditional Rajasthani but now are well known all over India as *Gangore*, *Teej*, *Basyoda*, *Aakha Teej* etc. In the songs of tradition, some songs are sung on the historic social events too while celebrating the festival. As during the *faag*, the satirical song is sung where the king of *Aauwa* sent his army to help the Britishers and brought disgrace to his own motherland:

“*Bhaayan ri sikaar maathe, thara hakam chadhiya o,*
Goli ra lagoda bhakhar bhiliya o,
Ke mujro lele ni,
Toli ri tikayat maathe gaura lene aaya o,
Kot ri burjaan re upar bhati bhidiya o,
Ke mujro le le ni”

Apart from that they sing of the folk deities in the religious night awakenings called *Ratijaga* in which they sing of the folk heroes who sacrificed their lives for society, whom they worship and consider miraculous whom they call *Sati*, *Bhomiya*, *Jhunjhar*. Ramdevji’s *Jamma* is a well celebrated night awakening in which the miracles and life journey of folk deity Ramdevji is described as:

“*Bine lyawo saathe peli, pachhi aarti lewan jiyo,*
Di awaz Joe syun bhanu, mahala utarya aayo jiyo,
Dhan dhan ho, dhan Ramdev thari Leela Kahi na jaawe jiyo,

Apart from that the folk songs include the religious songs of *Tejaji*, *Pabuji*, *Gogaji*, *Jambhoji* and other folk deities. The chivalry of the folk heroes as Maharana Pratap, Durgasdas Rathore, Amar Singh Rathore, Prithviraj Chauhan, the sacrifice of Panna Dhay, the divine love of Meera are also sung in the folk songs of Rajasthan. There are even professional communities like *Dhadhi*, *Manganiyar* etc who sing about the glorious history of their motherhood and earn their livelihood by it. They use different styles as well like *Maand*, *Soob*, *Sorath*, *Maru*, *Khamayachi*, *Saalang Gud- Malhar* etc.

Rajasthani folk songs portray several kinds of human emotions,

love being one of the major emotions of them. The lover describes the beauty of the beloved through numberless similes while the beloved mentions the bravery and intelligence of her lover through various metaphors. The songs of Rajasthan are known for *virah*, separation. It tells a lot about the historical and social circumstances of that time. How the lovers had to separate due to battles, social customs and to fulfill their commitments. The renowned folk songs of love and separation are: *Hichki, Moomal, Peepli, Kurjan, Kachhi Kariyo, Heendo, Chakwa- Chakwi, Suwatiyo, Papaiyo* etc. The well known historic love stories of Moomal- Mahendra, Dhola- Maru, Nihalde- Sultan, Nagji- Nagwanti are sung in folk songs of Rajasthan.

What makes Rajasthani folk literature unique from others is its excessive love for the motherland. Rajasthan is referred to as the land of brave heroes who sacrificed their lives to protect it. Land is considered mother here and protection of the motherland is seen with high regards. We know about many heroes who gave their valuable lives to serve their land but there were so many warriors who still didn't find place in history but are celebrated in folk songs of Rajasthan as: Toga Rathore, Queen Bagheli of Jodhpur, Rajaram Meghwal, Ram Pyari Devi, Gora Dhaay, Rani Bagheli, Ghudle Khan etc. Rajasthani folk songs have various themes including religious songs, agriculture songs, sacramental songs, festival songs, chivalry songs that all represent the historic culture of Rajasthan.

Folk Tales:

Folk tales are one of the most important cultural heritage of a civilization. They are not just amusing fancies but are representative of that particular culture. Folk tales consist of ancient beliefs, morality, traditions, psychological behavior, history in the form of rituals and customs, ethics etc. Tales are told for amusement, moral enlightenment and to transfer tradition in an entertaining way. People here don't tell stories within the limitations of set rules but there is the picturesque description, poetic expressions and a fine description of the emotions of the story. To cast away the fatigue of all the hard work, for entertainment, for enhancement of knowledge and to get information about the history of their castes, cultures and communities people gather together at a place and folk tales are told. Often the young and old people gather, they create a bonfire in the cold nights of winter and in the dim light of fire they enjoy this tradition of their

ancestors. Sometimes these story sessions of their forefathers go all night. The interest of the story, the dramatic expressions of the storyteller and the curiosity of listeners create an amazing environment. These tales have a fine number of vividness, there are historic tales of chivalry, love, supernatural elements, fables and many more.

There are folk tales about warriors like Rana Sanga, Rana Kumbha, Gora- Badal among others. There are tales called '*Baat*' and are told to give morals. Historians can write history based on these '*baat*' as they are real and authentic. Some well known '*baat*' are:

Amar singh- Gaj Singhot Ri, Baat Ajeet Singh ji Ri, Baat Aasnath Ri, Baat Kandhalji Ri, Baat Teederaw- Chhadawat, Baat Pabuji Ri, Baat Rao Chunde Ri, Baat Rana Amara Re Bikhe Ri, Baat Ude Ugamanawat Ri, Baat Anatraay Sankhale Ri, Baat Ganges Nimbawat Ri, Baat Alaawddin Ri, Baat Paatsa Ar Hameer Hathile Ri, Baat Jakhada Mukhada Ri, Baat Surajmal Hade Ri, Baat Aalhansi Bhati Ri, Baat Karamsi Aasiye Ri, Baat Charan- Madane- Manohar Ri, Baat Charan Behusar Ri, Baat Jograj Charan Ri, Baat Peethwe Charan Ri, Baat Rebari- Dewasi Ri, Baat Sure Khinwe Kandlot Ri, Baat Jagmal- Malawat Ri, Baat Jagdev Panwar Ri. Baat Viramdev Songara Ri, Baat Jaitsi Udawat Ri, Baat Baluji Champawat Ri, Baat Sajna Ri, Baat Binjaare Bhomsingh Ri, Baat Biramde- Sultan Ri, Baat Amipaal Saah Ri.

Folk Dramas:

Drama is one of the most important parts of Rajasthani folk literature. Drama is celebrated and enjoyed among people more than any other folk art. As the literate can entertain themselves by reading books, the folk dramas give pleasure and entertainment to both those who can read and those who can not. Folk drama is an art which has preserved the most valuable treasure of tradition and culture. Folk drama is the best medium of entertainment in rural areas. These are inspired by the folk incidents and represent the emotions of folks, some famous parts of Rajasthani folk dramas are- *Khyal*, *Rammat*, *Saang*, puppetry etc.

There are dramas by kids in which they impersonate the lives of the warriors, kings etc. The well known genres of dramas are *Boliyan* by women, *Bhand*, *Behrupiya* and impersonator dramas, puppetry,

Turra-Kalangi, Rammat of Rawals etc. These impersonators mimic several castes and communities, specifying their particular virtues and lives. As in the Rammat of *Bikauji*, they portray the life story of *Bika*. *Bika* was one of the brothers of *Ranas* of Udaipur. Ratna was the maid of *Maharana*, when he noticed some socially unacceptable activities of Ratna he banished her along with *Bika*. *Bika* and Ratna both began robbery. In the night time Ratna burned fire and in its light *Bika* robbed the village. Once they had a dispute over money from robbery. To take her vengeance Ratna didn't burn fire to light, consequently *Bika* got caught and killed. A few days later, a horse seller came to Udaipur. *Bika* had good knowledge about horses. The Maharana needed him, so he sent people in search of him. As *Bika* was already dead, Rawal disguised himself and saved the king from going insane. The Rammat of Rawals doesn't need a specific kind of stage. People and actors both gather on the floor, where the Rawals perform their drama with songs, music, dance and dialogues. The women of Rawals are restricted to watch their Rammat.

Khyal is a popular genre of Rajasthani folk drama. There are mostly three kinds of Khyal: Historical Khyal, Gallantry Khyal, Love based Khyal

Krishnaleela, Harishchandra, Srawan Kumar, King Mordhwaj, the killing of Jindrao by Paabu Rathore, the sacrifice of Tejaji to save the cows of Lachha Gujri, the slaughter of Salawat, the brother in law of Mughal emperor by Amar Singh are some of the foremost acts performed in the folk dramas. The popular love dramas are- The Khyal of *Dhola-Marwan, Sorath-Beenja, Aabhalde-Khinvji, Nehalde-Sultan, Jalal-Bubna, Prithviraj-Sanyogita, Phool kunwar- Phoolmati, Rvalu-Nopade, Kesarisingsh-Phoolmade, Sundar-Vinyawatirani, Sudbud-Soblangya, etc.*

These Khyals don't have a particular person's name and if they have names, those aren't given much importance. These Khyals represent social and common instincts. These dramas represent the social ideologies, feelings and the good and evil spreaded in society. To understand social behavior better, these kinds of dramas have special significance. Some renowned Khyal of this category are- The Khyals of *Chhota Kanth, Chhaila Diljaan, Pativrata, Shehzada. Chhaila Panihari, Kaki-Jethuta, Naine Khashan, Sundar Naari, Jawari, Patwa, Seth-Sethani, Bajaj, Isaqbaaz, Chitaare, Sunar, Banka*

Sipahi, Vaid, Balam, Aasak-Masak, Kunwar-Kalali, Nanad-Bhojai etc. These types of Khyal represent the socio historic culture of a society.

Rajasthani Proverbs:

Rajasthani folk literature is enriched in every genre. Proverbs of Rajasthan have both social and psychological significance. The grip of time is strongest of all, it changes everything. Our ancestors, whatever they experienced in their lives, transferred that to their upcoming generations to learn from their experiences. They molded their experience in entertaining words or sayings, which are of great importance for us now. These experience driven sayings and proverbs solve several difficulties and complex questions of life. These entertaining words have the essence of serious experiences. They are an amazing mixture of fact and fancy. The relevancy of proverbs depends on their ability to affect people. That's the reason why the effortless proverbs are popular among people while well-thought written proverbs by writers don't get much recognition.

Historical events have a deep impact on society. Some historical incidents are so huge and eventful that they become part of the cultural life of people. The significance of some people increases the importance of some historical events.

Conclusion:

Rajasthani folk literature consists in itself various shades of emotions ranging over from the heartfelt expressions of imagination to the historical facts. This is what makes the folk literature of Rajasthan unique, that it is more about the history, culture and tradition than sheer fiction. Rajasthani folk literature till now has been a source of great information and provided historians with striking events and heroes of Rajasthani history, yet there are so many gems that are yet to be explored. Rajasthani folk literature is an invaluable treasure for history that would embellish it. There are so many unknown songs, tales, proverbs etc. that contain in them the unknown history that is still not recorded and surviving only in oral form.

References:

- ¹ *Tripathi, Ramnaresh, Kavita Kaumudi, part 5, p.5*

The Supernatural as the Manifestation of Female Desire in Select Rajasthani Folktales by Padmshri Vijay Dan Detha

Dr. Jagriti Upadhyaya

Folk tales, song and ballads form a rich repertoire in the oral tradition which now is being written, translated and anthologized. Replete with tropes and metaphors, most of them from mythical traditions, folktales foreground narratives of cultural traditions and conventions and often subvert gender roles and explode social hierarchies, structures and forms and interrogate societal mores and norms. Cultural Feminism celebrates women's special qualities, women's ways and women's experiences and shapes their stories and their vicissitudes in ways different from those of men. Women's stories locate women's cultures, women's way of seeing; they designate meaning to women's voices and make women's consciousness visible to us.

My paper would explore the manifestation of female desire and its fulfillment through the supernatural as depicted in the select stories of Padmshri Vijay Dan Detha.

The stories I have selected are Ras Kas Divdo Bale translated as Press the Sap, Light the Lamp and Duvidha translated as The Dilemma also made into films as Duvidha and Paheli. I have at places used the translation of Bijay Dan Detha's stories from Rajasthani into English by Christi A. Merrill with Kailash Kabir titled Chouboli and Other Stories Volume I and II. The outcome is an extraordinary translation and transcreation of texts from one cultural and linguistic context to another while aiming at assimilating capacities of languages. The selection contains stories with complex themes which raise certain complex cultural issues.

Societal norms restrain wives from overtly expressing their

desires under normative patterns of modesty and reticence in speech. Nevertheless folklore portrays women not only as bold and candid in vocalizing their desires but also as powerful females who may brazenly deliver covert criticism of their husbands or express thinly veiled invitations to physical intimacy and fulfilment of sexual longings and desires.

In rural North India relations between husband and wife are publicly restrained by prescribed attitudes of shame and modesty for the woman and a less formally enjoined but nonetheless stylized act of detachment or demonstrative authority for men. Women, especially young wives, affect postures of modesty that include silence or extreme reticence in speech, lowered eyes, and covered face. If a woman speaks to her husband at all, she may employ one or more

modes of self-effacement: turning her head away, whispering, speaking obliquely in the third person, or pointedly addressing someone else in the room with a message intended for him.

Yet both male and female folklore traditions portray women addressing their husbands in ways that are nothing if not bold, forthright, direct. The communications they thus brazenly deliver may range from material demands to personal criticism, and may include thinly veiled invitations to sexual intimacy and severe threats.

Folklore abounds in tropes about desire and the impossibility of capturing that desire, of holding desire, of fulfilling and so ending it. The young women in the stories desire the 'good minute' – the tantalizing trope of fulfilment and tries to capture its elusive nature through symbols in nature or the supernatural. The stories selected explore the trope of romantic love- the loss of identity in merging with the other, while discerning their meanings in language that typifies the flux of life, the passage of time and the temporality of sexual love.

While talking of the genesis of the work Merrill rightly pointed out an adverse effect of hegemony of Hindi in India, a fact which thwarted the development of Rajasthani language and literature. This shows that the centre-margin relationship operates not just on one level, but on many levels. Merrill also carefully puts in how once translated in Hindi some of the stories could be adapted on the stage and into film quite successfully even in the contemporary context. The adaptability on the artistic and commercial spheres points to the

acceptability of the folk-stories irrespective of time.

The stories in the volume 'Press the Sap, Light the Lamp' and 'The Dilemma' have strong feminist elements. The stories have their origin in the neglect of women, in the absence of love and in taking it for granted that woman is a passive object, which does not have nor can have desire. The consequences of such beliefs of the patriarchal order are shown to be very disturbing for all. In many folktales we come across the cessation and fulfillment of the sexual desires of women in the throes of passion, by a snake who sheds, his reptilian form to metamorphose into a young paramour or a ghost who takes a human form to become an impassioned lover. To reject the sacrosanct fidelity expected in the institution of marriage requires temerity and such tales subvert the traditional belief about the chastity of women.

The worship of snake deities has been long a part of many pagan and animistic cultures, where snakes are not evil but entities of strength and renewal as they have the ability to shed and renew their skin. Over a large part of India there are carved representations of snakes or the nagas, considered the high status of snakes, a classic example being the 'Sheshnag' the snake on whom Lord Vishnu reclines in the Skheersagar or the ocean of milk. Most temple architecture in India is replete with snake motifs. In Rajasthan snake worship is indelibly associated with 'Gogaji ka Thaan' a sacred shrine for the worship of the snake deities where people offer flowers and offerings and light lamps.

Folk tales are replete with snake as a symbol of temptation or as a paramour a trope for the expression of female sexuality. We come across one such representative story in Detha's story 'Ras Kas Divlo Bale' in the xth volume of 'Bataan ri Fulwari'.

An aged Thakur, thrice married, chooses a younger bride for an heir but is given only five days by the king before he has to go back to the court. The young Thakurani, with her eyes full of ardour and longing tells her husband how difficult it would be for her to face the sharp arrows of cupid. But for the Thakur his work is important. Galloping at full speed towards the court, he encounters a cobra meandering on the road and mocks the snake by comparing his wife's lovely, long tresses with that of the snake's length and the lustrous dark ebony-coloured tresses as being darker than the snake's skin.

Entranced and intent on discovering the truth of the Thakur's claim the snake stealthily enters the bedchamber of the young wife, who in the throes of unfulfilled sexual passion desires to make the snake her lover. The cobra suddenly finds his tail caught by the Thakurani, who asks him to become her paramour and give her the pleasures of conjugal bliss. Underscoring such an impossibility the snake questions her. The Thakurani begins winding her long braid around the cobra and says, "A nagin is hissing in my heart. You cannot see her. But your heart has melded with mine. What else do we need to live together?" (Merrill & Kabir, 2012: 93)

The human Thakurani claims that the female serpent in her breast is clamouring for his love. The cobra transforms himself into a handsome young man to satiate her lustful desire.

“आपरी कान्नी आटी सून कार्दिर रै फेटा देवती वा लुगाई कैवण लागी – म्हारा हिवड़ा में थारै जैड़ी ई नागण फुफकारा भरै। वा थनै दीसै कोनी ? थारा जीव अर म्हारा जीव रौ मन फिग्यौ, पछै घरवास में काई खांमी ! मानै तो थारी मरजी, नीतर म्है थनै जावण तौ नी दूं। म्हारै हिवड़ा री नागण थारै बिना तड़फै, विलखै !” (Detha, 2008:42-43)

The moment she kisses the cobra he transforms into a handsome and virile young man

पुं कार्दिर रै होठां वाल्हौ देवती वा कैवण लागी – औ लुगायां रौ इज मन व्हे जकौ कार्दिर साथै ई प्रीत कर सकै ! म्हारै आं होठां रौ ई थनै पतियारौ कोनी जद तौ इण दुनिया में पतियारा जैड़ी की दूजी बात ई नी व्हे सकै !” (Detha, 2008:43)

Together they consummate their union and live in bliss and the Thakurani keeps him wound around her braid during the day, feeding him saffron-scented milk from a golden bowl and drinking the remaining one. Every night the snake changes into a beautiful young man and their happiness knows no bound as man and wife and their nights are spent in sheer bliss through the fulfillment of the Thakurani's sexual desires. When the Thakur comes back from 'deshatan', the wife smitten and overcome by her love for her snake-lover intrigues with him to murder her husband. She hatches a plan with her beloved cobra to kill the Thakur. She send the Thakur to gather magnolia flowers for the bridal bed, where the snake-lover is hiding to strike the Thakur with his venom. But instead of the snake biting the Thakur to

death, the opposite happens. The Thakur kills the snake and cuts his body into four pieces.

When the Thakur relates to his wife how he had killed the snake she feels as if a spear has pierced her and she swoons. The Thakur mistakes her swooning for her delicate constitution

and her loyalty and love for her husband. Still under the spell of the snake-lover the wife is ready to forget her lawful husband but cannot forget her snake-lover. The Thakurani collects the pieces of the cobra's body and wrings out the juices from his body and puts it in a silver lamp with a wick. Life without her beloved cobra would be an eternal torment greater than death itself. When the Thakur approaches her she tricks her husband by putting forth to him a conundrum which she is sure he wouldn't be able to solve and thus keep him away from her. She asks him to solve a riddle before he can touch her and extracts a promise from him that he will not eat or sleep till he solved her riddle. "Press the sap, light the lamp, trunk below the bed. True love felled by one untrue, below the champa bled." (Merrill & Kabir, 2012:98)

“तडा उपरांत ठाकर आडी बूझण रौ आंचौ करयौ तो ठकरांणी आडी बूझी । दीवा कान्ही सूं मूंडौ फेर नीची धूण करनै बोली – रस-कस दिवलाँ कँ, धड़ में नीं आयौ । धोखतां-धोखतां आडी तौ कंठां व्हेगी, पण अरथ रौ चानणौ नीं व्हियौ । घणौ ई माथौ खुजायौ, धणी ई गाबड़ खुजाई पण सै अकारथ । आडी रौ म्यांनो समझ नीं पड़यौ सो नीं पड़यौ ।” !” (Detha, 2008:46-47).

The Thakur becomes weak day by day because he cannot not solve the riddle. The Thakur's sister, moved by his condition is on her way to see her brother when the cobra's mother invites her for a drink of water and taking pity on her and the Thakur reveals the secret about the love between her son and the Thakurani. The sister then reveals to her brother that the cobra was her true lover while the Thakur was the untrue one. The wrathful Thakur pulls out his sword and severs the Thakurani's head. She welcomes death because it gives her great happiness, emancipating her soul. The heroine's unprecedented love and undying faithfulness to her snake-lover brings a new romantic angle to the story where a venomous frightful creature becomes a symbol of the all-consuming love of the heroine. And she is willing to make any sacrifice for him. Even death is welcome.

Quotes Merrill, "Perhaps that is why she was not afraid when she saw the unsheathed sword. Instead, she smiled. A beatific smile whose glow didn't lessen even after her head had fallen." (Merrill & Kabir: 2012:102).

Arnold Bennett quoting Sigmund Freud's statement 'What does a woman want'? adds to Freud's argument that, 'there is something in the very nature of sexual life which denies us full satisfaction' and posits the post- Freudian theory of desire in the terms of the famous French psychoanalyst, Jacques Lacan. States Bennett, "His particular concern is with what he terms the 'paradoxical, deviant, erratic, even scandalous character' of desire." (Bennett, 2013: 181).

Although both Freud and Jacques Lacan referred to the male homosexual desire, the same can be applied to the expression of the female Eros because the female as the 'inferior other' is always expected to be a passive recipient of the male desire and a blatant and candid vocalization of her sexual desire, albeit in couched or euphemistic language, is still tantamount to a social taboo. Throughout the history of Western culture the female body and its desires have been controlled and regulated by cultural norms and 'sexual passivity and a charmingly liable and capricious emotionality' as put forth by Susan Bordo characterized the idealized nineteenth – century lady. (Leitch et al, 2018: 2100).

Similarly in the story 'Duvidha' the newly-wed baniya (tradesman) leaves his wife to please the Goddess of business. While coming home after his nuptials the bride sat under the shade of a khejari tree for rest and tells her husband that she wanted to eat dhalu berries. A ghost residing there becomes enamoured of her intoxicating beauty and youth. He wants to possess her as he had countless other women but for the first time ever he feels compassion for her. He would gladly suffer himself: "It seemed as if all the dirty deceit and cunning in his mind had been replaced by a grace as pure as milk straight from a cow." (Merrill & Kabir, 2012: 154).

Everything in nature seems transformed and resplendent to him. When the ghost gets to know that the baniya would be away for five years he shape shifts into the baniya's form and comes to the newlywed wife, whose delight knows no bounds to see her husband back.

वींदणी निसंक पसवाडै बैठगी। घूँघटौ काई उघाड़ियौ, जाणै तीनू लोकां रौ सिरै आणंद दीप-दीप करै ! इण रूप री तौ छीयां ई फकै ! वींदणी मुकती थकी बोली- म्है जाणती के थै आधेटा सूं ई पाछ पधारौला। आ तारां जड़ी रात इण टांगै धकै नीं बध्ण दे ! इण हंस रा धणी हा तौ म्हारै मन परबारा सिधायी ई क्यूं ? म्हारी पूज साची व्ही ! ! (Detha, 2008: 151).

Her happiness and her innocence so touch the ghost that he doesn't have the courage to deceive her: "What lie could be worse? How could he deceive such a guileless creature? It would seem even a ghost's mind could be washed clean with the showers of love." (Merrill & Kabir, 2012:159).

"And yet, he thought, even though I am a ghost, I am the one who truly loves her. My heart trembles at the thought of deceiving her. My devotion is honest. My desire is genuine." (Merrill & Kabir, 2012: 160).

But instead of maintaining the pretense he tells her the truth. And states that he would rather torment himself with the pangs of love than deceive her. The bride recalls how as a girl she had always been marginalized as a girl child and the husband for whom the account ledgers were more important than his newly-wed young wife.

आ बात सुणतां ई धणी रा मन में वतूफिया रौ गोट ज्युं ऊठियौ। इण सेठ कै काई व्हे ! आ तौ झूठ री छेहली माठ ! इण अबूझ प्रीत सागै कीकर घात करै ? प्रीत कर्यां उपरांत भूतां रौ ई मन धुप जावै। कोई आड़ी रौ व्हे तौ छ-क रौ जोर ई जतावै। पण नींद में सूता रौ ग्गौ सूंतणा सूं तौर तरवार रौ ई मान घटै ! वींदणी आ बात सुणतां ई पैला तौ थोड़ी चिमकी। पछै आकरी मीट गड़ाय हींगू गी के धणी उणरै सत री परख करणी चावै। मुक रौ उजास छितरावती बोली- नींद रै सपनै ई पराये मोट्यार री छीयां नीं भेटू, तद जागती आंख्यां आ बात कद व्हेणी ! म्हारै सत रा जोर सूं दूजौ मिनख व्हेतौ तौ कणा ई भसम व्हे जावतौ ! ! (Detha, 2008: 151-152).

So now when the ghost expresses his ardent passion for her with such honesty she dare not refuse his advances. States the folklorist," He seemed the very embodiment of her desires gathered in human form. And could you ever hide your heart's desire from yourself?They understood each other's innermost thoughts....The withered flowers on the bridal bed bloomed once again.... The nine lakh stars began twinkling even more brightly in the sky." (Merrill and Kabir, 2012: 164).

थाने कृपाय म्हेनै प्रीत रौ अँडौ स्वाद नीं लेवणौ ! तौ ई जीवूला जित्तै गुण मानूलां के थारी प्रीत रै कारण म्हारै हिवड़ा रौ विस इमरत में बढग्यौ ! लुगाई रै रूप री अर पुरख रै प्रेम री आ इज तौ छेहली मरजाद ! रूप री पूती रा होठ खुल्या। बोली- हाल आ बात म्हारी समझ

में नीं आई के औ भेद परगट नीं व्हियां साक रैवतौ के परगट व्हियां साक रह्यौ ! कदैई तौ आ बात सांतरी लागै अर कदैई वा बात आछी लागै !” (Detha, 2008: 153).

! कांई औ उणरै मन रौ ई भूत नीं हौ जकौ साकार रूप धरनै प्रकट व्हियौ ? पछै आपरा मन सूं कैडौ चोज ! जठै वांणी अडै उठै मून कांम सारै ! तठा उपरांत कीं कैणौ-सुणणौ बाकी नीं रह्यौ। मतै ई अेक दूजा रै अंतस री बात समझग्या। पछै दीवां रौ चानणौ लोप व्हैगौ अर अंधारौ उजास रौ रूप धार जगमग-जगमग करण लागौ ! सेजां कुम्हळायोड़ा फूलां री पाछी कळी-कळी खिलगी ! मैडी रौ चानणौ सुफ व्हियौ ! मैडी रौ अंधारौ सुफ व्हियौ ! गिगन रै नवलख तारां रौ आपै ई उजास बधग्यौ ! !” (Detha, 2008: 154-155).

Time elapses and the bride is in the family way. The Seth and his wife are overjoyed. While the bride is undergoing labour with a breached baby, the original husband arrives, claiming his rights. The ghost-husband asks him, "What meaning is there in a wedding ceremony? The strength of these vows you repeat can hardly last your whole lifetime. A business is something you can own, not love. But if you start buying and selling love, then these are the profits you are bound to reap." (Merrill & Kabir, 2012: 176)

A lot of commotion and confusion and insidious insinuations and rumours spread in the village. A debate ensues over who is the real husband from the two look-alikes and the two claimants. There is a lot of tamasha in the village. Ultimately while everybody is going to the Raja to seek justice, a wily shepherd the crowd encounters on the way tricks the ghost into his sheepskin water-bag. The captured ghost mocks at man's greed and the uselessness of human strivings, and asks that he be released in the river so he could become one with the elements. He says, "The love and care I experienced in the form of man gave me unsurpassable joy. There is no happiness its equal. But you humans are caught in a different web." (Merrill & Kabir, 2012: 180).

The ghost in the story ultimately teaches the highest moral and through its agency the narrator strongly conveys what is missing in a moneymaking society. He mocks at the blind pursuit of superficial material pleasures that human beings chase. He eloquently states, "Once I am one with nature then will the flower of my love truly blossom. It will rain down from the clouds. Twinkle with the stars. Rise and set with the sun and the moon. Chirp and sing with the songs of the birds. If you understand what I am saying then you will know that in all this frenzied world, there is only love. Everything else is useless." (Merrill & Kabir, 2012: 180) The husband comes back to his wife and absolves her of all blame. But the wife has become a mechanical doll who goes about fulfilling her wifely duties towards the husband, her daughter and her household, never arguing, never protesting, and pining and wasting away: "Emptiness in her eyes. Emptiness in her heart." (Merrill & Kabir, 2012: 183). She endures everything wishing that her daughter at her breast wouldn't have to undergo the same suffering. Even animals protested by tossing their heads: "But when did a woman ever get a chance to do what she wanted? For her it's just the bridal chamber and nothing beyond... Until the day she is taken away to the cremation ground." (Merrill & Kabir, 2012:182-183)

In both the stories the desire of physical love changes into divine, love transcending the material to the spiritual, creating existential dilemma and mocking the hollowness of man-

made laws and societal conventions. In order to expose the cruelty and torture of the society the demonic/supernatural agencies have been introduced and sometimes they provide what is missing in the human society. Sometimes the supernatural agents are seen to provide some moral lesson for the humans. In 'The Dilemma' the story concerns the neglect of a woman by her husband in favour of earning money, and a ghost is introduced to show how far things can go wrong. For the married woman her very existence revolves around her husband. She adorns herself in all finery to please him; all adornments feel useless to her in the absence of her beloved. She begs him to come back from 'foreign lands'. And the lure of the material wealth and man's avarice are juxtaposed in the undying love of the ghost.

Francesca Orsini uses the term 'abandoned' for the pining woman, but in the Indian context it has to be understood a little

differently and a lot more contextually. She argues, " It is true that often, Indian men, in search of livelihood or otherwise or as soldiers in battle, would travel to distant lands leaving behind the women and family. As an example, even today many nomadic tribes travel with their cattle and sheep in search of suitable grazing grounds returning home after months away from their womenfolk and families". (Orsini, 2010: 121- 142).

Ann Grodzins Gold questions, " Why, in a society that prescribes and values wifely modesty, should cultural performances present so much wifely boldness? How shall we reconcile the tongue-tied submissive brides of "reality" with the articulate, demanding brides of folklore? (Gold, 1997: 106).

Susan Bordo in 'Unbearable Weight : Feminism, Western Culture, and the Body avers: "Our conscious politics, social commitments, striving for change may be undermined and betrayed by the life of our bodies- not the craving, instinctual body imagined by Plato, Augustine, and Freud, but what Foucault calls the ' docile body', regulated by the norms of cultural life."(Leitch et al, 2018: 2097).

Helene Cixous, a name to contend with in feminist psychoanalysis in her seminal essay 'The Laugh of the Medusa' underscores how female sexuality has been kept in the 'dark' and argues: "I have been amazed more than once by a description a woman gave me of a world all her own which she had been secretly haunting since early childhood. A world of searching, the elaboration of a knowledge, on the basis of a systematic experimentation with the bodily functions, a passionate and precise interrogation of her erotogeneity." (Gilbert and Gubar, 2007 :415).

Chandra Talpade Mohanty in her essay 'Power, Representation and Feminist Critique' in 'Under Western Eyes- Feminist Scholarship and Colonial Discourses' draws attention to how 'third world differences' should be accommodated to the category of 'oppressed women' as part of Western feminist discourse. She argues: "When the category of 'sexually oppressed women' is located within particular systems in the third world which are defined on a scale which is normed through Eurocentric assumptions, not only are the third world women defined in a particular way prior to their entry into social relations, but since no connections are made

between first and third world power shifts, the assumption is reinforced that the third world just has not evolved to the extent the West has. This mode of feminist analysis by hegemonising and systematizing the experiences of different groups in these countries, erases all marginal and resistant modes and experiences." (Gilbert and Gubar, 2007: 415).

Veena Das seems to propose something subtly analogous to this in her suggestive chapter on 'Femininity and Orientations to the Body.' She explains: "Women seem to live their lives on the double register of law and language which emphasizes their roles as wives, and poetry and meta-language which emphasizes their roles as standing outside of language and law. . . ." She goes on to suggest that "as the lawful wives of men" women subscribe to the "entire male discourse on female sexuality" but as "outsiders" they are perfectly willing to subvert it. Circularly, their subversions are nevertheless, Das suggests, put to the service of patriarchy." (Das, 1988: 201).

Susie Tharu and K. Lalita in 'Women Writing in India' have traced the narratives of Indian women who have with candour and an unprecedented sexual freedom given vent to their carnal desires, a classic example being 'Radhika's Santwanam' (the sexual appeasement of Radha) by the eighteenth century Telegu poetess Muddupalani. So the supernatural – in the stories selected being a snake and a ghost are mediums of expression of female erotica.

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The Rajmata of Jaipur: Maharani Gayatri Devi

Sonam Soni

Early Life and Education

“She dedicated her life to creating a subtle, but implicative, change in society, particularly with her continuous efforts for the empowerment of Indian women from the confines of the veil”– Devraj Singh of Jaipur, grandson of Maharani Gayatri Devi.¹

Maharani Gayatri Devi was born in London, United Kingdom on 23rd May 1919.² She was the fourth child and second daughter of the Maharaja of Cooch Behar in Bengal and Indira Raje of Baroda who was Maratha princess of the Gaekwad dynasty. Named as ‘Ayesha’ after the heroine of a novel her mother was reading.³

Gayatri Devi was mainly educated by tutors and in private schools. Later studied at Glendower Preparatory School in London,⁴ Patha Bhavana of Visva-Bharati University, Shantiniketan, in 1936, Balpur India.⁵ Where academic life was combined with dance, music, debates and fairs. There was a feeling of freedom rather than restrain. She felt the fullness of life at Shantiniketan. Gurudev Rabindranath Tagore had a tremendous effect on her. She felt that every girl should have the same opportunity. Afterwards she studied at Lausanne, Switzerland, where she travelled with her mother and siblings, then secretarial skills in London School of Secretaries; Brillantmont and Monkey Club London.

Maharani was avid sportsperson who, was fond of riding, swimming, polo and badminton. She played mixed double at Wimbledon and was a sem-finalist at the All-India lawn tennis tournament. Not only did she play but she even encouraged her staff to do so. Trophy hunting was a popular leisure activity among the royals and the British when Gayatri Devi was growing up. Following the

tradition, Gayatri devishot down her first panther when she was only 12-year-old.⁶ The family tree of eminent royals, rulers and socialists ensured that Gayatri Devi's life was full of dreamlike privileges. That made her ahead of women of her time. This was only possible because of her mother and her grandparents. Her mother had brought up her small children despite being a widow at a tender age. She had guided her daughters to be virtuous and compassionate. She has been bold to face the evils of society. Moreover, her Baroda grandparents were not too strict about the *Purdah* concept. As a result, she inherited leadership qualities from her grandmother who was the first president of the All-India women's conference.

Marriage

During a visit to her parents, she met Sawai Maan Singh II of Jaipur at the age of 12. He was 21 years old, and she was 12 years old. After a few years, they decided to get married and it was a love marriage at that time. The reason why Gayatri Devi's mother was protesting to refuse the conservative concept of marriage:

“She was afraid that after she had married him, she would have to live the rest of her life shut up inside the great palace of Gwalior, in the most rigid and confining form of *Purdah* associating only with women and seeing no men at all except her husband.”⁷

Gayatri Devi presented herself as a hostile woman who had revolted against her parent's will to marry the man of her choice. She even had withstood the anger of her parents rather than revoking the decision. She was head over heels in love with the maharaja and agreed to be his third wife. In her memoir, she writes,

“Ma predicted gloomily that I would become simply ‘the latest addition to the Jaipur nursery.’”⁸

However, her parents gave in to her determination, and she was married to Man Singh in 1940. Gayatri Devi maintained smooth and affectionate relations with the two co-wives. The Second Maharani was like an elder sister to Gayatri. She called her “Jo Didi” Jo stood for Jodhpur and ‘Didi’ means ‘elder sister’. She treated her with due respect and love. They also reciprocated the same love to Gayatri.

Gayatri Devi had to undergo many traditional rituals as the wife of Maharaja of Jaipur. As a new bride, she had to perform “a prayer ceremony” at the threshold to mark the entry into her husband's home.

In the City Palace, she had to behave like a queen; and observe *Purdah* whether she liked it or not. A young girl in India is always escorted because it was a practice among Indians not to send a young girl unaccompanied in India. Indian Princesses were not allowed to go to cinemas and restaurants unaccompanied. Gayatri found her life as Maharani in Jaipur more formal and fuller of conventions. She was fully aware of the change. She tried to adjust and adapt to this life as Maharani. However, she underwent mental tension in doing so. She suffered from fear because of the diffidence she felt as a Maharani,

“Only then did I realize how burdensome I had found the trappings of ruler ship and the duties of being a maharani.”⁹

Thus, Gayatri Devi accepted the traditional responsibilities of the wife of a ruler from the *Kachhwaha* line. Despite her liberal, progressive views cultivated in Cooch Behar State, Gayatri Devi did not refuse the Rajput conventions to be observed by a Rajput wife especially by a Maharani and showed her sense of understanding and adjustment. She re-iterates about how she had to adjust to the new customs and traditions and life with the Maharaja's other two wives. But she did not back down. What is more, she told the much-married maharaja that she would not lead an isolated life as maharanis were usually kept behind *purdah* in those days in the palace. Gayatri Devi, however, adapted well to her various social duties and combined them with a considerable interest in the welfare of her Jaipur's people, particularly in the areas of education and women's rights.

Royal reformer Maharani of Jaipur

Gayatri Devi concern for the education of local court women led her to form the Maharani Gayatri Devi public school at Jaipur. An institution that was the first public girl's school in India.¹⁰ In her mind, it was social change. She wanted to get the girls out from the dark ages. During her concerned conversation with the Maharaja, she talked of opening a *purdah* school in Jaipur. He quickly agreed to her idea and said that the institution would be named after her as the idea was hers. He ordered the Prime Minister of Jaipur, Sir Mirza Ismail and the education minister, Rao Bahadur. Amarnath Atal to allot land and plan the school. The school was initially started, on 4th July 1943, at a Haveli outside Jorawar Singh gate. Within two and half years it was shifted on a 26 acre sprawling present premises just outside

Ajmeri gate and near the Ramniwas garden.

Initially, the school was started with shy aristocratic 24 girls of different age groups. While Gayatri Devi coaxed and cajoled the mothers to send their daughters the Maharaj ordered his nobles to send their daughters. Both persuasion and coercion were used. What is important to note is that initially Gayatri Devi never talked of opening a regular school. Instead, she called it the "*Purdah* school." A school where the entire staff was of females. The school bus was covered from all sides by a *purdah* and it went inside the noble's Haveli. The female bus attendant or Baiji would get down to get the Baisab (girl student) inside the bus. Earlier the only male staff of the school was the driver and the office ministerial staff.

The founding principal of the school was Miss Lilian.G.Lutter a British lady who walked down from Burma during the second world war. ¹¹She was later awarded the Padma Shri. Initially, all the girls were clubbed together. It was only later that they were segregated according to their educational level. The uniform of the school also underwent great changes. From the *Ghagharas* to *Sarees* (blue with brown) and much later to the present tunics for the junior girls and *salwar kameez* with intricately pleated dupattas for the senior girls. Afterwards, the school was mostly for boarders. Only 10% were day scholars. An interesting anecdote shared by Prafulla Kumari of the first batch of 1943 was that when one of the girls missed her school bus she came riding on a horse to the school (after all she was a Thikanedars daughter).

It was an era wherein the feudal old order was breaking up and their power was declining. The boys were fetching new jobs in the Indian Republic in the administration and army. The girls groomed in this school, they were not only educated but also taught to pay heed to honesty, manners and integrity. They fitted well into the new official class.

From the first batch, ten girls cleared the school and from them, three went to college. The girls had a school council where the head girl and her executive were made. Initially, on annual days the performances of the girls were seen by mothers only. It was much later after five years that fathers were allowed to see the performances of their daughters. The school did not fight the prevalent social structure, it worked within it and gradually brought

transformation in the girls.

The teachers in Switzerland had taught Gayatri Devi “to learn all your life” and she imparted the same wisdom to the school. She gave credit to Miss Lutter for the gradual transformation of the girls. She wrote to her “*These are the only roses in my garden- in appreciation of all you have done for the hundreds of girls- whose lives you have made. You live in our memories.*”

With the school’s motto, school strives towards excellence in academic and co-curricular spheres of education, grooming young women to discover their potential and contribute to society as responsible citizens. In the words of the Founder, Rajmata Gayatri Devi, “The aim of the institution is to make its pupils cultured and useful members of society. When they enter the world they should be able to take an active interest in the betterment of their homes and community and when they grow up, they should be able to fit themselves usefully into the world of tomorrow.”¹²

Gayatri Devi Girls public school was the first school which got accepted as a member of the Indian Public School Council (I.P.S.C.) and remained one till 1976. In the 1950’s it became the centre for the Cambridge examination for Jaipur. Initially, the girls had to go to Mayo College, Ajmer to take the exam. In 1962 the school shifted to the Indian school certificate examination. It was much later that it started following the CBSE curriculum which is continuing till the present day with arts, science, and commerce streams up till class XII. At present, the school has a capacity of 3000 students amongst which 400 are residents. The sprawling campus has 8 hostel buildings, gardens, sports fields, tennis courts, stadium cum auditorium and an open swimming pool. The girls are divided into four houses named after notable women achievers Madam Curie, Helen Keller, Sarojini Naidu and Florence Nightingale. The girls participate in the inter-house cultural, sports, arts n crafts, puzzles, debates, music, dance, sports etc. Some of the illustrious students of the school are Meira Kumar (Lok Sabha speaker and presidential candidate), Rajnigandha Shekhawat (Sufi singer), Apurva Chandela (International shooter), Reema Hooja (Historian).

She founded a sewing school and a school of arts and crafts in Jaipur. Through which she hoped to perpetuate the handicrafts of Jaipur. And she was successful in reviving the lost art Blue Pottery of

Jaipur. Which as a result gave livelihood to many people. Gayatri Devi devoted her entire active life, single-mindedly, to the people of Jaipur Princely state. She was a symbol of India's royal past and a better future as she defied conventional rules and maintained her duties as a Queen of her people, ensuring their welfare.

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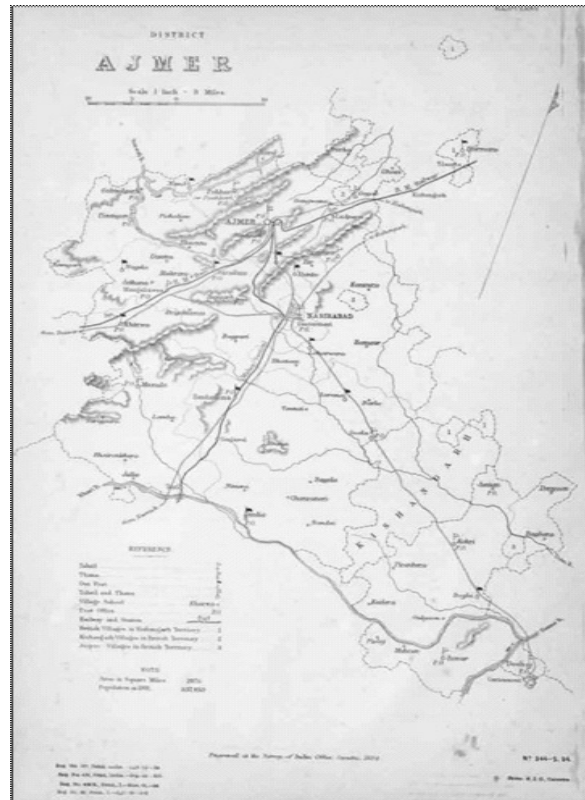
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Some Observations on the Forest Works proposed as ‘Famine Relief Works’ undertaken by the British Government in Ajmer-Merwara during the Great Famine of 1899

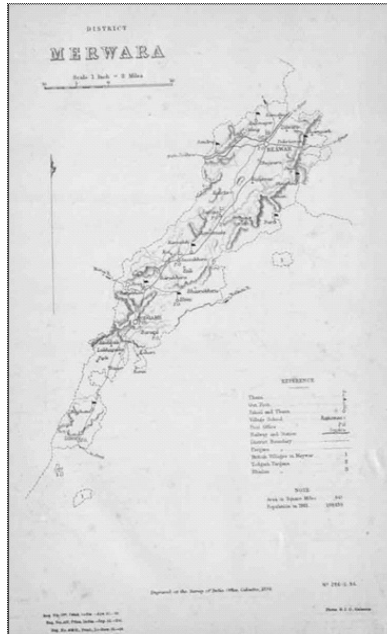
Akshita Maheshwari

Ajmer-Merwara was a small province of British India at the centre of Rajputana- the land of courage and ancient tradition. It consisted of two districts, each with a history of its own, which formed an island in the heart of Rajputana. Ajmer was the larger district; it lay between 26°44’0” and 25°41’0” and east longitude 75°27’0” and 74°17’0” and had an area of 2,069.8 square miles.¹ The province was surrounded by Kishangarh and Marwar on the North, Mewar on the South, Jaipur and Kishangarh on the East and Rajput States of Marwar on the West. The Aravalli Range which commences at the “ridge” at Delhi becomes prominent in the northern corner of the region, and runs in a parallel succession of hills into Merwara. The range of hills which runs between Ajmer and Nasirabad marks the watershed of the continent of India. The rain which falls on one side drains into the Chambal, and finally into the Bay of Bengal; that which falls on the other side into the Luni, which discharges itself into the Rann of Kutch.² The Ajmer district of British period had three towns- Ajmer, which was considered a city for census purposes; Nasirabad, which was a fair-sized cantonment, and Kekri, a small town 49 miles from Ajmer. There was a small cantonment at Deoli, while Pushkar 7 miles from Ajmer, was semi-urban in character. Ajmer was the last capital of the Hindu Empire in Upper India and is full of places of historical interest.³ On the other hand Merwara district was a long, narrow, hilly strip of country with a length of 70 miles and a breadth varying from 1 to 15 miles. Merwara lay between North latitude

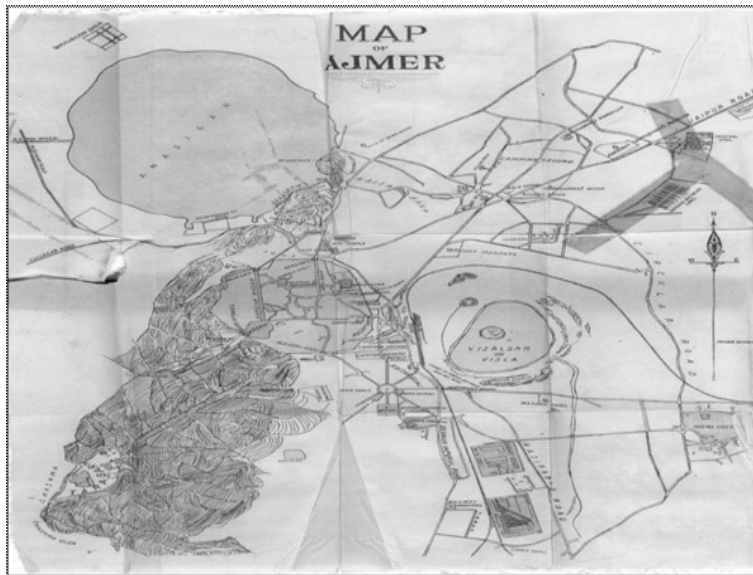
26°11'0" and 25°23'30" and east longitude 73°47'30" and 74°30'0" and had area of 640.8 square miles.⁴ It was bounded on the North by Marwar and Ajmer, on the South by Mewar, and on the East by Ajmer and Mewar and on the West by Marwar. Beawar was the head-quarters of the district. The administration of this tract was vested with the Hon'ble Agent to the Governor General for Rajputana who was ex-officio Chief Commissioner of Ajmer-Merwara. The controlling authority was the Commissioner, with the powers of a Sessions Judge, who had his head-quarters at Ajmer and under whose direct management were placed the Jail, Education, Registration and Police. The following are two maps of Ajmer⁵ and Merwara⁶ province of 1902:



The Map of Ajmer District



map of merware province in 1901



The Map of Ajmer District⁷

Forests, Habitat and Protection:

The environmental history occupies a place of importance among the additional sub-disciplines of history. Its growth proved challenging for the historians as it is difficult to write environmental history, because the sources are silent. Further it also paved the way for greater interactions with other disciplines as diverse as oceanic science, geology, metrology, international diplomacy, etc. Maximum number of environmental movements in Indian context were the result of British intrusion in the native forest although there have been attempts to legitimize the colonial forest policies as beginning of Forest conservation policies. Many have claimed that, the original 'greens' in India were in fact the British officials. With the interference of the Britishers, the earlier laissez-faire attitude towards forests was replaced from the mid-19th century onwards, by active control and management by the State.⁸

The Ajmer province was handed over to the colonial government by Daulat Rao Sindhia on 25th June 1818 and in May 1823 the Merwara province too came under the Britishers. Ajmer and Merwara remained two separate districts till 1842 A.D. and were administered by two Superintendents who worked independently. In 1842 the two were consolidated as single province and was placed under one officer, Colonel Dixon, who was appointed as the Superintendent of Ajmer-Merwara, and later in 1853 was made the Commissioner of Ajmer-Merwara. Hence, Mr. Wilder was the first Superintendent of Ajmer-Merwara and Colonel Dixon, the first Commissioner of Ajmer. Under the Commissioner came the Assistant Commissioner, who was the District Magistrate and the collector of revenue for both the districts. The Commissioner held the responsibilities of District and Sessions Judge, Conservator of Forests, and Director of Public Instruction. The Public Works Department of Ajmer was under the Executive Engineer, who was responsible for all the ancient monuments, public buildings, roads (excluding the urban ones), and irrigation tanks in the province of Ajmer. He also acted as the professional adviser of the District Board and supervised the famine works, which were rather frequent in Ajmer.⁹



Waiting for Death
A Scene in a Native State¹⁰

Ajmer and the erstwhile Istimrari estates had scrub type grasslands and vegetation. The heavy demand for firewood from Beawar and the British cantonment at Naseerabad were one of the vital reasons for the drastic decline in tree cover.¹¹ By 1871, the post of an Assistant Conservator and Sub-Conservator were created for Ajmer to reforest areas around the city. On the other hand in 1874, Ajmer Forest Regulation Act was enacted under which the land was to be taken over for forestation, and settlement surveys were conducted in areas around Ajmer.¹² In early 1880s, it became mandatory for European soldiers and others to obtain a shooting pass before entering a Government Reserved Forest with a gun, which was followed by the Wild Birds Protection Act of 1887¹⁴ which was implemented in the municipalities of Ajmer, Beawar and Naseerabad.

Forest Works proposed as ‘Famine Relief Works’ by the British Government in Ajmer-Merwara during the Great Famine of 1899:

Just few years after the enactment of Ajmer Forest Regulation Act of 1874, the province was hit by the severe famine of 1899-1900. The Great Famine also came to be known as “Chhappania Akal” because its occurrence coincided with the year 1956 according to the Vikrami Samvat or Vikrami Calendar. In words of Lord Curzon, the then Viceroy of India, “The Great Famine of 1899-1900 was the severest that India has ever known”. It covered an area of over

4,00,000 square miles and about 60 million people got affected. Out of these 60 million, about 25 million were from British India and the remaining from the Native States. Nearly one-fourth of the total population of India came within the area of relief operations conducted by the Colonial Government. The reason behind the famine was the complete failure of the monsoon which resulted in failure of crop, fodder and water scarcity on an enormous scale. About 1^{1/4} million persons lost their lives and among them about quarter of a million belonged to the native states but had died in the British territory. The following is the complete table which shows the number of people who had lost their lives from famine in different provinces¹⁵

Province	Deaths recorded in 1900	Decennial Average of Death	Excess in 1900
Central Provinces	539,234	351,548	187,686
Berar	236,022	110,096	125,926
Bombay	1,218,650	473,274	745,376
Ajmer	65,067	14,609	50,458
Punjab	245,978	118,569	127,409
Total	2,304,951	1,068,096	1,236,855

During the previous famines that came in 1865-66, 1874 and 1896-97, the British relief efforts had proved to be inadequate. During the Great Famine of 1899-1900 the British government issued a circular to the local governments in the initial months itself and thus brought their attention to the situation and after reviewing the public response to previous famines, an improved famine relief action was organized that included certain kinds of forest works proposed as "Famine Relief Works" by the British government. Some of these forest works were:

A).Cutting and Collecting of Fuel in the State Forests as a relief work :¹⁶ It was estimated that the cutting and collecting of fuel would be done in Ajmer-Merwara. The cutting would cost about Rs. 15000 and will employ about 1,20,000 persons for 4 months. Dry fuel would employ about 100 persons daily for 4 months in Beliwars and Todgarh Forests where the quantity of such fuels is large. Some of the fuel may be cut and utilized for lime burning if any relief works in which lime was used were opened. The fuel at forests in Beawar

range were to be kept for future years while the fuel cut and collected from Todgarh was to be burnt into charcoal to reduce the cost of carriages.

In Ajmer, the work could not be attempted as almost all the fuel, both green (obtained from coppicing) and dry, found ready sale in the market. In the region of Merwara, the area that ought to have been coppiced up to the end of June 1901 was 8,599 acres but all the areas prescribed in the working plan were not felled. Dry fuel was available in forests that were further from Beawar i.e, Auspahar, Beliawas and Todgarh. This was collected and stored at convenient depots for export and sale as the occasion arises in future.

Forest tracts	Area of previous years available for felling	Area available for 1901-1902
	Beawar	Range
Chang	293	123
Bowar	167	108
Yatra	57	14
Sitiberi	99	42
Shoopara	458	126
Auspahar	95	62
Beliawas	385	166
Total	1554	641
	Todgarh	Range
Todgarh	6,204	1,749
Ajmer	713	223
Banjari Mandla	128	58
Total	7045	2030
Grand Total	71599	2671

Areas to be coppiced in different forest tracts under the working plan¹⁷

The following annals were read and returned by the Commissioner (E.H. Blakesley) to the Assistant Conservator of forests with no objection to coppicing and collection of lime and dead wood for fuel which was more directly beneficial to the villagers themselves for village relief works.

B) Grass Cutting in State Forests as a Famine Relief Work:¹⁸ In Ajmer, the forest area was too small to cut any grass without depriving the right-holders of their right to cut and remove grass either for sale or for their own use and in province of Merwara, nearly the whole of the forest area was burdened with right-holders and the villagers were entitled to cut and collect as much grass as they like for their own use or for sale. But owing to their distance from the market and the number of cattle possessed by them, most of the grass in State Forests would remain uncut if left to the right-holders alone. On the other hand, if the portion of the grass from each reserve was cut by the department as a relief work it will provide some labor to the neighboring villages and the right holders will only be too grateful to get some work within easy reach of the village. But the point to consider was how the grass cut from the State Forests was to be disposed off and whether it will pay to cut grass from the distant forests to Ajmer or other markets. The production of grass in Beliawas and Kotra forests was good being on an estimate about 12 annas in a rupee. In Auspahar Chang and Borwar it was about 10 annas and in Sheopura and Siliberi it was about 6 annas. In Todgarh range, Amner and Banjari-Mandlaur it was about 10 annas and in Todgarh about 4 annas or even less. The total area of forests in Merwara district was 15,500 acres in Beawar range and 56,200 acres in Todgarh range. If half the area was left for the right-holders, it would be quite sufficient to meet their requirement and there would be 7750 acres in Beawar and 28100 in Todgarh range available for grass cutting by the department. The cutting and collecting at central places would cost about Rs 5875, taking the wages at 2 per coolie. It was estimated that the work will employ about 500 persons for a period of 3 months. As the distance from Todgarh to Beawar range was too great to allow grass to be delivered at a profit. It was proposed that grass from Beawar range alone be cut as a relief work.

The above proposal was prepared by the Extra Assistant Conservator of Forest and was sent to the commissioner of Ajmer-Merwara who had given the remark that grass cutting is to be resorted as a relief measure and not as a commercial undertaking.

The rules so drafted did not receive the sanction of the Chief Commissioner and a revised draft was prepared in 1902 which was forwarded by the Commissioner to the Assistant Commissioner of

Ajmer.¹⁹

C). Forest roads sanctioned for construction by Famine labor in 1899-1900- the portions constructed and alterations proposed :²⁰ The following were the forest roads sanctioned by the commissioner in his letter no. 5411 dated 21st November 1899 to the Executive Engineer Ajmer Provincial Division for construction by famine labor.

- i. Sheopura Ghata to Sheopura Ans – About 4 miles were constructed from Sheopura Ghata and from Baria Hira to Sheopura Ans. This was the most useful road for forests.
- ii. Road from Sarooth to Sheopura Ans – This road did not pass through any forests and was not very useful for forests purposes. The road was neither surveyed nor was any portion of this road constructed during the famine.
- iii. Road from the main road mile 17 to Sheopura Ans
- iv. Road from Libana to Kukra – This did not pass through any forest nor can it be used for export of forest produce because the ground over which it had to pass was very difficult.
- v. From mile 32 to Raoli (Ganeshpura)
- vi. Road from Roreana to Dadolia - Portions of the above two roads were surveyed at the time of famine but no construction was started.
- vii. From Bara Khan Sojat road to Pipli Ghat Railway line – This road could have been used for export of forest produce if the railway line from Marwar Junction to Pipli was opened.
- viii. From Todgarh to Mahades
- ix. Road from Nai to Kalalia – This road did not pass through any forests.
- x. Road from Lalpura to Motila – This was surveyed but the construction was not commenced. The road would have been very useful both for inspection and export.

List of Villages situated within 5 Miles of Forests Tracts ²¹

The other works which were proposed by the Extra Assistant Conservator of Forests of Ajmer-Merwara were:

i. Gassa Khera to Sirman – This was an old road and much used for the export of fuel.

ii. Great difficulty was experienced in inspection of the district boundary along Mewar and Marwar boundaries, therefore if a path of about 10 feet wide was constructed inside the boundary line, it would serve well for inspection.

The above list of forest roads was read and accepted by Commissioner, Assistant Commissioner and Extra Assistant Commissioner of Forests of Ajmer-Merwara. They all accepted that the construction of new roads was a form of Famine relief labor and the improvement of existing or even the construction of new Forests roads could be undertaken for Village relief works.

D). Improvements and Repairs of Wells within the Forest tracts²² : A complete list of all the wells and natural depressions which

contained water during the greater part of the year was submitted with the office letter no. 175 dated on 31st September 1899 by Extra Conservator of Forest. Through the letter no. 788 dated 15th July 1901 the Secretary to the Government of India stated that all forest tracts be thrown open for grazing annually from 1st of March to the beginning of the rains. The provision of water within forest tracts by improvement of existing wells was considered an important work during the famine. The following list made by the Extra Assistant Conservator of Forests mentioned the selected forests tracts where the wells would be repaired and improvised in the province of Ajmer-Merwara.

Forest Tract	Name of Well	Remarks
Ajmera Kir	1) M. Manoj well	
	2) Jogi ki Bani ki well	
	3) Khatki ki Bani	
	4) Lakhan ki Bani	
Chang Bariat	5) Chandra ki Bani	
	6) Kanda Bani	
Borwar	7) Kanda Bani	
	8) Kanda Bani	
Shafar	9) Kanda Bani	
	10) Kanda Bani	
सोमनाई हनु वारी	11) Kanda Bani	
	12) Kanda Bani	
Auspakar	13) Kanda Bani	
	14) Kanda Bani	
Belwar	15) Kanda Bani	
	16) Kanda Bani	
Sulgarh	17) Kanda Bani	
	18) Kanda Bani	
	19) Kanda Bani	
	20) Kanda Bani	
	21) Kanda Bani	
	22) Kanda Bani	
	23) Kanda Bani	
	24) Kanda Bani	
	25) Kanda Bani	
	26) Kanda Bani	
	27) Kanda Bani	
	28) Kanda Bani	
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	44) Kanda Bani	
	45) Kanda Bani	
	46) Kanda Bani	
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	49) Kanda Bani	
	50) Kanda Bani	

Selected forests tracts where the wells would be repaired and improvised in the province of Ajmer-Merwara²³

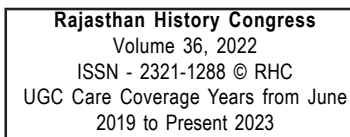
Conclusion:

The credit must be given to Lord Curzon (1899-1905) that at the time of Great Famine and at the most fiery part of the hot weather, he left the heights of Simla, a thing never done by any Viceroy before, and went for a tour around the famine camps in order to see and alleviate the difficulties of people. This single act of humanity is worth mentioning. Although the British government devoted significant money and effort to relieve famines in India, but the relief efforts were often insufficient, and regularly faced hurdles from natural and cultural

systems.

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- ¹⁸ *File No. 3419-Q29 p.8-10*
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- ²⁰ *File No. 3419-Q29 p.12-14*
- ²¹ *File No. 3419-Q29 p.16*
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State, Thikanedars and the Peasants: Agrarian Relations in the Shekhawati region during 1920s-1930s.

Dr. Rajesh Kumar

The establishment of British rule in India and the consequent colonial policies, particularly the agrarian policies, profoundly altered the nature of Indian rural society and economy. Although the Princely States were allowed to maintain their political 'independence', in reality they reflected the larger picture/situation prevailing in the neighbouring parts of British India. The paper makes an attempt to analyse the agrarian relations in the Shekhawati region of the Jaipur State which includes *thikanas* of Shekhawati, Torawati, Sikar, and Khetri.

The land was broadly divided into two categories- *Khalsa* (land under the direct control of the ruler of the state i.e. *Darbar*) and the *Jagir* (land under the control of *jagirdars* or landlords i.e. *thikanedars*). Both the *Darbar* as well as the *thikanedars* leased their lands to the *kisans*, who were the actual cultivators of the land, largely on the similar terms and conditions. The two main forms of land tenure held by the *kisans* were- *bapoti*, in which rights were heritable but not transferable, and *ghair-bapoti* which was essentially tenancies-at-will. The peasants who owned land from *Darbar* or *thikanedars* were required to pay *hasil* (rent in kind) or *bigori* (rent in cash), several types of *lag-bag* (cess) and had to do *begar* (forced labour). The amount of rent that the *thikanedars* extracted is difficult to verify because the rent records were not maintained properly, although it was almost always substantially higher than officially acknowledged.¹

The land revenue system in the Rajputana was characterised by absence of a standard unit of measurement for cultivable land, non-

maintenance of land records, and the variable/ fluctuating demand of land, which made the life miserable for the peasants. Additionally the peasants had to pay various kinds of cess i.e. *lag-bags* and to do *begar* as well.² The variable rate of land revenue and endless number of cesses amounting to almost double of the land revenue made it difficult for the peasants to sustain their subsistence level. As the *begar* was contingent upon one's position in the social order, economic life intersected the social relations in the region, resulting in social tensions frequently along violent lines. Peasants were protesting against the exploitative system of land revenue as well as the denial of social privileges. Discrimination along the lines of caste was evident in matters of education, employment etc.³ Jaipur state in general, and the Shekhawati region in particular, were the centre of the movements of protest seeking redress for their socio-economic grievances, and the Jat peasants were in the forefront. The Jats, who made up 11.9% of the population, and the traditional landed aristocracy caste of Rajputs, who made up 4.3% of the population, dominated the Shekhawati region.⁴

In 1923, the Peasants- jats and others- of the Sikar *thikana* made several representations to the *Darbar* and the British officials for the redress of their grievances. The *Darbar* advised the peasants to raise their complaints with the Rao Raja of Sikar. However, Rao Raja neither followed the advice of the *Darbar* nor acted in accordance to the arrangements made by the representative of *Darbar*, a British official R.I Glancy, to resolve the problem. The peasants continued with their agitation which was also supported by Ram Narain Chaudhri, a journalist and a political agitator, who was instrumental in organising Bijolia movement in Mewar. Through his contacts with the Indian nationalist leaders settled in London, he was successful in building up public opinion in London in favour of Sikar's peasants. Following that the grievances of Sikar's peasants were raised in the House of Commons in May 1925. Following the intervention of the Secretary of State for India, an enquiry was conducted into the plight of the peasants of Sikar *thikana* and Rao Raja was advised to carry out a survey and make provisions for a regular settlement. However, the Rao Raja remained indifferent.⁵

The unsympathetic attitude of the Rao and the *Darbar* made the Jat peasants more determined to fight for their rights. The peasants

organised several meetings where extensive discussions were held over the issues involved and about the possibilities of solutions. Such discussions enhanced the peasant's awareness of their economic conditions and its relationship with one's positions in the social hierarchy. Subsequently, a programme was worked out for their socio-economic advancement and to strengthen their movements against the repressive/discriminatory policies of the State and the *thikanedars*.

The Jat Sabha held its inaugural meeting at Bagar (Shekhawati) in October 1925 to discuss the miserable socio-economic conditions of the Jat peasants. They devised a plan for their socio-economic advancements and resolved to oppose the repressive/discriminatory policies of the State and the *thikanedars*. This Jat Sabha became a source of inspiration/influence for many subsequent meetings, eventually radicalising the peasant movements in the area.⁶ In December 1925, Shekhawati Jat Sabha organised peasant movements in the *thikanas* of Khetri, Mandawa, Dundlod, Bisau and Nawalgarh. The Jat leaders made extensive tours of the area, educating the peasants about the nature of their problems/agricultural grievances, and creating political consciousness along the lines of ongoing nationalist movements in the neighbouring parts of British India, like civil disobedience and non-payment of rents to the *thikanas*. The Jat peasants of the Shekhawati area came together and took a very firm position against the *thikanedars* (Rajputs), and decided not to pay rents to the *thikana*.⁷ Rather than addressing the issues, the *Darbar* and *thikanedars* retaliated with repressive measures that failed to break the peasants' resolve.

Attempts were intensified to organise the peasants into a movement to address their socio-economic grievances. In 1932, a meeting of Jat Mahasabha was organised in Jhunjhunu to celebrate the festival of *Basant Panchami*. Following that, a meeting of Jat peasants was held in 1934 at Palthana which resolved to organise a *mahayagya* in the thikana of Sikar. This *Jat Prajapati Maha-Yagna* (January 1934) brought together peasants from neighbouring areas and the occasion witnessed great solidarity and commitment among Jat peasants for their socio-economic upliftment. The organisers of the *mahayagya* were initially opposed to obtaining permission from the *thikana* to hold the function which they considered as a part of their rituals and integral to their basic rights. They did, however, obtained

permission after being persuaded by the *thikana* officials. The peasants also demanded that the Rao Raja provide them an elephant for the procession, which was denied.⁸ This issue became a matter of great concern for the jats as they considered the denial as an attack on their self-respect. The rent collected from the peasants were the main source of income for the *thikanedars* but the socio-economic rights of the peasants were not being recognised. This prompted the peasants to consider defining their rights in relation to the *thikanedars*. Following that, at their meetings, they began deliberating upon the modalities of beginning a movement to protect their economic and political rights as well as a dignified social status in the *thikanas*.⁹

The refusal to lend the elephant had to do with preserving the social order as it became a symbol representing the traditional social hierarchy. The permission could have been considered as an outright violation of the rules governing the social relations in the Shekhawati region in particular and Jaipur/Rajputana in general. The issue caused great resentment among the peasants and also enraged the Rajputs who reacted strongly under the leadership of the *thikanedars*. This resulted in violent clashes between the two communities, and a Police case against Chandrabhan, the Secretary of the Sabha, who was eventually awarded an imprisonment for 6 months and a fine of Rs 51 in the matters relating Jat Prajapati Maha-Yagya.¹⁰ Furthermore, the jats began adding 'Singh' as their surname, and were conferred with titles such as Thakur, Sardar, and Kunwar by their leaders in various functions of Jat sabhas.¹¹ These surnames/titles were used solely by the Rajput *thikanedars*, and were thus considered a direct attack/challenge to the social status of the Rajputs and demanding equal position in the social order by the Jats. This strained the relationship between the *thikanedars* and the peasants even further, and there was a significant increase in the *thikanedars*' excesses against the peasants in the Shekhawati region.

The peasant protested the highhandness of the Rao Raja of Sikar by starting a no-rent campaign, mobilising the peasants before the *Darbar* and presenting a charter of demands that included a permanent fixation of land rent, the abolition of all kinds of *lag-bags* and *abwabs* and parity in social status and privileges with the Rajputs. The Vice President of the Jaipur State Council assured the delegation that the matter will be investigated properly. Subsequently, Capt.

A.W.T.Webb, Senior Officer, Sikar Estate, was appointed to conduct an enquiry into the prevailing situation. Subsequently, in August 1934, with the sanction of Rao Raja, a notification was made regarding administrative reforms and other measures to improve the condition of the peasants. The agreement, however, fell apart when the peasants refused to pay their rents due. The peasants intensified their agitations, which was suppressed by the Sikar authorities with the support of Jaipur Armed Police.¹²

Such repressive measures, however, strengthened the peasants' resolve to fight for their rights. The movement spread to other areas of the Shekhawati region, including the *thikanas* of Khetri, Dundlod, Nawalgarh, Mandawa, Suryagarh, Herwas, and Patan etc. where no rent campaign was organised by the Jat Kisan Panchayat in 1934. The *thikanedars* were equally determined in their reactionary and vindictive measures, and they attempted to intimidate the Jat peasants through violent means such as setting fire to their houses resulting in the loss of lives and property. They also tried to retain their social privileges and resorted to violent measures to prevent such violations in the future. When a Jat bridegroom rode his horse through the Rajput dominated area of Khuri village in 1935, a violent clash took place. Police had to intervene and in the lathicharge by the Police at least four Jats were killed.¹³ Meanwhile, the Shekhawati Jat *Kisan Panchayat* submitted a memorandum to the Vice President of the Jaipur State Council in October 1934 outlining their grievances against the *thikanas*. The response was not favourable as the Vice President informed the delegation that the *Darbar* would assign a revenue officer to undertake enquiries. The peasants were further advised not to hold any meetings and to fulfil the revenue demands of their landlords on regular basis.

However, in their attempt to resolve the dispute and restore peace in the area, the Jaipur State asked the *Nazim* of Shekhawati to look into the matter. The *Nazim's* report validated many of the peasants' concerns and demands, but it failed to reach any agreement between the peasants and the *thikanedars*. However, by 1936 the situation had improved because peasants began depositing their revenue dues to the *Nazim* rather than the *thikanedars*, and the survey and settlement work had also begun.¹⁴

Meanwhile, efforts were made to reorganise the Jaipur Rajya

Praja Mandal, and a conference was held in Jaipur in 1938.¹⁵ This provided a new dimension not just to the political situation in Jaipur but also to the ongoing peasants' movements. The association of peasant leaders with the Praja Mandal movement had a moderating effect on the peasant movements in various *thikanas* of Shekhawati region and the Jaipur state. While the peasants took part in the Praja Mandal Satyagraha, the *thikanedars* extended their support to the Jaipur state. As a result, the Jaipur state became more sympathetic to the *thikanedars* and began to overlook the *thikanedars'* excesses against the peasants.¹⁶ The 1920s and 1930s were the periods when the Indian national movement had acquired a much wider dimension with the introduction of new ideas, techniques, social groups, and regions. The ongoing nationalist movement in British India began to influence the peasantry of Princely states who had already begun their movement of protest against the local exploitative social groups. Peasant movements in the Shekhawati region were also influenced by a powerful Bijolia movement in the neighbouring area of Mewar. The Bijolia movement had a dynamic character in terms of influence and participation of various streams of nationalist movement—the conventional Congress approach as well as the militant/revolutionary nationalists.

Consistent efforts by educational societies for the spread of education also contributed to the growth of political consciousness among peasants. Many of the social service organisations that worked for the education of Jat students included Tilak Seva Samiti, Jat Shiksha Sabha, Rajputana Education Society, The Marwar Relief Society, The Birla Education Trust. Donations for this cause from the Jats as well as the Mahajan Caste organisations.¹⁷

The developments in British India's neighbouring areas also helped to raise political consciousness among Jat peasants and sharpening of their understanding of the source and dynamics of exploitation. The people of Jaipur states had access to nationalist ideas and programmes, and they organised their movements largely along the lines/programmes of the Indian National Movement under the leadership of Gandhi and the Congress. However, the Congress policy of non-interference in the affairs of the Princely States, at least until 1938, limited the participation /association of the nationalist leaders with peasants' protest movements.

Peasant movements in the Shekhawati region also resemble the forms of mobilisation seen in different parts of British India. Caste, Caste sabhas, religious festivals provided the instrument as well as symbols to mobilise the peasantry, which eventually resulted in movement of protest against their socio-economic exploitation. The Shekhawati Jat Kisan Sabha was affiliated to the All India Jat Mahasabha which was founded in Pushkar, Ajmer in 1925. The Kisan Sabha activities were mostly directed against the Rajput *thikanedars*, but very soon attracted peasants other than the jats in the movements.¹⁸ Furthermore, the sacred occasion of *Mahayagna* was used by peasant leaders to spread awareness among peasants about the nature of their problems. A general feature seen in mass movements in general and peasants movements in particular is to use caste organisation/ religious symbols or rituals as a mobilising agency to organise people and make them politically conscious about the nature of their problems and to struggle for redress. This also shows an understanding of the nature of their miserable economic conditions, which was contingent upon their position in the social hierarchy and how it influenced the access/denial of access to resources. Issues such as a Jat Leader of Kisan Sabha riding an elephant during a procession or a Jat bridegroom riding a horse were not only a symbol of protest against the privileges enjoyed by the upper caste Rajputs but also an attempt to contest or challenge their monopoly over social institutions as well as agrarian resources. The struggle against landlords' economic rights, political influence and legal authority is also a challenge to the hegemonic ideology that legitimises the entire system of exploitation and oppression.¹⁹

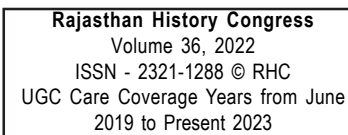
It is also worth noting that these movements remained localised and could never transcend the areas of their origin in the various parts of Rajputana.²⁰ The heterogeneous nature of agrarian relations and political institutions of the Rajputana might have acted as a restraint on the emergence of a peasant movement led by members of their own rank for the entire Rajputana region.

Another significant feature of the peasant movements of the Shekhawati region was the relationship between the *thikanedars*, the State (Darbar), and the British government. One of the key priorities of the British policymakers after Rajputana was taken under their 'protection' in 1818 was to promote the establishment of viable and

legitimate Darbars capable of controlling the Rajput *thikanedars* and the peasantry. The Rajput *thikanedars* on the other hand saw attempts by the Darbar to develop any direct relationship with the peasantry as interference on their patrimonial *jagirs*. During the movements, the *thikanedars* defied the advice/directives of the *Darbar* and also refused to accept the arrangements negotiated with the peasants following mediation by the British officials, even at the level of the Secretary of State for India.

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Knowing the Trade: Information Networks and Business Practices in Early Colonial Rajasthan

Abhishek Parashar

Like other north Indian commercial groups, the Marwaris operated the intermediary trade between domestic producers and consumers, and foreign exporters and importers. But they also had a long history in finance and speculation and gained vast fortunes in futures trading in the late nineteenth and early twentieth centuries. Interestingly, Marwari migration from their homeland Rajasthan also reflected the geography of anti-gambling legislation beginning in the 1880s.¹ Migrating in large numbers to emerging commercial centers of Bombay and Calcutta, they earned huge profits through speculation, particularly in opium, with which they had been associated with the larger part of the nineteenth century and jute.² In the first half of the nineteenth century, they moved to Malwa, the centre of opium production, and subsequently to Bombay to take part in opium futures trading. By the 1850s, Marwari firms in western India had become key organizers of opium shipments from Calcutta to China.³ From the 1920s onwards these fortunes were invested in industrial enterprise to emerge as India's foremost capitalists. The instability in exports of this commodity offered the potential for speculative ventures. According to Thomas Timberg during the late nineteenth and early twentieth century, Marwari businessmen like Sarupchand Hukumchand, Hardutai Chamaria, and J.K. Birla made windfall fortunes trading in opium.⁴ The second important commodity was raw jute and its product hessian, whose world market was controlled by India by the twentieth century.⁵ The profits made by Marwaris enabled them to finance managing agencies during the war-induced inflationary years of the 1920s when many British firms found themselves under

capitalized.⁶For a historian, it is a worthwhile task to assess the fortunes made by a community and assess the tools that the community employed to rise on the economic landscape of India.

I

Information Exchange and Communication Networks

In the Indian context, the trade routes give us valuable details about the process of transmission of information through aspects like post and speculation. In India, the post was of two kinds. The horse-post called *ulagh* was run by the royal horses stationed at a distance of every mile. The foot-post had three stations per mile.⁷ It was known as *dhawah*, literary meaning one-third of a mile. At every third of a mile, there existed a well-populated village, at the outskirts of which were few platforms on which men known as couriers sat with girded loins ready to start. Each carried a small rod with copper bells at the top. Whenever a courier started from the city, he held the letter in one hand and the small rod with its bells in the other. Couriers ran very fast. When the waiting men on the platform heard the ringing of bells, they got ready. As soon as the courier reached, then one of them takes the letter from his hand⁸ and sprinted while shaking the rod until he reached the next *dhawah*.⁹ This process was repeated till the time the letter or document reached its destination. This is how important information reached the rulers, officials, or merchants in the quickest possible time. In India, there were many terms used for the news couriers such as *paik*, *qassid*, *harkara*, *dhawan*, *janghakar*, *dhawah*, *jamaza*, and *ulagh*. In Rajasthan, the news courier was called *dhawan* and *janghakar*. *Jamaza* signified a news courier who rode a camel while *ulagh* carried news on a horse. In Rajasthan, the *harkaras* were paid based on distance and swiftness a courier showed in covering those distances. Thus, in the nineteenth century, for covering a distance of 170 miles in 3 days and nights, they were paid Rupees 9. In case the information was urgent the same distance was covered in 42 hours for which they were paid Rupees 32.¹⁰

Sauda and Fatka

Many traders were involved in the process of speculation through various commodities in this region. 'Meh ka sauda' (speculation on rain) and 'afeem ka sauda' (opium speculation) were

the two most popular examples of betting or speculation.¹¹ Rain betting was done on the fact that whether the rain will occur in a particular season or not.¹² It was also done on the duration and kind of probable rainfall. Under opium speculation, commercial trading of opium did not occur in the region but the final rates for buying and selling were auctioned in Calcutta. As soon as the auction finished in Calcutta, the information regarding the closing rates was relayed back to the speculators or betters in north-western Rajasthan. With the arrival of final information, the bets/speculations on opium also got closed. There used to be a lot of anxiety and uneasiness among these speculators regarding the final prices. There were no telegraph or telephone lines in these regions during this period and most traders had to employ personal news couriers for this purpose. This system of relaying information was known as 'chilka-dak', known to be established by Bhimnath, a Bikaner trader in the 1850s and 1860s. Initially, it had two major routes- Ajmer to Bikaner and Jaipur to Churu. After 1873, Sernath, Bhimnath's nephew extended chilka-dak to Jodhpur and made it more structured. It is said that through this system news regarding speculation and related prices was conveyed every half an hour. In 1886, chilka-dak was extended to seven major cities in Rajasthan covering the almost entire region.¹³ Local governments levied license taxes on these traders involved in speculation/betting and earned well.¹⁴ An Englishman Captain Burton who visited the region in 1872-73 CE explains these taxes but considers them to be objectionable as gambling was involved in these activities. In the second half of the nineteenth century 'meh ka sauda' was abolished but 'afeem ka sauda' continued with certain restrictions. After the modern communication systems of telegraph and telephone were established in this region during the 1870s and 1880s, 'chilka dak' lost its relevance. At the end of the nineteenth century, the traders also shifted their focus on commodities like cotton, gold, silver, etc, and their trading speculations happening at Bombay and Calcutta.

Chilka-dak

From Calcutta, the information regarding the prices of opium reached Jaipur through the telegraph. From Jaipur, this information was relayed to traders in Churu through the arrangement of chilka dak. From Jaipur, signals using a large mirror were sent to Harsh hill in Sikar. From Sikar again a mirror signal was sent to Veer Jhunjhunu hill

in Jhunjhunu and from there to a high plateau in Churu known as Ghughu Dhore. The light reflected from the mirror was sent in a particular way for particular information and sincere people were employed at these places who can understand the light signals. Different confidential codes were used to keep these information exchanges as secret as possible. From Ghughu Dhore in Churu, a new courier known as harkara or qassid relayed the information to speculators sitting in various towns in the nearby areas. Harkara or qassids were the names given to news couriers during medieval times. They carried written information in form of a rukka or parwana or oral information from one place to another. After the fall of the Mughal empire and subsequent dwindling of the finances of many Rajput states in the nineteenth century, many of these couriers were employed by traders for their business purposes.¹⁵

II

Circumventing Time and Distance

Economic centres in the western Rajasthan towns could be seen as trade multipliers during the 18th and 19th centuries particularly from 1750 to 1860 CE. The region was a prominent trading center even before the eighteenth and nineteenth centuries though. The popular trading route of the twelfth and thirteenth centuries from Yoginipur (Delhi) to Gujarat passed through important trading centers like Reni in Rajasthan. This route passed from Yoginipur, Narahad, Reni, and Nagaur to lead to Gujarat via Eklingji or Pali.¹⁶ Similarly, the trading route from Shakambhari and Ajmer to Bhatinda and Deepalpur passed through the trading centers like Dronapur, Chhapar, and Pallu in the state.¹⁷ The Poddar archives give us descriptions of the thefts occurring on the trade route from Bhiwani to Pali.¹⁸ There was also a route which was designed from Delhi to Multan which passed through Bhiwani, Reni, Nohar, Bhatner, and Anoopgarh. This route was used by the merchants who traveled from Tonk to Bahawalpur. Another route branched out of this path that led to Sindh.¹⁹ One of the routes branched out from Rajgarh to touch Bikaner via Reni, and from here another route led to Jaisalmer via Phalaudi and Pokhran.²⁰ Similarly, one route led the merchants from Bikaner to Jaipur via Sujangarh and Sikar.²¹ The route coming from Kota in the Malwa region reached Bikaner through the town of Ajmer.²² Another route went to Sindh via Pugal from Bikaner.²³ Also, one of the routes was used to travel from

Sambhar and Didwana to Bhiwani while passing through Sujangarh and Rajgarh.²⁴

Time and distance were cut down in speculation through various means as dissemination of information was of paramount importance in the business. The four types of speculative *saudas*, in the 1880s, namely standard forwards trade, futures trading (*satta*), *teji mundi*, and *badli* transactions (akin to options dealings) were conducted in Bombay. The price quotations regarding these *saudas* were transmitted telegraphically when the telegraph was introduced in India and before most of these trading communities permanently migrated to Bombay and Calcutta which consolidated their earlier position regarding these *saudas*. They also introduced *barsaat ka satta* in Bombay as well as in Calcutta once they were settled there. In addition to *Barsaat ka satta*, they also traded in speculations of commodities like cotton, jute, and opium prominently. They flourished in these *sattas* owing to the community information network, access to credit, and their customs, which in particular publicly produced anthropology of the community (kinship-based economic organization seemed to produce a biological predisposition to the aleatory and cheating). The *basas* where the Marwaris used to stay and eat together were centres of exchanging of notes and information regarding various trades and upcoming business opportunities, even actionable information like which businessman is doing good or bad in the market. *Basas* also provided credit information about the customers and suppliers.²⁵ The community network provided the information which helped to minimize the risk and sometimes share the risk in the event of community failure. This network at times also either gathered capital for a not-so-well-to-do trader and at times helped through the supply of goods etc on credit for the time being. The risk was also taken care of due to a very wide horizontal as well as vertical network of trade among the family, relatives, and the community. The community worked as a precursor of a joint-stock company so far as the 'limited liability' concept is concerned. When the joint-stock companies act was promulgated, the families controlled many companies through multiple directorships of the companies across the sectors viz banking and finance prominent jute, cotton, tea, aluminium, etc. This managing agency system was later on abolished through an act of parliament in independent India.

III

Monopolizing the Business

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.²⁶ The communities of the Marwar region migrated to 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 northwest Rajasthan forced the natives to seek new pastures. It was mainly the trading communities that took the risk of migration. Tumbe emphasizes that the migration volumes increased in response to the demand from the economic systems of the colonial regime and the immediate pressures associated with famines. Migration conjured opportunities to provide goods and services like clothing, remittances, and entertainment. Reciprocally, this gave rise to the additional response by firms to set up their shops in various regions and to increase trade in products valued both locally and internationally.²⁷ Although Bayly emphasizes the waning power of the Rajputs, and hence the decline in trade for the migration.²⁸ Be it Chaturbhuj Poddar's migration to Bhatinda or Motilal Mohta's migration to Hyderabad, there has been a constant struggle for rising. 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*.

After migrating to new commercial towns in British India, many of these traders continued their activities of brokerage and speculation. Now they were betting/speculating on silver, gold, opium, and cotton. It was known as *fatka* or *satta*.²⁹ Opium Fatka was extensively popular among these traders. The government auctioned

opium boxes every month and the *fatka* traders indulged in gambling based on averaging the previous auctioning rates. In Calcutta and Bombay, these traders indulged in gambling on other commodities too and then bought-sold them at an opportune time making huge profits.³⁰ Traders from Bikaner like Pinaychand Sindhi, Surajmal Nagarmal, and Kanhaiyalal Lohiya were major names in *fatka* trading in Calcutta.³¹ In Bombay, Narayandas Mohta, Shivprasad Ramnarayan Teekmani, Bhikhamchand Balkishandas, Gopiram, Ramchandra Teekmani, and Ramratan Bagdi were the major players.³² Likewise, these traders started to invest in the newly established share markets too. They invested in European companies too and made huge profits. Baldevdas Basantlal and Hazarimal Sagarmal from Bikaner were prominent share market traders and brokers of their time.³³

Lingering concerns over the slipperiness of indigenous market practice informed a rapidly growing surveillance of what was labelled gambling and disorder in the bazaar, especially in the commercial centres of Bombay and Calcutta. In the period from 1890 to 1914, when brute imperialism and sophisticated finance heralded a new global staging of capital, criminal law directed itself at vernacular forms of hedging and speculation. Associated for the first time with the dangerous habit of gambling, these practices had until this time been free of regulation, civil or criminal. According to government officials and social reformists, burgeoning informal futures markets were driven by irrational habits and were an example of commercial ethics gone awry.

In India, the criminal legislation on gambling in the two decades before 1914 became increasingly interested in economic crimes, especially those which threatened to spread unhealthy ethics of accumulation and expenditure not only among commercial groups but to the public in general. The very speculative nature of these markets depended on kinship and caste-based information networks which extended from major city bazaars to towns to up-country trader-moneylenders who were in direct contact with primary producers. These private and elusive channels carried information that was thought to distort spot prices and predictions for supply and demand.³⁴ Between 1890 and 1930 the government of India debated the nature, extent, and criminality of gambling in major commodities whose prices were intimately tied to the fluctuations of the world market- grain,

cotton, opium (the potential prohibition of which offered fertile opportunities for speculation), jute and silver. As the market became the corollary of the emerging Indian civil society, the question of legitimate commercial practices assumed greater prominence in public debates about gambling and market ethics, an index of modern subject and citizens to be. While the characterization of indigenous commercial practices as high risk and unproductive dated back to the eighteenth century, only in this period did the issue attract public attention and government regulation. Histories of Indian capitalism have highlighted how caste and kinship-based commerce had enabled subtle strategies of risk management.

Conclusion

The Marwaris evolved and innovated their business acumen over time. In the process, they combined the trade implements and practices in pre-colonial India into a model that was well suited for the particular demands and challenges of contemporary times and settings. A good example to demonstrate this is that the Marwaris as a community facilitated 'credit' among themselves which worked like a joint-stock company of Europe in the pre-colonial times, leading to a kind of limited liability. The community arrangement also provided a kind of risk-sharing and minimizing the risk as the 'information' about the market was shared among the members which enabled them to prepare accordingly.

Moreover, Marwaris maintained their accounts based on the Indian indigenous calendar '*panchang*' as well as used the information and predictions from these calendars (these calendars comprehensively provided information regarding rains, drought, normal or excessive conditions even calamities, etc.). Recently some scholars at IIT, Bombay decided to test the accuracy of the 'pandits' who publish Indian indigenous yearly calendars in a variety of Indian languages, with data on eclipses, periodic extra months, and draw horoscopes for people who wish to have them. This practice has been going on for centuries, using traditional methods of calculations. The students framed the results to coincide with what the 'pandits' have been doing all these years. Also, thanks to the values they had learned as students at Indian Institute of Technology Bombay, several of its graduates now do not look down upon the illiterate and poor customers

but run their profit-making companies, each with a humane and human touch.³⁵

Even, all auspicious *muhurats*, including embarkation on a journey for business purposes, by Marwaris were religiously followed according to the Indian calendar including travels for business, etc. These calendars provided details of auspicious days, the most opportune time on a day, the type of business activity which will flourish for that person concerned as per the horoscope, which crops will be better during the particular period of a year, owing to less or more suitable weather conditions, etc thereby suggesting for ups and downs of food grain prices. The indigenous calendar system was a significant way to keep the community connected even when the population was divided sporadically in various economic centers. Also, the calendar system presented a common understanding within the community about the future course of action in terms of trade. Therefore, the vast economic network of the Marwaris was highly linked to their social base.

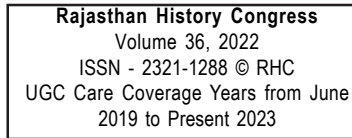
The community was socially very active and this was reflected in the credit culture. Bayly notes that the foundation of the mercantile society was the family firm, its credit (*sakh*), and the overall relationship with gods, fellow people, creditors, and debtors.³⁶ *Sakh* or the goodwill resonated with credit, and credit resonated with reputation. It is interesting to note that while the accounts were meticulously kept, it was difficult to ascertain the total profit as many of the business goals were incalculable social benefits.³⁷ The trust that was instrumental in knitting the social fabric of the community was observed very prominently in financial transactions as well. The financial instrument called *hundi* was of vital importance.³⁸ *Hundi* was a receipt to draw a bill of exchange from an indigenous banker based in Bombay, Madras, or Calcutta to cash the bill in the bank. The instruments like *hundi*, coupled with the technological progress made in railway and telegraph sectors made it possible for Marwaris to conduct trade on a wider scale in the subcontinent.³⁹

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**A Case Study of Shooting and
Fishing Prohibitions in water bodies of
Ajmer-Pushkar during Colonial Period
(Based on Ajmer-Merwara Chief
Commissioner's Office Correspondence)**

Dr Persis Latika Dass

Out of the three lakes, Pushkar was the one that first came under the gamut of legal restrictions regarding fishing, hunting and sacrifice of any animal within its sanctioned periphery. Even before the Britishers, the local Brahmins and the Jain mercantile community zealously guarded and kept up the divine status of this prohibition in popular understanding although no formal legislation regarding it had been passed by the previous governments. The British were the first to do so is evident from the official correspondence between the Commissioner's office and Nasirabad Cantonment in the year 1895 containing the reference of 30th March 1869 letter detailing the shooting and fishing prohibitions in Pushkar. The issue got raked up as some of the Muslim inhabitants of Pushkar wanted to sacrifice animals for religious purposes.¹ Before this incident the British administration had to deal with reports of some English officers shooting crocodiles in the lake resulting in a major uproar by the local priests who had to be pacified with great efforts.² To avoid such occurrences the orders were again passed on 13th March 1895 by the office of the Assistant Commissioner prohibiting the 'shooting, fishing and killing of animals in any way within the limits of Pushkar.' The original orders contained no mention of butcher's shop but the boundaries of Pushkar were fixed in such a way by the colonial authorities that the village of Ganhera that had the only butcher's shop in the vicinity, was put outside the limits marked for Pushkar and the clause regarding the same was added later on (3rd July 1896) in the

official orders. The correspondence clearly outlines that the step was taken to appease and satisfy the sentiments of the elitenatives although a small relief was given to the non-vegetarian section also. However, the poor who could not afford to buy fish continued to breach the laws as is evident from a letter dated 23rd April 1906sent by the President of the Pushkar Shamalat Committee to the Commissioner's office demanding inscribing the prohibition orders on the boundary stones of the town as well as the annual publishing of the orders in the native language as the people were still breaking the law.³ By 1913 the situation had escalated to such an extent that cases were being filed in the court by the Brahmins of Pushkar against people for fishing at the ghats in the night. The Sessions Judge Ajmer in his verdict dated 5th May 1913 for case no. 30 and 31 charged the accused under section 188 of the Indian Penal Code stating that 'the appellants did not go to fish in the lake for their pleasure or amusement, but in order to make money by catching the large and well-fed fish of with which the lake abounds'⁴. The white judge in his statement missed the oddity and irony of the situation when he accused the men for doing it for their survival instead of pleasure because during the investigation it came out that the men were fishermen by profession and did not even have enough money to pay the fine.

Ana Sagar had been the major source of water for Ajmer during the pre-colonial era. Fishing near the marble pavilions and the masonry embankment was discouraged by the Mughal authorities also as these structures were looked upon as symbols of prestige and splendor by the State, but the rest of the water spread was free for public use. The tradition had continued during colonial period along with the three and a half monthscustomary prohibition on fishing during the breeding season(1st June –15th September). In 1884 the British started the piped supply of Ana Sagar water to the city. This development made them pay more attention towards the cleanliness of the lake and in 1887 the authorities prohibited the 'washing of any soiled or dirty clothes' on the banks. Albeit the washermen continued to use the Ana Sagar water despite getting challans by the authorities, registering their protest towards the preferential attitude of the British for the high castes who were allowed to wash and bathe on the ghats whereas the washermen were being stopped from practicing their livelihood.⁵ The colonial administration did not pay heed and on 2nd March 1909 the District

Magistrate passed the orders prohibiting fishing at the masonry embankment. It is interesting to note that the Commissioner Ajmer-Merwara, Col WCR Stratton was personally invited to attend the Jain Conference in March the same year and by 9th August 1909 the letter came from Rai Seth Chand Mal, an influential Jain banker of Ajmer, complaining against the practice of 'fishing, rubbing and cutting to pieces' being carried out at some of the bathing ghats which 'wounds the religious susceptibilities of the Hindus'. The commissioner office was quick to endorse it, but the other officers closed the matter citing the March order that fishing is prohibited only on the 'masonry bund on which marble pavilion stand' and 'the public has always had the right of fishing elsewhere in Ana Sagar.'⁶ When nothing is done by the administration complaints start registering against Chand Mal of hiring men to stop people from fishing at Ana Sagar. On being enquired Chand Mal is defensive and states that his men were merely putting back the fishes from the lake's nullahs into the main lake. Here it needs to be mentioned that these nullahs were the main source of fish for the poor fishermen. In October 1909 the Seth reiterates his demands and the administration this time appears to reconcile and after taking due advice from the Tehsildar office, extends the fishing prohibitions to the ghats. The DM office prepared the orders that were ratified by the Chief Commissioner's Notification No. 631-C/1094 dated 11th August 1910 prohibiting fishing in the Pushkar and Ana Sagar Lake under Section 144 of the Code of Criminal Procedure. The official correspondence clearly words out that the authorities took the decision because 'there is reason to apprehend the occurrence of riots and affrays with danger to human life and safety'. In spite of the orders the complaint letters of the Seth continued to float in demanding a strict implementation of the prohibition and 'exemplary punishment' for the offenders proving that although the administration had bent to the demand of the elites yet the majority of the native policemen were not firm in executing the prohibitions. In the early months of 1912, some of the leading members of the mercantile community like Kunwar Magan Mal (s/o of Chand Mal) and Kunwar Chhagan Mal offered to transfer the Ana Sagar fish to Pushkar to save it from the approaching summer when the level of Ana Sagar went low. The businessmen who were leading members of their community not only sought the administration's permission but also police protection as they were sure that the 'ordinary fishermen' will object. As the Seths

have offered to do it at their own expense the administration readily agrees and the work begins. The official files reveal some interesting episodes during the rescue drive. Some of the poor Muslim and Hindu fishermen hired by the Seth try to steal away fish in gunny bags to be sold in the market. When the offenders are caught their master asks the police to fine them harshly but the Indian Sub-Inspectors released them and instead scolded the Seth's men for cultural policing.⁷ This inaction by the native policemen speaks volumes about their sympathetic attitude towards the marginalized section of their countrymen which sadly was lacking among the native elites. The same year letter dated 20th May 1912, seeking permission to rescue the Foy Sagar fish under police protection was also received by the British administration. As Foy Sagar was the result of colonial initiative and did not have any religious significance, the administration firmly decided not to interfere in the matter. In fact, complaints of police inaction and permission to publicize the fishing prohibitions through the beating of drums and engraving on marble stones as well as hiring of watchmen with government livery to be posted at Pushkar, Ana Sagar and Foy Sagar kept pouring in the years 1925 and 1927 by the grandson of Seth Chand Mal. The language of these letters totally overlooked the clause of partial prohibition for Ana Sagar and a complete absence of the same for Foy Sagar, giving the impression of complete prohibition for the said lakes to the newly transferred officials.⁸ Nevertheless the authorities are vigilant and reiterate the old 11th Aug 1910 prohibitions regarding Pushkar and Ana Sagar and clearly declaring Foy Sagar to be the property of Ajmer Municipality and free from any prohibition. Records show similar letters objecting the practice of fishing in the lake and its nullahs were sent by the Marwari and Jain businessmen and shopkeepers of Naya Bazar and Kala Bagh in 1927 and 1933 respectively highlighting the persistent attempts by the moneyed class to regulate the water body in accordance to their norms and practices. Another facet of the fishing prohibitions at Ana Sagar was the special permission granted for fishing to the Europeans for recreational purposes even during the breeding season whereas the native fishermen were penalized for doing so.⁹ However reference of a case registered by the police against shooting ducks at Ana Sagar in the year 1936 compels the commissioner office to clarify that shooting is not prohibited at the lake.¹⁰ This game was again popular among the Europeans and

Muslims elites who had to be kept outside the purview of prohibitions meant for the masses.

Foy Sagar, as stated earlier, represented the colonial notions of health, hygiene and sanitation. In order to maintain the purity of the water that was being supplied to Railway establishments and civil station in Ajmer, the village of Kazipura located in the catchment area of the lake was shifted to the nearby hills by giving monetary compensation to the residents. Interestingly the commissioner, chief commissioner and the municipal committee too ratified the proposal dated 8th Sep 1892. The people of the Kazipura registered their protest but their petition of 20th Feb 1893 was rejected by the Chief Commissioner office.¹¹ Although Foy Sagar did not have any shooting and fishing restrictions like Ana Sagar and Pushkar yet some reported cases of accidental or on purpose shooting of ducks, fishes and crocodiles left to decompose and pollute the water source, developed major concerns for the waterworks sub-committee of the Ajmer Municipality. Through Letter No. W/973 dated 13th May 1932 the Chairman sought permission from the Commissioner's Office to prohibit shooting in Foy Sagar Lake and on receiving their affirmation dated 6th June 1932 immediately prohibited both fishing and hunting in the lake.¹² Within a year, appeals started piling up from the white civilians, officers of the Nasirabad cantonment, and influential Muslims of Ajmer, asking special permit to fish at Foy Sagar. When the commissioner office appears pressurized to uplift the fishing restrictions, the Municipal Committee Ajmer forwards it a copy of its General Committee's resolution no. 16 dated 22nd Feb 1934 approving the Chief Medical Officer's recommendation to prohibit fishing in Foy Sagar. In fact, the municipal committee in its resolution had prohibited any human habitation to avoid draining of sewerage and declared that 'all people, except those specially authorized should be excluded from the area'¹³. Nevertheless, the commissioner office continued to receive petitions requesting special permission to fish at Foy Sagar. Some of the petitioners included Har Dayal Singh, the Prince of Sikar studying at Mayo College, and Sahibzada Sadiq Ali Khan of Tonk. The administration did not relent because it did not want to compromise in any way over the cleanliness of water that was being supplied to civil station and railways. Gradually the language of the letters started turning legal and firm, citing arguments in favor of fishing and generally

protesting against the attempts of the state to regulate and curb the legitimate rights of the local people over the natural resources of the region. Worth mentioning here is a letter dated 25th January 1937 sent by the Secretary of Jamiat-Tablig-ul-Islam, protesting against the prohibition of fishing in Ana Sagar and Foy Sagar. The letter contained the following resolution passed by its members¹⁴

The Residents of Ajmer who have assembled hereto protest against the recent activities of the Municipal Committee Ajmer regarding the prohibition of fishing in Ana Sagar and Foy Sagar and to enact bye-laws to forfeit the right of fishing in these lakes, strongly cite the notification no. 631-c-1094 of 11th August 1910 and see no necessity of any new bye-laws or amendments. If the Municipal Committee without regarding the sentiments and desires of the majority of the population takes any unforeseen action, it will be wholly responsible for any results and consequences there from.

...Copies of the 'resolution passed by the Citizens of Ajmer' to be published in the local and Mufassil Press A similar letter, albeit not so strongly worded, came from the Anglo-Indians employed in Ajmer Loco Workshop wherein they had cited the opinion of senior medical officers and arguments in favor of rod and line technique for fishing in Foy Sagar¹⁵. The British commissioner office refused the request and continued to do so in future as well, irrespective of the class and community of the petitioners.

A closer study of the fishing prohibitions imposed on the three water bodies in the region during colonial times help us develop an insight into the perspective of the three stakeholders trying to claim their rights on the water resources. The first claimant is the state which despite of being European in its composition is trying to continue the same administrative trends and traditions of its Indian predecessors at least with regard to lakes that have had religious significance. In case of Pushkar, the administration readily legalized the prohibition on fishing in 1869 and reiterated it in 1895. Although, the fact that for a long time the waters of Buddha Pushkar were supplied to Ajmer Railways till the construction of Foy Sagar in 1892, and even later on, whenever the Foy Sagar level went down, it was replenished from Buddha Pushkar via a special pipeline, cannot be ignored when observing the promptness with which the colonial administration agreed to the legalization of prohibition in Pushkar. Ana Sagar elicited

a different response from the British. They had already sent away the washermen to check the dirt from soiled clothes from entering the lake as its water was being used for drinking. Fishing did not pollute the water but the poor shabbily attired fishermen could not have been allowed to sit and loiter around 'Baradari', the pride and glory of Ajmer as well as the venue for the first meeting of British sponsored organizations like 'Walter Krit Rajput Hitkarini Sabha.' In 1909 the British banned fishing on the pillared masonry embankment but the rest of the banks including the ghats, were left free for the natives to use the lake as per their requirement. The legalization of prohibition on fishing by the British encouraged the native elites whose gardens and ghats flanked the southern boundary of Ana Sagar and the same year letters by the most influential and rich bankers of Ajmer started floating inrequesting prohibition of fishing on the lake. The administration could not afford to ignore their plea and after a brief introspection extended the restriction to the ghats as well. The non-vegetarian Jain merchants persistently demanded to include the whole lake within the gamut of the 1910 prohibition but the state did not relent because it had to keep the rest of the lake open for the Europeans and Anglo-Indians and some of the white officer did acknowledge the 'right' of the people on the Ana Sagar water as is proven from the official correspondence. Foy Sagar on the other hand was a different subject altogether. It represented the modern western notion of hygienic drinking water meant for colonial institutions like railways. The British were not ready to compromise and give leverage to any community on it, be it the influential members of the Hindu and Muslim communities or the Europeans. Once it was decided to prohibit shooting and hunting in its waters, the colonial officers did not bend the rules for anyone. In fact, as is evident from the Ajmer Series Records that the very foundation of Foy Sagar had been on the unrooted life of the people of the hamlet of Kazipura who had been inhumanly removed from the land of their ancestors to maintain the cleanliness of the water.

The second claimant to the water bodies were the high-class elite of the majority community who due to their wealth had enough clout to influence and pressurize the colonial government. In case of Pushkar although the objection was primarily raised by the priestly class but it was the mercantile community whose support added

weight to the demand. With regard to Ana Sagar there is no priestly class raising objections but the powerful bankers of Ajmer take the lead claiming to represent the desire of the high caste Hindus and Jains. Their agenda of homogenization is blatantly visible. The sustenance of the marginalized communities is not their concern. They hire fishermen to save fish not catch fish, imposing their own food choice on others. They understand the mercantilism of the colonial government and are quick to offer money to develop the 8-mile water body as per their notion of development, wherein the claims of the marginalized over natural resources are completely abrogated. In their letters they want the administration to prohibit fishing in all the lakes of Ajmer-Pushkar and employ men on their payroll to catch the 'miscreants' and hand them over to the police. Albeit the attitude of the native policemen is much sympathetic to the fishermen. Some of the complaint letters that bemoan the casual attitude of the inspectors give testimony to their covert support to the native poor.

The last party or rather the victims in this affair were the fishermen whose natural right to utilize the lakes for their sustenance was gradually withdrawn and made punishable by law. Pushkar had always been off limit for them but Ana Sagar was their lifeline. The location of the lake saved time and cost of transportation to the city market. The spread area of the lake was sufficient for the number engaged in this profession but the gradually extending restrictions and involvement of the moneyed class and physical skirmishes with their watchmen, hit them hard. Nevertheless, they continued to resist, finding loopholes in the restriction, shifting places, resorting to thieving, bearing police beatings and many a times finding sympathizers among the local officers. The narrative appears familiar and common to human history across time and space and is another addition to the perpetual conflict between the marginalized communities and the combined forces of state and moneyed elite for claim over natural resources.

Reference

- ¹ Prohibiting of fishing and shooting etc., within the limits of Pushkar and Anasagar *S No. 5647, File No: D.XXVIII(17) 81(B), 1895 Chief Commissioner's Office Ajmer-Merwara Rajasthan State Archives Ajmer*
- ² *La Touche p. 70*

- ³ *File S No. 5647 p. 15*
- ⁴ *Ibid p. 160*
- ⁵ *Bathing and washing clothes in the Ana Sagar Lake prohibited and complaint of washermen S. No. 659 File No: 106 Basta No. 54, 1892, Commissioner's Office Ajmer-Merwara, Rajasthan State Archives, Bikaner*
- ⁶ *File S No. 5647 p. 30*
- ⁷ *File S. No. 5647, pp. 133-34*
- ⁸ *File S. No. 5647, pp. 180-81*
- ⁹ *Letter dated 8th June 1925 written by Michael G Connor of Mayo College to AGG office and the permission granted by a memo dated 29th June 1925 File S. No. 5647, pp. 188-89*
- ¹⁰ *File S No 5647, pp. 241-42*
- ¹¹ *Removal of the Kazipura hamlet from the catchment area of Foy Sagar- Acquisition of land and correspondence Commissioner Office Ajmer-Merwara S. No. 142 File No: 15 H(i)50 Basta No. 14, 1892, Rajasthan State Archives, Bikaner*
- ¹² *Prohibition of shooting and fishing in the Foy Sagar Lake. Commissioner's Office Ajmer-Merwara File No: DXI-381, 1932, Rajasthan State Archives, Ajmer*
- ¹³ *Letter w.w./9019 dated 24th March 1934 File No: DXI-381 p. 22*
- ¹⁴ *The original resolution passed by the Chishti community of Ajmer was in Urdu but the letter given to the commissioner office contained the English translation. File DXI-381 pp 31-32*
- ¹⁵ *Letter dated 1st June 1937 and the permission denied by Memo no. 11107 dated 18th June 1937 File No: DXI-381 p. 33*

Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023

Gender based Reforms of Dayanand in Modern Indian History

(A Case Study of Child Marriage in Contemporary Rajasthan)

Dr. Meghna Sharma

Child marriages can be seen as both, cause and reason for the growing gender inequality. According to UNICEF data¹ 115 million boys across the globe were married before attaining the age of 18. Child marriage is the cause of several evils like early pregnancies, parenthood, and sexual relations, deprivation of educational and employment opportunities, social isolation and an increase in maternal mortality rate. Child marriages are seen as a grave violation of the human rights of both the bride and the groom, and is also against the philosophy of various United Nations instruments like the Universal Declaration on Human Rights² and the United Nations Convention on Rights of Child³. It also violates Article 39 (f)⁴ of the Constitution of India which is a Directive Principle of State Policy and directs the state to ensure that it constructs its policies to ensure that the children are given opportunities and facilities to develop in a healthy manner and in conditions of freedom and dignity.

Child marriage robs a person's childhood and the time which was required for his physical and mental development. It also leads to a vicious circle of injustice and discrimination. It not only hampers developmental rights but also becomes a reason for various health-issues. Fifty years have passed since Swami Dayanand Saraswati left the scene of his activity. Among the great company of remarkable figures that will appear to the eye to posterity at the head of the

Indian Renaissance, one stands out by himself with peculiar and solitary distinctness, one unique in his type as he (Dayanand) is unique in his work.⁵

Rajasthan, in the nineteenth century was passing through the

stage of directionlessness due to increasing influence of the British, lacking means of contact between people, ignorance and traditional narrow minded approach of the society. Rajasthan was directly influenced by the social reform movements of Arya Samaj in the latter half of the nineteenth century.⁶

Arya Samaj attempted to free off religion from unnecessary traditions and customs thus establishing a society which was inspired by its own. The social reform movement of Arya Samaj in Rajasthan was basically related with improving the condition of women in the latter half of the nineteenth century. Major problems were *Sati*, female infanticide, sale and purchase of women, illiteracy, *Purdah*, child marriage unsuitable marriage polygamy, prohibition of widow remarriage etc. Dayanand always considered this declining condition of women the major cause for social decline. Arya Samaj started its movement basically to improve the condition of women thus attempting to provide them with equal status as men. The reformist approach of Arya Samaj towards women gained support upto some extent by the contemporary intellectual class thus making the feminist reform movement, comprehensive. Dayanand declared that he had come to the world to break the chains of slavery and free mankind from error, superstition, ignorance, domination of all kinds' ecclesiastical social and economic.⁷ Before nineteenth century, women enjoyed higher status than their male counterparts. According to Manu, the mother was entitled for a greater reverence than the father and she was at the helm of the household affairs that included financial matters.

According to Hindu law, the mothers, widows, daughters, sisters had right of possession of property even as a member of the joint family. An ideal Hindu wife by virtue of the superiority of her motherly functions was never expected to earn livelihood. In no case had the males any legal control over the property of the females. In special cases, Hindu law sanctioned polygamy also though only under exceptional circumstances. Swami Dayanand interpreted the ancient *Rishis* as disapproving the second or third marriages on the deaths of husbands and wives as he did not lay down any rule for women, which he did not apply to men. As the man was permitted to remarry, even in the lifetime of the legal spouse, if she was barren, in similar conditions, wife too had the privilege of re-marrying during the lifetime of her

husband.⁸

The social conditions of the Indian society were gradually deteriorating. The social reform movement of Arya Samaj was mainly connected with the position of women. According to Dayanand the deplorable condition of women was responsible for the social degradation. The movement got the support of the intellectual class. Social evils, like, caste system, child marriage etc. were hampering the growth of the society. Arya Samaj was a reform movement that was making spectacular advances in the 1880's and 90's. The message of Dayanand attained success perhaps through its very ambiguity, for it combined sharp criticism of many existing Hindu practices like idolatory and polytheism, child marriage and the taboos on widow remarriage etc.⁹

In the prevailing Hindu law, only those marriages were legal which were performed in the same caste. Those marriages which were performed in other communities, were not considered to be legally valid before court of law until and unless they were registered as per the '*Civil Marriage Act*'. To remove this, it was decided during the '*Dayanand Half Centenary Celebrations*' at Ajmer that at least efforts should be made for a law particularly for Arya Samaj, which could not bind them to believe in the hereditary caste system and the marriage need not be compulsorily registered. After the death of Dayanand, Arya Samaj was split up into two parties-The College Party (registered to education) and The Mahatma Party (interested in social reforms). In order to remove the barriers of caste, the Mahatma Party took recourse to intercaste marriages, which were also useful in begetting better progeny and solved the serious marriage difficulties.¹⁰

According to Special Marriage Act of 1872, the marital relation of those couples, who declared before the Registrar that they belonged to the following castes- Hindus, Jains, Buddhists, and Sikhs, was deemed to be legal but this Act was incomplete in itself because if the husband belonged to the Joint Hindu family, then after the marriage he was dissociated from the joint right of the ancestral property and this was also applicable even to their offsprings.

Child Marriage and Contemporary Scenario :

In India, child marriages have been a customary practice. Family and societal-pressure, tradition, culture and poverty can be regarded as a primary-reasons for child marriages, among other reasons. In the

nineteenth century pre-puberty marriages were common the custom of child marriage was prevalent in nearly all the castes and religions which existed in contemporary India. It is worth mentioning that the causes responsible behind development of child-marriage were circumstances produced as a result of constant attack by foreign castes like *Hunas, Sakas, Kushanas* etc. Parents wanted to free themselves off the burden of safeguarding their daughters from aggressors by marrying them at an early age. In the Turkish-Afghan and Mughal era too, it was considered safe to marry their daughters at an early age due to foreign aggression and constant war situations. The custom of child-marriage was well developed in about all the regions of India, in the nineteenth century.¹¹

The Law Commission of India in its 205th report¹² suggested that poverty, indebtedness and dowry were the main incentives for the poor families to marry off their girl child as soon as possible. The increased age of the girl meant an increase in the demand for dowry. Despite having laws for preventing child marriages, India has not been able to get rid of it completely. Although boys and girls both are at the suffering end in child marriage, various reports have shown that child marriage is more prevalent among girls¹³.

History of Child Marriage in India

In the earliest known history of India, there is evidence of young men and women cohabiting together with the freedom to choose who they want to be with. During the Middle Age, gradual changes started occurring in society and the idea of liberty for women became more complex. Rules and behavioral codes were defined for them by the society which was to be obeyed by them. Their vaginal purity became the symbol of the honour of their family. Young women were viewed as irresponsible and irrational, especially in matters of love. So, to protect the honour of the family, the practice of marrying them early started. Initially, the early age of marriage would not go below 12 years but by the coming of Medieval Age, the age of marriage for women dropped as low as 6 years¹⁴.

Over the years the notion of women being the honour as well as the burden of the family grew. The concept of society was that the woman has to be married, sooner or later, if they were married at an early age, it would not only reduce the financial burden upon the family but would also help the family grow economically by getting the bride

price.

The practice became so prevalent in India that according to UNICEF report¹⁵ one out three child brides globally live in India. There are around 223 million child brides in India and majority of those married before 18 have given birth during their adolescence. However, the practice has gone down in recent times.

Dayanand was against the custom of child marriage. According to him- 'The best time for marriage for a girl is from the sixteenth to the twenty-fourth year of her life and for a man, from the twenty fifth to the forty eighth years. The marriage of a girl of sixteen with a man of twenty five years is called *Inferior Marriage* of a girl of eighteen or twenty with a man of thirty five or forty is called *Medium Marriage* of a girl of twenty four with a man of forty eight is called *Superior Marriage*.¹⁶

The mal practice of child marriage was in vogue in the Indian society since earliest times. Its consequence was the procreation of feeble progenies. The number of child-widows increased due to this evil practices. Physical strength, according to Dayanand was essential. '*Physical strength and welfare take precedence even over learning*.'¹⁷ He believed that physical exercise and '*Pranayam*' invigorated the body.¹⁸ He favoured arranged marriage and added that the children born of such parents were of superior order and also quoted Vedas as authority in support of his view.¹⁹ People of India were called '*Children of Children*' by Dayanand.²⁰

Calcutta gave him (Dayanand) a different audience: the educated and mostly western influenced urban middle class. Among them there was kind of receptiveness to ideas of social and religious reform that was largely absent from his previous public, which was strongly dominated by the many traditional bonds and taboos of caste and religion. Calcutta also opened the Swami's eyes to the various crucial problems of women: widow-hood, early marriage, and lack of education, which were all foremost in the minds of Calcutta reformers. There is no evidence that problems had exercised Dayanand's mind in the previous period.²¹

A lengthy criticism of Hinduism is summarized in a couple of bitter pages of Satyarth Prakash: '*Aryavarta is full of darkness*.' They are full of a harsh condemnation of the gross greed and luxury of

the exploiting priests, but also replete with for the poor people who cannot afford to fill their bellies, and yet give their last penny to those unscrupulous shopkeepers who sell wares worth nothing for profits of a thousand percent.²² They are '*secret thieves*' who should be punished by the king.²³ The form of monogamy proposed by Dayanand was quite new to Hinduism: '*Among the twice born it is not proper that there should be a second marriage, either of the man or of the woman.*'²⁴

Contemporary Hinduism allowed polygamy for the man and remarriage of the widower; its only restriction was on the remarriage of high caste widows. Dayananda's general principle extended that restriction drastically: after one marriage neither the widow nor the widower may contract another one. That seems an oddly reactionary step for a reformer who was recorded to be in favour of widow-remarriage. In fact Dayanand was more liberalizing than any nineteenth century reformer ever dared to be proposing a different type of temporary martial contract between widows and widowers called '*Niyoga*'. In the ideal society marriages should be between people of the class that is assigned to them at graduation, they are probably more compatible.²⁵ The girls should be at least sixteen, and three years should have elapsed since their first menses. Dayanand ridiculed the old notion that a father's *Dharm* is destroyed if his daughter has her menses in his house. '*How can the natural function of a woman be conceived as a sin of the father!*' Indeed, said the Swami, it is better for a girl to remain in her father's house than to marry a worthless man. Wedding arrangements should be preceded by inquiries about the candidates not by means of worthless and fraudulent horoscopes but by proper investigation,²⁶ and arrangements should not be finalized without the assents of both partners.²⁷

Dayanand recommended for two reasons marriage between parties who live a great distance apart the mixture of blood promotes breeding, and the interaction between distant regions fosters peace and harmony among different people.²⁸ The firm foundation of a happy home is mutual affection, and the constant effort to please each other.²⁹ It is the woman's duty to be the manager of the household by running its economy. She should also keep up her study of the Vedas and assist her husband in the daily ritual of the five Great Sacrifices.

She should attend to guests, and she should not feed all the lazy and degenerate Sadhus that roam about not only the real sannyasis and the needy poor, the blind, the lame, and the orphaned.³⁰ It was a Muslim influence that taught the Hindus to imprison their women in the house. The Aryans should remember the Vedic age, when women fully participated in all areas of public life.³¹ Speaking on the occasion of annual function of Arya Samaj in October 1907, Jagat Singh pointed to the defects of child-marriage and asked that how could children produced as a result of such a marriage, face their enemies.³² But it was not possible for Arya Samaj to run such a movement of fixing marriageable age, under conditions of orthodoxy in the native states. Propaganda was done against the evil custom of child marriage. The weekly *satsangs*, annual festivals etc. became the media of propaganda for the Anti Child Marriage Campaign.³³

Swamiji considered this custom so very dangerous that he has even suggested for application of ruling force, in order to prevent child marriages. He wanted '*prohibition of child marriage*' to be included among provisions for which regulations were to be made by the royal courts.³⁴ The evil of child marriage was spreaded as an epidemic, in Rajasthan. Sir Pratap Singh, the Prime Minister of Jodhpur made a Child Marriage Prohibition Act in the year 1885 AD while in Shahpura it was done in the year 1939. In the same year, a conference was held at Arya Samaj Bhawan, Nagore in which a proposal related to Child Marriage and Incoherent Marriage Prohibition Act was passed so that the king of Nagore may enforce this law, in order to improve the economic, social and moral standards of the people.³⁵

Pooran-Devi, the propagator elected by the woman's branch of Hissar Arya Samaj, also attracted the attention of ladies, towards the defects of child-marriage.³⁶ '*Bharat Stri Samaj*' was established in the year 1911, under which Sarla Devi and Krishna Yaminirai publicized the thoughts of Arya Samaj specially among the women. Similarly *Mahila Milap* Committee elected a Bengali lady Hridananyam in order to make aware the married ladies. Both these institutions put in remarkable efforts in order to prepare environment against child-marriage.³⁷

After 1920, the Anti Child Marriage Movement of Arya Samaj started gaining support by the caste conferences in the native states. Not only this, certain regulations were also passed against this evil. In

1921, the rate of child marriage among boys having age between 5-10 year in Ajmer Merwara was 45%³⁸ which became 43.20% in 1931.³⁹ In 1926, the marriageable age of girls and boys was fixed to be 11 and 15 respectively at Bharatpur state under the Social Security Act.⁴⁰ Similarly it was fixed to be 11 and 15 at Kota⁴¹ on July 1st, 1926, 13 and 16 at Karauli⁴² in 1927 and 11 and 16 at Bikaner⁴³ in 1928.

Harbilas Sarda : An Icon of Anti Child Marriage Campaign
Harbilas Sarda (The Head of the Paropkarini Sabha) constantly attempted to bring an end to the evil of child marriage by making Legislations and Acts in the Central Assembly from 1926- 29. His objectives behind getting these regulations enforced were : a. To prevent child-widowhood . To promote physical and mental development of the young girls and boys and to reduce the infant mortality rate.⁴⁴ The Anti Child Marriage Act famous as ‘Sarda Act’ was passed due to his efforts on 1st April 1929. This Act fixed the marriageable age of boys and girls as 18 and 14 respectively.⁴⁵

The evil of infant marriage was not only a matter of social reform in his eyes, but it was a means to prevent atrocities done on the small children. He said that political progress was not possible in the absence of social reforms. Both men and women were interdependent on each other for the complete liberation it was essential to free woman off the shackles of orthodoxy blind faiths staunch social bindings etc. They should be given humane treatment.⁴⁶

Harbilas was appreciated throughout the length the breadth across the country for this act of his, even by the muslims. After the enforcement of this Act, the marriageable age of girls and boys was fixed to be 13 and 16 years respectively at Jodhpur⁴⁷ in 1930, 14 and 16 at Jhalawar⁴⁸ in 1933, 15 and 18 at Dungarpur⁴⁹ in 1935 and 12 and 15 at Dholpur⁵⁰ in 1937. Sharda Act was implemented in the British provinces.⁵¹ Taking advantage of it the people started conducting marriages in the Indian provinces and then returned to their own province.⁵² They also started producing false medical certificates and documents like horoscopes etc. ⁵³ Seeing its loopholes in realising its consequences, an amendment was made in the Act in 1938, according to which, the residents of British Provinces, performing the act of conducting marriages in the Indian provinces, would be penalised.

A Brahmin family of Beawar tried to marry their 11 years old daughter with a man of 41, at Sojat. Arya Samaj Sojat and Arya Samaj

Beawar both opposed this marriage as it was not only a child marriage but also an unsuitable match. But, Gumansingh the Jagirdaar of Sojat, was reluctant as he could not take any action against the party in the absence of any regulation in his territory.

At Shahpura, the marriagable age of girls and boys was fixed to be 14 and 18 in 1939 , 13 and 18 at Alwar in 1940 , 13 and 18 at Udaipur in 1941 and 14 and 18 at Jaipur in 1945. Arya Pratinidhi Sabha sent Anti Child Marriage Groups in native states who prepared environment against child marriage by taking the support of the traders and the intelligentsia. In 1939, a conference was held at Arya Samaj Bhawan, Nagore in which a proposal related to Child Marriage and Incoherent Marriage Prohibition Act was passed so that the king of Nagore may pass orders to improve the economic, social and moral standards of the people.

In this way the incessant efforts of Arya Samaj played decisive role in making native states pass Anti Child Marriage Acts between the period of 1925-1945. Police interference also played significant role in preventing child marriage. In 1933, Raibahadur Seth Champalal fixed his son's marriage with a girl of 13. Police interfered and got this marriage cancelled. Similarly the marriage of 13 years old daughter of Madhosingh, a worker in Ajmer Municipal Council, which was to be held on 28th July, 1933 was postponed for one year. The marriage of 13 years old son of a Brahmin family of Peesangan was cancelled due to police interference. The rate of child marriage got reduced upto some extent by this. Practically, Sarda Act made the movement of Arya Samaj successful, partially. A social reform Act was made in Karauli according to which, restrictions were imposed on certain evils prevalent in the society, first was that marriage of a boy less than 16 years and a girl less than 13 years, could not be made possible. Sale and purchase of women was also held illegal. Magazines like *Arya Martand* also raised voice against problems like dowry, widow remarriage, child marriage and *Purdah* system etc. through its columns and articles.

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Change and continuity in the sex ratio patterns and Child Widows in the Rajputana (1901-1947)

**Manpreet Kaur
Harneet Kaur**

I

The first section covers the statistical data of the various censuses of the Rajputana from 1901 to 1947. This section highlights the number of the child widows increasing or decreasing with reasons for any change in their position.¹ The censuses of Rajputana under the chapter titled 'Age and Sex' and 'Civil Condition' discussed the various issues related to the widows and child widows. The census of 1901 discussed the distribution of 10,000 of each sex showed that among the males 48 percent were single, 43 percent were married and 9 percent were widowed; whereas, among the female population 50 percent were married, 30 percent were single and 20 percent were widows. According to the Rajputana census report of 1901 mentioned that, the relatively low proportion of widows was the results of the custom which enforces the early marriage of girls and discourages the re-marriage of widows. The excess of wives over husbands was due partly to the absence of husbands and partly to the practise polygamy.² As per the census of 1901 Table-1 showed the percentage of (0-15) age group of female widows on religious basis.

Table-1

Number of Female Widows per 10000 Males ³

Religions	(0-10 Years) Female Widows	(10-15 Years) Female Widows
Hindu	1694	1445
Jain	1519	1279

Animistic	1292	1201
Musalman	345	414
Christian

The census of Rajputana of 1901 showed that the proportion of widows was highest with 1694 among the Hindus in the age group of 0-10 years and same pattern was followed in the age group of 10-15 years with 1445 widows per 10000 males. The Hindus were followed by the Jains with 1519 widows in age group of 0-10 years and then by the Animists with 1292 widows and at last followed by the Musalmans with 345 widows in age group of 0-10 years, lowest among all religions. The census report of 1901 showed that there was no child and young widows among the Christians. Further the census report of 1901 of Rajputana showed that on general basis, polygamy was far more common among the Hindus and Animists than among the Musalmans that it was most prevalent in the western division of Rajputana, but still we found large number of child and young widows among the Hindus and the Animists. The reason behind the significant number of the widows might have relation with religious restriction. Same was the case with the Jains, the ratio of 1124 wives to 1000 husbands there were many wealthy sections those were in the habit of marrying more than one wife.⁴ (See Table-1)

The censuses of Rajputana of 1911 and 1921 showed a noticeable increase in the number of the widowed in the all age groups from 0-5 years, 5-10 years and 10-15 years. The census of 1921 witnessed the significant increase in the number of Child widows from 4979 in the census of 1901 to 10877 in 1921 among the all age groups from 0-15 years. This increase was their in all age groups in 0-5, 117 in 1911 raised to 416 in 1921, in 5-10, 1041 in 1911 to 2681 in 1921 and in 10-15, 3821 in 1911 to 7780 in 1921. The census of 1921 showed that the number of both male and female widowed doubled in-between the census of 1911 to 1921. The second thing that emerged from table-2 was that the general number of the female widowed in comparison to male widowed was almost twice as there were 2986 male widowed and 4979 female widowed in the census of 1911 and same was the situation in the census of 1921 there were 5950 male widowed and 10877 female widowed . However, the doubled number of the female widowed and doubled-fold increase in their number from 4979 in 1911

to 10877 in 1921 had significant reasons. To conclude this increase in the number of female widowed might be the result of two reasons, first influenza epidemic of 1917-1918, thousands of the people lost their lives and second, limitation imposed or prohibition of the widow remarriage by the various religious groups like the Hindus and the Jains. On other hand polygamy was a general practice of the Rajputana. (See Table-2)

Table-2

Percentage of Widowed of All Religions from (0-15)

AgeGroup	1911		1921		1931		1941	
	Male	Female	Male	Female	Male	Female	Male	Female
0-5	77	117	231	416	974	951	714	680
5-10	594	1041	1388	2681	890	761	2648	2760
10-15	2225	3821	4331	7780	797	539	4585	4935
Total	2896	4979	5950	10877	2661	2251	7947	8375

Source: Census of Rajputana, 1911, 1921, p. 26, p. 31.

The census of 1941 showed a noticeable decrease in the number of female widowed from age group 0 to 5 years and the age group of 5 to 15 showed rise in the number of female widowed. Overall, the census of 1941 reveals that female widowed are more in number than male widowed. To conclude, it is found that that the number of the child widows always outnumbered the male widowed in the all census from 1901 to 1941. The major reasons that was notice for the more proportion of female widow was prohibition to widow remarriage by various religious group. Although the British passed the Hindu Widow remarriage Act in 1856 and tremendous work was done in this direction by the social religious reform movement like Arya Samaj and social reformers. The first half of the twentieth century saw the advent or the formation of various women organisation like Women's India Association (WIA), National Council Of Women in India (NCWI) and All India Women's Conference (AIWC). All these organizations were formed by women between 1917 and 1927. Further the British government enacted the Child Marriage restraint Act of 1929 to protect the girl child from the various vulnerabilities of the child marriages like early moterhood and child widows. It is noticeable child widows were more vulnerable to the social evils like

prohibition of remarriage and inheritance rights specifically among upper caste society. Because in early age, they could not understand their responsibilities to take care of their family, children. They do not even know about the actual meaning of marriage. The first half of the twentieth century did not bring any major change in the position of the child widows in the Rajputana, but at same time we witnessed a tremendous increase in their statistical numbers according to the censuses data of 1901 to 1941. This increase might be the direct consequence of the prohibition of widow remarriage in the high caste Hindu women and the Jain community.

II

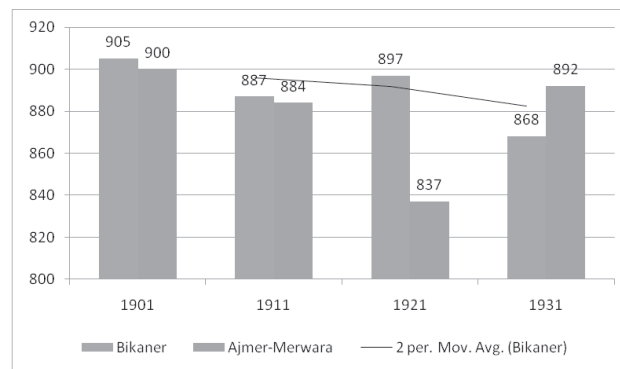
The second section focused upon child sex-ratio patterns and the issue of female infanticide in the Rajputana. The British administrators and missionaries, who came upon knowledge of the practice of female infanticide, were shocked to find that some castes or tribes destroyed their own infant females ruthlessly. In the colonial period the first reference to female infanticide came in the late 18th century by Jonathan Duncan, resident at Benaras; who drew attention towards its prevalence and fully authenticated it by the evidence and confession of the Rajkumars.⁵ After the 'discovery' of girl child killing or female infanticide in Benaras, the attention of the British Government was drawn to the prevalence of female infanticide in Kathiawad in 1805-06 where it was practiced among the caste of Jahrejas. As Mr. Duncan was associated with several local chiefs, he discovered the existence of the same practice in Kutch and Kathiawad in the province of Gujarat. After Kathiawad, the North-Western Province was the other area where the British found the prevalence of the practice of female infanticide. In 1839, the situation regarding the practice of female infanticide was similar in Rajputana as described by Sutherland.⁶ The section discussed about the sex-ratio patterns of the Rajputana through the census reports of 1901 to 1947.

The British identified reasons like unavailability of suitable grooms, exorbitant demands of Bhats and Charan and lavish expenditure on the marriage of daughter, followed by the burden of dowry and misbehaviour by the groom party on the occasion of marriage behind the practice. The concept of endogamy and exogamy according to this some castes did not marry their daughters in others

castes respectively. The concept of pride and proof of high birth, social disgrace also resulted for the killing of girl child. Jointly all reasons and situations were manmade cannot be justified for the killing of girl child as identified by the colonial official perceptions. Thus, it becomes quite clear, that female infanticide was prevalent in many parts in the British India and numerous reasons were put forth by the colonial officials to justify their measures and interference against the issue of female infanticide.

Graph-1

Overall Sex-ratio Patterns in Bikaner and Ajmer-Merwara Region



The census of 1901 showed 905 female per 1000 male in Bikaner and 900 in Ajmer-Merwara region. Bikaner and Ajmer-Merwara witnessed downtrends in overall sex ratio pattern in the census enumeration of 1911 with 887 (-22 points) and 884 (-16 points). In the census of 1921 the decline trend was continued in the Ajmer-Merwara region with 837 females, on other hand the region of Bikaner showed improvement of 10 points with 897 female per 1000 males. The last complete census of 1931 showed improvement in Ajmer-Merwara region with 892 (+55) females and Bikaner region observed again decline of 29 point with 868 female. The decline in the Bikaner region was of more significant nature (-37 points) in comparison to Ajmer-Bikaner (-8 points) region as in the census of 1901 their were 905 sex ratio and it declined to 868 in the census of 1931. In nutsheel both the regions of Bikaner and Ajmer-Merwara showed declining trend which indicates the prevalence of the practice of female

infanticide in the regions.

Table-3

Comparison of Overall and Child Sex Ratio in Ajmer-Merwara Province Year	1901	1911	1921	1931
Overall Sex Ratio	900	884	837	892
Child Sex Ratio (0-5 Years)	985	1008	1024	1012
Difference (Child Sex Ratio-Overall Sex Ratio)	+85	+24	+87	+20

On other hand in child sex ratio patterns of the 0-5 Years age group showed always more girls in comparison to the overall sex ratio figures of the State. In the province of Ajmer-Merwara, there were 985 girls per 1000 boys (0-5 years) in comparison to 900 females per 1000 males of the overall sex ratio figure.

The same trend of high or better child sex ratio continued in the censuses of 1911, 1921 and 1931 with 1008, 1024 and 1012 girls respectively, where girls outnumbered the boys. The comparative analysis of the overall and child sex ratio directly indicates that child sex ratio was always better and in the censuses of 1911, 1921 and 1931 child sex ratio outnumbered the boys. As age grows we witnessed the decline in the sex ratio patterns of the region. This indicates that there was some outside interference in the shape of evil practices of female infanticide and negligence towards medical or healthcare of the girl child.

All the censuses of the Rajputana usually ascribed four reasons to a deficiency of females were (a) faulty enumeration, (b) female infanticide, (c) neglect of female infant life, and (d) early marriage and premature child-bearing. Of these four there was no reason to think that the enumeration has been faulty. The second and third reasons were to be considered together. Deliberate infanticide seldom comes to light but there is no doubt that unwanted female infants are often so neglected that death is the result. In childhood, boys thrive at the expense of girls and the sudden drop in the proportion of females after the age of 4 bears testimony to this. The low proportion at the ages of 10 to 15 was undoubtedly caused by early marriage and its attendant

evils.⁷ The census of 1931 of Bikaner state mentioned that there were a low proportion of females at ages 10-15 and 15-20. Further more deficiency of women in the age-groups between 30-55 was felt. In the period of girlhood and up to the 40th year women usually die more than men owing to premature maternity, general derangement at time of puberty, the effect of large families and diseases which attack females more than men. The proportion in the age-groups thereafter seems to have been affected by immigration.

Table-4**Religion-wise Sex ratio Patterns**

Year	1911		1921		1931	
	Bikaner Merwara	Ajmer-Merwara	Bikaner Merwara	Ajmer-Merwara	Bikaner Merwara	Ajmer-Merwara
Hindu	873	897	886	876	869	907
Jain	1424	878	1391	872	1306	870
Sikh	625	-	728	-	685	-
Muslim	861	849	885	708	851	844

Source: Rai Bahadur D.M. Nanavati, *Census of India 1931, Bikaner State*, Vol.I, Part-I, Report, The Newul Kishore Press, Lucknow p.51; *Census of India 1921*, Vol.XXIV, Rajputana and Ajmer-Merwara, Part-1 report.

The religion-wise sex ratio patterns showed that the Sikh have lowest number of female per 1000 in the Bikaner region as in the census of 1911 there were only 625 female, increased to 728 in 1921 and declined to 685 in the census of 1931. The Sikhs were followed by the Muslim community in sex ratio patterns. The Muslim had 861 and 849 female in the 1911 census in the region of Bikaner and Ajmer-Merwara. The census of 1921 showed an increase of 24 points in the region of Bikaner and shocking decline of 141 points in the Ajmer-Merwara region. The census of 1931 showed an increase of 2 points in Bikaner region and 136 points in Ajmer-Merwara region.

. The Muslims were followed by the Hindus in increasing order in the Bikaner and Ajmer-Merwara region as there were 873 and 897 females in the census of 1911. The census of 1921 showed 886 with an increase 13 points and 876 females with a decline of 19 points per 1000

males in the region of Bikaner and Ajmer-Merwara respectively. The census of 1931 showed a decline of 17 points in the Bikaner and an increase of 31 points in Ajmer-Merwara.

At last the Jains sex ratio patterns of the Bikaner region always outnumbered the boys. The Jains had 1424 in 1911, 1391 in 1921 and 1306 in the census of 1931 in the Bikaner region. On other hand in the Ajmer-Merwara region they had 878 female in 1911 followed by 872 in 1921 and 870 in the census of 1931. There was huge difference in the sex ratio patterns of the Jains of Bikaner and the Ajmer-Merwara region.

The census of 1911 and 1931 mentioned the same reason for the higher sex ratio among the Jains fact that many Jains from the State have migrated to the large commercial cities of India, such as Calcutta, Bombay, etc., leaving their women and children at home. Moreover, with their smaller families and their strict tenets about the sanctity of all life, the Jains do not neglect their female children, and among them there is an entire absence of female infanticide. The very low proportion of females among the Sikhs is due to the fact that the Sikhs are not the original inhabitants of the State. They come here from the neighbouring districts of the Punjab in search of agricultural land and service, leaving in many cases their families behind at their homes.⁸

On the basis of castes the Bikaner state census of 1911 highlights that the castes with the largest proportion of females were the Oswals or Jain Mahajans (1,417), the Maheshris (1,331), the Mahajans comprising all the Baniyas (1,305) and the Agarwals (1,143) and the Brahmans (1,008). These were the only five in which the females exceed the males. Next to these five come the Bishnois and Nais (872 each), then the Chamars and Naiks (867 each), then the Thories (866), than followed by the Kumhars (859), the Rath Musalmans (856), the Beragis (830), the Jats (818) and at last the Rajputs (753). The excess of females over the males in the first five communities mentioned above may be partly due to the migration of their males to Calcutta, Bombay and other commercial cities of India.⁹

In the Bikaner state on the basis of castes the Rajputs had always showed the lowest sex ratio for instance they had 716 females per 1000 males in the census of 1931. On other hand the Jain caste group of the Oswal with 1262 female showed highest sex ratio in the census of 1931. Same was the case with the Ajmer-Merwara region

the Rajput had lowest sex ratio of 789 and the Jain caste of Balai had highest with 959 females.

There is no doubt that there are certain castes groups like Rajputs did practiced female infanticide due to various reasons like the concept of hypergamy among certain clans in the context of female infanticide i.e. norm to marry their daughters either to equals or superior groups. The fact that a daughter had to be married before a certain age and to remain unmarried after that age meant social disgrace, a blot to the family honour and name, which under no circumstances could be effaced, was common.¹⁰ Nevertheless the feeling of pride was so firmly ingrained in the minds of most these clans that they rebelled at the very thought of acknowledging inferiority to anyone. The higher the rank the more difficult it was to secure a match for the daughter. These two reasons daughter's marriage and feeling of pride were supported by many other subordinate reasons. In Rajasthan the exorbitant demand of Bhats and Charans; the loss of honour if a daughter remained unmarried, the norm of hypergamy and a scarcity of suitable grooms led to the practice of some caste to kill their girl child as in the case of the Khatri of Punjab and the Jahrejas of Gujarat.

The practice of female Infanticide was prevalent in Rajputana. The practice of female infanticide did not arise from nay religious motive. It developed under certain specific conditions and was conditioned by the peculiar political, social and economical circumstances of the age. Pride, poverty and avarice were in league to perpetuate this crime. It was a practice which arose out of the social customs, institutions and the prevalent notions of the inferiority or superiority of a particular caste, clan or tribe. The roots of the evil lay deep in the institution of caste and marriage. It is difficult to say how this practice originated in India as well as in the Rajputana. In fact, female infanticide was an obvious outcome of the gradual degradation in women's position, due to socio-economic and political factors. It is difficult to trace the origin of this evil practice, but it became firmly rooted by the medieval period.¹¹

The method of doing away with the girl child, varied from place to place in the Rajputana. Whatever facility was available in a particular region be it man made or nature made was adopted without any hitch to crush the life of an innocent girl child. Some people killed

their infant daughters rather allowed them to die by denying them all sustenance from their birth. The mother was forced to withhold her milk from her female offsprings. Sometimes the mother would put opium on the nipple of her breast which the infant would suck with the milk and die. Sometimes, opium pill was put into the mouth of the child or they placed the navel string into the mouth or sometimes umbilical cord was drawn over the face of the infant to prevent its respiration and the infant died of suffocation.¹² Rani Laxmi Kumari Chundawat, eminent writer of Rajasthani tales and folklores however believes that not the first one but every female child born was put to death, by one or the other way, in certain families of Rajputs in Rajasthan.

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<p>Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023</p>
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Establishment of Rajputana Women's Conference

Dr. Savita Choudhary

In colonial era, Indian National Congress was the premier national organization of British India and Princely States were led by the All India States' People's Conference. Nevertheless, Indian states were included in the concept of freedom for the country.¹ In Rajputana, Ajmer-Merwara was included in British India and constituted a province of INC including Rajputana and Central Province while the people's organizations of the princely states, i. e., Prajamandals/Prajaparishads were affiliated to AISPC.² In government quarters, the Prajamandals were considered to be the states' edition of Indian National Congress.³ Congress committees could be formed in the princely states and delegates from native states were to represent in the Representative Assembly of INC since 1920.⁴ The Congress restricted congress committees, wherever they existed, purely to constructive program.⁵

Organisation of women was crucial to the national movement as they constituted half of the population. For Gandhi it was more so because for him independence was equivalent of Sarvodaya. So, the cause of nation and that of the women were made relative. Through a relativity of purpose, Gandhi inserted the women in the national movement. In opinion of Gandhi, Satyagraha was open pre-eminently for women as it demanded the greater power of suffering.⁶ The political participation of women under Gandhi commenced with the non-cooperation movement with the constructive programs of spinning, anti-untouchability and prohibition.⁶⁻⁷ Marwari women are found to have attended the Nagpur congress session.⁷

The non-cooperation movement did not cast much political influence in Rajputana but the constructive program caught pace.⁸ Workers from the native states went to Ajmer to participate in

the civil-disobedience movement of 1930.⁹ By the Quit-India movement, the movements in Rajputana were launched in consonance with that of British India. The AISPC resolved on 8-8-1942 in Bombay, "... It appeals, therefore, to the people of the states to line up with those who stand for the freedom of India..."¹⁰ In a meeting of the presidents of Prajamandals of various states called at Bombay (on 6-8-1942.¹¹), Gandhi advised that every Prajamandal should send a letter to the Ruler of its state requesting him to break his connections with the paramount power.¹² After independence, as the native states and British India integrated, the AISPC merged into the INC.

The paper delineates the forming of the Women's Section of the Rajputana Provincial Committee of the AISPC and its subsequent transformation into the Women's Section of the Rajputana Provincial Congress Committee. The construction of the paper primarily lies on the records of the Prajamandals as well as the Confidential Records of various governments stored at Rajasthan State Archive, Bikaner. The Personal Records of public workers associated with the national movement in Rajputana and stored at the Nehru Memorial Library, New Delhi bridge into the gaps of the aforesaid institutional records.

The legacy of political participation of women in Rajputana

Mass participation of women in Rajputana for the first time manifested in the peasant's movement of Bijolia and other Jagirs of Mewar. It was fabulous and was applied as an inspirational tool afterwards to bring women in the public sphere during the Prajamandal movements.¹³

Women's participation in the main current of the national movement in Rajputana started with the civil-disobedience movement in Ajmer-Merwara. Women from Rajputana and adjacent states converged into Ajmer-Merwara to take part in the civil-disobedience movement. Participation of ladies here was not lesser in momentum than any other province in British India.¹⁴ One who was considered the 'spirit of agitation' in Beawar (in Merwara) during the civil-disobedience movement was a woman, Krishna Devi.¹⁵

Huge participation of women was witnessed in the *Satyagrahas* of 1938-39 especially in Udaipur, Jaipur, Jodhpur, Sirohi, Banswara, Dungarpur, Bharatpur and Alwar. Women went out of their home states to support the cause of civil liberties in other states in Rajputana

too.¹⁶ There was a comparable recession in women's participation in the Quit India movement. But there were women throughout Rajputana who once entered into the public sphere stayed there either in political or constructive stream or both.

Prominently the wives of workers participated in Congress or Prajamandal led *Satyagrahas*.¹⁷ There were women who became the face of the Prajamandals. Narayani Devi Verma, Krishna Kumari Verma and Saraswati Devi Bohra ran the movements in Udaipur (1939), Jodhpur (1942) and Bharatpur (1942) respectively when the male leaders had been arrested. Magni Bai Chopra and Vijaya Devi Bhavsar were the flagships of the Sirohi and Banswara Prajamandals respectively.

Besides participating in the political movements, carrying out *Prabhat-Pheries*, rallying, picketing, and courting arrests, they worked for the organization of the Prajamandals in enlisting 2 *anna* members¹⁸ and organising branches. Mahima Devi Kinker and Sushila Devi Goyal annoyed the government by their calibre in establishing branches of Marwar Lok-Parishad and organising women¹⁹ so much so that the government of Jodhpur obstructed the organisation of women in Jodhpur.²⁰

Participation in the political movement had a reformative influence on the ladies. The ladies who joined political activities also discarded *Purdah*, untouchability etc.²¹ prohibition, communal unity, labours, peasants, students and women.

Initial efforts of women's organisation

Exclusive associations of women were formed in Rajputana, especially in Ajmer-Merwara way before the Prajamandals started organising them. The Arya Samaj movement had its women's organizations. Prominent English ladies and the wives of high British officials at Ajmer-Merwara formed women's clubs. There were three women's associations in Ajmer by 1928, the Women's Arya Samaj, the League of Women and the Indian Women's Club.²² A Rajputana Ladies Provincial Conference was also held at Ajmer on 19&20-11-1928 under the president-ship of Mrs. Reynolds, wife of the Chief-Commissioner of Ajmer-Merwara.²³

Women's organizations of national nature were started being formed as soon as they started participating in the civil-disobedience

movement in Ajmer-Merwara. The women of Ramganj (a suburb of Ajmer) constituted themselves in an association called 'Rajasthan Mahila Mandal' (Rajputana Women's Association) the motto of which was to spread awakening among the women and promote use of Swadeshi articles in every household.²⁴ Laxmi Bai Mahila Sangh, a volunteers' corps was established under the presidentship of Shanti Devi in order to help the Congress by enrolling members, collecting funds, propagating Swadeshi, picketing foreign cloth shops etc.²⁵ The Sangh was established at the initiative of Baba Nrisingh Das, a Congress member.²⁶

During the course of the national movement, associations of women in the native states of Rajputana were brought into existence by diverse factors. First of all, Mahila Mandals (women's association with educational and co-curricular activities) with executives and members were established in 1941 in Pilani²⁷ and Ramgarh²⁸ (both in Jaipur state) by Khadi workers. The motive of these Mandals was to engage the ladies in some reproductive works, to spread education and remove orthodoxy from among them.²⁹

There could be many types of women's organisations. They could be formed on religious lines. They might belong to the Arya Samaj or the Brahma Samaj. They might be on constructive or political lines. Likewise, they might be formed either by the constructive or political organisations. They could be established by the male leadership or the females themselves. The widespread and multi-faceted involvement of the women folk in the public sphere instigated their organisation on political lines through the Prajamandals.

All Rajputana women's conference

The Prajaparishads/Prajamandals of Rajputana had opened their membership for the women. Every male or female over the age of 18 years could be the member of the Prajamandal.³⁰ Women associated with the Prajamandals as primary members. Women were also serving offices in the executive committees of the Prajamandals or were members of their representative assemblies.³¹ It is remarkable to note that the women in the executives or representative assemblies were the wives or kins of the prominent workers and the primary members belonged to a varied social base. Some women even led the Prajamandals or their branches which were established outside Rajputana due to the restrictions imposed on political activities in their

native states. Laxmi Devi Acharya (Mohati Bai, domicile of Bikaner) was elected the president of Bikaner Prajamandal, Calcutta.³² Likewise, a branch of Pratapgarh Prajamandal was established in Bombay on 30-6-1946 with Subhdra Devi as secretary.³³

Associations exclusively of women on political lines were initiated by the Prajamandals of Rajputana when they ventured into opening of their women's sections. Wherever available, they tried to associate with the existing organizations of women, i.e., those of Arya Samaj and others. For example, the Mahila Sangh of Kota was given representation in the Kota Rajya Prajamandal.³⁴ The members of Pratapgarh Prajamandal contemplated of opening their women's section with their own wives if women couldn't be procured from among the community.³⁵ For the constitution of their women's organization, they wanted to obtain the association of Mis Modak, lady doctor in organising women and if she was afraid of being associated with the Prajamandal, she could rather start with the Brahma Samaj.³⁶ The women's association 'Marwar Mahila Parishad' had been formed in Jodhpur by Aug. 1944. It was to be recognised by the Lok Parishad if its enrolment reached up to 400 and distributed throughout the Marwar.³⁷

Some lady workers, who were participating in the Congress or Prajamandal movements, moved themselves to organise the women. Mahima Devi Kinker established 'Marwar Mahila Sangh'.³⁸ Atma Devi w/o Bhagat Shivdas Suri, originally a resident of Mohalla Sathan, Lahore and an old Congress member of Delhi, established Mahila Mandals at Churu, Sardarshahar and Ratangarh (all in Bikaner state) in Oct. 1944.³⁹ Mewar Mahila Parishad, as a branch of All India Women's Conference was established in Udaipur under the presidentship of Vijay Laxmi Nagar with an executive committee of 17 members.⁴⁰

But all these efforts for organization of women were random until it fell under the canopy of the Rajputana Regional Council of AISPC. The Rajputana Regional Council of AISPC came into being on 30-12-1945 on eve of the 9th conference of AISPC at Udaipur.⁴¹ On this occasion, an all Rajputana women's conference was to be held on 2-1-1946 at Udaipur under the presidentship of Sucheta Kriplani. Convener was Narayani Devi Verma.⁴² Kamla Kumari (Udaipur) Shrotriya was in charge of volunteers (girls) for the AISPC

conference.⁴³

The Rajputana Regional Council of the AISPC pondered over the organization of peasants, tribes, labours, students and women into its fold. The Prajamandals were asked about the existing situation of associations of peasants, labourers, students, and women.⁴⁴ The issue of their organization kept persistently surfacing in the meetings of the working committee of Rajputana Regional Council of the AISPC. Consequently, Kamla Kumari Shrotriya was appointed for the organization of women in April, 1947.⁴⁵

Women's section of the Rajputana regional council of AISPC

The establishment of women's organizations either independent or as women's sections of the Prajamandals were a random approach until Kamla Kumari Shrotriya was entrusted the responsibility to organise the women's section of the Rajputana regional council of AISPC. For the fulfilment of the task, establishment of women's sections of each Prajamandal was a prerequisite for them to be unified into the women's section of the Rajputana regional branch of AISPC. Preliminary work required assessment of existing situation regarding the organization of women in the states of Rajputana. So, on behalf of the women's section of Rajputana regional council of AISPC, Kamla Kumari issued three consecutive circulars to each of the Prajamandals. The first one contained detailed queries regarding the status women in general, their association with the Prajamandals and their participation in public life, hinderances liable to come in the work of organization of women and their opinions regarding the strategy to be adopted.⁴⁶ The second circular related to opening of women's section of each Prajamandal under a woman convener and a committee and the programs to be undertaken throughout the year in this regard. The programs were enlisting maximum ladies to the Prajamandals or Congress committees, organising volunteers' corps, imparting of training in constructive programs, celebration of national festivals, electing or nominating women as members of executives and general committees of the Prajamandal and as members of the municipal corporations and state legislative assemblies of the states, passing of legislations regarding the social, economic and political rights of women and enhancement of facilities in health and hygiene, organizing of 'Mahila-Divas', doing propaganda work and other locally related programs.⁴⁷

The third Circular instructed the Prajamandals to organize 'Mahila Divas' on 2-5-1947. Independence of the nation was approaching and reorganization of Rajputana was prospective. The following four resolutions were to be passed and sent to the Prime-Minister of the respective state and the Prajamandal, to the secretary of AISPC and to the women's section of the Rajputana regional council-

1. Women's demand for the establishment of fully responsible government in every state on basis of general adult enfranchisement, as soon as possible.
2. Women's demand for equal political, social, economic rights and regards.
3. Demand for unification of Rajasthan on basis of the cultural, political, economic, geographical and historical unity of Rajputana.
4. Condemnation of the severe atrocities perpetrated by the governments and the Jagirdars in Dungarpur, Bharatpur, Bikaner, Jodhpur, Dholpur and Banswara states of Rajputana, recently.⁴⁸

Mahila-Divas were celebrated at many places.⁴⁹ Women's meeting convened by the Mahila Sangathan Samiti of Banswara Rajya Prajamandal condemned the autocratic administration of the state. They opined that the subjects could never prosper under that type of government. So, they demanded the establishment of fully responsible government based on adult enfranchisement. In the meeting it was resolved to observe 'Mahila Divas' on upcoming 5th of May.⁵⁰ Mahila Divas was organised by the Pratapgarh Prajamandal.⁵¹

Kamla Kumari Shrotriya along with her party comprising Dayashankar Shrotriya, Vidyadhar Sharma, Ramchandra Mishra, Mohan Devi and Suman Devi took a tour of Rajputana for women's organization which lasted for one and a half month. She approached almost all the states for the purpose.⁵² She convened public meeting, meeting of women and of Prajamandal workers there.⁵³ Kamla Kumari visited Jodhpur, Sirohi and then reached Ajmer on 15 June (1947).⁵⁴ She visited Bundi,⁵⁵ Kishengarh (on 17-6-1947),⁵⁶ Jaipur (on 19-6-1947),⁵⁷ Jhalawar and Kotah (30-6-1947),⁵⁸ Pratapgarh (on 17-9-47)⁵⁹ and Sardarshahar to establish Mahila Mandals.⁶⁰ During the tour women's sections were opened in some states and committees were appointed for the same in others. Alwar Rajya Prajamandal had opened

its women's section.⁶¹ The executive of Banswara Prajamandal constituted a committee to organise the women's branch of the Prajamandal which comprised Vijaya Devi (secretary), Sarju Devi, Chandan Devi and Kamla Devi (members.)⁶² On being asked by Kamla Kumari to appoint a lady as convenor of the women's section of the Prajamandal, the president of the Jhalawar Prajamandal put forth the problem that as there was almost no awakening among the women; hence no lady was ready for that. He couldn't appoint his own wife because he didn't deem her competent as she was not wise enough for that. Ultimately, he nominated Keshar Kumari Devi for Brijnagar, wife of Kanhaiyalal Ji for Jhalawar and Taradevi Saxena for Jhalawar state.⁶³ The tour of Kamla Kumari Shrotriya had not been a very successful one.⁶⁴

Lack of skilled women, unawareness and unorganized manner were held to be the major hinderances in the organization of women in Rajputana.⁶⁵ In her letter of 22-10-1947 to Rajputana provincial committee of the AISPC, Kamla Kumari suggested for opening of a training camp for women at Udaipur which was conceded. A sum of Rs. 500/- was allotted for the camp by the regional council of AISPC.⁶⁶ By now India was an independent nation; it involved the question of the status of women afresh. So, a training camp was planned on behalf of the Rajputana Prantiya Karyalaya (Mahila-Vibhag) of AISPC to be held in March, 1948 at Udaipur to impart training to the lady workers for constructive work among women. Simultaneously, Rajasthan women's conference was to be convened on the completion of the camp.⁶⁷ The participants were to be imparted theoretical and practical training which included subjects regarding themselves, the society, nation and the contemporary world like physical exercise, oratory and organizing skills, rights and duties of women in independent India, communal harmony, unification of Rajasthan, the national movement, the constructive program of Gandhi, etc.⁶⁸ Rajkumari Amritkour, Rameshwari Nehru and Janki Devi Bajaj were expected to join the Rajasthan Mahila Sammelan to be convened along with the camp.⁶⁹ The camp was postponed due to the demise of Mahatma Gandhi.⁷⁰

Rajputana women's congress

The standing committee of AISPC in its meeting at Bombay on 25-4-1948 resolved not to continue as a separate organization in view

of the change in the constitution of the INC according to which Congress was now to function fully in the states as in the rest of India.⁷¹ Accordingly, the Rajputana regional council of AISPC converted itself into 'Rajputana Provincial Congress Committee' on 26-6-1948 in its meeting at Bharatpur⁷² and the Prajamandals were converted into district congress committees.⁷³ The office of the RPCC was situated at Jaipur.⁷⁴ The women's section of Rajputana provincial committee of AISPC was denominated as the women's section of the Rajputana provincial congress committee. Kamla Kumari Shrotriya was appointed member of the executive of the RPCC from Samyukt Rajasthan.⁷⁵

The training camp was now organised under the auspices of the women's section of Rajputana provincial congress committee. It was inaugurated by Mohanlal Saxena (Relief and Rehabilitation minister, Government of India) in Udaipur. 26 women from all Rajputana took part in the camp and were imparted training in emotional, executive, and theoretical curricula. Vinoba Bhave delivered the convocational speech to the women of the camp.⁷⁶ The training camp was concluded on 27-10-1948.⁷⁷

Rajputana Mahila Sammelan was planned on 27-10-1948 by the women's section of Rajputana provincial congress committee.⁷⁸ A conference of women of Rajputana was found to be organised on 29-10-1948 under the auspices of the women's section of Rajputana provincial congress committee under the presidentship of Gomti Devi Bhargava. The conference was inaugurated by Janki Devi Bajaj. Women representatives from Jodhpur, Bikaner, Alwar, Baran, Kota, Sirohi, and Udaipur participated in the conference. Resolutions of condolence over the demise of Mahatma Gandhi, regarding integration of Rajputana and of congratulation to the Govt. of India for the victory of Hyderabad state were passed. Narayani Devi Verma was the convener of the welcome committee of the conference.⁷⁹

The first conference of Rajputana Mahila Mandal was to be held on 22-11-1948 on occasion of the conference of Matsya Congress and was to be inaugurated by Sucheta Kriplani. The conference was held on 21 and 22-11-1948 under the presidentship of Kamla Kumari Shrotriya.

The fifty-fifth session of INC was to be held at Jaipur in December, 1948. Kamla Kumari Shrotriya was the convener of the

women's conference on occasion of the Jaipur session of INC. For the session of Congress, all lady volunteers had been trained by Kamla Kumari who took 50 volunteers to Jaipur. These volunteers belonged to Mahila-Mandal an institution run by Kamla Kumari for women education and upliftment. Training camps were also opened by congress committees to train volunteers, both male and female, for the session. Officers' training was organized at Jaipur from September, 15 onwards. Women in scarce numbers participated in the camps. Three women were sent by Mahila-Mandal for officer's training at Jaipur.

Assessment

The Women's Section of Indian National Congress in British India had been formed till 1940. The object of the department was to take women increasingly in fold of congress organisation for expansion of congress activities and organiser was Sucheta Kriplani. Provincial congress committees were asked to organise women's section both in the districts and on provincial basis. In Rajputana, no women's branch of Ajmer-Merwar provincial congress committee is found to be formed at this juncture or later, in available records.

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Dr. Gajanand Choudhary Prize Paper

**Conflict Resolution and Customary
Law in the Marwar State**

Dr. Etee Bahadur

The first part of the paper locates Jats in the larger politics of Marwar state and their 'superior' status and also the role of 'gotras' in the formation of caste panchayats. The attempts by the Durbar to settle villages clearly reveals the barren nature of the soil and the sparseness of the population.¹ The Jatshad established themselves as a peasant group and were recorded in over 65 percent of the villages in Marwar² The use of Jats, as collaborators, at the level was obvious, as they were numerically the most dominant agriculturist caste in Western Rajasthan. The economy of Western Rajasthan was primarily agrarian, hence it was agriculture and its allied activities which were taxed mostly. It was from the seventeenth century onwards that the rulers of Western Rajasthan sought ways to assess and fix grazing dues, with the intention of tapping the pastoral income as revenue. Though the units of assessments might have changed along with the classification categories, but the intention of the Durbar remained the same through the centuries.

The Durbar needed the peasants to cultivate the existing land and to colonise virgin lands, hence it could not bleed them white with fiscal levies. On the other, the peasants needed the Durbar as it was the only available means of subsistence for the peasant, durbar, evenly realizing the importance of peasants to the economy and covertly understanding the burdensome nature of taxes, chose to soften the fiscal how by offering remissions. Remissions were used as an instrument by Durbar to encourage the Jats to resettle abandoned villages and to establish new villages. Munhot Nainsi (a seventeenth

century source) *Marwar Ra Pargana Ri Vigat* tells us that a number of Jats from Nagaur and other areas had settled in the wastelands of the Merta Pargana which was largely a desert tract with no cultivation. The Rahtores established their authority in the *Jangal Desh* only after subduing the Jats, in the region of Rajasthan.³ Munhot Nainsi (a seventeenth century source) *Marwar Ra Pargana Ri Vigat* tells us that a number of Jats from Nagaur and other areas had settled in the wastelands of the Mertapargana which was largely a desert tract with no cultivation. The *Mardum Shumari* mention that the Jats of Marwar belonged to the villages of Pargana Nagaur and Merta and Jodhpur Pargana. It was the Jats who were the *Sarpanch* and as *Sarpanch* could summon the other Jats to perform certain duties and also were liable to punishment in the form of a compensation and also could get ex-communicated from the community.⁴ The head of the local descent group (Chaudhuri) often participates in the traditions of political-judicial institutions, like the Panchayat.⁵ Ibbetson writes that there was a continuous influx into the ranks of the Jats as more castes took to agriculture.⁶ *Mardum Shumari Raj Marwar* (Jodhpur, 1891) and H.A. Rose mention that some of the Jat clans (Septs/*Gotras*) claimed their origin from the Rajput castes.

The use of Jats, as collaborators, at the local level was obvious, as they were numerically the most dominant agriculturist caste in Western Rajasthan. A close collaboration between the Jats and the Rajputs at the local village level was essential to maintain a coercive political and administrative control. But the inter-relationship between the localized segment of Jat clans and state level, administrative and revenue institution was complex, as the Jat Chaudhary became willing collaborators with the Durbar as they needed recognition for their claims over land and privileges and the Durbar needed them for colonizing, settling and cultivating the waste tracts. The conferring of the right of *Tilakto* a Jat chieftain reflects the appreciation of the importance of Jats by the Durbar. The occupational status of agriculturist did not confer any title to land, as the Durbar was the primary and supreme landowner theoretically. Govind Agarawal tells us that by the middle of the sixteenth century the Jats/Jatis began to form their own *Janpads* (districts). According to the history of the Jats most of the *Janpads* were small in size, some even belonging to their individual *Kul*, however there were still a few which were much

bigger in size, In the local parlance the Jat *Janpads* were known as “*BhumiacharakaRajya*” ⁷Dayaldas writes there were seven main JatJanpad’s in the region of Bikaner in the sixteenth century. The total number of villages according to Dayaldas were 2024, however Todd has included the Joiya’s in his list of the Jats and according to Todd the number of Jat villages in the region were 2200. JatIthihas, list the number of Jat villages as follows –

Saran	Kasva	Asiyag	Godara	Johiya	Beniwal	Puniya	Total
300	500	140	700	600	85	300	2435
(approx..)							

The JatIthihas also refers to the clans of Suhag , Bhadu , Bhukar , Chakar , and Jhakar⁸ The available evidence about the clans differ as Todd does not mention of the kasva clan and the JatIthihas states that there were approximately 500 villages which belonged to the Kasva clan in the region. In the same vein, Dayaldas mentions that the villages belonging to the Godara clan were 360 in number and Todd writes that the number of villages which belonged to the Godara clan in the region were 700.⁹

In the second part of the paper I will focus on how in Marwar, the organizational matters of the community and justice was not only given by the state or the *darbar*, it was dispensed at the level of village by the village headman, by the caste panchayat (*nyatki panchayat*). M.C.Pradhan in his book , *The Political System of the Jats of Northern India*, writes on how the Jats of Uttar Pradesh maintained their social lives through kinship institutions.¹⁰Pradhan writes that the Panchayat also had a parallel hierarchy of Panchayat based on residence. These ran from the village neighborhood (*Pattis*) to the entire sub division of Meerut, in Uttar Pradesh to form an all clan area (*SarvKhap*).¹¹From our sources we get to know that the appeals were being addressed to the ParganaKachedi, Kotwali or the Durbarall of which were the states apparatus for the dispensation of justice. In the records, like the *SanadParwanaBahi* Jodhpur(JSPB) we find a reflection of the state’s efforts to collect, centralize and store information about the Marwari society¹². Petitions are acts of protest of dissent to what had been sanctioned by custom or the state. Michael Adas in his study on the South –Asian Burmese peasant also write about how peasant could “ petition a higher official or the monarch

himself for redress of their grievances”¹³ (1896:329).

The Jat identity may be defined on several levels, for instance, the level of *varna*, the level of caste and the level of clan¹⁴. Among the Jat, *Gotrais* synonymous with clan.¹⁵ Hierarchy in the sense used by Dumont (*Homo Heirarchicus*, 1967) and others became a systematic value only under the sign of the colonial modern¹⁶. It is this idea of Dumont that Madsen examines in the case study referred to in the paper.¹⁷ For Dumont's hierarchy has invaded the sphere of Kinship. However in our area of study we see certain defined notions of brotherhood based on Kinship, as we see in this case of the Panchayat arbitration of a land dispute which often failed in a multi caste village setting where along with the Jats lived the Sirvis, Malis, Kumhars. In such villages, there was with always a possibility of disagreement with the Panchayat's decision as the Panchayat would often comprise of the Jats who were the dominant caste in Paragana Nagaur.¹⁸ An instance of disagreement with the Panchayat's decision was the land dispute between Jats and Kumhars of village Madwa of Nagaur Kacheri. The village panchayat tried to arbitrate but the Kumhars refused to accept the Panchayat's arbitration as the Kumhars felt that the Jats dominated the Panchayat. The Kumhars then appealed to the Durbar to intervene.¹⁹ Despite the inter-caste disputes over land within a village, the peasants were seen to unite in cases of boundary disputes with other villages. Interaction among the members of the Panchayat would also occur on social occasions as marriage and death. The *Mausar* which was a notable post-cremation ceremony, which the Jats performed. The Jats in their *mausar* usually offered either *gurka sera* or *chinnika sera* and *lapsi*.²⁰ Despite the variations in the *mausar*, the common aspect was that every member of the community were invited to partake.

The village was the basic unit of administration and it was the village Panchayat, which first attempt to settle disputes, and if the peasant was not satisfied with the decision of the Panchayat or felt that the state had a partial attitude it could appeal for redressal to the Durbar. A eighteenth century Durbar order clearly stated that the dispute concerning land should first be referred to the concerned village Panchayat, and only after the failure of Panchayat to arbitrate, the matter should be referred to the Durbar. It was not infrequent for the Durbar to intervene in the matters of succession and this

intervention is most noticeable when there is an absence of male heir. In the Siradargarh Pargana the Durbar intervened, when the Jat Godaras, who after receiving the Chaudharin V.S.1914, passed away in V.S.1945. The Durbar in order to ensure cultivation and revenue collection intervened by keeping *AdhiChaudhar* with the Durbar and by giving the rest of *AdhiChaudhar* to five individuals of the Pargana.²¹ This kind of intervention by the Durbar was remarkable as it not only made the motives of revenue collection and continued habitation explicit, but also displayed clearly the extent to which the Durbar went to keep the title and cultivated and assessed the waste Khalsa tracts. Arbitrarily appointed of Chaudhary by the Durbar was not unheard of, as was the case of village Surat Singh Pura in the Hanumangarh Pargana. Here the durbar intervened and arbitrarily appointed Jat Moni as *Chaudhary* after the death of Jat Toda, the then Chaudhary.²²

The Petition in the KagadBahi about *ShurkarChaudhar*, underlines not only the interlinked fortunes of Chaudhari and his kinmen, but also the desire to hold on to office and to concentrate power within the family.²³ Land disputes not necessarily involved the Jats, it also served as a root cause for quarrels among the others in the village also as the petitions unfold. The marriage prohibitions are mechanism to regulate marriage and to ensure clan equality. The tabooed relationship is those of kin position, of *kin* grouping, and in some of the villages of Western Rajasthan, the presence of such fictional ties of kinship lead to the establishment of an individual bond with another man as brother or with a woman as sister. We notice the presence of village exogamy, among the Jats. Intra-village marriage was never considered as it meant an approval of incest and therefore resisted. The breaking up of the classificatory kin relation bond came up in a case involving an intra-village affair.²⁴ This case is not unique but it goes to show how important the concept of village brotherhood and clan kinship was to the Jat community. Elopements were violently condemned because these were generally village affairs and transgressed the rules of village exogamy. If a Jat boy and a Jat girl of same village were caught eloping they were severely reprimanded.²⁵

Civil disputes were both inter-caste and intra-caste and the noteworthy fact is that in both kinds of disputes the Panchayat was bypassed by the litigants, as most of the civil disputes petitions were

made to the Durbar. Property, both movable and immovable was the most important source of friction and it was the intrinsic value of land which led to inter-caste quarrels. A very unusual kind of property dispute, arbitrated by the Durbar arose due to the harsh and arid conditions of Rajputana. Recurring famines often forced the Jats to migrate to Malwa temporarily. We come across numerous such petitions in the Sanad Parwana Bahi (Bikaner) filed by the Jats, to reclaim their property, these kind of disputes were very tricky for Durbar to handle as, on one side were the Rajput who could not be antagonized and on the other hand were the Jat Peasants, the Durbar had no reason to let them down at the cost of another migration. Agriculture always had animal husbandry as its allied activity and in western Rajputana where the productivity of soil was limited, most of the cultivators practiced cattle rearing as a means of supplementing their income. Hence, cattle in addition to land became a source of property and dispute as well. The Rajputs did not desist from capturing cattle belonging to Jats. Ajan Bamboo of village Desar filed a petition to get his two cows and two buffaloes back from the Rajput Puran Singh. After establishing the ownership of the cattle, the Durbar forced Puran Singh to return the cattle.²⁶ Thus the Durbar tightrope walked by enquiring into each case and where ever possible made the Jagirdar return the land. The social relations between the Jat and the Rajput was at two levels, on administrative level the Jats considered themselves as equal to the Rajputs and on the social level the Rajputs considered them as social inferiors.

In the third part of the paper I will focus on how caste affairs were essentially private affairs and most of them could be sorted out through customary law. A traditional method of conflict resolution survived among the rural populace. Apart from activating Panchayat, the Bishnois often settled disputes, mutually, by taking an oath in the name of Jamboji. For a Bishnoi taking a false oath was unimaginable, as Jamboji was not only the founder of their faith but also their God whom they worshipped by following the twenty-nine *dharams* or rules of behaviour. The oath taking procedure was simple it started, with one of the disputants walking towards the temple with Ghee in his hand, while the other disputant performs a horn and both take oath simultaneously. This procedure was known as *Hom Chalna*. Disputes were quickly resolved as no Bishnois dared to lie in the name

of Jamboji. This appeal to faith to justify one's claim was very popular among the Bishnoi community.

DhijBandhana was another popular procedure for resolving disputes in Western Rajasthan and this practice was followed by the Jats. In village Hamirvas, of Rajgarh Tehsil, the Panchresorted to *KotikiPani Ki Dhij Bandai*, to resolve a cattle dispute.²⁷ The Panchayat ordered that, if the water of the house (*KotikaPani*) dried, the Jat would be held guilty of the crime and if the water level remains unaffected, the Jat would be acquitted by the Panchayat without imposing any penalties. This method of extracting confession, by holding as hostage something dear and precious of the accused was something very noteworthy as *DhijBandhai* were done for *Pasu* (cattle) *Pasu Ki Dhij Bandai*, *Tabar* (child) *Tabarki Dhij Bandai*, *Khud* (self) *Khud Ki Dhij Bandai*. The members of the Panchayat resorted to psychological torture rather than physical violence to extract a confession. This created a "fear of losing" in the minds of the accused. This kind of psychological intimidation often worked among the semi-literate Jats. As in the above disputes in Hamirvas village, the Panchayat, held the water of the house hostage to extract a confession. The Panch expected the fear of losing water to work on the minds of the accused and this fear to compel him to confess, if he was guilty. If the accused were not guilty, the fear of loss, would not work on him, as his conscience would be clear.

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Verses of Resistance: Understanding the Cultural Context of the Political Awakening in the Twentieth-Century Rajputana States

Jigyasa Meena

After we were attacked, we'd come back to the church, and somehow always we'd come back bleeding, singing "I love everybody" . . . the more we sing it, the more we grow in our ability to love people who mistreat us so bad.

—Dorothy Cotton, *Sing for Freedom* (115, 117)¹

Songs in political movements have a great role to play. They act as a crucial catalyst in mass mobilisation. Elizabeth Miller rightly presents the significance of the 'freedom songs', while discussing their role in the Civil rights Movement in the United States, that they "should comfort the disturbed and disturb the comfortable"² Activism through Music is an instrumental communication strategy for the mass movements.

The role of music in folk societies and mass movements is quite instrumental, especially in a country like India where the literate population was quite limited and oral tradition was the central medium of communication. Gyanendra Pandey through the study of nationalist press throws light on the mobilisation in the mass movement in United Province in 1930-34, brings forth the immense appeal of bhajans, songs and ghazals in a country like India that has 'a great tradition of oral learning'.³

Musical Activism in Rajputana

The songs and verses written in the twentieth-century erstwhile Rajputana states reflect the emergent socio-cultural milieu growing with the socio-political activism in these states. The present paper attempts to examine the resistance and mass awakening that

culminated in the Praja Mandal movement in the first half of the twentieth century in the erstwhile states of Rajputana, through the songs and verses written during the period. These verses facilitate fathoming the cultural context of the resistance movement. The songs were written with the aim to inspire and mobilise the masses to stand up for their rights and injustices against feudal and colonial rule. However, they also give a historical glimpse of the perception of the princely rule and cultural scenario of these erstwhile states. The focus broadly remains to unravel the cultural aspect of the political awakening in these states. Princely states present an important sphere of study in developing the overall comprehension of modern Indian history. These pockets of Indian kingdoms faced distinctive restraints and curbs than the directly ruled British provinces. So, tracing the evolution of change and mobilisation in these states unravels a largely obscure domain in mainstream modern Indian history. The compositions show how the poets or political activists as poets contributed immensely to the cultural milieu of the period.⁴ Hence, the role of songs in any movement advances activism and its historicity. They motivate and mobilise the people for participating in the cause and also voice their sentiments along with reflecting on the contemporary scenario.

Themes of the Verses

Thematic diversity in these songs presents an inclusive and broad perspective. It reflects how music was employed not just for political mobilisation but social messages were also tacitly put forth as shown below in one such song titled *veer ki haak*,

‘वीर की हाक’

चीजें नशीली खा-पी कर्तव्य से हट पड़े हैं।

कर त्याग उन सबों का, सेवा बजाना होगा।⁵

(Consuming intoxicating things, you have gone away from duty,

Have to abandon these things, and embrace service.)⁶

(Free Translation)

Traditional idioms and symbols especially religious symbols were often used to put forth the gravity and enormity of the scenario and a language that was more comprehensible to the masses. As Gyanendra

Pandey veritably points that ‘traditional idioms’ and ‘political appeal’ together form crucial constituents for mass movements.⁷In an impactful song titled “*YaadRahegi*” by Jai Narayan Vyas, a popular leader of Rajputana who played a major role in the political activism in the Marwar region, religious references and contexts were dexterously employed as the masses could connect and comprehend the meaning of the political scenario through such phrases as given below:

याद रहेगी!

भूखे की सुखी हड्डी से, व्रज बनेगा महा भयंकर।

ऋषि दधिचि को ईर्ष्या होगी, नेत्र नया खोलेंगे शंकर।⁸

(‘Will be remembered!’)

Made from the dry bone of the starved, the *vajra*(Indra’s weapon) will become very fierce,

That Sage Dadhichi will be jealous, and Shankar will open a new eye.)⁹

(Free Translation)

Further, the activist also picked up the idioms of rural milieu and agriculture as the farmers could connect with such voices in better manner as depicted in a song titled ‘*kaalabaadal*’ by an activist in Kota Praja Mandal Bhanwar Lal:

‘काला बादल’

काला बादल रे अब तो बरसा दे बलती आग।

बादल रा कान बिना रौ, सुणै न म्हांकी बात।

थांका मन थूं करै जद, चालै वांका हाथ।

काला बादल रे!¹⁰

As the Praja Mandal Movement gathered momentum in various Rajputana states, the songs were composed to motivate and mobilise the masses to join them. These songs reflect how these Praja Mandals were visualized as the hope of the people of the princely state. One such song composed during that era:

‘मण्डल जिंदा रहे हमारा!

आओ, इस मण्डल में आओ, गाओ गीत प्रजा के गाओ।

आजादी की धुन जगाओ, ऐसे मंगल इस मण्डल के चाहो।

मण्डल जिन्दा रहे हमार, प्राणों से है अतिशय प्यारा।¹¹

(‘May our Mandallong live!’

Come, come to this Mandal, sing, sing songs of the people.

Wake up the melody of freedom, and wish auspiciousness for this Mandal.

May our Mandallong live, it is dearer to us than our lives.)¹²

In the mass phase of the Praja Mandal movement, the most perceptible aspect of the movement was the impact of Gandhi. The songs were composed to communicate Gandhi’s message to the masses. It was even more pertinent in the princely states where the national movement led by Gandhi was not directly launched. Gandhi and his message quite a resounding voice in the songs of this era, urging men and women to rise up and unite for the movement. A few excerpts of songs given below depict the emotions about Gandhi as ‘the harbinger of hope’,

‘गांधी’

गुनाहों का नामोनिशां तक मिटा कर,

कलयुग से सतयुग बनायेंगे गांधी।¹³

(‘Gandhi’

By erasing even, the traces of sins,

Gandhi will make Satyug from Kaliyug)¹⁴

(Free Translation)

Manikyalal Verma’s *geets*

The regional leaders in Rajputana states employed musical activism to mobilise the masses. Manikyalal Verma has been among the popular regional leaders of Mewar who has led the masses from the Bijolia peasant agitation to the Praja Mandal activism along with myriad initiatives in the region concerning tribal and Harijan welfare, education and the whole gamut of constructive program. The *geets* of Manikyalal Verma give an interesting glimpse of the resistance evolving in twentieth-century Rajputana. He was among those regional

leaders who believed in the power of folk songs to move the masses. So, he wrote the *geets* in *Mewari* (a local dialect in Mewar) and sang them at gatherings.¹⁵ The subject matter of his songs was varied and targeted varied groups. The farmer struggle in Bijolia held a unique place for Manikyalal Verma. It proved to be a learning ground for him where he realized the importance of the songs in vernacular. As a song titled,

मरदां के मर जाजो हांसल मत दीजो,

लागत बागत मत दीजो, लाटा कूता मत दीजो।¹⁶

(Even if it comes to your death, do not give up,

Do not give your harvest /labour, do not give unjust taxes)¹⁷

(Free Translation)

Manikyalal Verma wrote many songs for the women of the region too, as he felt they can be a great motivator for the men folks to come forward. In a song written for the women to motivate men to come to the protest gatherings, addressing their men as '*dhola ji*' gives a striking glimpse of the use of oral tradition and folklore of '*dhola- maru*'.

थू चाल सभा में चाल म्हरा ढोला जी,

लहंगा साड़ी थे पहरो, थांके पगड़ी म्हाने दो।

ल्यो हाथा में चूड़ी थाल, म्हरा ढोला जी।

थूं चाल सभा में चाल म्हार ढोला जी।¹⁸

The deeper analysis of the songs composed to motivate the masses or the songs part of the folklore of that era of political consciousness in Rajputana perceptibly reflects the use of music for mobilising. It also shows the eloquent expression of the emotions of the people, which proved to be a great mobiliser for the political movement in these princely states.

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Brahmanand Swami: A Case Study in the Historic Interaction of Intellectual Tradition and Spiritual Experience

Vandan Nilay Gor
Ishan Atulkumar Modi

The early 19th century witnessed a correction in the situation through two ways: legal and moral. While the British sought to carry out a pan-Indian campaign of improving the religious situation by introducing legal reforms, there were several others who endeavored to bring moral reforms at a regional level. One of the earliest moral reformers to spearhead 'religious awakening' in the western India was Sahajanand Swami. The Swaminarayan Sampradaya founded by Sahajanand Swami at the turn of the 19th century revitalized the critical components of the Bhakti tradition metamorphosed and reworked overtime and eventually perfected the spiritual process.

Brahmanand Swami: An Overview

Brahmanand Swami is attributed to have composed more than 8,000 devotional poems in languages as diverse as Rajasthani, Sanskrit, Gujarati, Hindustani, Braj and in the regional dialects like Marwari and Kutchi. Rajasthani language being his mother tongue, his poems also reflect a combination of words from Sanskrit, Persian, Hindustani, Urdu, Gujarati, Braj, Marathi and dialects like Kathiawadi, Kutchi, Marwari.¹ His poems denote the use of nine rasas of the classical Indian literature. In addition to poems, he composed several prose works taking his total tally of works up to 20. Some of his best known creations are preserved in the form of Brahmanand Kavya, Brahmavilas, Sumati Prakash, Niti Prakash, and ChhandRatnavali. He was decorated with the prestigious titles of the time like *Rajkaviratna*, *Pingalacharya*, *Sahasravdhan*, *Mahamahopadhyaya*,

Mahashighrakavi, and *Kavishwar*.² The present paper is an attempt to highlight the relatively unknown story of that precocious child born in the remote village of the Sirohi princely state of the present-day Rajasthan and that, what prompted him to devote his skills – acquired through a long and wide intellectual experience – in the spiritual endeavors of one's own and that of others. Through such an engaging life-transforming story, the paper aims to showcase that how such a versatile personality helped vivify the vivacious Bhakti Tradition of the medieval India while at the same time acted as an ambassador in bringing together the contemporary diverse communities, traditions, and literary cultures of the present-day Rajasthan and Gujarat.

Childhood, Education, and Exploration

Brahmanand Swami was born as Ladudanto a *charan* family on 8 February, 1772 in Khann village of Dungarpur in Sirohi state. His father Shambhudanji Gadhvi was a court-poet in the court of the Maharaja of Sirohi.³ Young Ladudan Gadhvi quickly earned the favor of the Maharaja of Sirohi and Rana of Udaipur⁴ owing to his intellectual prowess and consequently, the Maharaja of Sirohi encouraged Ladudan to go undertake a study in musicology for 10 years at 'Maharao Shri LakhpatPingalPathshala'⁵ at the same time financing his formal education. After attaining expertise in the Dingal, Pingal, Hindustani, Braj, and Charani literatures under the expert *Rajkavi* Shri Abhaydanji, he undertook the study of Sanskrit classical literature, musical instruments and several other subjects like *ashvavidya* and *gajavidya*.⁶ After completing his studies in Bhuj, he undertook an advanced study under the well-known teacher Vijaykushalji Bhattacharya and mastered 24 out of the 64 traditional Indian disciplines from him.⁷ He is described as having a broad, strongly built body characteristic of the Marwari community with courageous, jolly and social nature.⁸

Contribution to Rajasthani Bardic Tradition

After mastering the Charani language through formal education, Brahmanand Swami nourished the bardic tradition throughout his life. By introducing the bardic tradition to the rulers of the princely states, he received royal patronage and accolades. These rulers included Raisinhji III of Dhrangadhra, Wakhatsinhji of Bhavnagar, Jasaji of Jamnagar, Nawab Hamid Khan and Bahadur Khan of Junagadh and

the Gaekwadof Baroda. In these courts, he presented his talents he had acquired over time which earned him honors and the title of *Rajkavi*. Through his compositions in Charani language like 'Sumati Prakash' and 'ChhandRatnavali', he contributed significantly to the bardic tradition.

Master Builder, Humble Servant

Brahmanand Swami was not only an artist, a poet and a litterateur, but also an expert builder. Due to his painstaking efforts, an elegant lotus-shaped Swaminarayan temple in Vadtal in Western India stands tall today. Moreover, he oversaw the construction of Swaminarayan temples in Ahmedabad, Junagadh and Muli. He had also studied scriptures on art and sculpture like 'Rajvallabh' and 'Pragyanmandan' and the exquisite arches in Vadtal temple bear testimony to his sculptural skills.⁹ The following episode from Brahmanand Swami's life reveals his administrative deftness and its utilization in inducing his faith in Swaminarayan. Brahmanand Swami was specifically asked by Swaminarayan to build a small mandir in Vadtal meant just for the local devotees. However, on reaching Vadtal, he initiated a mammoth mandir and started laying its foundations. Due to the ongoing famine in Marwar, many artisans had arrived in Vadtal and contributed in constructing the temple.¹⁰ Since the cost of such a magnificent mandir seemed unbearable, Swaminarayan strictly instructed Brahmanand Swami to cut the costs. Without worrying even a little and putting firm faith in Swaminarayan¹¹, Brahmanand Swami replied,

“साहेब सरिखाशेठिया, बसेनगरकेमांही

ताकेधन की क्या कमी, जाकिहुंडिचलेनवखंडमांही ”¹²

A Delta of Devotion: Narsinh Mehta, Mirabai, and Brahmanand Swami In the thread of poetic philosophy propounded by Mirabai (1498-1547) and Narsinh Mehta (1414-1481), Brahmanand Swami explains the centrality of god's will in the governance of each and every development in this world. Just like Mirabai had entrusted the responsibility of her entirety to Shri Krishna¹³, Brahmanand Swami entrusted the responsibility of his entirety to Swaminarayan. While verbalizing their devotion, the emphasis on the human aspect of the divine in their poems is too obvious to miss. Since they were primarily

governed by love and devotion in their lives, it is usual that the human aspect of the divine touched them the most. However, the extraordinarily singular virtue in the poems and lives of these poets was that despite being attracted and governed by the human traits of the divine, they never reduced and restricted the divine to humanly confines.

As a direct corollary of that spiritual experience, one finds that the poems of these poets were not a reflection of the early-19th century European ideology of 'art gratiaartis'; they rather personified the religious resilience of the Western India's history and culture where the *navarasas* were a means to enhance devotion towards God. By combining aesthetics with religion, the devotional poems of these poets also meant to familiarize and equip their religious audience with the intellectual process of versing one's pious sensibilities through poetical phraseology. Yet, one fundamental difference between Brahmanand Swami and the poets of the Bhakti Tradition is that his compositions were dedicated to the manifest god rather than the abstract form of divinity.

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Nisani Maharaja Ram Singhji Ki: **A Historical Analysis**

Dr. Kalpana Malik

In the recent past, historians have recognized the importance of literary narratives for the reconstruction of history. *Raso, Khyat, Vat, Veli, Vanshavali, Vachnika, Jhulna Nisani* etc. are examples of such literary creations. The Amber rulers followed the tradition of medieval courts to patronize scholars who often produced chronicles, genealogies and literary texts. Several forms of literary works in prose and poetry are available in Rajasthan which were created under the patronage of Rajput rulers. Among these, *Nisani* has its own importance. *Nisani* is in the tradition of literary narrative (*kavya*) where praise poetry depicts the heroic deeds and achievements of the desired personae (ruler) to give him a distinct identity (*Pehchaan, Nisani*). *Nisani* is generally written in the form of *chhand* (verse).

The present work focuses on *Nisani Maharaja Ram Singhji Ki*. Ram Singh succeeded his father, Mirza Raja Jai Singh (1621-1667) and became the ruler of Amber in 1667. *Nisani Maharaja Ram Singhji Ki* was authored by his contemporary poet, Kulpati Mishr, a brahmin belonging to Agra. He was the nephew of the poet Bihari. Kulpati was brought to the court by Mirza Raja Jai Singh, who honoured him with the grant of *jagir* and a seat in the *darbar*. Maharaja Ram Singh's *Nisani* is composed of sixty-seven verses of four sentences each. The poet claims that it was his work to write what he saw.² Thus, we get an insight into an eye witness's account. The work remained unpublished for a very long time when it finally saw the light of day. The present paper is based on Kulpati Mishr's *Nisani Maharaja Ram Singhji I Amber Ki*, edited and annotated by Gopal Narayan Bahura and Dr. Shyam Singh Ratnawat as *Nisani Maharaja Ram Singhji Ki*.

In a *Nisani*, as the name suggests, the protagonist on account of his exceptional heroism and gallantry, is able to create a deep impact or impression on the minds of the people. Therefore, one is curious to know as to what purpose did the poet Kulpati Mishr have in mind when he decided to pen *Nisani Maharaja Ram Singhji ki*. What is the historical significance of this *Nisani*? Can we corroborate the historical details with other contemporary accounts. These are some of the questions into which the present paper will focus on. Moreover, not enough work has been done on Maharaja Ram Singh. However, in order to understand the treatment of Maharaja Ram Singh's reign as presented in Kulpati's *Nisani*, it is desirable to examine the context of the writing of this courtly praise poetry. The question also arises as to who was the intended audience for projecting the image of his patron, Maharaja Ram Singh. To what extent the exaltation of Ram Singh by Kulpati overlap with his own perceptions of political realities on ground.

After the demise of Mirza Raja Jai Singh, his eldest son, Ram Singh was given the title of Raja by the Mughal Emperor Aurangzeb, who put the mark of kingship, *tika* on his forehead with his own hand on 10th September 1667. Raja Ram Singh received the *mansab* of 4000 *zat* and 3000 *sawar*.³ We get to know that through the *Nisani*, the poet attempts to describe the exceptional valour of Maharaja Ram Singh as commander of the Mughal army. The poet highlights the military career of Maharaja Ram Singh with particular emphasis on the Mughal campaigns in Assam and North Western frontier under his command, where according to him, he displayed great courage against the Ahoms and Afghans.

Kulpati omits any Puranic genealogy trace for the Kachhwahas and of the Kachhwaha ruling dynasty from Prithviraj to the accession of Maharaja Ram Singh as the ruler of Amber. He compares Prithviraj with Raja Prithu and describes Raja Bhagwandas as Bhanu. He mentions sixty-seven battles fought and won by Raja Man Singh. The other significant point made by Kulpati is the relationship between Maharaja Ram Singh and the Mughal emperor Aurangzeb. How his fortunes fluctuated as a Mughal noble in the backdrop of controversy regarding his alleged complacency in the escape of Shivaji from Agra and resultant annoyance of Aurangzeb with Ram Singh before he

ascended the *gaddi* of Amber. Further he mentions the role of Ram Singh in the escape of Shivaji from imprisonment at Agra and attributes his posting to Assam as a result of Aurangzeb's displeasure with Ram Singh.⁴ It is a known fact that when Ram Singh became aware of the news that the emperor had decided to kill or imprison Shivaji, he became startled as his father, Mirza Raja Jai Singh had pledged the safety of Shivaji at Agra. He wrote to his son and heir, Ram Singh to take precautions lest Shivaji was murdered.⁵ Through Amir Khan, Ram Singh requested the emperor to put him (Ram Singh) to death before he could let any harm come to the Maratha's head. The emperor gave his consent to keep Shivaji in Ram Singh's custody on the condition that the latter would have to sign a bond of taking complete responsibility in case he escaped or played any mischief. These were the developments of 15th May 1666.⁶ Ishwar Das Nagar, the author of *Futuh-at-i-Alamgiri*, confuses Ram Singh for Kirat Singh. The latter was the younger son of Mirza Raja Jai Singh and was with his father in the Deccan at that time.⁷

The firm resolution exhibited by Ram Singh to sacrifice himself to keep the honour of his father's pledge that no harm should come to Shivaji probably prompted the poet in portraying Raja Ram Singh as Lord Ram,⁸ since both kept the honour of their father's word at the cost of extreme personal discomfort. The emperor punished Kumar Ram Singh by forbidding him to the court besides reducing his rank by one thousand *zatas* well as *sawar*. The emperor's indignation cooled after seven months when Maharaja Jaswant Singh intervened. He secured the emperor's permission so that Ram Singh could come to the court again.⁹ Saqi Mustaid Khan mentions that Kumar Ram Singh was dismissed from his *mansab*.¹⁰ Kulpati views Ram Singh as valiant and righteous. Therefore, he approves Ram Singh's help in the escape of Shivaji. When the Emperor Aurangzeb heard about the loss of Gauhati in Assam, he appointed Raja Ram Singh to Assam¹¹ on 27th December 1667, so that the Imperial prestige could be restored.¹² Kulpati accompanied his patron to Assam and remained there throughout the tenure of Maharaja Ram Singh's posting. Aurangzeb's real motive in sending Ram Singh to Assam is given by Manucci. He says that Aurangzeb avenged the flight of Shivaji by ordering him, "to proceed upon the conquest of Assam, simply in the hope of getting rid of him."¹³ The Raja on his way to Bengal had taken

the Sikh Guru Tegh Bahadur from Patna.¹⁴

Though it is generally believed that it was a penal posting for the Raja as emperor Aurangzeb was convinced that he had secretly assisted Shivaji to escape from Mughal captivity. No soldier, unless compelled, was willing to serve in Assam as serving there was extremely unpopular. Yet, the poet's emphasis is to project his patron's chivalry in killing his enemies.¹⁵ This gets corroborated from a contemporary account. On receiving the disturbing news of the loss of Gauhati despite the local *thanadar*, Sayyid Firuz Khan putting up a stiff resistance in which he even lost his life along with many of his troopers, the emperor decided 'to depute one of the great and eminent nobles of the Court' to Bengal. Raja Ram Singh was the choice to perform this exploit. The day was Friday, 27th December 1667 when the Raja was presented with a robe, a horse with gold trappings and a jewelled dagger with pearl strap.¹⁶ He had to stay there for eight years when finally, he was granted permission by the emperor to leave Bengal. The Raja reached the Imperial capital in the month of June.¹⁷ Hence, Kulpati Mishr gives a first-hand account of the Mughal expedition against the Ahoms led by Ram Singh.¹⁸ However, it is surprising that despite being an eye witness, he gives very little space to events pertaining to Assam or the extent of success of the Mughal army under the command of Ram Singh. Kulpati makes a brief comment that for eight years his patron was able to accomplish his responsibility with gallantry and credibility.¹⁹ But in reality, Ram Singh had to fight a long and desultory war. He had only 8,000 troopers under his command and the losses were rarely replenished. His problems were further confounded due to the insubordination and disloyalty of the *faujdar* of Gauhati, Rashid Khan. The audacious behaviour and suspected treachery of Rashid Khan compelled Ram Singh to expel him. There were a few victories but no lasting peace was in sight against the Ahoms. They ultimately emerged successful and Ram Singh was extremely weary of the war. Though he stayed for a few years on the Assam border, the Mughals lost both Darrang and Beltala.²⁰ To the credit of Ram Singh, Aurangzeb approved his efforts at carrying out operations against Assam's recalcitrant *zamindars*.

Contrary to his coverage of Assam campaign, Kulpati furnishes detail account of Ram Singh's success in quelling the Afghan rebellion in Afghanistan. To Kulpati, Ram Singh's stature lies in his heroic

achievements in Assam and more importantly in the North West where he succeeded in subduing the Pathan tribes while other Mughal officials were unable to handle the situation. The poet very explicitly states that Ram Singh was Aurangzeb's personal choice for this difficult campaign as he was quite impressed with Ram Singh's success in the North East. He says that Ram Singh was recalled from Assam due to the failure of many Mughal nobles. They are named by Kulpati.²¹ The Afghan tribes, especially the Afridis and the Khataks, became a menace along the Khyber Pass in the North West. The great Imperial general, Muhammad Amin Khan had to face a disastrous defeat. He lost 10,000 men and a huge amount of money, nearly two crores in cash and kind.²² In this way the Pathan menace spread to a wider area, from Qandahar to Attock. Within a span of two years another noble, Shujaet Khan was not only defeated but he lost his life as well.²³ In fact, the threat posed by the frontier tribes became so ferocious that the emperor had to station himself between Rawalpindi and Peshawar to guide the Mughal operations against them. It was against this background that the importance of the appointment of Raja Ram Singh to Kabul should be understood. As per Kulpati's account, prior to Ram Singh's posting, his son Kunwar Kishan Singh was deputed²⁴ to the North West following the failure of many prestigious and high-ranking Mughal officers. He defeated the Afghans and facilitated the safe passage of the Mughal army to Kabul. After his transfer to the Deccan, the Pathans again got an upper hand. The situation in the North West deteriorated once again and became out of control.

Kulpati mentions that the Mughal Emperor Aurangzeb was much pleased to receive Ram Singh, when he was recalled from Assam. He came to Delhi and was duly honoured. His rank was raised to five-hazari, i.e., 5000 troopers, from among these, 1000 were *do aspasehaspa*.²⁵ He was dispatched to Kabul and a considerable Mughal force was placed under his command.²⁶ According to the poet, there was hardly any trace of animosity in Aurangzeb towards Ram Singh. On 6th June 1677, he was asked to proceed along with Amir Khan to chastise the Ghilzais.²⁷ Furthermore, it is Ram Singh who fights with the Pathans on behalf of the emperor Aurangzeb and it is he who was not only able to defeat the Pathans but also restored order and Mughal Imperial authority in the North West. The poet gives a

vivid account of the chivalry of Maharaja Ram Singh and his contingent of the Kachhwaha soldiers. The headquarters of the Maharaja were at Jamrud. The Pathans could not withstand the Kachhwaha onslaught. Under the command of Maharaja Ram Singh, the Kachhwahas reopened the Khyber Pass. Keeping the road open was a challenging and humungous task. Escorts had to be sent to protect the treasure convoys. An annual subsidy amounting to six lakhs used to be distributed among the Afghan tribes to keep them friendly. Besides this, some of them, who were likely to remain loyal were also enlisted in the Imperial army. The Raja received a number of letters written in Persian from the various tribesmen, including the Afridi and Khatak. There was correspondence from Kabul as well.²⁸ All these are available at the Jaipur Archives. Ram Singh remained posted in the North West till his death in April 1688 at Kohat. There is no denying the fact that the life of the Raja was a saga of miseries after 1665. He stayed away from his home for long durations. The last years of his life were spent in distress as his only son, Kishan Singh died at the fort of Parenda in the Deccan on 10th April 1682 A.D. As per the *Vakil Reports*, Ram Singh had been posted as the *faujdar* of Mathura in April 1688, but unfortunately before receiving the transfer orders he breathed his last in the first week of April 1688.²⁹

We can conclude by saying that in the context of history writing in Rajasthan, in the midst of a huge variety of literary genre, *Nisani* has its own importance. It is meant to fulfil a specific purpose, of exaltation of the patron. Therefore, it is obvious that one cannot expect historical accuracy in such accounts in totality. However, the importance of the *Nisani Maharaja Ram Singhji* lies in the fact that besides being a contemporary work it is also an eye witness's account. Historically the work is significant as the poet Kulpati gives relevant information about the various historical developments ranging from the Raja's ancestors, battles fought by Raja Man Singh, Shivaji's escape, to not shying away from the fact that his patron had annoyed the emperor by helping Shivaji escape from Agra. The poet does not mince any words in sharing that the Raja had to bear the rancour of the emperor and was sent away to Assam.

The poet had accompanied Raja Ram Singh on the assignments to Assam and the North West. Both these areas were unpopular on account of unfriendly atmosphere and physical challenges. Ram Singh

had his share of successes and failures yet, Kulpati inflated his status and exaggerated his success in Assam and the North West. But he is not wrong completely when he attributes these two difficult postings of Ram Singh to the failure of other officers who were deputed to these campaigns. In this context, on the one hand, we find the poet using prevalent literary conventions to articulate remarkable military exploits of the Mughals against the Afghans in the North West solely to Ram Singh's heroic deeds which remind those of Lord Rama and Bhim. Restoration of the Mughal authority in Kabul by Ram Singh reminds of the grant of Lanka to Vibhishan by Lord Rama. The killing of rebel Afghan leaders, Tatar Khan and Alam Khan by Ram Singh is compared with the killing of Jarasandh by Bhim. In Kulpati's narrative, we do not find any exaltation of the Mughal emperor Aurangzeb. References to Aurangzeb are in the context of displeasure with Ram Singh on account of Shivaji's escape and his punishment posting in Assam. Later on, Kulpati emphasises as to how Aurangzeb was impressed with Ram Singh's success in Assam and so considered him worthy enough to be posted in the North West to tackle the menace of the Pathans. Due to the brave and deft handling of the situation in the North West, Ram Singh succeeded in regaining his prestige and won over the confidence of the Mughal emperor Aurangzeb.

However, through the Nisani, the poet has tried to emphasize the fact that Ram Singh was a fearless, brave and a courageous Kachhwaha warrior who was ready to sacrifice his life to keep his father's pledge of letting no harm come to Shivaji at Agra. If Ram Singh had not made this choice, the course of events in his life would have been different. But he staked all his future prospects and had to bear the brunt of the emperor Aurangzeb's hostility. Ram Singh's appointment to the North East was undoubtedly a penal posting, yet the poet emphasizes the fact that the emperor had no doubt about his chivalry. Contemporary sources also corroborate this. The poet perceives that the emperor's choice of Ram Singh for this rather dreaded assignment catapulted the Raja as a "*sirdar sawaya*". But despite being with the Raja, Kulpati does not share many details of the eight years long stay in the North East. The emphasis is more on his being recalled to the capital Agra where the emperor met him without displaying any unpleasantness. The poet wants to emphasize that his patron's chivalrous conduct in Assam had enabled him to regain the

emperor's favour, who sent him on yet another challenging assignment to the North West. It is well known that Ram Singh had fallen from the grace of the Mughal emperor Aurangzeb. Therefore, through the *Nisani*, the poet has tried to convey that his patron was fearless, held his head high and stood up to the occasion. The poet has tried to put his patron, Raja Ram Singh on a high pedestal of being achivalrous, worthy and righteous king. This is the *pehchaan* that the poet has tried to construct for his patron.

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Spatial Pattern Of Rural Settlement Size & Spacing In Churu District, Rajasthan: A Quantitative Analysis

Ms. Ashu Kumari

Introduction:

A settlement is an important living space for population and a system of complex organization with man and his occupancy elements. Simply, it is grouping of houses of any type or size where human beings live and interact with each other through various activities. It is a man-made habitat on the earth's surface representing an organized colony of human beings including the buildings in which they live to work or store or use them otherwise, and the tracts and the streets over which their movement takes place (Singh, 1961). Rural settlements are those where people mostly engaged in primary economic activities (like agriculture, lumbering, forestry, fishing etc.) and are relatively small with simple agglomeration of houses at favourable sites. These are sparsely populated community away from density populated urban centers. Rural settlement geography is a science, of systematic inquiry of occupancy features distribution over space with differentiation in relation to man (Mandal, 2001). Rural settlements are studied in context of functions, size, location, pattern, spacing, dispersion and hierarchy forms. These are of different types and patterns. Pattern of settlements is practically influenced by physical factors like relief, climate, soil etc. and cultural and ethnic factors like social structure, caste and religion. The areas which have fertile soil, developed agricultural techniques, and availability of natural resources and favourable conditions for habitation are densely populated with compact rural settlements, whereas areas which have less fertile soil, and prone to natural calamities are less populated with isolated or dispersed human settlements. Rural settlement manifests

the mutual relationship of human occupancy features and environment. "Size (area and population) and density of rural settlement are closely related with spacing." (Hameed, 2000) The density of villages will increase when the distance between settlement decreases and vice-versa. The spacing between rural settlements indicates the spatial arrangement of villages with respect to one another. It is obvious that variation in size, shape and spacing of settlements do exist because of existing diverse physical cultural milieu (Monkhouse, 1968). According to Mukherjee (1970) – The covariance of spacing of rural settlements depends on such fundamental factors as fertility of land, productivity of crop, nature of crops grown, agronomic characteristics, distribution and availability of water, density of rural population, population size and types of rural settlements, mode of living, history and stages of land occupancy and several other factors (Mandal, 2001). Ahmad, E (1952) made an estimable study of rural settlements and used spacing of dwelling in 'Rural settlement types in the Uttar Pradesh ' united provinces of Agra and Oudh. He grouped the rural settlements in four kind of settlement compact, cluster, and hamlet, fragmented or hamleted and dispersed settlements. Das gupta and SM Mishra (1976) in their paper 'An Analytical approach to the methodology of mapping rural settlements in India ' quoted rural settlement spacing: "As regards the spacing of rural settlements two factors can be taken into account: (i) The density, i.e., number of settlements per unit area, and (ii) the distance apart of settlements. Both the aspects are equally important to specify the distribution patterns of settlements in their densities and variations of inter-distance." To analyse the spacing of rural settlement, theoretical method formulated by Mather E.C. (1944) have used in the study area district Churu.

Objectives:

The main objectives of the study are as follows:

- To identify the spatial pattern of settlements in terms of size, spacing and concentration in Churu district;
- to compare the average rural settlement spacing of the Churu district with other districts of Rajasthan, and;
- to depict Correlation between average village size (area and population) and inter village spacing of rural settlement.

Methodology:

Numerous quantitative methods have been designed to show the distribution pattern of human settlements. Here, the theoretical inter village spacing method of Mather E.C (1944) has been used to determine the spacing of rural settlements in Churu district and other district of Rajasthan. The formula is:

$$D = 1.0746 \sqrt{A \div N}$$

Where,

D = distance between settlement or mean spacing in unit distance

A = area of the given area

N = number of settlements in a given area

1.0746 = spacing constant

- For average population size

$$S = P/N$$

Where,

S = Average population

P = Rural population

N = Number of settlements

- In this study, only inhabited villages (settlement) population (excluding census town) of the C.D block was taken as rural population; and the area of both inhabited and habited villages were taken as rural areas.

- The average settlement size in terms of area is calculated by using the following formula:

- Average Settlement Size = Total Rural Area in sq.km/Number of Inhabited villages.

- The settlement size in terms of population is calculated under different population ranges.

- The correlation between different variables of rural settlement such as settlement spacing and size has been shown by the regression line and Pearson's product movement correlation coefficient.

- The required data has been taken from secondary sources as district census handbook A and B part of 2011 (census of India) and statistical handbook of Rajasthan.

Study Area:

Churu is the northern district of Rajasthan, situated in the eastern part of the 'Thar Desert' known as the 'Gateway to Thar Desert'. The ancient Jangal Pradesh and part of princely state of Bikaner, Churu now comes under Bikaner division. It is considered to have obtained the district headquarter name after a Jat named as "Churru" who founded it around 1620 A.D. After independence in 1948 the district came into continuation, constituted of seven tehsils Churu, Sardarshahar, Rajgarh, Taranagar, Ratangarh, Sujangarh, Dungargarh. On 1st April 2001 Dungargarh tehsil of Churu district was transferred to Bikaner district. The geographical expansion of the Churu district is in between 27°24' North to 29°0' North latitude and 73°51'49" East to 75°40'20" East longitude. It is covering an area of 13835.00 square kilometres. Nearly, 4.04% of the area of Rajasthan State is occupied by Churu district and stands sixth in respect of area among other district of Rajasthan (Statistical Abstract Rajasthan, 2015). It is surrounded by Mahendragarh and Hisar district of Haryana to the east, Hanumangarh district to the north, Jhunjhunu and Sikar districts to the south east, Nagaur district to the south and Bikaner district to the west. It is 205 kilometres away from Rajasthan capital Jaipur. According to the census 2011 total population of Churu districts were 2039547 with a density of 147 persons per square kilometres. Out of total population 1463312 was rural and 576235 was urban population. The literacy rate of the district is 66.8 percent. For administrative purposes the district has been divided into six community development blocks namely as - Taranagar, Ratangarh, Sujangarh, Rajgarh, Sardarshahar, Churu (census 2011). These six blocks contains 899 villages of the district out of which 26 villages are uninhabited (dchb -A, Churu,2011). Physiographically, the district is a part of the 'Great Indian Thar Desert' and located very close to the northern expansion of Aravali hills which is inclining NE-SW direction and rising to a maximum height of about 500 metres above mean sea level in the area adjoining to district boundary (DEP, Churu 2021). The surface is covered with sand and characterized by dunes. Normally the major part of the district consists of an undulating plain area covered with an extensive blanket of sand, except for some hillocks in the south. The average elevation of the district is 292 metres above mean sea level. The area has a gentle slope from south towards north.

The climate of the study area is characterized by extreme climatic conditions with hot summers and cold winters. The temperature ranges from below freezing point in winters to over 50°C in the summer. The district experiences low or scanty rainfall, varying in spatial pattern and it increases from west to east. The northern and central portion of the district is covered with sand dunes occupied with primary eolian sand and partly by fluvial deposits. The southern part is occupied by desert soils which are usually light yellowish-brown to yellowish-brown, calcareous sands with little clay. A minor part of the district about 73.73 square kilometres of area covers forest area (DEP, Churu 2021). The paucity of vegetation cover is enhancing the aeolian processes and making the sand dunes flexible. The economy of the district is primarily based on agriculture and animal husbandry. The district is renowned for its astonishing architecture, marvellous Havelis with fresco paintings, splendid historical forts, religious places and Tal Chappar Wildlife Sanctuary. It has been mentioned that most population of the district belongs to the rural population, so it may be called a rural district.

Result and Discussion:

5.1 Settlement Size (in terms of area)

Basically, rural settlements are of different sizes, patterns and densities. And these elements have great involvement in planning and policies of any region. Here, average size of settlement in terms of area and population of Churu district has been analysed considering blocks as units of study.

Table 1: Blockwise Distribution of Average Area per Village (sq.km) in Churu District

Blocks	Area in sq.km	No. of settlements (villages)	Average settlement size (in sq.km)
Taranagar	1772.10	112	15.82
Rajgarh	2142.45	215	9.96
Sardarshahar	3811.89	173	22.03
Churu	1516.50	109	13.91
Ratangarh	1639.13	101	16.23
Sujangarh	2569.70	163	15.77

Total District 13632.34 873 15.62

Source: Computed by the author from village Directory, Churu District

Here settlement size shows number of settlements present in per unit area. It shows the settlement density of the area. Higher the settlement density, higher is people pressure on land and resources and vice-versa.

Table 1 shows the average settlement size (in sq. Km) at block level in Churu district. The average settlement size of the district is 15.62 (sq. km). The total number of inhabited villages in the district is 873 spread over six community development blocks. Among them Sardarshahar has the highest area per settlement with an index of 22.03 sq.kms area. And the least areal size settlement are found in Rajgarh and Churu block with indices of 9.96sq.kms and 13.91(sq.kms). Blocks Taranagar, Ratangarh, and Sujangarh have moderate areal size settlements with indices of 15.82sq.kms, 16.23sq.kms, and 15.77sq.kms respectively.

Settlement Size (in terms of population):

In this study, size of settlement has been analysed by dividing total settlement into seven categories in correspondence to population size.

Table 2: Distribution of Rural Settlements and Population under Different Range in Churu District (2011)

Range of Population	Rural Settlement		Rural Population	
	Number	Percentage	Number	Percentage
<200	41	4.7	3807	0.26
200-499	98	11.22	35288	2.41
500-999	195	22.34	145923	9.97
1000-1999	278	31.84	405435	27.71
2000-4999	232	26.58	670212	45.80
5000-9999	26	2.98	165547	11.31
>10000	3	0.34	37100	2.54
District Total	873	100	1463312	100

Source: Computed by the author

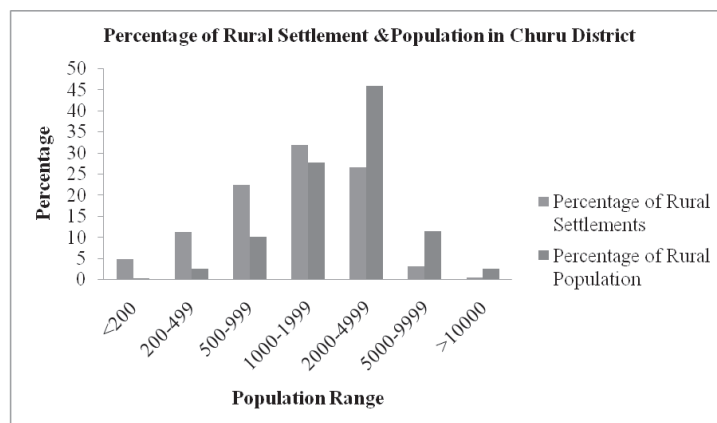


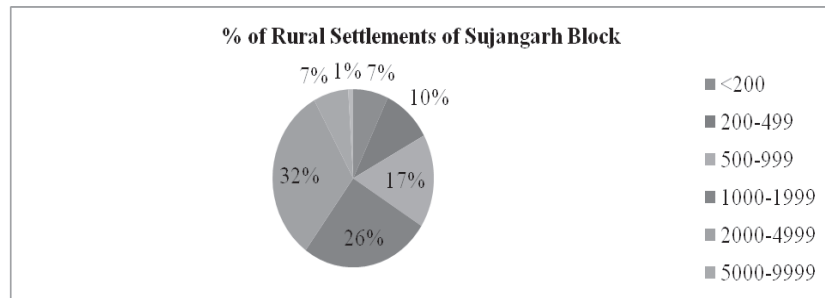
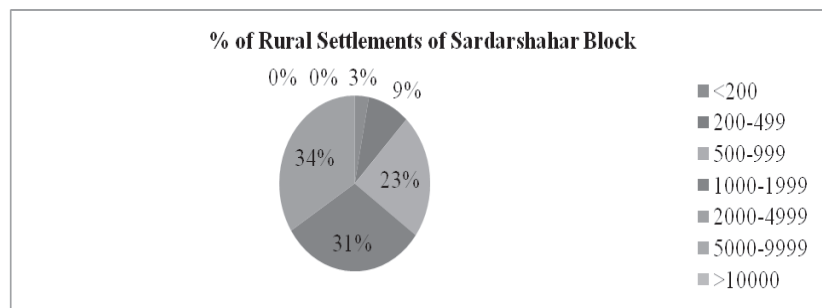
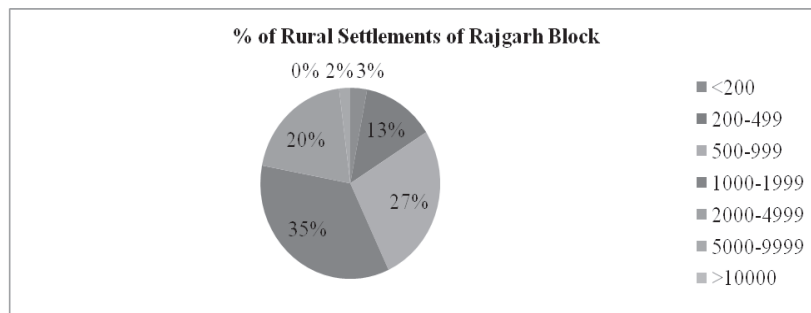
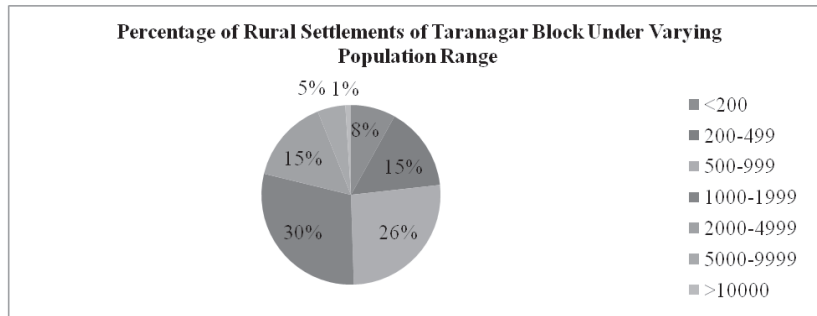
Figure 1: Percentage of Rural Settlement and Population

Figure 1 clearly reflects the fact that in Churu district, there is great inequality in the distribution of population with the number of settlements (villages). It is noticed from table 2 that the population ranging from 1000-1999 holds the highest position in terms of number of villages i.e., 278 settlement which shares 31.84% to the total number of rural settlement. On the other hand population ranging above 10000 holds the lowest position having three numbers of settlements and 0.34 percent of total settlements. The population ranging between 2000-4999 holds the highest position in terms of number of population (45.80%) whereas, population ranging below 200 occupies lowest position with 0.26% of rural population.

Table 3: Block wise Percentage of Rural Settlement under Particular Population Range.

Blocks	Percentage of Rural Settlement under the given Population Range					
	<200	200-499	500-999	1000-1999	2000-4999	5000-9999
>10000						
Taranagar	8	15	26	29	15	5 1
Rajgarh	3	13	27	35	20	2 0
Sardarshahar	3	9	23	31	34	0 0
Churu	4	11	20	39	24	3 0
Ratangarh	4	7	19	32	36	2 1
Sujangarh	7	10	17	26	32	7 1
Total District	5	11	22	32	27	3 0

Source: District Census Handbook of Churu District



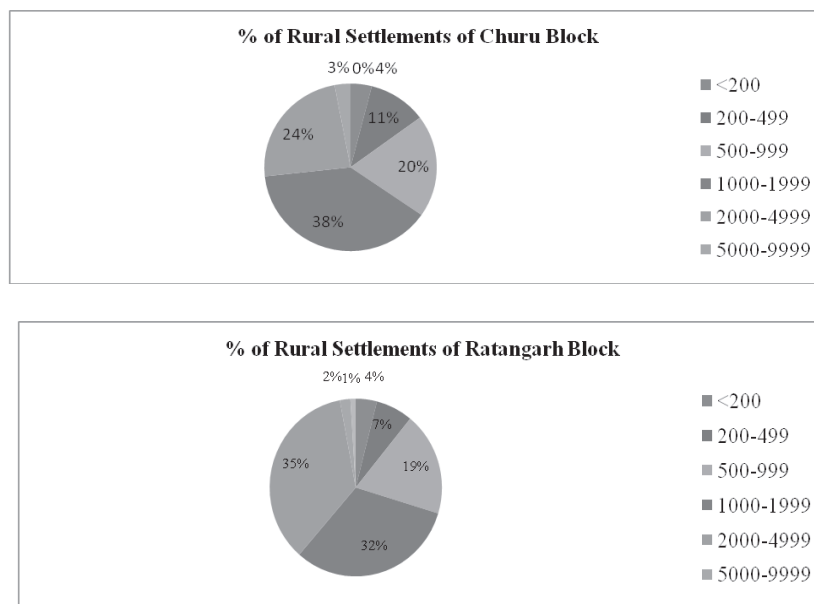


Figure 2: Block wise Percentage of Rural Settlements under Particular Population Range

Table 3 and figure 2 shows the variation of number of settlements under each block of Churu district supporting population of different sizes ranging from less than 200 to more than 10000. Out of six blocks Sardarshahar block posses highest percentage of settlements under less than 200 category which is 8% followed by Sujangarh block with 7% settlements. The District shares total 11% settlements (village) under the category of 200-499 and the highest number of settlements under this category found in Taranagar with (15% settlements). Settlements (villages) with population ranges 500-999, 1000-1999, 2000-4999 covers nearly 81% of rural settlements. Sardarshahar block do not have the settlement falling under (5000-4999) category whereas Sujangarh block have the highest percentage of settlements under this category. Only 3 blocks have settlements under the section more than 10000 population in the district i.e., Taranagar, Ratangarh, Sujangarh. Highest percentage of rural settlements of the district falls under the population range of 1000-1999 which in total is 32% settlements.

5.3 Settlement Density and Space size:

Settlement Density gives information about the use of the settlement area and settlement distribution and spacing dynamics. Here, assessment is based on the analysis of density of settlements subject to the number of settlements per 100sq.km.

Table 4: Block Wise Density of Settlement and Mean Spacing of Settlement of Churu District, 2011

Blocks	Density of Settlements per 100sq.km	Inter Village Spacing in km
Taranagar	6.32	4.27
Rajgarh	10.04	3.39
Sardarshahar	4.54	5.04
Churu	7.19	4.01
Ratangarh	6.16	4.33
Sujangarh	6.34	4.27
Total District	6.40	4.25

Source: Computed by the author

The average density and average spacing of settlements in the district are 6.40 settlements per 100sq.km and 4.25km respectively. Table 4 shows block wise average density and average spacing of Churu district as per 2011 census data. Rajgarh block has the highest density of settlement i.e., 10.04 villages per 100sq. Km. and Sardarshahar block has the lowest density of settlement i.e., 4.54 villages per 100sq. Km. Churu, Taranagar, Ratangarh, and Sujangarh blocks show moderate density of settlement i.e., 7.19, 6.32, 6.16, 6.34 villages per 100 sq.km respectively.

Inter Village Spacing:

It shows the degree of settlements (villages). From table 4, it can be seen that the block inter village spacing of Churu district ranges from 3.39-5.04 km. Four blocks shows spacing more than the district average i.e., Taranagar(4.27km), Sardarshahar(5.04km), Ratangarh (4.33km), and Sujangarh (4.27km). While the rest two blocks shows lesser than the average spacing of the district. In all four blocks Rajgarh shows lowest spacing. The value of its spacing is 3.39km. It covers 15.72% of the total area (13632.34sq.km) in the north eastern part of the district. It has 20.73% (303389 person) of the total rural population and 24.63% (215 villages) of total number of villages of the

district. The soil of the block is sandy older alluvium and the land is productive. Availability of fertile land and high ground water development of the block for irrigation, accessibility to means of transport and presence of cultivators causes development of compact settlements. Block Taranagar (4.27km), Ratangarh (4.33km), Sujangarh (4.27km) and Churu (4.01) have moderate spacing. About 55% of the rural areas of the district and about 55.56% of the rural settlements of the district is included in these four blocks. High rural settlement spacing is seen in Sardarshahar (5.04km) C.D block. About 27.96% of the rural areas of the district and about 19.82% of rural settlement of the district is included in this category.

Comparison of Inter Village Spacing With Other District of Rajasthan:

The spatial distribution of the spacing of settlements in Rajasthan is very diverse in character. Banswara district in Rajasthan has the lowest rural settlement spacing (1.87km) followed by Dausa district which has rural settlement spacing of 1.91km. Alwar, Chittorgarh, Dhaulpur, Dungarpur, Hanumangarh, Jaipur, Jhalawar, Pratapgarh, Rajsamand, Ganganagar and Udaipur also have lowest rural settlement spacing from 1.87km to 2.59km. On the other hand Jaisalmer district in Rajasthan has the highest rural settlement spacing (7.65km) followed by Bikaner district having rural settlement spacing of 6.36km. Barmer, Churu, Jalore, Jodhpur and Pali district also shows high spacing ranging from 3.65-7.65km. And the leftover district show moderate rural settlement spacing ranging from 2.56-3.56km.

Table 5: Rajasthan District wise Area, and Inter Village Spacing data of 2011

District Name	Rural Area (sq.km)	Inhabited villages	Spacing in km
Ajmer	8091.33	1099	2.91
Alwar	8146.42	2021	2.16
Banswara	4494.25	1485	1.87
Baran	6846.71	1114	2.66
Barmer	28320.00	2452	3.65
Bharatpur	4916.38	1432	1.99
Bhilwara	10143.82	1790	2.56

Bikaner	30028.81	857	6.36
Bundi	5596.31	867	2.73
Chittorgarh	7672.14	1581	2.37
Churu	13632.34	873	4.25
Dausa	3391.54	1079	1.91
Dhaulpur	2964.41	801	2.07
Dungarpur	3743.30	972	2.11
Hanumangarh	9582.26	1831	2.46
Jaipur	10353.48	2126	2.37
Jaisalmer	38330.62	756	7.65
Jalore	10582.57	791	3.93
Jhalawar	6109.11	1488	2.18
Jhunjhunu	5658.74	926	2.66
Jodhpur	22594.18	1836	3.77
Karauli	5431.07	851	2.71
Kota	4590.49	805	2.57
Nagaur	17298.26	1575	3.56
Pali	11948.58	1017	3.68
Pratapgarh	4420.32	970	2.29
Rajsamand	4488.84	1037	2.24
SwaiMadhopur	4378.40	758	2.58
Sikar	7462.87	1162	2.72
Sirohi	5013.09	470	3.51
Sri Ganganagar	10879.88	2855	2.10
Tonk	6952.13	1116	2.68
Udaipur	11543.39	2471	2.32

Source: Computed by author from all district census handbook of Rajasthan, 2011

In comparison to all districts Churu district also comes in high spacing category and ranks third after Jaisalmer and Bikaner having population 1676(persons) per village and rural density of 107 person per sq.km.

Correlation between Size and Spacing of Rural Settlement: Density and size (area and population) of settlements are largely controlled by inter village spacing. The relationship between size (area, population) and spacing of rural settlements are directly proportional to each other.

Table 6: Correlation between Inter Village Spacing and Size of Settlements (area and population)

Blocks	Inter Village Spacing in Km	Average Village Size (sq.km)	Average Village Size ("00" persons)
Taranagar	4.27	15.82	16.00
Rajgarh	3.39	9.96	14.11
Sardarshahar	5.04	22.03	16.56
Churu	4.01	13.91	16.29
Ratangarh	4.33	16.23	19.16
Sujangarh	4.27	15.77	19.82
		r = 0.997	r = 0.443

Source: Calculated by author

In this study, the relationship between the mean spacing of settlements and settlement size in terms of population and area have been analysed using Karal Pearson's Correlation Coefficient technique. It helps to find nature and degree of relation between the variables.

Coefficient of Correlation:

Coefficient of Correlation (r) shows degree of relationship between any dependent and independent variables. Its value ranges from +1 to -1 illustrating perfectly positive and perfectly negative relation. In the present study the value of r is positive in both cases. The value of r in relation to inter village spacing of settlements and areal size is r = 0.997 which shows strong positive relationship whereas in case of mean space and population size r = 0.443 implying low to moderate positive relation but not strong and perfect.

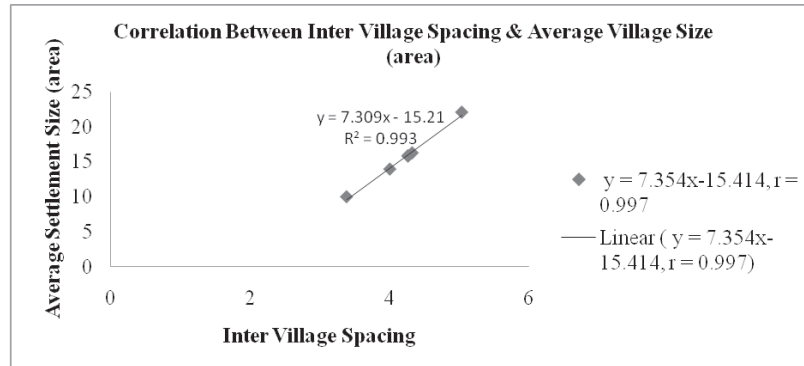


Figure : 3

Figure 3 shows perfect positive relationship between the inter village spacing and average settlement size based on area. The study shows that the large the settlement size in terms of area the higher the inter settlement spacing. It shows that the average village size in Churu district ranges from 9.96km to 22.03km.

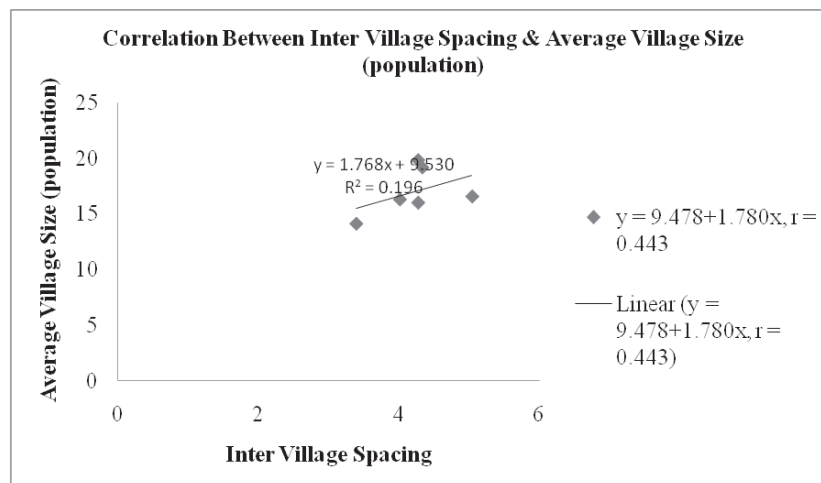


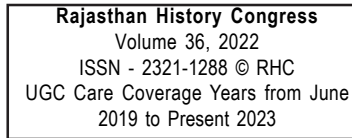
Figure: 4

Figure 4 shows low to moderate positive relation between population size and inter village spacing of settlements $r = 0.443$. As the relation is not perfectly positive it is not accurately relevant to say higher the mean inter village spacing, larger is the mean size settlement in terms of population but it shows positive relation so it is true for

some areas.

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Ambika Temple Jagat - An Overview

Janhvi Sharma

Amidst the laps of the magnificent Aravalli Ranges lies the alluring Ambika temple of Jagat which is situated at the distance of 52 km Southeast of Udaipur. This Temple site dates back to the 10th century (960 CE) which indicates towards the prevalence of Shaktism in Rajasthan since the very beginning. Devi Ambika a form of goddess Durga is the preceding deity of the temple, who is also connected to Jainism because of her lion mount (vahana). She has been worshipped as shakti, the source of energy since centuries. Many families living across India (Punjab, Himachal, U.P., M.P, and Maharashtra) belonging to the community of the Rajputs and Jains consider Ambika devi as their Kul Devi (Clan Diety) and come to pay homage at this temple often. According to Scholars the Name Jagat itself has been derived from JADAMBA “mother of the world” which with time came to be known as Jagat Ki Ambika. (Manohar, 2010, p. 52).

According to the beliefs of the locals, the temple faced a lot of attacks by the Mughals. It can be evidently seen from the defaced sculptures inside the Garbha griha. There have been many theft activities within this temple. The main preceding deity which was of saffron color (three and a half feet in height) was stolen, while the thieves came to steal the Ganesha sculpture from the sabhamandap. The Goddess Idol which we see at present was installed twenty five years ago. It is believed that within the close proximity of this temple nearly fifty two other smaller temples existed which have been lost with time. (Goswami, Bhavar Giri. Priest, Personal Interview, February 21, 2022). Empty round engravings on the pillars of sabha mandap look as if there were medallions or carvings which were taken out deliberately.

Although the exact date of the building of the temple remains unclear, some of the inscriptions play a great role in deciphering the

important dates, age and restoration activities within the temple complex. According to the inscriptional evidences highlighted by Dr. R.C. Agarwal Former Director of Archaeology, the inscription found at temple dates back to Vikram Samvat 1017 (960 CE) (Krishna paksh panchami of vaishak maas), mentions about the restoration work in the temple by sambpur the son of vallak. Sambpur did the restoration and construction of Bawdi (koop) and Lake(tadag). (Sharma, 2014, p 64, 65)

An inscription dated Vikram samvat 1277 (1221CE) found on a pillar of the temple was inscribed during the reign of Maaharaja Singhad Dev. Another inscription of Vikram Samvat 1306 (1249 CE) mentions about the installation of a Swarna Dhvaj at the Devi Ambika temple by the king of mewar, Jaysingh Dev or Jitra Singh Dev. (Manohar, 2010, p.58).

Even after having differences in Architecture, time period and planning technique there is a striking similarity between the Jagat Ambika temple and the temples of Khajuraho based on expressions of emotions through the medium of sculptural art. It can rightly be called as the Khajuraho of Rajasthan after looking at the detailed carving and intricate work all around.



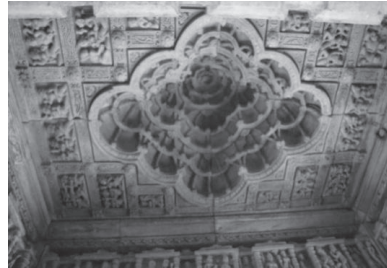
The Shikhara of the temple is divided into twenty five ang- upangs (Urushrings) and the roof of this temple is gabled with many turrets. According to some Historians this temple connects with the characteristics of The Initial phase of the Mahru Gurjara and Solanki Style of Architecture which was prevalent during the 11th -13th centuries. (Jain & Mali, 2021, p.299)

The Grand Prasad (temple) is surrounded with a stone boundary wall from three sides. The Ambika Temple is situated ten feet below the ground level. It comprises of a small **pravesh mandap** (Nakkarkhana in local language), Antaralaya, Sabha mandap, and Garbha Griha(sanctum sanctorum). The Pravesh mandap stands upon 12 pillars, beautiful specimens of sculptural art can be seen on the roof and Vedika which involves the depictions of daily life activities like fetching water, travelling through doli, games, excersize, mithun

couples etc. It gives us a peek into the past social practices and daily life. Beautifully carved panels depicting Devis and Devtas can be seen carved all around the entrance gate. A unique type of kichak (bearded) can also be seen above the pillar in the right.

The **Antaralaya** is around 40 feet in length which lies between the pravesha mandap and pravesha Dwaar. Garbha Griha is intricately carved with the depictions of different incarnations of devi and devtas. The nine Incarnations of Devi Durga - Nav Durga has been beautifully carved behind the Preceding deity. The left and right sides of the Sabha mandap's entrance gate are adorned with mesmerizing sculptures of saptmatrikas Brahmani, Maheshwari, Kaumari, vaishnavi, varahi, Indrani and chamunda. Along with these sculptures the sculptures of Brahma, Vishnu, Shiva are also engraved on the temple walls.

Beautiful carving work can be seen on the ceiling and Walls of the **Sabha Mandap** of the Jagat's Ambika temple. The exterior Pillars are ornated with the vegetal motifs and kalash design. The walls are embellished with lattice work which was an important element of the Medieval Indian Temple Architecture. Similar specimens can be traced from the temples of Nagda, Lakulish (Kilashpuri), and Menaal. An exquisite figure of "Ganesha in Dancing Posture" within the sabha mandap is worth noticing (Mali, 1989, p.55).



Within this charismatic temple complex, there's a possibility of the existence of some Sub Shrines as a part of the Pachayatan style of temple Architecture. However, because of the huge time span of thousand years even the bases of some of these temples have been destroyed. The Jagati of the Jagat's Ambika temple has been succumbed under the earth and only a small part of it is visible today (Vyas, 2016, p.111).

The Mandovar (outer wall of Garbhagriha) is the most ornate part of the temple which houses around 68 sculptures on the jangha itself. The exquisite sculptures of Gods Goddesses, musicians,

dancers, singers of the heavenly court along with the graceful apsara sculptures similar to that of khajuraho, in different postures can be found all around the exterior walls of the sabha mandap and Garbhgriha.

Some of the most eclectic examples of the sculptures of Gods and Goddesses can be seen all around the exterior walls of this temple like that of Navdurga, Veenadharini Sarasvati, Parvati, vaishnavi along with the sculptures of kuber, Yama, vayu and Indra .Other Sculptures Include Vyals, Gandharvas (heavenly musicians), sura sundaris and mithun couples in different postures which are quite similar to that of khajuraho.

Among the numerous excellent sculptures of the Jagat temple, the Durga sculptures are worth mentioning because of their unique and artistic character. One of them is the Sculpture of “Mahesh-Mardini Durga” which lies at the first niche on the exteriors of Garbha Graha’s jhanga part. Devi is depicted slaying Maheshasura whose head lies slashed on the ground. She is depicted holding a bell, bow, sword and the hair of Mahish. Whereas the head of lion is depicted pounding on the hind portion of the buffalo biting the tale of maheshasur. This is truly one of the most intricately carved sculptures. (Mali, 1989, p.117)



Another important sculpture depicts the presence of a “Shuka” (parrot) on the left, which denotes the “**ShukaPriya Ambika**” roop of Devi. This Kind of depiction of Mahishasur mardini is very rare. It is an amazing specimen of art in context with the fervor and accuracy of details. Other depictions of Durga are of Ashtbhuja maheshasur mardini and chaturbhuja Maheshasurmardini with attributes like vajra (Thunderbolt), Trishul (trident), arrow (teer) and khadag (sword) in the right hand, Ghanti (Bell), Bow (kaman), chopper and hair of maheshasur in the left.



Another influential and lively sculpture of the jagat temple is carved at the Brahm part of the Garbhgriha. It has been identified as “Naryani or Vaishnavi” by R.C. Agarwal on the basis of different ayudhs (attributes) like cunch (shankh), mace (gada) and chakra in on a corpse which is infrequent to be found on any other vaishnavi sculpture and is mostly associated with Chamunda. It is th depiction of chmamunda, narayani and vaishnavi in a single sculpture which is quite unusual and peculiar.

Another beautiful sculpture which can be found on the exterior walls of the sabhamandap is of **Shumbhantri Durga**. The devi’s face is depicted in a male form and shumbhadetya is depicted in human form. These sculptures are rare to be found anywhere around Rajasthan. Beautiful carvings can be seen all around the temple, some sculptures which depict motherly character and a tantric effect like the depiction of Varahi holding a fish (matasya), mace and cunch, within a small devkalika in the south of garbh griha exteriors which conveys the thought of “Varahi matasya kalpdhara” (Vyas, 1988,p.88).

One of the most beautiful parts of the jagat Ambika temple is its pranal, which is in shape of women holing a pot and is connected to a structure which looks like a sub shrine. According to the Pandit ji of this temple the sacrificial rituals were performed in the exterior complex of the temple symbol of maheshasur’s vadh (assacination) by Devi, as and only kesar (saffron) was offered to goddess Ambika.

The sculptures at the ambika prasada reflect the Annihilation power and different incarnations of gods and goddesses in intricate detail which can make anyone awestruck. It takes one to a totally different time frame confronting the ancient society and belief systems. This aesthetic temple in itself is a miracle of creation. The temple displays the representation of different expressions of Devi Durga, lakshmi, Sarsvati, parvati,matrikas, surasundaris, Gandharvas and Devtas along with mythical characters which can take anyone to a mythical world.

This temple has been a center of beliefs and traditions since centuries which can duly be supported by the inscriptional evidences. The temple is preserved by the State Department of Archaeology and Museum, Rajasthan. In context of art form and expressions it can rightly be called as “The Khajuraho of Rajasthan”. Renovation works

were done before seven years but the problem of storing the utensils and other important objects remains the same as there is no room for those. A few elements of environmental decay can be seen around the temple like blackening because of water seepage and shrines in damaged states but it can be said that this temple is in a good state currently It is an epitome of architectural brilliance and a treasure of sculptural dexterity not only in Rajasthan but in India in context of Art, Archaeology, History and Culture and will keep the Faith of the devotees for years to come.

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<p>Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023</p>

Nagaur: An Important Centre Of Administration, Architecture, Knowledge And Mercantile Activities During Medieval Period

Anupama

While increasingly we know a good deal about the places of Rajasthan, but without the medieval history of Nagaur our knowledge is less complete. Nagaur, the largest site with the greatest number of extant structures, occupies a little space in Mega history of Rajasthan. It was one of the oldest strong hold of Medieval India. It probably best remembered for Abul Fazl the author of *Ain-e-Akbari* and Akbarnama and for Sufi sheikhs of the Chishti, Qadari and Suhrawardi sects. The town and its surrounding district Reserve a great number of Sultanate monuments from 13th to 16th century which shows a distinctive local architectural style. In the 19th century H.B.W. Garrick was the British scholar travelled to Nagaur and make a report of some of the important architectural and archaeological remains¹. The buildings to which Garrick paid particular attention are two of the main temples, the fort, the citadel, the private dwellings of the Mughal period, the Shams Khan Masjid, and the BulandDarwza of the shrine of Khwaja Hamid al-din Chishti. He also gives brief descriptions of some other monuments, without discussing them in detail. He relied on local narrative accounts of the historical traditions, and made many errors in his suggested dating of the monuments. He relied on local narrative accounts of the historical traditions, and made many errors in his suggested dating of the monuments. Later works studied Nagaur with the help of Epigraphic records by Dr. Muhammad Abdullah Chaghtai² and Dr. Z. A. Desai³ plays an important role in the study of inscriptional data.

Contemporary sources such as Mirat e sikandari, Tarikh-e-firoz shahi, Tabakat e Nasiriand Aurdd-iQddiriya, a local manuscript which

is kept in the shrine of Khwaja Hamid al-din Chishti, shows the rich administrative, religious and architectural history of Nagaur as an important centre of education and mercantile activities during the Middle Ages. The history of gradual degradation of the earliest centres of knowledge and administration has been ignored by modern historians.

Nagaur has rich historical value. It was on the Ancient route from Daibul and Multan to Ajmer and Delhi⁴. It was one of the major principalities who gained independence during the decline of Delhi Sultanate. It was also a battle ground of later conflicts between the independent Khans of Nagaur and the Local Rajput chieftains. In the medieval period, the history of Nagaur goes back to a date prior to the Ghurid conquest when the Ghaznavids advanced on India, Nagaur appears to have been taken by them and Minaj Siraj records that the first fort of Nagaur was built during this period by Mohammed bin Sam who was the governor of Multan at the time of Behram Shah. At the time of the Fall of Ghaznavid Kingdom, Nagaur seems to have been in the hands of local Rajput. When Ghurid power was being established over North India, Siwalik was the first area to be conquered by Muhammad Bin Sam. Shivalik was the name of the area including Central and North West Rajasthan in the histories of this time Nagaur is usually mentioned in association with Shivalik/ Siwalik. The Ghurid rule first took control over Ajmer and then whole Rajasthan. An inscription of Mohammed Bin Sam found in Nagaur also shows that Ghurid authority was firmly established there⁵.

During the thirteenth and fourteenth century Nagaur remained part of the Sultanate of Delhi. In the history of Delhi sultanate Nagaur was an important administrative centre. Iltutmish established a royal mint in Nagaur⁶. The governor of Nagaur was considered as an official who bears an important position in the Delhi Sultan's court. Tabakat-e-nasiri presented the list of governors appointed in Nagaur during Iltutmish's period. Later on, Balban remained the governor of Nagaur from 1253 to 1265 when he became the Sultan of Delhi. The strategic importance of Nagaur could be understood by the fact that when in 1305-06, during the reign of Alauddin Khilji the Mongols penetrated the region of Nagaur. The detached inscription of Alauddin Khilji dated 1305-1306 shows that immediately Alauddin Khilji sent Malik Kafur to Nagaur who defeated the enemy and town remained

under the authority of Delhi⁷. During the Khilji and Tughlaq dynasty Nagaur remained under the control of Delhi. With the decline of Delhi Sultanate during Firoz Shah Tughlaq's reign the rebellious Hindu Rajas of the area took advantage of the decline of Central power and tried to have control over Nagaur. There are many inscriptions which shows that the decline of sultanate's authority over Nagaur increased after 1389. The ultimate change in the politics of Nagaur emerged after the invasion of Timur in 1389. Timur invasion of North India caused the Sultanate to disintegrate into several Independent principalities. As with many other states, In Nagaur an independent principality was established which lasted for over a century⁸.

The independent ruler of Nagaur, who had the title of 'Khan' were related by blood to the Sultan of Gujarat through the common ancestor called Sadharan⁹ who was a small land owner in a village near Thanisur who converted to Islam and join the court of Sultan Muhammad Bin Tughlaq. He was given the position of trust in the sultanate's court¹⁰. Coins were minted in Nagaur. Farishta in Mirat-i-Sikanderi records that up to the time of the Sikandar lodi, Sadiq Khan minted coin without acknowledging Delhi. It also mention that in Nagaur, Delhi was not acknowledged in the khutba¹¹. The independence of the Khans is also cleared from their own inscriptions in which the ruler of the time is always given the Khan and no Sultan is mentioned. This all shows the independent authority of Khans of Nagaur.

During the period of Independent Khans Nagaur remained a battleground between the Khans and Rajput. There was a tussle between the two regarding the authority of Nagaur. It was sometimes occupied by Rajputs. Annals of Jaisalmer describes that the Rajput of the region took advantage of the political uncertainty in both Delhi and Gujarat. In 1406 Nagaur took over by Rana Chonda of Mandor but this was short lived. Nagaur emerged as a state which was acted as a battlefield for changing power and authority¹². Contemporary sources like the Tabakat-e-Akbari, Mirat-e-sikandari and tarikh e Mubarak Shahi is filled with the changing authorities of Khans and their political relations with other contemporary rulers.

Commercial importance of Nagaur could be understood by the fact that in the Sultanate Period Ala al din Nagaur was renowned for red lining material and one of the major textile importers of Delhi.

Ziauddin Barani in *Tarikh-e-Firoz Shahi*, gives the list of high costs of Nagori Textiles¹³. It also appears that at this time there was a well established School of medicine in Nagaur and the doctors of the town enjoyed certain privileges in India. But there is very less historical intervention which highlights about this school. It was also an important academic center. During the reign of Shams Khan, a community of learned jains seems to have flourished¹⁴.

Inscriptional records found on different architectural sites or detached inscriptions of Nagaur presented the historical value of the place. Inscriptions of sultanate period shows the names of ruling elites, the changing authorities, foreign invasions. Amongst the inscriptions of Nagaur dating from Firuz Khan's time, one in particular may contain important historical information. The inscription is reported to be fixed above the mihrab of the Sonehri Masjid in the Bazarwada Mahalla of the town and it mentions that the text is in Arabic prose and Persian verse, recording the construction of a mosque and a well at the time of the Lodi Sultan Bahlul. The histories do not mention any campaign by Bahlul towards Nagaur, but the inscription dates from the time when Bahlul was at the peak of his power, and in control of many of the regions west of Delhi, including Miwat and Hisar-i-Firauza. It is not unlikely that in this period Firuz Khan nominally accepted the sovereignty of Bahlul over Nagaur, probably to secure his position in view of Bahlul's incursions towards the west. Later events will show that at the time of Sikandar Lodi Nagaur was still regarded as an independent state, and if there was ever a nominal submission by Firuz Khan to the court of Delhi, it must have had little effect on the political affairs of Nagaur.

The inscriptions of the independent Khans show the family history of Khans, the titles used by ruler for instance 'Masrad e Ali' and most importantly the clashes with Rajput kingdoms for the authority of Nagaur. Several inscriptions describe fights between Rajput rajas and Khans of Nagaur at different stages of time. In this period Nagaur was considered as a seat of power and authority and contemporary rulers want to have Nagaur in their control. There are contradictions in inscriptions over the battle between Rajas and the Khans for example, in 1419-20 Feroz Khan fought with Rana Mokal of Chitod. The victory of Feroz Khan and defeat of Rana Mokal is mentioned in one of the inscriptions found in Nagaur but the Chitod inscription highlights that the fight was ended in the favour of Rana, giving him control all over the

Eastern region of Nagaur¹⁵.

The rule of the khans of Nagaur came to an end when Maldev, the Raja of Jodhpur, took possession of Nagaur, apparently not without fierce resistance. It still echoes in the memory of the people of Nagaur that the collapse of Islamic rule was followed by the demolition of the palaces of the khans in the fort, and most of the mosques and tombs in and around the town. The upper parts of the fort and the parts of the town wall which were also destroyed were later reconstructed by Maldev, reusing the stones of the demolished buildings, including their inscriptions. It is in these walls that the epigraphs of the buildings of the Ghurids, the Khaljis, and the khans themselves are to be found. The exact date of Maldev's take-over of Nagaur is not known, and Tod records it as VE 1588/AD 1532, but if we accept the tradition that Muhammad Khan ruled for eleven years it might have taken place around 944/1537-8. It appears from the Mughal histories that by 950/1543-4, when Humayun was retreating towards western Rajasthan from the advancing army of the Suri Sultan Sher Shah, Nagaur was already in the hands of Raja Maldev. At this time Sher Shah took over the town and the area remained as a district (sarkdar) under Suri control until the re-establishment of Mughal authority. With the return of Humayun, Nagaur once again fell into the hands of Maldev, or his son and successor, but in 964/1556-7 Akbar's army annexed the region to the Mughal empire. During Akbar's period not only were many buildings constructed in the town, but in the fort the ruins of the old palaces were levelled and new palaces were constructed, some of which still stand. The descendants of the khans continued to live as a distinguished family in Nagaur, but apparently without an official position. They retained the title of khazada, but their names do not appear among the nobles of the Mughal court. The tomb of one of the members of the family, who died in 973/1565-6, is in Nagaur, with an inscription on the headstone recording his name as Khazada Jahangir Quli bin Husain Quli. The date of his death corresponds with the reign of Akbar, and is less than 30 years after the fall of Muhammad Khan. The last members of the family, who left Nagaur at the time of Partition, are still remembered by the older Muslims of the town, but they are not aware of their present whereabouts in Pakistan.

In spite of the Rajput claims with regard to Nagaur, Akbar's governors of the region were usually chosen from the Muslim nobles of the court, rather than from among the Rajputs¹⁶. To records that in

the mid-17th century Shah Jahan gave the governorship of Nagaur to Rae Singh, the son of Amar Singh the Raja of Maru, and Nagaur remained in their house until eventually Indar Singh, the fourth in descent, was expelled by the head of the Rathors, who, with the weakening of the Mughal Empire re-annexed Nagaur to Jodhpur¹⁷. In the final episode of Nagaur's history, the region was for a short time under the control of a local Muslim chieftain, Amir Khan Pindarl, whose contribution to the monuments of the town is a mosque in the khdnadh of Shaikh Hamid al-din Chishti. In the inscriptions of the mosque, dated Jumada I, 1223/ June-July 1808, he records the Mughal Emperor Akbar II as his sovereign. However, Nagaur remained nominally part of the Jodhpur territory until 1817 when the British army took the field from Amir Khan, and he was forced to sign a treaty, according to which he disbanded his troops in Nagaur and was given the territory of Tonk. Today the fort of Nagaur is still the property of the house of Jodhpur, and all of the Amiri family is nominally Nawab of Tonk, although his relations control the Amiri estates.

The architecture of Nagaur plays an important role in the history. The town plan of Nagaur contains the city walls, gates and the fort. The fort and the city planning of Nagaur has distinctive features of medieval town but it somehow related with ancient Indian town system in which citadel is in the centre of town. Bijapur also has a city plan similar to Nagaur¹⁸. The construction of the new town of Nagaur is attributed locally to Shams Khan, whose name is also associated with many of the buildings datable to the 15th century. The histories do not mention the building of a new town by Shams Khan, and the remodelling appears to have been concentrated only in the town centre. The layout of the rest of old Nagaur is the result of a gradual development of the town at the time of his dynasty. Along with the new town different Chawks and mosques were constructed by later rulers. Nagaur's situation in the Marwar desert, with only brief seasonal rainfall, meant that to provide water for the city a number of systems had to be employed. Natural depressions in the ground both within and outside the city were enlarged to form reservoirs, some known locally as sagar, and others as taldb or tald'o. Rulers of Nagaur built many talabs in Nagaur such as the Shams Khan Talab, the Lai Sagar, the Jharan Talab, the Partap Sagar, and the Bakht Sagar. Shookohi highlighted the technology used in the making of these lakes

and ponds. Nagaur was not only politically active it was an important centre of religious activities. At the time of Balban and the Sufi Khwaja Hamid al din Chishti went to Nagaur and established his Khanqah. Their Khwaja Hamid al din Bin Sheikh Hassan was a personable and very favoured young man when he joined the circle of Khwaja Moinuddin in Ajmer, but he spent the rest of his life time in austerity and became one of the outstanding members of the sect. He was the founder of the branch of the Chisti sect in Nagaur and died there on 1st November 1274. His Shrine known as Khanqah Al Tarikh is still big centre for pilgrimage.

Nagaur was one of the important center of administration, architecture, knowledge and mercantile activities from the ancient period. It gained the importance in different spans of time. It did not lose its importance in the turbulent medieval period.

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Motilal Tejawat an Epic personality in the History of Rajasthan

Pooja

British Colonial Period marked different events, massacres, and movements in Indian history. Indian society suffered from colonial rule in different manners. The colonial rule introduced a new system of administration and law. This was all done to get the maximum benefits of the available resources of India. Rajasthan had somewhere nineteen princely states and we are aware that the British Government had controlled many of the regions through different treaties and wars. The direct control of the British over the Rajputana region gave them the right to function smoothly on their own and for getting better benefits from the areas which were under their direct or indirect control. The Tribal areas were also one of them which were preserved by them for a long time but the introduction of new law and administration disturbed their lifestyle and a continuous interference snatched their traditional rights over their natural resources.

Motilal Tejawat was an important person who tried to make the lives of tribes better and worked hard for them in history. He had played important role in the Indian Freedom Struggle. He worked mainly for the Tribes and their rights over the natural resources. He also established Vanvasi Sangh and he founded the Eky Andolan too. He was born in 1888 in the village of Kolyari near Jhadol. After completing education he became Kamdar but when he saw the exploitation of Tribes he left his job and decided to reform their lives in their region. Tejawat was very much active and popular leader of Tribes, he worked for them at every level and in 1921 he organized the Panchayat of Tribes where he kept the matters of high rates of taxes, forced labor, and issues of Exploitation by the Jagirdars. He also

decided to be aware of the Maharana of Mewar from these problems of common people. He united the group of tribes and named them Eka and their movement later titled EkaAndolan. In the leadership of Tejawat Tribes kept 21 demands and they adopted methods like strikes to show their resistance before the authority. This was a picture where MotilalTejawat had become a hero of the Tribal people, a leader who was fighting for their rights over their resources. Even once an attempt to kill him was made by his enemies like Jagirdars because reform in the system could lead series of problems against their economic and social interests. Tejawat was being considered as the person who had become an obstacle before the enjoyable life patterns and rights of Jamidars, for pacifying the situation he was jailed also and after releasing from the jail in 1936 he started to participate in National Movements and went to jail again and when India got freedom he got indulged in the constructive work for the Tribal community.

MotilalTejawat was brought into the world in Koliyari (presently in Jhadol tehsil, Udaipur locale, Rajasthan) in 1886. After getting caught up to 5th grade, he began working at the Jhadol tehsil for quite a while where he saw the concealment of the nearby Bhil individuals from the hands of the Thakur and the British. This provoked him to leave his post and he began working for a retailer in Udaipur city. In the wake of being recently utilized, he was shipped off Jhadol for a business where the Thakur requested him to hand over the structure material having a place with Tejawat's boss which he wouldn't oblige, for which, he was hardheartedly pulsated and detained. He was such a lot tormented and embarrassed that he chose to give up positions work and commit himself to a full-time political movement. Given his work among the ancestral society, he was named the 'Gandhi of Koliyari'.

This paper likewise expects to show how ancestral were a significant fragment in the Indian National legislative issues during the National Movement before understanding the job of MotilalTejawat we should see at what level ancestral uprisings had become well known and contributed to the Indian National Movement. Assuming that we take a gander at the image the stage was very much addressed by the Chuar Rebellion (1795-1800), the Chero uprising in 1820, the Kol and Bhumji revolts, and so forth consequently directly following dealer free enterprise and expanding adaptation of ancestral economy, there were developments which sincerely articulated their

thoughts in such neighborhood terms as Mulki, larai, firuti, meli, ulgulan, bhumakal and so on they additionally carried the agrarian issue to the front under the clothing of strict changes which at long last expected political hints, such developments were the Kharwar development (1877-1880), Munda-OraonSardar development (1869-1895), and socio strict politico developments of the Bhils drove by GovindGiri (1900-1917), etc. Gandhi sent off a mass development in 1920 by laborers. Gandhi said, "Noone who hopes to construct swaraj on the foundation of non-violence can afford to neglect even the least of India's sons. Adibasis are too numerous to be accepted among the least".¹ The personality of Gandhi left a deep imprint on the tribal world.

Political Scenario of Rajasthan

In the meeting of 1938, Haripura gave acknowledgment to the state's legislative issues and stretched out the objectives of opportunity to these areas. What's more, Rajasthan was not additionally staying nonpartisan in this specific situation, Wilkinson in the Rajputana Agency Report of 1921 tracked down Mewar as "turning into a hotbed of wilderness. It was said that however, the development is until further notice against their Maharana yet sooner it was going to turn into the development of the British region. Gandhi likewise communicated that "The Bhils have been long neglected by the states and reformers; if they are given a helping hand, they can become the pride of India. All they need is the spinning wheel in their homes and schools in which their children can receive simple education, in the vast awakening that has taken place, no race can be left out of the calculation of the states and reformers."² Bijolia development had additionally associated with the opportunity development which likewise created contact with the Gandhian development and headed by pioneers like ManikyaLalVerma, HaribhauUpadhyaya, Sadhu SitaramSas, and MotilalTejawat. Motilal activated the workers of the Magra area among whom the Bhils were dominant. In the wake of getting sorted out the Bhils, he gathered them at the sanctuary of Eklingji (Shiva) in Udaipur and framed an association dedicated as 'Eka'. The 'Eka' was not limited to just Tribals yet it was additionally open for the Non-Tribal individuals. Motilal involved this stage for the social changes too he enlivened individuals to carry on with a devout life. Later we will perceive the way Tejawat became an alarm for the

British as well. He had procured the spot among the Bhils where he was venerated and got regard from them and who used to challenge this used to be considered as delinquent. This shows that Motilal Tejawat was a significant character and was assuming a significant part in the existence of an ancestral.

Bijolia Movement

This movement had spread all over the region of Mewar, and many peasants also started to reach Udaipur to have a conversation with Maharana, Bhils were “fully represented” according to an official report. A meeting of these representatives was held at Barapal: a Bhil hamlet, under the leadership of Motilal, and memorandum was drafted under the caption Mewar Pukar incorporating inter alia the following demands.³

1- The British monopoly on opium cultivation should be abolished and rights restored to the kisans who were suffering from the loss annually on that account.

2- Beghar should be abolished.

3- The collection of revenue through revenue officials should be stopped.

4- The cultivators should not be forced to sell their products according to the state's prices, etc.

5- There should be no restriction on the minor forest products and no rakhat on the forest.

These demands were belonging to both group peasants and Bhils. The memorandum enabled both the communities to wrest some concessions, although minor, such as exemption from lagats, rasud, and beggar.⁴ But giving this relief only to the Bhils community could not pacify the situation. Motilal was reported to be telling the Bhils that with the triumph of Gandhi, all exactions on the Bhils would end. The Bhils would have to pay only one anna in a rupee, but they would be cursed if they refused to follow him.⁵ Thus Motilal was promoting the Raj of Gandhi which was better than the British Raj.

Path of Violence

Motilal and Bhils couldn't follow the way of peacefulness however they were an incredible devotee of Gandhi and in December 1921, he alongside some Bhils whipped some income officials and

grabbed the cash from them and this episode incited other comparable occurrences nearby. Political Superintendent of the Hilly Tracts continued with power to suppress the development of the Bhils, he was told to keep away from a showdown taking into account the weightiness of the circumstance. Consequently, Wilkinson called the individual bosses and encouraged them to gather the town headmen and reported a few concessions except for the groups of bosses and headmen of the towns. . “Gonds fist broke the forest laws, and then Koyas and Jatapus of Rampaa region adopted the same course. AlluriSitaramRaju waged guerilla warfare. Raju, clad in Khadi, in a meeting of the local officials, expressed his high regards and admiration for Gandhi, yet he maintained that violence was necessary.⁶ The non-cooperation development brought to the very front the agrarian complaints of the Bhils. The no-lease installment program of the non-collaboration development was especially interesting to the Bhils. “Motilal accompanied by thousands of armed Bhils made an extensive tour of the region and held several meetings. The Bhils, including women, in large numbers, fell at the feet of Motilal and placed offerings. Motilal asked them to refuse payment of rent at the prevailing rate.⁷ Gandhi was not happy with this path of movement adopted by Motilal and he expressed it and instructed him to adhere to a non-violent struggle. The British authority, therefore, felt encouraged to arrest Motilal.⁸

Motilal showed up in Sirohi on 25 January 1922 joined by the huge number of furnished Bhils Mobilized the SirohiBhils for non-installment of the lease. Though the non-participation development was canceled yet Motilal kept on acting. Bhils would not pay and the government cautioned them to pay income and to break the Eka. In any case, Bhils didn't think often about these admonitions and said that they could pay on one-fourth in real money and twelve and a half soothsayers in-kind per bigha of land.

Authorities additionally attempted to deal with this issue and they met and requested that some older Bhils pay the income yet they let the authorities know that the Sirohi State was mistreating them for quite a long time however requesting income, imposing cesses and different expenses. In any case “Pritchard told the Bhils if they break the Eka their grievances would be redressed. But they refused and said that only when grievances of all the Bhils and Grassias inhabiting

52 states were redressed they would break Eka. This shows the cognizance among the ancestral local area. Then, at that point, troops moved and measured grains from the gameti's home (headman). This set off the circumstance and war started between the soldiers and Bhils, caused town's kin's slaughter, consuming of houses and a few towns of Santpur Tehsil's accommodation. This slaughter and unsafe mission came about for further developments, and one report was brought by the authorities which called attention to the entire occurrence and current realities of the slaughter ended up being honest. After the report's accommodation there followed a broad thought over the issue of arraigning Manilal Kothari and his associates on the charge of Sedition But at long last it was dropped and a few concessions were given to appease the Bhils.

“Where the permission to collecting grass and firewood free of cost, reduction of revenue to half who had no plow of their own and cultivating land with hired plow, withdrawal of patwaris and restriction from taking grains and wood from them, etc. they were not satisfied with this step and they continued to disobey the British orders later also, by resolving their issues themselves but warned by the assistant political superintendent Large meetings, however, were not permissible and were liable to be dispersed without warning.

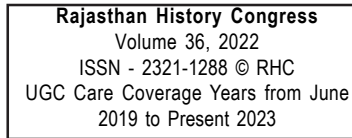
Motilal was in the end captured on 3 June 1929 by the Idar Police and gave over to the Mewar Government. The District Magistrate of Siwawa who led the request held Motilal blameworthy on the charge of dacoit and other offensive wrongdoings. He has therefore condemned to a decade thorough detainment. He was put under the police reconnaissance and he was conceded an upkeep recompense to support his loved ones. The Udaipur Darwar in a bid to redirect his psyche from Political exercises extended to him an employment opportunity declined on the pretext that he might want to go through a quiet time on earth. He likewise settled joins with Prajamandal and Bhils additionally enlisted as Congress individuals, especially in Dungarpur under the authority of Gouri Shankar Upadhyay, Secretary of the DungarpurSewaSangh. He was liberated in 1947 and Prajamandal pioneers facilitated him in broad daylight work.

Conclusion

In this way, the Tribals associated their development and voice with the non-ancestral networks battled for their privileges and

MotilalTejawat like character gave them a suitable method for raising their issues before the nearby and British power. They went with the Motilal, went under the umbrella of Eka an association shaped by Motilal and they did uprisings, a few requests of them concurred but since of not getting full fulfillment from the equity of the specialists they proceeded with their development, their homes were singed, slaughter killed individuals and later the capture of MotilalTejawat additionally was an issue of frustration. Later the job Prajamandal and contact of Motilal with it and the rising cooperation of Tribals in the governmental issues showed their energy for throwing out the British Raj and their voices against the abuse of neighborhood framework in actuality empowered a solid base to the Indian National Movement.

1. *References to Gandhi may be found in the tribal folklore in the remote tri tar, see Hiralal Shukla, Bastarke Van vasi: Geeton Men Gandhi (1969).*
2. *Wilkinson, Rajputana Agency Report, cited in Sumit Sarkar, Modern India (19 Handa, History of Freedom Movement in the Princely States (1968). The project entitled dal Movement” (States’ People’s Movement) is being executed by the Indian Historical Research. This, it is hoped, would shed considerable light on movement in the Indian States.*
3. *Shankar SahaySaxena and Padmaja Sharma.*
4. *Ibid.*
5. *Foreign and Political Department File No. 428, Political (Secret) 1923.*
6. *Sumit Sarkar, op.cit. See also K.S. Singh, “Freedom Movement and Tribal sub-movement, 1920-1947”.*
7. *The State revenue in Bhula for the previous two years was 1/6th of the rain crop and 1/5th of the winter crop where fields were irrigated by Kacha wells and 1/4th where they were irrigated by pucca wells, Foreign and Political Department, Confidential File No. 428. Political (Secret), 1923, Government of India.*
8. *Foreign and Political Department, Confidential File No. 428, Political (Secret), 1923, Government of India, a note by J.P. Thomson, Officer on Special Duty dated 20.9. 1921.*



History of Forest Management during colonial period in princely states of Rajputana, India

Dr Bhanu Kapil

Uma Bhati

The imperial forest department was formed in, with the help of experts from Germany, the country which was leading European nation in forest management. The first Inspector General of forests, Dietrich Brandis, had been a botanist at Bonn University before his assignment in India. The awesome task of checking deforestation of past decades required, first and foremost, forging legal mechanisms to assert and safeguard state control over forests. It was in the dual sense that the railways constituted the crucial watershed with respect to forest management in India-the need was felt to start an appropriate department, and for its effective functioning legislation was required to control the previously untouched access enjoyed by rural communities. This was an especially difficult task as, in many cases, the proprietary right of the state in forests had been deliberately alienated in favour of peasant and tribal communities.¹ (Brandis 1897; cf. and Ribbentrop 1900). Before its late recognition of the strategic importance of the forests, the policy of the colonial state had been to recognise forests and wastelands as the property of village communities within whose boundaries these fell.²

The first attempt at asserting state monopoly was through the Indian Forest Act, 1865. This was replaced thirteen years later in year 1878 by a far more comprehensive piece of legislation.³ Based on Baden-Powell's distinction between 'rights and privileges', the act was comprehensive piece of legislation which, by one stroke of the

executive pen, attempted to obliterate centuries of customary use of rural populations all over India. It provided for three classes of forests. 'Reserved forests' consisted of compact and valuable areas, well connected to towns, which would lend themselves to sustained exploitation. In reserved forests a legal separation of rights was aimed for being, thought advisable to safeguard total state control by a permanent settlement that either extinguished private rights, transferred them elsewhere, or in exceptional cases allowed them limited exercise. In the second category, the so called 'protected forests' (also controlled by the state), rights were recorded but not settled. However, control was firmly maintained by outlining detailed provisions for the reservation of particular tree species as and when they became commercially valuable and closing the forest to grazing whenever required and fuel wood collection. Given increased commercial demand and their relatively precarious position from the government's point of view, protected areas were gradually converted into reserved forests where the state could exercise fuller control. The act also provided for the constitution of a third class of forests- village forests- although the option was not exercised by the government over the most part of the subcontinent. Finally the new legislation greatly enlarged the punitive sanctions available to the forest administration, closely regulating the extraction and transit of forest produce and prescribing a detailed set of penalties for transgression of the act⁴

The Government of India had adopted the Forest law of 1878 which placed major restrictions on the traditional use of forests in rural areas. Historians of freedom movement generally failed to notice that leaders of Congress in Bombay and Poona found that they could begin to build a rural constituency by connecting to the rural resistance that was emerging against the new forest restrictions.⁵ The 20 percent of the land area of British India that was government forest by 1900.⁶

Much of the India was not directly administered by British but was under princely rule. Hunting was a way of life for the landed gentry and prince. Most rulers in Rajputana in western India either denied that carnivores were a major problem or claimed that hunting for sport was adequate as means of control. The ecology and the forms of land use in these areas were often crucial in defusing the conflict between people and predators.⁷

The British rule saw many changes and phases. Among the most

far reaching impacts were the new pressures, economic and political, that is unleashed. The rulers hoped to get more revenue to fund a global empire, to enlist soldiers to guard and expand it. They changed not just the life but the land itself.⁸ The imperial ecological impact was not all malignant in character. By the year 1904, British foresters had enclosed over 5,00,000 Sq Kms in government forest. These were source of revenue and fodder, timber for expanding railways and for than new underground coal mines. Such husbandry of forest resources alleviated scarcity of forest produce, and also engaged foresters with the regeneration of vegetation.⁹

British officers and Indian Princes saw their rule as one of benevolent tutelage however, the ecological cost are evident to this day. By 1947, a huge forest east had been created and protected from axe and plough. But this “jewel in the crown” remains for peasants and adivasis, artisans and usufruct right holders, “a running sore”, that still hurts. Protection of timber and other produce for industrial raw materials was carried on at the cost of livelihoods, rural, tribal peoples, whether artisans or peasants, found forestry by government a costly imposition on their already difficult lives.¹⁰

In princely states, prior to British rule there was no systematic plan or working scheme in existence to manage forest areas except ‘Shikargah’ area which were managed. For exploitation of forest, system of royalty and permit was there, and the forest were mainly felled on contract system. In some states the system of ‘bantai’ was also present. In this system the income was shared by state and laborers in fixed proportion. In this method instead of selected trees unregulated felling use to happen. For effective management of forests there were neither sufficient resources nor trained man power. In British India efforts started in seventh decade of 19th century when in some princely states exploitation of forests started on scientific lines.¹¹

For knowing the Forest management in different erstwhile Rajputana States, it would be appropriate to study state wise management strategies adopted during colonial period.

Mewar State

Mewar had one of the largest forested areas in erstwhile Rajputana covering around 12000 sq. Km. in the early 1900’s,

constituting one third of the total land area of the state and they were divided in three blocks or circles. The largest and most important tract extend along the Aravalli range on the west and south-west, and forms a triangle of which Kumbhalgarh is the apex. The western boundary runs along the Jodhpur and Sirohi borders unto Kotra, the eastern boundary would be represented by a line drawn south from Kumbhalgarh past Udaipur to Kherwara; and base of the triangle is the border between Idar and Mewar. The area of this tract is about 2500 square miles, of which some 52 square miles in the Kumbhalgarh and Saira parganas in the north, and in the vicinity of the capital in the centre are reserved; the rest belongs to various Jagirdars and Bohemia chieftains, such as Gogunda, Jharol, Oghna, Jura, Madri, Jawas and Panarwa. The next most important tract is in south-east with an area of about 760 square miles. It comprises estates of Dhariawad and Salumbar, and small piece of Khalsa land around Jaisamand or Dhebar lake; the portion last mentioned - 5 square miles in extent is alone reserved. The remaining block lies in the east and north-east within a triangle formed by Chittor, Bhainsrodgarh and Jahazpur. It includes the zilas of Jahazpur, Mandalgarh, part of Chittor; and the estates of Begun, Bhainsrodgarh and Bijolia and has area of about 1400 square miles, of which only 15 square miles are reserved. The lands here are not continuous, being broken up by large stretches of open country and outlying portion of Gwalior and Indore territory, and the trees and produce generally are inferior to those found in other two tracts.¹²

Till 1880, there was no forest management outside Shikargah's in forest areas managed by Noble's. The forest continued to be used for meeting demands of local people for cutting trees and grazing of cattle as per their will. Despite of this, condition of forest was good. The major reason for this was poor connectivity, as most of the forest areas were disconnected with main places. The hilly and undulating terrain made extraction of wood extremely difficult. In these circumstances the exploitation of forests did not provide economic viability. At the same time biotic pressures were too low resulting in protected forest.¹³

In south and south-west Mewar, the 'Bhils' and 'Garasiyas' live in separate houses called 'pals' surrounded by his agriculture holding. So the extent of 'pal' was vast. This saved them from foreign attacks. On the hills, the 'pals' are allowed to extend towards forest. In case of any attack the tribals enter forest areas along with family and

cattle.¹⁴

Mewar was covered with hills and dense forests. In the beginning of 17th and 18th century the population was also low. Still the state used to ensure that its forests are protected. This is clear from the letter written by Maharana Sangram Singh to Kushal Singh of Vijaypur on Phalgun sudi, Wednesday, v.s. 1767(1711AD). The letter contains clear order that although Kheraj Pargana has trees in abundance, still no trees should be allowed to cut and trees should be kept as such. In the same way when British employees cut trees near Tagadiya Bheru, the Rupaheli thakur Chatur Singh opposed this act in his letter written on Magh sudi 2, v.s. 1938(1881 AD) and said that already there are few trees in his Jagir and he would not allow trees to be cut.¹⁵

During princely period in Mewar state forest management started with formation of Forest Department in year 1880. Sardar Bishan Singh was appointed as forest officer same year. He was provided with judicial powers for hearing forest offence cases. Later local trained persons were appointed as forest officers. The management of forests was confined up to Shikargah's. Cutting of trees and grazing was completely prohibited in Shikargah's. Shikargah were used by the then ruling family members for hunting.¹⁶

The Jagirdars of Vijaipur, Bassi, Ghatiyawali, Netawal etc. near Chittorgarh requested Mewar Government for harvesting of forest areas as a result the Mewar Government allowed harvesting of forest after imposing "chhut kar" to indirectly discourage felling of trees. These forest officers could not start felling of trees through coupes as Maharana was against green tree felling. They tried harvesting of dried wood on commercial basis. Maharana himself tried to stop harvesting of forests indirectly by imposing "discount tax".¹⁷

In Mewar state, till 1930, no organised management of forests was done. In year 1941, 1942 and 1943 temporary working schemes were made in which 'simple coppice' system was adopted on 0 year felling cycle. In 1944, working schemes were revised.¹⁸

E.V. Pamanabha Pillai was appointed as Special Forest Officer on 20th September 1941. From year 1941 to 1944 Shri E V Padmnabhm Pillai was appointed as conservator of forests in Mewar state. He consolidated work of forest Department. He played major

role in appointment of trained forest officers from Dehradun and framing and implementation of Mewar Forest Act, 1942.

Jagir forests were also managed by Mewar Forest Department. In case of mis-management the management of Jagir forests could be taken under direct control by state as per Mewar Government order no 16173 Dated 14.04.1942 and Order no 1058 Dated 18.06.1943. As a result the Jagirdars managed forests and auctioned wood lot under the guidance of Mewar Forest Department. Despite of this contractors use to do excessive fellings.¹⁹

After fellings, silviculture and regeneration works were done but the worked up coupes were not closed to grazing. The main objective of forest management was extraction, so gradually the forest areas degraded continuously.²⁰ As a result of adoption of contractor system in forests, the local Bhils were deprived from collection of grass for their own cattle and taking of firewood to nearby towns and cities, which created problem of unemployment. The Boils started agitation against this. As a result Mewar Government gave some concessions to them.²¹

In year 1944, Sardar Bahadur Singh became Conservator of Forests in Mewar state. For management of forests in Mewar two separate divisions were constituted as Udaipur and Chittorgarh. The orders for revision of Working Plan made by Shri Pillai were issued vide Mewar Government order no 1432 Dated 10.05.1944. In revised working Plan, the general principals of management were defined. The major objective of these Working Plans was to meet genuine demands of people relating agriculture and grazing.²² As per management objective the following three working circles were constituted-

- (1) Coppice with Standard Working Circle
- (2) Bamboo management circle and
- (3) Minor Forest Produce Management Working Circle

The prescription of earlier working plans from Simple Coppice system was replaced with Standard Coppice system, in which felling cycle of 30 years was kept. Grazing was prohibited for five years in the felled coupes. Fruit and gum trees were prohibited from felling. The revenue from other minor produce was made more effective. Systematic felling technique was explained, but no restriction

was imposed felling time as result felling continued till arrival of monsoon.²³

Later efforts were made to green barren hills by afforestation. In year 1943-44, 1944-45 and 1945-47 in 750 acre un irrigated and in 500 acres irrigated Babool plantation was taken up.²⁴ The Maharanas realised importance of forest wealth. For protection of trees, written instructions were issued from time to time. From this it infers that the responsibility of forest protection was given to Jagirdars. (Maharana Sangram Singh wrote to Kushal Singh (Vijaypu) in Vikram Samwat 1767 (7th February, 1711 A.D.))²⁵

Village boundaries were important. There were often disputes regarding village boundaries. Although government employees were sent to settle dispute but decision of village Panch was final. In village Bassi Keljhar to settle dispute of village boundary from the state Sah Jogidas and Pancholi Srichand were sent. They decided village boundary after calling Panch of five villages. (Letter from Maharana Amar Singh to Kushal Singh written on Mangsir wadi 10, v.s. 1758 (14th November, 1711AD))²⁶

Maharana Bhim Singh wrote letter to Mohkam Singh that for the 'lagat' of villages assigned to you under patta the 'hasal' of camels is to be paid. The same has yet been not deposited. Are you not allowing to deposit it or 'rebaris' are not paying it? A man has been sent from here. Send the money of 'hasal' and 'lagat' of camels.²⁷

Dungarpur state

There were dense forests in erstwhile Dungarpur state. Teak was 'Shahi tree'. Col Tod (1829) described about forests of Dungarpur "The forest area is fairly extensive, especially in the west, but, although in Sir John Malcolm's time and as recently as 1875, teak, Blackwood and other useful trees abounded, there's now but little timber of any value as the jungles have been gradually ruined by indiscriminate cutting and burning on the part of the Bhil. Mahua and mango trees are still plentiful, having been spared for their fruits and flowers. There is no document available regarding management of forests in Dungarpur before year 1901 but due to low human population and low pressure on forest areas and forest area being Shikargah of rulers it estimated that forest were in good condition. Local people use to meet demand of fuelwood where ever they liked.

In entire area shifting cultivation was practiced and area was left after 2-3 years. This practice caused heavy damage to forests. Local people for personnel use could bring produce free of cost but tax was levied on sale of forest produce in 'Haat'.²⁸

In the princely Dungarpur, Banswara and Kushalgarh state, there was no regular working scheme for management of forest but for exploitation of teak "coppice with standard system" was tried to be adopted. After first world war in these states for extraction of khair forest "Handi" System was adopted.²⁹

After 1901, the attention of British Government went towards shifting cultivation and damage to forests so Forest Department came into existence under Custom Superintendent. Shifting cultivation was completely stopped and local people could collect wood free of cost from forest areas. The forest produce which was sent outside state from local haats was charged nominal tax.³⁰

In 1906, on the post of Forest Superintendent for Banswara, Dungarpur and Pratapgarh was appointed. On this post Mr Orari Additional Assistant Conservator of Forests was appointed on this post. Rules for Reserved and Village forests were first made and implemented in 1909. There after these rules were suitably amended in 1911 and 1914. ³¹Over 1000 sq.km. of the total geographical area of the state was designated reserved in 1909 and continued to remain so until 1948. Forests were generally categorised as Class I, II, III forests with varying levels of protection. This included class I forests reserved for shikar only, class II and III from which forest produce and timber could be extracted although passes had to be obtained from the forest Department for the purpose. Rotation based grazing was also permitted in class II Reserved Forests. Class III forests were open to grazing.³² Grasslands called 'beed' existed mostly in the southern part of the state and managed by the Forest Department. Grazing in 'beed' was permitted on annual rotation basis. Local people were employed to harvest grass from 'beeds' and the harvest divided between those involved in harvesting and the Forest Department. Timber from forests was also extracted using coupe system and revenue was generated from the forests.³³ The forest demarcation was started in 1914-15 and completed during state time. In 1932-33 commercial exploitation also started. Behind effective management of forest the active interest of rulers and effective forest organisation was important. 'Walra'

cultivation was prevalent. The silviculture practices were however not adopted in the state for forest improvement.³⁴

In 1932-33 commercial exploitation of forests was started and on simple coppice system forests were worked on 30 year rotation. In year 1940-41, departmental felling started. Charcoal, small timber, bamboo and Katha manufacturing was done by department and the produce on royalty was collected on site and sold. While doing Improvement fellings trees of teak, sadar, haldu, kalam, timru, rohan were preserved. In the annual coupes intensive felling for fuel wood, charcoal and small timber was done where as in Improvement felling system mostly for fuelwood felling was done.³⁵

The preservation of forests in Dungarpur district could not have been possible without active cooperation of people living in and around forests. It was during the rule of Maharawal Bijay Singhji (1909-18) that the foundation of forest department was laid. Enthusiastic forest guards were screened and selected. They served under the direct eye of the ruler who each year toured his state for three and half months or more. The forests maintain one million cattle free of cost. Tonnes of dry leaves provided excellent fertiliser and enriched thousands of acres of soil free of cost. Bamboo provided cottage industry to adivasis for weaving supra (baskets/winning pane), chatai (mats) and Dhabka (screens). All this has become dream as millions of bamboos have been wiped out.³⁶

Area was divided into four parts and grass was cut on partnership basis. Fifty percent of the grass cut was surrendered to the forest department and remaining fifty per cent retained by the cutter. Villages situated on the border of reserve forest paid land revenue at concessional rates, so partly compensate for depredation of wild herbivores. The villagers of these areas were given privileges of 'Aam Nistar', i.e., could take out forest produce for their personal use on head loads.³⁷

Banswara state

Banswara derives its name from the Bhil chieftain, Vasna from whom the state was originally conquered in around 1530. However others believe the name 'Banswara' has its origins in the word 'bans' indicating that the area was dominated by bamboo.³⁸ The dominant community in the northern part of the region comprised of Bhils who

practiced a form of shifting cultivation called 'walar', while in the relatively flat west and south-western parts of the state irrigated agriculture flourished. The north eastern part of the state comprising of Pipal Khunt was highly undulating and well forested. This forest was contiguous to forests of Pratapgarh state. No revenue was generated from the forests. Generally hunting of large carnivores such as tigers and leopards was restricted to the ruler and his family.³⁹

Despite large area under forest cover, Banswara was never known for large carnivores although leopards, hyenas and sloth bear were found across the state. Species such as wild pig, sambar, chinkara and blackbuck were commonly hunted by the erstwhile rulers of the state. Tigers were rare.⁴⁰

More than half of the state is covered with jungle, the forests being most dense in the north-east. Nothing has been done in past to preserve the forest. The minor produce consists of grass, honey, wax and gum.⁴¹ The state has hitherto derived little or no revenue from its forests, but the services of trained forest officer has just been secured jointly by the Banswara, Dungarpur and Pratapgarh Darbars, and it is intended to mark off certain tracts as reserved, and appoint a suitable staff to prevent wasteful cutting of timber and keep down fires. The difficulties will, however, be considerable as many of the Bhils, who are incorrigible in these matters, live in the heart of the best forests.⁴²

In Banswara state Forest Department was created under Customs Department in 1901. The tribals were allowed to cut, sale and exchange forest produce. After creation of forest department 'walra' cultivation was banned. The 'royalty' system on forest produce started in 1903 and continued up to 1945. The forest exploitation in Banswara state started in 1943-44. The forests were worked under 'coppice with standard' system and average revenue was Rs 10-15/ per acre. After this in 1945 'Hal' tax was imposed instead of royalty. The Forest rules came into existence in 1908 and felling of trees was regularised. The Forest demarcation started in 1910 and completed in 1945. In 1946 instead of rules 'Banswara Forest Act 1946' came into existence. In Banswara state vide order no 631 Dated 24 May, 1925 Teak, Timru and Khair were declared as 'Shahi' trees.⁴³

Kushalgarh state

In Kushalgarh state, Forest rules were implemented In 1915,

which were same as Banswara state. As per rules 'royalty' was taken on forest produce taken outside state for sale. 'Walra' cultivation was banned in 1915. After second world war due to increase in prices of forest produce, the exploration of forests was started through 'contractors'. This exploitation was done on 'coppice with standard' system on 30 year felling cycle. Till 1947, exploitation of forests was done at a faster rate and 60 sq mile forest was felled. The average revenue of Rs 3-10/ acre was obtained. As a result, the quality trees of sadar and teak were cut and stunted and deformed trees were not cut.⁴⁴

Pratapgarh State

Forest was the main source of revenue for the state although much attention was not paid to it. In early 1900s, the state also recognised the need to place checks on burning of forests and indiscriminate forest felling through set of watch keepers.⁴⁵ The hilly country in the north-west and west of Mewar is fairly well wooded, but unto the present no systematic conservancy has been attempted, and the forests have been left entirely uncared for. The services of a trained forest officer, to be shared by three states of Pratapgarh, Dungarpur and Banswara. The Bhils used to bring considerable quantities of timber for sale at the weekly markets at Saripipli (in the north), Salamgarh (close to the capital) and Aurnod and Cheroot (further to the south), and pay to the Darbar a small tax per cart or bullock load, which amounts to in course of year to Rs 6000/ or Rs 7000/ (Rs 7239/ in 1905-06). This is practically the only revenue derived by the state from forests. Grass is every where abundant, especially in the magra, and some of the birs (grasslands) have been set apart for sole use of Darbar.⁴⁶

Tonk state

In Tonk state apart from forest of present forest division, erstwhile Jaipur state Malpura and Madhopur province, forests of Tonk and Aligarh Pargana, forests of Jagirs of Uniara, Isarda, Barwada, Duni and forests of Karauli state were included. The forest management in Tonk state started in 1806. The forest areas around Tonk were called 'Jakhira khas' and were meant to supply fodder grass for horses and fuelwood. In state forest areas were reserved for grazing. Except these reserved forests unregulated tree cutting as per requirement of local people.⁴⁷

Forests were managed by Shikarkhana Department. Only in 'Shikargah' and 'Raj Beed' the felling and grazing was prohibited. In state Shikar rules were prevalent. In other areas grazing and extraction of forest produce was permitted. Forest produce was sold in small quantities. There was no need of permit for extraction of forest produce. In Sawaimadhopur two types of taxes called 'bab' was taken:

1. After paying tax villagers could take all types of forest produce in unlimited quantity.
2. Second was called as Rakhi Bhent/Bhent Khera chadi/Khurak dora/Virsa Kanungo. This tax was levied for payment to forest officials.

In 'Raj Beed' first grass was auctioned and after cutting of grass Grassbir were opened for grazing. In other forest areas lump sum fees was levied and number of cattle was not fixed.⁴⁸

Although the forest management started in 1806 but attempts were made to establish a Forest Department in Tonk as early as in 1885. In 1901, under leadership of Maula Bax forest department was constituted. After Maula Bax due to corruption there was heavy loss to forest and revenue. As a result forest were transferred to Revenue and Finance department. In 1934 services of H S Sodhi IFS, were taken, after his visit to forest areas of Nimbahera on 27.04.1935 suggested 'simple coppice system' with 30 year felling cycle for harvesting of good forest areas. As per his advice R S Siddhu PFS was appointed as Forest Officer who consolidated Forest Department and started coupe system for harvest of forest areas. In Tonk and Aligarh Pargana 'Coppice' system was adopted but due to lack of protection the benefit of regeneration could not be taken. During his tenure 'Tonk Forest Act 1943' came into existence.⁴⁹

For management of Jagir forests practically no management existed. Grazing of cattle and sale of forest produce in small quantities was source of income for Jagirdars. On acquisition of Jagirs, the forests were sold by Jagirdars. On nominal rates 'Pattas' were issued. The forests were cut and their was massive damage to these forests.⁵⁰

In Jagir Forests practically their was no management except 'Mewas' forest block which was protected as 'Shikargah'. Kripapur

and Jambudeep forest blocks which were under erstwhile Jhalawar state, no scientific management plan was prepared and the forests served needs of local people.”⁵¹

Bundi State

In Bundi state, in 1906, forests covered around 2300 sq.km. of the geographical area of the state.⁵²This implies that almost half of the state was covered with forest during the period.Even in 1960s the state officially had 1900 sq.km. under forest cover.⁵³ In Bundi the forests were divided into Shikargah, Protected and Unclassified forest. Shikargah were completely protected. Protected forests were worked under ‘simple coppice’ system but grazing was not regulated after felling so regeneration was adversely effected.In Bundi state there were some ‘radiya’ where exploitation was permitted.Slowly these ‘radis’ were encroached and went out of control of forest department.⁵⁴

There was no working plan for management of forest during state time.On 15 March ,1939 Indian Forest Act 1927 was adopted. By 1940-41 Protected forests were notified.Strict measures were adopted to control illegal felling and grazing.Shri Abraham was appointed as special officer for plantation and seeding.In 1942-43 emphasis was given on lac cultivation. In 1946,Shri P F Hemilton inspected forests of Bundi and he recommended deployment of trained forest officer and suggested development of waste land and bettermanagement of ‘Radis’.He appreciated regeneration of forest through ‘coppice system’ as a result of effective control on grazing. The Bundi state was merged in Rajasthan in year 1948.⁵⁵The situation of Jagir forests was not good as there were no rules and regulation for management. In 1945, forests of the state were distributed into several ranges. These included the Bundi city, Hindoli, Nainwa, and Kapren ranges.⁵⁶

Sirohi state

The Aravalli in this region supported dense growth of *Anogeissus pendula* and *A. latifolia* trees in combination with shrubs and grasses while the Abu hills had dense forest along with bamboo. The hill tracts of the ‘bhakar’ region Dildar experienced ‘walar’ a form of shifting cultivation practiced by the Garasiya and Bhil tribes.Despite ‘walar’ most part of the ‘bhakar’ region of the hills at the bas of Abu had dense forest.Higher reaches of Pindwara and Abu had sub tropical

evergreen forest while Abu Road and lower hills of Abu supported mixed deciduous forest. No settlements or demarcations existed for most of these forests and only in 1942 around 200 sq.km. of reserved forest was notified.⁵⁷ Many Forest officers inspected forests of Sirohi state and suggested improvements but they were not implemented. In Sirohi state 100 acre forest was worked every year on 'coppice improvement' system. Bamboo cutting work was done on 3 year felling cycle. Grass birs were managed under 'batai' system. Grass was cut only put month of October-November. Rest of the grass was allowed to cut at the rate of Rs 1/ cart load up to month of January. In 'Kaylal' Shikar preserve areas no extraction was permitted.⁵⁸

Ajmer state

In Ajmer state, Merwada sub division at Beawar was constituted in year 1818. When first Inspector General of India Dr Brandis came to Ajmer in 1869, he considered condition of forest in Ajmer as seriously bad. After this hilly areas were declared as Reserved forests. Regular forest department was created in year 1872 when Mc Moyar and Anwar Khan were appointed as forest officer. The forests were fenced for protection. Leaving some places grazing was also stopped in Reserved forests. Reserved forests boundary was marked on ground. When Dr Brandis again visited forests of Ajmer in 1899, he considered measures taken for forest protection to be effective. First working plan for Ajmer was prepared by Assistant Conservator of forest Shri E M Coventry in 1893, however for fellings 'coppice' system was adopted since year 1881. For exploitation of forests 'fuel working circle' and 'grazing working circle' were made. For period 1896-1915 Farnadeez and Harswaroop made working plan. They made four working circles Ajmer, Beawar, North Todgarh and South Todgarh. Spraying seeds in thoor shrubs was also prescribed. As a result of this there was increase in revenue from forests. From 1916 to 1935 Mr Wood's working plan came into existence. During this period forest growth was obtained as per expectations. Natural regeneration also improved. The rotational grazing system benefitted both villagers and state. From 1936 as per working plan of Kumbas and after 1940-41 as per Shahnawaj working plan forest management was done. It is worth mentioning that in Todgarh forest area 'profit sharing mechanism' was their in which villagers were given share in benefit. In turn the villagers protected forests from fire etc.⁵⁹

In 1938, half of the forest area of Ajmer state was transferred to Jodhpur and Udaipur state. As a result the forest area of Ajmer state was reduced to 48.5%.⁶⁰

Kotah state

Covering an extensive area with varying topographical features and hence soil types, Kota state had diverse forest types with dry tropical forest being the most wide spread. This area supported one of the largest continuous forests in Rajputana, covering an area of 3600 sq. km. in early part of 1900's.⁶¹

Forests dominated with *Anogeissus pendula* were most extensive, usually found in areas with rocky surface. Other species found in similar habitat included *A. Latifolia*, *Diospyros melonoxylon*, *Butea monosperma*, *Bauhinia recemosa*, and *Lanea coromandalica*.⁶²

There was Shikarkhana department to overlook arrangements of shikar. Rest of the forests were managed by Custom department. Local people allowed to meet demand of forest produce free of cost but forest produce could be sold after paying royalty. The charcoal manufacturing was also done. Some trees in Kotah state were declared as 'mamnuwa' (reserved) and could be cut only after obtaining permit. For providing grass fodder to common people there were 65 grasslands spread over 135 sq miles. Seven grass bir were under 'bagar department' to provide grass for state horses.⁶³

In Kotah State, until the late 1880s, state forests were managed by a department, called 'Dungar ki kutcheri' with two primary objectives: cutting of wood and application and collection of cess on grazing.⁶⁴

In Kotah state as per recommendation of Ray Sundar Das in 1902-04 exploitation of Khair trees and manufacturing of Katha was started. The systematic forest management was started by Shri Sitaram Puri in year 1938 and in 1940 Shri Nandan Bhargav adopted 'coupe system' for forest exploitation and 'Haandi system' for exploitation of Khair forests.⁶⁵

In 1946, the Kotah Forest Act was implemented. Some of the highlights of the Act were; permission to arrest a suspect of forest offence without a warrant. Such suspects could be imprisoned for upto one month. In case of anyone was found hunting, fishing or trapping animals illegally punishment could be as severe as in prisonment up to

six months, fine up to five hundred rupees or both combined.⁶⁶

Jhalawar State

Jhalawar had dense forest cover. Generally the region has tropical dry deciduous forests with dominant species being *Anogeissus pendula*, *Diospyros melonoxylon*, and *Acacia catechu*. Thickets of *Carissa spinarium* were also very common and widespread until the 1950s. *Santalum album* also grew in a small part of the region.⁶⁷

Jhalawar state did not have a separate Forest Department. All activities concerning forests, fisheries, shikar arrangements, mining and customs were handled by a single department. However forest guards were expected to regularly collect information on movement of species such as tiger. Local people were permitted to collect subsistence level produce from the forest and also graze cattle. Only few areas such as Kokhanda-Dhanwas, Raipur-Balgarhand Silhegarh were closed to public and were Shikargah of rulers.⁶⁸

Forest revenue was generated by the state although forests were not demarcated. The process of forest demarcation was initiated post independence.⁶⁹

Jodhpur State

In early 1900s, an area of 895 sq. km. of the state was under forest, restricted mostly to the Aravallis. Of this 713 sq. km. was the property of the ruler and remaining 182 sq. km. of the Jagirdars although managed by the state.⁷⁰

In Jodhpur state forest department came into existence in April, 1888 and Shri Daulat Ram was appointed as first Forest Superintendent. The compact contiguous belt of forest 120 miles long, situated on the western face of the Aravalis, estimated as 420 square miles, besides this large tract a smaller area of about 15 square miles of the state property near the town of Jodhpur was with Forest Department.⁷¹

Shri Chaturbhuj Gehlot DDR in year 1906 prepared 40 year Working Plan for period from 1906 to 1945. In this on top slopes for exploitation 'Selection cum Improvement' and on lower slopes 'Coppice with Standard' system was adopted. In Working Plan every block had 40 compartment/coupes. In 1947 after review of this working Plan Sardar Gurumukh Nihal Singh was appointed as Working plan officer but he could not do it. Shri Mohan Ram

Chaudhary DDR prepared second working plan but it could not be implemented. In this Working Plan two working circles Coppice with Standards and Bamboo overlapping Working circles were proposed.⁷²

Col. Tod, 1829 AD described about vegetation of Barmair “The land of Kher “ named, in all probability, from the super abundant tree of the desert Kherla, ‘ the abode of kher’: a shrub of great utility in these regions. It is astringent) annals of these states.⁷³

Between Barmer and Nuggur- Gooroh of the Looni is one of the immense continuous t’hul, or rather ‘rooe’, containing deep jungles of khyr, or kher, kajri, kureel, keip, phoke, whose gums and berries are turned to account by the Bhils and Kolis of southern districts. Nuggur and Gooroh are two large towns on the Looni(described in the itinerary), on the borders of Chohan raj of Soo-bah, the formerly part of it.⁷⁴

Jaipur State

In Jaipur state Shri Mc Moyar was appointed as Deputy conservator of forest and Bhai Sadhu Singh was appointed as Ranger in year 1885 for the first time. On 16 March, 1886 Mc Moyar submitted a report to state with suggestions dividing forests of Jaipur in three parts, exploitation of forest on Coppice with Standard system, for fuelwood and fodder plantation after stabilising sand dunes, enact forest act as in case of Ajmer, demarcation of boundary and fixing of boundary pillars, settlement of rights, protecting class 1 forests by closure or other protection measures, exploitation of commercially viable species, in such areas to leave 20 to 30 trees per acre and close from grazing exploited area for 5 years, plantation in sandy soils, establishment of forest nurseries and boundary wall around protected areas. Since 1885 Bhai Sadhu Singh was head of forest department and he played important role in consolidating forest department. After him it was divided in ‘Shikarkhana’ and ‘Forest’ Department. In 1900 the Forest Department was merged in Shikarkhana department. In 1925 Thakur Shyonath Singh became Forest Supritendent and geared up forest department. The forests were demarcated during his tenure. In 1926 he made scheme for felling of coupes but most of the felled coupes did not regenerate. In 1933 Forest department was merged in Shikarkhana and Grass farm department.⁷⁵

In 1935, the forested area of Jaipur covered less than 800 sq.

km. and grass farm covered an area of 36000 bighas (approximately 90 sq. km.).⁷⁶

In 1942 on recommendation of Forest Superintendent Bheron Singh 'Bab' tax was abolished. During his tenure forest remained protected. The felling of coupes was stopped but for Shikar strips of trees were cut to form 'patty' and forest paths were made. In 1937, Deputy conservator of forest H S George in his report proposed enactment of Forest Act in state. This report was in form of a preliminary working plan and had suggested 'simple coppice working circle', 'Khair working circle' and 'Plantation working circle'.⁷⁷

In Jaipur state although rules were made in 1886 regarding Shikar but formally in 1931 "Rules for regulation of fishing" and in 1939 "Jaipur Forest Act" for forest protection and for control on Shikar. "Kwaid baraye intjam shikar androon hadood riyasat Jaipur" came into existence. In the Forest Act of Jaipur there were 16 sections. In this creation of state forest, declaring protected forests, declaring village forests and giving powers of civil court to Assistant Superintendent.⁷⁸

In 24 Section Shikar rules provisions for closed period for shikar and provisions for shikar permits has been given.

The Fishing Act comprising of 21 sections was effective on all state dams, Banas, Bandi and Sawan river.

In year 1944 Sir Harbart Haward Inspector General of India inspected forests of Jaipur state in Sawaimadhopur and proposed preparation of working plan, decide rules for grazing, management of pasture and training of field staff. The responsibility of preparation of first working plan of Jaipur state was given to Shri P N Saklani in year 1945.⁷⁹

Alwar State

The Aravallis cut across Alwar state for a length of 90 Km. in northeast-southwest direction. They run from Mundawar to Alwar and continue downwards south Sariska, Ajabgarh to Bhangarh. They attain height upto 700 metres and has numerous plateaus and valleys forming ideal habitat for variety of wild animals.⁸⁰

For management of forests in Alwar state two departments were created. 'Roundh' Department looked after management of

grass birds. The 'Bani department' looked after management of Shikar and supply of fuelwood.⁸¹

Alwar State had forest area of 950 sq. km. which was mostly situated in south west of Alwar. The upper slopes of hills supported *Boswellia serrata* (Salar), while the middle slope have *Anogeissus pendula* (Dhok) forest and the valleys have *Butea monosperma* (Dhak) and *Ziziphus* sp. (Ber) forest.⁸² Protected areas were divided into two categories : "Rundhs" and "Bunnis". Rundhs were the grassland preserved to meet the state requirement while Bunnis were the protected areas.⁸³ For the supply of fodder for cavalry horses, elephants and camels as well as cattle in rulers possession, fodder supply was maintained from the Rundhs. The State had 55 wood and Grass reserves. The Alwar Tehsil had 17, Thanagazi had 12, Rajgarh 9 and Tijara had 4 Rundhs apart from some other locations. Every year once the state requirement of grass was met, village livestock was allowed in selected Rundhs on paying grazing fees.⁸⁴

Species of the plains such as blackbuck, chinkara and nilgai were common while forests had tigers and antelopes with other carnivores such as hyenas and caracals. Leopards were also common everywhere and could even be found in Alwar town. Lakes such as Deoti close to the border of Jaipur attracted large number of waterfowl. The south and south-western part of Alwar supported a highly undulating topography and dense forest. Within this region was the main royal hunting preserve of Alwar and Sariska. Sariska was always famous for tigers and many royal hunts have been conducted in this area.⁸⁵ In Alwar State, the forest started with formation of 'Forest Settlement Commission' in 1899 as a result Alwar was first in Rajputana to have Forest Settlement. For management of forests in Alwar state two departments were created. 'Roundh' department looked after management of grass birds. The 'Bani department' looked after management of Shikar and supply of fuelwood. Regular forest department was created in 1903 and Shri F L Kumbas was appointed as Chief Forest Officer. In 1940 first working plan was prepared and Annual felling started with 20 year felling cycle. In 1947 Shri Premnath Khoslamade Working Plan for management of forests. In 1917, Shri Laxmi Sahay suggested many proposals before Alwar His Highness which included to stop indiscriminate felling of trees in forest, preparing forest manual, surveying forest areas and deploying

trained manpower. The demarcation and settlement of reserved forests was completed in year 1940. Until 1939 there was no restriction on the number of trees that could be felled from the forest. The onset of the Second World War led to the high demand for the wood and consequently high prices leading to indiscriminate felling of trees in the state forest and Private land. Large scale deforestation started in Alwar around the second World War when the demand for timber increased sharply. Therefore, with Indian Independence around, large parts of the state forests were auctioned off for charcoal and timber.⁸⁶

Bharatpur State

Unlike most other parts of Rajputana, Bharatpur state gave local Zamindars direct control of their forests until 1905. There were several departments that dealt with various aspects of forestry. These included 'Roundh' department which collected grass from the state preserved Roundhs and supplied it to various state departments. Ghana Department was responsible for management of grazing of cattle from Bharatpur city; Forest Committee managed the forests in the outlying tracts; and Imarat Department supplied charcoal and firewood to the ruling family.⁸⁷ In Bharatpur State, the Bharatpur Forest Act 1925 brought about the first set of dramatic changes aimed towards better protection and management of the state forests. It resulted in Forest Circles being formed at Bharatpur, Deeg and Baretha and higher control by state of forests previously under the control of Zamindars.⁸⁸ In 1929, the Shikargah and Janglat Department were separated and established as two separate departments. In 1934, the Bharatpur Forest Act 1925 was replaced by The Bharatpur Forest Act 1934 which underwent amendments in 1942. Under 1934 revisions, for the first time, 62344 bights of land was demarcated and declared as Reserved Forest.⁸⁹

Karauli State

Karauli state had largest area under forest covering all Rajputana after Mewar. With a large population of state belonging to the grazier Gujjar community, agriculture was not practiced widely in the state. Hence two-thirds of state covering around 2000 sq. km. was under forest cover or ravines. Furthermore, until late 1960s, Karauli supported 57% (640 sq. km.) of all mature *Anogeissus pendula* found in the Matsya states and 68% (222 sq. km.) mature *Acacia catechu*.⁹⁰

Karauli did not have a separate Forest Department. Instead, a 'forest officer' along with junior staff operated under the Revenue Department. Forests were neither demarcated nor commercially exploited. They were only to supply fuel and fodder and for hunting purpose.⁹¹

The forests were mainly managed for Shikar, supply of fuelwood for rulers palace and supply of fodder for animals of the state. For collection of grass there was separate department in the state. People were allowed to take dried and fallen trees free of cost on head loads. No one other than ruler and his guests were allowed to shoot wild animals.⁹²

There was no forest act and the forests of Karauli state were not demarcated. In Karauli state except J.A. Lyal in year 1912-13, no outside forest officer had inspected these forests. The rates of cattle grazing was decided by the state and revenue of Rs. 12000/ to Rs. 15000/ was obtained per year. There was strict control on felling of Shisham and khair trees.⁹³

For the first time the contract of Katha manufacturing was given in 1944. In the same way the contract for charcoal manufacturing and firewood collection was given on 'royalty' basis. This arrangement continued till Karauli state was merged in 'Matsya sangh'.⁹⁴

In Karauli state, although there was no scientific management adopted, still due to less amount of felling there was little damage in the forests.⁹⁵

In Karauli state, large chunks of forest areas were under Jagir control, for which there was separate staff. With the merger of Karauli state, some Jagirdars auctioned forests for charcoal manufacturing and firewood removal.⁹⁶ Karauli state was famous for tiger shoot. The Rajdarbar used to keep pet tigers on either side of throne in beginning of twentieth century.⁹⁷

Bikaner State

Col Tod (1829) described about desert vegetation of Bikaner: "The aak, a species of euphorbia, known in Hindustan as the radar, grows to an immense height and strength in the desert; from its fibres they make the ropes in general use throughout these regions, and they are reckoned superior, both in substance and durability, to those formed of moonj (hemp), which is however cultivated in the lands of the Beedawuts."⁹⁸ The state of Bikaner appoints a forest officer and

to assist him forest guards were appointed in 1910 under Revenue Commissioner, Ganganagar. Due to Gang canal in Ganganagar and Hanumangarh area some good plantations were raised. Forest nurseries were established by state in Ganganagar, Karanpur, Raisinghnagar, Jaitsar and Padampur in which mainly Shisham and Siras plants were raised and distributed to farmers.⁹⁹ Trees they have none indigenous(mangoes and tamarind are planted about the capital., but abundant shrubs, as the babool, and evergreen peel, the jhal and other yielding berries. The p'hok is most useful with its twigs they frame a wicker-work to line their wells, and prevent the sand from falling in. In state time all along the canals plantation was done.

CONCLUSION

The Forest management of Rajputana states had almost similar management practices but the implementation differed from the state to state along with extent of forest area. The extent of Forest area varied from 12000 Sq Kms in Mewar state to very little forest area in some states like Kishangarh, Shahpura and Jaiselmer.

The Forest management in Rajputana states prior to colonial period mainly comprised of Shikargah reserves meant for hunting of mainly Big Cats and herbivores like Sambhar, Wild Boar, Chinkara, Black Buck, etc. The rest of the forest areas were under the control of Local Jagirdars and practically there was no interference of rulers in Management in these forest areas. These forest continued to be used for meeting demand for local people for cutting tress and grazing cattle as per there will. Despite of this condition of forest in Rajputana was good. The major reason for this was poor connectivity's most of these forest areas were disconnected with main places. The hilly and undulating terrain made extraction of wood extremely difficult. The market demand was also limited. So the exploitation of forest did not provide economic viability. At the same time the biotic pressure on the forest was too low, resulting in well protected forest in Rajputana.

During the colonial period In Rajputana states, the British influence on management of forest on scientific lines was initiated and the forest management had British influence. To bring check on indiscriminate killing of wild animals keeping in mind their long term interest, persuaded princely states to issue act and frame rules and regulations. This is marked as intrusion of colonial influence, resulting in shift in governance more on lines with imperial designs and

legislative processes. Although in Rajputana states as there was no commercial timber available, so direct management over forest by British was very limited to Ajmer-Merwada province. As with the increase in the human and livestock population and with the increase connectivity the forest were subjected to heavy pressure of cutting for fuel wood and grazing for fodder, the restoration of forest areas became important. In Ajmer-Merwada British Forest management took up on the protection and improvement of the degraded Forest for this a forest subdivision was constituted in year 1818. The Rajputana states managed forest as per their own rules which were not effective so the British officials persuaded local rulers to frame Forest Act on the guidelines of Indian Forest Act, 1927 enacted by British Government. The States of Rajputana adopted this act at different times.

For management of forests in princely states, there was lack of adequate infrastructure to protect and manage forest areas in the state. Lord Dalhousie declared charter for forest conservation on 3rd August 1855, for scientific management of forests. He proclaimed that timber standing on the state forests was state property and that other individuals had no right or claims. This is another step towards people's alienation from forests. Based on this the settlement and demarcation of forest areas was done in the states and reserve forest, protected forest and village forest were notified for scientific management. The local villagers were provided access in village and protected forest whereas the reserve forest were meant for the commercial exploitation by the states. The states in Rajputana notified reserve forest and started commercial extraction of timber, charcoal, bamboo and Katha(Khair trees). For this formation of regular Forest Department was required. The British officers persuaded princely states for demarcation, protection, management and extraction of forests.

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Voices of Camel Care: Two Manuscripts of late Modern Times as Source

Dr. Nitin Goyal

In visual narrative monarchs of the early modern era in Rajasthan often appear on camel back. As a part of event based illustrated histories produced in the latter of the 18th-19th century Rajasthani artist chose to represent the power of the camel associate this impressive demeanour and authority of ruler or the idea of the rule in general.

Camel had been one of principal factors securing the victories of Rajput armies this animal was a source of inspiration for the victories of particularly Western Rajputana rulers. By the nineteenth century the cultural realm in which the Rajput armies were to emerge had already produced a textual corpus concerning camel focussing on their cure and classification

Copies of veterinary manuscripts continued to be produced in the 18th century. The premodern material has its shortcoming but is still quite inspiring.

Despite the importance of the camel we have very few studies in camel history dealing with these animals on the basis of the historical sources enumerated. Many authors completely overlooked the wide array of historical genre. In consequence there are still many primary sources that have not as yet caught the attention of historian.

A late nineteenth century manuscripts from Jaisalmer collections shows new focus on camel. A clear study reveals that some pages are in disarray and termite eaten, which mitigate the impression of words on paper. A through study merely explores the contents of this bahi. Similarly another work which is part of Jain sahitya collection kept in Rajasthan Oriental Research Institute Bikaner also provides the *ayurvedic* medicinal cure ways for camel. This work is known as

Oont kantala kalp written in 1760 by anonymous author in Rajasthani and Gujarati language . This have 145 pages and each page 15* 21 cm.

A comparative analysis of the corpseis beyond the aim of this study. Nevertheless the first page of bahi starts with typically writing. It address the god the creator of the wealth shri Laxminath Ji and mention name of *bahi sadhya ri mandi* v.s 1934/1877 AD. The language employed is full metaphysical.

Bahi informs grocery expenditure of cattle rearer which was none other then rebari. Bahi informs about the selling and procurement of camel, she camel and calf. Bahi throws lights on the way the merchant trade for she camel , which was far more in demand, by calling them sandh dholi , sand sawati, Sadh kali kuwati wali nar 46, mada 137, pangal 4. We find discussion of the characteristics of camel once again.

Bahi delineates the year wise account of each rebari who deals in trade and keeping of camel like from, for eg. Khato rayiko bhome ro sal 1933 purani bahi re khate su laya. Sandha raiyke lalewaliyo re, khato rayiko panne ro, Khato raiyko bhane ro, khato raiko here ro, khato rayiko sukhe chenanai ro.

Practical issues such as breeding of camels and methods of increasing their numbers signifying the dominant presence of camel in the day to day life of western Rajasthan .

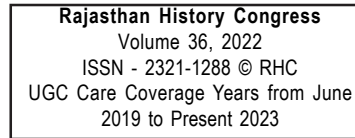
If we glance over the *Oont kantla* manuscripts it provides the ways to cure the camel from various disease. The use of opium and how to cure the camel from the bite of goyra, how to cure from the eyes disease *andha cc*, how to cure from drinking extensively brackish water.

The purpose of this paper is bring out in the notice of historian who is working on animal history a new look and different short of Genre. Both the work used in this paper are giving different aspect of camel. One is related to trade and keeper of rebaris where is other is solely related to the cure of camel from disease .

Here it may be mentioned that availability of such manuscripts in the western Rajasthan leads to conclude that camel was treated as the extended family member. Camel's cure and procure was attentively generated by people in their vicinity. History attests this view points through these two unpublished manuscripts.

॥ अथ उटकंटा लोको कल्प लिखी ईवै ॥ उटकंटा
 लोको विवारे लोको पक्षे लोको प्रयाव ॥ ऊं आरी का
 ता सुतुं ७ सरो नोरो करी बीधी इ नितान्नी जाइ
 १ गोडारें ददा मो राण जाइ २ धन्ना पत्र आ सुं दी
 जं र्थे ता न हाइ ३ पेटो ची न मि आ वें ४ निजर दाष
 थं क धी खं बुटे ५ क डि बी धी जे तो अधु से न पं फ
 ६ र ग ता ही न फे ७ म स कं ता वी त मे रा धी जं रा
 ज म ता ८ न र सु व लुं घ सी दा जे तो वी बु उ त रं ९
 ग लो रें ग लें बां धी जे तो सि हारी न ला गं १० ल
 लं न सु व लुं पा इ जे तो गो दि जे तो वि स उ तं
 ११ पी ल सुं ध सी ना स दा जे तो अ ध सी न
 १२ र ठा ली सु व लुं घ सी अं ज नं की जे तो
 वि न म किं ता थं १३ सु प्पा कं क ता हा मं ह
 नं धा इं ज नं बी ध व र आ षा त नी क ले १४ क
 १५ बी धी जे तो म ल म घा ट ल १५ इ ति कं
 धु पी रा १६ घ द ल कारी रोग त्रा ला गे
 १७ गो र्थे क व ग घ र म धी ली १८ र्थे
 १९ ग हें र मो धा जी धी ली २० प त्र प र ल
 २१ क ॥ ली करी धु पी दी जे वी धु पे ड सां ३
 २२ धा इ जे प धी धु पी मे ल गा ३

Oont kantlakalp manuscript



The Tradition of Devshetra (The land of God): The Sacred Ritual of Immersion of Idols in the River Krishnavati, Sirohi, Rajasthan

**Priyank Talesara, Aniruddh Bahuguna,
Chintan Thakar, Sanjay Parihar,**

Devashetra, located in village Asawa at Reodar tehsil of Sirohi. In this site we find temple structure dedicated to Mahadeva. Here damage idol or icon (*Pratima*) installed for adore is not taken to be divine in itself. In Indian tradition when idol is broken (*khandit*) it can't be worship because it belief that idol not remain auspicious to remain in *Garbha-griha* (area where idol installed in temple). Broken idol can't be worship, so sometime usually kept outside but most of time broken idol emerged in a sea or a river. Devshetra seems important site for *Antyesti* (last rite) of broken idol to ritual of immersion into a river krishnavati.

It was earlier reported in file of Archaeology report of western circle reported by Dr. M.A. Bhandar in 1907 and another report by V.S. Sukthankar in 1917 and Indian archaeology review report of 1968-69 edited by B.B. Lal.

Western circle report tells us three inscriptions which was study in 1907 and reviewed again in 1917 (Sukthankar, 1918, p. 69). First inscription found to be inscribed in sabhamandapa's one of the column, it's have record the obeisance of the *Sutradhara* and name of god mentioned Sidhesar also called as Siddhesvara (Sukthankar, 1918, p. 69). The second inscription found to be is inscribed below an image of Siva and Parvati, appears dated to 1230 or 1234 VE (Sukthankar, 1918, p. 69). The image from below had suffered severely from the effects of weathered and is unreadable (Sukthankar, 1918, p. 69). Moreover second inscription also mentioned it old name Devakheter (Sukthankar, 1918, p. 69). The third inscription (Fig 1, image of

inscription inscribed on column) find in inscribed on the base of a pillar pertaining to the *kumbhika* portion porch of main temple. Third inscription to be date 1293 V.E. and mentioned name of Paramara king Sumastha who is also known as Somasingh (Sukthankar, 1918, p. 69).

- The report of Indian archaeology review 1968-69 tells us finding of inscription dated 1202 *Vikram. Era* of Paramara time of Jasadhavaladeva i.e., Yashodhavaladeva (Lal, 1971, p. 49).
- This inscription was also study by us and analyse for our report.

Information of Somasingh

The earlier discovered of inscription found in Patanarayana inscription found in Vishnu temple in village Girwar of Reodar Tehsil at Sirohi district. The inscription is dated to 1287 A.D., give detail about genealogy, which tell us in the fifteenth *sloka (couplet)* it is mentioned that Paramara king Dharavarsha pierced three buffalo with one arrow and also tells that he had a son name Somasingh (Sahitya, 1916, p. 77). Another earlier discovered inscription inscribed in Neminath temple of Dilwara (also known as Vastupala and Tejpala temple), inscribed on black slab date mentioned 1230 A.D., the fortieth verse of this record mentioned that son of Dharavarsha was Soma-Singh who got valour like his father and his uncle and also liberal like both of them (Horace Hayman, 1828, p. 306). The forty-first verse tells us Somasingh destroyed his all enemies and remitted the taxes of Brahman (Horace Hayman, 1828, p. 306). Other information about the King Somasingh that he got military training from his father Dharavarsha and general education got from his uncle Pralhadan Deva (brother of Dharavarsha) (Vidyanand, 1953, p. 72). During his reign, Tejpala built Luna Vasahi temple on the name of his son Lunasingh (H., 1906, p. 205). For meeting the expense of this temple Somasingh had donated village Dabani (Vidyanand, 1953, p. 72).

New finding

Devshetra group of temple. The site consist total eight shrines in the centre water tank seems to be donation of king. The main shrine installed *Trimukh* Sivlinga (representing three faces Vishnu, Mahesh, Brahma), and out of seven temple, two temples dedicated to Siva and two of it lost their structure only idol Saraswati was seen to be kept at site. The two temple which was totally lost its structure only its down portion remains left, located below right and left side of main temple.

We only find installed sculpture of Saraswati both side. And other shrine built in old style temple of Vishnu. Whereas Ganesha shrine's *Garbha-griha* contains two sculpture of Ganesha in different form. Another shrine was also contains idol of Vishnu near to Garuda idol (Garuda *Dhawaja*) was installed. Near this temple few discarded idol was kept. One Shiva temple located near main temple and another Siva shrine located isolated totally lost its structure only at site Sivaling found to be installed.

Main Temple architecture & Plan

The main temple built in *Panch-ratha* chariot shape and square shape garbh-griha contain installed of *Trimukh* Sivalinga and beside it Parvati image was kept (Fig 2, Map of site marking temples). The temple seems to be renovated in the late medieval-model as we have seen dome spire in centre and have polygonal shape. The temple was double storey and have tall spire (*Shikhara*) consisting *Angashikhara*. From outside temple guarded by carved on niche sculpture of *Siva killing Andakassur*, another side carved sculpture of dancing Siva and next side terrified carved sculpture of Chamunda. The iconographical description goddess Chamunda: Standing position, wearied garlands of skulls and have four hands holding trident, skull

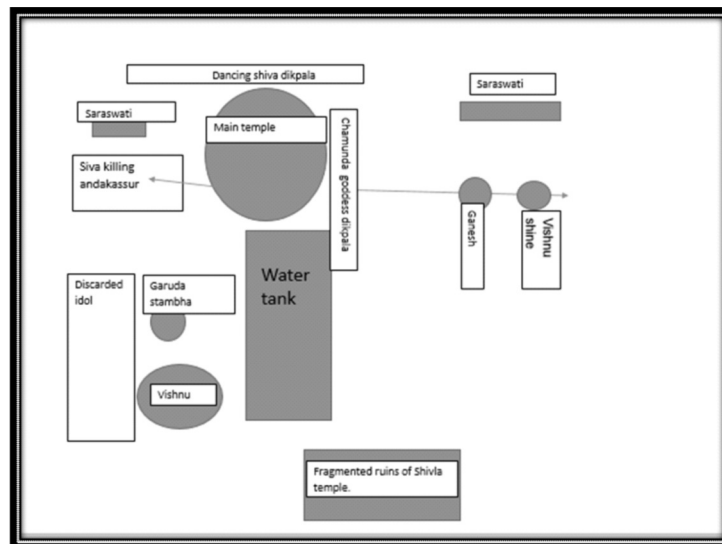


Figure 1, Map of site marking temples

club, one hand is broken and another hand holding *Kapala* (head of person) and it is standing on his vehicle- male. The inside the temple we found engraved image of sage on a floor, near to it inscribed *inscription* (chants), engraved image of shoe and engraved image of mandala projection inner plan of temple engraved on the one side of surface portion of temple.

Ancient Mound

Around the temple we found mound of ancient city, the site shows large size of bricks buried under the mound, some of them unearthed on the ground and few ancient cultures of wares found on the ground. We have collected few rim portion pottery for ceramic study and to understand settlements of cultures around these area. Around the temple few *muktisthan* also built there and modern time *Agnikund* (fire-altar) also built here. As we mentioned temple is on the bank of river krishnavati, in dried bed of riverside area we looked numbers of ancient sculptures and idol, hero-stone and donation inscription kept in ground isolated distance. Few idols seems too wrapped with sacred cloth and few of them kept on the ground. Interesting pieces of art belonging of different culture we notice like Parvati idol, Maheassur-mardini idols, Siva sculpture of modern time large numbers of sea conch few of them too big and many others. Unique thing is that few temple parts also kept on the ground like number of columns, numbers of *Amalakas*, *kailasaya* found on the ground. This site shows link with Sirohi district with various art-culture tradition who still follow to kept discard idol in river area of Krisnavati,.

Also drawn connection with Gujarat area of Sidhpur. This area truly Deveshetra as mentioned above according to folklore sacred god-welfare held here and even today this *Devapujniya* area (site where deity must be honour).

Conclusion

From this site our finding recorded numbers of temple structure dedicated to Mahadeva, documented artefacts sacred ritual and bard-tradition of this village and also showed research on iconography of temple's images. Here damage idol or icon (pratima) installed for adore is not taken to be divine other important ritual '*Pran Pratishtha*' term stand for infusing life into idol. In ancient Indian tradition when idol is broken (*khandit*) it can't be worship because it belief that idol

not remain auspicious to remain in *Garbha-griha* (area where idol installed in temple). Devekshetra is the holy site, the word Devekshetra means land of God, and it is holy because as per bard-tradition 33koti gods assembled here and another thing it is important site for sacred ritual of immersion of damaged idol in river Krishnavati.

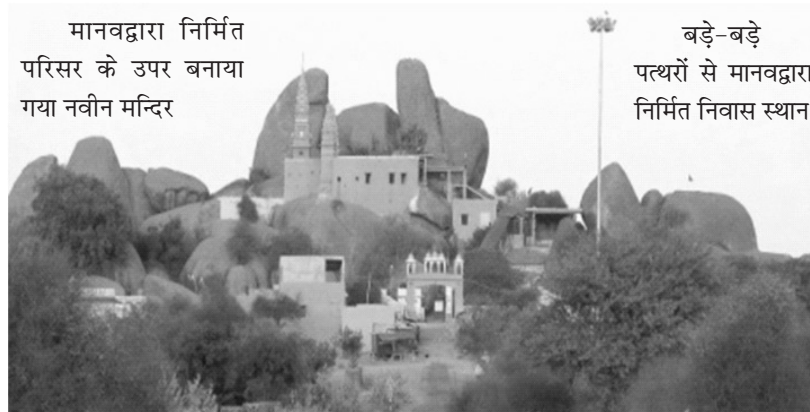
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**ग्राम-स्यानण (साण्डन), तहसील-सुजानगढ़,
जिला-चूरू का मानव द्वारा निर्मित निवास स्थान
(मध्यपाषाण काल 50-10 हजार वर्ष ईस्वी पूर्व)**

ज़फ़र उल्लाह ख़ाँ

जयपुर से सीकर 110 किलो-मीटर, सीकर से सालासर 55 किलो-मीटर है। सालासर से रतनगढ़ मार्ग पर ग्राम-खूड़ी 16 किलो-मीटर है। ग्राम-खूड़ी से ग्राम-स्यानण (साण्डन) 2 किलो-मीटर पर स्थित है। ग्राम-स्यानण (साण्डन), तहसील-सुजानगढ़, जिला-चूरू में स्थित है। ग्राम-स्यानण (साण्डन) के मैदानी इलाके में पहाड़ीपनुमा निवास स्थान बनाया गया है। बड़े-बड़े प्रस्तर खण्डों द्वारा निर्मितनिवास स्थान (मध्यपाषाणकाल 50 हजारवा ईसवी पूर्व से 10 हजारवा ईसवी पूर्व) का छाया चित्र अग्रानुसार है:-



मानवद्वारा निर्मित
परिसर के उपर बनाया
गया नवीन मन्दिर

बड़े-बड़े
पत्थरों से मानवद्वारा
निर्मित निवास स्थान

मानवद्वारा निर्मित निवास स्थान (शैलाश्रय) एवं इस परिसर पर नवनिर्मित मन्दिर



नवीन मन्दिर का निर्माण कार्य



गोलाकार पत्थर को काट
कर शेड तैयार किया है

दोनों पत्थरों को एक-दूसरे
से टीका कर शेड तैयार किया है

(1)

बैठने
का
स्थान



बैठने एवं
लेटने का
स्थान

(2)

(2) मानवद्वारा निर्मित निवास स्थान (शैलाश्रय) मध्यपाषाण काल



(3)

(3) मानव द्वारा निर्मित निवास स्थान (शैलाश्रय) मध्यपाषाण काल में गोलाकार पत्थर को छिलकर अन्य शेड़ तैयार किया है।



(4)

(5)

छतनुमा पत्थर को सहारा देने के लिए लगाये गये अन्य पत्थर

बैठने का स्थान

(4 व 5) मानव द्वारा निर्मित निवास स्थान (शैलाश्रय) में बैठने का स्थान के उपर बड़े शिलाखण्डों को एक दूसरे पर टीकाया है।



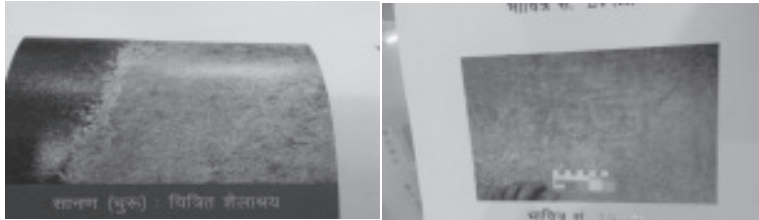
दो बड़े पत्थरों के बीच एक छोटा नुकदार पत्थर रखा है। जिसे हटाने पर निवास स्थान का द्वार बन्द किया जा सकता है।

द्वार बनाने के लिए गोलाकार पत्थर का आन्तरिक एवं बाह्य भाग को दो तरफ से छिला गया है।

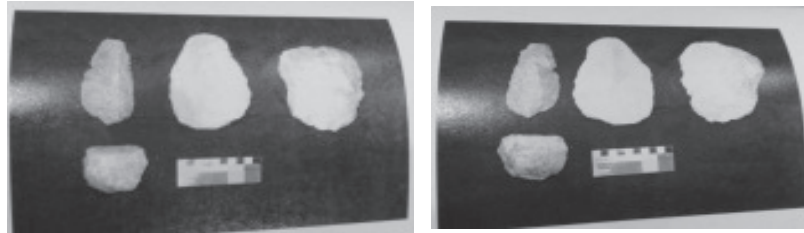
(6) मानव द्वारा निर्मित निवास स्थान (शैलाश्रय) का प्रवेश द्वार

उपर्युक्त फोटोग्राफ में बड़े गोलाकार पत्थरों को काटकर छज्जेनुमा आकार दिया गया है। इन बड़े पत्थरों को एक-दूसरे का सहारा देकर नीचे बैठने एवं लेटने का स्थान बनाया गया है (छायाचित्र संख्या-1 से 5)। बड़े गोलाकार पत्थर को दो स्थानों पर आन्तरिक एवं बाह्य भाग को काटकर/छिलकर दरवाजे का रूप दिया गया है। आन्तरिक भाग के काटे/छिले हुए हिस्से के बीच में छोटे पत्थरको नोकदार बनाकर नीचे की तरफ रखा गया है। दोनों बड़े पत्थरों के बीच में रखे छोटे नोकदार पत्थर को अन्दर की तरफ से धकेलने पर निवास स्थान का द्वार बन्द किया जा सकता है। इस द्वार के अन्दर काफी बड़ा हाल है। दरवाजे का बाह्यभाग वाला काटा/छिला हुआ भाग द्वार को खुलने के लिए उपयोग किया जाता होगा। (छायाचित्र संख्या 6)

इस में गोलाकार प्रस्तर द्वारा निर्मित निवास स्थान (शैलाश्रय) के अन्दर दो समूह में शैलचित्र भी मौजूद हैं। प्रथम समूह में लाल रंग के चित्रित ज्यामितीय रेखाएँ/अल्पनाएँ हैं तथा दूसरे समूह में वृशभाकृति का अंकन है। में गोलाकार प्रस्तर द्वारा निर्मित निवास स्थान (शैलाश्रय) से लगभग 25 किलोमीटर पर गोपालपुरा स्थित है। गोपालपुरा से पाषाण उपकरण (हैंडएक्स) मिले हैं। ये मध्यपाषाण काल में आदि-मानव निवास स्थान (शैलाश्रय) का प्रामाणिक एवं पुरातात्विक साक्ष्य है। डा० मदन लाल मीणा, प्रोफेसर, इतिहास विभाग, नीमकाथाना द्वारा निवास स्थान के अन्दर के शैलचित्र एवं पाषाण उपकरण में निम्नानुसार प्रकाशित किये जा चुके हैं:- '1



शैल चित्र एवं ज्यामितीय रेखाएँ/अल्पनाएँ '1



गोपालपुरा से मिले पाषाण उपकरण '1

चूरू एवं झुंझुनूँ जिलों से पुराप्रस्तर संस्कृति के अवशेष मिले हैं। इन जिला का

सर्वेक्षण डा0 मदन लाल मीणा, प्रोफेसर, इतिहास एवं डा0 विनीत गोधल, खोज एवं उत्खनन अधिकारी द्वारा किया गया है। जिसे पर शोध पत्र राजस्थान इतिहास कॉन्फ्रेंस में पढ़ा गया है। इस शोध पत्र के अनुसार रीढ़ का टिला, रामपुरा, त्यौंदा, जिला झुँझुनूँ, पीर बाबा की बणी (बाडलवास), तहसील खेतड़ी, जिला झुँझुनूँ, भैरू बाबा की बणी, कालीखेदड़ के उत्तर में, लालोड़ा, तहसील खेतड़ी, जिला झुँझुनूँ, कोट तहसील-उदयपुरवाटी, जिला झुँझुनूँ, शीतली माता का जोहड़, तहसील-उदयपुरवाटी, जिला झुँझुनूँ, बालाजी की डूंगरी गोपालपुरा/द्रोणांचल, तहसील सुजानगढ़ जिला चूरू से पुरापाषाण युग के उपकरण प्राप्त हो चुके हैं।²

इसमें गोलाकार प्रस्तर द्वारा निर्मित निवास परिसर (शैलाश्रय) से लगभग 60-70 किलोमीटर पर हर्ष की पहाड़ी स्थित है। इस पहाड़ी पर 9-10वीं शताब्दी का मन्दिर था। यह हर्ष मन्दिर भारतीय पुरातत्त्व सर्वेक्षण विभाग का संरक्षित स्मारक है। इस हर्ष मन्दिर के अवशेष राजकीय संग्रहालय, सीकर में भी प्रदर्शित हैं। इस हर्ष मन्दिर के अवशेषों से उक्त गोलाकार प्रस्तर द्वारा निर्मित निवास परिसर (शैलाश्रय) के ऊपर नवीन मन्दिर का गर्भगृह बनाया गया है। इस गर्भगृह में प्रतिष्ठित चतुर्हस्त देवी की नवीन प्रतिमा पूजान्तर्गत है।³ इस गर्भगृह के नीचे जागति की संरचनाएँ अस्त-व्यस्त हैं एवं ऊपर प्राचीन शिखर का कोई अवशेष या साक्ष्य नहीं है। इन अवशेषों के नीचे नवीन फर्श तथा ऊपर आर.सी.सी का नवीन शिखर निर्मित किया गया है। इस प्रकार पीठभाग से ऊपर शिखर तक मन्दिर पूर्णरूपेण नवनिर्मित है। हर्ष मन्दिर के अवशेषों से केवल दक्षिणाभिमुखी मन्दिर का आंशिक भाग ही निर्मित किया गया है। इस मन्दिर में गर्भगृह, उदुम्बर द्वार शाखाएँ, सरदल और पीठभाग हर्ष मन्दिर के अवशेषों से निर्मित है। हर्ष मन्दिर के यह अवशेष भूरे बलुआ प्रस्तर के हैं, परन्तु हर्ष मन्दिर के इन प्रस्तर अवशेषों पर लाल रंग कर दिया गया है।

इन प्रस्तर पर लाल रंग करते समय अगभग 1 ग1 भाग भूरे रंग का छोड़ दिया गया है। जिसके प्रामाणिक फोटोसाक्ष्य अग्रानुसार चिह्नितकर दर्शाये गये हैं:-



पत्थर का असली रंग भूरा है। स्तम्भ के मूल भूरे रंग पर लाल रंग किया गया है। स्तम्भ के चिन्हित स्थान पर अगभग 1 X 1 फिट का भाग भूरे रंग का स्पष्ट दिखाई दे रहा है।



हर्ष मन्दिर के स्तम्भों पर आर सी सी की छत डाली गई है। शिखर की गोलाई छोड़ी गई है।

उक्त गर्भगृह का निर्माण हर्ष मन्दिर के अवशेषों से आदि-मानव काल के अवशेषों पर बाद के काल में किया गया है। आदि मानव काल के निवास स्थान के ऊपर हर्ष मन्दिर के अवशेषों से निर्मित मन्दिर के ऊपर वर्तमान में आर.सी.सी. डाल कर मन्दिर का शिखर निर्मित किया गया है।



छोटी से जागती हर्ष की पहाड़ी के इस आकार के पत्थरों से बनाई गई है।

मानव विकास की दूसरी कड़ी आज से लगभग 50 हजारवर्ष ईसवी पूर्व से आरम्भ होती है। इस काल को मानव द्वारा निर्मित प्रस्तर उपकरणों के आधार पर मध्यपाषाण काल कहा जाता है। ग्राम-स्थानण (साण्डन), तहसील- सुजानगढ़, जिला-चूरु में स्थित आदि-मानव के प्राचीन निवास परिसर (शैलाश्रय) प्राचीन भारतीय सभ्यता एवं संस्कृति का पुरातात्विक एवं ऐतिहासिकता साक्ष्य है। बाद के काल में इस साक्ष्य को नष्ट करने की दृष्टि से इस पहाड़ीनुमा आदि-मानव के प्राचीन निवास परिसर (शैलाश्रय) पर मन्दिर निर्मित कर दिया गया है।

हर्ष मन्दिर के स्तम्भ पर लाल रंग किया गया है लेकिन इस स्तम्भ के ऊपरी भाग पर लगभग 1ग1 का भाग मूल पत्थर का भूरा रंग छोड़ दिया गया था। यह कार्य किसी समझदार व्यक्ति विशेष द्वारा किया गया प्रतीत होता है। मन्दिर की जगति मूल नहीं है। केवल मात्र चौकोर पत्थरों से निर्मित है। मन्दिर का शिखर नहीं है। केवल आर.सी. सी. के स्तम्भों पर नवीन शिखर निर्मित किया गया है। इस आदि-मानव के प्राचीननिवास परिसर (शैलाश्रय) में शैल चित्र निर्मित हैं। इससे लगभग 25 किलोमीटर पर गोपालपुरा से पत्थर के उपकरण मिले हैं। जिन्हें श्री मदन लाल मीणा, प्रोफेसर, इतिहास विभाग, नीमकाथाना द्वारा प्रकाशित किया जा चुका है। इस आदि-मानव के प्राचीन निवास परिसर (शैलाश्रय) के मूल स्वरूप को सुरक्षित कराया जाना चाहिये।

इस क्षेत्र की भूमि समतल, क्षारयुक्त एवं नीची है। इसमें वर्षा ऋतु में जल प्रवाह के दौरान जल भर जाता है। जिसे सर, झील या खारड़ा/ताल कहते हैं। इस बात की पुष्टि गाँवों के नाम जैसे पर्वतसर, राजलदेसर, सालासर, तालछासर इत्यादि से होती है। शेखावाटी क्षेत्र की इन बरसाती नदियों के दोनों किनारों पर प्रागैतिहासिक काल से

लेकर वर्तमान काल तक निरन्तर विभिन्न संस्कृतियाँ फली-फूली हैं (जिला गजेटियर सीकर, झुँझुनूँ एवं चूरू)। श्री मदन लाल मीणा, प्रोफेसर द्वारा इस क्षेत्र से प्राप्त प्रस्तर उपकरणों को उजागर किया है।

मिस्र में 138 पिरामिड हैं। मिस्र की राजधानी काहिरा के बाहरी इलाके में गीज़ा पठार पर पुरातात्विक स्थल है। प्राचीन स्मारकों के इस परिसर में तीन पिरामिड परिसर को शामिल किया गया है। यह “ग्रेट पिरामिड” के नाम से पहचान जाता है। यह पश्चिमी रेगिस्तान में स्थित है। गीज़ा के पुराने शहर में नील नदी के लगभग 9 किलोमीटर पश्चिम में स्थित है। गीज़ा का “ग्रेट पिरामिड” ही प्राचीन विश्व के सात अजूबों की सूची में सम्मिलित है। यह पिरामिड 450 फुट ऊँचा है। 43 सदियों तक यह दुनिया की सबसे ऊँची संरचना रहा है। 19वीं सदी में ही इसकी ऊँचाई कीर्तिमान समाप्त हुआ है। इसका आधार 13 एकड़ भूमि पर फैला हुआ है। यह करीब 16 फुटबॉल मैदानों जितना होगा। यह 25 लाख चूना पत्थरों के खण्डों से निर्मित है। जिनमें से हर प्रस्तर खण्ड का भार 2 से 30 टनों के बीच होगा। ग्रेट पिरामिड को इतनी परिशुद्धता से बनाया गया है कि वर्तमान तकनीक ऐसी कृति को दोहरा नहीं सकती है। इसका निर्माण लगभग 2560 वर्ष ईसा पूर्व मिस्र के शासक खुफु के चौथे वंश द्वारा अपनी कब्र के तौर पर कराया गया था। इसे बनाने में करीब 23वर्ष लगे थे।

मिस्र के इस महान पिरामिड को लेकर अकसर सवाल उठाये जाते रहे हैं कि बिना मशीनों, बिना आधुनिक औज़ारों के मिस्रवासियों ने कैसे विशाल पत्थर के खण्डों को 450 फीट ऊँचे पहुँचाया गया होगा और इस परियोजना को महज़ 23 वर्षों में पुरा किया होगा। यह पिरामिड 450 फुट ऊँचा है। हर प्रस्तर खण्ड का भार 2 से 30 टनों के बीच होगा।

साइपन स्थित आदि-मानव का प्राचीन निवास परिसर (शैलाश्रय) मध्यपाषाण काल 50 हजार ईसवी पूर्व से 10 हजार ईसवी पूर्व में निर्मित है। यह पहाड़ी प्राकृतिक नहीं है, बल्कि आदि मानव द्वारा निर्मित है। इस पहाड़ी के पत्थरों को निवास स्थान के रूप में सुविधा एवं सुरक्षा उपलब्ध कराने हेतु बनाया गया है। इस पहाड़ी में 22 स्थानों पर मानव निवास के साक्ष्य उपलब्ध हैं। बड़े-बड़े शिलाखण्डों को उनके आकारानुसार एक दूसरों के उपर रखकर इस निवास स्थान का निर्माण किया गया है। इस युग में पत्थर का काटने की तकनीक मानव के पास उपलब्ध नहीं थी। जबकि मिस्र के पिरामिडों के पत्थर ज्यामितीय आधार पर तराशा कर निर्माण किया गया है।

स्यानण (साण्डन) जिला चूरू का मानव निर्मित प्राचीन शैलाश्रय पाषाण खण्डों को आकारानुसार एक दूसरे के उपर रखकर परिसर निर्मित किया गया है। इस काल

में पत्थरों को तराशाने की तकनीकी मानव के पास उपलब्ध नहीं थी। जब मानव ने शैलाश्रयों से रहना छोड़ा और नदी के किराने खेती बाड़ी करनी शुरू की उसके मध्यकाल में साडणन स्थित परिसर मानव द्वारा बनाये गये प्रतीत होते हैं। यह काल 10 हजार ईस्वी पूर्व से पहले का प्रतीत होता है। सम्भवतया रामायण काल में राम के वनवास के दौरान इसका निर्माण किया गया हो। यह निश्चित है कि यह काल मिस्र के परामिडों के निर्माण से पूर्व का रहा होगा।

संदर्भ

1. डा10 मदन लाल मीणा, हिस्ट्री टूडे, भारतीय पुरातात्विक परिषद, नई दिल्ली अंक 43 वर्ष 2013 पृष्ठ सं0 215-16.
2. डा10 मदन लाल मीणा, व्याख्याता इतिहास, एवं डा10 विनीत गोधल, खोज एवं उत्खनन अधिकारी, द्वारा राजस्थान इतिहास कांग्रेस में शोध पत्र पढ़ा गया।
3. श्री हरफूल सिंह, रजिस्ट्रीकरण अधिकारी, पुरातत्व एवं संग्रहालय विभाग, जयपुर रिसर्च अंक 14-15 वर्ष 1984-85 पृ. 205.
4. श्रीउमराव सिंह, वृत्त अधीक्षक, पुरा सम्पदा, पुरातत्व एवं संग्रहालय विभाग, जयपुर अंक-2 वर्ष 2011 पृष्ठ सं0 87-89.
5. ज़फर उल्लाह खॉं, वृत्त अधीक्षक, पुरातत्व एवं संग्रहालय विभाग, बीकानेर का दिनांक 10. 10.2016 द्वारा, जिला कलेक्टर, चूरू के निर्देशानुसार निरीक्षण रिपोर्ट निदेशालय भेजी गयी।

Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

उत्तरी-पूर्वी राजस्थान में प्राचीन मृदपात्र परम्परा की संस्कृति : एक अध्ययन

डॉ. मदन लाल मीना

डॉ. विनीत गोधल

मत्स्य क्षेत्र के नाम से विख्यात अलवर, भरतपुर, धौलपुर, करौली, जयपुर, सीकर, चुरु एवं झुन्झुनू जिले उत्तरी-पूर्वी राजस्थान में सम्मिलित किये जाते हैं। इस क्षेत्र में अरावली पर्वत श्रृंखला की छोटी-छोटी पहाड़ीयां अवस्थित हैं। इसका पूर्वी भाग मैदानी, पश्चिमी भाग रेतीला तथा मध्य भाग पहाड़ीयों से आच्छादित है। इस क्षेत्र में मुख्य नदियां बाणगंगा, गम्भीरी, चम्बल (पूर्वी भाग में), रुपारेल, साहिबी, सोता, पांचना, पार्वती, कांसावती, दोहन एवं कांटली हैं, जो वर्तमान में वर्षाकालीन हैं।

ये नदियां प्रागैतिहासिक काल से ही संस्कृतियों के उद्भव का केन्द्र बिन्दु रही हैं। ये नदी-घाटीयां प्रागैतिहासिक मानव की कर्मस्थली रही हैं। पुराविदों ने समय-समय पर पाषाण उपकरणों एवं अन्य साक्ष्यों की खोज करके इसकी महत्ता को स्पष्ट किया है। इस क्षेत्र में सीकर, चुरु, झुन्झुनू, अलवर, जयपुर जिलों में स्थित पुरास्थलों से प्रस्तर युगीन उपकरण प्रतिवेदित हैं।¹ साथ ही साथ शैलाश्रयों को भी आश्रय स्थल के रूप में तात्कालीन मानव द्वारा उपयोग में लिया है। इन शैलाश्रयों की सतहों पर उसके द्वारा चित्रांकन किया गया। इस क्षेत्र में काला पहाड़ (हरसौरा)² डडीकर, चूला, मोडी (अलवर जिला), ब्रह्मकुण्ड की डूंगरी, बुचारा बांध क्षेत्र, बनेड़ी, सरुण्ड, सामोद एवं विराट नगर (जयपुर जिला), सोहनपुरा, अजीतगढ़, भितरो (सीकर जिला)³ गुडा/गौड़जी, माखर, बिबासर (झुन्झुनू) एवं आठ झनण (चुरु जिला)⁴ दांतपुरा (हिण्डौन, करौली) महत्त्वपूर्ण चित्रित शैलाश्रय पुरास्थल हैं, जिनसे उनकी सामाजिक, आर्थिक और सांस्कृति स्थिति की जानकारी मिलती है।

काला पहाड़ (हरसौरा) अलवर से प्राप्त चित्रित शैलाश्रय की सतह पर लाल रंग से तीन मानवाकृतियां उकेरी गयी हैं। जो तत्कालीन मानव के आयुधों को प्रदर्शित करते हैं। शैलाश्रय में स्थित जमाव को स्थानीय लोगों द्वारा खोदकर बाहर निकाल दिया,

जिसमें से लघु पाषाण उपकरण एवं पके हुए लाल रंग के हस्त निर्मित मृदपात्र खण्ड मिले हैं। इससे स्पष्ट होता है कि प्रागैतिहासिक कालीन मानव इन शैलाश्रयों को निवास के लिए उपयोग में लेता था।⁵

प्रागैतिहासिक काल में मानव स्थायी बस्तियों की ओर अग्रसर होता है। जैसे जैसे जनसंख्या में वृद्धि होती गयी, वैसे वैसे उसकी भौतिक आवश्यकताओं की मांग बढ़ी। अब वह औजारों के लिए प्रस्तर चयन, उपकरण बनाने की तकनीक एवं उसके आकार प्रकार के साथ साथ धातु शोधन की ओर अग्रसर हुआ। उसकी आवश्यकताओं में भोज्य सामग्री को एकत्रित करना तथा उसको सुरक्षित रखना प्राथमिकता हो गयी। इस आवश्यकता ने उसे पात्र/बर्तन बनाने की ओर आकृष्ट किया। सर्वप्रथम मानव ने प्रकृति प्रदत्त पेड़ों की छाल, पत्ते इत्यादी को उपयोग में लिया तत्पश्चात् मिट्टी के बर्तन/पात्र बनाने लगा।

इस क्षेत्र में लघु पाषाण काल में हमें सर्वप्रथम हस्त निर्मित मृदपात्रों की जानकारी काला पहाड़ (हरसौरा) से होती है। ये पात्र खण्ड मोटे दलवाले एवं भद्दे हैं, जो बहुत ही महत्त्वपूर्ण हैं। इससे पूर्व राजस्थान में बागोर एवं तिलवाड़ा के उत्खनन से लघु पाषाण स्तर से हस्त निर्मित मृदपात्रों की प्राप्ति हुई थीं।

1978-79 से 1985-86 तक विभिन्न सत्रों में राजस्थान राज्य पुरातत्व के आर. सी. अग्रवाल द्वारा सीकर जिले में अवस्थित 'गणेश्वर' पुरास्थल का उत्खनन करवाया गया। उत्खनन में यहां से तीन सांस्कृतिक चरणों की जानकारी मिलती है। प्रथम चरण लघु पाषाण काल तथा द्वितीय व तृतीय चरण ताम्र प्रस्तर युग से सम्बन्धित है। पुराविदों एवं उत्खननकर्ताओं ने सर्वप्रथम 'गणेश्वर' से प्राप्त मृदपात्र परम्परा को गैरूए रंग की मृदपात्र परम्परा या गैरिक मृदपात्र परम्परा का नाम दिया था। वर्तमान में सभी पुराविद इसे लाल रंग की मृदपात्र परम्परा ही स्वीकारते हैं। इस क्षेत्र के जयपुर, सीकर, झुन्झुनूं जिलों में लगभग 60 पुरास्थल गणेश्वर संस्कृति के चिन्हित हो चुके हैं। जिनमें गणेश्वर पुरास्थल उत्खनित है। शेष सभी पुरास्थलों पर भू सतह से मृदपात्रवशेष प्रतिवेदित है। मुख्य पुरास्थलों में नृसिंहपुरी, बणीखेड़ा, बागेश्वर, थाना, बिहारीपुर, मोटूका, उमरावाला, सोहनपुरा, कांसली, बल्लूपुरा, बीजखड़गपुर, बैवां, मीणों का बास, छावसरी इत्यादि।

गणेश्वर उत्खनन से प्राप्त मृदपात्र परम्परा लाल एवं गुलाबी रंग की है। मृदपात्रों के गर्दन, कंधो एवं मुंह के पास वाले भाग तथा आन्तरिक भाग पर चित्रांकन किया गया है। कुछेक मृदपात्रों के निचले हिस्से पर चित्रांकन देखा जा सकता है। इन अंकनों में गर्दन पर चौड़ी पट्टिकाएं, कंधो वाले हिस्सों पर मोटी समानान्तर रेखाएँ, लहरदार

रेखाएँ एवं आड़ी तिरछी रेखाएँ अथवा उन्हे काटती रेखाओं के मध्य उर्ध्वाकार पट्टिका एवं चद्रिकाकार उत्खनन किया गया है।⁷

गणेश्वर एवं जोधपुरा से प्राप्त उत्खनित मृदपात्रों पर गहरे व लम्बे उत्कीर्णन, जालीदार आकृति, छोटी-छोटी सीधी रेखाओं का अंकन किया गया है। मुख्य पात्रों में आकार के पात्रावशेष, छिद्रित जार, सकरे मुंहाने वाले बर्तन, गुलदस्ते, प्याले, हैडिल युक्त दीपक, हैडिल युक्त पात्र शथिल आकार के लोटे, गोलाकार, हाण्डी, उथरे तसले, थाली आदि। उत्खननकर्ताओं के अनुसार गणेश्वर से प्राप्त मृदपात्रावशेषो पर पुष्पित एवं जानवरों का चित्रांकन है। इन अंकनकार्यों में गोलाकार चक्र के अलावा पीपल, केले आदि की पत्तियों तथा मछली, हिरन, फूल एवं अन्य वृक्षों का अंकन भी दिखाई देता है।⁸ इस संस्कृति का विस्तार होने के कारण यह संस्कृति तत्कालीन अन्य संस्कृतियों के सम्पर्क में आयी जिसके परिणामस्वरूप इस संस्कृति के मानव समुदायों का गमन परवर्ती काल में उत्तर दिशा की ओर हुआ। इसका मुख्य कारण पर्यावरणिक परिस्थितियों में होने वाला प्रभावकारी परिवर्तन था। इस संस्कृति की प्रमुख पात्र परम्परा प्रारम्भिक हड़प्पीय संस्कृति से साम्यता रखती है। यह संस्कृति एशिया के सबसे बड़े ताम्र अयस्क भण्डार क्षेत्र में अवस्थित है। यह संस्कृति पूर्णरूपेण ग्राम्य संस्कृति थी, जिसका हड़प्पा सभ्यता के विकसित नगरों से सम्पर्क था।

उत्तरी राजस्थान प्रायः 2300 ई.पू. से 1750 ई.पू. तक सैंधव सभ्यता का केन्द्र रहा। सैंधव सभ्यता के समकालीन आहाड़ संस्कृति दक्षिणी राजस्थान में लगभग 1800 ई.पू. से 1200 ई.पू. के मध्य विद्यमान रही। इस क्षेत्र में गणेश्वर संस्कृति फल फूल रही थी, जिसमें लाल एवं गुलाबी रंग की मृदपात्र परम्परा प्रचलन में थी। गणेश्वर एवं जोधपुरा से समान साक्ष्य मिलते हैं। हालांकि जोधपुरा से उत्खनन में केवल कुछ से.मी. का ही ताम्र प्रस्तर युगीन पुरातात्विक जमाव मिलता है, जो गणेश्वर के ताम्र प्रस्तर युगीन ऊपरी स्तरों से साम्यता रखता है।⁹ जोधपुरा (जयपुर) से इस ताम्र प्रस्तर युगीन स्तरों के ऊपर वाले स्तर से कृष्ण लोहित पात्र संस्कृति के साक्ष्य प्रकाश में आये, जो नवीनता की ओर संकेत करते हैं।

कृष्ण लोहित पात्र तथा चित्रित धूसर रंग के पात्र इस क्षेत्र में भरतपुर जिले में 12 पुरास्थल प्रतिवेदित हैं, जिनमें नोह पुरास्थल उत्खनित है। नवोड़ी (डडीकर), ढिगारिया (अलवर), नारेहड़ा, जोधपुरा (जयपुर), बणंजारा खेड़ा (हरिपुरा), राणासर (सीकर) तथा सुनारी (झुन्झुनू)¹⁰ से प्राप्त हैं। इनमें जोधपुरा, सुनारी एवं नोह उत्खनित स्थल हैं¹¹, जहां से सांस्कृतिक क्रम स्पष्ट रूप से मिलता है। कृष्ण लोहित पात्र परम्परा (काले एवं लाल रंग) दक्षिणी पूर्वी राजस्थान में तत्कालीन समय में दिखाई देती है, इस पर सफेद रंग से चित्रांकन किया गया है। इसी प्रकार एक अन्य

कृष्ण लोहित पात्र परम्परा दक्षिण भारत एवं विदर्भ क्षेत्र के महापाषाणिक समाज से सम्बन्धित दिखाई देती है, किन्तु पात्र प्रकारों में पर्याप्त अन्तर देखा जा सकता है। एक अन्य लोहित पात्र परम्परा गुजरात के हड़प्पीय पुरास्थलों से सम्बन्धित दिखाई देती है।

उत्तर-पूर्वी राजस्थान की कृष्ण लोहित पात्र परम्परा पर किसी प्रकार का चित्रण अभिप्रायः दिखाई नहीं देता है। इस पात्र परम्परा का उदय लगभग 1800 ई.पू. के आसपास होता है। नोह, जोधपुरा एवं सुनारी इसके तीन प्रतिनिधि पुरास्थल हैं। जोधपुरा के उत्खनन में प्रतिवेदित कृष्ण लोहित पात्र परम्परा का निकटतम सम्बन्ध नोह से है। हालांकि यह ताम्र प्रस्तरयुगीन आहाड़ से पूर्णतया भिन्न है। नोह से प्राप्त परम्परा में मुख्य पात्र प्रकारों में प्याले एवं थालियां हैं। इसकी अन्य सहयोगी पात्र परम्परा में खुरदरे लाल एवं कृष्ण लोहित पात्र परम्परा का उल्लेख किया जा सकता है।¹² नोह के काल, अंतरजीखेड़ा के काल, जखेड़ा के काल एवं सुनारी के काल का तुलनात्मक अध्ययन किया जा सकता है। दादुपुर¹³ की कार्बन तिथि 1700 ई.पू. तथा राजा नल का टीला की कार्बन विधि आधारित तिथि 1500 ई.पू. निर्धारित की जाती है।

उपरोक्त अध्ययन के आधार पर दादुपुर एवं जखेड़ा¹⁴ की कृष्ण लोहित पात्र परम्परा को समान स्तर पर रखा जा सकता है। जखेड़ा एवं नोह की इस पात्र परम्परा तथा नोह एवं जोधपुर, सुनारी के कृष्ण लोहित पात्रों को समान रखा जा सकता है। दादुपुर की कृष्ण लोहित पात्र परम्परा का तिथ्यांकन 1800 ई.पू. के बाद रखा गया है। इस आधार पर देखा जाये तो उत्तर-पूर्वी राजस्थान के पुरास्थलों का कालखण्ड लगभग 1700 ई.पू. के आस-पास देखने में कोई अतिशयोक्ति नहीं होगी। कुछ समय पश्चात कृष्ण लोहित पात्र प्रयुक्ता समाज में चित्रित धूसर पात्र परम्परा का उदय दिखाई देता है।

हालांकि नोह, जोधपुरा, अंतरजीखेड़ा¹⁵ आदि पुरास्थलों पर इस परिवर्तनकारी अवस्था को चित्रित नहीं किया जा सकता, किन्तु जखेड़ा के उत्खनन में इसकी सफलता मिली। बी.बी.लाल द्वारा हस्तिनापुर¹⁶ के काल चित्रित धूसर पात्र परम्परा युक्त निर्धारण लगभग 1100 ई.पू. से 800 ई.पू. किया गया है। कार्बन विधि द्वारा अंतरजीखेड़ा का निर्धारण 900 से 600 ई.पू. एवं नोह का 1000 से 900 ई.पू. किया जाता है। इस आधार पर जोधपुरा एवं सुनारी में चित्रित धूसर पात्र परम्परा को लगभग 1000 ई.पू. से 600 ई.पू. तक निर्धारित किया जा सकता है, जो उत्तर हड़प्पा के बाद के काल का प्रतिनिधित्व करते हैं। ये संस्कृतियां भारतीय इतिहास की दृष्टि से महत्वपूर्ण कड़ी हैं। यह क्षेत्र भी इस संस्कृति का सम्मिलित रहा है। इसके बाद उत्तरी काले चमकदार पात्र परम्परा मिलती है। भारतीय इतिहास में इस पात्र परम्परा को मौर्य

काल के साथ जोड़ा जाता है। राजस्थान में मौर्य काल के साक्ष्य बैराठ में सम्राट अशोक के दो अभिलेख (बीजक की पहाड़ी व भीम डूंगरी) तथा बीजक की पहाड़ी पर स्थित स्तूप व विहार के साक्ष्य विद्यमान हैं। सुनारी पुरास्थल से काली चमकदार परम्परा का मिलना, इस बात की पुष्टि करता है कि यह क्षेत्र मौर्य साम्राज्य के प्रभाव में अवश्य रहा होगा। इस प्रकार यह कहा जा सकता है कि यह क्षेत्र पुरातात्विक व ऐतिहासिक दृष्टि से वही स्थान है जो भारत के अन्य क्षेत्रों का रहा है।

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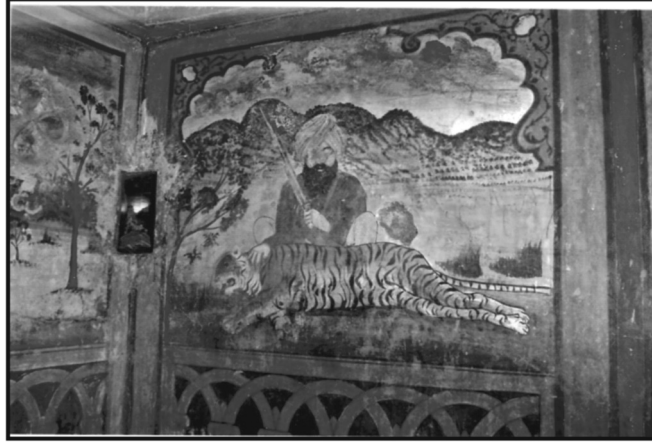
मेवाड़ की नाहर ओदी : एक अध्ययन

प्रियदर्शी ओझा

रियासत काल में मेवाड़ के जंगलों एवं दो पहाड़ियों के बीच बनी शिकार के लिए हेरिटेज लुक वाले हंटिंग पॉइंट या शूटिंग बॉक्स ओदियां कहलाती हैं। वर्तमान जंगल सफारी पार्क उदयपुर स्थित पीछोला झील के दक्षिण में नाहर ओदी बाहर से जितनी सादगी लिए हुए हैं उतनी ही अंदर से बहुत सुंदर भित्ति चित्रकला से परिपूर्ण है।

हम नाहर ओदी में जैसे ही प्रवेश करते हैं तो बायीं हाथ की तरफ एक सुनहरी शेर सुअर पर हमला करते हुए दर्शाया गया है। दायीं हाथ की तरफ चित्रकार ने घने जंगल का नजारा दिखा रखा है। उस घने जंगल के बीच एक नाथ योगी अपनी धुणी तपा रहे हैं। योग आसन में दायीं तरफ की भुजा के नीचे आसा लकड़ी का टेका लगा रखा है। वह हिरण की खाल पर बैठा हुआ है और उसकी जटायें खुली एवं बिखरी हुई हैं। योगी ने अपना आसन एक वृक्ष की छाया में लगा रखा है। समीप ही जलाशय है जहां एक अधबेसरा व उसका शावक दोनों पानी पी रहे हैं। इसी के आगे बनी दीवार पर खास ओदी को चित्रात्मक स्वरूप में दर्शा रखा है। जहां प्रायः महाराणा शिकार हेतु जाते रहते थे और अधिकांशतः पशुओं की परस्पर लड़ाई का नजारा देखकर आनंद उठाते थे। इस चित्र का काफी हिस्सा सफेद प्लास्टर से खराब हो गया है। इसी के ऊपर छत व दीवार के बीच के हिस्से (पट्टे) पर एक सरदार घोड़े पर सवार है और घोड़ा तेज गति से दौड़ रहा है। घोड़े की गति इतनी तेज है कि उसके चारों पैर हवा में हैं। महाराणा के हाथ में भाला है। सामने शेर भी उसी तरफ तेज गति से हमले की कोशिश में आ रहा है। दोनों ही चित्र गतिशील मुद्रा में हैं। महाराणा से कुछ दूरी पर दो-दो की जोड़ी से चार सामंत घोड़े पर सवार होकर उन्हीं के पीछे तेज रफ्तार से आ रहे हैं। पीछे वाले दोनों सामंतों के कंधे पर बंदूक रखी हुई है। दोनों घोड़ों के चारों पैर हवा में हैं। इन सरदारों के पीछे चलने वाले अन्य दोनों सामंतों के हाथों में कोई अस्त्र-शस्त्र नहीं है किंतु घोड़ों की रफ्तार काफी तेज है। उनके पीछे दो घोड़ो पर सरदार लोग सवार हैं जिन्होंने अपने हाथों में ध्वजा ले रखी है। इनके घोड़े भी तेज रफ्तार से दौड़ रहे हैं। सामने की तरफ एक बैठक हेतु चबूतरा बना हुआ है। चबूतरे

के दायीं तरफ दीवार पर महाराणा को हाथों में बंदूक लेकर बैठे हुए दिखा रखा है और उनके पैरों के समीप एक शेर मृत अवस्था में पड़ा हुआ है। महाराणा के बायीं हाथ में बंदूक है और दायां हाथ शेर की गर्दन पर रख रखा है। महाराणा ने शिकारी की ड्रेस पहन रखी है। यह महाराणा फतेहसिंह का चित्र प्रतीत होता है। उन्होंने शेर का शिकार किया था अतः उसके साथ अपना चित्र स्मृति शेष हेतु बनाया हो।



नाहर ओदी में भित्ति चित्रांकन²

पास ही की दीवार पर अन्य चित्र में सामंत-सरदारों व महाराणा को जंगल में परस्पर बातचीत करते हुए दर्शाया गया है। महाराणा बीच में है उनके आगे और पीछे एक-एक बंदूकधारी सामंत है। उनके मध्य महाराणा के मस्तक के पीछे प्रभामंडल बनाया गया है। महाराणा ने कमर में कटारी लगा रखी है और उनका दायां हाथ तलवार की मूठ पर है। आगे की तरफ चलने वाला सामंत उन्हें इशारे से कुछ बताने का प्रयास कर रहा है। महाराणा के पीछे वाले सामंत के पीछे एक और सरदार चल रहा है। कुल चार लोग जंगल में शिकार हेतु विचरण कर रहे हैं। इसी चित्र के ऊपर छत और दीवार के पट्टे पर हाके का दृश्य चित्रित किया गया है। इस दृश्य का कुछ हिस्सा मिट गया है और कुछ प्लास्टर में दब गया है। एक व्यक्ति कंधे पर भाला लेकर दौड़ रहा है। उसके आगे दो शिकारी कुत्ते दौड़ते नजर आ रहे हैं। वे दोनों कुत्ते दो सूअर और एक हिरण को घेरने का प्रयास कर रहे हैं। दोनों कुत्तों के गले में पट्टा लगा हुआ है जिससे उनका पालतू होने का बोध होता है। वे शिकार की तरफ बड़ी ही द्रुतगति से पीछा कर रहे हैं। इस चित्र को देखने से स्पष्ट हो जाता है कि हाके के दौरान मानव समूह के साथ-साथ पालतू कुत्ते भी काफी सहायक होते थे और उन्हें शिकार के दौरान अपने साथ ले जाया जाता था।³

इसी के समीप एक अन्य चित्र फलक में दो रीछ (भालू) परस्पर एक दूसरे के समीप खड़े हैं। पास में ही एक व्यक्ति दो पालतू शिकारी कुत्तों (ताजी) को रस्सी से पकड़ कर लाया है। वे दोनों कुत्ते शिकार की तलाश हेतु जाने के लिए बड़े आतुर दिखाये गये हैं। समीप ही जंगल में एक हिरण को विचरण करते हुए दिखाया गया है। पट्टे पर दो घुड़सवारों द्वारा सूअर का शिकार किया जा रहा है। सूअर पर तलवार से वार किया जा रहा है। इस सूअर के आगे भी एक अन्य सूअर अपनी जान बचाकर तेजी से भाग रहा है। दूसरी तरफ से एक अन्य घुड़सवार शिकारी उस सूअर के सामने की तरफ से आ रहा है। इस चित्र की यह विशेषता है कि उक्त व्यक्ति ने अंग्रेज अधिकारियों की तरह ड्रेस पहन रखी है। सभवतः यह कोई ब्रिटिश अधिकारी है और वह पूरी तरह व्यवस्थित शिकारी की ड्रेस में है। कोट, पेंट, लॉग शूज, टोपी एवं कमर में पिस्टल है। इसके पीछे एक अन्य सरदार भाले से सूअर का शिकार करते हुए दर्शाया गया है। इस चित्र को देखने से पता चलता है कि उस समय सूअर अधिक संख्या में थे।⁴

एक अन्य चित्र में शेर को एक शिकारी का शिकार करते हुए दिखाया गया है। शिकारी की टोपी पास में ही गिरी हुई है। वह स्वयं जमीन पर गिरा हुआ है। उसके दाहिने हाथ में बंदूक है और शेर उसकी गर्दन पर अपना मुंह लगाए हुए दिखाया गया है। यह चित्र इस ओदी में इसलिए बनाया कि शिकारी लोग इसे देखकर चौकन्ना व सावधान हो जाएं क्योंकि आखेट के दौरान जरा सी असावधानी या लापरवाही शिकारी को खुद शिकार बना सकती है। इस घटनास्थल के समीप ही घोड़े से उतरते हुए एक सामंत को बतलाया गया है जिसने उस शेर की तरफ अपनी बंदूक का निशाना कर रखा है और उसके पास खड़ा पालतू शिकारी कुत्ता उस शेर को भौंक रहा है। मानो ये दोनों शेर को उस शिकारी को खाने से रोक रहे हो और उस व्यक्ति को शेर से बचाने का प्रयास कर रहे हो। यह शिकार का बहुत ही मार्मिक अद्भुत दृश्य है।

ओदी के अंदर प्रवेश करने पर पास में ही बने अन्य छोटे कमरे के सामने वाली दीवार पर बहुत ही बड़ा चित्र उत्कीर्ण कर रखा है। खास बात यह है कि इस पर एक भित्ति लेख भी लिखा हुआ है जिससे उस चित्र के बारे में जानकारी मिलती है। वर्तमान जंगल सफारी पार्क (उदयपुर) स्थित नाहर ओदी का निर्माण महाराणा संग्रामसिंह द्वितीय द्वारा करवाया गया था। महाराणा ने टेकरी पर खास ओदी नामक एक शिकारगाह बनवायी। उसी के आस-पास खुशहाल ओदी एवं धर्म ओदी वगैरह छोटी-छोटी कई शिकारगाहें बनवायीं। इन्हीं शिकारगाहों में से एक नाहर ओदी है। ओदी का निर्माण 17वीं शताब्दी में करवाया गया था। उसका पुनः जीर्णोद्धार महाराणा फतेहसिंह द्वारा करवाया गया था।⁵ नाहर ओदी पर भित्ति लेख इस प्रकार है ⁶-

कुल 7 पंक्तियों में लिखा यह भित्ति लेख है जिसे मेरे द्वारा पढ़ कर अनुवाद किया गया जो इस प्रकार है-

“वर्ष 1750 ई. में मई तलाई की ओदी में महाराजाधिराज महाराणा जी श्री जगत सिंह द्वितीय ने सुनहरी नाहर को मारा तब उनके साथ सरदार महाराज नाथ जी, ठाकुर सरदार सिंह जी, बाबा भारत सिंह जी, पडियार कानजी थे। इसकी याद में मेहता कान्हा को नग में गांव प्रदान किया गया और इस ओदी का नाम नाहर ओदी रखा गया जो बहुत ही जीर्ण हो गई है। अतः उसका जीर्णोद्धार वर्ष 1888 ई. में महाराजाधिराज महाराणा जी श्री फतेह सिंह जी ने करवा कर तैयार करवाई।” नाहर ओदी बाहर से जितनी सादगी लिए हुए हैं उतनी ही अंदर से बहुत सुंदर चित्रकला से परिपूर्ण है। अंदर की कोई भी दीवार बिना चित्र के नहीं है। चित्रकार ने दीवार के सभी हिस्सों पर अपनी चित्रकला का बेहतरीन प्रदर्शन किया है। ओदी में प्रवेश करते ही हमें विभिन्न शिकार के दृश्य नजर आते हैं। इन दृश्यों को देखने से ऐसा प्रतीत होता है कि चित्रकार ने इतनी सजीवता के साथ दृश्य को भित्ति पर बनाया है कि जरूर वह चित्रकार घटनाओं का प्रत्यक्षदर्शी रहा होगा या फिर प्रत्यक्षदर्शी उसे निर्देशित करते गए और वह अपनी तूलिका (ब्रश) चलाता गया। हालांकि बहुत से भित्ति चित्र मिट गये हैं। बहुत सी जगह सीमेंट व प्लास्टर कर देने की वजह से चित्र स्पष्ट नहीं दिखाई देते हैं।

1750 ई. में मई तलाई ओदी से महाराणा जगतसिंह द्वितीय ने बंदूक से निशाना लगाकर एक सुनहरी शेर को मार दिया। उनके साथ ओदी पर महाराज नाथ जी, ठाकुर सरदार सिंह, बाबो भरत सिंह एवं पडियार कान जी थे। चित्र को देखने से स्पष्ट पता चलता है कि शेर की शिकार को जमाने के लिए खज के लिए एक मेण्डे (बकरे) को बांधा गया था। शेर बकरे को खाने के लिए आया। बकरा स्वयं को बचाकर वहां से भागने लगा तब महाराणा ने उस पर गोली चलाई और वह मर कर नीचे गिर गया। इसी चित्र फलक में एक अन्य शेर ऊपर मगरे (पहाड़ी) की तरफ चढ़ रहा है जिसे पालतू शिकारी कुत्ते घेरने का प्रयास कर रहे हैं। चित्रकार ने इस सुनहरे शेर के शिकार के दृश्य का बहुत ही सजीव वर्णन किया है। शेर को विभिन्न अवस्थाओं से गुजरते हुए बतलाया गया है जिससे देखने वाले को पूरी घटना का अनुमान सरलता से लग जाता है। इसी के अंदर दीवार पर एक चित्र ऐसा भी बनाया हुआ है जिसमें एक साधारण व्यक्ति है। उसके ऊपर सुनहरी शेर हमला कर रहा है और उसने दायें हाथ में ली हुई ढाल को अपने सिर के ऊपर रख लिया और अपने दूसरे हाथ में लिए कटार से शेर के पेट पर वार कर रहा है। शेर को बहुत ही रौद्र रूप में गुस्से वाला बनाया गया है। कुछ दूरी पर एक अन्य सरदार पैदल उस शेर पर बंदूक

से निशाना साध रहा है। उसके पीछे महाराणा घोड़े पर सवार होते हुए दिखाये हुए बनाये गए हैं। इस संपूर्ण दृश्य को देखने से ऐसा प्रतीत होता है कि कभी-कभी हाका करने के दौरान शेर व हाका करने वाले नौकरियों की परस्पर मुठभेड़ हो जाया करती थी। अतः ऐसी परिस्थिति में बंदूकची अपनी बंदूक से निशाना साध कर उसकी रक्षा करते थे। एक अन्य दृश्य में महाराणा ओदी के ऊपर बैठकर बंदूक से निशाना लगा रहे हैं। उनके पीछे तीन सरदार बैठे हुए हैं जिनमें से दो के कंधे पर बंदूक है और एक सूअर को भागते हुए और एक खड़े भालू को महाराणा की तरफ देखते हुए चित्रित किया गया है। यह भालू दो पैरों पर खड़ा हुआ है और अपने दोनों हाथों को ऊपर कर रखा है। हिरणों का जोड़ा भाग रहा है और खरगोश भी खड़े होकर उस भालू की तरफ देख रहे हैं। चित्र को देखने से ऐसा प्रतीत होता है कि महाराणा की गोली उस भालू को लगी है और आस-पास के अन्य जंगली जानवर यथा हिरण, खरगोश, सूअर बंदूक की आवाज सुनकर चौकन्ने हो कर भागते हुए नजर आ रहे हैं।⁷

एक अन्य दृश्य में दो सवारी हाथियों को बताया गया है। एक हाथी पर महावत बैठा है। ऊपर होदे पर महाराणा बंदूक से निशाना लगा रहे हैं। उनके पीछे एक बंदूकधारी सरदार बैठा है। उनके पास में चलने वाले हाथी पर महावत है और दो अन्य सरदार होदे पर बैठे हुए हैं। यह चित्र वक्त की मार एवं पानी से आई नमी की वजह से बहुत ही धुंधला सा हो गया है। लेकिन इन चित्रों को देखने से शिकार के समय सवारी जानवरों में प्रयुक्त होने वालों में हाथियों की जानकारी स्पष्ट मिलती है।⁸

इस प्रकार नाहर ओदी के अंदर के चित्रात्मक दृश्यों को देखकर हमें तत्कालीन शिकार परंपरा को समझने के लिए बहुत सुविधा हो जाती है। किस तरह से शिकार को घेरने के लिए पालतू शिकारी कुत्तों (ताजियों) का प्रयोग करते थे। शिकार सवारी हेतु ज्यादातर घोड़ों का प्रयोग किया जाता था लेकिन एक दृश्य में हाथियों की सवारी को बताया गया है। शिकार हेतु ज्यादातर बंदूकों का प्रयोग किया गया है। कहीं-कहीं कटार व तलवार प्रदर्शित कर रखी है। चित्रकार ने जंगलों को काफी हरा-भरा व पशु-पक्षियों से भरा हुआ बताया है। ओदी की छत पर भी चित्रकार ने आसमानी बादल व पक्षी बना रखे हैं। कहीं हंस मछली का शिकार कर रहे हैं तो कहीं शेर सुअर का शिकार कर रहे हैं तो कहीं महाराणा शेर, भालू, सूअर आदि का शिकार करते हुए दर्शाए गए हैं। इन नजारों को देखने से जीव जीवस्य भोजनम् उक्ति सार्थक होते हुए बतलायी गयी है। इन चित्रों में संपूर्ण शिकारी जीवन का पाठ पढ़ाने की कोशिश की गई है। शिकार करते समय बहुत सावधानी की जरूरत होती है अन्यथा एक छोटी सी भूल या चूक आपको स्वयं शिकार बना देगी। चित्रों में अधिकांशतः नीले, हड़मच,

पीले, लाल, हरे रंगों का प्रयोग किया गया है। सभी रंग गहरे हैं इसी कारण ये लंबे समय तक टिकाऊ और आकर्षक बने रहे हैं। इन शिकारगाहों के अंदर बनी चित्रकला को संरक्षण एवं देखरेख की तरफ विशेष ध्यान देने की जरूरत है ताकि हमारी यह धरोहर, हमारी विरासत, हमारा गौरव हमेशा-हमेशा के लिए जिंदा रह सके और हमारी आने वाली पीढ़ियों के लिए खूबसूरत मिसाल बन कर रहे। इनकी समुचित सार-संभाल की महती आवश्यकता है।⁹

विरासत काल में करीब 200 वर्ष के अंतराल में उदयपुर, राजसमंद, चित्तौड़गढ़, भीलवाड़ा एवं पाली के घने जंगलों में पहाड़ों के बीच चोटियों पर शिकार के लिए सामंती लिबास में 100 से अधिक ओदियों का निर्माण करवाया गया था। इनमें से अधिकतर ओदियों की हालत जर्जर है जिनकी कोई सुध लेने वाला नहीं है। बजट के अभाव में वन विभाग इन हण्टिंग पॉइंट्स के संरक्षण एवं संवर्धन के लिए ज्यादा कुछ नहीं कर पाया है जिससे यह विरासते धीरे-धीरे खण्डहरों में तब्दील हो रही है। इन स्थलों के समीप महाराणाओं के आराम के लिए महल भी बने हुए थे। यदि समय रहते इनके संरक्षण पर ध्यान नहीं दिया गया तो यह चित्र सिर्फ कागजों तक एवं स्मृतियों में शेष रह जायेंगे। आज इन नायाब भित्ति चित्रों की बहुत धुंधली यादें ही दीवारों पर शेष हैं।

संदर्भ

- ¹ स्वयं द्वारा सर्वे।
- ² स्वयं द्वारा सर्वे।
- ³ स्वयं द्वारा सर्वे।
- ⁴ स्वयं द्वारा सर्वे।
- ⁵ ओदी पर लगा लोह-पहू, वन विभाग, उदयपुर, राजस्थान सरकार
- ⁶ स्वयं द्वारा सर्वे एवं पढ़ा गया भित्ति लेख।
- ⁷ स्वयं द्वारा सर्वे।
- ⁸ स्वयं द्वारा सर्वे।
- ⁹ स्वयं द्वारा सर्वे।

<p style="text-align: center;">Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023</p>
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उदयपुर का शहरकोट

डॉ. जीवन सिंह खरकवाल

उदयपुर की राजधानी चारों ओर से ऊँची पहाड़ियों से घिरी होने के कारण महाराणाओं ने ऊँची पहाड़ियों को बाहरी सुरक्षा दीवार की तरह प्रयोग किया। अतः राजमहलों व शहर के चारों ओर 300-400 मी. तक ऊँची पहाड़ियों की निरन्तर श्रृंखला होने से यह अत्यन्त सुरक्षित स्थान था। इन पहाड़ी श्रृंखलाओं में उत्तरी पूर्वी तथा दक्षिणी भाग में जो दर्रे हैं, जिसमें से दुश्मन आ सकता था, उन्हें बन्द करने हेतु मजबूत सुरक्षा दीवार तथा प्रवेशद्वार का निर्माण किया गया, जिन्हें घसियार व चीरवा का घाटा (उत्तर में), देबारी, भल्लों का गुड़ा (पूर्व में) तथा केवड़े की नाल (दक्षिण में) नाम से प्रसिद्ध है। कुछ स्थानों पर प्रवेशद्वार के दोनों ओर मजबूत बुर्ज युक्त ऊँची दीवार का निर्माण किया गया, जो पहाड़ी की ऊँचाई के साथ-साथ कम होकर अन्त में पहाड़ी में विलीन हो जाती है। ये सभी प्रवेश द्वार राजमहलों से लगभग 10 से 15 किलोमीटर की दूरी पर स्थित हैं। अर्थात् सिसोदिया राजवंश के राजाओं ने 16 वीं से 19 वीं शताब्दी के मध्य उदयपुर में अपनी राजधानी व नागरिकों की सुरक्षा के लिए अरावली की पहाड़ियों का सुरक्षा दीवार के रूप में अप्रतिम उपयोग किया। चूंकि राजधानी की सामरिक दृष्टि से सुरक्षा अरावली की पहाड़ियों में चारों ओर से थी अतः राजधानी स्थापित करने चयन अत्यन्त उपयुक्त प्रतीत होता है। कौटिल्य के अर्थशास्त्र (2.3.3) में भी राजधानी को प्राकृतिक रूप से सुरक्षित स्थल पर ही निर्मित करने का विवरण है (कांगले 1988 : 61-71)। राजधानी के उत्तरी छोर (घसियार) और दक्षिणी छोर (केवड़े की नाल) के मध्य 28 किलोमीटर का फासला है तथा पूर्वी प्रवेश द्वार (देबारी) से पश्चिम भाग कोड़ियात की दूरी 26 किलोमीटर है। अतः राजधानी का क्षेत्रफल 728 वर्ग किलोमीटर है। राजधानी में बाहरी सुरक्षा दीवार के अतिरिक्त दो अन्दरूनी सुरक्षा दीवारें भी हैं, शहर कोट तथा बड़ीपोल युक्त महलों की सुरक्षा दीवार। राजधानी में प्रवेश के लिये बाहरी दीवार में चारों दिशाओं में 5 प्रवेश द्वार शहरकोट में 12 प्रवेश द्वार तथा केन्द्र में राजमहलों में 2 द्वार बनाये गए। इनका संक्षिप्त विवरण यहाँ दिया जा रहा है।

1. घसियार

यह प्रवेश द्वार वर्तमान उदयपुर शहर के उत्तर-पश्चिम में घसियार नामक गाँव में स्थित है, इस प्रवेश द्वार के आस पास किले की सुरक्षा दीवार थी, जो अब नष्ट हो चुकी है। इसके निकट पहाड़ियों में अभी भी प्राचीन सुरक्षा दीवार के अवशेष नजर आते हैं।

2. चीरवा का घाटा

उदयपुर शहर के लगभग 15 किलोमीटर उत्तर में चीरवे के घाटे में एक मजबूत प्रवेशद्वार है, जिसके दोनों ओर दीवार थी, परन्तु अब वह नष्ट हो चुकी है, परन्तु प्रवेशद्वार बचा हुआ है। इसे संरक्षण देने की आवश्यकता है। यहाँ से राष्ट्रीय राजमार्ग संख्या 08 गुजरती है जो प्रवेश द्वार के नीचे सुरंग बनाकर निर्मित की गई है। इस प्रवेश द्वार के उपरी भाग को लहरदार अलंकरण से सजाया गया है, उसकी छत सपाट है और उसमें पुष्प का अलंकरण है। प्रवेश द्वार की मोटाई 6 मीटर तथा चौड़ाई शहरकोट के प्रवेश द्वारों की तरह 3.80 मीटर है। प्रवेश द्वार के भीतर आमने सामने दो मंजिले आयताकार (2.10 ग 1.50) कक्ष हैं। लकड़ी के दरवाजे को अन्दर से बन्द करने हेतु विशाल वर्गाकार भागल लगाई गई होगी जिसके लिये प्रवेश द्वार के दोनों ओर 25 : 25 सेमी. वर्गाकार आलिये बने हुये हैं। प्रवेश द्वार के भीतर दो मंजिले कक्ष में पहुँचने हेतु बाहर से सीढ़ियों का प्रावधान है जिसका प्रवेश द्वार (1.90 : 1.80 मीटर) चौकोर है।

3. देबारी

उदयपुर शहर के लगभग 12 किलोमीटर पूर्व में बड़ा मगरे के दर्रे पर एक मजबूत प्रवेश द्वार है, जिसे देबारी कहा जाता है, जहाँ से राष्ट्रीय राजमार्ग संख्या 76 गुजरता है। कुछ विद्वानों ने इसे देवबारी के नाम से भी उद्धृत किया है (श्यामलदास 1986 : 476)। जनश्रुति के अनुसार इस क्षेत्र में प्राचीन समय में देवड़ा राजपुतो का निवास था। पोल पर दीवार की चौड़ाई 5.50 मीटर है। दक्षिणी भाग की दीवार उदयपुर-चित्तौड़ राजमार्ग निर्माण के कारण नष्ट कर दी गई है, जबकि उत्तरी दीवार पहाड़ी में लगभग 500 मी. तक बची हुई है। श्यामलदास के अनुसार देबारी के प्रवेश द्वार का निर्माण महाराणा उदयसिंह ने किया, परन्तु खुर्रम ने वि. सं. 1671 (1615 ईस्वी) में प्रवेशद्वार को गिरवा दिया था (श्यामलदास 1986 : 476)। पुरोहित लिखते हैं कि इस प्रवेश दीवार को अकबर और जहाँगीर ने भी हानि पहुँचाई (पुरोहित 1938 : 4)। प्रवेशद्वार के अन्दर उत्तरी दीवार पर अभिलेख खुदे हैं, जिनमें एक अभिलेख की तिथि सम्वत् 1731 (1674 ईस्वी) है तथा इसमें महाराणा राजसिंह के

नाम का उल्लेख किया गया है। महाराणा ने इस द्वार का जिर्णोद्धार करवाया (श्यामलदास 1985-86 : 476)। इस द्वार के बाहर भगवान गणेशजी की मूर्ति लगी हुई है, क्योंकि सम्भवतः यह राजधानी का मुख्य प्रवेश द्वार था (व्यास 1924 : 12)। स्थापत्य के दृष्टिकोण से भी यह अत्यन्त मजबूत एवं भव्य बनाया गया है।

4. भल्लों का गुड़ा

यह प्रवेश द्वार राजमहलों के दक्षिणी-पूर्व में बड़ा मगरा के दक्षिणी भाग में पहाड़ी की पूर्वी ढलान पर भल्लों का गुड़ा गाँव के सम्मुख स्थित है। यह लगभग 10 मीटर ऊँचा है, अत्यन्त जर्जर अवस्था में है तथा कभी भी ढह सकता है। इसका ऊपरी भाग आंशिक रूप से नष्ट हो चुका है। प्रवेश द्वार में लगे लकड़ी के दरवाजे भी नष्ट हो चुके हैं। इस द्वार को दोनों ओर से गोलाकार बुर्ज बनाकर मजबूती प्रदान की गई है। यह अर्धतराशे व अनगढ़ पत्थरों से निर्मित है। यह प्रवेश द्वार एक छोटे किले का हिस्सा था, जो उत्तर-दक्षिण में लगभग सात सौ मीटर लम्बा तथा पूर्व-पश्चिम में दो सौ मीटर चौड़ा था। किले के दक्षिणी छोर से पहाड़ी के उपर लगभग पन्द्रह सौ मीटर लम्बी एक दीवार थी। किले की पूर्वी तथा दक्षिणी दीवार में बुर्ज थे। उपरोक्त प्रवेश द्वार किले की पूर्वी दीवार पर स्थित था। दुर्भाग्यवश यह किला तथा इससे सम्बन्धित दीवार तथा किले की योजना वर्तमान में पत्थर के खनन से नष्ट हो चुकी है। इस किले को भी पहाड़ी के दर्रे में निर्मित किया गया ताकि कोई बाहरी आक्रान्ता असानी से बस्ती के अन्दर प्रवेश नहीं कर सके है। प्रवेश द्वार का पश्चिमी भाग अधिकांशतः गिर चुका है। दोनों बुर्जों के भीतर चौकोर कमरों का प्रावधान है तथा प्रवेश द्वार के निकट दोनों और दरवाजों के आकार और इनमें बनी खिडकियाँ नजर आती हैं। प्रवेशद्वार के दोनों और चौड़ी पट्टी है। स्थापत्य की दृष्टि से यह प्रवेशद्वार अत्यन्त साधारण है। इसके दोनों ओर (उत्तर-दक्षिण) में सुरक्षा दीवार के अवशेष हैं। स्थानीय लोगों के अनुसार दक्षिणी दीवार मगरे की चोटी में उस स्थान तक थी, जहाँ अब सडक बन चुकी है। अतः यह सुरक्षा के लिए अत्यन्त महत्वपूर्ण प्रवेश द्वार रहा होगा। इसके निकट ही स्थानीय लोग पत्थरों का खनन कर रहे हैं, जिससे यह पुरातात्विक धरोहर नष्ट हो सकती है। इस द्वार पर खड़े होकर पूर्व की ओर लगभग 10 किलोमीटर का क्षेत्र नजर आता है। इस प्रवेश द्वार से लकड़वास नामक गाँव में पहुँचा जा सकता है, जहाँ पर उदय सागर के किनारे आहाड़ नदी के दाएँ किनारे पर उदयनिवास नामक महल है (ओझा 2015 : 353)। यह महल 5000 वर्ष प्राचीन काँस्य युगीन गाँव (आहाड़ संस्कृति) के अवशेषों के ऊपर बना हुआ है।

5. केवड़े की नाल

उदयपुर शहर के 15 किलोमीटर दक्षिण-पूर्व में अरणीया मगरा के दक्षिण पूर्व में तथा बड़ा मगरा के पश्चिम में केवड़े की नाल है। केवड़े की नाल में पहाड़ी से लगभग 2 किलोमीटर नीचे उतर कर एक प्रवेश द्वार था, जिसके मात्र अब अवशेष रह गए हैं। यह प्रवेश द्वार राजधानी को दक्षिणी भाग से सुरक्षा प्रदान करने के लिए बनाया गया। केवड़े की नाल में घना जंगल है तथा सम्भवतः केवड़े के फूलों के कारण इसे यह नाम दिया गया होगा। इस नाल में वर्ष भर शीतल जल बहता रहता है।

पश्चिमी भाग

राजधानी का पश्चिमी भाग पहाड़ियों से सुरक्षित था। इस भाग में (उत्तर से दक्षिण) कालेर (866 मीटर), पागा (886 मीटर), छोटा घाटा (878 मीटर) आदि पहाड़ी श्रृंखलाएँ हैं, जो राजधानी को सुरक्षा दे रहे थे। कालेर की पहाड़ियों में आधे दर्जन से भी अधिक ओदियों के अवशेष तथा एक गढ़ी के अवशेष भी हैं। यह गढ़ी नया गुड़ा गाँव के लगभग 3 किलोमीटर उत्तर में अमरजोक नदी के बाँये किनारे पर स्थित है।

शहरकोट

राजधानी को मजबूत बर्जयुक्त शहरकोट बनाकर सुरक्षित किया गया। सुरक्षा दीवार व प्रवेश द्वारों में सबसे पहले राजमहलों में स्थित बड़ीपोल का निर्माण हुआ इसे महाराणा अमरसिंह (1597-1620 ईस्वी) ने 1608 ईस्वी में बनवाया (पुराहित 1938 : 9)। महलों में प्रवेश हेतु दरी खाने की पोल है। राजमहलो में त्रिपोलिया (तीन प्रवेश द्वार) है, जो महाराणा संग्राम सिंह द्वितीय (1710-34) के समय निर्मित हुआ। उसके पश्चात् महाराणा कर्णसिंह (1620-1628 ईस्वी) और महाराणा अरिसिंह (1761 से 1773 ईस्वी) के शासन काल के दौरान तत्कालीन प्रधान अमरचन्द बड़वा ने शहरकोट को मजबूती देने के साथ-साथ शहरकोट के बाहर लगभग आधा किलोमीटर दूर उत्तर, पूर्व तथा दक्षिण-पश्चिम में गढ़ियों का निर्माण करवाया (ओझा 2015 : 445)। अमरसिंह द्वितीय (1698 से 1710 ईस्वी) ने इस कार्य को नवीन चुनौतियों को ध्यान में रखकर आगे बढ़ाया तथा उनमें संग्रामसिंह द्वितीय (1710 से 1734 ईस्वी) ने 1733 ईस्वी में इसे पूर्ण किया। (श्यामलदास 1986 : 251, पुरोहित 1930 : 12)।

महाराणा जगतसिंह ने शहरकोट के निर्माण में अत्यन्त महत्त्वपूर्ण भूमिका निभाई, जिसकी सूचना चित्तौड़-उदयपुर पाटनामा हस्तलिखित पाण्डुलिपि है, जो मेवाड़ के राजकार्य का विवरण देती है पाटनामा के विवरण में अंकित तिथि वि. स. 1694 सही

नहीं है इसका स्पष्टीकरण पाटनामा के सम्पादक ने किया है (राणावत 2014 :02)। अतः पाटनामा का उद्धृत विवरण महाराणा जगतसिंह द्वितीय (1734-1751) के समय का प्रतीत होता है। महाराणा जगतसिंह द्वितीय (1734-1751) के समय देवकरण तथा महाराणा अरिसिंह द्वितीय (1761-1773) के समय ठाकुर अमरचन्द बड़वा प्रधान था। शहरकोट में 12 द्वार हैं, जिनमें चार प्रमुख प्रवेश द्वारों : हाथीपोल, दिल्ली दरवाजा, सूरजपोल और किशनपोल को सिंहद्वार कहा जाता था (व्यास 2004 : 35)। पूर्वी भाग में स्थित सूरजपोल मुख्य प्रवेश द्वार था। ईशान कोण में दिल्ली दरवाजा, उत्तर में दण्डपोल व हाथीपोल तथा उत्तर-पश्चिम में चाँदपोल एवम् सत्तापोल हैं। इन दोनों दरवाजों के बाहर शहर के पश्चिमी हिस्से में ब्रह्मपुरी के दो दरवाजे हैं, जो अम्बापोल और ब्रह्मपोल के नाम से जाने जाते हैं। दक्षिण-पश्चिम में रामपोल एवम् हनुमान पोल् (जल बुर्ज) तथा दक्षिण में किशनपोल है।

महलों के दक्षिण-पश्चिम में माछला मगरा नामक पहाड़ी है, जिसमें कुछ औदियाँ बनी हुई हैं। मगरे के ऊपर चौड़ी दीवार तथा दक्षिणी छोर पर विशाल गोलाकार मजबूत बुर्ज बना हुआ है, जिसे ताराबुर्ज कहा गया है (श्यामलदास 1986 : 151)। माछला मगरा में एकलिंगगढ़ से दक्षिण की ओर लगभग आधा किलोमीटर की लम्बाई तक शहरकोट की दीवार के अवशेष बचे हुये हैं। दीवार की चौड़ाई एक से दो मीटर के बीच पायी गई है। दीवार दक्षिणी छोर पर बुर्ज के निकट पूर्णतया नष्ट हो चुकी है। दीवार को अनगढ़ पत्थरों से पहाड़ी की चोटी पर बनाया गया है। एकलिंगगढ़ से पूर्वी ढलान पर दीवार नीचे उतरती है तथा तलहटी में किशनपोल नामक प्रवेश द्वार बना हुआ है। एकलिंगगढ़ व किशनपोल के मध्य में छोटे आकार के बुर्ज बने हुये हैं तथा दीवार की ऊँचाई व चौड़ाई पूर्वी भाग से कम है।

राजधानी के आकार की तरह शहरकोट का आकार भी अंडाकार ही है। यह उत्तर में हाथीपोल से दक्षिण में किशनपोल (2.17 किलोमीटर) तथा पूर्व में सूरजपोल से पश्चिम में ब्रह्मपोल (2.04 किलोमीटर) है। यह हवाई दूरियाँ हैं। शहरकोट की पश्चिमी दीवार की अपेक्षा पूर्वी को अधिक मजबूत बनाया गया। पश्चिमी भाग को सम्भवतः इस कारण अधिक मजबूत नहीं बनाया गया चूँकि महलों के पश्चिम में पिछोला तथा उत्तर पश्चिम में फतेहसागर (देवाली तालाब) नामक विशाल झीलें हैं, जो महलों तथा प्राचीन शहर की बस्ती को असाधारण सुरक्षा प्रदान कर रही थी।

सूरजपोल

सूरजपोल राजमहलों से लगभग एक किलोमीटर पूर्व में तथा उदियापोल से लगभग 200 मीटर उत्तर-पश्चिम में स्थित है। वर्तमान में शहरकोट की इन दो पोलों

के बीच दीवार लुप्त हो चुकी है। सूरजपोल के प्रवेश द्वार की ऊँचाई लगभग 8 मीटर तक है तथा इसकी चौड़ाई 3.80 मीटर है। पोल पर दीवार की मोटाई/चौड़ाई 6.10 मीटर है, तथा पोल के दोनों ओर के प्रतिमा हेतु आयताकार 2.5 : 2.10 मीटर आलिये बने हैं। प्रवेश द्वार के दोनों ओर पट्टियों तथा ऊपर की पट्टी में गहरे आलिये बने हुये हैं। किशनपोल की भाँति प्रवेश द्वार का ऊपरी भाग अलंकृत है तथा भव्य नजर आता है। प्रवेश द्वार के दोनों ओर मजबूत गोलाकार बुर्ज बनाये गये। इन बुर्जों का व्यास लगभग 8 मीटर तक रहा होगा।

सूरजपोल महलों का मुख्य प्रवेश द्वार था। प्राचीन पाण्डुलिपि विशेषज्ञ इतिहासकार डॉ. राजेन्द्रनाथ पुरोहित की जानकारी के अनुसार इस प्रवेश द्वार पर 4 बुर्ज बने हुये थे। यह पोल महाराणा कर्णसिंह के काल में निर्मित हुई (व्यास 2004 : 41)। अर्थात् वर्तमान प्रवेश द्वार के ठीक पश्चिम में दो अन्य बुर्ज रहे होंगे। वर्तमान में बचे दोनों बुर्जों की दीवार पर जमीन से 1.20 सेमी. ऊपर आयताकार 1.20 : 0.93 मीटर आलिये बने हुये हैं जिसमें मूल रूप से प्रतिमाएँ लगी होंगी।

दिल्ली दरवाजा

दिल्ली दरवाजा सूरजपोल से लगभग 500 मी. उत्तर में शहरकोट के ईशान कोण में स्थित है। शहरकोट की दीवार सूरजपोल व दिल्ली दरवाजे के मध्य पूर्णतया: नष्ट कर दी गयी है। स्थानीय निवासियों के अनुसार यह दीवार वर्तमान बापूबाजार के स्थान पर थी, दिल्ली दरवाजा शहरकोट के उत्तरपूर्वी कोने पर स्थित है। इस प्रवेश द्वार की ऊँचाई लगभग 11 मीटर है तथा दोनों ओर मजबूत कोणाकार बुर्ज हैं। यह दरवाजा ऊँचाई में सूरजपोल के समान है, परन्तु सूरजपोल की तरह भव्य नहीं है। बुर्ज की भुजा की लगभग द्वाइ मी. तक लम्बी है व चौड़ाई 0.86 से 1 मी. तक मोटी है। पोल के दोनों ओर चौड़ी पट्टियों में आलेनुमा अलंकरण बने हुए हैं। यह अलंकरण पोल के कपाट पर क्षैतिज पट्टी पर भी हैं, कक्ष तथा पोल की बाहरी पट्टी के मध्य एक आयताकार आलिया बना हुआ है। सम्भवतया: इसमें भी मूलरूप में कोई प्रतिमा रही होगी। इस तरह के आले सूरजपोल में भी बने हैं, परन्तु वे सतह से लगभग 1 मी. तक ऊपर है। इस पोल के प्रवेशद्वार की चौड़ाई 4.25 मी. तथा दीवार की मोटाई 7.10 मीटर है।

लकड़ी के दरवाजों को अन्दर से बन्द करने के लिये एक लम्बे लकड़ी की तरापी बल्ली (भागल) द्वारा बन्द किया गया। इस भागल की मोटाई/चौड़ाई 19:17 सेमी. मापी गई। पोल के अदरुनी हिस्से में दोनों ओर कक्ष बने हुए हैं। मूलरूप से कक्षों के आकार को तोड़कर पुलिस विभाग ने अन्य कक्ष जोड़ दिए हैं, जिससे पोल

का स्थापत्य भद्दा हो चुका है। पोल के बाहर दो स्वतंत्रता सेनानियों शान्तिलाल व आनन्दीलाल की प्रतिमाएँ लगाई गई हैं। स्थानीय जनप्रस्तुतियों के अनुसार यहाँ के लोग कहते हैं कि इस पोल के निकट एक बावडी भी थी, जिसको विट्ठल बाव के नाम से जाना जाता है।

मुख्य द्वार के दोनों ओर 2.25 मीटर चौड़े दो अन्य प्रवेश द्वार हैं। यह प्रवेश द्वार मुख्य द्वार से 2.40 मीटर पूर्व व पश्चिम में बनाये गये हैं। ऐसा प्रतीत होता है कि सामान्यतया छोटे दरवाजों का प्रयोग होता होगा तथा विशेष परिस्थितियों में ही मुख्य दरवाजा खोला जाता होगा। अन्य पोलों के अपेक्षा दिल्ली दरवाजा अत्यन्त सामान्य है। इस द्वार में मुस्लिम स्थापत्य का प्रभाव नजर आता है। इसकी पट्टियों में मात्र आलेनुमा अलंकरण हैं। पोल के दोनों ओर दीवार के मध्य भाग में आयताकार छिद्र बने हुये हैं, जिनका उपयोग अज्ञात है।

दण्डपोल

स्थानीय जनश्रुति के अनुसार दण्डपोल दिल्ली दरवाजे से लगभग 100 मी. उत्तर पश्चिम में स्थित था। इसे नष्ट कर दिया गया है। स्थानीय इतिहासकारों के अनुसार इस द्वार से दण्डित लोगों को नगर से बाहर किया जाता रहा होगा/कर उगाही की जाती होगी। सम्भवतः इसी कारण ऐसा नाम पड़ा (गिरीश नाथ माथुर : व्यक्तिगत सम्पर्क)।

हाथीपोल

हाथीपोल में भी किशनपोल की तरह दो दरवाजे बने हुए हैं, एक द्वार उत्तर की ओर खुलता है व दूसरा द्वार पूर्व दिशा की ओर। दोनों द्वार एक-दूसरे से समकोण पर जुड़े हुए हैं। स्थानीय जानकारों के अनुसार इन दोनों पोलों के उत्तर-पश्चिम में एक दिवार थी जिसे कुछ दशक पूर्व नष्ट कर दिया गया। इस पोल की ऊँचाई 12.80 मी. है। उत्तर की ओर वाले दरवाजे की चौड़ाई 4.10 मीटर व दीवार की चौड़ाई/मोटाई 7.20 मीटर तथा पूर्वी दरवाजे की चौड़ाई 3.50 मीटर व दीवार की चौड़ाई 5 मीटर है, इसकी उल्टी छत सीढ़ीनुमा बनी है व कमल पुष्प का अलंकरण है। यद्यपि ऊपरी भाग में लहरदार अलंकरण से प्रवेशद्वार भव्य नजर आता है, परन्तु यह सूरजपोल जैसा सुन्दर नहीं दिखाई देता है। पूर्वी की ओर खुलने वाले प्रवेश द्वार की उल्टी छत सपाट है तथा पोल की पट्टियों पर आलेनुमा अलंकरण मात्र ऊपरी हिस्से में बने हैं। लकड़ी के दरवाजों को बन्द करने हेतु विशाल लकड़ी की बल्ली (भागल) लगाई गई है। इस हेतु उत्तरी प्रवेश की दीवार में दोनों ओर वर्गाकार (30 : 30सेमी.) आले बने हैं।

हाथीपोल के दोनों ओर कोणाकार बुर्ज रहे होंगे, जैसा कि पूर्वी प्रवेश द्वार के उत्तरी हिस्से में बुर्ज के अवशेष बचे हुये हैं। इस पोल के उपर पारसोली के

ठिकानेदारों का निवास स्थान है।

चाँदपोल

चाँदपोल हाथीपोल से लगभग 300 मी. पश्चिम में स्थित है। इस पोल के दोनों ओर कोणाकार (पंचभुजाकार) बुर्ज बने हुए हैं, जिनकी प्रत्येक भुजा 2.50 मी तक लम्बी है। इस पोल की ऊँचाई 8 मी. नापी जा सकी है क्योंकि इसका आधार पानी में है। लकड़ी वाले प्रवेशद्वार की चौड़ाई 3.80 मी. है। पोल पर दीवार की मोटाई/चौड़ाई 5.50 मीटर है। अन्य प्रवेशद्वारों की तरह इसमें स्तम्भों पर आलेनुमा अंलकार नहीं हैं, पोल के ऊपरी हिस्से में लहरदार तथा कमल पुष्प के सदृश अलंकरण है। पोल के भीतर दोनों ओर कक्षों का प्रावधान है व अन्दरूनी भाग में दोनों ओर लघु सुरक्षा द्वार हैं, जिन्हे कालान्तर मे अब बन्द कर दिया है तथा इसके निकट घाट है, जिसे बारी घाट भी कहा जाता है। इस पोल के निकट शहरकोट की दीवार में बुर्ज बना हुआ है, जिसकी ऊँचाई अन्य बुर्जों से कम है और वह जर्जर अवस्था में दिखाई देता है। अन्य पोलों की तरह चाँदपोल के बाहर विशाल आले नहीं बने हैं। इस कारण यह स्थापत्य में अन्य से भिन्न दिखाई देता है। पोल की उल्टी छत सपाट है। इस भाग में शहरकोट की दीवार की मोटाई 60-70 सेमी. है।

सत्तापोल (सिताबपोल)

यह प्रवेश द्वार चाँदपोल से लगभग 150 मी. तक की दूरी पर स्थित है। इसकी ऊँचाई 6.90 मीटर दरवाजे की चौड़ाई 2.80 मीटर है व दीवार की मोटाई 4 मीटर है। अन्य प्रवेश द्वारों की तुलना में यह प्रवेश द्वार कम चौड़ा है तथा इसमें स्तम्भों की चौड़ाई भी कम है, इस पोल में भी बाहर की ओर कोणाकार बुर्ज हैं, परन्तु पोल का स्थापत्य अन्य सभी पोलों से भिन्न है। इसके स्तम्भों पर आलेनुमा अंलकरण है तथा ऊपरी भाग में अर्द्धवृत्ताकार तथा कमल पुष्प जैसा अलंकरण है। पोल के मस्तिष्क भाग पर आलेनुमा अलंकरण के ऊपर हाथियों के चित्र हैं। सत्तापोल के एक भाग मे प्राचीन कक्ष बना हुआ है तथा दूसरे भाग में आधुनिक मकान बन चुके हैं। पोल की उल्टी छत में वितान बना हुआ है। इसे सिताबपोल भी कहते हैं (पुरोहित 1930 : 49)। यह द्वार अमरकुण्ड का मुख्यप्रवेश द्वार था, जो पूर्व में ब्रह्मपुरी से जोड़ता है।

सत्तापोल (सिताबपोल) के निकट रोवणियां घाट नामक द्वार भी है, इसकी ऊँचाई 6 मीटर है। यह द्वार घाट पर पहुँचने के लिये बना हुआ है। स्थानीय निवासियों के अनुसार किसी की मृत्यु होने पर घर की महिलायें इस घाट पर स्नान शुद्धि हेतु आती थीं तथा शोककुल होने के कारण रोती थी। इसी कारण इसे ऐसा नाम दिया गया है।

अम्बापोल

चाँदपोल से लगभग 50 मीटर उत्तर-पश्चिम में नागानगरी व सिरोही वाडा को जोड़ते हुए रंगसागर एवं कुम्हारिया तालाब को जोड़ने वाली एक पुलिया बनी हुई है। कुँवर जयसिंह ने अम्बावगढ़ की तलहटी में रंगसागर तालाब बनवाया और उसकी प्रतिष्ठा में दान पुण्य भी किया (श्यामलदास 1986 : 348)। इससे लगभग 100 मीटर पश्चिम में अम्बापोल स्थित है। इसकी ऊँचाई 9 मीटर है। इस प्रवेश द्वार की पट्टियों पर अन्य पोलों की तरह आलेनुमा अलंकरण नहीं है, यद्यपि पोल के उपरी हिस्से में लहरदार अलंकरण तथा पुष्प की तरह अलंकरण विद्यमान है। पोल की उल्टी छत सीढ़ीनुमा है तथा मध्य में कमल सदृश अलंकरण है। दरवाजे की चौड़ाई 3.70 व दीवार की मोटाई 5 मीटर है। दरवाजे के भागल की आले की नाप 30 : 30 सेमी. है तथा लकड़ी की भागल 22 x 22 सेमी. पाई गई। दोनों ओर गोलाकार बुर्ज हैं। पोल के दोनों ओर गोल बुर्ज बने हैं, जिनकी ऊँचाई पोल से कम है। वर्तमान में इस पोल के लकड़ी के दरवाजे नष्ट हो चुके हैं लकड़ी के दरवाजों को अन्दर से बन्द करने के लिए दो विशाल तराशी हुई लकड़ी की बल्लियों (भागल) का प्रयोग किया जाता था, पोल के अन्दर दोनों ओर सुरक्षा कक्ष थे, जिन्हे वर्तमान में बंद कर दिया गया है। इसके अतिरिक्त प्रवेश द्वार के निकट शहरकोट के साथ अन्य कक्ष भी थे।

ब्रह्मपोल

अम्बापोल से लगभग 100 मीटर पश्चिम में ब्रह्मपोल स्थित है। यह क्षेत्र नागानगरी या सिरोही वाडा का उत्तर-पश्चिमी कोना भी है। अम्बापोल की भांति ब्रह्मपोल भी शहरकोट की दीवार से ऊँची है। इस पोल की ऊँचाई 8 मीटर है तथा प्रवेश द्वार की चौड़ाई 3.70 मीटर है। इसमें चौड़ी पट्टी में दोनों ओर तथा ऊपरी भाग में भी आले युक्त अलंकरण बना हुआ है। पोल के ऊपरी भाग पर लहरदार अलंकरण भी है। इसकी उल्टी छत सीढ़ीनुमा है तथा कमल पुष्प सदृश अलंकरण है।

प्रवेश द्वार के दोनों ओर पट्टियों पर आलेनुमा अलंकरण बने हुए हैं (श्यामलदास, 1986 : 150) के अनुसार इस पोल का निर्माण महाराणा अमरसिंह द्वितीय ने जारी रखा तथा उनके पुत्र महाराणा सग्रामसिंह द्वितीय ने 1733 ईस्वी में समाप्त किया।

रामपोल (रमणापोल)

माछला मगरा के मध्य भाग से (एकलिंगढ़ के निकट से) शहरकोट की दीवार पश्चिमी ढलान में उतरती है तथा तलहटी में रामपोल स्थित है। यह पोल जर्जर अवस्था में है। इसके दोनों ओर गोलाकार बुर्ज बने हैं तथा अन्दर की ओर दीवार के

सहारे दोनों ओर खुले कक्ष बने हुए हैं। इस पोल को रमणापोल भी कहते हैं। पोल के आसपास की दीवार विषाल तराशे पत्थरो से बनी है तथा गोलाकार बुर्ज अनगढ़ पत्थरों से निर्मित है। इस प्रवेशद्वार की ऊँचाई 8मी. तक व चौड़ाई 3.25 मी. है। दीवार की मोटाई 4.17 मीटर है। पोल के अन्दर दोनों ओर आयताकार (1.10 X 1.96 मीटर) के सुरक्षा कक्ष बने हैं। लकड़ी के दरवाजे को मजबूती से बन्द करने के लिये दो बल्लियाँ (भागलें) थी। प्रवेशद्वार के ऊपरी भाग में आलेनुमा अलंकरण हैं जो प्रवेशद्वार पर सुन्दरता प्रदान करते हैं। पोल के लकड़ी के दरवाजे वर्तमान समय में जर्जर अवस्था में थे, परन्तु हाल के वर्षों में सरकार द्वारा इसका जीर्णोद्धार कर दिया गया है। पूर्व में पत्थर से चुनकर इस द्वार को बंद करने का प्रयास किया गया था। पोल की उल्टी छत सीढ़ीनुमा है व मध्य में कमल पुष्प सदृश अलंकरण है। पोल के उपरी भाग में लहरदार अलंकरण किया गया है तथा दोनों ओर गोलाकार बुर्ज है, जिनका व्यास 4 मी. है। रामपोल से माछला मगरा की पहाड़ी में चढ़ते हुये शहरकोट मे 6 बुर्ज बने हुये हैं तथा शहरकोट की चौड़ाई 1.37 से 1.96 के बीच में है।

हनुमानपोल (जलबुर्ज)

रामपोल के लगभग 100 मी. पश्चिम में जलबुर्ज या हनुमानपोल नामक प्रवेश द्वार पिछोला के निकट है। प्रवेश द्वार के पश्चिमी भाग में एक बुर्ज बना हुआ है। इसकी ऊँचाई 9.40 मी. है तथा प्रवेश द्वार की चौड़ाई/मोटाई 3.20 मी. है, पोल की चौड़ाई/मोटाई 2.65 मीटर है तथा लकड़ी के दरवाजे की ऊँचाई 4.20 मीटर है। दरवाजे मे 69 वर्गाकार 25 x 28 सेमी. के खॉचे बने हैं, जो द्वार को मजबूती प्रदान करते हैं। पोल के अन्दर आयताकार (0.69x1.38 मीटर) सुरक्षा कक्ष बने हैं, इन्हे भी गोलाकार बुर्जों ने मजबूती प्रदान की है। स्थापत्य की दृष्टि से यह प्रवेशद्वार अत्यन्त साधारण है, इसमें किसी प्रकार का अलंकरण नहीं है। इस पोल से शहरकोट की दीवार आगे की ओर नहीं जाती है। यह पोल पीछोला झील के किनारे ही बना हुआ है। सम्भवतः उसी कारण जल बुर्ज का नाम भी दिया गया।

किशनपोल (कृष्णपोल)

माछला मगरा की तलहटी में शहरकोट के दक्षिण में किशनपोल स्थित है इसमें दो दरवाजे हैं, एक उत्तर की ओर खुलता है व दूसरा पूर्व की ओर है। यहाँ शहरकोट की दीवार की ऊँचाई 10 मीटर से अधिक है तथा पोल की ऊँचाई 6.20 मीटर है। उत्तर की ओर खुलने वाले दरवाजे की चौड़ाई 3.70 मीटर तथा दीवार की मोटाई 5.55 मीटर है जबकि पूर्व की ओर खुलने वाले दरवाजे की चौड़ाई 3.70 व दीवार की मोटाई/चौड़ाई 4.13 मीटर है। पोल के अन्दर प्रवेश करते ही दो-दो आलिये दोनों

तरफ बने हुये हैं, जिनकी नाप 2.50x1.25 मीटर है तथा गहराई 1.35 मीटर है। पूर्व की ओर खुलने वाले दरवाजे की भागल के आलिये का नाप 30x30सेमी है। अतः भागल का व्यास 30 सेमी. से कम रहा होगा, जिससे उसके सिरे आसानी से प्रवेश कर सके। इस दरवाजे पर तीन बल्लियाँ (भागलों) के आलिये दोनों तरफ बने हुये हैं। दीवार की मोटाई 2 मीटर है। दरवाजे में लगी लोहे के कीलों की लम्बाई 25 सेमी. है। इन दोनों प्रवेश द्वारों के भीतर 19 x 19 मीटर का खुला स्थान है। पूर्वी द्वार से शहरकोट की दीवार वर्तमान रेल्वे स्टेशन की ओर जाती है परन्तु अब इसे नष्ट कर दिया गया है। किशनपोल के दोनों बुर्ज कोणाकार हैं। बुर्ज के अन्दर की नाप 5.50 मीटर उत्तर-दक्षिण व 6.25 मीटर पूर्व-पश्चिम है तथा बुर्ज की भुजाये असमान हैं। इनकी नाप 2.45 मीटर से 3.20 मीटर के बीच पाई गई हैं। उत्तरी प्रवेश द्वार पर पोल के दोनों स्तम्भों के साथ 1.50 मीटर ऊँची तथा 60 सेमी. चौड़ी तथा 12 सेमी. मोटी पत्थर की उर्ध्वाधर पट्टियाँ लगी हुई हैं, जिनमें 30-30 सेमी. व्यास के दो छिद्र हैं। यह छिद्र प्रवेश द्वार की लकड़ी की भागल हेतु प्रतीत होते हैं। भागल गोलाकार रही होगी जिनका व्यास 30 सेमी. से कम रहा होगा। दीवार के दोनों ओर दो-दो कक्ष बनाये गये हैं। प्रवेश द्वार के भीतर भी छोटे कक्ष हैं। दरवाजे के अन्दर बनी खिडकी का नाप 95x63 सेमी. है। प्रवेश द्वार के दोनों ओर चौड़ी पट्टियों का उभार है, जिसमें आलेनुमा अलंकरण है। यह अलंकरण पट्टियों के मध्य व ऊपरी भाग में है। प्रवेश द्वार में लगभग 5 मीटर की एक ऊँचाई पर क्षैतिज पट्टी बनाई गई है जिसमें घण्टीनुमा अलंकरण है। इस तरह का अलंकरण प्रवेश द्वार के छत के हिस्से में भी है। प्रवेश द्वार का ऊपरी हिस्सा अलंकृत है और देखने पर भव्य प्रतीत होता है। किशनपोल में लगे दोनों लकड़ी के द्वार अभी भी सुरक्षित हैं परन्तु शहरकोट का प्लास्टर (लेप) जगह-जगह झड़ चुका है व उसमें पेड़-पौधे उग रहे हैं, जो दीवार को कमजोर कर रहे हैं। शहरकोट की दक्षिणी-पूर्वी भाग की दीवार जो एकलिंगगढ़ से किशनपोल तक आती है उसे मजबूती देने हेतु बुर्ज बने हैं, जिनका व्यास 4.55 मी. से लेकर 5.55 के बीच में है। कोणाकार बुर्जों की भुजाओं की माप 2 मीटर से 2.74 मीटर के बीच में है। शहरकोट की दीवार में उर्ध्वाधर स्थिति में आयताकार (38x10 सेमी.) छिद्र है, जो शत्रु पर निशाना साधने में काम आते होंगे।

उदियापोल (कमलिया पोल)

किशनपोल से लगभग 300 मीटर उत्तर-पूर्व में वर्तमान बस अड्डे के सम्मुख उदियापोल स्थित है। इन दोनों पोलों के बीच की अधिकांशः दीवार नष्ट हो चुकी है परन्तु रेल्वे स्टेशन के सम्मुख दीवार का छोटा सा हिस्सा अभी भी बचा हुआ है।

शहरकोट को मजबूती देने के लिये निश्चित अन्तराल में 9 मजबूत गोलाकार बुर्ज हैं। उदियापोल की ऊँचाई 8.50 मीटर है तथा प्रवेश द्वार की चौड़ाई किशनपोल की तरह 3.70 मीटर है। पोल के अन्दर लकड़ी के विशाल दरवाजों में एक लघु प्रवेश द्वार भी है जिसका आकार 115 x .65 मीटर है। किशनपोल की तरह उदियापोल में भी पोल के ऊपरी हिस्से आलियेनुमा अलंकरण बने हुये हैं तथा लगभग 4 मीटर तक की ऊँचाई पर एक क्षैतिज पट्टी बनी हुई है जिसमें त्रिकोणाकार पत्ते जैसा अलंकरण किया हुआ है। पोल की उत्तरी दीवार में लगभग 28 मीटर की दूरी पर एक मजबूत गोलाकार बुर्ज बना हुआ है, जिसकी ऊँचाई बढ़ने के साथ-साथ गोलाई कम हो जाती है। इसे कमलिया पोल कहा भी जाता था। महाराणा सज्जन सिंह (1874 से 1884) ने इसका नाम बदलकर महाराणा उदयसिंह के नाम पर उदियापोल किया।

गढ़ियाँ

अठारहवीं शताब्दी के उत्तरार्ध में जब महाराणा अरिसिंह द्वितीय 1761 ईस्वी में मेवाड़ की गद्दी पर बैठे तो कुछ सामन्तों (उमरावों) के आन्तरिक असन्तोष के कारण 1769 ईस्वी में माधवराव सिंधिया ने राजधानी पर आक्रमण करने का प्रयास किया। महाराणा ने राजधानी की सुरक्षा का नेतृत्व प्रधानमन्त्री अमरचन्द्र बड़वा को सौंपा। बड़वा अत्यन्त ईमानदार व दूरदर्शी थे, उन्होंने शहरकोट व राजधानी की सुरक्षा हेतु उत्तरी तथा पूर्वी भाग में गढ़ियाँ बनवाई तथा शहरकोट की मरम्मत भी की (पुरोहित 1930 : 30-31, ओझा 2015 : 522, पुरोहित, प्रकाशनाधीन)। ऐसा माना जाता है कि मेवाड़ में अन्दरूनी उथल-पुथल के कारण आयी कमजोरी से महलों को सुरक्षित रखने हेतु गढ़ियों का निर्माण किया गया उदयपोल के बाहर टेकरी में इन्द्रगढ़, सूरजपोल के बाहर सूरजगढ़, दिल्ली दरवाजे के बाहर सारणेश्वर, हाथी पोल के बाहर शमशेरगढ़ तथा अम्बापोल के बाहर अम्बावगढ़ नामक गढ़ियाँ बनवाई (पुरोहित 1930 : 30-31, 87)।

शहर को सुरक्षित करने के लिये जगह-जगह तोपें लगाई गईं, जिनमें वज्रबाण, शम्भु भंजन आदि प्रमुख थी। कुछ गढ़ियों में तोपें लगाई गईं जैसे एकलिंगगढ़ पर मगरमुखी (वज्रबाण), किशनपोल के पूर्व शहरपनाह के कोने की बुर्ज पर जगत शोभा नाम की तोप, पुरोहित जी की हवेली के पास की बुर्ज पर शिवप्रसन्न तथा अमरकोट के पास की बुर्ज पर कटक बिजली नाम की तोप लगाई गईं। इस तरह की व्यवस्था से राजधानी सुरक्षित हो गई (पुरोहित 1930 : 88)।

जल स्रोत

स्थानीय जनश्रुति के अनुसार राजधानी बनने से पूर्व शहरकोट क्षेत्र में पिछोला व

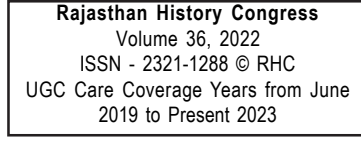
देवाली के तलाब थे। ऐसी मान्यता है कि पिछोला का तालाब राव लाखा (सन् 1382-1418) के समय (14वीं शताब्दी) बना; (पुरोहित 1938 : 6)। राजधानी के निर्माण के साथ-साथ सबसे पहले महाराणा उदयसिंह ने नगर के बाहर (सन् 1559-65) के बीच उदयसागर का निर्माण कराया। इसी तरह के बाँधों का निर्माण कालान्तर में महाराणा राजसिंह बड़ी तालाब (जनासागर 1664), महाराणा जयसिंह (रंगसागर 1668), व महाराणा फतेहसिंह (फतहसागर 1889) आदि ने करवाया। शहरकोट के अन्दर 16वीं से 20वीं शताब्दी के मध्य चार बाँध तथा छह विशाल तालाब, घाटों, कुण्ड तथा बड़ी संख्या में बावड़ियों का निर्माण भी किया।

शहरकोट के अन्दर बड़ी संख्या में बावड़ियाँ हैं, कुछ बावड़ियाँ सरायों के निकट व कुछ शहरकोट के प्रवेश द्वार पर बनाई गई हैं। इनके अतिरिक्त अनेक हवेलियों के भीतर व बाहर भी बावड़ियाँ बनाई गई हैं। अधिकांश बावड़ियाँ 17वीं शताब्दी के उत्तरार्ध से लेकर 20वीं शताब्दी के प्रारम्भ में बनी है। शहरकोट के सर्वेक्षण के बाद ऐसा प्रतीत होता है कि किसी बावड़ी के बनाने के निर्णय के पूर्व हरवे जो अरावली के क्षेत्र में सभी जगह पाए जाते हैं तथा पारम्परिक ज्ञान के आधार पर धरती के अन्दर निश्चित जगह पानी कहाँ उपलब्ध है बताते हैं। इनकी सहायता से आज भी सामान्यतया भवन निर्माण के समय लोग अपने भवनों में कुएँ व ट्यूबवेल खुदवाते हैं (देवड़ा 2017)। ऐसा प्रतीत होता है कि शहरकोट, महलों और बस्ती के स्थापत्य अर्थशास्त्र, समरांगण सूत्रधार, राजवल्लभ तथा अन्य प्राचीन ग्रन्थों के सुझावों को ध्यान में रखकर किया गया है। शहरकोट के भीतर अनेक तालाब और निरन्तर बहने वाली नदियाँ होकर भी महाराणाओं ने बहुत बड़ी संख्या में बावड़ियों का निर्माण करवाया।

सन्दर्भ

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मेवाड़ के मन्देशर गांव का प्राचीन सूर्य मन्दिर-स्थापत्य एवं मूर्तिकला

डा. हैमिन्द्र चौधरी

भारत वर्ष में सूर्य पूजा की परम्परा अति प्राचीनकाल से रही है। वैदिककाल में प्रचलित “पञ्च उपासक सम्प्रदाय” में सूर्य मत का विशेषतः स्थान है। आकाश में ज्योति पिण्ड के रूप में चमकने वाले सूर्य को वेदों में उनके नामों से अभिनिहित किया है। इनमें-सविता, पूष, मग, विवस्त्व, मित्र, अर्यमन और विष्णु जिनमें सूर्य सर्वाधिक स्थूल देवता है।¹

उत्तर वैदिक काल से सूर्य के विविध रूपों की पूजा प्रचलित थी और वेदान्तकाल में इसका और अधिक विकास हुआ। महाकाव्य काल एवं गुप्तकालीन संस्कृत साहित्य में सूर्यपूजा के अनेक सन्दर्भ मिलते हैं, इन सभी तथ्यों से स्पष्ट है कि सूर्य पूजा का व्यापक प्रचार था और समाज में “सौर सम्प्रदाय” के रूप में अलग स्थान था।

ईसा पूर्व की दूसरी शताब्दी से भारत में सूर्य पूजा एवं सूर्य प्रतिमा का निर्माण हो चुका था तथा ईस्वी सन् से लेकर 13वीं शताब्दी तक सर्वत्र सूर्य मन्दिरों एवं मूर्तियों का निर्माण होता रहा। राजस्थान में 6-7वीं शताब्दी से ही सूर्य पूजा के निर्मित मन्दिर निर्माण की ऐतिहासिक विवरण प्राप्त होते हैं। वरमाण, बसन्तगढ़, धोलपुर, ओसिया, हिसार, भरतपुर, चित्तौड़गढ़, उदयपुर, नादेसमा, घोटाधी, आहाड़ आदि प्राचीन स्थल इसके उदाहरण हैं। यहां स्थित भग्नसूर्य मन्दिर अथवा यहां से प्राप्त प्राचीन सूर्य प्रतिमाएँ (सप्ताश्वारूढ़ या स्थानक) संग्रहालयों में संग्रहित हैं।

मेवाड़ क्षेत्र में मध्यकाल में भी सुन्दर सूर्य मन्दिरों का निर्माण हुआ, इन मन्दिरों के निर्माणकर्ता का उल्लेख अभीतक अधावधि अज्ञात है, किन्तु सूर्य मन्दिरों की स्थापत्य एवं शिल्प रचना शैली के आधार पर यह कहा जा सकता है कि इन का निर्माण निश्चित रूप प्रतिहार सामान्य के काल में हुआ होगा।² गुहिल नरेश जेठ सिंह द्वारा नादेसमा गांव में सूर्यमन्दिर का निर्माण करवाया गया जिसका समय लगभग वि.स.

1279 (1222ई.) माना जाता है।³

चित्तौड़ दुर्ग में स्थित सूर्य मन्दिर वर्तमान में कालिका मन्दिर के नाम से जाना जाता है और लगभग आठवीं शती में सूर्य पूजा परम्परा की ओर संकेत करता है। गुहिल नरेश शक्ति कुमार के समय आहाड़ में सूर्य मन्दिर के होने तथा सूर्य मन्दिर के निर्वाह हेतु 14 द्रम्म देने का उल्लेख मिलता है।⁴

आहाड़ से प्राप्त सूर्य मन्दिर की कुछ प्रतिमाएं राजकीय पुरातत्व संग्रहालय आहाड़ तथा जैन-मन्दिर की बाह्य भित्ति पर एवं गंगोद्भव स्थित शिवालय के अन्दर भित्ति पर जड़ी हुयी भी है, जो संभवतः अब ध्वस्त सूर्य मन्दिर के अवशेष है तथा मन्देसर गांव में स्थित सूर्य मन्दिर अपने प्राचीन अस्तित्व को संजोये हुए आज भी खड़ा है। उक्त विवरण मेवाड़ में सूर्य पूजा की प्राचीन परम्परा का बोध कराते है।

मन्देसर का सूर्य मन्दिर

उदयपुर चित्तौड़गढ़ राजमार्ग पर स्थित उदयपुर से लगभग 25 कि.मी. दूर मुख्य मार्ग लगभग 2 कि.मी. दक्षिण से बेड़च नदी के दाहिने तट पर सूर्य पंचायतन मन्दिर सुरक्षित अवस्था में स्थित है। यह मन्दिर 24°37'22'' उत्तरी अक्षांश एवं 75°53'59'' पूर्वी देशान्तर पर स्थित है। वर्तमान में मन्देसर वल्लभ नगर तहसील में आता है तथा डबोक अन्तराष्ट्रीय हवाई अड्डे के पास स्थित है।

मन्देसर ग्राम के प्रवेश करते ही 'ऊँचे स्थल' पर बना, यह सूर्य मन्दिर 11वीं-12वीं शताब्दी की स्थापत्य कला की अद्भूत कृति है,⁵ लेकिन इस मन्दिर के चारो दिशाओ मे उत्कीर्ण दिक्पाल द्विभुजी है। चर्तुभुजी दिक्पाल 11 वी शताब्दी के केबाद के मन्दिरो से प्राप्त होते है, इस मन्दिर मे उत्कीर्ण दिक्पाल द्विभुजी है अतः यह मन्दिर 10 वी शताब्दी मे बना होगा। साथ ही 10 वी शताब्दी के जगत के अम्बिका मन्दिर के मण्डोवर भाग पर उत्कीर्ण लावण्यमय अप्सराओ की तरह ही मन्देसर के इस मन्दिर की लावण्यमय, सुन्दर एवं आर्कषक सुर-सुन्दरियों की मूर्तियाँ है, अतः कहा जा सकता है कि मन्देसर के सूर्य मन्दिर 11 वी शताब्दी से पूर्व अर्थात 10 वी शताब्दी मे बना होगा। मन्देसर का सूर्य मन्दिर पूर्व की ओर मुख किए तीन प्रवेश मण्डपो से युक्त इस मन्दिर के उत्तर एवं दक्षिण दिशा में भी प्रवेश द्वार है, इन द्वारों से सभा मण्डप में जाया जाता है। मन्दिर की चारों तरफ लगभग 40-40 फीट का खाली स्थान है, जहां वर्तमान में फर्शी जड़ी हुई है। प्रवेश द्वारा हेतू तीन साढ़ीयाँ बनी हुई है, मन्दिर ऊंची पीठ पर निर्मित किया गया है।

सूर्य मन्दिर का मुख्य द्वार चार गोलाकार स्तम्भों पर आधारित है। मुख्य सभा मण्डप में 12 स्तम्भ है तथा इन स्तम्भों पर किचक की मूर्तियाँ है, तथा उनके उपर सप्त

मातृ का एवं शिव प्रतिमा जड़ी हुई है। इसके बाद छत के उपरी भाग में वृहदाकार सुर-सुन्दरियों की प्रतिमाएं लटकाने के अवशेष हैं। गर्भगृह की छत से उपर का भाग एवं प्रवेश द्वार की छत का कालान्तर में पुनः निर्माण होकर नया लगता है।

सभा मण्डप के बाद साधारण गृभ गृह है, गर्भगृह में मूल प्रतिमा का अभाव है। वर्तमान में राम-लक्ष्मण-सीता की मूर्तियों का स्थानीय लोगों द्वारा पूजा की जाती है। गर्भगृह के छत पर एक कमला मूर्ति वितान है। गर्भगृह के फर्श के अन्दर का भाग 5.50 × 5.50 मीटर का है। जबकि सभा मण्डप 18.18 फीट का है। सभा मण्डप के तीनों प्रवेश मण्डप के छत पर दो-दो कमला मुर्ति वितान है। गर्भगृह के चौखट के पैनेल के चारो तरफ मूर्तियां उत्कीर्ण है, जिसमें ललाट पर विष्णु, सूर्य एवं शिव की आयुधो सहित प्रतिमा उत्कीर्ण है, बाकी के भाग पर नृत्य करती, वाद्ययंत्रों के साथ एवं प्रेमप्रसंग युक्त छोटी-छोटी मूर्तियां हैं। इस मन्दिर तत्कालीन शिलालेख का सर्वथा अभाव है, यद्यपि बाद में जीर्णोद्धार विषयक कुछ अक्षर अवश्य उत्कीर्ण किये गये हैं। यह अक्षर गर्भगृह के बाहर दायी एवं बायी तरफ स्तम्भों के आमने-सामने वाले भाग पर उत्कीर्ण हैं। रतनचन्द्र अग्रवाल का कहना है कि ये सम्भवतः बाद में उत्कीर्ण किये गये होंगे।

मन्देसर का सूर्य मन्दिर पंचायतन स्थापत्य शैली के अनुरूप बना हुआ है। स्थापत्य दृष्टि से यह मन्दिर ऊँची पीठ पर बना हुआ है। मन्दिर मे जगती, भिट्ट, जाडय कुंभ, कर्णिका, ग्रासपट्टी, कुम्भ, कलश, राजसेन, वेदिका, आसनपट्ट, कक्षासन, जंघाभाग, मन्दिर में तीन प्रवेश द्वार, मुख्य प्रवेश द्वार की चौकी, सभामण्डप, खुले गवाक्ष, गर्भगृह, प्रदशिणा पथ तथा बाह्य भाग के मण्डोवर भाग में अनेक देव-मूर्तियां का उत्कीर्ण है। गर्भगृह उपर शिखर भाग है। मन्दिर के चारो तरफ पर छांजनदार शैली है। मन्दिर के मण्डोवर भाग की तीनों दिवारों उत्तर, दक्षिण एवं पश्चिम मे, सभा मण्डप के स्तम्भों पर, गर्भगृह के प्रवेश द्वार पर सुन्दर प्रतिमाओं को तराशा गया है। यहां ये प्राप्त वर्तमान प्रतिमाओं का विवरण इस प्रकार है-

1. सप्ताश्व रथ पर आसनस्थ सूर्यप्रतिमा-3
2. स्थानक सूर्य प्रतिमा- 2
3. सप्तमातृकाएं- 7
4. शिव प्रतिमा- 1
5. सुर-सुन्दरियाँ- 10
6. दिक्पाल- 6

7. सिंह-सादुल- 2
8. मण्डोवर भाग पर संगीतमय, आकाशचारी गन्धर्व एवं प्रेम-प्रसंग युग्म मूर्तियाँ- 26
9. शिव लिंग + नदी गाय- 2
10. खण्डित गणेश की मूर्ति- 1
11. क्षत-विक्षिप्तम हिशासुरमर्दनी के अवशेष
12. द्वारपाल- 2

गर्भगृह के बाह्य भाग (मण्डोवर) परकुल 49 प्रतिमाएं प्रदर्शित हैं तथा आन्तरिक भाग में सप्तमातृ का, एक शिवप्रतिमा, 2 द्वारपाल तथा अनेक छोटी-छोटी मूर्तियां छत पर हैं परन्तु छत को जाली से पैक बन्दकर देने के कारण स्पष्ट नजर नहीं आ रही है।

1. सूर्यप्रतिमा

मत्स्य पुराण एवं देवता मूर्ति प्रकरण में सूर्य प्रतिमा के स्वरूप, प्रतिष्ठा एवं पूजा आदि की विधि का वर्णन मिलता है। मत्स्य पुराण के अनुसार भगवान सूर्यदेव को रथ पर स्थित, सुन्दर नेत्रों से सुशोभित और दोनों हाथों में कमल धारण किए हुए बनाना चाहिए। उनके रथ में सात घोड़े और एक पहिया होना चाहिए। उन्हें विचित्र मुकुट से युक्त और कमल के मध्यवर्ती भाग के समान लाल वर्ण का बनाना चाहिए।⁶

सूत्रधार मण्डन द्वारा रचित देवतामूर्ति प्रकरण के अनुसार 12 सूर्य मूर्तियां हैं-धाता, मित्र, अर्यमा, रूद्र, वरुण, सूर्य, भग, विवस्वान, पूषा, सविता, त्वष्ट और विष्णु। इसमें पूषा एवं विष्णु की प्रतिमाएं दो-दो हाथ वाली एवं शेष सभी प्रतिमाएं चतुर्भुजी हैं।⁷ मूर्तिविज्ञान के आधार पर दोनों हाथों में पद्म, शूल, चक्र, कोमुदी, अक्षमाला, पौष्करी माला, कमण्डलु, होम में प्रयुक्त चन्दन काष्ठ, वज्र, पाश, माला, त्रिशूल, गदा, स्त्रुवा होते हैं। मण्डन के आधार पर सूर्य की प्रतिमा चतुर्भुजी एवं आयुध क्रमशः पद्म, अक्षमाला होती है।⁸

सप्ताश्व रथ पर आसनस्थ सूर्य

मन्दिर के बाह्य भाग मण्डोवर के उ त्तरदिशा की ताक में सप्ताश्व रथ पर आरूढ़ आसनस्थ सूर्य प्रतिमा है, गर्भगृह के पीछे पश्चिमी दिशा की प्रधान ताक में सप्ताश्व रथ पर आरूढ़ आसनस्थ सूर्य प्रतिमा तथा मन्दिर की दक्षिण दिशा में सप्ताश्व रथ पर आरूढ़ आसनास्थ सूर्य प्रतिमा है। इन तीनों प्रतिमाओं की विशेषताएं समान हैं, सिर पर मुकुट, कानों में कर्ण फूल, गले में हार, प्रतिमा की छाती पर कवच तथा चतुर्भुजी

परन्तु इन सभी मूर्तियों की भुजाएं खण्डित हैं। सूर्य प्रतिमाओं की चरण चौकियों सप्त अश्व रथ बने हैं, जिनकी मुद्राएं रथ को खिंचते हुए सारथियों का अंकन भी हैं। मत्स्य पुराण के अनुसार सप्ताश्व रथ के सारथी आनन्द को प्रतिमा के साथ उत्कीर्ण करना चाहिए।⁹ प्रतिमाओं के उपरबाये एवं दायें भाग पर गन्धर्व किन्नरों का अंकन है तथा प्रतिमाओं के दोनों तरफ सुर-सुन्दरियों का विभिन्न मुद्राओं में अंकन है। इस सूर्य प्रतिमाओं की लम्बाई 35 फीट ऊँची है तथा इन सप्ताशवा रूढ़ सूर्य मूर्ति के दोनों ओर उषा एवं प्रत्युषा धुनधारणी देवीयाँ उपस्थित हैं।

स्थानक सूर्य प्रतिमाएं

मन्दिर के मण्डोवर भाग की उत्तर एवं दक्षिण दिशा में स्थानक अवस्था में दो सूर्य प्रतिमा हैं। इन सूर्य प्रतिमाओं की विशेषताओं में सिर पर मुकुट, कानों में कर्णफूल, गलें में हार, छाती पर सुरक्षा कवच, उत्तर दिशा में स्थित मूर्ति की छाती पर गांठ लगा हुआ वस्त्र, कमरबन्ध, जंघा भाग को अलंकृत वस्त्र, हाथों में वन माला हैं। ये प्रतिमाएँ भी सभ्यतः चतुर्भुजा हैं, लेकिन भुजाएं खण्डित होने के कारण आयुधों की कमी है। प्रतिमाओं के दायी और बायीं ओर दो-दो सुर-सुन्दरियों की प्रतिमाएं हैं। इन सभी प्रतिमाओं की लम्बाई 45'' है। सिर के उपर गन्धर्व एवं किन्नरों की प्रतिमाएं हैं।

सप्तमातृकाएँ

सूर्य मन्दिर के सभा मण्डप की गोल छत को अन्दर से साधारण गोल स्तम्भों द्वारा उठाया गया है। स्तम्भों के ऊपर की चक की कृतियाँ हैं। इस सभा मण्डप के आठ स्तम्भों के कीचक के ऊपर आठ भिन्न-भिन्न सप्तमातृ का एवं शिव प्रतिमा जुड़ी हुई हैं।¹⁰ इसके उपर छत के ऊपरी भाग से वृहदाकर अप्सराओं की प्रतिमाएँ लटक रही थी जिसमें से काफी चोरी हो गयी और कुछ को राजकीय संग्रहालय आहाड़ में सुरक्षित रखा गया। चोरी की वजह से वर्तमान में स्तम्भों के ऊपर गोल छत को अब जाली से ढक दिया है इसलिए स्तम्भों के ऊपर कीचक के उपर की मूर्तियाँ स्पष्ट नजर नहीं आती, फिर भी मैंने इन प्रतिमाओं को इनके आयुधों के अनुसार ढूँढने का प्रयास किया है।

1. **वैष्णवी**-गर्भगृह के प्रवेश द्वार के दायीं तरफ स्तम्भ के ऊपर मातृशक्ति के दाये हाथों में क्रमशः अक्षमाला, गदा तथा बाये हाथों में चक्र एवं बिजोरा है। देवता मूर्ति प्रकरण के आयुधों के अनुसार यह वैष्णवी मातृशक्ति की प्रतिमा है।

2. **वाराही**-गर्भगृह के प्रवेश द्वार के बायीं तरफ स्तम्भ के ऊपर प्रतिमा के दायें हाथ में क्रमशः अभय मुद्रा एवं दण्ड एवं बाये हाथों के आयुधों की अस्पष्टता है, इस प्रतिमा का मुख शुकरमुख है तथा मूर्ति कृष्ण वर्ण की है, तथा पेट बाहर है। मूर्ति

विज्ञान के आधार पर यह प्रतिमा वारा ही मातृशक्ति की है।

3. **एन्द्री**-बाये क्रम में उत्तरी दिशा के प्रवेश द्वार के स्तम्भ पर उत्कीर्ण मातृशक्ति की प्रतिमा के आयुध दाये हाथो मे क्रमशः वरद् मुद्रा में, दण्ड एवं बाये एक हाथ में पाश है, इस प्रतिमा का वाहन हाथी बना हुआ है। यह सात मातृ का में से एन्द्री की प्रतिमा है।

4. **चामुण्डा या चण्डिका**- बायें क्रम में तीसरे स्तम्भ या उत्तरी प्रवेश द्वार के बायें स्तम्भ के कीचक के ऊपर मातृशक्ति की प्रतिमा के ऊपर दायें एक हाथ में त्रिशूल तथा ऊपर वाले एक बायें हाथ में मुण्ड आयुध है, अन्य आयुधों की अस्पष्टता है। त्रिभंगी मुद्रा में खड़ी यह प्रतिमा क्षीणकाय (छाती की हड्डियाँ स्पष्ट नजर आ रही है।) पैर में मानवीय आकृति अर्थात् प्रेत है। इन विशेषताओं के आधार पर इसे चामुण्डा या चण्डिका मातृ शक्ति कहा जा सकता है।

5. **माहेश्वरी**- मन्दिर के मूल प्रवेश द्वार के बायें स्तम्भ के कीचक के ऊपर स्थित मातृशक्ति की प्रतिमा के आयुधों में अस्पष्टता है, बनावट की दृष्टि से फिर भी ऊपर के दायें हाथ में क्रमशः वरद्मुद्रा, त्रिशूल या दण्ड तथा बायें हाथ में क्रमशः कमण्डल तथा रूद्राक्ष माला का अंकन लगता है। यह सातमातृ का की माहेश्वरी की प्रतिमा है।

6. **ब्राह्मी** - मूल प्रवेश द्वार के दांयी तरफ के स्तम्भ के कीचक के ऊपर स्थित मातृशक्ति की प्रतिमा के लक्षणों में दायें हाथ क्रमशः वरद् मुद्रा, स्त्रुचि (यज्ञ का कर्छ) बायें हाथो में क्रमशः पुस्तक एक कमण्डल है। अतः सप्तमातृ का में यह ब्राह्मी मातृशक्ति है।

7. **शिवप्रतिमा** - दक्षिण दिशा के प्रवेश द्वार के दायीं तरफ के स्तम्भ के कीचक के ऊपर एक प्रतिमा स्थित है, जिसके दायें हाथ में क्रमशः कमण्डल एवं त्रिशूल एवं बायें हाथ मे नागपाश (नागेन्द्र) एवं अभय मुद्रा में है, यह शिव प्रतिमा है।

8. **कौमारी** - दक्षिण दिशा के प्रवेश द्वार के दायीं तरफ स्थित स्तम्भ के कीचक के ऊपर स्थित मातृशक्ति की प्रतिमा के आयुध लक्षणों में दायें हाथो मे क्रमशः अभय मुद्रा में, एवं दण्ड तथा बायें हाथ में पता का या दण्ड तथा वरद् मुद्रा में है। मूर्ति विज्ञान के आधार पर यह सप्तमातृ का के कौमारी मातृशक्ति के प्रतिमा लक्षण दर्शित होते हैं।

दिक्पाल

हिन्दु देवशास्त्र में विश्व की आठ दिशाओं को आठ दिक्पालों द्वारा संरक्षित

बताया है। रूप मण्डन में दिक्पालों की संख्या आठ और क्रम इन्द्र, अग्नि, यम, नैऋति, वरुण, पवन, कुबेर और ईशान निर्धारित किया गया है।¹¹ इनमें से प्रथम छः वैदिक तथा शेष दो कुबेर एवं ईशान लौकिक देवता हैं। वस्तु मंजरी में भी अष्ट दिक्पाल को वर्णित किया गया है।¹²

मन्देसर के सूर्यमन्दिर में मूर्ति विधान के अनुसार दिक्पाल को सभी दिशाओं में उनके वाहनों के साथ उत्कीर्ण कर रखा है। ये सभी दिक्पाल द्विभुजी हैं लेकिन सभी दिक्पाल की भुजाएं खण्डित हैं, इसलिए इसके आयुध स्पष्ट नहीं हैं। मन्दिर की पूर्व दिशा में हाथीवाहन के साथ इन्द्र की प्रतिमा उत्कीर्ण है। मन्दिर के वायुत्यकोण में वायु दिक्पाल की मूर्ति उत्कीर्ण है जिसका वाहन मृग या हरिण है, मन्दिर के पश्चिम दिशा में वरुण दिक्पाल मकर वाहन के साथ तथा नैऋति दिक्पाल अपने वाहन शव के साथ उत्कीर्ण है। मन्दिर के अग्निकोण दिशा में दिक्पाल अग्नि अपने वाहन बकरे के साथ तथा दक्षिण दिशा में महिष वाहन के साथ यम दिक्पाल उत्कीर्ण है। इस मन्दिर में आठ दिक्पाल के स्थानपर छः दिक्पालो का ही अंकन किया गया है।



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सूर्य पंचायतन मन्दिर

मण्डन ने सूर्य के पंचायतन मन्दिर में प्रतिमा प्रतिष्ठा विधान का वर्णन किया। मण्डन के अनुसार मध्य के सूर्य मन्दिर, उत्तर में शिव, पूर्व में गणेश, दक्षिण में विष्णु तथा पश्चिम में शक्ति ही स्थापना की जाती है।¹³

मन्देसर का सूर्य मन्दिर पंचायत शैली में बना हुआ है। इस मन्दिर के गर्भगृह में सूर्य की प्रतिमा रही होगी, क्योंकि मन्दिर के पश्चिमी दिशा में मण्डोवर भाग की ताक में सूर्य की सप्त अश्व पर आरूढ़ प्रतिमा है। वर्तमान में इस मन्दिर के चारों तरफ अवशेष आज भी विद्यमान हैं। सूर्यपंचायत शैली के अनुसार उत्तर दिशा में शिव का

मन्दिर होना चाहिए परन्तु यहां पर मन्दिर के दक्षिणी-पश्चिमी कोने में शिवलिंग एवं नंदी की प्रतिमा उपस्थित है तथा प्राप्त अवशेषों में क्षत-विक्षित गणेश एवं महिषासुरमर्दिनी की प्रतिमा पड़ी है। अतः यह कहा जा सकता है कि प्राचीनकाल में इस मन्दिर में मध्य में सूर्य तथा चारों तरफ शिव, विष्णु, गणेश एवं शक्ति के मन्दिर रहे होंगे।

द्वारपाल या प्रतिहार

मत्स्य पुराण के अनुसार सूर्य मन्दिर के दोनों और दण्डी और पिंगल नामक दो प्रतिहरों को रखना चाहिए।¹⁴ जिनके आयुधों की जानकारी रूपमण्डन से प्राप्त होती है। मन्देसर के सूर्यमन्दिर के गर्भगृह के प्रवेश द्वार के दांयी और बांयी तरफ चतुर्भुजी प्रतिमाएं अंकित हैं। इन दोनों मूर्तियों के आयुधों की स्पष्टता नहीं है। मूर्ति विज्ञान के अनुसार एवं बनावटी मुद्रा के अनुसार अनुमानत बांयी तरफ मूर्ति के नीचे वाले दोनों हाथों में से एक हाथ तर्जनी मुद्रा में है उपर वाले बाये हाथ में दण्ड है, जो दंडी प्रतिहार होगा तथा दांयी तरफ चतुर्भुजी मूर्ति में नीचे वाले दाया हाथ स्पष्ट नहीं है, उपर दाये हाथ में शक्ति तथा बायें हाथों के आयुधों की स्पष्टता नहीं है, यह प्रतिहार पिंगल है।

सूर-सुन्दरी प्रतिमाएं

इस मन्दिर के मण्डोवर भाग में 5 सूर्य प्रतिमाओं के दांयी एवं बायी तरफ 10 अप्सराओं का अंकन किया हुआ है। यह सारी प्रतिमाएं 45'' लम्बी हैं। इन प्रतिमाओं के केश-विन्यास भिन्न-भिन्न तरह से हैं एवं आभूषणों से अलंकृत हैं। वर्तमान समय में स्थित सूर-सुन्दरियों ने सिर पर टिका, हाथों में चुड़िया, कानों में कर्णफूल, गले में कंठहार, बाजुबन्ध, कमरबन्ध तथा पांव में पायल पहनी हुई हैं। बालों में जुड़ों को वेणियों से सवार रखा है। कुछ प्रतिमाओं के कन्धे पर दुप्पटा भी है, जो पैरों तक जा रहा है। इन मूर्तियों से तत्कालीन आभूषणों एवं वेशभूषा की जानकारी प्राप्त होती है। इस सूर-सुन्दरियों की भुजाएं खण्डितहोने के कारण इनकी मुद्राओं का पता नहीं चल पा रहा है। फिर भी दक्षिण दिशा में स्थित एक अप्सरा अपने दाहिने हाथ में बाल संवार रही है। इसी तरह दक्षिण दिशा से ही गेंद खेलते हुए तथा आलस्य मुद्रा में (अंगड़ाई लेते हुए) प्रतिमा उत्कीर्ण है। कलाकार ने बहुत की बारीकी से इन मूर्तियों के लावण्यमय सौन्दर्य को आकर्षक रूप से उकेरा है।

अन्य मूर्तियाँ

मन्दिर के बाह्य भाग एवं अन्दर छत पर एवं गर्भगृह के प्रवेश द्वार पर बड़ी-बड़ी प्रतिमाओं के ऊपर प्रेमी युगल की विभिन्न मुद्राओं की मूर्तियाँ हैं। मण्डोवर भाग पर शार्दूल एवं बड़ी-बड़ी प्रतिमाओं के ऊपर ताकों में महिला-पुरुष

की मूर्तियाँ संगीतमय अंकित है। इसमें महिलाओं को गायन की मुद्रा में अंकित किया है एवं इन मूर्तियों में बांसुरी, वीणा, मंजीरे, मृदंग आदि वाद्य यंत्रों का अंकन भी है। मन्दिर के छत में स्थित मातृकाओं की मूर्तियों के अहाते में रतिक्रिया सम्बन्धित भी कुछ मूर्तियाँ अंकित है। शार्दूल के पांव में एवं पीठ पर तलवार हाथ में लिए सैनिकों का अंकन है।

सूर्य पंचायत शैली में निर्मित मन्देसर का सूर्य मन्दिर पूर्व मध्यकाल की अद्भुत कृति है। इस मन्दिर में मूर्ति विज्ञान के आधार पर स्थापत्य की लगभग सभी विशेषताओं की जानकारी मिलती है, वही शिल्प शास्त्रीय नियमों की पालना करते हुए कलाकारों ने मूल एवं अन्य देव प्रतिमाओं का अंकन किया है साथ ही सामाजिक एवं सांस्कृतिक जीवन को प्रदर्शित करने वाली मूर्तियों का भी अंकन किया है अतः यह मन्दिर मेवाड़ की प्राचीन काल का वैभव एवं सम्पन्नता का परिचय कराता है।

सन्दर्भ

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

राजस्थान में खेलों की प्राचीनता के साथ पुरातात्विक प्रमाण व महत्व

नारायण पालीवाल

मेवाड़ में हुए पुरातात्विक सर्वेक्षणों एवं उत्खननों के आधार पर यह कहा जा सकता है कि यह भू-भाग प्रागैतिहासिक काल से ही मानव कृतियों से युक्त रहा है। मानव सभ्यता के विकास के प्रागैतिहासिक काल के प्रारम्भिक पाषाण काल, ताम्र पाषाण काल व लौह काल आदि विभिन्न चरणों को पार करता हुआ यह प्रदेश ऐतिहासिक युग में आया (सं. देवीलाल पालीवाल, 1970 : 1-6)। मेवाड़ सामाजिक, आर्थिक गतिविधियों की समृद्ध भूमि के साथ ही वीरता, साहस और बलिदान का एक ऐसा स्थल है जो पाषाणकाल से लेकर आज तक संस्कृति की निरन्तरता को बनाये हुये है। मेवाड़ नदियों के किनारे विशेषतया गंभीरी, बेड़च, वागन, कदमाली, कोठारी, खारी, बामनी, रूपारेल, नल्लास, पारसोली, भीचोड़, बनास, चम्बल, आदि के कछारों एवं मेवाड़ के विभिन्न क्षेत्रों यथा चित्तौड़, उदयपुर, भीलवाड़ा व राजसमन्द जिलों के नगरी, रथंजना, हमीरगढ़, ओह्लियाणा, भैंसरोड़गढ़, सोनिता, बल्लू खेड़ा, बानसेन, भूतिया, चंपा खेड़ी, हाजी खेड़ी, सिरड़ी, टुकरड़ा, मंडपिया, बिगोद, जहाजपुर, दरोली, गिलुण्ड, डबोक, करणपुर, धीमारा, सरजना, वल्लभनगर, गाड़रियावास, बालाथल, बागौर, आहाड़, आदि से पाषाण के विभिन्न हथियार, हथ कुल्हाड़िया, चीरने-फाड़ने के उपकरण, पाषाण, शल्कल, उपकरण, छीलने खुरचने के औजार आदि प्रयाप्त मात्रा में मिले हैं (पाण्डेय 2005 : 26)। भीलवाड़ा शहर से 25 कि. मी. कि दुरी पर बागौर पुरातात्विक स्थल स्थित है। यह स्थल कोठारी नदी के किनारे पर बसा हुआ है। इस स्थल का समय 10,000 ई. पू. से 3000 ई. पू. तक रहा है। बागौर में एक सुक्ष्म पाषाण उद्योग मिला है (संकालिया 1988 : 43)। मध्य प्रस्तरयुगीन पुरास्थल बागौर का उत्खनन वी. एन. मिश्रा एवं विजय कुमार द्वारा 1967-68 से 1969-70 के दौरान किया गया। इस पुरास्थल से मध्य प्रस्तर युगीन मृत्पात्र व ताम्र निर्मित बाणाग्र के प्रयोग के साक्ष्य मिलते हैं (मीणा

एवं गोधल 2015 : 23)। इनके आधार पर कहा जा सकता है की मेवाड़ के विभिन्न भागों में प्रारम्भिक पाषाणकालीन सभ्यता के मानव समुह करीब एक लाख वर्ष पूर्व विचरण करते थे। मेवाड़ के विभिन्न क्षेत्रों में उत्तर पाषाण काल के अवशेष पर्याप्त मात्रा में उपलब्ध हुए हैं जैसे चित्तौड़ जिले में बिछोड़, हरिपुरा, बालूखेड़ा, बामनिया, काली कूंजा, भीलवाड़ा जिले में कूडिआस, देओती, मंगरोप व उदयपुर में बड़ी, बेदला, बिछड़ी, गाडवा, डबोक, गोटिपा, बालाथल, मन्देसर, कानपुर, बीजना, ईटाली, बागोर आदि स्थानों पर विविध पाषाणोपकरण प्राप्त हुए हैं। यहाँ से प्राप्त हुए उपकरण मेवाड़ भू-भाग के करीब 10,000 ई. पू. से 2000 ई. पू. तक विकसित होने वाली सभ्यता के विविध पक्षों को प्रकट करते हैं।

हड़प्पा सभ्यता :- आज से लगभग 6000 वर्ष पहले दक्षिण एशिया में मेहरगढ़ किलीगुल मुहम्मद (पाकिस्तान) में ग्रामीण जीवन प्रारम्भ हुआ तथा 5200 वर्ष पहले हड़प्पा सभ्यता का ग्रामीण जीवन प्रारम्भ हुआ। इसी दौरान मेवाड़ में ग्रामीण जीवन की शुरुआत हो चुकी थी। इन ग्रामीण संस्कृतियों तथा कालान्तर में हड़प्पा सभ्यता के नगरों में भी बड़ी संख्या में मनोरंजन /खेल की वस्तुएँ प्राप्त होती हैं। इन्हें खेल की वस्तुएँ इसलिये पहचाना गया है कि क्योंकि आज भी उस तरह की वस्तुएँ प्रचलित हैं। इन वस्तुओं में पत्थर तथा मिट्टी के कंचे के आकार के गोले, चक्के, मिट्टी का झुनझुना, चौपड़ (डाइस) शतरंज जैसे खेल की गोटियाँ मिट्टी की छोटी-2 पशु पक्षियों मानवों की मूर्तियाँ बड़ी संख्या में पायी जाती हैं। चौपड़ की छोड़कर बांकी सभी निश्चित रूप से बच्चों के खेलने की वस्तुएँ हैं।

आहाड़ संस्कृति (3500-1700 ई. पू.)

आहाड़ संस्कृति की खोज का कार्य 1952 में प्रारम्भ हुआ जिसमें अक्षय कीर्ति व्यास तथा रत्न चन्द्र अग्रवाल ने महत्वपूर्ण भूमिका निभाई, परन्तु इसकी पहचान 1961 में हुई जब हंसमुख धीरज लाल संकालिया ने राजस्थान राज्य पुरातत्व विभाग के साथ मिलकर उदयपुर शहर में स्थित आहाड़ का विस्तृत उत्खनन किया इस संस्कृति का विस्तार उत्तर में बूंदी, पूर्व में चित्तौड़गढ़, दक्षिण में डूंगरपुर तक है तथा अब तक 130 बस्तियों की पहचान हो चुकी है। सबसे बड़ी बस्ती गिलुण्ड में है तथा गिलुण्ड समेत आधे दर्जन स्थलों यथा बालाथल, महाराज की खेड़ी ओजियाना, छत्रीखेड़ा तथा आहाड़ में उत्खनन हो चुका है। उदयपुर में पिछले 7000 वर्ष से मानव निवास कर रहा है। काँस्य युग से आहाड़ नदी के किनारे बेदला, आहाड़ और उदय निवास पर बस्तियाँ थी। उत्तर ऐतिहासिक काल में 8 वीं से 13 वीं शताब्दी तक आहाड़ मेवाड़ प्रदेश का अतिमहत्वपूर्ण केन्द्र था, जिसमें करनाट, लाट, मध्यदेश तक आदि देशों के व्यापारी

आते थे (खरकवाल, 2021 : 130, व्यास, 2004 : 21)। ताम्रपाषाण कालीन संस्कृति के अवशेष सबसे पहले आहाड़ स्थित धूलकोट टीलों से प्राप्त हुए थे अतः इसे आहाड़ संस्कृति के नाम से जाना जाता है। इस संस्कृति में खेलने सम्बन्धित वस्तुयें प्राप्त हुई हैं, जिनमें गोलाकार चक्री, त्रिकोणाकार मृत्पिंड, मोहरे व पासा मुख्य हैं। आहाड़ से प्राप्त अवशेषों की कार्बन तिथि निर्धारण करने पर यह पता चलता है कि यह सभ्यता लगभग 4000 वर्ष प्राचीन थी।

ऐतिहासिक काल (600 ई. पू. से 600 ई.)

दक्षिणी पूर्वी राजस्थान में स्थित अधिकांश आहाड़ संस्कृति के स्थलों के उपर ऐतिहासिक काल में भी बस्तियाँ प्राप्त हुई हैं उदाहरणार्थः आहाड़, बालाथल, गिलुण्ड, महाराज की खेण्डी, छत्रीखेड़ा आदि। उपर के निकट गोगुन्दा तथा आबुरोड के निकट चन्द्रावती में उत्तर ऐतिहासिक (600 से 1200 ईस्वी) के बीच बसासतों के प्रमाण मिले हैं। पुरातात्विक प्रमाणों में अनेक प्रकार की खेलने की वस्तुएँ प्राप्त हुई हैं। मेवाड़ में बालाथल, आहाड़, गिलुण्ड, छतरीखेण्डा, पछमता, जवासिया, ईसवाल, नठारा की पाल आदि पुरातात्विक स्थलों से खेलों सम्बन्धित मिलने वाली सामग्री के आधार पर कहा जा सकता है कि प्राचीन काल में खेलों को मनोरंजन के साधन के रूप में खेला जाता था।

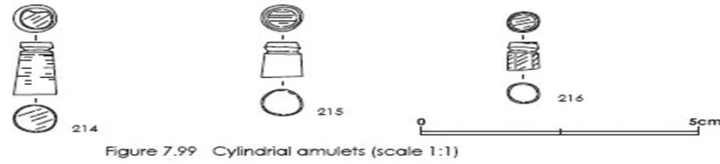
1 डिस्क(बड़ा गोलाकार मृत्पिंड)	2 मोहरे
3 कोड़ी	4 पासा
5 टेबलेट(छोटा गोलाकार मृत्पिंड)	6 टॉईनूलर(त्रिकोणाकार मृत्पिंड)
7 चक्री	8 सिलिंगबॉल(गोलाकार)
9 पहिये	10 बैलगाड़ी

डिस्क : - यह मिट्टी की बनी हुई गोल आकृति होती है, जो पुरास्थलों पर अधिक मात्रा में प्राप्त हुई है। यह डिस्क विभिन्न प्रकार की मिलती है, डिस्क का संबंध संभवतया सित्तोलिया खेल से माना जा सकता है (केनोयर, 1998 : 132-133)। वर्तमान में भी जब हम सित्तोलिया खेल खेलते हैं तो पत्थरो या टाइल्स को गोल आकृति में तराश कर एक के उपर एक रखते हैं, फिर रबड या कपडे कि गेंद से सित्तोलिया खेल को खेला जाता है। डिस्क के प्रमाण हमें बालाथल, आहाड़, पछमता, ईसवाल, नठारा की पाल इन सभी पुरास्थलों पर प्राप्त हुई हैं।

मोहरे : - छतरीखेण्डा, जवासिया, ईसवाल पुरास्थल के उत्खनन से मोहरे पत्थर की बनी हुई प्राप्त हुई हैं, अनुमानतः इनका उपयोग शतरंज या शतरंज जैसे अन्य

खेल को खेलने के लिये प्रयोग में ली गयी होगी। शतरंज खेल में कुल 32 मोहरों की आवश्यकता होती है, इसके प्रमाण हमें हस्तिनापुर के उत्खनन से भी प्राप्त होते हैं (व्यास वेद 1956 : 2662)। इस प्रकार कहा जा सकता है कि शतरंज एक प्राचीन खेल है।

कौड़ी:- पछमता, आहाड़, बालाथल, नठारा की पाल तथा ईसवाल पुरास्थल से अधिकाधिक कौड़ियाँ प्राप्त हुई हैं, यह शैल की बनी हुई होती है। कौड़ी को प्राचीन खेलों में पासे के रूप में प्रयोग में लिया गया होगा, कौड़ी को खेल में उछालकर जमीन पर फेंकने के काम में लिया जाता है, जिससे यह पता चलता है कि कौड़ी के उल्टा या सीधा पड़ने पर खानों में रखी गोटी को आगे बढ़ाना होता है। कौड़ी प्राचीन खेलों को खेलने का मुख्य साधन माना जा सकता है (पालीवाल, 2016 : 80)।



पासा :- आहाड़, पुरानी मरमी, ईसवाल पुरास्थल पर मिट्टी की बनी हुई पासे प्राप्त हुई हैं, पासे की लम्बाई एक या दो इंच होती है, चन्द्रावती से मिला पासा एक इंच का है, जिसके छः भागों पर एक से छः तक छिद्र अंकित हैं, पासे का आकार चोकोर या आयताकार होता है, जो मुख्यतः चार सतहों में विभाजित होता है, पासे का प्रयोग अनेक खेलों जैसे :- चोपड़, सॉप-सीढी, लूडो, चेंगा-इष्टा, दसहार आदि खेलों में किया जाता है। खेल खेलते समय पासे को उछालने पर जितनी सख्या ऊपर की ओर आती है, उतने ही खानों या खण्ड चलकर गोटियों का एक स्थान से दूसरे स्थान पर रखा जाता है। यदि किसी खिलाड़ी की चारों गोटियाँ क्रॉस के निशान पर आती हैं तो वह जीत जायेगा (पालीवाल 2016 : 188)। इस प्रकार खेल को खेला जाता है।



टेबलेट : - टेबलेट भी छतरीखेण्डा, बालाथल, आहाड़, ईसवाल पुरास्थल पर अनेक मात्रा मे प्राप्त हुई है, जो खेल खेलने का मुख्य साधन रहा है, इनका आकार गोल होता है, इसका उपयोग संभवतः खेल को खेलने मे गोटियों के रूप मे किया गया होगा, इनका व्यास एक या दो सेमी तक होता है, इसलिये इसको टेबलेट के नाम से जाना जाता हैं। चद्रावती पुरास्थल पर टेबलेट मिट्टी और पत्थर के बने हुये प्राप्त होते हैं।

टॉईन्गूलर : - यह मिट्टी एवं पत्थर के बने हुये तिकोने आकार के होते है, जो बालाथल, आहाड़ पुरास्थल पर उत्खखन से प्राप्त हुये हैं। वर्तमान मे अनेक खेलो मे इसका उपयोग गोटियों के रूप मे किया जाता हैं। जिससे यह अनुमान लगाया जा सकता है कि प्राचीन काल मे टॉईन्गूलर का प्रयोग खेल मे गोटियों को रखने के रूप मे किया गया होगा।

गोल चक्री : - जवासिया, छतरीखेण्डा, पछमता व नठारा की पाल पुरास्थल पर हमे कई गोल चक्री प्राप्त हुई हे, जिसके अन्दर एक या दो छिद्र होते हे और यह मिट्टी की बनी हुई होती हे, गोल चक्री का व्यास दो या तीन इंच तक का होता हे, इसका उपयोग अन्दर धागा पिरोकर घुमाने के लिये किया गया होगा।

सिलिंग बॉल : - पछमता, छतरीखेण्डा, बालाथल, आहाड़, ईसवाल पुरास्थल पर मिट्टी और पत्थर की बनी हुई सिलिंग बॉल प्राप्त हुई है, इसकी गोलाकार आकृति होती है, यह छोटे आकार से लेकर बडे आकार मे मिलती हैं। सामान्यतः इसका उपयोग खेल खेलने मे गोटियों को रखने के रूप मे किया गया होगा।

पहिये : - पछमता, ईसवाल, नठारा की पाल पुरास्थलों पर अनेक प्रकार के पहिये प्राप्त हुये है, जिनका उपयोग सामान्यतः खिलोनो वाली बेलगाडियो मे पहिये लगाने के लिये किया गया होगा। यह पहिये मिट्टी के बने हुये मिलते हे, इनकी आकृति

गोलाकार होती है, और इनमें एक छिद्र होता है, जिसमें लकड़ी को लगाकर दो पहियों को जोड़ने का काम किया जाता है, इनका सम्भावित उपयोग बच्चों के मनोरंजन के रूप में गाड़िया बनाकर खेलने के लिये किया गया होगा।

बैलगाड़ी : - मिट्टी के बने हुये खिलोने होते हैं, जिनको सामान्यतः बच्चे खेलने के लिये उपयोग में लेते हैं। इन खिलोनों में मुख्यतः बैलगाड़ी होती है, जिसमें चार पहिये लगे हुये होते हैं, यह अन्य पुरास्थलों पर भी प्राप्त हुयी है, जिससे यह कहा जा सकता है की प्राचीन समय में मिट्टी के खिलोने बनाये जाते थे और उनसे खेलने की प्रक्रिया कायम थी।

इस तरह से कहा जा सकता है कि पुरास्थलों से प्राप्त अनेक खेलने कि बहुत सी सामग्री प्रकाश में आई है, जिनका सम्भावित उपयोग खेलने के लिये किया गया होगा।

पारम्परिक खेलों का महत्व :-

खेलों का मानव जीवन में काफी महत्व है क्योंकि यह मनुष्य के शारीरिक और मानसिक विकास में सहायक होते हैं। प्राचीनकाल से ही लोग मनोरंजन के लिये तरह-तरह के खेल खेला करते थे। खेल हमारी शिक्षा का ही एक अंग है। मानव के मानसिक विकास के लिये शतरंज, लूडो, चौपड़, सोलह-हार, ग्यारह-हरी इत्यादि खेलों का महत्व रहा है। मानव जीवन में मनोरंजन हेतु प्राचीन काल से ही इन घरेलू परम्परागत खेला का बहुत महत्व था। वर्तमान में इन प्राचीन खेलों के संरक्षण की आवश्यकता है।

अतः मनोरंजन खेल मानव जीवन का अभिन्न पहलू है। भारत में पिछले 5000 वर्षों से खेलों की जानकारी है परन्तु इसका इतिहास बहुत लम्बा है। इस प्रकार खेलों के माध्यम से शारीरिक, मानसिक, दार्शनिक, सामाजिक, बौद्धिक, राष्ट्रीय एकता आदि क्षेत्रों में महत्व रहा है।

Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

संस्कृत काव्य परम्परा में प्रवर्तित राजस्थान का इतिहास एवं उसकी ऐतिहासिक मान्यता

डॉ. पंकज कुमार मिश्र

संस्कृत साहित्य में ऐतिहासिक काव्य लेखन की परम्परा सातवीं सदी से ही प्रारम्भ हो जाती है। इन काव्यों के द्वारा हमारी परम्परा में इतिहास की अवधारणा को भी उपस्थित किया गया है। हर्षचरित, नवसाहस्रचरित, कुमारपालचरित आदि इसी श्रेणी के काव्य हैं। इन काव्यों ने भारतीय इतिहास की ऐतिहासिकता एवं इतिहास को यथार्थरूप से क्रमबद्ध करने में महत्वपूर्ण भूमिका निभाई है। राजस्थान के इतिहास को भी जानने एवं समझने में ऐसे कतिपय काव्य प्राप्त होते हैं, जिन्होंने शोधकर्ताओं के लिए महत्वपूर्ण सामग्री उपलब्ध कराई है। उनमें से कुछ महत्वपूर्ण काव्यों की सूची अग्रांकित है-

- पृथ्वीराजविजय - जयानक (कश्मीरी)
- हम्मीरमहाकाव्य- नयचन्द्रसूरि
- हम्मीरमर्दन- जयसिंहसूरि
- कुवलयमाला- उद्योतन सूरि
- वंशभासकर/छंद मयूख - सूर्यमल्ल मिश्रण (बूँदी)
- नृत्यरत्नकोष - राणा कुंभा
- भाषाभूषण - जसवंत सिंह
- एकलिंगमहात्मय- कान्हा व्यास (ये मेवाड़ महाराणा कुंभा के दरबारी थे। इसमें मेवाड़ के सिसोदिया वंश की वंशावली तथा मेवाड़ के सामाजिक संगठन की झांकी प्रस्तुत की गयी है।)
- ललितविग्रहराज - कवि सोमदेव

- मानप्रकाश- रायमुरारि दास
- मानवंशमहाकाव्य- सूर्यनारायण शास्त्री
- गढ़ेशनृपवर्णनम्- रूपनाथझा
- करमचन्दवंशोत्कीर्तनकाव्यम्- यह 16वीं शताब्दी में जयसोम द्वारा लिखा गया जो बीकानेर के इतिहास एवं दुर्गनिर्माण की जानकारी देता है। इस युग के पुस्तकालय, मन्दिर, पाठशालाएँ, भिक्षुग्रह, नगर, फाटक, बाज़ार, बस्तियों, राजप्रसाद आदि से सम्बन्धित जानकारी के लिए भी यह ग्रंथ उपयोगी है।
- राजवल्लभ- यह मंडन द्वारा लिखा गया है जो 15वीं सदी का सैन्यसंगठन स्थापत्यकला एवं मेवाड़ की जानकारी देता है।
- अमरकाव्य- रणछोड़भट्ट द्वारा लिखा गया है जो मेवाड़ के महाराणा राजसिंह की गाथा का वर्णन है।
- अमरसार- इसकी रचना पंडित जीवधर ने 16वीं शताब्दी में की थी। इस काव्य से महाराणा प्रताप और अमरसिंह प्रथम के सम्बन्ध में अच्छा प्रकाश पड़ता है। तत्कालीन रहन-सहन, आमोद-प्रमोद, जनजीवन की झांकी के लिए अमरसार एक महत्वपूर्ण स्रोत है।
- भट्टिकाव्य- भट्टिविरचित यह काव्य 15वीं सदी के जैसलमेर की राजनीतिक तथा सामाजिक स्थिति का वर्णन है। महाराजा अक्षयसिंह के प्रासादों तथा तुलादान आदि का इसमें रोचक वर्णन है।
- राजविनोद- इस ग्रंथ की रचना भट्टसदाशिव ने बीकानेर के महाराजा कल्याणमल (16वीं शताब्दी) की आज्ञा से की थी। इसमें विविध विषयों जैसे सामाजिक, आर्थिक, सैन्य आदि का वर्णन है। लेखक ने इसमें किलों के निर्माण तथा सैनिक उपकरणों आदि पर भी प्रकाश डाला है।
- राजरत्नाकर- इस ग्रन्थ की रचना 17वीं शताब्दी में भट्ट सदाशिव ने महाराणा राजसिंह के समय में की थी। इसमें 22 सर्ग हैं। महाराणा राजसिंह के समय के समाज तथा दरबारी जीवन के वर्णन में लेखक ने अपनी निपुणता का परिचय दिया है। तत्कालीन शिक्षण व्यवस्था एवं पाठ्यक्रम के लिए भी यह ग्रंथ उपयोगी है।
- कच्छवंशमहाकाव्य- वैद्य श्रीकृष्णराम भट्ट विरचित इस महाकाव्य में राजाओं के साथ ही रानियों का भी वर्णन हुआ है। इनका एक अन्य लघुकाव्य प्राप्त होता है- जयपुरमेलककुतुकम्।

- अजितोदयकाव्य- जगज्जीवन कृत
- अजितोदयकाव्य- बालकृष्णकृत
- ईश्वरविलासमहाकाव्य - श्रीकृष्णभट्टविरचित
- जयवंशमहाकाव्य - सीताराम पर्वणीकर
- राजप्रशस्ति महाकाव्य- रणछोड़भट्ट
- सुरजनचरितमहाकाव्य- चंद्रशेखरकवि
- शत्रुशल्यचरित- विश्वनाथ
- रामविलासकाव्य- भवानीशंकरव्यास

उक्त काव्यों की सुदीर्घ सूची के अनन्तर यह आवश्यक हो जाता है कि इन काव्यों में कौन सा ऐतिहासिक तथ्य विद्यमान है तथा उसकी क्या ऐतिहासिकता है? विश्लेषण तथा इतिहास की विभाजक रेखा की दृष्टि से इनमें निम्नांकित चार प्रकार की सामग्रियाँ प्राप्त होती हैं-

- (1) पूर्ण प्रामाणिकता से ओतप्रोत
- (2) ऐतिहासिक वातावरण एवं घटनाओं से युक्त
- (3) ऐतिहासिक पात्रों को आधार बनाकर लिखा जाना तथा
- (4) ऐतिहासिक घटनाओं के सत्य का निदर्शन

इन काव्यों में कतिपय ऐसे काव्य हैं जो ऐतिहासिक दृष्टि से प्राथमिक स्रोत के रूप में अभिवन्द्य हैं।

तदनुसार कतिपय प्रमुख काव्यों के आधार पर उन उन ऐतिहासिक चरित्रों, घटनाओं, स्थानों आदि का सप्रमाण विश्लेषण यहाँ प्रस्तुत किया जा रहा है-

पृथ्वीराजविजय

इस नाम से अनेक महाकाव्य प्राप्त होते हैं। किन्तु, उनमें से कोई भी काव्य पूर्ण प्राप्त नहीं होता। उन में प्राप्त एक पृथ्वीराजविजय महाकाव्य की अपूर्ण पांडुलिपि एशियाटिक सोसाइटी के पुस्तकालय में उपलब्ध है। इसमें 156 पद्य मात्र हैं।

पृथ्वीराजविजय नाम से आठ सर्ग तक प्राप्त एक अन्य महाकाव्य 12वीं शताब्दी के उत्तरार्ध में लिखा गया। इसके रचयिता चण्डकवि माने जाते हैं। इसमें 1191 ईस्वी में पृथ्वीराज की शहाबुद्दीन गोरी पर विजय का वर्णन है। यह ऐतिहासिक तथ्यों के प्रामाणिक उल्लेख से समन्वित है। इस पूरी काव्य परम्परा में 12वीं शताब्दी के अन्तिम चरण में कश्मीर निवासी जयानकप्रणीत पृथ्वीराजविजय महाकाव्य सर्वाधिक

महत्त्वपूर्ण एवं विवेच्य है। इस काव्य में सपादलक्ष चौहानों की राजनीतिक एवं सांस्कृतिक उपलब्धियों का वर्णन है। यह अजमेर के उत्तरोत्तर विकास को जानने के लिए भी उपयोगी है। 12 सर्गों का यह काव्य भी अधूरा ही है। पृथ्वीराज के विवाह के अधूरे वृत्तान्त तक ही इसका अंश उपलब्ध होता है।

अन्तःसाक्ष्य से यह प्रमाणित होता है कि इस काव्य के प्रणेता पृथ्वीराज के राज्यकवि थे। 1191 ईस्वी में पृथ्वीराज की मोहम्मद गोरी पर विजय के वृत्तान्त को केंद्र में रखकर उन्होंने इस महाकाव्य की रचना की।

चूँकि 1192 में ही गोरी ने पृथ्वीराज को पराजित किया था, इसलिये यह काव्य निस्सन्देह इस ऐतिहासिक घटना से पूर्व अवश्य लिखा जा चुका होगा। इस काव्य से यह भी ज्ञात होता है कि कवि जयानक को पृथ्वीराज ने अपनी राजसभा में ससम्मान आमंत्रित किया था। पृथ्वीराज के सानिध्य में रहते हुए उन्होंने राजप्रसाद की गतिविधियों, शासन व्यवस्था आदि को लेकर स्वयं जो कुछ देखा, सुना वही इस काव्य का मूल कथ्य है। अतः निस्सन्देह यह काव्य इतिहास के इस कालखण्ड को जानने का प्राथमिक स्रोत है।

ऐसी ऐतिहासिक घटना जिसकी पुष्टि इस काव्य से होती है या होना चाहिए उनको इस प्रकार सन्दर्भशः यहाँ प्रस्तुत किया जा सकता है-

(1) चाहमान, जो कि इस वंश के आदिपुरुष थे, का पुष्कर क्षेत्र में आगमन का वर्णन इस काव्य के प्रथम एवं द्वितीय सर्ग से होता है।

(2) जयानक जो कि इनके समकालीन थे ने अपने काव्य के माध्यम से यह भी जानकारी दी है कि प्राशासनिक दृष्टि से इनके राज्य में किसी भी प्रकार की कमी नहीं थी।

(3) इससे यह भी ज्ञात होता है कि वासुदेव ने किसी विद्याधर के निर्देश पर सांभर झील का निर्माण करवाया था। भले ही इस कथन में काव्यात्मक अतिरंजना हो, किन्तु ऐतिहासिक सन्दर्भ से यह अर्थ अवश्य ही प्राप्त होता है कि यह एक त्रिम झील है जिसका निर्माण चाहमान वंशी राजा वासुदेव ने किया था। (बिजौलिया प्रशास्ति में वासुदेव को सांभर झील का निर्माता माना गया है।)

(4) आगे के सर्गों में चाहमान कुल की परंपरा इस प्रकार बताई गई है-

सामंतराज,
विग्रहराज,
चंद्रराज,

दुर्लभराज
 गोवाक
 चंदन
 वाक्पतिराज
 सिंहराज
 विग्रहराज द्वितीय।

(5) विग्रहराज द्वितीय का अनुज दुर्लभराज था। इनके पश्चात् क्रमशः गोविंदराज, वाक्पतिराज द्वितीय, वीर्यराज तथा वाक्पतिराज तृतीय राजा बने। इन राजाओं का मालव, कान्यकुब्ज आदि राज्यों से संधि, विग्रहादि संबंध का यथावत् उल्लेख किया गया है। विग्रहराज द्वितीय का पुत्र पृथ्वीराज द्वितीय था।

तदनन्तर उसका पुत्र अजयराज तथा अजयराज का पुत्र अर्णोराज हुआ। इन्होंने अजयमेरु अर्थात् अजमेर की स्थापना की।¹

(6) विग्रहराज द्वितीय ने मालवराज उदयादित्य की सहायता की थी, परिणामतः उदयादित्य ने गुर्जर देश के राजा कर्ण को पराजित किया था।²

(7) षष्ठ सर्ग में अर्णोराज का म्लेच्छों व तुरुष्कों (तुर्कों) से तुमुल संग्राम तथा विजय वर्णित है।

हम्मीरकाव्य

पृथ्वीराजविजयम् काव्य की परम्परा में ही एक और प्रसिद्ध ऐतिहासिक काव्य है हम्मीरकाव्य। इस काव्य का नायक हम्मीर पृथ्वीराज चौहान का वंशज है। हम्मीर की मृत्यु के लगभग सौ साल बाद नयचंद्र ने इसका निरूपण किया। यह काव्य रणथम्भौर के चौहानों के इतिहास की जानकारी तो उपलब्ध कराता ही है, अलाउद्दीन खिलजी की रणथम्भौर विजय एवं उस समय की सामाजिक, धार्मिक अवस्था का बोध कराने में भी बड़ा सहायक है।

इस काव्य में सर्वप्रथम चहमान की उत्पत्ति का निरूपण करके कवि ने उसके वंश के राजाओं का विवरण दिया है नयचन्द्र के द्वारा वर्णित हम्मीर की वंशावली लगभग प्रामाणिक है। इस वंश में गोविंदराज हुए।

गोविंदराज के तीन पुत्र थे- वाक्पतिराज, वीर्यराम परमार तथा चामुण्डराय। इनमें वीर्यराम राजा भोज के हाथों मारा गया। चामुण्डराय से यह वंश फिर आगे चला। इसके अनन्तर दुर्लभराज तृतीय, पृथ्वीराज प्रथम, अजयराज और अर्णोराज ये शासक हुए। अर्णोराज की पांच सन्तानों से सोमेश्वर और कर्पूर देवी का पुत्र पृथ्वीराज तृतीय

था। इस काव्य में हम्मीर के पूर्वजों में पृथ्वीराज का वर्णन 108 पद्यों में है।

इस काव्य से यह ज्ञात होता है कि चाहमान की सातवीं पीढ़ी में राजा पृथ्वीराज हुए। उस वंश के यशस्वी राजाओं में विग्रहराज एक था। उसने गुर्जरराज मूलराज को पराजित किया। इस से यह ज्ञात होता है कि वल्लभराज के पश्चात् चामुण्डराज भी अत्यन्त प्रतापी था। इसने मुस्लिम राजा हेजमदीन को परास्त किया। चौहानवंश के ही दुर्लभराज ने शहाबुद्दीन को जीता। विश्वलराज ने शहाबुद्दीन को मार कर मालवराज के प्रभुत्व को नष्ट कर दिया। इसके पश्चात् पृथ्वीराज, बल्लण और आनल्लदेव जैसे प्रतापी राजा हुए। आनल्लदेव ने ही पुष्कर तालाब खुदवाया।

इसके पश्चात् गंगदेव राजा हुए। गंगदेव का पुत्र सोमेश्वर था। कर्पूर देवी इसकी रानी थी। इन दोनों की संतान पृथ्वीराज थे। पृथ्वीराज ने चंद्रराज जैसे कुछ राजाओं के साथ मिलकर मोहम्मद गोरी का प्रतिरोध किया था। पृथ्वीराज के नेतृत्व ने गोरी को सात बार पराजित किया किन्तु आठवीं बार पराजित हो गया।

पृथ्वीराज इस समय अजमेर में था इस बार गोरी ने एक भारतीय राजा सपरेश को अपनी ओर मिला लिया तथा उसकी सेना की सहायता से आक्रमण कर दिल्ली पर अधिकार कर लिया। उसने पृथ्वीराज को बंदी बना लिया तथा बाद में उसे एक किले की दीवार में चुनवा दिया।

ऐतिहासिक तथ्यों के निरूपण की दृष्टि से हम्मीरकाव्य विशेष महत्व का है। इसमें चाहमान वंश की उत्पत्ति तथा उसके पूर्वपुरुषों का जो विवरण दिया गया है उसे प्राचीन इतिहास के कतिपय अज्ञात पृष्ठ खुलते हैं।

इतिहास के इस विवरण को इस प्रकार रेखांकित किया जा सकता है-

1. चौहानवंश के आदि पुरुष का नाम चाहमान ही था,
2. उसके वंशजों में वासुदेव, नरदेव, चन्द्रराज्य तथा अजयपाल राजा हुए।
3. अजयराज ने अजयमेरु अर्थात् अजमेर दुर्ग की स्थापना की थी।³ अजयराज के पश्चात् जयराज, सामन्तसिंह, गूयक, नन्दन तथा वप्रराज ने शासन किया।
4. वप्रराज ने शाकंभरी को चाहमानों की राजधानी बनाया। वप्रराज के पश्चात् हरिराज राजा हुआ जिसने शकरराज को परास्त किया था। इसके बाद सिंहराज, भीमदेव तथा विग्रहराज चौहान हुए।
5. विग्रहराज ने गुजरात के मूलराज को मारा था। इसी वंश में चामुण्डराज हुआ, जिसने हेजमदीन शकाधिराज को परास्त किया था।
6. दुर्लभराज ने शहाबुद्दीन को तथा दुःशलदेव ने गुजरात के कर्णदेव को परास्त

किया था। श्रीविश्वल ने मालवनरेश को हराया। उसके पश्चात् पृथ्वीराज, आल्हणदेव, आनल्लदेव, जगदेव, विश्वदेव, अजयराज, अर्णोराज, गंगदेव तथा सोमेश्वर राजा हुए।

7. इस महाकाव्य में मोहम्मद गोरी के साथ पृथ्वीराज के आठ युद्धों का वर्णन है, जिनमें सात में पृथ्वीराज ने गोरी को हराया तथा आठवें युद्ध में वह छल से पकड़ा गया और मारा गया।
8. पृथ्वीराज के पश्चात् उसका उत्तराधिकारी हरिराज हुआ जो विलासी तथा राजकार्य से उदासीन था। गोरी के आक्रमण के भय से हरिराज अपनी रानियों के साथ जलकर मर गया।
9. पृथ्वीराज द्वारा निष्कासित पुत्र गोविन्दराज द्वारा रणस्तम्भपुर में नवीन राज्य की स्थापना।
10. वीरनारायण ने जलालुद्दीन खिलजी से युद्ध किया था एवं वाग्भट के पुत्र जैत्रसिंह ने संवत् 1339 में अपने पुत्र हम्मीर को राज्याभिषिक्त किया था।
11. अलाउद्दीन खिलजी ने 1301 में रणथम्भौर पर आक्रमण किया। क़िला न जीत पाने के कारण अलाउद्दीन ने हम्मीर के सेनानायक रणमल और रतिपाल को लालच देकर अपनी ओर मिला लिया। हम्मीर ने आगे बढ़कर शत्रु सेना का सामना किया, पर वह वीरगति को प्राप्त हुआ।
12. हम्मीर की रानी रंगादेवी और पुत्री देवल्ल ने जौहर व्रत द्वारा अपनी रक्षा की। यह राजस्थान का प्रथम जौहर माना जाता है।

राजस्थान के जयपुर, जोधपुर, बूँदी और मेवाड़ राजवंशों पर भी अनेक प्रशस्तियाँ लघुकाव्य तथा पद्यबद्ध वंशावलियाँ आदि प्राप्त होती हैं, जिनका तत् तत् राजकुलों के ऐतिहासिक परिज्ञान हेतु अपना महत्व है।

इनमें जोधपुर के राजा अजीतसिंह के जीवन पर आधारित दो कृतियाँ हैं—

1. जगज्जीवनकृत—अजितोदय काव्य 23 सर्ग,
2. बालकृष्ण त अजितोदयकाव्य 10 सर्ग,

इनमें जयपुर एवं आमेर के राजवंशों का ऐतिहासिक वर्णन करने वाली काव्यत्रयी

है—

1. श्री कृष्णभट्ट विरचित ईश्वरविलासमहाकाव्य 14 सर्ग
2. सीताराम पर्वणीकरकृत जयवंश महाकाव्य तथा
3. श्री कृष्णप्रणीत कच्छवंश महाकाव्य

मेवाड़ राजवंश पर कभी रणछोड़ भट्ट ने दो महाकाव्य का प्रणयन किया-

1. अमरकाव्य तथा
2. राजप्रशस्ति महाकाव्य।

अमरकाव्य मेवाड़ के राजवंश का क्रम बद्ध इतिहास है। स्वयं लेखक ने इस काव्य को वंशावली कहा है। इसमें क्रमशः प्रत्येक राजा के शासनकाल की प्रमुख घटनाओं और उपलब्धियों का वर्णन किया गया है। कवियों द्वारा इस प्रकार वंशावली लिखने की प्रणाली राजस्थान की अपनी विशेषता है।

अमरकाव्य

इसमें प्रारम्भ से महाराणा जगतसिंह प्रथम के राज्याभिषेक (1652) तक का विवरण दिया गया है। इसके बाद का विवरण कवि ने अपनी दूसरी ति राजप्रशस्तिमहाकाव्य में किया है।⁴ इसका रचनाकाल सम्वत् 1740 से 1750 विक्रमी तदनुसार 1683 से 1693 ईस्वी के आसपास माना गया है। इस काव्य में अरबी-फ़ारसी और लोकभाषा के शब्दों- जैसे साहिजादा, सुलतान, पठान, चौगान, दमदमा, रोज़, सुरंग, मोरचा, बांदी, जुहार, निशान आदि का स्वतन्त्रतापूर्वक प्रयोग किया गया है। संस्कृत काव्यों में ऐसे शब्दों के प्रयोग एवं उपलब्धि से तत्कालीन सामाजिक आचार-विचार के साथ भाषाई विकास एवं प्रयोग के भी ऐतिहासिक स्वरूप का बोध होता है।

राज प्रशस्ति महाकाव्य

राजस्थान के उदयपुर नगर से 40 मील दूर उत्तर में महाराणा राजसिंह प्रथम द्वारा निर्मापित राजसमन्द नामक एक सुंदर सरोवर है। इसकी लंबाई 4 मील और चौड़ाई 1.75 मील है। इसका बांध धनुषाकार है। बांध का एक भाग जो संगमरमर से बना हुआ नौचाकी कहलाता है। नौचाकी घाट में 25 काले पत्थर की शिलाओं पर देवनागरी लिपि में यह काव्य उत्कीर्ण है। यह भारत का सबसे बड़ा शिलालेख और शिलाओं पर उत्कीर्ण ग्रंथों में बृहत्तम है।⁵ कवि रणछोड़ के इस राजप्रशस्ति नामक महाकाव्य को महाराणा राजसिंह की आज्ञा से लिखा गया था।

इसमें 24 सर्ग तथा 1109 पद्य हैं। इसकी रचना का प्रारंभ 1661 ईस्वी में माघ षण्मास की सप्तमी को हुआ था। किन्तु इसमें इसकी समाप्ति का वर्ष नहीं दिया गया है। इसके 23वें सर्ग में राजसिंह के उत्तराधिकारी महाराणा जयसिंह और मुगल बादशाह के बीच हुई संधि का वर्णन है।⁶ यह संधि 1681 ईस्वी में हुई थी।⁷ इस आधार पर इस का रचनाकाल 1661 ईस्वी से 1681 के बीच माना जा सकता है। इस महाकाव्य की

रचना तो राणा जगतसिंह की प्रेरणा से हुई थी। किंतु इसको शिलाओं पर उत्कीर्ण करने का कार्य राणा जयसिंह के आदेश से हुआ था। लिखे जाने के लगभग 6 वर्षों बाद इसका यह उत्कीर्णन किया गया।

ईश्वरविलासमहाकाव्य

यह काव्य सवाई जयसिंह है के द्वितीय पुत्र महाराजा ईश्वरसिंह के इतिवृत्त को लेकर उन्हें के आदेश पर लिखा गया था। इसके रचयिता कवि कलानिधि श्री षणभट्ट है। इसमें जयपुर के राजा सवाई जयसिंह के पराक्रम तथा ईश्वरसिंह का वर्णन प्रौढ़ शैली तथा प्रांजल भाषा में किया गया है।

अजितोदयमहाकाव्य

मारवाड़ में ऐतिहासिक महाकाव्य के प्रणेता के रूप में पण्डितप्रवर जगज्जीवनभट्ट का नाम प्रसिद्ध है। उनके द्वारा रचित अजितोदयमहाकाव्य राजस्थान के इतिहास की दृष्टि से महत्वपूर्ण महाकाव्य है। कवि जगज्जीवनभट्ट जोधपुर के महाराजा अजीतसिंह के समकालीन अथ च दरबारी कवि थे। इस महाकाव्य में 1706 से 1724 ईसवी तक की घटनाओं का वर्णन है। मुगल, मराठा तथा राजपूतों के इतिहास के 18वीं शताब्दी के अनेकों पक्षों पर इस महाकाव्य से प्रकाश पड़ता है। सबसे महत्वपूर्ण बात यह है कि जिन घटनाओं का वर्णन कवि ने किया है उनकी प्रत्यक्ष और प्रामाणिक जानकारी उन्हें है।

संदर्भ

- 1 पृ. रा. वि., चतुर्थ सर्ग
- 2 वही, पंचमसर्ग
- 3 अजमेर की स्थापना चौहानवंश के 23वें राजा अजयराज चौहान ने गढ़ अजयमेरू के नाम से शुक्ल प्रतिपदा के दिन की थी- इतिहासकार प्रोफेसर ओमप्रकाश शर्मा
- 4 राजप्रशस्तौ लिखितो निखिलोऽस्य पराक्रमरू।
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मध्यकालीन राजस्थान के शिलालेखों में स्थापत्य कला (1200-1526 ई.)

कीर्ति कल्ला

इतिहास लेखन में शिलालेखों का एक महत्वपूर्ण स्थान रहा है शिलालेखों से न केवल राजनैतिक, धार्मिक तथा आर्थिक इतिहास की जानकारी मिलती है। बल्कि उस समय विशेष की कला व संस्कृति की भी जानकारी मिलती है। जिनमें से स्थापत्य कला ने इतिहास निर्माण में एक महत्वपूर्ण योगदान दिया है।

मध्ययुगीन शिलालेखों में मंदिर, मस्जिद, दुर्ग, विहार आदि के निर्माण व पुर्ननिर्माण की जानकारी मिलती है। 1209 ई. के धांधत्व देव के अभिलेख से रामा और गोसा के द्वारा धन को अस्थाई समझते हुए रंगमंडप बनवाने का उल्लेख मिलता है।¹ 1211 ई. के जालोर लेख से चालुक्य राजा कुमारपाल द्वारा एक विहार के निर्माण की जानकारी मिलती है जो देवाचार्य की अध्यक्षता में 1221 ई. में हुआ। और इसका पुर्ननिर्माण 1242 ई. में चाहमानवंशीय समरसिंह देव की आज्ञा से भण्डारी-यशोवीर ने करवाया।² 1230 ई. की लूणवसही (आबू-देलवाड़ा) की प्रशस्ति से ज्ञात होता है कि परमार शासक सोमसिंह के मंत्री वास्तुपाल के छोटे भाई तेजपाल ने अपने पुत्र लूणसिंह तथा स्त्री अनुपमादेवी के लिए नेमिनाथ का मंदिर बनवाया।³ मंदिर की छत पर बेलबूटे व फलफूल, वादक दल कालिया दमन व कृष्ण जन्म व नृसिंह अवतार के उत्कीर्णन मिलते हैं जो कि उत्कृष्ट तक्षण कला का उदाहरण है। यह मंदिर भुवनेश्वर शैली का है जिसके शिखर की ऊँचाई कम होती है।⁴ 1262 ई. के सुंडा पर्वत के शिलालेख के द्वितीय भाग के श्लोक 32 में आशाराज के पुत्र आल्हणदेव द्वारा नाडोल में एक शिवभवन बनवाने का वर्णन मिलता है। तथा श्लोक संख्या 40 में महाराजा कीर्तिपाल की पुत्री और समरसिंह की बहिन बदलदेवी द्वारा जालौर में दो शिवमंदिर बनवाने की जानकारी मिलती है। श्लोक 51 व 52 में चाचिगदेव द्वारा विश्रामशाला व

कैलाश के समान सुंदर रथ बनवाने की जानकारी मिलती है। चाचिगदेव ने मंदिर में समामंडप बनवाया। मंदिर में चारूमूर्ति चण्डिका के साथ गणेश की मूर्ति भी मिलती है।⁵ गुहिलवंशी राजा पद्मसिंह के तलारक्ष योगराज द्वारा चीरवा में योगेश्वर शिव तथा योगेश्वरी देवी के मंदिर का निर्माण करवाया गया। उसके पिता उद्धरण ने विष्णु के मंदिर का निर्माण करवाया। उस समय शैव धर्म व वैष्णव धर्म दोनों का प्रचलन था इससे धार्मिक सहिष्णुता का ज्ञान होता है।⁶ 1278 ई. के चित्तौड़ शिलालेख में राजपरिवार तथा राजा द्वारा जैन मंदिर के निर्माण और मठ तथा मंदिर के लिए अनुदान दिया जबकि राजपरिवार के लोग शैव मतावलंबी थे।⁷ 1283 ई. के बुरड़ा के रूपादेवी के शिलालेख में सांमत परिवार की स्त्रियों द्वारा बावड़ी बनवाने का उल्लेख मिलता है।⁸ राजा साधारण ने नागौर से पूर्व दिशा में लाडनू नामक नगर में एक बावड़ी का निर्माण करवाया।⁹ वि.सं. 1380 के महाकाली मंदिर के अभिलेख में मंदिर के जीर्णोद्धार की जानकारी मिलती है। प्रारंभ में यह मंदिर पंचायतन विष्णु मंदिर था क्योंकि निजमंदिर (गर्भगृह) के द्वार पर मध्य में विष्णु की मूर्ति बनी हुई है। जिसकी दाहिनी ओर ब्रह्मा ओर बायी ओर शिव विराजमान है। ऊपर की ओर नवग्रहपट्टिका स्थित है। चारों ओर चार छोटे मंदिर कभी थे। जो अब नष्ट हो गए हैं। बाहर की तीन तारकों में से एक में महिषासुर मर्दिनी देवी, दूसरे में गणेश और तीसरे में छह हाथों वाली मिश्रित देव मूर्ति है। मंदिर में महाकाली और ब्रह्माणी की दो नई मूर्तियां जीर्णोद्धार के समय स्थापित की गई।¹⁰

1374 ई. के ऋषभदेव के लेख से मंदिरों के विभिन्न भागों के निर्माण के निर्धारण की जानकारी मिलती है ऐसा ज्ञात होता है कि पहले गर्भगृह, खेला मंडप आदि बने उसके बाद में देवकुलिकायें बनवाई गई।¹¹ 1382 ई. के माचेड़ी की बावली लेख अनुसार गोगादेव के राज्य में खण्डेलवाल महाजन कुटुंब ने इस बावड़ी का निर्माण करवाया।¹² गृहिलोतवंशी राजा भचुंड के पौत्र और डूंगरसिंह के पुत्र रावल कर्मसिंह की पत्नी माणकदे ने बावड़ी का निर्माण करवाया। (डेसा गाँव की बावड़ी का लेख 1396 ई.)¹³ 1428 ई. के श्रुगी ऋषि शिलालेख में उल्लेखित है कि मोकल ने एकलिंगजी मंदिर के चारों ओर प्राचीरे तथा तीन द्वार बनवाये¹⁴ स्थापत्यकला में वास्तुशास्त्र का भी एक महत्वपूर्ण योगदान था। चित्तौड़ के शिल्पकारों से संबंधित लेख (1442-1458 ई.) में कुंभा के एक विशिष्ट सूत्रधार परिवार का परिचय मिलता है जिसमें लाषा के दो पुत्र जइता तथा नारद और जइता के पुत्र नापा, पुंजा का उल्लेख मिलता है। इस परिवार के सदस्यों ने कुंभाकालीन निर्माण कार्य में अपना महत्वपूर्ण-योगदान दिया, इसलिए लाषा के लिए 'सकल वास्तुशास्त्रविशारद' की

उपमा दी गई है।¹⁵ 1459 ई. के कोडमदेसर के लेख के अनुसार राव रिणमल के पुत्र राव जोधा, ने एक तालाब खुदवाया और अपनी माता कोडमदे के लिए एक कीर्तिस्तंभ बनवाया।¹⁶ 1460 ई. की कीर्तिस्तंभ प्रशस्ति से ज्ञात होता है कि महाराणा कुंभा ने एक लिंगजी के मंदिर के पूर्व की ओर कुंभ मंडप का निर्माण करवाया।¹⁷ 1460 ई. कुंभलगढ़ के शिलालेख में कुंभा द्वारा कुंभलगढ़ का निर्माण वहां अनेक मंदिर बाग और बावड़िया बनाने का उल्लेख मिलता है।¹⁸ 1469 ई. के औतरी का लेख में आमात्य सालराज जो कि ओसवाल जाति का था 1525 ई. में शांतिनाथ के मंदिर में मंडप तथा देवकुलिकाओं का निर्माण करवाया।¹⁹ 1488 ई. के एकलिंगजी के मंदिर की दक्षिणद्वार प्रशस्ति से क्षेत्रसिंह के द्वारा बनाई गई धर्मशालाओं तथा तड़गो का उल्लेख मिलता है। तथा कुंभा के द्वारा बनवाए गए वृद्ध कुंभलगढ़ दुर्ग को सुदृढ़ द्वारों से सुशोभित किया और चित्तौड़ दुर्ग के ऊपर जाने का मार्ग चौड़ा बनवाया। लक्ष्मी मंदिर व रामकुंड का निर्माण करवाया। रायमल ने भी इसी तरह रामशंकर तथा समयसंकट नामक तालाब बनवाया। तथा एक लिंगजी के मंदिर का जीर्णोद्धार कराया।²⁰ राणा हापा ने वि.सं. 1391 के आस-पास हरपालिया गाँव बसाया और चौहटन के पर्वत पर हापा दुर्ग बनवाया।²¹ वि.सं. 1532 के अभिलेख में राठौड़ा सूरजमलजी के पुत्र महाराज कुमार नरसिंहदेव के समय दुर्ग के भीतरी पोल के निर्माण की जानकारी मिलती है तथा महा के पुत्र भोजा द्वारा दुर्ग के जीर्णोद्धार का उल्लेख भी मिलता है।

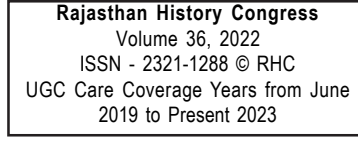
इस प्रकार मध्ययुगीन स्थापत्यकला में मंदिरों में गर्भगृह, मंडप और देवकुलिकायें बनवाई जाती थी मंदिर की छत पर बेलबूटे व चरित्र चित्रण किया जाता था। तथा शासकों द्वारा तालाब, बावड़िया व दुर्ग आदि बनवाएँ जाते दुर्ग ऐसे ऊँचे स्थान पर बनवाएँ जाते थे जहाँ से शत्रु पर नजर रखी जा सके।

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मेवाड़ के इतिहास के पुरालेखीय स्रोत - ठिकाना बहियाँ

प्रो० सुशीला शक्तावत

ठिकाना बहियों का इतिहास लेखन विशेषतः मेवाड़ के इतिहास जानने में अत्यन्त महत्व है, क्योंकि यह सामग्री समसामयिक होने के फलस्वरूप वास्तविकता के निकट हैं। मेवाड़ के प्रथम श्रेणी के ठिकाने गोगुन्दा, कोठारिया तथा कानोड़ की बहियों से हमें तत्कालीन राजनीतिक सामाजिक, सांस्कृतिक व आर्थिक इतिहास के कतिपय पहलू पर प्रकाश पड़ता है। एक परवाने में बादशाह शाहजहाँ द्वारा शाहपुरा के सुजानसिंह सिसोदिया को आगरा की तरफ बुलाए जाने की जानकारी प्राप्त होती है। धरमत युद्ध के पूर्व तथा उसके बाद की तत्कालीन गतिविधियों पर भी उस परवाने से अच्छा प्रकाश पड़ता है। युद्ध में सुजानसिंह कोटा के महाराव मुकुन्द सिंह तथा अर्जुन गौड़ के युद्ध में काम आने की जानकारी मिलती है। पत्रों के अध्ययन द्वारा तत्कालीन मेवाड़ राज्य के जागीरदारों के अधिकार एवं कर्तव्य की जानकारी भी प्राप्त होती है। जागीरदारों का कार्य लगान वसूल करना, उपद्रवियों, चोरों, डकैतों से अपने क्षेत्र को सुरक्षित रखना आदि था। महाराणा जयसिंह का राजनगर कोठारिया के गांवों के निवासी राजपूतों, भौमियों और प्रजाजनों के नाम परवाना है, उसमें लिखा गया कि राजनगर और कोठारिया ग्रामों की सुरक्षा रावत रूकमानंद को सौंपी गई है। कोई चोर चोरी करेगा तो वह उसे दंडित करेगा। यदि कोई तरफदारी करेगा तो वह उलाहना (उपालम्भ) का पात्र होगा।

महाराणा जगतसिंह द्वितीय का मेवल तथा मुंडल प्रदेश के जागीरदारों के नाम परवाना है कि सारंगदेव कान्हा को मीणाओं ने डकैती करते समय मार दिया है अतः रावत पृथ्वीसिंह जिस किसी गांव में मीणा रहते हैं उन इलाकों में जाएगा, पृथ्वीसिंह द्वारा मीणाओं को सजा देते वक्त उस क्षेत्र के जागीरदार दखलअंदाजी नहीं करें। ऐसा न करने की स्थिति में महाराणा द्वारा जागीरदारों का पट्टा भी जब्त कर लिया जाता था। महाराणा द्वारा कोठारिया रावत मोहकमसिंह को निर्देश है कि वह नाथद्वारा की

शांति व्यवस्था के लिए तत्पर रहें, और कानून व्यवस्था बनाए रखें। महाराणा नाथद्वारा दर्शन के लिए पधार रहे हैं, अतः सुरक्षा के महत्वपूर्ण बिन्दुओं पर एक-एक व्यक्ति नियुक्त कर दिया जाए। इसमें किसी प्रकार की अव्यवस्था नहीं हो। इसकी पूरी जिम्मेदारी आप पर हैं। इसी प्रकार महाराणा स्वरूपसिंह का खास रूक्का रावत जोधसिंह के नाम लिखा गया है कि साहब (अंग्रेज रेजीडेण्ट) ने सूचना दी है कि डूंगा शेखावत ने नसीराबाद की छावणी के खजाने को लूटा है और उसके साथी आपके इलाके में आने वाले हैं अतः पत्र देखते ही आप स्वयं भाई बंधुओं और सेना सहित उचित बन्दोबस्त कर उसे पकड़ने एवं आवश्यक हो तो मारने का कार्य करें। यदि इस इलाके से वह निकल जाते हैं तो इसकी जिम्मेदारी आपकी होगी, अन्यथा आपका ठिकाना जब्त कर लिया जाएगा। यदि ये लोग नाथद्वारा कांकरोली में अपना वेष बदलकर आते हैं तो उन्हें पकड़कर यहाँ लावें।

पत्रों के अध्ययन से यह भी पता चलता है कि राज्य की आज्ञा पालन करने पर जागीर वृद्धि भी की जाती थी। राज्य के दुर्दम्य अपराधी मीणा चाचा को मारने पर महाराणा राजसिंह द्वारा रावत मानसिंह को कानोड़ चार हजार रूपए वार्षिक की विशेष जागीर वृद्धि की घोषणा की गई। महाराणा जयसिंह ने रावत रूकमांगद की जागीर के गांवों में परिवर्तन के सम्बन्ध में उसकी अर्जी पर स्वीकृति प्रदान की है। रावत रूकमांगद को सेमड़ गांव के बदले में परावल गांव देने का उल्लेख है। महाराणा जयसिंह ने मोड़ी गांव रावत महासिंह से जब्त किया, व वापस उसे प्रदान किया। महाराणा जवानसिंह के समय में 300 रूपए कसूर के लिए जाते थे, अब उनको माफ किया जाता है। यह पत्र महाराणा स्वरूपसिंह द्वारा रावत जोधसिंह को लिखा गया है।

बहियों के अध्ययन से तत्कालीन सैन्य व्यवस्था के सम्बन्ध में भी प्रकाश पड़ता है। मेवाड़ महाराणा की आज्ञा से मालवा में वर्णकाल में 12 हजार फौज रखे जाने का उल्लेख प्राप्त होता है। जिसके निमित्त खर्च की मांग महाराणा से की गई है।

महाराणा जगतसिंह द्वितीय का रावत पृथ्वीसिंह सारंगदेवोत के नाम परवाना हैं रावत पृथ्वीसिंह सारंगदेव को महाराणा जगतसिंह द्वारा आदेश है कि पट्टे-परवाने के अनुसार सेना सहित सिताब आना निर्धारित सेना से अधिक लाने की स्थिति में उस सेना के खाने-पीने का प्रबंध महाराणा की तरफ से प्रदान किया जाएगा। इसी प्रकार महाराणा जवानसिंह द्वारा कोठारिया रावत जोधसिंह को भेजे गए इस खास रूक्के में कहा गया है कि आप सैनिक अभियान हेतु अपने 40 बन्दूकधारियों को तैयार रखें और मेहता शेरसिंह के आदेशानुसार इनको भेजें। इससे हमें पूर्व नियोजित सैन्य व्यवस्था का दिग्दर्शन होता है। महाराणा जगतसिंह द्वितीय का रावत बुधसिंह के नाम परवाना है कि

कार्तिक वदी 7 को प्रस्थान करेंगे। अतः वह नियत सैनिक व अन्य सामग्री लेकर उसकी सेवामें उपस्थित हो। मेवाड़ में महाराणा न्यायिक व्यवस्था पर स्वयं नजर रखते थे। उदयपुर के महाराणा गजसिंह (प्रथम) का परवाना जोशी पीताम्बर के नाम है, जोशी गोविन्द और उसके भाई बन्धुओं ने जोशी डूंगा को मार डाला, इसलिए उसको कहना कि वह दिल्ली न्याय कराए तथा न्याय कराने के बाद ही उदयपुर आए। संभवतः मारने वाली शाही इलाके में रहने वाले थे, अतः न्याय दिल्ली से करवाने को कहा गया था। जोशी पीताम्बर द्वारा उपर्युक्त आदेश का उल्लंघन करने तथा आदेशधारक को मरवा डालने पर उसे मेवाड़ छोड़कर शाही इलाके में जाने का आदेश दिया गया है।

महाराणा जयसिंह का मोखण खेड़े के पटेल के नाम परवाना हैं उसमें कहा गया हैं कि मोखण खेड़ा का पटेल रामा निवाण्या गाम की सीमा को दबात है, अतः आदेश दिया जाता है कि जो निवाण्या की सीमा दबाएगा तो उसे दंड दिया जाएगा। अतः अपनी-अपनी सीमा में रहें। महाराणा अमरसिंह द्वितीय ने कोठारिया रावत को आदेश दिया कि परावल गांव के चूण्डावत कान्हा ने खमनौर में अपने नौकर को मार डाला है, चूंकि यह क्षेत्र कोठारिया रावत के अधीन है, अतः वह अपराधियों को दण्ड देने की व्यवस्था करें। मेवाड़ की आर्थिक व्यवस्था की जानकारी भी इन पट्टों परवानों से होती है। उदयपुर के प्रधान सदारामजी का गांव धनेरिया चौहान नाथसिंहजी बुधसिंहोत को दिए जाने के डंठरी पत्रक द्वारा यह ज्ञात होता है कि उदयपुर के प्रधानशाह सदाराम द्वारा ग्राम धनेरिया के पटेलों को लिखा है कि पंवार मालदेव की जगह नाथसिंह को धनेरिया का पट्टा प्रदान किया है सौ इन्हें हासल प्रदान करना।

महाराणा भीमसिंह ने रावत विजयसिंह को निर्देश दिया कि मेवाड़ क्षेत्र का अनाज नाथद्वारा मार्ग से गोड़वाड़ और मारवाड़ की तरफ ले जाया जाता है। जिस पर रोक लगाई जाए। शाह शिवलालजी लेठवी प्रधान की खेड़ाणा गांव की उठन्तरी में लिखा गया है कि खेड़ाला गांव वापस कोठारिया रावत को प्रदान कर दिया गया है, इसका भोगहासल कोठारिया के कामदान जैसे पूर्व में देत थे वैसे देते रहें। महाराणाओं द्वारा व्यापार को प्रोत्साहन प्रदान करने के लिए कर माफ किया जाता था। जोशी कान्ह जो मेवाड़ में व्यापार करता, उसकी दाण, चुंगी महाराणा कर्णसिंह द्वारा माफ की गई थी।

मेवाड़ के व्यापारी और साहूकार अपने व्यवसायों में व्यवस्थित ही नहीं बल्कि समृद्ध भी थे। व्यापारी अपने सामान पर चुंगी माफ कराते हुए मुनाफा कमाने में विश्वास रखते थे। साहूकार शासक और प्रशासक को मध्यस्थ रखते हुए ऋण देने

और ब्याज प्राप्त करने का अच्छा व्यवसाय करते थे। सिरौही के देवड़ा राव अक्षयराज का जोशी वल्लभ की बहु के नाम कागज से ज्ञात होता है कि सिरौही के राव अखेराज के कर्मचारियों ने जोशी पीताम्बर के यहां से उधार का दस्तावेज लिखत किया था। उसके दस्तावेज बाईजीलाल कुंवर को सौंपने पर मूल रकम दे दी जाएगी। महाराणा जयसिंह का रावत मानसिंह सारंगदेवोत के नाम परवाना है जिसमें बाठरड़े के तालाब से उत्पन्न अनाज का हिस्सा सिसोदिया रतन नहीं देता। सिसोदिया विजयराम को कचहरी में बसाया गया उस समय महाराणा श्री राजसिंहजी के हुकम से सीमा स्थिर हुई, उसके भीतर रहना चाहिए। महाराणा जगतसिंह प्रथम द्वारा सौदागर मूसा से घोड़ क्रय करने सम्बन्धी जानकारी, 1 घोड़े का मूल्य 1500 रूपए मुदफरी में देना तय किया गया, जिसका भुगदान दो किशतों में करने का विवरण है। इस पत्र में यह विवरण प्राप्त होता है कि 100 मुद्रा 34 मुदफरी लेने देने के बराबर था। जोशी पीताम्बर के यहाँ से सिरौही के राव अखेराज के कर्मचारियों ने 2001 रुपया दस्तावेज लिख करज लिया था। जोशी पीताम्बर ने यह कर्जा महाराणा राजसिंह के कहने पर दिया था, इसलिए महाराणा ने अपने कर्मचारियों मिश्र रूकमानंद को सिरौही भेज आदेश दिया कि ब्याज सहित रूपए वसूल कर लाए। सिरौही राव अखेराज द्वारा उनके कर्मचारियों को दस्तावेज मिलने पर रकम लौटाने का वादा किया गया है।

रावत विजयसिंहजी ने खमनौर के मोदी सीतारामजी से रूपए 4501 कर्ज लिए, उसके पत्र के अनुसार रावत विजयसिंह कोठारिया द्वारा सीताराम मोदी से 4501 भिलाड़ी 1 रु सैकड़ा मासिक की दर से ब्याज चुकाना तय करते हुए अनुबन्धानुसार चुकाने हेतु लिख है। खत में रु के व्यय का महत्व एवं चुकाने सम्बन्धी जानकारी देते हुए लिखा है कि इन रुपयों की वसूली के लिए विजयसिंह के पट्टे गांव से हासल आता है। उनके अनुबन्धानुसार (खमनौर, सलोदो, कोटड़ी) के गांव का पुरा हासल इन रुपये के चुकाने हेतु देना तय किया और चुकारा अनुबंधित तिथि से 15 दिन पूर्व देना तय लिखा है। अगर सीताराम मोदी के आदमी आते हैं वसूली हेतु तो वे रुपये उनको देने सम्बन्धी निर्देश पत्र में है। इस पत्र में तीन किशतों में मूलधन एवं ब्याज की वसूली की जानकारी है। प्रति किशत 1500 की वसूली के निर्देश है। इस पत्र में मजदूरी, ब्याज दर तथा हासल इन तीनों गांव में कितना प्राप्त होता था, इसका अनुमान लगाया जा सकता है।

उदयपुर के प्रधान शिवदास जी सत्तीदासजी गांधी का कागज शाह सरदारजी बंब के नाम है, इस पत्र में लिखा है कि सब्जी पर कोठारिया के व्यापारियों को कर नहीं देना पड़ता है। अतः उन्हें परेशान नहीं करे तथा भविष्य में इसका ध्यान रखें।

अनेक पत्रों के द्वारा हमें उस समय की धार्मिक गतिविधियों पर प्रकाश पड़ता है। धार्मिक कार्यों में तीर्थ यात्रा जागरण, व्रत उपवास उत्सव आदि पर्व कर किए जाने वाले भोज उद्यापन आदि से युक्त विवरण प्रकट होते हैं। एक पत्र में पेशवा बाजीराव के भाई चिमनाजी बल्लाल द्वारा पंचोली बिहारीदास को पत्र लिखकर धन्यवाद अर्पित किया गया है। शक्तावत जयसिंह और लक्ष्मीराम मिश्र द्वारा चिमनाजी बल्लाल की माता की काशी यात्रा के समय इनकी सेवाओं की सहराहना की गई है। पंचोली बिहारीदास ने बल्लाल की माता जी के साथ इन दोनों को काशी भेजा था।

महाराणा सरदारसिंह जी का खास रूक्का रावत जोधसिंह के नाम हैं जिसमें महाराणा द्वारा अनंत चतुदर्शी व्रत के उद्यापन भोज में सम्मिलित होने का आमंत्रण दिया है। एक पत्र में उदयपुर महाराणा का विवाह प्रस्ताव का पत्र रावत फतहसिंह कोठारिया के माध्यम से जोधपुर के भण्डारी रूप सवाई रामजी को भेजा गया जिस पर भण्डारी ने लिखा कि महाराणा का प्रस्ताव जोधपुर महाराजा को स्वीकार्य है। अतः विवाह की तिथि तय कर सूचना भेजे, जिससे महाराजा को अवगत कराया जा सके और विवाह की तैयारी की जा सके।

ठिकाना दस्तावेजों से जानकारी होती है कि ठिकानेदार व ठिकाने के सामंत को उनके जन्म, उत्सव, त्यौहारों आदि पर जगने वाले दरीखाने के समय, उदयपुर यात्रा अथवा तीर्थ यात्रा आदि सफर के समय ठिकाने के अधीनस्थ जागीरदारों कामदारों, अधिकारियों व महाजनों में विशिष्टजनों के द्वारा नजराना किया जाता था। गद्दीनशीर्षा के समय इन सभी के अलावा रैय्यत का नजराना भी होता था, साथ ही कोई बड़ा काम पड़ने पर भी नजराना किया जाता था। बड़ी यात्रा (तीर्थयात्रा) करके सामंत जब पुनः ठिकाने में आते तो जागीरदारों के गांव से प्रति घर नजराना वसूल किए जाने का नियम था। गमी (मृत्यु आदि शोक) के अवसर पर विशेषतया पाग धारण होने पर एक-एक रुपया नजराना किया जाता था। यदि कोई जागीरदार अपने सामंत ठिकानेदार को अपनी जागीर में आमंत्रित करता तब ठिकानेदार अपने लवाजमें सहित जाता था तब जिस जागीरदार के यहाँ ठिकानेदार मेहमान होता था, वह जागीरदार अपने भाई-बंधुओं के साथ अगवानी करने आता था और वहाँ नजराना किया जाता था। जहां दरीखाना होता उस जगह गादी के नीचे पाँच रुपए ठिकानेदार की ओर से रखे जाते थे, उसके बाद नजर निछरावल की जाती थी।

नजराने के चोपन्या में कानोड़ के अतिरिक्त गांवों (जागीरी एवं खालसा) से वसूल किए गए नजराने की जानकारी मिलती है। ब्राह्मण व दसून्दी के नजराने रखे नहीं जाते थे, ब्राह्मण नजराना करते समय राशि के साथ जनेऊ भी रखते थे ठिकानेदार

जनेऊ स्वीकार कर राशि छोड़ देता था। पाखी पुरोहित व प्रमुख दसून्दी के नजराने में महारावत एक रुपया अपनी ओर से मिलाता था। अन्य ब्राह्मणों व दसून्दीयों के केवल हाथ लगा देता था। शासक-सामंद का मंतव्य रैय्यत को किसी भी प्रकार से परेशान करना नहीं था, अपितु हर संभव तरीके से सहूलियत देकर उन्हें संतुष्ट रखने का प्रयास किया जाता था। फर्राशखाना के चाकर फत्ता को रावत उम्मेदसिंह ने एक वर्ग की दो साख का फसल का 12 मण धान तथा 9 रू० नगद चाकरी का पट्टा दिया। उम्मेद विलास गोखड़ा केनीचे घर बनाने के लिए कुल 140 हाथ जगह का पट्टा कर दिया जिसमें आधी जगह नौरी के बदले में तथा आधी जगह के 21 रुपए नजराना लेकर दी गई थी। ग्रामों में न्याय का कार्य पंचायतें करती थी जिनकी अध्यक्षता पटेल किया करता था। एक दस्तावेज में कानोड़ रावत उम्मेदसिंह के फौजदार कामदारों को पंचायत से दावा खारिज हो जाने की सूचना दी गई है। इस दस्तावेज के पीछे 'पंचायत की कछेड़ी थी छाप (मुहर) लगी हुई है।' पंचायत की उगाई का चोपन्या से ज्ञात होता है कि पंच महाजनान से अलग-अलग दर वसूली की गई थी और अंत में लिखा कि जो भी घटत (कमी) होगी वह समस्त पंच पूरी करेंगे। ऐसा प्रतीत होता है कि पंचों में केवल पांच प्रमुख लोगों का होना ही आवश्यक नहीं था, अपितु जाति के सभी लोग पंच होते थे, किन्तु उनमें जो आर्थिक दृष्टि से सुसम्पन्न होता या ठिकाने की नौकरी में होता उस व्यक्ति की बात ठोस अथवा वजनी मानी जाती थी।

महाराणाओं की ओर से ठिकानेदारों की दिए गए निर्देशों के अध्ययन से हमें ज्ञात होता है कि यहाँ के शासक अपने राज्य में नए गांव बसाने, उजड़े गांव आबाद करने, कुएँ-बावडियें खुदवाने, जलाशय बनवाने, पेड़-पौधे लगाने, पेड़-पौधे न काटने, सुरक्षा की दृष्टि से छोटी-छोटी गठियों का निर्माण करवाने, कृषक एवं वणिक् वर्ग के हितों की रक्षा करने, ग्रामीणों के लिए रोजगार की व्यवस्था करने आदि कितने ही लोक कल्याणकारी कार्य सम्पन्न कराने में वे न केवल गहरी रूचि लेते थे, बल्कि इस प्रकार के कार्यों में गति लाने और प्रोत्साहन देने के लिए समय-समय पर जागीरदारों की जागीरें बढ़ाते थे। इस विनय इन स्रोतों से सैनिक गतिविधियों, सामाजिक पहलुओं राजनैतिक, आर्थिक और धार्मिक जीवन की विभिन्न गतिविधियों के बारे में सही जानकारी मिलती है, वहीं राज्यों और ठिकानों के आपसी सम्बन्धों का बोध होता है। तत्कालीन इतिहास पर व्यापक प्रकाश पड़ता है। ये सामग्री क्षेत्रीय इतिहास पत्रों को जानने हेतु बहुमूल्य है।

1. बादशाह शाहजहां का सूजानसिंह सिसोदिया के नाम फरमन, डॉ. रघुबीर सिंह सीमामऊ

संग्रह

2. महाराणा राजसिंह का राजभार कोठारिया के गांवों के निवासी राजपूतों, भूमियों और प्रजाजनों के नाम परवाना, पेज संख्या (12) कोठारिया ठिकाने का संग्रह
3. महाराणा श्री जगतसिंह द्वितीय का मेवल तथा मुंडल प्रदेश के जागीरदारों के नाम परवाना, कानोड़ ठिकाने का संग्रह संवत् 1797
4. महाराणा श्री जवानसिंह जी का खास रूक्का रावत मोहकमसिंह के नाम, पत्र संख्या 58 ठिकाना कोठारिया का संग्रह 1832 ई.
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6. महाराणा राजसिंह प्रथम का रावत मानसिंह के नाम परवाना कानोड़ ठिकाना संग्रह संवत् 1719 (1662 ई.)
7. महाराणा जयसिंह का रावत रूकमांगद के नाम परवाना कोठारिया ठिकाने का संग्रह संवत् 1740
8. महाराणा जयसिंह का मोड़ी के पटेलों पटवारियों के नाम परवाना कानोड़ ठिकाने का संग्रह संवत् 1747
9. महाराणा स्वरूप सिंह द्वारा
10. पंचोली बिहारीदास के नाम पण्डित रामचन्द्र का पत्र नाथुराम व्यास संग्रह
11. महाराणा जगतसिंह द्वितीय का रावत पृथ्वीसिंह सारंगदेवोत के नाम परवाना कानोड़ ठिकाने का संग्रह सं. 1798
12. महाराणा जवानसिंह का खास रूक्का रावत जोधसिंह के नाम खास रूक्का ठिकाना कोठारिया संग्रह संवत् 1898/ई. 1837
13. महाराणा जगतसिंह द्वितीय का रावत बुधसिंह के नाम परवाना, ठिकाना कोठारिया का संग्रह संवत् 1796/ई. 1739
14. महाराणा राजसिंह प्रथम का परवाना जोशी पीताम्बर के नाम नाथुलाल व्यास संग्रह
15. महाराणा जयसिंह का मोखण के खेड़े के पटेल के नाम परवाना, ठिकाना कोठारिया संग्रह 1748
16. महाराणा अमरसिंह द्वितीय का रावत देवभाणजी के नाम परवाना ठिकाना कोठारिया का संग्रह संवत् 1763/ई. 1706
17. उदयपुर के प्रधान सदारामजी का गांव धनेरियाचौहान नाथसिंहजी बुध सिंहोत को दिए जाने का उंटरी पत्रक ठिकाना कोठारिया संग्रह संवत् 1813/ई. 1757
18. महाराणा भीमसिंह का रावत विजयसिंह के नाम परवाना, ठिकाना कोठारिया संग्रह संवत् 1840/ई. 1783
19. शाह शिवलालजी जेठवी प्रधान की खेड़ाणा गांव की उठन्तरी, कोठारिया संग्रह संवत्

1883/ई. 1826

20. महाराणा कर्णसिंहजी का जोशी कान्ह के नाम परवाना नाथलाल व्यास संग्रह
21. सिरोही के देवड़ा राव अक्षयराज का जोशी वल्लभ की बहु के नाथ कागज, नाथलाल व्यास संग्रह
22. महाराणा जयसिंह का रावत मानसिंह सारंगदेवोत के नाम परवाना कानोड़ ठिकाने का संग्रह संवत 1738
23. महाराणा जगतसिंह (प्रथम) का सौदागर मुसा के नाम परवाना नाथलाल व्यास संग्रह
24. महाराणा राजसिंह (प्रथम) का मिश्र रूकमांगद के नाम परवाना नाथलाल व्यास संग्रह
25. रावत विजयसिंह जी ने खमनौर के मोदी सीतारामजी से रुपए 4501 कर्ज लिए, उसका खत, ठिकाना कोठारिया संग्रह संवत 1850/ई. 1793
26. उदयपुर के प्रधान शाह शिवदासजी सतीदासजी गांधी का पत्र शाह सरदारजी बंब के नाम ठिकाना कोठारिया संग्रह संवत 1850/ई. 1793
27. पेशवा बाजीराव के भाई चिमनाजी बल्लाल का पंचोली बिहारीदास के नाम पत्र
28. महाराणा सरदारसिंह जी का खास रूक्का रावत जोधसिंह के नाम ठिकाना कोठारिया संग्रह संवत 1898/ई. 1841
29. जोधपुर के भण्डारी राय सवाईरामजी का कागज रावत फतहसिंह के नाम ठिकाना कोठारिया संग्रह संवत 1813/ई. 1756
30. शोध पत्रिका वर्ष 55, अंक 3-4, पृ. 33
31. मञ्जामिका अंक 45, पृ. 143
32. वही, पृ. 143-144

जैसलमेर के पुरोधे जैचन्द लूणग जी भाटी का ऐतिहासिक कृतित्व

डॉ. भंवर सिंह

जैसलमेर का पहला साका महारावल मूलराज जी के काल में हुआ था और दूसरा साका में महारावल दूदा जी के कार्यकाल में हुआ था।¹ इन युद्धों ने भाटियों की शक्ति को भीषण आघात पहुंचाया और जैसलमेर दुर्ग पर दिल्ली के सुल्तान का अधिकार हो गया था। जिसे पुनः हस्तगत करने के लिए दीर्घकाल तक संघर्ष करना पड़ा। ऐसी विषम-परिस्थितियों में भाटी युद्ध में परास्त भले ही हुए मगर हताश नहीं हुए और न ही अपना आत्मविश्वास खोया। इस संकटकाल में जैसलमेर राज्य को पुनः अधिकृत करने का प्रण निर्वासित महारावल घड़सी जी ने लिया था। उनको यह प्रण निर्वहन करवाने और जैसलमेर राज्य पर पुनः अधिकार करके महारावल की गद्दी पर आसीन कराने में मुख्य भूमिका जैचन्द लूणग जी भाटी की रही हैं।

लूणग जी भाटी का जन्म जैचन्द जी की हवेली, जैसलमेर में पिता उदल जी भाटी के यहां माता श्रीमति अनोप कंवर की कोख से वि.सं. 1331 भाद्रपद शुक्ला चतुर्दशी, रविवार को हुआ था।² जैसलमेर के संस्थापक महारावल जैसल के बड़े पुत्र महारावल काल्हण जी³ (1189-1207 ई.) थे। उनके बड़े पुत्र महारावल चाचगदेव जी का शासन काल (1207-1242 ई.) था। महारावल कालण जी के तृतीय पुत्र राजकुंवर जैचन्द (1187-1282) जी थे जो महारावल चाचगदेव जी के छोटे भाई थे। राजकुंवर जैचन्द जी के बड़े पुत्र उदल जी भाटी और छोटे विक्रमसिंह (बीकमसी) भाटी थे। इस प्रकार महारावल काल्हण जी की चतुर्थ पीढ़ी में लूणग जी भाटी का जन्म हुआ था।

लूणग जी भाटी के छोटे भाई - मैहणंगदेव सिंह, हरी सिंह और हरपाल सिंह तथा बहिनें- श्रीमति जड़ाव कंवर और फूल कंवर थी। ये सभी, राजकुंवर जैचन्द जी के वंशज होने के कारण "जैचन्द भाटी" कहलाए।⁴ तात्कालीन युग में पश्चिमोत्तर से

नित्य आक्रमण का खतरा बना रहता था । ऐसी स्थिति में ये भाटी बन्धु सदैव मातृभूमि , गो , ग्राम , नारी के शील और आम-जन की रक्षार्थ आजीवन प्राण-प्रण से दृढप्रतिज्ञ रहे और कई बार आतताईयों का दमन किया।⁵ सन् 1308-10 ईस्वी के मध्य अलाउद्दीन खलजी की सेना द्वारा जैसलमेर पर महारावल जैत सिंह प्रथम और मूलराज के समय आक्रमण के दौरान जैचन्द लूणग जी भाटी और इनके तीनों भाईयों ने अग्रणी भूमिका निभाई थी । जिससे इस युद्ध में खलजी सेना को परास्त होकर पीछे लौटना पड़ा था । इस समय महारावल के प्रधानमंत्री और प्रधान सलाहकार जैचन्द जी के पौत्र और लूणग जी के चाचा विक्रम सिंह भाटी थे ।⁶ सन् 1314 ई. में अलाउद्दीन खलजी की सेना द्वारा पुनः आक्रमण के दौरान महारावल मूलराज जी और प्रधान विक्रम सिंह भाटी के नेतृत्व में मातृभूमि की रक्षार्थ भाटी सेना ने भीषण युद्ध लड़ते हुए जैसलमेर में "प्रथम साका" रचाया । जिसमें महारावल मूलराज जी सैकड़ों योद्धाओं के साथ शत्रु सेना से युद्ध लड़ते हुए 1314 ई. और वि.सं. 1371 पोष वदी 11 (भट्टिक संवत् 691) वीरगति को प्राप्त हुए ।⁷ इस अंतिम युद्ध और साके से पूर्व ही स्थिति को भांपते हुए भाटियों ने जौहर और साके की तैयारियां आरम्भ कर दी थी । इस दौरान महारावल मूलराज जी को खयाल आया कि "यदि इस युद्ध में सभी भाटी वीरगति को प्राप्त हो गए तो अपना सुप्रसिद्ध भाटी राजवंश ही समाप्त हो जाएगा ।" इसलिए उन्होंने भाटी उमरावों से परामर्श करके अपने धर्म-भाई और खिलजी सेनानायक कमालुद्दीन गुर्ग⁸ के वचनानुसार "भाटी राजवंश" की रक्षार्थ रतनसी के पुत्र राजकुंवर घड़सी जी , लक्ष्मण जी , मेलगदे जी , कान्हड़देव जी और उन्हड़ जी को गढ से बाहर निकाला और उसे सौंप दिया था । वहीं इस साके से पूर्व जैसलमेर की वीरांगनाओं ने अपनी आन-बान और मान-मर्यादा की रक्षार्थ श्रृंगार करके जौहर की धधकती ज्वाला में प्राणोत्सर्ग किया ।⁹ इस युद्ध में वीर योद्धा भाटी लूणग जी और उनके भाईयों ने अदम्य साहस और पराक्रम के बल से सैकड़ों यवन सैनिकों को मार गिराया था । मगर विजयश्री भाटियों के हाथ न आने और महारावल मूलराज जी सहित सैकड़ों भाईबन्धु वीरगति को प्राप्त होने तथा वीरांगनाओं के जौहर रचाकर भस्मित होने और जैसलमेर दुर्ग पर यवनों का अधिकार होने पर लूणग जी भाटी को बहुत वेदना हुई । ऐसी विकट स्थिति में लूणग जी भाटी अपने दादाजी जैचन्द जी को अपने पिता महारावल काल्हण जी द्वारा जागीर के रूप में प्रदत्त ग्राम ब्रह्मसर और पारेवर¹⁰ आ गए । कुछ दिन यहां ठहरने के पश्चात् अपनी इष्टदेवी श्री तन्नोटराय माताजी के धाम तन्नोट की यात्रा पर गए और देवी तन्नोटराय माताजी से प्रार्थना की कि " हमें इतनी शक्ति , साहस और सन्मार्ग दो कि अपना जैसलमेर गढ पुनः प्राप्त कर लें और भाटी

राजवंश का राज्य पुनर्स्थापित हो जाए ।” उसके पश्चात् वहां से लौट रहे थे तब रास्ते में उन्हें अपने शकुनशास्त्र के अनुसार शुभ शकुन हुए जिसके आधार पर उन्होंने भविष्यवाणी की कि ”श्री तन्नोटराय माताजी और कुलदेव श्री कृष्ण की कृपा से अपना भाटी राज्य पुनः शीघ्र स्थापित होगा ।” यह भविष्यवाणी सत्य सिद्ध हुई ।¹¹ कुछ समय पश्चात् वि.सं. 1373 में जसहड़ोत दूदा जी भाटी ने जगमाल के सैनिकों को भगाकर जैसलमेर पर को पुनः अधिकञ्जत कर लिया ।¹² इस दौरान लूणग जी भाटी ने अपने स्वबन्धुओं को संयम और भ्रातृत्व की भावना से एकजुट होकर जैसलमेर राज्य को विकासोन्मुख करने का संदेश दिया । मगर महारावल दूदा जी (दुर्जनशाल) दीर्घकाल तक शासन कायम न रख सके और मुहणोत नैणसी की ख्यात¹³ के अनुसार दिल्ली सुल्तान ने इनकी आक्रामक की गतिविधियों से तञ्जस्त होकर जैसलमेर पर घेरा डाला । इस प्रकार भाटियों की राजधानी जैसलमेर पर पुनः संकट के बादल छा गए तब वयोवृद्ध महारावल दूदा जी के नेतृत्व में भाटियों ने यवन सेना से भीषण युद्ध लड़ा जिसमें भी लूणग जी भाटी और उनके भाई मैहणंगदेव सिंह, हरी सिंह और हरपाल सिंह ने सैकड़ों शत्रुओं को रणभूमि में सुला दिया । लम्बे संघर्ष के पश्चात् इस युद्ध में औनाड़ योद्धा महारावल दूदा जी और उनके भाई तिलोक सिंह जी , उतैराव जी और लूणग जी का छोटा भाई हरो जी (हरी सिंह) वीरगति को प्राप्त हुए । इस युद्ध में विजय की आशा न रहने पर जैसलमेर की सैकड़ों वीरांगनाओं ने एक बार पुनः जौहर की ज्वाला में प्रवेश किया ।¹⁴ इस सम्बंध में यह दोहा¹⁵ लोक प्रसिद्ध हैं :-

दूदा अने तिलोकसी , साको किय संसार ।

सतरै सै पैतीस भड़ , रहिया भाटी लार ।।

जैसलमेर के इस **द्वितीय साके** के पश्चात् गढ पर यवन शाही सेना का अधिकार हो गया , मगर भाटी हताश नहीं हुए । लूणग जी भाटी और उनके भाई मैहणंगदेव सिंह और हरपाल सिंह कुछ समय तक अपने ग्राम पारेवर रहे और तत्पश्चात् हरपाल जी को ग्राम पारेवर की सुरक्षा की जिम्मेदारी सौंपकर वे दोनों अपनी इष्ट श्री तन्नोटराय माताजी के दर्शनार्थ तन्नोट पहुंचे । वहां से प्रस्थान कर नए क्षेत्र को अधिकृत करने के उद्देश्य से भादरीयाराय माताजी के दर्शन करते हुए फलौदी पहुंचे कुछ समय वहां ठहरने के पश्चात् आगे बढ़ते हुए विक्रम नगर (जांगळ प्रदेश) वर्तमान बीकानेर पहुंचे । तभी पीछे घड़सी जी का संदेशवाहक आया और घड़सी जी का संदेश दिया कि ”अपने पूवर्जों के गढ जैसलमेर को पुनः अधिकृत करने का मैंने प्रण लिया है । यह प्रण आपके साथ व सहयोग के बीना पूर्ण नहीं हो सकता है अतः आप अपनी सेना सहित शीघ्र वापस आओ और हमारे साथ दिल्ली चलो ।” अगले दिन

प्रभात में लूणग जी भाटी ने अपने भाई मैहणंगदेव सिंह और सेना सहित जांगल प्रदेश(बीकानेर) से घड़सी जी से मिलने के लिए खेड़-महेवा के लिए प्रस्थान किया । उसी दिन बाद दोपहर देवीकोट पहुंचे वहां स्थित देगराय माताजी के देवस्थान के दर्शन किए और आगे के अभियान में सफलता की कामना की फिर वहां से आगे खेड़-महेवा पहुंचे । वहां रात्रि में जैचन्द लूणग जी भाटी ने भाई मैहणंगदेव जी, घड़सी जी भाटी, राहड़ भाटी पनराज जी और विश्वस्त सरदारों और महेवा रावल मल्लिनाथ के साथ दिल्ली अभियान के सम्बन्ध में विचार मंथन किया ।¹⁶ वहां से अगले दिन प्रभात में कुंवर घड़सी जी, लूणग जी और पनराज जी अपने विश्वस्त साथियों सहित दिल्ली को प्रस्थान हुए । अपने तीव्रगामी अश्वों से दो दिन में दिल्ली पहुंच गए । वहां छद्मवेश धारण करके शाही सेना में शामिल हो गए । जैचन्द भाटी लूणग जी और राहड़ भाटी पनराज जी दोनों आजानबाहु एवं कुशल योद्धा थे ।¹⁷ वे सभी वहां कुछ दिन ठहरकर वहां की गुप्त जानकारियां लेते रहे । डॉ. हुकम सिंह भाटी¹⁸ के अनुसार ,-"दिल्ली पहुंचने के कुछ दिन बाद घड़सी जी और लूणग जी भाटी को एक सुअवसर मिला कि दिल्ली पर पूर्व की ओर से बादशाह शमसुद्दीन ने दिल्ली पर चढाई की और दिल्ली से बीस कोस की दूरी पर पड़ाव डाला । वहां से उसने एक धनुष दिल्ली सुल्तान के पास भेजकर कहलाया कि तुम्हारी सेना में क्या ऐसा कोई योद्धा है जो इस धनुष की प्रत्यंचा चढा सके ? दिल्ली सुल्तान ने सभी योद्धाओं को बुलाकर यह घोषणा की , कि जो भी इस धनुष की प्रत्यंचा चढाएगा , उसे इनाम दिया जाएगा । परन्तु किसी भी शाही योद्धा की हिम्मत धनुष उठाने की भी ही नहीं हुई । तब यह बीड़ा इष्टदेवी तन्नोट माता का स्मरण करके जैचन्द लूणग जी भाटी ने उठाया । लूणग जी ने तत्काल धनुष उठाकर उसकी प्रत्यंचा चढाई एवं उस धनुष को बादशाह की एक सहेली के गले में डालकर उसे मोड़ दिया और यह कहकर लूणग जी भाटी अपने कैम्प में आ गए कि अब यह किसी ओर से निकलवा लेना ।

दिल्ली का सुल्तान इनके पराक्रम से खुश होकर बोला कि तुम क्या चाहते हो ? तुम्हारी इच्छा की पूर्ति की जाएगी।' तब घड़सी जी और लूणग जी भाटी ने कहा कि हमें अपना वतन जैसलमेर मिल जाए । इस पर सुल्तान ने अपने दीवान और बख्शी को बुलाकर जैसलमेर बहाली का फरमान जारी करने का हुक्म दिया । घड़सी जी और लूणग जी भाटी यह फरमान लेकर अपने गणमान्य सरदारों के साथ जैसलमेर के लिए रवाना हुए ।

जब जैसलमेर दुर्ग पहुंचने से पहले करीबन 9 कि.मी. दूरी पर पहुंचे , तब उन्हें अपशकुन हुए तो शकुनशास्त्री लूणगजी भाटी ने कहा कि ठहरो ! यहां नर बली देने

पर आगे की विपदा से बचा जा सकता है । घड़सी जी के साथ 12 व्यक्ति अलग-अलग शाखाओं के थे । केवल आसराव जी रतनू चारण और उनका पुत्र दानों एक ही परिवार के थे । स्वामीभक्त आसराव जी ने कहा कि हम दोनों में से एक की बली दे दीजिए । तभी एक मेव सैनिक शाही फरमान लेकर वहां पहुंचा । जिसकी तलाशी ली गई तो उसके पास जैसलमेर सेनापति के नाम का एक फरमान मिला जिसमें लिखा था कि 'भाटी गढ़ लेने के लिए आ रहे हैं । इनको गढ़ सुपुर्द मत करना ।' भाटियों ने उस फरमान को फाड़ फेंका और खदिर/खेजड़ी के वृक्ष के नीचे उस शाही सैनिक की बलि दे दी । तब से यह बलि स्थल '**बबरों का मगरा**' के नाम से जाना जाता है । फिर वे जैसलमेर पहुंचे और दिल्ली सुल्तान का फरमान किलेदार को दिखाकर जैसलमेर गढ़ को अधिकृत करके अपना झंडा फहराया ।¹⁹ अगले दिन घड़सी जी का धुम-धाम से राज्याभिषेक करवाया और उन्हें जैसलमेर महारावल की उपाधी से विभूषित किया । इस प्रकार 14वीं शताब्दी ईस्वी के जैसलमेर के पुरोधे जैचन्द लूणग जी भाटी का भाटियों की नवमी राजधानी जैसलमेर को यवनों के अधिकार से मुक्त करवाने में अप्रतीम योगदान रहा है । लूणग जी भाटी ने ही महारावल घड़सी जी को घड़सीसर तालाब का निर्माण करवाने सुझाव दिया था । जिसे उन्होने सहर्ष स्वीकार करके घड़सीसर तालाब का शिलान्यास किया था ।²⁰ लूणग जी भाटी के अप्रतीम योगदान के फलस्वरूप उन्हें महारावल घड़सी जी ने वि.सं. 1373 में नए **गांव आईन्ता** का पट्टा प्रदान किया था । उन्हें **प्रधान सामन्त** की उपाधी दी और उनको निजी खर्च हेतु **बालाणा ग्राम** प्रदान किया था ।²¹ महारावल घड़सी जी पर आक्समिक घात होने पर भी विषम परिस्थितियों को लूणग जी भाटी ने नियंत्रित किया और महारानी विमलादे एवं अन्य भाटी सरदारों के मध्य निष्पक्ष निर्णय लेकर वैध उतराधिकारी **केहर जी** को राजगद्दी पर आसिन किया । जिसके फलस्वरूप उन्हें पश्चिमी जैसलमेर की सुरक्षा का उतरदायित्व और जागीर सौंपी गई ।²² उन्होने शांति के समय में जैसलमेर दुर्ग के बाहर कई सुन्दर इमारतों का निर्माण करवाया । अपने क्षेत्राधिकार में लोककल्याणार्थ कई कुंओं और बावड़ियों का निर्माण करवाया और उपजाऊ कृषि क्षेत्र के विकास हेतु खड़ीन बनवाए । अपने आश्रित लूणा जी एवं लाखा जी भाट को लाखपसाव भेंट किए । लूणग भाटी अपने अंतिम जीवनकाल में पश्चिमोत्तर के यवनों से गो एवं मातृभूमि की रक्षार्थ युद्ध लड़ते हुए फाल्गुन वदी पंचमी, वि.सं. 1391 में वीरगति को प्राप्त हुए । उनकी देह को गोद में लेकर चौहान रानी श्रीमति अगर कंवर सत्ती हुई ।²³

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राजस्थान के फ़ारसी शिलालेखों में नगर स्थापत्य एक अध्ययन (1200 ईस्वी से 1500 ईस्वी तक)

- शमा बानो

आलोच्य काल के फ़ारसी शिलालेखों ने जहाँ सामाजिक, आर्थिक, प्रशासनिक आदि परिदृश्य को प्रकाश में लाने में महती भूमिका अदा की है वही कलात्मक-पक्ष के सम्बन्ध में यह उपयोगी स्रोतों के रूप में उभरे हैं। विचाराधीन काल के राजस्थान से मिले फ़ारसी शिलालेख तत्कालीन कलात्मक-पक्ष के बारे में प्रसंगवश महत्वपूर्ण जानकारी प्रदान करते हैं। जैसे- स्थापत्य, नगर-नियोजन, दुर्ग-निर्माण, प्रसाद निर्माण, जलाशय-निर्माण कला, उद्यान, पूजा-स्थल, समाधि निर्माण और अन्य कलाओं में साहित्य, लेखन, संगीत, मूर्ति, चित्र कला आदि के सम्बन्ध में उपयोगी जानकारी फ़ारसी शिलालेखों में अंकित है। जिसका उपयोग विचाराधीन काल के कलात्मक परिदृश्य को प्रकाश में लाने में महत्वपूर्ण सिद्ध होगा।

नगर और स्थापत्य

राजस्थान से प्राप्त शिलालेखों से ज्ञात होता है कि हमारे अध्ययन काल में चित्तौड़, अजमेर, नागौर, बयाना, जालोर, जोधपुर, आबू, साम्भर, जयपुर, जैसलमेर, आहड़ आदि नगर सुरक्षा एवं सुन्दरता की दृष्टि से भी उत्तम नगर थे। इन नगरों में सुन्दर जलाशय, धार्मिक-स्थल, दुर्ग, राजप्रसाद, भवन आदि इन नगरों के वैभव को बढ़ाते थे।

विचाराधीनकाल में अजमेर नगर अपनी धार्मिक एवं सांस्कृतिक महत्व के कारण तो विश्व प्रसिद्ध था ही साथ ही यहाँ के दुर्ग, राजभवन, इमारते, धार्मिक स्थल में निर्मित भवन आदि स्थापत्य के उत्तम उदाहरण प्रस्तुत करते थे। नगर का सौंदर्य, यहाँ आने वाले यात्रियों के आकर्षण का विशेष केन्द्र था। अढाई दिन का झोपड़ा के नाम से प्रसिद्ध बारहवीं शताब्दी का सरस्वती कण्ठा भरण मंदिर तारागढ़ की तलहटी में स्थित है, जो प्राचीन भारतीय वास्तुकला का उत्कृष्ट उदाहरण है। कुछ इतिहासकार बताते हैं कि इसका निर्माण चौहान सम्राट विग्रह राज चतुर्थ (बीसल देव) ने 1153 ई. के आस-पास संस्कृत विद्यालय एवं सरस्वती मन्दिर के रूप में करवाया था। यह भवन बीसलदेव के शासनकाल का सर्वाधिक प्रदर्शनीय एवं सर्वाधिक अलंकृत भवन है। यह भवन हिन्दू स्थापत्य कला द्वारा प्राप्त की गई उच्चतम अवस्था का अच्छा उदाहरण है। कुछ विद्वान इसका नाम 'सरस्वती कण्ठाभरण महाविद्यालय बताते हैं। इतिहासकारों के अनुसार इस इमारत के चारों तरफ पूर्व में आयताकार विशाल लम्बे बरामदे

बने हुए थे। इसके परिसर में हिन्दूओं द्वारा पूज्य मूर्तियाँ लगी हुई थी। जब तुर्की आक्रमणकारी मुहम्मद गौरी ने 1192 ई. में अजमेर आया तब उसने इस पाठशाला के स्वरूप में परिवर्तन कर इसे मस्जिद का रूप दिया। इसके भीतरी भाग में एक विशाल दीवार बनाई गई, जो मुस्लिम निर्माण पद्धति पर आधारित थी।¹ हि.सं. 595 (1199 ई.) की इस इमारत के केन्द्रीय मेहराब पर अरबी-फ़ारसी भाषा में उकेरे गये शिलालेख² इस इमारत के मुस्लिम पूजा स्थल के रूप में प्रयोग किये जाने का साक्ष्य प्रस्तुत करता है। इस शिलालेख में कुरान के

सूहः की आयत ??-?? (अध्याय-खद की आयत 18-19) अंकित हैं, साथ ही पैगम्बर के उपदेशों का अंकन भी इस लेख में है। हि.सं. 596 (1200 ई.) के अढाई दिन के झोंपड़े के दूसरे गुम्बद की दीवार के पीछे खोदे गये शिलालेख³ में अबूबक्र का उल्लेख है, जिसके निर्देशन में मस्जिद का काम कराया गया था। इससे यह स्पष्ट है कि अजमेर विजय के साथ ही इमारतों के परिवर्तन का कार्य आरम्भ कर दिया गया था। इस परिसर में बड़ी संख्या में और भी कई अरबी-फ़ारसी भाषा के पुरालेख प्राप्त हुए हैं, जिसमें सुल्तान इल्तुतमिश का नाम, उसकी पदवी, कुरान की आयतें, उन व्यक्तियों के नामों का जिक्र मिलता है, जिनकी देखरेख में इस इमारत के जीर्णोद्धार एवं नवीन निर्माण कार्य करवाए गए। उदाहरणार्थ- 13वीं शताब्दी का इस परिसर से प्राप्त दो स्वतन्त्र शिला पर उत्कीर्ण सुल्तान इल्तुतमिश (अल्लतमश) के शासनकाल का शिलालेख,⁴ इसी समयावधि का इमारत के केन्द्रीय मेहराब पर अंकित शिलालेख⁵ तथा इमारत के दक्षिण भाग के दूसरे मेहराब के सामने स्थित 13वीं शताब्दी का शिलालेख⁶ आदि।

जब कालान्तर में अजमेर दौलतराव सिंधिया के अधिकार में आया तब उसने इस ऐतिहासिक इमारत में रुचि दिखाते हुए इसके केन्द्रीय भवन के गुम्बद का पुनः निर्माण करवाया तथा इस भवन में से पत्थर निकाल कर ले जाने पर रोक लगा दी। पुरातत्व-विभाग के तत्कालीन निर्देशक जनरल कनिंघम ने 1864 ई., में इस इलाके का सर्वेक्षण एवं निरीक्षण किया तथा इसके परिसर से काले पत्थर के कुछ चौके ढुँढ निकाले जिन पर संस्कृत के दो नाटक हरकेलि, जिसके रचयिता चौहान वंश के शासक विग्रहराज थे तथा ललित विग्रह जिसके रचनाकार विग्रहराज के दरबारी कवि सोमदेव थे। ये दोनों नाटक इन पत्थरों पर उत्कीर्ण थे। ये दोनों नाटक 12वीं शताब्दी ईस्वी में लिखे गए थे।⁷ अजमेर स्थित तारागढ़ दुर्ग शहर की महत्वपूर्ण ऐतिहासिक धरोहर में से एक है।

पुरातत्ववेत्ता कलिंघम ने इस भवन के स्थापत्य कला की दक्षता की भरी-पूरी प्रशंसा की है। इतिहासकार कर्नल टॉड एवं फर्ग्यूसन ने इस भवन को स्थापत्य का उत्कृष्ट नमूना कहा है। यहाँ से प्राप्त अरबी-फ़ारसी शिलालेख, यहाँ के ऐतिहासिक महत्व को दर्शाते हैं। स्थापत्य की दृष्टि से भी यह उत्तम है।⁸ हि.सं. 976 (1570 ई.) के तारागढ़ का सैय्यद हुसैन खाँ की दरगाह से प्राप्त मुगल शासक अकबर के शासन काल के फ़ारसी शिलालेख⁹ से इस्माइल कुली

खाँ द्वारा यहाँ विशाल दरवाजा बनाने का उल्लेख मिलता है। इस शिलालेख में अंकित है कि इस लेखक का लेखक दरवेश मुहम्मद-अल-हाजी है। सैय्यद हुसैन खाँ को मीर साहब के नाम से भी विख्यात है। वह शहाबुद्दीन गौरी का अनुचर था। जिसे उसने अजमेर में राजस्व एकत्र करने हेतु लगाया गया था किन्तु कुछ वर्ष बाद ही राजपूतों ने उसकी हत्या कर डाली। उसे तारागढ़ में उसी स्थान पर दफनाया गया जहाँ उसका कत्ल किया गया था। बाद में उसी जगह पर एक मजार का निर्माण करवा दिया गया। अकबर के काल में इस स्थान का महत्व बढ़ा सैय्यद हुसैन खाँ की दरगाह परिसर के लेख में जिस दरवाजे के बनाये जाने का उल्लेख मिलता वह बुलन्द दरवाजा के नाम से जाना जाता है। जो लाल पत्थर से बनाया है जिसका निर्माण इस्माइल कुली खाँ ने करवाया था। यह दरवाजा अपनी ऊँचाई एवं सुन्दरता के लिए आज भी पर्यटकों के आकर्षण का केन्द्रबिन्दु है।

तारागढ़ से ही प्राप्त हि.सं. 979 (1571 ई.) का अकबरकालीन का गंज-ए-शहीदान का शिलालेख¹⁰ जिससे यह पता चलता है कि शाह कुली खाँ ने गंज-ए-शहीदान तारागढ़ की यात्रा की भी तथा उसे पुनः निर्मित करवाया। इस शिलालेख को मुहम्मद बाकी ने लिखा था। यह स्थान मुस्लिम स्थापय कला की दृष्टि से उत्तम तथा अजमेर के महत्त्वपूर्ण धार्मिक एवं पर्यटन स्थलों में शामिल है।

सूफी सन्त ख्वाजा मोइनुद्दीन हसन चिश्ती की दरगाह से प्राप्त विचाराधीनकाल एवं मुगलकाल के फ़ारसी शिलालेखों से दरगाह परिसर के स्थापत्य कला एवं इस स्थान के महत्व पर प्रकाश पड़ा है। जहाँ ऐतिहासिक ग्रन्थों से यहाँ आने वाले शासकों के बारे में पता चलता है वहीं फ़ारसी शिलालेखों से यहाँ आने वाले शासकों द्वारा अपनी यात्रा के दौरान, यहाँ स्थापत्य की दृष्टि से महत्त्वपूर्ण इमारतों, मस्जिदों, दालानों आदि के निर्माण करवाने सम्बन्धी उपयोगी सूचनाएँ मिलती हैं तथा साथ ही उस इमारत के अवलोकन से तत्कालीन भवन निर्माण कला की जानकारी भी मिलती है। उदाहरणार्थ- हि.सं. 939 (1532-33 ई.) के दरगाह परिसर में मजार की ऊपरी दीवार की शिला पर फ़ारसी शिलालेख¹¹ से ख्वाजा साहब के भारत आगमन के विषय में ज्ञात होता है। जहाँगीर और शाहजहाँ ने भी ख्वाजा साहब की दरगाह के रख-रखाव के लिए उदारता पूर्वक अनुदान दिया। संगीत के विरोधी औरंगजेब ने ख्वाजा साहब के प्रति श्रद्धा के कारण दरगाह में संगीत सभाओं को जारी रखा और अनुदान दिया।¹² हि.सं.1037 (1628 ई.) के दरगाह परिसर में स्थित चिल्ला-ए-चिश्त के प्रवेश दरवाजे पर दर्शित फ़ारसी शिलालेख¹³ दरगाह की सुन्दरता को बढ़ाता है तथा चिल्ला-ए-चिश्त के निर्माण के सम्बन्ध में जानकारी प्रदान करता है। इस लेख के अनुसार इसको शिकदार दौलत खाँ द्वारा बनवाया गया था। इसके अलावा अजमेर शहर से ऐसे अनेक फ़ारसी शिलालेख प्राप्त हुए हैं जो शहर में सुन्दर इमारतों की तामीर के बारे में जानकारी प्रदान करते हैं। जैसे - हि.सं.976 (1568-69 ई.) के अकबर के शासन काल का कलन्दी मस्जिद का फ़ारसी शिलालेख,¹⁴

हि.सं. 1047 (1637 ई.) का शाहजहाँनी मस्जिद का शिलालेख¹⁵ हि.सं.1065 (1654 ई.) का शाहजहानी दरवाजे का फ़ारसी शिलालेख,¹⁶ आदि अजमेर में सुन्दर दरवाजों एवं मस्जिदों के बनाये जाने की जानकारी प्रदान करते हैं, जो अजमेर शहर की प्रसिद्धि एवं समृद्ध नगर होने का प्रमाण हैं।

इसी प्रकार 12वीं सदी में जैसलमेर शहर की स्थापना जंगल की निकटता और पानी की सुविधा की दृष्टि से की गई। जैसलमेर गजट के वर्णन से पता चलता है कि यहाँ अलग-अलग वस्तुओं के क्रय-विक्रय के केन्द्र थे और राजस्थान के बाहर से सामान आने तथा यहाँ से बाहर सामान ले जाने की अच्छी व्यवस्था थी यहाँ की नगर योजना जन-जीवन और व्यापार की समृद्धि के हित में थी।¹⁷ हि.सं.1008 (1599-1600 ई.) के फकीरों के तकिये का फ़ारसी शिलालेख¹⁸ इस सम्बन्ध में जानकारी देता है। इसमें वर्णित है कि जब सम्राट अकबर ने मीर सफ़ाई तिरमिन्दी के पुत्र मीर मुहम्मद मासूम बक्क़ारी को कन्धार की तैनाती में बुलाया तो उसने जैसलमेर मुकाम करने के दौरान उक्त तकिये का निर्माण करवाया। जो इस नगर के व्यापारिक एवं सामरिक महत्व को दर्शाता है। जैसलमेर से मुगलकाल के काफी फ़ारसी शिलालेख प्राप्त हुए हैं जो इस नगर के सांस्कृतिक महत्व को दर्शाते हैं। उदाहरणार्थ - इसी फकीरों के तकिया परिसर में हि.सं.1008 (1599-1600 ई.) का फ़ारसी लेख¹⁹ यही से प्राप्त हि.सं.1010 (1601-1602 ई.) का शिलालेख²⁰ आदि।

इसी क्रम में राजस्थान का एक ओर नगर आमेर जो 10वीं से 17वीं शताब्दी तक कछवाहों के अधीन था, एक विशेष नगर-नियोजन योजना के अन्तर्गत बसाया गया। कछवाह शासक मुगल मैत्री से अपने को अभय समझने लगे तो उन्होंने आधुनिक जयपुर नगर को खुले मैदानी भाग में बसाया और नगर को चारों ओर परकोटे से सुरक्षित किया। जगह-जगह जलाशय, आरामगाह, फव्वारे, नालियाँ, चौड़ी सड़कें आदि तामीर किये गये। जिसके निर्माण में मुस्लिम एवं राजपूत स्थापत्य शैली का समुचित समन्वय किया गया। बुद्धि विलास तथा सिहाहजूर के कागजात में बाजार तथा मोहल्लों के वर्णन से जयपुर के स्थापत्य एवं नगर-नियोजन के सम्बन्ध में जानकारी मिलती है।²¹ हि.सं.765 (1363 ई.) के साम्भर कस्बे (जिला-जयपुर) की बावली का द्विभाषी (फ़ारसी व संस्कृत भाषा) शिलालेख²² यहाँ जलाशय के सम्बन्ध में जानकारी प्रदान करता है। जिससे शहर में अच्छी पेयजल व्यवस्था की पुष्टि होती है। वही हि.सं. 783 (1381 ई.) के जयपुर के समीप चाकसूँ कस्बे की नीलगरों की मस्जिद से प्राप्त शिलालेख²³ फिरोजशाह तुग़लक के शासन में स्थापित शहर के मुख्य बाजार की व्यवस्थाओं की जानकारी प्रदान करता है। ऐसे ही अन्य फ़ारसी शिलालेख बयाना, बड़ी-खाटू, हिण्डौन, कामा, चित्तौड़, जालोर आदि नगरों से भी प्राप्त हुए हैं जिनसे भवनों, इमारतों, मस्जिदों दरगाहों, पाठशालाओं, खानगाहों, मन्दिर जलाशयों आदि के निर्माण एवं उनके स्थापत्य कला के सम्बन्ध में जानकारी प्राप्त होती है।

हि.सं. 596 (1200 ई.) के अजमेर के अढाई दिन का झोपड़ा मस्जिद का फ़ारसी शिलालेख²⁴ एवं हि.सं.669 (1271 ई.) के बयाना कस्बे (जिला-भरतपुर) के गोकुलचन्द्रजी के मन्दिर के फ़ारसी शिलालेख²⁵ से मुस्लिम धर्म स्थलों एवं भवन निर्माण में मन्दिर सामग्री का उपयोग कर नगरों को तुर्की स्थापत्य कला में ढालने हेतु उनके स्वरूप में परिवर्तन करने के प्रमाण मिलते हैं, ऐसे ही प्रमाण मुगलकाल के फ़ारसी शिलालेखों में भी मिलते हैं। यथा-हि.सं.1109 (1697-98 ई.) के साम्भर कस्बे (जिला-जयपुर) की औरंगजेब के शासनकाल की मस्जिद का द्विभाषी (अरबी फ़ारसी भाषा) शिलालेख²⁶ जो एक कब्र के पास शिला पर उत्कीर्ण मिला। जिसमें वर्णित है कि औरंगजेब के शासनकाल में यह मस्जिद एक मन्दिर के स्थान पर शाह सब्जअली द्वारा बनवाई गई थी। हालांकि फ़ारसी शिलालेखों में ऐसे प्रमाण भी मिले हैं जिसमें स्थानीय गैर-मुस्लिम शासकों द्वारा अथवा उनके संरक्षण में मुस्लिम शैली में अनेक इमारतों का बनवाया गया। जैसे-हि.सं.765 (1363 ई.) के साँभर कस्बे (जिला-जयपुर) का बावड़ी द्विभाषी (फ़ारसी व सांस्कृत) शिलालेख,²⁷ आमेर में बावड़ी के निर्माण में स्थानीय गैर-मुस्लिम लोगों की भूमिका महत्वपूर्ण थी।

इसी प्रकार हि.सं.1076 (1665 ई.) के नागौर शहर के औरंगजेब काल के गाजी मस्जिद के द्विभाषी (फ़ारसी व राजस्थानी) शिलालेख²⁸ धार्मिक भाईचारे का अच्छा उदाहरण है। इससे ज्ञात होता है कि गाजी मस्जिद में स्थित दरवाजा-ए-इस्लाम को बनाने में स्थानीय शासन राजा रायसिंह पुत्र अमरसिंह का सहयोग रहा। 17वीं-18वीं शताब्दी के भरतपुर शहर के जामी मस्जिद के शिलालेख²⁹ में तो वहाँ के शासक बृज महाराज बलवन्त सिंह के आदेश से नगर में मुस्लिम सैनिकों एवं जनता के प्रयासों से जामी मस्जिद के बनवाये जाने की जानकारी मिलती है।

विचाराधीन काल में विजय के पश्चात् मुस्लिम राजाओं द्वारा अपने निवास हेतु इन इलाकों में सुदृढ़ एवं स्थापत्य कला के तौर पर सुन्दर दुर्गों, महलों, भवनों का निर्माण करवाया तथा इन्हें राजकीय निवास के केन्द्र के रूप में इसे स्थापित किया। प्रमाण फ़ारसी शिलालेखों में मिलते हैं। उदाहरणार्थ - हि.सं.840 (1437 ई.) के नरायना (जिला-जयपुर) के गौरीशंकर ताल के शिलालेख³⁰ से इस सम्बन्ध में जानकारी मिलती है। यह फ़ारसी शिलालेख खानजादा नागौर मुजाहिद खाँ के शासन काल का है। इस शिलालेख में वर्णित है कि वाजिहुल मुल्क के पुत्र शम्स खाँ और उसके पुत्र मुजहिब खाँ ने डीड़वाना, साँभर और नारायना को विजित किया और यहाँ किलों तथा मस्जिदों को बनवाया गया। उसने शाही युद्धस्थल के स्थान पर शहीद हुए मशहूर लोगों की स्मृति में एक जलाशय का भी निर्माण करवाया।

हमारे अध्ययन काल में राजस्थान के नगरों में बस्तियाँ किस प्रकार विभाजित थीं और उनका सम्पूर्ण ढाँचा कैसा था? इसका पूरा-पूरा चित्रण करना तो कठिन है, परन्तु इतना अवश्य कहा जा सकता है कि तत्कालीन नगर-नियोजन में मुस्लिम स्थापत्य का उपयोग बड़े

पैमाने पर किया गया। नगरों की सुरक्षा, राज-प्रासादों की भव्यता, सुन्दर मस्जिदों, भवनों, जलाशयों, उद्यानों, आरामगाहों से नगरों को सुशोभित करने पर विशेष बल दिया गया। हि.सं. 888 (1483 ई.) के नौगाँवाँ कस्बे (जिला-अलवर) के मेयों के घर से प्राप्त शिलालेख³¹ से जानकारी प्राप्त होती है कि पूर्व में निर्मित किले एवं अन्य निर्माण कार्यों के क्षतिग्रस्त होने पर उनका पुनः निर्माण नवीन मुस्लिमकालीन स्थापत्य कला के अनुरूप करवाया गया। इसमें वर्णित है कि नौगाँवाँ कस्बे के किले एवं मुख्यद्वार के जर्जरित अवस्था में होने पर मसनद-ए-अली-अलावत खाँ के शासन काल में जकारिया के पुत्र जलाल द्वारा इसको पुनः बनवाया गया। जिसमें मुस्लिम स्थापत्य का समावेश स्पष्ट रूप से दिखाई देता है।

फारसी शिलालेखों के अनुसार यथा सम्भव नगर की बस्तियों को पेशे के अनुरूप बाँटा जाता था तथा वहाँ अपनी-अपनी आस्था के अनुसार पूजा स्थलों, जलाशयों आदि का निर्माण भी करवाया जाता था। हि.सं. 703 (1302-1303 ई.) का बड़ी खाटू कस्बे (जिला-नागौर) का सैय्यदों की मस्जिद का फारसी शिलालेख³² सैय्यदों के मोहल्ले में मस्जिद निर्माण करवाने हि.सं.783 (1381 ई.) का चाकसूँ (जिला-जयपुर) का फारसी शिलालेख³³ नीलगरों के लिए इबादतगाह निर्माण करवाने हि.सं.779 (1377-78 ई.) का डीडवाना कस्बे (नागौर) का शेखों की मस्जिद का शिलालेख³⁴ शेखों के लिए इनके निर्माण के बारे में जानकारी देता है। उक्त सभी शिलालेख जाति एवं वर्ग विशेष की बस्तियाँ कस्बे में होने की सूचना प्रदान करते हैं। मुगलकाल के दौरान भी पेशेवर जाति की विशेष बस्तियाँ होने के प्रमाण फारसी शिलालेखों में अंकित मिलते हैं। हि.सं.909 (1503-1504 ई.) का नागौर शहर स्थित जुलाहों की मस्जिद का फारसी शिलालेख³⁵ जुलाह जाति, की बस्ती होने हि.सं.1072 (1662 ई.) के डीडवाना कस्बे (जिला-नागौर) की धोबियों की मस्जिद का शिलालेख³⁶ धोबी जाति, बस्ती होने, हि.सं.1076 (1665-1666 ई.) के डीडवाना कस्बे में ही लौहारों की मस्जिद के फारसी शिलालेख³⁷ से लौहारों की बस्ती होने के प्रमाण मिले हैं।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

राव चन्द्रसेन व मेड़तियां राठौड़ सम्बन्ध

संजय सैन

राव चन्द्रसेन का जन्म 16 जुलाई 1541 ईस्वी को हुआ था।¹ यह राव मालदेव के छोटे पुत्र थे। राव मालदेव की इच्छानुसार 11 नवम्बर 1562 ईस्वी को जोधपुर की गद्दी पर आसीन हुए।² तत्कालीन ख्यातों व विश्वेश्वर नाथ रेड की पुस्तक मारवाड़ का इतिहास से पता चलता है कि राव चन्द्रसेन ने अपने पिता के जीवित रहते ही युद्धों में भाग लेना शुरू कर दिया था तथा इन्हे राव मालदेव के द्वारा 1543 ईस्वी में इन्हे बीसलपुर और सिवाना की जागीर दी गई थी अतः बड़े होने पर यह अपनी जागीर में ही रहे थे। 1553 ईस्वी में राव मालदेव ने मेड़ता पर हमला किया जिसमें उनकी हार हुई तथा इनके दो सेनानायक पृथ्वीराज और भारमल का पुत्र राठौड़ नगा मारा गया। पृथ्वीराज का बदला लेने के लिए उसके भाई देवीदास ने मेड़ता पर चढ़ाई करने की मालदेव से आज्ञा मांगी तब मालदेव ने भी अपने पुत्र चन्द्रसेन को सेना देकर पृथ्वीराज के साथ भेज दिया। ये लोग मार्ग में गांवों को लूटते हुए मेड़ता पहुंचे। जिससे जयमल भागकर बीकानेर चला गया तथा बिना लड़े ही मेड़ता पर मालदेव का अधिकार हो गया।³

इस युद्ध के बाद राव जयमल मेड़ता पर पुनः अधिकार करने के लिये अकबर की सहायता प्राप्त करने हेतु सांभर पहुंचा। अकबर ने मिर्जा शरफुद्दीन को मय सेना के उसके साथ रवाना किया। इन्होंने मेड़ता के किले को घेर लिया तथा अन्त में मेड़ता पर मुगलो का अधिकार हो गया। इस युद्ध में मारवाड़ की सेना कम थी इसलिए राव मालदेव ने अपने पुत्र चन्द्रसेन को देवीदास की सहायता के लिये मेड़ता भेजा था, मुगलो की सेना अधिक होने के कारण उसे वापस लौटना पड़ा, लेकिन वीर देवीदास गढ़ छोड़ने के लिये तैयार नहीं हुआ। वीर सेनानायक देवीदास सोगावास मेड़ते के बीच वीरगति को प्राप्त हुआ।⁴

राव मालदेव की मृत्यु के समय चन्द्रसेन अपनी जागीर में थे तथा दूसरे दिन जोधपुर पहुंच गये। जैसा कि पहले बताया कि राव चन्द्रसेन मालदेव के छोटे पुत्र थे।

जिस कारण अधिकांश मेड़तियों ने मालदेव के ज्येष्ठ पुत्र राव उदयसिंह का पक्ष लिया था और चन्द्रसेन ने शुरू से ही मेड़ता पर होने वाली चढाईयों में भाग लिया था जिस कारण भी मेड़तियां राठौड़ उनसे नाराज थे परन्तु बलून्दा का ठाकुर चांदा मेड़तियां शुरू से ही जयमल के समय से ही राव मालदेव की सेना में रहा तथा मेड़ता के आक्रमण के समय भी मारवाड़ की सेना में रहा था। मालदेव ने चांदा मेड़तियां से गुप्त सन्धि कर चन्द्रसेन का साथ न छोड़ने का वादा ले लिया अतः चांदा राव चन्द्रसेन की सेना में ही रहा।⁵

राव चन्द्रसेन जब मारवाड़ की गद्दी पर बैठे उस समय मारवाड़ अस्थिरता के दौर से गुजर रहा था तथा उसके बड़े भाई भी जगह-जगह उपद्रव कर रहे थे इनको मेड़तियां राठौड़ो ने भड़काना शुरू किया व राव चन्द्रसेन का वे खुलकर विरोध करने लगे। लोहावट के युद्ध में उदयसिंह की सेना में कई मेड़तियां राठौड़ थे जिन्होंने राव चन्द्रसेन की सेना से मुकाबला किया। युद्ध में उदयसिंह के घायल होने पर उसे युद्धभूमि से दूर जाना पड़ा।⁶ इस युद्ध में नरबदसिंह, गोयन्ददास, भगवान दास, विठलदास, देवकीदास आदि मेड़तियां घायल हुए।⁷ अकबर की सेना ने जोधपुर शहर का घेराव कर लिया तब राव चन्द्रसेन के साथ राव चांदा भी उसकी रक्षार्थ जोधपुर के किले से निकल कर राव के साथ भाद्राजून चला गया।⁸

1571 में राव चन्द्रसेन काणुजा नामक स्थान में निवास कर रहा था। तो जैतारण के उदावतो तथा जोधपुर के ओसवालो ने राव चन्द्रसेन द्वारा सताये जाने की शिकायत मुगल अधिकारियों से की। जिससे मुगल सेना ने चन्द्रसेन पर आक्रमण किया। इस युद्ध में भी सुरंताण मेड़तियां जो जयमल मेड़तियां का पुत्र था तथा मुगल सेना में उपस्थित था ने बड़ा पराक्रम दिखाया और चन्द्रसेन वहां से भाग गया।⁹

इसके बाद चन्द्रसेन ने सिवाने में अपनी शक्ति सुदृढ की तो अकबर ने 1574 में चन्द्रसेन से युद्ध के लिये सेना में केशवदास मेड़तियां (राव जयमल का पुत्र) जो अकबर की सेना में शामिल था। उसने शाही सेना के साथ सिवाने दुर्ग पर चढाई की काफी समय तक घेराव रहा किन्तु सिवाना गढ शाही सेना के हाथ नहीं आया। इस अभियान में रायमलोत मेड़तियां भगवान दास (रायण ठाकुर अंचल सिंह का पुत्र) ने चन्द्रसेन की ओर से दुर्ग में रहकर बड़ा पराक्रम दिखाया।¹⁰

1575 ईस्वी की एक लड़ाई में जयमल के पुत्र केशोदास मेड़तियां ने चन्द्रसेन के विरुद्ध लड़ रहे शाही अधिकारी शिमाल खां को मरने से बचाया था। युद्ध में जमाल खां चन्द्रसेन के साथी देवीदास के हाथो मारा गया और उसने शिमाल खां को भी मारना चाहा लेकिन केशवदास का शिविर शिमाल खां के निकट ही था, वहां आकर देवीदास

को भगा दिया। 1576 ईस्वी में राव चन्द्रसेन ने सोजत पर चढाई कर दी इस समय सोजत पर सुरतांग मेड़तियां के पास था। सुरतांग मेड़तियां चन्द्रसेन का सामना करने में असमर्थ रहा और उसने सोजत परित्याग दिया। चन्द्रसेन का 19 जुलाई 1579 ईस्वी को सोजत पर अधिकार हुआ।¹¹

इस तरह हम देखते हैं कि राव मालदेव का अपने परिवाजन तथा भाई मेड़तियां राठौड़ों की जागीर मेड़ता को छिनना तथा लगातार वीरमदेव व राव जयमल को परेशान करने के कारण उनको मजबूरन शेरशाह सूरी व अकबर जैसे शासकों की शरण में जाना पड़ा। इन शासकों ने मेड़तियां राठौड़ों की शक्ति व भक्ति को पहचाना तथा उनको जागीर व दरबार में मनसब प्रदान कर मालदेव के विरुद्ध इस्तेमाल किया। यदि मेड़तियां राठौड़ व मारवाड़ के राठौड़ उस समय साथ होते तो मारवाड़ का नक्शा ही अलग होता। राव मालदेव की मृत्यु से पूर्व ही राव चन्द्रसेन मेड़तियां जागीरदारों को दबाने जाता रहा था जिस कारण भी मेड़तियां राठौड़ों ने उतराधिकार के समय चन्द्रसेन का साथ न देकर राव उदयसिंह का साथ दिया इस कारण मारवाड़ का राज्य टूटकर सोजत व जोधपुर के परगनों तक ही सीमित रह गया और राव चन्द्रसेन को पहाड़ों की शरण लेनी पड़ी। राव चन्द्रसेन के साथ चांदा मेड़तिया आदि सरदार थे लेकिन जयमल सरिके राव व ठाकुर पहले अकबर की सेवा में रहे फिर उदयपुर के महाराणा के साथ हो गये। राव चन्द्रसेन की अपने पड़ोसी राज्यों बीकानेर, जैसलमेर, उदयपुर, जयपुर आदि राज्यों से भी न बन पाई इसलिये ये राज्य भी मौके की तलाश में रहते और समय-समय पर सीमाओं पर आक्रमण करते थे। राव चन्द्रसेन राव मालदेव के छोटे पुत्र थे जिस कारण भी मेड़तियां राठौड़ों ने ज्येष्ठ पुत्र की मान्यता को ध्यान में रखकर राव उदयसिंह का साथ दिया था।

राव चन्द्रसेन अकबर के समय के वीर पुरुष थे जिनके दिखाए मार्ग पर करीब 10 वर्ष बाद महाराणा प्रताप चले और अन्त तक मुगलों से लोहा लेते रहे। अपने सगे सम्बन्धियों के द्वारा अकबर की अधीनता स्वीकार करने के बावजूद भी उन्होंने अकबर की अधीनता नाममात्र को भी स्वीकार नहीं की। अकबर की प्रबल की इच्छा थी कि राव चन्द्रसेन को शाही मनसब के अधीन ले आये लेकिन उसकी यह इच्छा अन्त तक पूर्ण न हो सकी। लगातार 19 वर्षों तक लड़ने तथा राजगद्दी को ठोकर मारकर पहाड़ों की शरण स्वीकार करने के कारण इसको मारवाड़ के इतिहास में मारवाड़ का भूला-बिसरा राजा या मारवाड़ का प्रताप भी कहा जाता है। यदि उस समय अन्य जागीरदार व अन्य राज्यों द्वारा राव चन्द्रसेन को सहायता प्रदान की जाती तो आज कुछ और ही इतिहास होता और राव चन्द्रसेन का नाम राजस्थान के शक्तिशाली

शासको में शुमार होता ।

सन्दर्भ

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

मध्यकालीन राजस्थान में राज्य-निर्माण : बीकानेर राज्य के निर्माण में बीका राठौड़ की भूमिका का आलोचनात्मक विश्लेषण

डॉ. मोनिका

बीकानेर राज्य के निर्माण को एक विश्लेषणात्मक अवधारणा के रूप में प्रस्तुत करने का कार्य मैक्स हारकोर्ट द्वारा किया गया।¹ जब उन्होंने अपने अति संक्षिप्त विश्लेषणात्मक शोध पत्र में करणी माता सम्प्रदाय से बीकानेर राज्य को जोड़ते हुए बीकानेर राज्य के उद्भव विकास को ढांचागत वैचारिकता से दिखाया। यह प्रभाव एक उत्पादक प्रयास था जिसमें बीकानेर राज्य की वैधानिकता के प्रश्न को केन्द्र में रखकर बीकानेर राज्य को प्रस्तुत किया। मैक्स हारकोर्ट ने बीकानेर राज्य को जांगल प्रदेश की नई उभरती शक्तियों के साथ राव बीका के तालमेल को महत्वपूर्ण माना है जिसमें करणी माता की लोकप्रियता, जाट समुदायों की सहायता को महत्वपूर्ण माना है।

करणि माता की आध्यात्मिक सत्ता का प्रभाव सम्पूर्ण जांगल देश में फैला हुआ था, मुख्यतः सर्वसाधारण में। राव बीका ने बीकानेर स्थापना से पूर्व ही ज्ञात कर लिया कि इस प्रदेश में राज्य स्थापना के लिए और सर्व साधारण में अपना प्रभाव स्थापित करने के लिए भी करणी जी का नैतिक समर्थन आवश्यक है। इसलिए राव बीका ने राज्य स्थापना की प्रक्रिया का कार्य करणी जी के सहयोग व समर्थन से ही किया। जांगल प्रदेश के विभिन्न स्थानीय स्वायत्त शासकों ने आपसी द्वेष व बैर भावना से बीका की छोटी सेना के लिए सबसे उपयुक्त अवसर उपलब्ध करवाया।²

13-14वीं शताब्दी में पश्चिमी राजस्थान का क्षेत्र महत्वपूर्ण परिवर्तनों के दौर से गुजर रहा था। राजपूतीकरण की प्रक्रिया से अनेक राजपूत कुल, वंश, भाई-भांट प्रणाली के द्वारा अपनी-अपनी स्थिति सुदृढ़ कर राज्य निर्माण की प्रक्रिया को गति प्रदान कर रहे थे।³ सामाजिक रूपान्तरण की प्रक्रिया में नए क्षेत्रों का कृषिकरण, नई जातियों का बनना, जनजातियों से राज्य की ओर संक्रमण तथा नए शासकों का उभार

प्रमुख थे। ये नए सामन्तीय बन्धनों के उभार को दिखलाते हैं। पहली अवस्था में ये स्थानीय स्वतंत्र सामन्तीय दावे थे तो दूसरी में आपसी एक जैसे कुलों, वंशों के बीच वैवाहिक सम्बन्धों द्वारा राजपूती स्तर की सुदृढ़ता। 13-14वीं शताब्दी में इसी राज्य-निर्माण की प्रक्रिया में पश्चिमी राजस्थान का मानचित्र भरना शुरू हो गया। इस प्रकार जांगल प्रदेश की भौगोलिक, राजनैतिक, सामाजिक एवम् सांस्कृतिक परिस्थितियों का अवलोकन करने से प्रमाणित होता है कि बीकानेर राज्य की स्थापना होने से पूर्व इस प्रदेश की सभी परिस्थितियाँ एक दूसरे की पूरक थी।

बीकानेर राज्य के संस्थापक राव बीका का सम्बन्ध पश्चिमी राजस्थान के जोधपुर राज्य के राठौड़ वंश से था। बीका राव जोधा के दूसरे बड़े पुत्र थे जिनके जन्म के सम्बन्ध में बीका एवम् उनसे ज्येष्ठ के बीच ख्यातों में विरोधाभाष देखने को मिलता है।⁴ राव बीका द्वारा जांगल के क्षेत्र में सैनिक अभियान राठौड़ों के परिवार प्रमुखों, सगे सम्बंधियों द्वारा मारवाड़ के क्षेत्र में चलाये जा रहे उन सैनिक अभियानों से अलग था जिनका उद्देश्य मारवाड़ के क्षेत्र में राठौड़ों की सत्ता को फैलाना व जोधपुर को केन्द्र बना राठौड़ों के नव स्थापित ठिकाने (राज्य) को विस्तार देना था। ये क्षेत्र विस्तार के अभियान राठौड़ राजपूत परिवार सगे-सम्बंधियों द्वारा विभिन्न क्षेत्रों में स्थानीय स्तर पर संचालित थे तथा स्थानीय स्तर पर अपना प्रभाव (आधिपत्य) स्थापित कर विजेता राठौड़ वंशी अपनी एकता के रूप में मूल जोधपुर राज्य के प्रति स्वामीभक्ति में बंध जाता था तथा अधीनस्थ पेशकशी ठिकाने के रूप में उसे राठौड़ी राज्य के भाग के रूप में मान्यता प्राप्त हो जाती थी। यह राजपूती भाई बांट प्रणाली का ही विस्तार था। यह ऊपरी एकता तथा आन्तरिक स्वायत्ता को एक साथ लिए हुए था। राव बीका का जोधपुर को छोड़कर जांगल क्षेत्र में आगमन ऊपरी तौर पर देखने में इन्हीं अभियानों का ही एक भाग लगता है। जांगल का क्षेत्र राठौड़ी राजपूत वंशियों के लिए नया नहीं था। इस क्षेत्र में जोधा के एक अन्य पुत्र, बीका के भाई बीदा द्वारा मोहिलाओं के क्षेत्र में सैनिक अभियान चलाकर, मोहिलाओं के क्षेत्रों में ठिकानों की स्थापना की जा चुकी थी। जो बाद में बीकानेर राज्य के एक भाग-अधीनस्थ के रूप में बना रहा था। बीदा के अभियानों की सफलता ने बीका की जय प्रशस्ति मार्ग को किसी न किसी रूप में अवश्य प्रेरित किया। बीदा के अभियानों ने भी बीका के लिए प्रेरणा का कार्य किया। टॉड ने राजपूती धर्म के मूल्यों के अनुरूप बीका के नये क्षेत्रों को जीतने की अभिलाषा को क्षेत्रीय धर्म का निर्वाह करने तथा राजपूती मूल्यों के अनुरूप दिग्विजय की पालना प्रतिष्ठा से जोड़कर देखा है। परन्तु दूसरी ओर उन्होंने राज्य के निर्माण (बीकानेर राज्य के उद्भव को राजपूती एवं गैर राजपूती साझे सहयोग

के प्रतिफल के रूप में बताया।⁵

ख्यात में उल्लेखित उपर्युक्त कथन हमें इस तथ्य को स्वीकार करने के लिए प्रेरित करता है कि जांगल प्रदेश का अभियान राठौड़ परिवार बीका, कांधल, जोधा के बीच आपसी सहमति का परिणाम था जिसमें बीका द्वारा अन्य राजपूती राठौड़ वंशी राजकुमारों की भांति अपने प्रदेश में नये क्षेत्रों को जीतकर राज्य बढ़ाने का प्रयास था।⁶

वास्तव में टॉड का बीका की दिग्विजय की योजना का निष्कर्ष उसके विजय अभियानों के कारणों के स्थान पर उसके विजय अभियानों जो राजपूती लूटमारी नीति से लेकर अपने स्वतंत्र ठिकाने बनाने तक हो सकते थे- को वैधानिकरण करने का प्रयास मात्र जान पड़ता है। वास्तव में जैसा कि उपरोक्त उल्लेख किया गया है राजपूती वंशों की अभियानों की प्राप्ति में परिवर्तन होता रहता था। यह अभियान लूटमारी, अधीनस्थ बनाने, सत्ता स्वीकार करने, अपने स्थायी ठिकाने बनाने अथवा अनुकूल परिस्थितियों में नए राज्य स्थापित करने के लिए भी हो सकते थे।⁷ जांगल क्षेत्र में अनेक दूसरे राजपूतों ने अपने-अपने ठिकानों की स्थापना तो कर ली थी लेकिन कोई भी राजपूत वंश इन ठिकानों के साथ राज्य निर्माण की प्रक्रिया आरम्भ नहीं कर पाया। ये ठिकाने या तो लूटमारी उत्पात जैसे अभियानों का संचालन केन्द्र मात्र थे या किसी दूसरी राजपूती वंश के लूटमारी अभियानों का निशाना।

राव बीका ने सन् 1465 ई. में अपने पिता जोधा से जांगल क्षेत्र अभियान का आशीर्वाद प्राप्त किया। राव जोधा ने अपने छोटे भाई कांधल तथा प्रमुख दूसरे राठौड़ी वीर राजपूती योद्धाओं- रूपो, मन्दन, नाथू, बीदा, नापो, पड़िहार वेला, बार सिंह आदि सहित 100 घुडसवारों 500 पैदल सैनिकों का जत्था राव बीका की सहायता भेजा।⁸ अतः बीका को पर्याप्त सैनिक एवम् गैर सैनिक सहायता प्रदान की गई थी परन्तु यह सेना किसी एक ठिकानेदार, प्रमुख राजपूत ठिकानेदार को हराने के लिए तो पर्याप्त थी परन्तु राज्य गठन, पूरे जांगल प्रदेश को नियंत्रण में लाने के लिए पर्याप्त नहीं थी। राव बीका ने दक्षिणी जांगल प्रदेश में सबसे पहले अपना ठिकाना मण्डोर के क्षेत्र में बनाया, मण्डोर को जांगल क्षेत्र का प्रवेश द्वार कहा जा सकता है। मण्डोर राठौड़ी जोधपुर का आरम्भिक केन्द्र था और जांगल के क्षेत्र में विजयी अभियानों का संचालन बड़ी सर्तकता से करना आवश्यक था तथा किसी ऐसे क्षेत्र केन्द्र की आवश्यकता थी जो अधिक सुरक्षित एवम् उपयुक्त हो। राव बीका ने अपने देशनोक आगमन के साथ करणी के समर्थन से प्राप्त लाभ का मूल्यांकन अवश्य ही कर लिया होगा जैसा कि बाद वाली घटनाओं से स्पष्ट होगा कि बीका की करणी के प्रति समर्पित भावना से

जांगल प्रदेश को अपने अधीन करने की प्रक्रिया में राव बीका को बहुत अधिक लाभ हुआ।⁹ नैणसी ने करणी को एक उपयोगी सलाहकार के रूप में दिखाने का प्रयास किया है। मैक्स हारकोर्ट, टॉड, पाउलेट ने करणी की भूमिका का एक समान उल्लेख नहीं किया है। पाउलेट ने करणी को बीकानेर राज्य की स्थापना के आरम्भ से वैधानिकरण तक, बहुत बड़ी भूमिका के रूप में स्थापित करने का प्रयास किया जो बीका के एक योद्धा के रूप में सैनिक अभियानों के प्रयासों को कम आंकता है जबकि राव बीका को इस क्षेत्र को जीतने में 30 वर्षों के अथक प्रयास करने पड़े जो इस क्षेत्र में लम्बे अभियानों को दिखाता है।

करणी एवं उससे जुड़े समुदाय ने भी बीका को जांगल क्षेत्र में विजयी अभियानों को समर्थन प्रदान किया तथा समर्थन देने में सभी के हितों का लाभ देखा होगा। करणी द्वारा देशनोक को सांसण¹⁰ भूमि के रूप में मान्यता देना सिद्ध करता है कि बीका के अभियान इस क्षेत्र में प्रचलित राजपूती रणनीति लूटमारी अभियान नहीं थे। अपितु लूटमारी अभियानों को रोक एक बड़ी राजनैतिक इकाई के गठन की योजना को पूर्ण करने के लिए राव बीका ने करणी समुदायों के समर्थन के महत्व को भली भांति समझा था क्योंकि जांगलक्षेत्र में एक अलग स्वतंत्र राठौड़ों की सत्ता स्वयं उनके मूल राज्य जोधपुर को कभी भी स्वीकार नहीं होगी। बीका जानता था कि नये राज्य के स्थायित्व के लिए एक शक्तिशाली केन्द्र तथा सत्ता की वैधानिकता की आवश्यकता होगी जो इसी क्षेत्र से प्राप्त हो सकती थी, जैसा कि आगे उल्लेख किया जायेगा कि बीकानेर राज्य के स्वतंत्र अस्तित्व को करणी से मिली वैधानिकता के कारण कभी भी मिटाया नहीं जा सका।

करणी के समर्थन को राव बीका के विजयी अभियानों की प्रथम सामरिक विजय कहा जा सकता है तथा भविष्य के लिए एक अच्छा निर्णय। देशनोक प्रवास में ही राव बीका ने अपने भविष्य के अभियानों की योजना को मूर्त रूप देने की रणनीति को तैयार कर लिया था तथा करणी के परामर्श से अपनी शक्ति के केन्द्र के रूप में कोड़मदेसर में प्रवेश किया। राव बीका अब क्षेत्र सम्पन्न, साधन सम्पन्न राजपूती योद्धा था तथा विधिवत् रूप से एक स्वतंत्र राज्य के स्वतंत्र शासक की घोषणा कर सकता था। 1472 ई. में राव बीका ने जांगल प्रदेश के अपने अधीनस्थ क्षेत्रों की घोषणा कर एक स्वतंत्र राज्य की नींव डाली।¹² इस घोषणा से राव बीका की स्थिति न केवल सुदृढ़ हुई अपितु इस क्षेत्र में विचरण करने वाले पशुपालक समुदायों से लेकर राजपूती ठिकानेदारों तक एक सन्देश था जिसका सीधा तात्पर्य था जांगल प्रदेश पर अपने आधिपत्य का दावा। इस घोषणा से राव बीका दूसरे प्रतिस्पर्शी राजपूत दावेदारों

के समकक्ष खड़ा था।

पूगल का क्षेत्र जांगलदेश के पश्चिमी भाग में स्थिति था तथा जिस समय राव बीका अपने राज्य के गठन एवम् सुदृढ़ीकरण में जुटा था उस समय जैसलमेर पर भाटी राजपूतवंशी राव शेखा का आधिपत्य था राव शेखा का पूगल में संगठित एवम् मजबूत शासन था तथा उसने अपने लूटमारी अभियानों से जांगल के आसपास के क्षेत्रों में आतंक का राज्य बना रखा था। उसके लूटमारी अभियान संगठित एवम् दूर दूर तक होते थे। उसे लुटेरों का सरदार कहा जाता था। उसकी शक्ति साधन राव बीका के लिए सबसे बड़ा खतरा बन सकते थे तथा करणी की योजनाओं में राव शेखा के साथ राव बीका के सौहार्दपूर्ण गठबंधन के सम्बन्धों का होना आवश्यक था।¹² राव बीका भी पूगल के राव शेखा के साथ सीधे संघर्ष को टालना चाहता था। इसी दृष्टिकोण से करणी ने बीका को स्थानीय ठिकानेदारों से वैवाहिक सम्बन्ध स्थापना के लिए प्रेरित किया। वैवाहिक सम्बन्धों का राजपूती धर्म (मूल्यों) में महत्त्वपूर्ण स्थान था जो किसी भी राजपूती वंश के सामाजिक एवं राजनैतिक प्रभावों में वृद्धि का प्रभावी माध्यम माना जाता था।¹³ एक बार अपने लूटमारी अभियानों के क्रम में राव शेखा मुल्तान के क्षेत्रों में पहुँचा जहाँ उसे सुबेदार ने बंदी बना लिया। राव शेखा की पत्नी द्वारा राव बीका से सहायता याचना की गई जिसे राव बीका ने स्वीकार कर लिया परंतु करणी जी ने राव शेखा की सहायता के लिए जाने वाले अभियान से पूर्व शेखा की पुत्री का बीका के साथ विवाह सम्पन्न कराने का प्रस्ताव रखा। शेखा पूगल का स्वामी बन गया तथा वैवाहिक सम्बन्धों से बीका के साथ बंध गया। यह बीका की जांगल प्रदेश में प्रमुख सामरिक विजय थी। बिना युद्ध किए अपने प्रमुख प्रतिद्वंदी से तथा उसके लूटमारी अभियानों से अपने विजित क्षेत्रों को बचाने में सफल रहा।¹⁴ इसी क्रम में राव बीका ने जैसलमेर के भाटी ठिकानेदारों को दबाने के लिए कोड़मदेसर को शक्तिशाली केन्द्र बना अपने राज्य का विस्तार किया। राव बीका की संगठित सैनिक शक्ति का भाटी ठिकानेदार विखरे रूप में सामना करने की स्थिति में नहीं थे। अतः भाटियों ने बीका के प्रयासों को रोकने के लिए रावल के छोटे पुत्र कलिकर्ण के अधीन जो काफी वृद्ध हो चुका था सांकेतिक रूप से एकजुट हो, विशाल संसाधनों सहित राव बीका पर आक्रमण की योजना बनाई। भाटियों ने पूगल के राव शेखा को भी सहायता के लिए बुलावा भेजा परन्तु राव शेखा जो राव बीका से वैवाहिक गठबंधन में बंधा था इस संघर्ष से दूर रहा। राव बीका ने संगठित सेना का सामना करने के लिए अपने सहयोगी चाचा काँधल, अपने भाई राव बीदा की सहायता से मजबूत सेना खड़ी की। इस संघर्ष में राव बीका की सेना ने संयुक्त भाटी सेना को बुरी तरह हराने में सफलता मिली।¹⁵

पूगल एवम जैसलमेर के भाटियों के साथ अपने सम्बन्धों का निर्धारण कर राव बीका के विजय अभियानों की अगली योजना जांगल प्रदेश के सबसे प्रभावशाली गैर-राजपूती समुदाय जाटों को अपने अधीन करने की थी। जांगल प्रदेश पर राव बीका का संपूर्ण नियंत्रण बिना जाट समुदायों से अपने सम्बन्धों के निर्धारण के असम्भव था। जाट समुदाय कई रूपों में जांगल प्रदेश में सक्रिय थे तथा इस क्षेत्र के उजड़े भागों को आबाद करने में महत्वपूर्ण भूमिका निभा रहे थे।

बीका द्वारा इनके घोर शत्रुओं को हराने के पश्चात् गोदारा जाटों ने बीका के सामने अधीनता स्वीकार करना ही उचित समझा। गोदारा का नेतृत्व शेखसर में रहने वाले पाण्डु के हाथों में था।¹⁶ बताया जाता है कि पाण्डु ने राव बीका के साथ सम्बन्ध स्थापित करने के लिए आम सभा में निर्णय लिया था जो जाटों की स्वतंत्रप्रियता की भावना का प्रतीक था। शेखसर एवम् रूनिया के जाट नेता राव बीका के पास एक प्रस्ताव सहित पेश हुये थे तथा आत्मसमर्पण के लिए कुछ शर्तें राव बीका के सामने रखी थी। बीका ने जाटों के प्रस्तावों को अपने हितों के अनुरूप पाया तथा सहमति दी। गोदारा जाटों ने बीकानेर राज्य को नियमित रूप से कर देने की शर्त स्वीकार की। अतः बीका ने जाटों के इस वर्ग को अपना प्रमुख सहयोगी बना लिया। राव बीका गोदारा जाटों के समर्थन के महत्व को समझता था तथा इस गठबन्धन को चिरस्थायी बनाना चाहता था अतः उसने यह निर्णय लिया कि बीकानेर राज्य के शासकों का राजतिलक गोदारा जाटों द्वारा किया जाएगा।¹⁷ गोदारा जाटों की याचना पर बीका ने निकटवर्ती जोहिला जाटों पर एक संयुक्त अभियान की रूपरेखा रखी। जोहिला काफी शक्तिशाली, साधन सम्पन्न थे। उन्होंने उत्तरी जांगल में अपना काफी प्रभाव बना लिया था और वहाँ से 1100 बस्तियों के प्रमाण मिलते हैं। राव बीका ने अपनी और जाटों की सेना के साथ जोहिलाओं के नेता शेरसिंह पर आक्रमण किया। जबरदस्त संघर्ष में बीका जोहिलाओं को हरा नहीं सका और अन्त में बीका द्वारा एक षडयंत्र से उन्हें हराया गया।

राव बीका के द्वारा जाटों के प्रति अपनाई गई नीति पूर्णतः योजनाबद्ध ढंग से सम्पूर्ण हुई। बीका ने जाटों के क्षेत्र में अपने-अपने सगे सम्बन्धियों के ठिकाने बसाकर जाटों को नियंत्रण में रखने की नीति अपनाई जिससे अन्दरूनी क्षेत्रों तक बीका की सत्ता की स्थापना हुई। अब बीका ने आगे बढ़कर पूगल के भाटी शेखा को भी अपना चाकर बनाया तथा खंडेला परगना के स्वामी सुब्रहाम को मारकर जांगल देश के अधिकांश भागों को अपने कब्जे में कर लिया। यही नहीं उसने हिसार के पठानों, बिलोचों को भी बुरी तरह पराजित किया।¹⁸

जाटों के अधिकांश वर्गों पर विजयी प्राप्त कर राव बीका ने अपनी सत्ता के शक्तिशाली केन्द्र की स्थापना की ओर कदम बढ़ाया जो उसके सभी विजित भागों को नियंत्रित कर सके। इस संबंध में उसने ऐसे स्थान को चिन्हित करने का दायित्व नापा सांखला को दिया। जिन्होंने रातीघाटी जो देशनोक के समीप था को उपयुक्त पाया। वहाँ 1485 ई. में करणी के हाथों से गढ़ की नींव रखी जो 1488 ई. में एक नगर के रूप में बन चुका था¹⁹ तथा बाद में यह राव बीका के नाम से बीकानेर नगर बना। करणी से आशीर्वाद ले बीका ने परिवार सहित बीकानेर की ओर प्रस्थान किया। इस प्रकार विधिवत तौर पर जांगल प्रदेश में राव बीका ने बीकानेर राज्य एवम् उसकी सत्ता के केन्द्र की स्थापना की।

राव बीका और मोहिलाओं की संघर्ष की पृष्ठभूमि में रावजोधा द्वारा मोहिलाओं पर आक्रमण करना था। बीका ने सीधे संघर्ष से पूर्व मोहिलाओं में आपसी फूट डलवा दी जब उसने मोहिलाओं के सहायक बाघा सिंह को अपनी तरफ मिला लिया। बीका ने बाघसिंह के सामने राठौड़ वंश की दुहाई देते हुए उसे अपनी ओर मिला लिया और योजना के अनुसार मोहिलाओं के ठिकानेदार नरबत और बरसल मारे गये और मोहिलाओं की शक्ति को पूर्णतः कुचल दिया। हिसार पर सारंग खां सूबेदार का अधिपत्य था जिसने मोहिलाओं की बीका के विरुद्ध सहायता की थी। सारंग खां किसी रूप में भी जांगल प्रदेश पर आक्रमण कर सकता था। अतः बीका के आदेश पर कांधल ने हिसार के क्षेत्र को अपने अभियानों का केन्द्र बनाया तथा उस क्षेत्र को अपने लूटमारी अभियानों से आतंकित कर दिया। हिसार के फौजदार सारंग ने कांधल पर चढ़ाई की तथा निर्णायक लड़ाई में कांधल को बुरी तरह हरा दिया।²⁰ निर्णायक लड़ाई में बीका के पुत्र नरा ने सारंग खां को मारकर बुरी तरह हरा दिया। इस प्रकार बीका ने न केवल अपने चाचा कांधल की हत्या का बदला लिया अपितु अपने अंतिम प्रबल शत्रु हिसार के सारंग खां से भी मुक्ति प्राप्त कर ली।

बीका के अंतिम अभियान आस-पास के महत्वपूर्ण राज्यों के बीच अपनी सत्ता का लोहा मनवाने के लिए थे। मेड़ता के अभियान का सम्बन्ध राठौड़ वंशी ठिकानेदारो दूदा एवम् वरसिंह द्वारा अजमेर के साभर क्षेत्र में लूटमारी अभियान एवम् उनके परिणामस्वरूप अजमेर के सूबेदार मल्लूखाँ द्वारा वरसिंह को कैद करने से जुड़ा था। बीका ने दूदा की याचना पर अजमेर पर चढ़ाई की जिससे अजमेर के सूबेदार को वरसिंह को मुक्त करना पड़ा। ख्यात से मालूम होता है कि पूर्वी झोखावाटी के क्षेत्र में रिड़मल का क्षेत्राधिकार था जिसने कर्णावाटी एवम् बीकानेर के पूर्वी भागों पर अपने लूटमारी अभियानों से न केवल आतंक का महौल बना रखा था अपितु बीका की सत्ता

को इस क्षेत्र में सीधी चुनौती दे रहा था। अतः रिड़मल के विरुद्ध बीका को सैनिक अभियान चलाने पड़े निर्णायक संघर्ष में बीका ने रिड़मल को पराजित किया तथा झुंझनू तक के प्रदेशों को अपने अधिकार में लिया। रेवाड़ी का अभियान बीका के शेखावाटी अभियानों का विस्तार था, बीका ने शेखावाटी सफलता से अभिप्रेरित होकर आगे बढ़कर रेवाड़ी के क्षेत्र पर भी आक्रमण किये। खंडेले के स्वामी रिड़मल को जब यह खबर लगी तो उसने दिल्ली के सुल्तान से सहायता की याचना की। दिल्ली के सुल्तान द्वारा 4000 फौजी दस्ता हिंदाल के नेतृत्व में भेजा गया तथा रिड़मल को सहायता दी गई। परन्तु बीका ने संयुक्त सेना को बुरी तरह हरा कर अपनी शक्ति का लौहा मनवाया तथा रिड़मल और हिंदाल दोनों को मौत के घाट उतार दिया। यह बीका की अंतिम विजय थी।²¹ बीका के विजयी अभियानों का रथ 1504 ई. में थमा जब बीका की मृत्यु हुई। इस प्रकार राव बीका ने अपने 30 वर्षों के सैनिक अभियानों से छोटे-छोटे ठिकानों, लूटमारी जातियों से ग्रसित जांगल प्रदेश पर अपनी स्वतंत्र सत्ता की स्थापना की जो इतिहास में बीकानेर राज्य के नाम से जाना गया।

संदर्भ

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राजस्थान की मध्यकालीन प्रशासनिक व्यवस्था : सामन्तवाद के विशेष सन्दर्भ में

डॉ. ललित कुमार पंवार

राजस्थान की सामन्त व्यवस्था रक्त सम्बन्ध और कुलीय भावना पर आधारित थी। कर्नल टॉड ने इसे इंग्लैण्ड की फ्यूडल व्यवस्था के समान माना है।¹ सामन्त व्यवस्था कब प्रारम्भ हुई इस सम्बन्ध में अबतक कोई निश्चित मत नहीं बन पाया है। प्रो. रायचौधरी ने इसका उदयकाल छठी शताब्दी माना है, प्रो. डी.डी. कौशाम्बी ने गुप्त काल के बाद सामन्त व्यवस्था का विकास काल माना है प्रो. आर. एस. शर्मा ने चौथी शताब्दी में सामन्त व्यवस्था का प्रारम्भ होने से सम्बन्धित तर्क देते हुए इसे ग्याहरवीं और बारहवीं शताब्दी में विकसित हुआ स्वीकार किया है, रूसी इतिहासकार कोवालस्वी ने इसे मुस्लिम आक्रमण के बाद विकसित व्यवस्था माना है। अधिकांश इतिहासकारों की मान्यता है कि सामन्त व्यवस्था सम्भवतः गुप्तकाल में प्रारम्भ हुई। लेकिन राजस्थान में इसका विकसित एवं स्पष्ट स्वरूप राजपूतों का शासन स्थापित होने के साथ प्रारम्भ हो गया राजस्थान भू-भाग पर राजपूतों की विभिन्न शाखाओं-चौहान, गुहिल-सिसोदिया, राठौड़, कछवाह, भाटी, हाड़ा आदि ने अपना राज्य स्थापित किया, जो उनकी रियासतें कहलाई अपनी रियासतों की सुरक्षा और सामान्य प्रशासन व्यवस्था संचालन हेतु शासक ने अपने परिवारजनों, कुलीय सम्बन्धियों तथा विश्वस्त सेनानायकों और अधीनस्तों को जागीरें देकर अपना सामन्त बना लिया।²

सामन्त व्यवस्था : अर्थाभिव्यक्ति -

ब्लेट व जीन - “जिस जमीन या स्वत्व पर अपने से उपर की किसी शक्ति को शुल्क देना पड़ता वह स्वत्व क्षेत्र ‘फ्यूड’ कहलाता था ऐसे एक या अनेक क्षेत्र के स्वामी फ्यूडल लार्ड के नाम से जाना जाता था।” गोपीनाथ शर्मा - “राजस्थानी सामन्त पद्धति एक प्रकार की सामाजिक राजनीतिक व्यवस्था का रूप है जिसमें नेता के रूप में एक राजा रहता है और उसके साथ उसी के वंशज अथवा अन्य जाति के वंशज उसके साथी व सहयोगी बने रहते हैं।”³ डॉ. परमात्मा शरण - “राजपूतों की

सामाजिक व राजनीतिक संस्थाएं प्राचीन भारतीय राजनीतिक प्रणाली की उत्तराधिकारी व स्वदेशी थी।”

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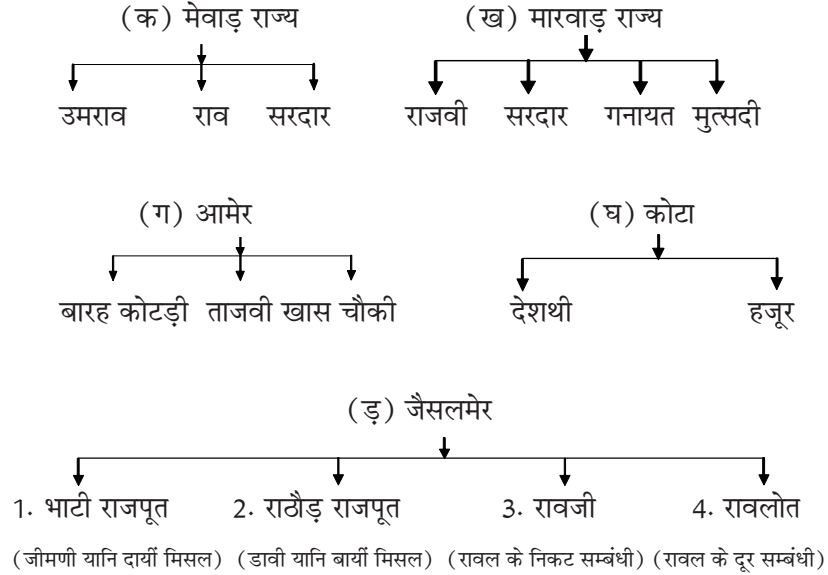
3. राज्य की साझेदारी – डॉ. ए.सी. बनर्जी “राज्य राजा के वंश वाले लोगों अथवा जाति के सदस्यों की साझेदारी का साधन था। देश पर मर मिटना सभी का परम कर्तव्य था। अपने वंश के लोगो को जागीर देना पैतृक सम्पति का हिस्सा देना माना जाता था।”

4. स्वामिभक्ति – शासक व सामन्त का सम्बंध मालिक नौकर का नहीं बल्कि अग्रज व अनुज का था।⁴

5. अग्रज-अनुज जैसी समानता – शासक व सामन्त के सम्बन्धों के आदर व सम्मान की भावना निहित थी। सामन्तों के सामाजिक राजनैतिक स्तर के अनुसार शासक उनको सम्मान देता और उसी के अनुरूप आदर पाता था।

6. सैनिक सेवा की अनिवार्यता – सामन्त अपनी सेना सहित व्यक्तिगत सेवा के लिए राज्य आमंत्रण पर सदैव तत्पर रहते थे प्रत्येक सामन्त अपने वंश, जाति, देश तथा स्वामी गौरव के लिए तन, मन, धन से सेवा करने को तत्पर रहता था।⁵

नाम राज्य	खालसा भूमि	जागीर भूमि
1. जोधपुर	14.2%	85.8%
2. मेवाड़	25%	75%
3. जयपुर	31.3%	68.7%
4. बीकानेर	32%	68%
5. कोटा	75%	25%
6. अलवर	88%	12%

सामन्तवाद का स्वरूप**(ख) मारवाड़ राज्य -**

राजवी - राजा के समीपस्थ सम्बंधी थे। इनकी जागीर तीन पीढ़ियों तक रेख की राशि से मुक्त होती थी बाद में ये साधारण श्रेणी के हो जाते थे।⁷

1. सरदार - ये राजपरिवार के अतिरिक्त सामन्त होते थे। इनकी श्रेणी शिरायत ये दो पंक्तियों में राजा के दाये व बाये बैठते थे रणमल के वंशज दाये व जोधा के वंशज बाये बैठते थे।

दोहरी ताजीब - इसके आने व जाने पर शासक उठकर अभिवादन करता था।

बाह पसाव - ये अपनी तलवार चरणों में रखकर महाराजा का घुटना छूते थे शासक इनके कंधो पर हाथ रखते थे।

कुरब - शासक इनके कंधो पर हाथ रखकर छाती तक ले जाता था। शिरायतो की मृत्यु पर राजकीय शोक मनाया जाता था।

2. गनायत - ये राठौड़ो के अतिरिक्त सामन्त होते थे इनमें :-

1. राठौड़ो के राज्य से पूर्व अवस्थित क्षेत्रपति
2. वैवाहिक सम्बंधों द्वारा बने सम्बंधी

3. मुत्सदी - ये प्रशासनिक कार्यों के बदले प्रदत्त जागीर के स्वामी थे।

(ग) **आमेर राज्य** - बारह कोटड़ी पृथ्वीराज के बारह पुत्रों को प्रदत्त जागीरे, भारमल के समय से इन्हें कोटड़ी कहा जाने लगा।⁸

1. ताजवी
2. खास चौकी

इन्हें खास हुक्का भेजना पड़ता था बुलाने के लिए इन्हें विदा करने पर शिरोपा (वस्त्राभूषण) दिये जाते थे। इन्हें पैरो में सोना पहनने का अधिकार था।

(घ) **कोटा राज्य** - 1. देशथी 2. हजूर

1. इन जागीरदारों को राज्य में रहकर राज्य की सेवा करनी होती है।
2. अपने शासक के साथ मुगल सेना में रहने वाले सामन्त कहलाते हैं।⁹

(ङ) **जैसलमेर राज्य**

1. भाटी राजपूत (जीमणी यानि दायी मिसल)
2. राठौड़ राजपूत (डावी यानि बायी मिसल)
3. राव जी - रावल के निकट सम्बंधी
4. रावलोत - रावल के दूर सम्बंधी

जैसलमेर के सामन्तों से रेख, तलवार बन्धवायी नहीं ली जाती थी। शासक की ओर से सामन्त को शिरोपा भेजा जाता था। नई फसल बोने व कुआ खुदवाने पर शासक की अनुमति आवश्यक थी।

(च) **बीकानेर राज्य** - बीकानेर के रायसिंह द्वारा मुगल सेवा स्वीकार करने के बाद पट्टा प्रणाली आरम्भ की गई थी इसके अन्तर्गत आपसी सम्बंध स्वामी व दास के होते थे प्रथम श्रेणी राव बीका के वंशज द्वितीय श्रेणी अन्य वंश के स्थानीय या बाह्य राजपूत वंश के सरदार (ये वंशानुगत होते थे) तृतीय श्रेणी मुत्सदी (ये अधिक प्रभावशाली होते थे)।

अन्य सामन्तों में-¹⁰

भोमिया - इसके अन्तर्गत शासक के लिए अपना बलिदान करने वाले दुर्गम स्थानों पर राज्य की व्यवस्था बनाये रखने वाले सीमान्त प्रदेश की रक्षा करने वाले व पैतृक सम्पत्ति के रूप में व्यक्तिगत भूमि के अधिकारी शामिल थे इन्हें जागीर से हटाया नहीं जा सकता था और इनसे रेख भी नहीं ली जाती थी।

1. मेवाड़ - चुण्डावत वंश के लोग, कोगणा, जबास, जूड़ा
2. मारवाड़ - सांचौर के चौहान, मालानी के ठाकुर
3. जयपुर - खेतड़ी उनियारा व सीकर

भौम का स्वामित्व सबसे बड़े पुत्र का होता था अन्य पुत्र केवल रोटी के अधिकारी होते थे।

गरासिया - इन्हें इनकी सेवाओं के बदले खर्च हेतु भूमि प्रदान की जाती थी इस भूमि को सेवा न करने पर अधिग्रहित किया जा सकता था मराठा काल में गरासिया राजपूतों को रसद पहुंचाते थे और आंग्ल संरक्षण में डाक लाने ले जाने का कार्य करते थे।

सामन्तों के अधिकार व कर्तव्यों में

सामन्त अपने क्षेत्र का सर्वोच्च अधिपति होता था। उसे अपने क्षेत्र से उसी प्रकार कर लगाने व लेने की स्वतंत्रता थी जैसे कि उसके शासक के क्षेत्र में थी। कोई भी सामन्त युद्ध व संधि के लिए स्वतंत्र नहीं था। सामन्त अपने आवास के लिए रावले बनाते थे जो गांव या नगर के छोर पर होते थे उसके आसपास दुर्ग की शैली में बस्ती को घेरते हुए दीवार बनी होती थी। सामन्त को अन्य सामन्तों के साथ मिलने जुलने पर प्रतिबंध था। सामन्तों के झगड़ों का निर्णय शासक करता था।¹¹

1. शासक को मंत्रणा - (क) राजनीतिक मंत्रणा रियासत पर संकट के समय राजनीतिक कूटनीतिक व सैनिक कार्यवाहियों की मंत्रणाएं इसमें सम्मिलित थी राणा सांगा द्वारा बाबर को सहायता न देने का निर्णय सामन्त मंत्रणा द्वारा लिया गया।

(ख) सामाजिक व आर्थिक मंत्रणा - उत्तराधिकारी के प्रश्न पर शासक की निःसन्तान मृत्यु होने पर पगड़ी बंधी प्रथा प्रचलित थी इसके उपलक्ष में उत्तराधिकारी सामन्त द्वारा शासक को भेट दी जाती थी विवाह के समय विवाह कर्ता को भेट दी जाती थी शासक अथवा सामन्त के विवाह पर पूजा द्वारा कुछ भेट दी जाती थी जो कालान्तर में लागू के रूप में विकसित हुई।

2. जागीर - प्राप्त जागीर के बदले प्राप्तकर्ता सामन्त को शासक की व्यक्तिगत सैनिक व आर्थिक सेवा करनी होती थी कर्तव्यों पालन न करने पर इसे अधिग्रहित किया जा सकता था। जागीरों का इस विक्रय नहीं किया जाता था किन्तु 12 वीं सदी के उत्तरार्ध में कर्जदार सामन्तों द्वारा जागीरों के अंश गिरवी रखने के उदाहरण होते हैं।

3. नेक - नूत (भेट - उपहार) - सामाजिक धार्मिक व उत्सवपूर्ण कार्यों के समय शासक को सामन्त द्वारा व सामन्त को उसके अनुसामन्त द्वारा आर्थिक भेंट प्रदान की जाती थी इस परम्परा की विकृति ने लागू के रूप में शोषण को जन्म दिया मेवाड़ में शासक के राज्यारोहण के समय और उसके उत्तराधिकारी के प्रथम विवाह पर प्रथम श्रेणी के सामन्तों से 500 रू. व दो घोड़े अन्य श्रेणी के सामन्तों से आय का 2: लिया

जाता था।

4. सैनिक सेवा - सामन्तों के लिए यह अनिवार्य था कि वे युद्ध तथा शांतिकाल में शासक द्वारा बुलाये जाने पर आवश्यक सेना लेकर उपस्थित हो। समय के साथ - साथ सैनिकों की संख्या निश्चित की गई जिसके अन्तर्गत आय के अनुसार सैनिक भेजने होते थे उदाहरण के लिए मेवाड़ में 1000/- वार्षिक आय पर 2 से 3 सैनिक सवार, मारवाड़ में एक सैनिक सवार, जयपुर में एक सैनिक सवार रखना होता था।¹²

सामन्तों की स्वेच्छा चारिता पर शासक के नियंत्रण हेतु -

1. जब्ती अथवा कैद - सामन्त की मृत्यु के बाद नवीन सामन्त की राज्य द्वारा पुष्टि होने तक मृत सामन्त की जागीर पर राजा का अधिकार रहता था।

2. रोजाना - राजाज्ञा की अवेहलना करने पर शासक द्वारा सामन्त के क्षेत्र में सैन्य दल भेज दिया जाता था। सामन्त को इसकी रसद का प्रबंध तब तक करना पड़ता था जब तक कि वह राजाज्ञा का पालन न करे।

3. धौंस व दस्तक - सामन्त की छोटी-छोटी त्रुटियों पर भेजा जाने वाला दल धौंस व धौंस पर हुए खर्च की क्षतिपूर्ति दस्तक थी।

4. दरबारों में उपस्थिति - सामन्तों के लिए यह आवश्यक था कि वे प्रति वर्ष एक निश्चित अवधि के लिए शासक के दरबार में उपस्थित रहे विशेष अवसरों जैसे अक्षय तृतीया, दशहरा आदि पर भी दरबार में उपस्थित रहना आवश्यक था।¹³

इस प्रकार सामन्त शासक की शक्ति वृद्धि के आधार थे राजपूत राज्य की एकता के माध्यम थे राजा व प्रजा के मध्य आवश्यक कड़ी थे और कला व सस्कृति के पोषक थे।¹⁴

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

जोधपुर राज्य में गुप्तचर एवं डाक व्यवस्था (1459-1818 ई०)

महेश कुमार दायमा

अन्तर्राज्यीय राजनीति के क्षेत्र में सभी राज्य सदैव अपनी शक्ति को दूसरे राज्य की तुलना में यथापूर्वक बनाये रखने या बढ़ाने का निरन्तर प्रयास करते रहते हैं। प्रत्येक राज्य के लिए यह आवश्यक है कि वह पड़ोसी राज्यों से सहयोग व सहायता प्राप्त करें, इसके लिए प्रत्येक राज्य प्रत्यक्ष व अप्रत्यक्ष रूप से योजना बनाते हैं और अपने दूतों व गुप्तचरों से उनको सफल बनाने का प्रयास करते हैं। प्राचीन काल से अद्यतन तक राज्य द्वारा प्रशासनिक तंत्र व सैन्य व्यवस्था को मजबूती प्रदान करने के लिए गुप्तचर व्यवस्था को हमेशा प्राथमिकता प्रदान की है। पड़ोसी राज्यों, शत्रु राज्यों व केन्द्रीय शक्ति के साथ शक्ति संतुलन बनाए रखने के लिए गुप्तचर विभाग ने हमेशा महत्त्वपूर्ण योगदान दिया। राज्य पर संभावित आक्रमणों की पूर्व सूचना विभिन्न राज्यों में होने वाली राजनैतिक संधियों, सामन्तों के विद्रोह, षड्यंत्रों, जनता में व्याप्त असंतोष तथा राज्य विरोधी होने वाली गतिविधियों पर पैनी नजर गुप्तचर हमेशा रखते थे और राजा को निरन्तर सूचना प्रेषित करते रहते थे। जोधपुर राज्य के सुशासन के लिए राजा अपने मंत्रियों, सामन्तों, राजकर्मचारियों आदि पर कड़ी नजर रखने के लिए एक सशक्त गुप्तचर विभाग की स्थापना की।

जोधपुर राज्य में गुप्तचर व्यवस्था :

मारवाड़ के राजा युद्ध में विजय मात्र शारीरिक शक्ति से ही प्राप्त नहीं करते थे, बल्कि कई प्रकार की बौद्धिक युक्तियों का प्रयोग भी करते थे। इन्हीं युक्तियों में से प्रधान युक्ति गुप्तचर व्यवस्था थी। मारवाड़ के राजाओं द्वारा युद्ध के अवसर पर गुप्तचर छोड़ते थे, जो शत्रु दल में पहुँच कर स्थिति का अध्ययन कर अपने स्वामी को सूचना देते थे। गुप्तचरों को 'हेराऊ'(हेरू) तथा उसकी क्रिया को 'हेरा चारा' कहा जाता था। राव जोधा ने मण्डोर पर आक्रमण करने से पूर्व मांगलिया काला को हेरा

चारा हेतु मण्डोर भेजा था। पुनः उसकी सूचना के आधार पर ही राव जोधा ने आक्रमण किया एवं विजय पाई।¹ इसी प्रकार नरा ने पोकरण विजय जासूसों के माध्यम से की। राव सातल ने भी मलूखान से युद्ध करते समय जासूसों का उपयोग किया था।² हेराऊ की भाँति एक 'कुकाउ' भी मारवाड़ की फौज में हमेशा रहता था, जो सूचनाएँ लाने-ले जाने का कार्य करता था।³

जोधपुर में गुप्तचर विभाग की व्यवस्था 'जमातदार' नामक अधिकारी के अधीन थी, जिसकी सहायता के लिए दरोगा आदि अधिकारी नियुक्त किए जाते थे। जोधपुर में इन्हें हरकारा और कासिद कहते थे।⁴ मारवाड़ में मोटा राजा उदयसिंह ने गुप्तचरों को पहली बार 'मिर्धा' की उपाधि प्रदान की थी।⁵ साधारणतया राजपूताना में इन्हें हरकारा कहा जाता था। हरकारों के लिए जानवरों का चयन दूरी तथा सूचना की अनिवार्यता पर निर्भर करता था। कम दूरी के लिए सूचना भिजवाने के लिए घोड़ों का प्रयोग किया जाता था तथा अधिक दूरी तय करने के लिए ऊँट तथा साँडनी का प्रयोग किया जाता था। राज्य के प्रत्येक किलों व गढ़ों में ये उपस्थित रहते थे। सेना के कूच के समय निर्विवाद रूप से सेना के आगे-आगे चलते थे। गुप्तचर, गुप्त भाषा व लिपि का प्रयोग करते थे। इनकी कुँजी भी अभिलेखों में मिली है। जोधपुर में 'क' शब्द को 5 संख्या पद तथा 'अ' शब्द को 30 की संख्या पद से बताया गया है। गुप्तचरों को राज्य की तरफ से विभिन्न प्रकार का प्रशिक्षण दिया जाता था जिसमें भेष व रूप बदलने, गुप्त लिपि का ज्ञान, कूटनीतिक लेख लिखने का ज्ञान, अपराधियों को पहचानने की कला, जनता की राय बदलने के लिए प्रेरित अभिभाषण देने की कला, अफवाहें फैलाने की कला, दुश्मनों में शत्रुता उत्पन्न करना, मित्र बनाना, गुप्त चिन्हों व प्रतिकों को पहचानने की कला, विपत्तियों में बचने-बचाने के तरीके, औषधि प्रयोग, विभिन्न भाषाओं को बोलने का तरीका, खान-पान, रहन-सहन, धन प्रयोग, विभिन्न प्रकार का पेशा करने का तरीका आदि का व्यावहारिक प्रशिक्षण दिया जाता था। इन गुप्तचरों का कार्यक्षेत्र इतना व्यापक था कि शासन का कोई भी क्षेत्र गुप्तचरों की दृष्टि से वंचित नहीं था। ये गुप्तचर प्रधान, किलेदार, देश दीवान, बख्शी, दीवान आदि राज्याधिकारियों की नियुक्ति के संदर्भ में पद के उम्मीदवारों की योग्यता की पूरी जाँच करते थे तथा सभी महत्वपूर्ण राज्याधिकारों की गतिविधियों पर दृष्टि रखते थे और राजा को उसकी सूचना समय-समय पर दिया करते थे। इन गुप्तचरों का कार्यक्षेत्र इतना व्यापक था कि विभिन्न राज्याधिकारियों के साथ-साथ राजप्रासाद के षड्यंत्रों, राजा के अंगरक्षकों, राजा की रानियों तथा राजकुमारों आदि पर भी दृष्टि रखना इनका कार्य था।⁶ गुप्तचर युद्ध के पूर्व तथा युद्ध के समय सेना का उत्साहवर्धन करते थे।

इसके लिए ये शत्रु शिविर में आग लगाना, उन्हें गलत सूचना देकर गुमराह करना जैसे कार्य करते थे।⁷ गुप्तचर हमेशा सांकेतिक लिपि का प्रयोग किया करते थे। संदेश भेजने के लिए एक विशेष प्रकार की लिपि का प्रयोग करते थे, जिसे केवल गुप्तचर विभाग में कार्यरत कर्मचारी ही समझ सकता था।⁸ शांतिकाल में गुप्तचरों का कार्य साम्राज्य के विभिन्न भागों से महत्वपूर्ण सूचनाएँ एकत्रित करना था, जिससे राजा कुशलतापूर्वक शासन का संचालन कर सके। युद्धकाल में तो इनकी बड़ी ही निर्णायक भूमिका रहती थी, क्योंकि इन्हीं के द्वारा शत्रु की सही स्थिति तथा उसकी सेना आदि का ज्ञान प्राप्त होता था। गुप्तचरों के कार्य राज्य की आन्तरिक एवं बाह्य सुरक्षा की दृष्टि से अत्यन्त ही महत्वपूर्ण थे। गुप्तचर हमेशा अपना कार्य छद्म वेष में रहकर करते थे तथा निजी संकेतों वाले गीतों, मुहावरों, श्लोकों या वाद्य विशेष द्वारा भी सूचनाएँ प्रेषित करते थे। मारवाड़ की सैन्य व्यवस्था का गुप्तचर अभिन्न अंग बन कर कार्यरत था, गुप्तचर पदों पर गैर राठौड़ों को नियुक्त किया जाता था। महाराजा सूरसिंह के शासनकाल में राज्य की शासन प्रणाली पूर्णतया मुगल शासन व्यवस्था पर आधारित हो गई थी, इसलिए राज्य के विभिन्न भागों में गुप्तचर व डाक चौकियों का प्रबंध करने के लिए “दारोगा-ए-डाक चौकी” अधिकारी की नियुक्ति की गई।

बांकीदास री ख्यात के अनुसार, राव मालदेव को जासूसों ने मेड़ता खाली होने की सूचना दी, तब राव मालदेव मेड़ता आये।

जोधपुर राज्य की शासन व्यवस्था एवं अन्तर्राज्यीय राजनीति के कुशल संचालन के लिए गुप्तचर व्यवस्था विद्यमान थी, लेकिन यह मुगल प्रशासन की दृष्टि से अस्त-व्यस्त व निम्न कोटी की थी। जोधपुर शासकों ने गुप्तचर व्यवस्था पर मुगलों की तरह बहुत ज्यादा ध्यान नहीं दिया। इस प्रकार जोधपुर राज्य में गुप्तचर अत्यन्त महत्वपूर्ण संस्था थी। राजा, जनता व अपने कर्मचारियों पर पूरा नियंत्रण गुप्तचरों के माध्यम से ही रखता था। गुप्तचर, राजा की आँख व कान दोनों होते थे। गुप्तचरों को युद्धकाल एवं शांतिकाल दोनों समय महत्वपूर्ण स्थान प्राप्त था।

जोधपुर राज्य में डाक व्यवस्था :

मारवाड़ राज्य की पहुँच डाक के माध्यम से राज्य के कोने-कोने तक थी। प्रत्येक ठिकाने के पास डाक प्रणाली थी, जो जमींदार डाक व्यवस्था कहलाती थी। डाक वितरण में पैदल, घोड़ा, ऊँट व साँडनी का प्रयोग किया जाता था।

मुगलकाल की तरह मारवाड़ राज्य में भी प्रत्येक व्यापारिक मार्गों पर सरायों का निर्माण करवाया और वहाँ डाक की समुचित व्यवस्था के लिए जो घोड़े रखे गए थे, उनका उपयोग केवल डाक लाने व पहुँचाने के लिए ही किया जाता था अर्थात् उनका

उपयोग सैनिक आदि अभियानों में नहीं किया जाता था। मध्ययुग में यातायात के साधनों की कठिनाई के कारण जीवन संकटपूर्ण था और चोर-डाकूओं के आकस्मिक आक्रमणों के समय समुचित राजकीय सहायता उपलब्ध नहीं हो पाती थी। ऐसी स्थिति में ग्राम मुखिया “चौकडिया”⁹ व्यवस्था के अन्तर्गत गाँव की सुरक्षा का प्रबन्ध करते थे। डॉ. दशरथ शर्मा ने ‘चौकडिया प्रवाह’ शब्द का अर्थ डाकचौकी के धावकों की व्यवस्था बताया है। साधारणतया राजपूताना में पैदल डाकिए को हरकारा कहा जाता था। मारवाड़ में उसे ‘धोला व कासिद’ के नाम से जाने थे। जमींदार व ठाकुर राजा तक डाक पहुँचाने के लिए ‘धोला’ का सहारा लेते थे, जो अगले नगर में दूसरे धोला को दे देता था।¹⁰ शेरशाह सूरी के काल में डाक व्यवस्था का विकास हुआ तथा अजमेर से जोधपुर और अजमेर से चित्तौड़ तक डाक चौकियाँ निर्मित की गईं, जहाँ दो घुड़सवार व कासिद नियुक्त किये गये।¹¹ डाकिए एक जगह से दूसरी जगह डाक लेकर जाते थे उन्हें सभी अभिलेखों में ‘कासिद’ कहा गया है।¹²

मध्यकाल में व्यक्तिगत डाक लाने-लेजाने के लिए मारवाड़ में हरकारा, घुड़सवार, ऊँट सवार की व्यवस्था थी। विक्रम संवत् 1751, बही परगना नीरी से पता चलता है कि हेमेर से बीकानेर तक डाक खर्च 11 रुपये दिये गये। 30, रज्जब 44 हिजरी संवत् 1112, पौष सुदी 3, वि.सं. 1757 (1700 ई.) को महाराजा जयपुर का हुक्मनामा मेघराज तक कासिद द्वारा पहुँचाया गया। अनुभवी व विश्वस्त कासिद को ही महत्त्वपूर्ण व गोपनीय पत्र बन्द करके देते थे। दस्तरी रिकार्ड¹³ से जोधपुर राज्य की डाक व्यवस्था का पता चलता है। महाराजा अभयसिंह ने जोधपुर से ठिकानों तक के लिए डाक चौकियाँ का निर्माण किया, ताकि वहाँ से नियमित रूप से आदेश पहुँचते रहें व सूचना प्राप्त होती रहे। जोधपुर राज्य में डाकिए की भूमिका राईका व मिर्धाओं द्वारा संपादित की जाती थी, इनके द्वारा ही अतिमहत्त्वपूर्ण व गोपनीय डाक पहुँचाई जाती थी। डाक पहुँचाने के उपरान्त राजा द्वारा इनको पुरस्कृत भी किया जाता था। कोटा रिकार्ड¹⁴ से पता चलता है कि डाक पहुँचाने का भुगतान एक जगह से दूसरे जगह अलग-अलग वसूल किया जाता था। हवाला बही¹⁵ से पता चलता है कि जोधपुर राज्य में ऊँट सवार डाकिए को प्रतिवर्ष 718 रुपये तथा पदापि डाकिए को 180 रुपये प्रतिवर्ष मिलते, जो जाधेपुर से माउण्ट आबू की डाक लाते-ले जाते थे। हरकारों को राज्य की ओर से घोड़े व ऊँट दिए जाते थे तथा राजपूताना के समस्त राज्यों में इन्हें 2 से 4 रुपये प्रतिमाह वेतन दिया जाता था।¹⁶ वि.सं. 1836 में जयपुर से मेड़ता के मध्य 9 डाक चौकियाँ स्थापित की गई थी। साधारण स्थिति में यह अनुभव किया जाता था कि कासिद प्रतिदिन 25 कोस के हिसाब से चलेंगे, जबकि

आपातकाल में ये लगभग 40 कोस तक चलते थे।¹⁷ इन्हें भत्ता केवल उसी समय दिया जाता था, जब ये कम से कम 25 कोस चले हो। निश्चित समय में दूरी तय करने पर राज्य द्वारा ईनाम मिलता था, लेकिन जब कासिद समय पर डाक नहीं पहुँचाने पर दंडित भी किया जाता था परन्तु उसके भत्तों में कोई कमी नहीं की जाती थी।

तनख्वाह :

कासिद व हरकारे को प्रतिमाह 2 से 4 रुपये मिलते थे। साधारणतया हरकारों को 4 रुपये प्रतिमाह दिया जाता था। जोधपुर, बीकानेर व अलग-अलग राजपूत राज्यों और उनके परगनों में हरकारों पर अलग-अलग धन खर्च किया जाता था।

वि.सं. 1822 ई. में जालौर परगने में हरकारों पर निम्न प्रकार से खर्च किया गया¹⁸-

क्र.सं.	माह का खर्च	रुपया	आना	पाई
1.	श्रावण	67	9	00
2.	भादवा	191	12	06
3.	आसोज	49	10	00
4.	कार्तिक	26	06	00
5.	मंगसर	14	13	06
6.	पोष	14	15	00
7.	माघ	26	06	00
8.	फाल्गुन	15	03	00
9.	चैत्र	32	13	00
10.	बैसाख	113	00	00
11.	ज्येष्ठ	113	13	00
12.	आसाढ़	113	06	03
	कुल योग	799	11	17

जोधपुर राज्य में डाक चौकी प्रत्येक 5 कोस पर स्थापित थी, लेकिन महाराजा अजीतसिंह ने डाक चौकी को प्रत्येक 10 कोस पर स्थापित किया।¹⁹ राजपूताना में सराय जैसी दूसरी संस्थायें भी थी, उनमें से एक थी जैनियों की धर्मशाला या पोसल, जो केवल जैन व्यापारियों के लिए ही थी।

जोधपुर राज्य में पत्रों का परिवहन कई तरह से किया गया, जैसे - पैदल डाकिया, घुड़सवार, कस्ती, डाक ले जाने वाली गाड़ी, ऊँट। डाक व्यवस्था ने केवल पत्रों व सूचनाओं का ही प्रेषण नहीं किया, बल्कि इन्होंने डाक चौकियों व डाक बंगलों का संधारण भी किया। डाक व्यवस्था ने सड़क मार्ग को यात्रियों की यात्रा के लिए सुविधाजनक बनाया। मध्यकाल में सार्थक संदेश के लिए सबसे सशक्त माध्यम डाक व्यवस्था ही थी। डाकिया हमेशा अपनी यात्रा लिखित अनुज्ञा पत्र (हस्ताक्षर व मोहर) से ही करता था, ताकि फौजदार व सामन्तों द्वारा उसकी यात्रा सुरक्षित रख सके। सभी डाक अंत में मीर बख्शी के पास आती थी। मध्यकाल में युद्ध के बढ़ते प्रभाव ने डाक संचार को प्रोत्साहन दिया। इसका एक मुख्य परिणाम यह हुआ कि पूरे जोधपुर राज्य में डाक व्यवस्था का विकास हुआ तथा जोधपुर राज्य पूरे राजपूताने व समीपवर्ती राज्यों के सभी क्षेत्रों से जुड़ गया। इसका एक ज्वलंत उदाहरण थोमस बोरगटोम (1778-1835 ई.) ने उद्धृत किया - जोधपुर के महाराजा (विजयसिंह, भीमसिंह, मानसिंह) प्रतिदिन श्रीनाथ मंदिर नाथद्वारा के लिए जोधपुर से फूल भेजते थे, जो जोधपुर से 320 किलोमीटर दूर स्थित है। ये फूल मंदिर की प्रथम आरती के काम आते थे।

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मेवाड़ राज्य के सामन्तों का जल स्रोतों के निर्माण में योगदान-

- डॉ.तेजेन्द्र वल्लभ व्यास

मध्यकालीन राजस्थान के जन जीवन में सामन्ती प्रथा का विशिष्ट स्थान रहा है। राजस्थान के राजपूत राज्यों में सामन्त व्यवस्था का उद्भव वहाँ के शासकों की कुलीय परम्परा से हुआ था। राज्य केवल शासक की सम्पत्ति नहीं था, अपितु कुलीय सामन्तों की सामुहिक धरोहर। राज्य की स्थापना के साथ ही सामन्तों का अस्तित्व आरम्भ हो गया। राजा इन सामन्तों के सहयोग से ही राज्य की स्थापना व इसकी सीमा में विस्तार करने में सक्षम हुआ था। सामन्तों की दृष्टि में राजा अपने कुल प्रधान था। वे अपने को इसका भागीदार समझते थे। उनका राजा के साथ सम्बन्ध बन्धुत्व व रक्त का था, स्वामी व सेवक का नहीं। शासक और सामन्त के मध्य भाई-बन्धु के इस सम्बन्ध के कारण शासक की स्थिति बराबर वालों में प्रथम के समान थी। सामन्त घरेलु और राजनैतिक सभी मामलों में सामाजिक समानता का दावा करते थे।

मेवाड़ में वर्ष भर प्रवाहित होने वाली कोई नदी नहीं है। चम्बल नदी मेवाड़ के कुछ क्षेत्रों में होकर अवश्य निकलती है, लेकिन इसे मेवाड़ की नदी नहीं कहा जा सकता है। मेवाड़ की प्रमुख नदी बनास है, जिसका उद्गम अरावली पर्वतमाला में कुम्भलगढ़ के पास है।¹ यहाँ ये प्रवाहित होती हुई यह मैदानी भाग में पहुँचती है, और अन्त में² माडलगढ़ के निकट बेड़च नदी इसमें आकर मिल जाती है। बनास नदी के अतिरिक्त खारी, मानसी, कोठारी, बेड़च, जाकम तथा सोम इस प्रदेश की मुख्य नदियाँ हैं। प्राकृतिक एवं कृत्रिम झीलों की दृष्टि से मेवाड़ अत्यन्त समृद्ध शाली क्षेत्र है। मेवाड़ की प्रमुख चार झीले उल्लेखनीय हैं अर्थात् पिछोला, उदय सागर राजसमन्द तथा जयसमन्द, राजसमन्द है, झील उदयपुर के उत्तर में 40 मील की दूरी पर स्थित है। इनमें पिछोला झील सबसे प्राचीन है। राजसमन्द झील मानव निर्मित झीलों में सर्वाधिक विशाल झील है।³

राजस्थान के अन्य रजवाड़ों के समान मेवाड़ में भी सामन्त प्रमुख रूप से दो वर्गों में विभाजित थे। एक वर्ग उन सामन्तों का था, जिनकी उत्पत्ति राजकुल में हुई थी। महाराणा के अनेक पुत्रों में वरिष्ठ पुत्र तो महाराणा का उत्तराधिकारी होता था तथा अन्य छोटे पुत्रों के जीवन यापन के लिए जागीर दी जाती थी। इन जागीरों को प्राप्त कर, वे सामन्तीय श्रेणी में सम्मिलित हो जाते थे। सामन्त युद्ध में महाराणा की सहायता करते थे, उसके पीछे यह भावना थी, कि वे अपनी पैतृक सम्पत्ति की रक्षा करने हेतु ही सहायता कर रहे हैं।⁴ मेवाड़ की सामन्त व्यवस्था में दूसरे वर्ग में वे सामन्त थे, जिनकी उत्पत्ति मेवाड़ राजकुल में नहीं हुई। ये अन्य समकक्ष राजपूत समय-समय पर अपनी मातृ भूमि छोड़कर मेवाड़ के महाराणाओं की सेवा में चले आते थे। इनकी सेवा के बदले में महाराणा द्वारा उन्हें जागीर दी जाती थी। जिससे वे मेवाड़ के सामन्तीय वर्ग में सम्मिलित हो गये थे। अन्य समकक्ष राजपूत वंशीय सामन्तों का महाराणा से सम्बन्ध रक्त एवं बन्धुत्व का न होकर कर्तव्य, आज्ञाकारिता व कृतज्ञता पर आधारित था। सामन्तों में शक्ति-सन्तुलन बनाये रखने के लिए महाराणा ऐसे सामन्तों को सदैव प्रोत्साहन देते थे।

मेवाड़ के सामन्तों का तीसरा वर्ग ऐसे सामन्तों का था, जिनकी उत्पत्ति यद्यपि राजकुल से हुई थी, महाराणा से अनबन हो जाने से वे मेवाड़ को छोड़कर मुगल बादशाहों की सेवा में चले गये थे। मुगल बादशाह महाराणा की शक्ति को क्षीण करने के उद्देश्य से ऐसे व्यक्तियों को प्रोत्साहित करता रहता था तथा मेवाड़ की जब्त की गई भूमि जागीर के रूप में उन्हें दे देता था। ऐसे सामन्त, कुछ काल तक तो अपने क्षेत्र में स्वतन्त्र शासक के रूप में रहे, लेकिन बाद में आगे चलकर महाराणा से मेल मिलाप हो जाने पर वे मेवाड़ के सामन्तों की श्रेणी में शामिल हो गए थे।⁵ मेवाड़ के सामन्तों की चौथी श्रेणी में वे सामन्त थे जिनकी जागीर पर्वतीय क्षेत्रों में थी, जिन्हें भोमट के सरदार कहते थे।⁶ भोमट के सामन्तों की दो श्रेणियाँ थी, प्रथम भौमिया व दूसरे 'गिरासिया'। भौमिया सामन्त वे थे, जिन्हें अपने उत्तराधिकार के मामले में महाराणा से कोई स्वीकृति नहीं लेनी पड़ती थी और न ही वे महाराणा की सेवा में उपस्थित होते थे, वरन् मात्र आवश्यकता पड़ने पर महाराणा उनसे सैनिक सहायता प्राप्त कर सकता था। 'गिरासिया' सामन्त वे थे, जिन्हें अपने उत्तराधिकार के मामले में महाराणा से स्वीकृति लेनी पड़ती थी तथा उन्हें महाराणा की सेवा में उपस्थित होना पड़ता था। इनको राज्य की ओर से खुराक और यदि घोड़ा हो तो उसके लिए घास देने की प्रथा थी। ये भोमट के सरदार (भौमिया व गिरासिया) महाराणा को 'भोमवराड़' नामक कर देते थे।⁷

उक्त तथ्यों से यह स्पष्ट होता है कि सामन्तों के द्वारा शासित जागीर क्षेत्र,

खालसा क्षेत्र की अपेक्षा अधिक व्यवस्थित था। मार्च 1841 में जब ए.जी.जी. कर्नल सदरलैण्ड ने उदयपुर की यात्रा की तब उन्होंने देखा कि ऑग्ल-मेवाड़ सन्धि के बाद सामन्ती क्षेत्र में काफी सुधार हो चुका था। तालाबों की मरम्मत हो चुकी थी तथा रैय्यत धिरे-धिरे सम्) हो, रही थी, जबकि खालसा क्षेत्र में स्थिति काफी दयनीय थी। कर्नल सदरलैण्ड ने भारत सरकार को लिखा कि मेवाड़ में खालसा की अपेक्षा, जागीर क्षेत्रों की व्यवस्था काफी अच्छी थी।⁸

मेवाड़ के वास्तुविदों ने जलाशय निर्माण में भी अपने कला कौशल का परिचय दिया। महाराणा राजसिंह कालीन राजसमुद्र जलाशय निर्माण कला का श्रेष्ठतम उदाहरण है।⁹ महाराणा राजसिंह के एक प्रतिष्ठित दरबारी फतहचन्द पंचोली ने बेड़वास के पास एक बावड़ी व एक सराय का निर्माण करवाया। इस बावड़ी के पास ही एक सुन्दर उद्यान व सराय में महल का निर्माण करवाया। महाराणा राजसिंह फतहचन्द के कार्यों से उस पर मेहरबान थे और तीन बार महाराणा उसके घर पर गये और फतेहचन्द को सम्मानित किया। फतहचन्द ने बेड़वास में बावड़ी, बाग व धर्मशाला बनाकर अपनी सम्मति का सदुपयोग किया। बेड़वास ग्राम अन्य मार्गों में केन्द्र स्थित था, ऐसे में राहगीर आते-जाते बावड़ी बाड़ी के पानी का सदुपयोग करते थे। बावड़ी में सीढ़ियां उतरने पर दाहिनी तरफ प्रशान्ति भी उत्तीर्ण की गई है। इस प्रशान्ति में एक पद्य में राम-रहमान का एक ही स्थान पर प्रयोग होना, उस समय की सहिष्णुता की नीति का द्योतक है।¹⁰

जलाशय के पास ही जलाशय की स्थापना के अवसर पर कीर्ति स्तम्भ लगाने की परम्परा भी रही। यह कीर्ति स्तम्भ भी कलात्मक होता था। उसके ऊपर मन्दिरों के शिखर की भांति प्रायः वर्गाकृति में शिखर बना रहता था। शिखर के नीचे चारों ओर ताके होती थी, जिनमें आराध्य देवताओं की प्रतिमाएं उभारी जाती थी। इन तथ्यों में मुख्यतः गणपति की प्रतिभा होती थी। तथ्यों के नीचे चतुष्कोणिय, षट-कोणिय, अष्टकोणिय या षोडसकोणिय स्तम्भ बना रहता था। स्तम्भ के मूल भाग पर प्रायः जलाशय निर्माता से सम्बन्धित सूचनाओं का लेख भी उत्तीर्ण करवा दिया जाता था। जलाशयों के रूप में इस काल में कुपों व बावड़ियों का निर्माण भी होता रहा, कूप साधारण बना करते थे लेकिन बावड़ियों के निर्माण में कलात्मकता रहती थी। बावड़ी में प्रवेश मार्ग में अलंकरण की दृष्टि से कतिपय आकृतियां उत्तीर्ण रही हैं, तथा बीच-बीच में पोलो (प्रतिलियों) का निर्माण भी होता रहा।

इन्ही परम्पराओं का निर्वाह करते हुए मेवाड़ के सामन्तों ने अपनी-अपनी जागीर में जलाशयों का निर्माण करवाया था। सन् 1662 ई. में बेगु के रावत राजसिंह ने अपनी

जांगीर के एक गांव राजगढ़ में एक तालाब व तालाब के बीच में शिव मन्दिर बनवाया था। मराठों के आक्रमण के परिणामस्वरूप यह शिव मन्दिर खण्डहर बन गया तथा तालाब की कच्ची भित्ति भी क्षतिग्रस्त हो गई थी। अतः रावत मेघसिंह ने महाराणा सज्जन सिंह के काल में, इस तालाब की पक्की पाल व मन्दिर का जीर्णोद्धार करवाया।¹¹

भैसरोगढ़ के रावत मानसिंह ने मानसरोवर व जालर बावड़ी बनवायी तथा उसके पुत्र अमर सिंह ने मानसरोवर की पाल को पक्का बनाया तथा अपने गांव गोपालपुरा में सूर्यसागर तालाब का निर्माण करवाया।¹² बदनौर के ठाकुर प्रताप सिंह ने लगभग 19 तालाब व कुण्ड बनवाये।¹³ जिनमें सफेद पत्थर से निर्मित कुण्ड ठाकुर प्रतापसिंह की कला प्रियता का सर्वोत्कृष्ट नमूना हैं। बनेड़ा राजा दमीर सिंह की पुत्री चन्द्रकंवरी ने चन्द्र बावड़ी तथा राजा सुरताण सिंह की पुत्री मानकंवरी ने मान रै कुण्ड बनवाया।¹⁴ बनेड़ा के संग्रामसिंह ने उदयसागर व संग्राम सागर तालाबों का निर्माण करवाया।¹⁵ तथा राजा गोविन्द सिंह ने जलाशयों के निर्माण व मरम्मत हेतु लगभग दो लाख रूपये खर्च किये। इन जलाशयों के निर्माण में धार्मिक भावना के साथ ही जागीर की रयत को समृद्ध बनाने की भावना सामंतों में थी।

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मेवाड़ व मुगलिया सल्तनत के अस्त्र-शस्त्रों का परिचयात्मक अध्ययन

द्रक्षा सिंहकी

सल्तनत व मुगल शासन के दौरान साम्राज्य विस्तार की लालसा से मुस्लिम शासकों का मेवाड़ क्षेत्र से लगातार संघर्ष होता रहा हैं साल दर साल चलने वाले इस लम्बे संघर्ष के दौरान कई ऐतिहासिक युद्ध हुये (खानवा, हल्दीघाटी आदि) 'जिनमें दोनों तरफ की सेनाओं द्वारा कई महत्वपूर्ण अस्त्र-शस्त्रों यथा तलवार, भाला, तीर-कमान, खंजर, तोप व तफंगो (छोटी बन्दूके) आदि का इस्तेमाल किया गया। बहुत से विविध प्रकार के शास्त्रो का चलन शस्त्र है, जिनका चलन भारतीय परम्परा में पहले से ही रहा है। लेकिन कुछ ऐसे भी शस्त्र थे, जिनसे भारतीयों का सामना मुस्लिम सत्ता की स्थापना के बाद होता है। इस श्रेणी में हम मुख्यतः अग्निशस्त्रों (Mortars & Matchlock) को रख सकते है।¹ अगर अग्निशस्त्रो व, तुपको आदि को छोड़ दिया जाये तो इनके अलावा जो भी शस्त्र इस्तेमाल में लाये जाते थे, उनका मेवाड़ व मुगलिया सल्तनत दोनों में उपयोग होता था, केवल नामों में फर्क दिखता है। बात अगर सैन्य संगठन की जाये तो मुगल सेना में मध्य एशियाई, तुर्की, मंगोल, जाट, मेव, अफगान आदि अलग-अलग क्षेत्रो के लोग सम्मिलित थे एवं मेवाड़ सेना भी इसी पैटर्न पर क्षेत्रीय सरदारों यथा राठौर, चौहान, सिसोदिये, झाला, चूण्डावत, सिन्धी, भील, पूरबिया व मेवाती आदि से सम्मिलित रूप से मिलकर बनी थी।² कुछ-कुछ तो ऐसे थे जो दोनो तरफ की सेनाओं में थे जैसे-अफगान सरदार हल्दीघाटी के युद्ध के दौरान महाराणा प्रताप की अग्रगामी सैन्य टुकड़ी का नेतृत्व हकीम खां सूर (अफगान सरदार) द्वारा किया गया था।³ इसी तरह मुगल सेना में अफगान सरदारों की उपस्थिति के साक्ष्य मिलते है। सेना में पैदल, घुड़सवार, तीरंदाज, गोलंदाज आदि सैनिक सम्मिलित होते थे, जो अपनी सैन्य प्रतिभा में माहिर होते थे।

सैन्य संगठन के पश्चात शस्त्रों का चुनाव भी युद्ध स्थल में बहुत अधिक महत्व रखता था। शस्त्रों में 'तलवार या शमशीर' (फारसी भाषा का शब्द) बहुत लोकप्रिय

शस्त्र था। मेवाड़ क्षेत्र के रामपुरा तथा भानपुरा स्थल 'सकेला' धातु में ढाली गयी तलवारों के लिये काफी प्रसिद्ध थे। इनकी प्रसिद्धि का अन्दाजा इस कहावत, "गर हाथ में हो सकेला, तो फिर भले अकेला।" के आधार पर ही लगाया जा सकता है।⁴ तलवार के कई भाग होते थे, एवं इनको बनाते समय मजबूती व तेज धार का बहुत ध्यान रखा जाता था। दिल्ली सल्तनत के सैनिकों द्वारा चीनी, खिज्जी, क मीरी व एवं हिन्दोस्तानी तलवारे उपयोग में लायी जाती थी। इनमें से सबसे बेहतरीन हिन्दोस्तानी तलवार जिसे 'गौहर-ए-दरतार' कहते थे, थी।⁵ इसी तरह का एक विवरण 'मासिर-उल-उमरा' ग्रन्थ में प्राप्त होता है, जो सिरोही क्षेत्र में बनने वाली तलवार से सम्बन्धित है- "जिस व्यक्ति के सिर पर इस भारतीय धारदार लोहे का वार पड़ता था, उसका शरीर कमर तक चीर उठता था और यदि यह शरीर पर पड़ता था, तो शरीर दो भागों में कट जाता था।"⁶ सिरोही क्षेत्र में बनने के कारण इस तलवार का नाम ही 'सिरोही पड़ गया। इसका ब्लेड जरा सा वक्र होता था, जिससे इसका आकार दमि क की तलवार जैसा प्रतीत होता था। इसे बनाने में अच्छी किस्म की धातु (लोहे) का इस्तेमाल होता था, जिससे यह काफी मजबूत बनती थी। यहां के शस्त्रो को बनाने में उपयोग में लायी जाने वाली धातु की प्रशंसा अतहर अली भी अपने लेख में 'अल-इदरीसी' द्वारा दिये उद्धरणों के माध्यम से करते हैं, "यहां कई कारखाने हैं, जहां शिल्पकारों द्वारा तलवारे बनाई जाती हैं, जो अपनी धातु गुणवत्ता व तीक्ष्णता के लिये बहुत प्रसिद्ध हैं।"⁷

तलवारों के अन्य प्रकारों में 'निबाह', 'सुर्मन', 'तुर्मन', 'कलाचुरी', 'नचक' व 'खांडा' आदि प्रसिद्ध थे। सुर्मन व तुर्मन मुख्यतः अफगान योद्धाओं द्वारा उपयोग में लायी जाती थी। 'कलाचुरी' तुर्की मूल की तलवार थी, जो मुख्यतः मध्य एशियाई सैनिकों में लोकप्रिय थी।⁸ 'खांडा' राजपूती परम्परा में बहुत प्रसिद्ध था, इसे राजस्थानी भाषा में 'खांडा', 'खारंग' या 'सुपवा' भी कहा जाता था। खांडा के एक अन्य प्रकार में 'सुलेमान शाही-दस्ता कटार-तमंचा' भी आता था जिसे मेवाड़ में 'जामधर' के नाम से जाना जाता था। यह मुग़लिया तरीके से बनी तलवार थी, जो दिल्ली से तैयार होकर आती थी। इसके दस्ते या हथिये के साथ ही दो छोटे तमंचे (पिस्टल) लगे होते थे।⁹ तलवारों की मजबूत पकड़ के लिये उनके हथिये के अन्दर चमड़े व कपड़े को चढ़ाया था।¹⁰

'लहेरिया', 'बुगदा', 'भुज', 'सरिया', 'मानसाही', 'पाबासाही' आदि मेवाड़ क्षेत्र में प्रचलित अन्य तलवारे थी।¹¹

भाला-भाला एक अन्य प्रमुख शस्त्र था, जिसे अरबी में 'सिना'-¹² शब्द से

उच्चारित किया गया है, एवं हिन्दी में इसके लिये 'बर्छी' या 'बर्छा' शब्द का प्रयोग हुआ है।¹³ 'आइन-ए-अकबरी' में इसके पांच अलग-अलग प्रकारों का वर्णन प्राप्त होता है।¹⁴ यह हथियार युद्ध में दूर तक प्रहार करने तथा आत्मरक्षा के काम में लाया जाता था। इसमें सामान्यतः बांस के छड़ का प्रयोग होता था, जो 10 से 12 फीट तक लम्बी होती थी। घुड़सवार सैनिकों द्वारा प्रयोग में लाये जाने वाले भाले काफी पतले व वजन में हल्के होते थे, जिससे दौड़ते घोड़े पर भी आसानी से इसके द्वारा वार किया जा सकता था।¹⁵ हल्दीघाटी के युद्ध में महाराणा प्रताप द्वारा मानसिंह पर भाले से वार करने का विवरण प्राप्त होता है।¹⁶ हाथियों पर वार करने के लिये एक विशेष 'नेजा' या भाला का इस्तेमाल किया जाता था जिसे 'पिलकुश' कहा गया है। 'शील' और 'जोपीन' भी दो अन्य प्रकार के भाले थे, जिनका प्रयोग दिल्ली सल्तनत की सेना में देखने को मिलता है। खासतौर पर अफगानी व हिन्दोस्तानी सैनिक इसका उपयोग करते थे।¹⁷ 'फख-ए-मुदाब्बिर' ने भी भारतीय भाले को सबसे उत्तम माना है।¹⁸

गदा एवं गुर्ज- यह छोटी इस्पात की छड़ से बनाया जाता था, जिसके अग्रभाग पर गोल कद्दुनमा आकृति होती थी। आकार एवं बनावट में थोड़ी भिन्नता होने पर इन्हें अलग-अलग नामों से भी जाना जाता था। जैसे जब गोल गोटे वाले भाग में इस्पात की नुकीली कीले लगी होती थी, तो उसे 'गुर्ज' कहते थे। कभी-कभी इसके सिरे पर अष्टकोणीय छड़ भी लगाते थे। तब इसे 'धर' कहा जाता था। जब शिरोभाग अष्टकोणीय होने के साथ-साथ कटोरीनुमा होता था, तो ये 'गरगज' कहलाता था।¹⁹ 'आमूद', 'कोपाल' एवं 'दाबुस' भी गदा के अन्य प्रकार थे²⁰ मेवाड़ में लौह निर्मित गदा पर चांदी का काम देखने को मिलता है, जो उदयपुर सिटी पैलेस म्यूजियम में प्रदर्शित है।

जगनोल- चोंच या जगनोल एक अन्य शस्त्र था, जिसका फारसी नाम 'तबर' मिलता है। यह तीन से चार फीट की लम्बाई वाली इस्पात की छड़ पर पक्षी की चोंचनुमा चाकू लगाकर बनाई जाती थी। सामान्यतः जब इस चोंचनुमा चाकू के एक ओर धार होती थी, तो इसे 'तबर' व जब दोनों ओर धार होती थी, तो इसे 'जघनोल' कहा जाता था²¹ इस चोंचदार कटार पर हाथी, शेर, बाघ आदि के चित्रों के साथ ही पशुओं की लड़ाई वाले दृश्यों का अंकन बड़ी सुन्दरता के साथ किया जाता था। हालांकि 'जघनोल' का अधिकतर उपयोग राजकीय शान-शौकत प्रदर्शित करने के रूप में ही देखा गया है।²²

खंजर- यह झुकी कटार की मानिन्द होता था, जिसका फलक वर्तुलाकार होता

था। इसकी लम्बाई लगभग एक फुट व मठ के पास चौड़ाई चार अंगुलियों जितनी होती थी। इसके अन्य प्रकारों में कटार, जमधर, पेकबज, जाम्बिया, सज्जनकटार, गुप्ती व खुखरी आदि प्रसिद्ध थे।²³

‘करद’ भी इसी तरह का एक हथियार था, जो कसाई के चाकू के समान होता था। यह मुख्यतः अफगानों द्वारा उपयोग किया जाता था।²⁴ तुर्कों द्वारा बड़े पैमाने पर यह शस्त्र काम में लाया जाता है, जो ‘हाजी मुस्तफा’ के विवरण से स्पष्ट है, “तुर्कों का यह बहुत खास शस्त्र था, जो कमर के दाहिनी ओर धारण किया जाता था, ज्यादातर किन्ही खास अवसरों पर ही ऐसा होता था।”²⁵

कटार या जमधर—कटार मेवाड़ ही नहीं पूरे राजपूताना का एक विशेष शस्त्र था। बनावट में यह कुछ इस प्रकार का होता था कि इसकी मूठ की दो शाखाये भुजा तक पहुँचती थी। इससे हाथ तथा भुजा का कुछ भाग सुरक्षित रहता था। इसकी ब्लेड में दोनों तरफ धार होती थी, तथा यह इतना सख्त होता था कि कवच के अतिरिक्त अन्य किसी चीज से इसके वार को रोका नहीं जा सकता था। जमधर’ भी इसी की मानिन्द दोनों तरफ धारा वाला हथियार था जिसका हत्था अंग्रजी के ‘H’ अक्षर की भाँति होता था।²⁶ ‘बाबरनामा’ में इसके उपहार स्वरूप दिये जाने का विवरण प्राप्त होता है²⁷ बाद में यह शस्त्र मुग़लों द्वारा भी धारण किया जाने लगा था। अकबर के समय तक तो इस शस्त्र को इतनी महता प्राप्त हो गयी थी, कि यह राजसी शानो-शौकत का प्रतीक बन गया था।²⁸ 1630 के आस-पास का एक चित्र चेस्टर बेट्टी लाइब्रेरी से प्राप्त हुआ है, जिसमें बादशाह अकबर के बगल में जहांगीर व शाहजहाँ को बैठे दिखाया गया है। इस चित्र में अकबर व जहांगीर दोनों ने कटार (जमधर) धारण कर रखी है। इससे इस बात का पता चलता है, कि यह शस्त्र बादशाहों व शहजादों में खासा लोकप्रिय हो गया था।²⁹

कटार का ही एक प्रकार ‘सज्जन कटार’ (दस्ता-दराज) भी था, जो राजपूताने में काफी प्रसिद्ध था। यह छोटा भाले नुमा हथियार था, जिसे आसानी से हाथ में रखा जा सकता था।³⁰

तीर-कमान— तीर-कमान भारतीय हो या तुर्की दोनों आयुध परम्पराओं में महत्वपूर्ण शस्त्रों की श्रेणी में आते थे। ‘रिसाला -ए-तीर ओ कमान’ में इनको प्रमुख सैन्य हथियार का दर्जा दिया गया है।³¹ मध्यकाल में तुर्कों की भारत में सफलता का एक मुख्य कारण उनकी उत्कृष्ट धनुर्धारी सेना ही थी, जिसका वर्णन **बर्नियर** इन शब्दों में करता है, “जब बंदूकची दो गोलियाँ चलाता था, उतनी देर में एक घुड़सवार धनुर्धारी छः बार तीर चला लेता था।”³² बर्नियर का यह वर्णन तीरंदाजों

की कुशलता को बयान करता हैं। मेवाड़ के सन्दर्भ में हल्दीघाटी के युद्ध के समय का विवरण प्राप्त हुआ है, जिसमें पैदल तीरंदाज सेना का नेतृत्व भील नेता राणा पुंजा द्वारा किया गया था।³³ भीलों के विषय में यह बात विशेष उल्लेखनीय है, कि वे जहां भी जाते थे, अपना स्वयं का हथियार साथ लेकर जाते थे, 'तीर-कमान' ही उनका प्रमुख हथियार था, जिसे क्षेत्रीय शब्दावली में 'कमठा' कहा जाता था। इसका विवरण हमें 'आइन 'ए' अकबरी में भी मिलता है।³⁴ 'कमठा' (धनुष) को पैरो में दबाकर बड़ी मजबूती के साथ तार को खींचकर तीर छोड़ा जाता था, जो काफी गहराई तक घाव करने में सक्षम था।³⁵ भीलो की इस सैन्य कुशलता को अपनाकर महाराणा प्रताप ने अपनी गुरिल्ला युद्ध प्रणाली को और अधिक मजबूत बनाया।

'फख-ए-मुदाब्बिर' में विभिन्न प्रकार की कमानों यथा 'ख्वारिज्मी' 'परवानची', 'गजीनची', 'लाहौरी', 'करोरी', 'चौची' आदि की सूची मिलती है।³⁶ ये सभी कमान सल्तनत व मुगलकालीन सैनिकों में खासा लोकप्रिय हुआ करती थी। 'चौची कमान' तो मध्य एशियाई तीरंदाजों द्वारा बहुत पसंद की जाती थी। ख्वारिज्मी कमान में बांधी जाने वाली रस्सी घोड़े के चमड़े से बनी होती थी, जो काफी मोटी होती थी। जिसकी वजह से इसे दूर तक ले जाने में समस्या उत्पन्न होती थी परन्तु नजदीक के लिये इसका निशान बिल्कुल सटीक लगता था।³⁷

कमान के साथ-साथ विभिन्न प्रकार की तीरों का भी इस्तेमाल किया जाता था, जो अपने गुणों व प्रभावों की वजह से अलग-अलग नामों से जानी जाती थी। जैसे 'तीर-ए-परतबी' गति में काफी तेज होती थी। 'तीर-ए-जिरह' जिरह (छाती पर धारण किया जाने वाला कवच) को भेदने में सक्षम थी। 'तीर-ए-काफ्तान' एवं 'तीर-ए-गुलाटी' अन्य प्रकार थे।³⁸ इन तीरों के सिरे बनाने में जानवरों की हड्डियों व धातुओं का इस्तेमाल किया जाता था, जिनमें से कुछ जहरआलूद भी होती थी। भारतीय परिक्षेत्र में बनी कुछ तीरों के सिरे कांटेदार पाये गये हैं, जो एक बार यदि मांस में पैवस्त हो जाते थे, तो उन्हें निकालना बहुत मुश्किल होता था।³⁹

समकालीन स्रोतों में तीरों के अग्निअस्त्र के रूप में प्रयोग किये जाने के साक्ष्य प्राप्त होते हैं। 'खजाइन-उल-फुतह' में माण्डू व वारंगल अभियान के दौरान 'तीर-ए-अतिशीन' (अग्निबाण) के प्रयोग का जिक्र मिलता है।⁴⁰ 'तीरंदाज' या 'तरकशबन्दान' जब लगातार तीर चलाते थे तो उनकी उंगलियां जख्मी हो जाती थी। इसकी सुरक्षा के लिये वो विशेष प्रकार की अंगुठियों का इस्तेमाल करते थे, जिसे फारसी भाषा में 'अंगुस्तवाना' कहा जाता था। फख-ए-मुदाब्बिर से इस तरह तीन 'गाजीवार', 'मरीवार' व 'तुर्कीवार' अंगुठियों का जिक्र प्राप्त होता है।⁴¹

तोप व तफंग (तोड़ीदार बंदूके)- तोप व तफंग भी मध्यकालीन सैन्य शस्त्रों में प्रमुख रूप इस्तेमाल किये जाते थे। इनका उपयोग मुगलों के समय ज्यादा चलन में आया। भारतीय परम्परा में 'तोप' शब्द का चलन कब शुरू हुआ इस विषय में इर्विन चुप है, किन्तु वह इस बात की जानकारी देता है कि बाबर इस अग्निशस्त्र लिये 'जर्बज़ान' शब्द का प्रयोग करता था। बाबर का प्रमुख तोपची उस्ताद कुली खां था, जो उसकी तोपों की देखभाल के लिये पाबन्द था। एक अन्य विवरण में कन्नौज के युद्ध के समय मिर्जा-हैदर द्वारा 700 तोपों की पंक्तिबद्ध रचना की बात की गयी है। जिसकी जानकारी हमें इर्विन से प्राप्त होती है।⁴²

इसी तरह का एक और विवरण 'मआसिरे-रहीमी' का मिलता है। यह उस समय का जिक्र है, जब सिन्ध का अधिग्रहण करने के लिये खान-ए खाना के नेतृत्व में मुगल फौजों का दस्ता, जिसमें जंगी हाथी, बन्दूकची व तोपखाना सम्मिलित थे जा रहा था।⁴³ इस तरह के विवरण इस बात की पुष्टि करते हैं, कि मुगलिया सल्तनत में किसी भी अभियान को सफल बनाने के लिये तोपों का प्रयोग लाजिमी था।

इन शस्त्रों के अलावा मुगल काल में बन्दूकों के प्रयोग की जानकारी के साक्ष्य भी उपलब्ध हैं जिनका प्रयोग मुगलों के समय आरम्भ हुआ एवं 17 वीं शताब्दी आते-आते पूरे भारतीय इलाकों में आम हो गया। 'तुपक' व तफंग (मस्केट्स) इनके प्रचलित नाम थे। एक बात यहां विशेष उल्लेखनीय है कि मुगल काल में कमान चलाने व तुपके चलाने वालों की एक ही भूमिका हुआ करती थी। वे अकसर मिल कर कार्य करते थे, एवं जंग के मैदान में समन्वित लड़ाकू इकाई होते थे।⁴⁴ हमें कुछ तुपकबाजों के विषय में जानकारी प्राप्त है, जो पूरबिया खानदान से सम्बन्धित थे।⁴⁵ ये वही पूरबिया थे, जिनकी मेवाड़ सेना में उपस्थिति के विषय में रवीन्द्र कुमार शर्मा अपने लेख में कहते हैं।⁴⁶ इक्तिदार आलमखान भी 1567-68 में चित्तौड़ के सिसोदिये सरदार की सेवा में 1000 तुपकबाजों का उल्लेख करते हैं। उस साल इन तुपकबाजों ने अपने सरदार इस्माइल के नेतृत्व में चित्तौड़ की रक्षा में एक उल्लेखनीय भूमिका निभाई थी।⁴⁷ इससे एक बात तो साफतौर पर जाहिर होती है, कि मेवाड़ में उस समय बन्दूकों का चलन आरम्भ हो गया था। धीरे-धीरे ये मेवाड़ महाराणाओं में भी काफी प्रचलित हो गया, जिनका प्रयोग वे आखेट एवं विशेष आयोजनों पर करते थे।

तफंगों से सम्बन्धित रफीउद्दीन शिराजी का एक विवरण प्राप्त होता है। यह विवरण तब का है, जब 1562 में जगदीशपुर के उज्जैनिया सरदार के खिलाफ जौनपुर के मुगल कमानदार के अलावा राजा के कारिंदों द्वारा भी तुफंगों (मस्केट) का कुशल उपयोग किया गया था।⁴⁸

इन प्रमुख शस्त्रों के अलावा सैन्य संगठन में कुछ खास जानवरों का प्रमुख स्थान था, जिनके प्रशिक्षण तथा रख रखाव का काफी ध्यान रखा जाता था। इसमें घोड़े, हाथी, व ऊँट प्रमुख जानवर थे। मेवाड़ में हमें कुछ प्रमुख घोड़ों के नाम मिलते हैं—**चेतक, मानतुरंग, विक्रम, रूपम, सूरजप्रकाश, जयतुरंग** आदि। इनके अलावा **‘गजनोला’** व **‘रामप्रसाद’** हाथी भी बहुत प्रसिद्ध थे, जिन्होंने हल्दीघाटी के युद्ध में अपनी वीरता का परिचय दिया था। बदायूनी तथा अबुल फजल भी इनकी प्रशंसा करते हैं।⁴⁹ हाथियों पर लाद कर ही बड़ी तोपों को युद्धस्थल तक लाया जाता था, जिन्हें **‘गजनाल’** या **‘हथनाल’** कहते थे। युद्ध से सम्बन्धित अन्य सामग्रियों की दुलाई भी इन्हीं के द्वारा की जाती थी।⁵⁰

एक अन्य बात यहां विशेष उल्लेखनीय है किलो के बारे में। इन किलो की सामरिक स्थिति ने मेवाड़ की भौगोलिक सीमा को शत्रुओं से सुरक्षा प्रदान करने में अहम भूमिका अदा की है। किलो के निर्माण में सर्वाधिक योगदान महाराणा कुम्भा ने दिया। कहा जाता है, कि उन्होंने 32 किलों का निर्माण करवाया था एवं उनमें से हर एक में सुव्यवस्थित सैन्य संगठन को निर्मित किया था। अचलगढ़, कुम्भलगढ़, चित्तौड़गढ़ व मांडलगढ़ मेवाड़ क्षेत्र के कुछ प्रमुख किले थे, जिन्होंने संकट के समय महाराणाओं के रक्षा-शिविर के रूप में कार्य किया।

निष्कर्ष स्वरूप हम यह कह सकते हैं कि मध्यकाल में मुस्लिम साम्राज्य की स्थापना से यहां की सैन्य व्यवस्था में काफी परिवर्तन दृष्टिगत हुआ। मुस्लिम शासकों द्वारा यहां के शस्त्रों को अपनाया गया तथा इनके सैन्य तकनीकी ज्ञान से भारतीय शासक वर्ग भी लाभान्वित हुआ। इण्डो-मुस्लिम तकनीकी ज्ञान ने शिल्पकार वर्ग के लिये नये अवसर मुहय्या कराये। कई नये कारखानों की स्थापना मध्य एशियाई पैटर्न पर की गयी, जिससे धातु गुणवत्ता व तकनीकी कला के ज्ञान में बढ़ोतरी हुयी। ये परिवर्तन सिसोदिये व मुग़ल दोनों वंशों पर लागू होता था।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

सिरोही की तलवार : ऐतिहासिक एवं सांस्कृतिक परिप्रेक्ष्य

डॉ. कुसुम राठौड़

सिरोही रियासत में कई हस्तशिल्प उद्योग पनपे थे, जिनमें तलवार बनाने का, मोटा कपड़ा बुनने का, सूती कपड़े की रंगाई-छपाई, मूर्तियां बनाने का, (देलवाड़ा की संगमरमर की मूर्तियां एवं अचलगढ़ की धातु मूर्तियां इसका जीवंत उदाहरण है।) चूना बनाने का आदि। इनमें से तलवार बनाने का उद्योग जगत प्रसिद्ध रहा है। अर्सेकिन ने वर्ष 1909 के गजेटियर में लिखा है कि यहां की तलवारें कई प्रदर्शनियों में पुरस्कृत हुईं।¹ कर्नल टॉड ने भी इसकी महत्ता को मानते हुए लिखा है कि उत्पत्ति के लिहाज से सिरोहीआबू के संगमरमर एवं तलवारों पर गर्व कर सकती है, जो राजपूतों में उसी तरह प्रसिद्ध है जैसे फारसियों और तुर्कों में दमिश्क की तलवारें। सुन्दर काठियावाड़ी घोड़े पर सवार, हाथ में भाला और बगल में सिरोही (तलवार) बस यही निर्भीक देवड़ा की छवि है।²

‘सिरोही’ शब्द तलवार का पर्यायवाची भी है। ‘सिर+उही’ अर्थात् सिरको काटने वाली। तलवार के लिए ‘सिरोही’ शब्द का प्रयोग बहुत पुराना है। जगनिक के ‘आल्हा खण्ड’ में चली सिरोही आल्हा वाली पंक्ति में ‘सिरोही’ शब्द का प्रयोग तलवार के लिए हुआ है। मुगलकाल में यह उक्ति प्रसिद्ध थी ‘तलवार सिरोही की व कटार लाहौर की’। देवड़ा चौहानों को तलवार व कटार विशेष पसंद थी। यह तलवार उनकी वीरता का प्रतीक रही है।³ सिरोही के देवड़ा चौहानों का अभिनन्दन करते हुए ‘सिरोही की हल्दीघाटी’, ‘दत्ताणी खेत’ के विजेता महाराव सुरत्राण सिंह देवड़ा के समकालीन एवं शरणागतक विदुरसा आढ़ा ने मुगल शासक अकबर की सेना के विरुद्ध ‘दत्ताणी खेत’ के युद्ध में महाराव सुरत्राण सिंह देवड़ा की निर्णायक विजय (17 अक्टूबर, 1583 ई.) की प्रशंसा में निषाणी छंद में विरदावली की रचना की थी, जो आज भी देवड़ा चौहानों की विरदावली के नाम से जानी जाती है। इसमें कवि ने देवड़ा शासक महाराव सुरत्राण का अभिनन्दन करते हुए उन्हें ‘कटाबंध’ की उपाधि से

विभूषित किया है :-

“नंदगिरीनरेशकटार बंध चहुआण
दत्ताणी खेतारा, जेतजुहार”⁴

देवड़ा शासक बीजलराव (बीजड़) के लिए लिखा गया है कि वह तलवार की अणी (नोंक) पर आकाश को उठाये रखते थे। महाराव अखैराज प्रथम (उड़ते अखैराज) बाज की तरह तलवार से झपटकर वार करते थे तथा तलवार बांध कर अपने बल से मुलक का मानमर्दन करते थे।

‘बंध खागआप बल मांगभेजे मुलवाणों’⁵

महाराव दुर्जनसाल ने सिरोही की तलवार को नया रूप दिया जो छोटी एवं धारदार होती थी। ये ‘दुर्जनशाली’ तलवारें कहलाती थी। महाराव दुर्जनशाल के पुत्र को महाराव मानसिंह द्वितीय ने 25-30 पर झुकी हुई तलवार का विकास किया। ये तलवारें मानशाही तलवारें कहलाई थी।⁶

महाराव दुर्जनसाल के पुत्र महाराव मानसिंह ने अपने समय में सिरोही की तलवारों को बढ़िया बनाने हेतु यह आदेश जारी किया कि कच्चे लोहे की तलवारें नहीं बनाई जाए। उन्होंने तलवार बनाने के मापदण्ड भी निर्धारित किये थे। इनके निर्माण में समय-समय पर कई सुधार एवं परिवर्तन भी होते रहे।⁷

मुंशीदेवी प्रसाद जी ने सिरोही की तलवारों के 5 प्रकार बताये हैं-

1. सिरोही या कित्ती- यह तलवार बहुत उत्कृष्ट होती थी। इसका का लढ़ाल सीधा होता है। मुंशीजी लिखते हैं कि यह तलवार तमाम हिन्दुस्तान में मशहूर है और बहुत आबदार होती है तथा काट भी खूब करती है।
2. मानशाही- यह फौलाद की बनती थी। आकार गोलाई में होता था।
3. सांकेला-इस्पात से बनाई जाती है।
4. सुरताणशाही- यह तलवार उम्दा किस्म की होती थी।
5. हत्थाशाही।⁸

सिरोही की तलवारों के कारीगरों के अनुसार तलवारें बनाने का एक नियतनाप था- एक हाथ + एक बेंत (बिलांत) व दस अंगुल। यह मूठ से फलकतक की लम्बाई थी। तलवारों, छुरियों, गुप्तियों एवं कटारों का यही नाप लगभग निर्धारित था- जैसे छुरी एक बेंत व दस अंगुल की तो छोटी कटारी मात्र एक हाथ की होती थी। छोटी छुरियां मात्र एक बेंत की या दस अंगुल की होती थी। तलवार कुल मिलाकर सवा चार बेंत की होती थी।⁹

यह तलवार उद्योग महाराव मानसिंह तृतीय (1705-1749 ई.) के समय अपनी उन्नति के शिखर पर था। इन्होंने हुकमजारी किया कि कच्चे लोहे की तलवार नहीं बनायी जाए। इससे सिरोही की तलवारें दूसरी जगह की तलवारों से अच्छी बनने लगी और तलवारों के सम्बन्ध में सिरोही का नाम हिन्दुस्तान में प्रसिद्ध हो गया। महाराव मानसिंह के समय जो तलवारें बनी वो 'मानशाही' के नाम से आज भी प्रसिद्ध है।¹⁰

सिरोही की तलवारों के प्रकार

1. **रोटी**- यह तलवार कम गोलाई की होती है। इसके बनाने की विधि विशिष्ट है। पहले फौलाद की सात पत्तियाँ काटी जाती थी। उसके बाद मोरथू था, संख्या आदि जहरी मसाला बनाकर इन सात पत्तियों में लगा देते थे। फिर इन सातों पत्तियों को तार से साथ में बांधकर उन पर मिट्टी काले पकर देते थे। इसके बाद ताप पर इन्हें बहुत गरम कर पीट-पीटकर उलट-पुलटकर एक किया जाता था, पुनः पुनः गरमकर पीट-पीटकर उलट-पुलटकर एक बनाया जाता था। इस प्रकार पांच सेर लोहे के किरच गिर-गिरकर अंत में वह एक या दो सेर रह जाता था। फिर उसे खरण पर घीसकर फालबना करनी लकंठ महादेव के मंदिर की बावड़ी की रेती में घीसकर बावड़ी के पानी में धार लगाई जाती थी।¹¹

पहले ये कोई नहीं जानता था कि नीलकण्ठ महादेव के मंदिर की बावड़ी की बजरी में गोबर मिलाकर तलवार की धार पर लपेट कर आग में तपाने पर एवं फिर इस बावड़ी के पानी में बुझाने पर तलवार पर धार क्यों चढ़ती थी? इसका उत्तर तब मिला जब सिरोही क्षेत्र में टंगस्टन की खोज हुई। तब यह पता लगा कि नीलकण्ठ महादेव की बावड़ी की रेती में टंगस्टन मिश्रित है और ये टंगस्टन के कणगोबर के साथ मिलकर गरम होने पर पिघलकर तलवार पर धार चढ़ देते थे।¹²

इस तलवार के तैयार होने पर इस पर जहरी मसाला लगाया जाता था जिस से इस तलवार की फलकों से कीड़ी नगरे की तरह से जवर निकल जाते थे। इसके बाद इस पर जंग नहीं चढ़ता था। इस तलवार का फल दोनों तरफ से गोल उठा हुआ होता था तथा यह ज्यादा वजनी नहीं होती थी। पुराने नाम के अनुसार यह सवा चार बलांत की होती थी।¹³

2. **बट** - यह तलवार रोटी की तरह ही बनती थी लेकिन इसमें अंत में मसाला नहीं लगाने के कारण जवर नहीं होते थे। इसका मसाला और मेटल मालवा से आता था।

3. **असील**- यह तलवार होती तो मानशाही तलवार की तरह की थी, किन्तु इसकी बनावट ऐसी होती थी कि यह लचकदार बहुत होती थी एवं दोनों तरफ से

मोड़ने पर भी वापस पूर्वावस्था में झटके के साथ आ जाती थी। इसकी पाण (धार) तेल में लगती थी।

4. **संकीला**- इसका फाल चौड़ा होता था और नीचे जा करनों कपरपतलाहो जाता था। यह तलवार नीचे से ऊपर तक चढ़ाव उतार वाली होती थी। इसमें बांक कम होता था एवं यह चन्द्रघटी नहीं होती थी। संकीला भी रोटी की तरह ही बनती थी। इसमें जवरबड़े होते थे एवं फलक दोनों तरफ उठा हुआ एवं बीच में गोलाई में दबा हुआ होता था अर्थात् पेटा दोनों और खाली होता था। संकीला के लिए कहा वत प्रचलित थी- “ बांधे संकीला तो फिरे अकेला ” ।¹⁴

5. **नलदार**- इसको बनाने के लिए लोहे को पीट-पीटकर, घड़ कर बनाई जाती थी। इसके फाल के बीच में एक नाल दोनों तरफ लगाई जाती थी। यह तलवार सुरताण शाही की तरह होती थी। कभी-कभी इसमें दो-दो नाल दोनों तरफ लगाई जाती थी। इसकी गोलाई चन्द्राकार होती थी पर मूठ के पास वाला भाग थोड़ा सीधा होता था। इसे पेट में घुसड़ ने पर नालों से तुरन्त खून बहने लगता था एवं शिकार की तुरन्त मृत्यु हो जाती थी।

6. **अलेमान**- यह तलवार मानशाही की तरह ही चन्द्रघटी होती थी। इसके फाल बीच में दोनों तरफ से खाली होते थे। इसे धारु जल भी कहा जाता था। इस पर ईरानी प्रभाव पड़ा था। इसका वर्णन राठौड़ पृथ्वीराज ने अपने ग्रंथ ‘वे लिक्सिसन रुकमणी री’ में इस प्रकार किया है- “ धबक-धबक-धबकै धारुजल ” ।

7. **मोतीलहर**- यह तलवार संकीला की तरह खाली पेटे वाली होती थी लेकिन बीच में तीन-तीन इंच जगह छोड़कर आर-पार छेद बनाकर उसमें छर्रे जड़े जाते थे। (अधिकतमपांच छर्रे)। इस तलवार को छलने वाली भी कहते थे क्योंकि छर्रे की वजह से यह आवाज करती थी। यह तलवार पक्की व फौलाद की होती थी।¹⁵

8. **लहरिया**- यह तलवार टुकड़े-टुकड़े लहर की तरह जोड़कर बनाई जाती थी। लौहे की बनती थी और बनाने में समय भी अधिक लगता था। अंग्रेजी के ‘वी’ अक्षर की तरह तलवार के फलक में फौलाद के टुकड़े ताप लगाकर एक जीव किये जाते थे। यह लहरिया टूटती नहीं थी एवं बहुत मजबूत होती थी। इसे राजा-महाराजा ही रखते थे। इसकी चमक बहुत जानदार होती थी।¹⁶

9. **नागफनी**-इस तलवार की मूठ नागफनी की तरह व तलवार भी नाग की तरह बलखाती-लहराती होती थी। यह तलवार सिरोही राजघराने के पास है।

10. **कीरच**- यह तलवार पहरें के लिए होती थी। सीधी, सपाट व एक तरफ

धारवाली होने के कारण यह पहरेदार के हाथ में सीधी तनी रहती थी। इसकी चिता में अंग्रेजों के आने के बाद सुधार हुआ एवं इसकी मूठ में सुधार के बाद यह शाही कीरचक ही जाने लगी।

11. सोसणकली/अखैराजशाही- यह तलवार अपने प्रकार से नहीं अपितु अपने सोने-चांदी के जड़ाव के कारण अलंकृत होने से विशिष्ट होती है। महाराव अखैराज द्वितीय कला प्रेमी शासक रहे। उन्होंने अपने समय में तलवारों को सुन्दर बनाने हेतु उनकी मूठ एवं फाल पर जड़ाव का काम करवाना शुरु किया। इस प्रकार मानशाही प्रकार की तलवारें जड़ावदार होने पर अखैराज शाही हो जाती है। ये तलवारें चन्द्रघटी एवं सामान्य गोलाई वाली होती है।

12. तमंचे वाली-महाराजा शिवसिंह के समय तमंचे वाली तलवारें बनने लगी थी। इस तलवार की मूठ के पास दोनालें होती थी एवं इसमें बारुद भरने हेतु गज डालने की भी जगह होती थी। मौके पर इससे झटका भी होता था और धमाका भी। सिरोही के लौहार के साजी पुरुषोत्तम जी की बनाई हुई तमंचेवाली तलवार सिरोही के भूतपूर्व महाराव के पास है।

13. खांडा-यह तलवार चौड़ी एवं सीधी होती थी, फलक आगे से चौड़ा होता था।

14. फलसी-फलसी तलवारें आगे से गोल एवं चौड़ी होती थी। अन्य तलवारें आगे से नुकीली होती है, ये तलवारें आगे जाकर आठ अंगुल चौड़ी होकर गोलाई में मुड़ी होती थी।

15. दुर्जनशाही- ये तलवारे छोटी, पतली एवं कम गोलाई वाली होती है। इन तलवारों को उस जमाने की पोर्टेबल तलवारें कहा जा सकता है क्योंकि ये हल्की, कम गोल पतली एवं छोटी होने के कारण जामें में छिपाकर ले जाई जा सकती थी।

इस तलवार उद्योग का एकमात्र प्रमुख केन्द्र सिरोही नगर था और आज भी है। सिरोही राजमहल के पास उसके दाहिनी और आर्य समाज रोड़ हैं यह गली लौहारवाड़ा के नाम से जानी जाती है। पूर्व में इस गली में 500 लौहार इस उद्योग में लगे हुए थे किन्तु वर्तमान में केवल 10-12 लौहा रही इस कार्य में लगे हुए है। सिरोही में तलवारों के अच्छे कारीगरों में टेकाराम के साजी लौहार, चतुर्भुज किस्तूर जी लौहार थे।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

ठिकाना रोहित के आर्थिक विकास में कामगार जातियों का योगदान

सुश्री नयना आचार्य

डॉ. अनिला पुरोहित

ठिकाना रोहित पाली जिले में स्थित है। यह आईदांनोत चांपावत का ठिकाना है। चांपावत राठौड़ मारवाड़ के इतिहास में अपने शौर्य एवं वीरता के जाने जाते हैं इसलिए यहां के ठिकानेदारों में उन्हें उच्च स्थान प्राप्त था। ठिकाना की बहियो और रिर्काईस से हमें ठिकाना और उसके जागीरी गाँव में बसने वाली विभिन्न जातियों और उनके व्यवसायों की जानकारी मिलती हैं। ठिकानेदार अपने ठिकाना के आर्थिक विकास के लिए अपने गाँव में कामगार जातियों को जैसे- सुनार, कुम्हार, नाई, सुथार, तैली, रंगरेज, चुनगर, पेसकार आदि को बसाता था ये जातियाँ अपने परम्परागत व्यवसायों द्वारा ठिकाना की आवश्यकता की पूर्ति करके उसके आर्थिक विकास में योगदान देती थी।

प्राचीन भारतीय समाज वर्ण व्यवस्था में विभक्त था। जातियाँ और उपजातियाँ तो बहुत बाद में बनी। वर्णव्यवस्था का उद्गम ऋग्वेद में मिलता है। ऋग्वेद के पुरुषसुक्त में कहा गया है कि अर्थात् विराट पुरुष के मुख से ब्राह्मण, भुजा से क्षत्रिय, उरु से वैश्य तथा चरणों से शूद्र उत्पन्न हुए।¹ यह व्यावसायिक स्तर का श्रम विभाजन था। जो कर्म पर आधारित था, कालांतर में जन्म पर आधारित हो गया। इससे वर्ण व्यवस्था का स्वरूप जाति व्यवस्था में परिवर्तित हो गया। इस कारण प्रत्येक जाति के अपने व्यवसाय थे। जो उन्हें पीढ़ी-दर-पीढ़ी हस्तान्तरित होते थे। उनका यह व्यवसाय उनके जातिगत गुणों की देन है यद्यपि आधुनिक समय में नई तकनीक, औद्योगिकीकरण एवं उच्च शिक्षा ने इस व्यवस्था में परिवर्तन कर दिया है। अब किसी भी जाति का व्यक्ति नई तकनीक और उच्च शिक्षा प्राप्त करके कोई भी कार्य अथवा व्यवसाय कर सकता है। उस पर कोई प्रतिबंध नहीं है। फिर भी जाति व्यवसाय का अपना एक

महत्वपूर्ण स्थान है। इसमें प्रत्येक जाति का एक सुनिश्चित व्यवसाय है और इससे स्वतः ही व्यक्ति में कार्य का विकेन्द्रीकरण आ जाता है।²

जाति व्यवस्था का यह स्वरूप ठिकाना रोहित में मौजूद था। यहाँ पर सभी जाति के लोग परम्परागत रूप से निवास करते थे। उनकी जातिगत पहचान उनकी वेशभूषा, खान-पान और आवासीय इलाके के रूप में सहज होती थी। यहाँ पर मुख्यतः कृषक जाति के साथ-साथ, शिल्पी, कारीगर तथा अन्य उत्पादक वर्गों की बनावट देखने को मिलती है।

कामगार जातियाँ - इसमें वह वर्ग आता है। जो पूंजी के रूप में अथवा वस्तुओं (श्रम के द्वारा) के रूप में अपने व्यवसायों द्वारा समाज के उपयोग हेतु छोटी-बड़ी सभी प्रकार की वस्तुओं का उत्पादन करती थी। ये जातियाँ अपने पुश्तैनी व्यवसाय से जुड़ी हुई थी। इस वर्ग में सुनार, दर्जी, खाती, सिलावट, घांची, तैली, लुहार, मोची, ढोली, भांभी, भड़भुजा, सरगरा, चुनगर, पेसकार, रंगसांज धोबी, छीपा, खटीक, कुम्हार, हजुरीया, गांधी, तम्बोली आदि जातियाँ आती हैं।³

उपर्युक्त जातियों में से कुछ जातियों के व्यवसाय को हीन दृष्टि से देखा जाता था जैसे- खटीक, चमार, नाई, लुहार ढोली, कुम्हार, दर्जी, खाती आदि। ठिकाना रिकॉर्ड्स में इन जातियों के लिए कमीण शब्द का प्रयोग हुआ है, लेकिन ये जातियाँ अपने व्यवसाय की उपयोगिता के कारण तथा कार्य करने में निपुण होने के कारण समाज में महत्वपूर्ण और आवश्यक मानी जाती थी। इन जातियों के व्यक्तियों को कुछ विशेष संस्कारों में नेग लेने का अधिकार था अर्थात् वे अपनी विशेष सेवाएं प्रदान करते थे और बदले में नेग प्राप्त करते थे। अतः उन्हें नेगदार भी कहा जाता था।⁴ ठिकाना रिकॉर्ड्स के अध्ययन से यह तथ्य दृष्टिगोचर होता है कि ठिकाना में कामगार जातियाँ निवास करती थी प्रत्येक जाति की समाज में स्थिति और पद प्रतिष्ठा में भेद हो हुए भी वे सभी जातियाँ परस्पर एक-दूसरे पर निर्भर थी। जिसका ठिकाना में निश्चित व्यवसाय एवं उत्तरदायित्व था। इसमें से कुछ मुख्य कामगार जातियों की विवेचना इस प्रकार है-

1. **सुनार** - सुनारों में मेड़, बामणिया व नियारिया तीन तरह के थे। इनका मुख्य व्यवसाय आभूषण बनाना था। कुछ सुनार टकसालों में मुद्रा (सिक्का) बनाने का कार्य भी करते थे। इनमें कुछ मीनाकारी और नगों के जड़ाव का कार्य भी करते थे इसलिए उन्हें जड़िए कहा जाता था। नागौर के सुनार घिसाई का काम भी करते थे। परबतसर परगना के गाँव बोरावड़ के सुनार हल्का-फूल आभूषण बनाने के लिए प्रसिद्ध थे।⁵ ये सुनार सोने-चांदी के आभूषण बनाने के साथ-साथ मन्दिरों में ठाकुरजी के आभूषण,

उनके भोग के सोने-चांदी के बर्तन तथा तलवारों एवं कटारों की मूठ पर सोने-चांदी का कार्य करते थे। प्रत्येक ठिकाना के अपने पंसदीदा प्रसिद्ध सुनार होते थे। जोधपुर का सादू राम मोदी रोहित का प्रमुख सुनार था। जो पुरुषों और महिलाओं के द्वारा पहने जाने वाले आभूषण जैसे- चैन (डोरा), लूंग, मादलिया, अंगूठी, कड़ा, हार, तीमणिया, पगपान, पाजेब, कर्णफूल कंदोरा आदि आभूषण बनाता था। इसके साथ-साथ घोड़ा और हाथी के आभूषण बनवाने का उल्लेख बही से मिलता है।⁶ रोहित के ठाकुर सुल्तानसिंह के विवाह के समय सुनार के केशोदास से हीरे-मोती खरीदने का उल्लेख बही में मिलता है।⁷

2. सुथार (खाती) - सुथार लकड़ी द्वारा बनाये जाने वाले विभिन्न सामान जैसे-खिड़की, दरवाजों के चौखटे (फ्रेम), खिलौने, पलंग, पाटे, बाजौट, चारपाई, बैलगाड़ी, ऊँटगाड़ी, नाव, हल पालकी और खेती के कार्यों में काम आने वाले विभिन्न औजारों का निर्माण करते थे।⁸ यह आवश्यक कामगार जाति की जो दैनिक उपभोग में आने वाली अनेकानेक वस्तुओं का निर्माण कर जन आवश्यकता की पूर्ति करती थी। रोहित के ठाकुर सुल्तान के विवाह के अवसर तोरण बनाने वाले सुथार को 5 रु. पारिश्रमिक देने का उल्लेख मिलता है। विवाह के उपलक्ष में सुथार को 2 रु. नेग दिया गया।⁹ रोहित के कोट में कमठों का कार्य करवाया गया था उस समय सुथार गुणेश ने लकड़ी का कार्य किया था उसके कार्य का पारिश्रमिक 14रु. 9 आना, 2 पैसे दिये गये। (14 111-)।¹⁰

3. नाई - हिन्दूओं में शादी एवं गमी के अवसर पर कार्य हेतु नाई एक जरूरी जाति थी। ठिकाना और उसके जागीरी गाँवों में प्रत्येक जाति के अपने नाई होते थे। जिनको शादी, गमी, त्यौहारों एवं फसल कटने पर नेग दिया जाता था। हजामत करना, हाथ-पांव दबाना, मालिश करना, पिट्टी करना, बर्तन मांजना, विवाह के अवसर पर संबंधियों को बुलाना, कुंकुपत्री ले जाना, मौसर की चिट्ठी ले जाना तथा दहेज का सामान पहुंचाना आदि इनके कार्य थे। इन कार्यों के बदले में उनको नेग, कपड़े तथा मिठाई आदि दी जाती थी।¹¹ ठाकुर सुल्तान सिंह के विवाह के अवसर पर नाई को 4 रु. नेग दिया गया।¹² इनकी औरते दाईपना करती थी, उन्हें नायण कहा जाता था। रोहित ठिकाना में दाईपना कार्य करने वाली नायण काली का उल्लेख मिलता है।¹³ ठिकाना में विवाह के अवसर पर दहेज का सामान पहुँचाने पर नाई को नेग के 6 रु. दिये गये थे।¹⁴

4. पेसवार - कमठों कार्य में मिट्टी, पत्थर चूना तथा सीमेन्ट आदि सामान एक स्थान से दूसरे स्थान पर ले जाने वाले श्रमिक को पेसकार कहा जाता था। रोहित के

कोट में कमठा कार्य की बही में इसका उल्लेख मिलता है। इसमें पुरुषों के साथ-साथ महिलाओं का उल्लेख भी मिलता है, जैसे - दरोगा धनिया की बहु ने 4 दिन कार्य किया उसको 111) 12 आना पारिश्रमिक दिया गया। सिपाही फौजु खां ने 7 दिन कार्य किया उसे 1111) 1 रु. 12 आना पारिश्रमिक दिया गया।¹⁵ सुतरखाना (जहाँ मुख्यतः नर ऊंटों को रखा जाता था।) में कमठा कार्य करवाया गया तो महिला श्रमिक को 1 दिन की मजदूरी के दो आना दिये गये वही पुरुष श्रमिक (जटीया सरीमो को) 1) चार आना दिये जाना का उल्लेख मिलता है।¹⁶

5. चुनगर - चूना, बजरी तथा पत्थर से चुनाई का कार्य करने वाली जाति अथवा पत्थर और बजरी एवं सीमेन्ट से चुनाई का कार्य करने वाले को चुनगर कहा जाता है। चुनगर अशरफ खां को कोट में चुनाई का कार्य करने पर 20 दिन का पारिश्रमिक 111) 11 रु. चार आना दिये गये थे।¹⁷

6. रंगसाज - दिवारों पर रंग करने वाला अथवा दिवारों को विभिन्न रंगों से सजाने वाले को रंगसाज कहा जाता था। ठिकाना के कोट में रंगसाज सेबास खां को 20 दिन कार्य करने पर 711) 7 रु. 8 आना पारिश्रमिक दिया गया था।¹⁸

7. हजुरीया - ठिकाना में ठिकानेदार के गढ़ी में हर समय कार्यरत अथवा सेवा में लगे हुए व्यक्ति को हजुरीया कहा जाता था। सुल्तान सिंह के विवाह के अवसर हजुरीया को 60 रु. पारिश्रमिक दिया गया। इसमें महिलाओं को पारिश्रमिक के साथ-साथ एक-एक ओढनी (जघूनी, लालकी और हिसकी) को दी गई थी।¹⁹

8. ढोली - इनका मुख्य कार्य शुभ कार्यों पर ढोल-थाली बजाना था। इनको नगारची और दमामी भी कहा जाता था। ये लोग ढोल, सांरगी, ढोलक और नगारे बजाकर गाते हैं। इसके बदले में इनको नेग, कपड़े और मिठाई आदि दी जाती है।²⁰ ठाकुर सुल्तान सिंह के विवाह के अवसर पर नगारची रामदीन को नेग का 1 रु. दिया गया। बारात के अवसर पर दुल्हे को घोड़ी पर आरूढ़ करने पर ढोलियों को 40 रु. दिये गये।²¹

9. छीपा - छीपे कपड़ों को छापने व रंगने का कार्य करते थे इसलिए इनको छीपा कहा जाता है। कपड़े रंगने और छापने के अतिरिक्त सिलाई, पत्थर घड़ने, कृषि कार्य और मजदूरी का कार्य भी करते थे।²² राजपरिवार के स्त्री और पुरुष सदस्यों हेतु ओरणियां, पागे, घाघरा आदि इनसे रंगवाये जाते थे। ठिकाना रोहित देशी किस्म की छपी हुई ओरणियों के लिए प्रसिद्ध है।²³ यहाँ छीपे इस कार्य में माहिर हैं।

10. गाँधी - विभिन्न प्रकार के इत्र तथा सुगन्धित तेल बनाने का कार्य गांधी जाति द्वारा किया था। मन्साराम नागौर का प्रसिद्ध गांधी था। जिसने मारवाड़ के राज

परिवार को 30 रु. 2 तौला 9 मासा गुलाब का इत्र दिया था।²⁴ ठिकाना रोहित में 1 तौला गुलाब का इत्र गांधी नत्थू से 2 रु. में खरीदा गया था।²⁵

11. तम्बोली – जो पान ओर सुपारी का व्यसाय करने वाले को तम्बोली कहा जाता था।²⁶ ठिकाना रोहित में तम्बोली से (=) 6 आना 125 नागर बेल के पान खरीदे गये।²⁷

12. ठठेरे – इनका व्यवसाय काँसा, जस्ता, पीपल और चांदी के बर्तन बनाने का था। ये लोग सेर भर ताँबे में पाव भर कथीर मिलाकर मूस में गलाते थे, जब दोनों पानी एक हो जाते थे, तब इनको ढाल कर छोटे-बड़े पत्तर और टुकड़े कर ले थे। उसके पश्चात इनको कूट-कूट कर थाली, कटोरे प्याले, रकाबी, तासली घड़ियाल, झांझ और मंजीरे आदि बनाने थे। एक वस्तु का मूल्य 16 पैसे से लेकर 25 पैसे तक होता था।²⁸ रोहित ठिकाना के ठठेरे काँसा की तासली व कटोरे बनाने के लिए प्रसिद्ध है।²⁹ ठिकाना में ठाकुरजी रघुनाथ मन्दिर का घण्टा टूट गया था। कंसारा उगर को नया घण्टा बनाने पर (=) 6 आना दिये गये।³⁰

उपर्युक्त कामगार जातियों के अतिरिक्त इनमें पिजारें, साबुगार, सिकलीगार, खेरवाल, धोबी, सिलावट आदि जातियाँ भी आती हैं।³¹ यह कामगार जातियाँ विभिन्न वस्तुओं का उत्पादन करके ठिकाना और ठिकाना में रहने वाले सभी वर्गों की आवश्यकता की पूर्ति करती थी। समाज की आर्थिक व्यवस्था को गतिमान बनाये रखती थी और आर्थिक व्यवस्था के विकास में अपना योगदान भी देती थी।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

मध्यकालीन बीकानेर रियासत में जातियाँ :- संरचना, भेदभाव एवं भिन्नता

डॉ. अमृत पाल कौर

बीकानेर रियासत की बसावट के समय जातियों की महत्वपूर्ण भूमिका रही। फिर चाहे वो ग्रामीण इलाका हो या शहरी इलाका, जातियों को आधार मानना दरबार की आवश्यकता भी रही क्योंकि इसके पीछे एक विचार काम कर रहा था और वह विचार सुरक्षा का एवं उच्चता का था जिस प्रकार मनु ने जातियों का विभाजन किया उसी प्रकार जातिगत विभाजन को ध्यान में रखते हुए उच्च श्रेणी के लोगो एवं निम्न श्रेणी के लोगो की बसावट अलग अलग जगहों पर की गई। प्रत्येक जाति समाज में अपनी महत्वपूर्ण भूमिका अदा कर रही थी और प्रत्येक जाति का अपना महत्व था। उच्च वर्ग एवं निम्न वर्ग कही न कही एक दूसरे पर आश्रित नजर आये। बीकानेर शहर के परकोटे के अंदर शुद्ध जातियों को बसाया गया। जैसे पुष्करणा, ब्राह्मण जिन्हे पूजा पाठ करने के कारण समाज में पवित्र एवं सम्मानित स्थान प्राप्त था तो उन्हे सुरक्षित स्थान पर बसाया गया। सम्मान स्थिति एवं व्यवसाय के कारण एकत्रित होकर रहने के कारण इनकी जातियों के आधार पर मौहल्ले बन गये। जैसे जोशीवाडा, ब्रह्मपुरी, गोस्वामी चौक आदि। इस प्रकार दरबार ने जाति विभाजन के साथ साथ व्यवसायिक विभाजन को भी ध्यान में रखा। जिस प्रकार वैश्य जाति के लोग जो व्यापारिक गतिविधियों में संलग्न थे उनके अलग मौहल्ले बनाये और उन्हे भी समानता के आधार पर एक साथ बसाया गया। इसके अतिरिक्त उस्ता, छीपा, चूड़ीगर, मोची, गुर्जर, सुनार व सुथारों की गुवाड़, कुम्हारों व चुनगरान का मौहल्ला ये जाति एवं व्यवसाय के कारण समुह में रहते थे। इसी प्रकार रक्षाकर्मी क्षत्रिय, लडाकू जातियों को किले के अन्दर एवं आस पास के क्षेत्रों में बसावट मिली ताकि आवश्यकता पडने पर किले की सुरक्षा हो सके एवं किले की चार दीवारी के भीतर की भी सुरक्षा हो सके और दरबार को सैनिक सहायता भी मिल सके। चूंकि क्षत्रिय जातियाँ शासकीय एवं कुलीन वर्ग के नजदीक थी इसलिए भी किले के अन्दर ही बसावट हुई और जो जाट कृषक लडाकू

जातियाँ थी यह लोग उन स्थानों पर बसे जहाँ पानी की उपलब्धता थी यानि जहाँ कुएँ एवं तालाब आसानी से उपलब्ध थे एवं अशुद्ध व्यवसाय से जीविकोपार्जन करने वाली जातियाँ मेहतर, नायक, धोबी, सांसी, कसाई, रेगर इन दलित जातियों को शहर के बाहर बसाया गया।²

इस प्रकार बसावट के क्रम में हमने देखा की ग्रामीण इलाको की बसावट का भी यही क्रम था। जिस प्रकार गांव के चौधरी को गांव के मध्य में जगह मिली एवं उसके आस पास सुरक्षात्मक लोग बसे एवं जिस जाति के लोगों की संख्या अधिक होती गांव उस जाति के नाम से जाना जाता। जैसे, ब्राह्मणों का गांव, राजपुतों का गांव जो इस बात को स्पष्ट करता है कि गांव उच्च जाति के लोगो के द्वारा बसाया जाता था और निम्न जाति गांव के बाहर ही निवास करती थी। इस जातिगत भेदभाव ने समाज को कमजोर बना दिया। सामाजिक जातिगत भेदभाव सामाजिक उत्सवों में भी देखने को मिला। राजकीय बहियों से प्राप्त स्रोतो से प्रमाणित हुआ कि सामाजिक उत्सवों जैसे औसर-मौसर पर दरबार द्वारा नीची जाति के लोगो को मिठाई बनाने की अनुमति नहीं थी जबकि उच्च वर्ग के लोगो को अनुमति थी।³ इस नियम को भंग करने पर जाति पंचायतों द्वारा गुनेहगारी वसूली जाती। जो इस बात को स्थापित करती है कि दरबार जाति पंचायतों के इस प्रकार के निर्णय से प्रसन्न होता था। साक्ष्यों के आधार पर प्रमाणित हुआ कि दरबार भी जातिगत भेदभाव को संरक्षण प्रदान करता रहा। जिस प्रकार ब्राह्मणों के द्वारा किये गये अपराधों पर गुनेहगारी के रूप में आर्थिक वसूली की जबकि नीची जाति के द्वारा किये गये अपराधों पर दरबार में सख्त रवैया अपनाते हुए उन्हे शारीरिक यातनाएँ दी जैसे गोडा लकड़ी देना (गोडे बांधना) एवं उच्च वर्ग के अपराधियों को अपराध की तहकीकात के दौरान भाकसी (Bhaksi) में रखने का नियम था। जो कि छोटी छोटी जालीनुमा कुटिया होती थी।

अध्ययन के दौरान बहियों में अनेक साक्ष्यों से जानकारी मिली की नीची जाति के लोगो के लिये अपमान जनक एवं घृणित शब्दों का इस्तेमाल किया गया। जिस प्रकार कारू कमीण, चोर उच्चके, चंडाल जो तत्कालीन जातिगत भेदभाव को दर्शाता है।⁴ जाति प्रधानता के कारण प्रत्येक व्यक्ति के नाम से पहले जाति का प्रयोग किया जाना यह दर्शाता है कि व्यक्ति का सामाजिक स्तर क्या है एवं नीची जाति के प्रति घृणित भावना होने के कारण उनके नाम के पीछे (ड़ो) शब्द का प्रयोग करके उन्हे पुकारा जाता था। जैसे कालुड़ो, मोरड़ो, जो समाज की भेदभाव पूर्ण स्थिति को दर्शाता है। राजकीय स्रोत प्रमाणित करते हैं कि नीची जाति के लोग ऊँची जातियों की लडकियों की खरीद फरोख्त भी नहीं कर सकते थे।⁵ ऐसा करने पर दरबार द्वारा आर्थिक गुनेहगारी वसूली जाती थी। जातिगत नियमों को भंग करने पर पंचायत एवं दरबार

सतर्कता बरतता था। दरबार इस बात पर सतर्क रहता था कि प्रत्येक जाति अपने व्यवसायिक एवं रीति रिवाजों के नियमों को निभाये।⁶ एवं शादी ब्याह भी अपनी जातिगत व्यवसाय के अन्तर्गत करे ऐसा करवाने में जाति पंचायतों की प्रमुख भूमिका रही। सामाजिक भेदभाव में उच्च जाति की प्रधानता बनी रहती थी। उच्च जातियों द्वारा बनाये गये पानी के कुओं पर भी उनका अधिकार था। ये कुएँ उच्च जाति या दरबार द्वारा गांव की पानी की आवश्यकता को पूर्ण करने के लिये बनाये जाते थे। लेकिन अधिकार केवल उच्च वर्णों को ही होता था। उच्च वर्णों के द्वारा पानी भरने के पश्चात खेलियों में बिखरे पानी को निम्न जाति एवं गांव के जानवर उपयोग में लाते थे।

इस प्रकार 18वीं सदी के अन्त तक राजपूताने में जाति व्यवस्था पर आधारित परम्परागत सामाजिक ढांचा अपना अस्तित्व बनाये हुए था। सामाजिक संगठन के अभिन्न अंग के रूप में सम्पूर्ण संगठन के अनुशासन को बनाये रखना प्रत्येक जाति का कर्तव्य माना गया। सामाजिक संरचना और वर्ग विभेद ने भी छोटे-बड़े अपराधों को जन्म दिया। जिस पर जबरन अन्य जाति की महिला से विवाह करना।⁷ एवं जबरन घर में रखने पर दरबार द्वारा गुनेहगारी वसूली गई।⁸ इस प्रकार दरबार अपराधों पर आर्थिक दण्ड राशि गुनेहगारी के रूप में वसूलता दिखाई दिया ताकि राज्य को आर्थिक संबल मिल सके, राज्य द्वारा मिल रहे जातिगत भेदभाव के संरक्षण ने निम्न जाति में हीन भावना प्रबल कर दी। इस प्रकार हमने पाया की बीकानेर राज्य की जातिगत बसावट के पीछे राज्य का निजी हित एवं सुरक्षा एवं उच्चता की भावना थी। यद्यपि अलग-अलग जातियों की बसावट के कारण विचारों एवं रीति रिवाजों का आदान प्रदान हुआ और धार्मिक ताल मेल और एकता भी बनी रही लेकिन वर्तमान जातिगत घटना और भेदभाव पूर्णतया भूतकाल की देन है इस जातिगत बसावट के स्वरूप एवं संरचना को बदलना ही इसका समाधान है।

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8. बही पेशकशी रे लेखे री, : क्र. 1, वि.सं. 1834/1776 ई. पृ. 72 चंड द्वारा मुस्लिम महिला को चुड़ा पहनाने पर अर्थात् शादी करने पर दरबार द्वारा 25 रूपये गुनेहगारी के वसूले।

मारवाड़ के पंच पीर या वीर - एक ऐतिहासिक अध्ययन

डॉ. सन्दीप प्रजापत

'पीर' (Pir) शब्द फारसी भाषा का है जिसका अर्थ है, सिद्ध अथवा महात्मा। पीर के पीछे इस्लाम के सूफीवाद (Sufism) का प्रभाव है। इस शब्द को स्पष्ट करते हुए डॉ. प्रताप सिंह राठौड़ ने लिखा है 'पीर' शब्द वास्तव में 'वीर' शब्द का ही रूपान्तर है। मुस्लिम संस्कृति के प्रभाव से वीर ही पीर कहा जाने लगा होगा। यहां के जन-मानस में पीर या वीर के प्रति असीम श्रद्धा-सम्मान की भावना रही है। राजस्थान में ऐसे सैंकड़ों लोक देवताओं की पूजा की जाती है, जिन्होंने भव्य सांस्कृतिक आदर्शों के पालन हेतु प्राण त्याग दिए थे। जैसे जरा-सा पेट-दर्द, शादी या पुत्र की कामना, मुकदमे आदि में यहाँ लोक देवों की मनौतियाँ की जाती हैं।¹

पाबूजी राठौड़ (Pabuji Rathore), हरबूजी सांखला (Harbhujji Sankhala), रामदेवजी तँवर (Ramdevji Tanwar), मेहाजी मांगलिया (Mehaji Mangaliya) और गोगाजी चौहान (Gogaji Chouhan) पांचों पीर क्षत्रिय वंश से थे। पांचों ही अलौकिक शक्ति सम्पन्न वीर, धर्मरक्षक, देशभक्त, उदार, गौरक्षक, सिद्धपुरुष एवं त्यागी थे। वैसे पंच पीरों के साथ यहाँ जुझारजी, बालाजी, भैरूजी, माताजी, खेतरपालजी, भोमियांजी, करणीजी, कल्लाजी एवं पितरों की हर गांव और घर में नित्य पूजा की जाती है। पीर-पूजा में निश्चय ही राजस्थान की सांस्कृतिक परम्परा समाई हुई है। लोगों की नैतिक, धार्मिक एवं आध्यात्मिक भावना अभिवर्धन में इन देवताओं का महत्त्वपूर्ण स्थान रहा है। राष्ट्रीय एकता (National Integration) की दृष्टि से ये राजस्थानी संस्कृतिक के अभिन्न अंग है। पंच पीरों में सामान्यतः राजस्थान में पाबूजी, रामदेवजी और गोगाजी की ही विशेष मान्यता है। मेहाजी और हरभूजी की अपेक्षाकृत कम पूजा होती है।

महावीर सिंह गहलोत ने लिखा है कि 'यहाँ पर 'पीर' शब्द के प्रयोग पर विचार

करना उचित होगा क्योंकि इन पंच पीरों में से दो की मान्यता अधिक है। प्रथम रामशाह या रामसा पीर अर्थात् रामदेवजी और दूसरा जाहरपीर अर्थात् गोगाजी। हिंदुओं के साथ मुसलमानों में भी ये बहुत लोकप्रिय हैं। हिन्दू इन्हें देवता तो मुस्लिम इन्हें पीर कहते हैं। ये पाँचों आदर्श वीर पुरुष अपने लोक कल्याणकारी जीवन के कारण सारे जन समुदाय में आदर पा गए। अलौकिक घटनाओं को इनके जीवन चरित्र में जोड़ दिया गया तो ये सबके लिए पूजनीय हो गए। इन पंच पीरों की गणना निम्न दोहे से जानी जाती है-

**'पाबू, हरभू, रामदे, मांगलिया मेहा।
पाँचों पीर पधारज्यो, गोगाजी जेहा।।'**

अर्थात्-पाबू (राठौड़), हरभू (साँखला), रामदेव (तँवर), मेहा (मांगलिया) और गोगा (चौहान), इन पाँचों पीरों का आह्वान करता हूँ कि वे जैसे भी हो, अवश्य पधारें।²

सनातन धर्म में भी पाँच हिन्दू देवता अर्थात् विष्णु, शिव, गणपति, सूर्य और देवी प्रतिनिधि स्वरूप मान लिए गए और एक ही धरातल पर इन पाँचों के मन्दिर पंचायत शैली के बनने लगे। हमारे दैनिक व्यवहार में भी पंच कर्म और पंच यज्ञ प्रचलित है।³

श्री मनोहर शर्मा ने लिखा है कि 'गोगाजी चौहान एक वीर पुरुष थे परन्तु राजस्थान में उनकी पूजा एक पीर के रूप में होती है। भारत में हिन्दू-मुस्लिम संस्कृतियों के सम्मेलन के फलस्वरूप अनेक विदेशी शब्दों का यहाँ की लोक-भाषाओं में आत्मीयकरण हुआ है। राजस्थान में ऐसे भी कई वीर पुरुष हुए हैं जिन्होंने सत्य के लिए युद्ध करते हुए अपनी जीवन-लीला संवरण की और वे पीछे पीर के रूप में पूजे गए तथा जनसाधारण को उनके चमत्कार पूर्ण मरणोत्तर जीवन पर पूर्ण विश्वास हुआ। इस दिशा में गोगाजी चौहान का नाम एक उदाहरण के रूप में प्रस्तुत किया जाता है। सभी उनकी मनौतियां मांगते हैं।⁴

डॉ. सत्येन्द्र ने गोगाजी के एक अन्य प्रचलित नाम 'जाहरपीर' पर विचार करते हुए अनुमान लगाया कि नाथ सम्प्रदाय में एक 'जाफरपीरी' सम्प्रदाय का उल्लेख है और चूँकि प्रत्येक कथा में गोरखनाथजी और गोगाजी का साथ है अतः या तो जाफरपीर ही जाहरपीर है या गुरु गुग्गा 'जाफरपीर' सम्प्रदाय के प्रसिद्ध पीर हैं।⁵ श्री परशुराम चतुर्वेदी के अनुसार 'इनके जीवन-काल के लिए ईसा की 10वीं शताब्दी अथवा अधिक से अधिक 11वीं के प्रारंभिक भाग में अर्थात् विक्रम की 11 वीं शताब्दी में ही कोई समय निश्चित करना उचित कहा जा सकता है।'⁶ गोगाजी और

गोरखनाथजी का समकालीन होना संभव लगता है परन्तु गोगाजी को 'जाफरपीर' या 'जाफरपीरी' सम्प्रदाय का कोई पीर मानना उचित नहीं। नाथ सम्प्रदाय में 'जाफरपीरी' सम्प्रदाय का उद्भव निश्चय ही गोरखनाथ के समय में नहीं हुआ था।⁷ गोगाजी के जाहरपीर नाम पर विचार करते हुए विद्वानों ने अलग-अलग विचार प्रकट किये हैं। पण्डित झाबरमल्ल शर्मा ने अपने निबंध की पाद टिप्पणी में पण्डित जगन्नाथ प्रसाद शुक्ल के अनुमान को व्यक्त करते हुए लिखा है कि जाहिर का अर्थ तो 'प्रकट' या 'प्रकाश्य' है किन्तु यहाँ जाहिरपीर का मतलब जौहर या जुझार मालूम होता है।⁸

डी.आर. आहूजा के अनुसार राजस्थान में संकीर्ण सांप्रदायिकता नहीं है यहां की लोक-कथाओं में पीरों का उल्लेख सिर्फ मुसलमानों के संदर्भ में नहीं होता, अपितु दैवीय ज्ञान वाले हिन्दू संत भी पीर कहलाते हैं।⁹

पंच पीरों के गीत में महिलाएँ गाती हैं-

पाँचों पीर परस सैं उतरया, लाल गरू अगवाणी।

देखो म्हारा लाल गुरु की वाणी।।

पाँचों पीर करयो ए मलीदो, लाल गरूजी पींडा फेरें-

देखो म्हारा लाल गरू की वाणी।।

पाँचों पीर भांगड़ली घुटाई, लाल गरूजी प्याला फेरें-

देखो म्हारा लाल गरू की वाणी।।

पाँच भरोटा हरी दूब का, कुम्भ-कलश भर पाणी-

देखो म्हारा लाल गरू की वाणी।।

चर गया दूब (र) पी गया पाणी, लीद रही सैनाणी-

देखो म्हारा लाल गरू की वाणी।।

या थारी वाणी सब जग जाणी, छाण्या दूध (र) पाणी-

देखो म्हारा लाल गरू की वाणी।।¹⁰

इस गीत से पाँच पीरों की स्थिति पर बहुत कुछ प्रकाश पड़ता है। सर्वप्रथम गीत में पाँचों पीरों का परस से उतरना बताया गया है और परस राजपूतों के बैठने का निश्चित नाम है। यह 'परस' शब्द ही सिद्ध करता है कि ये पाँचों क्षत्रिय थे। यदि वे मुसलमान होते तो उनका परस से उतरना न बता कर दरगाह, तकिया, मस्जिद या खानकाह से उनके आने का भाव गीत में व्यक्त किया जाता। इस गीत में यह भी कहा

गया है कि पाँच पीरों के अग्रणी लाल गुरु थे और लाल गुरु की वाणी का बखान किया गया है। यह भी उनके हिन्दू होने का परिचायक है।

श्री गोविन्द अग्रवाल के अनुसार "अन्य देवी-देवताओं के साथ राजस्थान में पंच पीरों की भी काफी मान्यता रही है। वीरता के साथ-साथ विशेष सिद्धि होने के कारण संभवतः ये पीर कहलाये हों। मुसलमान भी इन्हें मानते हैं अतः बहुत संभव है कि इसी कारण इनकी संज्ञा पीर हो गई हो। आज से अनेक वर्षों पूर्व तक जेठ सुदी दशमी को पंच पीरों की जात दी जाती थी। पंच पीरों के लिए चूरमा बनाया जाता था और शाम को घर के बाहर चूरमा चढ़ाया जाता था और पूजा की जाती थी लेकिन इन वर्षों में यह प्रथा प्रायः खत्म सी हो गई है।"¹¹

कनिंघम (Cunningham) ने लिखा है कि पंजाब के निचले हिमालयों में गूगा अथवा गोगा के बहुत से मंदिर हैं और मैदानों का दरिद्र वर्ग भी ऐसे ही प्राचीन वीर की स्मृति के प्रति श्रद्धा रखता है। उनके जन्म तथा उद्भव के कितने ही विवरण दिये जाते हैं एक अन्य विवरण से उसे रजवाड़ा जंगल के दर्द दरेहरा का स्वामी कहा गया है।¹² कनिंघम डेमन वरशिप इन नार्दन इण्डिया (Demon Worship in Northern India) शीर्षक अपने निबंध में वीर पूजा अथवा प्रेतपूजा पर विस्तार से विचार करते हुए बतलाया है कि वीर पूजा आस-पास के एक दो गांवों तक सीमित रहती है, पर सभी प्रान्तों के तीन वीरों की पूजा स्थानीय सीमाओं को लांघ गई है और काफी विस्तृत प्रदेश में ये वीर पूजे जाते हैं। इनमें से एक गूगा चौहान है।¹³

रामदेवजी पीर क्यों, किस दिन और किसलिए कहे गये इसके संबंध में यह कहा जाता है कि बाबा रामदेवजी का यश जब मक्का के मौलवियों ने सुना तो उन्होंने अपने पीरों के सम्मुख बाबा रामदेवजी की प्रशंसा की। परिणामस्वरूप पाँच पीर क्रमशः मोहम्मद साहब, हजरत उम्रशा, अब्दुल सद्दीक उलेमा, गनी इस्माइल और शबर शेख बाबा रामदेवजी की परीक्षा लेने के लिए मक्का से रूणेचा आए। जिस समय ये पीर रूणेचा के पास पहुँचे, बाबा रामदेवजी अपने लीले घोड़े को जंगल में घास चरा रहे थे। बाबा रामदेवजी ने पीरों को देखकर उनका बड़ा आदर व सत्कार किया और उनको अपने साथ लेकर वे कुछ दूरी पर स्थित किसी वृक्ष की छाया में बैठने के लिए चले, उस समय पीरों ने अपना चमत्कार बाबा रामदेवजी को दिखाया वे पीर छाया के लिए किसी वृक्ष तक नहीं गए और धूप में ही बैठ गए तथा बाबा रामदेवजी को भी उन्होंने अपने सम्मुख बैठा लिया। तत्पश्चात् उन पाँचों पीरों ने अपनी दातूनों को चीर कर अपने पास ही एक पंक्ति में गाड़ दिया। आश्चर्यजनक रूप से कुछ ही क्षणों के पश्चात् वे पाँचों दातुन लहलहाते हुए पीपल के वृक्षों में परिणत हो गये (यह स्थान पंच

पीपली के नाम से प्रसिद्ध है तथा रामदेवरा के समीप ही स्थित है)। बाबा रामदेवजी ने उन पाँचों पीरों का चमत्कार देखा और उनका उद्देश्य भी समझ गये।

भोजन का समय होने पर पाँचों पीरों को साथ लेकर बाबा रामदेवजी अपने घर आये और उन्हें भोजन परोसने लगे तो उन पीरों ने कहा कि हम तो अपने ही बर्तन¹⁴ में भोजन करते हैं। वह बर्तन तो मक्का में ही रह गये। प्रत्युत्तर में बाबा रामदेवजी ने कहा कि प्रेम में नियमों का बंधन नहीं होता। लेकिन पाँचों पीर नहीं माने तथा अपने बर्तनों में ही भोजन करने की हठ पकड़े रहे। तब बाबा रामदेवजी ने अपना अलौकिक चमत्कार दिखाते हुए, वे बर्तन जो मक्का में ताले में बंद करके रखे हुए थे, तुरन्त वहाँ पहुँच गए और जिस-जिस पीर के जो-जो बर्तन थे ठीक उसी पीर के आगे रखे हुए मिले। इस घटना के पश्चात बाबा रामदेव रामसापीर या रामापीर कहलाए। कहते हैं कि पाँचों पीर वापस मक्का नहीं गए इन्होंने भारत में ही रहकर रामसापीर का प्रचार किया। इनमें से तीन पीरों की मजार अजमेर में स्थित है।

डोमेनिक शिला खान ने लिखा है कि, “मण्डोर की प्रसिद्ध तैतीस करोड़ देवताओं की साल एक सच्चे राजपूत नायक बाबा रामदेव के साथ अन्य संत योद्धाओं को प्राकृतिक शक्तियों के साथ दर्शाया गया है, जिन्हे सि) पुरुष माना जाता है। वर्तमान जीवनी में बाबा रामदेव ने पीर की अपनी पदवी एक चमत्कारिक प्रतियोगिता में जीती थी जो मक्का से आये पाँच मुस्लिम सन्तों का समूह था। हालांकि, परम्परा का गहन विश्लेषण यह बताता है कि यह एक वंशानुगत शीर्षक था। कुछ विद्वानों ने पहले की पंजाब और आस-पास के क्षेत्रों में लोकप्रिय पंच पिरिया (पंच पीर) के हिन्दु लोकमत के साथ सम्बन्ध को इंगित किया है। उदाहरण, अबोहर में, जो कि पंच पिरिया के लिए एक समर्पित मन्दिर है, जो अब सुफियों के हाथों में अभी भी हिन्दु और मुस्लिम दोनों के लिए तीर्थ यात्रा के लिए महत्त्वपूर्ण स्थान है क्योंकि स्थानीय किंवदंती के अनुसार, स्वयं रामदेव के मध्य विभिन्न धार्मिक आंकड़ों का उल्लेख करती है।¹⁵

रामदेवजी की समाधि पर मजार बनी हुई है। इनकी पूजा-पद्धति देखने से यह प्रतीत होता है कि रामदेवजी का मुस्लिम पीरों से सम्बन्ध रहा था। डोमेनिक शीला खान के अनुसार 'प्रथम इस्मायली (Ismaili) संत जो भारत में आए सतगुरु पीर थे। वे ईरान से आए थे और उन्होंने निम्न व अछूत जातियों के लोगों का धर्म-परिवर्तन करवाया। अपनी पहचान गुप्त रखी व अपना नाम सतगुरु रखा और स्थानीय लोगों को इस्मायली परम्परा में बाँधा और इसका नाम संतपंथ रखा। पीर सतगुरु ने नवसारी (सूरत) के राजा सूरचन्द की कन्या पालन देवी से विवाह कर लिया। राजा ने दो

दासियाँ गंगा बाई और चांच विवाह में कन्या के साथ भेज दी। चांच इस्मायली मिशन में प्रवीण हो गई और वह सतगुरु पीर की वारिस बनी। उसने अपना नाम मतांग रखा। अपने भजनों में अली, नूर, निकलंक, नूर सतगुरु शब्दों का प्रयोग किया। मतांग के प्रवचनों से रामदेवजी के परिवार के सदस्य भी प्रभावित हुए और पीर सतगुरु को अपना गुरु माना। इसी प्रकार के दूसरे इस्मायली संत या पीर सामस मुल्तान से राजस्थान आए। सामस ने अपनी पहचान सतगुरु सामस या ज्योतिर्मय सतगुरु पीर के नाम से बनाई।

दोनों पम्पराओं के अन्तर्गत पहली में सतगुरु पीर के उत्तराधिकारी हुए और दूसरी के अन्तर्गत पीर सामस ने मालवा में लोगों का धर्मान्तरण करवाया। इस स्थान पर अछूतों में सतगुरु सामस का रामदेव आंदोलन बहुत लोकप्रिय हुआ। उधर, इस्मायली इमाम के स्वर्गवास के पश्चात् इस्मायली दो प्रतिद्वन्द्वी समूहों में बंट गये। इमाम का बड़ा पुत्र निजार था उसके अनुयायी नीजारी (Nizari) कहलाये और अपनी राजधानी अलायुत (ईरान) में बनायी। छोटा पुत्र मुसताली मुसतालियन शाखा के अनुयायी हुए। भारत में नीजारियों को खोजा और मुसतालियो को बोहरा कहा गया। रामदेवजी ने स्वयं के लिए 'नीजारी' शब्द का प्रयोग किया है। 'नीजार', 'नीजारी' शब्द सामसपीर ने भी प्रयोग में लिए हैं। दूसरी परम्परा के अनुसार यह माना जाता है कि रामदेवजी सामस पीर के अनुयायी थे। रामदेवजी ने अपने भजनों में बारम्बार आदम शब्द का प्रयोग किया और नीजारी इमायलीज (Nizari Ismaili's) को उपदेश दिये। मूलतः इमायली धार्मिक विश्वास के बीज रामदेवजी ने बोये और अपने अनुयायियों को हिंदुत्व और इस्लाम के मध्य खड़ा कर दिया और इसी अवस्था में उन्हें छोड़ कर स्वयं ने अल्पायु में ही समाधि ली। इसके पश्चात् उनके अनुयायी उनकी अली के अवतार के रूप में उपासना करने लगे।

इमायली पीर सदरूद्दीन (Sadruddin) ने रामदेवजी के अनुयायियों को जो खोजा, इमायली क्षेत्र में रहते थे, उन्हें नए रूप में प्रवचन दिए। नीजार के नाम से उन्होंने शिक्षाएँ प्रदान कीं। सैयद इमामशाह जो पीर सदरूद्दीन के बड़े पुत्र थे इमायली मिशन के प्रचारक बन और राजस्थान में रामदेवजी के अनुयायियों में धर्म-प्रचार किया। राजस्थान में इमामशाह पीर के पश्चात् अन्य इस्मायली मिशनरीज (Ismaili Missionaries) अनेक कारणों से अपना धर्म-प्रचार नहीं कर सके। मुख्य रूप से अछूत जातियों को यह दृढ़ विश्वास हो गया था कि रामदेवजी विष्णु के दसवें अवतार (Tenth Incarnation) थे और उन्होंने रामदेवजी को विष्णु (Vishnu), राम (Ram), व कृष्ण (Krishna) का अवतार मानकर पूजना प्रारम्भ कर दिया था।

अनेक स्थानों पर रामदेवजी के मन्दिर स्थापित हो गये।

उपर्युक्त सभी तथ्यों को ध्यान में रखते हुए यह विश्वास किया जाता है कि मूल रूप में रामदेवजी की शिया इस्मायली सम्प्रदाय (Shia Ismaili Sect) की नीजारी शाखा में प्रशाखा थी। इस्लामी इतिहास इन तथ्यों की ओर संकेत करता है कि स्थानीय शाखाएँ और पीरों की वंशावली (Lineages of Pirs) एक ही समय अलग अलग विकसित हुईं। यह तय करना मुश्किल है कि रामदेवजी जो कि कुल के तीसरे पीर हैं, उन्हें निकलंक अवतार या इमाम घोषित किया गया।¹⁶

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

श्री निम्बार्काचार्य काचरिया पीठ की ऐतिहासिकता

डॉ. अविनाश पारीक

काचरिया ग्राम किशनगढ़ के दक्षिण में पाँच किलोमीटर की दूरी पर स्थित हैं। किशनगढ़ में गुन्दोलाव तालाब के सामने की पहाड़ियों का अपना एक अलग ही महत्त्व हैं, जहाँ काचरिया पीठ एवं विवेकानन्द आश्रम बना हुआ है। तत्कालीन प्राप्त अनगिनत स्रोतों, जनश्रुतियों, प्राचीन राजस्थानी गीतों के आधार पर यह निश्चित रूप से कहा जा सकता है कि श्री भगवान देवाचार्य जी की योग्यता एवं विद्वता वस्तुतः सम्मान की हकदार थी। काचरिया ग्राम की जागीर पूर्णतः स्वतंत्र थी, श्री भगवान देवाचार्य जी एवं उनके उत्तराधिकारी इस जागीर का स्वतंत्र उपयोग एवं उपभोग करते थे। विभिन्न प्रकार के लगान, लाग-बाग भी काचरिया पीठ के कारिन्दों द्वारा ही वसूल किये जाते थे।¹

इस पीठ के संस्थापक भगवान देवाचार्य महाराज, हरिव्यास देवाचार्य जी के द्वादश शिष्यों में छोटे शिष्य परशुराम देवाचार्य की परम्परा में सलेमाबाद के पीठाचार्य वृन्दावन देवाचार्य के वरिष्ठ शिष्य थे। ब्रजदासी भागवत के अनुसार 'श्री वृन्दावन देवाचार्य जी के वरिष्ठ शिष्य भगवानदास जी थे जो स्वेच्छ से पीठासीन के दायित्व से विमुक्त होकर ब्रजधाम के कामां क्षेत्र में विराजते थे।' समय-समय पर भगवानदासजी उदयपुर, सादड़ी, पुष्कर एवं निम्बार्काचार्य पीठ आदि पधारते रहते थे। काचरिया पीठ की आचार्य परम्परा मूलतः निम्बार्कपीठ सलेमाबाद से शुरू से ही जुड़ी रही, अपने वर्तमान स्वरूप में यह मौलिक रूप से महाराजा बहादुरसिंह के समय में ही आयी थी।²

श्री भगवान देवाचार्य जी

किशनगढ़ रियासत प्रारम्भ से ही कृष्ण भक्ति में लीन रही है चाहे वह वल्लभ सम्प्रदाय की परम्परा हो या निम्बार्क सम्प्रदाय की, इसी कृष्ण भक्ति के परिणामस्वरूप यहाँ के शासकों का सलेमाबाद के निम्बार्क सम्प्रदाय के आचार्यों से सम्बन्ध रहा। यहाँ के शासकों ने सलेमाबाद के साथ ही काचरिया पीठ के आचार्यों को भी प्रारम्भ से आज तक पूजनीय माना है।

श्री भगवान देवाचार्य जी जब ब्रज क्षेत्र से पधार रहे थे तब किशनगढ़ राजघराने द्वारा वि.सं. 1813 से ही श्री भगवान देवाचार्य जी से पधारने का आग्रह किया जा रहा था। किशनगढ़ महाराज कुमार बिड़दसिंह द्वारा आचार्य श्री को पत्र लिखा गया जिसमें उनके आगमन एवं दर्शन की बड़ी इच्छा व्यक्त की गई थी।³ तब तत्कालीन किशनगढ़ नरेश महाराजा बहादुरसिंह ने अपने पुत्र राजकुमार बिड़दसिंह को उनकी अगवानी के लिए भेजा। महाराजा बहादुरसिंह आचार्य भगवानदास की विद्वता से अत्यन्त प्रभावित थे। उन्होंने आचार्य श्री से न्याय शास्त्र का अध्ययन किया था। बिड़दसिंह के पश्चात् महाराजा बहादुरसिंह स्वयं भगवानदास देवाचार्य महाराज के पास टूंकड़ा नामक स्थान पर पहुँचे और उन्हें बड़े सम्मानपूर्वक गाजे-बाजे के साथ लाए। छः माह महल में विराजने के पश्चात् भजन में बाधा उपस्थित होने पर वि.सं. 1823 में महाराजा बहादुरसिंह ने उन्हें एक हवेली का पट्टा भेंट किया। परन्तु इनके ब्रज प्रेम के कारण कामवन पधार गये।⁴ किशनगढ़ दरबार के द्वारा 17 वर्षों के निरन्तर अनुनय-विनय के बाद मार्गशीर्ष सुदी द्वितीया, वि.सं. 1830 को काचरिया ग्राम भेंट करने का ताम्रपत्र महाराजाधिराज बहादुरसिंह द्वारा कामवन पहुँचाया गया। उन्हें काचरिया स्थल का विशिष्ट सम्मान प्रदान कर “निम्बार्काचार्य” पद से भी विभूषित किया।⁵

डूँगरपुर के महाराज कुंवर पदमसिंह द्वारा ग्राम पलोद का ताम्रपत्र भेंट किया गया।⁶ सरवाड़ के हाकिम मुहणोत भावसिंह ने अपने गुरु तथा किशनगढ़ रियासत के राजगुरु भगवानदास जी के नाम पर भगवानपुरा नामक गाँव बसाया जो कि सरवाड़ से 5 किमी. दूर स्थित है। भगवानदेवाचार्य महाराज का प्रभाव इस बात से आज भी पहचाना जा सकता है कि गाँव के एकमात्र तालाब का नाम भी ‘भगवान सागर’ रखा गया है। सरवाड़ के हाकिम मुहणोत बुधसिंह ने गोपालजी का मंदिर बनाकर उसकी प्रतिष्ठा करके मंदिर के नीचे 15 दुकानें बाल भोग के लिए तथा बाग के लिए नोहरा भेंट किया था।⁷ उनके समय में महाराजा बहादुरसिंह, बिड़दसिंह, महाराणा रायसिंह, गोदियाणा ठाकुर फतेहसिंह, सरवाड़ हाकिम बुधसिंह, कुंवर पदमसिंह भाटी, पृथ्वीसिंह आदि के कई पत्र भगवान देवाचार्य के अन्य रियासतों के साथ भावनात्मक सम्बन्धों एवं श्रद्धा को व्यक्त करते हैं। महाराज कुमार बिड़दसिंह स्वयं एक उत्कृष्ट कोटि के संस्कृत के विद्वान थे। वे भगवान देवाचार्य जी के पास अध्ययन एवं भगवद्वाक्ता के लिए काचरिया पधारते थे। महाराज कुमार बिड़दसिंह द्वारा स्वयं के हाथों से चूने पर थापियाँ दी गईं जो भगवान देवाचार्य महाराज के प्रति श्रद्धा व्यक्त करती हैं।

श्री गोविन्द देवाचार्य जी (प्रथम)

आप काचरिया पीठ के द्वितीय पीठाधीश के रूप में चैत्र बदी चतुदर्शी, वि.सं. 1839 को विराजमान हुए। श्री भगवान देवाचार्य जी के त्याग, तपस्या, सेवा, भक्ति इत्यादि गुणों का आप पर बहुत प्रभाव पड़ा। आपने अन्य सभी क्षेत्रों से मुँह मोड़कर केवल ईश्वर अराधना में ही अपना समय व्यतीत किया। आप प्रभु के भजन एवं सेवा में ही लगे रहते थे, अन्य बातों की ओर आपका रूझान नहीं था। इसके कारण आप भक्त गोविन्द देवाचार्य जी के नाम से प्रसिद्ध हुए। आपके समय के अन्य कोई कागजात उपलब्ध नहीं होते, केवल कुछ पट्टे उपलब्ध होते हैं, जो आपने मंदिर परिसर के क्षेत्र को बढ़ाने हेतु अन्य व्यक्तियों से क्रय किये थे। आपका पीठाधीश के रूप में लगभग 15 वर्षों तक का कार्यकाल रहा। आपका एकान्तप्रिय स्वभाव प्रभु भजन की ओर ही लगा रहा और अपनी उत्तरावस्था में श्री राधाचरण देवाचार्य जी को युवराज के रूप में प्रतिष्ठापित किया गया।⁸

श्री राधाचरण देवाचार्य जी

किशनगढ़ महाराजा प्रतापसिंह के द्वारा श्री गोविन्द देवाचार्य जी के उत्तराधिकारी युवराज के रूप में भादवा बदी चतुर्थी, सोमवार, वि. सं. 1853 को प्रस्तावित कर दुशाला भेंट कर युवराज के पद पर अभिशिक्त किया गया।⁹ पीठाधीश्वर के रूप में बैशाख सुदी तृतीया, वि.सं. 1854 में विराजना हुआ था और आप संस्कृत, ब्रज एवं अन्यान्य भाषाओं के मूर्धन्य विद्वान् थे। कई विशिष्ट विद्वानों द्वारा ग्रन्थ रचनाकार संशोधन हेतु आपके पास प्रेषित किये जाते थे। आपका जयपुर, बीकानेर, अलवर, उदयपुर, किशनगढ़, शाहपुरा, जहाजपुर इत्यादि कई रियासतों के शासकों के साथ सम्बन्ध रहे।

श्री गंगाशरण देवाचार्य जी

महाराज श्री राधाचरण देवाचार्य जी के स्वधाम गमन के पश्चात् आप वि.सं. 1888 में आठ वर्ष की अल्पायु में ही निम्बार्कपीठ काचरिया के पीठाधीश्वर के रूप में विराजमान हुए और किशनगढ़ में ही आपकी शिक्षा का प्रबन्ध किया गया। आप अत्यन्त मेधावी, भक्त हृदय एवं सिद्ध पुरुष थे। किशनगढ़ के महाराजा पृथ्वीसिंह आपके प्रति अत्यन्त श्रद्धा रखते थे। वे यह मानते थे कि आचार्य श्री के आशीर्वाद से ही उनके पुत्र का जन्म हुआ। काचरिया पीठ से वि.सं. 1914, पौष बदी नवमी को पृथ्वीसिंह के पुत्र के लिए दुपट्टा इत्यादि आशीर्वाद स्वरूप भेजा गया।¹⁰ यही राजकुमार आगे जाकर किशनगढ़ नरेश शार्दूलसिंह के नाम से विख्यात हुए। काचरिया पीठ संग्रहालय में इनके समय विविध स्थानों से आये पत्रों से यह ज्ञात होता है कि वे

ज्योतिष, आयुर्वेद एवं धर्मशास्त्र के प्रकाण्ड विद्वान थे।

श्री लक्ष्मीनारायण देवाचार्य जी

आपको पाँच वर्ष की अवस्था में युवाचार्य के रूप में अभिषिक्त किया। फाल्गुन कृष्ण द्वादशी, वि.सं. 1943 में काचरिया पीठ के पंचम पीठाधीश्वर के पद पर विराजमान हुए। आपने काचरिया ग्राम में तालाबों, कुओं तथा नाड़ों का निर्माण कर प्रजा के हित का विचार किया। उनके समय बलाई व रैगर आदि जातियों को भी कृषि भूमि दी गई। आपका पीठाधीश्वर के रूप में कार्यकाल केवल 3 वर्ष का ही रहा और आपका अल्पायु में निधन हो जाने के कारण पीठ का कार्यभार राज्य की ओर से कोर्ट ऑफ वार्डस को सम्भलाया गया, जिसके फलस्वरूप सभी रिकॉर्ड एवं चल सम्पत्ति, वस्तुएँ इत्यादि राज्य के द्वारा नियुक्त हाकिम के पास उनके अधिकार में रही।

श्री गोविन्द देवाचार्य जी (द्वितीय)

आपका जन्म आश्विन शुक्ल एकादशी, वि.सं. 1940 को हुआ था। महाराजा श्री लक्ष्मीनारायण देवाचार्य जी ने आपको पाँच वर्ष की अवस्था में ही अपने पास किशनगढ़ बुला लिया एवं यज्ञोपवित संस्कार करा कर अपना उत्तराधिकारी बना लिया। कुछ समय पश्चात् आपकी छः वर्ष की आयु में ही वि.सं. 1946 में आपके गुरुदेव श्री लक्ष्मीनारायण देवाचार्य का निज लीला धाम में प्रवेश हुआ। वि.सं. 1946 से 1959 के मध्य आपकी कई स्थानों पर पधरावनियाँ हुईं, जैसे काचरिया, देवपुरी, जोरावरपुरा, कचोलिया, फतेहगढ़, सरवाड़, हींगतड़ा, खीरा, इरणा, सांवर, साँपला, गोठयाना एवं प्रतापगढ़ इत्यादि।¹¹

साक्षरता के प्रचार-प्रसार में आपका काफी योगदान रहा है क्योंकि उस समय बलाई जाति पूर्णतया निरक्षर थी। ऐसे समय में महाराज श्री ने इन जाति के लोगों में साक्षरता की अलख जागृत की थी। नसीराबाद की छावनी के अंग्रेज सेनाधिकारी का भी एक पत्र संग्रहालय में है जिससे पता चलता है कि वे महाराज श्री से बहुत प्रभावित थे। हरदा के सेठ रायबहादुर एवं कई श्रेष्ठी वर्ग की भी उनमें अपार श्रद्धा थी। अश्व विद्या के भी आप श्रेष्ठ ज्ञाता थे जिसके कारण जयपुर, गोकुल, मथुरा एवं शेखावाटी क्षेत्र से कई विद्वज्जन आपके पास आया करते थे।¹²

श्री बालकृष्ण देवाचार्य जी

आपका जन्म श्रावण षण एकादशी, वि.सं. 1973 को काचरिया ग्राम में हुआ था। आपकी शिक्षा-दीक्षा पण्डित मथुरादास शास्त्री की देखरेख में हुई थी। आपने संस्कृत, डिंगल, पिंगल एवं हिन्दी भाषा में विद्वता प्राप्त कर रखी थी। श्री

गोविन्दशरण देवाचार्य जी ने वि.सं. 2004 में इन्हें अपना उत्तराधिकारी घोषित कर युवराज बनाया। ज्येष्ठ शुक्ल, द्वादशी के दिन आपके गुरुदेव का गोलोकवास हो जाने पर आपको पीठाधीश्वर के रूप में प्रतिष्ठित किया गया था। आप सरल चित्त, सहृदय, दयालु एवं करुणा से परिपूर्ण आचार्य थे। आप अश्व विद्या में भी पारंगत थे। राजपूताना में नीम का थाना, खण्डेला, जयपुर, जोधपुर, सीकर और राज्य के बाहर उत्तरप्रदेश, मध्य प्रदेश, गुजरात आदि प्रदेशों के कई स्थानों पर आपकी पधरावनियाँ हुईं आपके सरल स्वभाव एवं उदार चरित्र से कई विद्वज्जन, कविगण, सामान्य प्रजा काचरिया पीठ में आती रही हैं। आराध्य देव श्री गोपाल जी के प्रति अगाध श्रद्धा थी, जिसके कारण ही आप अपने हर वाक्य में इष्ट को याद करते थे जैसे “जो कुछ है सारो गोपालजी को है, आपाँ तो गोपालजी का चाकर हौँ।” पीठासन पर साढ़े चौवन वर्ष विराजने के पश्चात् मार्गशीर्ष शुक्ल, बैकुण्ठ चतुदशी, वि.सं. 2061 को आपका गोलोकवास हो गया था।¹³

श्री जयकृष्ण देवाचार्य जी

आपका जन्म भाद्रपद शुक्ल दशमी, वि.सं. 2007 को गुजरात प्रदेश के खेड़ा नामक स्थान पर माता मधुकान्ता देवी की कोख से हुआ। आप बाल्यकाल से ही कुशाग्र बुद्धि होने के कारण प्रतिभाशाली रहे। ज्योतिष शास्त्र, धर्मशास्त्र, संगीत शास्त्र एवं आयुर्वेदशास्त्र के प्रकाण्ड विद्वान होने के साथ ही आप हिन्दी, संस्कृत, ब्रजभाषा, डिंगल एवं गुजराती आदि भाषाओं के ज्ञाता थे। आपके द्वारा रचित भगवत् लीला में अनेक पद भावपूर्ण एवं उत्कृष्ट साहित्यिक कोटि के हैं। पौष शुक्ल द्वितीया, वि.सं. 2061 को काचरिया पीठ के आचार्य पद पर आप आसीन हुए। आप अत्यन्त मिलनसार, दयालु, उदार प्रति एवं स्वभावतः मृदुभाषी हैं।¹⁴

किशनगढ़ राज्य के धार्मिक जीवन में काचरिया पीठ अपने आद्य संस्थापक जगद्गुरु श्री भगवान देवाचार्य जी के समय से ही मान्य एवं महत्त्वपूर्ण रही हैं। वर्तमान में भी पीठ में सेवा निम्बार्क सम्प्रदाय के अनुसार प्रेमभाव से होती है। भगवान देवाचार्य के समय से चला आ रहा शास्त्र एवं शस्त्र-विद्या का अखाड़ा आज भी सुचारू रूप से चल रहा है। प्राचीन काल से ही काचरिया पीठ सांस्कृतिक, ऐतिहासिक, धार्मिक क्षेत्र एवं ख्याल के प्रस्तुतिकरण में काफी प्रसिद्ध रहा है,

संदर्भ ग्रन्थ सूची

1. शर्मा, घनश्याम, निम्बार्क सम्प्रदाय का आचार्य पीठ, श्रीसर्वेश्वर निम्बार्क अंक, जुलाई, 1972 पृ. 40

2. वही, पृ. 42
3. किशनगढ़ महाराज कुमार बिड़दसिंह द्वारा आचार्य श्री को चैत्र सुदी तशतीया, शनिवार, वि. सं. 1813 को लिखे गये पत्र के अनुसार वर्णित। (काचरिया पीठ व्यक्तिगत संग्रहालय, किशनगढ़)
4. किशनगढ़ महाराजा बहादुरसिंह द्वारा आचार्य श्री को बैशाख सुदी द्वादशी वि.सं. 1823 को भेंट की गई हवेली के पट्टे के अनुसार वर्णित।
5. महाराजा बहादुरसिंह का मार्गशीर्ष सुदी, द्वितीया, वि.सं. 1830 का ताम्र पत्र जिसमें आचार्य श्री को काचरिया ग्राम भेंट करने का उल्लेख है।
6. डूंगरपुर महाराजा पदमसिंह का श्रावण सुदी नवमी, वि.सं. 1837 का ताम्रपत्र जिसमें आचार्य श्री को पलोद ग्राम भेंट करने का उल्लेख है।
7. सरवाड़ के हाकिम मुहणोत बुधसिंह का बैशाख सुदी सप्तमी, वि.सं. 1833 का पत्र जिसमें काचरिया पीठ के आचार्य श्री को मंदिर एवं दुकानें भेंट करने का उल्लेख है।
8. शर्मा नीलम, भक्ति परम्परा एवं निम्बार्क सम्प्रदाय का केन्द्र काचरिया पीठ, किशनगढ़, अप्रकाशित शोध ग्रन्थ, पृ. 198
9. किशनगढ़ महाराजा प्रतापसिंह का भादवा बदी चतुर्थी, सोमवार, वि.सं. 1853 का पत्र जिसमें काचरिया पीठ के उत्तराधिकारी को प्रस्तावित करने का उल्लेख है।
10. काचरिया पीठ के आचार्य श्री द्वारा पौष बदी नवमी, वि.सं. 1914 को महाराजा पशुवीसिंह के पुत्र होने पर दुपट्टे के साथ आशीर्वाद के रूप में भेजे गये पत्र के अनुसार वर्णित।
11. काचरिया पीठ संग्रहालय में राजपूत शासकों के पौष बदी चतुर्थी, बुधवार, वि.सं. 1946 और बैशाख सुदी तृतीया, वि.सं. 1959 में आचार्य श्री की पधरावनी हेतु लिखे गये पत्रों के अनुसार वर्णित।
12. कलियुग संजीवनी, दिसम्बर, 2007 पृ. 42
13. वही, पृ. 44
14. डॉ. जय कृष्ण देवाचार्य जी से व्यक्तिगत साक्षात्कार के अनुसार वर्णित।

Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

राजस्थान के सांस्कृतिक निर्माण में महिलाओं की भूमिका (17वीं-18वीं शताब्दी के विशेष सन्दर्भ में)

सीमा जांगिड़

राजस्थान के सांस्कृतिक इतिहास निर्माण में महिलाओं का योगदान अविस्मरणीय रहा है। चूंकि इतिहासकार राजनीतिक इतिहास से अत्यधिक प्रभावित होते हैं, अतएव महिलाओं की भूमिका से लगभग परे ही रहे हैं। तथ्य यह है कि इतिहास निर्माण में एवं जीवन के प्रत्येक क्षेत्र में स्त्री भूमिका अतुलनीय रही है, जिस पर ध्यान दिए जाने की आवश्यकता है। प्रस्तुत शोध पत्र का उद्देश्य राजस्थान के सांस्कृतिक निर्माण में महिलाओं की विशेष भूमिका का आंकलन करना है।

स्थापत्य:-

आंबेर¹ के कछवाहा वंश शासक महाराजा सवाई जयसिंह द्वितीय की आज्ञा से सूरतखाने के चित्रकार घासी एवं गोविंद द्वारा 1711ई. में निर्मित एक नक्शा, राष्ट्रीय संग्रहालय, दिल्ली में सुरक्षित है। इस नक्शे में अनेक बागों, कुण्डों तथा बावड़ियों का उल्लेख है, जिनके निर्माण का श्रेय वहां के स्त्री समाज को है और उन्हीं स्त्रियों के नाम पर उनका नामकरण किया गया है, जैसे महारानी राणावतजी का फूलबाग, माजी चौहानजी का विजयबाग, बड़ारण² गंगादासी की बावड़ी, रायबेलि बडारण का बाग व बावड़ी, बड़ारण हारिकादासी की बावड़ी, गोमो बड़ारण का कुंआ आदि वास्तुकला के प्रसिद्ध अंग हैं।³

'राणीमंगा भाटों की बही' से ज्ञात होता है कि जोधपुर के महाराजा जसवंत सिंह जी प्रथम की पत्नी हाड़ी जसवंत दे ने विक्रम संवत् 1724 (1667 ई.) में जोधपुर में राई का बाग के निकट कल्याणसागर नामक तड़ाग का निर्माण करवाया, जो वर्तमान में रातानाडा के नाम से प्रसिद्ध है।⁴ बादशाह औरंगजेब के समकालीन मेवाड़ के महाराणा राजसिंह की माता ने 1677 ई. में बाड़ी का तालाब बनवाया। महाराणा राजसिंह की

रानी रामरस दे की बनवाई त्रिमुखी बावड़ी भी शिल्प की दृष्टि से उत्तम नमूना है। इस बावड़ी में कुल 81 सीढ़ियाँ एवं 9 स्तम्भयुक्त मण्डप हैं। बावड़ी का संस्कृत तथा मेवाड़ी भाषा का प्रशस्ति लेख इतिहास की दृष्टि से अत्यन्त महत्वपूर्ण है। इसमें बप्पा रावल से लेकर महाराणा राजसिंह तक की मेवाड़ की वंशावली, दान और निर्माण कार्य, महाराणा जगतसिंह तथा महाराणा राजसिंह के समय की प्रमुख घटनाएँ वर्णित हैं। इसका प्रमुख शिल्पकार नाथूगौड़ और प्रशस्ति का रचयिता रणछोड़भट्ट था। राणा राजसिंह की एक अन्य रानी चारूमति द्वारा भी राजनगर में एक बावड़ी का निर्माण करवाया गया था।⁵

बांगड़ क्षेत्र में डूंगरपुर के महारावल आसकरण की पटरानी तथा महारावल सहस्त्रमल की माता प्रीमल देवी ने 1602 ई. में डूंगरपुर से लगभग 2 किलोमीटर की दूरी पर नौलखा बावड़ी का निर्माण करवाया। बावड़ी पर लगे परेवा पत्थर पर उत्कीर्ण प्रशस्ति लेख से अनेक महत्वपूर्ण जानकारियाँ प्राप्त होती हैं। वंश परिचय के पश्चात् ताराबाई अथवा प्रीमल देवी की आबू, द्वारिका और एकलिंगजी की तीर्थयात्रा की सूचना मिलती है। साथ ही बावड़ी के मुख्य शिल्पी लीलाधर को वस्त्र, वाहन एवं भूमि प्रदान करने का भी जिक्र हुआ है। प्रशस्ति में यह भी उल्लेख है कि बैशाख शुक्ल 5, 1638 वि. सं. (1581 ई.) को बावड़ी की खुदाई का मुहुर्त निकला, बैशाख शुक्ल 5, 1643 वि. सं. को प्रतिष्ठा हुई तथा कार्तिक कृष्ण 5, वि. सं. 1659 (1602 ई.) में व्यास बैकुण्ठ द्वारा इस प्रशस्ति की रचना की गई। ईडर की रानी लाख कुंवरि द्वारा बांसवाड़ा जिले के समीप तेजपुर गांव के निकट स्थित बाई का तालाब भी एक प्रमुख जलाशय है।⁶

दूँदाड़ क्षेत्र (जयपुर-दौसा-सीकर क्षेत्र) में भी जल स्थापत्य के निर्माण में स्त्रियों ने अत्यधिक रुचि दिखलाई। कासली गांव (जिला सीकर) में एक प्राचीन कुएं के समीप स्थित लेखयुक्त स्तम्भ से जानकारी प्राप्त होती है कि वि. सं. 1747 (1690 ई.) में मार्गशीर्ष बदी 11, वार रविवार को महाराज पूरणमलजी की पत्नी सोलंकिनी जी ने कुएं का निर्माणकार्य प्रारम्भ करवाया तथा बैशाख सुदी 11, गुरुवार को वि. सं. 1749 (1692 ई.) में इसकी प्रतिष्ठा की गई।⁷

हाड़ौती क्षेत्र (कोटा-बूंदी के आसपास का क्षेत्र) में भी प्रजा के कल्याणार्थ परोपकारी निर्माण कार्यों में स्त्रियों ने गहरी दिलचस्पी प्रदर्शित की। प्रतापगढ़ की सिसोदिया राजवंश की राजकुमारी रानी भावलदेवी ने सेठ जी का चौक, बूंदी में सूर्यमल्ल मिश्रण की हवेली के सामने अपने नाम पर 1677 ई. में भावलदेवी नामक भव्य बावड़ी का निर्माण करवाया। अंग्रेजी के अक्षर के आकार में बनी इस बावड़ी की लंबाई, चौड़ाई, गहराई क्रमशः 155 फीट, 22.5फीट और 65 फीट है। बावड़ी

पर खुदे शिलालेख में बूंदी के कुल का परिचय, रानी का पूर्ण विवरण, निर्माता राउजी उस्ता तथा रानी की बडारण कसुंभी, कमला, कमली, मासील बाई, कान्दू रसोईदार, बाई जुगारु आदि के नाम उत्कीर्ण है।⁸

बूंदी जिले में अवस्थित इन्द्रगढ़ नगर में काकी जी की बावड़ी के शिलालेख से जानकारी प्राप्त होती है कि इस बावड़ी का निर्माण 1683 ई. में महारानी आली ने करवाया था। बूंदी नगर के मध्य स्थित एक कलात्मक तथा चित्रात्मक बावड़ी रानी जी की बाव का निर्माण रानी नाथावत लाडकुंवर द्वारा वि. सं. 1757 में करवाया गया। बाबरी पर खुदे 81 पंक्तियों के लेख में महारानी की दो निजी सेविकाओं बडारणि लाछा एवं बडारणि सुखा के नाम अंकित है। इससे सिद्ध होता है कि विचाराधीन काल में स्त्रियाँ जनोपयोगी कार्यों के निर्माण में अत्यंत रुचि रखती थी।⁹

टोंक जिले की टोडारायसिंह तहसील में हाड़ी रानी का कुंड स्थित है। 17वीं शती ई. में निर्मित इस सुंदर आयताकार कुण्ड के पश्चिमी भाग में द्विमंजिला गलियारा है। निचली तल्ली में गणेश, ब्रह्मा और महिषमर्दिनी की मूर्तियां लगी हैं। कुण्ड में नीचे उतरने के लिए तीन और सीढ़ियाँ बनी हुई हैं।¹⁰

छतरियां:-

17वीं शती में बूंदी नरेश छत्रसाल हाड़ा की पत्नी श्यामकुंवर ने सूर्यदेव को समर्पित सूरज छतरी का निर्माण करवाया। 16 खंभों पर खड़ी यह छतरी बूंदी शहर के उत्तर में अरावली की पहाड़ी की चोटी पर स्थित है। छतरी के गर्भगृह में सात घोड़ों वाले रथ पर आसीन हाथ में कमल पुष्पमाला धारण किए सूर्यदेव की प्रतिमा स्थित है। प्रत्येक खंभे की ऊंचाई 7.8 फीट है एवं संपूर्ण छतरी की ऊंचाई 19.8 फीट है। परिधि 120 फीट है।¹¹ राव छत्रशाल हाड़ा की एक अन्य पत्नी मयूरी ने दक्षिणी पहाड़ी पर मोरदी की छतरी का निर्माण करवाया।

बाग (उद्यान):-

राजपूताना की स्त्रियों ने जलाशय एवं फूलदार-फलदार वृक्षों वाले सुंदर, मनोरम रमणीय बाग बनवाने जैसे पुण्य कार्यों में भी गहरी दिलचस्पी दिखलाई। 'राणीमंगा भाटो की बही' एवं 'मारवाड़ के इतिहास' से ज्ञात होता है कि मारवाड़ के महाराज जसवंत सिंह जी प्रथम की हाड़ी रानी ने वि. सं. 1720 (1663 ई.) में जोधपुर शहर से बाहर 'राईका बाग' नामक एक उद्यान बनवा कर, उसके समीप अपने नाम पर 'हाड़ीपुरा' नगर बसाया था। यद्यपि वर्तमान में इस नगर के अवशेष पूर्णतः नष्ट हो चुके हैं, तथापि यह बाग आज भी इसी नाम से प्रसिद्ध है।¹² उल्लेखनीय है कि इसी बाग के नाम पर जोधपुर जिले के एक रेलवे स्टेशन का नाम भी राईका बाग रेलवे

जंक्शन रखा गया है।

धार्मिक स्थल:-

आंबेर के महाराजा मानसिंह प्रथम (1589-1614 ई.) की पत्नी रानी कनकावती ने अपने पुत्र जगत सिंह की स्मृति में आंबेर में राधाकृष्ण को समर्पित श्री जगत शिरोमणि जी वैष्णव मंदिर का निर्माण 1608 ई. में करवाया था। इस मंदिर का मंडप अत्यंत भव्य एवं द्विमंजिला है। छत पर सुंदर चित्र बने हुए हैं।¹³

सवाईमाधोपुर जिले के चौथ का बरवाड़ा नामक नगर में कछवाहा वंशीय कन्या बाई सजना ने वि. सं. 1639 में 1003 रुपये की लागत से सिलावट उधौ की सहायता से चारभुजा जी का देवालय द्विविष्णुमंदिर निर्मित करवाया। मंदिर पर उत्कीर्ण लेख की कुछ पंक्तियां इस प्रकार हैं-

“अथ संवत् 1639 वर्षे शाके 1584 प्रवर्तमाने पुत्री बाई सजना बरवाड़ा ग्राम मध्ये देवालयं कृतम चतुर्भुज जी रो देहुरो करवायो

र संख्या रुपया सहस्रतीनी 1003 लग्ना सिलावट टोड़ावा उधौ तोलो कीयो शुभं भवतु।”¹⁴

इस्लाम धर्म की अनुयायी महिलाओं ने भी विवेच्यकाल में कतिपय प्रसिद्ध धार्मिक भवनों, मस्जिदों एवं इमामबाड़ों का निर्माण करवाया। मुगल बादशाह अकबर के नवरत्नों में सम्मिलित हिंदू शास्त्रीय संगीत के महान ज्ञाता दरबारी संगीतज्ञ मियां तानसेन की पुत्री बाई तिलोक दे ने अजमेर के समीप 1652ई. में एक मस्जिद का निर्माण करवाया।¹⁵ संगीतज्ञ गोपाल की पुत्री किल्लोलबाई द्वारा 1670ई. में बकालिया नामक स्थान पर (जिला नागौर) एक मस्जिद एवं बावड़ी का निर्माण करवाया गया।¹⁶

चित्रकला:-

उल्लेखनीय है कि मध्ययुगीन राजस्थान में किसी भी महिला चित्रकार का नाम इतिहास के पन्नों में दर्ज नहीं है। यद्यपि 17वीं शताब्दी के एक भित्ति चित्र में चित्र बनाती हुई एक महिला चित्रकार का चित्र अवश्य प्राप्त हुआ है।

इस चित्र में चित्रकार स्त्री स्वपन में देखे अपनी सखी के प्रेमी का चित्र बना रही है।

संगीत एवं नृत्य:-

पोथीखाना, जयपुर की एक याददासती के अध्ययन से पता चलता है कि राजस्थान में संगीत एवं नृत्य विधा में निपुण-निष्णात अनेक दरबारी तथा सामान्य स्त्रियां थी। इन स्त्रियों को रामजनी, भगतण, ढोलन, पातुर आदि कहा जाता था। ओरछा के राजा इंद्रजीत सिंह के दरबार में पातुर प्रवीणराय से मुगल शहंशाह अकबर

भी प्रभावित थे।¹⁷ निष्कर्ष रूप में कहा जा सकता है कि राजस्थान के सांस्कृतिक निर्माण में महिलाओं की उल्लेखनीय एवं विचारणीय भूमिका रही है। इतिहास उन महिलाओं के अप्रतिम योगदान के लिए सदैव ऋणी रहेगा। स्त्रीपरक इतिहास लेखन एक विचारधारा होने के साथ ही प्रभावी आंदोलन भी है। यद्यपि ऐतिहासिक ग्रंथ प्रारम्भ से ही पुरुषों द्वारा लिखे होने के कारण उनमें पुरुष प्रमुख कर्ता एवं महिला का दोयम दर्जा दृष्टिगोचर होता है। इतिहास लेखन की इसी पितृसत्तात्मक प्रवृत्ति की प्रतिक्रिया इतिहास निर्माण में महिलाओं के अनुभव एवं योगदान को केन्द्र में रखकर नारीवादी दृष्टिकोण से इतिहास के पुनर्लेखन के प्रयास निहित हैं।

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शेखावाटी क्षेत्र के परम्परागत कृषि उपकरणों का एक अध्ययन

देवेन्द्र कुल्हार

शेखावाटी क्षेत्र में कृषि के उपकरण परम्परागत रूप से वही हो रहे हैं जो पुरातन काल से कृषक समुदाय कर रहा है। इसमें कोई खास बदलाव नहीं आया है। कृषक भी खेती अपनी परम्परागत रूप में ही कर रहे हैं। शेखावाटी क्षेत्र में जहाँ खरीफ की फसल मुख्य तौर पर होती थी तो अधिकांश कृषि के उपकरण खरीफ की फसल के ज्यादा प्रचलित थे। कृषक समुदाय के लिए षि उपकरण उतने ही जरूरी थे जितना ठिकानेदार को कृषि राजस्व था। परन्तु दुर्भाग्य से किसी भी ठिकाना या ठिकानेदार ने किसानों के उपकरणों को आधुनिक करने में कोई मदद नहीं की। यह वह दौर था जब यूरोप जैसे महाद्वीप में कृषि क्रांति हो रही थी और आये दिन नये-नये कृषि उपकरण बनाये जा रहे थे ताकि कृषक का जीवन तथा कृषि को सुलभ बनाया जा सके। शेखावाटी क्षेत्र में प्रयुक्त कृषि उपकरणों को अलग-अलग भागों में बाँट कर अध्ययन कर सकते हैं:

बुवाई के उपकरण²

शेखावाटी क्षेत्र में बुवाई में सबसे लोकप्रिय उपकरण हल था। हल को बनाने में जो-जो उपकरण प्रयोग में लाये जाते थे वे निम्न हैं :-

सायरा :- इसको स्थानीय भाषा में 'कुश' कहा जाता था। यह लोहे से बनी होती थी और हल के नीचे प्रयुक्त होती थी। **कात्त** :- इसको पणिहारी भी कहा जाता था। यह सायरा के नीचे उड़ते पक्षी के समान दिखने वाला कृषि उपकरण था। यह भी लोहे से बना हुआ होता था। **ओरणा** :- अनाज बिजाई का कृषि उपकरण जिसके माध्यम से किसान अनाज को भूमि के अन्दर डालता था। **हल** :- हल लोहे से निर्मित कृषि बुवाई उपकरण को कहा जाता था। हल खरीफ की फसल में प्रयुक्त होता था। **नाई** :- जब लोहे के हल को लकड़ी का बनाया जाता था तो उसे 'नाई' कहा जाता था। यह

हल्का होता था व रबी की फसल में प्रयुक्त होता था। इससे गहरी बुवाई होती थी। **जूड़ा** : हल को ऊँट के पीछे से जोड़ने के लिए जिस उपकरण का प्रयोग होता था वह जूड़ा होता था। इसके ऊपर मध्य में आठ संख्या के समान लोहे का कुन्दा होता था जिसमें हल जोड़ा जाता था। **हथेली** :- हल को जहाँ से पकड़ा जाता था उस जगह को हथेली कहा जाता था। **पाछीयों** :- सायरा व कुश को पीछे आने से रोकने के लिए हल में प्रयुक्त उपकरण। **पुराणी** :- यह मुख्यतः लकड़ी निर्मित होती थी जिससे किसान हाथ में पकड़कर हल को नियंत्रित करता था। पुराणी से किसान 'अगलेठ' भी मारा करता था। **बिजोरियों** :- यह कपड़े निर्मित होता था। इसको किसान अपने शरीर पर धारण कर उसमें अनाज भर कर बुआई करता था। **तागड़-पत्तियों** :- यह ऊँट पर ऊपर बाँध कर हल जोता जाता था। **कठरियों** :- तागड़-पत्तियों का आगे का भाग जो लकड़ी निर्मित होता था उसे कठरियों कहा जाता था। **तंग** :- तागड़ पत्तियों को ऊँट पर बांधने में प्रयुक्त उपकरण। **नाड़ी** :- हल एवं जूड़ा को जोड़ने में प्रयुक्त उपकरण यह लोहे या रस्सी निर्मित होता था। **रास** :- बुवाई के समय (ऊँट या बैल) पशु को नियंत्रण करने वाली रस्सी होती थी। जो मुख्यतः सण व सूत की बनी होती थी। **बागो**:- हल को सही आति देने के लिए मध्य में प्रयुक्त लकड़ी का छोटा उपकरण। **नेकस** :- हल से खेत में कितनी गहराई तक खुदाई करने में प्रयुक्त उपकरण। **थड़ा**: कठरिया में पराली या फूस निर्मित कपड़े के बने दो चौकोर आति 'थड़ा' कहलाती थी।

कृषि के निराई-गुड़ाई के उपकरण³

कृषि की निराई-गुड़ाई में भी अलग-अलग उपकरण होते थे। ये उपकरण सामान्यतः फसल के उगने के बाद फसल में उगे **खरपतवार**⁴ को काटने के लिए काम आते थे। शेखावाटी क्षेत्र में षि के निराई-गुड़ाई के निम्न उपकरण थे :

सोरणों :- सोरणों उपकरण मुख्यतः लोहे से बना होता था। सोरणों के आगे वाले भाग में सात लोहे के सींग लगे होते थे। सोरणों को हल से खींचा जाता था। सोरणों का प्रयोग खेत में फसल बोने से पूर्व व सुड़ कटाई के मध्य किया जाता था। सोरणों से खेत में कटे हुए घास-फूस को इकट्ठा किया जाता था। स्थानीय भाषा में "सोरणा" इकट्ठा करने को कहा जाता है जबकि 18वीं-19वीं शताब्दियों में यह एक बहुप्रचलित कृषि उपकरण हुआ करता था⁵।

कसीयों :- फसल की निराई-गुड़ाई में प्रयुक्त होने वाला लोकप्रिय उपकरण को 'कसीया' कहा जाता था। 'कसीया' का निर्माण मुख्यतः लौहार समुदाय के लोग करते थे। कंसिया का प्रयोग निराई-गुड़ाई के समय 'निनार्ण'⁶ करते हुए इसका प्रयोग किया

जाता था। कसीया से हल्की भूमि की ही खुदाई के लिए प्रयुक्त किया जाता था। बजारा, चना, चूला, मूंग, सरसों फसलों की निराई-गुड़ाई में कसीये का प्रयोग होता था⁷।

कसी :- 'कसी' कृषि उपकरण भी शेखावाटी क्षेत्र का लोकप्रिय उपकरण था। जिसका उपयोग आज भी किया जाता है। कसी उपकरण की बनावट "कसीये" के समान ही होती थी। कसी व कसीये में दो मूलभूत अन्तर होते हैं। कसी, कसीये के तुलनात्मक रूप में छोटी होती थी व दुसरा कसी से कसीये की तुलना में खेत की भूमि को गहरा खोदा जा सकता था। कसी खेती के भारी कामों में प्रयुक्त होती थी। जैसे :- मिट्टी का गड्ढा खोदना, पेड़ों के पास से मिट्टी को हटाना, खेत में पानी देते समय क्यारी की मिट्टी को आगे-पीछे करना आदि। साधारण रूप में हम कह सकते हैं कि कसी जहाँ भूमि पर भारी काम करने में प्रयुक्त होती थी वहीं कसीया भूमि पर हल्के काम करने में प्रयुक्त होता था⁸।

मेज :- शेखावाटी क्षेत्र षि की निराई-गुड़ाई का अन्य प्रमुख उपकरण 'मेज' होता था। मेज लकड़ी से बना होता था जिसके दोनों सिरों की कुछ दूरी पर लोहे के 'कुन्दा' लगा होता था। मेज का प्रयोग भूमि को समतल करने के लिए किया जाता था⁹। जब किसान अपने खेत की हल से जुताई कर देता था तो उसके बाद वह खेत थोड़ा ऊपर-पीचे हो जाता था, तब किसान अपने बैल या ऊँट के लगे हल को हटाकर मेज को बांध कर उस पर खड़ा हो जाता था। किसान के वजन के कारण मेज थोड़ी बाहरी हो जाती थी और फिर वह अपने बैल या ऊँट के माध्यम से भूमि को समतल कर देता था। यह कार्य करते समय किसान के बच्चे भी इसका आनंद लेने के लिए मेज पर बैठ जाते थे और मेज पर लगे लोहे के 'कड़ों' से बंधी रस्सी को पकड़ लेते हुए पूरे खेत में झूले की तरह झूलते हुए आनंद लेते थे। किसान मुख्यतः पशु (बैल-ऊँट) की पूछ पकड़ कर अपना नियंत्रण मेज पर रखता था¹⁰।

खुरपी :- खुरपी भी निराई-गुड़ाई का बहु प्रचलित कृषि उपकरण था। खुरपी का प्रयोग निराई व घास खुदाई में लिया जाता था। खुरपी 6 इंच लंबी तथा 2 इंच का लोहे का पाता लगा होता था¹¹। खुरपी को शेखावाटी क्षेत्र में स्थानीय भाष में 'खुरपा' भी कहा जाता था। खुरपी मुख्यतः पशुओं के चारे के लिए घास खोदने के काम आती थी। किसान वर्ग की कृषक महिलाएँ खेत में आते समय हमेशा 'हंसिया व खुरपी' साथ लाती थी¹²।

दत्ताली :- दत्ताली भी निराई-गुड़ाई में प्रयुक्त होने वाला एक विशेष उपकरण था। दत्ताली का प्रयोग कम भूमि को समतल करने, खेती के लिए क्यारी बनाने तथा

पशुओं का गोबर हटाने में काम लिया जाता था। दत्ताली लकड़ी की निर्मित होती थी जिसके आगे वाले भाग पर लकड़ी के दांतों के खुरचना बने हुए थे¹³

सिंचाई में प्रयुक्त उपकरण :

चड़स :- चमड़े का बड़ा सा शैली जिससे किसान कुँए से पानी निकालता था, वह चड़स कहलाता था। चड़स की सहायता से जिस विधि से कुँए का पानी बाहर निकाला जाता था उसे 'पैर' कहा जाता था। जिस कुँओं पर दो चड़सों से पानी की सिंचाई होती थी उसे कुँए को 'दुनाया' कहते थे व जिस पर चार चड़स से होती थी उसे 'चौनाये' व जिस पर आठ कुँए से होती थी उसे अठनाये कुँए कहा जाता था। शेखावाटी के अधिकांश कुँए 'चौनाये' शैली पर बने हैं¹⁴ चड़स चमड़े से निर्मित होती थी। इसके ऊपरी सीरे को रस्सी से बांधकर कुँए में उतारा जाता था।¹⁵

कारी :- चड़स पर कई ओर उपकरण लगे रहते थे। चड़स के अन्दर किनारों पर जो चमड़े की छोदार कत्तलें लगी होती थी उसे 'कारी' कहा जाता था। चड़स के मुंह पर लोहे का एक घेरा सा लगा रहता था जिसे 'मांडल' कहा जाता था। मांडल में लोहे की एक सलाख कुछ बाहर को उठी हुई हालत में होती थी उसे 'बाही' कहते थे¹⁶

लाव या बरी :- कुँओं से सिंचाई करने के लिए और चड़स आदि को जिस मोटी रस्सी के माध्यम से कुँए के अन्दर तक पहुँचाया जाता था उसे 'लाव' कहा जाता था। लाव मोटी होती थी व 'बर' थोड़ी कम मोटी होती थी¹⁷

भूण :- कुँए की मँडार पर दो स्तम्भों के मध्य एक पत्थर लगाकर इसको लगाया जाता था तथा इसके ऊपर लाव या बरी चढ़ाकर चड़स को अन्दर भेजा जाता था। भूण विशेष रूप से लकड़ी की बनी होती थी परन्तु कुछ स्थानों पर लोहे से भी निर्मित होती थी। भूण जिसका आधार लेकर खड़ा रहता था उस स्तम्भों को 'डांस्या' कहते थे। कुँए के अन्दर-बाहर आती हुई लाव या बरी की गति सीमित करने के लिए जिस वस्तु का प्रयोग किया जाता था उसे 'लापड़' कहा जाता था। लापड़ भूण के एक तरफ डाली जाती थी जिससे भूण की गति को नियंत्रित किया जाता था। यह लापड़ चार पाँच फीट की रस्सी होती थी जिसको आगे से गोलाकार करके भूण में डाल दिया जाता था।¹⁸

अन्य सिंचाई उपकरण :

बागड़ा :- भूण के डायसे को मजबूत करने के लिए लकड़ी के जो टुकड़े उसके दोनो तरफ लगाए जाते थे उसे 'बागड़ा' कहा जाता था। **कीली :-** लाव के आगे के हिस्से में लकड़ी का वह टुकड़ा जो ऊँट या बैल तथा लाव या बरी के मध्य एक सेतु का कार्य करता था उसे 'कीली' कहा जाता था। **मरवा :-** कुँए के ऊपर दो स्तम्भों को

‘**मरवा**’ कहा जाता था। **मुंडेर** :- कुँए की परिधि में जो चार दीवार बनाई जाती थी उसे मुंडेर कहते थे। **मांडल** :- चड़स के बाहर लपेटने वाली सूत या सण की जेवड़ी से बनने वाली रस्सीयाँ ताकी चड़स खूल न पाये¹⁹

फसल सुरक्षित रखने के उपकरण व साधन :

शेखावाटी प्रदेश में फसल सुरक्षित रखने के लिए किसान अलग-अलग उपकरणों का प्रयोग करता था। वे निम्न हैं -

गोफियाँ :- गोफिया से खड़ी फसल पर बैठने वाले पक्षियों को उठाया जाता था। यह सण या सूत से निर्मित होता था। इसके मध्य में दीपक की आति के समान एक गड्ढा होता था। उस गड्ढे में पत्थर रख कर रस्सी को गोल घूमाकर रस्सी के एक भाग को छोड़ दिया जाता था। इस कारण गड्ढे में रखा पत्थर खेत में काफी दूरी तक जाता था। एक राजस्थानी लोक कहावत है²⁰

“**चड़ियो माले छोकरो, हथ गोपण हथियार**

जीव जलयतां धान मे, चिड़िया दल भरमार”

अर्थात् जब चिड़ियों का झुण्ड फसल की तरफ आता था तो किसान का छौरा हाथ में गोफियाँ लेकर मचान पर चढ़कर उन चिड़ियों से फसल की रक्षा करता था।

टॉड :- टॉड भी सण व मूंज की बनी होती थी। इसकी आकृति साँप के समान होती थी। आगे से थोड़ी मोटी और फिर पीछे से पतली होती-होती अंतिम छोर तक बारीक होती जाती थी। इस बारिक छोर पर सण की पतली रस्सी का बल देकर उसको टॉड के साथ संलग्न कर दिया जाता था। अब टॉड को हाथ में लेकर पूरी रफ्तार से सिर के ऊपर घुमाया जाता था। जब टॉड पूरी रफ्तार में घूमती थी तो उसे वापस विपरीत दिशा में अचानक मारा जाता था, इसके कारण टॉड के आखरी सिरे पर घर्षण पैदा होता था और सण की रस्सी पर वह बल पड़ता था तो तेज आवाज आती थी इससे फसल पर बैठे पक्षी उड़ जाते थे²¹

कटाई के उपकरण :

हंसिया :- फसल कटाई के लिए सबसे उपयुक्त उपकरण हंसिया था। जिसे स्थानीय भाषा में ‘**दांतिया**’ या दांती कहा जाता था²²हंसिया से मुख्यतः मूंग-मोठ-ग्वार व चौला जैसे खरीफ की फसलों की कटाई होती थी व गेहूँ, सरसो, चना, मैथी व जौ जैसी रबी की फसल की कटाई होती थी। हंसिया का निर्माण लोहार व खाती समुदाय दोनों करते थे।²³ हंसिया का आगे का भाग लोहे का अर्द्ध चन्द्राकार होता था, जिस पर बारिक-बारिक कटाई होती थी। यह बारिक वाला काम लोहार समुदाय करता

था। हंसिया का पिछला हिस्सा लकड़ी या लोहे का बना होता था परन्तु साधारणतः लकड़ी द्वारा किया जाता था। हंसिया के लकड़ी से बने हिस्से को 'हत्था' भी कहा जाता था।²⁴

रापड़ी :- फसल कटाई का दुसरा प्रमुख फसल उपकरण 'रापड़ी' था। रापड़ी से। मुख्यतः बाजरा की खड़ी फसल की कटाई होती थी व रबी की सरसों की फसल जो ऊपर से हंसिया से काट ली जाती थी तथा शेष बचे भाग को किसान ईंधन के रूप में प्रयुक्त हेतु रापड़ी से काटता था। रापड़ी भी लोहे तथा लकड़ी की निर्मित होती थी। लोहे की एक पतली प्लेट जो आगे से धारदार होती थी व लकड़ी का एक दो फीट लंबा गौलाकार हत्था होता था जिस के आखिरी छोर पर लोहे की प्लेट लगाई जाती थी। रापड़ी से खेत के हल्के पोधों की भी कटाई की जाती थी।²⁵

कुहाड़ा :- शेखावाटी क्षेत्र में 'कुहाड़ा' नाम स्थानीय नाम था। मूलतः इस उपकरण को 'कुल्हाड़ी' कहा जाता था। कुल्हाड़ी व कुहाड़ों²⁶ दो अलग-अलग उपकरण हैं बस बनावट का फर्क था। कुल्हाड़ी लकड़ी व लोहे से बनी होती थी वहीं कुहाड़ा सम्पूर्ण लोहे का बना होता था। कुहाड़ा भारी पेड़ों को काटने के काम आता था। कुल्हाड़ी थोड़ी हल्की होती थी जो खेजड़ी या अन्य पेड़ों की टहनियाँ काटने के काम आती थी। कुल्हाड़ी से कृषक समाज अपनी ईंधन की लकड़ी की भी कटाई करता था। इसके अलावा रस्सी काटना, पशुओं के लिए 'लगगों'²⁷ की कटाई जैसे काम भी किये जाते थे।

गड़ासी :- शेखावाटी क्षेत्र में फसल कटाई का एक अन्य उपकरण जो आजकल विलुप्त प्रायः है। गड़ासी लगभग हंसिया के समान ही होती थी परन्तु गड़ासी का प्रयोग किसान खेत का 'सूड़'²⁸ काटने में करता था। गड़ासी भी लोहे व लकड़ी दोनों से बनी होती थी जिसका निर्माण लुहार व सुथार समाज द्वारा ही किया जाता था।

अनाज निकालने के उपकरण :

गिलड़ी :- शेखावाटी क्षेत्र में अनाज निकालने का प्रमुख उपकरण गिलड़ी होती थी। गिलड़ी गाँव में पाँच -सात ही होती थी। जिनका प्रयोग किसान मिल-जुल कर करते थे। गिलड़ी का निर्माण पत्थर से किया जाता था। जिसका वजन 3-4 क्विंटल के समान होता था। यह पत्थर को गोलाकार कटाई की जाती थी फिर पत्थर के मध्य हिस्से में आर-पार गोला किया जाता था। इस गोले में लोहे की रोड़ को डाला जाता था। यह लोहे की रोड़ उस पत्थर के गोलाकार छेद में आसानी से घूम सकती थी। लोहे की रोड़ के दोनों तरफ छेद होता था। इस छेद में खींचने वाले पशु की रस्सी से बांधा जाता था। जब पशु इसको खींचता था तो यह पत्थर की गिलड़ी गोल-गोल घूमने लग

जाती थी। चना, मूंग, मोठ, सरसों, गेहूँ, बाजरा जैसे फसलों को गिलेड़ी के नीचे गोलाकार रख दिया जाता था। पशु गिलेड़ी को लेकर गोल-गोल घूमता रहता था। गिलेड़ी भारी होने के कारण फसल को जोर से दबा देती थी जिससे पका हुआ अनाज बाहर आ जाता था²⁹

छाज :- छाज का प्रयोग शेखावाटी क्षेत्र में बहुत प्रचलित होता था। छाज का निर्माण 'तूली' की आगे की टहनियों से बनाया जाता था, जिसे स्थानी भाषा में 'तूली' कहा जाता था। तूली काफी हल्की होती थी जिससे छाज भी हल्का बनता था। छाज का मुख्यतः प्रयोग गिलेड़ी से निकले अनाज को निकालने के बाद उस अनाज को निकालने के काम आता था। जब अनाज को छाज के द्वारा अलग किया जाता था तो उसे 'छाणना' कहा जाता था। अनाज को छाणने के बाद अनाज के अतिरिक्त बचे फसल के हिस्से को 'फूस' कहा जाता था। छाज का प्रयोग किसान वर्ग की महिलाओंके द्वारा ही किया जाता था। कृषक महिलाएँ अनाज को निकालने के लिए छाज को लेकर पूरे-पूरे दिन खड़ी रहती थी ताकि जब भी तेज हवा चले तो अनाज व फूसे को अलग किया जा सके³⁰

जेली :- शेखावाटी क्षेत्र में किसान वर्ग का लोकप्रिय कृषि उपकरण जेली था। जेली लकड़ी से ही बनाई जाती थी। इसकी लम्बाई पाँच-छह फीट होती थी। इसके ऊपर सिरे पर दो आगे से नुकीली पतली लकड़ी लगी रहती थी जिसको 'सींगा' कहा जाता था। सींगो के आधार पर जेली तीन प्रकार की होती थी। एक 'दोआंगली' अर्थात् जिस जेली पर दोसींग दोआंगली कहा जाता था और जिस जेली में चार सींग हो तो उसे 'चौसिंगा' जेली कहा जाता था। जिस जेली पर छह सींग हो उसे छहसिंगा जेली कहा जाता था। जेली के पीछे के हिस्से में लकड़ी का बड़ा डंडा लगा हुआ होता था उसे 'नाला' कहा जाता था। नाले और सींगों को बांधने के लिए लोहे की गोलाकार पत्ती उसके चारों ओर लगाई जाती थी जिसे 'पोला' कहा जाता था। इसके अलावा पोले के ऊपर चमड़े की एक पतली रस्सी बाँध कर उसे और मजबूत किया जाता था जिसे 'वाद' कहा जाता था।³¹ जेली का प्रयोग अनाज को कूटने के लिए किया जाता था। इसके अलावा खेत में काम करते हुए कंटीली लकड़ियों को इकट्ठा करने, जहरीले सांप के आक्रमण के समय बचाव के पक्ष में किया जाता था। छहसिंगा जेली मुख्यतः अनाज से जो 'फूस' निकलता था उसे इकट्ठा करने में किया जाता था। जन सामान्य में अधिकतम दोसिंगा जेली का ही प्रयोग किसान करते थे³²

ऊखल-मूसल :- शेखावाटी जनपद का एक लोकप्रिय कृषक उपकरण ऊखल-मूसल भी था। यह लकड़ी या पत्थर दोनों से निर्मित होता था। इसका प्रयोग

घर व खेत दोनों में किया जाता था। जब गिलड़ी से निकला अनाज शेष बच जाता था और वह कम मात्रा में होता था तो उसे ऊखल-मूसल में कूट कर निकाल लिया जाता था। ऊखल नीचे का हिस्सा होता था जिसमें अनाज रखा जाता था। यह गौलाकार होता था व बीच में एक फीट लंबा व 6 इंच चौड़ा गोला होता था। जिसमें अनाज रखा जाता था। मूसल भी गौलाकार होता था जो सामान्यतः 3 फीट का होता था। इसके मध्य में हाथ से पकड़ने का स्थान होता था जहाँ से षक मूसल को पकड़ कर ऊखल में मारता था।³³ ऊखल-मूसल का घर में प्रयोग चूरमा बनाने, अनाज कूटने, तम्बाकू कूटने व दाल बनाने में भी काम लिया जाता था। आज खेतों से लुप्त होता-होता आज शहरों में 'ओखली' नाम से मसहूर हो गया है।

रस्सी निर्माण के उपकरण :

शेखावाटी क्षेत्र में किसान को अपने खेत में काम करने के लिए सबसे महत्वपूर्ण उपकरण रस्सी की हर समय जरूरत पड़ती थी। चाहे फसल को बांधने में, चाहे घास-पूस लाने में और चाहे पशुओं को बांधने में हर महत्वपूर्ण काम रस्सी के बिना संभव नहीं था। रस्सी मुख्यतः सण, मूंज या सूत की निर्मित होती थी।³⁴ रस्सी निर्माण में प्रयुक्त प्रमुख उपकरण निम्न थे:

मोंगरी :- रस्सी सण या मूंज की होती थी तो उसे कूटने के लिए एक हनुमान की. गदा की जैसे उपकरण की आवश्यकता होती थी जिसे शेखावाटी में 'मोंगरी' कहा जाता था। मोंगरी का निर्माण सुधार समुदाय के द्वारा किया जाता था। मोंगरी लकड़ी की बनी हुई होती थी। **डिको** :- डिकों भी सण-मूंज या सूत की कूटने में प्रयुक्त होता था। यह भी मोंगरी की तरह लकड़ी निर्मित होता था। इसके मध्य भाग में एक छेद होता था। **सिल** :- सण-मूंज को जिस पर रख कर मोंगरी से कूटा जाता था उस स्थान या पत्थर को सिल कहा जाता था। **ढेरो** :- जब मोंगरी से सण व मूंज की रस्सी को कूट दिया जाता था और उस रस्सी पर बल देकर उसे रस्सी का रूप दिया जाता था। उसमें ढेरों का प्रयाग होता था। ढेरो का निर्माण स्वास्तिक आकार में होता था। यह लकड़ी एवं लोहे के तार से बना होता था। लोहे का तार लकड़ी के आर पार कर उसमें फीट किया जाता था। फिर लोहे के तार पर रस्सी को लपेट कर बल चढ़ाया जाता था

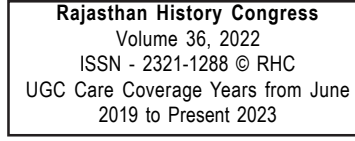
चरखी :- जब ढेरों से आकार दी हुई रस्सी को पूरा करने में जिस उपकरण का प्रयोग किया जाता था वह चरखी ही था। ये लकड़ी निर्मित होती थी। इसके दाएँ-बाएँ एक लकड़ी के मध्य चार-पाँच गोल लकड़ियाँ गोलाकार घूमती रहती थी।

शेखावाटी की मरूधरा जहाँ ऋषियों की जन्मभूमि थी वहीं कृषकों की कर्म भूमि। किसान का कृषक जीवन वास्तव में एक कृषि लोक संस्कृति था। कृषि लोक संस्कृति में कृषक के कृषि उपकरण प्रमुख आधार स्तम्भ थे। कृषि का मील का पत्थर कृषि उपकरण ही थे। आज कृषि क्रांति एवं हरित क्रांति के बाद ऐतिहासिक कृषि उपकरण अपने अस्तित्व की फिर से तलाश कर रहे हैं। कृषि क्रान्ति के युग में हमें हमारे कृषि उपकरणों को पुनः धरोहर के रूप में संरक्षित करना होगा ताकि आने वाली पीढ़ियाँ किसान के सांस्कृतिक जीवन की झलक देख सकें।

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मारवाड़ महाराजा तखतसिंह और आहुवा ठिकाने के सम्बंध

वीरसिंह
डॉ. पंकज अमेटा

मारवाड़ के महाराजा मानसिंह का उतराधिकारी तखतसिंह बना जो अहमदनगर, ईडर - राज्य के स्वामी था¹। उन्हे महाराज मानसिंह स्वयं की इच्छा, राज परिवार सदस्यों राणियों, एवं प्रमुख सरदारों के परामर्श कर, ब्रिटिश सरकार (ईस्ट इण्डिया कम्पनी) ने गोद लिया, उनका राज्याभिषेक जोधपुर (1 दिसम्बर 1843)² में हुआ। उन्होने शासक बनते ही राज्य में नाथो के उपद्रव को दबा दिया। लेकिन सरदारों और ठिकानेदारों पर नियंत्रण स्थापित न हो सका। मारवाड़ के महाराजा तखतसिंह ने अंग्रेजों के सहयोग व समर्थन से अपने सामन्तों के प्रति निरकुंश एवं कठोर नीति का पालन किया साथ ही सामन्तों के सम्मान में कमी की एवं उन्हें कठोर दण्ड भी दिया। रेख, हुकमनामा, चाकरी, न्यौत आदि विषयों को लेकर महाराजा ने आसोप, आलनियावास, गूलर एवं आहुवा आदि जैसे महत्वपूर्ण ठिकानेदारों की जागीरी के गांव जब्त कर दिये।³

उस समय, आहुवा ठिकाने में चाम्पावतो के आदि पुरुष राव चाम्पा, ठाकुर जैसा भैरवदास का वंशज⁴ एवं ठा. बख्तावरसिंह का उतराधिकारी ठाकुर कुशालसिंह चाम्पावत ठिकानेदार था। जागीरदारों के परम्परागत अधिकारों में हस्तक्षेप एवं हुकमनामा व नजराना की राशि को लेकर महाराज तखतसिंह से ठा. कुशालसिंह का न केवल विमत बल्कि विरोध भी था। वह इन सब के लिए परदे की पीछे ब्रिटिश सरकार को जिम्मेदार मानता था। साथ ही वह स्वतंत्रता सैनानी था और तात्या टोपे के सम्पर्क में था।

इसी वर्ष 1857 की क्रांति की चिन्गारी मेरठ से लगी और दिल्ली तक पहुंची। इसमें राजस्थान भी अछूता नहीं रहा। राजस्थान में इसकी शुरुआत नसीराबाद (28 मई 1857) नीमच (3 जून, 1857) से होकर ऐरिनपुरा (21 अगस्त 1857)⁵ तक

पहुँची। ब्रिटिश सरकार की नीतियों एवं तखतसिंह से आहुवा का ठाकुर कुशालसिंह खुश नहीं था। क्योंकि उसकी जागीर के दो महाजन उससे अनुमति लिये बिना अन्य क्षेत्र में जाकर रहने लगे थे। जब ठाकुर ने अपने परम्परागत अधिकार के अनुसार इसकी वापसी की मांग की तो ए.जी.जी.और तखतसिंह ने इस पर ध्यान नहीं दिया।⁶

इससे पूर्व में अप्रैल 1857 में बिथोरा के जागीरदार की कुशालसिंह ने हत्या करवा दी और ठाकुर के विरुद्ध भेजी गई, महाराजा की सेना को कुशालसिंह ने बालोतरा के नजदीक पराजित कर दिया। जिससे मारवाड़ के सब असन्तुष्ट ठाकुर जिनमें आलनियावास आसोप एवं गूलर के प्रमुख थें। कुशालसिंह के पक्ष में चले गए।⁷ जिससे कुशालसिंह का पक्ष मजबूत हो गया।

ऐरिनपुरा के विद्रोही सैनिक छावनी व रेलवे स्टेशन लूटकर दिल्ली पहुँचने के लिए मारवाड़ के रास्ते पाली की ओर आगे बढ़ रहे थें। गूंदोज पहुँचने पर बागीयो को पाली में अनोड़सिंह के नेतृत्व में जोधपुर रियासत की सेना होने की सूचना मिलती है। अतः विद्रोहियों ने मार्ग परिवर्तित कर दिया, वे खैरवा की तरफ चले गए। यही पास आहुवा ठिकाना था, जिसका ठिकानेदार, उस समय ठाकुर कुशालसिंह चाम्पावत थे, जो मारवाड़ के महाराजा तखतसिंह का घोर विरोधी था। साथ ही अंग्रेजो से भी सन्तुष्ट नहीं था। वह बागियों से भी मिल गया। विद्रोही सैनिको को बुलावा देकर, अपने ठिकाने आहुवा ले गया।⁸ इसी समय आसोप के ठाकुर शिवनाथसिंह, गूलर के ठाकुर विशनसिंह और आलनियावास के ठाकुर अजितसिंह अपने सैनिको सहित आहुवा आ गए। साथ ही लाम्बिया, बांता, भिवालिया, बाजावास, राड़ावास के आदि के ठाकुर भी सेना सहित आहुवा पहुँच गए। खेड़जला भाटी सरदार की सेना भी आहुवा पहुँची साथ ही मेवाड़ के सलूमबर, रूपनगर, लासाणी तथा आसीन्द के सामन्तो ने भी अपने सैनिको को आहुवा ठाकुर की सेवा में भेजा था।⁹ इस प्रकार उस समय ठाकुर कुशालसिंह के नेत्रत्व में आहुवा महाराजा तखतसिंह एवं अंग्रेजो के विरुद्ध शक्तिशाली एवं सुदृढ़ दुर्ग बन चुका था। इस समय मारवाड़ में अंग्रेजो के विरोधी उतेजना चरम सीमा पर थीं।

मारवाड़ के महाराजा तखतसिंह ने किलेदार अनोड़सिंह की मदद करने के लिए कुशलराज सिंघवी, छत्रशाल, राजमल मेहता, विजयमल मेहता आदि के नेतृत्व एक सेना जोधपुर से भेजी। रात में अनोड़सिंह के द्वारा कुशालसिंह को खेजडला के ठाकुर हिम्मतसिंह और भाटी जगतसिंह द्वारा समझा कर महाराजा तखतसिंह की सेना की तरफ आने को कहा गया। रात में बागीयों ने अब्बास अली के नेतृत्व में सुबह सूरज निकलने से पूर्व ही महाराजा की सेना पर आक्रमण करने के निर्णय से,

कुशलसिंह को अवगत करवाकर, साथ देने का आग्रह किया। अतः आहुवा ठाकुर ने सिणली के ठाकुर चाम्पावत शक्तिसिंह को अपना प्रतिनिधि बनाकर बागीयो का साथ दिया। आलनीयावास एवं गूलर के ठाकुर भी उनके साथ थे। 08 सितम्बर 1857 घमासान युद्ध हुआ। जिसमें ब्रिटिश समर्थक मारवाड़ महाराज तख्तसिंह की सेना पराजित हुई।

किलेदार ओनाड़सिंह 76सैनिक सहित मारा गया।¹⁰ सिंघवी कुशलराज मेहता विजयमल भाग निकले। इसी सन्दर्भ में उसी समय का यह दोहा मारवाड़ में प्रसिद्ध है

“लीला भाला फेरता, भाग गया कुशलेश (कुशलराज)।¹¹

युद्ध सामग्री जिसमें कुछ तोपे भी थी, बागीयों के हाथ लगी”।

बिथौरा युद्ध की सूचना पाते ही, ए.जी.जी.जार्ज लोरेन्स आहुवा पर आक्रमण करने पहुंच गया उधर जोधपुर से पोलिटिकल एजेन्ट मैक मोसन भी आहुवा के लिए रवाना हो गया 18 सित. 1857 को विद्रोहियो ने गोली-बारी शुरूकरदी। इसी दौरान मैक मोसन भी आहुवा आ गए, परन्तु दुर्भाग्य से मैकमोसन ब्रिटिश सेना के स्थान पर विद्रोहियो की सेना में जा पहुंचा,उसे मार डाला गया। उसके शव को एक पेड़ जो कि आहुवा गढ़ के दरवाजे के सामने था, उस पर लटका दिया गया।¹² आहुवा के ठाकुर को, जब इस घटना का पता लगा, तब उसने मैक मोसन के अंतिम संस्कार की व्यवस्था करवाई। अंत में ए.जी.जी. जार्ज लॉरेन्स को हताश होकर, ब्यावर, नसीराबाद की ओर से अजमेर वापस लौटना पड़ा। गवर्नर जनरल ब्रिटिश भारत सरकार भी ए. जी.जी. के इस कदम से असन्तुष्ट हुए। इसकी सूचना प्राप्त कर 30 सित. को महाराजा तख्तसिंह ने आहुवा की जागीर जब्त कर ली और बागीयो को दण्डित करने के लिए कुशलराज को आदेश दिया।¹³

ए.जी.जी. जार्ज लॉरेन्स की हार हो गई, इस कारण आहुवा के ठाकुर एवं उसके समर्थको का मनोबल एवं उत्साह बढ़ गया। ठाकुर कुशलसिंह चाम्पावत का महत्व प्रभाव, सम्मान, आहुवा से बाहर मारवाड़ में फैलने लगा। इसी दौरान दिल्ली के बागीयों के दूत ने आहुवा आकर यहां के सभी विप्लवकारियों को दिल्ली पहुंचने का आह्वान किया।¹⁴

विद्रोही सैनिक गंगावा, दूदोड़, लावा और रियाँ होते हुए पीपाड के पास पहुंचे। महाराजा तख्तसिंह के आदेश पर कुचामन ठाकुर केसरीसिंह ने सिंघवी कुशलराज को सहायता करते हुए, बागीयो का नारनौल तक पीछा किया।¹⁵ इसी दौरान¹⁶ नवम्बर 1857 में दोनों पक्षों में युद्ध हुआ, जिसमें अंत ब्रिटिश फौज की जीत हुई। बागी

सैनिक भी अपने गांव की ओर चले गए एवं मारवाड़ के ठाकुर भी निराश होकर अपनी शेष सेना के साथ वापस लौट आए।¹⁶

नारनौल नामक स्थान पर जोधपुर लीजन और मारवाड़ के बागी सरदारों की हार होने से, महाराजा तखतसिंह की स्थिति सुदृढ़ हो गई। बागी सरदारों की जागीरे जब्त कर ली गई।¹⁷ नारनौल में जोधपुर लीजन की हार से कुशालसिंह हतोत्सोहित तो हुआ, फिर भी आहुवा के सुरक्षा घेरे को सुदृढ़ बनाए रखा। होम्स के नेतृत्व में विशाल सेना ने तोपखाने सहित आहुवा पर आक्रमण कर दिया। जोधपुर राज्य की सेना भी इसके साथ हो गई। अंग्रेजी फौज पर आक्रमण करने की शुरुआत आहुवा ग्रामवासियों द्वारा की गई। 23 जनवरी की अन्धेरी रात में ठाकुर कुशाल सिंह आहुवा के घेरे से बाहर निकलकर मेवाड़ की ओर पलायन कर गया।¹⁸

इसके बाद अन्ततः अंग्रेजों का आहुवा किले पर अधिकार हो गया। इसके साथ अंग्रेज सेना ने आहुवा गांव को लूटा। किला, महल, कोट और मकान ध्वस्त किये गये।¹⁹ आहुवा के लोगो पर निर्मम अत्याचार किये गए।²⁰ साथ ही कुशालसिंह की आराध्य देवी सुगाली माता की मूर्ति अजमेर ले जाकर म्यूजियम में रखी गई। अंग्रेज सरकार के आदेश पर महाराजा तखतसिंह ने कुशालसिंह की सम्पूर्ण जागीर जब्त कर ली और आहुवा के भाई-बन्धु भिवानिया, बान्ता रघुनाथगढ़ और गूलर आदि के गढ़िये को सुरंगे लगाकर उड़ा दिये गए।²¹

इसके बाद कुशालसिंह ने आहुवा पर अधिकार करने के लिए आक्रमण किये, इस हेतु तात्या टोपे से भी सम्पर्क स्थापित किया गया। अन्ततः मेवाड़ में कोठारिया के रावत जोधसिंह के यहां शरण ली।²² 08 अगस्त 1860 को उसने नीमच में ब्रिटिश अधिकारियों के समक्ष आत्म समर्पण कर दिया।²³ उसे निर्दोष घोषित किया गया। अंग्रेजों का कुशालसिंह को निर्दोष घोषित करने का फैसलामहाराजा तखतसिंह के अनुकूल नहीं था, वह उसे आहुवा जागीर नहीं लौटाना चाहता था। कुशालसिंह भी 25 जुलाई 1864 अपनी मृत्यु तक²⁴, आहुवा जागीर, को प्राप्त करने हेतु सतत् प्रयासरत रहा, इसके बाद, उसके उत्तराधिकारी देवीसिंह ने अपनी जागीर आहुवा पर अधिकार कर लिया, धीरे - धीरे बालोतरा, रियों, सारण आदि गांवों पर उसका अधिकार हो गया।²⁵

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

भारत में ब्रिटिश सर्वोच्चता के शुरूआती दौर (1803 से 1805ई.के मध्य) में राजस्थानी शासकों के अंग्रेजों के साथ संबंध (राठ क्षेत्र के विशेष संदर्भ में)

प्रेमपाल यादव
डॉ. फूलसिंह सहारिया

लार्ड वेलेजली 1798ई. में ब्रिटिश भारत का गवर्नर जनरल बनकर यहां आया था तथा 1805 ई. तक इस पद पर रहा। उसके अनुसार राजाओं को कंपनी से अहदनामों करने पड़े और अपने-अपने देश से फ्रेंच लोगों को निकालकर अंग्रेजी सेना रखनी पड़ी। यदि वे सेना के खर्च के रूपये न दे सकें तो उनको उसके बदले उतनी ही आय का कोई जिला कंपनी को देना पड़ता था। लार्ड वेलेजली ने देशी राजाओं से मैत्री करने की इस नीति का प्रयोग सर्वप्रथम 1798ई. में हैदराबाद के निजाम पर किया था। लार्ड वेलेजली मराठों को भी इसी सन्धि-पत्र से बांधना चाहता था। 31दिसम्बर, 1802ई. को कंपनी को इस दिशा में एक बड़ी सफलता मिली जब उन्होंने मराठा पेशवा बाजीराव को बसीन में इन शर्तों पर हस्ताक्षर करने के लिए विवश कर दिया।¹ चूंकि यह सन्धि मराठों के सर से पगड़ी उतारने के समान थी तथा इस सन्धि का मुख्य उद्देश्य मराठा स्वतंत्रता का नाश करके उसके स्थान पर ब्रिटिश प्रभुत्व स्थापित करना था इसलिए स्वातंत्रप्रिय मराठा सरदारों को यह सन्धि बहुत ही नागवार गुजरी। दौलतराव सिंधिया एवं रघुजी भोंसला ने इस सन्धि की शर्तों को अस्वीकार करते हुए अंग्रेजों से युद्ध करने की ठानी। लार्ड वेलेजली जो स्वयं युद्ध करने को तत्पर था, अगस्त, 1803ई. में इन दोनों मराठा सरदारों के विरुद्ध युद्ध आरम्भ कर दिया।² युद्ध की शुरूआत से कुछ दिन पहले 23 जून, 1803ई. को गवर्नर जनरल ने अपने चीफ कमाण्डर लार्ड लेक को युद्ध की दशा में निम्नलिखित कार्य करने का आदेश दिया था³ -

1. गंगा तथा यमुना के बीच शिन्दे के समस्त प्रदेशों पर अधिकार करना ।
2. शाहआलम को अपनी सुरक्षा में लेना ।
3. शिन्दे का उत्तर भारत से निराकरण करने के लिए राजपूत राजाओं तथा अन्य राज्यों के साथ मैत्री –सम्बन्ध स्थापित करना, तथा
4. बुन्देलखण्ड पर अधिकार करना ।

युद्ध के दौरान अंग्रेजी सेनाएं दो तरफ से आगे बढ़ी-दक्षिण की तरफ आर्थर वेजेजली तथा उत्तर भारत की तरफ से जनरल लेक आगे बढ़ा। आर्थर वेजेजली ने असई और अरगांव आदि स्थानों पर विजय प्राप्त की उत्तर भारत में जनरल लेक ने सिंधिया की फ्रेंच सेनापतियों द्वारा तैयार की हुई सेना को तितर – बितर कर दिया। सिंधिया के सेनापित पैरो के विश्वासघात के कारण लेक ने 5 सितम्बर, 1803ई. को अलीगढ़ पर आसानी से अधिकार कर लिया। अलीगढ़ की विजय से अंग्रेजों का दिल्ली विजय का रास्ता साफ हो गया। 14 सितम्बर, 1803ई. को अंग्रेजों ने दिल्ली में प्रवेश करके गढ़ पर अपना ध्वज फहरा दिया तथा अन्धे शाहआलम द्वितीय को अपने अधिकार में ले लिया।⁴ बड़े शाहआलम में अंग्रेजों से लड़ने की कुव्वत नहीं थी इसलिए उसने अंग्रेजो की अधीनता स्वीकार कर लेना ही मुनासिब समझा। इस प्रकार दिल्ली अंग्रेजों के कब्जे में चली गई। दिल्ली को आधिपत्य में लेने के बाद लेक ने 24 सितम्बर, को कर्नल आक्टरलोनी के हवाले दिल्ली छोड़ स्वयं शिन्दे के आधिपत्य वाले आगरा की ओर प्रयाण किया। आगरा ने 17 अक्टूबर को आत्मसमर्पण कर दिया। आगरा के आत्मसमर्पण के आद सिंधिया की सेनाओं ने इकट्ठा होकर अलवर राज्य के लासवाड़ी नामक स्थान पर अंग्रेजों का मुकाबला करने का निश्चय किया किन्तु लेक ने 1 नवम्बर , 1803 ई. को सिंधिया की इस अजेय सेना को भी पराजित कर दिया।⁵ आंग्ल –मराठा संघर्ष की इस संक्षिप्त भूमिका से स्पष्ट है कि राजस्थान में अंग्रेजों का आगमन ब्रिटिश सर्वोच्चता की स्थापना के दौरान सिंधिया की सेनाओं का पीछा करते हुए हुआ था।

अलोच्यकालीन समयावधि के दौरान राजस्थान में अंग्रेजों का मुख्य सम्पर्क भरतपुर, अलवर, नीमराणा, जयपुर, व जोधपुर राज्यों के शासको के साथ हुआ था। इन राज्यों के शासकों ने अंग्रेजों के साथ जो सम्बन्ध स्थापित किये थे उनका अध्ययन निम्नानुसार प्रस्तुत है-

भरतपुर के महाराजा रणजीत सिंह के अंग्रेजों के साथ संबंध

इस समयावधि के दौरान भरतपुर के महाराजा रणजीत सिंह के अंग्रेजों के साथ

सम्बन्ध मित्रता एवं संघर्ष दोनों प्रकार के रहे थे। अतः प्रस्तुत आलेख में रणजीत सिंह के अंग्रेजों के साथ सम्बन्धों को दो भागों में विभक्त कर अध्ययन प्रस्तुत किया गया है- 1. रणजीत सिंह के अंग्रेजों के साथ मैत्रीपूर्ण संबंध व 2. रणजीत सिंह द्वारा अंग्रेजों के विरुद्ध मराठों का सहयोग करना।

1. रणजीत सिंह के अंग्रेजों के साथ मैत्रीपूर्ण संबंध

प्रस्तुत शोध आलेख के पूर्व में स्पष्ट किया जा चुका है कि अंग्रेजों ने भारत में अपनी सर्वोच्चता को स्थापित करने के लिए अगस्त, 1803ई. में मराठों के विरुद्ध युद्ध छेड़ दिया था। अंग्रेज सेनापति आर्थर वेलेजली ने दक्षिण में तथा लार्ड लेक ने उत्तर भारत में ब्रिटिश सेनाओं का नेतृत्व किया। लार्ड लेक ने युद्ध की घोषणा के कुछ दिनों बाद ही उत्तर भारत में स्थित सिंधिया के महत्वपूर्ण सैनिक केन्द्र अलीगढ़ पर 5 सितम्बर, 1803ई. को अधिकार कर लिया। अंग्रेजों की इन सफलताओं से प्रभावित होकर भरतपुर का शासक रणजीत सिंह दो दशक पुरानी मराठा मैत्री को त्यागकर अंग्रेजों से मैत्रीपूर्ण सम्बन्ध स्थापित करने के लिए प्रयत्नशील हुआ। अंग्रेजों से मित्रतापूर्ण संबंध स्थापित करने के लिए रणजीतसिंह का वकील सितम्बर, 1803ई. में बल्लभगढ़ नामक स्थान पर लार्ड लेक से मिला।⁶ चूंकि अंग्रेज राजस्थानी शासकों को मराठा प्रभाव से दूर रखने के लिए स्वयं संधियां करना चाहते थे। यही कारण था कि लार्ड लेक ने बिना समय गवाये उसी महिने की 29 तारीख को भरतपुर के राजा के साथ मैत्री संधि कर ली। गवर्नर जनरल की कार्यकारिणी परिषद ने भी इसे 22 अक्टूबर, 1803 ई. को स्वीकृति प्रदान कर दी। भरतपुर के राजा के साथ अंग्रेजों ने जो संधि की थी उसकी शर्तें निम्नानुसार थीं⁷ -

1. महाराजा सवाई रणजीत सिंह बहादुर जंग तथा कम्पनी के मध्य एक स्थाई मित्रता बरकरार रखी जायेगी।
2. दोनों के साझा शत्रु व मित्र होंगे।
3. ब्रिटिश सरकार महाराजा के मामलों में न तो कभी हस्तक्षेप करेगी और न ही उनसे कोई लगान लेगी।
4. यदि कम्पनी के अधीन क्षेत्र पर कोई शत्रु आक्रमण करता है तो महाराजा शत्रु को बाहर निकालने में कम्पनी की सहायता को आगे आर्येंगे और ठीक इसी तरह कम्पनी महाराजा को बाह्य आक्रमण के विरुद्ध अपने प्रभुत्व की रक्षा करने में सहायता देगी।

अंग्रेजों के साथ इस प्रकार की शर्तें तय हो जाने के बाद भरतपुर का राजा अंग्रेजों

का सहयोगी बन गया तथा उसने आगरे की विजय एवं लासवाड़ी के युद्ध में अपनी एक सैन्य टुकड़ी भेजकर अंग्रेजों की मदद भी की।⁸ अंग्रेज रणजीत सिंह की सेवाओं से बहुत प्रशन्न थे इसलिए उनके द्वारा अक्टूबर, 1803ई. में पांच अतिरिक्त जिले जिनमें किशनगढ़, कटावा, रेवाड़ी, गोकुल और सहर सम्मिलित थे, भरतपुर राजा को प्रदान किये।⁹

2. रणजीत सिंह द्वारा अंग्रेजों के विरुद्ध मराठों का सहयोग करना

भोसले एवं सिंधिया के द्वारा अंग्रेजों के साथ क्रमशः देवगांव की सन्धि एवं सुरजीअंजन गाँव की संधि करने से लग रहा था कि मराठा शक्ति पूर्णतः पराजित हो गई है तथा भरतपुर के साथ अंग्रेजों के मैत्रीपूर्ण सम्बन्ध यूँ ही आगे चलते रहेंगे किन्तु उक्त दोनों धारणाएं मराठा सरदार यशवन्तराव होल्कर के अंग्रेजों के विरुद्ध संघर्ष छेड़ दिये जाने से ध्वस्त हो गई। होल्कर भारतीय शासकों पर अपने परम्परागत चौथ के अधिकार में अंग्रेजों का कोई हस्तक्षेप नहीं चाहता था। अंग्रेजों ने जब उसके इस अधिकार को मान्यता नहीं दी तो उसने ब्रिटिश साम्राज्य के विरुद्ध राजाओं को संगठित करने का प्रयास किया। यही कारण था कि अंग्रेजों ने 16 अप्रैल, 1804ई. को होल्कर के विरुद्ध युद्ध की घोषणा कर दी।¹⁰ होल्कर की सैनिक सफलताओं से भरतपुर का राजा रणजीतसिंह बहुत प्रभावित हुआ था। रणजीतसिंह ने अंग्रेजों से संधि तो कर ली थी किन्तु उसे यह भय होने लगा था कि उसके राज्य के आन्तरिक मामलों में अंग्रेज हस्तक्षेप करेंगे। इसके अतिरिक्त अंग्रेजों की धार्मिक गतिविधियों से भी रणजीतसिंह शंकिता था। होल्कर ने जो संदेशवाहक रणजीतसिंह के पास भेजे उन्होंने भी ब्रिटिश विरोधी इस अभियान में रणजीतसिंह को सम्मिलित होने के लिए प्रेरित किया। रणजीत सिंह द्वारा मराठों को सहयोग देने का एक बड़ा कारण यह भी था कि होल्कर ने रणजीत सिंह को कुछ नये परगने देने की बात की थी।¹¹ इन सब कारणों से प्रेरित होकर रणजीत सिंह होल्कर के पक्ष में चला गया तथा अक्टूबर, 1804ई. में जब होल्कर ने दिल्ली पर हमला किया उस समय रणजीत सिंह ने भी उसकी सहायता की।¹² अंग्रेज सेनापित ऑक्टरलोनी और बर्न के प्रतिरोध के कारण होल्कर को वहाँ से लौटना पड़ा। लार्ड लेक के पीछा किये जाने पर होल्कर डीग में शरण ली। चूँकि रणजीत सिंह होल्कर का मित्र था इसलिए उसने अपने लड़के लक्ष्मणसिंह और दीवान रायसिंह के नेतृत्व में तीन बटालियने होल्कर की सहायतार्थ डीग भेजी।¹³ एक दिसम्बर को लेक ने डीग को घेर लिया। मराठा इतिहासकार गोविन्द सखाराम सरदेसाई का कथन है कि “गवर्नर जनरल तथा चीफ कमाण्डर जाट राजा को होल्कर से पृथक करने का प्रत्येक सम्भव प्रयास किया परन्तु वह सफल न हो सका।”¹⁴

अंग्रेज होल्कर की शक्ति को तहस-नहस करने पर तुल हुए थे क्योंकि होल्कर पर विजय प्राप्त कर लेने से भविष्य में उनका मार्ग सदा के लिए निष्कंटक हो जाता था। लेक ने आगरे से एक विशेष सेना बुलाई और 23 दिसम्बर, 1804 को डीग का किला तहस-नहस कर दिया गया, होल्कर ने भागकर भरतपुर के किले में शरण ली।¹⁵ लार्ड लेक पीछा करता हुआ यहां भी पहुंच गया तथा 7 जनवरी, 1805ई. को उसने भरतपुर का डेरा डाल दिया। रणजीतसिंह ने अपनी सम्पूर्ण सेना जिसकी संख्या लगभग 8000 थी, होल्कर के पक्ष में युद्ध मैदान में उतार दी।¹⁶ दुर्ग का घेरा लगभग तीन महिने तक पड़ा रहा। इस दौरान अंग्रेजों ने दुर्ग पर आधिपत्य के लिए चार बार क्रमशः 9 जनवरी, 21 जनवरी, 20 फरवरी तथा 21 फरवरी को सामूहिक आक्रमण किये लेकिन सभी आक्रमण असफल रहे। अंग्रेजों को इन आक्रमणों के दौरान बहुत अधिक जनहानि उठानी पड़ी। उनके 3203 व्यक्ति घायल एवं मारे गये।¹⁷ लम्बे संघर्ष के कारण दोनो पक्ष थक चुके थे। रणजीतसिंह ने भी अपनी पराजय को सन्निकट जान लिया था इसलिए उसने अपने प्रतिनिधि को लार्ड लेक के पास भेजकर शांति वार्ता शुरू की। चूंकि अंग्रेजों को इस घेरे के दौरान बहुत अधिक नुकसान हो चुका था इसलिए उन्होंने भी रणजीत सिंह के साथ संधि कर लेना ही उचित समझा। अतः 17अप्रैल, 1805ई. को संधि सम्पन्न हो गई।¹⁸ इसके तहत 1803ई. में रणजीत सिंह को दिये गये पांचों जिले वापस ले लिये गये और उसे 20 लाख रूपये युद्ध हर्जाना के रूप में चुकाने को कहा गया।¹⁹ यद्यपि रणजीत सिंह ने अंग्रेजों की अधिनता स्वीकार कर ली थी किन्तु उसने होल्कर को फिर भी अंग्रेजों के हवाले नहीं किया। संधि उपरान्त होल्कर सही सलामत पंजाब की ओर चला गया।²⁰ इस प्रकार भरतपुर के शासक के साथ अंग्रेजों का संघर्ष समाप्त हुआ। भरतपुर के इस संघर्ष की एक विशेषता यह भी रही थी की इसे लोक में खूब सराहा गया। इस कथानक से सम्बन्धित लोकगीत जनता की जुबानों पर खूब प्रचलित हुए। 'गोरा हट जा ' इसी प्रकार का एक लोकगीत है।

भरतपुर के इस संघर्ष का उल्लेख कविराज बांकिदास के गीतों में भी मिलता है उनका 'गीत चेतावणी रो' व 'गीत भरतपुर रौ' इसी विषय वस्तु से सम्बन्धित हैं।

अलवर के महाराज बख्तावर सिंह के अंग्रेजों के साथ संबंध

राजस्थान में अंग्रेजों के आगमन के कुछ ही वर्षों पूर्व 1775ई. में प्रताप सिंह ने अलवर राज्य की स्थापन की थी। उस समय उत्तर भारत में महादजी सिंधिया का बहुत अधिक प्रभाव था। प्रताप सिंह के महादजी सिंधिया से अच्छे सम्बन्ध रहे थे। पाटन के युद्ध में उसने सिंधिया का साथ दिया था। प्रताप सिंह की मृत्यु के बाद बख्तावर सिंह

1790ई. में अलवर की गद्दी पर बैठा। उसके समय अलवर राज्य में मराठों की गतिविधियां बहुत अधिक बढ़ गई थी। जगदीश सिंह गहलोत का मानना है कि लासवाड़ी युद्ध से पूर्व ही बख्तावर सिंह अंग्रेजों की शरण में चला गया था और ब्रिटिश सेनापति लेक की सहायता के बल पर ही उसने मराठों को कठूमर से मार भगाया।²² 1 नवम्बर, 1803ई. को मराठा सरदार दौलतराव सिंधिया की सेना एवं अंग्रेज सेनानायक लार्ड लेक के मध्य अलवर राज्य के लासवाड़ी नामक स्थान पर भारत की सर्वोच्चता हेतु निर्णायक युद्ध लड़ा गया था। इस युद्ध में अलवर के रावराजा बख्तावरसिंह ने अंग्रेजों को बहुमूल्य सेवाएं प्रदान की थी। कैप्टन पी.डब्ल्यू. पाउलेट ने 'गजेटियर ऑफ अलवर' में इस सन्दर्भ में लिखा है कि "उसका वकील अहमद बख्शाखान जो बाद में फिरोजपुर व लुहारू का नवाब बना, लार्ड लेक से मुलाकात की जिसे उसने युद्ध के दौरान महत्वपूर्ण सेवाएं प्रदान की, जैसे - सेना के लिए आपूर्ति, युद्ध में सहयोग के लिए अलवर से छोटी सेना को भेजना तथा विशेषकर मराठों की गतिविधियों की जानकारी प्रदान करना। जिसके परिणाम स्वरूप 1803ई. में लासवाड़ी के युद्ध में अंग्रेजों की विजय हुई।"²³ जगदीश सिंह गहलोत का कथन है कि "लासवाड़ी के युद्ध में अलवर राज्य की सेना भी भेजी गई थी। इस सेना ने अंग्रेजों की ओर से कोई लड़ाई मराठों से नहीं लड़ी लेकिन अंग्रेजों की सेना की संख्या बढ़ाने में अवश्य सहायक सिद्ध हुई। जब मराठा सेना अंग्रेजों से हारकर भागने लगी तब इस सेना ने पीछे के हिस्से से उन पर हमला कर उनके डेरों को खूब लूटा तथा मराठा सेनिकों को मारा।"²⁴ इस प्रकार लासवाड़ी के युद्ध में अंग्रेजों को अलवर से सहायता स्वरूप फौज एवं सलाह की अच्छी मदद मिली थी।

अलवर की भौगोलिक स्थिति ब्रिटिश साम्राज्य की सुरक्षा के लिए बहुत अनुकूल थी इसलिए अंग्रेजों ने इस युद्ध के कुछ दिनों बाद ही 14 नवम्बर, 1803ई. को अलवर के राव राजा बख्तावर सिंह के साथ मैत्री संधि भी स्थापित कर ली। इस संधि की शर्तें निम्नानुसार थी²⁵ -

1. ईस्ट इण्डिया कम्पनी व महाराव राजा राव सवाई बख्तावर सिंह बहादुर तथा उसके वंशजों व उत्तराधिकारियों के मध्य एक स्थायी मित्रता की जाती है।
2. कम्पनी के शत्रु व मित्र महाराव राजा के भी शत्रु व मित्र माने जायेंगे तथा महाराव राजा के मित्र व शत्रु कम्पनी के मित्र व शत्रु माने जायेंगे।
3. कम्पनी महाराव राजा के क्षेत्र में न तो हस्तक्षेप करेगी और न ही उससे लगान की मांग करेगी।
4. यदि कोई शत्रु कम्पनी के अधीन क्षेत्रों पर हिन्दुस्तान में उसके सहयोगियों

पर आक्रमण करता है तो महाराव राजा उनकी सहायता के लिए अपनी सम्पूर्ण सेना भेजना तथा अपनी सम्पूर्ण ताकत को कुचलने तथा अपनी मित्रता व सानिध्य को साबित करने का कोई अवसर न छोड़ने की सहमति प्रदान करता है।

5. वर्तमान संधि के द्वितीय अनुच्छेद में वर्णित मित्रता के अनुसार कम्पनी महाराव राजा को बाह्य शत्रुओं से उसके क्षेत्र की सुरक्षा की गारण्टी प्रदान करती है। महाराव राजा सहमति प्रदान करते हैं कि उसके या किसी अन्य क्षेत्र के मुखिया के मध्य कोई गलत फहमी उत्पन्न होती है तो सबसे पहले महाराव राजा कम्पनी सरकार को विवाद का कारण बतायेंगे तथा सरकार इस विवाद को इच्छापूर्वक हल करने का प्रयत्न करेगी। विपक्षी दल से कोई भी संधि या समझौता नहीं किया जा सकेगा जब तक कि महाराव राजा कम्पनी सरकार से सहायता की मांग न करें। उपरोक्त वर्णित घटनाओं की स्थिति में महाराव राजा उसको प्रदत्त सहायता का खर्च उसी दर भूगतान करेंगे जिस दर पर हिन्दुस्तान के अन्य मुखियाओं से तय हुआ है।

लार्ड लेक ने इस संधि को मजबूती प्रदान करने के लिए अपने मित्र बख्तावर सिंह को 28 नवम्बर, 1803ई. को एक सनद के माध्यम से इस्माईलपुर, मुण्डावर, दरबारपुर, रताई, नीमराणा, मांढण, घीलोट, बीजवाड़, सुराई, दादरी, लुहारू, बुधवाणा व बुदचलनहर के इलाके प्रदान किये।²⁶ अंग्रेजों एवं अलवर के राव राजा बख्तावर सिंह के मध्य स्थाई मैत्री की जो नींव पड़ी थी, होल्कर भी नहीं तोड़ पाया। मराठा इतिहासकार सरदेसाई लिखते हैं कि " उसने (यशवन्तराव होल्कर) माछेरी के राव राजा को पत्र लिखकर सर्वपहारक ब्रिटिश सत्ता के विरुद्ध करने का आवहान दिया। राव राजा ने होल्कर का यह पत्र लार्ड लेक के हाथों में रख दिया।"²⁷ इस प्रकार कहा जा सकता है कि अंग्रेजों ने अलवर के साथ जो मित्रता स्थापित की थी वह उनके लिए बहुत लाभदायक सिद्ध हुई तथा अंग्रेजों को जैसे ही अलवर के रावराजा के माध्यम से होल्कर की गतिविधियों की जानकारी मिली उन्होंने तुरन्त होल्कर के विरुद्ध रणनीति पर काम करना शुरू कर दिया।

नीमराणा के महाराजा चन्द्रभान सिंह के अंग्रेजों के साथ संबंध

नीमराणा राजस्थान के पूर्वी भाग में स्थित एक छोटी सी रियासत थी जिसकी स्थापना दिल्ली के अन्तिम हिन्दू शासक पृथ्वीराज चौहान के एक वंशज राजदेव के द्वारा 1464ई. में की गई थी।²⁸ अंग्रेजों के उत्तरी भारत में आगमन के समय चौहानों की इस गद्दी पर महाराजा चन्द्रभानसिंह बैठे हुए थे। कवि जोधराज ने 'हम्मीररासो' ग्रन्थ में इन्हें 'राठ का पातस्याह' कहकर संबोधित किया है।²⁹ विदेशी गुलामी का दर्द क्या होता है, नीमराणा के शासकों से ज्यादा भला कौन महसूस कर सकता था। यही

कारण था कि नीमराणा के शासकों ने मराठा शक्ति के उत्थान के समय उन्हें दिल्ली पर काबिज होने में पूरी सहायता प्रदान की।³⁰ चूंकि नीमराणा के शासकों की मराठों से मैत्री की नींव अंग्रेजों के इस क्षेत्र में आगमन से पूर्व ही पड़ चुकी थी इसलिए जब अंग्रेजों ने हिन्दुस्तान का ताज मराठों से छीनने की मुहिम छोड़ी तो नीमराणा के शासक चन्द्रभानसिंह ने विदेशी आक्रान्ता का साथ न देकर हिन्दुस्तानी शक्ति मराठों का ही साथ देने का निश्चय किया। ब्रिटिश इतिहासकारों ने इसी कारण नीमराणा के राजा चन्द्रभानसिंह का उल्लेख एक विद्रोही राजा के रूप में किया है।³¹ उत्तर भारत में अंग्रेजों एवं सिंधिया की सेनाओं के मध्य निर्णायक लड़ाई लासवाड़ी नामक स्थान पर 1 नवम्बर, 1803 को लड़ी गई थी, इस युद्ध में नीमराणा के शासक चन्द्रभान सिंह ने अपनी वंश परंपरा के अनुसार अंग्रेजों के विरुद्ध मराठों का साथ दिया था। डॉ. महावीर प्रसाद शर्मा ने 'तोरवाटी का इतिहास' नामक पुस्तक में इस संदर्भ में लिखा है कि "लार्ड लेक के विरुद्ध लासवाड़ी के युद्ध से भागकर नारायणराव मराठा नीमराणा (राठ) के राजा चन्द्रभानसिंह चौहान के पास शरण लेने आये थे। लार्ड लेक के घेरा डालने पर वहां से राजा चन्द्रभानसिंह जी के संरक्षण में घोड़े पर सवार होकर नारायणराव प्रागपुरा-पावटा आये थे।"³² चन्द्रभानसिंह के द्वारा मराठों को शरण एवं सहायता प्रदान करने का उल्लेख ब्रिटिश स्रोतों में भी मिलता है। 'इंपीरियन गजेटियर ऑफ इण्डिया प्रोविंसियल सीरीज राजपूताना' से ज्ञात होता है कि नीमराणा के शासक की इसी भूमिका के कारण 1803ई. में लार्ड लेक ने नीमराणा राज्य जिसमें तीन परगने एवं 36 गांव सम्मिलित थे, जब्त कर लिये थे।³³

ब्रिटिश सत्ता के विरुद्ध 1803ई. में नीमराणा के राजा चन्द्रभानसिंह ने मराठों की जो मदद की थी उसका उल्लेख राठ क्षेत्र के 'कवित्तों' में भी मिलता है। डॉ. महावीर प्रसाद शर्मा ने नीमराणा के राय-भाटों में प्रचलित इस प्रकार के एक कवित्त का उल्लेख 'तोरवाटी का इतिहास' नामक अपनी पुस्तक में किया है।³⁴

इसी प्रकार के एक कवित्त का उल्लेख कवि शंकरराव ने 'भीमविलास' ग्रन्थ में भी किया है³⁵ -

नीमराणा रियासत में प्रचलित साम्राज्यवाद विरोधी काव्य परम्परा के उक्त अध्ययन के बाद एक प्रश्न उठता है कि इसी प्रकार की अंग्रेजी साम्राज्यवाद विरोधी काव्य परम्परा भरतपुर में भी रही थी जिसका उल्लेख पूर्व में किया जा चुका है। अतः राजस्थान में अंग्रेजी साम्राज्यवाद विरोधी काव्य परम्परा की शुरुआत भरतपुर से मानी जाय या राठ क्षेत्र में स्थित नीमराणा से? श्री रामान्द राठी ने राठ क्षेत्र में प्रचलित कवित्तों को राजस्थान में साम्राज्यवाद विरोधी काव्य परम्परा के प्रस्थान गीत माना है।³⁶

चूँकि अंग्रेजों ने भरतपुर का घेरा 7 जनवरी, 1805ई. को डाला था जो लगभग तीन महीने तक पड़ा रहा था। भरतपुर के लोकगीत उसी विषयवस्तु से सम्बन्धित हैं अर्थात् इनकी शुरुआत 1805ई. से मानी जा सकती है। राठ क्षेत्र में नीमराणा के राजा ने अंग्रेजों के विरुद्ध 1803ई. में यह संघर्ष किया था, अतः नीमराणा के राजा के संघर्ष की प्राचीनता को देखते हुए राजस्थान में ब्रिटिश साम्राज्य विरोधी काव्य परम्परा की शुरुआत राठ क्षेत्र में नीमराणा से मानना ही उचित प्रतीत होता है।

चन्द्रभान सिंह ने अंग्रेजों के विरुद्ध मराठों की जो मदद की थी उसके कारण अंग्रेज उससे बहुत खफा थे, यही कारण था कि लार्ड लेक ने नीमराणा के राजा को सजा देते हुए उसका राज्य जब्त कर लिया तथा यह क्षेत्र 28 नवम्बर, 1803ई. को एक सनद के माध्यम से अपने मित्र अलवर के राव राजा बख्तावरसिंह को सौंप दिया।³⁷ इस प्रकार नीमराणा के राजा चन्द्रभानसिंह को मराठों का साथ देने की कीमत अपनी स्वाधीनता का मूल्य चुका कर भूगतनी पड़ी।

यद्यपि अंग्रेजों ने नीमराणा के राजा को अपदस्त कर दिया था तथा उसका राज्य भी अलवर राज्य के अधीन कर दिया था किन्तु इस पर भी उसकी ब्रिटिश विरोधी भावनाएं कम नहीं हुईं। सिंधिया एवं भोंसले का विद्रोह शान्त हुआ था कि यशवन्तराव होल्कर ने अंग्रेजों के विरुद्ध संघर्ष का बिगुल बजा दिया। डॉ. महावीर प्रसाद शर्मा ने 'भीमविलास' के एक परिशिष्ट में होल्कर की एक सनद का उल्लेख किया है जो उसने नीमराणा के राजा चन्द्रभानसिंह को प्रदान की थी। सनद की नकल निम्नानुसार प्रस्तुत है³⁸—

सनद कर दई श्री महाराजधिराज राज राजेश्वर सूबेदार जसवंत राव हुलकर आलीजाह वहादर के सरकार ते चौधरी कानूनगोय मुकदमनी जारआन वरौद वगैरे कोटरी को मालूम होय। कोटरी मजकूर कू राजी चंदरभान जी के सिपुर्द जवती की राह पर करी इस वास्तै लिषा जाये है मुसारन अल्ह सूं रजू रहियो रइयतगरी कीज्यो मुशारन अल्ह कू चाहिये जो रइयत कू राजी रषै आवदी करे इसमै ताकीद जानै मुशार अल्ह सरकार चाकरी मैं हाजर रहै मिति भादवा बुदी 5 संवत 1862 .

1 वरौद	1 सराय
1 हाजीपुर हमीरपुर	1 दरवारपुर
1 रामपुर	1 जींदोली
1 बधैन	1 हरसौरा
1 वीजवाड	1 ततारपुर

5

5

10

संद रह कोटरी दस कर दीनी तामै अमल दी जो .

इस सनद से प्रतित होता है कि चन्द्रभान सिंह अंग्रेजों के विरुद्ध होल्कर का किसी न किसी रूप में साथ अवश्य दिया था तभी उसे उक्त मराठा सरदार के द्वारा दस कोटरी प्रदान की गई थी।

जयपुर के शासक महाराजा जगतसिंह के अंग्रेजों के साथ संबंध

यूँ तो जयपुर के शासकों ने अंग्रेजों के साथ सम्बन्ध 1776ई. से ही स्थापित करने शुरू कर दिये थे किन्तु अनेक वर्षों तक उन्हें इस दिशा में कामयाबी नहीं मिली। 1803ई. के आंग्ल-मराठा युद्ध की घोषणा के साथ ही अंग्रेजों का रवैया राजस्थानी शासकों के प्रति बदला तथा गवर्नर जनरल के आदेश पर लार्ड लेक ने राजस्थानी शासकों को सिंधिया के प्रभाव से दूर रखने के लिए उनके साथ सन्धि स्थापित करने की दिशा में आगे बढ़ा। इसी दिशा में कदम उठाते हुए उसने जयपुर के शासक के पास प्रस्तावित संधि का प्रसविदा भेजा और उसे इस पर हस्ताक्षर करने को कहा। इस समय जयपुर का शासक जगतसिंह था जिसने कुछ दिनों तक तो हस्ताक्षर करने में आनाकानी की किन्तु अंत में लेक की फौज के दबाव में आकर संधि पर हस्ताक्षर कर दिये।³⁹ इस प्रकार 14 दिसम्बर, 1803ई. को जयपुर राज्य की अंग्रेजों के साथ संधि सम्पन्न हो गई।⁴⁰ सन्धि की शर्तें कामोबेश वही थी जैसी की भरतपुर एवं अलवर से संधियां करते समय अंग्रेजों ने तय की थी। इस संधि का जयपुर के महाराजा को बहुत लाभ मिला उसे मराठों को दी जाने वाली चौथ से भी मुक्ति मिल गई तथा तथा मराठा आक्रमणों से सुरक्षा भी। किन्तु यह संधि अधिक दिनों तक न चल पाई क्योंकि अंग्रेजों ने जगतसिंह पर होल्कर की अप्रत्यक्ष सहायता का आरोप लगाकर स्वयं को 3 जनवरी 1806ई. को इस संधि से अलग कर लिया।⁴¹ यह अंग्रेजों का पूर्ण रूप से विश्वासघात भरा कदम था।

जोधपुर के शासकों का अंग्रेजों के साथ संबंध

जयपुर की तरफ जोधपुर राज्य की तरफ से भी आंग्ल-मराठा युद्ध से पूर्व अंग्रेजों से सम्बन्ध स्थापित करने का प्रयास किया गया था किन्तु उन्हें भी सफलता नहीं मिली थी। आंग्ल-मराठा युद्ध के बीच ही 19 अक्टूबर, 1803ई. को जोधपुर के शासक भीमसिंह का निधन हो गया था। भीमसिंह के द्वारा दौलतराव को भेजे गये एक पत्र के आधार पर माना जाता है कि उसने अंग्रेजों के विरुद्ध दौलतराव का समर्थन किया

था।⁴² भीमसिंह के निधन के बाद मानसिंह जोधपुर राज्य की गद्दी पर बैठा। उसने अपने विरोधियों से बचने के लिए अंग्रेजों एवं होल्कर दोनों से वार्ता शुरू की तथा दोनों ओर से उसे सहयोग का आश्वासन भी मिला। अब मानसिंह को दोनों में से एक विकल्प को चुनना था। उसने होल्कर का समर्थन किया क्योंकि इसमें उसे अपने राज्य विस्तार की संभावनायें दिखाई देती थी। होल्कर एवं राठौड़ों के बीच कुछ दिनों की बातचीत के बाद दो कौलनामों पर हस्ताक्षर हुए। 17 जनवरी, 1804ई. के कौलनामों के अनुसार होल्कर दौलतराव सिन्धियां से अजमेर और साँभर पर पुनः राठौड़ों को अधिकार दिलाएगा तथा जयपुर के मामलात का अंतिम निर्णय राठौड़ नरेश की उपस्थिति में होगा, तय हुआ। इसी प्रकार फरवरी, 1804 के कौलनामों के अनुसार मानसिंह होल्कर की सहायता के लिए राठौड़ सेना भेजेगा तथा होल्कर के परिवार को जोधपुर में शरण दी जाएगी, तय हुआ।⁴³ इस प्रकार मानसिंह ने अंग्रेजों के साथ की जाने वाली सन्धि पर हस्ताक्षर न करके होल्कर के साथ ही मैत्री सम्बन्ध मजबूत करने को प्राथमिकता प्रदान की। यही कारण था कि मई, 1804ई. में अंग्रेजों ने जोधपुर के साथ सन्धि न करने का निश्चय किया।⁴⁴ मानसिंह एवं होल्कर के सम्बन्ध मैत्रीपूर्ण चलते रहे। जून, 1805 ई. को होल्कर का परिवार जोधपुर आ गया जो करीब चार वर्ष तक जोधपुर रहा।⁴⁵ मानसिंह होल्कर की रानियों का रखीबन्द भाई तक बन गया था।

इस समयावधि के दौरान राजस्थान में नीमराणा एवं भरतपुर दो ऐसे राज्य थे जिन्होंने खुलकर अंग्रेजों के विरुद्ध मराठों का साथ दिया था। चूंकि भरतपुर का शासक इस संघर्ष के प्रारम्भिक दौर में अंग्रेजों का मित्र रहा था जबकि नीमराणा के शासक ने उस दौरान ब्रिटिश सत्ता से संघर्ष किया था। अतः राजस्थान में ब्रिटिश सत्ता के विरोध की शुरूआत राठ क्षेत्र में स्थित नीमराणा रियासत से माना जाना उचित प्रतीत होता है। ब्रिटिश सत्ता के विरुद्ध राजस्थानी शासकों ने जो संघर्ष किया था उसे जन कवियों के द्वारा लोकगीतों एवं कवित्तों में भी खूब पिरोया गया। इस ब्रिटिश साम्राज्यवाद विरोधी काव्य परम्परा की शुरूआत भी राजस्थान में राठ क्षेत्र के नीमराणा से ही हुई थी।

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मारवाड़ के महाराजा जसवंत सिंह और हरियाणा (पंजाब)

(17वीं शती के विशेष संदर्भ में)

डॉ. जगदीश प्रसाद और डॉ. यशवीर सिंह

मध्यकालीन हरियाणा की आर्थिक और प्रशासनिक व्यवस्था का महत्त्व उतना ही है जितना भारत के आर्थिक और प्रशासनिक व्यवस्था का महत्त्व है। मुगलशासक शाहजहाँने मारवाड़ के राजा जसवंतसिंह की सैन्य सेवाओं से खुश होकर 1641-61 ई. के बीच हरियाणा का हाँसी-हिसार, रोहतक, कैथल, नारनौल और रेवाड़ी परगना प्रदान किया था। राठौड़ राजा जसवंतसिंह के अधीनमध्यकालीन हरियाणा के आर्थिक आकड़ों के आधार पर विश्लेषण करके कुछ सवालों का जवाब देने का प्रयास किया गया जाएगा। प्रथम प्रश्न, हरियाणा क्षेत्र के अन्तर्गत परगना गांवों की कितनी रेख थी और इनके प्रशासक कौन थे? दूसरा यहाँ की भूमि और फसलों के आधार पर राठौड़ हाकिमों ने कौन-कौन से करों को किसानों पर लगाया था? अन्तिम सवाल है कि, राठौड़ महाराजा की कर प्रणाली का हरियाणा के किसानों पर क्या-क्या प्रभाव पड़ा था?

महाराजा जसवंत सिंह की गद्दनशीनी के समय राजसिंह खींवावत मारवाड़ का प्रधान था। उसकी मृत्यु होने पर संवत् 1697 ई. में राठौड़ महेशदास सुरजमलोट को यह पद मिला था।¹ जोधपुर राज्य की ख्यातके अनुसार राजा जसवंतसिंह (1638-1678 ई.) ने 5000 के मुगल मनसबदार पद से मारवाड़ देश के जोधपुर, सिवाना, मेड़ता, सोजत, फलोधी, सातलमेर, जालोर, सांचोर और हरियाणा के रेवाड़ी परगने का राज्य प्राप्त कर शासन करना आरम्भ किया था। संवत् 1702 के माह ज्येष्ठ, सुदी 13 में (6 जून, 1645 ई.) बादशाह शाहजहाँ ने महाराजा जसवंतसिंह की सैन्य सेवाओं से प्रसन्न होकर मनसब बढ़ाकर उनको रेवाड़ी परगना और प्रदान कर दिया था।² रेवाड़ी परगना की कुल रेख 11,70,5000 टका थी।³ महाराजा जसवंतसिंह ने वतन-जागीर

मारवाड़ की भांति हरियाणा परगनों की सुचारू व्यवस्था के लिए राठौड़ सरदारों को नियुक्त किया था। राठौड़ सरदारों ने हरियाणा के गांवों का पट्टा प्राप्त कर, गांवों के जमींदारों से सम्पर्क स्थापित करके कृषि आंकड़ों को प्राप्त कर कृषि एवं आमदनी में बढ़ोतरी करने का प्रयास किया।

महाराजा जसवंत सिंह के समय का ऐतिहासिक वृत्तान्त मुहणौत नैन्सी ने विस्तार से दिया है। इस काल में वह स्वयं अनेक घटनाओं का प्रत्यक्षदर्शी था तथा कई युद्धों तथा कई महत्वपूर्ण कार्यों में उसने स्वयं भाग लिया था। इसलिए इतिहासकार मुहणौत नैन्सी ने रेवाड़ी परगना का आर्थिक विवरण देते हुए कहा था कि, परगना क्षेत्रफल में काफी बड़ा था। रेवाड़ी परगने से एक सदाबहार बहने वाली साबी नदी निकलती थी। बरसात के मौसम में परगने के आधे गांवों में बाढ़ आ जाती थी। जिसके कारण रबी की फसल बहुत अच्छी होती थी। गांवों में पेय-जल के साधन कुएँ थे। महाराज जसवंत सिंह ने सर्वप्रथम पृथ्वीमल तथा बाद में मुहणौत सुंदरदास जयमलोत को परगना हाकिम नियुक्त किया था। यहाँ से कुल 2,92,625 रुपये का हासल प्राप्त होता था।⁴ सन् 1655 ई. में बादशाह शाहजहाँ ने महाराजा को रोहतक का परगना प्रदान किया था, जिसके रेख 60,30,000 थी। महाराजा जसवंत सिंह को रोहतक का परगना प्राप्त होने के पश्चात् उनकी 28,00,000 (दाम) रुपये आय और बढ़ गई थी। रोहतक का परगना ग्रामीण था लेकिन यहां की प्रजा घंमड़ी और झगड़ालू थी। पंडित हरीदास राघवदास को परगना हाकिम नियुक्त कर सालाना हासल 1,51,500 रुपये वसूल किया था।⁵ लेकिन सन् 1657 ई. में देपालपुर परगना मालवा मिलने पर रोहतक को छोड़ दिया गया।

सन् 1658 ई. में मुगल बादशाह औरंगजेब ने राठौड़ राजा जसवंतसिंह को अपने भाई दारा-शिकोह से विमुख करने के लिए 7000 का मनसबदार बनाकर एक करोड़ के वेतनस्वरूप हरियाणा कानारनौल, कैथल, रोहतक, महम और अठवाड़ा परगना प्रदान किया था।⁶ 1661 ई. में गुजरात परगना के बदले में दोबारा रबी की फसल सेहाँसी-हिसार परगना प्रदान किया गया था। महाराजा जसवंतसिंह ने मुहणौत कर्मसी और पंचोली बछराज को हाँसी-हिसार परगने का हाकिम बनाया गया।⁷ हाँसी-हिसार के तहत साहबाद, जींद, टोहाणा, अठखेड़ा, अहरोई, रोहतक, जमालपुर, महम, बलवारी, सिरसा, वेहणीवाल, खाण्डों, सोराण, और घातराठ परगने आते थे। इन 13 परगनों की कुल रेख 6,24,06,100 दाम थी।⁸

महाराजा जसवंतसिंह ने परगना हाकिमों को हरियाणा के राजस्व हासल में वृद्धि करने का दायित्व सौंपा गया था। परगना हाकिमों की धन-गबन और भ्रष्टाचारी

गतिविधियों पर लगाम लगाने के लिए 9000 रुपये वार्षिक यानि 750 रुपये महीना वेतन अदा किया जाता था।⁹ हरियाणा के समृद्ध कृषि क्षेत्र के हिंसक एवं लडाकू किसानों पर नियन्त्रण स्थापित करने के लिए गांवों में राजपूत पट्टादारों की जरूरत थी। अतः परगना परिस्थितियों के मद्देनजर हाकिमों को गांव में पट्टादार प्रशासक नियुक्त करने का अधिकार था। राजपूत राठौड़ पट्टेदारों ने जमींदारों से सम्पर्क स्थापित करके गांव के वास्तविक राजस्व की जानकारी प्राप्त की तो, कुछ गांवों का हासल राजस्व ज्यादा था। राठौड़ सरदारों ने कृषि के अलावा व्यापारियों से राजस्व प्राप्त करने के लिए गांवों से निकलने वाले व्यापारिक मार्गों को चोर-लुटेरो से सुरक्षित बनाया था। हरियाणा की प्रजा और व्यापारियों से लिए जाने वाले करों और उनकी मात्रा का आगे हवाला दिया जाएगा। सवाल उठता है कि हरियाणा क्षेत्र के परगना-गांवों में किन-किन राठौड़ सरदारों को नियुक्त किया गया था? राठौड़ सरदारों को प्राप्त इन गांवों का हासल राजस्व कितना था?

परगना-गांवों के प्रशासनिक व्यक्ति: महाराजा जसवंतसिंह ने हरियाणा क्षेत्रके परगनों की आर्थिक-प्रशासनिक व्यवस्था के संचालन के लिए राठौड़ पट्टादारों को नियुक्त किया था। महाराजा ने किसी एक या दो पट्टादारों को परगना न देकर उनके वेतन के निश्चित भाग के तहत हाँसी-हिसार परगने के गांव प्रदान किए थे, ताकि किसी भी प्रकार का प्रशासनिक भ्रष्टाचार, अव्यवस्था और आर्थिक-आंकड़ों में गड़बड़ी करके किसानों का शोषण न किया जा सके।

राठौड़ सरदारों को प्राप्त हरियाणा के पट्टा निम्नलिखित है:¹⁰

खांप	पट्टादार प्रशासक	वि.स.	पट्टा	रेख, गांव और परगना
जैतमाल	खेतसी सादूलोत	1722	6000	2000-जौंद के दो गांव
	सुरताण अमरा			
	लूणावत	1719	6000	2000-नराईणा गांव, रोहतक 2000-आसंडा गांव, रोहतक
	चुत्रभुज गोयंददास	1721	4500	1500-गांधरा, रोहतक 1500-गोवाण, रोहतक
मंडलावत	राजसिंह सुंदरदास	1725	13100	3000-टोहाणा 1000-पातीवास 1000-कुलथाणा 500-धीगाणा 400-उमकली
	जैतसी मनोहरदास	1720	6000	2000-सुचदेव, सिरसा 2000-खेरपुर, सिरसा
पूरबिया	केसरखान	1719	14000	3000-2 गांव सिरसा
राठौड़	बाजखान			

म्हेवचा	जैतसी मनोहरदास	1714-29	6000	2000-1 गांव रोहतक गांव शाहबाद	2000-1
	हरीदास महेशदास	1720-25	6000	2500-चुहड़पुर, टोहाणा	
	सूरसिंह केशवदास	1719	6000	2000-गांव रोहतक	
चंपावत	झुंझारसिंह महेशदास	1722	42000	14000-5 गांव रोहतक	
	राजसिंह सूरजमल	1715	25000	5000-फतेहपुर, सिरसा	
	जगतसिंह जगनाथ	1725	4000	3000-सरवपुर, टोहाणा	1000-2 गांव, शाहबाद
	आईदान दलपत	1724	6000	3500-घनाणी, रोहतक	
	नाहरखान खेतसोत	1726	3000	2000-मंगलवार, अठखेड़ा	
मेड़तिया	मोहकमसिंह	1717-	20000	15000-राखी, टोहाणा	
	जगतसिंह	31			
	उदयसिंह				
	गोपालदास	1717-24	18100	3500-फुलीया, टोहाणा	
	चाँदसिंह रामचंद	1715	8000	5000-गांव टोहाणा	
	अचलदास				
	गोकलदास	1719-23	2500	1500-अलीसर, टोहाणा	
	करण सूरसिंह	1719	2000	6000-2 गांव, रोहतक	
	बिहारीदास गोरधन	1725	85000	6500-4 गांव, रोहतक	
	जगरूप गोवरधन	1725	4000	2500-2 गांव, रोहतक	
	वनमालीदास				
	बिहारीमल	1727	4000	3000-2 गांव, रोहतक	
	नाथ विद्रावनदास	1718-19	10000	1 गांव, जींद	
कूम्पावत	सूरजमल नाहरखान	1723	30000	4000-2 गांव, रोहतक	
	खड़गसिंह फतेहसिंह	1723-32	5000	2000-रोहतक	2000-निदाणा या बंभोर,म्हम
	विजयसिंह गोरधन	1714-21	25000	5000-2 गांव साहबाद	
	सुजानसिंह राजसिंह	1723-27	13000	4500-मनयाणा, टोहाणा	1000-कोड़, टोहाणा
	जगनाथ गोरधन	1717-20	12000	2000-उदेपुर, टोहाणा	2000-बालपुर, टोहाणा
	गोकलदास सहरराम	1719-20	9000	4000-जंहागीरपुर, रोहतक	500-चीधो, टोहाणा
	भगवानदास जगनाथ	1721-22	8600		

				300-आदमपुर, टोहाणा
	केसरीसिंह रूघनाथ	1719	5000	2000-चांदी खुरद, रोहतक
	मनोहरदास मुकंददास	1714-22	7000	4000-4 गांव साहाबाद
	जैतसी मुकंददास	1717	5000	5000-फुलीया, सिरसा
	करमसेन माधोदास	1721	7000	3000-मुसापुर, टोहाणा
	दौलतसिंह उगरा			
	सावलदास	1726-28	2500	2500-साहजंहापुर, रोहतक
जोध्या	बिहारीदास			
	इसरदास	1717-19	40000	12000-4 गांव रोहतक
	रायसल केसरीसिंह	1727-28	16000	5300-3 गांव हिसार
	दुरजनसिंह रूद्रसिंह	1717-21	13000	1000-बिहारीपुर, जींद
	विठलदास	1718	24000	5000-जुमला, रोहतक 500-कादीसाणो
	बिहारीदास			फुलीया, रोहतक
	सांवत मानसिंह	1725	4000	4000-गांव हिसार
	आणदसिंह राजसिंह	1718	9000	1500-सकोहपुर, रोहतक
	रायसिंह रतन	1719	25000	2000-गांव सिरसा 1500-ललाणा, सिरसा
जैतावत	स्यामसिंह माधोसिंह	1725	7000	4500-चुलियाणा, रोहतक
	दशरथ लक्ष्मण	1720	5000	1000-इस्तामपुर, टोहाणा
डदावत	राजसिंह बलराम	1735	16190	6500-2 गांव महम
	नरसिंह दयालदास	1714	17000	7000-2 गांव महम
	बदरीदास भीम कल्याणदास	1719	16000	5800-2 गांव महम
	केसरीसिंह भगवानदास	1722	16000	5500-4 गांव, सिरसा
करमसोत	प्रतापसिंह पृथ्वीराज	1714-28	17000	4900-गांव रोहतक
	सहसमल रायसिंह	1719	5000	2000-खलबरो, महम
	पतो सांगा नगराज	1728	1400	1000-सुरतानपुर, महम
खंगार	चन्द्रभाण	1715	9000	3000-जालसू बड़ी-सिरसा 4000-देघाणा
जोध्या	द्वारकादास			-सिरसा 4000-2 गांव शाहाबाद
	राघोदास द्वारकादास	1715	6000	1400-उदरघील, सिरसा
करनोत	दुरगदास आसावत	1724	12000	1000-लुणोद, रोहतक
	जसकरण आसा	1718	9000	2000-चुड़ार, टोहाणा 1500-कासमपुर,
	नींबावत			टोहाणा

बीकाउत	उग्रसेन देवीदास	8000	5600-5 गांव सिरसा	2400-साहपुर, सिरसा
कांधलोत	चन्द्रसेन मनोहरदास	1722 10000	10000-6 गांव सिरसा	
छोटे	सुंदरदास हरीदास	1721-22 5000	2000-गांव रोहतक	
भोजराज				
	हरीदास ठाकुरसी	12000	2000-बुढ़ा खेड़ा, जींद	
	कान्हा			
	मनोहरदास सबलसिंह	1721 5000	1000-रामपुरा, जींद	
भारमलोत	भीम भावसिंह	1721 7000	7000-3 गांव टोहाणा	
अखेराज	दयालदास राघोदास	1725 2000	1000-गहलोड़ बुजरक, रोहतक	
	चुत्रभुज मेघराज	1725 3000	2000-वरहाणा, रोहतक	
	किसनदास गोरधन	1719 5000	2500-गांव अठखेड़ा	
	महेशदाससिंह			
	लक्ष्मण भदो	1725 2000	1000-दतोड़, रोहतक	
	गोरधन इसरदास	1718 5000	2000-धारणीपुर, जींद	
भाटी	रुघनाथ सुरतान	1720 12000	2000-पेबंदी, रोहतक	
	भीव रुघनाथ	1733 10000	3000-महमपुरा नीदांला रा माजरा, महम	

इस प्रकार हम देखते हैं कि, महाराजा जसवंतसिंह ने राठौड़ सरदारों को उनके पद और सैनिक सेवा के लिए हजारों रुपयों के पट्टे प्रदान कर रखे थे। राठौड़ सरदारों ने मध्यकालीन हरियाणा के किसानों की वास्तविक स्थिति और हिंसक मनोवृत्ति को जानकर हाँसी-हिसार, रेवाड़ी और रोहतक परगनों में राजशी व्यवस्था और नियम-कायदों को सख्ती से लागू किया था। मध्यकालीन हरियाणा में राठौड़ प्रशासकों को प्राप्त गांवों को देखने के बाद सवाल उठता है कि, यहाँ की प्रजा पर कौन-कौन से कृषि कर लगाये थे? करों का किसानों पर क्या प्रभाव पड़ा था?

कर, किसान, प्रभाव और अर्थव्यवस्था: मुगल शासक शाहजहाँ और औरंगजेब ने 1655-61 ई. के बीच हाँसी-हिसार और रोहतक परगनों के साथ महाराजा जसवंतसिंह का मनसब बढ़ाकर फौज खर्च के लिए इनायत किया था। उस समय मारवाड़ सूखे और अकाल से पीड़ित था। मारवाड़ की प्रजा और राठौड़ सरदार भूखमरी का सामना कर रहे थे। इस घोर विकट समय में महाराज ने बादशाह शाहजहाँ से उपजाऊ कृषि परगनों की मांग की थी। तब बादशाह शाहजहाँ ने जसवंत सिंह को प्रत्येक राठौड़ सरदार का एक-एक गांव जब्त करने की सलाह दी थी, जोकि मुनासिब

नहीं था।¹¹

महाराजा जसवंतसिंह ने करों की एकरूपता और प्रजा कीसुख-सलामती के लिए अर्थशास्त्री मुहणौत नैन्सी को उपजाऊ प्रदेश हाँसी-हिसार परगना का हाकिम नियुक्त किया गया। नैन्सी ने समृद्ध कृषि उत्पादन को देखकर मारवाड़ में लगने वाले करों को हाँसी-हिसार की प्रजा पर भी आरोपित कर दिये। मध्यकालीन हरियाणा कृषकों से लाटा,¹² बटाई,¹³ मुकाता,¹⁴ गूघरी¹⁵ और जब्ती प्रणाली¹⁶ अनुसार भू-राजस्व वसूल किया जाता था। भूमि कर में प्राप्त अनाज को राज्य के परगना मुख्यालय तक पहुँचाने का दायित्व भी किसानों का ही होता था। अन्यथा परगना मुख्यालय और गांव के बीच की दूरी के हिसाब से व्यय कर का भुगतान अलग से करना पड़ता था, जैसेकि चार कोस की दूरी पर प्रति किसान आधा दुगाणी और दस कोस की दूरी पर प्रति किसान एक दुगाणी कर लिया जाता था। साथ ही वहाँ के भू-राजस्व संग्रहकर्ता कणवारी अथवा कामगार का व्यय भी किसान को ही वहन करना पड़ता था।¹⁷

मध्यकालीन हरियाणा के कृषकों से भू-राजस्व की वसूली के अलावा "खेतां रो भोग" व्यवस्था के तहत अन्य करों की भी प्रजा से वसूली की जाती थी जैसेकि, घासमारी-चराई,¹⁸माल या मिलणी,¹⁹ खर्च-भोग,²⁰ कड़ब घास,²¹ सिकदारी,²² भरोवी,²³लिखावणी,²⁴ तलबाना,²⁵ कणवार,²⁶ घाणी,²⁷पालेज कर²⁸ तथा ब्याज पर धन देने वाले बोहरा लोगों से भी कर लिया जाता था।²⁹लगान वसूली में कहीं कोई समानता नहीं थी। साथ ही लगान वसूली में जातीयता के आधार पर भी भेदभाव किया जाता था। सामान्य रैयत की अपेक्षा राजपूत और ब्राह्मणों से लगान कम लिया जाता था। महाराजा जसवंतसिंह के अधीन रोहतक और हाँसी-हिसार परगना गांवों में राठौड़ सरदारों ने चुस्त-दुरूस्त व्यवस्था कायम कर दी थी। उन्होंने परगना गांवों में चोरी रोकने की व्यवस्था का कार्यभार जमींदारों पर आरोपित किया था।

मुहणौत नैन्सी ने हिसार का हाकिम लगने के पश्चात् हरियाणा की जनता से करों की वसूली में अत्यधिक सख्ती बरती थी, क्योंकि नैन्सी ने यहाँ की उत्पादकता के आधार पर किसानों से दुगनी मात्रा में करों की वसूली की थी। हाँसी-हिसार की प्रजा मुहणौत नैन्सी की कर-प्रणाली से नाराज होकर सन् 1666-67ई. में यहाँ के गांवोंके किसान प्रतिनिधि मुगल बादशाह औरंगजेब के पास अपने दुखों और अत्याचार की फरियाद लेकर पहुंच गये थे। मुगल बादशाह ने एक लाख रुपये की राशि माफ कराकर किसानों को राहत प्रदान की थी। महाराजा जसवंतसिंह ने भी हाँसी-हिसार परगना की प्रजा की नाराजगी को देखकर तुरन्त कार्यवाही करते हुए मुहणौत नैन्सी को पदच्युत कर व्यास पदमनाभ को यहाँ का हाकिम नियुक्त कर दिया था।³⁰

महाराजा जसवंतसिंह ने ग्रामीण परिवेश वाले हरियाणा परगना की आर्थिक व्यवस्था में इजाफा करने के लिए मेला अर्थव्यवस्था को बढ़ावा दिया। मेला अर्थव्यवस्था द्वारा जर्मीदार कर तथा किसान बाजार प्राप्त करते थे। किसानों को शहरी बाजारों में शि पदार्थों को बेचने के लिए जाते समय राहदारी और बिक्रीपर दाण चुंगी³¹ नामक कर की अदायगी करनी पड़ती थी। साथ ही दलालों को दलाली भी देनी पड़ती थी। इसलिए शक गोगा-नवमी, गणेश-चतुर्थी, शीतला-सप्तमी, दशहरा और तीज मेलों में कृषि-उत्पादों और अन्यकलात्मक सामानों का विक्रय करके अपनी घरेलू आवश्यकताओं की पूर्ति किया करते थे। मेलों के धार्मिक चरित्र के कारण महाराजा जसवंत सिंह ने गांवों के शकों और दूसरे निम्नजात कारीगर लोगों को जैसे लोहार, बढ़ई, ठठेरे आदि को धार्मिकयात्रा के नाम पर कर अदायगी से छूट प्रदान की थी।³²

मेलों में आने वाले व्यापारियों पर राहदारी और वस्तु के वजन, माप-तोल एवं क्रय-विक्रय पर बिक्री कर आरोपित किया जाता था मध्यकालीन मेलों में दूसरे राज्यों के व्यापारी भी वस्तु संभरण किया करते थे। इनके धान, घी, रूई, कपास, सिंगली आदि वस्तु पर वजन अनुसार एक मन वस्तु पर एक किलो वस्तु कर और बिक्री कर आरोपित किया जाता था ऐसे ही दूसरे परगना के व्यापारी को भी देनदारी देनी पड़ती थी। बिसाती कपड़ों, वस्तुओं पर दाण और वस्तु कर दोनों लिए जाते थे, जैसे बीस तोल के एक मनकपड़ों पर वजन अनुसार आठ दुगाणी, रेशम के एक मन फदियों पर दस बिस्वे सुधा यानी रोकड़ और एक मन हाथी दाँत पर पीरोजी सिक्का और चार दुगाणी शुल्क वसूल किया जाता था।³³ व्यापारिक मार्गों पर अनेक डाक-चौकियों को स्थापित कर रखा था। जर्मीदारों को व्यापारियों के लिए सुरक्षित मार्ग मुहैया कराने का हुकम दे रखा था। लेकिन इसके बदले में व्यापारियों को प्रत्येक डगर पर सभी स्तर के अधिकारियों व जर्मीदारों द्वारा उपलब्ध कराए गए चौकीदारों को शुल्कों की देनदारी करनी पड़ती थी।

इस प्रकार अन्त में कहा जा सकता है कि, राठौड़ राजा जसवंतसिंह ने हरियाणा परगनों से राज्य की आय में बढ़ोतरी प्राप्त करने के लिए राठौड़ सरदारों को प्रशासक नियुक्त कर प्रजा को गबन मुक्त कर प्रणाली और अर्थव्यवस्था प्रदान की थी।

संदर्भ

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8. मुहणोत नैन्सी ने मारवाड़ परगना री विगत में हिसार के 13 परगनों का वर्णन मिलता है जबकि जोधपुर राज्य की ख्यात में हिसार के केवल 10 परगनों का वर्णन दिया गया हैं लेकिन इसके साथ ही कुछ फुटकर परगनों को जरूर दिखाया गया है। मुहणोत नैन्सी, मारवाड़ परगना री विगत, भाग-1, प्रधान संपादक, फतहसिंह भाटी, पृ. 152 और (संपा), रघुवीर सिंह और मनोहर सिंह राणावत, जोधपुर राज्य की ख्यात, पृ. 209.
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11. रघुबीर सिंह और मनोहर सिंह राणावत (संपा.), जोधपुर राज्य की ख्यात, संपा, पृ. 204.
12. लाटा प्रणाली में गांव के सभी किसानों की समस्त फसल को कटवाकर एक जगह संग्रहित करवाया जाता था। फसल को कूट कर अनाज और भूसा अलग करके किसान अनाज में से राज्य का हिस्सा तोलकर अदा करते थे।
13. बटाई व्यवस्था में किसान की फसल के दो भाग कर दिए जाते थे, एक किसान का और दूसरा राज्य का।
14. मुकाता प्रणाली में किसान को भूमि देते समय फसल पैदावर की संभावित राशि नकद में निर्धारित कर दी जाती थी।
15. गूघरी व्यवस्था में मुकाता प्रणाली अनुसार कर निर्धारित कर, उसको अनाज के रूप में वसूला जाता था।
16. जब्ती व्यवस्था में कपास, अफीम, सब्जी, खरबुजा और काचरे आदि वाणिज्यिक फसलों पर प्रति बीघा भू-राजस्व नकद में लिया जाता था।
17. मनोहर सिंह राणावत, इतिहासकार मुहणोत नैणसी और उसके इतिहास ग्रन्थ, पृ. 202.
18. चासमारी कर किसानों के पशुओं पर आरोपित था। राज्य आमदनी की खालिसा भूमि पर पशु चराई और झोंपड़ी बनाने पर निम्न मात्रा में कर वसूला जाता था गाय पर 5 दुगाणी, भैंसा पर 10 तथा भैंस पर 4 दगाणी, भेड़, बकरी पर 1 दुगाणी और झोपड़ी पर 15 दुगाणी लगता था। इसके अलावा प्रत्येक 100 रु की राशि पर 5 रुपया खर्चा वसूला जाता था।

19. त्यौहारों पर व्यापारियों और किसानों से भेंट स्वरूप लिया जाने वाला कर माल या मिलणो होता था। व्यापारी 12 दुगाणी होली-दीवाली तथा 5 दुगाणी रक्षा-बन्धन पर अदा करते थे। किसानों से यह कर उनकी आर्थिक हैसियत अनुसार वसूला जाता था। किसानों को प्रत्येक त्यौहार पर जर्मीदार को राम-राम यानि अभिवादन का 1 रू भेंट करना पड़ता था।
20. भू-राजस्व वसूली पर राज्य द्वारा कर्मचारियों पर किया जाने वाला खर्चा भी किसानों से लिया जाता था मुहणौत नैन्सी ने 1656 ई. में महाराज जसवंतसिंह से किसानों की भलाई के लिए इसे कम करवा दिया था। जिससे बड़े गांव से 20 रुपये की जगह 10 रुपये तथा छोटे गांव से 5 रुपये लिया जाता था। 5 रुपये दवात पूजा, 5 रुपये कागज, 5 रुपये खरड़ा, 5 रुपये सूत अधोड़ी, 5 रुपये फड़ उठावणी, 1 रुपया पोतदारी (कोशाध्यक्ष) का खर्च भोग लिया जाता था महाराजा जसवंत सिंह ने भू-राजस्व संग्रह की नकद राशि के 100 रुपये पर 7 रुपये की जगह 4 रुपये निश्चित कर दिए थे। यह कर दोनों रबी एवं खरीफ की फसलों पर वसूल किया जाता था।
21. कड़ब यानी ज्वार, बाजरे पर प्रति मन 1 दुगाणी और कड़बी भोग के संग्रह पर प्रति 100 रुपये पर 2.50 वसूल किया जाता था।
22. सिकदार का खर्चा वहन कर।
23. किसानों को भू-राजस्व की पक्की रसीद देने पर प्रति व्यक्ति 1 रुपया लिया जाता था।
24. लिखित हिसाब रखने वाले लिपिक का वेतन देने के लिए निमित्त कर था।
25. राजस्व की बकाया राशि पर बुलावा देने वाले व्यक्ति के खर्च निमित्त लिया जाता था।
26. खेतों और फसलों की सुरक्षा करने वाला चौकीदार कणवारी कहलाता था। अतः चौकीदार का खर्चा किसानों से वसूला जाता था।
27. तेलियों से प्रति घाणी 1.94 पैसा वसूल किया जाता था।
28. दुधारू पशुओं वाले गांव से 6 रुपया कर लिया जाता था।
29. मनोहर सिंह राणावत, इतिहासकार मुहणौत नैणसी और उसके इतिहास ग्रन्थ, पृ. 205-13. सेठ- साहूकार और बोहरा लोग कर्ज की राशि पर कर्जदारों से ब्याज की दुगनी रकम वसूल करने पर उसका आठवां भाग राज्य को अदा करते थे।
30. जोधपुर राज्य की ख्यात, संपा, रघुबीर सिंह और मनोहर सिंह राणावत, पृ. 267.
31. यदि कोई बाहरी व्यापारी बाहर सक घोड़ा आदि पशु लेकर परगना सीमा में प्रवे। करता था तो उससे लिया जाने वाला कर दाण कहलाता था। जो पशु वहां बेचा जाता था उस पर दाण कर के अतिरिक्त कुछ बिक्री कर भी लगता था (मनोहर सिंह राणावत, इतिहासकार मुहणौत नैणसी और उसके इतिहास ग्रन्थ, पृ. 204)।
32. गोविन्दलाल श्रीमाली, राजस्थान के अभिलेख, भाग-1, महाराजा मानसिंह पुस्तक प्रकाशन, जोधपुर, 2000, पृ. 408-09.
33. मुहणौत नैन्सी, मारवाड़ परगना री विगत, भाग-2, पृ. 323-25.

जोधपुर के महाराजा उम्मेदसिंह के समय पट्टा प्रणाली (हकीकत रजिस्टर के विशेष संदर्भ में)

डॉ. दिनेश राठी

राजस्थान के इतिहास लेखन में पुरालेखीय सामग्री की महत्वपूर्ण भूमिका रही है। अध्यावधि ऐसे स्रोतों का लेखन में बहुत कम प्रयोग हुआ है। राजस्थान राज्य अभिलेखागार में संग्रहित विभिन्न अभिलेखीय स्रोतों में जोधपुर राज्य की सनद परवाना बही, हकीकत बही, हकीकत खाता बही, अर्जी बही, खरीता बही, हथ बही के साथ ही पट्टा बही का महत्वपूर्ण स्थान रहा है। राजस्थान राज्य अभिलेखागार में महाराजा अजीतसिंह से महाराजा हनवन्त सिंह तक की पट्टा बहियां संग्रहित हैं। जिसमें महाराजा उम्मेदसिंह (1918-1954 ई.) के समय की पट्टा बहियों में हकीकत रजिस्टर भी मिलता है। इस रजिस्टर में महाराजा उम्मेदसिंह के काल में दिये गये विभिन्न जागीरदारों के पट्टों का विवरण संजोया गया है। हकीकत बही (रजिस्टर) नं. 75 के अनुसार इसमें 108 जागीरदारों को प्रदत्त पट्टों का उल्लेख हुआ है। जागीरदारों की सूची में जागीरदारों की विभिन्न खांपों का भी उल्लेख मिलता है।¹ जिसे मैंने इस शोध पत्र में हर एक खांप के अनुसार उनको कितने ठिकाने/गांव मिले हैं उसको सारणीबद्ध करने का प्रयास किया है।

क्रं. सं.	विभिन्न खांप	ठिकाना/गांव की संख्या
1	बिदावत राठौड़	1
2	भदावत राठौड़	1
3	भाटी	39
4	भायल	7
5	जोधा महेशदासोत	4
6	मंडला	5

7	मेड़तीया माधोदासोत	9
8	मांडणोत	2
9	जोधरा रतनोत	9
10	मेड़तीया रायमलोत	2
11	राणावत	4
12	लाडखानी	4
13	मेड़तीया विसनदासोत	4
14	मेड़तीया पीठलदासोत	2
15	सीधल राठौड़	4
16	सिसोदिया	2
17	मेड़तीया सुरतानोत	1
18	झोखावत	3
19	सोडा	3
20	चांदावत राठौड़	11
21	सोलंकी	3
22	चौहान	10
23	धवेचा राठौड़	6
24	उदावत	9
25	मेड़तीया गोयन्ददासोत	16
26	चांपावत राठौड़	11
27	बाला	8
28	जोधरा केसरीसिंगोत	5
29	कुंपावत राठौड़	7
30	करमसोत राठौड़	2
कुल		194 गांव

भाटीयों के सबसे ज्यादा 39 और सबसे कम बिदावत, भदावत राठौड़ एवम् मेड़तीया सुरतानोत के एक-एक गांव पट्टे में मिले थे।

महाराजा उम्मेदसिंह कालीन पट्टा बही में जागीरदारों को दिया जाने वाला गांव अथवा ठिकाना, किस परगने के अन्तर्गत रहा गया था उसका भी उल्लेख हकीकत रजिस्टर में हुआ है। हकीकत रजिस्टर में सर्वप्रथम बीदावत राठौड़ अमानसिंह के पुत्र राठौड़ पीरदान को नागौर परगने का गांव कुसीया दिये जाने के साथ ही एक हजार रूपये की रेख निर्धारण का भी उल्लेख हुआ है। यह गांव वि.सं. 2001 (ई. सं. 1944) की भादवा बदी 7 को राठौड़ चैनसिंह चांपावत के साक्षी में दिया गया था।

इस हकीकत रजिस्टर के दूसरे पट्टे को देखने पर तत्कालीन समय की पट्टा प्रणाली ज्यादा स्पष्ट हो सकती है। इस कारण से दो पट्टों का विवरण देकर उस समय की प्रशासनिक व अन्य व्यवस्थाओं को देखने व समझने का प्रयास रहेगा। महाराजा उम्मेदसिंह की ओर से वि.सं.1998 की सावणु साख में राठौड़ शक्तिदानसिंह को जालौर परगने का गांव एक हजार रूपये की रेख से देचु दिया गया था। यह गांव राठौड़ खीवसिंह कल्याणसिंघोत खांप भदावत से जब्त कर लिया था। पट्टा करते समय साक्षी के रूप में राठौड़ चैनसिंह मंगलसिंघोत खांप चंपावत का उल्लेख हुआ है। इस पट्टे में भी जागीरदार को गांव में बिना स्वी ति के सांसण व डोली के रूप में भूखण्ड देने का अधिकार प्राप्त नहीं था। वही दाण व जमाबंदी कर यदि जागीरदार लेता है तो वह राज्य का होगा। यह राज्य की ओर से स्पष्ट निर्देश दिये हुए ज्ञात होते हैं।

महाराजा उम्मेदसिंह के द्वारा विभिन्न जागीरदारों को दिये गये पट्टों के ऊपरी छोर पर अपने इष्ट "श्री जालंधरनाथ जी सत्य छै" का उल्लेख हुआ है। ज्ञातव्य है कि महाराजा भीमसिंह के पश्चात् महाराजा मानसिंह, महाराजा जसवंतसिंह, महाराजा सरदारसिंह, महाराजा सुमेरसिंह के विभिन्न पट्टों में नाथ सम्प्रदाय के आराध्य श्री जालंधरनाथ जी को विशेष रूप से कुल गुरु मानते हुए उनका नाम पट्टों में लिपिबद्ध किया हुआ मिलता है। महाराजा भीमसिंह के पूर्व के शासकों के प्रदत्त पट्टों में श्री परमेश्वर जी सत्य छै, श्रीरामजी का उल्लेख के साथ ही यदा-कदा श्रीनाथजी का नामोल्लेख मिलता है।

हकीकत रजिस्टर में जागीरदारों को पट्टा दिये जाने के साथ उनको पट्टे का गांव कौनसी साख में प्रदान किया गया है, उसका भी विवरण दिया गया मिलता है। इस हकीकत रजिस्टर में मुख्यतः सावणु साख और उनालु साख का उल्लेख हुआ है। किसी जागीरदार को पट्टा दिया जाने पर जागीरदार को ऐसा कोई अधिकार नहीं था कि अपने भूखण्ड में से कोई जमीन सांसण व डोली के रूप में दान स्वरूप प्रदान कर सके। इसके साथ ही हकीकत रजिस्टर में दिये गये विभिन्न पट्टों में दाण कर एवम्

जमाबंदी कर का उल्लेख भी हुआ है। सामान्यतः रेख का अर्थ गांवों की अनुमानित आय से है। रेख का संबंध पट्टेदार व पट्टे के गांवों अर्थात् जागीरदार व जागीर दोनों के साथ जुड़ा होता था। जागीरदार की रेख उसके स्तर व गांव की रेख उसके अनुमानित आय के अनुसार आंकी जाती थी।

पट्टा जब किसी जागीरदार को आवंटित किया जाता था तब पट्टों में स्पष्ट रूप से लिखा मिलता है कि संबंधित गांव/ठिकाना में उनका स्थायित्व (अमल) कराने में हाकम का भी विशेष योगदान रहा था। हकीकत रजिस्टर में विभिन्न पट्टों के अंतिम छोर पर राजस्व अधिकारी (रेवन्यू मिनिस्टर) के हस्ताक्षर भी दिये गये मिलते हैं। इस हकीकत रजिस्टर में जागीरदार को पट्टा दिया जाने से पूर्व किससे जब्त कर प्रदान किया गया उसका विवरण (नामोल्लेख) भी दिया गया मिलता है।

आलोच्य काल के हकीकत रजिस्टर में जागीरदारों के पट्टों के विवरण के साथ ही दूसरे हकीकत रजिस्टरों में जागीरदारों के गद्दीनशीन के बाबत वाद (प्रश्न) के अलावा हुकुमनामा कर एवम् कबूलायत कर² की भी जानकारी मिलती है। जागीरदार के द्वारा स्वयं की सील (मुहर, थेबा) बनाने का अधिकार के साथ ही जागीरदारों को मिले सिरोपाव का उल्लेख विवरण भी दिया हुआ मिलता है।³

हकीकत रजिस्टर में मुख्य रूप से राजस्थानी भाषा का प्रयोग हुआ है जिसकी लिपि महाजनी है। इस रजिस्टर के जहां तक लेखन की बात करते हैं तो अलग-अलग लोगो द्वारा यह लिपिबद्ध किया हुआ मिलता है। रजिस्टरनुमा इस बही के अक्षर की लिखावट में काली स्याही का प्रयोग प्राप्त होता है। इन हकीकत रजिस्टरों में जितने भी पट्टों की नकल दी गयी है उस पर दस्तरी डिपार्टमेंट का नामोल्लेख हुआ है।

इस प्रकार हम देखते हैं कि मारवाड़ के विभिन्न परगनों में स्थित विभिन्न गांवों के पट्टे महाराजा उम्मेदसिंह की ओर से प्रदान किये गये थे। महाराजा उम्मेदसिंह आधुनिक मारवाड़ के निर्माता कहे जाते हैं। आज गांव की मर्दुमशुमारी अथवा खेतीबाड़ी के तौर तरीकों की बात करते हैं तो उम्मेदसिंह के समय की विभिन्न गांवों की तवारीख भी बड़ी महत्त्वपूर्ण है। महाराजा उम्मेदसिंह के समय में ही शिव्यवसाय से जुड़े लोग और विभिन्न व्यवसायिक लोगो पर जो विभिन्न मदो पर कर लिया जाता था उसके उन्मूलन का श्रेय भी महाराजा उम्मेदसिंह को जाता है। निःसंदेह उम्मेदसिंह के समय की पट्टा बहियों से न सिर्फ जागीरदारों के इतिहास लेखन बल्कि गांवों की अनुमानित आय का प्रतीक रेख एवम् सासण-डोली के नियम और विभिन्न करों के संदर्भ में कई नवीन जानकारियां इतिहास लेखन में उपयोगी सिद्ध होगी।

संदर्भ ग्रंथ :-

1. हकीकत रजिस्टर नं. 75, राजस्थान राज्य अभिलेखागार, बीकानेर।
2. (अ) हकीकत रजिस्टर नं. 23, राजस्थान राज्य अभिलेखागार, बीकानेर।
(ब) हुकमनामा : इसमें ठिकानेदार की मृत्यु होने पर जागीर खालसा कर दी जाती थी, तत्पश्चात् उसके उत्तराधिकारी को पेशकश देने पर जागीर पुनः प्रदान की जाती थी। इस प्रकार पेशकश का चलन मोटा राजा उदयसिंह के समय प्रारम्भ हुआ। वही महाराजा अजीतसिंह ने इसका नाम बदलकर हुकमनामा कर दिया। हुकमनामा जागीर के गांव की रेख से कभी कम तो कभी ज्यादा लिया जाता था। इसे उत्तराधिकारी शुल्क भी कहा जा सकता है।
3. हकीकत रजिस्टर नं. 46, राजस्थान राज्य अभिलेखागार, बीकानेर

Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

बीकानेर के शासक रायसिंह के अधीन फलौदी परगना (एक अध्ययन)

दिनेश गहलोत

जोधपुर रियासत राजपूताना के पश्चिमी भाग में स्थित है और इसका क्षेत्रफल यहाँ के सब राज्यों से अधिक है। इसकी लम्बाई उत्तर-पूर्व से दक्षिण-पश्चिम तक 320 मील एवं चौड़ाई 170 मील थी।¹ जोधपुर रियासत का कुल क्षेत्रफल 35,016 वर्ग मील था।² सन् 1949 ई. में राजपूताना की रियासतों के राजस्थान राज्य में विलिनीकरण से पूर्व जयपुर रियासत अर्थात् मारवाड़ एक बहुत विस्तृत प्रदेश था। मारवाड़ के पूर्व में जयपुर, किशनगढ़ और अजमेर, दक्षिण में सिरौही और पालनपुर, दक्षिण-पश्चिम में कच्छ अर्थात् काठियावाड़ पश्चिम में थार का रेगिस्तान और सिन्ध, उत्तर पश्चिम में जैसलमेर, उत्तर में बीकानेर तथा उत्तर-पूर्व में शेखावटी प्रदेश था।³ जोधपुर रियासत राजपूताना के पश्चिमी भाग में स्थित है और इसका क्षेत्रफल राजपूताने की रियासतों से ही नहीं अपितु हैदराबाद और कश्मीर को छोड़कर भारत की अन्य सब रियासतों से बड़ा है।

मारवाड़ के शासक राजपूतों के राठौड़ वंश के थे। राठौड़ चन्द्रवंशी है।⁴ इन्हें प्रारम्भ में राष्ट्र या राष्ट्रिक के रूप में जाना जाता था। सबसे पहले अशोक के अभिलेखों में इनका दक्षिण के शासक के रूप में उल्लेख मिलता है।⁵ दक्षिण में इसका राज्य छिन्न-भिन्न हो गया तो उन्होंने मध्य भारत में स्वयं को स्थापित किया एवं बदायूँ उनकी राजधानी बनी।⁶

वर्तमान में जिसे हम जोधपुर कहते हैं। इसकी राजधानी पहले मंडोर थी, जहाँ प्राचीन काल में नाग, प्रतिहार, मौर्य, परमार, चाहमान आदि राज्य करते थे। मारवाड़ में राठौड़ों के राज्य की स्थापना 1240 ई. के लगभग बदायूँ के चन्द्र के वंशधर सीहा के द्वारा हुई थी।⁷ राव सीहा के वंशज राव जोधा ने 12 मई 1459 ई. को चिड़ियाटूक पहाड़ी पर नये गढ़ की नींव रखी। जोधा के नाम पर ही इस नगर का नाम जोधपुर

रखा गया। राठौड़ शासक अपने पराक्रम और दानशीलता के लिए हमेशा ही प्रसिद्ध रहे हैं।

जोधपुर के शासकों ने प्रशासनिक तंत्र को मजबूत बनाने व सुचारू रूप से गतिमान बनाये रखने के लिए उसे 'परगनों' में विभाजित किया है। इनकी संख्या 21 थी, जिसमें 'फलौदी' परगना शामिल था।

फलौदी का प्राचीन नाम विजयपुर अथवा विजय पट्टण था।⁸ राव मालदेव ने फलौदी के राव रूप में राव हम्मीर के पुत्र राम को 1589 वि. में नियुक्त किया। राव राम की मृत्यु के पश्चात राव राम के छोटे भाई डूंगरसी को मालदेव ने फलौदी का राव नियुक्त किया। विश्वेशरनाथ रेड्डी ने लिखा है, 'चन्द्रसेन राव मालदेव के छोटे पुत्र थे। सबसे बड़ा पुत्र राम-गुन्दोज की जागीर, रायमल-सिवाने में तथा उदयसिंह फलोधी में था।'

उदैसिंह और चन्द्रसेन के बीच लोहावट में लड़ाई हुई जिसका वर्णन डॉ. हुकम सिंह भाटी ने ग्रंथ 'भाटी वंश का गौरवमय इतिहास' में संक्षेप में इस प्रकार किया है- 'राव चन्द्रसेन और उदयसिंह के बीच लोहावट में लड़ाई हुई। उदयसिंह हाथ की बरछी राव चन्द्रसेन के सीने में लगी और रावल मेघराज के हाथ की बरछी उदयसिंह के लगी, जिससे वह घोड़े से गिर पड़ा। परन्तु वीर चौहान हादा खींची ने उसे बचा लिया। नैणसी ने लिखा है कि 'हौदे खींची उणने ले नीसरियों'। उदयसिंह फलौदी का शासक सं. 1631 तक रहा, वह फलौदी में ही अपने परिवार के साथ रहता था। मूणोत नैणसी ने लिखा है 'तटा पछै संवत 1631 मोटे रोजा थी फलोधी छूटी'⁹ जैसलमेर महारावल हरराज स्वयं अकबर से उनके नागौर आगमन पर मिला था तथा शाही सेना में रहना स्वीकार किया था। अपने पुत्र सुलतान सिंह को अकबर की सेवा में नियुक्त कर रखा था। जैसलमेर की तवारीख में लिखा है कि अकबर ने फलोधी का परगना रावल हरराज के पुत्र सुलतान सिंह को दे दिया था।

वि. सं. 1631 से लेकर सं. 1635 वि. तक फलौदी जैसलमेर के आधिपत्य में रही। वि.सं. 1634 में रावल हरराज की मृत्यु होने पर अकबर के दरबार में जैसलमेर की स्थिति कमजोर हो रही थी। दिल्ली दरबार में बीकानेर राज्य की स्थिति दिन-प्रतिदिन अति प्रभावशाली होती जा रही थी। वि. सं. 1627 (1570 ई.) में अकबर नागौर आया तो उसकी सेवा में बीकानेर के राव कल्याणमल स्वयं उपस्थित होकर अकबर के प्रति अपनी निष्ठा व्यक्त की। इसी समय से मुगल बादशाह अकबर के बीकानेर से मैत्री संबंध स्थापित हो गए थे। अतः अकबर ने प्रसन्न होकर फलौदी का परगना बीकानेर के रायसिंह (कल्याणमल का पुत्र) को दे दिया। रायसिंह

बाल्यकाल से ही स्वच्छ प्रकृति, वीर, साहित्य प्रेमी, व्यवहार कुशल तथा मित्रवत व्यवहार बनाए रखने में प्रवीण था।

जोधपुर में रायसिंह का अधिकार मुगल भारत की पहली नयी परम्परा थी। राजपूत राजा अब तक सिर्फ शक्ति के आधार पर ही राज्य करते थे। अकबर ने उन्हें ये पाठ पढा दिया कि राज्य उपहार स्वरूप भी मिल सकते हैं। अकबर बादशाह के समय में ही जयपुर के बाद राजपूत राजाओं में बीकानेर के रायसिंह का स्थान दूसरे नंबर में आता था, किन्तु जहांगीर के गद्दी पर बैठते ही उसका स्थान पहला हो गया। जहांगीर ने गद्दी पर बैठते ही पहले जुलूस के समय पांच हजार मनसब कर दिया था। मूंता नैणसी ने फलौदी परगना री विगत में वर्णन दिया है, मूंता नैणसी ने मारवाड़ परगना री विगत में यह वर्णन दिया है 'नै सवन्त 1635 वि. राणा रायसींघ नुं फलौधी हुई सुं सं. 1672 वि. ताई रही। परगनों घणों रास आयो। बड़ी वार हुई। रायसिंघ कईक दिन फलोधी राठौड़ मालदै बणबीरोत कांधल नुं पहे दीनी। कई दिन मूंते करम चन्द सांगावत नुं पट्टे हुई। घणा बसी, सीधा आयो रहीयो।'¹⁰

इससे स्पष्ट है कि रायसिंह स्वयं अकबर के द्वारा सौंपे गए कार्यों को देखने में अन्यत्र अभियानों से जुड़ा रहा करता था, जबकि फलोधी परगना अपने विशेष विश्वास पात्र कामदारों को प्रशासक के तौर पर नियुक्त करता था। अपने जीवन काल में या प्रशासन काल में उसने दो कामदारों-राठौड़ मालदे बणबीरोत कांधल तथा मूंता करमचन्द सांगावत के पट्टे में फलोधी रही, जिन्होंने फलोधी में सुव्यवस्था रखी, शांति बनाए रखी, जिससे बीकानेर वालों को फलोधी परगना बड़ मन भाया अर्थात् रास आया। फलौदी किले की बाहरी पूर्व की ओर वाली दीवार पर रायसिंह बीकानेर नरेश का एक अभिलेख उत्कीर्ण किया हुआ है- वह विद्यमान है, जो आषाढ़ सुदि 9 (नवम) सं. 1650 वि. तदनुसार (16 जून-सं. 1594 ई.) का है। उसकी विषय वस्तु स्पष्ट करती है कि महाराजाधिराज राज महाराज श्री श्री श्री रायसिंह (बीकानेर नरेश) के विजय राज्य में फलवर्धिका (फलोदी नगर) के बुर्ज का निर्माण करवाया।¹¹ यह कार्य रायसिंह का रचनात्मक तथा निर्माण कार्यों के प्रति निष्ठा, रूचि रखना तथा उसकी कार्यशैली को दर्शाता है। रायसिंह एक रचनात्मक रूचि प्रधान होने के साथ ही साथ, साहित्य प्रेमी और ज्योतिष में अत्यधिक विश्वास रखने वाला व्यक्ति था। 'रायसिंह महोत्सव' व 'ज्योतिष रत्न माला' की भाषा टिका उनके द्वारा लिखित रचानाएं हैं। इसी के परिणाम स्वरूप 'कर्मचन्द वंशो कीर्तनक काव्य' में रायसिंह को 'राजेन्द्र' की उपाधि से विभूषित किया है।

मुंशी देवीप्रसाद ने लिख है- 'यदि चारणों की बात माने और बीकानेर के इतिहास को सत्य जाने तो यह (रायसिंह) राजपूताने के कर्ण ही थे'।¹² अतः यह स्पष्ट है कि बीकानेर नरेश रायसिंह ने फलोधी जनता के प्रति सद्भाव पूर्ण रवैया बनाए रखा तथा उसकी मिलनसार एवं मित्रवत् व्यवहारनीति सकारात्मक रूप में परिवर्तित हुई। इसी नीति को स्थायी बनाए रखने का भी हर प्रयास किया। फलोधी पुष्करणा बाहुल्य एवं ब्राह्मण वर्चस्व वाला शहर या क्षेत्र रहा है। इसी प्रकार बीकानेर शहर भी ब्राह्मण बाहुल्य क्षेत्र रहा है। दोनों स्थानों पर ब्राह्मणों का प्रभाव नरेशों या शासकों पर पूर्णरूपेण छाया रहा है या बना रहा है इसीलिए फलोदी क्षेत्र पर शासन करने में बीकानेर नरेश की सुविधा रही, यह सहज कार्य रहा, उन्हें आसानी भी रही।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

बीकानेर राज्य के महाराजा गंगासिंह के शासनकाल में सैन्य व्यवस्था (1894-1943 ई.)

डॉ. मोहम्मद फारूक चौहान

किसी राज्य की सेना जितनी ज्यादा मजबूत, प्रशिक्षित व अनुशासित होती है वह राज्य उतना ही सुरक्षित माना जाता है। प्राचीनकाल में सीमावर्ती राज्यों से सुरक्षा हेतु सेना एक आवश्यक अंग था। बीकानेर रियासत में पहले यह रिवाज था कि जरूरत पड़ने पर जागीरदारों से सैनिक सहायता ली जाती थी।¹ जागीरदारों को उनकी वार्षिक रेख के आधार पर निश्चित संख्या में पैदल, घुड़सवार, बन्दूकची आदि जो उनके पट्टे में दर्ज होती थी, रखनी पड़ती थी।² जागीरदार सैनिक सहायता देने के लिए अनुबंधित थे। दरबार की फौज भी रहती थी लेकिन धीरे-धीरे यह व्यवस्था समाप्त हो गई।

बीकानेर राज्य की सेना की कई इकाइयाँ थीं जिनके नाम इस प्रकार थे -

(1) गंगा रिसाला (2) सादुल लाइट इन्फेन्ट्री (3) डूंगर लॉन्सर्स (4) बिजय बैट्री (5) कैमल पैक बैट्री (6) मोटर मशीन गन सेक्सन (7) सैकण्ड व थर्ड इन्फेन्ट्री बटालियन (8) ट्रेनिंग बटालियन (9) बैण्ड (10) आर्टिलरी ट्रेनिंग सेन्टर (11) डिफेन्स गार्ड्स आदि।

वर्ष 1894-95 व वर्ष 1895-96 ई. में सेना की स्थिति इस प्रकार थी -

सारणी 1 : 1894-95 ई. में इम्पीरियल सर्विस टूप्स व स्टेट आर्मी के सैन्य बल की तुलनात्मक स्थिति³

वर्ष	सैन्य बल			कुल लागत
	इम्पीरियल	सर्विस टूप्स	स्टेट आर्मी	
1894-95 ई.	498 पुरुष	786 पुरुष	1284 पुरुष	2,38,292-2-9
1895-96 ई.	493 पुरुष	577 पुरुष	1070 पुरुष	2,60,346-8-3

सारणी 2 : 1894-95 ई. व 1895-96 ई. में बीकानेर राज्य की सेना की स्थिति - सैन्य बल के लिहाज से⁴

तारीख	आर्टिलरी		नियमित		अनियमित		कुल
	आदमी	सेना	अश्वारोही पैदल	योग	अश्वारोही पैदल	सेना	
1 अप्रैल, 1895 ई.	83	331	340	671	-	32	786
1 अप्रैल, 1896 ई.	56	275	246	521	-	-	577

उपर्युक्त सारणी से ज्ञात होता है कि राज्य की सेना में 1895 ई. की अपेक्षा 1896 ई. में 209 लोग कम हो गए थे। 1895 ई. में राज्य सेना पर कुल खर्च 1,10,843 रु. हुआ था जबकि 1896 ई. में 94,085 रु. ही खर्च हुए। इस प्रकार प्रतिवर्ष 16,758 रु. खर्च में कमी आई। बीकानेर राज्य की सेना की विभिन्न इकाइयों या अंगों की स्थिति की जानकारी से ही राज्य की सेना की प्रगति को आंका जा सकता है।

(1) गंगा रिसाला⁵

1889 ई. में रीजेन्सी कौंसिल ने केमल कॉर्प्स की स्थापना की। महाराजा गंगासिंह के आदेश से इसी वर्ष 500 ऊँट सवारों की टुकड़ी का पुनर्गठन कर शाही सेना में स्वीकार किया गया तथा शासक के नाम पर इस रेजीमेंट का नाम "गंगा रिसाला" रखा गया।⁶ भारत वाइसरॉय लॉर्ड एल्गिन (1844-1899 ई.) ने 23 मई, 1894 ई. को गंगा रिसाले को बहुत अधिक मूल्यवान सेना बताया था और कहा था कि भारत में यह अपनी तरह की एकमात्र ऊँटों की सेना है।⁷ शुरू में इसमें 16 नेटिव ऑफिसर्स, 89 नॉन कमीशन्ड ऑफिसर्स, 350 पुरुष (मुख्य रूप से राजपूत व कायमखानी) और 114 फोलोवर्स थे। ऑफिसर्स के पास तलवार व वेबले पिस्टल थी तथा नॉन कमीशन्ड ऑफिसर्स व अन्य पुरुषों के पास ली-मैटफोर्ड राईफल्स और तलवार-बेनट्स और फोलोवर्स के पास तलवारें थीं।⁸

चीन के बॉक्सर युद्ध में भागीदारी : अगस्त, 1900 ई. में तृतीय चीनी युद्ध में बॉक्सर विद्रोह के समय इस रेजीमेन्ट को स्वदेश से दूर जाने का पहला अनुभव हुआ और 400 आदमी व 50 फोलोवर्स भेजे गए, जहाँ उन्होंने इन्फैन्ट्री रेजीमेंट के रूप में सेवा की और जून 1901 ई. में बीकानेर लौटे।⁹ महाराजा गंगासिंह ने व्यक्तिगत सेवा के लिए लॉर्ड कर्जन से निवेदन किया जिसे स्वीकार कर लिया गया।¹⁰ महाराजा

बीकानेर से कलकत्ता तथा कलकत्ता से जहाज के द्वारा टिंटसिन (चीन) पहुँचे और अपनी टुकड़ी का नेतृत्व किया।¹¹ पिटांग के किले की विजय तथा पार्टिंग फू की चढ़ाई में इस सेना ने वीरतापूर्वक शत्रु का सामना किया। अपने कर्तव्यपालन और शौर्यपूर्ण कार्यों के लिए महाराजा के नाम का प्रशंसा-पत्रों में उल्लेख किया गया तथा सैनिक सम्मान के रूप में उनको के.सी.आई.ई. (नाइट कमाण्डर ऑफ द इण्डियन एम्पायर) की पदवी तथा चाईना वार मैडल से विभूषित किया गया। जनरल सर आलफ्रेड गसेली ने भी इस युद्ध की स्मृति स्वरूप शत्रुओं से छिनी हुई एक तोप इनको भेंट की।¹²

1902-1904 ई. तक सोमालीलैण्ड अभियान में गंगा रिसाला सेवारत रहा। जनवरी, 1903 ई. में 216 सैनिक व 250 ऊँट तथा अक्टूबर, 1903 ई. में 50 सैनिक और 150 ऊँट और सोमालीलैण्ड भेजे गए। महाराजा को इस युद्ध में जाने की इजाजत नहीं मिली लेकिन गंगा रिसाले के सैनिकों ने वीरतापूर्ण जिदवाली (Jidbali, Somalia) और धरातोल (Dharatol, Nepal) की लड़ाइयों में भाग लिया तथा युद्ध में की गई सेवा के उपलक्ष में गंगा रिसाले के सैनिकों खासतौर से सूबेदार किशनसिंह को "इण्डियन ऑर्डर ऑफ मेरिट" का पदक प्रदान किया गया।¹³

विश्वव्यापी महायुद्ध में भागीदारी :

अगस्त, 1914 ई. में यूरोप में विश्व युद्ध की स्थिति बन जाने पर महाराजा गंगासिंह के निवेदन करने पर उन्हें अपनी सेना के साथ कूच करने का हुक्म मिला। 26-28 अगस्त को बीकानेर की सेनाएं युद्ध क्षेत्र के लिए रवाना हुई। इन सेनाओं में गंगा रिसाले के साथ सादुल लाईट इन्फैन्ट्री के सैनिक भी शामिल थे। गंगा रिसाले को मिश्र भेजा गया। अक्टूबर, 1914 ई. को सेना स्वेज नहर पहुँची। बीकानेर की इस सेना को शत्रु दल का पता लगाना तथा तुर्की सेना की चढ़ाइयों के मार्गों को खोज निकालने का जिम्मा दिया गया था। 12 नवम्बर, 1914 ई. को जब गंगा रिसाले के 20 सैनिक कन्टारा से 20 मील पूर्व बिर-एल-नस (Bir-el-Nuss) में गश्त लगा रहे थे तब दो सौ बदूनी धोखा देने के लिए सफेद झण्डा दिखाकर उनके पास पहुँचकर घेर लिया। लेकिन ऐसी परिस्थिति में सैनिकों ने साहस नहीं छोड़ा और शत्रु पर टूट पड़े। 200 सैनिकों के सामने मुकाबला कब तक करते, थोड़ी देर में बीकानेर के 13 सैनिक मार दिए गए, तीन घायल हुए और केवल चार जीवित बचे।¹⁴

बीकानेर की सेना का तुर्की सेना के साथ मुकाबले में दो सैनिकों के नाम विशेष रूप से उल्लेखनीय हैं - एक थे करीम खां जिन्हें शत्रु सैनिकों ने बन्दी बनाकर अपने साथ ले जाते अफसर के कहने पर गर्दन पर वार किया। इन्हें मरा हुआ समझ वे आगे

बढ़ गए। होश आने पर अपने हाथों से अपनी अधकटी गर्दन को सम्भाले हुए कन्टारा (20 मील) तक चला गया। इसी प्रकार फ़ैय्याज अली खां को भी शत्रु मुर्दा समझ कर छोड़ गए। होश आने पर वह भी बिर-एल-नस होता हुआ कन्टारा जा पहुँचा। पीछे से महाराजा गंगासिंह ने उचित पुरस्कार देकर उनकी पद वृद्धि की।¹⁵

1918 ई. के प्रारम्भ में गंगा रिसाले के सैनिकों को अमरिया के समुद्र तट पर उधर के रक्षकों की सहायता के लिए भेजा गया। जहाज के डूबने पर कइयों की प्राण रक्षा की तथा उन्हें सुरक्षित स्थान में पहुँचाया। संधि स्थापित होने तथा मिश्र और पैलेस्टाइन का कार्य समाप्त होने पर लगभग 4.5 वर्षों बाद 29 जनवरी, 1919 को बीकानेर की सेना स्वदेश लौटी।¹⁶ इस लड़ाई में बीकानेर राज्य का एक करोड़ रुपया खर्च हुआ, जिसमें सेना भेजने के खर्च आदि के साथ अंग्रेज सरकार को कर्ज तथा चंदे में दी गई रकमों शामिल हैं। स्वयं महाराजा ने 3,97,000 रु. निजी कोष से तथा अन्य राजघराने के लोगों में 41,020 रु. दिए।¹⁷

द्वितीय विश्वयुद्ध सितम्बर, 1939 ई. में शुरू हुआ। गंगा रिसाला 17 अगस्त, 1940 ई. में मध्यपूर्व में सक्रिय सेवा के लिए रवाना हुआ। महाराजा गंगासिंह अपने पोते करणी सिंह को साथ लेकर मध्य पूर्व (अदन) में सक्रिय गंगा रिसाला का निरीक्षण किया। दिसम्बर, 1942 ई. के अंतिम दिनों में गंगा रिसाला के सैनिक भारत लौटे।¹⁸ लॉर्ड वावेल तथा एयर वाइस-मार्शल रीड ने गंगा रिसाले के कार्य की प्रशंसा की। इस तरह गंगा रिसाले ने बहुत सी विदेशी लड़ाइयों में अंग्रेजों का साथ दिया और अपनी वीरता की छाप छोड़ी।¹⁹ 1899-1900 ई. के अकाल में इस रिसाले ने प्रशासन के साथ मिलकर इस क्षेत्र में अपनी महत्वपूर्ण सेवाएँ दी थीं।²⁰

गंगा रिसाले के पहले कमाण्डिंग अफसर महाजन के भोपाल सिंह थे, जिन्होंने 1 नवम्बर, 1897 ई. से केमल कॉर्प्स के कमाण्डर के रूप में अपनी सेवाएँ दी थीं। इनके बाद क्रमशः ले. कर्नल ठाकुर दीपसिंह (घड़सीसर), मेजर बख्तावर सिंह, मेजर कुंवर जीवराज सिंह, ले. कर्नल ठाकुर मोतीसिंह, ले. कर्नल ठाकुर बालू सिंह, ले. कर्नल खेम सिंह, कटार के राजूसिंह नारनोल ने अपनी सेवाएँ गंगा रिसाले के कमाण्डर अधिकारी के रूप में दी।²¹ गंगा रिसाला की यूनिफॉर्म क्रीम व फेसिंग लाल था।²²

(2) सादुल लाइट इन्फेन्ट्री²³ (Sadul Light Infantry) :

1910 ई. में बीकानेर इन्फेन्ट्री (पैदल सेना) को महाराजा गंगासिंह के बड़े राजकुमार सादुलसिंह के नाम पर सादुल लाइट इन्फेन्ट्री रखा गया।²⁴ इस इन्फेन्ट्री ने इजिप्ट (मिश्र) में संयुक्त रूप से गंगा रिसाला के साथ प्रथम विश्वयुद्ध में 1914-1919 ई. के बीच सेवा दी थी।²⁵

सितम्बर, 1939 ई. में द्वितीय विश्वयुद्ध के विस्फोट के बाद सादुल लाइट इन्फेन्ट्री को 18 नवम्बर, 1940 ई. को युद्ध में भागीदारी हेतु बीकानेर से पुनर्गठित कम्पनी सहित रवाना किया गया।²⁶ जहाज द्वारा समुद्र पार करते हुए इन्फेन्ट्री गन्तव्य स्थान पर पहुँची। इस इन्फेन्ट्री को चौकसी व तेल क्षेत्रों की सुरक्षा हेतु नियुक्त किया गया। बाद में इन्हें रूस की ओर जाने वाले मार्गों को खुला रखने हेतु नियुक्त किया गया। महाराजा सादुलसिंह अपने छोटे राजकुंवर अमरसिंह के साथ पर्सिया में सादुल लाइट इन्फेन्ट्री व ईराक में खानिकिन, मध्यपूर्व स्थित 49 (बीकानेर) जी.पी ट्रांसपोर्ट कम्पनी के निरीक्षण हेतु गए और 16 जुलाई, 1942 ई. को बीकानेर लौटे।²⁷ यह इन्फेन्ट्री द्वितीय विश्वयुद्ध के समाप्त होने पर ही बीकानेर लौटी।

1902 ई. व 1909 ई. में बीकानेर इन्फेन्ट्री के कमाण्डर थे जिन्हें 150 रु. प्रतिमाह वेतन मिलता था। इनके बाद ले. कर्नल बालूसिंह ने 10 अप्रैल, 1914 बीकानेर सेना में सेवा शुरू की, 13 मई, 1922 ई. को पदोन्नत कार्यकारी कमाण्डर के रूप में व 1935 ई. तक इस पद पर 450/- प्रति माह वेतन पर कार्यरत रहे। मेजर जवाहर सिंह ने 15 अगस्त, 1899 ई. को सेना में सेवा शुरू की तथा 1935 ई. में ऑफिसर कमाण्डिंग के पद पर 225/- रु. प्रतिमाह के वेतन पर पदोन्नत हुए।²⁸ इस सेना की वर्दी गहरे लाल रंग की व फेसिंग पीले रंग का था।²⁹

(3) डूंगर लान्सर्स (Dungar Lancers) :

पहले इस का नाम सिर्फ लान्सर रेजिमेन्ट था, जिसे पूर्व महाराजा डूंगरसिंह के सम्मान में 1912 ई. में डूंगर लान्सर्स नाम दिया गया।³⁰ 1923 ई. में इसका पुनर्गठन किया गया।³¹ दोनों विश्वयुद्धों 1914 से 1919 ई. व 1939 ई. से 1945 ई. तक डूंगर लान्सर्स राज्य की आंतरिक सुरक्षा के लिए रखी गई थी। 1912 ई. में तोलियासर के ठाकुर गोपसिंह बीदावत को डूंगर लांसर्स का कमाण्डेन्ट 125/- प्रतिमाह के वेतन पर नियुक्त किया गया था। इनके बाद मेजर मूल सिंह जोधा, सोहनसिंह आनन्द सिंघेत राजवी व राजवी नन्द सिंह गजसिंघेत (1940 ई. से) कमाण्डेन्ट रहे तथा स्वतंत्र भारत की भारतीय सेना से सेवानिवृत्त हुए।³² यूनिफार्म नेवी ब्ल्यू व फ्रेंच ग्रे तथा फेसिंग चेरी (cherry) था।³³

(4) बिजय बैट्री (Bijai Battery) :

शुरू में बीकानेर आर्टिलरी के छोटे टुकड़ों से 1906 ई. में बनी थी। 1924 ई. में पुनर्गठन कर केमल पैक बैट्री (Camel Pack Battery - Armed with B.L. Guns) नाम दिया गया। 1932 ई. में महाराज कुमार बिजय सिंह के नाम पर 'बिजय बैट्री' नाम दिया गया।³⁴ यूनिफॉर्म बोटल ग्रीन व फेसिंग स्कारलैट था।³⁵

1941 ई. में माउन्टेन बैट्री के रूप में पुनर्गठन किया गया तथा 8 सितम्बर, 1941 ई. को किंग की सेना के साथ के लिए बीकानेर से रवाना हुई। इस बैट्री ने बर्मा में 'अराकान' में महत्वपूर्ण भागीदारी की। पांचवीं बटालियन के साथ मिलकर इसने दुश्मन को करारी हार दी। इसके कार्यों की बहुत प्रशंसा हुई।³⁶ बिजय बैट्री के कार्य को ब्रिटिश मिलिट्री अधिकारियों यथा ले. कर्नल पुग (चही), ले. जनरल सर मोण्टेग्यू स्टोपफोर्ड तथा ले. जनरल सर ओलिवर लीज द्वारा सराहा गया जो उन्होंने जापानी पैदल सेना के विरुद्ध अदम्य साहस दिखाया था। नवम्बर, 1944 ई. में महाराजा सादुलसिंह आसाम-बर्मा वार फ्रण्ट पर आगे बढ़े जहाँ बिजय बैट्री ने जापानियों के विरुद्ध सैनिक गतिविधियों में सक्रिय भागीदारी की थी। बीकानेर राज्य के विलीनीकरण के बाद इसे भारतीय सशस्त्र सेना में शामिल कर लिया गया।³⁷ जयदेव सिंह भार्गव बिजय बैट्री के प्रथम कमाण्डेन्ट थे जिन्हें 400 रु. प्रतिमाह वेतन मिलता था। उसके बाद ले. कर्नल किशन सिंह मुलकपुरिया (शेखावाटी) को इस पद पर लगाया।³⁸

महाराजा गंगासिंह के बॉडीगार्ड :

बीकानेर राज्य के अधिकारियों की सूची के अनुसार 1909 ई. में महाराजा के बॉडीगार्ड के कमाण्डेन्ट कैप्टन ठाकुर गोपसिंह थे। 1912 ई. में समदसर मेजर ठाकुर बख्तावरसिंह साहानी, 1916 ई. में राजासर के राजवी गुलाबसिंह बॉडीगार्ड कमाण्डेन्ट थे।³⁹ इनके अलावा सेना की अन्य इकाइयाँ थीं जो निम्नानुसार थीं⁴⁰-

सैकण्ड बटालियन, बीकानेर स्टेट इन्फैन्ट्री, बीकानेर	- स्थापित 1939 ई.
बीकानेर मोटर मशीन गन सेक्शन	- स्थापित 1924 ई.
बीकानेर इन्फैन्ट्री ट्रेनिंग सेन्टर	- स्थापित 1947 ई.
वायरलैस सेक्शन	- स्थापित 1946 ई.
स्टेशन वर्कशॉप	- स्थापित 1948 ई.

सेना में प्रयुक्त हथियार⁴¹ :

सेना इकाइयाँ	हथियार
(1) कैमल पैक बैट्री	: Pistols, Lewis Guns, D.P. Lewis Guns
(2) सादुल लाइट इन्फैन्ट्री	: Sword Bayonets Patterns

(3) मोटर मशीन गन सेक्शन : Vickers Guns, D.P. Vickers Guns, Hotchkiss Guns, D.P. Hotchkiss Guns, Rifles S.R.M.L.E. No. 1 with Bayonets and Scabbard Bayonets.

सेना में विभिन्न प्रकार के हथियार काम में लिए जाते थे। तीर-कमान से लेकर तलवार बंदूक तक विभिन्न हथियारों का जिक्र अनेक बहियों में हुआ है। महकमा खास राजश्री बीकानेर संवत् 1951 (ई.सन् 1944) की सनद बही के एक पट्टे में कुछ हथियारों का जिक्र हुआ है।⁴² तोपें छोटी व बड़ी होती थीं। आर्मी व्हीकल्स नहीं थे। छोटी तोपें ऊँटों पर रखी जाती थीं।

सारणी 3 : महाराजा गंगासिंह के शासनकाल में सेना बल संख्या की स्थिति (वर्ष 1904-05 ई. से 1920-21 ई.)⁴³

वर्ष (ई.सन्)	सेना की विभिन्न इकाइयाँ					विशेष विवरण
	अश्वारोही सेना	पैदल सेना	आग्नेयास्त्र सेना	गंगा रिसाला कैमल कोर्प्स	बॉडीगार्ड बैण्ड	
1904-05	380	500	38	500	42	अश्वारोही
1905-06	380	500	60	498	50	38 सेना बॉडीगार्ड्स सहित संख्या 1904-05 व 1905-06 ई. में थी
1906-07	328	434	58	499	49	स्टेट कैवलरी नवम्बर, 1905 ई. में लांसर्स रेजिमेंट में बदल दी गई
1907-08	315	435	56	491	50	
1908-09	311	403	51	463	50	
1909-10	302	365	51	457	49	1910 ई. में इन्फैन्ट्री का नाम सादुल लाइट इन्फैन्ट्री

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						रखा गया
1910-11	312	393	58	485	48	
1911-12	312	423	58	479	50	
1912-13	320	417	51	426	48	सन् 1912 में लांसर्स रेजिमेन्ट का नाम बदल कर डूंगर लांसर्स रखा गया।
1913-14	310	339	52	500	47	
1914-15	321	347	57	650	48	
1915-16	318	329	58	633	48	
1916-17	313	409	53	812	50	प्रथम विश्वयुद्ध में भाग लेने के कारण गंगा रिसाला की सेना में संख्या बढ़ाई गई
1917-18	312	461	51	877	47	
1918-19	261	472	44	484	37	
1919-20	317	471	56	499	42	
1920-21	255	479	56	490	42	

**सारणी 4 : महाराजा गंगासिंह के शासनकाल में सेना बल संख्या की स्थिति⁴⁴
(वर्ष 1923-24 ई. से वर्ष 1937-38 ई. तक)**

वर्ष १९३९ ई. सन्त्रहसेना की विभिन्न इकाइयाँ विशेष विवरण

कैमल	डूंगर	गंगा	सादुल	इन्फैन्ट्री	मशीन	बैण्ड	बैट्री/प	बैट्री
कुल	पैक	बैट्रीलांसर्स	रिसाला	लाइट	मोटर गन	सेक्शन	कैमल	कैमल संख्या

1923-24	58	267	454	434	-	31		1244
मार्च, 1925 ई. में पुरानी आर्टिलरी का नाम बदल कर कैमल पैक बैट्री रखा गया। ⁴⁵								
1924-25	82	258	445	438	18	30	-	1271
1925-26	103	271	460	429	26	30	-	1289
1926-27	143	288	458	476	24	34	-	1423
1927-28	195	322	462	482	26	30	-	1417
1928-29	212	340	461	547	40	31	-	1631
1929-30	234	340	464	580	54	28	2	1702
1930-31	235	326	458	592	64	29	20	1724
1931-32	231	332	461	580	74	30	19	1727
1932 ई. में कैमल पैक बैट्री का नाम बदल कर बिजय बैट्री रखा गया। ⁴⁶								
1932-33	230	336	462	572	86	30	19	1735
1934-35	229	334	448	591	88	28	20	1738
1935-36	229	330	452	595	94	31	20	1751
1936-37	226	331	455	593	96	33	20	1754
1937-38	233	334	465	615	93	29	20	1789
सारणी 5 : महाराजा गंगासिंह के शासनकाल में सैन्य बल संख्या की स्थिति ⁴⁷								
सेना बल इकाइयां	वर्ष ई. सन्							
	1938-39	1939-40	1940-41	1941-42	1942-43			
सेना मुख्यालय	8	8	8	8	8			
बिजय बैट्री	-	233	270	270	270			
कैमल पैक बैट्री	-	20	20	20	53			
डूंगर लांसर्स महाराजा के बॉडीगार्ड सहित		333	341	338	338			

गंगा रिसाला (कैमल कॉर्प्स)	588	609	613	668	
सादुल लाइट इन्फैन्ट्री	653	891	900	958	
द्वितीय इन्फैन्ट्री बटालियन 566	680	696	674	657	
तृतीय इन्फैन्ट्री बटालियन	-	385	347	358	353
मोटर मशीन गन सैक्सन्स 96	96	95	97	90	
ट्रेनिंग बटालियन	-	100	411	473	683
बैण्ड	33	34	34	30	35
आर्टिलरी ट्रेनिंग सेन्टर					
आग्नेयास्त्र प्रशिक्षण केन्द्र -	-	52	154	76	
डिफेन्स गाड्स	-	-	-	525	343

इस प्रकार महाराजा गंगासिंह ने बीकानेर राज्य की सेना में सुधार हेतु समय-समय पर कई बार बदलाव किए, उनका पुनर्गठन किया। सेना को नवीन तकनीकी जानकारी देने हेतु कई एडवान्स कोर्सेज में भेजा गया। अंग्रेजी सरकार के प्रथम व द्वितीय विश्वयु) में शामिल होने पर राज्य की सेना को उनकी सहायताार्थ भेजा गया तथा उल्लेखनीय सेवाओं के लिए उन्हें और उनकी फौज के अधिकारियों व सैनिकों को सम्मानित किया गया। यह महाराजा गंगासिंह की समझदारी, सूझ-बूझ व दूरदर्शिता का ही प्रतिफल था जिसने पूरे भारत व ब्रिटिश साम्राज्य में अपने व्यक्तित्व, साहस, दृढ़ता व बीकानेर राज्य की वीरता की धाक जमा दी थी।

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- ⁴⁵ एड. रिपोर्ट, बीकानेर स्टेट, वर्ष 1924-25 ई., पृ. 48
- ⁴⁶ आर्मी लिस्ट, पूर्वोक्त, पृ. 12
- ⁴⁷ एड. रिपोर्ट, बीकानेर स्टेट, वर्ष 1938-39 ई. से वर्ष 1942-43 ई., रा.रा.अ.बी.

Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

पिण्डारी एवं मारवाड़ की सैन्य व्यवस्था

सूर्यप्रकाश व्यास

शोधार्थी

पिण्डारी शब्द की उत्पत्ति के विषय में मतभेद है। प्रायः यह स्वीकार किया जाता है कि यह शब्द मराठी भाषा से आया है। सम्भवतः पिण्ड जो एक प्रकार की आसव (खमीरा) शराब थी, ये उसके पीने वाले लोग थे। 18वीं और 19वीं शताब्दियों में ये लोग केवल लूटमार ही करते थे।¹ कुछ लेखक पिण्डारी शब्द की उत्पत्ति दो शब्दों, 'Paiend' अर्थात् 'सड़क' और क्रिया 'Aroo' to shut up', अर्थात् वे जो सड़क को बंद कर देते हैं अर्थात् जो लूट के उद्देश्य से रास्तों को अवरुद्ध कर देते हैं। मराठी इंग्लिश डिक्शनरी में पिण्डारी का अर्थ लूटेरों के समूह का सदस्य दिया गया है।² पूर्व में भी मुखिया द्वारा चोरी व लूट के लिए निपुण व्यक्तियों को नियुक्त किया जाता था। मनुची ने ऐसे चोरों का उल्लेख किया है जो सेनाओं के साथ चलते थे, जिन्हें बेदरिया या बिदारी कहा जाता था। ये पहले शत्रु क्षेत्र में अवैध घुसपैठ करते थे, फिर वहाँ चोरी व लूटपाट किया करते थे। 'बेदारों' को मुगलों तथा मराठों दोनों द्वारा नियुक्त किया जाता था। यह ज्ञात होता है कि प्रारंभ में पिण्डारियों का मराठा सेना में कार्य क्वार्टर मास्टर जनरल के दलों को बाजार से सेना को अनाज व लकड़ी की आपूर्ति करना था।³ मुस्लिम इतिहासकारों ने लिखा है कि पिण्डारियों ने जुल्फिकार खान और अन्य औरंगजेब के सेनानायकों के विरुद्ध युद्ध किया है। दक्षिण के अधिकांश मुस्लिम शासकों की सेना का एक भाग पिण्डारी बन चुके थे। दक्षिण के मुस्लिम राज्यों के पतन के पश्चात् पिण्डारियों का भी धीरे-धीरे विघटन होने लगा। उस समय से पिण्डारी मराठों की सेवा में आ गये। सरदेसाई के अनुसार मराठों के मुखिया प्रमुख शिवाजी तथा शांताजी घोरपड़े पहले थे जिन्होंने उन्हें अपने यहाँ सेवा में लिया।⁴

इनका पहला उल्लेख मुगलों के महाराष्ट्र पर 1689 ई. के आक्रमण के समय आता है। बाजीराव प्रथम के काल से ये अवैतनिक रूप में मराठों की ओर से लड़ते थे और केवल लूट में भाग लेते थे। पानीपत के युद्ध के पश्चात् ये लोग मालवा में बस

गए तथा सिन्धिया, होल्कर तथा निज़ाम के सहायक सैनिक बन गए। अब ये सिन्धिया शाही, होल्कर शाही तथा निज़ाम शाही पिंडारी कहलाने लगे।⁵ पिण्डारियों के प्रभाव में वृद्धि का मराठों से निकट का संबंध है। पिण्डारियों ने अपने मालिकों (मराठों) की युद्ध पद्धति को अपना लिया। उस समय मराठा प्रमुखों का मुख्य उद्देश्य पिण्डारियों के प्रभाव से अपने राज्य की रक्षा करना ही था और प्रारम्भ में वे अपने उद्देश्य में सफल भी रहे। परन्तु बाद में उनके शासित क्षेत्र भी पिण्डारियों का शिकार होने लगे।⁶ सिन्धिया के सेना के साथ रहने वाले पिण्डारी सिन्धिया शाही तथा होल्कर की सेना के साथ के पिण्डारी होल्कर शाही कहलाते थे। जेनकिन के अनुमान के अनुसार सन् 1811 में सिन्धिया शाही तथा होल्कर शाही दोनों द्वारा एकत्रित किया राजस्व-

सिन्धिया शाही द्वारा राजस्व 6,95,000 रूपये

होल्कर शाही द्वारा राजस्व 1,40,000 रूपये

8,35,000 रूपये कुल था।⁷

यद्यपि पिण्डारी तथा मराठा साथ-साथ रहते थे परन्तु उनमें कुछ अन्तर था। पिण्डारियों में विभिन्न प्रकार की जाति, नस्ल व समुदाय के लोग सम्मिलित थे। इनमें प्रमुख रूप से दो धर्मो हिन्दू व मुस्लिम से संबंधित लोग थे। यद्यपि पिण्डारियों में अधिकांश इस्लाम में विश्वास करने वाले थे परन्तु वे अन्य धर्मों के लोगों को भी अपने दल में शामिल कर लेते थे जिन्हें वे 'अगूरा' या अजनबी कहते थे।⁸

पिण्डारियों के अधिकांश निवास स्थल नर्मदा नदी के उत्तर दिशा में स्थित थे। तथा पश्चिम में सागर क्षेत्र शासक की सीमा लगती थी तथा उत्तर में भोपाल के नवाब का क्षेत्र था। इस क्षेत्र की लम्बाई 100 मीटर तथा चौड़ाई कहीं 40 मील तक थी। इनका मुख्य केन्द्र मालवा तथा मध्य भारत का सर्वाधिक सम्पन्न क्षेत्र नर्मदा घाटी था। ये नर्मदा नदी से विध्य श्रेणी के मध्य फैले थे।⁹ पिण्डारी मुख्यतः हिन्दू तथा इस्लाम के मानने वाले थे। उनकी पत्नियाँ देवी, पीर व संतों को भी मानती थी।¹⁰ पिण्डारी साधारणतया 12-15 फीट लम्बे भाले से लैस रहते थे जिसका उपयोग वे कुशलतापूर्वक करते थे। कभी वे तलवार और ढाल या केवल छोटा भाला या बरछी रखते थे। निम्न श्रेणी के पिण्डारी तीर और कमान, चपामेए बसनड़ेए पतवद बतवू और नुकीले लोहे के सरीये रखते थे। आग्नेय अस्त्र का प्रयोग कम ही करते थे। अधिकतर पिण्डारी भारी हथियारों को साथ नहीं रखते थे क्योंकि उन्हें कई सप्ताहों तक चलना होता था। पिण्डारी किसी स्थान पर रूककर युद्ध लड़ना व युद्ध में उलझे रहना पसंद नहीं करते थे। इसलिए वे हथियार या बन्दूक की आवश्यकता अनुभव नहीं करते थे। उन्हें केवल भाले व तलवार की ही आवश्यकता रहती थी। परन्तु वे

मैचलोक बन्दूकों का महत्त्व भी जानते थे। इसलिए प्रत्येक पन्द्रहवें पण्डारी के पास मैचलोक बन्दूक होती थी जिसका प्रयोग युद्ध में तथा ग्रामीणों को डराने के लिये किया जाता था।¹¹

परन्तु बाद में सम्पन्नता आने पर उन्होंने बन्दूकों का प्रयोग प्रमुखता से किया। सन् 1811 में उन्होंने गन का उत्पादन प्रारम्भ कर दिया और अपना गोला बारूद खुद बनाने लगे। इस उद्देश्य से उन्होंने तोप निर्माणशाला सातवास (Satwas) में स्थापित की। वे पीतल के कई रक्षा उपकरण उत्पादन में भी सक्षम हो चुके थे। इस कारण उन्हें रोकना कठिन हो चुका था और लोगों के हृदय में उनका नाम भय उत्पन्न कर रहा था।¹² पिण्डारियों को संगठित युद्धकला और विज्ञान का ज्ञान नहीं था। युद्ध तथा सैन्य विजय में पैदल सेना तथा तोपखाने की आवश्यकता पड़ती थी परन्तु उनके पास ये नहीं थे। उनका मुख्य उद्देश्य लूटमार करना था, इसलिये उन्होंने मारो और भागो की नीति को अपनाया हुआ था और इस प्रकार के क्षणिक युद्ध के लिये वे पूर्ण रूप से सुसज्जित थे।¹³

19वीं शताब्दी के आरम्भिक वर्षों में पिण्डारियों के तीन प्रमुख नेता थे, चीतू, वासिल मुहम्मद तथा करीम खां। पिण्डारियों ने अपने कार्य क्षेत्र का विस्तार कर लिया था। 1812 ई. में उन्होंने अंग्रेजों के अधीन मिर्जापुर तथा शाहाबाद जिलों पर धावा किया। 1815 में उन्होंने निजाम के प्रदेश को लूटा तथा 1816 में उत्तरी सरकारों को।¹⁴ 1814 ई. तक मारवाड़ में मराठे निरन्तर हस्तक्षेप करते रहे एवं अंग्रेजों की मारवाड़ के सन्दर्भ में कोई नीति न होने से मारवाड़ में मराठों को अपना प्रभाव बढ़ाने का अवसर प्राप्त हो गया। पिण्डारी मराठों का अनुशरण करते थे अतः उनके पीछे वे भी इस प्रदेश में घुसपैठ करने लगे और धीरे-धीरे शक्तिशाली हो गये। मारवाड़ में इनका एक प्रमुख नेता अमीर खाँ था जिसने मारवाड़ राज्य को अत्यधिक प्रभावित किया। उसके नेतृत्व में मारवाड़ के ग्रामीण क्षेत्रों को पिण्डारी लूटने और उजाड़ने लगे।¹⁵

अमीर खाँ - अमीर खाँ 19वीं शताब्दी का प्रमुख व्यक्तित्व था। उसे पिण्डारी प्रमुख नहीं माना जा सकता लेकिन उसके संगठन से गहरे से जुड़ा हुआ था। नवाब अमीरूद्दौला मोहम्मद अमीर खाँ जन्म से रोहिला जनजाति का अफगान था। उसका पिता मोहम्मद हयात खाँ मौलवी था जिसने रोहिलखंड के संभल में कुछ जमीन खरीदी थी।¹⁶ अमीर खाँ का जन्म फरूखाबाद में 1182 हिजरी में हुआ था (16 मई 1768 से 6 मई 1769), बचपन में ही अमीर खाँ ने घर को छोड़ दिया था जबकि उसका पिता चाहता था कि वह गुलाम कादिर खान की सेना में सम्मिलित हो। जल्दी वह घर लौट आया। 20 वर्ष की उम्र में उसने फिर से घर छोड़कर क्रमशः नजफ़ कुली खान, राजा बाग सिंह खेतड़ी, जोधपुर के विजय सिंह, ईस्माइल बेग खान, बड़ौदा के गायकवाड़,

नासिक के पंडित नारो शंकर पंडित, बाला राव, राजा जयसिंह, दुर्जनशाल और अंत में जसवंत राव होल्कर के साथ कार्य किया। उसने मुजफ्फर खान के नेतृत्व में महादजी सिंधिया के साथ भी कार्य किया। परन्तु महादजी की मृत्यु के बाद कुछ समय तक उसने दौलतराव सिन्धिया के यहाँ सेवा की। बहुत कम समय के लिए उसने निजाम के यहाँ भी सेवा की। उसने सेवा करते हुए बहुत से पिण्डारियों को सेवा में नियुक्ति दी। उसने कुछ समय फतेहगढ़ किले के किलेदार भोपाल के गौस मोहम्मद के यहाँ भी सेवा की थी।¹⁷

सन् 1806 ई. में अमीर खां ने अपनी सेना में 35 हजार पिण्डारियों को भर्ती किया। उसके पास 115 तोपें भी हो गयीं। यह संख्या बढ़ती ही चली गयी। अब मराठा सरदार अमीर खां की सेवाएं बड़े कामों में भी प्राप्त करने लगे।¹⁸ जब 1806 ई. में जसवंतराव होल्कर की सेना में विद्रोह हुआ तो होल्कर ने मुस्लिम सैनिकों को नियंत्रित करने का काम अमीर खां को सौंपा। इस कार्य में सफल होने पर होल्कर ने उसे मराठों की ओर से कोटा से चौथ वसूली का काम सौंपा। अमीर खां को होल्कर से ही 1809 ई. में निम्बाहेड़ा की तथा 1816 ई. में छबड़ा की जागीर प्राप्त हुई। 1812 ई. में अमीर खां के पिण्डारियों की संख्या 60 हजार तक पहुँच गयी।¹⁹

1807 ई. से 1817 ई. के बीच अमीर खां ने जयपुर, जोधपुर और मेवाड़ राज्यों की आपसी शत्रुता में रूचि दिखायी तथा इन राज्यों का जीना हराम कर दिया। उसके पिण्डारियों ने तीनों ही राज्यों की प्रजा तथा राजाओं को भी जी भर कर लूटा।²⁰

1803 ई. में राजा मानसिंह जोधपुर की गद्दी पर बैठा। उस समय उसके पूर्ववर्ती राजा भीमसिंह की विधवा रानी गर्भवती थी जिसने कुछ दिन बाद धोकलसिंह नामक पुत्र को जन्म दिया। पोकरण के ठाकुर सवाई सिंह ने पाली, बगड़ी, हरसोलाव, खींवसर, मारोट, सेनणी, पुनलू आदि के जागीरदारों को अपने पक्ष में करके धोकलसिंह को मारवाड़ का राजा बनाना चाहा। उसने जयपुर के राजा जगतसिंह तथा बीकानेर के राजा सूरतसिंह को भी अपनी ओर मिला लिया। इन तीनों पक्षों ने लगभग एक लाख सिपाहियों की सेना लेकर जोधपुर राज्य पर चढ़ाई कर दी। मानसिंह ने गीगोली के पास इस सेना का सामना किया किन्तु जोधपुर राज्य के सरदार जबर्दस्ती मानसिंह का घोड़ा युद्ध के मैदान से बाहर ले आये। शत्रु सेना ने परबतसर, मारोट, मेड़ता, पीपाड़ आदि कस्बों को लूटते हुए जोधपुर दुर्ग घेर लिया।²¹

अमीर खां व जोधपुर महाराजा मानसिंह के मध्य प्रथम सम्पर्क 1806 ई. में हुआ। यद्यपि इस समय मानसिंह का जयपुर नरेश जगतसिंह के साथ कृष्णा कुमारी के विवाह को लेकर संघर्ष चल रहा था एवं मानसिंह अमीर खां से सैनिक सेवाएं लेना चाहता था परन्तु अमीर खां ने उसे सैनिक सहायता न देकर जयपुर नरेश जगतसिंह को

सैनिक सेवाएं दी। लेकिन कुछ ही समय बाद ज्यादा धनराशि के लोभ में आकर अमीर खाँ ने पक्ष परिवर्तन कर मानसिंह का साथ देना शुरू कर दिया। इस पर मानसिंह को पिण्डारी नेता अमीर खाँ की सेवाएं लेनी पड़ी। उसने अमीर खाँ को पगड़ी बदल भाई बनाया और उसे अपने बराबर बैठने का अधिकार दिया। इतना ही नहीं मानसिंह ने अमीर खाँ को पाटवा, डांगावास, दरीबा तथा नावां आदि गाँव भी प्रदान किये। अमीर खाँ ने महाराजा को वचन दिया कि वह सवाई सिंह को अवश्य दण्डित करेगा।²²

अमीर खाँ ने एक भयानक जाल रचा। उसने महाराजा मानसिंह से पैसों के लिये झगड़ा करने का नाटक किया तथा जोधपुर राज्य के गाँवों को लूटने लगा। जब सवाई सिंह ने सुना कि अमीर खाँ जोधपुर राज्य के गाँवों को लूट रहा है तो उसने अमीर खाँ को अपने पक्ष में करने का निश्चय किया। निमंत्रण दिया। अमीर खाँ ने सवाई सिंह से कहा कि यदि सवाई सिंह अमीर खाँ के सैनिकों का वेतन चुका दे तो अमीर खाँ सवाई सिंह को जोधपुर के किले पर अधिकार करवा देगा। सवाई सिंह अमीर खाँ के आदमियों को वेतन चुकाने के लिये तैयार हो गया। इस पर अमीर खाँ ने सवाई सिंह को अपने साथियों सहित मूण्डवा आने का निमंत्रण दिया। सवाई सिंह चण्डावल, पोकरण, पाली और बगड़ी के ठाकुरों को साथ लेकर मूण्डवा पहुँचा। अमीर खाँ के आदमियों ने इन ठाकुरों को एक शामियाने में बैठाया तथा धोखे से शामियाने की रस्सियां काटकर चारों तरफ से तोप के गोले बरसाने लगे। इसके बाद मृत ठाकुरों के सिर काटकर राजा मानसिंह को भिजवाये गये। इस घटना से सारे ठाकुर डर गये और उन्होंने महाराजा से माफ़ी मांग ली।²³

इस तरह जहाँ एक तरफ अमीर खाँ ने मारवाड़ की सैन्य व्यवस्था में हस्तक्षेप कर उसे मजबूत नहीं बनने दिया, वहीं दूसरी ओर अपनी सेना को मारवाड़ में स्थाई रूप से जमाने एवं सैनिक शक्ति के दृष्टिकोण से महाराजा को अपने ऊपर आश्रित बनाने के लिए महाराजा मानसिंह पर दबाव डालने लगा।²⁴

इस समय की वास्तविक स्थिति यह थी कि अमीर खाँ अपनी सैन्य शक्ति के बल पर मारवाड़ की राजनीति का निर्णायक बन गया था। 3 जनवरी 1808 ई. को मानसिंह ने नवाब मुख्तार-उद्दौला मुहम्मद शाह खाँ के अधीन अमीर खाँ के एक सैन्य ब्रिगेड को निम्न शर्तों पर स्थायी रूप से अपनी सेवा में रखना स्वीकार किया।

(अ) सैनिक सेवा के बदले महाराजा मानसिंह प्रतिमाह एक लाख पचास हजार रूपये अमीर खाँ को देगा।

(ब) इस राशि की वसूली के लिए अमीर खाँ को मारवाड़ के 9 परगनों की मालगुजारी वसूल करने का अधिकार दिया गया। साथ में यह भी तय किया गया

कि यदि उन परगनों की मालगुजारी तय की गई रकम से कम रहे तो राज्य उसे शेष रकम का भुगतान करेगा।

(स) युद्ध के समय आवश्यक युद्ध सामग्री जैसे तोपों के गोले, बारूद आदि की व्यवस्था अमीर खाँ स्वयं करेगा, लेकिन साथ ही आवश्यकता पड़ने पर राज्य उसकी मदद भी करेगा।

(द) युद्धरत सैनिकों के बारे में समस्त जानकारी महाराजा को दी जायेगी।

अमीर खाँ ने अपनी सेना के जिस तीसरे ब्रिगेड को महाराजा की सेवा में प्रस्तुत किया उसमें दस हजार पैदल सैनिक, तीन हजार अशवारोही सैनिक एवं एक सौ पच्चीस तोपें थी।²⁵

कुछ दिनों बाद अमीर खाँ महाराजा से पैसों की मांग करने लगा। जब महाराजा ने पैसे देने से मना कर दिया तो उसने गाँवों में आतंक मचा दिया। एक दिन उसके आदमियों ने जोधपुर के महलों में घुसकर राजा मानसिंह के प्रधानमंत्री इन्द्रराज सिंघवी तथा राजा के गुरु आयस देवनाथ की हत्या कर दी। तथा किलेदार इन्द्रराज की हत्या कर दी। इससे महाराजा जीवन से विरक्त हो गया और राज्य भार छत्रसिंह को सौंपकर स्वयं उदासीन रहने लगा। चार अप्रैल सन् 1817 को महाराजा के दीवान गुलराज की हत्या हो गई। इस हत्या में मेड़ता के हाकिम पण्डित गोपालदास तथा कुचामण के ठाकुर का भी हाथ था। इसके दण्ड स्वरूप कुचामन ठाकुर से चालीस हजार रूपये वसूल किये गये तथा गोपालदास को कैद कर लिया गया। उसने 45 हजार रूपये दण्ड भरने का वचन देकर स्वयं को आजाद करवाया। मानसिंह जीवन भर राज्य, धन और सत्ता के लोलुप भेड़ियों से जूझता रहा। वह धर्म परायण और कोमल हृदय का व्यक्ति था। जब उसने देखा कि ठाकुरों, सिंघवियों, नाथों तथा अमीर खाँ से निबटना संभव नहीं है तो उसने ईस्वी 1818 में ईस्ट इण्डिया कम्पनी से समझौता करके जोधपुर राज्य अंग्रेजों के संरक्षण में दे दिया। उसी वर्ष युवराज छत्रसिंह का निधन हो गया। जोधपुर राज्य में दुष्ट व्यक्तियों का इतना जमावड़ा हो गया कि उन्होंने छत्रसिंह की मृत्यु की सूचना राजा को नहीं दी तथा उसकी शक्ल के किसी अन्य व्यक्ति को युवराज बनाने का षडयन्त्र रचा किन्तु जब कोई व्यक्ति छत्रसिंह की शक्ल सूरत का नहीं मिला तो मानसिंह को सूचना दी गई। दुष्टों के षडयन्त्रों से घबराकर मानसिंह ने पागल हो जाने का नाटक किया और एकांतवास में रहने लगा। अंत में एकांतवास का त्याग करके बाल एवं दाढ़ी कटवाकर नहा धोकर 3 नवम्बर 1818 को अपने दरबार में आया। सरदारों ने उपस्थित होकर नजरें पेश कीं।²⁶ मानसिंह ने अपने कुछ विश्वस्त आदमियों की सहायता से दुष्ट लोगों का संहार करना आरंभ किया। कईयों को कैद में डाल

दिया। कुछ को जबर्दस्ती जहर पिला दिया। कुछ को सिर मुंडवाकर किले से नीचे फिकवा दिया। जालोर, पाली, परबतसर, मारोठ, नागौर, गोड़वाड़, फलौदी, डीडवाणा, नावां तथा पचपदरा में नये हाकिमों की नियुक्ति की। महाराजा का यह प्रचण्ड रूप देखकर अनेक सरदार बीकानेर तथा जयपुर के राजाओं की शरण में भाग गये। सन् 1827 ई. में नार्थों के कहने से आउवा पर सेना भेजी गई किन्तु वह कोई सफलता अर्जित नहीं कर सकी। इस पर आउवा के ठाकुर ने रास तथा नीम्बाज के ठाकुरों से मिलकर डीडवाणा पर धोकल सिंह का अधिकार करवा दिया। मानसिंह ने आउवा, रास तथा नीम्बाज के ठाकुरों से सुलह कर ली जिससे धोकलसिंह की सेना बिखर गई।²⁷

इस प्रकार उपरोक्त समझौते के द्वारा महाराजा मानसिंह ने आन्तरिक उपद्रवों एवं बाह्य आक्रमणों से रक्षा के लिए पिण्डारियों की सैनिक सेवाएं ली परन्तु पिण्डारियों द्वारा सैनिक सेवाओं को लेना मारवाड़ के राजनीतिक, आर्थिक एवं सैनिक इतिहास में हानिकारक सिद्ध हुआ। इस प्रकार की सेना को किराये (धनराशि) के द्वारा मारवाड़ में रखने से महाराजा इस सेना पर आश्रित हो गये एवं वह यहाँ की स्थानीय सेना के विकास एवं प्रशासन की तरफ ध्यान नहीं दे पाये, फलस्वरूप स्थानीय केन्द्रीय सेना की व्यवस्था डौंवांडोल हो गई एवं मारवाड़ राज्य सैन्य दृष्टि से कमजोर हो गया। जहाँ एक तरफ केन्द्रीय सेना कमजोर हुई वहीं दूसरी तरफ सामन्तों ने भी राज्य की आन्तरिक आर्थिक सहायता के अभाव एवं उचित मार्गदर्शन के अभाव में सेना की तरफ ध्यान देन काम कर दिया, फलस्वरूप सामन्तों के पास भी मजबूत व व्यवस्थित सेना का अभाव होने लगा।

अमीर खाँ की मैत्री व सैनिक सेवाएँ जहाँ सैनिक दृष्टिकोण से मारवाड़ राज्य के लिए हानिकारक सिद्ध हुई वहीं राजनीतिक व आर्थिक दृष्टिकोण के लिए अत्यन्त विनाशकारी व महंगी साबित हुई। वह एक खतरनाक मित्र सिद्ध हुआ। उसकी सैनिक सेवाओं ने मारवाड़ पर, जो कि पहले ही रिक्त हो चुका था, जो वित्तीय भार डाला उसने मारवाड़ की आर्थिक दशा को नितान्त पंगु बना दिया। अन्ततोगत्वा महाराजा मानसिंह को पिण्डारियों के हस्तक्षेप से छुटकारा पाने के लिए सन् 1818 ईस्वी में ईस्ट इण्डिया कम्पनी से सन्धि करनी पड़ी।²⁸

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

उदयपुर शहर की सफाई व्यवस्था का ऐतिहासिक अध्ययन (उन्नीसवीं शताब्दी के उत्तरार्द्ध में)

डॉ. नारायण लाल माली

उदयपुर शहर की स्थापना महाराणा उदयसिंह (1540-1572) के द्वारा की गयी थी। वैसे इसकी स्थापना-वर्ष को लेकर विद्वानों में एक राय नहीं है। जहाँ डॉ. मनोहर सिंह राणावत चित्तौड़-उदयपुर पाटनामा के आधार पर इसकी स्थापना 15 अप्रैल 1553 को मानते हैं।¹ वहीं गौरी शंकर हीराचन्द ओझा उदयपुर शहर की नींव 1559 में रखना लिखते हैं।² उदयपुर, महाराणा अमरसिंह प्रथम के शासन काल से 1948 तक मेवाड़ राज्य की राजधानी रहा है। राजधानी के उदयपुर होने के बाद मेवाड़ के स्थान पर 'उदयपुर राज्य' का भी प्रयोग किया जाने लगा।³ मेवाड़ महाराणाओं के निवास स्थान के रूप में यहाँ अनेक महल, जलापूर्ति के लिए झीलें एवं बाग-बगीचों का निर्माण हुआ। राजधानी शहर होने के कारण उन्नीसवीं शताब्दी के उत्तरार्द्ध में इसकी साफ-सफाई पर पूरा ध्यान दिया गया।

प्राचीन सभ्यताओं में भी हमें सफाई व्यवस्था, कचरे के निपटान और गंदे पानी के निकास के प्रमाण प्राप्त होते हैं। सिंधु सभ्यता के लोग सफाई के प्रति अत्यंत सजग रहे थे। मोहनजोदड़ों के कई मकानों में संडास बनाये गये थे और इनकी तुलना आधुनिक शौचालयों से की जा सकती है। इन्हें कुछ ढलुओं बनाया गया था। कहीं-कहीं इनमें सीढ़ीदार नाली की व्यवस्था भी की गयी थी, जो दीवार से होकर सड़क की नाली से मिलती थी।⁴ सिंधु घाटी सभ्यता के घरों में स्नानागार और घर के गंदे पानी की निकासी के लिए नालियों का प्रबंध था।⁵ नालियाँ आधे मीटर तक गहरी होती थी। साधारण तथा बड़ी नालियों को पत्थर के खण्डों से ढक दिया जाता था और छोटी नालियों को बड़ी ईंटों से। घर के कमरों, रसोई, स्नानागार और शौचगृह की निकास नालियाँ एक बड़ी नाली में मिलती थी और विभिन्न घरों से निकली ये बड़ी नालियाँ अन्ततः एक बड़ी सार्वजनिक नाली में मिलती थी। कहीं-कहीं पकायी गयी मिट्टी के बने पाईप की आकृति के परनाले लगाये जाते थे। पक्की मिट्टी के पाईप वाली नालियों के

उदाहरण चन्दुदड़ों से विशेष रूप से मिलते हैं। प्रत्येक पाईप के एक किनारे के छेद का व्यास दूसरे किनारे के छेद से कम होता था, जिसको कि दूसरे पाईप के चौड़े हिस्से में बिठाया जाता था। नालियों के किनारे रेत के ढेर मिले हैं, जिनसे नालियों की नियमित सफाई किया जाता सि) होता है।⁶

राजस्थान में भी प्राचीन काल में स्वच्छता के प्रति जागरूकता के प्रमाण मिलते हैं। कालीबंगा में गंदे पानी की निकासी के लिए गोलाकार भाण्ड होते थे, जिन्हें एक दूसरे पर रखा जाता था, जिससे गन्दा पानी चारों ओर फैलने ना पायें।⁷ भरतपुर जिले के नोह स्थल के उत्खनन से प्राचीन काल में सफाई के लिये गंदे पानी को अवषोषित करने के लिये रिंग वेल्स मिलते हैं।⁸

उपर्युक्त अध्ययन के आधार पर यह कहा जा सकता है कि सफाई व्यवस्था को लेकर भारत में प्राचीन काल से ही सजगता थी। सफाई का प्रत्यक्ष सम्बन्ध लोगों के स्वास्थ्य से होने के कारण राज्य और स्थानीय संस्थाएँ भी इस ओर ध्यान देती थी। उदयपुर मेवाड़ की राजधानी था। अतः मेवाड़ के शासकों ने उदयपुर शहर की सफाई व्यवस्था पर पूरा ध्यान दिया। महाराणा सज्जनसिंह के शासन काल (1874-1884) में उदयपुर शहर की सफाई का जिम्मा मौलवी अब्दुरहमान को सौंपा गया एवं उन्हें उदयपुर शहर की स्वच्छता के सम्बन्ध में कार्यवाही करने के पर्याप्त अधिकार भी दिए गए। मौलवी अब्दुरहमान की सलाह पर महाराणा सज्जनसिंह ने 27 अक्टूबर, 1877 को एक आदेश जारी कर शहर में टूटे-फूटे मकानों को गिरवाने या उनकी मरम्मत करवाने का आदेश दिया, जिससे टूटे-फूटे मकानों के गिरने का खतरा नहीं रहे और चोर-उच्चके इन मकानों में छिपकर कोई वारदात भी नहीं कर सके।⁹ शहर के निवासियों को कहा गया कि वे दो महिनों में ऐसे मकानों की मरम्मत करवाकर उन्हें ठीक करवा लें अन्यथा सरकार द्वारा उन खस्ताहाल मकानों की मरम्मत करवा कर, रूपये मकान-मालिक से वसूल किए जाएंगे तथा रूपये नहीं देने पर उन मकानों को नीलाम कर दिया जाएगा।¹⁰

मौलवी अब्दुरहमान ने अपनी देखरेख में शहर की गलियों से पत्थर, पशुओं की मैलाई व कूड़ा-कचरा उठवा कर सफाई करवाई तथा भविष्य में गलियों में कूड़ा कचरा फेंकने एवं गन्दगी करने पर भी रोक लगाई। सफाई व्यवस्था की देख रेख के लिए पहरेदार भी नियुक्त किए।¹¹ शहर की सड़कों को साफ रखने एवं उनकी चौड़ाई बरकरार रखने के लिए नालियों एवं मकानों के बाहर बने चबूतरों को गिराने और रास्ता चौड़ा करने के आदेश दिए गए। मकानों के परनालें, जिनसे सड़क पर गन्दा पानी गिरता था तथा रास्ते से गुजरने वाले व्यक्तियों को असुविधा होती थी। सड़क के संकड़ी होने से घोड़ा-गाड़ी या बग्घी के गुजरने पर लोगों को ठहरना पड़ता था, तब

परनालों के पानी से वे गन्दे हो जाते थे। अतः वे परनाले, जिनसे सड़क पर गन्दा पानी गिरता था, को बन्द करने एवं दबमा नाले बनाने के आदेश दिए गए। चबूतरों को तुड़वाने का कई लोगों ने विरोध किया, जिनमें कई प्रभावशाली सरदार व उमराव भी थे। अतः महकमा खास ने 6 सितम्बर, 1877 को सड़कों पर अतिक्रमण हटाने एवं सफाई रखने के आदेश दिए।¹²

शहर के आम रास्तों पर स्थानीय निवासियों व बाहरी लोगों का आना जाना रहता था। पेशाब की जगह निश्चित नहीं होने के कारण लोग मजबूर होकर रास्ते में कहीं भी पेशाब कर देते थे, जिससे गलियों में गन्दगी और बदबू फैली रहती थी तथा बीमारियाँ फैलने का भी डर रहता था। अतः शहर के 'सफाई विभाग' ने आम रास्तों पर पेशाब करने के लिए पक्की नालियाँ बनवाई।¹³ ये नालियाँ निम्न स्थानों पर निर्मित की गईं-

बड़ी पोल से हाथी पोल तक

1. हाथी के ठाण के सामने नई फाटक के पीछे,
2. नाहरसिंह की हवेली के सामने कोने में,
3. झाला तख्तसिंह की हवेली के मोड़ पर,
4. कोठारी छगन लाल जी की हवेली के पास,
5. चावड़ो की हवेली के पास खाली पड़ी जगह में,
6. लछमण जी कोठारी के बाड़े में,
7. चतारों की गली में खाली पड़ी जगह में,
8. लाल खॉं भांड के मकान के पास,
9. हाथी पोल के पास नवला खटीक के बाड़े में।

कोतवाली से दिल्ली दरवाजे तक

1. हमरेजी दोषी के मकान के सामने,
2. चंपालाल सीगरवाड़ की खाली जगह में,
3. मालदास जी की सेरी में त्रिलोकजी बोरदया के मकान की सामने वाली गली में,
4. छपन्यों की सेरी के पास,
5. जोशीजी के मन्दिर के पास की गली में,
6. भड़भूजा घाटी पर सुनारों के बाड़े में,
7. कादर दाद खॉं के मकान के पास,
8. पंचोलियों के मन्दिर के पास के बाड़े में,

मण्डी से सूरजपोल तक 10 नालियों का निर्माण

1. दाणी चबूतरे के पास बबूल वाले बाड़े में,
2. कोतवाली के पास इमली वाली खाली जगह में,
3. पुराने नगर सेठ के बाड़े के पीछे,
4. मोती रहीमा करज के पास,
5. हेमराज अग्रवाल के मकान के पास,
6. रेमा भगत के मकान के पीछे,
7. परसराम अग्रवाल के मकान के पास,
8. फकरूद्दीन कुरावड़ वाले के मकान के पास,
9. उमराव गरजी के पीछे,
10. सूरजपोल के पास तोपखाने के पीछे,

गणेशघाटी से जगदीश मन्दिर तक

1. चपरासी नन्दराम के मकान के पास,
2. चॉदपोल के पास महाराज की बाड़ी के सामने,
3. गुड़ले वालों की हवेली के कोने में,
4. भट्याणी चौहट्टे में श्री शीतलाजी तक ख्वास जी की गली में फाटक के पीछे,

मीठारामजी के मंदिर से कोतवाली चबूतरे तक

1. सलूमबर की हवेली के सामने इमली वाली जगह में,
2. ताणेरज की हवेली के पास,
3. सेठ जोरावरमलजी और बरदीचन्दजी के पुराने मकान के बीच में गली में,

उपर्युक्त सभी जगह पर लोगों के पेशाब की सुविधा के लिए पक्की नालियों निर्मित करवाई गईं। महकमा खास ने आदेश नं. 7469, 22 अप्रैल, 1878 के द्वारा पक्की नालियों बनाने को मंजूरी दी तथा इनकी सफाई का उचित इन्तजाम करने के लिए भी सफाई विभाग को निर्देश दिए।¹⁴ शहरवासी जिनके घरों में शौचालय नहीं थे तथा फौज के सिपाही खुली जगह में शौच कर देते थे, जिससे गंदगी रहती थी। अतः राज्य की ओर से शहर में कई जगह शौचालयों का निर्माण करवाया गया, ताकि शहर साफ सुथरा रहे और बीमारियों न फैले।¹⁵ शहर में जिन स्थानों पर सार्वजनिक शौचालयों का निर्माण करवाया गया, उनमें से कुछ स्थान इस प्रकार थे।¹⁶

1. केलवा की हवेली के पश्चिम में जहाँ शौचालय पहले से बने थे, की संख्या बढ़ाई गई।
2. केलवा की हवेली के पूर्व में बने शौचालयों की मरम्मत करवाई गई तथा उनकी

संख्या बढ़ाई गई।

3. चत्रभुजजी ढीकड्या के बाड़े में शौचालय बनाया गया।
4. चत्रभुजजी जोषी के मकान के पास,
5. बेगू रावजी की हवेली के पीछे,
6. नाइयों की तलाई के पास, तथा
7. शाह श्री पतजी के मकान की तरफ शौचालय बनवाए गए।

लोग अपने मकानों के बाहर सफाई नहीं करते थे और न ही मौहल्लों की सफाई करने के लिए हरिजन रखते थे। जिस मौहल्ले में हरिजन रखे गए, उन्हें बहुत कम मजदूरी दी जाती थी। अतः मौहल्लों की सफाई खर्च के रूप में 5-6 पैसे प्रति मकान लेने की व्यवस्था की गई तथा इसका जिम्मा पुलिस को सौंपा गया।¹⁷

शहर के बाजार में दुकानदारों ने दुकानों के सामने तिरपाल लगा रखे थे, जिससे सड़कों की चौड़ाई कम हो गई तथा तिरपाल पुराने हो जाने से वे भङ्गते लगते थे। अतः जहाँ सड़क संकड़ी थी, वहाँ चबूतरे और उसके ऊपर लगाये गए तिरपाल हटाने और नये तिरपाल लगाने के आदेश दिए गए। सब्जी बेचने वाले रास्ता रोककर बैठ जाते थे। अतः उन्हें भी एक तरफ बैठने के आदेश दिए गए, ताकि रास्ते से गुजरने वालों को परेशानी ना हो।¹⁸ शहर में कई जगह केलू पकाने की भट्टियाँ भी थी। उनके इधर-उधर बिखरने से गंदगी रहती थी। अतः केलू पकाने की भट्टियों को शहर से बाहर लगाने के आदेश जारी किए गए।¹⁹ अजीठण की बाड़ी में भीम पलटन के सैनिक शौच करते थे, जिससे वहाँ गंदगी रहती थी। अतः इसके चारों ओर दीवार एवं फाटक बनाने के लिए 1299 रूपये की मंजूरी दी गई।²⁰

हरिजनों के काम की निगरानी करने और सफाई व्यवस्था देखने के लिए एक डिप्टी इन्सपेक्टर की नियुक्ति की गई।²¹

उदयपुर शहर की सफाई व्यवस्था पर खर्च²²

क्र. सं.	वर्ष	रूपये	आना	पैसे
(1)	1873	9,211	141/2	00
(2)	1874	9,130	31/2	00
(3)	1875	9,055	10	00
(4)	1876	8,431	8	3

सफाई व्यवस्था की समीक्षा

शासकों ने केवल उदयपुर शहर की सफाई व्यवस्था पर ही विशेष ध्यान दिया,

क्योंकि उदयपुर राजधानी था। वहाँ ब्रिटिश अधिकारियों एवं अन्य बाहरी लोगों का आना जाना लगा रहता था। अन्य शहरों एवं कस्बों की सफाई व्यवस्था पर ध्यान नहीं दिया गया। चित्तौड़गढ़ जो कि एक ऐतिहासिक नगर था, की सफाई व्यवस्था हाकिम ने अपने स्तर पर नई लागते लगाकर की।²³ सफाई के लिए हरिजनों से बेगार ली जाती थी। बेगार देने के दौरान भी हरिजनों को अपनी नियमित सफाई व्यवस्था की जिम्मेदारी से मुक्त नहीं किया जाता था, अपितु उनके स्थान पर उन्हें अन्य आदमी द्वाएवजीत्र रखना पड़ता था, जो उनकी बेगारी के दौरान उसके हिस्से कि जिम्मेदारी का निर्वहन करता रहे।²⁴

वर्तमान परिप्रेक्ष्य में सफाई व्यवस्था

4 फरवरी, 1916 को बनारस हिन्दू विश्वविद्यालय में अपने उद्बोधन में राष्ट्रपिता महात्मा गांधी ने कहा था 'कल शाम को मैं विश्वनाथ मन्दिर गया। अगर कोई अजनबी यहाँ पहुँच कर हमारी निन्दा करें, तो क्या वह सही नहीं होगा? क्या हमारे पवित्र मन्दिरों की गलियाँ ऐसी गंदी होनी चाहिए? अगर हमारे मन्दिर ही स्वच्छता के प्रतिरूप नहीं बन सके, तो हमारी अपनी सरकार कैसे बन सकेगी? हमें स्वच्छता के प्राथमिक नियम ही नहीं पता। हम हर कही थूकते रहते हैं। नतीजा है-बेशुमार गंदगी।²⁵

गांधीजी ने स्वच्छता को राजनीतिक स्वतन्त्रता से भी जरूरी माना है। सफाई के संबंध में उनका दृष्टिकोण था की गाँवों में जहाँ-जहाँ कूड़े-करकट तथा गोबर के ढेर हो, वहाँ-वहाँ से उनको हटाया जाए और कुओं तथा तालाबों की सफाई की जाए। अगर कार्यकर्ता लोग नौकर रखे हुए भंगियों की भोंति खुद रोज सफाई का कार्य करना शुरू कर दें और साथ ही गाँव वालों को यह भी बतलाते रहें कि उनसे सफाई में शरीक होने की आशा रखी जाती है, ताकि आगे चलकर अंत में सारा काम गाँव वाले स्वयं करने लग जाए।²⁶

आज भी हालात नहीं सुधरे है, हम हर कही थूकते और मल-मूत्र विसर्जन कर देते है, कचरा डाल देते है। देश को स्वच्छ बनाने के लिए 2 अक्टूबर, 2014 को गाँधी जयन्ती के अवसर पर भारत सरकार ने स्वच्छ भारत अभियान शुरू किया, जिसका उद्देश्य देश की आधारभूत संरचनाओं तथा सड़कों, नदियों और गलियों आदि को साफ सुथरा करना है।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

मारवाड़ की जातीय पंचायते : एक विश्लेषणात्मक अध्ययन (1850 ई. से 1950 ई. तक)

डॉ. सुरेश कुमार

मारवाड़ शब्द मरूवार शब्द का अपभ्रंश है। जिसको प्राचीन काल में मरूस्थल भी कहते थे। मरूस्थान शब्द का वास्तविक अर्थ मृत्यु का स्थान है।¹ इसे मरूप्रदेश, मरूमण्डल एवं मारवाड़ नाम से सम्बोधित किया जाता था।² मारवाड़ राज्य का क्षेत्रफल 35016 वर्ग मील था। राज्य प्रबन्ध के लिए मारवाड़ को 21 भागों में बांटा गया, जो परगने कहलाते थे। कुल परगनों में 28 आबाद शहर, 4118 आबाद गाँव थे जिसकी कुल आबादी 1817161 थी। एक परगने में एक हाकिम एवं उसकी सहायता के लिए एक-एक नायब हाकिम रहता था। हाकिम को परगने के दिवानी, फौजदारी तथा माल (रेव्यू) के मुकदमे सुनने का अधिकार था। मारवाड़ के परगनों की स्थिति को समझने के लिए हम यहाँ एक सारणी का उपयोग कर सकते हैं जो इस प्रकार है।³

क्र.सं.	परगना नाम	क्षेत्रफल वर्ग मील	आबाद शहर	आबाद गाँव	आबादी (1921 ई./1978 वि.सं.)
1	जसवन्तपुरा	1360	1	221	100938
2	जालौर	1552	1	226	129631
3	जैतारण	860	2	156	78490
4	जोधपुर	2893	1	369	116561
5	डीडवाना	1136	2	238	88779
6	देसुरी	710	1	146	68265
7	नागौर	2608	2	307	110624
8	पचपदरा	856	2	90	28534
9	परबतसर	840	1	201	94117

10	पाली	1024	1	139	51891
11	फलौदी	3573	3	138	84061
12	बाली	834	1	156	99005
13	बिलाड़ा	792	2	114	60366
14	मलानी	5670	1	465	162886
15	मेड़ता	1616	1	324	173083
16	शिव	2448	1	68	28833
17	शेरगढ़	1771	1	100	58044
18	सांचौर	1881	1	234	72201
19	सांभर	560	1	118	67928
20	सांभरा सामलात	160		6	7706
21	सिवाना	760		83	97544
22	सोजत	1172	1	219	97634

परगनों के अन्तर्गत कई गाँव होते थे। जो प्रशासन की सबसे छोटी इकाई थी। पूर्व मध्यकाल में गाँव का प्रशासक ग्रासिक कहलाता था। इसका कार्य गाँव की व्यवस्था को बनाये रखना, लगान का निर्धारण करना, लगान वसूल करना था। जब धीरे-धीरे गाँव में राजस्व वसूली के कागजात, कृषकों को दिये जाने वाले पल्लो आदि रखे जाने की व्यवस्था की जानी लगी तो ग्रासिक को पटवारी कहा जाने लगा। उसका गाँव में बड़ा वर्चस्व था। उसे खेतों की चौकसी करने वाला, कण हिसाब रखने वाला तफेदार, फसल को तोलने वाला तलवटी, लगान वसूल करने वाला शहना सहायता करते थे। कहीं कहीं पर कहवदारी की नियुक्ति की जाती थी, जो जमाबंदी भोग का अनुपात कर व मालगुजारी वसूली का अधिकारी होता था।⁴

राजस्थान के प्रत्येक गाँव या कुछ गाँव समूहों में प्राचीन काल में पंचकुल संस्था चली आ रही थी। इस संस्था द्वारा क्रय-विक्रय पर कर लगाया जाता था और उसका कुछ अंश लोकपरोपकारी काम के लिए उपयोग में लाया जाता था। भूमि सम्बन्धी झगड़ों का निर्वाण भी पंचकुल के सदस्य किया करते थे।⁵

19वीं एवं 20वीं शताब्दी में ग्राम्य जीवन को अनुशासित एवं व्यवस्थित करने में, ग्रामीण लोगों को सामाजिक एवं सांस्कृतिक रूप से जोड़ने में, उनमें सहअस्तित्व,

पारस्परिक सहयोग एवं समन्वय की भावना उत्पन्न करने तथा ग्रामीण समाज को सुगठित करने में पंचायतों की भूमिका अत्यन्त महत्वपूर्ण रही है। इस समय मारवाड़ में तीन प्रकार की पंचायतों के होने के उल्लेख मिलते हैं जाति पंचायत, गांव पंचायत एवं व्यवसायिक पंचायत।⁶ 19वीं शताब्दी के प्रारम्भ में राजस्थान के अधिकांश राज्य मराठा आक्रमणकारियों से त्रस्त थे। मारवाड़ भी इससे अछुता न रहा। अधिकतर परगनों की प्रशासनिक व्यवस्था अस्त-व्यस्त होने लगी थी। परगनों के हाकिम फौजदार व उनके कर्मचारियों के पास इतना समय नहीं था कि वे ग्रामवासियों के दुःख दर्द व कठिनाईयों की तरफ ध्यान दे सके। जिसके परिणामस्वरूप ग्राम स्तर पर प्रशासनिक कार्यभार ग्राम पंचायतों को संभालना पड़ा। इस युग में ग्राम पंचायतें पुनः सजीव व सक्रिय हो गईं। ग्रामीण जीवन में इनका बड़ा योगदान रहा। गाँवों में शान्ति एवं सुरक्षा बनाये रखना और ग्राम प्रशासन में सहयोग करना पंचायतों का मूल कर्तव्य था।⁷

उस समय प्रत्येक गाँव या गाँव समूह में जाति पंचायतें भी होती थी। जिनका अस्तित्व आज भी प्रत्येक गाँव, कस्बे एवं नगर में विद्यमान है। जितनी ही जातियाँ एक गाँव में होती थी। उतनी ही जाति पंचायतें उस गाँव में होती थी। इन सभी जातिय पंचायतों का स्वरूप एवं कार्य एक समान ही होता था। जाति सम्बन्धी समस्याओं का समाधान जाति पंचायत द्वारा किया जाता था विवाह सम्बन्धी झगड़े, व्याभिचार के आरोप, कुटुम्बों की कटुताओं, जाति के सदस्यों की अशिष्टताओं आदि की जाँच करने का कार्य एवं इससे सम्बन्धित अपराधियों को दण्ड देने का कार्य जातिय पंचायतें करती थी। इस प्रकार की पंचायतों में जाति के सभी व्यस्क व्यक्ति सदस्य होते थे। जाति से बहिष्कृत करना, सम्पूर्ण जाति को भोज देना आदि कठोर दण्ड के अन्तर्गत आते थे। दो या दो से अधिक गाँवों के पंच मिलकर जटिल झगड़ों के सम्बन्ध में निर्णय लेते थे। जातिय पंचायत के फैसलों को सरकार भी मानती थी। क्योंकि अर्द्धसरकारी पंचायत संस्था के पदाधिकारी जैसे पटेल, चौधरी भी जातिय पंचायतों में भाग लेते थे।⁸ जातिय पंचायतों के निर्णय को राज्य द्वारा मान्यता प्रदान की जाती थी। कभी-कभी राज्य की ओर से जाति सम्बन्धी विवाद जातिय पंचायतों को सुपूँर्ण कर दिये जाते थे। राज्य कर्मचारियों एवं जातिय पंचायत के मध्य तारतम्य रहता था।⁹

कभी-कभी जातिय पंचायत अपनी जाति के लोगों को परम्परागत कम प्रतिष्ठा वाले कार्यों को न करने का आदेश देती थी। 1817 ई. में फलौदी की मेघवालों की जातिय पंचायत ने अपने जातिवालों को मृत पशुओं को उठाने के लिए मना कर दिया।¹⁰ जातिय पंचायत के सदस्य उसी जाति विशेष से चुने जाते थे। एक ही जाति

के बसे गाँवों में पंच वही होते थे। जाति पंचायतों के सम्मुख मुख्य रूप से सामाजिक रिति-रिवाज एवं परम्पराओं से सम्बन्धित वाद-विवाद प्रस्तुत किये जाते थे। जैसे-विवाह, नाता, पले लगाना, सगाई, गोद लेना, वंशानुगत सम्पत्ति का बंटवारा तथा जाति में दुराचार आदि का विवाद।¹¹

19वीं शताब्दी में मारवाड़ में न्यायिक व्यवस्था जातिय पंचायत के रूप में मजबूत थी। छोटे-छोटे जातीय संगठन गाँवों में ही नहीं शहर में भी कार्य करते थे।¹² प्रत्येक जाति की अलग-अलग पंचायते गाँव में होती थी जैसे की मोचीयों की पंचायत, दर्जियों की पंचायत, सोनियों की पंचायत इत्यादि। यह जातीय पंचायतें न्याय के नाम से जानी जाती थी।¹³ जातीय पंचायतों में पंचों की संख्या 4 से 7 तक हो सकती थी। यह पंच उसी जाति विशेष से चुने जाते थे। इन पंचों की योग्यता यह थी कि यह अपनी जाति की परम्पराओं, रिति-रिवाजों एवं जातिय अनुशासन की सम्पूर्ण जानकारी रखते थे। जिससे वे उचित न्याय प्रदान कर सकें¹⁴

जातिय पंचायतों में पंचों की नियुक्ति तीन प्रकार से की जा सकती थी-

1. आनुवांशिकता के आधार पर - पिता पंच है तो पुत्र को भी पंच बना देते थे।
2. जाति के लोगों द्वारा चुनाव - जाति विशेष के सदस्य अपनी जाति में से किसी को चुन सकते थे।
3. राज्य द्वारा नियुक्ति - राज्य द्वारा जाति विशेष व्यक्ति को नियुक्त किया जा सकता था। इसमें जाति के लोगों द्वारा अपना पक्ष रखने का अधिकार राज्य द्वारा प्रदान किया जाता था।¹⁵

एक व्यक्ति जिसे जाति पंच के रूप में नियुक्त किया जाता था। उसकी जाति में अच्छी प्रतिष्ठा होनी चाहिए, उसके अधिकतम अनुयायी होने चाहिए। पंच उसी को बनाया जाता था जो कभी गुनहगार साबित नहीं हुआ हो। पंच के लिए कोई उम्र का प्रतिबन्ध नहीं था।¹⁶ समय व परिस्थितियों के अनुसार जाति के नियमों के पालन में शिथिलता आने पर पंच पंचायत की बैठक बुलाते थे, ताकि उन नियमों में समुचित परिवर्तन किया जा सके। पारस्परिक झगड़ों में वादि द्वारा पंचों के घर जाकर प्रार्थना करने पर जातिय पंचायत की बैठक बुलाई जाती थी।¹⁷ सामान्यतः दो शर्तों पर जाति पंचायत व्यवस्था की बैठक -

- जाति में आपस में हिंसा होना या जाति परम्परा को तोड़ना
- दरबार में सामाजिक विवाद की शिकायत होना

पंचायत के समय पंचों के बैठने की व्यवस्था विभिन्न जातियों में पृथक-पृथक

प्रकार से थी। उच्च जाति के पंच बिछायत के उपरी भाग में बैठते थे तो जाट जाति के पंच अर्द्धचन्द्राकार पंक्ति में बैठते थे। झंवर गाँव के जाट न्याय करते समय पत्थर की शिला पर बैठते थे। बालदिये, खटिक, कालबेलिये आदि जातियों के पंच भूमि पर कुण्डल बनाकर आमने-सामने बैठकर पंचायत किया करते थे।¹⁸

न्याय करते समय पंचों की भाषा मारवाड़ी रहती थी। निम्न जातिय पंचायतों में वादी और प्रतिवादी दोनो पंचों के सम्मुख निर्णय प्राप्त करने के लिए अपनी लाठियां डाल देते थे। यह उनकी एक प्रकार से पंचों द्वारा किये जाने वाले न्याय के लिए सहमती की सूचक थी। उस समय होने वाले खर्च का भार इन्हीं को उठाना पड़ता था। यह खर्च मुख्यतः शराब, अफीम एवं तम्बाकु पर होता था।¹⁹ यह जातिय पंचायतें जाति के अन्य सदस्यों की सहमती से प्रारम्भ की जाती थी। बैठक शुरू होने से पहले पंच शिकायतों को सुनते थे दोनो पक्षों को अपनी बात कहने का समय दिया जाता था। जो गवाह होते थे उन्हें कसमें खिलाई जाती थी। अन्त में लिखित गवाह (साझी) बुलाकर न्याय के लिए प्राथमिक जाँच करते थे। यदि शिकायतकर्ता जातिय पंचायत के फैसले से सन्तुष्ट नहीं होता था तो उसे दरबार के समक्ष अपनी बात ले जाने का अधिकार था। दरबार उस बात को सुनता था और जातिय पंचायत को नये सिरे से सुनने का आदेश देता। जातिय पंचायत के पंच न्याय करने से पूर्व दूध की, पुत (पुत्र) की, खेती की कसमें खाकर न्याय सुनाते थे। तब ही उनके न्याय को स्वीकार किया जाता था।²⁰ मारवाड़ में लम्बे समय से ब्राह्मण, राजपूत, जाट, विश्णोई, भील, माली, कुम्हार, खटिक, रँगर, साटिया आदि प्रमुख जातिया निवास करती आ रही हैं। इन सभी जातियों की अपनी-अपनी जातिय पंचायतें थी। जिनमें से कुछ जातिय पंचायतों का विश्लेषण इस प्रकार है-

- **ब्राह्मण जातिय पंचायतें :** मारवाड़ में ब्राह्मण एक अति महत्वपूर्ण जाति है। क्योंकि हिन्दुओं के सभी संस्कार इसी जाति द्वारा सम्पन्न कराये जाते हैं। जन्म, मृत्यु, प्रायश्चित, विवाह, तीर्थ स्नान सभी प्रकार के धार्मिक अनुष्ठानों में ब्राह्मण की उपस्थिति अनिवार्य है। ब्राह्मणों में कई जाते (जातिय-विभाजन) हैं जैसे- पुष्करणा, श्रीमाली, पुरोहित, पारिख, जोशी, व्यास आदि। ब्राह्मणों में जातिय पंचायत की आवश्यकता कौमी मामलों (जातिय मामलों) में ज्यादा पड़ती थी जिसके लिए खांप-खांप (प्रत्येक जात) में पंच पुरतों से मुकरर थे। यानी यह पंच पीढ़ी दर पीढ़ी थे। इनकी सलाह से जातिय पंचायत में बहुत से न्याय सम्बन्धी काम होते थे। आपसी झगड़ों को भी इन्ही पंचों द्वारा सुलझा दिया जाता था। जात की पाबंदी ब्राह्मणों में बहुत थी। वे किसी गैर जातिय के हाथ की पक्की या कच्ची रसोई नहीं खाते थे। यह

प्रचलन श्रीमाली ब्राह्मणों में अधिक था। अगर कोई व्यक्ति खाने-पीने के इन नियमों को तोड़ता था या किसी व्यक्ति की हत्या कर देता था तो उसे जातिय बहिष्कृत कर दिया जाता था। और फिर कभी भी उसे बिरादरी में नहीं मिलाया जाता था। किसी व्यक्ति द्वारा जातीय पंचायत के पंचों की बात की अवहेलना करने पर, उसका सिर मुंडवाकर, सिर पर आटे का दीपक रखकर तमाम बिरादरी वालों के घर पर माफी मंगवाते थे तत्पश्चात भोजन की पंक्ति में बिठाकर पुनः बिरादरी में शामिल कर लिया जाता था।²¹

• **राजपूत जातिय पंचायतें** : राजपूत जातिय पंचायतों में अधिकतर खोले (गोद-प्रथा) से सम्बन्धित समस्याएँ आती थी। खोले लेना (गोद-लेना) राजपूतों में आम रिवाज था। किसी राजपूत दम्पती के सन्तान नहीं होने पर अपने नजदीकी भाई-भतीजों में से खोले (गोद) ले लेते थे। इसमें जातिय पंचों एवं भाई-बंद को इकट्ठा करके उनके सामने गोद लेने वाले पुत्र को पगड़ी बांध दी जाती थी। पंचों को अफीम पिलाकर खोल (गोद) की पुष्टि कर दी जाती थी। कभी-कभी पंच लिखित लिखाकर भाईयों की साखे (गवाही) डलवा देते थे। पति की मृत्यु के पश्चात और पति के भाई-बंदों में से खोले (गोद) ले सकती थी। लेकिन ऐसी स्थिति में औरत किसी को खोले (गोद) न ले तो मौसर के दिनों में पंचों की उपस्थिति में, भाई-बंद किसी नजदीकी रिश्तेदार को खोले देकर (गोद-देकर) पगड़ी बांध देते थे। खोले आने वाले का हक सगी सन्तान के बराबर था। अगर खोला लेने के बाद सन्तान हो जाती थी तो खोलेदार का हक नहीं मारा जाता था। उसको भी उस औलाद के बराबर सम्पत्ति में हिस्सा मिलता था। मारवाड़ में खोले से सम्बन्धित विवाद अधिक होते थे। जिसका समाधान जातिय पंचायत के माध्यम से सुगमता पूर्वक कर लिया जाता था।²²

• **जाट जातिय पंचायतें** : मारवाड़ के जाटों की जातिय पंचायतों में नागौर परगने की ईदाणा, खिंयाला, मेड़ता परगने की डांगावास, कालू एवं जोधपुर परगने की झंवर महत्वपूर्ण पंचायतें थी। इन पंचायतों की बात सम्पूर्ण मारवाड़ के जाट मानते थे। वे चिट्ठी लिखकर सम्पूर्ण मारवाड़ के जाटों को बुला सकते थे। ये पंचायतें जुर्माना या जाति बहिष्कृत भी कर सकती थी। अगर किसी के पास भोजन की व्यवस्था नहीं थी या कोई व्यक्ति बीमार हो जाय तो उसकी खबर भी पंचायत लेती थी।

झंवर के जाट इंसाफ करने के लिए मशहूर थे। वहां 9 सिल्ली पड़ी है (पत्थर की शिलाएं) जिसके उपर बैठकर जातिय पंचायत के पंच इंसाफ करते थे। यह बात प्रचलन में थी कि उनके पूर्वजों का वरदान है कि जो भी पंच इन सिल्लीयों पर बैठकर इंसाफ करेगा, वह इंसाफ सही करेगा। महाराजा श्री बख्तरसिंह जी अक्सर मुश्किल

एवं पेचदार मुकदमें फैसले के लिए झंवर की जाट पंचायत के पास भेजा करते थे। जाटों में माता-पिता की मृत्यु के पश्चात मौसर करने का रिवाज प्रचलित था। इसमें सगा-सम्बन्धी, भाई-गिनायत तथा गाँव के सभी जातिय बन्धुओं को भोजन के लिए आमंत्रित किया जाता था। जिसकी व्यवस्था की जिम्मेदारी जातिय पंचायत के पंच उठाते थे। ये पंच सभी जातिय बन्धुओं के भोजन करने के बाद में भोजन करते थे तथा बचा भोजन घर के मुखिया को सौंपकर मौसर सम्पन्न करते थे। भाईयों का बराबर बंटवारा, खोले के लिए नजदीकी हकदार होना, सामाजिक झगड़ों को सुलझाने आदि कार्यों को करना जातिय पंचायत का कर्तव्य समझा जाता था। जातिय पंचों की बात नहीं मानने पर गाँव में उसका हुक्का-पानी बंद कर दिया जाता था²³

- **कुम्हार जातिय पंचायतें** : कुम्हार मारवाड़ में हिन्दू भी थे एवं मुस्लिमान भी। मिट्टी के कुंभ बनाने के कारण इनका नामकरण कुम्हार हुआ था। मारवाड़ में कुम्हारों की अनेक जातियां थी - बांडा, मारू, पुरबिया, मोयला, जांघड़ा आदि। इन सभी जातों के रस्म-रिवाज एक दूसरे से नहीं मिलते थे एवं पेशे भी अलग-अलग खांप (जाति) के मुखिया जातिय पंचायत (न्यात) के पंच होते थे। ये जातिय पंच शादी के समय शादी वाले जातिय घर से कुछ वस्तुएं या नकद लेते थे, जो जातिय पंचायत के सामाजिक कार्यों में खर्च किया जाता था। जातिय पंचायत के नियमों को तोड़ने वाले को आर्थिक जुर्माना या न्यात (जाति बहिष्कृत) से बाहर कर दिया जाता था। सामाजिक झगड़े विवाह-विच्छेद, नाता आदि समस्याओं पर यह जातिय पंचायतें अपना फैसला सुगम रूप से देती थी।²⁴

- **भील जातिय पंचायतें** : भील अपनी उत्पत्ति भगवान शंकर के मेल से बताते हैं। भीलों में कई खांपें (जातें) थी, जिनमें डाभी, मरगट, लीख गेटार आदि प्रमुख हैं। अलग-अलग खांपों की अलग-अलग जातिय पंचायतें थी इनका मुख्य कार्य, भाइयों में सम्पत्ति का बराबर बंटवारा, गोद सम्बन्धी, आपसी झगड़े निपटाना, आदि था। जातिय पंचायतों में दण्ड के रूप में जाति बहिष्कृत करना गाँव के सम्पूर्ण जातिय बन्धुओं को भोज करना (न्यात करना) आदि निर्णय किये जाते थे।²⁵

इसमें कोई सन्देह नहीं है कि जहाँ तक जाति पंचायतों का सम्बन्ध है। वे काफी हद तक निष्पक्ष न्याय देने में सफल सिद्ध हुई थी। इन जातिय पंचायतों द्वारा स्थानीय रिति-रिवाजों का एक व्यवस्थित स्तर बनाने का कार्य किया गया, जिसमें सामाजिक नियमों के परिपालन से अनुशासन एवं व्यवहारिकता की लीक कायम हो सकी।

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झाला जालिमसिंह के समय कोटा राज्य की ग्रामीण पटेली व्यवस्था (एक संक्षिप्त अध्ययन)

कौशल्या कुमारी

कोटा राज्य में 18वीं शताब्दी में मुगलों का पतन, मराठों और पिण्डारियों के आक्रमण के कारण राज्य प्रशासन में अव्यवस्था होने लगी।¹ ऐसे समय में राज्य के पटेल स्वार्थी, अनियन्त्रित और प्रजा को उत्पीड़ित करने लगे। पटेल प्रजा से निर्धारित राजस्व से अधिक कर वसूल करते और राजकोष में वसूल किया हुआ सारा राजस्व जमा नहीं करवाकर अपने पास रख लेते। राज्य के प्रशासन में इनका महत्वपूर्ण स्थान होने के कारण इनका होना भी आवश्यक था। पटेलो पर नियंत्रण के लिए यद्यपि हर तीन वर्ष बाद उन पर एक 'पटेली बराड़'² नाम से कर वसूल किया जाता था।

झाला जालिमसिंह ने 18 वर्ष की आयु में सन् 1758 ई. में कोटा राज्य के सेना नायक का पद सम्भाला। कोटा राज्य के चार महाराव, महाराव शत्रुशाल हाड़ा (1757 से 1764 ई.), महाराव गुमानसिंह हाड़ा (1764 से 1771 ई.), महाराव उम्मेदसिंह हाड़ा (1771 से 1819 ई.) और महाराव किशोरसिंह हाड़ा (द्वितीय) (1819 से 1827 ई.) चार शासको³ के समय झाला जालिमसिंह ने लगभग 50 वर्षों तक कोटा राज्य की बागडोर सम्भाली। राजस्थान के मेयैकियावली कहे जाने वाले झाला के समय कोटा राज्य के वैभव एवं शान-शौकत में जो वृद्धि हुई, वह पहले कभी नहीं हुई।⁴

कोटा राज्य के प्रत्येक गांव में परम्परागत रूप से एक पटेल होता था, जो ग्रामीण जनता और शासक दोनों के मध्य की एक कड़ी थी।⁵ फसल की कटाई बंटाई और मुकाते के समय वह राज्य द्वारा निर्धारित कर एकत्र कर राजकोष में जमा करवाता था। राज्य में अशांति का लाभ उठाकर पटेल राज्य का निर्धारित कर राजकोष में जमा नहीं करवाते साथ ही अधिक लाभ के लिये ग्रामीण जनता से भी मनमाना कर वसूल करते थे।⁶ इससे राज्य और जनता दोनों को ही हानी हो रही थी। यद्यपि पटेलो पर नियंत्रण

के लिए प्रति तीन वर्ष बाद 'पटेल बराड़' नामक कर वसूली किया जाता था, लेकिन यह कर जिन राजकीय अधिकारियों द्वारा वसूली किया जाता था, उनके साथ पटेल साठ-गांठ कर लेते थे जिसके कारण पटले बराड़ के नाम पर बहुत कम लगान वसूल किया जाता था। इस व्यवस्था के कारण राज्य और प्रजा दोनों को ही नुकसान हो रहा था।

जालिमसिंह ने इस व्यवस्था को सुधारने का प्रयास किया। इसके लिये राज्य के सभी पटेलों की सभा बुलाई, उनसे इस व्यवस्था के लिए सुझाव मांगे। झाला ने पटेली व्यवस्था को अधिक उपयोगी बनाने के लिए जो प्रयास किये उनमें मुख्य थे-जमीन की माप करवाई, भूमि की उत्पादन क्षमता के आधार पर उसका वर्गीकरण सिंचाई वाली भूमि का अलग से ब्यौरा और पिछले वर्षों के राजस्व का औसत निकालकर हर तरह की जमीन के लिए राजस्व का निर्धारण किया। पटेलो को उनके कार्य के लिए प्रति बीघा डेढ़ आना वसूली का अधिकार दिया गया साथ ही उनकी व्यक्तिगत जमीनों पर रियायत दी गई और उस पर नाममात्र सा ही कर लिया जाता था।⁷ पटेलो को यह भी चेतनावनी दी कि अगर वे निर्धारित कर से अधिक वसूली करेगे तो उनकी जमीन जब्त कर और उनसे उनकी पटेली छीन ली जायेगी। एक गुप्तचर व्यवस्था का भी गठन किया, जो झाला को पटेलो की सारी सूचनाएं देते थे।

झाला की इस नई व्यवस्था को पटेलो और जनता दोनों ने ही सहर्ष स्वीकार कर लिया। सभी पटेलो को सम्मान देने के लिए राज्य की ओर से उन्हें सोने ओर चांदी के कड़े और पगड़ी प्रदान की गई, साथ ही उनके नाम से पटेली पहे भी जारी किये गये।⁸ ग्रामीण जनता का प्रशासन में विश्वास बढ़ा, अब उन्हें राज्य द्वारा निर्धारित कर देना था, पटेल मनमर्जी से वसूली नहीं कर सकते थे। दूसरी तरफ इससे राजकोष में भी अधिक राजस्व आने लगा। पटेलो से दण्ड के रूप में प्रति तीन वर्ष बाद जो 'पटेली बराड़' नामक जुर्माना लगाया जाता था, वो बन्द कर दिया गया।

कोटा राज्य की प्रशासनिक व्यवस्था को और अधिक प्रभावशाली बनाने और राजस्व में बढ़ोतरी के लिए जालिमसिंह ने पटेली व्यवस्था में परिवर्तन किया। राज्य के सम्पूर्ण पटेलो में से चार अनुभवी और प्रभावशाली लोगो की, जिनमे तीन पटेल व एक सुबेदार, की सन् 1807 ई. में एक कौन्सिल बनाई, जिसे 'राजस्व परिषद' या राजस्व बोर्ड कहा गया।⁹ यह कौन्सिल झाला के प्रति उत्तरदायी थी। इसका प्रमुख कार्य राजस्व से सम्बन्धित थे। कुछ समय पश्चात् इसके अधिकारो में वृद्धी करते हुए गांवों में पुलिस का कार्य भी उनको सुपुर्द कर दिया गया। गांवों में चोरी, डकैतियां रोकना और पकड़े जाने पर चोर और डकैतो को राज्य के सुपुर्द करना राजस्व बोर्ड के पटेलों

का कर्तव्य था। कोटा की पुलिस व्यवस्था की तुलना शेरशाह के समय के गांवों के मुखिया से की जा सकती है।¹⁰ परगनों की पंचायतों के निर्णय से जो भी पक्ष असंतुष्ट होता, वो पटेलों के पास अपनी अपील रख सकते थे। धीरे-धीरे कोटा राज्य की राजस्व परिषद का कोटा दरबार में एक विशेष स्थान बन गया। कहा जाता है कि उस समय अगर किसी गांव में कोई साधारण घटना भी आज घटित होती है तो उसके दो या तीन दिन बाद सूचना दरबार तक पहुंचती थी। पटेलों पर नियंत्रण के लिए झाला ने एक मजबूत गुप्तचर संस्था बना रखी थी, जो भी पटेल जनता से ज्यादा धन वसूल करता था या वसूल किया हुआ सम्पूर्ण धन राजकोष में जमा नहीं करवाता, उसकी पटेली छीन ली जाती थी।¹¹

यद्यपि झाला जालिमसिंह ने अपनी तरफ से ग्रामीण प्रशासन के लिए एक ऐसी व्यवस्था कायम की, जिससे प्रजा और राज्य दोनों को ही फायदा हो, लेकिन पटेल अपने तय किए गये हिस्से से धीरे-धीरे असंतुष्ट होने लगे। पटेलो को यह भली-भांति पता था कि अगर वे जनता से अधिक कर वसूल करेंगे तो उसकी जानकारी दरबार तक पहुंच ही जायेगी। इस कारण पटेलो ने लाभ कमाने के लिए एक दूसरा रास्ता बनाया। बोहरा¹² नामक जाति के लोग जो कि आवश्यकता के समय रैयत को धन उपलब्ध करवाते, चाहे वह आवश्यकता पालतु पशु हो, कृषि कार्य के लिए बीज यौ औजार हो। इसके बदले में रैयत जब फसल पक जाती थी तब या तो अनाज के एक हिस्से के रूप में या नकदी के रूप में बोहरा को दे दी जाती थी। यह लेन-देन की परम्परा काफी समय से चली आ रही थी। बोहरा और प्रजा दोनों एक दूसरे पर विश्वास करते थे। पटेली व्यवस्था में पटेल जो कर संग्रह करते थे उसमें से अपना तय हिस्सा ही ले पाते थे, उनकी आय निश्चित हो गयी। अधिक लाभ के लिए पटेलो ने एक दूसरा रास्ता निकाला। जब फसल पककर तैयार हो गयी, तब कृषक पटेल के पास गया और फसल काटने की अनुमति मांगी। इस समय पटेलों ने लाभ उठाया, उन्होंने कहा पहले कड़ता चुकाओ फिर फसल काटो।¹³ कड़ता अदा करने के लिए किसान पैसे के लिए बोहरा के पास गये, लेकिन बोहरा को पटेलो ने पहले ही डरा धमका रखा था कि कृषकों को उधार ना दे। तब कृषको के पास एक ही रास्ता बचा, वो था पटेल। पटले कृषको की खड़ी फसल का कुछ हिस्सा खरीद कर कड़ता चुकाने के लिए कृषको को पैसे दे देता था। फसल की कीमत आंकना भी पटेल पर निर्भर था। इस तरह से पटेल को बहुत लाभ होता और कृषक तथा राज्य को नुकसान।

पटेलों द्वारा अनुचित तरीके से लाभ कमाने के विषय में झाला जालिमसिंह को जानकारी प्राप्त हो गयी थी लेकिन झाला को यह पता था कि यदि उपज की बिक्री

तक कड़ते की वसूली की प्रतीक्षा की जाती तो कृषक माल को बेच दे और कड़ता न दे, साथ ही माल भी इधर-उधर कर दे। सम्पूर्ण कोटा राज्य में कर राजस्व वसूली के लिए एक व्यवस्था भी जरूरी थी, जिसका आधार पटेल थे। इस कारण झाला ने यह व्यवस्था कायम रखी। धीरे-धीरे पटेलों द्वारा कृषकों का शोषण जब बढ़ता ही गया तब सम्वत् 1867 में एक राजकीय घोषणा द्वारा सभी पटेलों को गिरफ्तार कर लिया गया और उनकी सम्पत्ति छीन कर राजकोष में जमा करवा दी गयी। इसके साथ ही कोटा राज्य में पटेली व्यवस्था का अन्त हो गया।¹⁴ यद्यपि चार पटेलो की राजस्व परिषद बनी रही, लेकिन वो नाममात्र की ही थी, उसके सारे अधिकार छीन लिये गये थे। कोटा राज्य के राज्य प्रबन्ध को अधिक प्रभावशाली और लाभदायक बनाने के लिए झाला जालिमसिंह ने एक प्रयास किया।

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19वीं सदी में मेवाड़ राज्य की प्रमुख अदालते

डॉ. आमोस मीणा

राजस्थान अलग-अलग विधाओं से भरपूर रंग-बिरंगी आभाओं को बिखेरता हुआ, सांस्कृतिक, राजनीतिक, इतिहास से भरपूर है। यहाँ पर कई पराक्रमी नरेशों की गाथाएँ सुनने को मिलती हैं, हर तरफ रण का इतिहास देखने को मिलता है, इसी के साथ राजपूताना की न्यायिक पृष्ठभूमि को जानना भी अद्भूत बात है। क्योंकि यह एक छिपा हुआ पहलू है, जिस पर शोध कार्य होना अनिवार्य है। यद्यपि अब तक कई इतिहासकारों, विद्वानों, अध्येताओं ने इसके अलग-अलग पहलुओं को छुआ है, यद्यपि राजपूताना की न्यायिक प्रणाली पारम्परिक न्याय से शुरू होती है, परन्तु 19वीं सदी की शुरुआत में जब अंग्रेजों ने राजपूताना में कदम रखा उसके बाद से अंग्रेजी न्याय व्यवस्था का प्रभाव सम्पूर्ण राजपूताना में देखने को मिलता है, तथा अंग्रेजों ने न्याय व्यवस्था को सुधारने व नये नियम, विधियों व अदालतों के विकास में अपनी महत्वपूर्ण भूमिका अदा की है।

राजपूताना में न्याय प्रशासन की व्यवस्था बहुत ही कठोर तथा तात्कालिक थी, किसी भी राज्य के पास न तो कोई निश्चित कानून थे और न ही विभिन्न अदालतों का कोई संगठन ही था। 19वीं सदी के प्रारम्भ तक अदालतों के मुकदमों का कोई लिखित ब्यौरा नहीं रखा जाता था, प्रत्येक मामलों में अन्तिम निर्णय राज्य के नरेश का ही होता था और नरेश अपने किसी भी आदेश को देते समय न्याय के किसी निश्चित सिद्धान्तों पर ध्यान नहीं देता था¹, राज्य के नरेश का आदेश अन्तिम होता था तथा नरेश स्वयं विवेक के अनुसार धर्म को आधार बना कर न्याय का सम्पादन करता था। राज्य के नरेश के अधीन जमींदार, ठिकानेदार व राज्य के अन्य अधिकारी भी तात्कालिक न्याय को करते थे। अंग्रेजों के दबाव में आकर राजपूताना के अधिकांश राज्यों में न्याय प्रशासन में आधुनिकता लाने का प्रयत्न किया गया, न्याय प्रबन्धन के लिए आवश्यक अदालतों की स्थापना की गई, नए ढंग से जेले बनाई गई, शासन व्यवस्था में सुधार किया गया तथा अंग्रेजों के भारतीय प्रान्तों में प्रचलित नए फौजदारी और दीवानी

कानूनों को आवश्यक परिवर्तनों के साथ राजपूताना के राज्यों में लागू किया गया²।

इसी क्रम में मेवाड़ राज्य में भी न्यायिक प्रणाली में कई परिवर्तन देखने को मिलते हैं, उसी दौरान कई महत्वपूर्ण अदालतों की स्थापना भी मेवाड़ राज्य में हुई, जिससे न्यायिक व्यवस्था में आधुनिकता की झलक देखने को मिलती है, जिसका विस्तृत विवरण निम्न प्रकार है -

(1) 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 महाराणा शम्भु सिंह ने स्थापित किया, इस न्यायालय का नाम "अहलियान श्री दरबार राज्य मेवाड़" रखा गया, इस न्यायालय की सम्पूर्ण देखरेख मेजर ईडन द्वारा की जाती थी इस कारण फौजदारी अपराधों में प्राचीन न्याय को दरकिनार कर दिया गया और उसके स्थान पर अंग्रेजी न्याय व्यवस्था को लागू कर दिया गया, जिसके तहत आर्थिक दण्ड, शारीरिक दण्ड आदि की व्यवस्था स्थापित हो गई। इस अदालत की महत्वपूर्ण बात यह थी कि इसमें साक्ष्य या गवाही प्रत्यक्षदर्शी और व्याख्यात्मक रूप में प्रचलित थी, इसमें शपथ अथवा "आण" भगवान एकलिंगनाथ अथवा महाराणा के नाम से खाई जाती थी³।

सन् 1868 ई. तक संगीन अपराधों व समझौतों की अलग व्याख्या की गई, सही मायनों में इसी समय से मेवाड़ में अदालत व्यवस्था का प्रारम्भ हुआ। पोलिटिकल एजेन्ट मेजर ईडन ने 1863 ई. में फौजदारी मामलों में "ताजीरात-हिन्द" (Indian Penal Code) के तहत दण्ड की व्यवस्था प्रारम्भ की, शुरुआत में इसमें कुछ महत्वपूर्ण धाराएं थी, परन्तु समय के अनुसार इस विधि में कई धाराओं को जोड़ दिया गया।

इस अदालत में मेजर ईडन का ज्यादा हस्तक्षेप होते देखकर मेवाड़ राज्य के सरदार नाराज हो गए और उसके आदेशों का विरोध शुरू हो गया जिससे ब्रिटिश रीजेन्सी कौंसिल का हस्तक्षेप कम करते हुए इस अदालत में मेहता गोकुलचन्द व पण्डित लक्ष्मण राव को नियुक्त किया गया, उसके बाद मेवाड़ के सरदारों का विरोध कम हो गया⁴।

सन् 1868 ई. में ब्रिटिश सरकार व मेवाड़ राज्य के मध्य समझौता हुआ, उसके तहत अपराधी की गिरफ्तारी से सम्बन्धित नियम बनाए गए-

कत्ल करने का प्रयास, उत्तेजना में की गई हत्या, ठगी करना, ज़हर देना, गम्भीर चोट पहुंचाना, बच्चों को चुराना, स्त्रियों को बेचना, डकैती, लूट, सैंध लगाना, मवेशी चोरी करना, घर जलाना, जालसाजी करना, नकली सिक्का बनाना, विश्वासघात

करना, माल में हेराफेरी करना, ऊपर लिखे हुए अपराधों में मदद करना आदि दण्डनीय अपराध माने गए⁵।

(2) इजलास-खास

सन् 1874 ई. के अन्त में महाराणा सज्जन सिंह गद्दी पर बैठे, वे स्वयं अंग्रेजी शासन व्यवस्था से बहुत प्रभावित थे, और उन्होंने अहलियान श्री दरबार मेवाड़ राज्य की अदालत की सफलता और उससे न्यायिक क्षेत्र में आए बदलाव को देखा था जिससे उन्होंने भी शासन सुधार हेतु महत्वपूर्ण कदम उठाते हुए "इजलास-खास" नामक कौंसिल की स्थापना की, जिसमें दीवानी व फौजदारी मामलों की अपील की जा सकती थी, इस कौंसिल में अलग-अलग स्थानों के जागीरदारों को सदस्य बनाया गया तथा न्याय का अन्तिम अधिकार "इजलास-खास" को दिया गया⁶।

इसी के साथ इजलास कामिल और इजलास मामूली नामक दो बैठके स्थिर की गई, इजलास मामूली को फौजदारी मामलों में सात वर्ष की सजा देने व पाँच हजार रुपये तक का जुर्माना करने तथा दो दर्जन बैत लगवाने का अधिकार दिया गया व दीवानी मुकदमों में पन्द्रह हजार रुपये तक का जुर्माना करने का अधिकार दिया गया।

(3) ठिकाना न्यायालय

महाराणा सज्जन सिंह के समय सभी जागीरदारों ने अपनी-अपनी जागीर में अपने हिसाब से शासन प्रबन्ध किया, परन्तु महाराणा भूपाल सिंह ने इस हेतु ठोस कदम उठाए और 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 महाराणा ने यह भी तय किया कि अपराधी का अपराध सिद्ध होने पर उससे बरामद माल राज्य के सुपूर्द कर दिया जाएगा तथा मुकदमों में स्टाम्प, कोर्ट फीस, जुर्माना आदि से होने वाली आय को राजकोष में जमा करवाई जाएगी, ठिकाना न्यायालयों को फौजदारी मामलों में तीन साल तक की सजा व एक हजार रुपये तक का जुर्माना करने का अधिकार दिया गया व दीवानी मामलों में दस हजार रुपये तक मुकदमों का फैसला करने का अधिकार दिया गया। इनसे ऊपर के सभी मामले ठिकाने के निकट के राज्य के उच्च न्यायालय द्वारा सुने जाते थे। तथा ऐसे सभी मामले जिनमें अभियुक्त ठिकाना एवं खालसा के होंगे उनकी सुनवाई राज्य के न्यायालय में होना तय की गई।⁷

इस प्रकार मेवाड़ राज्य में आधुनिक न्याय व्यवस्था का प्रवेश हुआ जिसके कई फायदे हुए जैसे कि न्यायिक प्रक्रियाओं का लेखा-जोखा रखा जाने लगा तथा प्रत्येक मुकदमों की मिसल बनाई जाने लगी और रेकार्ड का संधारण होने लगा उसी के साथ स्टाम्प ड्यूटी, कोर्ट फीस आदि के द्वारा राज्य की आमदनी बढ़ने लगी तथा

आर्थिक विकास होने लगा,⁸ उसी के साथ जेलों का सुधार किया जाने लगा तथा कैदियों के लिए मानवाधिकारों का विकास भी हुआ। तथा यह भी नियम लागू किए गए कि जमींदारों व जागीरदारों द्वारा चोरो के संरक्षण, राज्य व्यवसायों की लूट-खसौट व जन-अत्याचार नहीं किये जाएंगे, साथ ही सामन्तों व जागीरदारों को यह हिदायत दी गई कि वे अपनी प्रजा को अकारण न सताए, और यदि ऐसा किया गया या नीति का उल्लंघन किया गया तो परिणाम स्वरूप कठोर दण्ड की व्यवस्था की गई जिसमें सामन्तों व जागीरदारों में भय समा गया।⁹ और राज्य की न्याय प्रणाली में एक नया मोड़ आ गया। इस प्रकार मेवाड़ की न्याय व्यवस्था परम्परागत व ब्रिटिश कानूनों से मिश्रित होकर लम्बे समय तक चलती रही तथा दण्ड व्यवस्था व अदालतों का यह परिवर्तन महाराणा फतहसिंह के काल (1884-1930 ई.) तक कायम रहा और बाद के समय में आधुनिक न्याय व्यवस्था में परिवर्तित हो गया।

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1857 के विप्लव में आसोप का योगदान

डॉ. भरत देवड़ा

राजस्थान की मरूधरा स्वाधीनता प्रेमियों की जननी रही है। मातृभूमि एवं संस्कृति की रक्षा के लिए यहाँ के शूरवीरों ने अपना सर्वस्व न्यौछावर किया है। ब्रिटिश साम्राज्यवादी एवं आर्थिक शोषण की नीति से भारत की जनता में व्यापक असंतोष व्याप्त था। भारत में 1857 की क्रांति ने ब्रिटिश शासन को हिला कर रख दिया। भारत में 1857 के विप्लव की शुरुआत 10 म 1857 . को मेरठ से हुई। जब सैनिकों ने चर्बी वाले कारतूसों के प्रयोग से मना कर दिया।¹ यह घटना केवल एक तात्कालिक कारण मानी जा सकती है क्योंकि ब्रिटिश शासन विरोधी भावना सम्पूर्ण भारत देश में पहले से ही उफान पर थी।² चर्बी वाले कारतूसों के प्रश्न के अलावा अनेक कारण थे जिसने ब्रिटिश विरोधी भावना फैलाने का कार्य किया था, इनमें लार्ड वैलजली की सहायक संधि नीति, डलहौजी की 'व्यपगत के सिद्धांत' नीति से राजाओं को उत्तराधिकारी के रूप में गोद लेने से रोकना; आर्थिक, सामाजिक एवं धार्मिक मामलों में हस्तक्षेप आदि अनेक अन्य कारण भी थे। इसी के परिणामस्वरूप विद्रोह से राजपूताना भी अछूता नहीं रहा।

मुगल शासन व्यवस्था के पतन के साथ ही राजस्थान में अठारहवीं शताब्दी के पूर्वार्द्ध से प्रारम्भ हुए मराठा आक्रमणों, गृह युद्ध, सामन्तों का शासक विरोधी रवैया आदि ने यहां की राजनीतिक, सामाजिक, आर्थिक आदि दशाओं को इतना जर्जरित कर दिया कि उसको उन्नीसवीं शताब्दी के प्रारम्भ में ईस्ट इंडिया कम्पनी से संधि करने को बाध्य होना पड़ा। इस संधियों के प्रावधानों के विपरीत राज्यों के आन्तरिक मामलों में दिन-प्रतिदिन अंग्रेजी हस्तक्षेप बढ़ता गया। संधियों से प्रत्यक्ष एवं अप्रत्यक्ष रूप से सामन्तों की शक्ति पर भी विपरीत प्रभाव पड़ा। जनता में सामाजिक एवं धार्मिक हस्तक्षेप के कारण अंग्रेजों के प्रति गहन असन्तोष व्याप्त था। इस प्रकार राजस्थान के शासकों, सामन्तों एवं जन मानस में अंग्रेजी विरोधी भावना व्यापक रूप से विद्यमान थी। राजस्थान में सर्वप्रथम विप्लव का सूत्रपात नसीराबाद की सैनिक

छावनी में 28 म 1857 को हुआ।²

1857 के विद्रोह से पूर्व मारवाड़ के महाराजा तख्तसिंह ब्रिटिश भक्त बन गए थे। ब्रिटिश सरकार ने राजा एवं सामन्तों में फूट डालने का कार्य किया। सन् 1818 में मारवाड़ पर ब्रिटिश संरक्षण की स्थापना के पश्चात् धीरे-धीरे सामन्तों का महत्व कम होता चला गया। राज्य की बाह्य सुरक्षा का दायित्व कम्पनी पर आ जाने के कारण अब मारवाड़ के शासक को अपने सामन्तों से सैन्य आवश्यकता नहीं रही। अब शासक सामन्तों की मांगों की अवहेलना करने लगे। महाराजा तख्तसिंह ने अंग्रेजों से मिलकर सामन्तों के परम्परागत अधिकारों को छीनना प्रारम्भ किया। परिणामस्वरूप मारवाड़ के सामन्तों का प्रमुख वर्ग महाराजा तख्तसिंह एवं ब्रिटिश सरकार का विरोध हो गया था। महाराजा तख्तसिंह एवं उनके ठाकुरों मध्य मतभेद बढ़ते ही गए थे तथा ये मतभेद सन् 1857 में स्पष्ट हो गए थे। आरूवा, गुलर, आसोप, आलनियावास, भारोट, बोरवाड़, बगड़ी तथा सोजत के ठाकुरों ने महाराजा तख्तसिंह के खिलाफ ब्रिटिश सरकार पोलिटिकल एजेंट को अपने हस्ताक्षर युक्त प्रतिवेदन भेजा जिसमें महाराजा द्वारा ठाकुरों को दी गयी शर्तों को भंग करने तथा परम्परागत जागीर में हस्तक्षेप करने की शिकायत की। फरवरी 1857 पोलिटिकल एजेंट ए.जी.जी. को भेज दी तथा असंतुष्ट ठाकुरों के बारे में जानकारी दी।³ लेकिन कोई हल नहीं निकला। अतः जहां एक तरफ ठाकुरों का ब्रिटिश हस्तक्षेप में विश्वास नहीं रहा क्योंकि उन्हें यह आभास हो गया था कि ब्रिटिश सरकार का झुकाव मारवाड़ महाराजा की तरफ है। वही दूसरी तरफ ब्रिटिश सरकार भी सामन्तों से सैन्य शक्ति छीन कर उन्हें मात्र करदाता बना देना चाहती थी। इससे मारवाड़ के सभी सामन्तों में ब्रिटिश एवं स्वयं के शासक विरोधी भावना का उदय हुआ जो 1857 के विद्रोह के समय एक विस्फोटक के रूप में सामने आयी। आरूवा, आसोप, गुलर, आलनियावास आदि ठिकानेदारों ने 1857 के विद्रोह में स्वयं के शासक एवं ब्रिटिश विरोधी गतिविधियों में बढ़-चढ़ कर भाग लिया था।

आसोप ठाकुर शिवनाथसिंह

आसोप ठाकुर बख्तावरलसह कुंपावत का स्वर्गवास बहुत अल्प अवस्था में हो गया था उसके पुत्र नहीं था। इसलिए शिवनाथलसह को हींगोली ग्राम से गोद लिया गया था। जोधपुर महाराजा से दत्तक पुत्र लेने की अनुमति मिल जाने के बाद वि.सं. 1893 की चैत्र सुदी नवम को महाराजा ने इसको आसोप ठाकुर का पट्टा दिया। जिसकी रेख 30500 रूपए की थी और इसमें 8 गांव थे।⁴ ठाकुर शिवनाथसिंह का विवाह झालामंड के ठाकुर राणावत गंभीरसिंह की कन्या से हुआ था और महाराजा तख्तसिंह ने भी उसी की बहन से विवाह किया था। अतः रिश्ते में वे दोनों सादृ थे। इस

संबंध के कारण महाराजा की इन पर पूर्ण कृपा थी। परन्तु ठाकुर के मन में राजपूती का बड़ा घमंड था, जिससे कभी-कभी महाराजा का विरोध भी कर बैठता। तथापि महाराजा अभ्यन्तर संबंध के हेतु इसको प्रसन्न रखते थे। इसी से इसको सात गांव जिसकी रेख 14500 रूपए की थी और पट्टा दिया।⁵

ठाकुर द्वारा बगावत

विक्रम संवत् 1908 (सन 1851 ई.) भाद्रपद बद् 8 में राज्य के कार्य में अपने परम्परागत अधिकारों की रक्षार्थ आऊवा, आहोर, रायपुर, पोकरण, आसोप, नींबाज, रायपुर, भाद्राजुण, खेजड़ला, खीवसर, चाणोद और गूलर आदि के 24 सरदारों ने महाराजा तख्तलसह के खिलाफ ब्रिटिश सरकार के पोलिटिकल एजेंट मालकम को अपने हस्ताक्षर युक्त प्रतिवेदन भेजा। इस प्रतिवेदन में मुख्य शर्त यह थी कि यदि किसी जागीरदार की मृत्यु हो जाये तो पीछे की बही देख कर हुकमनामा यानि नया उत्तराधिकार महाराजा बही देखकर निर्धारित कर दें, वरना गांव के बारह माह की आमदनी सरकार द्वारा वसूल कर ली जाय। महाराजा को ठाकुरों का यह व्यवहार पसंद नहीं आया।⁶ विक्रम संवत् 1908 में आसोप ठाकुर शिवनाथसिंह का वकील कूपावत करणसिंह का भा संवत्सिंह था। वह भी अपने स्वामी के समान बड़ा साहसी और अभिमानी था। उसके बरताव से पोलिटिकल एजेंट मालकम नाराज हुआ और उसने ठाकुर शिवनाथसिंह से कहा कि यह आपका वकील योग्य नहीं है, हम इसको नहीं चाहते, आप इमको बदल दें। परन्तु ठाकुर ने स्वीकार नहीं किया। इसी बात पर परस्पर तनातनी हो गयी। इस बात से महाराज भी शिवनाथसिंह से नाराज हो गए।⁷

विक्रम संवत् 1910 में ठाकुर शिवनाथसिंह अन्य ठाकुरों के साथ बागी हो गया। नींबाज ठाकुर से मिलने नींबाज गये। महाराजा तख्तसिंह नींबाज ठाकुर से किसी बात पर नाराज थे। शिवनाथसिंह के नींबाज जाने से महाराजा को इसके विषय में भी कुछ संदेह हो गया और उसी समय महाराजा ने बधारा (विठोरा) के 6 गांव रेख नहीं देने के कारण जब्त कर लिए। तब ठाकुर शिवनाथसिंह महाराजा से नाराज होकर उन मेड़तिया राठौड़ों में शामिल हो गया, जो महाराजा का विरोध कर रहे थे।⁸ विक्रम संवत् 1914 (सन 1857 ई.) में अंग्रेजी सरकार के खिलाफ विद्रोह भड़क उठा तो ठाकुर शिवनाथसिंह ने भी आऊवा ठाकुर का साथ दिया।

1857 के विप्लव में आसोप का योगदान

जब 1857 में सम्पूर्ण भारत में अंग्रेजी सरकार के खिलाफ विद्रोह भड़क उठा। मारवाड़ में भी जगह-जगह अंग्रेजों के खिलाफ विद्रोह हुआ लेकिन मारवाड़ के शासक महाराजा तख्तसिंह ने इस विद्रोह में अंग्रेजों का साथ दिया। इस स्वतंत्रता संग्राम

में मारवाड़ के आसोप व आऊवा सहित अनेक ठिकानेदारों ने विद्रोहियों का साथ दिया। मारवाड़ में सर्वप्रथम जोधपुर लीजियन के पूरबिए सैनिकों ने माउण्ट आबू में 21 अगस्त, 1857 को विद्रोह कर दिया। इसके बाद विद्रोही ऐरनपुरा पहुंच छावनी को लुटा तथा 'चलो दिल्ली मारो फिरंगी' के नारे लगाते हुए दिल्ली की ओर प्रस्थान कर गये। जब विप्लवकारियों को यह सूचना मिली कि किलेदार अनाड़सिंह के नेतृत्व में जोधपुर राज्य की सेना पाली में उसका रास्ता रोकने हेतु तैनात है तो उन्होंने अपना रास्ता बदलकर खैरवा के रास्ते होते हुए आऊवा के निकट डेरा डाला। आऊवा का ठाकुर जोधपुर महाराजा तख्तसिंह एवं ब्रिटिश शासन का विरोधी था। अतः उसने विद्रोहियों को पूर्ण सहायता पहुँचा एवं उनके साथ विद्रोह में शामिल हो गया। आसोप के ठाकुर शिवनाथसिंह, गूलर के ठाकुर विशनसिंह और आलनियावास के ठाकुर अजीतसिंह अपने सैनिकों के साथ आऊवा पहुंचे। इनके अलावा लाम्बिया, बाजावास, राड़ावास, खेजड़ला, बाँता एवं भिवालिया के ठाकुरों और मेवाड़ के सलूमबर, लासाणी, आसीन्द तथा रूपनगर के सामन्तों ने भी आऊवा को सैन्य सहायता उपलब्ध करवायी।⁹

तत्कालीन ए.जी. जी. जनरल लॉरेन्स के दबाव पर जोधपुर नरेश तख्तसिंह ने किलेदार अनाड़सिंह की सहायता कुशलराज सिंघवी, राजमल मेहता, छत्रशाल एवं विजयमल मेहता के नेतृत्व में जोधपुर से सेना भेजी। युद्ध परामर्श हेतु ए. जी. जी. ने अंग्रेजी सैन्य अधिकारी लेफ्टिनेंट हिथकोट को भेजा आऊवा से 3 मील दूर बिथौरा नामक गाँव में 8 सितम्बर 1857 को भयंकर युद्ध हुआ अनाड़सिंह 76 सैनिकों के साथ मारा गया। राजकीय सेना हार ग, लेफ्टिनेंट हिथकोट भाग निकला। उसका साजो-सामान क्रांतिकारियों के हाथ लग गया। जब जोधपुर दरबार की सेना को पाली में जोधपुर लीजन एवं आऊवा के ठाकुर कुशलसिंह के सैनिकों ने हरा कर भगा दिया, तब राजस्थान के ए.जी.जी. जार्ज लॉरेन्स ब्यावर में एक बड़ी सेना जुटा। वह आऊवा से हार का बदला लेना चाहते थे अतः उन्होंने 18 दिसम्बर को आऊवा पर आक्रमण कर दिया। जोधपुर पोलिटिकल एजेन्ट 'मॉक मैसन' भी लॉरेन्स की सहायता के लिए वहाँ पहुंचा। इस युद्ध में अंग्रेज क्रांतिकारियों को दबा नहीं सके तथा लज्जाजनक पराजय के साथ ही उन्हें पीछे हटना पड़ा। इस आक्रमण में अंग्रेजों को सबसे बड़ी हानि हु कि जोधपुर पोलिटिकल एजेन्ट मॉक मेसन मारा गया। जनरल लॉरेन्स को पीछे हटकर चूलाबास गाँव में शरण लेनी पड़ी।¹⁰ एजेन्ट मॉक मेसन का शव लेने जॉर्ज लॉरेन्स ने बजीरसिंह को भेजा तो आसोप ठाकुर शिवनाथसिंह ने कहा एजेन्ट का सिर तो आऊवा के दरवाजे पर लटका देंगे लेकिन शव देंगे नहीं। इस प्रकार मॉक मेसन के शव को विद्रोहियों ने आऊवा के गढ़ के दरवाजे पर लटका दिया।¹¹ इस घटना

के सम्बन्ध में एक लोकगीत प्रचलित है जो आज भी आऊवा की जनता द्वारा बड़े उत्साह के साथ गाया जाता है

ढोल बाजे, चंग बाजे, भलो बाजे बाँकियो ।

एजेन्ट को मार कर, दरवाजे पर टाँकियो ।

जूझै आऊवो, के झल्लै आऊवो ।।¹²

इस युद्ध का भी लोकगीतों में उल्लेख मिलता है-

हे! ओ काली टोपी रो,

फिरंगी फैलाव कीदो ओ के काली टोपी रो ।

बारली तोपां रां गोला, धूल गढ़ में लागे ओ.

मायली तोपां रां गोला, तम्बू तोड़े ओ कि झल्लै आऊवो ।।¹³

इस युद्ध में आसोप ठाकुर शिवनाथसिंह ने अपनी सेना सहित आऊवा ठाकुर की मदद की थी। जब अंग्रेजी फौज ने आऊवा को घेर लिया। भीषण लड़ाई में शुरू में गोरी फौज का पलड़ा भारी रहने से आऊवा की फौज ने पीछे हटकर तालाब की पाल पर मोर्चा बाँधा। तभी 250 घुड़सवार सैनिकों के साथ आसोप ठाकुर शिवनाथसिंह ने दूसरी ओर से हमला करके दुश्मन की कई तोपें छीन लीं। तीन घंटों तक घमासान चलता रहा। इसी दौरान जॉर्ज लॉरेंस के घोड़े को गोली लग गई एवं लॉरेंस वहां से भाग खड़ा हुआ, इससे पासा पलट गया। जोधपुर पोलिटिकल एजेन्ट मॉक मेसन के मारे जाने के बाद अंग्रेजी सेना आंगदोस की ओर खिसकने लगी तत्पश्चात नयानगर यानि ब्यावर चले गए।¹⁴ इस प्रकार जनरल लॉरेंस पराजित होकर पीछे हट गया एवं निराश होकर ब्यावर एवं नसीराबाद की तरफ पलायन कर गया। इस युद्ध में ठाकुर शिवनाथसिंह का पराक्रम लोकगीतों में अमर हो गया।¹⁵

10 अक्टूबर 1857 को जोधपुर लीजन के आऊवा में ठहरें सैनिक अब दिल्ली की तरफ बढ़ गये। इन विप्लवकारियों का आसोप, आलनियावास, गूलर आदि के ठाकुरों ने साथ दिया। इनका नेतृत्व आसोप ठाकुर शिवनाथसिंह कर रहे थे। विप्लवकारी दिल्ली जाकर मुगल बादशाह से फरमान प्राप्त करके पुनः राजपूताना में लौटकर अजमेर पर आक्रमण करना चाहते थे। विद्रोही दुंदाड़ा, पीपाड़, कुचेरा, जायल, होते हुए नारनौल की तरफ बढ़े। विप्लवकारियों ने अपने रसद व साजोसामान की पूर्ति हेतु रास्ते में लुटपाट भी की लेकिन उन्होंने ब्राह्मणों, साधुओं आदि को नहीं लुटा।¹⁶ विक्रम संवत् 1914 मिंगसर बद् 4 को ठाकुर शिवनाथसिंह ने पाली के व्यापारियों का 17000 रुपये का माल जो मेवाड़ जा रहा था लूट लिया।¹⁷ जब

विप्लवकारियों नारनौल पहुंचे तो उन्हें दिल्ली से आई ब्रिटिश सेना से सामना करना पड़ा। 16 नवम्बर 1857 को नारनौल में ब्रिगेडियर गराड़ की सेना से युद्ध हुआ गराड़ मारा गया लेकिन विजय ब्रिटिश की ही हु। हार के पश्चात विप्लवकारी हताश होकर बिखरने लगे।¹⁸ मारवाड़ के बागी ठाकुरों की इस पराजय से जोधपुर महाराजा तख्तसिंह की स्थिति सुदृढ़ हुई। उसने बागी ठाकुरों आऊवा, आसोप, गूलर एवं आलनियावास की जागीरें जब्त कर ली। विप्लवकारियों का साथ देने के कारण विक्रम संवत् 1914 मिंगसर सुद 7 को जोधपुर महाराजा ने आसोप की जागीर जब्त कर भंडारी भागचन्द के हस्ते कर दी।¹⁹ इसके कुछ समय पश्चात आसोप का पट्टा मेहता छत्रपाल व नाजर मुसताक को सौंप दिया।²⁰

सन् 1857 का बड़लू युद्ध (भोपालगढ़) : नारनौल में ब्रिटिश से हारने के बाद आसोप ठाकुर शिवनाथसिंह ने विद्रोहियों का साथ छोड़ मारवाड़ लौट आये। जोधपुर महाराजा तख्तसिंह ने आसोप पर आक्रमण के लिए विक्रम संवत् 1914 पौस बद् 11 को कुशलराज सिंघवी, उम्मेदकरण खींची, नाजर मुसताक एवं पुनमचन्द मुनोत के नेतृत्व में जोधपुर से राजकीय सेना बड़लू (भोपालगढ़) भेजी। राजकीय सेना ने जाकर बड़लू को घेर लिया। बड़लू (भोपालगढ़) आसोप ठिकाने के अधीन आता था। आसोप ठाकुर शिवनाथसिंह ने स्वयं अपनी सेना सहित बड़लू (भोपालगढ़) में मोर्चा सम्भाला। ठाकुर ने गढ़ी का आश्रय लेकर मुकाबला किया। विक्रम संवत् 1914 पौस सुद 1 को आऊवा ठाकुर ने अपनी 200 सैनिकों की एक सेना आसोप ठाकुर की मदद के लिए भेजी। कुछ दिन लड़ाई हुई। इस युद्ध में आसोप ठाकुर की हार हु अन्त में कुशलराज सिंघवी ने साम उपाय से ठाकुर को शान्त किया और अपने साथ जोधपुर ले आया। महाराजा तख्तसिंह आसोप ठाकुर से अप्रसन्न थे इसलिए उसे किले में नजरबन्द कर दिया।²¹

वि.सं. 1916 की कार्तिक बदी अमावस्या को दीपावली का अवसर था। पहरेदार रोशनी व आतिशबाजी देखने में व्यस्त हो गए, इस अवसर का लाभ उठाकर ठाकुर किले से भाग गया। उसे पकड़ने के लिए राज्य की सेना भेजी ग लेकिन वे उसे पकड़ नहीं सकें। ठाकुर शिवनाथ सिंह मारवाड़ छोड़कर बीकानेर चला गया। कुछ वर्षों तक वह बीकानेर महाराजा सरदारसिंह के पास रहा। वि.सं. 1925 में मागशीर्ष की अमावस्या को शिवनाथसिंह ने आसोप पर कब्जा कर लिया। आसोप पर अधिकार करने से पूर्व ठाकुर ने अपनी जागीर पुनः प्राप्त करने के लिये महाराजा के पास अर्जी लिख भेजी थी। उसके उत्तर में महाराजा ने खास रुक्का लिख वि.सं. 1927 में फाल्गुन बदी 13 को आसोप पुनः शिवनाथ सिंह के नाम बहाल कर दिया।²² ठाकुर

शिवनाथसिंह बड़ा वीर और साहसी पुरुष था। इसने विपत्ति के समय में कभी भी हिम्मत नहीं हारी और गरीबों पर बड़ा दया भाव रखा। जिस समय आसोप इससे छूट गया था उस समय यह लूटपाट करके अपना निर्वाह करता था। परन्तु जब इसे यह ज्ञात हो जाता कि यह गरीब जाति का ब्राह्मण या साधु है तो उसको लूटना तो दूर रहा, उसको उसके घर पर सकुशल पहुँचा देता। इस वीर पुरुष का स्वर्गवास वि.सं. 1929 की पौष सुदी 12 को हुआ।²³ इस प्रकार ठाकुर शिवनाथसिंह के नेतृत्व में आसोप ने 1857 की क्रांति में आऊवा के साथ कंधे से कंधा मिलाकर अंग्रेजों के खिलाफ लड़ा लड़ी।

चूँकि मारवाड़ के महाराजा तख्तसिंह ने ब्रिटिश सरकार विरोधी विद्रोह को कुचलने में पूर्व सहायता व सहयोग प्रदान किया था, अतः तख्तसिंह की ब्रिटिश सरकार के प्रति विश्वसनीयता व स्वामीभक्ति 1857 के विप्लव से ही स्पष्ट हो गई यही कारण था कि विद्रोह के पश्चात भी मारवाड़ महाराजा तख्तसिंह तथा ब्रिटिश सरकार के सम्बन्ध मधुर व सामंजस्य पूर्ण बने रहे व विद्रोह को कुचलने में ब्रिटिश सरकार को सहायता देने का सीधा लाभ महाराजा को मिला। ब्रिटिश सरकार ने उन ठाकुरों को भी दंड दिए जो देश निकाला दिया जो कि मारवाड़ महाराजा के भी विरोधी थे, उनकी जागीरें जब्त कर ली गई।²⁴

भारतीय इतिहास में 1857 के विप्लव में राजपूताना के योगदान को केवल राजा के साथ जोड़कर देखा जाता है कि राजपूताना के अधिकतर राजाओं ने ब्रिटिश शासन का साथ दिया लेकिन सैनिकों, सामंतों व विशेषकर आम जनता के योगदान को प्राथमिकता के साथ नहीं पढ़ा जाता है। जबकि इनका योगदान भी कम नहीं था। आऊवा व आसोप से सम्बन्धित प्रचलित लोक गीतों से तो ऐसा जान पड़ता है कि 1857 की क्रांति एक जन विद्रोह था न कि केवल सैनिक विद्रोह।

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साहित्यवेत्ता क्रांतिकारी केसरीसिंह बारहठ की रचनाओं में साम्राज्यवाद का प्रतिरोध

विक्रमसिंह अमरावत

भारतीय स्वतन्त्रता आन्दोलन को मुख्यतया ब्रिटिश भारत के संदर्भ में ही अधिक देखा जाता रहा है। नक्शे में भी रियासती भारत¹ को पीले रंग में और ब्रिटिश भारत को लाल रंग में दिखाया जाता था।² राजनीतिक जनजागरण यद्यपि ब्रिटिश भारत में जिस स्तर पर हुआ उस स्तर पर रियासती भारत में देखने को नहीं मिलता किन्तु इससे रियासती भारत में हुए जन-चेतना के उद्भव एवं उसके राष्ट्रीय आन्दोलन में योगदान को कम करके भी नहीं आँका जा सकता। 1857 के संघर्ष के पश्चात उत्तर भारत में अंग्रेजों के विरुद्ध अनेक स्तर पर प्रतिरोधी गतिविधियाँ शुरू हुईं। रियासतों के शासकों के द्वारा ब्रिटिश हुकुमत के समक्ष समर्पण को रियासतों की आवाम ने सहजता से स्वीकार नहीं किया। साम्राज्यवाद के विरुद्ध तो आवाज उठाई, साथ ही स्थानीय शासक वर्ग को भी फटकार लगाई।³ भारतीय रियासतों में और विशेष तौर पर पश्चिमी भारत की रियासतों में ब्रिटिश प्रभुत्व की स्थापना उन्नीसवीं सदी के पूर्वार्द्ध में हो चुकी थी। रियासतों में ब्रिटिश सर्वोच्चता की इस घटना की वेदना को कतिपय समकालीन रचनाकारों ने प्रभावि तरिके से प्रस्तुत किया। एक तरफ जहाँ शासक वर्ग द्वारा किए गए प्रतिरोध को सराहा⁴ वहीं दूसरी तरफ शासक वर्ग के मूक आत्मसमर्पण की कड़ी निन्दा भी की।⁵ 1857 के संघर्ष में शासक वर्ग के क्रांतिद्रोही चरित्र से रचनाकारों की वेदना उनकी रचनाओं में स्पष्ट तौर पर देखी जा सकती है। उन्नीसवीं सदी के अन्त तक आते-आते राष्ट्रीय आन्दोलन का चरित्र बदलने लगा और अब वो स्पष्ट तौर पर साम्राज्यवाद के विरुद्ध एक संघटनात्मक स्वरूप लेने लगा था। जहाँ एक तरफ भारतीय राष्ट्रीय कांग्रेस की गतिविधियाँ प्रगति पर थीं वहीं दूसरी तरफ क्रांतिमार्गीय गतिविधियाँ भी अपने चरम पर पहुँचने को थी। इस क्रांतिमार्गीय शाखा का प्रसार न सिर्फ ब्रिटिश भारत में हो रहा था बल्कि रियासती भारत में भी इसका पर्याप्त प्रभाव था। राजपुताना की रियासतें भी क्रांतिकारी गतिविधियों से मुक्त नहीं थीं।

यद्यपि रियासतों का शासक वर्ग अंग्रेजों के पक्ष में अपनी निष्ठा को साबित करने का यथासम्भव प्रयास करता था किन्तु साम्राज्यविरोधी विचारों का विकास भी समानान्तर हो रहा था। स्थानीय जनमानस जहाँ एक तरफ हिन्दुस्तान पर अंग्रेजों के प्रभाव से दुखी था वहीं अपने शासकों के अंग्रेजों के प्रति समर्पण और भक्तिभाव से भी दुखी था। ब्रिटिश प्रभुत्व को वो अब महज अपनी रियासत के संदर्भ में ही ना देख कर साम्राज्यवाद के संदर्भ में देख और समझ रहे थे। समकालीन रचनाकारों की रचनाओं में इस साम्राज्यवाद के प्रति समकालीन चिन्तन को देखा जा सकता है। प्रस्तुत आलेख में राजस्थान के ऐसे ही एक साहित्यकार एवं अग्रिम पंक्ति के क्रांतिकारी केसरीसिंह बारहठ द्वारा ब्रिटिश प्रभुत्व एवं साम्राज्यवाद के प्रतिरोध में रचित रचनाओं का विश्लेषण किया जाएगा।

केसरीसिंह बारहठ का जीवन एवं कृतित्व -

केसरीसिंह बारहठ का जन्म 21 नवंबर सन् 1872 को राजस्थान की तत्कालीन रियासत शाहपुरा के देवपुरा गाँव में हुआ था।⁶ केसरीसिंह के पिता कृष्णसिंह स्वयं साहित्यकार एवं राजनय थे।⁷ केसरीसिंह की प्रारम्भिक शिक्षा शाहपुरा एवं उदयपुर में हुई। उन्नीस वर्ष की आयु में केसरीसिंह ने उदयपुर के महाराणा फतहसिंह के राज्यकार्य में सेवा आरम्भ की। 1900 ईस्वी सन् में कोटा रियासत के शासक महाराव उम्मेदसिंह ने केसरीसिंह को कोटा बुला लिया और सुपरिन्टेंडेंट ऑफ एथ्नोग्राफी के पद पर नियुक्त किया। उदयपुर एवं कोटा रियासतों में उच्च पदों पर कार्य करने के कारण केसरीसिंह का संपर्क देश की समकालीन राजनीति में सक्रिय अनेक व्यक्तियों के साथ हुआ जो अंग्रेजी शासन के प्रतिरोध में विभिन्न गतिविधियों का संचालन कर रहे थे।⁸ बीसवीं सदी के प्रारम्भ में राजस्थान में तीन अलग-अलग क्रान्तिकारी दल सक्रिय थे। प्रथम दल अर्जुनलाल सेठी के नेतृत्व में जयपुर में, दूसरा दल गोपालसिंह खरवा के नेतृत्व में अजमेर में और तीसरा दल केसरीसिंह बारहठ के नेतृत्व में कोटा में सक्रिय था।⁹ केसरीसिंह को साहित्यिक प्रतिभा विरासत में प्राप्त हुई थी। इस समय तक केसरीसिंह की प्रतिष्ठा एक उच्च कोटी के साहित्यकार के रूप में तो स्थापित हो ही गई थी साथ ही ब्रिटिश विरोधी विचारों एवं अन्य गतिविधियों में शामिल होने की वजह से क्रांतिकारी के रूप में भी उनकी पहचान होने लगी थी। 1912 में ब्रिटिश सी. आई.डी. द्वारा निगरानी में रखे जाने वाले लोगों की जो सूची बनाई थी उसमें राजपुताना के व्यक्तियों में केसरीसिंह का नाम सबसे प्रमुख था। आरा-केस में संदिग्ध एवं अन्य क्रांतिकारियों से संबद्ध होने की वजह से 21 मार्च 1914 में केसरीसिंह को गिरफ्तार कर लिया गया।¹⁰ मुकदमा चलाया गया और बीस वर्ष का आजन्म कारावास की सजा

सुनाई गई। उनको अंडमान की जेल में भेजा जाना था किन्तु चालीस वर्ष की उम्र पार कर लेने की वजह से उनको कालापानी की जेल नहीं भेजा गया और हजारीबाग की जेल में भेज दिया गया। प्रथम विश्वयुद्ध के बाद ब्रिटिश सम्राट की घोषणा के अनुसार रिहा किये गये कैदियों में केसरीसिंह का नाम भी शामिल था। यद्यपि इसके बाद ब्रिटिश हुकुमत ने पुनः केसरीसिंह को कैद करने के प्रयास किये किन्तु महामना मदन मोहन मालवीय के हस्तक्षेप से ये सम्भव नहीं हो सका।¹¹ जेल से मुक्ति के पश्चात केसरीसिंह ने राष्ट्रीय आन्दोलन की गतिविधियों में सक्रिय हिस्सा लिया। 1920 से लेकर 1941 तक के समय में केसरीसिंह ने कई संगठनों में सक्रिय सदस्य के रूप में महत्वपूर्ण भूमिका निभाई, पत्र-पत्रिकाओं का सम्पादन किया, लेख लिखे एवं राजनीतिक नेतृत्व को साम्राज्यवाद के विरुद्ध जागरूक करने के यथासम्भव प्रयास किये।¹² इस पूरे समय में केसरीसिंह महात्मा गांधी के सत्याग्रह से प्रभावित हुए बिना नहीं रह सके और 1940 में तो उन्होंने महात्मा गांधी के व्यक्तिगत सत्याग्रह में शामिल होने की तीव्र इच्छा प्रकट की थी,¹³ किन्तु सेवाग्राम आश्रम जाने से पहले ही अस्वस्थ हो गए और 14 अगस्त 1941 को केसरीसिंह बारहठ का निधन हो गया।

केसरीसिंह बारहठ एक क्रान्तिकारी राजनय होने के अतिरिक्त उच्च कोटी के साहित्यकार भी थे। संसत्, हिन्दी, डिंगल एवं पिंगल का उनको अच्छा ज्ञान था। हिन्दी एवं राजस्थानी भाषाओं में उनकी रचनाएं उच्च स्तर की मानी जाती हैं। केसरीसिंह की रचनाएं मुख्यतया समकालीन परिस्थितियों के संदर्भ में ही रही। उन्होंने अश्वघोष के बुद्धचरित का संस्कृत से और मैजिनी के जीवन चरित्र का मराठी से हिन्दी में अनुवाद किया, उदयपुर के कविराजा श्यामलदास दधवाडिया का जीवन चरित लिखा, इनके अतिरिक्त प्रताप चरित एवं दुर्गादास चरित, राजसिंह चरित्र, जसवंतसिंह चरित्र आदि प्रमुख चरित ग्रन्थ हैं। केसरीसिंह को उनकी रचना 'प्रताप चरित्र' काव्य के लिये काशी नागरी प्रचारणी सभा द्वारा 'रत्नाकर पुरस्कार' तथा 'बलदेवदास पदक' मिले।¹⁴ हिन्दी के काव्यों में कुसुमान्जली, हरिगीतिका, ईश-भक्ति-पद, नीति के दोहे, आत्मवेदन आदि प्रमुख रचनाएँ हैं। राजस्थानी में चेतावनी रा चुंगट्या, राजा-प्रजा संवाद, स्वधर्म, राजपुताणी आदि रचनाएँ प्रमुख हैं। इनके अतिरिक्त अनेक प्रसंगों पर केसरीसिंह ने दोहे, कवित्त आदि की रचनाएँ कर अपनी अभिव्यक्ति को अधिक प्रभावि बनाया एवं जन-साधारण तक अपनी बात को लोकप्रिय तरिके से पहुँचाने का प्रयास किया।

केसरीसिंह बारहठ की रचनाओं में साम्राज्यवाद का प्रतिरोध -

केसरीसिंह ने जब उदयपुर के महाराणा के प्रशासन में कार्य करना प्रारम्भ किया

तब तक उनको अपने पिता के विचारों एवं समकालीन परिवेश के द्वारा ब्रिटिश हुकुमत की साम्राज्यवादी मंशाओं की समझ आ चुकी थी। स्थानीय शासक वर्ग के करीबी रहने एवं अंग्रेजों के हस्तक्षेप को अच्छे से देखने और समझने का मौका मिला था। साथ ही सूदूर दुनिया में होने वाली घटनाओं को जानने एवं समझने का मौका भी प्राप्त हुआ था। जैसे-जैसे राष्ट्रीय स्तर पर सक्रियता बढ़ रही थी वैसे-वैसे ब्रिटिश हुकुमत को एक विचारधारा के प्रतिनिधि के रूप में समझने का प्रयास कर रहे थे। इसीलिये उनकी कतिपय रचनाओं में साम्राज्यवाद के विरुद्ध उनका रवैया स्पष्ट रूप से देखा जा सकता है। फिर चाहे वो ब्रिटिश साम्राज्य के द्वारा बलात् अधिकार करने की चेष्टा में उठाए गए कदम हों या अन्य किसी शक्ति के द्वारा अपने साम्राज्य विस्तार के लिये किए गए प्रयास हों।

भारत में ब्रिटिश सरकार के साम्राज्यवादी उद्देश्यों और उन उद्देश्यों की प्राप्ति के लिये अंग्रेजों के द्वारा अपनाई जा रही नीतियों की छद्मता को प्रकट करते हुए उन्होंने 1927 में कवित्त की रचना की। इस कवित्त में केसरीसिंह ने ब्रिटिश सरकार को सफेद दीमक की उपमा दी और कहा कि ये जिस भी घर में घुस जाते हैं उसे श्मशान बना देते हैं, बुद्धि का विनाश करके प्राणों को सोख लेते हैं। ब्रिटिश सरकार को एक ऐसी अशुभ मुसीबत के रूप में बताते हैं जिसका असली स्वरूप आमजन कभी समझ नहीं पाएगी। साथ ही वे इसी कवित्त में ये भी कहते हैं कि इस तंत्र को गांधी ने बहुत ही अच्छे से समझ लिया है और वो ही इससे असहयोग के अपने तरिके से मुक्ति दिलवा सकते हैं। वे लिखते हैं कि,

श्वेत टकसाल गोरमिंट है अदृश्य बला
असली स्वरूप या को सर्वजन जाने ना।
जाहि घर घुसै ताहि करत श्मशान रूप
बुद्धि को बिगारि नंगे नाच में लजाने ना।
सर्व उपचार हार छूटे प्राण सोखे लेत,
तंत्र-पटु गांधी बिन आय हैं ठिकाने ना।
असहयोग मंत्र फूंकि बीसी हूं की तीसी-मांहि,
शीसी में उतारे बिन भूत यह माने ना।¹⁵

इस प्रकार केसरीसिंह ब्रिटिश हुकुमत और उसके साम्राज्यवादी रवैया को खोल कर रख देते हैं और उसके उपचार के रूप में गांधी के असहयोग को एक श्रेष्ठ उपाय के रूप में स्वीकार करते हैं। ठीक इसी प्रकार से भारत-दुर्दशा नामक काव्य में अन्तिम

दोहे में ब्रिटिश साम्राज्यवाद के इसी प्रषेपवक्र को बताते हुए कहते हैं कि,

भारत के सिर श्याम थे, वह यौवन सुखदाय ।

रामराज्य बुढ़िया गया, चढ़ी सफेदी आय ।।¹⁶

इस तरह से केसरीसिंह श्वेत अंग्रेजों के आने से भारतीय रामराज्य के पतनावस्था को दर्शाते हैं। जयपुर में प्रजामण्डल आन्दोलन के दमन से क्षुब्ध होकर केसरीसिंह ने तत्कालीन जयपुर दरबार सवाई मानसिंह को एक पत्र लिखा और उसमें उन्होंने जयपुर राज्य द्वारा किये गए इस कृतकृत्य की कड़ी आलोचना की। इसी पत्र में उन्होंने काव्य के साथ अपना रोष प्रकट करते हुए मानसिंह के इस कृत्य को ब्रिटिश प्रभाव के रूप में देखा। तत्कालीन जयपुर राज्य के प्रधानमन्त्री सर बीचम और इन्सपेक्टर जनरल अश्वफ पुलिस मिस्टर यंग ने इस दमन में मुख्य भूमिका निभाई थी। केसरीसिंह इन दोनों ब्रिटिश अधिकारियों के प्रभाव को स्पष्ट करते हुए लिखते हैं कि,

मान व्यर्थ बदनाम भो, बीचम यंग प्रसंग ।

जैसे पाय तुरंग संग, होत सुरंग कुरंग ।।¹⁷

(मानसिंह सर बीचम और यंग की वजह से व्यर्थ ही बदनाम हो गए हैं। जैसे कि खराब घोड़े के साथ रहकर उत्तम किस्म का घोड़ा भी बिगड़ जाता है।)

मानसिंह के द्वारा ब्रिटिश प्रभाव में अपनी ही जनता के साथ किये गए इस व्यवहार पर वो कहते हैं कि,

निज सुत ने पिटां, निरख, डाकण भी डहकाय ।

मान, मून लै किम सहो, पिटू प्रज पिटवाय ।।¹⁸

(अपने संतानों की पिटाई होते देख कितनी भी दुष्ट स्त्रि हो तब भी वो परेशान हो जाती है, डर जाती है किन्तु है मानसिंह, तुम ब्रिटिश पिटुओं के द्वारा अपनी ही प्रजा की पिटाई को कैसे सहन कर सकते हो)

इसी काव्य में वो ब्रिटिश दमन की तुलना हिटलर की साम्राज्यवादी नीतियों और तरिकों से करते हुए लिखते हैं कि,

प्रेम से विजय पाना यही वीर बाना मान ।

योग्य है न आजमाना हाथ हिटलर के ।।¹⁹

हिटलर के तौर-तरिकों को अयोग्य ठहराते हुए मानसिंह को संदेश देते हैं कि सच्चा वीर वही है जो प्रेम से विजय प्राप्त करे न कि हिटलरी तौर-तरिकों से। दूसरे महायुद्ध के समय हिटलर की साम्राज्यवादी एवं फासीवादी नीतियों की भर्त्सना करते

हुए केसरीसिंह लिखते हैं कि,

मानवता काँपि रहि धर्म सभ्यता के नाम,
 दासता से दुखी मन जन अवनी के हैं ।
 नाजी व्यर्थ नाज करें करके अकाज आज,
 फैसे हुए कण हलाहल की खनी के हैं ।
 बाल, वृद्ध दीन अबलापैं कर कला झोंकि,
 दूत यमराज सर्प तेलिया बनी के हैं ।
 सहिहैं न भूमि भार व्हे है अन्त खवार छार,
 कहि है न कोई जर्म नीके जर्मनी के हैं ।²⁰

इसी तरह इटली के द्वारा इथियोपिया पर आक्रमण और इथियोपिया के द्वारा साम्राज्यवादी इटली के प्रतिरोध को उन्होंने अकबर के साम्राज्यवादी उद्देश्यों के विरुद्ध मेवाड़ के किये गए प्रतिरोध के समकक्ष कर के देखा। वे लिखते हैं कि, जिस तरह से महाशक्तिशाली दिल्ली के समक्ष प्रताप ने टक्कर ली थी, कुछ लोगों ने अपनी स्वतन्त्रता को बरकरार रखने के लिये जंग लड़ी थी, ठीक उसी तरह से आज इथियोपिया भी इटली जैसे साम्राज्यवादी महाशक्तिशाली देश के समक्ष संघर्ष कर रहा है। इस पर उन्होंने लिखा कि,

गूँज उठी गिर कन्दरां, धक यां रिपु धाड़ ।
 आज बणी ईथोपिया, वा जूनी मेवाड़ ।।
 महाशक्तिशाली शाही दिल्ली दलपेली रह्यो,
 झेली रह्यो टक्कर प्रताप उफनाता है ।
 मुट्टी भर गिरिमाला, चाहत स्वतंत्रता की,
 आततायी दम्भ भरि दासता सिखाता है ।
 घुग्गू से अनेक देशद्रोही मिले शत्रु संग,
 तोहु जंग रंगे दिनदूनो ही बढ़ाता है ।
 ईश और भुज के भरोसे मेदपाट खेलें,
 वही दृश्य आज एबीसीनिया दिखाता है ।।।।²¹

केसरीसिंह की काव्य रचनाओं में सर्वाधिक चर्चित एवं लोकप्रिय काव्य रचना राजस्थानी भाषा में रचित तेरह सोरठों का काव्य 'चेतावनी रा चुंगट्या' है। ब्रिटिश साम्राज्यवाद के प्रतीक के रूप में 1903 में लार्ड कर्जन ने ब्रिटेन के सम्राट एडवर्ड के

राज्यारोहण पर दिल्ली दरबार आमन्त्रित किया। वास्तव में यह ब्रिटिश साम्राज्यवाद का शक्ति प्रदर्शन की तरह था। इस दरबार में भारत की रियासतों के शासकों को उपस्थित रहना था एवं ब्रिटिश साम्राज्य के प्रति निष्ठा का प्रदर्शन करना था। केसरीसिंह को जब ये पता चला तो उन्होंने उदयपुर के महाराणा फतहसिंह को अपने कर्तव्यों के प्रति जागृत करने और अपने पूर्वजों के इतिहास को मलिन होने से बचाने के लिये अपनी प्रभावोत्पादक काव्य शैली में झकझोरने का प्रयास किया जिसका परिणाम यह हुआ कि उस दिल्ली दरबार में फतहसिंह शामिल नहीं हुए।²² इस काव्य में वे महाराणा फतहसिंह को उनके पूर्वजों के संघर्षमय और गौरवमय इतिहास की याद दिलाते हुए कहा कि आपके पूर्वजों के स्वतन्त्रता हेतु महान कार्यों और संघर्षों की वजह से ही आज आपका पूरे हिन्दुस्तान में इतना सम्मान है और आप ब्रिटिश साम्राज्यवाद के समक्ष इस तरह से समर्पण कैसे कर सकते हैं। जिन महाराणाओं ने स्वतन्त्रता के लिए अपने राज्य का मोह त्याग दिया, पहाड़ों में दर-दर भटकते रहे फिर भी अपने स्वतन्त्रता के धर्म की रक्षा की ऐसे महाराणा को हिन्दुस्तान अपने हृदय में स्थान देता है।²³ कितने ही घमासान हुए, कितनी ही विकट परिस्थितियाँ आईं लेकिन राणा हमेशा निडर रहे हैं किन्तु एक शाही फरमान के आते ही हलचल मच गई है, आप अस्थिर हो गए हैं।²⁴ अन्य राजाओं के लिये उस शाही दरबार में उपस्थित होना और व्यवहृत होना आसान होगा लेकिन एक महाराणा के लिये उस पंक्ति में खड़ा होना किस तरह से आसान होगा?²⁵ अपने कुल की और अपनी प्रतिष्ठा को राजनीति के बल पर प्राप्त करना चाहिये न कि ब्रिटिश सरकार की शरण में जाकर।²⁶ इस प्रकार केसरीसिंह ने अपनी काव्य प्रतिभा से ब्रिटिश साम्राज्यवाद के समक्ष उस शासक वर्ग को विद्रोह करने के लिये जागृत कर दिया था जिस शासक वर्ग ने सहजता से ब्रिटिश सत्ता को स्वीकार कर लिया था।

भारत में ब्रिटिश साम्राज्यवाद के एक प्रमुख कारक के रूप में राज्यों की आन्तरिक फूट रही थी। जिसका सहारा लेकर ईस्ट इण्डिया कम्पनी ने भारत में अपने राजनीतिक-आर्थिक उद्देश्यों को साकार किया था। उदयपुर के तत्कालीन महाराणा फतहसिंह और उनके पुत्र भूपालसिंह के बीच अधिकार प्राप्ति के लिये जो आन्तरिक संघर्ष की स्थिति थी उसको केसरीसिंह ब्रिटिश साम्राज्यवाद के लिये एक मौके की तरह देख रहे थे और उन्होंने दोनों को इस खतरे के प्रति अवगत कराया। उन्होंने भूपालसिंह को डिंगल में एक काव्य लिख भेजा जिसमें उन्होंने एक दोहे में कहा कि,

स्वाभिमान साँखे नहीं, इण बेलां अंगरेज ।

फोड़े घर घेरयो फतो, तू हतियाय अतेज ।।²⁷

(अंग्रेज ऐसे समय मे किसी भी तरह के स्वाभिमान को नहीं टिकने देते। उन्होंने आपको अपने पिता के विरुद्ध अपनी ओर मिला कर महाराणा को घेर लिया है।)

केसरीसिंह लगातार इस शासक वर्ग को उकसाने का प्रयास करते रहे और ब्रिटिश साम्राज्यवाद के विरुद्ध एकजुट होकर संघर्ष के लिये तैयार करने का प्रयास करते रहे। यद्यपि राष्ट्रीय आन्दोलन में गांधी के प्रवेश के पश्चात केसरीसिंह का सशस्त्र क्रान्ति के विचार में बदलाव आया और अहिंसात्मक एवं संगठनात्मक संघर्ष के प्रति उनकी श्रद्धा अधिक हुई, किन्तु वे लगातार रियासतों के शासकों से अपेक्षा भी रखते रहे और उनको ब्रिटिश साम्राज्य के विरुद्ध उकसाते रहे। 1930-31 में सविनय-अवज्ञा आन्दोलन के समय उन्होंने रियासतों के शासकों को उनके स्वधर्म को याद दिलाने के लिये 'चाबुक स्पर्श' शीर्षक से सोरठे लिखे जिसमें उन्होंने शासक वर्ग को न सिर्फ फटकार लगाई बल्कि लगातार अलग-अलग तरिकों से उनको ब्रिटिश अधिपत्य के विरुद्ध उकसाने की कोशिश की।

हो न पराया हेत ; राजां यो घर राज रो ।

खाण लगा क्यूं खेत ; बाड़ रूप बणिया रह्या ।।²⁸

(परायों (अंग्रेजों) के पक्ष में और उनके लिये काम करने वाले शासकों, ये घर आपका है, उनका नहीं। उनके लिये आप तो जिस खेत के रक्षक थे उसी को ही नष्ट कर रहे हो।)

ऊपर रै आधार; पग समेट झूले पड़या ।

की जाणै करतार; खसक पड़ै खतिया कड़ा ।।²⁹

(जिन ब्रिटिश साम्राज्य के आधार पर आप लोग निश्चिंतता से अपने पैरों को समेट कर झूला झूल रहे हो, उस झूले के कड़े जंग खाए हुए हैं और वो कब टूट जाएगा यह कोई नहीं जानता)

हुकमत गी पर हात; घर में खूणै घालिया ।

बालक भी या बात; जाण चुक्या जग माँहिनें ।।³⁰

(यह बात तो अब घर का बच्चा-बच्चा जानता है कि आपकी हुकमत अब अंग्रेजों के हाथ में चली गई है और आप अपने ही घर के एक कौने में डाल दिये गए हो)

इसी तरह से एक अन्य जगह पर क्षात्र धर्म को याद दिलाने के लिये लिखे काव्य में एक दोहे में वो कहते हैं कि जिन राजाओं ने विदेशी भाषा और रहन-सहन अपना लिया है वो बहुरूपिये हो गए हैं और गिरगिट की तरह रंग बदलने वाले हो गए हैं।

विदेशी शिक्षा दिक्षा प्राप्त करे वो अपने मूल स्वरूप को ही खो चुके हैं।

भाषा-भेषा भांडशा, रहै करंटों रूप ।

जणिया वे जूझारियां, भणियां भूंडा भूप ।।³¹

राजपूतों की वर्तमान स्थिति पर प्रश्न चिन्ह लगाते हुए कहते हैं कि जिन वीर गाथाओं के लिये राजपूतों को जाना जाता था वो आज विदेशी सत्ता के समक्ष थरथर काँप रहे हैं -

धक धरता ध्रम धीजणा; मरता भर मन मोद ।

भरता वे इण भूमरा; वहै थरथरता होद ।।³²

मालवा के राज्य सीतामऊ के ठिकाना महुआ के ठाकुर खुमानसिंह के ग्रन्थ 'कालिया शतक' के एक दोहे पर प्रतिक्रिया स्वरूप केसरीसिंह ने पाँच सोरठे लिख कर उनको भेजे। यद्यपि ये सोरठे कालिया शतक की प्रतिक्रिया स्वरूप थे किन्तु इनमें भी केसरीसिंह ने ब्रिटिश साम्राज्य के लिये अपनी प्रतिरोधी प्रतिक्रिया को ही व्यक्त किया और ब्रिटिश साम्राज्यवाद के भारत में स्थापित होने के लिये यहीं के शासक वर्ग की अकर्मण्यता को ही दोषी ठहराया। केसरीसिंह इन सोरठों में ब्रिटिश साम्राज्यवाद के पूँजीवादी चेहरे को भी बेनकाब करते हैं और साथ ही भारतीय राजाओं को ब्रिटिश साम्राज्य के लाभार्थी के रूप में बताते हुए उनकी दीनता को प्रकट करते हैं और अपनी मातृभूमि को बेच कर अंग्रेजों से आर्थिक लाभ ले लेने वाले बेशर्म शासक वर्ग को ललकारते हैं -

धन रे बल धणियाप; सटल्या नर भी साचवै ।

पोरस तणे प्रताप, कठिण बडप्पण काळिया ।।1।।

जन्मभूम जे जोय, गोरा पगक्त गंजती ।

खत्रवट सारी खोय, कूड़ा अंजसै काणिया ।।2।।

गवरमेंट री गाय, बणिया ठाकर बाजवै ।

कुरब बतावै काय, करतब हीणा काणिया ।।3।।

खोपट मांहे खाय, गोरों पग चूमें गजब ।

निजला करूबां न्हाय, करम बिहूणा काणिया ।।4।।

केहर री कुलकाण, भिड़णो सो किम भूलवे ।

नाम धरम पहचाण, कोइक जाणे काणिया ।।5।।³³

इस प्रकार केसरीसिंह लगातार अपनी लेखनी के द्वारा साम्राज्यवादी विचार का

विरोध करते रहे। काव्यात्मक अभिव्यक्ति केसरीसिंह की विशेषता रही थी इसीलिये अधिकांश में उन्होंने अभिव्यक्ति की इस शैली का उपयोग किया। भारतीय पराधीनता पर अपने विचारों को प्रकट करते हुए राजा और ब्रिटिश गवर्नमेन्ट नामक शीर्षक से लिखे लेख में वो ये बताते हैं कि किस तरह से भारत में ब्रिटिश साम्राज्य की स्थापना हुई। वे लिखते हैं कि -

”मुसलमानी साम्राज्य में भी भारत पर पराधीनता का पर्दा था परन्तु फिर भी तत्कालीन भारतीय राजाओं की सत्ता स्वतन्त्र और स्वाभिमान की मात्रा अपेक्षा त अब से विशेष होना स्वाभाविक ही है। क्योंकि सदियों तक मुसलमानी साम्राज्य के अन्दर मेवाड़ राज्य जैसे स्वतन्त्रता की आन पर टक्कर लेने वालों के अतिरिक्त, दिल्ली का वर्चस्व मानने वाले शेष नरेश भी अपने घर में तो पूर्ण स्वतन्त्र ही थे। हाँ, निर्बल अवश्य हो चुके थे, किन्तु यह निर्बलता मुसलमानी साम्राज्य सत्ता के कारण न थी क्योंकि पठान व मुगल भी वीर और उदार जाति होने के कारण न तो भेद नीति पटु थे और न उन्होंने अपने आपको विदेशी मानकर केवल शोषण मात्र के लिये उठाऊ डेरा रक्खा। उनका हानि-लाभ, जीवन-मरण इस देश के स थ एक रस हो चुका था। मुस्लिम साम्राज्य के पतन काल की अंधेरगदह में ईस्ट इण्डिया कम्पनी के रूप में क्पअपकम दक तनसम फोड़ों और राज्य करो की प्रधान भेद नीति को ही अपने साम्राज्य का मूलमंत्र नने वाले पश्चिमी गौरांगों ने अपना जाल सहज बिछा पाया। भेद नीति के बीज भी वहाँ पनपते हैं जहाँ वैयक्तिक स्वार्थ की खाद तैयार हो। इसीलिये ईस्ट इण्डिया कम्पनी वालों क भारत बना बनाया क्षेत्र मिल गया। ईस्ट इंडिया कम्पनी की यही कमाई आखिर ब्रिटिश साम्राज्य के रूप में परिणित हुई।”

उक्त लेख में केसरीसिंह के इतिहासबोध के दर्शन भी होते हैं। यहाँ वे स्पष्ट तौर पर भारत के इतिहास में निरन्तरता को देखते हैं। साथ ही ब्रिटिश प्रभुत्व की स्थापना का कारण भारतीय राजनीति की आन्तरिक समस्याओं को बताते हैं। वे स्पष्ट तौर पर साम्राज्यवाद को यहाँ पर परिभाषित करते हैं जिसमें वे मुसलिम साम्राज्य और ब्रिटिश साम्राज्य के बीच के अन्तर को बताते हुए ब्रिटिश प्रभुत्व को साम्राज्यवादी मान रहे हैं जबकि मुसलिम शासन के भारतीय हो जाने को स्पष्ट करते हैं। उनके अनुसार साम्राज्यवाद का मूल लक्षण शोषण और स्वतन्त्र का अभाव है जो कि ब्रिटिश शासन का मूल लक्षण था। जहाँ एक तरफ ब्रिटिश भारत में राष्ट्रीय आन्दोलन की गतिविधियाँ निरन्तर बढ़ रही थी और वहीं दूसरी तरफ रियासती भारत में स्वतन्त्रता आन्दोलन में संघर्षरत आन्दोलनकारियों को दोहरे संघर्ष का सामना करना पड़ रहा था। उनको अंग्रेजी शासन के साथ-साथ अपनी रियासत के शासक वर्ग के विरुद्ध भी

संघर्ष करना पड़ता था। उनकी दोहरी नागरिकता ने उनके संघर्ष को और अधिक जटिल बना दिया था। केसरीसिंह ने इस दोहरे संघर्ष की चुनौति को स्वीकार किया और इस दोहरी नागरिकता के विचार को ही चुनौति दे डाली। वे लगातार इस बात का प्रयास करते रहे कि ब्रिटिश साम्राज्यवाद के विरुद्ध रियासतें नेतृत्व लें। न सिर्फ ब्रिटिश साम्राज्यवाद के प्रति उनका रोष प्रकट हो रहा था बल्कि इटली और जर्मनी के बलात् साम्राज्य विस्तार और उसकी घटनाओं के प्रति भी वो अपनी सशक्त प्रतिक्रिया व्यक्त करते हैं। केसरीसिंह एक तरफ शासक वर्ग को जागृत करने की बात करते हैं और ब्रिटिश साम्राज्यवाद के लिये उनको सबसे बड़ा दोषी ठहराते हैं तो दूसरी तरफ प्रजातन्त्रीय शासन की वकालत करते हुए यह चुनौति भी देते हैं कि यदि शासक वर्ग अपनी प्रजावत्सलता के धर्म से च्युत होगा तो इसका परिणाम उनको भुगतना होगा। इस तरह केसरीसिंह प्रत्यक्ष तौर पर ब्रिटिश साम्राज्यवाद का विरोध करते हैं तो दूसरी तरफ भारतीय राज्यों के स्वार्थी रवैया को भी उसी श्रेणी में रखते हैं। मूलतः केसरीसिंह सभी तरह के शोषण का विरोध करते हैं।

संदर्भ

1. भारत का वो हिस्सा जो प्रत्यक्ष रूप से ब्रिटिश सरकार का प्रशासनिक क्षेत्र था उसे ब्रिटिश भारत कहा जाता था। जिन देशी राज्यों ने ईस्ट इण्डिया कम्पनी एवं ब्रिटिश सरकार के साथ सन्धि कर ली थी एवं उनका प्रशासन स्थानीय स्तर पर देशी राज्यों के द्वारा ही किया जाता था किन्तु अप्रत्यक्ष तौर पर वे ब्रिटिश साम्राज्य का ही हिस्सा होते थे, उसे रियासती भारत कहा जाता था।
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5. बांकीदास आशिया द्वारा राजस्थान की रियासतों के अंग्रेजों से संधि करने पर लिखा प्रसिद्ध दोहा -
आयो इंगरेज मुलक रै उपर, आहँस लीधा खँचि उरा ।
धणियाँ मरै न दीधी धरती, धणियाँ ऊभो गई धरा ।
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 (पण) किम हालै कुल राण, (जिण) हरवल साहाँ हांकिया ।।
 नरियंद सह नजराण, झुक करी सरसी जिक्काँ ।
 (पण) पसरैलो किम पाण, पाण छतां थारो फता ।।
 सिर झुकिया सह शाह, सींहासण जिण सामने ।
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 अकल-बिहूणआ मारग भूलिया, अभिमानी जी ए लो,
 अकल उधारा ए लो; फूटा भोगना जी ए लो,
 जनता सूं न जीते जमराज, राजाजी ।।

Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

स्वतन्त्रता सेनानी समाजसेवी चन्द्रावत की भूमिका

डॉ. कैलाश जोशी

डूंगरपुर-बाँसवाडा दोनो ही दक्षिणी अरावली प्रदेश आते हैं। ये प्रदेश भी अरावली की छोटी पहाडियों से घिरे हुए थे। बाँसवाडा का मध्यवर्ती एवं पश्चिमी भाग मैदानी था।¹ 1857 की क्रांति ने राजस्थान को प्रभावित किया परन्तु इससे वे क्षेत्र सीधे प्रभावित थे जो सैनिक छावनी के निकटतम क्षेत्र थे। तांत्या टोपे भी राजस्थान के दक्षिणी क्षेत्र सलूमबर तक आए। किन्तु इस क्रांति के असफल होने का एक मुख्य कारण था जन जागृति की कमी और इस कमी के साथ-साथ अशिक्षा भी एक प्रमुख कारण था। आदिवासी क्षेत्र के लोगो में विभिन्न कुरीतियां प्रचलित थी। माँस एवं शराब सेवन एक प्रमुख सामाजिक कुरीति थी।

स्वतन्त्रता संग्राम के इन असफल कारणों का अध्ययन कर तत्कालिन समाज सुधारक स्वामी दयानन्द सरस्वती ने विभिन्न, सामाजिक, धार्मिक आन्दोलनों के माध्यम से आदिवासी क्षेत्र में जनजागृति का कार्य किया। 11 अगस्त 1882 को स्वामी दयानन्द सरस्वती उदयपुर पहुँचे।² सज्जन निवास बाग के नौलखा महल में उनके ठहरने की व्यवस्था की गई। दयानन्द सरस्वती ने 'नौलखा महल' में ही 'सत्यार्थ प्रकाश' का लेखन किया। उनका विचार था कि स्वदेशी राज, अच्छे से अच्छे विदेशी राज से अच्छा होता है। उनके विचारो से गोविन्द गिरि, श्यामजी कृष्ण वर्मा, केसरी सिंह बारहठ आदि बहुत प्रभावित रहे। जिन्होंने देश की आजादी के लिये महत्वपूर्ण भूमिका का निर्वहन किया।³ उनके द्वारा स्थापित परोपकारिणी सभा 1883 ई.⁴ तथा आर्य समाज मंदिर 1887 ई.⁵ जैसी पाठशालाओं में लोगो ने स्वदेशी शिक्षा ग्रहण की। आर्य समाज ने अंग्रेजी शिक्षा के बजाय स्वदेशी शिक्षा के प्रति लोगो का रूझान बढ़ाया। जिससे जनता अपनी प्राचीन संस्कृति स्मरण कर सके।

गोविन्द गिरि जिनका जन्म डूंगरपुर जिले के बासिया गाँव में दिनांक 30 दिसम्बर 1858 में बन्जारा परिवार में हुआ। गोविन्द गिरि ने डूंगरपुर-बाँसवाडा, सिरोही, दक्षिणी मेवाड, ईडर, गुजरात एवं मालवा के पहाडी प्रदेशो में निर्धन व शोषित भील,

मीणों के उत्थान के लिये उनको संगठित किया।⁶ उन्होंने सम्पसभा की स्थापना कर इसके माध्यम से आध्यात्मिक ज्ञान एवं साँस्कृतिक उत्थान का कार्य किया।⁷

सामाजिक आर्थिक स्थिति सुधारने के लिये उन्होने शराब, माँस का सेवन एवं चोरी, डाका, लूटमार न करके मेहनत कृषि एवं शिक्षा के माध्यम से उनमें राजनीतिक, सामाजिक सुधार का प्रयास किया।⁸ उन्होने दयानन्द सरस्वती से प्रभावित होकर स्वदेशी उपयोग तथा अन्याय का मुकाबला करने हेतु लोगो को प्रेरित किया। उनका यह आन्दोलन भगत आन्दोलन के नाम से जाना जाता है, तथा उससे जो जागृति हुई उसे तत्कालीन शासन ने अपने विरुद्ध विद्रोह माना। वस्तुतः गोविन्द गिरी द्वारा चलाये गये इस आन्दोलन ने स्वतन्त्रता के आन्दोलन को प्रभावित किया। क्योंकि सेवा संघ, प्रजामण्डल ने भी इस क्षेत्र में आदिवासी जनजागृति के कार्य किये जो पूर्व में गोविन्द गिरी द्वारा चलाये गये थे। इस कारण प्रजामण्डल को इस क्षेत्र में काम करने के एवं जन जागृति चैतन्य करने में नया मार्ग नहीं अपनाना पडा। गोविन्द गिरी द्वारा स्थापित सम्पसभा के प्रमुख कार्यक्रम जो अनुयायियों को व्यक्तिगत खान-पान, रहन-सहन एवं सामाजिक आचरण, व्यवहार से संबन्धित था।

शराब मत पियो, माँस मत खाओ, चोरी मत करो, डाका मत डालो, लूटपाट मत करो, मेहनत से काम करो, गाँव-गाँव स्कूल खोलो, बच्चो को पढाओ, प्रोढो एवं बूढो को भी शिक्षित करो। ज्ञान का प्रसार करो, रोज स्नान करों, भगवान में आस्था रखो, रोज हवन करो, नारियल की आहुति दो, इतना नहीं हो सके तो अंगारो पर कुछ बूँदे घी की डालकर हवन नियम का पालन करो। अपने बच्चों को संस्कारी बनाओ, संस्कार देने वाले लोगों का गाँव-गाँव में कथा, वार्ता, व्याख्यान कराओ। अपने परिवार व समाज के कमजोर व आर्थिक स्थिति सुधारने के उपाय करो। परन्तु चोरी-डकैती मत करो, अदालतों में मत जाओ, अपनी पंचायत बनाओं, अपने तथा गाँव के मुकदमों का निपटारा पंचायत में करो। पंचायती फैसलों को सर्वोपरि मानो, जागीरदार या सरकारी अफसरों को बेगार मत दो, उनके अन्याय को सहन मत करो, अन्याय का मुकाबला बराबरी से करो। स्वदेशी का उपयोग करो, अपनी जरूरत के लिये स्वदेशी वस्तुओं का उपयोग करो, विदेशी वस्तुओं का बहिष्कार करो। गोविन्द गिरी के उद्देश्यों को मानने तथा नियमों को पालन करने वालो को "भक्त" कहा जाता था। भक्त बनने वाले लोग अपने गले में एक-एक रुद्राक्ष का मनका पहनना शुरू कर दिया। आदिवासियों ने गोविन्दगिरि के उपदेशों से प्रभावित होकर शराब व माँस नहीं खाने की शपथ ली थी। सरकारी अधिकारी व जागीरदारों को तथा राज्य को बैट-बैगार देने से इन्कार कर दिया था। गोविन्दगिरि के प्रयत्नों से इस क्षेत्र के भील पूरी तरह संगठित हो गये। उनमें

जागरण की नई लहर आ गयी। वे राज्य के दमन शोषण, अत्याचार का मुकाबला करने के लिये हर समय तैयार थे।⁹

श्री राजेन्द्र सिंह चन्द्रावत का जन्म 10.04.1934 को गढी परतापुर (बाँसवाडा) वागड क्षेत्र में हुआ। आपके पिता ईश्वर सिंह चन्द्रावत एवं माता राधा कुँवर थी। पिता पेशे से पुलिस अधिकारी थे तथा माता गृहणी थी। चन्द्रावत बचपन से ही निडर थे। विद्यालयी शिक्षा के दौरान वे छात्र/छात्राओं पर होने वाले अत्याचारों, अन्याय का पुरजोर विरोध करते थे। इसी दौरान वे महात्मा गाँधी के विचारों से प्रभावित होकर 10 वर्ष की उम्र से स्थानीय कांग्रेस नेताओं का सहयोग करने लगे। राष्ट्रीय आन्दोलन में विभिन्न कार्यक्रमों में बढचढ कर हिस्सेदारी निभाने लगे। उन्होंने आजीवन गाँधी टोपी तथा खादी वस्त्र धारण करने की शपथ ली। जब बाँसवाडा शासक तथा स्थानीय जमींदार गाँधी टोपी धारित व्यक्तियों पर विभिन्न प्रकार से दण्डित करते तो चन्द्रावत को बड़ी पीडा होती फिर भी ये अत्याचार चन्द्रावत को विचलित नहीं कर सके। निकटतम डुंगरपुर जिले के गाँव भिलूडा में जगन्नाथ पण्ड्या जैसे स्वतन्त्रता सेनानी स्वतन्त्रता के लिये गाँधीजी से प्रेरित विभिन्न गतिविधियाँ करते, एवं भूमिगत रहकर आन्दोलन चलाते तो ये क्रियाये चन्द्रावत को प्रभावित करती थी।

श्री चन्द्रावत ने कोविड राष्ट्र भाषा परीक्षा एवं माध्यमिक परीक्षा 1954 ई में उत्तीर्ण की, छात्र जीवन में चन्द्रावत ने राष्ट्रीय भावना को जगाने के लिये, आयोजित किये जाने वाले नाटकों में गाँव-गाँव जाकर चन्द्रशेखर आजाद की भूमिका का निर्वहन करते थे। गाँधी टोपी एवं खादी वस्त्र धारण करते थे। स्थानीय स्वतन्त्रता सेनानियों की सहायता करते थे। गाँधी जी से चन्द्रावत सर्वाधिक प्रभावित हुए। जिस कारण वे गाँधी आश्रम गढी परतापुर से जुड़े तथा आश्रम द्वारा संचालित रात्री कक्षाओं तथा हरिजन बस्ती की पाठशालाओं में शिक्षण कार्य के माध्यम से जन चेतना की अलख जलाते थे। ये कार्य उन्होंने आजादी के पश्चात भी अनवरत रखा। वर्ष 1950-51 में गाँधी आश्रम द्वारा एक शिक्षक के रूप में पदस्थापित किय गया। फिर उन्हें 06.04.1954 को हरिजन मिडिल स्कूल में शिक्षक के रूप में नियुक्ति प्रदान की गई। कालान्तर में गाँधी आश्रम के अधिन विद्यालयों को राजस्थान सरकार के समाज कल्याण विभाग के अधीन 85 प्रतिशत अनुदान दिया जाने लगा तब परतापुर अजमेर के तत्कालीन मुख्यमंत्री श्री हरिभाऊ उपाध्याय का यहाँ आगमन हुआ। श्री चन्द्रावत द्वारा प्रदत्त सूचना के आधार पर उन्होंने हरिदेव जोशी को सेवा संघ का अध्यक्ष (1960-61) बनाया तथा श्री प्रभाशंकर पण्ड्या को मंत्री बनाया। तथा सेवा संघ की गतिविधि सुचारू सम्पन्न करने तथा सेवा कार्यकर्ताओं के हितों की रक्षा हेतु आदेशित किया।

हरिजन मिडिल स्कूल में शिक्षक के रूप में चन्द्रावत ने सामाजिक सुधार कार्य भी किये। उन्होने हरिजनो को घोडे पर बिठाया, तथा उनके हाथ से भोजन बनवाकर तथा उन्ही से परोसकारी करवाकर भोजन ग्रहण किया। हरिजन दिवस मनाकर विभिन्न कार्यक्रमों के माध्यम से उन्हे समाज की मुख्य धारा से जोडने का प्रयास किया। समाज से छूआछूत जैसी कुरीति को दूर करने का सन्देश दिया। गाँधीजी की मृत्यु होने पर उनकी भस्मी को गढी परतापुर लाया गया तथा यहाँ से 30 लोग उस भस्मी को लेकर 12.02.1948 को प्रसिद्ध तीर्थ बैणेश्वर पैदल गये। तथा वहा बैठक की, तथा बाँसवाडा को भारतीय संघ में शामिल करने की रूप रेखा बनाई। तथा प्रतिवर्ष 12 फरवरी को गोष्ठी आयोजन का प्रस्ताव पारित किया। जिसमे आगामी संचालित कार्यक्रमों की रूपरेखा तैयार की जाती थी। महिला शक्ति को जागृत करने तथा उनका सक्रिय सहयोग प्राप्त करने हेतु स्वतन्त्रता सेनानी जगन्नाथ जी कच्छरा की पुत्री एवं श्री गोपाल हरिजी की पत्नी शान्ती बेन को घोडे पर बिठाकर उनके हाथ में तिरंगा देकर जुलूस निकाला जाता था।

गढी परतापुर क्षेत्र में वर्ष 1957 ई. में स्वयं विनोबा भावे आये। तथा यहां मामा बालेश्वर दयाल के नैतृत्व में समाजवादी आन्दोलन ने भी जोर पकडा था। मामा बालेश्वर दयाल में स्थानीय क्षेत्र में लगभग 13 समाजवादी विद्यालयों की स्थापना कर कार्यकर्ताओं को शिक्षकों के रूप में नियुक्ति दी। आजादी के बाद जब गाँधी आश्रम द्वारा संचालित तथा मामा बालेश्वर दयाल द्वारा संचालित विद्यालयों एवं कार्मिको की स्थिति विकट हुई तब चन्द्रावत ने सक्रिय भूमिका का निर्वहन कर सभी को राजकीय सेवा में समायोजित करवाया। जब सेवा संघ के मंत्री श्री कालूराम वर्मा बने तो उन्होने कार्यकर्ताओ को अलग किया जिन्होने अपनी लम्बी सेवा संस्था को दी थी। इनमे प्रमुख पवन कुमार रोकडिया, हीरालाल चरपोटा, जीवनराम हरिजन, मोहन लाल सुथार प्रमुख थे। तब चन्द्रावत ने नैतृत्व सम्भाला और तत्कालीन खादी मंत्री के पास जाकर विरोध जताया। तथा अन्य कार्यकर्ताओ का भी सक्रिय सहयोग प्राप्त किया। 12 फरवरी को प्रतिवर्ष बैणेश्वर में आयोजित गोष्ठी का विरोध किया। लक्ष्मीनारायण द्विवेदी को उपाध्यक्ष बनाया गया विरोध स्वरूप सभी विद्यालयों को बंद किया गया। नकली शवयात्रा में श्री चन्द्रावत ने हाण्डी पकडकर विरोध जुलूस की अगुवाई की।

जब हरिदेव जोशी खादी मंत्री बने और सेवा संघ से त्यागपत्र देने गढी परतापुर आए तब चन्द्रावत ने उनसे उक्त कार्य करने का वचन लेकर त्यागपत्र स्वीकृत करने की बात कही, तथा कार्य पूर्ण होने तक स्वयं जयपुर डटे रहने की चेतावनी भी दी। श्री नटवर लाल जी भट्ट का सक्रिय सहयोग प्राप्त कर श्री चन्द्रावत हरिदेव जोशी से मिले

और उन्हें अपना वचन याद दिलवाया। श्री हरिदेव जोशी समाजवादी विचारधारा के विरोधी होते हुए भी उन्होंने चन्द्रावत के आग्रह पर खादी मंत्री के रूप में तत्कालीन मुख्यमंत्री श्री शिवचरण माथुर के कार्यकाल में विधानसभा में प्रस्ताव पारित कर दिनांक 01.02.1971 को सेवा संघ एवं समाजवादी विद्यालयों के सभी कार्मिकों को राजकीय सेवा में समायोजित किया। इसमें तत्कालीन मुख्य सचिव श्री शिवशंकर जी ने चन्द्रावत का सक्रिय सहयोग किया।

श्री चन्द्रावत को कालान्तर में राजकीय सेवा में पदोन्नती प्रदान कर उप्रावि प्रधानाध्यापक निकटतम गाँव मण्डेला पाडा में प्रदान की गई। यही से आपने अप्रैल 1992 में सेवानिवृत्ति प्राप्त की। इतना ही नहीं श्री चन्द्रावत आज भी खादी नियम का पालन करते हैं। यहाँ तक की उनका बिस्तर एवं समस्त कपडे खादी के हैं। उन्होंने अपनी मृत्यु रविवार के दिन होने पर खादी वस्त्र नहीं मिलने की स्थिति में मृत्यु पूर्व ही खादी के नवीन वस्त्र तैयार रखे हैं, ताकी वे अपने धर्म का आजीवन पालन कर सकें। लोगो एवं परिवारजन के समझाने पर भी आपने खादी का वरण नहीं छोडा।¹⁰ सेवा निवृत्ति पश्चात अन्ना हजारे द्वारा चलाये गये लोकपाल विधेयक निर्माण के लिये चलाये गये आन्दोलन के समर्थन में श्री चन्द्रावत स्वयं अकेले तिरंगा लेकर मौन जुलुस के लिये गढी परतापुर कस्बे में पैदल यात्रा की तथा स्थानीय लोगो ने भी श्री चन्द्रावत का सहयोग किया। चन्द्रावत ने जुलुस समापन पर पूर्व विधायक श्री रमेश पण्ड्या के साथ सभी को सम्बोधित किया तथा देश प्रेम की भावना जागृत की।¹¹

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राजस्थान के प्रथम लोक नायक : साधू सीताराम दास : संक्षिप्त परिचय

अजय मोची

साधू सीताराम का जन्म 1884 (संवत् 1941) बिजौलिया में हुआ था। इनका प्रारंभिक शिक्षण मेवाड़ में ही हुआ। इन्होंने संस्कृत की शिक्षा ली व संस्कृत में शास्त्री व आयुर्वेद में आचार्य तक की शिक्षा ली।¹ शिक्षण काल में ही उन्होंने बंग-भंग व स्वदेशी आंदोलनों के समय राष्ट्रसेवा का प्रण ले लिया था। लोकमान्य तिलक को प्रेरणा स्रोत मानते थे। प्रारम्भ से ही वे उग्र व क्रान्तिकारी विचारधारा के थे। वे उन्होंने किसानों के बीच रहकर सांमती शोषण व किसानों की दयनीय स्थिति का प्रत्यक्ष अनुभव किया और किसानों को संगठित करके जागीरी अत्याचारों का दृढ़ता से मुकाबला की प्रेरणा दी। साधू जी अपने क्षेत्र में विद्या प्रचारिणी सभा की स्थापना की और उसके अन्तर्गत गांवों में पाठशालाएँ, पुस्तकालय, व वाचनालय स्थापित कर जनता में राष्ट्रीयता, साहस, निर्भिकता व अन्याय और अत्याचार का मुकाबला करने की प्रेरित किया।²

जागीरदारों की लाग-लागते व अत्यधिक करों का विरोध

मेवाड़ राज्य में जागीदार अनेक असहनीय व भारी कर (लाग-बाग) आदि निर्बल जनता से वसूलते थे। इसका प्रमुख कारण जागीरदारों को अपने राज्य के शासकों को अलग-अलग कर देने पड़ते थे। उदयपुर के महाराणा को तलवार बंदी के कर के रूप में 1 लाख रूपये में बिजौलिया राव पृथ्वीसिंह (पुत्र कृष्ण सिंह) को अदा करना पड़ता था। यह रकम राव ने बिजौलिया के किसानों से उगाहने का प्रयास प्रारम्भ किया। सामन्ती अत्याचारों से पीड़ित किसानों की स्थिति देखकर साधू जी को बड़ा दुःख हुआ और उन्होंने किसानों को संगठित कर, अत्याचारों के विरुद्ध खड़े होने की प्रेरणा दी। इसमें साधू सीताराम, फतहकरण चारण व ब्रहादेव दाधीच के नेतृत्व में बिजौलिया के किसान प्रथम बार संगठित हुए। 1913 में साधूजी के नेतृत्व में 1000 के

लगभग किसान इस कर (तलवार बंदी) की वसूली के विरोध में महल पर गये, किन्तु रावजी ने किसानों के शिष्ट मण्डल से भेट नहीं की।

अतः साधू जी के नेतृत्व में किसानों ने यह निश्चय की आगामी वर्ष बिजौलिया की जमीन पर कोई किसान कृषि नहीं करेगा और अपने जीवन-निर्वाह हेतु ग्वालियर व मेवाड़ की भूमि में खेती का प्रयास करेगा। इस प्रकार सम्पूर्ण उपरमाल क्षेत्र 1 वर्ष तक पड़त रहा। साधूजी के नेतृत्व में 15000 किसानों ने अपनी जमीनों को नहीं जोता। फलतः ठिकाने को लगान मिलना बंद हो गया और अन्न की कमी से भूखमरी व अकाल की स्थिति उत्पन्न हो गई।³

महाराणा का दमन चक्र

ठिकानों के जागीरदारों के अनुरोध पर उदयपुर महाराणा द्वारा भीषण दमन चक्र प्रारम्भ किया गया। 84 लागतों में से मात्र 6 लागतें छोड़ी गई। फतहकरण चारण और ब्रह्मदेव दाधीच जैसे आन्दोलनकर्ताओं को बिजौलिया से निर्वासित कर दिया। साधूजी को पुस्तकालय की नौकरी से अलग कर दिया। दमन चक्र के कारण आंदोलन दब अवश्य गया किंतु इसके गर्म में प्रतिशोध की ज्वाला जलती रही। इस बीच बिजौलिया राव पश्वीसिंह की मृत्यु हो गई। उसका पुत्र केशरसिंह अव्यस्क था, अतः मेवाड़ सरकार ने ठिकाने पर मुरसमता (कोर्ट ऑफ वार्ड्स) कायम कर दी।³

साधू जी व पथिक जी का मिलन

विद्या प्रचारिणी सभा का वार्षिक अधिवेशन जब चित्तौड़ में हुआ, तब पथिक जी व साधू जी का परिचय हुआ। पथिक के क्रांतिकारी कार्यों के विरोध में ब्रिटिश सरकार उनकी गिरफ्तारी के लिए 15000 रुपये का इनाम घोषित का चुकी थी। ऐसी स्थिति में रेल क्षेत्र के किनारे रहना खतरनाक था, अतः साधू जी उन्हें बिजौलिया चलने व नेतृत्व करने का अनुरोध किया। साधू जी के अनुसार बिजौलिया मेवाड़ का अण्डमान है। वहाँ किसी भी प्रकार के आवागमन की सुविधा नहीं है अतः पथिक जी वहाँ पर सुरक्षित व स्वतंत्र रहेगे।⁴

पथिक जी बिजौलिया कार्तिक शुक्ला विक्रय संवत् 1973 ई. मे आये। ऊँट पर सवार होकर वे बिजौलिया बड़े दरवाजे के बाहर ठहरे व सूचना पर साधू जी द्वारा उनका स्वागत किया। विद्या प्रचारिणी कार्यालय में उनको ठहराया व उनका परिचय एक अध्यापक के रूप में किया। दिन-रात की शालाओं में किसानों को संगठित करने के प्रयास प्रारम्भ किया। माणिक्यलाल वर्मा भी इनके साथ हो गये और किसानों के मन में चेतना जागी और किसान पंचायत नाम का एक संगठन खड़ा हुआ। पथिकजी के आगमन के पूर्व साधू जी उपर माल के किसानों के एक छत्र नेता थे।⁵

साधू जी का योगदान

बिजौलिया किसान आन्दोलन लम्बी अवधि तक चलने के पश्चात् किसानों की मांगे स्वीकार कर ली गई व देश में प्रथम बार अहिंसक किसान सत्याग्रह सफल हुआ। बिजौलिया आंदोलन के सम्बंध में साधू जी गांधी जी से अनेक बार सम्पर्क में आये व उनकी प्रेरणा से आंतरी, ऊपरमाल क्षेत्र में खादी का रचनात्मक कार्य प्रारम्भ किया। उन्होंने समस्त ऊपरमाल क्षेत्र को खादीमय करके देश के सम्मुख एक क्षेत्र विशेष को स्वावलम्बी बनने का आदर्श प्रस्तुत किया।⁶

आंतरी, ऊपरी माल में खादी के सफल रचनात्मक प्रयोग के बाद साधू सीतारामदास ने 7 वर्षों तक मध्यप्रदेश में नर्मदा के किनारे सागर जिले में खादी उत्पादन के कार्य का संचालन किया। गांधी जी साधू जी एकनिष्ठा, साधना, सेवा व रचनात्मक प्रवृत्तियों में रूचि से अत्यधिक प्रभावित हुए। गांधी जी द्वारा साधू जी को मधुबनी (बिहार) में खादी उत्पादन प्रशिक्षण केन्द्र का शिक्षक नियुक्त किया गया। महात्मा गांधी ने हरिजनोंद्वारा के लिए जो देशव्यापी यात्राएँ की उनमें साधू जी सदा उनके साथ रहे।⁷ साधू सीताराम दास 88 वर्ष की आयु तक आंतरी ऊपरमाल विद्यापीठ के अध्यक्ष रहे हैं। उनके देखरेख में लोकजागरण व शिक्षा प्रसार की अनेक प्रवृत्तियाँ प्रारम्भ की गईं।⁸

प्रथम लोकनायक

स्वतंत्रता प्राप्ति के बाद साधू की सादगी, नम्रता, सरलता से लोक कल्याण व जन सेवा के कार्य करते रहे। जीवनकाल में उन्हें 10 बार कठोर कारावास यात्राओं का सामना किया। किन्तु इसके बाद की उन्होंने राजस्थान स्वतंत्रता सेनानी होने के पुरस्कार की कामना नहीं की गई। मेवाड़ के लोकनायक माणिक्य लाल वर्मा को राजनीति का प्रशिक्षण देने का श्रेय साधू जी को ही है। बिजौलिया के किसानों को संगठित करने व सामंती शक्तियों से संघर्ष करने वाले राजस्थान लोक सेवा के वे प्रथम लोक नायक थे। उनका जीवन तपोनिष्ठ कृषि के समान है जो जीवन का प्रत्येक क्षण लोकसेवा व लोकहित के लिए समर्पित था।⁹

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चूहड़सिद्ध - व्यक्तित्व एवं कृतित्व

डॉ. फूल सिंह सहारिया

अलवर-मेवात-मत्स्य क्षेत्र अपनी बहुआयामी, बहुविध व बहुरंगी कला-संस्कृति के लिए विख्यात है। यहाँ अरावली की गोद में फैले रमणीय स्थलों पर ऋषियों के साथ अनेक साधु, सन्त, महात्मा हुए जिनकी मान्यता जन-जन में फैली हुई है। ऐसे सिद्ध पुरुषों में चूहड़सिद्ध प्रमुख हैं जो औरंगजेब के समकालीन थे।¹ अलवर से करीब 10 किलोमीटर बहरोड़ रोड़ पर डहरा-शाहपुर से पश्चिम में 7 किलोमीटर दूरी पर अमशतबास गाँव है। जहाँ सड़क खत्म होती है उसी के सामने खड़ी पहाड़ी है, जिस पर चूहड़सिद्ध का बड़ा गेट है जिसके नीचे से पहाड़ी पर चढ़ने के लिए लगभग 300 सीढ़ियाँ चढ़ने के बाद सीधे हाथ पर मदार साहब का छल्ला (इबाबत स्थल) बना हुआ है। इस स्थल पर लोग सबसे पहले मत्था टेकते हैं। पहाड़ी पर चढ़ने के पश्चात वन-आच्छादित एक किलोमीटर का पठार आता है। इसे पार करने पर दो बड़ी पहाड़ियों के मध्यस्थित खोली में चूहड़सिद्ध का स्थान है।²

चूहड़सिद्ध का जीवन और घटनाएँ

चूहड़सिद्ध का जन्म रामगढ़ तहसील के धनेटा (मुबारिकपुर के पास) गाँव के एक मेव परिवार में हुआ था।³ इनकी माता का नाम हमीदी तथा पिता का नाम सूजा था।⁴ जबकि कई स्थानों पर चूहड़ के पिता का नाम भोजा (भोजापीर) तथा माता का नाम अमरी मिलता है।⁵ बाल्यकाल में ही माता-पिता के देहान्त हो जाने के कारण इनको संसार से विरक्ति हो गई थी।⁶ चूहड़सिद्ध का पिता खेती का कार्य कर अपने परिवार का निर्वाह करते थे। आर्थिक स्थिति बहुत खराब थी। एक वर्ष उपज ढ़अन्न अच्छी नहीं होने के कारण वह सरकारी जमा (भेज) नहीं दे सका जिसके कारण उसे कारावास की सजा भुगतनी पड़ी। चूहड़ अपने पिता को बन्दी कर लिए जाने पर डरसोड खेड़ा (सूरेटा-खरेटा-आमजन के अनुसार) नामक ग्राम में अपने मामा के पास चला गया।⁷ सूरेटा-खरेटा में मामा के खेत में ज्वार की रखवाली करने लगा। इस कार्य में चूहड़ का मन नहीं लगा जिससे पूरे खेत को पशु-पक्षियों ने उजाड़

दिया। जब इस बात का पता उसकी मामी को चला तो उसने चूहड़ को भला-बुरा कहा जिससे वह काफी दुःखी हुआ।⁸

आमजन में चूहड़सिद्ध के बारे में दन्त कथा और कहानियाँ प्रचलित हैं- कहा जाता है कि जब उसकी मामी ने उससे कहा कि खेत तो उजड़ गया, अब कर्जा कैसे चुकेगा? इस पर चूहड़ ने मामी को कहा कि खेत में जो बची ज्वार है, उसे निकाल लो। चूहड़ ने कहा कि अपने बोहरों, साहूकारों को बुला लो, जिनका कर्ज है। मामी ने सभी को बुला लिया। चूहड़ ने थोड़ी सी ज्वार पर कपड़ा डालकर उसमें अपना एक हाथ डालकर तोलने को कहा। ज्वार तोलने लगे, सभी का कर्जा चुकता कर दिया, तोलने वाला थक गया। चूहड़ को हाथ जोड़कर चादर खींच ली, बची ज्वार को मामी घर ले गई।⁹

चूहड़ अपनी ननिहाल को छोड़कर साहेड़ी (सावड़ी) गाँव आ गया, जहाँ साहू नाम की गूजरी ने उसे गोद ले लिया।¹⁰ यहाँ कृषि एवं पशु पालन करने लगा। एक दिन चूहड़ गूजरी की गायों को चराते हुए डहरा शाहपुर के जंगलों में ले आया, जहाँ अरावली पर्वत की खोली में गाय चराने लगा। गायों की संख्या बहुत हो गई थी।¹¹ गूजरी को आम लोगों ने कहा कि चूहड़ तेरी गायों को भगा ले गया।¹² चूहड़ इस वन-आच्छादित दो पहाड़ियों के मध्य एक जगह पर भजन ध्यान करने लगा। कहा जाता है कि चूहड़ धौलीदूब नामक स्थान पर भजन करता था।¹³ एक दिन चूहड़ की एक फकीर संत शाह मदार से मुलाकात हुई जिससे चूहड़ के हृदय में वैराग्य उत्पन्न हुआ।¹⁴

लोक जीवन में प्रचलित दन्त कथा के अनुसार संत मदार साहब और चूहड़ की मुलाकात पहाड़ी पर हुई। बताते हैं कि संत शाह मदार से चूहड़ से कहा कि बच्चे मुझे खीर खिलाओ, चूहड़ ने कहा चिन्ता मत करो अभी बना के खिलाता हूँ तो मदार साहब बोले अभ्या बिना बियायी बछिया) गाय के दूध की खीर होनी चाहिए। इस पर चूहड़ ने एक बछिया के दूध निकाल कर खीर चढ़ा दी। इसी दौरान मदार साहब वहाँ से चले गये। चूहड़सिद्ध भी खीर बनाते हुए भक्ति में लीन हो गया। 12 साल बीत जाने पर मदार साहब पुनः यहाँ आये तथा देखा कि खीर बनाते हुए ध्यानलीन चूहड़ पर दीमक चढ़ रही है। खुश होकर मदार साहब ने चूहड़ को अपना शिष्य बना लिया। उसे दिव्य शक्ति प्राप्त हो गई थी।¹⁵ अब चूहड़ नाम चूहड़सिद्ध हो गया। चूहड़सिद्ध गूजरी की गायों को लेकर वापिस सावड़ी गाँव पहुँचा तो लोग इतनी बड़ी संख्या में गायों को देखकर चकित रह गये। चूहड़सिद्ध गूजरी के पास जाकर कहने लगा कि माता,

”ये ले तेरी लाठी लूगड़ी
ये ले तेरी गायें,
हम चले हैं मदार के
अब किसकी घेरें गाय“¹⁶

इस तरह कहकर चूहड़सिद्ध वापस उसी डहरा-शाहपुर की पहाड़ी की खोली में आ गये और पहाड़ी पर कुटी बनाकर रहने लगे। उसी पहाड़ी पर गिरवा नामक तांत्रिक (आमजन उसे गरभा ऋषि कहते हैं) रहता था जिसे चूहड़सिद्ध का वहाँ आना बुरा लगा। तांत्रिक ने चूहड़सिद्ध को डराकर भगाने की कोशिश की; लेकिन जब वह नहीं भागा तो एक दिन चूहड़सिद्ध को गालियाँ देते हुए तांत्रिक स्वयं वहाँ से चला गया। इससे चूहड़सिद्ध की प्रसिद्धि दूर-दूर तक फैल गई।¹⁷

अब चूहड़सिद्ध का स्थान उत्सव स्थल में बदल गया। चूहड़सिद्ध लालदास के समान शिक्षक नहीं बन पाया लेकिन उसकी गद्दी लालदास की तुलना में धार्मिक यात्रियों को अधिक आकर्षित करती है।¹⁸

सन् 1875 में विस्मयपूर्ण स्थिति उत्पन्न हो गई। धार्मिक स्थलों की स्थापना तीव्र गति से होने लगी।¹⁹ तत्कालीन रामगढ़ के तहसीलदार बताते हैं कि इस क्षेत्र में जब वर्षा होती है तो पहाड़ियों का पानी और भीतरी स्थलों से पानी बहने लगता है जिसे हिन्दू उप गंगा की संज्ञा देते हैं और मेव इसे चूहड़सिद्ध की संज्ञा देते हैं।²⁰ दो पहाड़ियों की घाटी से वर्ष पर्यन्त झरना बहता है; परन्तु चूहड़सिद्ध स्थल से थोड़ा आगे जाते ही लुप्त हो जाता है। चूहड़सिद्ध परिसर में तुरवत (समाधि, कब्रें) खादिम परिवार के सदस्यों की हैं। ये खादिम फकीर समाज (मुस्लिम मेव)की हैं। ये कई गाँवों से हैं जिनमें अशरफ (शाहपुर), नन्नूशाह (नाधेड़ी), कादरशाह (नाधेड़ी), जमशेद शाह (शाहपुर), अकरु शाह (नाधेड़ी), जल्लाशाह (नाधेड़ी) प्रमुख हैं। उक्त सभी साक्षात्कार के समय उपस्थित थे। उन्होंने बताया कि चूहड़सिद्ध का एक शिष्य भी था जिसका नाम जनवा शाह था जिसे मलंग (जिसने शादी नहीं करवायी) भी कहते थे।²¹

चूहड़सिद्ध के प्रमुख स्थल पर अखण्ड ज्योति जलती रहती है। तेल और घी की व्यवस्था आस्था रखने वाले श्रद्धालु कर जाते हैं। खादिमों (सेवकों) ने बताया कि चूहड़सिद्ध के गुरु सन्त शाह मदार साहब का छल्ला (इवादत स्थल) पहाड़ी के शुरु में पड़ता है जिस स्थल पर दीपक एवं अगरबत्ती जलती रहती है। मदार साहब की कब्र (दरगाह) मकनपुर (उत्तर प्रदेश) में है।²²

चूहड़सिद्ध का मेला

किसी स्थान की लोक संस्कृति की समृद्धि हो मेलों के दौरान देखा जा सकता है। ये मेले ही होते हैं जो जीवन में विभिन्न रंग लाते हैं। जीवन में उत्सव मनाने के अवसर होते हैं ये मेले। आदिकाल से ही मेलों का महत्व रहा है क्योंकि ये हमारे सामाजिक जीवन का हिस्सा रहे हैं।²³ अलवर-मेवात क्षेत्र के प्रमुख मेलों में चूहड़सिद्ध का मेला अपना महत्व रखता है। यह स्थल सभी धर्मों के लोगों के लिए साम्प्रदायिक सौहार्द का स्थल है। यह मेला महाशिवरात्रि (फाल्गुन) के दिन लगता है।²⁴

इस मेले में हिन्दू, मुस्लिम, सिक्ख आदि धर्म के लोग लाखों की संख्या में भारत के विभिन्न राज्यों से पहुँचते हैं।²⁵ चूहड़सिद्ध में आस्था रखने वाले चादर, घी, अगरबत्ती और प्रसाद चढ़ाते हैं। यहाँ सभी की मन्तें पूर्ण होती हैं। खादिम (पूजा करने वाले) दरूत (भोग) लगाते हैं। कुल कलाम (कुरान की आयतें) पढ़ते हैं।²⁶ यह स्थल अंधे तथा रोगी व्यक्तियों के लिए विशेष रूप से लाभदायक है।²⁷ चूहड़सिद्ध के पीछे से बहने वाले झरने के कुण्ड में लोग स्नान करते हैं और जल को भरकर ले जाते हैं। यह स्थल धन-धान्य की वृद्धि करने वाला कहलाता है।²⁸

चूहड़सिद्ध मेले के स्थान पर विभिन्न प्रकार की दुकानें लगती हैं जहाँ से लोग आवश्यकता की चीजें खरीदकर ले जाते हैं। मेला तीन दिन तक चलता है। मेले के अतिरिक्त वर्षपर्यन्त प्रत्येक सोमवार को खीर, चावल, चूरमा बनाने के साथ-साथ लोग बकरों और मुर्गों की बली चढ़ाते हैं।²⁹ इस स्थान पर स्थानीय लोगों के अतिरिक्त मेवात व राजस्थान के विभिन्न स्थानों तथा नारनौल, गुरुग्राम, हाथरस, अलीगढ़ आदि अन्य स्थानों से लोग भाग लेते हैं।³⁰

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Professor Pema Ram Prize Paper

जयपुर राज्य में जरायम पेशा कानून उन्मूलन हेतु जनजातीय प्रतिरोध : एक अध्ययन

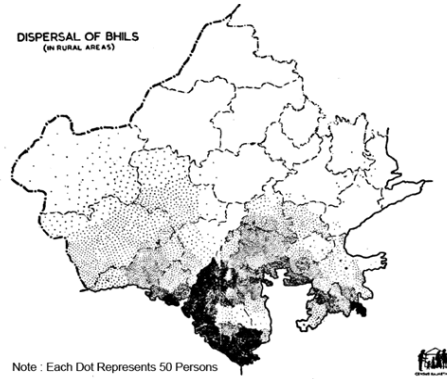
डॉ. रश्मि मीना

वे लोग, जो सभ्यता के प्रभाव से वंचित रहकर अपने प्राकृतिक वातावरण के अनुरूप जीवन यापन करते हुए अपनी जीवन पद्धति, भाषा, संस्कार एवं व्यवसायों को अक्षुण्ण बनाये हुए हैं, 'आदिवासी' या 'जनजाति' कहलाते हैं। जनजातियों को अनेक नामों से जाना जाता है। कार्टिन व रिजले ने इन्हें "आदिवासी" कहा है, हट्टन ने इन्हें "आदिम जातियां" अथवा "वन्य जातियां" कहकर सम्बोधित किया है, प्रसिद्ध समाजशास्त्री डॉ. घुरिये ने इन्हें "पिछड़े हुए हिन्दू" कहा है। डॉ. घुरिये ने इस वर्ग के लिए 'अनुसूचित जनजाति' का नाम प्रस्तावित किया है, जो भारतीय संविधान के अनुच्छेद 342 के अन्तर्गत स्वीकार किया गया है।¹ संविधान के अनुच्छेद 366(25) के अनुसार 'अनुसूचित जनजाति' का तात्पर्य वे जनजाति अथवा इस प्रकार की जनजातियां अथवा जनजातीय समुदाय के अंशों अथवा समूहों से है, जो कि संविधान के अनुच्छेद 342 के अन्तर्गत 'अनुसूचित जनजातियों' के रूप में माने गये हैं।

प्राचीन काल से ही राजस्थान में अनेक आदिवासी जाति समुदाय निवास करते आए हैं। इनमें भील, मीणा, गरासिया, सहरिया व डामोर, कथोड़ी, कोकना, कालीढोर, नाथकड़ा व पटेलिया इत्यादि प्रमुख हैं। जनजातियों की अधिक संख्या दक्षिण-पश्चिमी, पूर्वी व उत्तर-पूर्वी राजस्थान में अधिक है। **भील** - उदयपुर, डूंगरपुर व बांसवाड़ा में, **सहरिया एवं डामोर** - डूंगरपुर में तथा **गरासिया** - सिरौही में अधिक संख्या में निवासरत हैं।² **भील** भारत की प्राचीनतम आदिवासी हैं, जिनका उल्लेख रामायण एवं महाभारत में भी मिलता है। माना जाता है कि "भील" शब्द की उत्पत्ति द्रविड़ भाषा के ज़ाब्द "बिल्लू" (Billu) से हुई है, जिसका अर्थ है "धनुश"।³

डॉ. दशरथ शर्मा आहड़ संस्कृति के विकास में भीलों के योगदान का उल्लेख करते हैं। राजपूतों के आने के पूर्व दक्षिण एवं दक्षिण-पूर्वी राजस्थान का बहुत बड़ा भू-भाग भीलों के नियंत्रण में था। भारतवर्ष में जनसंख्या की दृष्टि से गौण्ड एवं संधाल आदिवासियों के पश्चात् भील आदिवासी तीसरा बड़ा समूह है।

राजस्थान में भील समुदाय, मीणा समुदाय के पश्चात् दूसरा सबसे बड़ा जनजातीय समुदाय है। 1901 में राजपूताना में भीलों की जनसंख्या 32,85,39 (अजमेर-मेरवाड़ा सहित) थी, जो 1911 में 4,47,335 (1921) में 5,48,147 (1961) में 9,06,705 तथा 1971 में 14,02,293 हो गई।⁴ 1961 की जनगणना के अनुसार भील जनजाति के राजस्थान में प्रसार की स्थिति निम्नलिखित मानचित्र व सारणी की सहायता से समझी जा सकती है।



मानचित्र-1

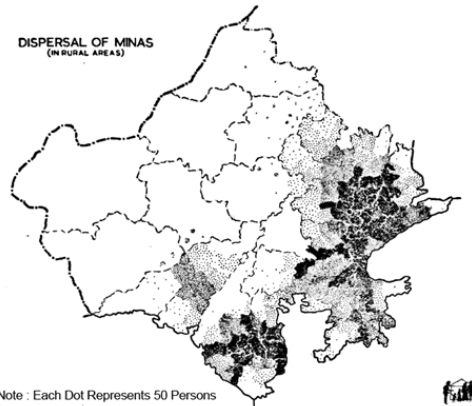
सारणी-1 : राजस्थान के ग्रामीण क्षेत्रों में भील
जनजाति की जनसंख्या, 1961

क्र.सं.	जिला	जनसंख्या कुल	प्रतिशत
1.	उदयपुर	229,961	25.4
2.	बांसवाड़ा	203,037	22.4
3.	डूंगरपुर	180,780	20.0
4.	भीलवाड़ा	47,855	5.3
5.	चित्तौड़गढ़	45,517	5.0

6.	बाड़मेर	30,742	3.4
7.	सिरोही	30,395	3.4
8.	झालावाड़	29,133	3.2
9.	जालोर	28,917	3.2
10.	कोटा	21,637	2.4
11.	अन्य	58,731	6.3
12.	कुल	906,705	100.0

स्रोत : एथनोग्राफिक एटलस ऑफ राजस्थान, जयपुर, 1969, पृ. 119 (रा.रा. अ., बीकानेर, ऑनलाईन पोर्टल)

मीणा समुदाय राजस्थान का सबसे बड़ा आदिवासी समुदाय है, जो 1971 की जनगणना के अनुसार राजस्थान की कुल आदिवासी जनसंख्या का 49.47 प्रतिशत था। ये समुदाय राजस्थान की पूर्वी रियासतों – जयपुर, अलवर, करौली, भरतपुर, धौलपुर एवं कोटा के मैदानों में बसे हुए थे। जंगल व पहाड़ी क्षेत्रों में अधिकांश मीणा समुदाय खैराड़ के क्षेत्र में बसे हुए थे। दूंदार क्षेत्र में लम्बे समय तक मीणा-राजपूत संघर्ष चलता रहा तथा कालान्तर में दोनों के मध्य मैत्रीपूर्ण सम्बन्ध स्थापित हुए। उन्हें राज्य के खजाने का संरक्षक होने के विशेषाधिकार के साथ-साथ कच्छवाहा राजघराने के राजतिलक का विशेषाधिकार भी प्राप्त हुआ।⁵ 1891 में राजस्थान में मीणा जनसंख्या 5,41,568 थी, 1901 में 4,77,193 (1911 में 5,56,725 (1921 में 5,19,180⁶ तथा 1961 में 11,55,620⁷ थी। 1961 की जनगणना के अनुसार मीणा जनजाति के राजस्थान में प्रसार की स्थिति निम्नलिखित मानचित्र व सारणी की सहायता से समझी जा सकती है।



मानचित्र-2

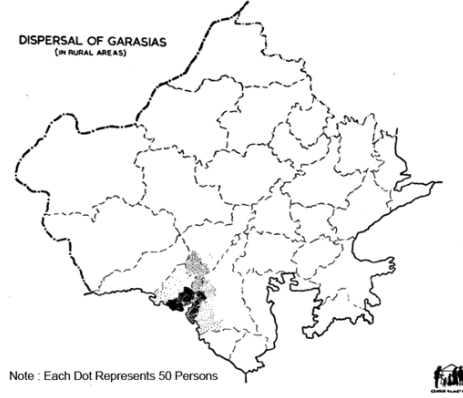
सारणी-2 : राजस्थान के ग्रामीण क्षेत्रों में मीणा जनजाति की जनसंख्या,
1961

क्र.सं.	जिला	जनसंख्या कुल	प्रतिशत
1.	जयपुर	212,237	18.4
2.	सवाई माधोपुर	204,380	17.7
3.	उदयपुर	173,367	15.0
4.	अलवर	86,008	7.4
5.	चित्तौड़गढ़	83,525	7.2
6.	कोटा	79,123	6.8
7.	बूंदी	49,461	4.3
8.	टोंक	48,564	4.2
9.	डूंगरपुर	45,953	4.0
10.	भीलवाड़ा	32,573	2.9
11.	अन्य	140,429	12.1
12.	कुल	1,155,620	100.0

स्रोत : एथनोग्राफिक एटलस ऑफ राजस्थान, जयपुर, 1969, पृ. 117 (रा.रा. अ., बीकानेर, ऑनलाईन पोर्टल)

गरासिया जनजाति राजस्थान में मीणा व भील जनजाति के पश्चात् तीसरी बड़ी जनजाति है। इसका निवास क्षेत्र मुख्यतः दक्षिणी राजस्थान के - सिरोही, उदयपुर एवं पाली जिले में है। 'गरासिया' शब्द की उत्पत्ति संस्कृत भाषा के 'ग्रास' शब्द से हुई है, जिसका अर्थ है "कोर, निवाला या निर्वाह करने साधन"।⁸

ये जनजाति स्वयं को चौहान राजपूतों का वंशज मानती है। 1891 की जनगणना में इनकी जनसंख्या 14,988(1901 में 12,297(1911 में 17,419(1921 में 24,910(1931 में 29231(1941 में 40,538 तथा 1961 में 62,509 थी।⁹ 1961 की जनगणना के अनुसार गरासिया जनजाति के राजस्थान में प्रसार की स्थिति निम्नलिखित मानचित्र व सारणी की सहायता से समझी जा सकती है।



मानचित्र-3

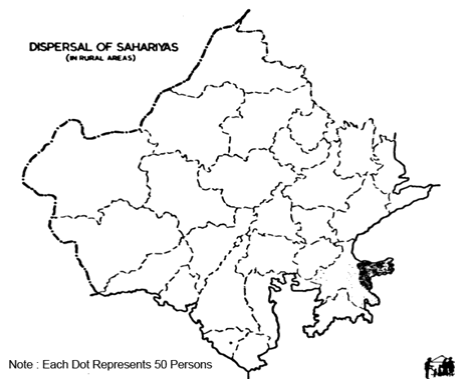
सारणी-3 : राजस्थान के ग्रामीण क्षेत्रों में गरसिया
जनजाति की जनसंख्या, 1961

क्र.सं.	जिला	जनसंख्या	
		कुल	प्रतिशत
1.	सिरोही	32,865	52.6
2.	उदयपुर	20,660	33.1
3.	पाली	8,836	14.1
4.	अन्य	148	0.2
5.	कुल	62,509	100.0

स्रोत : एथनोग्राफिक एटलस ऑफ राजस्थान, जयपुर, 1969, पृ. 121 (रा.रा. अ., बीकानेर, ऑनलाईन पोर्टल)

सहरिया जनजाति प्राचीनतम जंगलवासी जनजाति है। राजस्थान में यह जनजाति भूतपूर्व कोटा रियासत में निवास करती थी तथा वर्तमान में दक्षिणी-पूर्वी राजस्थान के 12 जिलों में शाहबाद व किशनगंज तहसीलों में निवास करती है। राजस्थान की कुल जनजातियों में सहरिया जनजाति का प्रतिशत 0.99 है।¹⁰ 1959 में जब अनुसूचित जनजाति आयोग (डेबर भाई कमीशन) बना तो सहरिया जनजाति को प्रदेश की 'दुर्लभतम अनुसूचित जनजाति' माना गया। 1961 में इनकी जनसंख्या राजस्थान में 23,299 थी।¹¹ 'सहरिया' शब्द फारसी भाषा के "सहरा" से बना हुआ माना गया है जिसका शाब्दिक अर्थ है "जंगल"। कनिंघम ने सहरिया जनजाति को

“सौर” या “सबर” मानते हुए सजातीय “सीथियन” शब्द से इसकी तुलना की है, जिसका शाब्दिक अर्थ है “कुल्हाड़ी”। माना जाता है कि सहरिया जनजाति सदैव अपने पास “कुल्हाड़ी” रखती है। भारतीय संविधान में इस जनजाति को “सहरिया” नाम से ही जनजातियों की सूची में शामिल किया गया है।¹² 1961 की जनगणना के अनुसार सहरिया जनजाति के राजस्थान में प्रसार की स्थिति निम्नलिखित मानचित्र व सारणी की सहायता से समझी जा सकती है।



मानचित्र-4

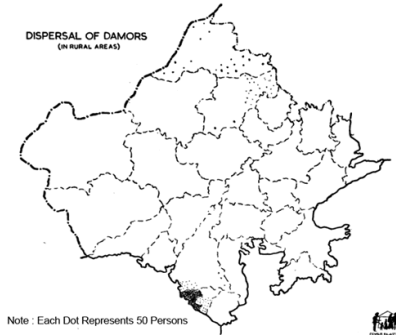
सारणी-4 : राजस्थान के ग्रामीण क्षेत्रों में सहरिया जनजाति की जनसंख्या, 1961

क्र.सं.	जिला	जनसंख्या	प्रतिशत
		कुल	
1.	कोटा	23,125	99.2
2.	झालावाड़	90	0.4
3.	उदयपुर	41	0.2
4.	डूंगरपुर	25	0.1
5.	अन्य	18	0.1
6.	कुल	23, 299	100.0

स्रोत : एथनोग्राफिक एटलस ऑफ राजस्थान, जयपुर, 1969, पृ. 123 (रा.रा. अ., बीकानेर, ऑनलाईन पोर्टल)

डामोर जनजाति राजस्थान के दक्षिण क्षेत्र में डूंगरपुर जिले की सीमलवाड़ा पंचायत समिति और बाँसवाड़ा जिले में गुजरात की सीमा पर निवास करती है। इसके अलावा उदयपुर, चूरू तथा गंगानगर जिलों में भी इस जनजाति के लोग निवासरत

हैं।¹³ 1961 की जनगणना के अनुसार राजस्थान में इनकी जनसंख्या 14,534 थी, जो कि कुल जनसंख्या का केवल 0.62 प्रतिशत था।¹⁴ ये अपनी उत्पत्ति राजपूतों से मानते हैं। इन्हें 'डामरिया' भी कहा जाता है। ये लोग प्रधानतः कृषक हैं। 1961 की जनगणना के अनुसार डामोर जनजाति के राजस्थान में प्रसार की स्थिति निम्नलिखित मानचित्र व सारणी की सहायता से समझी जा सकती है।



मानचित्र-5

**सारणी-5 : राजस्थान के ग्रामीण क्षेत्रों में डामोर
जनजाति की जनसंख्या, 1961**

क्र.सं.	जिला	जनसंख्या	
		कुल	प्रतिशत
1.	डूंगरपुर	11,395	78.4
2.	चूरू	1,206	8.3
3.	गंगानगर	1,049	7.2
4.	उदयपुर	869	6.0
5.	अन्य	15	0.1
6.	कुल	14,534	100.0

स्रोत : एथनोग्राफिक एटलस ऑफ राजस्थान, जयपुर, 1969, पृ. 125 (रा.रा. अ., बीकानेर, ऑनलाईन पोर्टल)

राजस्थान के स्वतंत्रता संघर्ष के इतिहास में यहां की जनजातियों की महत्वपूर्ण भूमिका रही है। आठवीं शताब्दी में जब हूणों का प्रभुत्व राजस्थान के कई भागों पर था तो ये लोग भी दूंडार, चित्रकूट, छप्पन, वागड़ तथा खैराड़ क्षेत्र में शक्तिसम्पन्न एवं स्वतंत्र थे। जब राजपूतों का प्रसार यहां बढ़ने लगा तो ये लोग जंगलों की ओर जाकर

बस गए तथा अवसर मिलने पर राजपूतों पर हमला करते रहे।¹⁵ लगभग पन्द्रहवीं सदी से राजपूतों व जनजातियों में मेलजोल बढ़ता गया। राजस्थान में ब्रिटिश प्रभाव एवं हस्तक्षेप बढ़ने से इन जनजातियों के अर्द्धस्वतंत्र जीवन पर भी विपरीत प्रभाव पड़ने लगा। इनके निवास क्षेत्रों में वन विभाग एवं पुलिस चौकियों की स्थापना, इन विभागों के अधिकारियों द्वारा जनजातियों पर किए जाने वाले अत्याचारों, जनगणना तथा पैमाइश के अभियानों से जनजातियों के मानस में अपने अस्तित्व के प्रति कई तरह की आशंकाएं उत्पन्न होने लगी। इस वर्ग ने अपनी-अपनी पालों में सरकारी आदेशों का उल्लंघन करना तथा लूटपाट करना प्ररम्भ कर दिया। खारवा पाल, पडूना, भोराई, बारापाल, काया, धुलेव, अलसीगढ, कोटड़ा, पाई आदि स्थान जनजाति विद्रोह के केन्द्र बन गए। वागड़, सिरोही आदि भागों में गोविन्दगिरी एवं मोतीलाल तेजावत ने यहां की जनजातियों को संगठित कर उनके विद्रोहों को नेतृत्व एवं मार्गदर्शन प्रदान किया।¹⁶ राजस्थान में अनुसूचित जनजातियों की जनसंख्या निम्नलिखित सारणी द्वारा समझाने का प्रयास किया गया है।

**सारणी-6 : राजस्थान में जनजातियों की जनसंख्या
का विवरण (सन् 1901-1961 तक)**

क्र. सं.	जन-जातियाँ	जन संख्या 1901	जन संख्या 1911	जन संख्या 1921	जन संख्या 1931	जन संख्या 1941	जन संख्या 1961
1.	भील	3,28,539	4,47,335	5,48,147	-	,58,320	9,06,705
2.	मीणा	4,77,193	5,56,725	5,13,672	-	7,64,854	11,55,620
3.	सहरिया	-	-	-	-	-	23,299
4.	डामोर	-	-	-	-	-	14,534
5.	गरासिया	12,297	17,419	24,910	29,231	51,349	62,509
6.	राजस्थान की जनसंख्या (अजमेर-मेरवाड़ा सहित)	10,294,090	11,031,791	10,339,655	11,747,974	13,863,859	20,155,602

स्रोत : राजस्थान की जनगणना रिपोर्ट, 1901 से 1961 (रा.रा.अ., बीकानेर, ऑनलाईन पोर्टल)

राजस्थान में बढ़ते हुए ब्रिटिश प्रभाव के परिणामस्वरूप अन्य आदिवासी समुदायों की तरह मीणा जनजाति समुदाय को भी उनकी औपनिवेशिक नीतियों का शिकार होना

पड़ा। मीणा जनजाति अंग्रेजों से घृणा करती थी तथा उन्हें अपना शत्रु समझती थी, क्योंकि उनके परम्परागत अधिकारों पर प्रशासनिक व्यवस्था के नाम पर कुठारघात किया गया था। 1821 में मेरों ने अंग्रेजी थाने लूट लिए तथा पुलिस अधिकारियों की हत्या कर दी। सन् 1857 में मेवात के मेवों ने अंग्रेजों के विरुद्ध बगावत की तथा सन् 1857 के विद्रोह में भी मीणों ने जयपुर से होकर दिल्ली जा रहे विद्रोहियों का साथ दिया।¹⁷ यह घटनाक्रम निरन्तर चलता रहा। अथक प्रयासों के उपरान्त भी जब ये जनजातियाँ अंग्रेजों के नियंत्रण में नहीं आईं तब इन्हें 'अपराधी जातियों' की संज्ञा में शुमार कर कठोर कानूनों द्वारा इन्हें नियंत्रित करने का घृणित प्रयास किया गया। 1871 ई. में 'अपराधी जाति अधिनियम' बनाकर तथा समय-समय पर इन नियमों में संशोधन कर जनजातियों पर कठोर नियंत्रण स्थापित कर इनका जीवन दूभर कर दिया गया। इस अधिनियम को "Rules for the Guidance of the Indian States in Rajputana and Central India for the control and Reclamation of Criminal Tribes" (कवाएद बगरज रहनुमाई रियासतहाय राजपूताना व सेंट्रल इंडिया दरबारे निगरानी व असलाइ अक वाम जरायम पेशा) कहा गया।¹⁸ इस कानून के कुछ प्रमुख प्रावधान निम्नलिखित थे¹⁹ -

1. ये कानून राजपूताना तथा मध्य भारत की उन रियासतों के लिए बनाए गए हैं, जहाँ अभी तक ऐसे कानून नहीं हैं, परन्तु जो ऐसे कानून अपनी रियासत में लागू करना चाहते हैं,
2. प्रत्येक रियासत को अपराधी जातियों के नियंत्रण, निगरानी, क्षेत्र निर्धारण तथा स्वयं के परिष्कृत कानून लागू करने का अधिकार होगा, परन्तु मूल कानून के प्रावधान एक्ट नं. 3(1911 के) तथा जरायम पेशा एक्ट की धारा 20 के प्रावधानों को सम्मिलित करना अनिवार्य होगा,
3. प्रत्येक दरबार को एक आदेश जारी कर अपराधी जातियों, अपराधी गिरोह/जमात, उनके निवास स्थानों, गावों, कस्बों का निर्धारण कर उसकी घोषणा करनी होगी,
4. उक्त घोषणा के उपरान्त प्रत्येक दरबार को 'मोतमिद' (डवजउपक) नामक एक राजकीय अधिकारी की नियुक्ति करनी होगी, जो एक रजिस्टर तैयार करेगा, जिसमें इन अपराधी जातियों के सदस्यों का विवरण दर्ज किया जाएगा,
5. "मोतमिद" नामक अधिकारी की मुख्य जिम्मेदारी यह होगी कि वह अपराधी जाति द्वारा किए गए किसी भी अपराध की सूचना तुरन्त स्थानीय अधिकारियों तथा सम्बन्धित पुलिस थाने में देगा। यदि अपराधी जाति के आपराधिक मामलों

- के समाधान में थोड़ी भी देरी होगी तो मोतमिद को उसकी सूचना दरबार को देनी होगी,
6. जब किसी व्यक्ति को जरायम पेशा रजिस्टर में पंजीकृत कर लिया जाएगा तो उसे अपने हथियार व सवारी, यथा - घोड़े, टट्टू, ऊँट आदि से महरूम कर दिया जाएगा,
 7. जब्त किए गए हथियारों , घोड़ों, टट्टूओं, ऊँट आदि को बेचकर प्राप्त धन से बैलगाड़ी, कृषि उपकरण, बीज, मुर्गी पालन, कुओं के निर्माण आदि पर खर्च किया जाएगा,
 8. सम्बन्धित रजिस्टर नजदीकी पुलिस थानों में रखवाए जाएंगे तथा पूरी रियासत में यह सूचना दी जाएगी कि जरायम पेशा व्यक्ति से कोई भी हथियार, पशु आदि की खरीद-फरोख्त न करे,
 9. रजिस्टर में दर्ज प्रत्येक जरायम पेशा स्त्री-पुरुषों तथा 15 वर्ष की आयु प्राप्त लोगों की अंगुलियों के निशान इत्यादि का रिकॉर्ड अनिवार्य रूप से रखना होगा,
 10. जरायम पेशा जाति कि लड़की का विवाह हो जाने पर उसके मूल निवास स्थान से उसके शौहर के निवास स्थान पर रजिस्टर में नाम स्थानान्तरित किया जाएगा, जिसकी जिम्मेदारी उक्त दोनों जगह नियुक्त मोतमिद की होगी,
 11. जरायम पेशा सम्बन्धी कोई भी व्यक्ति बिना एक निर्धारित छपे हुए "पास" के, अपने गांव से बाहर नहीं जा सकेगा। यह "पास" उसे अधिकृत अधिकारी से लेना होगा। तीन दिन की अवधि का 'पास', गाँव का मुखिया(03-10 दिन की अवधि का पास, थानेदार या मोतमिद तथा 10 दिन से अधिक की अवधि का पास, जिलाधिकारी जारी करेगा,
 12. यदि 'पास' दूसरी रियासत में जाने के लिए है तो उस रियासत के स्थानीय थानाधिकारी को इसकी सूचना देनी होगी। एक ही स्थान पर जाने के लिए जरायम पेशा जाति के दो से ज्यादा व्यक्तियों को एक साथ से 'पास' नहीं दिया जाएगा। शादी या गमी के अवसर पर एक साथ 5 व्यक्तियों को ही 'पास' दिया जाएगा,
 13. बिना 'पास' लिए यदि कोई जरायम पेशा व्यक्ति कहीं आवागमन करता है या "पास" के नियमों का उल्लंघन करता है तो उसे तुरन्त गिरफ्तार कर लिया जाएगा,
 14. जरायम पेशा जाति के व्यक्तियों को प्रतिदिन रात के समय गाँव के मुखिया, थानेदार या अन्य सम्बन्धित अधिकारी के समक्ष हाजिर होना अनिवार्य होगा,

- गैरहाजिर व्यक्ति कि सूचना तुरन्त सम्बन्धित अधिकारी को देनी होगी,
15. रोजमर्रा के मामलों – मृत्यु, मूल निवास स्थान परिवर्तन, नए पंजीकरण इत्यदि कि सूचना प्रतिमाह मोतमिद को दरबार के समक्ष प्रस्तुत करनी होगी,
 16. मोतमिद को किसी भी गाँव में जाकर जरायम पेशा सदस्यों की छानबीन करने का अधिकार होगा, इत्यादि।

जरायम पेशा कानून के उपरोक्त वर्णित प्रावधानों के अध्ययन के उपरान्त यह सहज रूप से समझा जा सकता है कि यह अत्यन्त ही घृणित कानून था तथा इसे लागू करके भारत की आदिवासी जनजातियों के जीवन को दुरूह बना दिया गया था, उनके आजीविका के संसाधन छीन लिए गए थे तथा उन्हें बेगार करने पर मजबूर किया गया था। अंग्रेजों ने जरायम पेशा कानून अधिनियम, 1871 में संशोधन कर 1924 ई. में इस कानून को राजस्थान की कई रियासतों में लागू कर यहाँ की 'मीणा जनजाति' को इसमें सम्मिलित कर लिया, जो मुख्य रूप से जयपुर, अलवर व भरतपुर रियासतों में निवासरत थी। समाज के सेवाभावी व प्रबुद्ध वर्ग का ध्यान इस ओर गया तथा सरकार की इस अमानुषिक कार्यवाही का विरोध करने के लिए महादेवराम पबडी, छोटूराम झरवाल, जवाहरराम, मानोलाल आदि ने मिलकर 'मीणा जाति सुधार कमेटी' नामक संस्था की स्थापना की। इस संस्था का उद्देश्य – 'मीणा समाज में प्रचलित कुरीतियों को समाप्त करना तथा उनमें शिक्षा का प्रचार-प्रसार' करना था। 1928 ई. में इस समिति के उद्देश्य व गतिविधियों के सम्बन्ध में एक पुस्तिका का प्रकाशन भी किया गया, जिसका उद्देश्य 'मीणाओं में एक संगठन व सुधार की भावना जागृत करना' था।²⁰

सन् 1942 में सूरजभान बैरवा के प्रयासों से "अखिल भारतीय मीणा क्षत्रिय महासभा" का अधिवेशन दिल्ली में आयोजित हुआ, जिसमें जयपुर क्षेत्र के प्रतिनिधि के रूप में भंवरलाल, विरधीचन्द तथा झूथालाल सम्मिलित हुए। इस सम्मेलन में मीणाओं में प्रचलित कुरीतियों तथा 'अपराधी जाति अधिनियम' का विरोध किया गया।²¹ सन् 1930 में जयपुर राज्य ने स्वयं का "जरायम पेशा कानून, 1930" सम्पूर्ण रियासत में लागू कर दिया। इस कानून के अन्तर्गत पुलिस ने मीणा जनजाति के स्त्री-पुरुषों की थाने में हाजिरी लगाने, पुलिस द्वारा जारी "पास" लेकर बाहर आने-जाने, बेगार करवाने, यथा – दस्तूरी माँगने, लकड़ियां कटवाने, पानी भरवाने, ऊँट चरवाने आदि सम्बन्धी कार्यवाहियां कठोरतापूर्वक की जाने लगी।

अप्रैल, 1944 में जैन मुनि मगनसागर जी की अध्यक्षता में नीम का थाना में मीणों का एक विशाल सम्मेलन आयोजित हुआ जिसमें "जयपुर राज्य मीणा सुधार

समिति” का गठन किया गया। इस समिति के प्रधान पंडित बंशीधर शर्मा, मंत्री श्री राजेन्द्र कुमार “अजेय” तथा संयुक्त मंत्री श्री लक्ष्मीनारायण झरवाल बनाए गए।²² उक्त समिति द्वारा जारी अपने वक्तव्य में कहा गया कि “जरायम पेशा जैसा अमानुषिक कानून, मीणा जाति में जन्म लेने मात्र से आज हजारों व्यक्तियों के ऊपर लगा है, जो कि पीढ़ियों से सभ्य नागरिक की जिन्दगी बिताते आए हैं। ऐसे व्यक्ति इस कानून का शिकार हैं, जो काफी पढ़े-लिखे हैं तथा जयपुर सरकार के विभिन्न महकमों में अच्छे पदों पर नियुक्त हैं। चौकीदारी प्रथा, जिसके कारण इस जाति के लोगों को पुलिस के सम्पर्क में आने के लिए मजबूर होना पड़ा, इनके पतन का मूल कारण है। ‘जयपुर राज्य मीणा सुधार समिति’ यह दावा करती है कि मीणा जाति में 100 में से 03 व्यक्तियों के अलावा ऐसे कोई व्यक्ति नहीं हैं, जो चोरी जैसा घृणित कार्य करते हैं। जो तीन प्रतिशत लोग ऐसा करते हैं, उसमें भी अधिकांश की जिम्मेदारी पुलिस पर है, क्योंकि कानून के अनुसार वाजिब सुविधाएं न देने के कारण कभी-कभी मजबूरी में आवश्यक कार्यवश मीणों को अपना गांव छोड़कर बाहर जाना पड़ता है। बाद में गैरहाजिरी, सजा या मोटी रिश्वत देने का डर उन्हें अस्थायी रूप से गैरहाजिर बना देता है। तो ऐसी स्थिति में गैरहाजिर लोग वारदात करने के लिए मजबूर हो जाते हैं।”²³ ‘जयपुर राज्य मीणा सुधार समिति’ के अलावा ‘अखिल भारतीय देशी राज्य लोक परिषद’ तथा ‘जयपुर प्रजामण्डल’ जैसी जनप्रतिनिधि संस्थाओं ने भी अपने सालाना जलसों में जरायम पेशा कानून तुरन्त समाप्त करने की राय जाहिर की।²⁴ समाज सेवक श्री ठक्कर बापा ने भी सर मिर्जा साहब (सर मिर्जा इस्माइल) को पत्र लिखकर इस कानून को जातिगत रूप से समाप्त करने की सलाह दी। ‘जयपुर राज्य राजपूत सभा’, ‘अखिल भारतीय जाट महासभा’ तथा अनेक राजनीतिक सम्मेलनों व वार्षिक अधिवेशनों में इस कानून को समाप्त करने के लिए प्रस्ताव पारित किए गए।²⁵

‘जयपुर राज्य मीणा सुधार समिति’ ने अपने दर्जनों प्रान्तीय सम्मेलनों तथा नीम का थाना में आयोजित महासम्मेलन (1945) में तथा समिति के कार्यकर्ताओं ने अपने व्यापक प्रचार द्वारा गांव-गांव जाकर जरायम पेशा कानून समाप्त करने हेतु संगठित होने के लिए आह्वान किया। इसी क्रम में ‘जयपुर राज्य मीणा सुधार समिति’ ने जयपुर सरकार के समक्ष निम्नलिखित मांगें प्रस्तुत की²⁶ -

1. मीणा जाति में जन्म लेने के कारण 12,908 व्यक्ति, जिन्होंने कभी कोई अपराध नहीं किया, जरायम पेशा मान लिए गए हैं। इनके नाम जरायम पेशा रजिस्ट्रों से तुरन्त काट दिये जाएं और कच्चे-पक्के किसी तरह के ‘पास’ इन्हें न दिये जाएं,
2. मीणा जाति में 3,331 व्यक्ति ऐसे हैं, जिन्हें अपराध करने कि वजह से जरायम

पेशा रजिस्टर में दर्ज कर रखा है, इनमें से यदि किसी व्यक्ति ने पिछले 10 वर्षों में कोई अपराध नहीं किया है तो उसका नाम जरायम पेशा रजिस्टर में से खारिज करके, 'पास' की अनिवार्यता समाप्त की जानी चाहिए तथा उन्हें सर्वसाधारण को प्राप्त नागरिक अधिकारों का उपयोग करने की स्वतंत्रता होनी चाहिए।

3. उक्त 3,331 व्यक्तियों में से 10 वर्षों तक अपराध न करने पर मुक्त किए जाने वाले व्यक्तियों के अतिरिक्त शेष बचे हुए लोगों में, जो ऐसे हों, जिन्होंने ने करीब पांच वर्षों से अपराध नहीं किया है, उन्हें स्थानीय प्रतिष्ठित लोगों कि जमानत पर पक्के 'पास' दिये जावें तथा उन्हें जोतने के लिए जमीन दिलाए जाने कि व्यवस्था कि जावे अथवा अन्य धन्धों में लगाया जावे,
4. जो लोग आदतन व निरन्तर जुर्म करते हों, उन्हें अलग स्थान पर एक साथ बसाने की व्यवस्था की जाए और उन्हें किसी अच्छी सुधार योजना के अनुसार सुधारा जाए और स्वावलम्बी बनाया जाए,
5. 18 वर्ष की उम्र होते ही केवल मीणा जाति में जन्म लेने से ही जरायम पेशा रजिस्टर में नाम दर्ज कर हाजिरी देने के लिए विवश नहीं किया जाए,
6. मीणा जाति की किसी स्त्री को कोई भी पुलिस कर्मचारी हाजिरी देने को बाध्य नहीं कर सकता,
7. बेगार लेना जुर्म है तथा रिश्वत लेना तथा देना, दोनों ही जुर्म है। इसलिए किसी भी हाल में बेगार व रिश्वत न दी जाए।

31 दिसम्बर, 1945 को पण्डित जवाहर लाल नेहरू की अध्यक्षता में आयोजित होने वाले 'अखिल भारतीय देशी राज्य लोक परिषद्' के उदयपुर अधिवेशन से पूर्व ही 'जयपुर राज्य मीणा सुधार समिति' द्वारा एक पुस्तिका का प्रकाशन किया गया। इस पुस्तिका में "मीणों की मांग- क्या सम्बन्धित अधिकारी उत्तर देंगे?" शीर्षक से प्रकाशित लेख में उल्लेखित किया गया कि "जयपुर राज्य ने अपने राज्य में बसने वाली मीणा जाति को जरायम पेशा जातियों में परिगणित किया है। फलस्वरूप प्रत्येक बालिग मीणा जन्मजात जरायम पेशा माना जाता है और इसके स्वच्छंद आवागमन पर रोक लगा दी गई है। उसे प्रतिमाह एक या दो बार थाने में तथा प्रतिदिन अपने गांव में रोजाना हाजिरी के लिए बाध्य किया जाता है। दूसरे गांव जाने के लिए उसे टिकट या 'पास' लेना पड़ता है। शहर में जाने पर उसे कोतवाली में सोना पड़ता है। एक बार गैरहाजिर होने पर उसे तीन महीने से लेकर एक साल तक का कठिन कारावास दे दिया जाता है। इतनी कठोर और अमानुषिक बन्दिशों के बीच रखते हुए सरकार ने इस जाति के वास्तविक सुधार के लिए कोई उपाय नहीं किए, बल्कि उपेक्षा की है,

जिसकी जानकारी निम्नलिखित प्रश्नों से मिलती है²⁷ -

1. प्रतिबन्धों के बावजूद मीणा जाति की जीविका के लिए सरकार ने कितनी जमीन, धन्धा या नौकरियां रिजर्व की हैं ? उनके भरण-पोषण का जरिया क्या है ? एक व्यक्ति के सामाजिक जीवन की हत्या कर उसे जीवनोपयोगी सामग्री से वंचित रखने का क्या अर्थ है ?
2. यदि वे लोग जरायम पेशा हैं ? अथवा समाजिक दृष्टि से कुत्सित कर्म करके जीवित रहते हैं तो इनके लिए विशेष रूप से सुधार करने की योजनाएं बनानी चाहिए थी। ऐसी कितनी सुधार संस्थाएं अब तक बनी हैं और सरकार ने उन पर क्या खर्च किया है ? क्या इनको सुधारने की जिम्मेदारी सरकार पर नहीं है ?
3. यदि कोई संस्था या व्यक्ति इनके सुधार के लिए यत्न करता है तो उसके लिए सरकार ने क्या सहायता दी है और किन-किन को ये सहायता दी है ? जब मीणा परिवार का कमाने वाला व्यक्ति गैरहाजिरी के मामले में सजा भुगतता है, उसके शेष परिवार के लिए क्या आयोजन है ? क्या सरकार अथवा जनता ने कोई जीवन का सभ्य मार्ग उनके लिए खुला रखा है ?
4. यह निर्विवाद है कि कानून की बन्दिश में रहने के कारण ये लोग स्वतंत्र नागरिक की भांति जहां चाहे नौकरी नहीं कर सकते ? समाज में इन्हें सशंक दृष्टि से देखा जाता है, इससे इन्हें लोग नौकर नहीं रख सकते। इस तरह समाज के अन्य लोगों के समान रहन-सहन रखते हुए भी ये लोग दलित श्रेणी में गिने जाते हैं। दुःख के सिवाय इन्हें सुख के क्या साधन दिये हैं ?
5. सरकार इन्हें चौकीदार समझती है और रखती भी है। फिर इन्हें चौकीदारी के मुआवजे में क्या दिया जाता है ? जो जमीनें इन लोगों को दी गई हैं, उनकी उपज कितनी है ? कितने परिवार उस उपज से जीवन निर्वाह करते हैं ? इसका हिसाब या आँकड़े भी सरकार के पास हैं क्या ?
6. पुलिस के पतरोल (मुंशी) और थानेदार इन्हें खोज निकालने के लिए दो-दो, चार-चार दिन तक हैरान करते हैं। इन्हीं के घरों में खातेपीते हैं, इसके बदले इन्हें क्या दिया जाता है ? पुलिस में इसका एक्सट्रा बजट भी है क्या ?
7. साधारण चौकीदारों को चोरी में गई वस्तु के माल मालिक को उसकी कीमत देकर राजीनामा करना पड़ता है, यदि ऐसा नहीं करता तो, उस पर **दादरसी** (डिग्री) की दी जाती है। जो पेड (चंपक) चौकीदार हैं, उन पर भी दादरसी की गई है क्या ? उन्होंने कितने फ़ैसले किये और माल मालिकों को क्या दिया गया ?

इसका हिसाब भी स्टेट रखती है क्या ?

8. सरकार को यह अच्छी तरह मालूम है कि जहां कई स्थानों में अधिकतर एक ही फसल होती है, वहां दूसरा धन्धा या उद्योग, ऊँट किराए चलाने का ही है। 8 महीने खाली रहने वाले मीणों के लिए अन्य उद्योग या कमाने का साधन क्या नियत किया गया है ? इन्हें ऊँट रखने की इजाजत क्यों नहीं दी जाती है ?
9. क्या सरकार के पास पुराने रिकार्ड है ? क्या यह बताया जा सकता है कि "चौकीदारी" का रिवाज कब चालू किया गया था और क्यों चालू किया गया था ? क्या कारण है- एक ही जाति के व्यक्ति होने पर एक ओर के लोग किसान श्रेणी में मान किए गए और दूसरे सिर्फ चौकीदार ही रह गए। चौकीदारों को किसान बनने देने में सरकार ने क्या आपत्ति समझी ? अब भी उनपर चौकीदारी न करने पर उसका नाम क्यों लादा जा रहा है, जबकि बहुत से राजी खुशी किसान व मजदूर बनने को तैयार हैं ?
10. क्या यह उचित है कि चौकीदारी की प्रथा जारी रहे ? क्या आज सन् 1945 का समय इसे बर्दाश्त कर सकता है ? दुनिया का ढाँचा बदलता जा रहा है। देश विज्ञान के बल पर संसार के साथ प्रगति कर रहा है और हम आज भी विज्ञान के बल से चोरी करने वालों की खोज के लिए पुराने भूखे चौकीदार को दादरसी के लिए बाध्य करते हैं ?
11. पुलिस के अधिकारी टिकट या 'पास' देने के लिए जब घूस-इनाम-लाग लेना बन्द नहीं कर रहे हैं और भारी ढिलाई (INEFFLCTENCY) उनमें भरी पड़ी है। पुलिस के उच्च अधिकारियों ने कोई सुविधाजनक तरकीब निकाली है क्या ? वे कौन सी तरकीबें हैं, जिनसे गरजमन्द को बिना हैरान हुए समय पर 'पास' मिल जाता हो, यह किसका दोष है ? हाई ऑफिसर्स का या मीणों का ? कई निजामतों में नेक मीणों को 'पास' दे दिये गये हैं और कई निजामतों में अभी तक नहीं दिये गये । क्या यह सौतली माँ का सा सौतेला बर्ताव ठीक है ?
12. सुधार पंचायत की जो योजना है, वह केवल पुलिस-अफसरों के दिमाग की उपज है या जनता और मीणों के प्रतिनिधियों का सहयोग भी इसमें लिया जा रहा है ? यदि नहीं तो क्या यह आवश्यक नहीं है ? क्या हमारी सारी समस्याओं की एक जांच कमेटी इसकी खुली जांच करके अपना निर्णय देगी ?
13. हजारों की संख्या में से 100-50 उदंद्डी लोगों के कारण इतने डाके और चोरियां होती हैं। क्या ये सोलह हजार ही चोरी और डाके करते हैं ? क्या यह उचित नहीं है कि 'पास' देने के बजाए अपराधियों को छोड़कर बाकी लोगों के नाम ही

रजिस्टर फार्म से काट दिये जावें और रजिस्टर्ड लोगों में से सुधरने वालों को ही सिर्फ 'पास' दिये जावें ?

14. बहुत से कस्बों में तथा बाहर के गावों के मीणों ने अपना पल्ला, हक या लाग बांध रखी है, इस हक-पल्ले को दिलाने में राज्य क्या सहायता करता है ? अथवा चौकीदार ही इसे स्वयं वसूल करता है ? वसूल में जो कठिनाई होती है उसके लिए सरकार को कौन से उपाय काम में लेने पडते हैं ? अथवा स्वयं चौकीदार ही चोरी करके अपना पल्ला लेता है। इस तरह चोरी करके पल्ला वसूल करने की प्रथा को बन्द करने का क्या उपाय है ?
15. गैरहाजिर मीणों के नाम चोरी का दोष मंडकर उन्हें सजा दिलाने का और पकड़ में न आने पर उन्हें डाकू करार देने का, उनके घरवालों को तंग करने व दुर्व्यवहार कर उन्हें पीड़ित करने का जो पुलिस का रिवाज-सा पड़ गया है, उसके लिए क्या उपाय सोचे गए हैं ? उनकी स्त्रियों के साथ क्रूरतापूर्ण व्यवहार कर उन्हें हाजिरी के लिए बाध्य किए जाने की यह अपमानजनक स्थिति क्या उनके सुधार में सहायक हो सकती है ?
16. जो व्यक्ति सचमुच आदतन चोरी करते हैं ? या अन्य प्रकार से उत्पात मचाते हैं, उनको कहीं एक स्थान पर बसाकर, उन्हें व्यवसायों में लगाकर स्वावलम्बी बनाने तथा उन्हें व उनकी सन्तानों को शिक्षित कर सभ्य नागरिक बनाने की आवश्यकता की ओर सरकार का ध्यान गया है ? इस दिशा में क्या-क्या प्रयत्न हुए हैं ? और कितनी सफलता मिली है ?
17. मीणा जाति को जिस समय जरायम पेशा कानून की बन्दिश में बाँधा गया, उस समय इस जाति के सभी लोग चोर और बदमाश थे क्या ? यदि नहीं, तो फिर सभी के ऊपर यह कानून क्यों लागू किया गया ? क्या इस सम्बन्ध में कोई रिकॉर्ड उपलब्ध है ?
18. बेगार और रिश्वत खोरी रोकने के लिए कोई बड़ा कदम उठाने की ओर भी उच्च अधिकारियों का ध्यान गया है इस बारे में कितने लोगों को दरख्वास्तों पर या कितने कसूरवार कर्मचारियों पर कानूनी या डिपार्टमेण्टल कार्यवाहियां की गई हैं ?
19. क्या सरकार ने कभी भी यह जानने का प्रयत्न किया है कि ये लोग चोरी या डकैती क्यों करते हैं ? इसके कारण खोज निकाल कर उसे दूर करके तथा सभ्य नागरिक बनाने के लिए सरकार ने क्या प्रयत्न किये ?

20. संसार की अन्य जातियों के समान ही मीणा जाति है, पर उनके कुल में जन्म लेते ही बालक को जरायम पेशा करार दे देना कहां तक न्यायसंगत है? क्या चोर का पुत्र भी चोर ही होता है? क्या हर धनवान का पुत्र धनवान ही होता है? अगर ऐसा नहीं तो अन्य कार्य करते हुए भी मीणा जाति के बालकों को जरायम पेशा क्यों करार दिया जाता है ?

‘जयपुर राज्य मीणा सुधार समिति’ द्वारा जयपुर सरकार से पूछे गए इन 20 प्रश्नों में मीणा जनजाति की दयनीय दशा स्पष्ट रूप से परिलक्षित होती है। प. बंशीधर शर्मा ने अपनी एक कविता के माध्यम से भी जरायम पेशा कानून की प्रताड़ना झेल रही मीणा जाति की स्थिति प्रकट करने का प्रयास किया²⁸ -

”क्या मैं मानव हूँ ? तो ये हर्गिज दानव नहीं हैं।

इन्हें मानव मानना होगा। बनाना होगा। अथवा हम

मानव बनने का दावा नहीं कर सकते।

कठोर प्रतिबन्ध। शस्त्रबल, जेलयातना से मनुष्य, इनके प्रति

अविश्वास प्रकट करते हैं। फिर ये विश्वासी कैसे बनें।

इन्हें भला समझना होगा, भले आदमी की तरह इनका सत्कार करना होगा।

इन्हें स्वयं अपने कुकर्मों पर लज्जा आवेगी, भले बनेंगे, इसमें सन्देह नहीं।

गिरी हुई वस्तु को उठाने के लिए हमें ही झुकना होगा।

अकड़कर तो केवल हम टुकराएंगे ही।“

बंशीधर शर्मा

मुनि मगनसागर नामक एक मीणा साधु, जो जैन धर्म में दीक्षित हो गए थे, ने ”मीन पुराण“ तथा ”मीन पुराण भूमिका“ नामक पुस्तिका के रूप में मीणों के अतीत की गौरव गाथाएं लिखकर समूचे समाज में जातीय गौरव की भावना उत्पन्न की।²⁹ अप्रैल, 1944 में इनकी अध्यक्षता में ”मीन का थाना“ (सीकर) में मीणों का प्रथम ऐतिहासिक सम्मेलन हुआ, जिसमें ‘अपराधी जाति अधिनियम’ पर कड़ी टिप्पणी की गई। प्रतिक्रियावश राज्य सरकार ने इस सम्मेलन में भाग लेने वाले प्रमुख मीणों को गिरफ्तार कर लिया, जिनमें श्री लक्ष्मीनारायण झरवाल भी शामिल थे। तोरावाटी क्षेत्र के भोड़की तथा नयाबास स्थानों में उक्त कानून के विरुद्ध सत्याग्रह भी किया गया।³⁰ विपरीत परिस्थितियों के पश्चात् भी अन्दोलन चलता रहा। मुनि मगनसागर की अध्यक्षता में मत्स्य क्षेत्र (अलवर राज्य) के शाहजंहापुर में भी एक सम्मेलन आयोजित किया गया। दिसम्बर, 1945 में नींदड- बैनाड (जयपुर) में श्री राजेन्द्र

कुमार "अजेय" की अध्यक्षता में एक सम्मेलन हुआ , जिसमें उदयपुर में दिसम्बर, 1945 - जनवरी, 1946 में होने वाले देशी राज्य लोक परिषद् के अधिवेशन में मीणा समस्या से सम्बन्धित प्रस्ताव स्वीकार करने की मांग की गई । नेहरू जी ने लोक परिषद् सम्मेलन में एक प्रस्ताव स्वीकार किया। 1944-45 में "जयपुर राज्य मीणा क्षत्रिय महासभा" के तत्वधान में एक सम्मेलन आयोजित हुआ, जिसकी अध्यक्षता रामवृक्ष सीहरा ने की। प्रजामण्डल नेताओं ने इन मीणा सम्मेलनों को अपना समर्थन प्रदान किया।³¹

सन् 1946 में श्री लक्ष्मीनारायण झरवाल की अध्यक्षता में पुष्कर तीर्थ पर मेरवाड़ा के रावत मीणों का सम्मेलन आयोजित हुआ, जिसमें वर्गभेद-समाप्ति पर निर्णय लिए गए। नवम्बर 17, 1944 को जयपुर पुलिस की कान्फिडेन्शियल डायरी में मास्टर रामकरण (गोविन्दगढ), बद्रीनाथ (खोरा बिसाल), सुन्दरलाल ब्राह्मण (अमरसर) तथा लक्ष्मीनारायण झरवाल ने नयाबास (अलवर) में एक गुप्त सभा करके मीणाओं को जरायम पेशा रजिस्टर में फिंगर प्रिंट देने तथा नाम दर्ज न करवाने के लिए प्रेरित करने का उल्लेख मिलता है।³² दिनांक 19-20 अक्टूबर, 1946 को भरतपुर में "भरतपुर राज्य मीणा क्षत्रिय सभा" आयोजन सम्बन्धी पेम्पलेट में शहाजहांपुर (पंजाब) के चौधरी दानसिंह जी, मुंशी हरनारायण सिंह (उत्तर प्रदेश), रामसिंह नौराबत (अजमेर), पं. बंशीधर शर्मा (जयपुर), श्री लक्ष्मीनारायण जी (अलवर) इत्यादि नेताओं के सम्मिलित होने तथा प्रस्तावित सम्मेलन में जाति संगठन - चौकीदार-जर्मीदारों में मेलजोल, जरायम पेशा कानून का विरोध, अपनी जाति की कुप्रथाओं को दूर करने , शिक्षा का प्रचार इत्यादि प्रस्ताव सम्मिलित किए गए।³³

इन सभी सम्मिलित प्रयासों के पीछे "जयपुर राज्य मीणा सुधार समिति" संस्था का उल्लेखनीय योगदान रहा। इस समिति के प्रयासों से सर्वश्री हरिभाऊ उपाध्याय, ज्वाला प्रसाद शर्मा, हीरालाल शास्त्री, जय नारायण व्यास तथा रामकरण जोशी इत्यादि कर्मठ नेताओं का सहयोग भी मिल पाया। दिनांक 1 जून, 1946 को जयपुर राज्य के असाधारण गजट संख्या 5547, पृष्ठ 51, कॉलम 4728 एम.बी. के अनुसार दादरसी का कानून समाप्त किया गया , बालिग होने पर सजायाफ्ता किसी व्यक्ति को अपराधियों के रजिस्टर में पंजीकृत नहीं करने तथा स्त्रियों को हाजिरी देने के लिए नहीं बुलाए जाने के निर्णय किए गए।³⁴ 10 अगस्त, 1946 के असाधारण गजट में कुछ सुधारों की घोषणा की गई, जो कि 15 अगस्त, 1946 के "जयपुर न्यूज लैटर जि. 4, संख्या 17" में प्रकाशित हुई। इस घोषणा की अस्पष्ट भाषा से सहमत न होने पर जयपुर राज्य मीणा सुधार समिति द्वारा 06 जून, 1947 को जौहरी बाजार, (जयपुर) में

जरायम पेशा कानून का पुतला जलाया गया तथा सामूहिक रूप से मीणों ने हाजिरी देना बन्द कर दिया, पुलिस ने 150 लोगों को गिरफ्तार कर लिया, परन्तु हाजिरी का नियम लागू करवाने में असफल रही।³⁵

स्वतंत्रता प्राप्ति के पश्चात् रियासतों के विलीनिकरण होने से "जयपुर राज्य मीणा सुधार समिति" का क्षेत्र व्यापक बन गया तथा अब उसका नाम "राजस्थान मीणा सुधार समिति" रख दिया गया। स्वतंत्रता प्राप्ति के पश्चात् सन् 1949 में इस नियम की जांच के लिए "अपराधशील जनजाति अधिनियम की जांच समिति" गठित की गई, जिसने अपने प्रतिवेदन में जरायम पेशा कानून को भारतीय संविधान द्वारा प्रदत्त अधिकारों के विपरीत बताकर इसे समाप्त करने की सिफारिश की। अन्ततः 31 अगस्त, 1952 को ब्रिटिशकालीन अपराधी जाति कानून को समाप्त कर दिया गया।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

शेखावाटी में अहिंसक बुर्जुआ लोकतंत्रीकरण

मदन सिंह महला (शोधार्थी)

डॉ. अम्बिका ढाका

मध्यकाल में राव शेखा से नामित शेखावाटी क्षेत्र वर्तमान राजस्थान के उत्तर-पूर्वी अंचल में सीकर एवं झुन्झुनूं जिलों के क्षेत्र में अवस्थित है,¹ जो रियासतकालीन जयपुर राज्य की प्रमुख निजामत थी जिसमें सीकर एवं खेतड़ी बड़े जागीरी ठिकाने तथा खण्डेला, डूण्डलोद, मण्डावा, नवलगढ़, सूरजगढ़, बिसारू, खूड़, दाँता, अलसीसर, मलसीसर, उदयपुरवाटी आदि लगभग तीन दर्जन छोटे जागीरी ठिकाने सम्मिलित थे।² यहाँ सामंत भौमियाचारा पद्धति से शासन करते थे।³

1. शेखावाटी में भू-राजस्व व्यवस्था -

शेखावाटी में भू-संपदा एवं भूमिकर पर आधारित क्रूर सामन्ती व्यवस्था प्रचलन में रही जो देश के अन्य सामन्ती क्षेत्रों की तुलना में अधिक शोषणकारी थी। 'प्राइमोजेनीचर'⁴ केवल राज्याध्यक्षीय रियासतों पर लागू होने के कारण छोटी जागीरें निरन्तर विभाजित होती रही, जिससे उनकी आमदनी घटती रहने के कारण अनुचित तरीकों से आमदनी बढ़ाने के लिए सामन्तीय क्रूरता विकराल रूप धारण कर लेती थी। लगान का कोई निश्चित स्वरूप नहीं था, जागीरदार किसानों को भूमि से बेदखल कर सकता था। ऐसे ठिकानों में अत्याचार और शोषण सबसे अधिक था।⁵ शेखावाटी क्षेत्र में दो तरह की भू-व्यवस्थाएँ थी।

(1) खालसा (2) जागीरदारी⁶

सीकर एवं खेतड़ी ठिकाने में खालसा एवं जागीरदारी दोनों व्यवस्थाएँ थी और शेष झुन्झुनूं के ठिकानों में जागीरदारी व्यवस्था थी। जागीरी भूमि पर छोटे जागीरदारों जो भौमिया, उदकी, इनामदार, बाढ़दार कहलाते थे, का अधिकार था तथा वे खालसा भूमि से अधिक लगान वसूलते थे। शेखावाटी क्षेत्र के ठिकानों की लगान दर उच्च होने के कारण आय बहुत अधिक होती थी। सन् 1935 में जयपुर स्टेट की शेखावाटी क्षेत्र की छः जागीरों की आय निम्नांकित प्रकार से थी।⁷

क्र.स.	नाम ठिकाना	जनसंख्या	क्षेत्रफल (वर्गमील)	आय (वार्षिक)
1.	सीकर	223,509	1500	10,50,975
2.	खेतड़ी	148,606	500	9,98,583
3.	सूरजगढ़	16,864	125	2,72,392
4.	नवलगढ़	36,766	125	2,43,372
5.	बिसाऊ	22,591	150	1,27,285
6.	डूण्डलोद	10,798	28 गाँव	1,29,756

शेखावाटी में 28 प्रकार की जागीरें थीं⁹ वेंकटाचार कमेटी ने निम्नांकित आठ प्रमुख प्रकार की जागीरें बताई हैं।⁹

- | | |
|---------------------|---|
| 1. जागीर | 5. बद्धा |
| 2. मुआमला | 6. सेवा अनुदान |
| 3. इस्तामारी | 7. धर्मार्थ अनुदान - भोग, मिल्क, उदक आदि। |
| 4. भौम एवं भौमिचारा | 8. खॉजी |

2. सामंती दमन एवं शोषण का स्वरूप -

शेखावाटी के सामंत अथवा जागीरदार इतने अधिक शक्तिशाली थे कि वे अपनी इच्छा से किसी प्रकार के असहाय काश्तकारों एवं गरीबों का शोषण कर सकते थे और दबा सकते थे। उत्पीड़न के हर प्रकार के तरीके यथा किसानों को काठ में देना, पीटना, यहाँ तक की स्त्रियों पर भी लगान की वसूली के नाम पर ज्यादातियां आदि अपनाये गए।¹⁰ इन जागीरी क्षेत्रों में प्रचलित शोषण के प्रमुख स्वरूप निम्नांकित प्रकार से वर्णित किए जा सकते हैं-

1. इच्छा से काश्त -
2. अनुपस्थित भू - स्वामित्व और कामदारी व्यवस्था -
3. लगान के रूप में शोषण -
4. भूमिकर -ये तीन प्रकार का होता था।
 - (अ) श्रम के रूप में कर वसूलना।
 - (ब) वस्तु के रूप में।
 - (स) मुद्रा के रूप में।

5. श्रमकर – शेखावाटी इलाके में प्रचलित बेगार के निम्नांकित रूप थे।

(अ) रोटी खिलाई की बेगार

(ब) हाली बेगार

(स) लासिया बेगार –

(द) कोराड़ बेगार –

(य) दुलाई बेगार –

(र) चाकार बेगार –

6. वस्तु के रूप में लगान –बंटवाई के द्वारा लगान वसूली के चार प्रमुख प्रकार थे।

(अ) सीधा बंटवाई –

(ब) कांकर कुंत –

(स) दाना बंटवाई –

(द) रेह या खूटा बंटवाई –

7. अनुचित लाग-बाग – भूमिकर के अलावा जागीरदार किसानों से अन्य वसूलियाँ भी करते थे जिन्हें लाग-बाग कहते हैं।¹¹ राजस्थान में जागीर एब्जूलेशन कमेटी ने जागीरी क्षेत्रों में 29 प्रकार की लाग-बाग बताई है।¹²

3. प्रवासी उद्योगपतियों की भूमिका –

जब शेखावाटी किसान आंदोलन की चर्चा करते हैं तो इन प्रवासी उद्योगपतियों की शैक्षिक, आर्थिक एवं सामाजिक भूमिका को नजर अंदाज नहीं किया जा सकता है। यह समुदाय औद्योगिक क्रांति, शिक्षा और आधुनिक तकनीकी के प्रकाश से परिचित एवं लाभान्वित हुआ। इसी उद्योगपति वर्ग ने अपनी आवश्यकता एवं गाँधी जी के प्रभाव एवं प्रेरणा से अपनी मातृभूमि शेखावाटी में लौटकर अनेक शिक्षण संस्थाओं की स्थापना कर एवं शैक्षिक गतिविधियों को प्रारम्भ कर किसानों एवं आम जनता को जागृत करने का पुनीत कार्य किया।

20वीं शताब्दी के पूर्वार्द्ध में सर्वप्रथम बिड़ला परिवार ने पिलानी में सन् 1901 में एक छोटी पाठशाला प्रारम्भ की वहीं पिलानी आज भारत का प्रसिद्ध शिक्षा केन्द्र बनी हुई है तथा शेखावाटी क्षेत्र के विभिन्न गाँवों में ग्राम शिक्षा विभाग के अधीन 400 पाठशालाएँ खोली। चिड़ावा के सेठ सूर्यमल शिव प्रसाद ने जिले में 105 प्राथमिक पाठशालाएँ, सेठ महादेव सोमानी ने 1913 में एवं डालमिया परिवार ने 1925 में विद्यालय प्रारम्भ किया।¹³

सन् 1926 में झुन्झुनूं में राजपूताना शिक्षा मण्डल की स्थापना हुई जिसके द्वारा जिले भर में 150 विद्यालय संचालित किये। मलसीसर के सेठ मोतीलाल द्वारा मलसीसर, झुन्झुनूं एवं आस-पास के गाँवों में 20 विद्यालय खोले गये। शेखावाटी की सीमा पर स्थित चूरू जिले में स्वामी गोपालदास द्वारा सन् 1907 में सर्व हितकारिणी सभा की स्थापना कर सन् 1908 में दो महत्वपूर्ण कदम उठाये। प्रथम, एक पुत्री पाठशाला लड़कियों के लिए एवं द्वितीय कबीर पाठशाला, दलितों के लिए स्थापित की।¹⁴ शेखावाटी के मण्डावा क्षेत्र में सेठ देवीबक्स सर्राफ एवं उनके सहयोगियों द्वारा आर्यसमाज की स्थापना सन् 1927 में की गयी जिससे मण्डावा में प्राथमिक विद्यालय स्थापित किये। आर्य समाज ने शेखावाटी के आम आदमी को जगाने का कार्य किया। आर्य समाज के तीन प्रमुख मुद्दे थे- (1) शिक्षा प्रचार (2) मूर्तिपूजा का बहिष्कार (3) सामाजिक कुरीतियाँ समाप्त करना।¹⁵ दयानन्द सरस्वती व उनके आर्य समाज को कर्म स्थली उत्तर-पश्चिम भारत के किसानों ने प्रदान की थी।¹⁶

4. कृषक आक्रोश एवं आंदोलन -

शेखावाटी में जागीरी शासन एवं सामंतवादी व्यवस्था मानवीय प्रगति में बाधक बनती जा रही थी, जिससे विशेषतः औद्योगिक और शैक्षणिक विकास की संभावनाएँ क्षीण हो गई। इन परिस्थितियों में कृषि में ठहराव आ गया, वाणिज्य ठप्प हो चला था तथा उद्योग-धन्धों की स्थापना नगण्य थी। सामंती व्यवस्था में विसंगतियों एवं अन्तर्विरोध उभर रहे थे। यह आंदोलन मुख्य रूप से जागीरदारों की स्वेच्छाचारिता और शोषण के विरुद्ध था।

अशिक्षित गरीब किसान सामन्तों के अत्याचारों से तंग था जिनमें जागृति पैदा करने का कार्य प्रथम विश्व युद्ध में भाग लेकर लौटे सैनिकों,¹⁷ आर्य समाज एवं महात्मा गाँधी से प्रेरित प्रवासी उद्योगपतियों ने किया जिससे किसानों को अपने अधिकारों की जानकारी हुई और वे सामंती दमन के विरुद्ध संघर्ष करने लगे।

सन् 1921 में गाँधी जी के भिवानी सम्मेलन में शेखावाटी के अनेक किसान नेताओं ने भाग लिया और वापिस लौटने के पश्चात् इन किसान नेताओं ने सामंती व्यवस्था को बदलने का मानस बनाया। इन किसान नेताओं की बैठक जिसमें चिमनाराम सांगासी, हरलाल सिंह, गोविन्दराम, रामसिंह कँवरपुरा, लादूराम, लालाराम आदि सम्मिलित हुये और निर्णय लिये की बेटे-बेटियों को समान रूप से शिक्षा दिलवाना, रूढ़िवादिता एवं अंधविश्वास का परित्याग, मृत्युभोज पर रोक, शराब, माँस व तम्बाकू पर रोक, पर्दाप्रथा समाप्त, बाल-विवाह एवं देहेज प्रथा बन्द करना, फिजूल खर्चा एवं धन प्रदर्शन पर रोक लगाना।¹⁸ इस प्रकार शेखावाटी के ग्रामीणों को

जागृत करने के ध्येय से इन नेताओं द्वारा बगड़ में सन् 1922 में एक सार्वजनिक सभा की योजना बनाई जो बगड़ के पठान अमीर खाँ के सहयोग से सफल हुई। जिसमें समाज को संगठित होने और सामंती जुल्मों के विरुद्ध संघर्ष छेड़ने का आह्वान किया गया और आगे की ऐसी सभाएँ करने का निश्चय किया।¹⁹

सीकर ठिकाने में सन् 1923 में उपज कम हुई लेकिन नये राव राजा कल्याण सिंह ने लगान में कमी नहीं की अपितु स्व. माधोसिंह के दाह-संस्कार, मृत्युभोज आदि को बहाना बनाकर अधिक लगान वसूला जिसके फलस्वरूप पनलावा, कुडली, रसीदपुरा, आकवा आदि गाँवों के किसानों ने लगान चुकाने में असमर्थता प्रकट की इन किसानों के हाथों को घण्टों जमीन में गाड़कर बैठाये रखा।²⁰ सन् 1924 में सीकर ठिकाने के चौधरियों द्वारा खड़ी फसल को अधिक कुंता गया जिसका विरोध करने वाले किसानों को गिरफ्तार कर अमानुषिक यातनाएँ दी गयी और उनकी उपज को कुर्क किया गया। इस अंसतोष की स्थिति में सन् 1925 में किसानों का एक प्रतिनिधि मण्डल जयपुर दरबार पहुँचा। किसानों के दबाव से किसानों एवं राव राजा के मध्य कुछ बिन्दुओं पर समझौता हुआ और किसानों को आंशिक सफलता मिली। अप्रैल 1925 में खण्डेला बड़ापाना के कई कर्मचारियों ने ढाणी गंगाराम पर हमला कर उसे लूटा और किसानों के साथ मारपीट की।

सन् 1925 के पुष्कर में अखिल भारतीय जाट महासभा में भाग लेकर लौटे शेखावाटी के लोग एक दिव्य संदेश, नया जोश और नई प्रेरणा तथा दो व्रत लेकर लौटे, प्रथम-समाज सुधार, जिसके तहत कृषितियों को मिटाना एवं शिक्षा प्रसार करना, द्वितीय व्रत - करो या मरो का था जिसके तहत किसानों की ठिकानों के विरुद्ध मुकदमेबाजी या संघर्ष में मदद करना और हकों के लिए जागृति करना था।²¹

पुष्कर सम्मेलन के पश्चात् शेखावाटी में दूसरी पंक्ति के नेता उभर कर आये। 8 नवम्बर 1925 को बगड़ में जाट पंचायत की स्थापना की गयी। सन् 1927 में मण्डावा में सेठ देवीबक्स सराफ द्वारा आर्य समाज की स्थापना की गयी जिससे शेखावाटी की जनता में बड़ी हिम्मत और चेतना का संचार हुआ।²²

फरवरी, 1926 में पश्चिमी डिवीजन के दीवान ने रेवेन्यू मेम्बर, स्टेट कौंसिल जयपुर को एक रिपोर्ट भेजी जिसमें निष्कर्ष निकाला गया कि पहले भूमि का लगान दो आने से आठ आने प्रति बीघा था, लेकिन पिछले 25 वर्षों में ठिकाने ने लगान दो रूपये आठ आने प्रति बीघा बढ़ा दिया है²³ लगान के अलावा जो लाग-बाग ठाकुर लेते हैं, वह क्रूर मनमानी का उदाहरण है, इसकी कोई रसीद भी नहीं देते हैं।²⁴ खण्डेला के किसानों में जागृति पैदा करने का कार्य 1929 ई. में रींगस में खादी आश्रम की स्थापना

मूलचन्द अग्रवाल द्वारा की गयी। मूलचन्द अग्रवाल एवं देवी सिंह बोचल्या ने 28 फरवरी 1930 ई. को 'खण्डेलावाटी जाट पंचायत' की स्थापना की और अनेक कार्यकर्ता तैयार किये। इस जाट पंचायत ने शिक्षा के साथ-साथ समाज सुधार का कार्य भी किया। शिक्षा और सुधार के कार्यों को भी ठिकानेदारों ने शांति से नहीं होने दिया और न केवल उनमें अड़चनें डाली, बल्कि लोगों के साथ अनेक प्रकार की सख्तियां की गयी।²⁵ खण्डेला के हरबक्स गढ़वाल ने सात गाँवों का लगान तीन वर्ष (1931-1933 ई.) तक रूकवा दिया और ठिकानाशाही से बराबर संघर्ष किया।²⁶ अनेक उद्योगपतियों की ट्रस्टों, आर्य समाज, जाट शिक्षा मण्डल द्वारा शिक्षण संस्थाएँ स्थापित की गयी जिससे जिन हाथों में गाय-भैंस और भेड़-बकरी चराने की लकड़ियाँ होती थी, उन्हीं हाथों में स्लेट, बड़ता, किताब एवं कॉपियाँ होने लगी।

मार्च 1930 में दिल्ली में अखिल भारतीय जाट महासभा के वार्षिक उत्सव में सम्मिलित नेताओं के लिए जो अब महत्वपूर्ण कार्य था, वह संगठित होकर सामंतशाही को ललकारना था। ये नेता भरतपुर के ठाकुर देशराज से मिले और परिवर्तन के लिए बुलन्द आवाज झुन्डुनूँ में विशाल सम्मेलन करके प्रकट करने का निश्चय किया। इन नेताओं ने शेखावाटी में प्रचार-प्रसार करके झुन्डुनूँ सम्मेलन को सफल बनाने की अपील की जो 11 फरवरी, 1932 को प्रारम्भ होकर तीन दिन तक चला जिसमें हजारों की संख्या में पुरुष एवं महिलाओं ने भाग लिया जिसमें झुन्डुनूँ में छात्रावास निर्माण करने का निर्णय लिया गया ताकि किसानों के बच्चे शिक्षा ग्रहण कर सामंतशाही के खिलाफ आवाज बुलन्द कर सकें। ठाकुर देशराज ने शेखावाटी में तीन नारे बुलन्द किये -

- (1) ऊँचे इरादे बनाओ,
- (2) सामाजिक कु-प्रथाओं को नष्ट कर दो,
- (3) वेशभूषा में परिवर्तन करो एवं अपने नाम के पीछे सिंह लगाओ।²⁷

झुन्डुनूँ जाट महोत्सव के पश्चात् एक ऐतिहासिक समारोह, सीकर का "जाट प्रजापति महायज्ञ" हुआ जिसमें देशभर के बड़े जाट नेता सम्मिलित हुए थे। 20 जनवरी से 26 जनवरी 1934 ई. तक चलने वाले महायज्ञ करीब एक लाख स्त्री-पुरुषों ने भाग लिया और पूरे शेखावाटी के अलावा राजस्थान के कोने-कोने से लोग सम्मिलित हुए।²⁸ बीकानेर राज्य के इंस्पेक्टर रहीमबक्श के अनुसार महायज्ञ में लगभग 25 से 30 हजार स्त्री-पुरुष सम्मिलित हुए।²⁹ इस महायज्ञ में 3000 से अधिक जाट स्त्री-पुरुषों को यज्ञोपवित धारण करवाया गया।³⁰ जाट प्रजापति महायज्ञ

के बाद ठिकानेवाले दमनात्मक कार्यवाही पर उतरे थे। जमीन की बेदखली, लगान की बढ़ौतरी तथा नई-नई लाग-बाग लगाने व वूसली करने का कार्य किया जा रहा था। इन सभी घटनाओं ने किसानों को उत्तेजित कर दिया और किसान संघर्ष प्रारम्भ हो गया।³¹ शेखावाटी के किसान नेताओं को 'जाट' शब्द संकीर्ण प्रतीत होने लगा। अतः अब किसान पंचायते गठित होने लगी। इन्हीं किसान पंचायतों और प्रजामण्डल के माध्यम से कृषक आंदोलन को गति प्रदान की जाने लगी। सिंघरावत जागीर के ठाकुर के आदमियों द्वारा सोतियों का बास में महिलाओं एवं बच्चों के साथ घटित घिनौनी हरकतों के फलस्वरूप 25 अप्रैल 1934 का श्रीमती किशोरी देवी की अध्यक्षता में दस हजार महिलाओं की उपस्थिति में महिला सम्मेलन, 22 मार्च 1935 की खूड़ी घटना का 25 अप्रैल 1935 का कूदन गोलीकांड जिसकी ब्रिटिश संसद में सदस्यों द्वारा बहस की गयी।³²

5. किसान पंचायत एवं प्रजामण्डल का नेतृत्व -

शेखावाटी की जागृति में यहाँ की किसान पंचायतों एवं जयपुर राज्य प्रजामण्डल का महत्ती योगदान था।³³ बाह्य नेताओं की प्रेरणा एवं मार्गदर्शन से शेखावाटी के स्थानीय लोगों ने सीकरवाटी जाट किसान पंचायत, 28 फरवरी, 1930 को खण्डेलावाटी तथा सन् 1931 में शेखावाटी किसान पंचायत नामक संस्थाएँ स्थापित की गयी।³⁴

जयपुर प्रजामण्डल जिसकी स्थापना 1931 में कूर्परचन्द पाटनी की अध्यक्षता में हुई थी जिसका पुर्नगठन सन् 1936 में हुआ।³⁵ शेखावाटी के सेठ जमनालाल बजाज के नेतृत्व में प्रजामण्डल कार्य करने लगा तो शेखावाटी के किसान नेता प्रजामण्डल से जुड़ गये। तब प्रजामण्डल ने न केवल सामाजिक व आर्थिक जागृति पैदा करने की कोशिश की बल्कि व्यापक रूप से उनमें राजनीतिक चेतना भी पैदा की जिसके परिणामस्वरूप शेखावाटी की जनता देश की मुख्य धारा से जुड़ गयी।

6. शेखावाटी में लोकतांत्रिक व्यवस्था की स्थापना -

शेखावाटी की क्रूर एवं शोषणकारी सामंतवादी व्यवस्था के खिलाफ यहाँ के उद्योगपतियों एवं अगुआ जन प्रतिनिधियों, आर्य समाज आदि के सहयोग से स्थापित विद्यालयों, विभिन्न सम्मेलनों, महायज्ञों से आम जनता में जागृति आई। जिसका प्रस्फुटन एक शिक्षित बुर्जुआ वर्ग के रूप में हुआ। यह बुर्जुआ जो किसानों में से निकले हुए अग्रणी किसान नेता थे, इन्होंने सामाजिक एवं आर्थिक शोषण के खिलाफ संघर्ष करने के साथ-साथ इनमें जो राजनीतिक चेतना आई उसके फलस्वरूप राजनीतिक गतिविधियों में भाग लेने लगे। प्रजामण्डल का जो उत्तरदायी शासन की

महत्वपूर्ण मांग के तहत कृषक हितों के लिए संघर्षरत इस वर्ग के लोगों को भी शासन में भागीदारी मिली।³⁶ जयपुर राज्य की सरकार का गठन श्री हीरालाल शास्त्री के नेतृत्व में हुआ और इस सरकार ने आम जनता एवं कृषक वर्ग के हितार्थ कार्य किये। जिसमें शेखावाटी क्षेत्र में भी स्वस्थ लोकतांत्रिक व्यवस्था स्थापित हुई। लोकतांत्रिक व्यवस्था शेखावाटी के अगुआ किसान नेताओं ठाकुर देशराज, सरदार हरलाल सिंह, पन्नेसिंह देवरोड़, पृथ्वीसिंह गोठड़ा, राम सिंह, नेतराम सिंह गौरीर, ईश्वरसिंह भामू, जमनालाल बजाज, रामनारायण चौधरी आदि की अतुलनीय भूमिका रही।³⁷ इस प्रकार अगुआ बुर्जुआ वर्ग के नेतृत्व में स्वस्थ लोकतांत्रिक व्यवस्था शेखावाटी क्षेत्र में स्थापित करने में सफल हुए।

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पथिक, राजस्थान सेवा संघ और बूंदी में जनजागृति : एक विवेचन

डॉ. (श्रीमती) सज्जन पोसवाल

भूपसिंह भारत के उन प्रमुख क्रान्तिकारियों में से हैं जिन्होंने प्रथम विश्वयुद्ध के दौरान क्रान्तिकारी आन्दोलन की देश व्यापी योजना की विफलता के बाद नागरिक आन्दोलन को अपनी राजनीतिक गतिविधियों का केन्द्र बनाया। गोपालसिंह खरवा के साथ टाडगढ़ (अजमेर मेरवाड़ा) जेल में नजरबन्द भूपसिंह को जब ज्ञात हुआ कि लाहौर षड़यंत्र के मामले में नाम आने के कारण उन्हें टाडगढ़ से लाहौर जेल में भेजा जायेगा तो उन्होंने अंग्रेजों की जेल में पड़े रह कर, सड़कर मरने के बजाय स्वतंत्र रहकर भटकने और आवश्यकता पड़ने पर लड़कर वीरगति पाना बेहतर समझा।¹ यहाँ से भागने के बाद उन्होंने अपना नाम बदल कर विजयसिंह पथिक कर लिया और राजस्थान के विभिन्न क्षेत्रों में भटकते हुये वे ओछड़ी (चित्तौड़) में शिक्षा प्रसार का काम करते हुये बिजोलिया के साधुसीताराम दास के सम्पर्क में आये और उनके आग्रह पर सन् 1916 में बिजोलिया जाकर किसान आन्दोलन का नेतृत्व संभाला। इस दौरान पथिक के नेतृत्व में गाँधी की सत्य अहिंसा पर आधारित पद्धति से मेवाड़ के अन्य क्षेत्रों में भी किसानों ने लाग बाग एवं बेगार के खिलाफ आन्दोलन किये जिन्होंने राजस्थान में राजनीतिक चेतना का स्वर्णिम अध्याय लिखा। बिजोलिया में अन्ततः किसानों के साथ फरवरी 1922 में ब्रिटिश सरकार और मेवाड़ राज्य की मध्यस्थता में ठिकानेको समझौता करना पड़ा जो तत्कालीन परिस्थितियों में किसानों की दृष्टि से एक बड़ी सफलता थी। यह सर्वज्ञात है कि इसके पीछे विजयसिंह पथिक का नेतृत्व कौशल, सांगठनिक क्षमता, ग्रामीण मानस की समझ एवं उनकी राजस्थान सेवा संघ जैसी संस्था की निर्णय भूमिका थी।

बिजोलिया आन्दोलन का प्रभाव उसके आस-पास के रियासती किसानों पर पड़ना स्वाभाविक था। इस कड़ी में बूंदी राज्य के बरड़ क्षेत्र का किसान आन्दोलन अपनी प्रकृति, रणनीति प्रबन्धन एवं नेतृत्व शैली में हाड़ौती का पहला ऐसा व्यापक

आन्दोलन था जिसके उपर्युक्त पक्षों पर अपेक्षित अध्ययन की आवश्यकता है। बरड़ बूंदी राज्य का वह इलाका था जो दक्षिण पश्चिम में मेवाड़ के बिजोलिया ठिकाने से लगा हुआ था अतः बिजोलिया के किसानों की सफलता से उत्साहित होकर बरड़ के किसानों ने अप्रैल 1922 में शान्तिपूर्ण मुहिम शुरू की। बूंदी में इस आन्दोलन से आई जनचेतना में विजयसिंह पथिक तथा 1919 में स्थापित राजस्थान सेवा संघ की भूमिका के विभिन्न पक्षों को निम्न बिन्दुओं के अन्तर्गत समझा जा सकता है-

बूंदी की स्थिति

राजस्थान के अन्य राज्यों के समान बूंदी के किसानों से भी कई प्रकार की लाग बाग और बेगार कराई जाती थी। सन् 1918 में विश्वयुद्ध समाप्त हो जाने के बावजूद पचास-साठ हजार रूपये प्रति वर्ष युद्ध का चन्दा किसानों से वसूल किया जाता था। अन्य रियासतों से भिन्न बूंदी की प्रजा यदि सर्वाधिक त्रस्त थी तो वह वहाँ के शासन तंत्र में ऊपर से नीचे तक व्याप्त स्वार्थ एवं भ्रष्टाचार से थी। 'रिश्वत का बाजार यहाँ निरन्तर गर्म रहता था।'² निर्दोश लोगों को महीनों तक कैद में रखा जाता था। नरेश महाराव रघुवीर सिंह को पुत्र राघवेन्द्र सिंह के शोक ने शासन से विमुख और उदासीन कर दिया था। ऐसी स्थिति में भ्रष्ट एवं स्वार्थी अधिकारियों का काम और आसान हो गया था। मँहगाई के कारण अनाज तथा अन्य आवश्यक वस्तुयें खरीदना जनता के लिए कठिन होता जा रहा था। इस प्रकार अनेक लागतें युद्ध चन्दा, अत्यधिक करों की वसूली, मँहगाई, भ्रष्ट अधिकारियों द्वारा शोषण एवं दमन ने किसानों का जीवन असाध्य बना दिया था अतः जब पथिक एवं राजस्थान सेवा संघ के नेतृत्व में बिजोलिया का किसान आन्दोलन सफल होता दिखाई दिया तो बूंदी के बरड़ बरूंधन क्षेत्र में शीघ्र ही इसकी अनुगूँज सुनाई देने लगी।

पथिक, संघ और आन्दोलन की रूपरेखा

बिजोलिया में किसान आन्दोलन का नेतृत्व करते हुये पथिक ने अन्याय का विरोध करने, लोगों की उचित शिकायतों को प्रशासन तक पहुँचाने तथा रियासती जनता में आत्मविश्वास, राजनीतिक चेतना एवं सामूहिक जागृति लाने के लिए 1919 में जिस राजस्थान सेवा संघ नामक संस्था की स्थापना की थी उसकी एक निर्धारित कार्य प्रणाली और प्रकृति आकार ले चुकी थी। पथिक आरम्भ से ही हाड़ौती क्षेत्र के कार्यकर्ताओं से जुड़े थे। मेवाड़ आन्दोलन के दौरान पथिक अपने साथियों को लेकर कई बार कोटा एवं बूंदी में अज्ञातवास करते थे।³ बरड़ आन्दोलन शुरू होने से पहले भी पथिक सेवा संघ के अपने साथियों रामनारायण चौधरी, ब्रह्मचारी हरि तथा अर्जुनलाल सेठी के साथ बरड़ क्षेत्र के गाँवों में रूकते थे और बिजोलिया के किसानों

व कामदार के मध्य समझौता वार्तायें करते जिससे इस क्षेत्र के किसानों में जागृति आई।⁴ बूंदी के कार्यकर्ताओं, विशेष रूप से नयनूराम शर्मा की मेवाड़ के किसान आन्दोलन की गतिविधियों में भागीदारी होती थी।⁵ वे देश सेवा को अपने जीवन का लक्ष्य घोषित करने पर ही सदस्यता देने वाली राजस्थान सेवा संघ जैसी संस्था के चौथे आजीवन सदस्य बने थे। सेवा संघ के कार्यकर्ता विभिन्न आन्दोलनों में भाग लेते थे अतः जब बूंदी में ग्रामीण जागृति आन्दोलन का रूप लेने लगी तो सेवा संघ का मार्गदर्शन योजनाबद्ध तरीके से सामने आया। इसमें सेवा संघ के अध्यक्ष विजयसिंह पथिक, नयनूराम शर्मा, भँवरलाल प्रज्ञाचक्षु, नारायण सिंह, माणिक्यलाल वर्मा, श्रीमती अंजना देवी, गोपाललाल कोटिया आदिकी निर्णायक भूमिका थी।

सर्वप्रथमसेवा संघ के अध्यक्ष पथिक ने करों की अधिकता और बेगार विरोधी आन्दोलन की रूपरेखा तैयार कर बूंदी प्रशासन को बेगार तथा 25 प्रकार के करों की अदायगी के दुष्कर कार्य के बारे में लिखा।⁶ अप्रैल 1922 में बरड़ किसान आन्दोलन अंगड़ाई लेने लगा था जिससे बूंदी प्रशासन का चिन्तित होना स्वाभाविक था। इधर पथिक ने किसानों की समस्याओं, राज्याधिकारियों की नीति एवं बूंदी आन्दोलन की प्रकृति को स्पष्ट करते हुये हाड़ौती पॉलिटिकल एजेंट को 2 जून 1922 को लिखा था -

बूंदी राज्य का प्रशासन अत्यधिक अकुशल है महाराव अपने पुत्र की मृत्यु के बाद राजकार्य से उदासीन हो चले हैं, अधिकारीगण निजी स्वार्थों में लिप्त हैं। जनता पर 25 प्रकार के भारी कर लाद दिये गये हैं। उसे निःशुल्क दास बना दिया गया है। उत्पादकों को उच्चाधिकारियों को मुफ्त खाद्यान्न एवं अन्य सामग्री देने के लिए बाध्य किया जाता है। व्यापारियोंसे बलात् कम दामों में सामान खरीदा जाता है। इन सब दुराचारों का कारण महाराव की उदासीनता और अधिकारियों की स्वार्थपरता है। बूंदी की जनता से जबरन पाँच बार युद्ध कर की वसूली की गई हम पिछले कई वर्षों से इन कष्टों से निजात पाने की कोशिश कर रहे हैं किन्तु सब व्यर्थ रहा। अब अंतिम हथियार के रूप में हमने निष्क्रिय प्रतिरोध करने का निर्णय लिया है।

यदि हमारी याचना नहीं सुनी जाती तो इससे उन अधिकारियों को बल मिलेगा जो भ्रष्टाचार एवं रिश्वतखोरी में लिप्त हैं। वे दरबार और ब्रिटिश सरकार को जनता के प्रति दमनात्मक नीति अपनाने के लिए प्रेरित कर रहे हैं किन्तु हम आपको विश्वास दिलाते हैं कि हम अपनी गतिविधियों में सदैव अहिंसक रहेंगे तथा संवैधानिक नियमों का पूर्ण पालन करेंगे। हमें विश्वास है कि आप हमारी शिकायतों के संदर्भ में महाराव से सम्पर्क करेंगे तथा ब्रिटिश उच्चाधिकारियों तक भी यह तथ्य पहुँचा देंगे जिससे

बूंदी की जनता के बारे में उनकी भ्रांतियाँ दूर हो सकें।⁷

इस प्रकार पथिक ने अपनी कार्य शैली के अनुरूप बूंदी राज्य एवं ब्रिटिश सरकार को बूंदी की जनता के कष्टों एवं आन्दोलन के कारणों की जानकारी दी और अन्य राज्यों की जनता द्वारा आन्दोलनों का मार्गदर्शन करने का आग्रह करने पर संघ की कार्य रेखा का विशेष पत्र जारी किया। इस प्रपत्र से ज्ञात होता है कि लाग बाग एवं बेगार विरोधी सत्याग्रह का सेवा संघ के मार्गदर्शन में संचालन करने के लिए अहिंसा, स्वदेशी, चरखा चालन, स्वशिक्षा, मौसमदिरा का त्याग आदि रचनात्मक कार्यक्रमों को अपनाना आवश्यक था।⁸ बूंदी का आन्दोलन इसी रूपरेखा के अनुरूप संचालित किया गया था। इन बिन्दुओं को सभाओं में दोहराया जाता था।

पंचायतों का गठन और सभाओं का आयोजन

बिजोलियाकिसान बोर्ड की तरह बरड़ में भी किसानों ने अपनी स्वयं की पंचायते स्थापित कर लीं। मुख्य पंचायत केन्द्र थे- डाबी बरड, बरूंधन, नीमाणा और गरड़दा।⁹ इसके लिए नयनूराम शर्मा के नेतृत्व में नारायण सिंह, भँवरलाल प्रज्ञाचक्षु, गोपाललाल कोटिया आदि कार्यकर्ता रातों में घूम घूम कर किसानों को जागृति का पाठ पढ़ाते थे परिणाम स्वरूप पंचायतों के गठन एवं सभाओं के आयोजन की गति बढ़ने लगी। साप्ताहिक सभाएँ होने लगी। खतरे की घंटी को भाँपते हुये 1 मई 1922 को बूंदी नरेश ने राज्य की पूर्वानुमति के सभायें करने पर पाबन्दी लगा दी किन्तु इसके बावजूद मई 1922 से लेकर सन् 1923 के अंत तक बरड़ एवं खेराड़ क्षेत्र के गाँवों में सभाओं का ताँता लग गया। मोरारी, डाबी, लाम्बाखोह, निमाणा, राजपुरा, नारोली, गणेशपुरा, लाइचा, गरड़दा, मंडारी माता, गोपालपुरा, अमलीगोहा, तीरथ आदि की सभाओं ने प्रशासन को हिला कर रख दिया। सेवा संघ के कार्यकर्ता सभाओं को सम्बोधित करते, लोग राज्य के आदेशों और पुलिस बल की परवाह किये बिना सभाओं में डटे रहते। राज्य प्रतिनिधि भेजता, कुछ रियायतें देता, बल प्रयोग करता लेकिन कोई भी उपाय किसानों को अपने लक्ष्य से नहीं डिगा पाया। बूंदी की जनजागृति की एक अनोखी बात यह थी कि सेवा संघ द्वारा नियोजित, निर्देशित एवं संचालित इन सभाओं में बीच में पुरुष बैठते और उनके आसपास महिलायें होने के कारण पुलिस के लिए लोगों को गिरफ्तार कर कार्यवाही करना बहुत कठिन हो जाता था।¹⁰

आन्दोलन में महिलाओं की भागीदारी इतनी अग्रणी, सामूहिक और साहसी थी कि उन्होंने अपने कार्यकर्ताओं को पुलिस की गिरफ्त से छुड़ाने के लिए भाला बर्छियाँ खाकर संघर्ष का स्वर्णिम अध्याय लिखा। अहिंसक सभायें करना राज्य की निगाह में

अपराध था किन्तु अपने कष्टों से निजात पाने के लिए अमानुषिक दमन के बावजूद किसानों का विरोध जारी रहा। स्थिति की गंभीरता को देखते हुये शासक के आग्रह पर स्वयं हाड़ौती के पॉलिटीकल एजेन्ट ने अगस्त 1922 में बरड़ क्षेत्र का दौरा किया था। आन्दोलन के पीछे निहित सेवा संघ की ताकत को भाँपते हुये अन्ततः राज्य पुलिस ने 7 नवम्बर 1922 की सभा में नारायण सिंह को तथा 14 नवम्बर 1922 को चतरगंज की सभा में नयनूराम शर्मा को गिरफ्तार कर लिया। इसके बाद भी सभायें होती रहीं किन्तु 2 अप्रैल 1923 को डाबी में सभा कर रहे निर्दोश निहत्थे किसानों पर अंधाधुंध गोली चलाने का पुलिस को आदेश देकर पुलिस अधीक्षक इकराम हुसैन ने क्रूरतम दमन का मार्ग अपनाया जिससे प्रमुख कार्यकर्ता नानक भील और देवलाल गुर्जर सभा स्थल पर ही मारे गये। किसानों के आक्रोश एवं साहस का अनुमान इस बात से लगाया जा सकता है कि नानक भील का जब जंगल में दाह संस्कार किया गया तो किसानों द्वारा लाये गये नारियलों से ही दाह संस्कार हो गया, लकड़ी की आवश्यकता नहीं पड़ी।¹¹ चिता को मुखाग्नि देने के बाद चिता की परिक्रमा करते हुये स्त्री पुरुष नयनूराम शर्मा द्वारा लिखा गया वह गीत गा रहे थे जिसे इस आन्दोलन का उद्देश्य गीतकहा जा सकता है, जिसकी हम आगे चर्चा करेंगे।

समाचार पत्रों की भूमिका

जन जागृति में प्रेस के महत्त्व को पथिक ने बहुत पहले ही समझ लिया था। पहले राजस्थान केसरी और फिर सेवा संघ के मुख पत्र के रूप में नवीन राजस्थान तथा तरूण राजस्थान ने राजस्थान के अन्य राज्यों के समान बूंदी की जनता की कठिनाइयों को प्रमुखता से छपा। कानपुर के प्रताप और वर्धा के राजस्थान केसरी ने भी बूंदी की समस्याओं को महत्त्वपूर्ण स्थान दिया। बूंदी के प्रशासनिक भ्रष्टाचार, शासन की अंधेरगर्दी, बेगार, धन्नालाल की धिंगाधीनी, इकराम हुसैन के दमन आदि के साथ-साथ बरड़ किसान आन्दोलन की सभाओं, स्त्रियों पर अत्याचार, नानक भील और देवलाल गुर्जर की शहादत को इन समाचार पत्रों ने इतनी प्रमुखता से प्रकाशित किया कि शायद ही कोई अंक ऐसा हो जिसमें बूंदी की जनजागृति अथवा राज्य की दमनात्मक नीतियों की खबर ना हो। नवीन राजस्थान ने 3 जुलाई 1922 के अंक में बूंदी राज्य द्वारा महिलाओं पर किये गये अत्याचारों पर कटाक्ष करते हुये लिखा था- 'किसी जमाने में बूंदी रियासत ने युद्ध में वीरता दिखाकर कीर्ति प्राप्त की थी। इस बार अबलाओं और किसान महिलाओं पर वीरता दिखाकर उसने अपने भुजबल को समर्थ किया है।' राज्य में अभिव्यक्ति की स्वतंत्रता पर कठोर प्रतिबन्धों के बावजूद पथिक ने बूंदी में ऐसे गुप्त संवाददाताओं की पीढ़ी तैयार की जो उन्हें लगातार राज्य की

गतिविधियों के सम्बन्ध में संवाद भेजती थी। समाचार पत्रों में उपलब्ध यह सामग्री आज बूंदी में जन जागृति के इतिहास लेखन का एक प्रमुख देशज स्रोत है। इन समाचार पत्रों ने जनता की समस्याओं और दृष्टिकोण को प्रकाशित कर तत्कालीन साम्राज्यवादी, राजतंत्रवादी तथा सामन्तवादी शक्तियों का असली जन विरोधी चरित्र उजागर करने में अहम भूमिका निभाई। यही कारण है कि अन्य राज्यों की तरह बूंदी राज्य ने भी इन समाचार पत्रों के प्रवेश पर प्रतिबन्ध लगाने के लिए ब्रिटिश सरकार से प्रार्थना की अतः ए.जी.जी. ने भारतीय डाक एक्ट 1898 का हवाला देते हुये कानपुर से प्रकाशित प्रताप, वर्धा से प्रकाशित राजस्थान केसरी तथा अजमेर से प्रकाशित नवीन राजस्थान पर प्रतिबन्ध लगाने की सूचना 11 अक्टूबर 1922 को दी थी¹² और फिर इस प्रतिबन्ध को साल दर साल बढ़ाया जाता रहा। इस प्रकार पथिक तथा सेवा संघ ने बूंदी की जनजागृति में प्रेस का सफलतापूर्वक उपयोग किया।

लोकगीत-जागृति और संघर्ष का गान

लोकगीत मानव सभ्यता में सुख दुख के भावों के सर्वाधिक सहज, सरल एवं प्रभावी सम्वाहक रहे हैं। भारतीय राष्ट्रीय चेतना के विकास में भी इनका महत्त्वपूर्ण योगदान रहा है। पथिक ने बिजोलिया आन्दोलन के दिनों से ही लोक गीतों को जन जागृति के प्रभावी उपकरण के रूप में उपयोग किया था। ग्रामीण जनता में राष्ट्रीय भावना, ओज, उत्साह, त्याग, बलिदान, अन्याय एवं दमन के खिलाफ निर्भीक जुझारूपन का जज़्बा पैदा करने वाले कई गीत पथिक ने हिन्दी और राजस्थानी में लिखे। उसी का अनुसरण करते हुये बूंदी में भी यहाँ की भावना में यहाँ के इतिहास से सम्बन्धित तथा किसानों, महिलाओं और युवाओं को जाग्रत करने के लिए कई गीत लिखे गये जो सभाओं में गाये जाते थे। बूंदी में जन जागृति के नायक नयनूराम शर्मा के गीतों से प्रभावित होकर गोपाललाल कोटिया, गोपाललाल सुल्तानिया, मोतीलाल अग्रवाल, अभयकुमार पाठक आदि इस ओर आकर्षित हुये थे। जन जागृति में इनकी प्रभावोत्पादकता के कारण ही राज्य को ऐसे गीतों से आपत्ति होती थी। भ्रष्ट अधिकारियों पर लिखी जाने वाली कविताओं के बारे में भी पाक्षिक रिपोर्ट के माध्यम से उच्चाधिकारियों को बताया जाता था।¹³ डाबीकी सभा में जिस समय नानक भील पर गोली चलाई गई थी, वे झन्डा गीत गा रहे थे और उनकी शहादत पर नयनूरामशर्मा द्वारा लिखा गया गीत 'लेता जाज्यो नानकजी भील! अर्जी पंचां की-लेता जाज्यो जी'¹⁴ बूंदी में किसानों के बलिदान, त्याग, अभावों और राज्य के दमन का गीत बनकर लोकप्रिय हुआ था। लोकगीतों में विद्यमान जन जागृति की क्षमता को अनुभव करते हुये ही बूंदी राज्य ने इन पर प्रतिबन्ध लगाया था। बूंदी की सभाओं में अपने गीतों द्वारा

जन जागृति की अलख जगाने वाले बिजोलिया के सेवा संघ के नेतृविहीन कार्यकर्ता प्रज्ञाचक्षु भँवरलाल स्वर्णकार को बूंदी में दो वर्ष के कठोर कारावास का दंड भोगना पड़ा था। इससे जनजागृति में लोक गीतों के प्रभाव का अनुमान लगाया जा सकता है।

किसानों के दमन एवं शोषण की ओर ब्रिटिश सरकार का ध्यान आकर्षित करने के लिए पथिक की मित्र और समाज सेवी एनी हड़सन अपने सहयोगियों के माध्यम से सवाल उठाया करती थी। जब सितम्बर 1923 में पथिक को बेगूँ में गिरफ्तार कर लम्बे समय तक जेल में रखा गया तो कॉमन्स सभा में वॉल्टर बेकर द्वारा 26 मई 1924 को पूछे गये सवाल के जवाब में बताया गया था कि बूंदी एवं उदयपुर में चल रहे अशान्ति के कारण ही उन्हें गिरफ्तार किया गया था¹⁵ और पथिक को गिरफ्तार करने के लिए मेवाड़ तथा बूंदी में जुलाई 1923 में ही आदेश जारी हो चुके थे।¹⁶

इस प्रकार बूंदी में किसानों को जागरूक कर व्यापक आन्दोलन खड़ा करने का ताना बाना पथिक के नेतृत्व में सेवा संघ द्वारा बुना गया था। इस दौरान किसानों ने अनेक कष्ट, दमन, अत्याचार सहकर तथा अपने प्राणों की बलि देकर अपने अधिकारों की लड़ाई को अनवरत जारी रखा। राज्य द्वारा किये गये सतही उपायों और राहत को सेवा संघ ने अस्वीकार कर दिया तब शासन ने आन्दोलन को कुचलने के लिए सेवा संघ के कार्यकर्ताओं को कैद कर कठोर यातनायें देने की नीति अपनाई। इसमें भँवारलाल प्रज्ञाचक्षु, नारायण सिंह तथा आन्दोलन को नेतृत्व प्रदान करने वाले हाड़ौती के नायक और सेवा संघ के आजीवन सदस्य नयनूराम शर्मा शामिल थे। पथिक मेवाड़ में पहले ही गिरफ्तार हो चुके थे। उल्लेखनीय है कि रियासतों में आन्दोलन का दमन करने के लिए ब्रिटिश सरकार 1921 में ही शासकों को अधिकार दे चुकी थी कि वे राज्य में ऐसे आन्दोलनकारियों को निर्वासित कर दे¹⁷ अतः बूंदी में भी इस अस्त्र का प्रयोग करते हुये सेवा संघ के कार्यकर्ताओं को निर्वासित कर उनके बूंदी प्रवेश पर प्रतिबन्ध लगा दिया। सेवा संघ की शक्ति से ब्रह्मचारीहरि, सत्यभक्त, अंजना देवी आदि संघ के 16 कार्यकर्ताओं पर रोक लगाने के बावजूद कोटा में रहने वाले सेवा संघ के कार्यकर्ताओं की एक अलग सूची ईस्टर्न राजपूताना स्टेट्स के पॉलिटीकल एजेन्ट ने कोटा राज्य को भेजकर आदेश दिया था कि यदि उनमें से कोई बूंदी जाने के इरादे से घर से निकले तो तुरन्त एजेन्सी को तार भेज कर सूचित किया जाय। इस सूची में केसरी सिंह बारहठ, गौरीलाल घड़ीसाज, बूंदी से कोटा आकर बसे किशन वैद्य एवं गोपाललाल कोटिया के नाम थे।¹⁸ ऐसी स्थिति में नेतृत्वविहीन होकर 1923 के अंत तक यह आन्दोलन शिथिल पड़ गया लेकिन इसने राज्य में बेगार की कठोरता को कम करने में मदद की। इसने बूंदी के भ्रष्ट एवं अयोग्य शासन के

खिलाफ लगातार आवाज़ उठाई जिसके परिणाम स्वरूप सन् 1927 में भ्रष्ट नाजिम धन्नालाल को जेल जाना पड़ा।¹⁹

पथिक के सहयोगी रहे क्रान्तिकारी केसरी सिंह बारहठ ने सेवा संघ से अपने मतभेदों के बावजूद आन्दोलन के दौरान (1923) बूंदी में तीन सप्ताह रहकर आने के बाद अपने अनुभवों को साझा करते हुये कहा था- 'बूंदी के इस परिवर्तन में प्रधान श्रेय, राजस्थान सेवा संघ को अवश्य है जिसके कार्यों के परिणाम से ही ऐसा हो पाया।'²⁰ आन्दोलन के बाद भी सेवा संघ की हाड़ौती शाखा के अध्यक्ष की हैसियत से नयनराम शर्मा बूंदी के किसानों की समस्याओं के समाधान के लिए राज्य को पत्र लिखते रहे। इसके बाद 1935 से बूंदी के गुर्जर किसानों ने आन्दोलन किया किन्तु पथिक और सेवा संघ के प्रभावशाली नेतृत्व और मार्गदर्शन के अभाव में 1945 तक यह कमजोर पड़ गया। दूरगामी परिणामों की दृष्टि से देखा जाय तो इस आन्दोलन के माध्यम से बूंदी में राजनीतिक कार्यकर्ताओं की एक नई पीढ़ी तैयार हुई जिसने आगे राजनीतिक चेतना की मशाल को जलाये रखा। राज्य के दमनात्मक उपायों के बावजूद यहाँ के संवाद समाचार पत्रों में लगातार प्रकाशित होते रहे। सन् 1928 में कार्यकर्ताओं के आपसी मतभेदों के कारण राजस्थान सेवा संघ जैसी जुझारू संस्था का अवसान बूंदी ही नहीं, समस्त राजपूताना की राजनीतिक प्रगति के लिए वज्रपात था लेकिन इसके बाद भी पथिक व्यक्तिगत रूप से स्वतंत्रता सेनानियों की प्रेरणा का केन्द्र बने रहे। उन्हीं के मार्गदर्शन में बूंदी में 1931 में प्रजामंडल की स्थापना हुई जिसने आगामी राजनीतिक चेतना का नेतृत्व किया। इस प्रकार पथिक और सेवा संघ ने बूंदी किसान आन्दोलन के माध्यम से राज्य के शोषण और दमन के खिलाफ जन जागृति पैदा कर स्वतंत्रता आन्दोलन का मार्ग प्रशस्त किया।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

असहयोग आंदोलन व अजमेर

डॉ.विधि शर्मा

आर्य समाज आंदोलन, ईसाई मिशनरियों तथा ब्रिटिश सरकार के शिक्षा प्रसार के प्रयास तथा रेलवे के विकास के परिणामस्वरूप अजमेर- मेरवाड़ा का शेष भारत से संपर्क आदि घटकों ने अजमेर- मेरवाड़ा में राजनैतिक जनजागृति उत्पन्न की। सन 1885 में भारतीय राष्ट्रीय कांग्रेस की स्थापना की प्रतिध्वनी के रूप में नवंबर 1887 में गवर्नमेंट कॉलेज- अजमेर के छात्र पद्मचंद, रामगोपाल कायस्थ, फतेह चंद खुबिया, हरबिलास शारदा, मिट्टनलाल भार्गव, सोहन लाल व्यास आदि ने यहां कांग्रेस समिति की स्थापना की। भारतीय राष्ट्रीय कांग्रेस में अजमेर- मेरवाड़ा का पहली बार प्रतिनिधित्व सन 1888 में जॉर्ज यूल की अध्यक्षता में हुए प्रयाग अधिवेशन में गोपीनाथ माथुर, किशन लाल और हरबिलास शारदा द्वारा किया गया।¹

वर्ष 1912 में अजमेर तथा आसपास के कस्बों में नियमित कांग्रेस समितियों की स्थापना हुई। अजमेर में भारतीय राष्ट्रीय कांग्रेस स्थानीय शाखा -अजमेर के नाम से समिति पुनर्गठित हुई। जिसकी सभाएं ट्रेवर टाउन हॉल में होती थी। इसके अध्यक्ष थे राव साहब चंद्रिका प्रसाद और सचिव थे गौरीशंकर भटनागर तथा सदस्य थे प्रभुदयाल वकील, डॉक्टर खांडवाला, बी. रामनारायण, घीसू लाल तथा सूरज करण शारदा।² इन लोगों के साथ कई अन्य लोग भी जुड़े जैसे सेठ दामोदर दास राठी ने ब्यावर में और खरवा के राव गोपाल सिंह ने खरवा में स्वदेशी आंदोलन को मूर्त रूप दिया। कालांतर में यह लोग अजमेर के क्रांतिकारी आंदोलन से जुड़ गए। होम रूल लीग मूवमेंट आंदोलन से भी अजमेर अछूता न रहा। जुलाई 1916 में मदार गेट पर होम रूल लीग समिति की स्थापना की गई, जिसमें 70 सदस्यों ने सदस्यता ग्रहण की। गौरीशंकर भटनागर इसके अध्यक्ष और चांदकरण शारदा इसके सचिव थे, युसूफ अली, नूर मोहम्मद, अब्दुल गनी जैसे मुस्लिम सदस्य भी इसमें शामिल हुए।³

इस प्रकार देश के स्वतंत्रता संघर्ष में बढ़ती जन रुचि के बल पर अजमेर -मेरवाड़ा सन 1919 में महात्मा गांधी के असहयोग आंदोलन के आह्वान का उचित

प्रत्युत्तर दे पाया।

खिलाफत आन्दोलन

खिलाफत के प्रश्न पर सन् 1919 में ही अखिल भारतीय खिलाफत समिति तथा जमायत-उल-उलेमा-ए-हिन्द की स्थापना हो चुकी थी⁴ अखिल भारतीय खिलाफत समिति ने 9 जून 1920 को अहिंसक असहयोग आन्दोलन के नेतृत्व का अधिकार गाँधी को सौंप दिया। दिसम्बर 1920 के नागपुर कांग्रेस अधिवेशन में भी असहयोग आन्दोलन के प्रस्ताव को स्वीकृति प्रदान की गई। गाँधीजी द्वारा प्रारम्भ किए गए असहयोग आन्दोलन कार्यक्रम के दो पहलू थे - सकारात्मक तथा नकारात्मक। सकारात्मक पहलू में स्वदेशी को प्रोत्साहन, हाथ से कताई-बुनाई को प्रोत्साहन देने तथा अस्पृश्यता निवारण, हिन्दू-मुस्लिम एकता को बढ़ावा देना, मद्यनिषेध तथा स्वराज फंड के लिए एक करोड़ रूपये की राशि का संकलन करना। नकारात्मक पहलू में तिहरा बहिष्कार प्रमुख था- विधान परिषदों, अदालतों तथा शैक्षणिक संस्थाओं का बहिष्कार। इसके साथ ही उपाधियों तथा प्रशस्तिपत्रों का बहिष्कार भी किया गया। कुछ सकारात्मक कार्य नकारात्मक कार्यों के पूरक थे, उदाहरणार्थ पंचनिर्णय को अपनाना न्यायालयों के बहिष्कार का पूरक था तो राष्ट्रीय शिक्षण संस्थाओं की स्थापना, सरकारी शिक्षण संस्थाओं के बहिष्कार का पूरक था, इसी भाँति स्वदेशी को प्रोत्साहन तथा विदेशी वस्तुओं का बहिष्कार भी परस्पर पूरक थे।⁵ ख्वाजा मुइनुद्दीन चिश्ती की दरगाह के कारण अजमेर मुसलमानों का प्रसिद्ध तीर्थस्थल था। प्रतिवर्ष उर्स के मौके पर सारे देश से बड़ी संख्या में मुस्लिम तीर्थयात्री यहाँ एकत्र होते थे, इस तथ्य का फायदा उठाने के लिए “जमायत उल-उलेमा-ए-हिन्द” खिलाफत के प्रश्न को लेकर यहाँ कॉफी सक्रिय था।⁶

इसके अतिरिक्त फरवरी 1920 में वैल्लोर जेल से छूटने के बाद अर्जुन लाल सेठी के अजमेर आ जाने से भी अजमेर में राजनीतिक गतिशीलता बढ़ी थी। मार्च माह में, अजमेर, ब्यावर तथा नसीराबाद में कई सभाएँ आयोजित की गईं जिनमें 1000 से 3000 लोगों तक की उपस्थिति दर्ज की गई। अर्जुन लाल सेठी, चांदकरण शारदा, बाबू ललिता प्रसाद, गुलाब चन्द महाजन (नसीराबाद), नाथूलाल घीया (ब्यावर), मीर नसीर अहमद, मौलवी अब्दुल रशीद, मौलवी मोइनुद्दीन, मौलवी अब्दुल कुदास, मौलवी सुल्तान अहमद आदि इन सभाओं में प्रमुख वक्ता थे। खिलाफत तथा हिन्दू-मुस्लिम एकता प्रमुख मुद्दे थे। 19 मार्च 1920 को पूर्ण उत्साह के साथ खिलाफत दिवस मनाया गया।⁷ तत्पश्चात् सालाना उर्स के मौके पर 26, 27 28 मार्च 1920 को अजमेर में ईदगाह में पहली ‘दिल्ली राजपूताना पॉलिटिकल कॉन्फ्रेंस’ का आयोजन

किया गया, डॉ. एम.ए. अन्सारी ने इसकी अध्यक्षता की, चांदकरण शारदा, अर्जुन लाल सेठी, राव गोपालसिंह खरवा, प्रभुदयाल, विशम्भर नाथ भार्गव, डॉ. शंकर शर्मा, पं. मंगल राव, पं. नेकीराम शर्मा, बाबूलाल, राधेलाल वकील, बाबू ललिता प्रसाद, स्वामी परमानन्द, शंकर लाल, अब्दुलकुदास, ब्यावर के कुतुबुद्दीन, तथा नाथूलाल घीया, नसीराबाद के प्यारेलाल व चुन्नीलाल आदि ने इस कॉन्फ्रेंस में उत्साह के साथ भाग लिया। लखनऊ के अब्दुल बरी जो जमायत-उल-उलेमा-ए-हिन्द के प्रमुख नेता थे, भी सभा में शामिल हुए।

कॉन्फ्रेंस में खिलाफत, स्वदेशी, सत्याग्रह, अजमेर, ब्यावर तथा नसीराबाद में करबन्दी (करोँ का भुगतान न करना), दिल्ली तथा अजमेर में पार्टी निर्देशानुसार भावी चुनावों की तैयारी, शाही माफी घोषणा को पूर्णतः लागू न करना, नसीराबाद में सैन्य तथा नागरिक प्रशासन का पृथक्करण, मकानमालिकों द्वारा किरायावृद्धि से किरायेदारों की बढ़ती हुई कठिनाइयाँ, 1916 और 1918 के औद्योगिक आयोगों की सिफारिशों के आधार पर अजमेर में कृषि तथा उद्योगों का विकास आदि विविध विषयों पर प्रस्ताव पारित किए गए। इसके अतिरिक्त जलियाँवाला बाग शहीदों की स्मृति में दिल्ली में स्मारक बनाने हेतु चन्दा भी एकत्र किया गया। सभा में प्रतिदिन औसत उपस्थिति 3000 के करीब रही।^{१०} तत्पश्चात् 29 मार्च को खिलाफत के प्रश्न पर लोगो की सभा हुई। अब्दुल बरी ने उर्स के इस मौके पर सारे भारत से अजमेर आए फकीरों को खिलाफत आन्दोलन सम्बन्धी निर्देश दिए।^{११}

उपरोक्त गतिविधियाँ अजमेर-मेरवाड़ा में बढ़ती राजनैतिक हलचलों की साक्षी थीं जैसा कि 31 मार्च 1920 को अजमेर-मेरवाड़ा के चीफ कमिश्नर तथा ए.जी.जी. राजपूताना आर.ई. हॉलेण्ड ने भी लिखा “भारत के सर्वाधिक प्रसिद्ध मुस्लिम धर्मस्थल तथा पवित्रतम-हिन्दू तीर्थस्थल के यहां होने से जहाँ सारे देश से तीर्थयात्री आते हैं, के कारण अजमेर राजनीतिक व धार्मिक प्रचार का एक उपजाऊ केन्द्र है। ये तीर्थयात्री अपने साथ इस प्रचार को सारे देश में फैला देते हैं।

“अजमेर में ‘राजनीति’, जो छः माह पूर्व तक तुलनात्मक रूप से कम रूचि व उत्साह जागृत करती थी अब गत कुछ समय से प्रायः नियमित रूप से होने वाली जनसभाओं से जनरूचि व जनउत्साह दोनों में वृद्धि हुई है तथा इनमें दिये जाने वाले भाषण दिन प्रतिदिन और अधिक उत्तेजक हो रहे हैं। “उर्स का मेला, जो इस वर्ष 26 से 28 मार्च तक आयोजित किया गया, में इस वर्ष गत 20 वर्षों में सर्वाधिक उपस्थिति दर्ज की गई। आन्दोलनकर्त्ताओं ने आज के दौर के ज्वलन्त मुद्दों पर जनता को भड़काने के लिए इस अवसर का पूरा-पूरा लाभ उठाया। इस जिले के वे लोग जो सरकार के

प्रति स्वामिभक्ति रखते हैं, इन घटनाओं से सतर्क हो गए हैं तथा वर्तमान सरकार की सहनशीलता की नीति को गलत समझ रहे हैं। राव गोपाल सिंह तथा अर्जुन लाल सेठी को मिली शाही माफी के बावजूद उनके द्वारा सरकार विरोधी आन्दोलन में निभायी गई प्रमुख भूमिका पर टिप्पणी नहीं की जा सकती। ऐसे कृत्यों के प्रति सरकार के रुख पर लोग निगाह रख रहे हैं।¹⁰ इस प्रकार राजनीतिक कार्यवाही के लिए अनुकूलता की ओर बढ़ते वातावरण में यहाँ असहयोग आन्दोलन प्रारम्भ हुआ तथा आन्दोलन कार्यक्रम के सकारात्मक व नकारात्मक दोनों पहलुओं से सम्बन्धित प्रवृत्तियाँ अजमेर-मेरवाड़ा में देखी गईं।

असहयोग आन्दोलन

आन्दोलन के प्रारम्भ के साथ ही सरकारी नौकरियों, उपाधियों, विदेशी वस्त्रों तथा सरकारी उत्सवों का बहिष्कार किया गया। शराब की दुकानों पर धरने दिए गए। कृष्ण गोपाल गर्ग और ओंकार लाल बाकलीवाल ने सरकारी नौकरी छोड़ दी। गौरीशंकर भार्गव ने अपने विदेशी कपड़े के व्यापार को बंद कर दिया, चांदकरण शारदा ने विश्वविद्यालय के अधिकारियों को अपनी बी.ए., एल.एल.बी की डिग्रियाँ लौटाते हुए वकालत छोड़ दी।¹¹ विदेशी वस्त्रों के बहिष्कार की कार्यवाही जोरों पर थीं। अजमेर के 136 व्यावसायियों ने शपथ ली कि वे भविष्य में कोई विदेशी वस्त्र नहीं खरीदेंगे विदेशी वस्त्र खरीदने का आर्डर नहीं देंगे। अजमेर के अलावा ब्यावर, नसीराबाद तथा केकड़ी में विदेशी वस्त्रों का बहिष्कार किया गया। नसीराबाद के सभी 36 वस्त्र व्यापारियों, केकड़ी के सभी 25 वस्त्र व्यापारियों तथा ब्यावर के 79 वस्त्र व्यापारियों ने भी भविष्य में विदेशी वस्त्र नहीं खरीदने व बेचने की शपथ ली। अजमेर, ब्यावर, नसीराबाद, केकड़ी सभी स्थानों पर विदेशी वस्त्रों की होली जलाई गई।¹² अजमेर के दर्जियों ने विदेशी वस्त्र सिलने के लिए दुगना मेहनताना लेने तथा धेबियों ने विदेशी वस्त्रों की धुलाई के लिए तिगुना मेहनताना लेने की शपथ ली।¹³

21 फरवरी 1921 को आयोजित हिन्दू विश्वविद्यालय संस्कृत परीक्षा के अवसर पर परीक्षा केन्द्र पर सफल धरना दिया गया तथा 50 प्रतिशत परीक्षार्थियों ने परीक्षा का बहिष्कार किया।¹⁴ 26 फरवरी 1921 को वार्षिक पुष्प प्रदर्शनी का बहिष्कार किया गया, जिसके फलस्वरूप उपस्थिति में 75 प्रतिशत से 80 प्रतिशत तक की कमी दर्ज की गई।¹⁵ शेष भारत की भाँति “हड़तालें” भी अजमेर-मेरवाड़ा में असहयोग आन्दोलन का प्रमुख साधन रहीं। 17 नवम्बर 1921 को प्रिंस ऑफ वेल्स के भारत आगमन के बहिष्कार स्वरूप अजमेर-मेरवाड़ा में पूर्ण हड़ताल का सफल आयोजन किया गया। 28 नवम्बर 1921 को उनके अजमेर आगमन पर भी पूर्ण हड़ताल रही,

खाली सड़कों, बन्द बाजारों ने उनके जुलूस का स्वागत किया। 28 नवम्बर की रात को उनके सम्मान में आयोजित समारोह पर हुई रोशनी का भी बहिष्कार किया गया।¹⁶ इसी प्रकार 1 फरवरी 1922 को पदमुक्त हुए कमिश्नर, कर्नल पेटरसन की विदाई में दी गई 'गार्डन पार्टी' के संदर्भ में सफल धरना दिया गया।¹⁷

वर्ष 1921 के मध्य तक आते-आते अजमेर तथा ब्यावर में शराब की दुकानों के धरने देने की घटनाओं में भी वृद्धि हुई। नवम्बर माह की शुरूआत से धरने दिए गए। आंग्ल भारतीयों तथा रेलवे कार्मिकों में से 50 लोगों ने केसरगंज स्थित शराब की दुकान पर धरना देने वालों के खिलाफ याचिका प्रस्तुत की। धरनों की गम्भीरता को देखते हुए 13 दिसम्बर 1921 को अजमेर के कमिश्नर ने क्रीमिनल प्रोसिजर कोड की धारा 144 के तहत अगले दो माह तक दुकानों पर धरना देने पर प्रतिबंध लगा दिया। इस प्रतिबंध का खुला विरोध करते हुए 14 दिसम्बर 1921 को शराब की तीन दुकानों पर धरने दिए गए, 17 धरनार्थियों को गिरफ्तार किया गया, पहले दो जत्थों को गिरफ्तार करने में अधिक कठिनाई नहीं हुई किन्तु अन्तिम जत्थे ने कड़ा प्रतिरोध किया। वे धरना हटाने की अपेक्षा पुलिस की गोलियों से मरने को तैयार थे। इन गिरफ्तारियों के दौरान पुलिस के विरुद्ध नारेबाजी की गई, भीड़ की ओर से कुछ पत्थरबाजी भी की गई। इन गिरफ्तारियों के बाद धरनों की संख्या में वृद्धि हुई तथा 300 व्यक्ति धरना देकर जेल जाने के लिए आगे आए, धरनों पर प्रतिबंध लगाने वाले पोस्टर्स फाड़ दिए गए।¹⁸

इन हड़तालों व धरनों के माध्यम से बहिष्कार को सफल बनाने के लिए गौरीशंकर भार्गव के नेतृत्व में कांग्रेस स्वयंसेवक तथा मौलवी मुइनुद्दीन के नेतृत्व में खिलाफत स्वयंसेवक कार्यरत थे, ये दोनों संगठन सन् 1920 में प्रारम्भ हुए। इन संगठनों की सरकार विरोधी गतिविधियों को दृष्टिगत रखते हुए अजमेर-मेरवाड़ा के चीफ कमिश्नर द्वारा दिसम्बर 1921 में इन संगठनों को अवैधानिक संगठन घोषित कर दिया गया।¹⁹ बहिष्कार के साथ स्वदेशी आन्दोलन का भी बहुत प्रचार हुआ। 16 जून 1921 को अजमेर में हुई सभा में 1000 लोगों ने स्वदेशी अपनाने की शपथ ली। खटीकों तथा लुहारों की पंचायतों ने भी स्वदेशी वस्तुओं के उपयोग की शपथ ली। अगस्त 1921 के प्रथम सप्ताह में अजमेर में एक विशाल सभा का आयोजन किया गया जिसमें कई घन्टों तक विदेशी वस्त्रों की होली जलाई गई।²⁰ इसी भाँति सितम्बर के तृतीय सप्ताह में, केकड़ी में हुई जनसभा में 2000 लोगों ने स्वदेशी अपनाने का वचन लिया। मार्च 1921 में अखिल भारतीय कांग्रेस कमेटी के विजयवाड़ा अधिवेशन में लक्ष्य निर्धारित किया गया कि "30 जून 1921 तक तिलक स्वराज कोष के लिए

एक करोड़ रूपये की राशि एकत्र की जाए, कांग्रेस में एक करोड़ सदस्यों की भर्ती की जाए तथा देश में 20 लाख चरखे लगाए जाए।” सदस्यता का लक्ष्य तो पूर्ण नहीं हो सका किन्तु सदस्य संख्या 50 लाख तक पहुँच गई, तिलक स्वराज कोष एक करोड़ रूपये के लक्ष्य से भी आगे पहुँच गया। चरखे और खादी का बहुत प्रचार हुआ, स्वयं राजपूताना तथा मध्यभारत में 25000 चरखे लगाए गए। कई हथकरघे, हस्तनिर्मित वस्त्रों का उत्पादन कर रहे थे। सभी स्थानों पर खादी तैयार की जा रही थी, स्थानीय आवश्यकताओं की पूर्ति के बाद खादी का निर्यात भी हो रहा था। अजमेर राष्ट्रीय विद्यालय के यांत्रिकी विभाग से प्रशिक्षण प्राप्त कर कुछ छात्रों ने स्वयं के खादी के कारखाने खोल लिए।²¹ अजमेर में 6,17,000 की जनसंख्या पर 1,23,000 चरखे कार्यरत थे जो यहाँ आन्दोलन के लक्ष्य की सफलता का संकेत था।²²

आन्दोलन का सामाजिक स्वरूप :

भिन्न-भिन्न सामाजिक वर्गों ने इस आन्दोलन के प्रति भिन्न-भिन्न प्रतिक्रियाएँ व्यक्त कीं। महिलाओं द्वारा जो प्रतिक्रिया व्यक्त की गई वह आश्चर्यजनक थीं। 13-14 सितम्बर 1921 को महिलाओं की एक सभा हुई जिसमें 500 महिलाओं ने स्वदेशी वस्त्र पहनने की शपथ ली।²³ 19 दिसम्बर 1921 को 500 पर्दानशीन महिलाओं ने जुलूस निकाला, सारे शहर का चक्कर लगाया। स्वामी नृसिंहदेव सरस्वती, गौरी शंकर भार्गव, चांदकरण शारदा ने इसकी अगुवाई की।²⁴

किसानों की भागीदारी के भी कुछ संकेत मिलते हैं। 10-11 सितम्बर 1921 को ब्यावर के चांग दरवाजे पर कांग्रेस के कार्यकर्ता जयदेव तथा बृहदत्त के नेतृत्व में विशाल किसान कॉन्फ्रेंस का आयोजन किया गया, जिसमें 800 किसानों ने स्वदेशी अपनाने की शपथ ली।²⁵ विद्यार्थी वर्ग ने भी आन्दोलन में सक्रिय भागीदारी निभायी। 6 अप्रैल 1921 को जलियाँवाला बाग हत्याकाण्ड की स्मृति में छात्रों ने काले झण्डों के साथ मातमी जुलूस निकाला। दयानन्द एंग्लो वैदिक विद्यालय के छात्रों ने श्रद्धांजली सभा का आयोजन किया। चांदकरण शारदा, स्वामी नृसिंह देव ने डी.ए.वी. स्कूल, नेशनल स्कूल, श्री दयानन्द विद्यालय तथा गवर्नमेन्ट कॉलेज के छात्रों के साथ मिलकर मौन जुलूस निकाला। इससे गवर्नमेन्ट कॉलेज के छात्रों को निष्कासित कर दिया गया।²⁶ 6 अगस्त 1921 को छात्रों ने बाबू मोहल्ला, केसरगंज, मदारगेट आदि स्थानों से विदेशी वस्त्रा एकत्र कर इनकी होली जलायी, पाँच छात्रा गिरफ्तार कर लिए गए। 10-11 सितम्बर 1921 को ब्यावर में हुई किसान सभा में डी.ए.वी. स्कूल के छात्र तथा गवर्नमेन्ट कॉलेज के दो छात्र प्रेमसिंह तथा गणेशीलाल शामिल हुए।²⁷ 4 फरवरी 1922 को गाँधीजी के दिल्ली से साबरमती जाते हुए अजमेर रेलवे स्टेशन पर छात्रों ने

गाँधीजी के प्रति आस्था प्रकट करते हुए विदेशी वस्त्रों की होली जलाई।²⁸

आन्दोलन का विस्तार :

चांदकरण शारदा, स्वामी नृसिंहदेव सरस्वती, ठाकुर गोपाल सिंह, अर्जुनलाल सेठी, मिठनलाल भार्गव, गौरी शंकर भार्गव, दुर्गाप्रसाद चौधरी (सभी अजमेर से) सेठ घीसूलाल जाजोदिया, नाथूलाल वकील, चौथमल अग्रवाल (ब्यावर), प्यारेलाल जोशी, मौलवी मुइनुद्दीन (नसीराबाद) आदि नेताओं के प्रयासों से असहयोग आन्दोलन की अजमेर-मेरवाड़ा में न केवल पर्याप्त प्रतिक्रिया हुई वरन् व्यापक फैलाव भी हुआ।

अजमेर, ब्यावर, नसीराबाद जैसे प्रायः शहरी केन्द्र तो आंदोलन में सक्रिय थे ही, पुष्कर, पीसांगन जैसे आन्तरिक स्थलों पर भी कांग्रेस ने आन्दोलन को प्रचारित किया। 30 जनवरी 1921 को कांग्रेस प्रतिनिधियों ने पुष्कर व केकड़ी की यात्रा कर वहाँ कांग्रेस समितियों का गठन किया। पुष्कर में रामदीन जोशी तथा हरिनारायण के नेतृत्व में कांग्रेस समिति ने आन्दोलन का प्रसार किया तो केकड़ी में सत्यनारायण, सोहन लाल तथा मिश्रीलाल ने कांग्रेस समिति की सदस्यता ग्रहण की²⁹ ब्यावर में खादी प्रचलन के लिए बृहदत्त व शिवशंकर ने उत्साह से खादी कार्य किए व शहीद कोष हेतु सात सौ रुपये का चंदा एकत्र किया।³⁰ 3-4 फरवरी 1920 को चांदकरण शारदा तथा असहयोगियों के एक दल ने पीसांगन में 800 लोगों की सभा को संबोधित किया, जहाँ 60 स्थानीय लोगों ने कांग्रेस समिति में पंजीकरण कराया।³¹ अजमेर तथा आस-पास के जिलों विशेषतः पीसांगन में भड़काने वाले भाषण देने के कारण कमिश्नर ने सिविल प्रोसिजर कोड 144 के तहत आदेश जारी कर, चांदकरण शारदा, अब्दुल कादिर बेग, नृसिंहदेव सरस्वती, राधकृशन, गौरीशंकर भार्गव, अर्जुन लाल सेठी व यज्ञ दत्त आदि आन्दोलनकर्ताओं के जनसभाओं में बोलने पर प्रतिबंध लगा दिया गया।³²

हिन्दू-मुस्लिम एकता:

असहयोग आन्दोलन के विधिवत् आरम्भ होने से पूर्व ही अजमेर-मेरवाड़ा क्षेत्र में हिन्दू-मुस्लिम एकता विशेषतः राजनीतिक मुद्दों पर एकता का वातावरण बनने लगा था। अर्जुन लाल सेठी, बाबू ललिता प्रसाद, यज्ञदत्त शर्मा, मौलवी अब्दुल कादिस, चांदमल सत्तार आदि ने खिलाफत के प्रश्न को लेकर हिन्दू-मुस्लिम एकता के लिए गम्भीर प्रयास किए।³³ अर्जुन लाल सेठी इस एकता के प्रधान संवाहक थे। कांग्रेस तथा खिलाफत दोनों के लिए हिन्दू व मुस्लिम दोनों वर्गों से चंदा एकत्र किया जाता था।³⁴ इसी भांति कांग्रेस स्वयंसेवक कोर तथा खिलाफत स्वयंसेवक कोर भी समन्वित रूप से कार्यरत थे, दिसम्बर 1921 में दोनों को एक साथ अवैधानिक घोषित कर दिया

गया किन्तु आम जनता के स्तर पर हिन्दू-मुस्लिम एकता को लेकर अनियमित उतार-चढ़ाव की प्रवृत्ति रही। वर्ष 1920 के पूर्वार्द्ध में उत्साहजनक हिन्दू-मुस्लिम एकता का माहौल था उदाहरणार्थ 19 मार्च 1920 को खिलाफत दिवस पूर्ण उत्साह के साथ मनाया गया, फिर उर्स के मौके पर 26, 27, 28 मार्च 1920 को हुई “दिल्ली राजपूताना पोलिटिकल कॉन्फ्रेंस” में भी यह एकता प्रदर्शित हुई³⁵ किन्तु वर्ष के उत्तरार्ध में अधोमुखी प्रवृत्ति दिखाई देने लगी। जून 1920 में सोजत (जोधपुर) में जैन मन्दिर पर स्थानीय मुस्लिमों द्वारा किए हमले ने भी आपसी कड़वाहट को जन्म दिया। फलतः असहयोग आन्दोलन संबंधी हड़तालों को एक अथवा दूसरे पक्ष द्वारा असफल बनाया गया।³⁶

इसके विपरीत सितम्बर 1922 में तुर्की की विजय के उपलक्ष में मुस्लिम आबादी द्वारा जब अपने घरों, मस्जिदों तथा पहाड़ियों को रोशन किया गया तो कुछ हिन्दू व्यापारियों ने अपनी दुकानों को भी रोशन किया³⁷ किन्तु वर्ष 1922 के अन्त तक मस्जिदों के समक्ष किसी भी प्रकार का संगीत न बजाने के प्रश्न को लेकर इन दो समुदायों में विवाद उत्पन्न हो गया, जुलाई 1923 में जगदीश शोभायात्रा में तो इसी बात को लेकर साम्प्रदायिक दंगा भड़क उठा, स्थिति के नियन्त्रण हेतु पुलिस को गोलियाँ चलानी पड़ीं, जिसमें कुछ लोग विशेषतः हिन्दू मारे गए, अर्जुन लाल सेठी भी घायल हुए। इस साम्प्रदायिक दंगे ने अजमेर-मेरवाड़ा में हिन्दू-मुस्लिम एकता को गंभीर आघात पहुंचाया।³⁸ इस प्रकार अजमेर-मेरवाड़ा में असहयोग आन्दोलन की सबसे बड़ी उपलब्धि थी, “बढ़ी हुई जनचेतना”, चारों ओर से सामन्ती विचारों से ग्रस्त राजतन्त्रात्मक रियासतों, जहाँ की जनता राजनीतिक सुशुप्तावस्था में थी, के मध्य स्थित इस छोटे से क्षेत्र की जनता ने असहयोग आन्दोलन के दौरान जो सक्रियता दर्शायी, वह अभूतपूर्व थी।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

भारतीय स्वतंत्रता आंदोलन में राजस्थानी साहित्य का योगदान

मुकेश कुमारी

शोधार्थी इतिहास

स्वतंत्रता आंदोलन में राजस्थान का महत्वपूर्ण योगदान था। आर्थिक दृष्टि से भले ही यह प्रदेश इतना समृद्ध न हो लेकिन यहाँ की संस्कृति प्राचीन काल से ही बहुत समृद्ध रही है। स्वतंत्रता आंदोलन के दौरान यहां के सरस्वती पुत्रों ने अपनी रचनाओं के द्वारा लोगों को देश की वास्तविकता से अवगत करवाया। ये कवि कविताएं ही नहीं करते थे, अपितु स्वयं तिरंगा हाथ में लेकर स्वतंत्रता का अमर सन्देश महल से लेकर झोपड़ी तक पहुंचाते थे। इन कवियों ने अपनी कविताओं से देशभक्ति की ऐसी अलख जगाई कि लोग घरों से बाहर निकले और आंदोलन में भाग लिया। नाथूलाल 'विमल' ने अपनी कविता राजस्थान में राजस्थान के गौरवपूर्ण अतीत का वर्णन इस प्रकार किया है।

राजस्थान

जिसको अपनी मर्यादा का रहता था अनुपम नित्य ध्यान।

जिसको रहता थ निज गौरव और ज्ञान का शुचि अभिमान।।

रक्त रंगे रहते थे जिसके, वे भाले और बाण-कृपाण।

खेद हाय! अब उजड़ गया है, वही हमारा राजस्थान।'

इस समय जब सम्पूर्ण देश में क्षेत्रीय भाषाओं में साहित्य की रचना हो रही थी तो राजस्थानी में भी बहुत से गीतों व कविताओं की रचना हुई राजस्थानी भाषा में लिखित रजवाड़ी वीरां सूं नामक कविता में नौजवानों को देश की आजादी के लिए जागने का आह्वान इस प्रकार किया गया है-

रजवाड़ी वीरां सूं

जागो रे रजवाड़ी वीरों,
 देखो, दिन उग आयो रे।
 सारो जग तो जाग पड़यो,
 पण थाने सोबो भायो रे।
 देश धर्म के सेवा करतां,
 ज्याने प्राण गमायो रे।
 बांकी थे संतान सुरमा,
 मूढो किया छिपायो रे।²

इस कविता में कवि नौजवानों को आंदोलन में भाग लेने के लिए प्रेरित किया है।

गाँधी जी के राष्ट्रीय राजनीति में प्रवेश से राष्ट्रीय आंदोलन को नई दिशा मिली। सुमित सरकार ने अपनी पुस्तक आधुनिक भारत में लिखा है कि सुदूर गांव में भी गाँधी जी के नाम का ऐसा प्रचलन हो गया था। वह आश्चर्यजनक है इनमें से कोई ठीक से यह नहीं जानता था कि वह कौन हैं और क्या हैं, किन्तु यह तय था की वह जो कहते हैं वह सत्य माना जाता है और उनके आदेशों का पालन अनिवार्य है। वे महात्मा हैं, साधू हैं, पंडित हैं, ब्राह्मण हैं और इलाहाबाद में रहते हैं।³

इस प्रकार हम देखते हैं कि आम जन गाँधीजी से किस प्रकार प्रभावित था। जिसके परिणाम स्वरूप समाज का एक बहुत बड़ा तबका पहली बार सक्रिय राजनीति में भागीदार बना व राष्ट्रीय आंदोलन का दायरा फैला और जर्मीदार शहरी मध्यम वर्ग छात्रों और औरतों ने आंदोलन में हिस्सा लिया। खादी, चरखा, सत्याग्रह, स्वदेशी व बहिष्कार गाँधी जी के आंदोलन के प्रमुख हथियार थे। उन्होंने चरखा चलाने और सूत कातने पर जोर दिया। गाँधी जी का चरखा स्वदेशी व आर्थिक व्यवस्था का प्रतीक था और विदेशी वस्तुओं के बहिष्कार का प्रतीक भी। चरखे के पीछे गाँधी जी का मुख्य उद्देश्य देश को स्वावलंबी व आत्मनिर्भर बनाना था। गाँधी जी ने खुद सूत काता और लोगों को सूत कातने के लिए प्रेरित किया परिणामस्वरूप भारत के हर घर में चरखा विदेशी सत्ता के बहिष्कार का प्रतीक बन गया।

चरखे रे नामक कविता में कवि ने चरखे से स्वावलम्बन का सन्देश इस प्रकार दिया है-

चरखा रे
 चरखा रे! भारत रा नर नारी तुझे अपनावै रे।

नेता का चरखा स्वदेशी का चरखा ।।
 चरखा रे ! स्वदेशी धागा काढ़ खादी बणवावै रे ।
 चरखा रे ! बेकारां नै रोजी-हुनर बतलावै रे ।
 चरखा रे तुझसे सारा लोग सुखी बन जावे रे ।।⁴

धीरजमल द्वारा लिखित चक्करदार अरटियों नामक कविता ने भी चरखा चलाने व सूत कातने पर जोर दिया है जैसे-

चक्करदार अरटियों
 देश की भलाई घणी कीनी हो गाँधी जी ।
 चक्करदार अरटियों दीनो हो बेली । अरटियों ।।
 बैठी-बैठी झीणों तार काढ़ूं हो गाँधी जी ।
 गाती-गाती झीणों सूत कातू हो गाँधी जी ।।
 कोकडिया उतारू दिन रा तीस हो गाँधी जी ।
 आटियां जुलाहे घरै मेलूं हो गाँधी जी ।।⁵

स्वतंत्रता संग्राम में महिलाओं ने भी महत्वपूर्ण भूमिका निभाई। 1889 ई0 के कांग्रेस के बम्बई अधिवेशन में दस महिलाओं ने भाग लिया। गाँधी जी के आह्वान पर बड़ी संख्या में महिलाएँ घरों से बाहर निकलीं और आंदोलन से जुड़ गईं। बहनों को आह्वान नामक कविता में कवि ने महिलाओं को आंदोलन से पीछे न हटने की प्रेरणा दी है-

बहनों को आह्वान
 थे सुन्यो म्हारी बहनों ! जग में इज्जत सूं रीज्यो ।
 चाबै जितणो दुखः पा लीज्यो, मरणो होवे, मर जाज्यो ।
 पण मान कदी ना गमाज्यो, नागण बण बदलो लीज्यो ।।
 थे सभा मुताबिक चलज्यो दूजा के मुँह मत मिलज्यो ।
 सत पथ सूं कदी न टलज्यो, मत पति न टलवा दिज्यो ।।⁶

राष्ट्रीय आंदोलन के दौरान सत्याग्रह गाँधी जी का अचूक हथियार था। सत्याग्रह का अर्थ है सत्य के लिए आग्रह यानि सभी प्रकार के दुखों को झेलते हुए अन्याय के खिलाफ लड़ाई लड़ना। दक्षिणी अफ्रीका में सत्याग्रह के सफल प्रयोग के बाद गाँधी जी ने भारतीय राष्ट्रीय आंदोलन में चम्पारण 1917, अहमदाबाद 1918, खेड़ा 1918,

बारडोली 1928, और नमक सत्याग्रह 1930 में इसका प्रयोग किया इस आंदोलन में महिलाओं ने भी भागीदारी की। चाल हे नणदी नामक कविता में एक महिला सत्याग्रह आंदोलन में भाग लेने की बात इस प्रकार करती है-

चाल हे नणदी

ऊं गैला पर चाल मेरे नणदी! सत्याग्रही जहं जावै औ।

अन्यायां की पोल खेलकर, साँची बात सुनावै औ।।

धन धन नणदी उण की जननी, इसा पूत जो जावै औ।

उण जुलम्यां का लाठी जूता, हंस हंस कर कै खावै औ।।

सत्य, अहिंसा गाँधी जी को बै हथियार उठावै औ।

बन्दूकां की गोलियां आगै छाती जाय अडावै औ।।

निर्भय होकर आजादी की मस्त राग न गावै औ।

परहित कारण कष्ट झेल कर जेलां मांही जावै औ।।⁷

गाँधी जी के आंदोलन के समय आम जन मानस में ब्रिटिश सरकार के प्रति भय लगभग समाप्त हो चुका था। लोगों ने एकजुट होकर बड़ी संख्या में गाँधी जी के सत्याग्रह आंदोलन में भाग लिया एक कविता में इसका वर्णन इस प्रकार किया गया है-

सत्याग्रही अपने घर से विदा ले रहा है

अजी, आज जावां छं म्हे आज जावां छं।

घणा दिना सूं जयपुर म्हाकी बंध्यो पड़यो छै पाश में।

अजी, पाश ई की काटवा, म्हे आज जावां छं।

गोरा अडै राज जमायो, सात समंदर पार का।

अजी, राज यांको मेटवा, म्हे आज जावां छं।।

लाठी, घूसा, थप्पड़, मुक्का राजी राजी झेलस्यां।

अजी, बरत अहिंसा पालस्यां म्हे आज जावां छं।।

सभा करांला, भाषण घांला, बीचो बीच बजार में।

अजी, ताकत बां की देखवा, म्हे आज जावां छं।।

जेल की तो बात कांई, फांसी नै तैयार छं।

अजी, आज जावां छं म्हे आज जावां छं।।⁸

राजनैतिक आंदोलन के अलावा गाँधी जी ने रचनात्मक कार्यों पर भी जोर दिया।

उनके रचनात्मक कार्यों में खादी, अस्पृश्यता, स्वच्छता ग्रामाद्योग व हरिजन उद्धार आदि प्रमुख थे। भोले हिन्दुओं नामक कविता में कवि ने गाँधी जी के रचनात्मक कार्यों पर प्रकाश डाला है।

भोले हिन्दुओं
नींद निवारों भोले हिन्दुओं! जाति करो सुधार।
कुम्भकरण ने त्याग दो रे, हो जाओ हुसियार।।
सो गया गाढ़ी नींद में रे, जाग गया संसार।
प्रेम बढ़ावो कौम में रे, सबसे करो पियार।।
छुआछूत को त्याग दो रे, समता करो बिहार।
हरिजन थारै लाल है रे, कैसे दिये बिसार।।⁹

भारत में ब्रिटिश शासन का मुख्य उद्देश्य अपने लाभ के लिए यहाँ के संसाधनों का अधिक से अधिक दोहन करना था जिसका भारत पर नकारात्मक प्रभाव पड़ा। एक कविता में कवि ने ब्रिटिश शासन के दौरान भारत की दशा का वर्णन इस प्रकार किया है-

काँई कीन्हो जी ?
असी काँई कीन्ही भगवान! भारत घणो बिलख रैयो छै।
जल बिन फुलवाड़ी हरी, दिन दिन या कुम्हलाय।
उछल उछल कर बादरां, रैया है धूम मचाय।
बगीचों यो उजड़ रैयो छै।।
आग जोर से जल रही, तरू सरोवर गये सूख।
दर दर हाथ पसारतां, तोय न जावे भूख।
अन्न बिन तरस रैयो छै।।
बिना शुद्ध घृत, दूध के हुयां सभी बल नष्ट।
मशीन में गऊ कट रही, पावां अनगिणत कष्ट।
पाप बेहद बध रैयो छै।।¹⁰

इस प्रकार हम देखते हैं कि भारतीय स्वतंत्रता आंदोलन में कवियों, शायरों, लेखकों व भजनोपदेशकों का बहुत महत्वपूर्ण योगदान था। उन्होंने देश के हर प्रमुख मुद्दों पर लेखनी चलाई और लोगों में चेतना पैदा करने व देशभक्ति की भावना पैदा

करने में महत्वपूर्ण भूमिका निभाई। अपनी कलम के द्वारा उन्होंने भारत की वास्तविक स्थिति का चित्रण लोगों के सामने प्रकट किया। वास्तविकता जानने के बाद जनता में रोष पैदा हुआ और लोगों ने बढ़ चढ़ कर आंदोलन में भाग लिया। फ्रांसीसी क्रांति के दार्शनिक वाल्टेयर ने एक बार कहा था पांच सौ व सौ पन्नों की किताबें लिखने का भला क्या फायदा कितने लोग इन किताबों को पढ़कर समझने योग्य दिमाग रखते हैं सरकार को केवल छोटी और सस्ती किताबों से ही पलटा जा सकता है। इसी बात को ध्यान में रखकर आंदोलन के दौरान सस्ती व छोटी पुस्तिकाओं की रचना की जाने लगी। ये किताबें महलों से लेकर गरीब की झोपड़ी तक आसानी से पहुंच जाती थी। इस साहित्य की भाषा अत्यंत सरल और जन सामान्य में प्रयुक्त होने वाली थी। विभिन्न प्रकार के राजनैतिक कार्यक्रमों व जलसे, जलूसों में इन गीतों व कविताओं को गाया जाता था। जिसके परिणामस्वरूप राष्ट्रीय आंदोलन को बल मिला।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

जयपुर रियासत में मीना जनजाति की चेतना में गणपत राम बगरानियां जी का योगदान

अंकलेश कुमार

राजस्थान वीरों की भूमि रही है। ब्रिटिश शासन हो या रियासतों के शासन के दौरान जिन्होंने भी प्रजा पर अत्याचार किया तो उनका प्रतिरोध वहां की प्रजा ने किया है और उन्हीं के समूह या क्षेत्र से उसका नेतृत्व किया गया। बहुत से ऐसे महापुरुष हुए जिन्होंने अपने क्षेत्रीय स्तर पर अपने समाज सुधार, देश की स्वतंत्रता में अपना योगदान दिया। उन्हीं में से हम जयपुर रियासत में हम गणपतराम बगरानियां जी को देखा जा सकता है। जिन्होंने विशेषकर शेखावाटी क्षेत्र में मीना जनजाति में कुरीतियों को समाप्त करने, उनमें जागरूकता लाने तथा जयपुर राज्य की दमनात्मक नीतियों का उन्हींने अपने स्तर पर विरोध किया।

गणपतराम बगरानियां जी जन्म 1879 ई. में झुंझनूं जिले के नरहड़ गांव में हुआ था। इनके पिता का नाम जोधराज माता का नाम श्रीमती रूकमणी देवी एवं पत्नी का नाम श्रीमती चान्दा देवी था। इन्होंने जयपुर महाराजा के विरुद्ध सन् 1917-18 के आस-पास जनजागृति के निर्मित जुझारू लोगों का संगठन बनाया जिसमें सभी जातियों के बेधड़क लोग शामिल हुए थे। इन्होंने राजशाही के विरुद्ध उर्दू में पर्चा छपवाकर गुप्त रूप से वितरित करवाया था, जिससे जयपुर राज्य उन पर नजर रखे हुए था। जलियावाला बाग की घटना से इनके दिल में गुस्सा पनपा और इन्होंने हथियार इकट्ठा करना शुरू किया पर किसी मुखबीर की सूचना के कारण चिड़ावा की एक दुकान पर पुलिस का छापा पड़ा और हथियार जब्त कर लिये गये। गणपतराम जी सहित प्रमुख लोग भूमिगत हो गये और ये फरार हो गये और ये जींद (पंजाब) के राजा महेन्द्र प्रताप के सम्पर्क में आये इनको जयपुर के महाराजा ने फरमान जारी कर देश निकाला दे दिया और कुछ दिनों बाद गणपत राम बगरानियां उदयपुर के महाराजा के निकट लोगों के सम्पर्क में आये और महाराणा उस समय कैंसर व लकवा के रोगी थे जिनको गणपत राम बगरानियां जी ने जड़ी-बूटी औषधियों से तैयार चिकित्सा प्रदान

की इससे महाराणा को लाभ हुआ तो इन्होंने प्रसन्न होकर सवाई जयपुर राज्य के दरबार में संदेश भेजकर देश निकाला को रद्द करवा दिया।¹ मीणा जनजाति के ये प्रथम महापुरुष थे जिन्होंने शिक्षा के लिए आवाज उठायी। इन्होंने 1924 की जयपुर मीणा सुधार कमेटी की स्थापना से पहले ही 1922 ई० में शेखावाटी के बगड़ में मीणा सुधार सभा की स्थापना की थी। इस सभा में मुख्य 5 नियम तय किये गये थे-

1. राणों को कोई दस्तूर पर नेग, थाली, नगदी, ब्याह-शादी में खुशी बधाई नहीं देगा।

2. खर्च बारह में सिर मुण्डाई का ब्राह्मणों को लाटा सुलटा देवे पर उनको बुलाये जो उपयुक्त हो।

3. बच्चों को पढ़ाओं, काबिल करो और हमेशा ही नेक चलने की शिक्षा दो।

4. घर पर सालाना, ब्याह या पुत्र जन्म पर सभा को सहायता दो।

5. तुम खुद बुरी आदत छोड़ो, नेक चलन हो, मेहनत-मजदूरी या सरकारी मुलाजिम बनो या खेती करो। जिस गांव में बसो उसका सदैव भला चाहो। फिजूल खर्ची न करो, नियम 4 की रकम वसूल कर सभा में भेजते रहो, सुस्ती ना करो।²

चिड़ावा व खेतड़ी क्षेत्र में 1928 ई० के आस-पास जागीरदारों के जल्म बहुत बढ़ गये थे। गणपतराम बगराणियां जी व कुँवर पन्ने सिंह जी ने मजबूत किसानों का संगठन बनाया और जागीरदारों को मुँहतोड़ जवाब दिया। चिड़ावा के जागीरदारों का आमने-सामने संघर्ष हुआ और संगठित किसानों ने मार-पीट कर भगा दिया। जागीरदारों ने खेतड़ी के राजा से गणपतराम बगराणियां जी व कुँवर पन्ने सिंह के लिए गुहार की तो इनको खेतड़ी पुलिस घोड़ी के पीछे रस्सियों से बांधकर खेतड़ी ले गयी तथा दोनों को बंदी बनाकर जेल भेज दिया गया। राजा के सामने जब इनकी पेशी हुई तो इनके विचारों व तर्कों से खेतड़ी के राजा इतने प्रभावित हुए कि इनकी खेतड़ी ठिकाने की सेवार्यें देने का प्रस्ताव दिया लेकिन इन्होंने उसको जन कल्याण विरोधी बताते हुए ठुकरा दिया।³

1929 ई० के आस-पास जयपुर राजा ने फिर उन्हें देश निकाला दे दिया था और वे पाकिस्तान के आँकाड़ा मोंटगोमरे में रहने लग गये थे फिर उनके मित्र जुगल किशोर बिड़ला ने उन्हें वापिस लाने में मदद की।⁴ जरायम पेशा कानून और 1943 के नोटिफिकेशन की गणपतराम बगराणियां जी की और बेगार, रिश्वत आदि का विरोध किया तथा जरायम पेशा कानून को रद्द करने की मांग की।⁵ मीणा सुधार समिति के संस्थापक अध्यक्ष रहते हुए सन् 1946 ई० में नेहरू जी के उदयपुर आगमन पर एक शिष्ट मण्डल के साथ नेहरू जी से मिलकर जरायम पेशा कानून को रद्द करने का

प्रस्ताव सौंपा व पटेल, राजेन्द्र प्रसाद, घनश्याम दास बिड़ला, जुगल किशोर बिड़ला के पास कानून की बुराइयों के टेलीग्राफ भेजे।⁶ गणपतराम बगराणियां जी, लक्ष्मीनारायण झरवाल जी, अरीसाल सिंह जी के नेतृत्व में गांधी जी की मृत्यु के बाद मीणा जनजाति में सुधार के प्रयास किये गये क्योंकि अधिकांश मीणा जनजाति के लोग पुलिस के आश्रय में चोरी करते थे। इसके लिए एक सत्याग्रह योजना तैयार की गयी और मीणा जनजाति तक पहुँचाने और उनको अमल में लाने के कुछ निश्चय किये गये। जैसे-

1. चोरी न करना, चोरों को सहायता न देना और चोरी का माल न लेना।
2. चौकीदारी न करना और उसका दस्तूर कांसा, परौसा, हकपल्ला आदि न लेना।
3. 6 से 14 साल तक के लड़कों को स्कूल में दाखिला करवाना और अनिवार्य रूप से शिक्षा दिलवाना।
4. शराब न पीना, न पीलाना, न निकालना और न उसका व्यापार करना।
5. मृत्यु के तीसरे दिन चार व्यक्तियों से अधिक किसी को भोजन न करवाना।
6. मृत्यु के तेरहवें दिन शोक में शराब और मांस का बहिष्कार करना।
7. नाच-कूद, भेदे गाने, भद्दा पहनावा आदि के रिवाज को मीणा जनजाति से खत्म करना।
8. शादी के लड़के वालों के घर पेशारे में शराब व मांस का बहिष्कार करना।
9. शादीयों में शराब व मांस का बहिष्कार करना।
10. जयपुर राज्य में मीणा सुधार समीति में विश्वास रखना और हमेशा समिति के आदेशों पर चलना।
11. लड़के के जन्मोत्सव पर कम से कम पांच रूपये और लड़के के विवाह के समय कम से कम ग्यारह रूपये, लड़की की शादी में लड़की वालों की तरफ से पहरावनी के समय कम से कम पांच रूपये, भात के समय एक रूपये जयपुर राज्य मीणा सुधार समीति को जाति सुधार के काम के लिए भेंट देना होगा।
12. जो इन नियमों को भंग करेगा उसे 51 रूपये जातीय दण्ड देना पड़ेगा और दुबारा नियम भंग करने पर जाति बाहर कर दिया जायेगा।

महावीर जी के मेले में होने वाली सभा श्री गणपतराम बगराणियां जी के सभापतित्व में हुई और एक लाख मीणा सरदारों की उपस्थिति में गणपतराम बगराणियां जी को इस साल (1948) का सभापति चुना गया। इस सभा का उद्घाटन जयपुर राज्य मीणा सुधार समीति के संयुक्त मंत्री श्री लक्ष्मीनारायण झरवाल जी ने किया था। इस मेले में भेदे नाच गाने व औरतों के नाचने के रिवाज के खिलाफ लोगों

को समझाया गया और इस मेले में दुकाने लुटने का रिवाज भी था, जिनके विरुद्ध सरकार कोई कार्यवाही नहीं करती थी बल्कि उनको प्रोत्साहन देती थी। उसमें मीणा सुधार समिति द्वारा इस रिवाज को खत्म किया गया और मीणा स्वयं सेवकों ने जहां इक्की-दुक्की दुकाने लुटी भी गयी वहां स्थिति को नियंत्रण में किया। मेहरगोत के बारह गांव के मीणों जिनका मुख्य केन्द्र महसवा माना जाता था जो नाचने में मशहूर थे। पुलिस यहां के लोगो को नाचने व चोरी को प्रोत्साहन करती थी उस पर काबू किया गया और महसवा के मेहरगोती मीणा सरदारों ने पुलिस के साथ आने से इन्कार कर दिया।⁷ 27 अप्रैल 1947 को रींगस में बड़ी मीणा पंचायत के अवसर पर युद्धकोष में भारत सरकार को दी गयी राशि में गणपतराम बगराणियों जी ने मीणा जनजाति द्वारा एकत्र किये गये उसमें से 11 रूपये युद्धकोष में जमा करवाये थे।⁸

25 दिसम्बर 1949 को सीकर जिले के गोरियां में मीणा पंचायत गणपतराम बगराणियों जी के सभापतित्व में हुई और इसका यहां होने का कारण गोरियां के कई लोग बुरे कामों में लीन थे इसलिए इन्हें सुधारने के लिए मीणों की पंचायत की गयी। इसमें कहा गया कि-

1. किसान विद्यार्थियों को छात्रवृत्ति के लिए अपने प्रार्थना-पत्र स्कूल हेडमास्टर साहब से प्रमाणित करवाकर भेज देना चाहिए।
2. जिन मीणा बंधुओं के पास काशत करने व बसने की भूमियाँ नहीं हैं उनको आबाद करने व खेती के लिए जमीन देने का प्रबंध कर लिया गया है।
3. जरायम पेशा कानून को हटाने की घोशणा प्रधानमंत्री संयुक्त मंत्री राजस्थान ने आदिवासी सम्मेलन के 11 दिसम्बर 1949 को कर दी है।⁹

गणपतराम बगराणियों जी की अध्यक्षता में जयपुर में तीजों के मेले पर एक विराट सभा रखी गयी। इसमें इन्होंने मीणा सरदारों से अपील की कि दूसरी जातियां जिस तरह आगे बढ़ रही हैं उसी तरह मीणा जाति को अशिक्षा व कुर्रतियों से दूर करने पर बल देने की बात की। कदम, कुण्डी, महावीर जी, कल्याण जी के मेलों में हजारों लाखों की तादाद में मीणा सरदारों ने नाच-कूद व बुरे रिवाज बिल्कुल बंद करने का जिक्र किया गया। ये सभा जयपुर के हवा महल की चौपड़ पर माणिक चौक के खन्दे पर शाम को आठ बजे की गयी।¹⁰ गणपतराम बगराणियों जी ने 8-10 साल घर-बार छोड़कर राणा जाति से मीणा जाति को मुक्त करवाया क्योंकि जो राणा जाति थी वो ढुकाव (वर-वधू वर माला के समय) या किसी मीणा परिवार के उत्सव के समय काम में बाधा डालती थी और पैसे मांगती थी और पैसे न देने पर उस परिवार को ढोल पीट-पीट कर बदनाम करती थी। गणपतराम बगराणियों जी ने 1966 ई0 में बहिष्कृत उद्धार कार्यालय की स्थापना घरढाना कला में की थी। जिसके तहत मीण जाति के

बहिष्कृत लोगों को वापिस मिलाने का प्रयत्न किया गया जैसे सूरतेवाल मीणा (जो अपनी जाति से बाहर की स्त्री से विवाहित) और उनके बीच नफरत मिटाने का प्रयास किया गया।¹¹ 1 दिसम्बर 1948 से 21 दिसम्बर 1948 तक गांधी मैदान जयपुर में हुए अखिल भारतीय कांग्रेस महासम्मेलन में सुरक्षा का जिम्मा मीणा सुधार समीति का था। अतः गणपतराम बगराणियों जी के नेतृत्व में 48 मीणों की सुरक्षा समीति बनाकर आयोजन को सफल बनाया गया। इस पर नेहरू जी, पटेल जी, राजेन्द्र प्रसाद व कांग्रेस के अन्य नेताओं द्वारा गणपतराम बगराणियों जी का आभार जताया गया।¹² 15 सितम्बर 1949 जयपुर में मीणा सुधार समीति द्वारा 5 पेज का बुलेटिन प्रकाशित करवाया जिसमें किसान खेती-बाड़ी में अच्छे बीज व नये औजारों को काम में लेकर फुरसत के समय उद्योग-धन्धों पर जोर, बच्चों को शिक्षा देने के प्रयत्न और अपने झगड़ों को पंचायतों में ही निपटाने के लिए किसानों से गणपतराम बगराणियों जी द्वारा आह्वाहन किया गया।¹³

सन्दर्भ ग्रन्थ सूची -

- ¹ अजेय कुमार राजेन्द्र, स्वतंत्रता सेनानी, प्रमाण पत्र, जयपुर 16 फरवरी 2012, पं०सं० 171928/16 2/2012।
- ² मीणा जाति सुधार सभा, बगड़ (शेखावाटी), सरमीति मंगसिर सुदी 13 संवत् 1979।
- ³ अजेय कुमार राजेन्द्र, हमारा वतन, साप्ताहिक समाचार पत्र, 16 फरवरी 2009, पृ० 4।
- ⁴ बगराणियों रामसिंह, निजी संग्रह नरहड़, चिड़ावा, राजस्थान।
- ⁵ विधालंकार सत्यदेव, मीनों की पुकार, अर्जुन प्रेस दिल्ली, 6 मई 1944, पृ० 59।
- ⁶ बगराणियों रामसिंह, निजी संग्रह नरहड़, चिड़ावा, राजस्थान।
- ⁷ मुक्त मानव बुलेटिन नं० 22, जयपुर राज्य मीणा सुधार समीति, जयपुर, 30 अप्रैल 1948।
- ⁸ मुक्त मानव बुलेटिन, जयपुर राज्य मीणा सुधार समीति, जयपुर, राजस्थान प्रिंटिंग वर्क्स, जयपुर सितम्बर 1947।
- ⁹ सीकर जिला मीणा पंचायत का संदेश पत्र, राजस्थान प्रिंटिंग वर्क्स, जयपुर 25 दिसम्बर 1949।
- ¹⁰ मुक्त मानव बुलेटिन नं० 24, जयपुर राज्य मीणा सुधार समीति, जयपुर, राजस्थान प्रिंटिंग वर्क्स, जयपुर।
Jaipur Confidential Basta No. 20, File No. 927, Rajasthan State Archive, Bikaner
- ¹¹ गणपतराम बगराणियों जी का खुला पत्र, मातृभूमि प्रिंटिंग प्रेस बाजार वकीलान, हीसार 23 मई 1966।
- ¹² बगराणियों रामसिंह, निजी संग्रह नरहड़, चिड़ावा, राजस्थान।
- ¹³ बगराणियों रामसिंह, निजी संग्रह नरहड़, चिड़ावा, राजस्थान।

राजस्थान में किसान आन्दोलन : महिलाओं की भूमिका के विशेष सन्दर्भ में

डॉ. इकबाल फातिमा

भारत एक कृषि प्रधान देश रहा है। आज भी हमारी अर्थव्यवस्था का लगभग 70 प्रतिशत भाग कृषि या उससे सम्बन्धित उद्योगों पर निर्भर है। हमारे देश की कुल जनसंख्या का लगभग 48 प्रतिशत महिलाओं का है, जिसमें से लगभग 75 प्रतिशत महिलायें ग्रामीण अंचलों में रहती हैं। हमारे देश में कुल कृषि कार्य का लगभग 70 प्रतिशत कार्य स्त्रियों के द्वारा किया जाता है। खेत में बीजों की बुवाई, पौधों की रोपाई, खरपतवार नियंत्रण, फसल की कटाई, निंदाइ, गुड़ाई इत्यादि सभी कार्यों में अपना पूरा सहयोग देती हैं। किन्तु इनके कार्यों का मूल्यांकन न तो इनका परिवार करता है, न समाज और न राष्ट्र।

औपनिवेशिक शासन के दौरान अंग्रेजों ने राजस्व प्रणाली में जो मूलभूत परिवर्तन किए उनके परिणामस्वरूप भूस्वामी तथा महाजन वर्गों की स्थिति मजबूत हुई। इसके अलावा जहाँ अंग्रेज बागान मालिकों ने चाय, रबर, कॉफी तथा नील के बाग लगाए थे वहाँ बड़ी संख्या में किसानों को जबरदस्ती उनकी ज़मीन से बेदखल कर दिया गया। इन क्षेत्रों में किसान या तो दिहाड़ी पर काम करने वाले बनकर रह गए या फिर ठेके पर काम करने वाले श्रमिक जिनकी स्थिति बँधुआ मजदूरों जैसी थी। किसानों ने इस दमन को चुपचाप नहीं सहा और कई स्थानों पर उन्होंने छुट-पुट विद्रोह किए जिन्हें ब्रिटिश सरकार द्वारा निर्दयतापूर्वक कुचल दिया गया था।

ब्रिटिशकाल में सरकार की नीतियों के खिलाफ देश के विभिन्न क्षेत्रों में अनेक विद्रोह हुए। इनमें से कुछ प्रमुख विद्रोह निम्न हैं : (1) बंगाल के कृषक विद्रोह (2) मराठा किसान जागरण (3) बंबई के किसान विद्रोह (4) पंजाब का कूका आंदोलन और (5) राजस्थान का बिजौलिया किसान आन्दोलन कृषकों की संख्या में आधी संख्या स्त्रियों की होती है। अतः स्वाभाविक है कि किसान आन्दोलनों में उनकी भी

महत्वपूर्ण भूमिका रही होगी। किन्तु पुरूष विद्वानों ने कृषक आन्दोलन में उनकी भूमिका की अवहेलना की है या उसे कम आंका है, यद्यपि उन्होंने आन्दोलन में सक्रिय रूप से भाग लिया है। तेलंगाना आन्दोलन में स्त्रियों की भूमिका के बारे में आन्दोलन के एक नेता

पी. सुन्दरैय्या ने लिखा है कि "छेड़छाड़ उत्पीड़न और बलात्कार के खिलाफ अपने सम्मान की रक्षा करने सम्बन्धी उनके वीरोचित तथा कठोर विरोध प्रदर्शन की एक कहानी प्रेरणादायक रही है। नव सामाजिक समता, नैतिक और सांस्कृतिक जीवन के प्रति उनकी जागरूकता, उनके लड़ने की कठोर प्रवृत्ति हमारे आर्थिक और सामाजिक दृष्टि से उत्पीड़ित स्त्री समुदाय में भारी क्रांतिकारी प्रेरणा और ऊर्जा उत्पत्ति की एक झलक प्रस्तुत करती है।" अवध में कृषक आन्दोलन और केरल में ग्रामीण श्रमिक आन्दोलन तथा राजस्थान में बूंदी व बिजौलिया सहित अन्य किसान आन्दोलनों में स्त्रियों की सक्रिय सहभागिता रही है। प्रस्तुत शोध पत्र का उद्देश्य कृषक आन्दोलन में महिलाओं की महती भूमिका को रेखांकित करना है। जिससे ग्रामीण महिलाओं की एक सशक्त तस्वीर हमारे सामने आ सकेगी।

राजस्थान में अंग्रेजी सर्वोच्चता स्थापित होने के बाद सामन्तवाद व उपनिवेशवाद के मध्य एक अपवित्र गठबन्धन हुआ जो अ)-सामन्ती व अ)-औपनिवेशिक व्यवस्था के नाम से जाना जाता है। इस अप्राकृतिक और कृत्रिम व्यवस्था के नियंत्रण में किसान सबसे अधिक पीड़ित थे। नई राजनीतिक व्यवस्था में राजस्थान के शासक व जागीदार औपनिवेशिक मालिकों के प्रति अपने दायित्वों को पूरा करने के लिए और अपनी विलासिता के लिए स्वयं की जनता को ही लूटने लगे थे।

उनकी इस लूट का पहला शिकार किसान और आदिवासी समुदाय था।¹ अतः राजस्थान की रियासतों में 1818 में ब्रिटिश सर्वोच्चता की स्थापना के साथ ही यहाँ जनजातीय एवं किसान प्रतिरोध शुरू हो गया था। 1920 से 1942 के काल में राजस्थान सामन्त उपनिवेशवाद विरोध का केन्द्र बना रहा।

औपनिवेशिक सत्ता के प्रभावस्वरूप देशी राज्यों की सरकारों ने इन आन्दोलनों को कुचलने के लिए समझौतों के स्थान पर दमन का सहारा लिया। उनके दमन का शिकार महिलाएँ भी हुईं। बिजौलिया आन्दोलन जब बहुत तीव्र हुआ तो मेवाड़ सरकार ने उसके नेता विजयसिंह पथिक को गिरफ्तार करने का झाड़यंत्र रचा। जनता ने पथिकजी को छिपा रखा था। आन्दोलन को असफल करने के लिए ठिकाने ने किसानों का दमन किया। पंचायतों को गैर कानूनी घोषित कर दिया गया। किसानों को बिना वारण्ट गिरफ्तार करना शुरू किया गया। पुरूषों की अनुपस्थिति में स्त्रियों को

ठिकानेदार पकड़कर मंगवा लेते। जब स्त्रियाँ बेगार देने से मना करती तो उन्हें पीटा जाता, पकड़कर घसीटा जाता, उनका शरीर छिल जाता, कपड़े फट जाते फिर भी ठिकानेदार का दमन नहीं रूकता। लेकिन स्त्रियों में भी जोश था। उन्होंने पथिक जी की जय बोलते हुए सब अत्याचार सहा लेकिन बेगार और लाग देना स्वीकार नहीं किया।²

बिजौलिया आन्दोलन का प्रभाव आस-पास की जागीरों बेगू, ओंतरी, भेंसरोड़गढ़, बस्सी, पारसौली, अमरगढ़, जहाजपुर आदि पर पड़ा। बेगू में आन्दोलन बहुत तीव्र हो गया था। वहाँ के ठाकुर ने निर्देयतापूर्वक आन्दोलन को कुचला। लेकिन किसान उसके अत्याचारों से घबराए नहीं। तब उसने स्त्रियों को अपमानित करना शुरू कर दिया। किसानों की महिलाओं को लाठियों से पिटवाना, बेइज्जत करना व बाजारों में घिसटवाया। लेकिन किसानों ने सब अत्याचार सहते हुए दो साल तक अपना संघर्ष जारी रखा।³

किसानों की बढ़ती ताकत और एकता से घबराकर बेगू ठाकुर समझौते के लिए तैयार हो गए परन्तु ब्रिटिश रेजीडेन्ट ने समझौता होने में बाधा डाली क्योंकि अंग्रेजों को यह डर था कि समझौता होने से किसानों का साहस बढ़ जाएगा और उनसे प्रेरित होकर समूचे राजस्थान के किसान अपनी मांगों के लिए उठ खड़े होंगे। जुलाई 1923 में बेगू का किसान आन्दोलन और अधिक तेज हो गया। इस जागीर के एक गांव गोविन्दपुरा में 13 जुलाई, 1923 को उदयपुर राज्य के बन्दोबस्त आयुक्त ट्रेन्च ने राज्य की सेनाओं का नेतृत्व करते हुए किसानों पर गोलियाँ चलवा दी। जिसमें कई लोग शहीद हो गए। ट्रेन्च ने आज्ञा दी कि स्त्रियों के लहंगे के नाड़े काट दिए जाएं।⁴ सार्वजनिक रूप से स्त्रियों के साथ असभ्यता एवं बर्बरतापूर्वक व्यवहार किया गया।⁵ पांच सौ किसानों को गिरफ्तार कर उन्हें पीटा गया। किसानों ने जब अपने मुखिया का नाम नहीं बताया तो उनकी महिलाओं को सताया गया। उनसे यह कहा गया कि अगर तुम नहीं बताओगी तो तुम्हारे आदमियों को मार डाला जाएगा।⁶ इस घटना में “तरुण राजस्थान” के अनुसार 11 व्यक्ति मरे, लगभग 100 घायल हुए एवं 540 बन्दी बनाए गए जिनमें महिला व बच्चे भी सम्मिलित थे।⁷

यह पथिकजी के व्यक्ति का ही प्रभाव था कि सीधे-सादे अशिक्षित ग्रामीण भी इतने मजबूत हो गए। उन्होंने पुरुषों को ही नहीं, स्त्रियों को भी प्रभावित किया।

बिजौलिया किसान आन्दोलन के दूसरे चरण में किसानों ने अपनी मांगों को लेकर सत्याग्रह किया जिसको कुचलने के लिए राज्य ने बिजौलिया में सेना और पुलिस तैनात कर दी। चूँकि इस समय हरिभाऊ उपाध्याय जी के मेवाड़-प्रवेश पर प्रतिबन्ध

था। अतः उन्होंने दुर्गाप्रसाद चौधरी, पं. लादूराम, अचलेश्वर प्रसाद शर्मा एवं श्रीमती रमादेवी को भेजा। लेकिन उन्हें कठोर यातनाएँ देने के बाद एक-एक करके वहाँ से निर्वासित कर दिया गया।⁸

यद्यपि बिजौलिया आन्दोलन के दौरान 1922 में जनता की बहुत सी मांगे अधिकारियों ने स्वीकार की। लेकिन ठिकानेदारों ने अपना वादा तोड़कर पुनः दमनकारी नीति अपनाई। जिससे परिणामस्वरूप 1931 ई. में पुनः सत्याग्रह शुरू हो गया। जिसमें 700 स्त्री व पुरुष गिरफ्तार किये गये।⁹ श्री रामनारायण चौधरी की पत्नि अंजना देवी चौधरी ने भी बिजौलिया किसान सत्याग्रह में प्रमुख रूप से भाग लिया तथा स्वतंत्रता आन्दोलन में भी वह सक्रिय रही और जेल गई। वे समाज सुधार के कार्यों में भी हमेशा आगे रही।¹⁰

जयपुर राज्य में किसान आन्दोलन का सूत्रपात 1920 के पश्चात् हुआ। यह क्षेत्र बड़े ठिकानों व छोटी जागीरों के नियंत्रण में था। वहाँ भू-अधिकारों की अनिश्चितता ने किसान असन्तोष को जन्म दिया। शेखावाटी के किसान भी पहले ही घोर प्रतिक्रियावादी सामन्ती शोषण के शिकार थे लेकिन ब्रिटिश संरक्षण में शोषण अत्यधिक बढ़ गया था। इसके अलावा राष्ट्रीय, अन्तरराष्ट्रीय व स्थानीय घटनाओं ने भी किसानों को आन्दोलन के लिए प्रोत्साहित किया।

11-13 फरवरी, 1932 में बसन्त पंचमी के अवसर झुंझुनू में आयोजित अखिल भारतीय जाट महासभा के तेइसवें अधिवेशन के आयोजन में शेखावाटी के किसान आन्दोलन के इतिहास में नए युग का आरम्भ हुआ। इस अधिवेशन में लगभग 60 हजार स्त्री पुरुषों ने भाग लिया था। इस सभा ने विभिन्न सामाजिक एवं आर्थिक मुद्दों पर विचार-विमर्श करते हुए कई प्रस्ताव पास किए।¹¹

सीकर के किसानों ने झुंझुनू के जाट सम्मेलन से प्रेरित होकर पलथाना में सितम्बर, 1933 में जाट सभा का आयोजन किया। 1934 में ही सीकर में प्रजापति जाट महायज्ञ आयोजित किया गया। जिसके बाद वहाँ के संघर्ष का नया अध्याय शुरू हुआ।

सीकर के किसानों की तर्ज पर शेखावाटी के अन्य ठिकानों ने भी करबन्दी अभियान चलाया। लेकिन इन ठिकानों के किसानों को हतोत्साहित करने के उद्देश्य से जागीरदारों ने उनके गावों पर आक्रमण शुरू कर दिए थे जिनका किसानों ने साहस के साथ मुकाबला किया। शेखावाटी में स्थिति लगातार बिगड़ती जा रही थी। ठिकानों व किसानों के मध्य हिंसक घटनाएँ पढ़ रही थी। लेकिन राज्य की ओर से कोई कारगर कदम नहीं उठाये जा रहे थे। 25 अप्रैल, 1937 को सीकर ठिकाने के कूदण गांव में

राजस्व अधिकारी एवं कर्मचारी पुलिस बल के साथ पहुंचे थे। किसानों ने इस पर धावा बोल किया। दूसरी ओर पुलिस ने किसानों पर आक्रमण कर दिया जिसमें पुलिस के अनुसार चार किसान मारे गए।¹² इसके बाद ठिकाने से कूदण के आस-पास के गांवों में भी पुलिस की सहायता से आतंक कायम कर दिया। किसान कूदण की घटना से बहुत अधिक दुखी थे। वे इस घटना की जांचकर दोषी अधिकारियों की गिरफ्तारी की मांग कर रहे थे। सीकर के किसानों ने 12 जुलाई, 1935 को जयपुर राज्य कौन्सिल के उपाध्यक्ष के समक्ष विशाल प्रदर्शन किया जिसमें बड़ी संख्या में स्त्रियों ने भी भाग लिया।¹³

प्रजामण्डल के समर्थन से किसान आन्दोलन में नया उत्साह आया। सितम्बर, 1938 में सीकर के किसानों ने पुनः संघर्ष शुरू कर दिया था। इस संघर्ष को आगे बढ़ाने और जाटों में एकता व संघर्ष की भावना विकसित करने एवं बाहरी जन समर्थन जुटाने के उद्देश्य से "जाट क्षत्रिय किसान पंचायत" का वार्षिक सम्मेलन 11-12 सितम्बर, 1938 को गोठरा नामक गांव में आयोजित किया। इस सम्मेलन में 10-11 हजार के मध्य जाटों, 500 स्त्रियों एवं अन्य जाति के लोगों ने भाग लिया।¹⁴

बूँदी राज्य में किसान आन्दोलन-

राजस्थान सेवा संघ व बिजौलिया किसान पंचायत की सफलता से प्रेरित व उत्साहित होकर बरड़ के किसानों ने अप्रैल, 1922 में एक आन्दोलन आरम्भ किया। शुरुआत में यह एक शान्तिपूर्ण अभियान था, किन्तु राज्य के दमनात्मक व उपेक्षापूर्ण व्यवहार ने इस आन्दोलन को तीव्र कर दिया था। शुरु में होने वाली छोटी-छोटी बैठकें ग्राम सभाओं में बदल गईं। पुलिस के आतंक से बचने के लिए ये सभाएँ घने जंगलों में देर रात को आयोजित की जाती थीं तथा इतनी गुप्त होती थी कि इनकी सूचना पुलिस को नहीं मिल पाती थी। पथिक जी और वर्मा जी गुप्त रूप से इनको सम्बोधित करने आते थे। इन सभाओं की एक विशेषता थी कि इनके चारों तरफ ग्रामीण महिलाओं का घेरा होता था तथा जब भी पुलिस को भनक मिल जाती तथा वह मौके पर पहुंचती तो सबसे पहले उन्हें ग्रामीण महिलाओं से ही संघर्ष करना पड़ता था। इसी दौरान मौके का लाभ उठाकर पुरुष इधर-उधर छिप जाया करते थे।¹⁵ इसी प्रकार की एक सभा 29 मई को लम्बाखोह नामक गांव में हुई जिसमें लगभग 1000 किसान सम्मिलित हुए थे। इस सभा में किसानों ने राज्य कौन्सिल के सदस्यों के सैनिक अभियान की खिलाफत का निर्णय लेते हुए यह तय किया कि सभी स्त्री व पुरुष अगले दिन निमाना जायेंगे जहाँ सैन्य दल सहित राज्य के उच्च अधिकारी पहुँचे हुए हैं। दूसरे दिन 30 मई, 1922 को निमाना में 4000 से 5000 के बीच किसान स्त्रियों

सहित पहुँचे।¹⁶ वहाँ पहले से ही पहुँचे सरकारी अधिकारियों ने बहुत प्रयास किया कि किसानों की सभा नहीं हो, लेकिन वे किसानों की सभा को रोकने में असफल रहे।

सरकारी दमन निरन्तर बढ़ता ही जा रहा था। डाबी में आयोजित किसान सम्मेलन की विशेषता यह भी कि किसान स्त्रियों ने भी पुरुषों का साथ देकर बेगार, लाग बाग और लगान की ज्यादाती का विरोध किया था। किसानों के आन्दोलन को कुचलने के लिए राज्य की सेना ने उनको गिरफ्तार करना शुरू किया। जिसके विरोध प्रदर्शन में महिलाओं ने भी सक्रिय भागीदारी की।

13 जून, 1922 को राजपूरा, नारौली एवं लम्बाखोह में 17 लोग गिरफ्तार किए गए। लेकिन रास्ते में 300 महिलाओं के समूह ने इन किसानों को मुक्त करवा लिया। राज्य सैन्य दल ने भीड़ को तितर-बितर करने के लिए लाठी एवं भालों का खुलकर प्रयोग किया। इस घटना में अनेक महिलाएँ घायल हुई तथा कई को साधारण चोटें आईं। राजस्थान सेवा संघ ने घटना का खुलकर विरोध किया। इस अवसर पर राजस्थान सेवा संघ ने एक परचा प्रकाशित किया जिसका शीर्षक था "बूँदी राज्य में स्त्रियों पर अत्याचार"। इस परचे में महिला आन्दोलनकारियों पर पुलिस के अत्याचारों को उजागर करते हुए इसकी भर्त्सना की गई।¹⁷

अन्त में राजस्थान सेवा संघ के निरन्तर प्रयासों व हाड़ौती एवं टोंक एजेन्सी के पॉलिटिकल एजेन्ट के हस्तक्षेप के बूँदी राज्य किसानों को कुछ छूटे देने पर सहमत हुआ। लेकिन बरड़ क्षेत्र के ग्रामीणों ने राज्य द्वारा दी गई छूटों को अस्वीकार कर दिया। आन्दोलन पहले की तरह चलता रहा। 14 जुलाई, 1922 को बूँदी से 14 मील दूर लोइचा नामक स्थान पर एक सभा हुई जिसमें 1200 स्त्री, पुरुष एवं बच्चों ने भाग लिया। इस सभा में यह तय किया गया कि वे भारी संख्या में बूँदी महाराजा के समक्ष पहुँचकर अपनी माँगों के समर्थन में अपना पक्ष प्रस्तुत करेंगे। इस प्रकार की सभाएँ गांव-गांव में चल रही थीं। सभी सभाओं में किसानों ने किसी भी स्थिति में अपनी एक जुटता को बनाए रखने की शपथ ली।¹⁸

इस आन्दोलन के पश्चात् बूँदी राज्य कौंसिल ने बरड़ जिले के प्रशासन पर विशेष ध्यान दिया। एक ओर तो उसने इस क्षेत्र में राजस्थान सेवा संघ के प्रमुख नेताओं विजयसिंह पथिक, रामनारायण चौधरी, अंजनादेवी, हरि जी ब्रह्मचारी एवं सत्यव्रत के प्रवेश पर रोक लगा दी थी वहीं दूसरी ओर बरड़ के किसानों को बकाया राजस्व पर छूट प्रदान की तथा किसानों के खाते में दर्ज पड़त भूमि को हटाने का वायदा किया।¹⁹

बीकानेर के दूधवाखारा के किसान आन्दोलन ने सम्पूर्ण देश का ध्यान आकर्षित किया था। यहाँ के जागीदार सूरजमल ने किसानों को उन पर पुरानी बकाया

राशि के भुगतान का बहाना बनाकर अनेक किसानों को उनकी जोत में बेदखल कर दिया था। किसानों द्वारा बीकानेर के महाराजा सादुल सिंह से शिकायत करने के पश्चात् जागीरदार के अत्याचार और अधिक बढ़ गए। इन बढ़ते अत्याचारों के खिलाफ चौधरी हनुमानसिंह के नेतृत्व में किसान स्त्री-पुरुषों का एक प्रतिनिधि मण्डल 2 जून, 1941 को माउण्ट आबू जाकर महाराजा सादुल सिंह से मिला।²⁰ लेकिन वहाँ से वापस लौटते समय उन्हें गिरफ्तार कर लिया गया। चौ. हनुमानसिंह ने जेल में मिल रही यातनाओं के खिलाफ आमरण अनशन शुरू कर दिया था। अतः 6 जुलाई, 1945 को दूधवाखारा के किसानों ने अपनी महिलाओं व बच्चों सहित बीकानेर की सड़को पर चौ. हनुमानसिंह की रिहाई के लिए बीकानेर राज्य परिषद के नेतृत्व में विशाल जुलूस निकाला। इसके बाद सरकार का दमन चक्र और तेज हो गया।

इस प्रकार स्पष्ट होता है कि राजस्थान की देशी रियासतों में शासकों, जागीरदारों और औपनिवेशिक सत्ता के खिलाफ किए गए किसान आन्दोलनों में महिलाओं ने भी बढ़-चढ़ कर भाग लिया। सरकारी अत्याचारों और दमन का भी उन्होंने साहस के साथ मुकाबला किया। वहीं रमा देवी और अंजना देवी जैसी अनेक महिलाओं ने किसानों को नेतृत्व भी प्रदान किया।

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डॉ. अनुराधा माथुर

अलवर में विकसित राष्ट्रवाद को समझने में प्रिंट मीडिया यानि समाचार-पत्र महत्वपूर्ण हैं। इसमें एक तरफ गांधी के राष्ट्रवाद का जनमन दिखाई पड़ता है तो वहीं दूसरी ओर साम्राज्यवादी शक्ति से सहयोग प्राप्त निरंकुश शासकों के शोषण के खिलाफ सामान्य जन के प्रतिरोध और सबको समान अधिकार वाले समाज के पुनः निर्माण का प्रयास भी दिखाई पड़ता है और यही राष्ट्रवाद है। ‘स्वतंत्र भारत’ अलवर राज्य प्रजामंडल के मुखपत्र के रूप में प्रकाशित हो रहा था इसीलिए ‘स्वतंत्र भारत’ के संघीय शासन के अंगभूत रूप में अलवर में उत्तरदायी शासन की स्थापना की पुरजोर मांग कर रहा था। इस समाचार पत्र ने अखिल भारतीय देशी राज्य लोक परिषद तथा कांग्रेस की नीति का समर्थक होकर देशी राज्यों में जनता का शासन (जनतंत्र) स्थापित करने में अपना पूर्ण योग दिया। यह अलवर का प्रमुख राष्ट्रीय साप्ताहिक था जिसे प्रारम्भ में मास्टर भोलानाथ जी ने एवं बाद में रामानन्द अग्रवाल ने संपादित किया जो अलवर राज्य प्रजा मंडल के सदस्य एवं प्रमुख कार्यकर्ता थे। उद्देश्य के रूप में मुख पत्र पर अपना नारा भी उल्लेखित किया हुआ था-

‘सार्वभौम सत्ता जनता में निहित ध्येय का प्रबल प्रचारक,

यह ‘स्वतंत्र भारत’ ही होगा अखिल विश्व जन का हितकारक।’

प्रजामण्डल, तात्कालिक परिस्थितियों में एवं स्वतंत्रता के पश्चात् हिन्दुस्तान में राष्ट्रवाद का लक्ष्य क्या होगा, राष्ट्रवाद क्या स्वरूप लेगा और कैसे यह पनपेगा, के बारे में मंथन कर रहा था और अपने इन्हीं विचारों को आलेखों के माध्यम से “स्वतंत्र भारत” के 1947-48 के अंकों में प्रकाशित किया। भारत में राष्ट्रवाद का विकास एक अवधारणा के तौर पर, ब्रिटिश राज के विरुद्ध राष्ट्रीय आन्दोलन के दौरान हुआ, माना गया। अतएव स्वतंत्रता प्राप्ति के कगार पर और प्राप्ति के पश्चात राष्ट्रवाद के

विभिन्न पहलुओं का अध्ययन इस समाचार पत्र के माध्यम से महत्वपूर्ण समझकर मैंने यह शोध विषय चुना।

राष्ट्र की महत्ता एवं राष्ट्रवाद के अर्थ को श्री वासुदेव शरण अग्रवाल ने अपने लेख 'जनता और नेता' में समझाया - "व्यक्ति के लिए तब तक शांति की आशा नहीं जब तक वह अपने आपको राष्ट्र के रूप में परिणित न कर ले अर्थात् राष्ट्र के जीवन के साथ एक हो जाएजब निजी स्वार्थ राष्ट्रीय स्वार्थ के साथ मिल जाता है तो संकीर्णता से निकलकर वह स्वभाविक विकास को प्राप्त करता है जिसका उसे जन्म सिद्ध अधिकार है।" राष्ट्रीयता को आध्यात्मिक पहलू से जोड़ते हुए वे आगे लिखते हैं "राष्ट्र शरीर से अलग रहकर हम जीवन की साधना नहीं कर सकते। राष्ट्र के जागरण का प्रकाश प्रत्येक व्यक्ति के द्वारा प्रकट होता है। राष्ट्र से जो अलग है वह मृत तुल्य है जनता की सबसे बड़ी शक्ति उसकी संप्रभुता है।"¹

भारत उपमहाद्वीप की स्वतंत्रता की उद्घोषणा के साथ संघ निर्माण एवं रियासतों का विलीनीकरण मुख्य सवाल बन कर खड़ा था जो देश की एकता एवं अखंडता तथा राष्ट्रहित को चुनौती दे रहा था। राजपूताना की रियासतों मुख्यतः अलवर की दुलमुल नीति को देखते हुए 'स्वतंत्र भारत' ने मेयो कॉलेज (सामंती शिक्षा का गढ़) के प्रोफेसर मदन सिंह (जो स्वयं राजपूत थे) को राजपूतों की दशा और उनकी सोच को विलीनीकरण के लिए प्रोत्साहित करने के लिए अपने पत्र में जगह दी। उन्होंने लिखा-"हमारी अवस्था के दो कारण हैं - पहला, हममें चरित्र बल नहीं हैं एवं दूसरा हम स्वदेश, स्वराज व स्वधर्म के लिए किसी भी तरह की कुर्बानी देने के लिए तैयार नहीं हैं। अगर हम जिन्दा रहना चाहते हैं तो हमारे देशवासियों के साथ हमारी मातृभूमि की आजादी के लिए एक हो जाना चाहिए। हिन्दुस्तान की आजादी आ कर रहेगी और जरूर आएगी..... अगर हम साथ न देंगे तो हमें 'स्वतंत्र भारत' की समृद्धि में कोई हिस्सा न दिया जाएगा।" आगे लिखते हैं "हिन्दुस्तान सामाजिक, राजनैतिक, आर्थिक दृष्टि से एक है, उसके हिस्से नहीं किए जा सकते, रियासतें अलग होकर नहीं रह सकती, वे सिर्फ भारत का अंग होकर ही रह सकती हैं....राजाओं की हुकूमत अच्छी हो सकती है परन्तु वह जनता की हुकूमत नहीं कहला सकती और दुनिया की कोई भी शक्ति जनता की शुभनिष्ठा प्राप्त किए बिना ज्यादा दिन नहीं टिक सकती हम आज दुनिया में सेवक व ट्रस्टी बन कर ही जिंदा रह सकते हैं न कि स्वामी व शोषक बन कर।"²

स्वशासन व स्वनिर्णय के अधिकार को नकारते हुए एकीकरण के प्रश्न पर महाराजा अलवर ने साथी राजाओं को चेतावनी दी कि 'Surrender of Princely

Order'जैसे जीवन-मरण के प्रश्न पर जल्दबाजी में कदम न उठाये तथा 'इंतजार करो और देखो' की नीति पर चलने की सलाह दी। इसके जवाब में 'स्वतंत्र भारत' ने दबे हुए राष्ट्रवाद को ललकारा कि "राजा यह निश्चय समझ ले कि आजादी आकर रहेगी और आजाद भारत का विधान बन कर रहेगा। अलवर जैसे छोटे राज्य जिसको प्रतिनिधित्व भी दूसरे राज्य की मदद से दिया जा रहा है वह शामिल हो या न हो, अलबत्ता दुनिया के इतिहास में यह बात याद जरूर रहेगी कि इस राजा ने देश की आजादी और वैधानिक अस्तित्व पाने में रोड़े अटकाने की बात कही थी, इससे अधिक इनके कहे गए शब्दों का मूल्य नहीं है।"³ 'स्वतंत्र भारत' ने अपने लेखों से राष्ट्रवाद जगाने की कोशिश की कि राज्य की संप्रभु शक्ति जनता है।... अलवर के लिए सुरक्षित नीति यही है कि वे भारत के लिए मजबूत केन्द्र बनाने में सहयोग दे अन्यथा जनता का सहयोग और भक्ति खो बैठेंगे" तथा चेतावनी दी कि अगर महाराज साहब की यही नीति रही तो जनता को खुद विधान परिषद् में सम्मिलित होने के लिए आंदोलन करना पड़ेगा⁴ क्योंकि वे स्वशासन, स्वनिर्णय एवं स्वयं का संविधान पाने को आतुर थी ताकि राजनैतिक राष्ट्रवाद के लक्ष्य को पूर्ण रूप से प्राप्त कर ले।

विचारधारा के रूप में राष्ट्रवाद की मांग है कि ऐतिहासिक महत्व के एक क्षेत्र जैसे मातृभूमि पर पूर्ण संप्रभुता एवं स्वशासन हो, जिसको देने के लिए अलवर महाराज तैयार नहीं थे। 'स्वतंत्र भारत' ने अपने विभिन्न अंकों में, 5 अप्रैल 1947 को 'देशद्रोही राजमंडल', 21 जून 1947 को 'राजा लोग अब भी संभले' 19 अप्रैल 1947 को 'देशी राज्यों का भविष्य'में चेताया कि "हिन्दुस्तान की एकता और देशी राज्यों की जनता की आजादी के दो मुख्य सवालों पर कोई समझौता नहीं होगा।.... यदि देश में हमें राजनैतिक, आर्थिक आजादी कायम करनी है तो समाज में से विशेषाधिकार प्राप्त प्रत्येक वर्ग को खत्म करना होगा तभी सही मायने में भारत एक राष्ट्र बन सकेगा।"⁵ परिणामतः 5 जुलाई 1947 को अलवर विधान परिषद् में शामिल हो गया तथा उत्तरदायी शासन स्थापित करने एवं जनता को अधिकार देने की भी स्वीकृति दी। भावना के रूप में राष्ट्रवाद का लक्ष्य राष्ट्र के प्रति अनुराग एवं भक्ति तथा राष्ट्रहित की सर्वोच्चता' को अन्ततः 'स्वतंत्र भारत' ने अलवर में प्राप्त किया। हालांकि राजा की ओर से यह कोरी घोषणाएं ही रही और शासन सुधार भी लम्बे समय तक क्रियान्वित नहीं हुए।⁶

उत्तरदायी शासन व्यवस्था को प्रोत्साहन देने के लिए बड़ौदा महाराज के निर्णय कि विधान निर्मात्री परिषद् में नुमाइंदा भेजने का अधिकार सिर्फ जनता को ही है और सरकारी नामजद सदस्य अब राय भी नहीं दे सकेंगे, को अपने पत्र में जगह देकर

बीकानेर व पटियाला महाराज को भी इसके लिए तैयार किया। यह वह समय था जबकि देश आजादी के द्वार पर खड़ा था। मुस्लिम लीग व कई राजा उसे तोड़ने में लगे थे।⁷ राष्ट्रीय कांग्रेस की गतिविधियों को अलवर की राजनीति का आधार बनाया तथा बड़े नेताओं के विचारों से स्थानीय राजनैतिक विचारधारा को परिवर्तित एवं प्रभावित करने का प्रयास भी 'स्वतंत्र भारत' ने किया। जवाहर लाल नेहरू के दिल्ली के भाषण - "भारत के शक्तिशाली राष्ट्र बनने में दो चीजे बाधक हैं- साम्प्रदायिकता एवं प्रांतीयता। अंग्रेजों के काल में लोगों के मन में यह अजीब बात घर करगयी थी, मनोवृत्ति संकुचित हो गयी और वे लोग अपने सम्प्रदाय और अपने प्रांत की दृष्टि से सोचने लगे। कांग्रेस ने राष्ट्रीयता को प्रचार किया और राष्ट्रीयता इन दोनों बातों के प्रतिकूल है।"⁸

नेहरू से प्रभावित हो श्री चाणक्य ने लिखा कि "आज मत्स्य में भी इस तरह की भावनाएं मौजूद हैं। छोटे-छोटे राज्यों को मिलाकर एकीकरण का जो उद्देश्य है कि इन त्रिम सीमाओं को लांघ कर हम सोच में विस्तृत हों। सबसे आम चर्चा राजधानी का सवाल है। सामान्य जनता से लेकर कार्यकर्ता अपने शहर में राजधानी रखना चाहता है परन्तु मत्स्य जैसे छोटे राज्य के लिए जिसका विलीनीकरण निश्चित है, राजधानी के लिए शोर मचाना हास्यास्पद है।"⁹ देश की अखंडता की पुरजोरी करते हुए 'स्वतंत्र भारत' ने उन संस्थाओं के माध्यम से उग्र राष्ट्रवाद का विरोध किया जो देश में साम्प्रदायिकता को बढ़ावा दे रहा था। काशीराम गुप्ता ने लिखा "रियासतों में हिन्दू सभाएं हिन्दू हितों की दुहाई देकर राज्य की असेम्बली एवं म्यूनििसीपल बोर्ड में विरोध में खड़ी रहती है मगर जनता को हिन्दू हित क्या है, कभी नहीं बताती। रियासतों में हिन्दू सभाएं हिन्दू हितों की रक्षक नहीं, नौकरशाही की समर्थक हैं.... संयोगवश दो सम्प्रदायों में झगड़ा होने पर हिन्दूसभा उसे साम्प्रदायिक रंग देती है मगर राज्याधिकारियों द्वारा जनता को सताए जाने पर कुछ न बोलती है..... हिन्दू सभाएं प्रजामंडल को हिन्दू हितों के लिए घातक और मुसलमान से दबने वाली संस्था बताती है। कांग्रेस प्रतिनिधियों के व्यक्तिगत कार्यों को संस्था का कार्य बता जनता को कांग्रेस से अलग करती है।"¹⁰ जबकि प्रजामंडल का कार्य विशुद्ध राजनैतिक और आर्थिक है जो किसी भी सम्प्रदाय के मूल सिद्धांतों के विरुद्ध नहीं जाता। 'स्वतंत्र भारत' के माध्यम से बताया कि उसका मुख्य कार्य जनता के अधिकारों की प्राप्ति व शोषण के विरुद्ध लड़ना है। हिन्दू सभा से प्रभावित एवं राष्ट्रवाद के मार्ग में बाधक अलवर महाराज पर प्रहार करते हुए काशीराम जी ने लिखा कि "जागीरदार, माफीदार जमींदार सभी हिन्दू हैं फिर महाराज की सुधार कमेटी में हिन्दू सभा के लिए अलग

स्थान क्यों हैं ? सोचने की बात यह है कि रियासत में 75 फीसदी हिन्दू हैं तो हिन्दू सभा एक स्थान से कैसे संतुष्ट हो गयी ?”¹¹ इस प्रकार ‘स्वतंत्र भारत’ ने अलवर की जनता के समक्ष देश हितैषी संस्थाओं की वकालत की और अपील की कि हिन्दू सभा को राजनैतिक अखाड़ा न बनाकर सामाजिक रूप दे तभी जनता की सर्वांगीण भलाई हो सकेगी और देश के हित में होगा।

अनुशासन एवं राष्ट्रीय चरित्र निर्माण को एकदूसरे का पूरक बताते हुए अगस्त 1948 के अंक में ‘स्वतंत्र भारत’ ने मांग की कि जनता अपना चरित्र बढ़ाए और यह सब जनता की देशभक्ति की भावना पर ही निर्भर करता है।¹² “नेता जनता के लिए चरित्र का मानदंड हैं। चरित्र सम्बन्धी जिन गुणों की प्रतिष्ठा राष्ट्र के लिए आवश्यक है, जनता अपने नेताओं में उन गुणों को प्रत्यक्ष देखना चाहती है।”¹³ इसीलिए प्रजामंडल के कार्यकर्ताओं ने इस समाचार पत्र के माध्यम से अपील की – “अब राज जनता का है, हम उसके वैतनिक नौकर और जितना भी अमला है वह प्रजा का सेवक। समय की गति ने प्रजा पक्ष को ऊपर और राजपक्ष को नीचे धकेल दिया है... इसलिए जनता के स्वामीभक्त अनुचर रहनेपर ही वे लोग टिक सकते हैं अन्यथा नहीं।” वहीं जनता को, प्रजामंडल के कार्यकर्ताओं के भाषण के माध्यम से, उनकी जिम्मेदारी एवं अधिकारों से वाकिफ कराया कि “आपको सचेत होकर जिम्मेदारियों को पहचानना है, आपके अधिकार विस्तृत हो गए हैं, आज आप मंत्रिमंडल बना और बिगाड़ सकते हैं। अतः प्रत्येक नागरिक का धर्म है कि देश की उन्नति के लिए तात्कालिक मांग के अनुसार गरीबी मिटाने में संलग्न हो जाए।”¹⁴

राष्ट्रीय चरित्र के साथ अनुशासन को अगर प्रत्येक विद्यार्थी एवं नागरिक अपना ले तो ‘स्वतंत्र भारत’ ने लिखा कि नए हिन्दुस्तान का निर्माण सच्ची राष्ट्रीयता पर होगा। विद्यार्थियों को भारत के नवनिर्माण में साहस, कर्तव्य निष्ठा, संयम और विवेक से काम लेना होगा। शिक्षा के सम्बन्ध में लिखा कि “साक्षरता शिक्षा नहीं, शिक्षा साक्षरता नहीं। प्राचीन काल में उच्च विचार मुख द्वारा बताए जाते थे..... हमें भी जनपद सभा में उसी प्रणाली पर हरिकथा आदि का प्रबंध करना चाहिए जिससे चरित्र निर्माण हो सके तथा साधारण भाषा में लिखना एवं बोलना चाहिए जिससे सब तक हमारे विचार पहुंचें।”¹⁵ वहीं शासक वर्ग को भी अनुशासन का उदाहरण सबके सामने रखना होगा। पत्रकार रोशनलाल ने राजप्रमुख के मत्स्य आगमन पर हुए सम्मलेन में अव्यवस्था एवं असंयम पर लिखा कि “यदि इस प्रकार के सम्मेलन आवश्यक हैं जिसे हम दरबार कहते हैं तो प्रजातंत्र के युग में भी हमें अनुशासित व्यवस्था का पालन करना होगा अन्यथा इस प्रकार की अनियमितता एक राष्ट्रीय कलंक है।”¹⁶

‘स्वतंत्र भारत’ के 15 अगस्त 1947 के बाद के अंकों में सबसे आम चर्चा के विषय ‘स्वतंत्रता के बाद’, ‘अब हम क्या करें’, ‘मत्स्य प्रदेश का नवनिर्माण कैसे हो’, ‘राष्ट्र का नवनिर्माण कैसे हो’, ‘हमारा भावी भारत अजेय होगा’ रहे जिसमें राष्ट्रीय चरित्र और राष्ट्र निर्माण की चर्चा की गई। ‘अब हम क्या करें’ शीर्षक के अन्तर्गत रामानन्द अग्रवाल ने लिखा कि “हमारे संघर्ष का युग बीत गया और एक नये युग का प्रारंभ हुआ है जिसमें समाज की व्यवस्था रचनात्मक कार्यों जैसे प्रजातांत्रिक तरीकों से बदली जायेगी। इसमें जितना काम सरकार को करना है उससे अधिक जनता को।”¹⁷ ‘स्वतंत्रता के बाद’ लेख में ‘स्वतंत्र भारत’ ने लिखा कि “देश के सामने शासन व्यवस्था का पुनर्गठन, शरणार्थी समस्या, कश्मीर एवं हैदराबाद का संघर्ष, रियासतों में अनीतिमूलक प्रतिक्रिया जैसी गंभीर समस्याएं हैं.... इसलिए सरकार का कर्तव्य है कि समस्या को सुलझाने का प्रयत्न करे एवं जनता को समस्या का वास्तविक रूप समझाएं। जनता सरकार पर विश्वास रखे, यही बड़ी आवश्यकता है। देश के हित में सबका मंगल निहित है।”¹⁸ ‘राष्ट्र का नवनिर्माण कैसे हो’ में श्री कैलाश बिहारी लिखते हैं कि “औद्योगिक विकास के लिए योजनाएं एवं परामर्श प्राप्त होना ही पर्याप्त नहीं है, अपितु देश में रहने वालों का सहयोग, कार्य सम्पन्न करने की दृढ़ इच्छा, आंतरिक बाह्य शांति की परम आवश्यकता है हर राष्ट्र के लिए अनिवार्य चीज है नागरिकों के मस्तिष्क का सही निर्माण केवल आंदोलन से ही कार्य नहीं होते। जब तक देशवासियों का रचनात्मक दृष्टिकोण नहीं बन जाता, वास्तविक उन्नति, समृद्धि एवं न्याय की स्थापना नहीं हो सकती।”¹⁹ हमारा भावी भारत में सैनिक सुरक्षा के बारे में श्रीजदुनाथ सरकार लिखते हैं कि हम मुस्लिम अफसरों को क्यों खोये ? जिनके घर हिन्दुस्तान में है वे एकनिष्ठ होकर आनंद से सेवा करेंगे.... जिन्हें अपनी मातृभूमि से प्रेम है वे सब लोग आधुनिक हिन्दुस्तान की शक्तिशाली सरकार के नीचे रंग, जाति का भेदभाव भूलकर जनता की सुरक्षा के लिए, उसे भरपेट अन्न देने, शिक्षित करने के लिए एक साथ इक्ठ्ठा हो।²⁰

राष्ट्रवाद राष्ट्र की संस्कृति को अक्षुण्ण रखने की मांग करता है। उसी संस्कृति, भाषा एवं समान वंश परम्परा के आधार पर राष्ट्रीय पहचान को बनाने एवं विकसित करने में भी राष्ट्रवाद रूचि रखता है। ‘स्वतंत्र भारत’ ने भाषा की महत्ता पर लिखा कि भारतीय राजनीति में विलीनीकरण शब्द पर इतना जोर दिया जा रहा है ? समझ नहीं आता कि यहां दो भाषाएं क्यों चल रही हैं..... आज की इस लोकतांत्रिक शासन व्यवस्था में कौन ऐसा निस्वार्थ एवं निस्पृह व्यक्ति होगा जो सभ्यता और संस्कृति की प्रतीक भाषा के साथ होने वाले द्रौपदी चीरहरण जैसे कृत्य को ज्यादा दिन तक सहन

करेगा। एकमात्र हिन्दी भाषा का प्राधान्य हम इसलिए नहीं चाहते कि यहां हिन्दू संस्कृति की प्रधानता है बल्कि इसलिए कि इसका उदगम क्षेत्र यही है और इसी भूमि पर, इसी भाषा में हमारी संस्कृति एवं सभ्यता के आदर्शों का निर्माण हुआ है।”²¹

‘स्वतंत्र भारत’ लिखता है कि लखनऊ म्यूनिसीपैलिटी से हिन्दी न जानने वाले 27 कर्मचारियों को बर्खास्त कर दिया गया²² तो अलवर में शासक वर्ग अंग्रेजी की लकीर क्यों पीट रहा है ”यह समझ नहीं आता कि हिन्दी भाषा होते हुए भी अंग्रेजी में बोलने के क्या कारण हैं ? यह हमारी मानसिक दासता का चिह्न है या भारतीय संघ की परिपाटी की नकल है। भारतीय संघ की परेशानी तो समझ में आती है क्योंकि उसके अंतर्गत अनेक प्रांतों की भिन्न-भिन्न भाषाएं हैं पर प्रश्न यह है कि मत्स्य में ऐसा क्यों ?”²³ ‘स्वतंत्र भारत’ ने अपील की कि ”हिन्दुस्तानी अपनी भाषा हिन्दी के प्रति श्रद्धा रखे, ममत्व रखे और आदर करे। अपने कार्य व्यवहार उसे स्थान दे आम जनता को अपनी रूचि एवं वातावरण पैदा करना होगा। हिन्दी को बोलचाल एवं पत्र व्यवहार में अपनाना होगा। सरकार एवं जनता को हिन्दी की उपयोगिता समझ कर उसकी मर्यादा का ध्यान रखना होगा..... हिन्दी को राष्ट्रभाषा का पद दिलाने के लिए आम जनता में उसे स्थान दिलाना होगा।”²⁴ ऐसे ही भारत राष्ट्र की आजादी का प्रतीक तिरंगा झंडा, जिसमें चरखे के स्थान पर अशोक चक्र अंकित किया गया, को नेहरू ने 22 जुलाई 1947 को राष्ट्रीय झंडा स्वीकारा जिसने अंग्रेजों के विरुद्ध लड़ाई में बलिदान, धैर्य एवं साहस की प्रेरणा दी। ‘स्वतंत्र भारत’ ने उत्तर भारत के प्रधानमंत्री श्री गोविन्द वल्लभ पंत के शब्दों में जनता को चेतावनी दी कि ”जो राष्ट्र के झंडे के आगे सर नहीं झुकायेगा, वह कितना बड़ा क्यों न हो, उसके लिए भारत में कोई जगह नहीं।”²⁵

इस प्रकार ‘स्वतंत्र भारत’ 1947-48 के दौरान अलवर में मुख्य राजनैतिक कार्यभार को वहन करने का माध्यम बना जैसे राजकीय प्रचार, शिक्षा, राष्ट्रीय विचारधारा को बनाने व प्रचार करने के लिए प्रजा को जाग्रत, प्रशिक्षित व संघटित किया और राष्ट्रीय सम्मति को मजबूत बनाया। यहां तक कि अलवर रियासत में जहां सत्ता निरंकुश राजाओं के हाथ में थी वहां राष्ट्रीय कांग्रेस के कार्यो, रियासतों में उत्तरदायी शासन की मांग को अपने पत्र के माध्यम से प्रचार किया। कांग्रेस की सभाओं की कार्यवाहियों एवं जो प्रस्ताव लिए जाते थे उसका प्रचार भी ‘स्वतंत्र भारत’ ने निडरता से किया।

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19वीं शताब्दी में पश्चिमी राजस्थान में व्यापार और व्यापारिक मार्ग : एक अध्ययन

मरजीना बानो

मध्यकालीन राजस्थान के व्यापार-वाणिज्य की उन्नति में उसकी भौगोलिक स्थिति का महत्वपूर्ण योगदान था।¹ देश के उत्तरी, उत्तरी-पश्चिमी और दक्षिण भारत के अधिकांश व्यापारिक मार्ग राजस्थान से होकर गुजरते थे। अफ्रिका, यूरोप तथा पूर्वी एशिया के व्यापारी सिन्ध अथवा गुजरात के बंदरगाहों से यहाँ की प्रमुख मण्डियों तक व्यापार हेतु आते थे। वे यहाँ से अपनी वस्तुओं के बदले उत्तरी भारत, उत्तरी-पश्चिमी भारत तथा मध्य एशिया की वस्तुएँ ले जाया करते थे। मध्य एशिया के व्यापारी घोड़ों, सूखे मेवों तथा अन्य वस्तुओं के बदले में पूर्वी एशिया का सामान ले जाया करते थे।²

आधुनिक काल में राजस्थान की व्यापारिक क्रियाओं में काफी गिरावट आयी। यही स्थिति पश्चिमी राजस्थान के व्यापार की भी थी। यद्यपि यहाँ पर मध्यकालीन व्यापारिक मार्गों का महत्व अवश्य कम हो गया था, किंतु इन मार्गों से व्यापारिक क्रियाएँ इस समय भी चल रही थी। अंग्रेजी प्रभाव के कारण कुछ नवीन व्यापारिक प्रवृत्तियों अवश्य दृष्टिगोचर हुईं तथा अंग्रेजी माल की खपत बढ़ाने के लिये नये व्यापारिक केन्द्रों का विकास हुआ, किंतु पारस्परिक व्यापारिक केन्द्रों का महत्व कम हो गया था। व्यापार-वाणिज्य समाज की महत्वपूर्ण आर्थिक प्रक्रिया है, जो समाज की आवश्यकतानुसार संचालित होती है। 18 वीं शताब्दी अराजकता और अशांति की सदी थी। यह अव्यवस्था का काल 19 वीं सदी के प्रारम्भिक दो दशकों तक चलता रहा। ऐसे समय में भी पश्चिमी राजस्थान का व्यापार निर्बाध रूप से चलता रहा किंतु तुलनात्मक रूप से मध्यकाल की अपेक्षा 19 वीं सदी में पश्चिमी राजस्थान के व्यापार में गिरावट अवश्य आयी थी। पश्चिमी राजस्थान में ब्रिटिश सर्वोच्चता की स्थापना के विनाशकारी परिणामों के उपरांत भी यहाँ का परम्परागत व्यापार धीमी गति से अल्प

पैमाने पर चलता रहा।

प्रमुख व्यापारिक मार्ग :- 19 वीं शताब्दी के पूर्वार्द्ध में सैनिक तथा व्यापारिक आवश्यकताओं के आधार पर पश्चिमी राजस्थान के प्रमुख नगरों को देश के प्रमुख मार्गों से जोड़ा गया था। दिल्ली-आगरा से गुजरात तथा मालवा होकर दक्षिण में जाने वाले कुछ मार्ग यहाँ से होकर गुजरते थे। अजमेर से अहमदाबाद के दो प्रमुख मार्ग थे, जिनमें से एक मार्ग अजमेर से पुष्कर, पाली आर पालनपुर होकर था।³ मुल्तान से अहमदाबाद का मार्ग भावलपुर, लोद्रा और जैसलमेर होकर गुजरता था। जैसलमेर से अहमदाबाद का मार्ग पोकरण, फलौदी, जोधपुर, पाली तथा पालनपुर होकर जाता था।⁴ बीकानेर से अहमदाबाद का मुख्य मार्ग नागौर, मेड़ता, पाली और पालनपुर होकर जाता था।⁵ दिल्ली से सिन्धु नदी का मार्ग बीकानेर होकर जाता था।⁶ बीकानेर राज्य के भटनेर, दौलाराम, सूरतगढ़, बालूसर और अनूपगढ़ इस मार्ग के प्रमुख विश्राम स्थल थे।⁷ बीकानेर से जैसलमेर के लिए दो मुख्य मार्ग थे। इनमें से एक मार्ग नागौर, ओसियां, फलौदी तथा पोकरण होकर था तथा दूसरा मार्ग ओसियां तथा बाप होकर जाता था। उत्तरी भारत से मालवा के मुख्य मार्ग भी पश्चिमी राजस्थान से होकर गुजरते थे। आगरा से मांडू का मार्ग मेड़ता, चित्तौड़, रणथम्भौर, कोटा तथा उज्जैन होकर था।⁸

यद्यपि व्यापारिक दृष्टि से महत्वपूर्ण मार्ग पश्चिमी राजस्थान से होकर गुजरते थे, किंतु फिर भी आधुनिक मार्गों का विकास नहीं हो पाया। आगरा से अहमदाबाद जाने वाला मार्ग पाली और जालौर होकर गुजरता था।⁹ एक अन्य मार्ग जो आगरा से गुजरात जाता था, वह भी पाली होकर गुजरता था।¹⁰ दिल्ली से अहमदाबाद जाने वाले मार्गों में से एक सहायक मार्ग नाडोल और पाली होकर गुजरता था तथा अहमदाबाद जाकर समाप्त होता था।¹¹ दिल्ली से बीकानेर आने वाला एक मार्ग चुरू, रतनगढ़ और सुजानगढ़¹² होते हुए पाली की ओर जाता था। दिल्ली से जोधपुर आने वाला एक मार्ग सांभर, अजमेर, और मेड़ता होकर निकलता था।¹³ अजमेर से सिन्धु की ओर जाने वाला एक मार्ग नागौर, जोधपुर तथा जैसलमेर से गुजरता था।¹⁴

इन मार्गों के अतिरिक्त पश्चिमी राजस्थान में कुछ स्थानीय मार्ग भी थे, जो व्यापारिक दृष्टि से महत्वपूर्ण प्रतीत होते हैं। इनमें जोधपुर से सोजत तथा मेड़ता,¹⁵ जोधपुर से पाली, पाली से जालौर, सांचोर तथा भीनमाल¹⁶ प्रमुख हैं। जोधपुर राज्य प्रमुख रूप से बीकानेर, जैसलमेर, अजमेर, कोटा, उदयपुर, जयपुर राज्यों से मध्यकाल से ही जुड़ा था।¹⁷

इस प्रकार इस विवरण से ज्ञात होता है कि, 19 वीं शताब्दी में पश्चिमी

राजस्थान में व्यापारिक मार्ग असंख्य संख्याँ में कार्यरत थे। इनका उपयोग व्यापारिक तथा सैनिक गतिविधियों के लिये हुआ करता था। इनमें से अधिकांश मार्ग मध्यकाल में ही निर्मित हो चुके थे। इसके अतिरिक्त इनमें से अधिकांश मार्ग पक्के निर्मित नहीं थे, मात्र कच्ची रेतीली सड़क ही उपयोग में ली जाती थी।

मार्गों पर परिवहन :- परिवहन तथा यातायात का व्यापारिक महत्व सर्वाधिक होता है। 19 वीं सदी के पश्चिमी राजस्थान में मुख्यतः पुराने और परम्परागत परिवहन के साधन प्रयोग में लिये जाते थे। तत्कालीन समय में ऊँटों, बैलगाड़ियों, घोड़ों, टट्टुओं, गधों, हाथियों, रथों आदि का ही प्रयोग होता था।¹⁸ सामान ढोने का कार्य मवेशियों, बैलगाड़ियों तथा ऊँटगाड़ियों के द्वारा बन्जारे लोग ही करते थे। सामान्य बन्जारे के पास 200 से 400 पशु होते थे, जो सामान ढोते थे। इसी प्रकार समृद्ध बन्जारे के पास 1500 से 2000 पशु होते हैं। 1870 ई. में मात्र नमक ले जाने वाले बन्जारे चार लाख बैलों का प्रयोग कर रहे थे।¹⁹ बंजारों के सार्थवाह को स्थानीय भाषा में बारुद कहते थे।²⁰ मूलतः माल लाने-ले जाने का कार्य बन्जारा जाति के लोग ही करते थे। इनके अतिरिक्त अन्य जाति के लोग भी यह कार्य करते थे। भिवानी से मारवाड़ की ओर आने वाले मार्ग पर तथा बीकानेर से भावलपुर के मध्य मार्ग पर सिक्ख जाति के लोग यह कार्य करते थे, जिन्हें दीवाना फकीर कहा जाता था।²¹ फलौदी तथा जैसलमेर से पंजाब के मार्ग पर यह कार्य ब्राह्मण करते थे।²² रेगिस्तान इलाकों यह लोग ऊँटों पर ही व्यापार करते थे।²³

इस विवरण से यह स्पष्ट है कि, 19वीं सदी में पश्चिमी राजस्थान का सड़क परिवहन मुख्यतः बन्जारों के हाथों में ही था। बन्जारे परिवहन में मुख्यतः बैलों का ही प्रयोग करते थे। बन्जारों वर्षादि विपरीत दशाओं में परिवहन नहीं करते थे। सड़क परिवहन के अतिरिक्त 19 वीं सदी के अंतिम चरणों में रेल मार्गों का विकास हुआ, जो बीसवीं सदी में ही संचालित हो पाये थे। यद्यपि राजस्थान में रेल परिवहन का प्रारम्भ पहले ही हो गया था, किंतु पश्चिमी राजस्थान को इससे लाभ नहीं हो पाया था। रेल परिवहन के रूप में यहाँ की रियासतों द्वारा संचालित रेल्वे ही महत्वपूर्ण था। पश्चिमी राजस्थान में जोधपुर-बीकानेर रेल्वे संचालित होती थी। इसकी कुल लम्बाई 700 मील थी, जिसमें से 455 मील जोधपुर, 245 मील बीकानेर राज्य में थी। इसी का एक भाग जो 124 मील का था, वो ब्रिटिश भू-भाग में था तथा यथावत् संचालित होता था।²⁴

यह रेल्वे लाईन राजपूताना मध्यभारत रेल्वे के मारवाड़ जंक्शन स्टेशन से प्रारंभ होकर उत्तर-पश्चिम में 44 मील चलकर लूनी नदी तक पहुंचती थी, जहाँ से इसकी

दो शाखाएँ हो जाती थी। प्रथम शाखा पश्चिम में हैदराबाद (सिंध) तक जाती थी तथा दूसरी शाखा उत्तर एवं उत्तर-पूर्व की ओर जोधपुर, मेड़ता रोड़, बीकानेर होते हुए पंजाब में भटिंडा तक जाती थी। मेड़ता रोड़ से एक अन्य शाखा पूर्व दिशा में साम्भर झील के पास कुचामन रोड़ तक जाकर राजपूताना मालवा रेलवे लाईन में विलीन हो जाती थी। जोधपुर बीकानेर रेलवे का विकास 1881 से 1902 के मध्य हुआ। 1904 तक दोनो राज्यों की कुल लागत-पूंजी 173 लाख रूपये थी।²⁵

इस प्रकार रेलवे तथा सड़क परिवहन का विकास व्यापारिक दृष्टिकोण से ही हुआ था। सड़क परिवहन का आधुनिक विकास 19 वीं शताब्दी के उत्तरार्द्ध के अंतिम वर्षों में ही हो पाया था, किंतु परिवहन के इन रूपों ने कृषि तथा खनिज व्यवसाय को देश के अन्य भू-भागों से जोड़कर उन्हें जीवंत बनाये रखा था।

मार्गों की सुरक्षा :- अठारहवीं सदी के अंत तक पश्चिमी राजस्थान के मुख्य तथा सहायक मार्ग सामान्यतः सुरक्षित थे। व्यापारी और सामान्य मुसाफिर बिना किसी संकट के यात्रा किया करते थे। राज्य की सरकारें भी मार्गों की सुरक्षा का पूरी-पूरी व्यवस्था करती थी।²⁶ मार्गों की सुरक्षा का दायित्व मुख्यतः राज्य के सामन्तों पर होता था, जो व्यापारियों से सुरक्षा शुल्क लिया करते थे।²⁷ अधिकतर व्यापारी अपने बालदों के साथ चारणों को रखा करते थे। चारण की उपस्थिति में किसी बालद को लूट लेना सरल कार्य नहीं था, क्योंकि सभी जातियाँ चारणों को श्रद्धा की दृष्टि से देखते थी।²⁸ यदि चारण लोग अपनी तलवार के बल पर रक्षा करने में असमर्थ होते थे तो, अपराधी का नाश करने के लिए अपने प्राण तक दे देते थे।²⁹ ब्रिटिश सर्वोच्चता की स्थापना के पश्चात् 25-30 वर्षों तक यहाँ के मार्ग असुरक्षित हो गये थे तथा छोटे व्यापारियों का लुट जाना सामान्य बात थी। 1832 में राजपूताना एजेन्सी की स्थापना के बाद अंग्रेजों ने ठगी तथा डकैती की गतिविधियों को कम करने के प्रयास किये।³⁰ इनके साथ ही चारण जाति व्यापारिक काफिलों के साथ रक्षक के रूप रहने लगी।

उन्नीसवीं सदी के उत्तरार्द्ध में व्यापारिक मार्गों की असुरक्षा ने व्यापारिक माल के बीमा की व्यवस्था को जन्म दिया। बीमा व्यवस्था को बीकानेर में उस समय हुण्डा भाड़ा के नाम से जाना जाता था।³¹ फिर भी सुरक्षा की गारन्टी देने के पश्चात् भी माल लुट जाता या नष्ट हो जाता, तो गारन्टी लेने वाला व्यापारी उस हानि की पूर्ति करता था।³² बीमा व्यवस्था का यह स्वरूप उस समय काफी प्रचलित था। इस प्रकार 19 वीं सदी के अंतिम वर्षों में पश्चिमी राजस्थान के व्यापारिक मार्ग काफी सीमा तक सुरक्षित हो गये थे।

प्रमुख व्यापारिक केन्द्र और व्यापारिक वस्तुएँ :- 18 वीं सदी के अन्त तक

स्थानीय और विदेशी वस्तुओं के आदान-प्रदान के कई महत्वपूर्ण केन्द्रों का विकास हो चुका था। ऐसे केन्द्रों में जोधपुर राज्य के पाली, नागौर एवं भीनमाल तथा बीकानेर राज्य के चुरू, राजगढ़ एवं नोहर प्रमुख थे। ये व्यापारिक केन्द्र समुद्री किनारों तथा उत्तरी भारत से भली-भांति जुड़े थे।³³

जोधपुर राज्य में स्थित पाली मात्र पश्चिमी राजस्थान का ही नहीं वरन् पूरे उत्तरी भारत का एक बड़ा व्यावसायिक केन्द्र था।³⁴ पाली में भारत के विविध प्रान्तों की बनी वस्तुओं के अतिरिक्त चीन, यूरोप तथा अफ्रिका की वस्तुएं भी आती थी और विदेशी व्यापारी अपनी वस्तुओं के बदले यहाँ की वस्तुएँ ले जाते थे।³⁵ बीकानेर राज्य का राजगढ़ भी प्रमुख व्यापारिक केन्द्र था। यहाँ पर सिन्धु और गंगा के निकटवर्ती नगरों का सामान बिकने आता था। मुल्तान, भावलपुर और शिकरपुर के व्यवसायी भी बीकानेर आकर ही पूर्वी भारत के नगरों और राज्यों को जाते थे। जैसलमेर भी एक महत्वपूर्ण व्यापारिक केन्द्र था। सिन्ध की ओर से आने वाले व्यापारियों का मार्ग जैसलमेर ही था।³⁶ पाली पूर्व तथा पश्चिम के प्रदेशों का व्यापारिक संगम स्थल था, जहाँ भारतीय तथा चीनी उत्पादनों का यूरोप, अफ्रिका, फारस तथा अरब की वस्तुओं के साथ आदान-प्रदान किया जाता था। यहाँ के कारवाँ कच्छ तथा गुजरात के बन्दरगाहों से हाथी दांत, तांबा, नारियल, सिल्क, चंदन की लकड़ी, रंग, दवाई, रसायन, मसालें, कॉफी आदि लाया करते थे।³⁷ इनके बदले सूखे मेवा, जीरा, अफीम, मालवा की सिल्क, पोटेश, शॉल, रंगीन कम्बल, हथियार नमक आदि बेचते थे।³⁸

जैसलमेर भी पूर्वी क्षेत्रों तथा सिन्धु और उसके पश्चिम के देशों की वस्तुओं के विनिमय का प्रमुख केन्द्र था। जैसलमेर में दोआब की नील, कोटा तथा मालवा की अफीम, बीकानेर की मिश्री, जयपुर निर्मित लोहे के औजार, आदि शिकरपुर तथा निचले सिंध के व्यापारियों को बेचे जाते थे। भावलपुर से हाथी दांत अफ्रिका, नारियल, दवाइयाँ, चन्दन आदि लाये जाते थे।³⁹ बीकानेर के राजगढ़ कस्बे में पंजाब एवं कश्मीर का सामान मुख्य रूप से आता था। इनमें सिल्क, नील, चीनी, लोहा, तम्बाकू आदि शामिल था। हड़ौती तथा मालवा की अफीम, सिंध-मुल्तान से गेहूँ, चावल, फल आदि यहाँ आते थे। पाली से समुद्री देशों का सामान जैसे मसालें, टिन, दवाइयाँ, नारियल, हाथी दाँत यहाँ आते थे। इन सामानों का अधिकतर भाग विनिमय व्यापार में प्रयुक्त होता था, जिससे काफी राजस्व प्राप्त होता था।⁴⁰ राजगढ़ में बैंकिंग व्यवसाय भी प्रगति पर था।⁴¹

19 वीं सदी के पूर्वार्द्ध में पश्चिमी राजस्थान से नमक, ऊन, अफीम, तिलहन,

संगमरमर तथा उससे निर्मित वस्तुएँ, इमारती पत्थर, चमड़ा, रूई, छोट के कपड़े, ऊनी कपड़े इत्यादि निर्यात होते थे।⁴² जोधपुर से चूंदडियों तथा पागों का निर्यात होता था। पश्चिमी राजस्थान से मुख्य रूप से मेट ढुमुल्लतानी मिट्टीकृ का भी निर्यात होता था।⁴³ फिर भी नमक, ऊन तथा अफीम सर्वाधिक निर्यात होते थे। सांभर झील से तैयार नमक को सांभरी कहा जाता था। पचपदरा का नमक कोसिया कहा जाता था। डीडवाना का नमक डीडू कहलाता था। यहाँ के नमक की मांग हरियाणा, पंजाब, मध्यप्रदेश, उत्तरप्रदेश आदि स्थलों पर थी।⁴⁴ इसके निर्यात का कार्य बन्जारे ही किया करते थे। पोस्त के रस से अफीम तैयार की जाती थी। यहाँ पर कुछ ही क्षेत्र में अफीम तैयार होती थी, किंतु फिर भी यह एक प्रमुख व्यापारिक वस्तु थी। यहाँ की अफीम की तस्करी भी होती थी।⁴⁵ जैसलमेर, बीकानेर तथा जोधपुर में भेड़ पालन का व्यवसाय काफी विकसित था। ओसियां तथा नागौर में बने ऊनी कम्बलों, दरियाँ तथा चादरों की भारी मांग थी।⁴⁶ बीकानेर के ऊनी कम्बलों, गद्दों, चटाइयों तथा पगड़ियों का भारी मात्रा में निर्यात होता था।⁴⁷ ऊन के निर्यात में जैसलमेर का प्रमुख स्थान था।⁴⁸

उपरोक्त विवरण से यह स्पष्ट हो जाता है कि, 19 वीं शताब्दी में पश्चिमी राजस्थान के व्यापारिक केन्द्र काफी उन्नत थे। यहाँ का व्यापार मात्र कुछ प्रमुख वस्तुओं के निर्यात पर ही टिका था, वे भी अंग्रेजी सर्वोच्चता की बलि चढ़ चुकी थी। 19 वीं सदी में पश्चिमी राजस्थान का व्यापार काफी विकसित था, किन्तु उसमें परम्परागत तत्वों का सर्वथा अभाव था। 19 वीं शताब्दी व्यापार उन्नत था, किन्तु इस काल में यहाँ के उद्यमी तथा धनी व्यापारी भी भारत के अन्य भागों में पलायन कर गये थे। फिर भी यहाँ व्यापार सामान्य व्यापारियों के द्वारा प्रेरित हो रहा था।

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Rao Ganpat Singh Chitalwana Prize Paper

**रियासतकालीन चिकित्सा व्यवस्था एवं
महामारी प्रबंधन (कोविड-19 और
वर्तमान परिप्रेक्ष्य में उसकी प्रासंगिकता)**

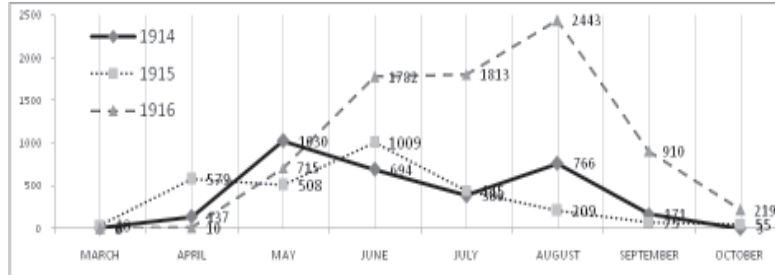
डॉ. हंसराज सोनी

रियासतकालीन सामान्य चिकित्सा व्यवस्था

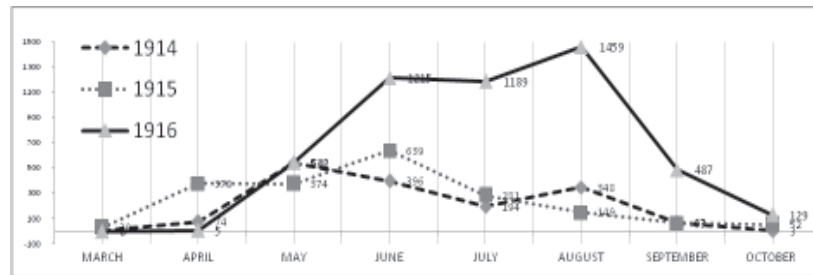
प्राचीन काल में जड़ी-बूटियों, आहार-विहार, व्रत-उपवास आदि के माध्यम से रोगों का उपचार किया जाता था। भारत में कतिपय आचार्यों यथा चरक, सुश्रुत, पंतजलि आदि ने इन आरोग्यदायी परम्पराओं का विस्तृत अध्ययन करके इन्हे शास्त्रीय रूप प्रदान किया। कालान्तर में ये आयुर्वेद, योग व आहार आदि चिकित्सा पद्धतियों के रूप में सामने आईं। भारत में लगभग 10 वीं शताब्दी में यूनानी पद्धति का प्रचलन भी शुरू हुआ। ब्रिटिश प्रभाव से राजपूताना में परम्परागत चिकित्सा पद्धतियों के साथ शनै-शनै एलौपेथी का भी चलन हुआ। ब्रिटिश काल में राजपूताना की नसीराबाद, अजमेर, जयपुर, जोधपुर, अलवर, भरतपुर, बीकानेर सहित अनेक रियासतों तथा विभिन्न स्थानों पर एलौपेथिक चिकित्सालय स्थापित हुए।¹ इनमें पश्चिमी चिकित्सा पद्धतियों के अनुरूप सुविधाओं का निरन्तर विस्तार किया गया।

राजस्थान में महामारियों का प्रकोप

सामान्यतः महामारी उस बीमारी को कहा जाता है जिसका प्रकोप अन्य बीमारियों से अधिक हो और वह संक्रामक हो। प्राचीन काल में छोटी माता (चिकन पॉक्स) व बड़ी माता (स्मॉल पॉक्स या चेचक) के संक्रमण से बच्चे सर्वाधिक प्रभावित होते थे। जिसे शीतला माता का प्रकोप माना जाता था। टीकाकरण के द्वारा इस महामारी को कुछ सीमा तक नियंत्रित किया गया था।² हैजा महामारी का प्रकोप लम्बे समय तक राजपूताना में बना रहा। निम्न आरेख रियासतकालीन राजपूताना में हैजा के प्रकोप को दर्शाते है³---



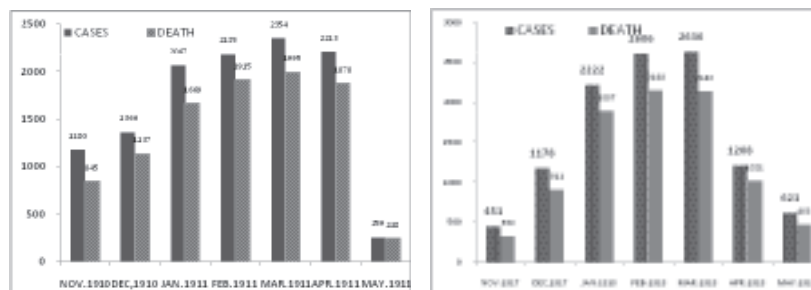
ग्राफ 1 राजपूताना में हैजा से संक्रमित व्यक्तियों का आरेख 1914-1916



ग्राफ 2 राजपूताना में हैजा से व्यक्तियों के मृत्यु संबंधी आरेख 1914-1916

राजपूताना के उपर्युक्त ग्राफ 1 तथा 2 द्वारा प्रदर्शित आरेखों के विश्लेषण से यह स्पष्ट होता है कि 1914 से 1916 तक निरंतर हैजे के संक्रमण में वृद्धि हुई थी तथा हैजा का कहर मई से सितम्बर तक सर्वाधिक रहा था।

1836 में पाली, मारवाड़ क्षेत्र में प्लेग का संक्रमण हुआ। जिसे तात्कालिक चिकित्सकीय संसाधनों के द्वारा नियंत्रित कर लिया गया।⁴ 1897 में बॉम्बे में प्लेग का संक्रमण हुआ। वहाँ से व्यापारिक आवागमन के परिणामस्वरूप सिरौही क्षेत्र के तेउरी और कलिंदरी गावों में यह संक्रमण फैला।⁵ जिसने शीघ्र ही सम्पूर्ण राजपूताना को अपने प्रभाव में ले लिया। 1910-11 और 1917-18 में प्लेग ने राजपूताना की अधिकांश रियासतों में भयावह रूप धारण कर लिया। इस दौरान जनसंख्या में कमी देखी गई। 1910-11 में अलवर शहर के जनगणना-आंकड़ों में कमी देखने को मिलती है, जिसका मुख्य कारण महामारी के कारण लोगों का पलायन या मृत्यु था।⁶ अलवर रियासत के इन वर्गों के प्लेग संबंधी आंकड़े निम्न हैं--



ग्राफ 3 अलवर रियासत के प्लेग 1910-11 के आंकड़ें⁷

ग्राफ 4 अलवर रियासत के प्लेग 1917-18 के आंकड़ें⁸

अलवर रियासत के उपर्युक्त ग्राफ 3 तथा 4 के विश्लेषण से यह स्पष्ट होता है कि महामारी का सर्वाधिक कहर नवम्बर से मई तक रहा है।

1918-19 में स्पेनिश फ्लू (इन्फ्लूएंजा) महामारी का पूरे राजपूताना में भीषण प्रकोप रहा। जिसकी अति संक्रामकता तथा उच्च मृत्यु दर ने भयावह स्थिति उत्पन्न की। कर्नल हेग के अनुसार हैजा, प्लेग व इन्फ्लूएंजा के मृतकों की संख्या 1917-18 में 98192 तथा 1918-19 में 16268 रही। जो कि पूर्व के वर्षों से ज्यादा थी।⁹ 3 अक्टूबर 1918 को इसके संक्रमण से जोधपुर के 21 वर्षीय महाराजा सुमेरसिंह का भी निधन हो गया था।¹⁰ इस महामारी को नियंत्रित करने हेतु सभी रियासतों के द्वारा तत्काल रिलिफ कमेटी बनाकर आमजन को राहत पहुंचाने के प्रयास किये गये थे। इस समय अधिकांश रियासतों के बाजार, अदालतें और विद्यालय बंद किये गये थे।¹¹ जिसके परिणामस्वरूप उस समय आज की भांति लॉकडाउन की स्थिति बनी हुई थी।

1918-19 1919-20 1920-21

जन्म 3113 1730 2180

मृत्यु 4916 2078 1846

सारणी 1- जोधपुर शहर में जन्म एवं मृत्यु के आंकड़ें¹²

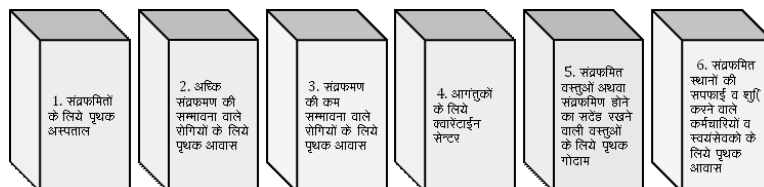
उपर्युक्त सारणी 1 से पता चलता है कि जोधपुर रियासत में मृतकों की संख्या जातकों की संख्या से अधिक है। जिसका प्रमुख कारण महामारियों का प्रकोप था। महामारियों का सर्वाधिक प्रभाव मारवाड़ क्षेत्र में रहने के कारण इसे 'दी लैण्ड ऑफ डैथ' भी कहा जाता था। उपर्युक्त विवरण से पता चलता है कि रियासतकालीन राजस्थान में चेचक, हैजा, प्लेग, स्पेनिश फ्लू आदि महामारियों का प्रकोप रहा था।

महामारी नियंत्रण हेतु ब्रिटिश सरकार द्वारा दिये गये सुझाव

1836 में पाली (मारवाड़) और अजमेर में प्लेग महामारी का संक्रमण

व्यापक स्तर पर हुआ। प्रारम्भिक चरण में प्लेग को स्पष्टतः नहीं पहचाना जा सका। इसकी संक्रामकता और मृत्यु दर बहुत अधिक थी। इन परिस्थितियों में ब्रिटिश सरकार द्वारा गठित चिकित्सकीय टीम ने सर्जन मैक्लीन और विलियम पैन्टन के निर्देशन में क्षेत्र का अवलोकन कर महामारी के लक्षणों के आधार पर जन स्वास्थ्य की दृष्टि से 16 अक्टूबर 1836 को अपने सुझाव दिये।¹³ इसी प्रकार 27 मार्च 1837 को गर्वनर जनरल द्वारा राजपूताना के ए.जी.जी को सभी रियासतों में प्लेग महामारी पर नियंत्रण हेतु तत्काल प्रभावी कदम उठाने हेतु अनेक सुझाव दिये। जो तुलनात्मक दृष्टि से कोरोना महामारी के समय अपनाये गये उपायों से भी साम्य रखते हैं। इनमें मुख्य सुझाव निम्न थे---

- प्लेग एक संक्रामक महामारी है जो परस्पर संपर्क के कारण संक्रमित व्यक्ति से स्वस्थ व्यक्तियों को फैलती हैं। अतः संक्रमित व्यक्ति को पृथक शिविर या क्वारंटाइन केन्द्रों में रखकर आपसी मानवीय सम्पर्क को रोका जाना अति आवश्यक है।
- प्लेग के प्रवाहक संक्रमित व्यक्ति एवं उनके द्वारा उपभोग में लिये गये सामान है। ऐसे में क्वारंटाइन अवधि में संक्रमित व्यक्ति अथवा संदेहास्पद व्यक्ति के सामान को खुले स्थान पर सूर्य के प्रकाश में रखना चाहिये, जिससे वह कीटाणुरहित हो सके।
- चिकित्सा एवं स्वास्थ्य की दृष्टि से 20 दिनों की क्वारंटाइन अवधि को पर्याप्त माना। यद्यपि यूरोप में क्वारंटाइन अवधि लगभग 40 दिनों की मानी जाती थी।
- राज्य द्वारा अपनी सीमा क्षेत्रों में मेडिकल विभाग के निर्देशन में मेडिकल चैक पोस्ट स्थापित की जाये। जिनमें संक्रमित क्षेत्रों से आये व्यक्तियों की जाँच की जाये तथा उन्हें तत्काल क्वारंटाइन सेन्टर भेजा जाये।
- राज्य, शहर, कस्बों और गावों में संक्रमित क्षेत्रों से आने वाले सभी व्यक्तियों को क्वारंटाइन केन्द्रों में रखना अनिवार्य होना चाहिये, जिससे वह बाहरी सम्पर्क द्वारा महामारी नहीं फैलायें।
- प्रत्येक कस्बे और गांव में महामारी की रोकथाम के लिये निम्न छः प्रकार के पृथक-पृथक शिविर स्थापित किये जाने चाहिए--



- आवागमन को प्रतिबंधित करते हुये संक्रमित क्षेत्रों तथा प्रत्येक शिविर में गार्ड की नियुक्ति की जाये, जिसके लिये पुलिस की सहायता ली जा सकती है।
- संक्रमित व्यक्तियों एवं उनके द्वारा उपभोग में लिये गये सामानों, सड़कों और घरों को मेडिकल टीम के निर्देशन में सेनेटाइज किया जाना चाहिये।¹⁴

महामारी नियंत्रण हेतु बनाये गये कानून

महामारियों के संक्रमण पर नियंत्रण स्थापित करने के लिये ब्रिटिश सरकार ने केन्द्रीय स्तर पर तथा राजपूताना में विभिन्न रियासतों के द्वारा अपने राज्य की परिस्थितियों को ध्यान में रखकर जन स्वास्थ्य की दृष्टि से अनेक कानून बनाये। जिनका उल्लंघन करने पर सख्त कार्रवाई का प्रावधान किया। रियासतों में इस संबंध में निम्न कानून बनाये गये--

महामारी अधिनियम, 1897 -

ब्रिटिश सरकार के द्वारा ब्यूबोनिक प्लेग के समय 'महामारी अधिनियम, 1897' पारित किया गया। इस अधिनियम के अन्तर्गत गर्वनर जनरल के द्वारा स्थानीय अधिकारियों अथवा राज्य सरकारों को महामारी नियंत्रण के आवश्यक उपायों को लागू करने के लिये विशेष अधिकार प्रदान किये गये। अधिनियम में संक्रमित व्यक्ति को पृथक आवास में रखने, जहाज और रेल से यात्रा करने वाले व्यक्तियों पर संक्रमण का सन्देह होने पर चिकित्सा और प्रशासनिक अधिकारियों को उनके निरीक्षण करने हेतु विशेष अधिकार प्रदान किये गये।¹⁵

इस एक्ट के पारित होने के पश्चात सर्वप्रथम राजपूताना में 18 फरवरी 1897 को बांदीकुई रेलवे स्टेशन पर सर्जन कैप्टन हर्ड के निरीक्षण में यात्रियों की जाँच हेतु चैक पोस्ट स्थापित की गई। तत्पश्चात सर्जन स्टीफेंसन के निरीक्षण में अजमेर तथा बीकानेर, मारवाड़, पाली, फुलेरा आदि स्थानों पर चैक पोस्ट स्थापित हुई। इन स्टेशनों पर क्वारंटाईन सेंटर भी बनाये गये जहाँ संक्रमित व्यक्तियों के उपचार की व्यवस्था की जाती थी।¹⁶

दी प्रिवेशंन ऑफ इन्फेक्शन डिजिजेज़ एक्ट ऑफ अलवर स्टेट, 1919 -

महाराजा जयसिंह ने महामारियों के बढ़ते संक्रमण को नियंत्रित करने के उद्देश्य

से वर्ष 1919 में “The Prevention Of Infectious Diseases Act” बनाया, जो 1 सितम्बर 1919 से रियासत में लागू हुआ। इस कानून के तहत आमजन के स्वास्थ्य को ध्यान में रखते हुए संक्रमित व्यक्ति अथवा संक्रमित क्षेत्र से आये व्यक्ति की सूचना नगरपालिका अथवा पुलिस को देने के प्रावधान किये गये। इसमें संक्रमित व्यक्ति से संबंधित सूचना को छुपाने अथवा गलत सूचना देने पर एक्ट में वर्णित धाराओं के अनुसार कड़े जुर्माने और सजा का प्रावधान किया गया था। रियासत में इसके तहत संक्रमण को नियंत्रित करने और फैलने से रोकने के लिये पीड़ित व्यक्ति को तत्काल क्वारंटाइन केन्द्र या मेडिकल संस्थान में उपचार की व्यवस्था की गई थी। साथ ही उस व्यक्ति के निवास स्थल, उससे प्रभावित क्षेत्र और सामान को नगरपालिका द्वारा सेनेटाइज किया जाता था।¹⁷

खतरनाक फैलने वाली बीमारियों का एक्ट बीकानेर स्टेट, 1927-

बीकानेर के तात्कालिक शासक गंगासिंह ने 1927 में हैजा महामारी के प्रकोप के समय यह कानून बनाया, जो 1 जनवरी 1927 से प्रभावी हुआ। इस अधिनियम के अन्तर्गत संक्रामक महामारियों के फैलने की आशंका पर उसको नियंत्रित करने तथा आमजन में जन स्वास्थ्य की दृष्टि से जागरूक करने हेतु स्पष्ट प्रावधान किये गये। उक्त नियमों का उल्लंघन करने पर सख्त कार्रवाई का प्रावधान किया गया। रियासती सरकार के द्वारा इस एक्ट के तहत संदेहास्पद व्यक्ति अथवा संक्रमित व्यक्ति की स्वास्थ्य जाँच हेतु रियासत की सीमाओं पर मेडिकल टीम के निरीक्षण में चैक पोस्ट स्थापित की गई।¹⁸

महामारी नियंत्रण हेतु किये गये चिकित्सा एवं स्वास्थ्य प्रबंध

राजपूताना में जोधपुर, पाली, सिरोही, अजमेर, बीकानेर, अलवर, भरतपुर आदि क्षेत्रों में संक्रामक महामारियों का प्रभाव सर्वाधिक रहा था। यद्यपि रियासतों द्वारा ब्रिटिश सरकार के सुझावों तथा राज्य की परिस्थितियों के अनुसार अपनी सीमाओं में चिकित्सा एवं स्वास्थ्य संबंधी प्रबंध किये गये। विभिन्न रियासतों द्वारा अपनाये गये सामान्य स्वास्थ्य प्रबंध निम्न प्रकार है--

क्वारंटाइन सेन्टर और चैक पोस्ट

ब्रिटिश सरकार ने संक्रमित व्यक्तियों के पक्क आवास के लिये क्वारंटाइन सेन्टर बनाने का सुझाव दिया था। ‘क्वारंटाइन’ शब्द प्रथम बार 14 वीं सदी में यूरोप में ‘ब्लैक डेथ’ महामारी के समय प्रयोग में आया था। जहाँ संक्रमित व्यक्ति को 40 दिन के लिये पक्क कर एकांतवास में रखा जाता था। यद्यपि यह भारतीय परम्परा में ‘सूतक’ के रूप में प्रचलित था। जिसका भारतीय संस्कृति में आदि काल से पालन

किया जाता रहा है।¹⁹ छोटी व बड़ी माता निकलने पर व्यक्ति को एक कमरे में रखना व बाहर की हवा न लगने देना इसका ही एक अन्य रूप है।

1836 में राजपूताना में सर्वप्रथम पाली, मारवाड़ में प्लेग के समय क्वारंटाइन सेंटर बनाये गये थे। मारवाड़ में व्यापारिक गतिविधियों के कारण बॉम्बे प्रेसीडेन्सी से प्लेग का प्रसार हुआ था। अतः रियासती सरकार के द्वारा मारवाड़ की सीमा से लगने वाली रेलवे लाईन और बॉम्बे रोड़ पर ये क्वारंटाइन सेन्टर स्थापित किये गये। अजमेर और मारवाड़ की सीमा पर भी मेडिकल टीम के निर्देशन में इस प्रकार के सेन्टर बनाये गये। जहाँ संक्रमित व्यक्ति अथवा संदेहास्पद व्यक्ति के सामान को भी पृथक आवास में रखा जाता था।²⁰ इन प्रयासों और स्वास्थ्य सुविधाओं के द्वारा **1838** तक इस महामारी पर नियंत्रण स्थापित कर लिया गया था।

1897 में राजपूताना में पुनः व्यापारिक गतिविधियों द्वारा ब्यूबोनिक प्लेग फैला। जिससे जोधपुर, पाली, सिरोही, अजमेर, बीकानेर, अलवर, भरतपुर आदि क्षेत्र प्रभावित हुये। इस समय ब्रिटिश सरकार के द्वारा 'महामारी अधिनियम, **1897** पारित किया गया। जिसके तहत राजपूताना में विभिन्न स्थानों पर रेलवे लाईन के समीप मेडिकल टीम के निर्देशन में चैक पोस्ट और क्वारंटाइन सेंटर स्थापित किये गये। मारवाड़ रियासत के द्वारा नैना, एरिनपुरा रोड़, फालना, मारवाड़ जंक्शन, सोजत, पाली, जोधपुर, मेड़ता रोड़, नागौर, कुचामन सिटी, सिरोही, पालनपुर सीमा पर मेडिकल कैम्प के साथ क्वारंटाइन सेंटर बनाये गये जहाँ संक्रमित व्यक्ति अथवा संक्रमण का संदेह होने वाले व्यक्ति और उसके सामान को **10** दिन के लिये क्वारंटाइन सेन्टर में रखा जाता था।²¹

मारवाड़, सिरोही, भरतपुर, बीकानेर के ग्रामीण क्षेत्रों में महामारी का व्यापक प्रकोप था। इन ग्रामीण क्षेत्रों में गांव से बाहर क्वारंटाइन सेन्टर के रूप में झोपड़ियों का निर्माण करवाया गया। जहाँ संक्रमित व्यक्ति के स्वस्थ होने अथवा मृत्यु होने पर उन झोपड़ियों को जला दिया जाता था।²²

अलवर रियासत में **1910** में सर्वप्रथम मुण्डावर, तिजारा, बहरोड़, रामगढ़ और राजगढ़ में प्लेग महामारी का जबरदस्त प्रकोप रहा। इस दौरान रियासती सरकार ने प्रथम बार अलवर और राजगढ़ रेलवे स्टेशन के समीप क्वारंटाइन कैम्प स्थापित किये।²³ **1917** में हरसाना गांव में प्लेग फैलने पर रियासती सरकार के द्वारा तत्काल गांव को खाली करवाया गया और तीन प्रकार के कैम्प पहला संक्रमित व्यक्तियों, दूसरा उसके सम्पर्क में आने वाले व्यक्तियों तथा तीसरा स्वस्थ व्यक्तियों के लिये स्थापित किये गये।²⁴ **1918** में प्लेग और इन्फ्लूएन्जा महामारी के समय भी अलवर

शहर में संक्रमण को रोकने के लिये शहर के प्रमुख मार्गों पर 10 चेक पोस्ट स्थापित की गई, जहाँ मेडिकल टीम के साथ मिलट्री गार्ड को भी नियुक्त किया गया। अलवर शहर के किसी भी मोहल्ले में संक्रमण के पफैलने पर संक्रमित व्यक्ति और उसके सम्पर्क में आने वाले सभी व्यक्तियों को क्वारंटाइन कैम्पों में रखकर उस क्षेत्र में आज की भांति ही आवागमन को प्रतिबंधित कर वहाँ भी गार्ड नियुक्त किया जाता था।²⁵ इसी प्रकार मारवाड़ रियासत में भी सितम्बर 1918 को व्यक्तियों के आगमन पर प्रतिबंध लगाकर सभी परगनों एवं जागीरों को इसका पालन करने के निर्देश दिये गये थे।²⁶

रियासतकाल में क्वारंटाइन अवधि के सन्दर्भ में कोई स्पष्ट निर्देश नहीं थे। यद्यपि ब्रिटिश सरकार ने राजपूताना के सन्दर्भ में अपनी रिपोर्ट में 20 दिनों की अवधि को क्वारंटाइन के लिये पर्याप्त माना था।²⁷ रियासतों ने अपनी परिस्थितियों के अनुसार इस अवधि का समय निर्धारण भिन्न-भिन्न किया था। विभिन्न रियासतों की क्वारंटाइन अवधि निम्न प्रकार थी--

रियासत	क्वारंटाइन अवधि
जोधपुर मारवाड़	10 दिन
सिरोही	05 दिन
अलवर	10 दिन
ब्रिटिश सरकार द्वारा निर्धारित	20 दिन
वर्तमान कोरोना महामारी के समय	14 दिन

सेनेटाइजेशन अथवा कीटाणुरोधन कार्य

1836 में प्लेग महामारी के दौरान मेडिकल सर्जन डॉ. मेक्लीन ने पाली, सोजत और अजमेर के प्रभावित क्षेत्रों का निरीक्षण किया। इस समय उन्होंने यह स्पष्ट कर दिया कि प्लेग महामारी का संक्रमण खुली हवा में अथवा हवा से हवा में नहीं फैलता है। संक्रमण, संक्रमित व्यक्ति के सम्पर्क में आने तथा अस्वच्छता, गंदगी तथा पर्याप्त रोशनी की कमी वाले क्षेत्रों में फैलता है।²⁸

रियासतकाल में महामारी के संक्रमण को रोकने के लिये संक्रमित व्यक्ति और क्वारंटाइन सेन्टरों में निर्वासित व्यक्तियों के द्वारा उपयोग में लाई गई समस्त वस्तुओं को एक निश्चित अवधि के लिये सूर्य की रोशनी में रखा जाता था। ऐसा माना जाता था कि सूर्य की रोशनी से संक्रमण के प्रवाहक कीटाणुओं को नष्ट किया जा सकता है।²⁹ वर्तमान में इसका विकल्प पराबैंगनी किरण है।

1836 में महामारी की रोकथाम के लिये जोधपुर शहर के सभी दरवाजे और खिड़कियाँ शराब से सेनेटाइज की गई थी। आज भी ऐथिल ऐल्कोहल को हैण्ड सेनेटाइजर के रूप में काम में लिया जाता है।³⁰ 1898 में भी मारवाड़ के शहरी क्षेत्रों में अति संक्रामक स्थानों, मोहल्लों और आवासों और वस्तुओं, जो संक्रमित व्यक्ति के सम्पर्क में आये तथा जिनसे संक्रमण के फैलने की तीव्र सम्भावना थी, को **Perchloride Of Mercury Acid** के छिडकाव द्वारा सेनेटाइज किया गया, जो कारगर सिद्ध हुआ।³¹ वर्तमान में कोरोना महामारी के समय **Sodium Hypochloride** के द्वारा सेनेटाइज किया गया था।

हमारी भारतीय संस्कृति में वैदिक क्रियाओं, यज्ञ, हवन आदि के माध्यम से वातावरण को शुद्ध करने एवं सभी प्रकार के संक्रमण से बचाने की परम्परा रही है। मारवाड़ में भी अनेक ऐसे उदाहरण मिलते हैं जिसमें महामारी के समय वैदिक हवन पूजन और आयुर्वेदिक तत्वों के द्वारा वायु को शुद्ध करने के प्रयास किये गये। मारवाड़ की हकीकत बहियों में वर्णित महाराजा मानसिंह के समय का वृतांत निम्न प्रकार है--

दरवाजा होम करायो जिण ता।

इण माफक सूं रात रा जोशी वैदिया ने मेल होम करायो।

चांदपोल मेड़तीये दरवाजे।

दूजा सारा ही छवा दरवाजा बारिया होम ता लागा।³²

रियासतों में नगरपालिकाओं के द्वारा निरंतर शहर की सफाई व्यवस्था एवं स्वच्छता संबंधी प्रबंध किये जाते थे। जयपुर, अलवर, जोधपुर में मेडिकल टीम के सदस्य को सेनेटरी इन्स्पेक्टर के पद पर नियुक्त किया गया।³³ जिसके निर्देशन में शहरी स्वच्छता का विशेष ध्यान रखा जाता था। जोधपुर दरबार ने शहरी स्वच्छता की दृष्टि से सेनेटरी ट्रामवे संचालित की जो एक सराहनीय प्रयास था।³⁴ अलवर में प्लेग और हैजा महामारी के दौरान संक्रमित व्यक्ति के घर तथा उससे प्रभावित क्षेत्र और सामानों को सेनेटरी इन्स्पेक्टर के निर्देशन में कीटाणुरहित या सेनेटाइजेशन किया जाता था। अलवर शहर को संक्रमण से बचाने हेतु प्रतिदिन मुख्य सड़कों की पानी से और कभी-कभी नालियों की फिनाइल से भी सफाई की जाती थी।³⁵ राजपूताना की सभी रियासतों में हैजा महामारी के रोकथाम हेतु कुंओं को भी कीटाणुरोधित किया गया।

देशी चिकित्सा व्यवस्था-

ग्रामीण क्षेत्रों में महामारी के उपचारार्थ अनेक देशी स्वास्थ्यपरक विधियाँ भी अपनाई गई थी। मारवाड़ के मेडिकल दस्तावेजों से ज्ञात होता है कि चेचक महामारी

के समय नीम के पत्तों का अर्क, प्याज का अर्क आदि को चेचक की फुंसियों पर लगाया जाता था। संक्रमण से बचाव हेतु शरीर पर तेल और घी की मालिश की जाती थी, जो संक्रमित व्यक्ति के सम्पर्क में रहने पर एहतियातन उपयोगी मानी जाती थी। भोजन के साथ लौंग, इलायची, काली मिर्च आदि से निर्मित काढ़े का भी सेवन किया जाता था।³⁶

महामारी जनजागरूकता अभियान -

सामान्यजन को महामारियों के प्रति जागरूक करने हेतु हिन्दी, उर्दू भाषा में पथ प्रदर्शक शहर के प्रमुख मार्गों और सभी तहसीलों के महत्वपूर्ण स्थानों पर लगाये गये और सामान्य चिकित्सा निदेशों के पर्चे वितरित किये गये थे।³⁷

1918 में अलवर हाई स्कूल के प्राध्यापक बी. कांतीलाल नानावती के नेतृत्व में छात्रों और अध्यापकों के सहयोग से एक 'सेवा समिति' संस्था स्थापित की गई। इस समिति के स्वयंसेवकों ने महामारी के समय प्रभावित क्षेत्रों में घर घर जाकर दवाईयाँ, कम्बल, दूध आदि वितरित किये।³⁸ अजमेर मेरवाड़ा में स्वयंसेवी संस्था 'सेवा समिति' और 'सेवा संघ गौशाला' ने प्लेग के रोगियों के उपचार व उनकी मृत देह के अंतिम संस्कार की व्यवस्था अपने स्तर पर की थी।³⁹

अलवर रियासत में महाराजा जयसिंह ने गरीबों और जरूरतमंद लोगों को भोजन उपलब्ध करवाने के लिये रेलवे स्टेशन के समीप 1921 में "अतिथि भोजनशाला" स्थापित करवाई। जिससे शहर में किसी को भी भूखा न सोना पड़े। राज्य सरकार का यह प्रयास काफी सराहनीय था। जिसमें अनेक जरूरतमंद व्यक्तियों को भोजन उपलब्ध करवाया गया था।⁴⁰

महामारी का प्रकोप बढ़ने पर 1910 में प्रथम बार एक सप्ताह के लिये अलवर हाई स्कूल बंद किया गया। 1911 में जब पुनः प्लेग का प्रकोप बढ़ गया, ऐसे में अलवर हाई स्कूल सहित रियासत के अधिकांश विद्यालय लगभग 4 माह तक बंद किये गये थे।⁴¹ सितम्बर 1918 में मारवाड़ रियासत में भी विद्यालय में 15 दिवस की छुट्टी की गई, जिसे 21 नवम्बर तक बढ़ाया गया था। इस दौरान लगभग सम्पूर्ण शहर में लॉकडाउन जैसी स्थिति रही थी।⁴²

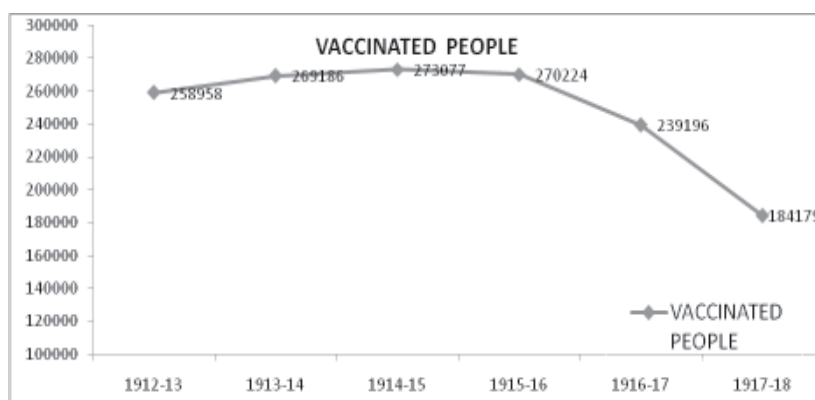
टीकाकरण अभियान-

भारत में टीकाकरण की पद्धति प्राचीनकाल से ही प्रचलन में रही है। इतिहासकार डॉ. धर्मपाल ने अपनी कृति 'इण्डियन साइंस एण्ड टेक्नोलॉजी एटीथ सेंचुरी' में 1709 में बंगाल में उड़िया ब्राह्मण वैद्यों के द्वारा एक बड़ी पैनी सुई से चेचक के

घाव की पीक लेकर उसे रोगी के शरीर में लगाया जाता था। इस प्रकार की उपचार पद्धतियाँ बंगाल और बिहार में प्रचलित थी।⁴³

राजपूताना में सर्वप्रथम 1853 में अजमेर में डॉ.लार्ड (सिविल सर्जन) द्वारा टीकाकरण अभियान शुरू किया गया।⁴⁴ मारवाड़ में 1867 ई. में, बीकानेर में 1867 में तथा अधिकांश रियासतों के द्वारा उन्नीसवीं सदी के मध्य तक चेचक, हैजा महामारियों का टीकाकरण प्रारम्भ किया गया। मारवाड़ में आगामी 12 वर्षों में 866960 बच्चों का टीकाकरण किया गया।⁴⁵ टीकाकरण से चेचक महामारी को कुछ सीमा तक नियंत्रित किया गया।

राजपूताना में चेचक, हैजा, मलेरिया आदि संक्रामक बीमारियों से बचाने के लिये निरंतर टीकाकरण अभियान सितम्बर से मार्च तक चलाये जाते थे।⁴⁶ रियासतों में टीकाकरण के लिये विशेष मेडिकल टीम उपलब्ध रहती थी। 1918 में महामारियों के प्रकोप के समय अलवर शहर के सदर अस्पताल और विभिन्न तहसीलों में हजारों व्यक्तियों ने स्वैच्छिक रूप से टीकाकरण करवाया था।⁴⁷ रियासतों के द्वारा निरंतर टीकाकरण को प्रोत्साहन दिया जाता था। शाहपुरा रियासत में मेडिकल विभाग के द्वारा वर्ष में चार बार ग्रामीण क्षेत्रों का दौरा किया जाता था और आमजन को सम्भावित महामारियों के उपचार हेतु प्रोत्साहित कर टीकाकरण किया गया था।⁴⁸

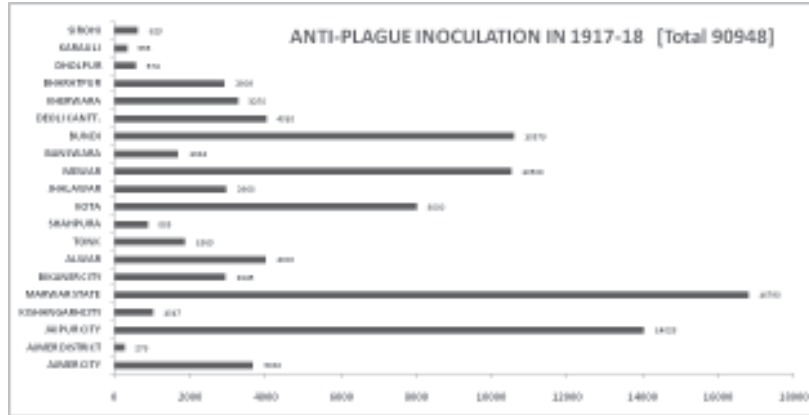


उपर्युक्त आरेख से यह स्पष्ट होता है कि राजपूताना में रियासतों द्वारा प्रोत्साहन के फलस्वरूप टीकाकरण अभियान चलाये गये तथा व्यापक स्तर पर बच्चों का टीकाकरण किया गया। यद्यपि 1916-1918 के मध्य टीकाकरण में आंशिक गिरावट भी आई है। संभवतः इसका कारण पर्याप्त मात्रा में टीकों का उपलब्ध नही होना था।⁴⁹

हॉफकिन द्वारा प्लेग प्रतिरोधी टीके का विकास -

प्रो. हॉफकिन को 1893 से 1896 तक भारत में टीकाकरण के सफल फील्ड परीक्षणों के फलस्वरूप जीवाणु रोग के लिये पहला प्रभावी रोगनिरोधी टीकाकरण का श्रेय दिया जाता है। ब्यूबोनिक प्लेग के समय हॉफकिन ने एक प्रभावी एंटी प्लेग वैक्सीन विकसित की तथा एंटी प्लेग टीकाकरण के अनेक अभियान शुरू किये गये। राजपूताना में ब्यूबोनिक प्लेग के समय सर्वप्रथम 1898-1899 में प्रो. हॉफकिन के रोगनिरोधी टीकाकरण को शुरू किया गया, जो महामारियों के प्रकोप को कम करने में कारगर रहा था।⁵⁰

1911 से 1918 तक राजपूताना में पुनः व्यापारिक गतिविधियों द्वारा प्लेग का भीषण प्रकोप रहा। जिससे जोधपुर, पाली, सिरोही, अजमेर, बीकानेर, अलवर, भरतपुर आदि क्षेत्र प्रभावित हुए। इस समय राजपूताना की सभी रियासतों के द्वारा प्लेग के संक्रमण को रोकने के लिये हॉफकिन प्लेगनिरोधी टीकाकरण अभियान शुरू किये गये।⁵¹ वर्ष 1917-1918 में सम्पूर्ण राजपूताना में 90948 व्यक्तियों को वैक्सीनेट किया गया। विभिन्न रियासतों के द्वारा किये गये प्लेग रोगनिरोधी टीकाकरण का आरेख निम्न प्रकार है⁵²--



Medico Topographical Account of the Shahpura Chief ship, 1910 से यह ज्ञात होता है कि शाहपुरा रियासत में 1313 व्यक्तियों का हॉफकिन-प्लेगनिरोधी टीकाकरण किया गया था। जिसमें से 26 व्यक्ति प्लेग से संक्रमित हुये तथा 12 व्यक्तियों की मृत्यु हुई।⁵³ इससे यह स्पष्ट होता है कि महामारियों को नियंत्रित करने में टीकाकरण अभियान कारगर सिद्ध हुए थे।

टीकाकरण हेतु बनाये गये कानून-

वैक्सीनेशन एक्ट, 1895 -

अक्टूबर 1895 वैक्सीनेशन एक्ट के तहत अजमेर शहर और उपनगरों को भी इसमें सम्मिलित कर लिया गया जिससे नगरपालिका क्षेत्रों के सभी व्यक्तियों के लिये टीकाकरण अनिवार्य हो गया। इसके परिणामस्वरूप टीकाकरण में व्यापक बढ़ोतरी हुई। जहाँ 1894-1895 में 1503 व्यक्तियों का टीकाकरण हुआ, वहीं 1895-96 में वैक्सीनेशन एक्ट के पश्चात 3188 व्यक्तियों का टीकाकरण किया गया।⁵⁴

दी मारवाड़ वैक्सीनेशन एक्ट, 1927 -

जोधपुर राजदरबार के द्वारा मारवाड़ सीमा क्षेत्रों में टीकाकरण अभियान को बढ़ावा देने तथा योजनाबद्ध तरीके से टीकाकरण करने हेतु 1927 में 'दी मारवाड़ वैक्सीनेशन एक्ट' बनाया गया। इस अधिनियम के तहत संक्रामक बीमारियों चेचक, हैजा, प्लेग आदि से रोकथाम हेतु बच्चों का टीकाकरण अनिवार्य किया गया। इस एक्ट के तहत जोधपुर सहित मारवाड़ में जगह-जगह टीकाकरण केन्द्र स्थापित किये गये।

मारवाड़ में इस समय प्रत्येक सफल टीकाकरण पर लगभग 8 आने 4 पैसे का व्यय आता था। यद्यपि औषधालयों में वैक्सीनेशन पूर्णतया निःशुल्क था, लेकिन यदि कोई व्यक्ति अपने निवास स्थान पर चिकित्साकर्मी को बुलाकर टीका लगवाना चाहे तो उसे 8 आने के हिसाब से शुल्क भुगतान करना होता था।⁵⁵

इस प्रकार अजमेर, मारवाड़, बीकानेर आदि रियासतों में भी वैक्सीनेशन एक्ट को बच्चों के लिए तथा नगरपालिका क्षेत्रों में अनिवार्य करने के सुखद परिणाम मिलते हैं। टीकाकरण आकड़ों का विश्लेषण यह बताता है कि वर्तमान कोरोनाकाल में भी नियमबद्ध और योजनाबद्ध टीकाकरण अभियान चलाया जाये तो महामारी पर नियंत्रण सम्भव है।

आज से 100 वर्ष पूर्व आधुनिक चिकित्सा पद्धति एवं विज्ञान की दृष्टि से राजपूताना और भारतवर्ष न तो इतने साधन सम्पन्न थे और ना ही उस समय के परम्परागत साधन उपचार करने में समर्थ थे। फिर भी सीमित साधनों, योजनाबद्ध तरीकों और सम्मिलित प्रयासों के परिणामस्वरूप कुछ सीमा तक महामारियों को नियंत्रित करने में सफलता प्राप्त हुई थी। उपर्युक्त प्रयासों के अलावा आज हम रियासतकाल की अपेक्षा कहीं अधिक चिकित्सा संसाधनों की दृष्टि से सम्पन्न हैं,

जिसके बल पर हम शीघ्र ही इस अदफ्फय शक्ति रूपी कोरोना वायरस पर विजय प्राप्त करेंगे।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

मारवाड में भीलों का एक ऐतिहासिक अध्ययन''

मोना राठौड़

मारवाड क्षेत्र में रहने वालें भील उष्ण, शुष्क जलवायु में रेतीले धोरों पर रहते है। रेगिस्तानी भीलों का खान-पान, रहन-सहन, गौत्र, कद-काठी, भाषा-बोली, देवी-देवता, घर, चरित्र, स्वभाव, सान्स्कृतिक, आर्थिक भिन्नताएँ लिए हुए है मारवाड के भीलो की ऐतिहासिकता पर इतिहासकारों, नृशास्त्रियों, समाजशास्त्रियों का ध्यान नही गया है।

गुहिल, सोढ़ा, चौहान, परमार राजपूतो का बाडमेंर के विभिन्न भू-भागों में शासन करने से पहलें यहा भीलों का अधिपत्य था। भील शासक भी थे तो दूसरे ईलाकों में खेती, धालेडा, राहगिरी को एक जगह से दूसरे जगह पर सुरक्षित पहुंचाने का कार्य, गाँव की पालों पर सुरक्षा एक सीमा प्रहरी के रूप में बडी होशियारी से करते थे। दानवीरता, दयालुता, करुणा ने भी उनका कोई सानी नही था। निडर, स्वामीभक्त, जुबान के धनी, अन्याय के खिलाफ चुनौति को स्वीकार करने में भी भील पीछे नही थे। भीलों की शूरवीरता की कहानीयाँ लोगों की जुबां पर है। जिन्दगी को आनन्द से जीने की कला आज भी भीलों के पास है। भीलों की चारित्रिक विशेषताओं की कहानीयों, लोक काव्यों, दोहों में आज भी जीवित है।

भील प्रकृति प्रेमी है। सूर्य, चन्द्रमा और पेड पौधों में आज भी इनकी श्रद्धा-आस्था है। कुल देव की पूजा के बाद भीलों के लिए सबसे प्रमुख सुरज और धरती है जोधपुर में भीलों द्वारा गायी जाने वाली एक आरती के निम्न बोल है-

पहली पहली आरती कणरी उतारीजे

पहली पहली आरती उतारू म्हारे कुल देवरी रे,

दूजी आरती कणरी उतारी जे रे,

दूजी आरती उतारू म्हारे उगता भाणरी रे,

तीजी आरती कणरी उतारी जे रे,

तीजी आरती उतारू म्हारे धरती माता री रे।

मारवाड़ के भील-

मेवाड़ और मारवाड़ के बीच के प्रदेशों में भीलों के अनेकों गाँव थे और वहाँ के अधिपति भील सरदार बड़े वीर, रोबदार समझे जाते थे। प्रसिद्ध अंग्रेज इतिहासकार कर्नल जेम्स टॉड जब मेवाड़ से मारवाड़ की तरफ जा रहे थे, तो रास्ते में वह एक भीलो के गाँव में ठहरे थे उस गाँव के अधिपति भील के मेहमान टॉड ने लिखा है कि भील की पगडी में उसकी श्रेष्ठता जताने वाली एक मोतियों की माला बंधी हुई थी वह हिरण कि खाल की बंडी जाकेट पहने हुए था।¹ राजपूताना में राज्य में गढ़ की रक्षा करने का भार आदिवासी वीरों के कन्धो पर था गढ़ पोलों व दरवाजों की चाबीयाँ इन्हीं के पास रहती थी। पण्डित विश्वेश्वरनाथ रेऊ के अनुसार मालदेव-शेरशाह संघर्ष में भीखु भील और नाथा भील अपनी-अपनी सैनिक टुकड़ियो सहित काम आये थे। बांकीदास कि ख्यात में जोधपुर के मोटाराजा उदयसिंह के समय में जोधपुर के गढ़ के विषय में भद्राजून के वीर हरराज मीणा और उसके सोलह साथियों का जिक्र आता है। ढाढी बादर के ग्रंथ “वीर वाण” में पूना भील की बहादुरी का वर्णन किया गया है। जिसने मालाणी और बाडविरम की सैनिक सहायता की थी।²

माडधरा (जैसलमेंर)-

जैसलमेंर में छायाण गाँव में भीलों का ठिकाना था। बांकीदास की ख्यात में भाटियों की बातों के साथ ही छायाण के भीलों की वीरता का उल्लेख हुआ है। जिन्होंने गोपालदास आसावत जैसे को सबक सिखाया था। जैसलमेंर के ही घाणेली गाँव का भील सरदार लघा बाघेला जैसलमेंर राणा तेजसिंह का अंगरक्षक था जिसने हरिसिंह को मारकर तेजसिंह का बैर लिया।³

मोहनगढ़ के भील भी अपनी वीरता के लिए प्रसिद्ध थे। तवारीख-ए-जैसलमेंर में उल्लेख मिलता है कि संवत् 1915 में मोहनगढ़ परगने में मेणों रो तलो मे झगड़ा हुआ जिसमें कई मेणों मारे गये, बाद में यह इलाका भीलों से लेकर छतरसिंह को जागीर पट्टे में दे दिया गया।⁴ साकड़ा गाँव का शंकरा भील प्रसिद्ध था, उसी के नाम पर सांकड़ा गाँव का नाम पड़ा। भागू का गाँव मे कई भील धर्मान्तरण करके मुसलमान बने, तथा कुछ सिन्ध की तरफ चले गये।⁵

कोलू- पाबूजी और भील

राजस्थान मे जोधपुर जिले मे फलोदी तहसील मे पुराना गांव कोलू नाम से जाना जाता है। इस गांव का नाम राठौड़ो ने अपनी प्राचीन पैतृक गांव गुजरात काठियावाड़ के कोलू गांव के नाम पर रखा है। वीर राठौड़ पाबूजी धांधलजी राठौड़ के पुत्र है। श्री धांधल जी के पिता का नाम आसनाथ था और आसनाथ के पिता सीयाजी थे।

धांधलजी पहले भील प्रदेश खारी खाबड़ और कोलू गांव मे रहते थे। मारवाड़ मे आने के बाद इन्होंने नई कोलू बसाई थी। धांधल जी के दो रानिया थी। इनकी एक पत्नी कवंलादे थी जो कोलू मे रहती थी इनके एक पुत्र बुडाजी और दो लड़किया पेमल और सोनल थी। धांधल जी की दूसरी रानी ढाऊका थी जो आदिवासी खारी खाबड़ के जंगलो मे रहती थी जिसके बारे मे जानकारी मिलती है कि धांधल जी अक्सर खारी खाबड़ के जंगल मे शिकार के लिये जाया करते थे। खारी खाबड़ एक भील प्रदेश था। एक दिन की बात है धांधल जी खारी खाबड़ के जंगल मे शिकार के लिये गये, शिकार की खोज मे जंगल मे भटक रहे थे कि इतने मे उनकी नजर एक अतिव सुन्दर कन्या पर पड़ी। धांधल जी उसकी रूप राशि पर मोहित हो गये और उसे प्रेम याचना करके अपनी पत्नी बना लिया। आदिवासी भील इलाके की इस कन्या ढाऊका के लिये धांधल जी ने जंगल मे महल बना दिया। और यदा-कदा शिकार के बहाने जंगल आने जाने लगे। समय अनुसार सवत् 1299 भादवासुदी नवमी के शुभ मुहूर्त मे उस ढाऊका कन्या के एक सुन्दर पुत्र उत्पन्न हुआ जिसका नाम पाबू रखा गया।⁶ पाबू को शेष नाग का अवतार माना गया है रामजी के भाई लक्ष्मण जी को शेषनाग का अवतार कहा गया है। पाबूजी राजस्थान की लोक देवता है जिनकी पूजा राजस्थान और आसपास के क्षेत्रो, गुजरात और सिंध (पाकिस्तान) तक होती है।⁷

पाबूजी के सैनिक सहयोगी के रूप मे भीलो का योगदान-

पाबूजी के भील सेनापति मे चांदा, ढेंभा, खाबू, पेमा, खलमल, खंगार और वासल के नाम आते है जिनको पाबूजी ने सात सावंला नाम दिया है इनमे चांदा और ढेंभा को पाबू जी के साथ तस्वीरो में भी दिखाया गया है। पाबूजी के ननिहाल प्रदेश खारी खाबड़ से भी भील अपनी सैनिक टुकडियो के साथ मारवाड़ आये तथा पाबूजी का साथ दिया। पाबू ऊमरकोट परिणय के लिये गये तब भील सैनिको सहित ढेंभा भील को देवल चारणी की गायो का रक्षा का भार सौंप कर गये। पीछे से जींदराव ने आकर देवल की गाय चुरा ली। तब शत्रु का मुकाबला करने के लिये सैनिको सहित फाटेथल टीले के पास ढेंभा ने मोर्चा संभाला। पाबूजी भी अपने विवाह स्थल से अपने वचन की पालना के अनुसार देवल की गायो की रक्षार्थ जींदराव का पीछा करते हुए रणक्षेत्र मे पहुंच गये। उस समय रणभूमि मे ऐसी स्थिति थी जिसका उदाहरण संसार के किसी भी इतिहास मे नही मिलता है प्रसिद्ध विद्वान कवि श्री मोडजी आसिया ने पाबूजी का ऐतिहासिक वृतांत तथा पाबू के भील सैनिकों पौरुष चित्रण अपने महाकाव्य “पाबू-प्रकाश” मे बहुत ही रोमांचक वर्णन किया है उदाहरण स्वरूप-⁸

पाबू रा पाराधिय।अणियां रा भमराह।।

सिंहा खाडू सांवला । जोडायत जमराह ।।
 जुंधा हमालां जीपणा । भालाला रा भील ।।
 पतंगा जिम उडै उडै । वहती धारां विच ।।
 जुधरा बांधै गुधरा । त्राटक रे तरवार ।।
 भोपा भैरू रा भाला । वणै बडै जुधवार ।।
 त्रंबा पावण वन तणी । धर थलवट री ढाल ।।
 वलै खणायौ वेगडै । पाबू सरवर पाल ।।

अर्थात् पाबू के भील सैनिक प्रकाश में गिरते पतंगों की भांति, शत्रुओं के भालों पर टूट पड़ते हैं। ये सिंह को हाकने वाले हैं तथा यमराज के साथी हैं पाबू के भील यौद्धा के आक्रमणों में विजय प्राप्त करने वाले हैं। रणागण में बहती हुई तलवार की धाराओं पर ये वैसे गिरते हैं जैसे प्रकाश पर पतंगे। तलवारे खनकने की आवाज सुनते ही युद्ध करने को इनका मन तरसने लगता है। ये रण क्षेत्र में उन्मत्त होकर इस प्रकार घूमने लगते हैं मानों भैरू देवता का भोपा विशेष के आगे अपने शरीर में उस देवता का भाव प्रकट करने का भाव प्रकट करते हुए घुम रहा है। मरूस्थल में ढाल की रक्षा करने वाले पाबू ने देवल की गायों को पानी पीने के लिए गुंजवै पर एक तालाब भी खुदवाया। इस प्रकार चाँदा व ढेंभा ने अपने भील सैनिकों के साथ जायल के युद्ध में खिंची राजा जीन्दराव को हरा कर गायों की रक्षा की थी। बाद में कोलू गाँव के हमलों में भी चाँदा ढेंभा पाबूजी के साथ बड़ी वीरता से लड़े थे। इस प्रकार अन्ततः मुकाबलों में वीर पाबूजी तथा उनके भील सेनापति वीर चाँदा व ढेंभा वीर गति को प्राप्त हो कर पाबूजी का नाम प्रतिष्ठित और अमर कर दिया। जिस प्रकार मेवाड के इतिहास में राणा प्रताप का भीलों ने बड़ी वीरता से समययोग किया तथा अपनी वीरता और शौर्य के कारण भीलों को मेवाड के राज्य चिन्ह में भी स्थान मिला ठिक उसी प्रकार मारवाड़ में भी भीलों का ऐतिहासिक योगदान रहा है। पाबूजी के अन्त समय में जब पाबूजी का रक्त व भीलों के रक्त को आपस में मिलने से रोका गया था तब पाबूजी का अन्त समय का क्रान्तिकारी बोल प्रसिद्ध हो गया जो इस प्रकार से था।

माँ शक्ति लोहित ना मिलवा दे भीलों भेलों ।

पाबू वाक्य-

माँ शक्ति लोहित ना रोक, मिलवा दे भीलों भेलों

अर्थात् 'हमारा और भीलों (सांवल्लो) का रक्त साथ ही बहने दो' पाबूजी भीलों को सांवल्ला कहते थे उस समय मरने के बाद भी रक्त नहीं मिलने देते थे बीच में मिट्टी की मेड बना देते थे। लेकिन पाबूजी ने इस भेद को मिटाकर भीलों को अपने भाईयों

की जगह दी थी। शताब्दियों बाद भी पश्चिमी राजस्थान का भील समाज पाबूजी को देवता की तरह पूजता है वे ही पाबूजी की फड़ का जन्तरवाद्य यन्त्र के साथ वाचन भी करते हैं। पाबूजी मध्य काल के सुधारक थे।

थारके भील-

थार क्षेत्र में जोधपुर जैसलमेर, बीकानेर का अधिकांश भाग आता है। इस क्षेत्र की भौगोलिक स्थिति शुष्क है। तपती लू, धोरे, आंधिया, निर्जनता इस क्षेत्र की पहचान है। ऐसी धरती के मूल वाशिन्दे भील कठोर परिश्रमी और आपदाओं का मुकाबला करके अपना जीवन जी रहे हैं। यहा के भीलों ने अपने क्षेत्र को कभी नहीं छोड़ा और धरती पुत्र इन धोरो से अथाह प्रेम करते हैं।⁹ इनके लिए एक लोक गीत भी प्रसिद्ध है-¹⁰

ऐ धोरां वाली धरती
तिनां भील पुत्र मिलयां रे
ऐ आदिवासी धोरां खातिर
जान निछावर करसी रे
घर लाखां रो चाटे कांखां रो
घर में जन्मणों घर में रहणों रे
ऐ धोरां वाली धरती
तिनां भील पुत्र मिलियां रे।

बाड़मेर-जैसलमेर बहुत ही प्राचीन जगह रहे हैं, वाल्मिकी रामायण में उल्लेख मिलता है की जैसलमेर धर्म कुल्य समुद्र था। जो बाद में इसके किनारे आभील बातीय के हवाले त्रेतायुग में भी इसका उल्लेख मिलता है इस जिले में भी भील निवास करते हैं।¹¹ इस क्षेत्र में निम्न गौत्र के भील रहते हैं- कड़वा, उगला, सूण्डीया, गुंदी, कालका (कालुन्धा), सिदालिया, मलघट, चूडी, आलिका, दूबल (करण भील दूबल जाति का था जो भू-मम्बार का रहने वाला था।) जैसलमेर के आदिवासी भील प्राचीन काल से राजाओं के लिए जमीन से शोरा निकाल कर लकड़ी से कोयला आदि से बारूद बनाते थे। इसके साथ ही जंगलों से जडी-बूटीया भी एकत्रित कर हर बीमारी के के ईलाज में उपयोग जैसे बिच्छु काटना, साँप काटना, पेट में दर्द होना, निमोनिया आदि बनो थे। इसके साथ ही गुंगल धूप एकत्रित कर बेचते थे। 'मलघट भील' जाति द्वारा गायो में बीमारी होने पर "धनुष-खीग" गायों के पीडे पर लगाने से गायो में बीमारी खतम हो जाती थी। जो अपने आप में एक अनुकरणीय गौ-रक्षा का कार्य है।¹² थार के भील-माडधरा में पोकरण के पास थार नामक एक गाँव था उसका अधिपति एक

भील सरदार था ये लोग पोकरण की सेना के मुख्य अंग थे।

सिर्ड :-

वर्तमान में भी सिर्ड गाँव के सात हिस्से हैं और ये सब अपने प्राचीन नाम सीरडा से ही जाने जाते हैं। प्राचीन काल में सिर्ड के इलाको में भील रहते थे वे बड़े बहादुर थे इनके मुखिया का नाम सिड्डा था। सिड्डा के स्वयं के सात लड़के थे इन सातों की अपनी अलग अलग सैनिक टुकडिया थी। आज भी यहाँ पास के पहाडो को मेणों रो भाकर या कालिया भाकर आदि नाम से पुकारा जाता है। तवारिखे जैसलमेंर नामक ग्रंथ में लिखा है कि सिरडा नामक भील सरदार था जिसके सात बेटो ने सात सिरडे बसाई थी। कालान्तर में इन्ही सिरडों पर भाटियों का अधिकार हो गया।¹³

जांगल प्रदेश पुंगल-

तवारिखे जैसलमेंर के अनुसार पुंगल प्रदेश पर भी भीलों का अधिकार था बाद में भाटी लखमसी के बेटे रावरणगदेव ने इन भीलों को दबा कर पुंगल इनसे छीना था।¹⁴

थारपारकर, अमरकोट मे भील-

वर्तमान पाकिस्तान के थार का भू-भाग जिसमें ताल्लुका मिट्टी, छाछरों, अमरकोट,सलामकोट,नगरपारकर और दीपला में स्थित है।¹⁵ इसका कुछ भाग अमरकोट रियासत व कुछ भाग जोधपुर राज्य का भी हिस्सा रहा है। जिसे अंग्रेजो के समय में जोधपुर महाराजा मानसिंह ने अंग्रेज प्रशासन के पोलिटिकल रेजिडेन्ट हैदराबाद से इसे लौटाने की मांग की जिसका अमरकोट के व आस-पास के चेलार, छाछरों व नगर के सोढ़ा राजपूतो के विरोध के कारण यह निर्णय टालना पड़ा।¹⁶ इस विशाल भू-भाग की बोली, पहनावा, रिति रिवाज व भौगोलिक परिदृश्य के आधार पर घाट, पारकर, समरोटी, कंठा और खावड़ नामक क्षेत्रों में विभाजित किया गया है इस क्षेत्र के निवासी दिल से हिम्मत वाले और अतिथि सत्कार के लिए विख्यात है, सिन्धी में इन लोगों के लिए कहावत है-¹⁷ “धरी जी जमीन सूखी आहे दिन गाड्हो आहे।” अर्थात थार रेगिस्तान है लेकिन वहा के निवासी दिलदार है। भारत में स्वतन्त्रता आन्दोलन के संघर्ष के दौरान थारपारकर की भील जनजाति भी इससे अछूती नहीं रही। इस क्षेत्र में आजादी के लिए भीलों ने सबसे पहले आगे बढ़ कर आजादी का बिगुल बजाया जिसे आज भी भील व हमस्वगीत, पाबूहालेरिया, मोरचंग की धुन और डोरकी व बलाली गीतों में इस शहादत को संजो कर रखा गया है।¹⁸

भील स्वाभिमान के साथ हालि के रूप में जागीरदारों, मुस्लिम पटेलों के खेतों मे कार्य करते थे। 1859 में थारपारकर के दक्षिणी भाग में अंग्रेज अधिकारी डाक तार

विभाग का कार्य करवा रहे थे इसी काम पर अन्य मजदूरों के साथ भील पुरुष और महिलाएँ भी कार्य कर रही थी।¹⁹ इस काम में मजदूरी की भूगतान राशि को लेकर कर्मचारियों और मजदूरों के बीच विवाद उत्पन्न हो गया इस विवाद ने एक विद्रोह का रूप धारण कर लिया। इसे “नगर का भील आन्दोलन” के नाम से पुकारा जाता है। इस विद्रोह में नगर राणा कर्ण सिंह ने भीलो का साथ दिया था। यह विद्रोह एक सप्ताह तक चला था। नगर के थाने को आग लगा दी गई। 12 अक्टूबर को डीसा से ब्रिटिश फौज ने आकर मोर्चा सम्भाला और राणा कर्ण सिंह को गिरफ्तार कर लिया गया इस विद्रोह का दमन किया गया तथा इस आन्दोलन में 125 भील शहीद हुए। इस शहादत को भील लोग अपने गीतों में गाकर जैसे याद करते हैं।²⁰

इसी प्रकार 1938 में भादवा मास की ग्यारस को मालवा थाने पर एक मेले का आयोजन हुआ जहाँ आस पास के भील प्रतिवर्ष की तरह भारी संख्या में अपनी कुल देवी की पूजनार्थ आये।²¹ इस अवसर पर मल्ल युद्ध का आयोजन भी होता था जिसे स्थानीय बोली में “मालखाडा” कहा जाता था मल्ल युद्ध जीतने वाला पहलवान “घाटमाली” की उपाधी से विभूषित होता था। और विजेताओं को पटेल, जागीरदारों को सेठों व अन्य दर्शकों से भारी मात्रा में इनाम मिलता था। इस वर्ष ब्रिटिश सरकार ने कितारी मालखाडा ने भी इनाम और बखशीशों पर कर लागू कर दिया। भीलों ने देवी आण मे सरकार के ऐसे रवैये को अपना और देवी का अपमान समझा और इसका विरोध किया। नायब व सुमार खां सुबेदार ने भीलों को दबाने का प्रयास किया तो भीलों ने गोफण, लाठियों व तलवारों से मुकाबला किया। सरकारी अमलें ने फायरिंग की जिसमें भील दूदा व शरा शहिद हो गये। इस घटना का सम्पूर्ण थार के लोगों ने विरोध किया। दौलतराम शर्मा ने गांधी जी को पत्र लिख कर ऐसे अत्याचार रोकने की मांग की। भारी विरोध को देखते हुए कमिश्नर को यह निर्णय वापस लेना पड़ा और शहिदों के परिवारों के प्रति परिवार 1660/- रू की राशि भरण पोषण हेतु देनी पड़ी।²² इस प्रकार स्वतन्त्रता आन्दोलन में थारपारकर के भीलों की राष्ट्रीय चेतना, राष्ट्र प्रेम और बलिदान की गाथाएँ अमर हैं।

निष्कर्ष रूप में हम कह सकते हैं कि जिस प्रकार दक्षिणी राजस्थान में भील जंगल पहाड़ों आदि प्राकृतिक आवासों में रहते आये हैं और वहाँ के इतिहास में अपनी वीरता और शौर्य को अमर किया है ठीक उसी प्रकार मारवाड में भी भील तपती लू, धोरे, आंधिया, निर्जनता तथा मूल वाशिनदों के रूप में कठोर परिश्रमी और आपदाओं का मुकाबला करने वाला संघर्षमय जीवन सदियों से आज भी जी रहा है। मारवाड में भील सीमा के प्रहरी के रूप में, गाँव की पाल पर आज भी बसे हुए अपना जीवन

व्यतीत कर रहे हैं। मारवाड़ के भील अच्छे लोक कलाकार, संगीतकार एवं शिल्पकार के रूप में भी जाने जाते हैं। मारवाड़ के भीलों के इतिहास को ओर उजागर करने के लिए इस पर शोध किये जाने कि आवश्यकता है।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

19वीं-20वीं शताब्दी में राजस्थान में महिला सुधार और वर्तमान समय में उनके प्रभाव: बाल विवाह के विशेष संदर्भ में

मूलाराम, डॉ. साधना मेघवाल

भारत और राजस्थान में कई प्रकार की कुरीतियाँ एवं कुप्रथाएँ मौजूद थी जैसे, सती प्रथा, शिशु हत्या, नारी शिक्षा का अभाव, विधवाओं की दयनीय स्थिति और बाल विवाह जैसी अनेक कुरीतियाँ समाज में व्याप्त थी। प्रारंभ में इन कुरीतियों को खत्म करने के लिए ब्रिटिश सरकार ने कुछ कदम उठाए जैसे 1795 और 1804 ई० के बंगाल रेगुलेशन एक्ट के द्वारा शिशु हत्या पर प्रतिबंध लगाने की कोशिश की गई, पर यह प्रयास कारगर साबित नहीं हो पाए।¹ महिलाओं की दशा में सुधार करने की दिशा में पहला संघटित प्रयास राज्य राम मोहन राय के द्वारा किया गया। उन्होंने वैचारिक और व्यावहारिक दोनों स्तर पर महिला सुधार के प्रयास किए। अगर सम्पूर्ण भारत के स्तर पर महिला सुधारों की बात की जाए तो 19वीं शताब्दी में अनेक समाज सुधारक सामने आते हैं जिनके प्रयासों तथा ब्रिटिश सरकार के सहयोगात्मक रवैये के कारण कई कानूनों का निर्माण कर समाज में व्याप्त कुरीतियों को खत्म करने की कोशिश की गई। इन सुधारों में राजा राम मोहन राय के प्रयासों से 4 दिसंबर 1829 ई को लॉर्ड विलियम बेंटिक ने सती प्रथा को गैर कानूनी घोषित कर दिया।² समाज सुधारक ईश्वरचन्द्र विद्यासागर के प्रयासों से ब्रिटिश सरकार हिन्दू विधवा पुनर्विवाह अधिनियम 1856 पारित करती है।³

नारी शिक्षा की बात करें तो कई ऐसे समाज सुधारक और संगठन हुए जिसके कारण शिक्षा को बढ़ावा मिला जिसमें तरूण स्त्री सभा, ईश्वर चंद्र विद्यासागर, मुंबई एल्फिंस्टन कॉलेज जैसे अनेक संगठन और समाज सुधारक शामिल हैं। अगर हम बाल विवाह की बात करें तो इसको लेकर भी 19वीं और 20वीं शताब्दी में अनेक सुधारक सामने आते हैं उदाहरण के लिए 1872 ईसवी में ब्रह्म मैरिज एक्ट जो

केशवचन्द्र सेन के प्रयासों से पारित हुआ।⁴ 1891 ई में एज ऑफ कनसेन्ट एक्ट समाज सुधारक बी एम मालाबारी के प्रयासों से पारित हुए जिसमें 12 वर्ष से कम आयु की बालिकाओं का विवाह निषिद्ध कर दिया।⁵ बाल विवाह को समाप्त करने को लेकर समाज सुधारक हरविलास शारदा के प्रयासों से शारदा एक्ट पारित होता है जिसमें विवाह की आयु पुरुषों के लिए 18 वर्ष तथा महिलाओं के लिए 14 वर्ष निर्धारित कर दी जाती है।⁶ भारत औपनिवेशिक शासन से मुक्ति मिलने के बाद शारदा एक्ट 1929 में कई बार संशोधित किया गया। 1978 ई0 में इस कानून में बदलाव करने महिलाओं और पुरुषों की आयु में 3 वर्ष की बढ़ोतरी कर दी गई।⁷ 2006 में भारत सरकार ने बाल विवाह निषेध अधिनियम को पारित किया इसमें लड़की आयु 18 वर्ष और लड़के की आयु 21 वर्ष निर्धारित की गई।⁸

बाल विवाह: एक ऐतिहासिक परिप्रेक्ष्य-

बाल विवाह से तात्पर्य ऐसे विवाह से है जिसमें विवाह करने वाले वर-वधू की आयु विवाह करने की वैधानिक आयु से कम हो। अगर हम भारत की बात करें तो लड़के की आयु 21 वर्ष से तथा लड़की की आयु 18 वर्ष से कम है तो ऐसा विवाह बाल विवाह के अंतर्गत माना जाएगा। अभी हाल ही में भारत सरकार के बाल विवाह निषेध विधेयक 2021 में लड़की की आयु 18 से बढ़ाकर 21 करने का प्रावधान किया गया।⁹ बाल विवाह बच्चों के अधिकारों का अतिक्रमण करता है जिससे बच्चों पर यौन शोषण व हिंसा का खतरा बना रहता है। बाल विवाह बच्चों का बचपन ही खत्म कर देता है। उसके साथ ही उन बच्चों की शिक्षा स्वास्थ्य और संरक्षण पर प्रतिकूल प्रभाव डालता है। बाल विवाह करने से केवल लड़के और लड़की ही नहीं अपितु उसके परिवार और समाज पर नकारात्मक प्रभाव पड़ता है। कम उम्र में विवाह से बच्चों पर पारिवारिक जिम्मेदारी का शिक्षा से वंचित जागरूकता के कारण एड्स जैसी बीमारियों से ग्रसित होना आदि बाल विवाह के कुप्रभावों में शामिल हैं। ऐसे बच्चे शारीरिक व मानसिक रूप से कुंठित हो जाते हैं। कम उम्र में गर्भधारण करना और प्रसव के दौरान उत्पन्न गंभीर समस्याओं के कारण नाबालिग लड़कियों की मृत्यु तक हो जाती है। इन सभी तथ्यों से हम समझ सकते हैं कि बाल विवाह एक भयानक कुप्रथा होने के साथ ही समाज के लिए एक अभिशाप भी है।

यह कुप्रथा भारतीय समाज में आई कैसे यह भी शोध का विषय है। प्राचीन काल और विशेषतः वैदिक काल में महिलाओं को विवाह संबंधित सारे अधिकार प्राप्त थे। महिलाओं को शिक्षा अर्जित करने, शादी करने मनपसंद वर चुनने और यहां तक कि जीवन भर ब्रह्मचर्य का पालन करने का भी अधिकार प्राप्त था।¹⁰ ऋग्वेद

तथा अथर्ववेद में हमें ऐसे छंद मिलते हैं जिनमें वैदिक काल के दौरान महिलाओं ने यौवन प्राप्त करने के पश्चात् परिपक्व उम्र में विवाह किया।¹¹

हमें ऐसे कई प्रमाण मिलते हैं जिससे पता चलता है कि 400 ईसा पूर्व से 100 ईसवी के बीच की अवधि में विवाह करने की आयु धीरे-धीरे कम होने लगी।¹² इस अवधि में कन्याओं का विवाह यौवन आरंभ के साथ ही कर दिया जाता था लेकिन कोई निश्चित नियम नहीं था। इसी समय का रचित कामसूत्र यौवन पूर्व और यौवन शुरू होने के बाद के दोनों प्रकार के विवाह के बारे में बताता है। लगभग 200 ईस्वी से यौवन प्रारंभ होने से पूर्व विवाह आम बात हो गई।¹³ याज्ञवल्क्य कहता है कि यौवन शुरू होने से पहले कन्या का विवाह कर देना चाहिए और अगर कन्या के माता-पिता ऐसा नहीं करते हैं तो वह प्रतिमास एक भ्रूण की हत्या के दोषी होंगे।¹⁴

500 से 1000 ई. के बीच की स्मृति लेखकों ने यौवन आरंभ होने के बहुत पहले विवाह करने को प्रोत्साहन दिया उनके अनुसार कन्या जब 10 वर्ष की हो जाए तो उसे यौवन प्राप्त की हुई के रूप में माना जाना चाहिए। इन ग्रंथों में 8 वर्ष की कन्या को गौरी की संज्ञा दी गई जो विवाह के लिए सर्वाधिक उपयुक्त थी।¹⁵ अलबिरूनी के अनुसार 11वीं शताब्दी में कन्याओं के विवाह की आयु 12 वर्ष थी।¹⁶ मध्यकाल में भी समयपूर्व विवाहों की लोकप्रियता बढ़ती चली गई। मुस्लिम आक्रांताओं के भय ने इसे और अधिक प्रोत्साहित किया। लोग कम आयु में पुत्री का विवाह करके जिम्मेदारी से मुक्त होना चाहते थे। लेकिन मध्यकाल के कुछ प्रबुद्ध शासकों ने समय पूर्व विवाहों को नापसंद किया। मुगल शासक अकबर ने आदेश दिया कि विवाह यौवन आरंभ होने के पश्चात् ही किया जाना चाहिए।¹⁷ अंग्रेज व्यापारी फिंच उल्लेख करते हैं कि बंगाल में मुर्शिदाबाद में बालक और बालिकाओं का विवाह क्रमशः 10 वर्ष और 6 वर्ष की आयु में कर दिया जाता था।¹⁸ एक और विदेशी यात्री टेवेनियर के अनुसार विवाह की आयु 7 या 8 वर्ष थी।¹⁹ ऐसे भी उदाहरण मिलते हैं कि एक समय की पेशवा का कोई ब्राह्मण सेनापति चिंता से भर गया कि उसकी लड़की की आयु 9 वर्ष हो गई है और उसका विवाह नहीं हो पाया है यदि अगले वर्ष तक विवाह नहीं हो पाया तो वह विवाह की आयु से बड़ी हो जाएगी और लोक निंदा की पात्र बनेगी।²⁰

ब्रिटिश शासन के आगमन के समय बालिकाओं के विवाह की आयु 8 वर्ष थी लेकिन अंग्रेजी शासन के प्रभाव पश्चिमी सभ्यता और विचारों के समाज में प्रवेश के साथ यहां के शिक्षित वर्गों को यह सोचने को मजबूर किया और उन्होंने अनुभव किया कि विवाह ही आयु में बढ़ोतरी होनी चाहिए।²¹

राजस्थान में बाल विवाह रोकने के प्रयास

बाल विवाह को रोकने के लिए राज्यों की आस्थाओं द्वारा 19वीं शताब्दी में कोई खास दिलचस्पी नहीं दिखाई गई। लेकिन बीसवीं शताब्दी ईस्वी तक राजस्थान में समाज में जनजागृति आने लगी इस समय तक विभिन्न जाति संगठन और पत्र पत्रिकाएं अस्तित्व में आ गई जो समाज सुधार की वकालत करने लगी। स्त्री शिक्षा के लिए विद्यालयों की स्थापना हुई ऐसे समय में रियासतों ने भी बाल विवाह को रोकने की दिलचस्पी दिखाई थी। प्रशासन द्वारा बाल विवाह और बेमेल विवाह को रोकने के लिए अनेक कानून पारित किए गए।²²

19वीं और 20वीं शताब्दी में राजस्थान में जाति सभाओं और जाति पंचायतों का प्रभाव इतना था कि राज्य के मंत्री भी उस में भाग लिया करते थे। उदाहरण के लिए 1885 ई0 में जोधपुर राज्य के प्रधानमंत्री सर प्रताप सिंह "राजपूत हितकारिणी सभा" की बैठक में भाग लेते हैं इस बैठक में बाल विवाह को प्रतिबंधित किया गया और उसे कानून के रूप में राजपूत जाति के साथ अन्य जातियों पर भी राज्य की ओर से लागू किया गया।²³ 1894 में आयोजित "अखिल भारतीय वैश्य कॉन्फ्रेंस" के सहारनपुर अधिवेशन में जैसलमेर राज्य के दीवान नथमल मेहता और किशनगढ़ राज्य के मंत्री किशनलाल ने इस अधिवेशन में विवाह संबंधी प्रस्ताव रखा गया जिसमें लड़के की आयु 15 वर्ष और लड़की की आयु 11 वर्ष की गई।²⁴ उदयपुर महाराणा सज्जन सिंह की अध्यक्षता में 32 प्रमुख सामंतों एवं मंत्रियों की एक सभा में विवाह संबंधी नियम बनाने पर विचार हुआ तथा "देश हितेषीणी सभा" की स्थापना की गई।²⁵ राजस्थान में पहली संस्था थी जिसके जरिए शासक और सामंतों ने पहली बार सुधार योग्य कार्यों के लिए कदम उठाए गए और विवाह संबंधी नियम बनाए। 1887 ई0 में राजस्थान के एजीजी वाल्टर ने "वाल्टर कृत राजपूत हितकारिणी सभा" का गठन कर राज्य के प्रतिनिधियों का अधिवेशन बुलाया।²⁶ अधिवेशन में राजपूत समाज में व्याप्त कुरीतियों जैसे टीका और विवाह संबंधी नियम बनाए गए।

राजस्थान में रियासतों में 1926 से 1945 के बीच संबंधी नियम बनाए गए। इन कानूनों में विवाह संबंधी उम्र भी तय की गई। बीकानेर के राज्य ने बेमेल विवाह को रोकने के लिए 6 सितंबर 1928 को "हिन्दू विवाह एक्ट" पारित किया।²⁷ "अखिल भारतीय अग्रवाल समाज" ने जोधपुर के राजा से निवेदन किया कि बाल विवाह निषेध कानून पारित किया जाए जिसके परिणाम स्वरूप जोधपुर में 1930 में "मारवाड़ मैरिज एक्ट" पारित हुआ जो राज्य की सभी जातियों और वर्गों पर लागू हुआ इस कानून के अंतर्गत लड़के की आयु 16 वर्ष तथा लड़की की आयु 12 वर्ष निर्धारित की गई।²⁸

हरविलास झारदा के प्रयासों से 28 सितंबर 1929 को शारदा एक्ट पारित किया गया। जब देश स्वतंत्र हुआ तो इस कानून को राजस्थान में भी लागू कर दिया गया। इस कानून के तहत लड़के की आयु 18 वर्ष और लड़की की आयु 14 वर्ष न्यूनतम तय की गई।²⁹ 1949 में लड़की की आयु 15 वर्ष न्यूनतम कर दी गई। 1978 में झारदा एक्ट में संशोधन करके लड़के के विवाह की आयु 21 वर्ष तथा लड़की की आयु 18 वर्ष कर दी गई।³⁰ 1 नवंबर 2007 को भारत सरकार द्वारा "बाल विवाह निषेध अधिनियम 2006" लागू किया गया।³¹ इस अधिनियम का उद्देश्य बाल विवाह और इससे जुड़े आकस्मिक मामलों पर पूर्णता प्रतिबंध लगाना है।

बाल विवाह पर समाज सुधार और कानूनों का प्रभाव एवं वर्तमान स्थिति-

बाल विवाह समाज की जड़ों तक फैली बुराई, लैंगिक असमानता और भेदभाव का ज्वलंत उदाहरण है। जिन समुदायों में बाल विवाह का प्रचलन है उन समुदायों में बाल विवाह उनकी सामाजिक प्रथा व दृष्टिकोण का हिस्सा है तथा यह उन लड़कियों की निम्न दशा को दर्शाता है। अनुमानित तौर पर भारत में प्रतिवर्ष 18 वर्ष से कम आयु की लड़कियों की लगभग 15 लाख लड़कियों की झांदा होती है।³² पूरे विश्व में हो रहे बाल विवाह का लगभग एक तिहाई प्रतिशत से ज्यादा भारत में होते हैं और भारत में राजस्थान बाल विवाह में प्रथम स्थान पर है।³³ यूनिसेफ की 2015 की रिपोर्ट के अनुसार 20 से 24 वर्ष के मध्य की उम्र की विवाहित महिलाओं में 58% महिलाओं का विवाह 18 वर्ष पहले हो गया था उनमें से 22% महिलाओं का विवाह 15 वर्ष की आयु से पूर्व हुआ था 15 से 17 वर्ष की आयु की महिलाओं का अनुपात 30% था।³⁴ केंद्र सरकार के वार्षिक स्वास्थ्य सर्वेक्षण के आधार पर बाल विवाह के मामले में राजस्थान भारत में प्रथम स्थान पर है।³⁵

भंवरी देवी (जिसे बहवेरी देवी भी कहा जाता है) राजस्थान के भटेरी की एक भारतीय सामाजिक कार्यकर्ता हैं, जिनका 1992 में उनके परिवार में बाल विवाह को रोकने के प्रयासों से नाराज पुरुषों द्वारा सामूहिक बलात्कार किया गया था। पुलिस द्वारा उसके बाद के उपचार और आरोपी को अदालत से बरी किये जाने से व्यापक राष्ट्रीय और अंतर्राष्ट्रीय मीडिया का ध्यान आकर्षित हुआ, और यह भारत के महिला अधिकार आंदोलन में एक ऐतिहासिक प्रकरण बन गया।³⁶

1985 में, भंवरी देवी एक साथिन ("दोस्त") बन गई, जो राजस्थान सरकार द्वारा संचालित महिला विकास परियोजना (WDP) के हिस्से के रूप में कार्यरत एक जमीनी कार्यकर्ता थीं। अपनी नौकरी के हिस्से के रूप में, उन्होंने भूमि, पानी, साक्षरता, स्वास्थ्य, सार्वजनिक वितरण प्रणाली और अकाल राहत कार्यों में न्यूनतम

मजदूरी के भुगतान से संबंधित मुद्दों को उठाया।³⁷ 1987 में, उन्होंने पड़ोसी गांव की एक महिला के साथ बलात्कार के प्रयास का एक बड़ा मुद्दा उठाया। इन सभी गतिविधियों में उनके गांव के सदस्यों का पूरा समर्थन था। हालांकि, 1992 में, भंवरी ने खुद को अलग-थलग पाया, जब उन्होंने बाल विवाह का मुद्दा उठाया, जो अवैध होने के बावजूद भारत में अभी भी व्यापक रूप से प्रचलित है।³⁹

ये वही केस है, जिसके आधार पर 1997 में सुप्रीम कोर्ट ने कार्यस्थल पर यौन हिंसा के खिलाफ विशाखा गाइडलाइंस बनाई थीं।⁴⁰ 2013 में इसी केस की वजह से दफ्तरों में महिला संरक्षण का मजबूत कानून बनाया गया था। भंवरी केस एक ऐसा अनूठा मामला है, जिसमें सरकार, समाज, पुलिस, प्रशासन व न्याय व्यवस्था पर कई सवाल खड़े कर दिए। 22 सितंबर 1992 को भंवरी से सामूहिक बलात्कार किया गया। 1995 में निचली अदालत ने सभी आरोपियों को बरी कर दिया। जून 1996 में हाईकोर्ट में पहली सुनवाई हुई। तब से कुछ भी नहीं हुआ।⁴¹ क्या ऐसा सिस्टम किसी को भी इंसाफ दिला सकता है?

राजस्थान में अक्षय तृतीया (आखा तीज) का त्योहार आज भी बालविवाह का प्रतीक समझा जाता है। आखातीज के अवसर पर धड़ल्ले से बिना रोक-टोक बाल विवाह संपन्न किए जाते हैं। समाज की प्रथा, आर्थिक अक्षमता और शिक्षा की कमी के कारण आज भी लाखों बच्चों का भविष्य बाल विवाह के माध्यम से बर्बाद कर दिया जाता है। बाल विवाह पर प्रतिबंध लगाने हेतु बनाए गए कानून केवल दिखाते मात्र के लिए हैं। विभिन्न सरकारें राजनीतिक फायदे के लिए तथा पुलिस राजनीतिक दबाव के आगे झुक जाती है और बाल विवाह पर कोई प्रभावी और ठोस कदम नहीं उठाया जा रहा है आज के दौर में एक और धर्म सुधार आंदोलन की जरूरत है जिसमें धार्मिक और गैर सरकारी संगठन मिलकर पहल करें और समाज में आमूलचूल परिवर्तन लाएं। इस प्रकार यह कहा जा सकता है कि 19वीं और 20वीं शताब्दी ईस्वी में राजस्थान में महिलाओं से संबंधित जो सुधार और कानून देखने को मिलते हैं उनका ज्यादा कोई सकारात्मक प्रभाव हमें देखने को नहीं मिलता है। 19वीं शताब्दी से लेकर अब तक महिला सुधारों के लिए निरंतर प्रयास किए जाते रहे हैं किंतु यह सुधार कुछ क्षेत्रों तक ही सीमित रहें।

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Rajasthan History Congress
 Volume 36, 2022
 ISSN - 2321-1288 © RHC
 UGC Care Coverage Years from June
 2019 to Present 2023

मेवाड़ की लोक संस्कृति में विवाह गीत

पायल लौहार
शोधार्थी

शास्त्रों में जिन 16 संस्कारों का उल्लेख मिलता है, उनका अनुपालन राजस्थान में न्यूनाधिक रूप में विशेषतः सभी वर्णों और जातियों में पाया जाता है। इसका महत्व यह है कि संस्कारों के परिपालन द्वारा व्यक्ति सुसंस्कृत एवं अनुशासित बन सके।

राजस्थानी साहित्य में सीमन्तोन्नयन, नामकरण, अन्नप्राशन, उपनयन, विवाह, अंत्येष्टि आदि संस्कारों का उल्लेख प्रचुर मात्रा में मिलता है। गुरुकुल गमन संस्कार उपनयन से किये जाने का विधान मिलता है। विवाह संस्कार में गणेश पूजन, मातृ का पूजन, हवन आदि प्रक्रियाओं का किया जाना आवश्यक है। इस अवसर पर अनेक रस्म रिवाजों का प्रचलन देखा गया है। जो राजस्थान की विशेषता है - जैसे टीका, मिलनी, पीटी, बाजोट-बिठावन, फेरा, सीख आदि रस्में अपने ढंग की अनुठी हैं। वर और वधू के स्वागत संबंधी लोकगीत बड़े मार्मिक और सांस्कृतिक होते हैं।¹

मेवाड़ में विवाह संस्कार सभी संस्कारों में सर्वाधिक आकर्षक एवं उत्साह से भरा हुआ संस्कार है। विवाह में कोई भी रस्म गीत के बिना पूर्ण नहीं होती है। वैवाहिक आयोजन से संबंधित एक भी ऐसा दस्तुर नहीं जिसके विषय में एक अथवा अनेक गीत नहीं। सभी परम्पराएँ गीत गाकर पूर्ण मांगलिक रूप से निभाई जाती हैं।²

1. भैरू-पूजन

मेवाड़ के प्रमुख लोक देवता भैरू जी हैं। मेवाड़ में भैरूजी के गीत रात्रि जागरण, विवाह, जडुलिया (मुण्डन), गोलविंटी आदि कार्यक्रम गाये जाते हैं।

भैरू जी सरवरिया री उली-पेली पाल,

उड़ रही है बाला चूंदड़ी।³

(सरवरिया - तालाब, उली-पीली, इधर-उधर, ऊबा-खड़े, आंबा-आम, आमली-इमली)

इस गीत में स्त्री भैरूजी को कहती है कि सरोवर की पाल के इधर-उधर आम और इमली के कई वृक्ष हैं। वहां हवा चल रही है जिसके कारण मेरी पतली कमरिया पर लम्बे-लम्बे बाल और चुनड़ी उड़ रही है।

2. विनायक

विवाह तिथि निश्चित होने के पश्चात् गणपति का आह्वान किया जाता है। मेवाड़ी परम्परा में विवाह में सबसे पहला निमंत्रण गणेश जी को दिया जाता है। जिससे हर प्रकार के विघ्न टल जाते हैं।⁴ इसी दौरान वर-वधू को जो धागा बांधा जाता है। उसे छोटा-दोवड़ा भी कहा जाता है।

चालो ओ गजानंद जोशीड़ा रे चाला।

आच्छा-आच्छा लगन लिखावा ओ गजानंद

कोटा री गादी पे नौबत बाजे,

नौबत बाले अन्दर गढ गाजे।⁵

(जोशीड़ा-जोशी, आच्छा-आच्छा-अच्छे-अच्छे, अन्दरगढ़-इन्दरगढ़)

विवाह के समय गजानंद जी को परिवार का सदस्य मानकर उन्हें कहते हैं कि आप जोशी के यहां चलकर अच्छे लगन लिखवाये। कोटा की गद्दी पर नौबत यानी ढोल बज रहे हैं और इसकी आवाज़ इन्द्रगढ़ तक पहुंच रही है।

3. कांकन डोरा

विवाह में वर-वधू को कांकन-डोरा बांधा जाता है। जिसे दोवड़ा भी कहा जाता है। इसमें एक कौड़ी लौहे की बींटी, लाख की बींटी तथा लाल वस्त्र में राई और नमक बांधा जाता है। वर दोवड़ा एक हाथ से खोलता है और वधू दोनों हाथों से।⁶

कुण जी यो ए नानण वन वाइयो।

यो तो कुण जी कात्यों नानों सूत।।⁷

इसमें कहा जाता रहा है कि ये छोटा कपास किसने बोया है, और कौन है जो इस छोटे सूत को कातने वाला है।

4. बत्तीसी

विवाह में मायरा एक प्रमुख परम्परा है जो मेवाड़ में अधिक प्रचलित है। इसमें वर-वधू की माता अपने पीहर जाती है और अपने भाईयों द्वारा बत्तीसी झेली जाती है, बत्तीसी में गेंहू, गुड, कंकू, नारियल एक जोड़ा वस्त्र, लच्छा आदि होता है।

वे तो गेहूं बायों जी, जो निपजावती मालवा।

निपणी मसूर वो मारी माँ, जाया लाल बत्तीसी ।।⁸

(बायों-बौना, निपज-उगना, मसूर-दाल)

इसमें स्त्री बत्तीसी लेकर अपने पीहर जाती है। स्त्री का पीहर मालवा में है। वहां गेहूं, मसूर की दाल बोई गई है।

5. पीठी दस्तुर

विवाह में विनायक की स्थापना के बाद पीठी का उबटन बनाकर वर-वधू को लगाया जाता है। यह हल्दी को पीसकर उसमें चमेली का तेल और अन्य सुगन्धित वस्तुएँ मिलाकर बनाई जाती है।⁹

नवों रे बीजीटियो ने मोतीड़ा सू जड़ियों

मुकेश जी सरीखा थाणे भाई ओर कुंबर बाई ने

बाजोटे बेठावे ।

बाजोटिये बैठावे ने हल्दी करावें ।

(नवों-नया, बाजोटियों, बाजोट, सरीखा-जैसे)

इस गीत में कहा जा रहा है कि नया बाजोट की मोतियों से जड़कर तैयार किया है और मुकेश जी जैसे आपके भाई है, जो आपको नये बाजोट पर बिठा रहे हैं और हल्दी रस्म करवा रहे हैं।

6. तेलवान चढ़ाना

मेवाड़ में विवाह का रंग अलग ही होता है। क्योंकि यहां कई छोटे-छोटे कार्य अनुठे ढंग से होते हैं। जिनका विवाह में विशेष योगदान होता है। इस रीति में वर-वधू की भाभी या काकी पीठी, हल्दी, पूडियाँ कंधे द्वारा तेल चढ़ाने उतारने का कार्य करती हैं।

आए तेल न तेल, म्हारे रहे चमली का तेस स ।

भृमा घर आज, भोतलीया बहू सावत्री ने तेल चढ़ा दियो ।

आए तेलन तेल ।¹⁰

(तेलन-तेली, भृमा-ब्रह्मा)

इस गीत में कहा जा रहा है कि घर पर तेलन आयी है चमेली का तेल लेकर और ब्रह्मा के घर आज भोतलिया बहु सावित्री ने तेल चढ़ाया है।

7. बन्ना-बन्नी के गीत

विवाह के समय वर-वधू को परेशान करने व हंसी-मजास का माहौल बनाने के

लिए बन्ना-बन्नी के गीत गाए जाते हैं, जिससे विवाह में उल्लास का वातावरण छा जाता है।

बन्ना ऐसी भी क्या जल्दी मचाई रे
लॉकडाउन में शादी कराई रे,
बन्ना ऐसी शादी मुझे ना भाए रे,
जिसमें टेलर मिले ना हलवाई रे।

इस गीत में बन्नी-बन्ने से कहती है कि आपको शादी कि ऐसी भी क्या जल्दी थी जो आपने लॉकडाउन में शादी तय करवा दी। बन्नी कहती है कि मुझे तो ये शादी कुछ जम नहीं रही है। जिसमें ना तो टेलर मिल रहा है ना ही हलवाई मिल रहा है।

8. बिन्दोला

मेवाड़ी परम्परा में एक अनोखी और सर्वाधिक प्रिय रीति है बिन्दोला। बिन्दोला का अर्थ है कि वर-वधू को अपने संबंधित और परिवारजनों के घर भोजन करने के लिए बुलाया जाता है। बिन्दोला का कार्यक्रम भेरू-पूजन के बाद ही शुरू होता है।

रस्ते-रस्ते चालरिया बनासा रस्ते में गिर गया रूमाल।

नीचे नम कर लेवण ला गया टूट गया नवसर हार।।

(बनासा-बन्ना, नमकर-झुककर, नवसर-नया (इकलौता))

इस गीत में वर-वधू रास्तों में चल रहे होते हैं कि वर का रूमाल नीचे गिर जाता है, तब वधू रूमाल लेने के लिए नीचे झुकती है। तो उसका नया यानि नवसर हार भी टूट जाता है।

9. मायरा

विवाह में बहन अपने भाई को बत्तीसी झेलाती है उसके बाद बहन के भाई मायरा लेकर अपने बहन के घर पर आते हैं। बहन अपने भाई व परिवारजनों और सगे-सम्बन्धियों का स्वागत करती है और उनका आशीर्वाद लेती है। तब भाई उसके चुंदड़ ओढ़ता है। मायरे वालो के लिए विशेष भोजन होता है जिसमें केसरिया भात, मूंग, दाल, चावल आदि व्यंजन से मायरे वालों का आदर सत्कार किया जाता है।

मायरो भरोनी मारा जामण जाया,

थाने भाणेजा रो ब्याव मण्डयो,

मारे सुसरा जी रे पांच ही कपड़ा

मारे सासुजी रे पोशाक ओ राज।¹¹

(भरोनी-भरना, जामण जाया-मेरे माता का पुत्र, पोशाक-कपड़े)

इस गीत में बहन अपने भाई से कहती है कि मायरो भरो मेरे माता के पुत्र आपने भाणेज का ब्याव हो रहा है। मेरे ससुर जी के तो पांच ही कपड़े परन्तु सासुजी के तो बहुत सारी पोशाकें हैं।

10. माता जी पूजन

मेवाड़ी परम्परा के अनुसार विवाह के अवसर पर माताजी का पूजन सर्वप्रमुख है। स्त्रियाँ पथवारी माता का पूजन पीले वस्त्र पहन कर करती हैं तथा वर-वधू भी माता जी का पूजन करते हैं। उनको निमंत्रण देते हैं कि आप विवाह में पधार कर सभी कार्य को पूर्ण करें।

ठमक-ठमक देखो ओ माता जी
कुण थाणी सेवा करे।
सेवक थाने सेवे ओ माताजी
बहु लाड़िया पावा पड़े।

(ठमक-ठकम, ठुमक-ठुमक, कुण-कौन, थाणी-तुम्हारी)

स्त्रियाँ माता जी से कह रही हैं आप ठुमक-ठमक कर देखो माता-पिता जी आपकी सेवा कौन करेगा? सभी आपके प्रकोप से डरे हुए हैं। आप सभी पर अपनी पा दृष्टि बनाए रखें। मेरे बेटे आप की सेवा करेंगे और बहुएँ पांच छुएँगी।

11. कलश पूजन

कलश-पूजन अच्छे मुहूर्त में किया जाता है। कलश लेने के लिए कुम्हार के यहाँ जाते हैं तथा चाक की पूजा करके स्त्रियाँ गीता गाती हैं। कलश मांगलिक कार्य का प्रतिक है। कलश के उपर छोटा बिजौरा रखा जाता है। कलश पूजा के बाद काकी, बहन-बेटी, भाभी आदि को दिया जाता है। वो सिर पर रख ढोल बाजे के साथ घर आती तथा उनके पति कलश उतारते हैं और विनायक स्थापना के सामने ले जाकर रखते हैं।

ए कुम्हारण पीले धारे, बारणे गोबर थारे बारणे
मेड़ी ढोलाई दू राई आंगणों जी,
कुम्हारण पीली धारे।¹²

(थारे-तुम्हारे, बारणे-बाहर, ढोलाई-पुताई करवाना)

स्त्रियाँ कुम्हारिन से कह रही हैं कि तुम्हारे घर के बाहर मैंने पीली मिट्टी डलवा

दी है और साथ में गोबर भी है। तुम्हारे घर-आँगन में लिपवा दूँ। तुम्हारे घर की छत की मैं पुताई करवा दूँ। तुम सुन्दर-सुन्दर कलश गढ़ दो।

12. थम्ब रोपना

मेवाड़ की लोक संस्कृति में विवाह के महत्वपूर्ण होने के साथ इसकी रितियाँ भी महत्वपूर्ण हैं। जिनमें थम्प रोपना भी एक अनूठी रीति है। इसको घर के आँगन में शिवजी का प्रतीक मानकर रोपा जाता है। इसमें क्रमशः नारियल, बांस की टहनियाँ रखी जाती हैं और इसकी पूजा करके रोपा जाता है।

पन पाड़िया ओ मान्डो छावियों, ये तो कोटा सुँ आया राजा शारदा,
ये तो बूंदी सु आया अर्जुन भीम, पनवाड़िया ओ मांडे छाविये।¹³

(पन-पत्ते, मान्डो-मण्डप, छावियों-बनाना)

इस गीत में विवाह मण्डप का वर्णन करते हुए कहा जा रहा है कि पत्ते और टहनियों से ये मण्डप बनाया गया है। कोटा से राजा शारदा आए हैं। बूंदी से अर्जुन और भीम भी आए हैं।

13. बिन्दोली

मेवाड़ में बिन्दोली एक ऐसी रीति है। जिसमें वर-वधू को घोड़े या रथ में बिठाकर नगर भ्रमण ढोल-बाजे के साथ कराया जाता है। इसके पीछे यह परम्परा है कि सभी को पता चले विवाह हो रहा और वर-वधू को सब अपना आशीश देवें। आजकल बिन्दोली की जगह मंच पर नृत्य किया जाता है। जिसे महिला संगीत भी कहा जाता है।

“राखो मारा दादासा, राखों मारी माता,
आज री दन ओ माने राख जो।¹⁴

प्रस्तुत गीत में वधू अपनी माता की बिन्दोली के समय कह रही है कि आज मेरा इस घर में अंतिम दिन है आज तो मुझे आप अपने पास रखना।

14. घोड़ी गीत

विवाह में घोड़ी का बड़ा महत्व है वर निकासी के समय घोड़ी को सजाकर मांगलिक गीत गाये जाते हैं कि माँ घोड़ी को अपने आंचल में चने दाल खिलाती है और घोड़ी की पूजा करती है।

घोड़ी मारी घणी य सरूप, दौलगढ़ से उतरी जी
दादा सा माने घोड़ी ले घो मोल, जवाला समन्दर

सारर जी, ¹⁵

(सरूप-अच्छा रूप, मोल-भाव)

प्रस्तुत गीत में कहा जा रहा है कि घोड़ी तो मेरी अच्छे रूप वाली है जो दौलतगढ़ से उत्तरी है। बन्ना के दादोसा ने घोड़ी का भाव किया है तो अब मैं समुद्र के पार ससुराल जाऊँगा।

15. कामण गीत

कामण जादू-टोने को कहते हैं। लोक गीत रीति-रिवाज, पुरानी प्रथाओं, विश्वासों और परम्पराओं के रक्षक हैं।¹⁶ कामण के अंतर्गत डोरे बनाए जाते हैं तथा जादू का असर ना हो इसलिए इन डोरे की वर-वधू को पहनाए जाते हैं।

कोरी-कोरी मटकी में दई ओ जमाओ राज।

आज म्हारा राइवर ने दादोसा घर नृत्या ओ राज।

दादोसा तो नृत्या म्हारी माता बाई नूत जीमाया ओ राज।

(नृत्या-न्यौता देना, कोरी-कोरी-नई)

नई-नई मटकी में दही जमाया है। गीत के माध्यम से भाभी कह रही है कि बन्ना को न्यौता ने दिया है और माता भोजन करवा रही है।

16. तोरण मारना

मेवाड़ में विवाह पर वरागमन के समय घोड़े पर बैठा हुआ होता है। वह तलवार से तोरण को स्पर्श करता है जिसे तोरण मारना या तोरण वाँदना भी कहा जाता है। कुछ समाज में तोरण तलवार कि जगह नीम की टहनी से स्पर्श किया जाता है। तोरण पशु-पक्षियों का बना होता है। यह हमारी संस्कृति में प्रकृति प्रेमी होने का प्रतीक है जो हरियाली और धान-धान्य का संकेत देता है। पुराने समय में कन्या पक्ष को जीतना ही तोरण मारना कहलाता था। जो आज भी प्रचलित है। इस प्रकार तोरण मार कर वर की आरती वधू की माँ करती है तत्पश्चात् वहीं पर वधू द्वारा वर को वरमाला पहनाई जाती है।

सासू निरख-निरख जंवाई ए, पछे देली ओलमा।

म्हारो हीरो सरीखो जंवाई आयो पांवणा।।¹⁷

इसमें वधू की माँ को कहा जा रहा है कि सासू जी अभी अपने जंवाई की बार-बार अच्छे से देख लो बाद में शिकायत मत करना कि पामणा अच्छा नहीं आया है। अभी तो वधू की माँ कहती है मेरे तो हीरे जैसे जंवाई आये है।

17. कँवर कलेवा

मेवाड़ में “कँवर कलेवा” का अर्थ है जब वर तोरण मारने आता है उससे पहले वर को विशेष रूप से चावल में शक्कर व घी मिलाकर खिलाया जाता है।

नानी कण की मोटो रवो, जीमरे लाड़ा कँवर कल्यो।

जू-जू लाड़ो कवा भरे, जू-जू लाड़ा रा भाई टवें।।

(नानी-छोटी, जू-जू - जैसे-जैसे)

विवाह मण्डप में वर को मीठे चावल का नाश्ता करवाया जा रहा है। जैसे-जैसे बन्ना उसे खाता है वैसे-वैसे बन्ना के भाई उन चावलों को खाने को तरसते हैं।

18. फेरे

विवाह में सबसे महत्वपूर्ण फेरे होते हैं। वधू को मण्डप में वधू के मामा लेकर आते हैं तथा वर के साथ मण्डप में बिठाते हैं। इसमें कँवारी कन्या से फेरे कि अग्नि प्रज्वलित करवाई जाती है। फिर पंडित जी के द्वारा फेरों का मंत्री उच्चारण किया जाता है।

पहली फेरो फर ने लाड़ी, दादीसा री प्यारी।

दुजो फेरो फर ए लाड़ी, माता बाई री प्यारी

धन रा लोबी ओ दादीसा किदी पराई।

(फर-फिरना, धनरा-धन, लोबी-लालची)

पहला फेरा फर बन्नी तू दादासी की प्यारी है, दूसरा फेरा फेरा फर बन्नी तू अपनी माता की प्यारी है। बन्नी अपने माता-पिता को बोलती है कि आप धन के लोभी हो, आपने मुझे पराया कर दिया है।

19. हथलेवा

प्रायः वर-वधू का गठबंधन किया जाता है तथा विवाह पूरा होने के पश्चात् वधू के परिवार वाले तथा सगे-सम्बन्धी और पड़ोसी उसे उपहार स्वरूप कुछ वस्तुएँ वधू को भेंट में देते हैं। जिसे हथलेवा छोड़ाना भी कहते हैं।

हथ देवनड़ी-हथ वनड़ी हथ लेवो जोड़े।

इ जोड़ो भाणे माता न दादोसा जोड़िया ओ।

हथ दे वनड़ी.....¹⁸

(हथ-हाथ, वनड़ी-बन्नी, श्रणि तुम्हारे)

बन्नी से कहा जा रहा है कि तु हाथ दे बन्नी तब तेरा गठबंधन बन्ना के साथ किया

जाएगा। ये हथलेवा तेरे माता-पिता के द्वारा सम्पन्न होगा।

20. जान का डेरा

विवाह के बाद वधू को जान के डेरे पर ले जाया जाता है। वहां कुछ रीति-रिवाज पूरे कर बन्नी वापस अपने घर आ जाती है।

नीव्या जी चुप आंगणा, लाडुला गुड़-गुड़ जाय।

थांकी रा मुकेश जी सा,

धीयड़-धीयड़ साजन नीत्या जाय।

ऐसी रीति विवाह होने के बाद होती है। विवाह पूर्ण होना वर के जीतने का प्रतीक है। वह वधू को डेरे से ढोल-बाजे के साथ ले जाते हैं। मुकेश जी अपनी पुत्री को साजन के साथ जाते हुए देख रहे हैं।

21. गाली गीत

विवाह के अवसर पर गाये जाने वाले गीतों में हास-परिहास भी एक गीत होता है। संगे-संबधियों और बारात में आये ब्याई जी को औरतों द्वारा गीत के माध्यम से गालियाँ दी जाती हैं। इस बात का कोई बुरा नहीं मानता है।

दो जोरू वाला का निकला दिवाला।

एक कहै मैं पुष्कर नहाऊं, एक कहै मैं गलता जी,

वो दोनों तो नहाये, कपड़ा धोये बेचारा।¹⁹

प्रस्तुत गीत में स्त्रियाँ ब्याई जी को कहती हैं सुनो ब्याजी दो लुगाई वाले आप का तो दिवाला निकल गया है क्योंकि एक कहती है मैं पुष्कर जी जाकर नहाऊँगी तो दूसरी कहती है मैं गलता जी में नहाऊ। वो दोनों तो नहाती हैं और आप उन दोनों के कपड़े धोते हो।

22. टूटियाँ

जब विवाह के पश्चात् डेरे से वर व उसके मित्र भोजन करने आते हैं तो वर के साथ आए मित्रों को वधू पक्ष वाले दूल्हा-दुल्हन बनाते हैं और गीत गाते हुए उनको डेरे पर ले जाते हैं, इसमें प्रायः गाली गीत भी गाए जाते हैं।

रस्ते-रस्ते चालो ओ बनासा

रस्ते में गोबी का फूल, फूल प्यारा बनासा।

भट्टा रा शहर में गौरी-गौरी बनड़िया।

बन्ना आप रस्ते-रस्ते में चलो आपको रस्ते में गोबी का फूल मिलेगा। अन्य

फूल कोई भी नहीं मिलेगा। भट्टे जैसे शहर में गौरी-गौरी बन्नी आपको देख कर मना कर दूंगी।

23. विदाई

विवाह का अंतिम रिवाज विदाई है। इसमें वधू बहुत रोती है। अपने माता-पिता व परिवार से मिलती है और उनका आशीश लेकर रोती हुई अपने ससुराल आती है।

चाल की तू चंचल बनड़ी, बोली की तू प्यारी रे,

कालजारो टुकड़ो ए बेटी, किण संग आज सिधाई रे,

प्रस्तुत गीत में कहा जा रहा है कि चलने में तू सिरफिरी है अर्थात् जल्दी-जल्दी चलती है। बोली भी तेरी बहुत प्यारी है तू मेरे जिगर का टुकड़ा है मेरी बेटी आज किसके साथ तू हमें छोड़कर जा रही है।

24. बधावा (बधाई)

जब कन्या की विदाई हो जाती है तब परिवार जन मिलकर बधावा गीत गाते हैं। इससे घर का वातावरण फिर से खुशनुमा हो जाता है।

सरवरिया री पाल आम्बूलों मोइयो बनफल लाज,

यो फल मुकेश ने दिजो।

(सरवरिया-तालाब, आम्बूलो -आम)

सरोवर की पाल पर आम के वक्ष लगे हुए हैं। जिनके मोड़ कल बन गए हैं। ये फल आप मुकेश जी को देना।

25. माया

विवाह होने के पश्चात् वर-वधू का कांगन-डोरा खुलवाया जाता है, उसके पश्चात् एक परात में दूध और पानी से भरा जाता है और उसमें अंगुठी डाली जाती है और वर-वधू अंगुठी ढुंढते हैं और जिसे अंगुठी पहले मिलती है, वह जीतता है।

राया की खेल न नांणे जी, साजनिया स्यूं हार गई।

राजन खेल न जाणो जी, राया की स्यूं हार गया।²⁰

(राया-वधू, साजनिया - वर)

प्रस्तुत गीत में कहा जा रहा है कि वधू को खेलना नहीं आता है इसलिए वर से हार गई है। अब वर के लिए कहा है कि बन्ना को खेलने नहीं आता है इसलिए बन्नी से हार गए हैं।

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राजस्थानी लोक साहित्य का सांस्कृतिक पक्ष : बगड़ावत महागाथा के विशेष संदर्भ में

डॉ. रश्मि गुर्जर

लोक हमारे जीवन का महासमुद्र है, उसमें भूत, भविष्य व वर्तमान सभी कुछ संचित रहता है। लोक राष्ट्र का अमर स्वरूप है।¹ व्युत्पत्ति के आधार पर लोक का शाब्दिक अर्थ 'देखने वाला' होता है। इस निष्पत्ति के अनुसार वह समस्त जन समुदाय जो देखने के कार्य को सम्पन्न करता है, लोक कहलाता है। ऐतिहासिक साहित्य विधा में लोक के विविध अर्थ देखने को मिलते हैं जैसे लोक, भुवन, जगत, जन आदि। ऋग्वेद में लोक शब्द के लिए 'जन' शब्द भी प्रयुक्त हुआ है।² लोक जिसे प्रारंभ में समाज के पर्याय के रूप में स्वीकृत किया गया है, वह कालान्तर में समाज का एक अंग मात्र रह गया। महर्षि व्यास ने लोक शब्द का प्रयोग जन साधारण के अर्थ में किया है।³

इस प्रकार लोक साहित्य में इसी जनसाधारण और लोक मानस की अभिव्यक्ति होती है। लोक साहित्य एक पारिभाषिक शब्द हो गया है जो स्पष्टतः दो शब्दों का बना है लोक और साहित्य। वास्तव में साहित्य को एक नया विशेषण मिला है।⁴

आधुनिक साहित्य की नवीन प्रवृत्तियों में 'लोक' का प्रयोग गीत, वार्ता, कथा, संगीत साहित्य आदि से युक्त होकर साधारण जन समाज जिसमें पूर्व संचित परम्पराएँ भावनाएँ, विश्वास और आदर्श सुरक्षित हैं तथा जिसमें भाषा और साहित्यगत सामग्री ही नहीं अपितु अनेक विषयों के अनगढ़ किन्तु ठोस रत्न छिपे हैं, के अर्थ में होता है।⁵ लोक साहित्य लोक जीवन की अभिव्यक्ति है वह जीवन से घनिष्ठ रूपेण सम्बन्धित है। लोक साहित्य के अन्तर्गत वे समस्त बोली या भाषागत अभिव्यक्ति आती हैं जिसमें आदिम मानस की प्राचीन संस्कृति के अवशेष उपलब्ध हो।⁶ परम्परागत मौखिक क्रम से उपलब्ध बोली या भाषागत अभिव्यक्ति जिसे किसी की कृति ना कहा जा सके बल्कि श्रुति ही माना जाता हो तथा जो लोक मानस की प्रवृत्ति में समाई हुई हो, वह भी

लोक साहित्य में शामिल होती है। इस दृष्टि से लोक साहित्य का क्षेत्र बहुत विस्तृत है। अभिजात्य साहित्य तो प्रायः लिपिबद्ध हो चुका है व आदर की दृष्टि से देखा जाता है लेकिन लोक साहित्य के क्षेत्र में अभी काफी कार्य होना शेष है। सांस्कृतिक इतिहास लेखन को नवीन दिशा प्रदान करने में लोक साहित्य का अमूल्य योगदान है।

जायसी की रचनाओं में भी इस लोक मानस की अभिव्यक्ति होती प्रतीत होती है इसलिए डॉ. वासुदेव शरण अग्रवाल लिखते हैं कि 'जायसी सच्चे पृथ्वी पुत्र थे। गांव में रहने वाली जनता का जो मानसिक धरातल है, उसके ज्ञान की जो उपकरण सामग्री है, उसके परिचय का जो क्षितिज है, उसी सीमा के भीतर हर्षित स्वर से कवि ने अपने ज्ञान का स्वर ऊँचा किया है। जनता की उक्तियाँ, भावनाएँ और मान्यताएँ मानो स्वयं छन्द में बंधकर उनके काव्य में गुंथ गई हैं।'⁷

ऐतिहासिक परिस्थितियाँ बदलती हैं लेकिन मनोवैज्ञानिक स्थितियाँ अपेक्षाकृत स्थायी होती हैं।⁸ लोक साहित्य के विद्यार्थी को इन दोनों के साथ न्याय करना चाहिए। क्योंकि लोक साहित्य के द्वारा हम उसे आज उसके इतिहास के साथ विद्यमान रूप में अध्ययन करते हैं। लोक साहित्य का नृविज्ञान, समाजशास्त्र और मनोविज्ञान से विशेष सम्बन्ध रहा है। वर्तमान में विभिन्न जातियों-प्रजातियों के इतिहास एवं क्षेत्रीय इतिहास लेखन और आदिवासी इतिहास लेखन में हमें अन्तर - अनुशासनात्मक अध्ययन पद्धति को इतिहास लेखन में शामिल करना होगा तभी सांस्कृतिक इतिहास लेखन समग्र रूप से सांस्कृतिक बनेगा जिसमें लोक की अभिव्यंजना होगी। राजस्थानी लोक साहित्य में यहां के लोकगीत, लोकगाथा, लोक कथा, लोकनाट्य, लोकोक्ति एवं कहावतें आदि शामिल हैं। राजस्थानी संस्कृति में परिव्याप्त लोकमानस की सुख दुःखमयी अनुभूतियों की सामूहिक भावभीनी गेय अभिव्यक्ति यहां के लोक गीतों में होती है। देश और क्षेत्र के सांस्कृतिक इतिहास का चित्रण इन लोकगीतों में हुआ है। लाला लाजपतराय के शब्दों में 'देश का सच्चा इतिहास और उसका नैतिक और सामाजिक आदर्श इन गीतों में ऐसा सुरक्षित है कि उनका नाश हमारे लिए दुर्भाग्य की बात होगी।'⁹

इसी प्रकार राजस्थान के जन-जीवन की सारी चर्चाएं लोक-कथाओं में चर्चित हैं, जीवन का सुस्पष्ट व सरल चित्र ये लोक कथाएं प्रस्तुत करती हैं। लोक गाथा भी राजस्थानी लोक साहित्य भण्डार का महत्वपूर्ण अंग मानी जाती है। ये लोक गाथाएं सरल वर्णनात्मक गीत हैं। जो लोक मात्र की सम्पत्ति होती है और जिसका प्रसार मौखिक रूप से होता है।¹⁰ डॉ. मरे मानते हैं कि लोकगाथा छोटे-छोटे पदों में रचित एक ऐसी प्राणमयी सरल कविता है जिसमें कोई लोकप्रिय कथा बहुत ही विस्तृत रीति

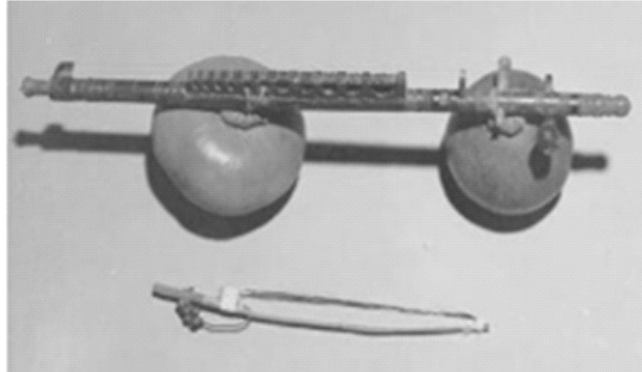
से कही गई हो।¹¹ राजस्थानी लोक गाथाएं गेय गाथा होती हैं जिनमें बीच-बीच में गद्यावतरण का भी प्रयोग किया जाता है जो गीतों के कथांशों को जोड़ता है। इन कथात्मक गीतों के साथ लोक वाद्यों का भी प्रयोग होता है जैसे *पाबू जी की गाथा* के साथ रावण हथके का प्रयोग, *बगड़ावत गाथा* के साथ जन्तर नामक वाद्ययंत्र का प्रयोग।¹² ये लोक गाथाएँ अन्य विधाओं के साथ लोक की सभ्यता व संस्कृति के तत्वों का प्रतिनिधित्व करती हैं। कलेवर की दृष्टि से *बगड़ावत लोक गाथा*, *पाबू जी री फड़ व निहालदे सुल्तान* आदि गाथाएं वृहत् लोकगाथाओं में आती हैं जबकि *डूंग जी-जवार जी रौ गीत*, *गोपी चन्द - भर्तृहरि* आदि की गाथाएँ लघुगीत कथाओं में शामिल हैं। विद्वान *बगड़ावत व पाबूजी की लोकगाथा* को वीर कथात्मक लोक गाथाओं में मानते हैं।¹³

लोक गाथा एवं लोक वार्ता पर वैश्विक परिदृश्य में भी किये गये कुछ अध्ययनों का यहाँ उल्लेख करना समीचीन रहेगा। विद्वान फ्रेजर का *गोल्डन बाउ* (Golden Bough) ग्रंथ विश्व लोक वार्ता का एक अत्यन्त महत्वपूर्ण ग्रंथ है लेकिन इस ग्रंथ की संकलित सामग्री एक विशेष सिद्धान्त के प्रतिपादन के काम में लायी गयी है जिसका स्वरूप एन्थ्रोपॉलाजिकल विशेष हो गया है।¹⁴ इसी दृष्टि से स्टिथ थामसन महोदय का ग्रंथ *मोटिफ इन्डैक्स* महत्वपूर्ण है। इसमें विश्वभर की लोककथाओं के अभिप्रायों की अनुक्रमणिका है। लेकिन यह भी केवल कथा साहित्य से सम्बन्धित है। *द स्टैंडर्ड डिक्शनरी ऑफ फोकलोर, माइथालाजी* (एटसैट्रा) नामक लोकवार्ता विषय कोश इस क्षेत्र में अभिनन्दनीय ग्रंथ है। भारतीय परिप्रेक्ष्य में डॉ. श्याम परमार का *भारतीय लोक साहित्य* भी साहित्य के सैद्धान्तिक पक्ष की अच्छी चर्चा करता है। अन्त में दी हुई पुस्तक सूची ने इसकी उपयोगिता को और बढ़ा दिया। लेकिन लोक साहित्य का सम्बन्ध क्षेत्रीय अनुसंधान से अधिक है। इस दिशा से डॉ. कृष्ण बिहारी सहल का *राजस्थानी लोक गाथा कोश* विशेष उल्लेखनीय है। उन्होंने लोक गाथाओं की तुलनात्मक तालिका प्रस्तुत कर उनके ऐतिहासिक एवं काल्पनिक स्वरूप, ज्ञात-अज्ञात रचनाकाल, गायकों की जाति आदि का परिचय दिया है। लेकिन लोकगाथाओं में व्याप्त मनोस्थिति उस गाथा का प्रमुख तत्व होता है जिसका चित्रण यह ग्रंथ नहीं करता।

बगड़ावत महागाथा को सम्पादित करने वाले विद्वान मनीषियों में श्रीमती लक्ष्मी कुमारी चूड़ावत, रमेश बोराणा एवं हीराराम गुर्जर आदि प्रमुख हैं। विद्वान रमेश बोराणा ने *बगड़ावत महाभारत* में भोपा बुद्धाराम एवं उनके सहयोगियों द्वारा गायी गई इस गाथा के संग्रहीत ध्वनि बद्ध पक्ष का प्रलेखन करवाया व सरल भावानुवाद के साथ

इसे प्रकाशित करवाया। श्री देवनारायण पुराण सचित्र लीला के लेखक हीराराम ने बगड़ावतों की पीढ़ियों की समग्र जानकारी तथा गाथा सामग्री के मूल स्रोतों का भी उल्लेख किया है जिसमें गोठा के भोपा, जागा, बड़वा आदि का भी सहयोग लिया गया था। लक्ष्मी कुमारी चूड़ावत ने गाथा के घटनास्थल का मानचित्र एवं ऐतिहासिक सवाई भोज मंदिर आदि का भी उल्लेख अपने ग्रंथ में किया है लेकिन इन सब प्रयासों के बावजूद भी बगड़ावत महागाथा में विद्यमान लोक मानस की मनोस्थिति का समीचीन चित्रण व सांस्कृतिक प्रलेखन नहीं किया जा सका है। महागाथा में वर्णित सांस्कृतिक पक्ष के विभिन्न पहलुओं को अभी ओर अधिक निरूपित करने की आवश्यकता है ताकि वास्तविक अर्थों में लोक की अभिव्यंजना सार्थक हो सके।

इस गाथा का विस्तार नागौर, अलवर, भरतपुर, सवाईमाधोपुर, जयपुर पुष्कर, अजमेर, सांभर, पाली, आसीन्द, भीलवाड़ा, कोटा, उदयपुर, मध्यप्रदेश में मालवा व उज्जैन तक है। अजमेर, भीलवाड़ा, चित्तौड़ में कथानायक देवनारायण से सम्बन्धित समाधियां, देवल, मन्दिर, कुएं-बावड़ियाँ आदि ऐतिहासिक स्थल वर्तमान में भी विद्यमान हैं। बगड़ावत महागाथा जन्तर¹⁵ नामक वाद्य के साथ गाई जाती है।



बगड़ावत महागाथा में प्रयुक्त होने वाला वाद्य यंत्र - जन्तर

गाथा में सर्वप्रथम माण्डल एवं उनकी पत्नी रूपादे का उल्लेख आता है। माण्डल अजमेर के शासक के मंत्री पद पर नियुक्त थे। माण्डल ने भीलवाड़ा में मांडल गांव बसाया और वहां बड़ा तालाब खुदवाया तथा शंकर जी का चबूतरा बनवाया। शंकर जी की कृपा से उन्हें पुत्ररत्न की प्राप्ति हुई जिसका नाम हरिराम रखा। माण्डल की चार पीढ़ी भक्त हुई और पाँचवी पीढ़ी में देवनारायण ने अवतार लिया। मांडल का पुत्र हरिराम चौहान अजमेर के गांव में खौफ पैदा करने वाले शेर को मारकर उसका सिर हाथ में लेकर बावड़ी के पास जा बैठा जहां लीला सेवन्ती प्रातः ब्रह्म मुहूर्त में स्नान

करने आई थी। उसने हरिराम को देखा और विवाह की बात कही। वैशाख सुदी दोज को दोनों का विवाह हो गया। लीला सेवन्ती का गाँव अजमेर व पुष्कर के बीच है यह गाँव अब उजड़ हो गया है लेकिन उजड़े हुये लीलवा की खेड़ली गाँव में अभी भी बावड़ी है जिसे आज भी लीला सेवन्ती की बावड़ी कहा जाता है।¹⁶

लीला सेवन्ती के बाघ जी का जन्म हुआ जिनका मुख शेर के समान था और बाघ जी के 24 लड़के हुये जो बगड़ावत कहलाये। रूपनाथ जी इनके गुरु थे और सवाई भोज बगड़ावत भाइयों में सबसे बड़े थे जिनका विवाह मालवा के देवास गांव की सादू से हुआ। बगड़ावतों के पास विशाल संख्या में गौ धन था। लोक साहित्य में पशुओं को पशुधन के रूप में चित्रित किया जाना राजस्थानी संस्कृति की विशिष्ट पहचान है जो इस गाथा में स्पष्ट परिलक्षित होती है। पाबूजी की लोकगाथा में भी 'गौधन' के रूप में ही यहां का जनमानस अपनी गायों को देखता है। संभवतया इसका कारण यह था कि राजस्थान अल्पवर्षा का क्षेत्र था। फसल अधिक नहीं होने के कारण जन-जीवन की आर्थिकदशा का आधार स्तम्भ थे गौधन या पशु धन ही था।

बगड़ावतों की गायों में नाग पहाड़ के समीप एक गाय रोज चरने आती और शाम को वापस चली जाती एक दिन सवाई भोज उस गाय के पीछे ग्वाली लेने गये तो पता चला वो शिव जी की थी उन्होंने भोज को 12 वर्ष की माया और 12 वर्ष की काया का वरदान दिया। बगड़ावतों ने इस अतुलित धनसम्पदा से जनकल्याणार्थ कुएं, बावड़ी, तालाब खुदवाये, प्याऊ लगाई व मंदिरों का निर्माण करवाया। बगड़ावत पुष्कर आये वहां तालाब के समीप घाट बनवाया। एक दलीचा नामक जमीन का टुकड़ा लिया जो आज भी प्रसिद्ध है। वहां खेत में भूणा जी का मंदिर बना हुआ है।¹⁷ गोठा में भव्य महल व चित्र शालाएं बनवाई। गोठा से 9 किलो मीटर पूर्व की ओर आमर नामक गांव में ताम्बासेरी बावड़ी खुदवाई। कथा में आगे रानी जैमती (जैयवन्ती) को लेकर राणा व बगड़ावत भाइयों में युद्ध का वर्णन आता है। रानी जैमती वृद्ध राणा से विवाह के लिए मना कर देती है जिसका कथा में इस प्रकार वर्णन मिलता है।

भले ही मय जाऊं रे कंवारी रह जाऊं रे।

बुढ़ा राणा से तो फैंरा कोनी खाव रे।।

इसके बाद रानी सवाई भोज की कटार के साथ फेरे ले लेती है। कथा में सवाईभोज की बूमली घोड़ी (बवली घोड़ी), बिसलो खड्ग व जयमंगला हाथी का उल्लेख भी विशेष ढंग से किया जाता है।¹⁸ अन्त में रानी जैमती दुर्गारूप धर कर बगड़ावतों से सीस माँगती है और उनकी मुण्ड माला पहनती है। बगड़ावत नेवा जी का शीश कट गया था लेकिन हाथ से तलवार नहीं गिरी थी। इस घटना को कथा में विशेष

महत्व दिया जाता है। जो अन्य लोक कथाओं से भी साम्यता रखती है। सभी रानियाँ सती होती हैं लेकिन साडू माता को प्रभु स्वप्न में दर्शन देकर कमलपुष्प में अवतार लेने और उनकी गोद में खेलने का वचन देते हैं। साडू माता मालासेरी चली जाती है जहाँ मिति माघ सुदी सप्तमी को रात्रि में देवनारायण का जन्म होता है और साडू उन्हें गोद में ले दूध पिलाती है।

देवनारायण का विवाह पीपलदे से होता है और वे राणा से गायों को मुक्त करवाते हैं। देवनारायण के देवरे में पांच ईट रखी जाती है और उन्हीं की पूजा होती है। अलवर जिले के समरा गाँव में देवनारायण का भव्य मंदिर है जिसके बारे में ग्रामीणों में मान्यता है कि स्वयं भगवान देवनारायण ने भोपा को स्वप्न में दर्शन देकर धन गड़ा हुआ बताया और उस धन से मंदिर निर्माण करवाया गया। उस भोपा का विवाह भी 50 वर्ष की आयु में देवनारायण की कृपा से हुआ और उसी के वंशज आज भी वहाँ सेवा करते हैं।¹⁹ उस मंदिर में विभिन्न जाति के लोग अपनी मनौती लेकर आते हैं। आसींद (भीलवाड़ा) और देवधाम जोधपुरिया (टोंक) में देवनारायण के मंदिर विशेष उल्लेखनीय हैं। भगवान देवनारायण की लीलाओं का चित्रण फड़ पर भी किया जाता है जो एक प्रकार का कपड़ा होता है जिस पर चित्रांकन के द्वारा सम्पूर्ण कथा कही जाती है। फड़वाचन देवनारायण के भोपों द्वारा किया जाता है।

बगड़ावत गाथा में राजस्थानी संस्कृति की विशिष्ट छाप नजर आती है। बगड़ावत भाइयों द्वारा गायों की रक्षा करना राजस्थान की लगभग सभी लोक गाथाओं से साम्यता रखती है और यहाँ के कठोर परिश्रम साध्य ग्राम्य जीवन पर प्रकाश डालती है। रानी जैमती को दिये वचन को निभाना यहाँ के जन मानस की वचनबद्धता का परिचय है। रानी जैमती का भोज की कटार से फेरे लेना, बारात के स्वागत के मंगल गीत, पुत्र जन्म के रीति-रिवाज (देवनारायण के जन्म पर होने वाले रिवाज) के विविध प्रसंग यहाँ की सांस्कृतिक विविधता को अपने वृहत् कलेवर में समेटते हुए इस लोक गाथा में मुखरित होते हुये प्रतीत होते हैं।

इस प्रकार ये लोक गाथा यहाँ के जनजीवन के सभी तत्वों धार्मिक, सामाजिक व सांस्कृतिक पक्षों पर प्रकाश डालती है। अतः सांस्कृतिक इतिहास लेखन में इन गाथाओं का महत्वपूर्ण योगदान है क्योंकि लोक मानस की अभिव्यक्ति और आत्मा लोकसाहित्य में विद्यमान है जिसे हमें सृजन में स्थान देना होगा तभी इतिहास लेखन में समग्रता आयेगी।

संदर्भ ग्रंथ

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

मीना जनजाति की लोकगायन की अनूठी विद्याएँ पद दंगल एवं कन्हैया दंगल

डॉ. रजनी मीना

आदिवासी समाज की पहचान के रूप में इनका प्राकृतिक वातावरण के अनुरूप जीवनयापन करते हुए अपनी जीवन पद्धति भाषा, संस्कृति एवं व्यवसायों को अक्षुण्ण बनाए रखना रहा है। आदिवासियों की सांस्कृतिक पहचान अक्षुण्ण बनाए रखने के लिए भारतीय संविधान में इनके सांस्कृतिक संरक्षण के प्रावधान किये गये हैं। आदिवासी हिन्दू नहीं है किन्तु कालान्तर में आदिवासी समुदायों की संस्कृति पर हिन्दू सभ्यता एवं संस्कृति का प्रभाव पड़ा है। आदिवासी समाज ने बहुत से हिन्दू रीति-रिवाज, सांस्कृतिक प्रथाएँ, धार्मिक संस्कारों को आत्मसात किया है। सांस्कृतिक दृष्टि से जनजातीय समाज में प्राचीन समय ने चली आ रही प्रथाओं और आयोजन के तौर तरीकों को कायम रखा हुआ है। जनजातियों को विभिन्न नामों से जाना जाता है। कार्टिन और रिजले ने इन्हें 'आदिवासी', हर्टन ने इन्हें 'आदिम जातियाँ' एवं 'वन्य जाति' की संज्ञा दी है। प्रसिद्ध समाजशास्त्री डॉ. घुरिये ने इन्हें 'पिछड़े हुए हिन्दू' कहा है। डॉ. घुरिये ने इस वर्ग के लिए 'अनुसूचित जनजातियों' का नाम प्रस्तावित किया है, जो कि भारतीय संविधान के अनु. 342 के अन्तर्गत स्वीकार किया गया है। गिलिन और गिलिन के द्वारा अपनी पुस्तक 'कल्चर एन्थ्रोपोलोजी' में जनजाति की परिभाषा दी गई- 'स्थानीय जातीय समूहों का ऐसा समुदाय जनजाति कहा जाता है जो कि एक सामान्य क्षेत्र में निवास करता है, एक सामान्य भाषा का प्रयोग करता है तथा जिनकी एक सामान्य संस्कृति है।'

सर्वप्रथम अंग्रेजों ने जनजाति के बारे में वर्गीकृत सूचना प्राप्त करने का प्रयास किया, परिणामस्वरूप 1891 जनसंख्या रिपोर्ट में जनसंख्या आयुक्त जे.ए. बेन्स ने जनजातियों के वर्गीकरण का आधार परम्परागत व्यवसाय को बनाया, 'कृषक' व 'चरवाह' जनजातियों की श्रेणी के तहत वन्य जनजातियों के नाम से एक पृथक उपशीर्षक बनाया। 1901 की जनसंख्या रिपोर्ट में इन्हें 'प्रकृतिवादी' कहा गया।

1911 में इन्हें 'प्रकृतिवादी' अथवा 'जनजातिय धर्म मानने वाले लोग' कहा गया। सन् 1921 जनसंख्या रिपोर्ट में इन्हें 'आदिम जनजातियाँ' कहा गया है। संविधान में अनुसूचित जनजातियों की कोई परिभाषा नहीं दी गई है। अनुसूचित जनजाति के लिए निम्नलिखित मापदण्डों को स्वीकारा गया है।

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2. विशिष्ट संस्कृति जिसमें जनजातिय जीवन यापन का संपूर्ण चित्रण जैसे- भाषा, प्रथाएँ, परम्पराएँ, धार्मिक विश्वास, कला व दस्तकारी आदि शामिल है।
3. व्यावसायिक ढांचा, अर्थव्यवस्था आदि को दर्शाने वाली आदिकालीन विशेषताएं।
4. शैक्षणिक दृष्टि से पिछड़ापन
5. सामान्य समुदाय के लोगों से सम्पर्क करने में संकोच

भारत में अनुसूचित जनजाति सदस्यों की कुल संख्या का एक बड़ा भाग राजस्थान में रहता है। राजस्थान में 12.44 प्रतिशत जनसंख्या अनुसूचित जनजाति की है। राजस्थान में प्रमुख जनजातियाँ भील, मीना, गरासिया, सहरिया, डामोर इत्यादि हैं। जनसंख्या की दृष्टि से राजस्थान में निवासरत जनजातियों में मीना जनजाति प्रथम स्थान पर है। मीणा जनजाति के लोग सिंधु सभ्यता के प्रोटो द्रविड लोग माने जाते हैं जिनका गण चिह्न मीन (मछली) था। ये लोग आर्यों से पूर्व ही भारत में बसे हुए थे और इनकी संस्कृति-सभ्यता काफी समृद्ध थी। धीरे-धीरे आर्यों तथा बाद की अन्य जातियों से खदेड़े जाने पर ये सिंधु घाटी से हटकर अरावली पर्वत-श्रृंखलाओं में जा बसे। संस्कृत में इन्हें मत्स्य शब्द से संबोधित किया गया।

मीणा आदिवासियों में कुल 5200 गोत्र, 12 पाल (क्षेत्र विशेष) और 32 तड़ है। इस समुदाय का गणचिह्न मीन अर्थात् मत्स्य है। मीना जनजाति में 'धराडी' के रूप में गोत्र-चिह्न प्रथा प्रचलित है। धराडी प्रथा के अनुसार मीणा समुदाय के प्रत्येक गोत्र का गणचिह्न कोई वनस्पति होती है। धराडी का शब्द धरा (पृथ्वी) और आड़ी (वाली) से बना है जिसका अर्थ धरा की रक्षा करने वाली शक्ति होता है। मीना जनजाति में प्रकृति को शक्ति के रूप में पूजा जाता रहा है।

भारत की गौरवशाली सांस्कृतिक परम्परा में जनजातिय संस्कृति का महत्वपूर्ण स्थान रहा है। जनजातिय संस्कृति विशिष्टता से परिपूर्ण होती है, इनकी संस्कृति का अनूठापन ही इन्हें विशिष्ट पहचान दिलवाता है। मीना जनजाति की सांस्कृतिक विद्याओं में पद दंगल का महत्वपूर्ण स्थान है। पद दंगल राजस्थान के पूर्वी भाग में निवासरत मीना जनजाति की लोककथा एवं सांस्कृतिक गायन की एक विद्या है,

जिसके अन्तर्गत लोककथाओं को पदों के माध्यम से गाकर सुनाते हैं। पद दंगल में मुख्य पंक्तियों (पदों) की पुनरावृत्ति बार-बार होने के कारण इस विद्या में पद शब्द जुड़ा है। पद दंगल के अन्तर्गत पद के माध्यम से प्रसंग को समझाने का प्रयास किया जाता है और साथ में गद्य के माध्यम को भी बीच-बीच में कथा को सरल रूप में स्पष्ट करने के लिए प्रयुक्त किया जाता है। जब भी पद दंगल कार्यक्रम का आयोजन किया जाता है तो कार्यक्रम की अवधि कम से कम दो दिन की होती है और कम से कम तीन से चार पार्टियों का पद दंगल में होना आवश्यक होता है।

पद गायन के माध्यम से लोककथाओं की अभिव्यक्ति के समय अनेक पार्टियाँ सहभागी होती हैं और उनके मध्य प्रतियोगिता होती है इसलिए इस विद्या में पद के साथ-साथ दंगल शब्द जुड़ गया। पद दंगल कथावाचन और कथा गायन की लचीली शैली है। ये गायन की मौखिक विद्या होने के कारण लिपिबद्ध न होकर सहज रूप में होती है जिसमें कृत्रिमता का अभाव होता है। प्रारंभिक स्वरूप में पद दंगल गायन शैली सीधे और सरल रूप में थी कालान्तर में शिक्षा के प्रभाव के साथ पद गायन में साहित्य और अलंकार का महत्व बढ़ा है। पद दंगल के अन्तर्गत गायक कलाकर निपुण होते हैं इन कलाकारों पर न केवल पदों के गायन की जिम्मेदारी होती है वरन दर्शकों के मध्य पौराणिक कथाओं को समझाने का दायित्व भी होता है। ये पद गायक के हुनर पर ही निर्भर करता है कि वो दर्शकों में कथा प्रसंग को सुनने हेतु किस प्रकार जिज्ञासा उत्पन्न करे। पद दंगल के अन्तर्गत न केवल पौराणिक कथाओं का पदों के माध्यम से गायन किया जाता है वरन निपुण कलाकार स्वयं के पद रचने एवं गाने में महारथ हासिल किये रहते हैं। मीना जनजाति में पद दंगल के सुप्रसिद्ध कलाकार श्री धवलेराम मीना ग्राम लालाराम का पुरा, जिला करौली हैं जिन्होंने स्वयं ने 173 पदों की रचना की है। इन पदों को 'धवले के पदों' के नाम से जाना जाता है।

धार्मिक आयोजनों के अतिरिक्त पद दंगल का अन्य क्षेत्रों में भी महत्वपूर्ण स्थान रहा है। भारत सरकार द्वारा पर्यावरण, स्वास्थ्य मिशन, परिवार नियोजन, शिक्षा मिशन, जल संरक्षण इत्यादि क्षेत्रों में जनता के मध्य जागरूकता उत्पन्न करने हेतु श्री धवलेराम मीना के नेतृत्व में कई पद दंगल कार्यक्रम के आयोजन करवाये गये हैं। पद दंगल के अन्तर्गत निपुण कलाकार स्वयं पदों की रचना कर सामाजिक कुरीतियों के उन्मूलन हेतु भी जनता में जागरूकता उत्पन्न करते हैं। गायक कलाकारों द्वारा जिन पदों की रचना की जाती है उन्हें उनके नाम से जोड़कर देखा जाता है। पद दंगल के श्री झंडू लाल मीना (ग्राम शेखपुरा-जिला करौली) प्रसिद्ध कलाकार रहे हैं जिनके पद 'झंडू के पद' के नाम से प्रसिद्ध हैं। पद दंगल के अन्तर्गत पद गायक मुख्य पंक्तियों को गाने के

पश्चात कथा को गद्य के माध्यम से स्पष्ट करता है तत्पश्चात मुख्य पंक्तियों की पुनरावृत्ति टीम के अन्य सदस्य करते हैं। पद गायन में 8-15 कलाकार हो सकते हैं। एक या दो कलाकार खड़े होकर गाते हैं जिन्हें 'मेडिया' कहा जाता है। 8-10 कलाकार नीचे बैठ कर मेडिया की बात को गाते हैं उनको 'जोठ' कहा जाता है। पद दंगल में चमड़े से बना हुआ एक बड़ा वाद्य यंत्र होता है जिसका व्यास 3 फिट तक हो सकता है इस यंत्र को ढप/ड्रम या घेरा कहा जाता है जिसे खड़े होकर ही बजाया जा सकता है। ढप की आवाज में मिठास भरने के लिए उसके साथ नीचेवाली जोठ गाने के साथ-साथ मंजीरा भी बजाती है जो पीतल अथवा कांसे की धातु के बने होते हैं। मीना जनजातति में पद दंगल प्रारम्भ में विवाह एवं मशत्यु भोज इत्यादि कार्यक्रमों में गाये जाते थे।

पद दंगल में धार्मिक, सामाजिक, स्वास्थ्य-संबंधी, देश-प्रेम एवं सौहार्द व जागरूकता उत्पन्न करने वाले कुछ पदों के दृष्टांत :

धार्मिक पद- **आजा मैया नाहरबाड़ी में मैं तोय बुलाऊ रे
पहले आ जाज्यो सभा में पाछे गाऊ रे।**

उपर्युक्त पंक्तियों में पद दंगल कार्यक्रम को शुरू करने से पूर्व ई ट देवी को बुलाने एवं उत्पश्चात कार्यक्रम को शुरुआत करने की बात कही गयी है।

देश-प्रेम से युक्त पद

**भारत की धरती सोना उगले उगले हीरा मोती रे
भैया प्रेम की जगाओं जगमग ज्योति रे।**

उपर्युक्त पद में भारत की समृद्धि का गुणगान करते हुए देशवासियों को भाईचारे से रहने की बात कही गई है।

सामाजिक कुरूपतियों के उन्मूलन हेतु जागरूकता उत्पन्न करनेवाले पद

**आने दो जग में बेटी को महकेगो आंगन थारो रे
पैदा होना सू पहले ही मत मारो रे।**

उपर्युक्त पद में कन्याभ्रूण हत्या के विरुद्ध चेतना उत्पन्न करने का प्रयास किया गया है।

**"बचपन में बेटा-बेटी की मतकरियो भैया शादी रे
नहीं तो उनके जीवन की हो जायगी बरबादी रे।"**

उपर्युक्त पद में बालविवाह के विरुद्ध संदेश देने का प्रयास किया गया है।

स्वास्थ्य-संबंधी जागरूकता उत्पन्न करने वाले पद
दो गज की दूरी, मास्क लगाओं, साबुन से धोना हाथन कूं
टीका लगवाल्हों मत मानों झूठी बातन कूं।

उर्पयुक्त पद में कोविड-19 महामारी के अन्तर्गत स्वास्थ्य संबंधी सावधानियाँ
बरतने की बात कही गई है।



**पद दंगल में प्रयुक्त होने वाला वाद्य यंत्र मंजीरापद
दंगल में प्रयुक्त होने वाला वाद्ययंत्र ढप**

प्रारम्भ में श्री लक्ष्मीचंद परेल (लिखमी बाबा) ग्राम उकरूंद (महवा) जिला दौसा पद दंगल के उन मुख्य कलाकारों में से है जिन्होंने इस कला को जीवित रखा। प्रारंभिक समय में पद दंगल को मंच पर आयोजित नहीं किया जाता था। पद दंगल को मंच पर आयोजित करने का श्रेय पदों के सुप्रसिद्ध गायक श्री धवलेराम मीना (निवासी करौली जिला) को जाता है। श्री धवलेराम मीना ने पदों को अपने हिसाब से रूपांतरित किया और इस विद्या को मंच पर आयोजित किया जाने लगा। मीना समाज की लोकगायन की ये कला करौली, सवाईमाधोपुर, अलवर, भरतपुर, धौलपुर, जयपुर, बूंदी, दौसा जिलों में बहुत प्रचलित है। पद दंगल के आयोजनों में 10000-150000 तक लोग इसे सुनने हेतु एकत्रित हो जाते हैं। पद दंगल के अंतर्गत हास्यरस, वीर रस, श्रृंगार रस इत्यादि की प्रस्तुति होती है। पद दंगल के अन्तर्गत कथावाचक कथा वस्तु को नवीन, रोचक, हास्य रस से युक्त बनाने के लिए कुछ आंशिक परिवर्तन स्वयं की ओर से कर देता है किन्तु पौराणिक कथाओं का मूल स्वरूप यथावत ही रहता है। श्री धवलेराम मीना को पद दंगल में महारथ हासिल है। श्री धवलेराम मीना ने 10 साल की उम्र से ही पद गायन का कार्य शुरू कर दिया था और अपना पूरा जीवन इस कला के प्रति समर्पित कर दिया। पद दंगल के उभरते हुए कलाकारों में डॉ. महेश मीना (ग्राम सालमपुर, जिला दौसा) है। डॉ. महेश मीना द्वारा

जो पद गाए जाते हैं उन पदों में करूणा रस की प्रधानता होती है, उनके द्वारा पदों की प्रस्तुति जब दी जाती है तब श्रोतागण भावविभोर हो जाते हैं।



प्रसिद्ध पद गायक श्री धवले राम मीणा



प्रसिद्ध पद गायक डॉ. महेश मीणा

कन्हैया दंगल-कन्हैया दंगल आदिवासी मीना जनजाति की लोकसंस्कृति की बहुत पुरानी गायन की विद्या है। कन्हैया दंगल के अन्तर्गत कन्हैया गानेवाली मंडली भाग लेती है जिसे 'जोठ' या 'पार्टी' कहा जाता है। कन्हैया दंगल के अन्तर्गत कम से कम 60 से लेकर 250 तक कलाकारों की जोठ होती है। कन्हैया दंगल में चारों तरफ घेरा बनाएं रखते हैं घेरे के बीच में कुछ कलाकार खड़े रहते हैं और पौराणिक कथाओं

पर आधारित गीतों का गायन करते हैं साथ ही उछल कूद करते हुए नश्य भी करते हैं घेरे में खड़े हुए इन कलाकारों को 'मेडिया' कहा जाता है। कन्हैया दंगल में मेडिया की संख्या 20 तक भी हो सकती है। कन्हैया में गीत मंडली के घेरे के मध्य उपस्थित मेडिया पौराणिक कथाओं का गायन कर दर्शकों को समझाते हैं। पद दंगल विद्या में के प्रस्तुतिकरण में माइक का प्रयोग किया जाता है जबकि कन्हैया दंगल विद्या को प्रस्तुत करने में माइक का प्रयोग नहीं किया जाता। मेडिया दर्शकों को पौराणिक कथाओं का संप्रेषण करता है 'मेडिया' शब्द मिडिया शब्द से ही बना, ग्रामीण भाग में मिडिया शब्द का रूपान्तरण मेडिया के रूप में हो गया है क्योंकि मिडिया का कार्य खबरों के संप्रेषण को जनता के मध्य करना है उसी प्रकार मेडिया की भूमिका धार्मिक एवं सामाजिक संदेशों का संप्रेषण जनता के मध्य करना है। कन्हैया गेयात्मक शैली के होते हैं। कन्हैया दंगल के अन्तर्गत दंगल में भाग लेनेवाला दल कुछ पंक्तियाँ गाकर उसकी व्याख्या करने के लिए दूसरे दल को चुनौती देता है। सामने वाले दल द्वारा व्याख्या न कर पाने पर वह दल हार जाता है।

कन्हैया गीत का दृष्टांत

दंगल बीच लड़े दोनों भैया

बचावे कौन मेरी मैया

सूरया में से उठ आयो कालो पीलो बादला

बलम बिन फीको लगे मेरा कजला

इस प्रकार गीत की पंक्तियाँ समाप्त होने पर एक दल द्वारा दूसरे दल को इसकी व्याख्या के लिए चुनौती दी जाती है।

कन्हैया दंगल में गायन के समय सुर लय ताल के साथ छंद का देशी गठजोड़ पाया जाता है। जोर की करतल ध्वनियों, मेडियों के पद संचालन एवं वाद्य यंत्रों की ध्वनियों के बीच बहुत ही सुन्दर समन्वय देखने को मिलता है। मेडिया जब घेरे के बीच गायन करते हैं उस समय जोर के अन्य सदस्य उसका साथ देते हैं। मेडिया जोर का नेतृत्व करते हैं। कन्हैया दंगल के समय वाद्य यंत्रों के अन्तर्गत नौबत एवं घेरा का प्रयोग किया जाता है। कन्हैया दंगल की रानौली की जोर (रानौली गाँव जिला करौली) पीलोदा की जोर (गंगापुरसिटी) बामनवास (सवाईमाधोपुर) की जोर प्रसिद्ध है। मीना संस्कृति लोकगायन की विद्या के प्रसिद्ध कलाकार श्री कलमी मीना, श्री मन्जू मीना, श्री भरोसी मीना (पीलोदा जोर के मेडिया), श्री अन्नानूर (रानौली जोर के मेडिया) श्री हेमराज और श्री रमेश भावक (बामनवास जोर के मेडिया) हैं। ये मेडिया दंगल गायन की कला से जुड़े हुए हैं और मीना जनजाति की सांस्कृतिक

धरोहर को पीढ़ी दर पीढ़ी हस्तांतरित कर रहे हैं। कन्हैया दंगल के अन्तर्गत गीतों के गायन का मुकाबला होता है। किसी गाँव को कन्हैया दंगल के मुकाबले के लिए निमंत्रण देने को 'कागज भेजना' कहा जाता है। सहमति पर 'कागज लेना' और असहमति पर 'कागज झेलना' कहा जाता है। इस प्रकार कन्हैया दंगल गायन की अनूठी विद्या है, जिसे सर्वसमाज के लोग सुनते एवं देखते हैं।



कन्हैया दंगल का आयोजन करते हुए
मीणा जनजाति के लोग



कन्हैया दंगल में प्रयुक्त
होने वाला वाद्ययंत्र नौबत

मीणा जनजाति की लोकगायन की इन विद्याओं को सुनने एवं देखने के लिए ग्रामीण क्षेत्र के सभी समाजों के लोग आते हैं। मीणा जनजाति की सांस्कृतिक विद्याएँ आपसी भाईचारे एवं साम्प्रदायिक सौहार्द को बढ़ाने में महत्वपूर्ण भूमिका निभा रही है लोकगायन की ये विद्याएँ न केवल मनोरंजन का साधन हैं वरन् ये सामाजिक, राजनैतिक धार्मिक चेतना का भी प्रसार कर रही हैं, पौराणिक कथाओं से ये कलाकार नैतिकता का पाठ पढ़ा रहे हैं साथ ही स्वास्थ्य एवं पर्यावरणीय चेतना का भी प्रचार प्रसार कर रहे हैं।

राजस्थान की लोकसंस्कृति को समृद्ध करने में जनजातीय संस्कृति का महत्वपूर्ण स्थान रहा है। मीणा जनजाति में सामूहिक गायन की इन अनूठी विद्याओं ने न केवल लोकसंस्कृति को समृद्ध किया है वरन् साम्प्रदायिक सौहार्द, भाईचारे को भी बढ़ाया है साथ ही विविध आयामी चेतना एवं नैतिकता को भी बढ़ावा दिया है। आवश्यकता है ग्रामीण संस्कृति की इन विद्याओं के संरक्षण की, साथ ही इन लोक कलाकारों के संरक्षण की भी जिससे ये विद्याएँ भविष्य में भी कायम रह सकें।

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मारवाड़ की वीरांगना-गोरांधाय

डॉ. प्रतिभा सांखला

मेवाड़ की पन्ना धाय को बालक उदयसिंह की रक्षा में अपने पुत्र की अपने सामने बलि देने पर इतिहास ने अमर कर दिया, लेकिन ठीक वैसी ही परिस्थितियों में मारवाड़ के राठौड़ वंश के अजीत सिंह की प्राणों की रक्षा में अपने नवजात शिशु को पराये हाथों सौंपकर उसे सदा-सदा भूल जाने जैसा त्याग करने के लिये गोरां धाय की प्रशस्ति में इतिहास मौन है।¹ महाराजा जसवन्तसिंह और बादशाह औरंगजेब के बीच प्रायः विरोध ही बना रहता था और बादशाह उससे सख्त नाराज रहता था। इसी से उसने उसको बहुत दूर जमरूद के थाने पर नियुक्त किया था।² महाराजा श्री जसवन्तसिंह जी संवत् 1735 रा पोस वद 10 विसपवार ने एक पोहर च्यार घड़ी दिन चढ़िया पिसौर में देवलोक हुआ।³ बादशाह औरंगजेब ने महाराजा जसवन्तसिंह जी के देहान्त का समाचार सुनते ही वि.स. 1735 फाल्गुन सुदी 13 (ई. सन् 1679 की 13 फरवरी), को अपने अधिकारी भेज मारवाड़ पर खालसा कर लिया।⁴

जिस समय जमरूद में महाराजा जसवन्तसिंह जी की मृत्यु हुई, उस समय उनकी नरूकी और जादमर्न (वंश की) दो रानियां गर्भवती थी इसी से महाराज के साथ के सरदारों ने इन्हें सती होने से रोक लिया। इसके बाद महाराज के द्वादशा का कार्य समाप्त हो जाने पर ये इन्हें साथ लेकर, वि.स. 1735 की भाव सुदि 13 (ई.सं. 1676 की 14 जनवरी) को लाहौर की तरफ रवाना हो गये⁵ औरंगजेब ने महाराजा जसवन्तसिंह की काबुल से आ रही दो गर्भवती रानियों को दिल्ली लाने का षडयन्त्र रचा।⁶ दोनों रानियों-जादमजी और नरूकी जी के गर्भ से अजीतसिंह और दलथंभन पैदा हुए।⁷ कवर अजीतसिंह जी सम्वत् 1735 का चेत वद 4 जनमिया लाहौर में।⁸ एक का तो वहीं देहांत हो गया। जीवित राजकुमार अजीतसिंह अन्य राठौड़ों के साथ दिल्ली लाये गये। उनके महल के चारों ओर पहरा दिया गया। ऐसी दशा में राठौड़ दुर्गादास ने एक उपाय सोचा। इस उपाय के अनुसार मण्डोर के भलावत मनोहर गोपाल गहलोट की पत्नी गोरां व मुकुन्ददास खींची की सहायता से राजकुमार व राजमाता दोनों वहां से

निकलकर भागने में सफल हुए।⁹ इस प्रकार मुकुन्द दास खींची ने सपेरा का स्वांग भर कर बालक अजीत सिंह जी को दिल्ली से निकाला था। परन्तु राजा रूपसिंह की हवेली (दिल्ली) के जनाने महलों में से शाही पहरा के होते हुए भी बालक अजीतसिंह को लाकर मुकुन्द दास खींची को सौंपने वाली 'गोरां धाय' नामक वीरांगना थी, जो स्वांग भर कर टोकरी में बच्चे को रखकर शाही पहरे से बाहर ले आई थी।¹⁰

'टाक' गोरां धाय ने भंगन का स्वांग भर दिल्ली के शाही पहरे में से बालक महाराज अजीतसिंह राठौड़ को कूड़े कचरे की टोकरी में लेकर सपेरे मुकुन्ददास खींची को सौंपा था उससे प्रसन्नता पूर्वक अपने बालक को अजीतसिंह की जगह सुला दिया ताकि बादशाह औरंगजेब बालक महाराज अजीत सिंह को मारने की इच्छा करें तो उसका लड़का ही मरे। यह धाय (फोस्टर मदर) मण्डोर की सैनिक क्षत्रिय जाति के धाओं मनोहर गोपाल भलावत (गुहिलोत) की स्त्री थी।¹¹ ऐसी वीरांगना गोरां धाय टाक का जन्म 04.06.1646 को एक सैनिक क्षत्रिय (माली) टाक परिवार में हुआ वह माता रूपा देवड़ी व पिता रतना टाक की पुत्र थी। रूपा धाय महाराजा श्री जसवन्तसिंह (प्रथम) की धाय थी। उनके रूपा धाय बावड़ी मेड़ती गेट के अन्दर है जहाँ आज भी टाक परिवार निवास करते हैं।¹²

बावड़ी रूपाधारी, रूपा देवड़ी थी गेलोत चाम्पा की बहू। बाई जी श्री मनभावती जी सायजादा परवेज नै परणार्थी थी। महाराज सायब श्री गजसिंघ जी री बार में, तिण री धाय थी, 1686 रा बैसाख सुद 15 कराई। पांणी मीठे ऊपर पिरागदास री छतरी छै ने भाकरी ऊपर दे हरो करायौ ने बावड़ी कने मालासर तालाब थौ राव मालदेजी री करायोड़ो सु बुरीज गयौ।¹³ वीरांगना गोरां धाय का विवाह मण्डोर के भलावत परिवार में मनोहर गोपी भलावत गहलोत के साथ हुआ था।¹⁴

धाय माँ-रानियों के शिशु पुत्र-पुत्रियों की देखभाल हेतु धाय माँ नियुक्ति की जाती थी। यह स्वयं का दूध राजपूत एवं पुत्रियों को भी पिलाती थी।¹⁵ माली जाती विभिन्न नामों-मालाकार बागवान, सैनी, सैनिक क्षत्रिय आदि नामों से पुकारी जाती है। जिस प्रकार राजवंशों में गुर्जर महिला राजकुमारी को दूध पिलाने को रखी जाती है। वैसे ही इस जाति (माली) की महिलायें भी राजवंशों में धाय रखी जाती हैं।¹⁶ औरंगजेब के क्रूर हाथों से बचाने के लिये महाराजा अजीतसिंह की धाय गोरां ने उनके स्थान पर अपने पुत्र को सुला दिया और उन्हें सोमवार 14 जुलाई 1679 ई. को भंगन का स्वांग भर कूड़े कचरे को टोकरी में ताकि शाही पहरेदारों की दृष्टि से बच सकें, छुपाकर ले गई बाद में अपने साथी मुकुन्ददास खींची को सौंप दिया जो सपेरे के भेष में उन्हें सुरक्षित स्थान पर ले जाने में सफल हुआ। वह मण्डोर की सैनिक क्षत्रिय जाति

की थी।¹⁷ गोरों धाय के पति को इस राज भक्ति के कारण महाराजा अजीतसिंह ने 'मेहतर' उपाधि से सम्मानित किया जैसा कि महाराज के खास रूक्को से प्राप्त होता है कि मेहतर फारसी शब्द है जो राज्य के बड़े-बड़े कर्मचारियों के लिये उपाधि रूप में काम में लाया जाता था।¹⁸

इतिहास कारों का गोरों धाय के प्रश्न पर मतभेद रहा है। विश्वेश्वरनाथ रेड के अनुसार चांदावत बलुन्दा के ठाकुर मोहकम सिंह की पत्नि ने अपनी दूध पीती कन्या को अजीतसिंह के स्थान पर रख दिया और शिशु अजीतसिंह को टोकरी में रख कर सुरक्षित निकाल दिया।¹⁹ लेकिन स्वयं रेड ने सन् 1933 ई. में जोधपुर के राजकीय गान का सम्पादन किया था जिसमें गोरों धाय का नाम है²⁰ जोधपुर के प्रशस्त इतिहास में गोरों धाय का त्याग एक निर्णायक घटना थी अन्यथा मरूधरा का स्वरूप ही दूसरा होता जननी के लिये अपनी सन्तान उसकी सम्पूर्ण अस्मिता होती है। ममता का सशुष्टि में कोई विकल्प नहीं है मगर गोरों धाय ने अपनी आत्मा के विभिन्न अंश नवजात पुत्र को मारवाड़ की रक्षा के लिये समर्पित कर दिया।²¹ हमारे मध्यकालीन इतिहास के स्रोत फारसी इतिहास ग्रन्थ रहे हैं। जिसमें गोरों धाय का उल्लेख नहीं किया गया इसका कारण यह भी रहा होगा कि इतिहास लेखन में राजवंशों के पात्रों के तथ्य होते थे। लेकिन राजतिलक अंक के गजट में गोरों धाय की महत्ता हेतु अनेक तथ्यों को प्रस्तुत किया गया था। 13 अक्टूबर 1929 में जगदीश सिंह गहलोत ने राष्ट्रचर्चित कृति 'मारवाड़ रा ग्राम गीत' में घूंसा को सम्मिलित किया था। सन् 1933 में जोधपुर के राजपत्र में राष्ट्रगान के रूप में 'धूंसा' मुद्रित किया गया। फिर कविराजा मेहरदान जी ने 'क्षत्रिय मित्र' में 'धूंसा' (राष्ट्रगान) प्रकाशित किया तब गोरों धाय की अमूल्य सेवाओं को राष्ट्र गान में जोड़कर सम्मानित किया गया।²² जोधपुर गजट में राष्ट्रगान धूंसा में गोरों धाय-

मुकुन जैदेव गोरों जसधारी,

धिन दुरगो राखियों अजमाल ।। घूंसा 116⁸₂₃

स्वामी भक्त वीर मुकन्ददास खींची, जयदेव पुरोहित और गोरों धाय बड़े जसवाले हुए²⁴

प्रत्येक देश में एक ऐसा वीर रस प्रधान गीत प्रचलित होता है, जिसमें उस देश तथा वहां के नरेश की महानताएं अत्यन्त भावपूर्ण शब्दों में गायी जाती हैं।²⁵ जोधपुर राज्य का राष्ट्रीय गीत (नेशनल एन्थम) "धूंसा" अत्यन्त उदात्त भावनाओं से ओत-प्रोत पराक्रम की प्रतिमा के समान गम्भीर और शक्ति की भांति अजस्र है। "धूंसा" वीरों के गुणों का गान और शक्ति की भांति अजस्र है "धूंसा" वीरों के गुणों का गान और

राजाओं की श्री का घोटक है। भारत वर्ष में इतिहास में स्वर्णक्षरों से लिखित राठौड़ों के पराक्रम और ओज का प्रतीक 'धूंसा' मारवाड़ का ज्यतिर्मय यश स्तम्भ है।²⁶ इस तरह मुकुन्द दास खींची, जयदेव और वीर शिरोमणि दुर्गादास राठौड़ जिन्होंने घोर विपदा में मरूधरा का परित्राण किया उस गौरवमयी सूची में गोरों धाय के यशोगान को भी जोड़ा गया।²⁷

जोधपुर गर्वनमेन्ट गजट विशेषांक में भी गोरों का उल्लेख है- भंगन का स्वांग भर दिल्ली के शाही पहरे में से बालक महाराजा अजीतसिंह को टोकरी में लाकर सपेरे मुकुन्ददास खींची को सोंपने वाली मण्डोर की धाय टाक गोरों। इसकी बनवाई बावड़ी जोधपुर शहर में पोकरण हवेली से सटी हुई 'गौरधा' (गोरों धाय) की बावड़ी हैं इसकी छत्री कचहरी रोड पर है। जहां वह वीरांगना सं. 1761 ज्येष्ठ वदि 11 गुरुवार को अपने धाओं मनोहर गोपी भलोत (क्षेत्रिक क्षत्रिय) के साथ सती हुई।²⁸ मारवाड़ उस समय एक राष्ट्र था। बकायदा मारवाड़ का राष्ट्रीय गीत था। जोधपुर राष्ट्र के राष्ट्रगीत का नाम धूंसा रखा गया था। धूंसा यानी बड़ा नगाड़ा जो दसों दिशाओं में गूंजे। जहूर खां मेहर के अनुसार राजा के खुद के सामने धूंसा गाया जाता था, ऐसे में इसकी प्रमाणिकता ज्यादा है।²⁹

यदि इस त्यागमूर्ति धाय की स्मृति को जीवित रखने के लिये जोधपुर के पास कुछ बचा है तो वह है स्टेडियम सड़क के सामने रेलवे लाइन के किनारे लाल पत्थर की तीन सौ वर्ष पुरानी छतरी जो उसके मातृत्व गौरव और देश या राजभक्ति का नहीं उसके सतीत्व का गुणगान करती हैं।³⁰

गोरों धाय की छत्री में लगा शिलालेख :-

सं. 1761 शांके 1626 रा जैठ वद 13 शनिवार घड़ी 13 धा ढ्ढमौंरु मनोहर गोपी भलावत गहलोत रो देवगत सरण हुआ ने लारै सत कियौ

धा गोरों बाई टाक र

बेटी ऊपर देवल मिति दू भादौ वद

4 सम्वत् - 1768 मंगलवार³¹

अपने पति मनोहर गोपी गहलोत की 18 मई 1704 को मृत्यु होने पर यह धाय सती हो गयी थी उसकी स्मृति में 21 अगस्त 1711 को अजीतसिंह ने छः स्तम्भों से युक्त एक सुन्दर व कलात्मक छतरी का निर्माण करवाया।³² प्रशासन ने इस अब तक उपेक्षित गोरों धाय व उसके पति मनोहर गोपी गहलोत के स्मारक का जीर्णोद्धार करने का बीडा उठाया है। छतरी में गोरों उसके पति की एक ही शिला फलक में तराशी

गई प्रतीकात्मक प्रतिमा को यथास्थान सुरक्षित रखते हुए चारो ओर का चबूतरा और मुख्य आधार को नया रूप दे दिया गया है। छतरी के छः स्तम्भों में से पांच मूल स्तम्भ सुरक्षित थे उन्हें यथावत रखते हुए एक नया स्तम्भ लगाकर षट्कोण आकार दे दिया गया है।³³

गोरां धाय के नाम पर सोजती गेट के अन्दर पोकरण हवेली के पास गोरां धाय की बावड़ी बनवाई जो गोरूदा की बावड़ी कहलाई³⁴ मारवाड़ की परगना री विगत में भी इस बावड़ी के बारे में लिखा गया है

बावड़ी गोरां धाय री, गोरां जात री राठौड़ थी मना पंवार री बहू ने बेटी राठौड़ किसना झांवर री देवराजोत री थी। माहाराजा श्री जसवन्तसिंह जी री धाय थी, तिण री 1716 रा जेठ सुद 14 प्रतिष्ठा हुई। हमार ऊपर पोकरण री हवेली उठै छै।³⁵

सिंघवी कानमल की ख्यात में भी इसका वर्णन है:-

'रूपा धाय गोरां धाय बावड़ी कराई गेलोतो री वडेरी ही टीकम मोदी बावड़ी कराई'³⁶

आश्चर्य है कि बड़े-बड़े इतिहास-लेखक भी अपने ग्रन्थों में किसी देश के महापुरुषों अथवा वीरों के चरित्र लिखते समय गोरां धाय जैसी स्वामी भक्त वीरांगनाओं का बिल्कुल उल्लेख ही नहीं करते हैं। राजपूताने के गोरांन्वित इतिहास में यहीं दशा गोरां धाय की हुई।³⁷

मरूधर मुलकै मोद सूं, जस धज फरै फेर

मरूधर सतियां माल में, गोरां सदा सुभेर।।³⁸

गोरां धाय के महान् बलिदान का भूलाना हमारी दुराग्रही दुर्बलता रही है। गोरां धाय के ऋण से हम कभी उऋण नहीं हो सकते।³⁹

दुरगो मुकनो देवता, सोनंग शूर सवाय।

दुनियारा झुकिया देवरां, देवी गोरां धाय।।

अे भाखर चाकर सदा, कमंद दुरगादास।

पग-पग गोरां धाय रा, भाखर मंडिया आज।।⁴⁰

मारवाड़ के प्रसिद्ध धूंसा गीत के साथ गोरांधाय का यश गौरव भी सदैव अजर-अमर रहेगा-

मरूधर गोरांधाय रौ, गावै धूंसा गीत।

जग में राखी जीवती, रजवट हन्दा रीत।।⁴¹

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

सांस्कृतिक इतिहास लेखन और ब्रजभाषा का दरबारी परिवेश: कवि भोलानाथ के राज्याश्रय के विशेष संदर्भ में

डॉ. प्रेमसिंह

कवि भोलानाथ का परिचय

भोलानाथ गंगा-यमुना दोआब क्षेत्र के एक कान्यकुब्ज ब्राह्मण थे। उन्हीं के वंशज कवि चैनराम के लिखे एक पद से यह ज्ञात होता है कि जाटों को एक शक्ति के रूप में स्थापित करने वाले सूरजमल जाट एक कठपुतली मुगल शासक शाहजहाँ तृतीय (शासनकाल 1759 से 1760 ई.) से भोलानाथ को माँग कर भरतपुर लाये थे। जाटों की उभरती शक्ति सांस्कृतिक रूप से ब्रजभाषा साहित्य को ही महत्व दे रहीं थी जिसका एक उदाहरण है कि जाट राजा सूरजमल भोलानाथ को दिल्ली से भरतपुर लाए। उनके पौत्र चैनराम ने 'रससमुद्र' नामक ग्रंथ की रचना की है। इस ग्रंथ में उन्होंने भोलानाथ एवं उनके पूर्व पुरुषों का विस्तार से वंश परिचय दिया है।¹ कवि भोलानाथ के जन्म के सम्बन्ध में किसी निश्चित तिथि का प्रमाण नहीं मिलता है परन्तु मृत्युकाल का उल्लेख मिलता है- महाराजा (जयपुर के) प्रतापसिंह ने कवि भोलानाथ के पुत्र शिवदास के नाम ग्राम गोकुलपुरा का पट्टा कवि भोलानाथ की मृत्यु पर फागण वदी 1 संवत् 1849 में दिया था।² अतः कवि का मृत्युकाल संवत् 1849 निश्चित है। चूँकि चैनराम ने कवि भोलानाथ को शाहजहाँ तृतीय के पास से सूरजमल द्वारा माँगकर लाने की घटना का उल्लेख रससमुद्र में किया है-

“छहों शास्त्र अध्येन सों, गये दिल्लीपति पास।
शाहजहाँ पतिशाह के, भयो मिलत हुलास।।
पांचसदी मनसब दियो, राखे करि अति प्रीति।
तब तिनकी रुचि जानि जिन, भाषा किय इहि रीति।।
सूरजमल्ल ब्रजेश सो, गयो दिल्लीपति धाम।

ले आयो भुवनाथ को दिये वांछित धन धाम।।'³

अतः भोलानाथ शाहजहाँ तृतीय जिनका राज्याभिषेक 1751 ई०⁴ अर्थात् वि०सं० 1816 में हुआ, के आश्रय में थे जहाँ वे पांचसदी के मनसबदार भी थे तथा साहित्य साधना भी कर रहे थे। शाहजहाँ के पास से भरतपुर नरेश सूरजमल (1813 वि० से 1820 वि०)⁵ इन्हें माँग लाए थे। अतः सूरजमल शाहजहाँ के सम्पर्क में 1816 वि० के आस-पास आए होंगे। उस वक्त कवि की वय लगभग 25 से 30 वर्ष मानी जाय तो हम कवि का जन्म काल मोटे तौर पर संवत् 1790 वि० के आस-पास निर्धारित कर सकते हैं। विषयवस्तु एवं रचना प्रणाली की दृष्टि से भोलानाथ रीतिकाल की प्रवृत्ति के साहित्यकार थे। “राजाश्रय वस्तुतः रीतिकाव्य का मेरूदण्ड है क्योंकि वही कवियों के जीवन-यापन का आर्थिक आधार और यश अभ्युदय की उपलब्धि का प्रधान कारक था। शास्त्रीयता, श्रृंगारिकता और अलंकारप्रियता इत्यादि रीतिकाल की जो अन्य विशेषताएँ हैं उनके स्वरूप को विकसित और नियोजित करने में राजाश्रय का महत्वपूर्ण योगदान रहा है।”⁶

इस काल में भक्ति संबंधी रचनाएँ भी हुई यद्यपि यह इस काल की गौण प्रवृत्ति थी। भोलानाथ ने कतिपय ग्रंथों में मंगलाचरण के रूप में गणेश, शिव, कृष्ण, राम, सरस्वती आदि देवी-देवताओं की स्तुति की है इसके अलावा ‘भगतिपच्चीसी’ एवं ‘लीलाप्रकाश’ नामक दो भक्ति विषयक स्वतन्त्र ग्रंथों का निर्माण भी किया। साथ ही इस युग में संस्कृत के प्रमुख धार्मिक एवं भक्ति ग्रंथों के अनुवाद का कार्य भी बराबर चल रहा था। कवि भोलानाथ ने भी ‘सुखनिवास’, ‘नैषध महाकाव्य द्विप्रथम-सर्गत्रय भाषा’, ‘महाभारत (भीष्म-पर्व) भाषानुवाद’, ‘श्रीमद्भगवद्गीता पद्यानुवाद’, ‘भागवतदशमस्कन्ध पूर्वार्द्ध भाषा’ आदि महत्वपूर्ण एवं प्रसिद्ध धार्मिक ग्रंथों का अनुवाद युग की प्रवृत्ति के अनुसार किया। इस युग में प्रमुख शास्त्रीय ग्रंथों की टीकाएँ भी लिखी गई हैं। कवि भोलानाथ ने हिन्दी-रीतिकवि दूलह त अलंकार शास्त्र के ग्रंथ ‘कविकुलकंठाभरण’ की टीका ‘कंठाभरण की वचनिका’ के नाम से लिखकर युग की प्रवृत्ति से अपने को जोड़ा।

आश्रयदाता

1. मुगल राज्याश्रय :

शाहजहाँ तृतीय

यद्यपि भोलानाथ त किसी भी ग्रंथ एवं स्फुट छंदों में शाहजहाँ तृतीय की प्रशस्ति के सम्बन्ध में कोई सूचना अथवा छंद उपलब्ध नहीं होता है। तथापि कवि भोलानाथ के पौत्र चैनराम द्वारा रचित ‘रससमुद्र’ नामक ग्रंथ जो उन्होंने शाहपुरा के अधीश्वर श्री

हनुमंत सिंह के प्रीत्यर्थ लिखा है मैं चैनराम ने जो अपना वंश परिचय दिया है उससे ज्ञात होता है कि भोलानाथ का उपर्युक्त बादशाह से अच्छा सम्बन्ध था।⁷

यह बादशाह मुगल सम्राट औरंगजेब के पांचवें पुत्र कामबख्श का पौत्र एवं मुहिउस्सुन्नत का युवक पुत्र मुहीउल मिल्लत था जिसको शाहजहाँ तृतीय की उपाधि देकर 1173 हिजरी (30 नवम्बर सन् 1759)⁸ में तख्त पर बिठाया जिसने 9 अक्टूबर 1760 ई०⁹ तक शासन किया। गोपालनारायण बहुरा¹⁰ ने इस शाहजहाँ को शाहजहाँ 'द्वितीय' माना है और उसका समय 1801 वि० उल्लेखित किया है। जबकि शाहजहाँ द्वितीय के नाम से एक सम्राट पूर्व में सन् 1720 ई०¹¹ को दिल्ली के तख्त पर एक मास के लिए बैठा था जो कि 'शाहआलम प्रथम' के तीसरे पुत्र रफीउश्शान का पुत्र 'मोहम्मद इब्राहिम' था इसी को शाहजहाँ द्वितीय की उपाधि दी गई थी। चूँकि शाहजहाँ तृतीय का शासन काल (सन् 1759-1760 ई०) है और सूरजमल का शासन काल (सन् 1756 से 1763 ई०) है अतः सूरजमल और शाहजहाँ तृतीय समकालजीवी थे एवं सूरजमल द्वारा भोलानाथ को शाहजहाँ के दरबार से माँग कर लाने की घटना भी मेल खाती है। उपर्युक्त चौनराम लिखित उद्धृत पंक्तियों से स्पष्ट है कि कवि भोलानाथ का शाहजहाँ तृतीय से अच्छा सम्पर्क था। और शाहजहाँ ने इन्हें पांचसदी का मनसब भी दिया था।

2 जाट राज्याश्रय :

सूरजमल जाट

कवि भोलानाथ को शाहजहाँ तृतीय के दरबार से भरतपुर के राजा सूरजमल जाट भरतपुर लेकर आए थे। यद्यपि भोलानाथ ने इस घटना का वर्णन कहीं नहीं किया है तथापि उनके पौत्र चैनराम द्वारा रचित 'रससमुद्र' नामक ग्रंथ में इस सम्बन्ध में सूचना इस प्रकार मिलती है-

“सूरजमल्ल ब्रजेश सो, गयो दिल्लीपति धाम।

ले आयो भुवनाथ को, दिये वांछित धन धाम।।”¹²

हालांकि कवि भोलानाथ ने सूरजमल के लिए किसी स्वतन्त्र ग्रंथ की रचना तो नहीं की है फिर भी सूरजमल के पुत्रों नवलसिंह, नाहरसिंह एवं रणजीतसिंह के प्रीत्यर्थ क्रमशः लीलाप्रकाश, रसालय और युगलविलास ग्रंथ लिखे हैं। इन ग्रंथों में आश्रयदाता के वंश परिचय का वर्णन करते समय कवि ने सूरजमल की प्रशस्ति भी की है 'लीलाप्रकाश' नामक ग्रंथ में सूरजमल के शासन का वर्णन कवि ने इस प्रकार किया है-

“सूरज लौ परत्तछ अखिल भुवमंडल लहियै ।
सूरजमल्ल भुवाल अचल अचला में कहियै ।।”
(लीलाप्रकासए छं. सं. 105)

यद्यपि लीलाप्रकाश ग्रंथ नाहरसिंह के प्रीत्यर्थ लिखा गया है, लेकिन उस समय तक भरतपुर में सूरजमल शासन कर रहे थे। ‘युगलविलास’ नामक ग्रंथ में भी सूरजमल की प्रशस्ति मिलती है-

“तिन के सूरजमल्ल सुत, प्रगटे सूरजरूप ।
जगविदित परताप अति, नवत रहत नित भूप ।।
(युगलविलासए छं. सं. 4, ग्रंथांक 9327)

‘सुमनप्रकाश’ नामक ग्रंथ में आश्रयदाता के वंश परिचय में भी सूरजमल्ल के पराक्रम का उल्लेख हुआ है-

“तिनको पुत्र प्रसिद्ध भौ सूरजमल्ल महीप ।
सूरज लौ परताप तिह सबही जम्बूदीप ।।”¹³

सूरजमल ने 1756 ई० से 25 दिसम्बर 1763 ई० तक भरतपुर में शासन किया ।
नाहरसिंह

कवि भोलानाथ ने ‘लीलाप्रकाश’ नामक ग्रंथ के अंतिम छंदों एवं पुष्पिका में आश्रयदाता के रूप में नाहरसिंह का नामोल्लेख इस प्रकार किया है-

नाहर सिंघ प्रसिद्ध पुत्र तिनको जगमाही ।
नित कवि भोलानाथ बसत तिन की हित छाही ।।
(लीलाप्रकास, छं. सं. 106)

तिन को ही मत पाई जथामति लीला बरनी ।
छूटि जात त्रयताप पढ़त औ सुनत सुकरनी ।।
(लीलाप्रकास, छं. सं. 107)

।।श्री महाराजकुमारनाहरसिंघ प्रीतये कवि भोलानाथ तो लीलाप्रकास संपूर्ण ।।

नाहरसिंह सूरजमल के पुत्र थे। सूरजमल ने उन्हें धौलपुर की जागीर दी थी। वे उन्हें अपना उत्तराधिकारी बनाना चाहते थे। सूरजमल की मृत्यु के बाद सामन्तों ने स्वर्गीय राजा की इच्छानुसार नाहरसिंह को भरतपुर की गद्दी पर बैठाने का प्रयत्न किया किन्तु सूरजमल के बड़े पुत्र जवाहरसिंह ने जो उस समय फर्रुखनगर में था एक दूत के साथ चेतावनी भेजी जिसमें कहा कि यह अवसर उस महान स्वर्गीय आत्मा का

उत्तराधिकारी बनने का नहीं, अपितु हत्यारे के खून से उसे सन्तुष्ट करने का है। इस धामकी से नाहरसिंह घबरा गया और अपने परिवार और पक्षधरों के साथ धौलपुर भाग गया। जवाहरसिंह डींग वापस आ गया और जाट-प्रदेश के स्वामी और सम्प्रभु के रूप में गद्दी पर बैठा दिया गया। नाहरसिंह ने भरतपुर की गद्दी प्राप्त करने के लिए मराठा शासक मल्हारराव होल्कर से सहायता माँगी धन प्राप्ति के लोभवश मल्हारराव होल्कर ने यह प्रस्ताव स्वीकार कर लिया। जवाहर सिंह ने अपनी सहायता के लिए पंजाब से सिक्खों को बुलाया। युद्ध के उपरान्त धौलपुर के किले पर जवाहरसिंह का अधिकार हो गया नाहरसिंह को अपनी जागीर से हाथ धोना पड़ा बाद में मराठों ने भी इसका साथ छोड़ दिया। नाहरसिंह ने करौली से आगे एक छोटे राजपूत राजा के चौपड़ में स्थित किले में शरण ली जहाँ उसने निराश होकर 6 दिसम्बर 1766 में जहर खा कर आत्महत्या कर ली।¹⁴

नवलसिंह

कवि भोलानाथ ने नवलसिंह के आश्रय में रसालय, भागवतदशमस्कन्ध पूर्वार्धव भाषा, बारहमासा व श्रीमद्भगवद्गीता पद्यानुवाद इन 4 ग्रंथों की रचना की है। जिससे स्पष्ट है की नवल सिंह से कवि का विशेष स्नेह था और नवलसिंह भी कवि का सम्मान करते थे। कवि ने अपने ग्रंथ रसालय में नवलसिंह की प्रशस्ति की है।

कवि भोलानाथ ने श्रीमद्भगवद्गीता का पद्यानुवाद 'नवलसिंह की आज्ञा से ही किया था-

नवलसिंह सूरजमल के पुत्र थे। जवाहरसिंह की मृत्यु (1768 ई०)¹⁵ के बाद सूरजमल का पुत्र रतनसिंह राजा बना जो मूर्ख एवं दुश्चरित्र था उसने 10 महीने व 13 दिन शासन किया 1769 ई०¹⁶ में वह मार दिया गया। रतनसिंह की मृत्यु के बाद उसके पुत्र खेरीसिंह को रीजेन्ट बनाया गया लेकिन सरदारों ने रीजेन्ट की सत्ता स्वीकार करने से मना कर दिया तब सूरजमल के अन्य दो पुत्रों नवलसिंह व रणजीतसिंह ने तख्ता पलट दिया परन्तु रीजेन्ट बनने के लिए उनमें भी झगड़ा हो गया। बड़ा होने के नाते नवलसिंह रीजेन्ट बनना चाहता था परन्तु रणजीतसिंह इसका निर्णय तलवार से करना चाहता था। रणजीतसिंह ने सिक्खों को खरीद लिया, अंग्रेज अधिकारी एम० मैडेक ने नवल सिंह का साथ दिया इस युद्ध में नवल सिंह की जीत हुई। तभी मराठों ने जाट प्रदेश में प्रवेश किया व रणजीतसिंह को पुनः युद्ध के लिए उकसाया। इस गृह युद्ध के फलस्वरूप नवलसिंह भरतपुर का राजा बन गया। नवलसिंह की मृत्यु 10 अगस्त 1775 ई०¹⁷ में हुई।

इस प्रकार नवलसिंह ने वि० सं० 1827 से 1832 वि० सं० तक भरतपुर में

शासन किया। भोलानाथ त नवलसिंह को समर्पित चार ग्रंथों में 'रसालय' (रचनाकाल 1828 वि०) एवं 'भागवतदशमस्कन्ध पूर्वार्द्ध भाषा' (रचनाकाल 1829 वि०) नवलसिंह के भरतपुर के शासक रहते हुए लिखी गई थी। चूंकि कवि भोलानाथ वि० सं० 1827 में गोपालसिंह के आश्रय में थे जैसा कि कवि के ग्रंथ 'इशकलता' (रचनाकाल 1827 वि०) से स्पष्ट है। और संवत् 1831 वि० में वे चतुरसिंह के आश्रय में थे (सुखनिवास रचनाकाल 1831) अतः नवलसिंह प्रीत्यर्थ लिखे शेष दो ग्रंथों 'बारहमासा' एवं 'श्रीमद्भगवद्गीता पद्यानुवाद' की रचना वि० सं० 1827 से 1831 के बीच की होगी।

रणजीतसिंह

कवि भोलानाथ कुम्हेर के शासक रणजीतसिंह के आश्रय में भी रहे और वहाँ उन्होंने 'युगलविलास' नामक ग्रंथ की रचना की। ग्रंथ में रणजीतसिंह की प्रशस्ति इस प्रकार की गई है-

“महाराज रनजीत भौ करतु राज कुंभेर।

महाप्रतापी धीर चित लीनी बल सम सेर।।”

(युगलविलास, छं. सं. 10 ग्रंथांक 9327(1))

इसके अतिरिक्त 'युगलविलास' में रणजीतसिंह की प्रशस्ति से सम्बन्धित दो छंद (छंद संख्या 12, 13) और हैं। रणजीतसिंह भरतपुर के राजा सूरजमल के पुत्र थे अपने भाई नवलसिंह की मृत्यु के बाद वे सन् 1775 ई० में भरतपुर के शासक बने और 1805 ई०¹⁸ तक शासन किया। सन् 1775 ई० से पूर्व रणजीतसिंह कुम्हेर के जागीरदार थे। 'युगलविलास' के दोहे से यह स्पष्ट होता है कि इस ग्रंथ की रचना कवि ने रणजीतसिंह के कुम्हेर के शासक रहते हुए की थी। इस तथ्य से ति का रचनाकाल निर्धारित करने में इतनी तो सहायता मिलती है कि इसकी रचना सन् 1775 अर्थात् वि० सं० 1832 से पूर्व हुई होगी।

माधवसिंह

कवि भोलानाथ जयपुर नरेश माधवसिंह प्रथम के राज्याश्रय में भी रहे उन्होंने अपनी 'प्रेमपच्चीसी' नामक रचना उन्हीं के आश्रय में रहते हुए लिखी थी जैसा की 'प्रेमपच्चीसी' की पुष्पिका से स्पष्ट है-

।।श्री महाराजाधिराजमाधवेश प्रीतये कवि भोलानाथ त प्रेमपच्चीसी समाप्त।।

चूंकि 'प्रेमपच्चीसी' की जो प्रति हमें मिली है उसमें रचनाकाल तो नहीं है इसलिए भोलानाथ किस समय जयपुर दरबार में रहे होंगे यह निश्चित रूप से कह नहीं

सकते। माधवसिंह का शासनकाल वि० सं० 1808 से 1825 तक है। जैसा कि पूर्व में सूरजमल के प्रसंग में भोलानाथ के पौत्र चौनराम द्वारा दिये गये भोलानाथ के परिचय के आधार पर लिखा जा चुका है कि सूरजमल भोलानाथ को शाहजहाँ तृतीय से माँग कर लाए थे। सूरजमल का मृत्यु काल 1820 वि० सं० है इसका तात्पर्य यह हुआ कि 1820 वि० सं० तक तो कवि भोलानाथ भरतपुर में सूरजमल के पास रहे होंगे और चूँकि संवत् 1825 माधवसिंह का मृत्युकाल है इसलिए सं० 1820 से 1825 वि० में ही कभी ये माधवसिंह के सम्पर्क में आए होंगे।

कवि भोलानाथ के पौत्र चैनराम ने अपने वंश परिचय में भी माधवसिंह से कवि के सम्पर्क की बात इस प्रकार लिखी है-

“माधवेश अम्बापतिहि, मिले तहां ते आय।

तिनहूं भोलानाथ को, राखे बहुचित लाय।।¹⁹

जयपुर नरेश प्रतापसिंह के लिए रचित ‘नैषधमहाकाव्य भाषा’ नामक अपने ग्रंथ में भी भोलानाथ द्वारा की गई माधव सिंह की प्रशस्ति मिलती है। माधवसिंह ने सन् 1751 ई० से 1768 ई०²⁰ तक जयपुर के राजा के रूप में शासन किया।

प्रतापसिंह

महाकवि भोलानाथ जयपुर नरेश प्रतापसिंह के आश्रय में भी रहे। भोलानाथ द्वारा प्रतापसिंह के प्रीत्यर्थ लिखित ग्रंथ नैषधमहाकाव्य भाषा में प्रतापसिंह की प्रशस्ति इस प्रकार मिलती है-

“ताको पुत्र प्रसि) है श्री प्रताप अवनीस।

दाता सुंदर सुघर अति रात-ज्यौ रजनीस।।”

(नैषधमहाकाव्य (प्रथम सर्ग) भाषा, छं. सं. 21)

इनके अतिरिक्त छंद संख्या 23, 25 व 26 में प्रतापसिंह के पराक्रम आदि का वर्णन है। प्रतापसिंह का शासनकाल 1778 से 1803 ई० तक है तथा नैषधमहाकाव्य भाषा का रचनाकाल 1783 ई० ज्ञात है, अतः तय है कि ये प्रतापसिंह के दरबार में थे। वैसे तो भोलानाथ प्रतापसिंह के पिता माधवसिंह के राज्याश्रय में भी थे लेकिन तथ्यों से पता चलता है कि माधवसिंह की मृत्यु के बाद और प्रतापसिंह के शासक बनने से पूर्व के वर्षों में वे जयपुर में न रहकर भरतपुर व अन्य राजदरबारों में रहें। 1768 ई० में माधवसिंह की मृत्यु के बाद कवि कुंवर गोपालसिंह (इशकलता-1827 वि०) नवलसिंह (रसालय-रचनाकाल 1828 वि०, भागवतदशमस्कन्ध पूर्वार्द्ध भाषा - रचनाकाल 1829, बारहमासा - श्रीमद्भगवद्गीता), ठाकुर चतुरसिंह (सुखनिवास -

रचनाकाल 1831 वि०) बाघसिंह (महाभारत - रचनाकाल 1832 वि०) व रणजीतसिंह युगलविलास रचनाकाल 1828 आदि अनेक राजाओं के आश्रय में रहे इसके बाद कवि भोलानाथ प्रतापसिंह के शासन काल में पुनः जयपुर आए और जीवन पर्यन्त यहीं रहे। प्रतापसिंह से कवि को काफी मान सम्मान मिला। प्रताप सिंह ने इन्हें एक गाँव जागीर में दिया था-

“तिन कवि भोलानाथ सौ कियौ धर्म सौ नेह।

बकस्यौ ग्राम प्रसन्न हवै दिय दिन दान अछेह।।”

(नैषधमहाकाव्य (प्रथम सर्ग) भाषा, छं. सं. 27)

कवि भोलानाथ की दो संस्कृत कृतियों में भी प्रातपसिंह की प्रशस्ति से सम्बद्ध कुछ छंद मिलते हैं। इनमें से एक ग्रंथ 'कर्णकुतूहलम्' की रचना कवि ने प्रतापसिंह के गुरु सदाशिव भट्ट के प्रीत्यर्थ की एवं अपर ग्रंथ 'श्री कृष्णलीलामृतम्' प्रतापसिंह के प्रीत्यर्थ लिखा। 'ब्रजनिधि' उपनामधारी कविवर प्रतापसिंह योद्धा एवं प्रतापी होने के साथ बहुज्ञ, अपरिमित मेधा सम्पन्न, भावुक एवं सहृदय भक्त कवि भी थे। इनके द्वारा रचित 33 ग्रंथों का संग्रह 'ब्रजनिधि-ग्रंथावली' के रूप में नागरी प्रचारिणी सभा, काशी द्वारा प्रकाशित हो चुका है। इन्होंने सन् 1778 से 1803 ई०²¹ तक जयपुर में शासन किया।

बाघसिंह

महाकवि भोलानाथ ने बाघसिंह के आश्रय में रहते हुए 'महाभारत (भीष्म-पर्व) भाषानुवाद' नामक ग्रंथ की रचना की। ग्रंथ में बाघसिंह की प्रशस्ति करते हुए बाघसिंह की युद्ध वीरता, दानवीरता आदि की प्रशंसा की है।

“बाघसिंह सौ कहत सब दारि दुरत विचार।

छाई रह्यौ जस सकल भू भावत सब संसार।।

(महाभारत (भीष्मपर्व) भाषानुवाद, छं. सं. 30)

'महाभारत (भीष्मपर्व) भाषानुवाद' के एक छंद से स्पष्ट होता है कि सवाई जय सिंह ने बाघसिंह के पिता विनय सिंह को अजमेर का राजा बनाया था।

“ज्ञाताधीर पराक्रमी विनयसिंह को हेरि।

महाराज जयसिंह ने सौंपी गढ़ अजमेरि।।”

(महाभारत (भीष्म पर्व) भाषानुवाद छं. सं. 28)

तिन के तौ सुत द्वै भये बाघसिंह सम सिंह।

दाता धीर उदारमति भाई दौलत सिंह।।

(महाभारत (भीष्म पर्व) भाषानुवाद ए. छं. सं. 29)

इस छंद से यह स्पष्ट होता है कि अजमेर राज्य जो कि जयपुर राज्य के अन्तर्गत ही था वहाँ की शासन व्यवस्था सवाई जयसिंह ने बाघसिंह के पिता विनय सिंह को सौंपी थी। बाघसिंह जयपुर राज्य के अधीन शेखावाटी क्षेत्र के खेतड़ी नामक ठिकाने के शासक थे। खेतड़ी जयपुर से उत्तर की ओर 45 मील की दूरी पर है। बाघसिंह का शासन काल संवत् 1828 से सं० 1857 तक है।²² चूंकि महाभारत (भीष्मपर्व) भाषानुवाद का रचनाकाल संवत् 1832 है इससे स्पष्ट है कि उसकी रचना इन्हीं बाघसिंह के आश्रय में रहते हुए हुई थी।

भट्टराजा सदाशिवजी

सदाशिवभट्ट औदुम्बर वंशीय 'मावजी' भट्ट के पौत्र एवं रत्नेश्वर भट्ट के सुपुत्र थे। "ये जयपुर नरेश माधवसिंह के गुरु एवं प्रमुख परामर्शदाता थे।"²³ माधव सिंह ने भट्ट जी को 'भट्टराजाजी' की उपाधि देकर समुचित दान सम्मान से सम्मानित किया था। ये माधवसिंह के पुत्र प्रतापसिंह के भी गुरु रहे। कवि भोलानाथ कृत 'कर्णकुतूहलम्' नामक ग्रंथ में किये गये वर्णन के आधार पर ज्ञात होता है ये विद्वान एवं गुणीजनों के आश्रयदाता थे। स्वयं भट्टजी की तो कोई साहित्यिक ति उपलब्ध नहीं होती परन्तु उन्होंने भोलानाथ सहित अनेक कवियों को प्रश्रय दिया था अतः ज्ञात होता है कि ये विद्याप्रेमी थे। महाकवि भोलानाथ ने भट्ट सदाशिव के प्रीत्यर्थ संस्कृत में 'कर्णकुतूहलम्' नामक ग्रंथ की रचना की जो कि ग्रंथ की पुष्पिका से स्पष्ट होता है।

निष्कर्ष- कहा जा सकता है कि 18वीं सदी में भले ही छोटी छोटी राजनैतिक शक्तियाँ उभरकर सामने आईं लेकिन ब्रजभाषा का सांस्कृतिक एवं साहित्यिक परिवेश पर अधिकार बना रहा। इसीलिए भोलानाथ जैसे कवि मुगल, जाट, राजपूत आदि अनेक राजदरबारों में रहे। अपने आप में ये दरबार अपने अधिकार क्षेत्र में वृद्धि करने हेतु राजनैतिक रूप परस्पर विरोधी हो जाते थे। कवि भोलानाथ की जीवन-यात्रा पर दृष्टिपात करें तो हम पाते हैं कि ब्रजभाषा का कवि निरंतर सर्जक रहता था और अपनी सांस्कृतिक पूँजी- ब्रजभाषा पर अधिकार, संस्कृत ग्रंथों का ज्ञान, अनुवाद, टीका इत्यादि विधाओं में सिद्धहस्त होने कारण अनेक छोटे बड़े राजाओं का राज्याश्रय पाता था जिसका शासकों की अभिरूचियों के निर्माण में बहुत योगदान रहता था। अतः इस साहित्यिक परिवेश को जाने बिना मध्यकालीन इतिहास अधूरा ही माना जायेगा।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

बिलाड़ा के पर्यटन स्थल: ऐतिहासिक महत्व

गजेन्द्र राठौड़

वर्तमान में बिलाड़ा राजस्थान के जोधपुर जिले का एक उपखंड है ।

एक घर रिया सेठ रो,
दूजो देश दीवान ।
आधा में मरुधर बसे,
जसवंत मुख फरमान ।

अर्थात् मारवाड़ में कुल ढाई घर माने गए हैं। एक घर रिया सेठ का है, दूसरा बिलाड़ा के दीवान का है। जोधपुर राज दरबार को आधे घर के रूप में माना गया है इस प्रकार की बात राजा जसवंत सिंह द्वारा की गई थी।

इस कथन के पीछे एक ऐतिहासिक तथ्य है। एक बार जोधपुर राज्य में अकाल पड़ा उस समय जोधपुर के महाराज की रिया गांव के सेठ ने आर्थिक मदद की और बिलाड़ा के दीवान साहब ने बिलाड़ा से जोधपुर तक अनाज की भरी गाड़ियों की पंक्तियां लगा दी।

बिलाड़ा श्री आई माता जी की पावन भूमि के रूप में संपूर्ण भारत में विख्यात है। आई माता के आदेश अनुसार दीवान पद सृजित हुआ, जो आई पीठ का संचालन करते हैं। आई माता के भक्त सीरवी समाज में धर्म गुरु के रूप में दीवान भूमिका निर्वहन करते हैं। बिलाड़ा गांव और उसके आसपास के क्षेत्रों में आई माता से जुड़े कई धार्मिक स्थल हैं। दीवानों द्वारा कई स्थापत्य आकृतियां निर्मित की गई हैं। इसके अलावा बिलाड़ा क्षेत्र में कई प्राचीन मंदिर तथा धाम भी हैं।

यह सभी स्थापत्य न केवल प्राचीनबिलाड़ा, आई माता के प्रभाव व सीरवी समाज के इतिहास को वर्णित करते हैं। वहीं दूसरी ओर पर्यटन के दृष्टिकोण से राजस्थान के पर्यटन मानचित्र पर लगातार उभर रहे हैं। इनमें प्रमुख स्थल इस प्रकार हैं -

- आई माता का मंदिर
- रोहिताश्व जी का मंदिर
- दीवान साहब का बाग
- कल्पवृक्ष
- बाणगंगा
- राजा बलि का मंदिर

राजा बलि धाम पिचियाक

पौराणिक गाथाओं में महान् विष्णु भक्त पहलाद के वंशज राजा बलि का उल्लेख महादानी के रूप में मिलता है। ऐसी मान्यता है कि वर्तमान बिलाड़ा का प्राचीन नाम बलीपुर था जो कि महाराजा बलि के नाम पर ही था। आज भी बिलाड़ा उपखंड कार्यालय से एक किलोमीटर की दूरी पर स्थित पिचियाक गांव वामन अवतार व राजा बलि के मंदिर हेतु प्रसिद्ध है। राजस्थान में बलि तथा वामन अवतार का संभवत एकमात्र मंदिर पिचियाक में है। वर्तमान में महंत अर्जुनदास राजा बलि धाम के महंत है। राजा बलि धाम सरगरा जाति की आस्था का केन्द्र है। यहां महंत सरगरा जाति के ही होते हैं। महंत पद गुरु शिष्य परंपरा पर आधारित है। भाट परंपरा के स्रोतों के आधार पर वर्तमान में 32 वे महंत गद्दी पर विराजमान है।

राजा बलि धाम पिचियाक अत्यधिक प्राचीन माना जाता है। यह भूमि राजा बलि की पावन यज्ञ भूमि कहलाती है। इसी स्थान पर राजा बलि द्वारा पौराणिक कथाओं में वर्णित महायज्ञ किया गया था, जिसमें भगवान विष्णु वामन अवतार लेकर पधारे और राजा बलि से तीन पग भूमि मांगी थी। यहां पर जो मूर्ति स्थापित है वह 50 वर्ष पहले ही स्थापित की गई है तथा मंदिर का निर्माण अब तक तीन बार हो चुका है। धाम में स्थित यज्ञ वेदी को राजा बलि के काल का ही माना जाता है तथा यह आराधना का प्रमुख केन्द्र भी है। वर्तमान में जहां राजा बली तथा वामन अवतार की मूर्ति स्थापित है उसके नीचे गिडा यानी उभरी चट्टान है। यह मान्यता है कि राजा बलि द्वारा इसी से पाताल में प्रवेश किया गया था। ऐसी लोक मान्यता है कि राजा बलि द्वारा यहां पौराणिक कथाओं में प्रसिद्ध यज्ञ किया गया था। इस हेतु पर्याप्त घी की आवश्यकता थी। एक नाडी खोद कर उसमें घी संग्रहण किया गया था। आज भी यह नाडी घी नाडी के नाम से राजा बलि धाम के मुख्य द्वार के ठीक सामने स्थित है। इस गांव का नाम पिचियाक भी प्राचीन काल में पंच यज्ञ इसी यज्ञ के कारण था वर्तमान में अपभ्रंश होकर इस गांव का नाम पिचियाक हो गया।

धाम में राजा बलि का रथ विराजमान है जिसमें राजा बलि के चित्र हैं। रथ बैल द्वारा खींचा जाता है। वर्तमान में धाम में कुल 3 जोड़ी बैल मौजूद है। अवसर विशेष पर विभिन्न गांव में रथ बैल सहित ले जाए जाते हैं। यह धाम सरगरा समाज का प्रमुख आस्था केन्द्र है। राजा बलि धाम पर वर्ष में कुल चार प्रमुख जागरण किए जाते हैं जिसमें से सबसे प्रमुख है। अनंत चतुर्दशी में होने वाला जागरण जिसमें विशाल मेला आयोजित होता है। यहां एक अखंड ज्योत प्रज्ज्वलित है। इसके अतिरिक्त गुफा है जो प्राचीन सुरंग से संबंधित मानी जाती है। पूर्व महंतों की समाधिया भी धाम के परिसर में स्थित है।

बाणगंगा और नवसती मेला

बिलाड़ा के समीप स्थित बाणगंगा एक ऐतिहासिक स्थल है। पौराणिक कथाओं के अनुसार राजा बलि जो भक्त प्रह्लाद के वंशज थे। उनके पिता का नाम राजा विलोचन था। राजा विलोचन की 10 रानियां थी। जब राजा विलोचन की मृत्यु हुई तो उनकी सभी 10 रानियां सती होने के लिए तैयार हुईं। उसी समय आकाशवाणी होती है कि इसमें एक रानी गर्भवती है। गर्भ में चक्रवती राजा है जो साम्राज्य के कर्णधार होंगे। उस रानी को छोड़कर शेष नौ रानियां सती हो जाती हैं। वर्तमान में बाणगंगा में राजा बलि के माता-पिता की समाधि है और उन्हीं के याद में प्रतिवर्ष होली के 15 दिन बाद मेला लगता है जो कि नव सती मेला कहलाता है।

कल्पवृक्ष

बिलाड़ा स्थित कल्पवृक्ष एक प्रमुख दर्शनीय स्थल है। लोग दूर दूर से देखने आते हैं। दंत कथाओं में कल्पवृक्ष का संबंध भी राजा बलि के यज्ञ से जोड़ा जाता है। ऐसी मान्यता है कि राजा बलि के द्वारा अपने यज्ञ का साक्षी स्वर्ग में स्थित कल्पतरु बनाने हेतु उस से निवेदन किया। तभी से यह वृक्ष यहां विराजमान है इस वृक्ष का तना घना और मजबूत है। कल्पवृक्ष के तने पर विभिन्न देवी-देवताओं जैसे श्री राम लक्ष्मण, नरसिंह अवतार आदि का एहसास कराते चित्र उभरे से लगते हैं।

रोहिताश्व जी का मंदिर

रोहिताश्व आई पंथ के दीवान थे। वह आई माता के बड़े भक्त थे। उन्होंने माता को प्रसन्न करने हेतु एक टांग पर खड़े होकर चोटी पेड़ से बांधकर कई वर्षों तक तपस्या की थी। बाद में वह बिलाड़ा की पूर्व दिशा में एक निर्जन स्थान पर जाकर रहने लगे और वहीं से अपनी भक्ति आदि क्रियाएं करने लगे। वर्तमान में यह क्षेत्र बेरा रनिया कहलाता है। इसी स्थान पर रोहिताश्व जी का मंदिर बना है। रोहिताश्व जी के मंदिर में उनके बचपन से लेकर अंत तक का संपूर्ण जीवन चित्र दीर्घा में प्रदर्शित किया है।

दूर-दूर से लोग रोहिताश्व जी का मंदिर देखने हेतु आते हैं। यहां रोहिताश्व जी की मूर्ति स्थित है, जिसमें वह चोटी वृक्ष से बांधकर एक टांग पर स्थित हो अपने इष्ट की ध्यान में मग्न है।

मंदिर परिसर में एक वृक्ष भी है, जो सदैव कौतूहल का कारण बना रहता है। इस नीम के वृक्ष के एक और कड़वे पते तो दूसरी और फीके के पते पाए जाते हैं। पर्यटक इस वृक्ष को देखने आते हैं और आश्चर्य प्रदर्शित करते हैं।

दीवान साहब का भाग

छठे दीवान राजसिंह जी ने उन्होंने तत्कालीन गांव हर्ष के पास एक बहुत बड़ा तालाब बनवाया था। उसकी पाल बहुत बड़ी बनवाई। जिसका नाम माटमोर रखा गया। जो आज भी माटमोर के नाम से जानी जाती हैं। उसकी पाल के पास एक सुन्दर बगीचा हैं। इस बात को माटमोर का बाग अथवा दीवान साहब का बाग कह कर पुकारा जाता है। अनेक प्रकार की किस्मों के सुगंधित फूलों की भी इस बाग में भरमार थी। यहां एक बावड़ी भी हैं तथा एक बड़ा हौद भी बना हुआ हैं। बाग का सौंदर्य अनुपम है बाग में एक महल भी बना है जहां दीवान साहब उनके परिवार जन विश्राम हेतु आया करते थे आज भी क्षेत्रवासी ऐशबाग में आकर आराम तथा अध्यात्म की भावना को महसूस करते हैं।

कागन की समाधि

रानी कागन के समाधि दीवान साहब के बाद परिसर में ही स्थित है। जब दीवान हरिदासजी ने संवत् 1842 को अपने स्वामिभक्त घोड़े के साथ नर्मदा नदी के किनारे चोलीमेसर नामक स्थान पर अपना शरीर त्याग दिया। इसकी जानकारी आईभक्त पतिव्रता कागण जी को बिलाड़ा बैठे ही मालूम पड़ गई। दीवान साहब का मोलिया साफा आने पर कागणजी ने माटमोर बाग में जीवित समाधि ले ली थी। तब से सती कागणजी की समाधि पर जाकर मन्तें मांगने पर भक्तों की मनवांछित इच्छाएं पूरी होती है और लोग रात्रि-जागरण कर चूरमा प्रसादी इत्यादि चढ़ाते हैं।

पिचियाक का स्तंभ तथा गुर्जरों का देवल

बिलाड़ा के पास गांव में एक स्तंभ पाया गया है जो अत्यधिक प्राचीन है। संभवतः यह एक गोवर्धन है। गोवर्धन एक ऐसा स्तंभ होता है जो किसी जल स्रोत के पास उस का जल स्तर ज्ञात करने हेतु लगाया जाता है। जैसलमेर क्षेत्र में ऐसे कई गोवर्धन पाए गए हैं इससे यह संभावना बनती है कि यहां एक बावड़ी थी। आसपास के लोगों से पूछताछ में पाया भी गया है कि यहां एक प्राचीन बावड़ी थी जिस पर अब नगर बस चुका है और जब भी इस क्षेत्र में खुदाई होती है तो उस बावड़ी के स्टेप्स

प्राप्त होते हैं। इस स्तंभ या गोवर्धन के पास एक शिलालेख भी प्राप्त हुआ है लेकिन स्थानीय लोगों के अनुसार इस पर कुछ लिखा था परंतु इस शिलालेख वाले पत्थर का प्रयोग लगातार कृषि संबंधी औजार कुल्हाड़ी आदि को धार देने के लिए किया जाता रहा है, जिससे अब यह नष्ट हो चुका है जो कि इसकी स्थिति से स्पष्ट होता है। किन्विदंतियों के अनुसार यह बावड़ी राजा बलि के समय की थी परंतु यह पुरातत्व विभाग हेतु एक खोज करने का विषय है जिसे इसकी प्राचीनता ज्ञात की जा सके। जसवंत सागर डैम की तरफ मार्ग पर एक पुरातन स्मारक पाया गया है, जिसे गुर्जरो के देवल कहते हैं। इस संबंधी कई शिलालेख थे जो नष्ट हो चुके हैं। एक शिलालेख अभी भी विद्यमान है जिसे पढ़ा जा सकता है और जानकारी जुटाई जा सकती है। पुरातत्व विभाग हेतु शोध का विषय है जिससे इसकी प्राचीनता का पता लगाया जा सके, क्योंकि क्षेत्र के दो-तीन किलोमीटर की दूरी पर ही हर्ष का देवल है, जिसे पुरातत्व विभाग ने अपने संरक्षण में लिया है और उसके इतिहास के बारे में जानकारी दी है। गुर्जरो के देवल पर भी कार्य करने की आवश्यकता है

वर्तमान में बिलाड़ा पश्चिमी राजस्थान के कश्मीर उपनाम से पुकारा जाता है बिलाड़ा तथा उसके आसपास के क्षेत्र में कई दर्शनीय स्थल हैं। यह सभी स्थल धार्मिक आस्था के केन्द्र तो हैं ही साथ ही सभी रमणीय स्थल भी हैं। पर्यटन की दृष्टि से अपार संभावनाएं हैं। यदि इसे सही संरक्षण प्रदान किया जाए तो जयपुर जोधपुर मार्ग पर पर्यटकों के लिए केन्द्र बन सकता है।

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राजस्थान के वागड़ क्षेत्र में अवस्थित मन्दिरों की ऐतिहासिकता एवं वास्तुकला वैभव:- एक अकादमिक/पर्यटन सर्किट के रूप में अध्ययन

डॉ. दीपक सालवी

भारतीय मन्दिर वास्तु का इतिहास अत्यन्त रोचक है। मनुष्य ने अपनी सीमाओं को एक असीम तत्व (परमात्मा) को प्रतिमा रूप में सीमित किया है और उसके निवास हेतु असीम ब्रह्माण्ड को देवालय के रूप में गढ़ा इसलिए देवालय को लघु ब्रह्माण्ड माना गया है। राजपुताना म्यूजियम में सुरक्षित एक जैन मूर्ति पर जो वि.सं. 1051 की है खुदे हुए लेख में डूंगरपुर-बाँसवाड़ा क्षेत्र के लिये 'वागट' शब्द का प्रयोग किया गया है। इस लेख की एक पंक्ति इस प्रकार है-

“जयति श्री वागटसंघ”¹

राजस्थान की स्थापत्य कला में मन्दिर स्थापत्य का अपना विशिष्ट स्थान है। यह विदित है कि यहाँ के शासक जितने युद्ध में निपुण रहे हैं उतने ही धर्म-परायण भी रहे हैं। प्राचीन कला अवशेषों से यह स्पष्ट होता है कि राजस्थान में प्रारम्भ से मन्दिर निर्माण की ओर विशेष ध्यान दिया गया। राजस्थान का वागड़ क्षेत्र पुरातात्विक, ऐतिहासिक, सांस्कृतिक एवं वास्तुकला की दृष्टि से समृद्ध परम्परा का निर्वहन करता है।

वागड़ प्रदेश, स्वतंत्रता पूर्व दो राज्यों बाँसवाड़ा व डूंगरपुर में बँटा हुआ था। बाँसवाड़ा व डूंगरपुर राज्य की सीमा का निर्धारण माही नदी से किया गया था। बाँसवाड़ा व डूंगरपुर जिले कि सामाजिक, सांस्कृतिक एवं धार्मिक मान्यताओं में कोई विशेष अन्तर देखने को नहीं मिलता है किन्तु गहराई से अवलोकन करने से प्रतीत होता है कि बाँसवाड़ा जिले पर मालवा जबकि डूंगरपुर जिले पर गुजरात राज्य का सामाजिक एवं सांस्कृतिक प्रभाव देखने को मिलता है।

बाँसवाडा क्षेत्र

त्रिपुर सुन्दरी- बाँसवाडा-डूंगरपुर मार्ग पर तलवाडा से लगभग पाँच किलोमीटर दूर स्थित भव्य प्राचीन त्रिपुर सुन्दरी का मन्दिर अरावली की ऊँची श्रृंखलाओं के नीचे सघन हरियाली की गोद में उमराई के छोटे से ग्राम में स्थित है। ऐसा कहा जाता है कि मंदिर के आसपास पहले कभी तीन दुर्ग थे। शक्तिपुरी, शिवपुरी तथा विष्णुपुरी नामक इन तीनों पुरियों के मध्य स्थित होने के कारण देवी का नात त्रिपुर सुन्दरी पडा।²

इस मन्दिर की धार्मिक मान्यता इतनी है कि वागड़ क्षेत्र के लोग ही नहीं अपितु राजस्थान एवं देश के विभिन्न भागों से यहाँ दर्शन करने श्रद्धालु वर्षभर आते हैं। स्थानीय निवासी इन्हें 'तरतई माता', त्रिपुरा महालक्ष्मी आदि नामों से पुकारते हैं। यह मन्दिर प्राचीन शक्ति पीठों में से एक है। इस मन्दिर के प्राचीन कलावशेषों की शिल्पकला अपने आप में सौन्दर्यदर्शी है। इस मन्दिर में सिंह पर सवार देवी अष्टादश भुजा की श्याम प्रस्तर की मूर्ति अठारह प्रकार के आयुधों से युक्त विराजित है। मुख्य मूर्ति के पृष्ठ में भैरव का अंकन देखने को मिलता है। मूल मंदिर का निर्माण कब एवं किसके शासनकाल में हुआ इसकी प्रमाणिक जानकारी का अभाव है किन्तु शोधपत्र के अन्तर्गत प्राचीन कलावशेषों के अध्ययन यथा मूर्तिकला एवं वास्तुकला विज्ञान के आधार पर निर्माण सम्बन्धी कुछ अनुमान लगाया जा सकता है। मंदिर के पृष्ठभाग में त्रिदेव, दक्षिण में काली और उत्तर में अष्टभुजा सरस्वती का मंदिर था जिसके पुरावशेष आज भी देखे जा सकते हैं। स्थानीय लोगों के अनुसार पहले कभी मंदिर के दक्षिणी भाग में कालिका माता तथा उत्तरी भाग में सरस्वती की आकर्षक प्रतिमाएँ विद्यमान थी, जो वर्तमान में नहीं हैं। ऐसा माना जाता है कि गुजरात के सौलंकी नरेशों की यह इष्ट देवी है। वह अपने विजयी अभियानों पर जाने से पूर्व इस मंदिर में पूजा अर्चना करते थे। मालवा के परमार राजाओं के शासनकाल में त्रिपुरा सुन्दरी की पूजा अर्चना के प्रसंग भी देखने में आते हैं। मंदिर के जिर्णोद्धार का कार्य पिछले कई वर्षों से किया जा रहा है।

अर्थूना मंदिर समूह-बाँसवाडा के दक्षिण-पश्चिम भाग में 55 किलोमीटर दूर एक प्राचीन कस्बा 'अर्थूना' बाँसवाडा से गलियाकोट मार्ग पर है। अर्थूना गाँव के बाहर जो बाँसवाडा जिले में स्थित है- एक प्राचीन मंडलीक नामक शिवालय है। इस मंदिर को यहाँ के परमार राजा मंडलीक के पुत्र चामुंडराज ने अपने पिता की स्मृति में वि.सं. 1136 फाल्गुन शुक्ला, शुक्रवार को बनवाया था। इस मंदिर के एक ताक में बड़ी प्रशस्ति लगी है, जो इस प्रांत के परमार शासकों की उपलब्धियों पर प्रकाश डालती है। जिसके कुछ अंश इस प्रकार हैं-

‘रूचिरमिद मुदारं कारितं धर्मधाभ्ना

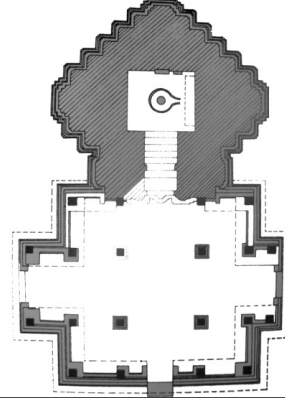
त्रिदशगृहमिह श्रीमंडलेशस्य तेन’³

9 वीं से 12 वीं शताब्दी में अर्थूना वागड़ का कला एवं संस्कृति का प्रमुख केन्द्र था। मुख्य मंदिर भगवान शिव को अर्पित एक शिव पंचायतन मन्दिर था जो पहले मन्दिर प्राकार से घिरा रहा होगा और उसमें प्रवेश के लिए तोरण द्वार भी बना होगा। पास ही में अमरावती नगरी के भग्नावशेष ऐतिहासिक एवं सांस्कृतिक दृष्टिकोण से अद्वितीय है। प्राचीन ग्रंथों में इस स्थान का उल्लेख ‘उत्थूनक’ के नाम से मिलता है।

1970-72 से डॉ. रवीन्द्र डी. पण्ड्या के निर्देशन में इस क्षेत्र में खुदाई की गई। पुरातात्विक खुदाई से प्राचीन नगर के खंडहरों व मन्दिरों को

अस्तित्व में लाया गया। यहाँ की मूर्तियाँ शिल्पकला की दृष्टि से आबू पर्वत में अवस्थित मन्दिरों के समान सौम्यता देखने को मिलती है। यहाँ पर पुरातत्व सर्वेक्षण द्वारा की गई खुदाई से कई ईंटे प्राप्त हुई हैं जिससे अनुमान लगाया जा सकता है कि यहाँ पर प्राचीन कई मन्दिर रहे होंगे। यहाँ के मन्दिरों में सबसे प्राचीन मन्दिर मण्डलेश्वर महादेव का मन्दिर है जो गमेला तालाब के तट पर विद्यमान है। पूर्वाभिमुखी इस मन्दिर के सभामण्डप के एक शिलालेख से ज्ञात होता है कि इस मन्दिर का निर्माण वागड़ राजा चामुण्डाराज ने अपने पिता की स्मृति में बनावाया था। इन मन्दिर के भग्नावशेषों से ज्ञात होता है कि इस स्थान पर दो जगतियों वाला मंदिर रहा होगा, जिसकी एक विशाल आयताकार जगती पर दूसरी जगती विध्यमान रही होगी और चारों ओर चारों ताकों में कलात्मक मूर्तियाँ विद्यमान रही होगी। इस स्थान पर अधिकांश मन्दिर शिव को समर्पित है जिसमें नीलकंठ महादेव मन्दिर, कुम्भेश्वर मन्दिर, सोमनाथ का मन्दिर, कनफटा साधु का मन्दिर इत्यादि हैं।

तलवाडा का सूर्य मन्दिर– राजस्थान के सुदूर दक्षिण छोर में स्थित विस्तृत आदिवासी-बहुल जनजाति क्षेत्र बाँसवाडा से 15 किलोमीटर दूर पश्चिम में बाँसवाडा- डूंगरपुर मार्ग पर स्थित ग्राम तलवाडा में प्रदेश के गौरवशाली एवं समृद्ध स्थापत्य कला वैभव के प्रचुर भण्डारों में से एक है। मूलतः ‘पारेवा’ नामक पत्थरों वाले गाँव के नाम से विख्यात इस गाँव को स्थानिय भाषा में ‘पाणवारू’ कहते हैं।⁴ सूर्य



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मंदिर गाँव के बाहर बना है जो पूर्णतया पत्थरों पर ही टिका है। रथ के आकर में निर्मित इस मंदिर में भगवान आदित्यनाथ की सफेद पत्थर की साढ़े तीन फिट ऊँची भव्य मूर्ति है।⁵ इस सूर्य मंदिर के निकट ही एक जैन मंदिर है जिसका थोड़ा ही अंश अवशेष रहा है बाहर ही खेत पर दो दिगम्बर जैन मूर्तियाँ रखी हुई हैं जो कारीगरी की दृष्टि से आकर्षक हैं। इनमें से एक मूर्ति के नीचे वि. सं. 1123 का लेख है। इस मंदिर के सामने की ओर थोड़ी सी दूरी पर गदाधर का जीर्णशीर्ण मंदिर है जिसके वितान माउण्ट आबू के प्रसिद्ध विमलशाह के मंदिर जैसी सुन्दर कारीगरी है।

छींच का ब्रह्मा जी मन्दिर- 12 वीं सदी में छींच ग्राम में बना ब्रह्मा जी का प्राचीन मन्दिर राज्य के कुछ मन्दिरों में से है। मन्दिर का सभामण्डप भी भव्य है। खंभों पर खुदाई अलंकरण देखते ही बनता है। छः फीट ऊँची ब्रह्मा जी की मूर्ति की स्थापना सिसोदिया वंश के महारावल जगमाल ने की थी।

कलिंगरा के जैन मन्दिर- बाँसवाडा से 30 किलोमीटर दूर दक्षिण-पश्चिम दिशा में हिरन नदी के तट पर बसे कलिंगरा ग्राम के जैन मन्दिर प्रसिद्ध है। इसके दोनों पार्श्वों में और पीछे एक शिखरबंध मन्दिर बना हुआ है और ऋषभदेव के नाम से विख्यात है।

डूंगरपुर क्षेत्र

देव सोमनाथ का मन्दिर- डूंगरपुर के उत्तर-पूर्व में 24 किलोमीटर दूर देव गाँव में सोम नदी के तट पर स्थित देव सोमनाथ का शिव मन्दिर प्रमुख रूप से दर्शनीय है। यहाँ से प्राप्त लेख के कुछ अस्पष्ट अक्षरों से पता चलता है कि वागड का शासक सोमनाथ का भक्त था। इस मंदिर को सम्भवतः गुजरात के सुल्तान अहमदशाह ने तोड़ा था। इस मंदिर का जीर्णोद्धार सोमनाथ ने करवाया था।⁶ इसी संदर्भ में देव सोमनाथ के मंदिर का वि.सं. 1548 वैशाख शुक्ला 3 के लेख से महारावल गंगादास द्वारा देव सोमनाथ के एक तोरण द्वार बनाने का उल्लेख है।⁷ सफेद पत्थर से निर्मित इस भव्य शिव मन्दिर की शोभा अनोखी कलात्मकता लिए हुए है। स्थापत्य शैली के आधार पर इसे बाहरवीं शती का माना जा सकता है। मन्दिर के पूर्व, उत्तर तथा दक्षिण में एक-एक द्वार पर तथा प्रत्येक द्वार पर दो मंजिले झरोखें निर्मित हैं। मन्दिर के गर्भगृह के ऊपर एक ऊँचा शिखर तथा गर्भगृह के सामने आठ विशाल स्तम्भों से निर्मित एक आकर्षक सभामण्डप बना हुआ है।

सभामण्डप से गर्भगृह में प्रवेश करने के लिए आठ सीढियाँ नीचे उतरना पड़ता है। गर्भगृह में स्फटिक से निर्मित शिवलिंग स्थापित है। मन्दिर के सभामण्डप में बने

कलात्मक तोरण अपने समय की स्थापत्य कला के सुन्दर उदाहरण है। मन्दिर प्रांगण में कई प्राचीन शिलालेख हैं। इस मन्दिर की सबसे महत्वपूर्ण विशेषता यह है कि यह मन्दिर बिना चूना-सीमेंट के केवल मात्र पत्थरों को जमा कर बनाया गया है जो दर्शकों को बेहद आकर्षित करता है।⁸

बडौदा का शिव मन्दिर- डूंगरपुर से लगभग 40 किलोमीटर दूर आसपुर तहसील में बडौदा गाँव स्थित है। यह स्थान पूर्व में वागड की राजधानी रहा है। यह गाँव प्राचीन राजपूत वास्तुकला के केलावशेषों के लिए प्रसिद्ध है। आरम्भ से ही यहाँ के लोग शैव एवं जैन धर्म को मानने वाले रहे हैं। यहाँ तालाब के पास एक विशाल शिवालय में पत्थर की कुंडी पर एक लेख उत्कीर्ण है इससे ज्ञात होता है कि वि.सं. 1349 वैशाख शुक्ला 3 शनिवार के दिन महाराजकुल श्री वीरसिंह के विजय राज्यकाल में उक्त कुंडी बनाई गई थी।⁹

बोडीगामा का मन्दिर- डूंगरपुर से पूर्व में 40 मील यह पुराना कस्बा है, जहाँ के तालाब के पास ही पहाड़ी पर एक शिव मन्दिर है। दूसरी ओर एक पहाड़ी पर एक प्राचीन सूर्य मन्दिर है। इसके सभामण्डप में सूर्य की एक प्राचीन मूर्ति रखी हुई है। इसी गाँव के मध्य भाग में एक प्राचीन विष्णु मन्दिर भी है।

वैराट गाँव के भग्नावशेष-डूंगरपुर जिले के वैराट गाँव के बारे में लिखा है कि ओबरी गाँव के पास वर्तमान वैराट गाँव से कुछ ही दूर पूर्व में अनुमानतः पौन मील लम्बे और आधे मील चौड़े वैराट नामक प्राचीन नगर के भग्नावशेष हैं। नगर के उत्तरी भाग पर पंक्तिबद्ध मन्दिरों के खण्डहर दिखते हैं जिन्हें लोग 'रावरों घोडा' कहते हैं। इस नगर के आसपास अनेक खंडित अवस्था में मूर्तियाँ बिखरी पड़ी हुई हैं। जिनका अकादमिक दस्तावेजी करना आवश्यक प्रतीत होता है।

संत मावजी का मन्दिर-डूंगरपुर से लगभग 55 किलोमीटर साबला गाँव में चतुर्भुज विष्णु के कल्की अवतार, भविष्यवाणियों तथा भजनों के लिए प्रसिद्ध मावजी का मन्दिर है। इसकी स्थापत्य कला दर्शनीय है।

भुवनेश्वर शिव मन्दिर-जिला मुख्यालय से लगभग 10 किलोमीटर दूर बिछीवाडा सडक मार्ग पर कावां गाँव में भुवनेश्वर शिव मन्दिर है। यह मन्दिर अतिप्राचीन है। प्रत्येक सोमवार यहाँ भक्तों का मेला सा लगता है। प्रस्तुत शोधपत्र से ज्ञात होता है कि प्राचीनकाल से ही वागड प्रदेश में शैव, वैष्णव तथा शाक्तमत के साथ-साथ जैन धर्म का व्यापक प्रभाव रहा है। पुरातन काल से धर्म के संदर्भ में विशिष्ट केन्द्र रहे वागड़ प्रदेश में कई प्राचीनतम मंदिर आज भी धर्म, आस्था, पुरातत्व

एवं वास्तुकला वैभव से अपनी पुरातन परम्परा का बोध कराते है। खेद का विषय है कि मुंह-बोलते प्रस्तर की समृद्ध भारतीय मूर्तिकला की यह अमूल्य धरोहरे आज पर्याप्त संरक्षण एवं प्रोत्साहन के अभाव में अपनी आभा खोते जा रहे है।

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सिनेमा और इतिहास : राजस्थान के विशेष संदर्भ में

अनुराग यादव

हिन्दी सिनेमा अपने विकास के आरम्भिक समय (1913) से ही निरन्तर विकास के क्रम में प्रगतिशील, प्रभावकारी और विवधतापूर्ण रही है। जिसके अन्तर्गत निर्मित फिल्मों में समाज की विविध गतिविधियों रहन-सहन, पहनावा, संस्कृति, कर्तव्य, नैतिक, अनैतिक बातों का समावेशन तथा भौगोलिक परिदृश्यों के अन्तर्गत भूमि, नदी, पठार, पर्वत मरुस्थल व अन्य को दिखाये जाने को हम महत्वपूर्ण कारक के तौर पर देख सकते हैं जिसके अनुरूप समाज की गतिविधियाँ दिखती हैं और फिल्मों के परिदृश्यों का तुलनात्मक (पहले और बाद के) का अध्ययन कर सकते हैं। जो इतिहास लेखन में महत्वपूर्ण हो सकती है। सोरलिन का मानना है कि “फीचर फिल्म की वृत्तचित्र की तुलना में इतिहास का अधिक महत्वपूर्ण स्रोत माना जा सकता है- ऐसा इसलिए है क्योंकि जब कैमरा अनजाने में इतिहास रिकार्ड करता है तो हमें सावधानीपूर्वक संपादन के बावजूद भौगोलिक या सामाजिक वास्तविकता देखने को मिलता है।”¹ बाहरी शूटिंग महत्वपूर्ण है और सावधानी पूर्वक संपादन के बावजूद एक फिल्म सामाजिक, शहरी या ग्रामीण इतिहास के विभिन्न पहलुओं से सम्बन्धित महत्वपूर्ण ऐतिहासिक विवरण प्रस्तुत कर सकती है। पेड़-पौधे, पुल, स्मारक, मौजूदा वास्तुकला, दर्शक, नागरिक सुविधा या उनकी अनुपस्थिति, परिवहन के साधन, कपड़े पहने स्थानीय व लोगों के चेहरे के हाव-भाव आदि फीचर फिल्मों के निर्माण से शायद ही बच पाते हैं। चूंकि फिल्मों को दिनांकित किया जा सकता है और एक बार उनकी मौलिकता सुनिश्चित होने के बाद ये सभी सामाजिक इतिहास के लिए मूल्यवान सामग्री हो जाते हैं।² अनिरुद्ध देश पाण्डे के अनुसार इतिहास या इतिहास के स्रोत के रूप में सिनेमा को अब इतिहासकारों द्वारा एक नई खोजी गई गम्भीरता के साथ स्वीकार किया जा रहा है जो 19वीं सदी की बेडियों को तोड़ दिया है।³

हिन्दी सिनेमा के अन्तर्गत हम सामाजिक राजनैतिक, आर्थिक, ऐतिहासिक, परिदृश्यों / क्षेत्रों का मिश्रण देख सकते हैं। पटकथा के अनुसार इसमें आनुपातिक

भिन्नता या विभिन्न संदर्भों का समावेश होता है। राजस्थान के संदर्भ में फिल्मों की विषय प्रधानता जैसे जोधा-अकबर के अन्तर्गत ऐतिहासिक विरासत का वर्णन, गुलामी में सामाजिक सम्बन्धों व दृश्यों का अंकन, डोर के अन्तर्गत भौगोलिकता का अंकन प्रमुख तौर पर स्पष्ट होता है। अनिरुद्ध देशपाण्डे के अनुसार विशेष रूप से मीडिया द्वारा समाज को प्रस्तुत तस्वीरों और पाठ का संयोजन, मत को प्रभावित करने के लिए एक शक्तिशाली उपकरण बन गया। यह इतिहास और इतिहास लेखन दोनों के लिए महत्वपूर्ण है।⁴ इसी तरह हिन्दी सिनेमा भारत के विविध क्षेत्रों में फिल्म निर्माण कर क्षेत्र विशेष के अनुरूप पटकथाओं का निर्माण कर क्षेत्र के विविध विशेषता को दर्शाती है तथा ऐसे परिदृश्यों को हमारे मनोमस्ति क पर उकेरती है जो वहाँ की सामाजिक, सांस्कृतिक, राजनीतिक, आर्थिक स्थितियों को हमसे रुबरु कराती है। मूलतौर पर सिनेमा भारतीय विविधता को एक साँचे में ढालता है। आज उत्तर-दक्षिण तथा पूर्व-पश्चिम तक फिल्मों के माध्यम से हम उस सम्बन्धित स्थल की विशेषता को समझ सकते हैं क्योंकि विकास की विभिन्न अवस्था के बाद भी फिल्मों की आम जनमानस तक पहुँच अन्य की तुलना में सस्ता और अल्पकालिक है।

राजस्थान, भारत का ऐतिहासिक राज्य है जो अपनी समृद्ध संस्कृति, परम्परा विरासत और स्मारकों से लोगों को अपनी तरफ आकर्षित करता है। इस प्रक्रम में हिन्दी सिनेमा का भी महत्वपूर्ण योगदान है जिसने समय-समय पर राजस्थान के विषयों पर आधारित फिल्म का निर्माण कर जाने अनजाने में यहाँ की संस्कृति, विरासत को प्रसारित करने का कार्य किया है व उस समय के तात्कालिक समाज की सच्चाई को भी स्पष्ट करने का प्रयत्न किया है। गाइड (1965), गुलामी (1985), डोर (2006), पहेली (2005), जोधा-अकबर (2003), गुलाल (2009), रोड (2009), पदमावत (2018), आइ एम कलाम (2010), हेडा-होडा (2003) आदि कुछ प्रमुख फिल्में हैं, जिनसे राजस्थान के ऐतिहासिक, समाज, भौगोलिकता, पारिस्थितिक, राजनीतिक, आर्थिक संदर्भों में महत्वपूर्ण जानकारी प्राप्त होती है जो पूर्वकालिक व वर्तमान स्थिति को दिखाता है। राजस्थान में फिल्म निर्माण के सन्दर्भ में देखे तो फिल्म निर्माण से सम्बन्धित जरूरी आवश्यकताओं के रूप में ऐतिहासिक, सांस्कृतिक, सामाजिक विविधता व सिनेमेटिक परिदृश्य का होना महत्वपूर्ण है। इसके अतिरिक्त राजस्थान सरकार व पर्यटन मंत्रालय का कार्य सराहनीय है, जो फिल्म निर्माण, पर्यटन के सन्दर्भों में उपर्युक्त कार्य कर रही हैं जिससे यहाँ के कला और शिल्प (नीली मिट्टी के बर्तन, मोजरा, मोलेला, ज्वैलरी), डांस (कालबेलिया युनेस्को विरासत घोषित, घूमर), झील (उदयपुर, पिछोला, पु कर, मान सागर, साम्भरलेक), मरुस्थल, किले (आमेर, नाहरगढ़, जैसलमेर, मेहरानगढ़, कुभलगढ़, चित्तौडगढ़, डीग पैलेस) को प्रोत्साहन व

संरक्षण प्राप्त हो रहा है।

फिल्म गुलामी में रेगिस्तान का दृश्य, मटके पर पानी लेकर महिला का चलना, ऊँटगाड़ी का दृश्य, सारंगी वादन, घुंघट युक्त महिला, विशेष प्रकार के वस्त्र, तत्कालीन सामाजिक-सांस्कृतिक परिवेश को दिखाता है। वही डोर फिल्म में, महल, ऊट, रोड, पहाड़ी, झील, रेगिस्तान की सुन्दरता, हुक्का, खान-पान, पहनावा, गीत-संगीत, नृत्य व गाइड में उदयपुर की गलियों का जिक्र, हेडा-होडा फिल्म में खजूर पेड़, मिट्ट का घर, करताल, करणी माता मन्दिर सामाजिक-सांस्कृतिक विशेषता को स्पष्ट करता है। हम कालवेलिया नृत्य को गाइड फिल्म में, घूमर नृत्य को पद्मावत फिल्म में देख सकते हैं जो परिधान व कला के संदर्भ में महत्वपूर्ण है।

राजस्थान पर आधारित फिल्मों के अध्ययन के क्रम में महत्वपूर्ण है कि फिल्मों की जो पटकथा उपयुक्त कथानक / परिदृश्य दिखा रहा है क्या वह वस्तुतः सत्य है यहाँ यह समझना महत्वपूर्ण है कि फिल्म निर्माण कर्ता मुख्यतः आर्थिक हितों से जुड़ा होता है और इस क्रम में ऐतिहासिक कथा / विषयवस्तु व अन्य सम्बन्धित बातों से निर्देशक समझौता कर सकता है। इस प्रक्रम में फिल्मों में इतिहास को देखना दुष्कर है किन्तु इस संदर्भ में हमें फिल्मों के अध्ययन में अनुपयोगी, आंशिक उपयोगी, उपयोगी बातों को अलग-अलग कर देखना होगा जैसा कि हम मौखिक इतिहास के अध्ययन में करते हैं।⁵ फिल्मों को रोमांचक व आकर्षक बनाने के क्रम में निर्देशक, ऐतिहासिक सन्दर्भों, संस्कृति, समाज में हेर-फेर कर सकता है। इतिहास के शोधार्थी होने के वजह से विषय-वस्तु व अन्य की प्रमाणिकता को स्पष्ट करना महत्वपूर्ण है। इस क्रम में जोधा-अकबर फिल्म के निर्देशक आशुतोष गोवारिकर का कथन महत्वपूर्ण है कि जोधा-अकर फिल्म के निर्माण में 70% प्रतिशत कल्पनाशीलता है जबकि केवल 30% प्रतिशत सत्य को दिखाया गया है⁶ पद्मावत फिल्म को लेकर पौराणिक कथाकार देवदत्त पटनायक ने 2017 में विवादास्पद पद्मावती फिल्म पर बहस शुरू की जब उन्होंने रानी पद्मिनी की कहानी पर अपनी आपत्ति जताई और 'स्वेच्छा से खुद को जलाने वाली महिला के विचारों का ग्लैमरेशन और मूल्य निर्धारण' कहा।⁷ वही इतिहासकार आदित्य मुखर्जी का कहना है कि यह कथा और इतिहास दोनों का दुरुपयोग है इस पद्मावती वाली घटना का कोई सबूत नहीं है। यह कहानी एक कवि कल्पना है।⁸ रोसेनस्टोन के अनुसार ऐतिहासिक फिल्में, नाटक और वृत्तचित्र दोनों अपनी लोकप्रियता को उस मानदंडों से प्राप्त करते हैं जो वे कथा इतिहास के साथ साझा करते हैं। वे इतिहास को प्रगति की कहानी के रूप में प्रस्तुत करते हैं जो व्यक्तिगत रूप से प्रेरित और अंत में अपरिहार्य है केवल प्रायोगिक फिल्में ही

आधुनिकता के आख्यानो की आलोचना करके इस प्रारूप पर सवाल उठाती हैं। इसलिए प्रयोगात्मक फिल्मों पर नये इतिहास के उभरने की संभावनाओं को खोलती है।

राजस्थान में सिनेमा सेट को सामंती उपभोक्तावादी का उप समूह माना जा सकता है।⁹ क्योंकि राजस्थान के संदर्भ में हम जो फिल्मों गुलामी, डोर, गुलाल को देखते हैं तो समाज की मनोस्थिति उभर कर सामने आती है कि किस तरह समाज में पितृसत्तात्मक व्यवस्था, जमींदारी व्यवस्था अपने आरम्भिक स्तर से हावी रही है जो सामाजिक भेदभाव, असमानता व वर्गी त समाज को दिखाती है। जिससे मूल तौर पर अनेक अन्य बातों जैसे जाति व्यवस्था, अस्पृश्यता, चापलूसी को दिखाया गया है। किस तरह कर्ज के दुष्चक्र में फंसकर कई पीढ़ियां बर्बाद हुई (कर्ज का हस्तान्तरण एक पीढ़ी से दूसरी पीढ़ी तक), गरीबी, भूखमरी, निर्वासन, शोषित लोगों द्वारा हथियार उठाना और अपराधिक गतिविधियों में उनकी संलिप्तता सामंती स्वरूप को दिखाता है। श्याम बेनेगल निर्देशित अंकुर फिल्म में दक्षिण भारत के क्षेत्र में ग्रामीण सामंतवाद देख सकते हैं। इस संदर्भ में सामाजिक सांस्कृतिक बातों पर ध्यान केंद्रित करना ऐतिहासिक है। सत्यजीत रे के फिल्मों में भी भारतीय समाज के आलोचना को भली-भाँति देख सकते हैं। उसके विभिन्न तथ्यों को हम एस. आर. शर्मा अपने लेख राजस्थान में सामंती तथ्य (18वीं शताब्दी) में देख सकते हैं। जहाँ सामंती व्यवस्था का उदय वर्गीकरण व इसकी बातों का समावेश है।¹⁰

फिल्मों के माध्यम से महिला संदर्भ को स्पष्ट तौर पर देख सकते हैं जहाँ पुरुष-स्त्री प्रेम, स्त्री कर्तव्य एवं रोजमर्रा के जीवन को दिखाया गया है जो ज्यादातर गृहस्थ कार्यों से जुड़ी है। फिल्म डोर पुरुष प्रधान समाज को दिखाता है जहाँ शंकर के पिता हवेली को सुरक्षित करने के क्रम में अपने बेटे की विधवा का सौदा करते दिखते हैं जो औरत को वस्तु के तौर पर प्रदर्शित करती दिखती हैं यह किसी एक जाति, वर्ग, क्षेत्र तक सीमित नहीं है अपितु स्त्री को अबला, कमजोर आर्थिक, सामाजिक, राजनीतिक रूप से विभिन्न फिल्मों में अलग-अलग क्षेत्रों से दिखाया गया है। इन संदर्भों में विधवा को किस तरह दंश झेलना पड़ता है जैसे सिन्दुर का मिटाना (सामूहिक तौर पर) विशेष प्रकार के वस्त्र पहनना, अलग कमरे में रहने हेतु प्रबन्ध व पूर्व निर्धारित क्रिया कलाप महत्वपूर्ण तौर पर देखा जा सकता है कि कैसे उनके ख्वाहिशों को खत्म कर दिया जाता है जिनमें गीत-संगीत, लोगों से मिलने, त्यौहार फिल्म देखना, रंगीत वस्त्र शामिल है। परिस्थितियों का निर्माण इस तरीके से कर दिया जाता है कि खुश होने को औरत गुनाह समझ जाती है। डोर फिल्म में छोटी बच्ची को कुआ में फेंक दिया जाना तथा सीरियल 'ना आना इस देश मेरी लाडो' में भी लड़की

के जन्म को ठीक न माना जाना, कम उम्र में विवाह सामाजिक सोच को दिखाता है। लिंग विशेष के प्रति प्रेम को दिखाता है। जो लिंगानुपात को प्रभावित करता है। जिससे आगे चलकर इस प्रथा से अनेक कुरीतियों का जन्म होता है।

इस संदर्भ में परिवार की आर्थिक समृद्धि को महिलाओं की स्थिति से जोड़कर देखा जा सकता है जिसका कारण समाज में उदित नव मध्य वर्ग को देखा जा सकता है। और उदारिकरण के बाद सिनेमा मध्यम वर्ग की आकांक्षाओं को प्रतिलिखित करता ही प्रतीत होता है।¹¹ इस तरह चारु गुप्ता अभिजन वर्ग और निम्न वर्ग यौनिकता तथा महिला इच्छा और पुनः उत्पाद में अंतर संबंध दिखाती है।¹²

जाति व्यवस्था फिल्मों की पटकथाओं के सन्दर्भ में बहुत महत्वपूर्ण रहा है। जहाँ यह सामाजिक व्यवस्था में महत्वपूर्ण तौर पर दिखाई देता है। फिल्मों में जाति के आधार पर किरदारों का चयन व उसकी अभिव्यक्ति, गुण, दोष, शोषण, सामाजिक स्थिति आदि को दिखाया गया है। और आज भी जातिप्रथा आधुनिक समाज की कड़वी सच्चाई रही है। जो ऐतिहासिक तौर पर स्पष्ट दिखती है और हमारा पूर्वकालिक वर्तमान समाज इसका स्पष्ट उदाहरण है- गुलामी फिल्म में जमींदार के घर में रंजीत के माँ का जूते पहन कर आने पर जमींदार द्वारा जूते सर पर रखवाना, चौकीदार के बेटे मोहन के घोड़ी पर बैठने की बात पर सिर्फ इसलिए गोली मार दिया जाना कि निम्न जात का व्यक्ति घोड़ी नहीं चढ़ सकता। ऐसे संदर्भ वर्तमान समय में भी प्राप्त होते हैं। राजस्थान के भीलवाड़ा में दलित युवक को घोड़ी से उतार कर पिटाई करना जाति भेद व सोच को दिखाता है।¹³ I am Kalam फिल्म में राजा का अपने बेटे को निर्देश बाहरी बच्चे के साथ न खेलना पूर्व ग्रसित मानसिकता को दिखाता है। तात्पर्य यह है कि संघर्ष समाज में विद्यमान था। समाज में हर किसी कार्य को लेकर लोगों में द्वन्द्व, भय को निर्धारित किया गया था और उसका वितरण दिखता है। फिल्मों के कथानक रोचक होने के साथ सामाजिक सच्चाई बयां करते हैं जरूरी नहीं है यह शत-प्रतिशत सही हो। किन्तु ऐतिहासिक अध्ययन के क्रम में इसका निर्धारण आनुपातिक तौर पर किया जा सकता है। सिर्फ फिल्मों ने इन कुरीतियों को दिखाया ही नहीं अपितु चोट भी किया है जिससे लोगों की मानसिकता में बदलाव आया है। अस्पृश्यता को लेकर अछूत कन्या, जाति-भेद को सुजाता व इसी तरह महिला सशक्तिकरण पर फिल्मों का निर्माण इस संदर्भों को बयां करता है।

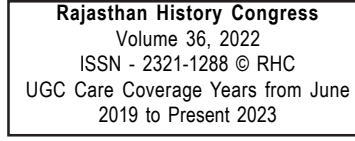
अतः फिल्मों की विषयवस्तु और उसको किस तरह दर्शाया जा रहा है यह सामाजिक संदर्भ में महत्वपूर्ण है जिसका आमजन पर व्यापक असर पड़ता है। जो कल और आज को देखने का एक दृष्टिकोण प्रदान करता है जिसमें विभिन्न विषयों

के अध्ययन के क्रम में फिल्में अत्यन्त महत्वपूर्ण स्रोत हो सकती हैं।

सिनेमा के संदर्भ में अगर राजस्थान को देखते हैं तो पाते हैं कि मध्यकालीन इतिहास व उसकी विषयों को ज्यादा केन्द्रित किया गया है जो उसकी राजपूत शासकों की शौर्य कथाओं व उनकी ऐतिहासिकता का वर्णन करता है। और सिनेमा राजस्थान की स्थिति को सांस्कृतिक, सामाजिक-राजनीतिक, भौगोलिक, सन्दर्भों को तो दिखाती है किन्तु बहुत सी बातों पर कम ध्यान देते हैं जैसे की राजस्थान में औद्योगिक विकास व अन्य आयाम। फिल्मों के निर्माण व उनका अध्ययन बहुआयामी दृष्टिकोण से होने पर यह इतिहास लेखन में महत्वपूर्ण साबित होगा। सिनेमा अन्य सन्दर्भों में भी देश निर्माण का संकल्प मार्ग प्रस्तुत करता है। अतः सिनेमा की छाप संकीर्ण न होकर विविध मुद्दों, आयामों तक विस्तृत है जिससे समाज का कोई भी विषय बचा नहीं है।

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राजस्थान भूमि सुधार तथा जागीर पुनर्ग्रहण अधिनियम, 1952 : एक विश्लेषण

निर्मल शर्मा

राजस्थान की स्थापना के समय राज्य में ऐसे विशाल क्षेत्र थे, जिनका भू-राजस्व विभिन्न श्रेणी के पट्टेदारों को दिया जाता था, जो सामान्यतया “जागीरदारों” के नाम से जाने जाते थे। सम्पूर्ण राजस्थान की दृष्टि से पूरे क्षेत्र के 62 प्रतिशत भाग में जागीरदारी प्रथा थी। जागीरदारी प्रथा के अतिरिक्त राजस्थान में मध्यस्थता की एक श्रेणी और थी, कुछ क्षेत्रों में उन्हें जर्मीदार और अन्य क्षेत्रों में बिस्वेदार कहा जाता था। जर्मीदारी या बिस्वेदारी प्रथा राजस्थान के 8 जिलों में फैले हुए 4750 गाँवों में पाई जाती थी।¹

नवगठित राजस्थान राज्य की ऐतिहासिक पृष्ठभूमि को देखते हुए जागीरी उन्मूलन वास्तव में एक चुनौती थी। एकीकरण से पूर्व राज्य विषमताओं से परिपूर्ण था, और यह अलगाव पहली बार राजस्थान के एकीकरण के बाद टूटा। इससे पूर्व राजस्थान की इन अलग-अलग रियासतों में भू-धारणा के अधिकार अलग-अलग थे तो, साथ ही हर रियासत की भौगोलिक स्थिति भी परस्पर विरोधी और भिन्न थी। तत्कालीन राजस्थान में काफी बड़े क्षेत्र ऐसे थे, जहाँ भू-मापन और बन्दोबस्त नहीं हुए थे, और भूमि अभिलेखों का भी कोई अस्तित्व नहीं था। दूसरी ओर यहाँ ऐसी रियासतें भी थी, जिनमें लगान के लिए भूमि की पैमाइश और बन्दोबस्त के कार्य सम्पन्न हो चुके थे तथा बन्दोबस्त में कई बार संशोधन भी किये जा चुके थे। रियासतों के विलुप्त होने और पूर्ववर्ती राज्यों के भारतीय संघ में एकीकरण के साथ केन्द्र में बनी कांग्रेस सरकार की सबसे प्रमुख चिंता सामंतवाद की राजनीति और आर्थिक संस्थाओं को खत्म करना था।

इस प्रकार इन जागीर इलाकों में प्रशासन के तरीके अलग-अलग ढंग के थे, तथा जागीरदार अपनी सुविधा को ध्यान में रखते हुए काश्तकारों को उनके द्वारा जोती जाने वाली जोतों में से बेदखल कर देते थे। इसी पृष्ठभूमि में राजस्थान में कांग्रेस की

लोकप्रिय सरकार बनी, वस्तुतः कांग्रेस की आरम्भ से यह नीति रही कि “ भारत की ग्रामीण अर्थव्यवस्था में मध्यस्थों के लिए कोई स्थान नहीं रहना चाहिये, भूमि धारण करने की अधिकतम सीमा निश्चित करनी चाहिए।”² वस्तुतः राजस्थान निर्माण के तुरन्त बाद राज्य सरकार ने भारत सरकार के दिशा-निर्देश पर जागीरदारी प्रथा की समाप्ति के उलझे हुए प्रश्न को हल करने में सहायता के लिए विभिन्न समितियां गठित की गईं, जे.सी.कुमारप्पा समिति (कृषि सुधार समिति), राजस्थान –मध्य भारत जागीर जांच समिति, 1949 (वेंकटाचार समिति) एवं पंत रिपोर्ट इत्यादि, इन समितियों ने केवल जागीरदारी उन्मूलन का सर्वसम्मति से सिफारिश की बल्कि जागीरदारी उन्मूलन की कार्य-योजना को क्रियान्वित करने के लिए सरकार को दिशा-निर्देश दिये।

आजादी के बाद राजस्थान में जागीर भूमियों के पुनर्ग्रहण तथा भूमि सुधारों के अन्य उपायों के लिए उपबन्ध करने हेतु ‘ राजस्थान भूमि सुधार तथा जागीर पुनर्ग्रहण अधिनियम, 1952 ’ बनाया गया। इस तरह के कानून की सिफारिश राजस्थान मध्य भागीर जागीर जांच समिति (वेंकटाचारी समिति, 1949) ने भी की थी, अतः नवम्बर 1951 में राजस्थान भूमि सुधार तथा जागीर अवाप्ति अधिनियम के लिए अधिसूचना जारी की गई। जिसमें 7 अध्याय, 48 धाराएं एवं 4 अनुसूचियां थी। इस अधिनियम को 13 फरवरी, 1953 को राष्ट्रपति से अनुमति प्राप्त हुई एवं 18 फरवरी 1952 से अमल में लाया गया।³ इसके अन्तर्गत भूमि में काश्तकारों को खातेदारी अधिकारों की स्वीकृति देने तथा जागीर भूमियों के पुनर्ग्रहण के बदले में मुआवजा देने का प्रावधान था।⁴ इस अधिनियम के लागू कर दिये जाने से यह तात्पर्य नहीं कि इस तारीख से ही जागीर पुनर्ग्रहण कर ली गई, पुनर्ग्रहण करने के लिए अधिनियम की धारा 21 में अलग से प्रावधान था। परन्तु पुनर्ग्रहण कार्य आरम्भ करने से पूर्व ही कतिपय जागीरदारों ने अधिनियम की वैद्यता को चुनौती देने के लिए राजस्थान हाईकोर्ट में रिटे प्रस्तुत कर दी। अतः सरकार ने जागीरदारी उन्मूलन की समस्या को मध्यस्थता द्वारा हल करने के लिए पं. नेहरू को पंच नियत किया। पं. नेहरू ने इस कार्य के लिए पं. गोविन्द बल्लभ पंत को नियुक्त किया। दोनों पक्षों को सुनकर पंत ने प्रधानमंत्री नेहरू को सितम्बर 1952 में अपनी रिपोर्ट दी, पं. नेहरू ने नवम्बर, 1952 में अपना निर्णय दिया। इस निर्णय के अनुसार इस अधिनियम में प्रथम संशोधन किया गया, जो राष्ट्रपति द्वारा 15 जून 1954 को स्वीकृत हुआ। इस संशोधन के अनुसार 5000 रूपये से कम वार्षिक आमदनी वाली जागीरों को पुनर्ग्रहण से मुक्त रखे जाने का प्रावधान समाप्त कर दिया गया। जागीरदारों को मुआवजा देने में उदारता बरती जाने का भी

निश्चय किया गया।⁵ यहाँ यह उल्लेखनीय है कि इस अधिनियम में समय-समय पर अनेक संशोधन हुए।

‘राजस्थान भूमि सुधार तथा जागीर पुनर्ग्रहण अधिनियम, 1952’ के प्रथम अध्याय में अधिनियम का सामान्य परिचय एवं अधिनियम में प्रयोग की गई शब्दावली को परिभाषित किया गया है। अध्याय द्वितीय में जागीर भूमियों पर भू-राजस्व के निर्धारण से सम्बन्धित है। अतः धारा 4 से 8 के मध्य उल्लेखित है कि कुल जागीर भूमियों पर भू-राजस्व निर्धारित किया जायेगा। किसी भी प्रचलित कानून में कोई भी बात होते हुए भी इस अधिनियम के लागू होते ही सम्पूर्ण जागीरी भूमियों पर मालगुजारी सरकार को देय होगी। जागीरदारों का भू-राजस्व देने का दायित्व समाप्त कर दिया गया है। भू-राजस्व देने से वे ही जागीरें मुक्त की गईं, जिनकी आमदनी किसी शिक्षा संस्था या धार्मिक पूजापाठ या किसी धार्मिक सेवा के प्रबन्ध में खर्च की जाती हो या जिनकी लगान से आय 500 सालाना से कम हो। सन् 1951-52 के कृषि वर्ष के लिए मालगुजारी की रकम भू-राजस्व की राशि के बराबर रखी गई, 1952-53 के कृषि वर्ष तथा इससे आगे के 4 वर्षों के लिये जागीरी क्षेत्रों की लगान की आमदनी या भू-राजस्व की रकम, सोहलवें से लगाकर चौथाई भाग तक की रकम, जो भी ज्यादा हो भू-राजस्व की भांति सरकार में जमा कराई जावेगी।⁶

अधिनियम के अध्याय 3 की धारा 9 व 60 में जागीर भूमियों में काश्तकारों के खातेदारी अधिकारों को प्रावधानित किया गया है कि जागीर क्षेत्र के किसी काश्तकार को जिसका नाम इस अधिनियम के लागू होने के समय रेवेन्यू कागजात में खातेदार, पट्टेदार या अन्य किसी प्रकार के आसामी की भांति लिखे गये थे, उनकी अपनी भू-सम्पत्ति पर काश्तकार को आनुवाशिक अधिकार प्राप्त रहेंगे और वह ऐसी भूमि के संबंध में खातेदार काश्तकार कहलायेगा।⁷ वस्तुतः राजस्थान राज्य जो अनेक रियासतों के एकीकरण से बना था, जहाँ अनेक कानून लागू थे, पूरे राज्य के लिए एक कानून लाना और उसमें भी काश्तकारों को खातेदारी अधिकार देना ऐतिहासिक पहल थी, अधिनियम का एक सम्पूर्ण अध्याय (4) ही खुदकाश्त से सम्बन्धित है। खुदकाश्त के लिए अधिकतम भूमि 500 एकड़ निश्चित की गई।⁸ वस्तुतः खातेदारी अधिकारों पर इतनी विस्तृत चर्चा पहली बार की गई। जागीरदार लोगों द्वारा सरकार में नजराना जमा कराने की परम्परा भी इस अधिनियम से समाप्त हो गई। इस अधिनियम में यह भी उल्लेख था, कि जागीरी क्षेत्र का प्रत्येक किसान, जिसके पास काश्तकारी के पैतृक और पूर्ण हस्तान्तरण के अधिकार हैं, आगे भी अपने ऐसे अधिकारों का उपयोग करता रहेगा। अधिनियम में जागीरदारों को उनकी खुदकाश्त

जमीनों (जागीरदार की खुद की खेती के अन्तर्गत भूमि) के खातेदारी एवं प्रदान किये जाने का भी प्रावधान था। खुदकाशत एवं जागीरदार से सम्बन्धित मामले जागीर आयुक्त सुनेगा।

इस प्रकार खुदकाशत के खातेदारी अधिकारों के अलावा अधिनियम के अध्याय 5 में जागीर भूमियों के पुनर्ग्रहण एवं अध्याय 6 में पुनर्ग्रहीत जागीर के बदले मुआवजा देने के अनेक प्रावधान किये गये। सरकार केवल उन जागीरों को छोड़कर जिनकी आमदनी धार्मिक सेवा के काम में लगाई जाती है, शेष सभी जागीरों को सरकार खालसा कर सकेगी। सरकार विभिन्न प्रकार की जागीरों के पुनर्ग्रहण के लिए तारीखें निश्चित कर सकती है। जागीरों के खालसा किये जाने पर जागीरदार अथवा जागीरी भूमि में अपना अधिकार मानने वाले दूसरे प्रत्येक व्यक्ति का अधिकार, स्वामित्व और हित सरकार में समाहित हो जायेंगे, लेकिन जागीरदार के कर्जे आदि के भार से सरकार का कोई सरोकार नहीं होगा।⁹ सरकार ने जागीरदारों को न केवल मुआवजा देने की ही व्यवस्था की है, उनको फिर से बसाने के लिए अनुदान भी स्वीकार किये, जागीरदारों को अपनी वास्तविक आमदनी से सात गुना मुआवजा भी दिया जायेगा। जागीरदारों को मुआवजा व पुनः स्थापना अनुदान की रकम 24 समान वार्षिक किशतों में अथवा उनकी इच्छा हो तो 30 समान छमाही किशतों में चुकाई जायेगी। मुआवजे की रकम या तो नकद में या बाण्ड्स के रूप अथवा कुछ बाण्ड्स और कुछ नकद के रूप में चुकाई जायेगी। पुनर्ग्रहण की तिथि में उनको ढाई प्रतिशत की दर में ब्याज भी दिया जायेगा।¹⁰ जागीर भूमि के रिकार्ड एवं राजस्व का हिसाब जिला कलक्टर को दिया जायेगा।

इसके अलावा 5000 रूपयों से अधिक आय वालों को खरी आय का 10 गुना मुआवजा दिया गया, और उसमें 20000 रूपये से अधिक आय वालों से प्रशासनिक खर्चा 40 और 50 प्रतिशत काटा गया। 5000 रूपये व उससे नीचे की आय वालों से प्रशासनिक खर्चा 25 प्रतिशत काटा गया है, और उनको मुआवजा और पुनःस्थापन अनुदान खरी आय का 12 गुना से 18 गुने तक दिया गया, जो अन्य राज्यों द्वारा दिये गये मुआवजे के मुकाबले में काफी उदार है। इस प्रकार सरकार ने नियम बनाते वक्त जितनी उदारता दिखाई जा सकती थी दिखाई और जागीरदारी उन्मूलन के दायरे में रहते हुए, जितनी सहायता छोटे जागीरदारों को दी जा सकती थी इतनी व्यवस्था की गई।

उपरोक्त विवेचन से स्पष्ट है कि 'राजस्थान भूमि सुधार तथा जागीर पुनर्ग्रहण अधिनियम, 1952' में अनेक कमियाँ होने के बावजूद यह अधिनियम राजस्थान के भूमि सुधारों के इतिहास में मील का पत्थर साबित हुआ। इस अधिनियम से राजस्थान

में जागीरों का पुनर्ग्रहण प्रारम्भ हो सका, जो 1954-1963 तक चला, सीकर और खेतड़ी के पुनर्ग्रहण में प्रारम्भ हुआ यह कार्य 21 जून 1963 जागीर के अन्तिम आदेश के साथ समाप्त हुआ।¹¹ इसके अनुसार सभी 298896 जागीरें पुनर्ग्रहीत कर ली गईं और जागीरदारों को मुआवजे के रूप में लगभग 46 करोड़ का भुगतान नकद व बाण्ड्स से किया गया।¹² वस्तुतः आजादी के बाद राजस्थान की सामाजिक, आर्थिक एवं कृषि संरचना को सबसे ज्यादा जागीरदारी उन्मूलन ने प्रभावित किया। जागीरदारी उन्मूलन का ही परिणाम था कि साठ के दशक के मध्य तक पूरे किये गए संस्थागत सुधारों और प्रमुख संस्थागत निवेशों के आधार पर राजस्थान ही नहीं बल्कि पूरा भारत तकनीकी सुधारों पर आधारित हरित क्रान्ति के रूप में कृषि परिवर्तनों के अगले महत्वपूर्ण मोड़ पर खड़ा था। राजस्थान में हुए उक्त सुधारों का आधार 'राजस्थान भूमि सुधार एवं जागीर पुनर्ग्रहण अधिनियम 1952' है। अतः उपर्युक्त दृष्टि से यह अधिनियम 'राजस्थान में हुए भूमि सुधारों' से सम्बन्धित शोध कार्य के लिए अत्यन्त उपयोगी है।

सन्दर्भ

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

19वीं शताब्दी में पश्चिमी राजस्थान में व्यापारिक कर और संबंधित व्यवस्थाएं : एक सामान्य अध्ययन

डॉ. अनिल पुरोहित

किसी भी राज्य की आय का एक महत्वपूर्ण स्रोत वाणिज्यिक अथवा व्यापारिक कर होते थे। राजपूताना के अन्य क्षेत्रों की भांति ही पश्चिमी राजस्थान में भी राज्य द्वारा विभिन्न प्रकार के व्यापारिक कर वसूल किए जाते थे। चुंगी और राहदारी, सबसे मुख्य राज्य स्रोत होते हैं। राज्यों के मध्य व्यापार का मूल आधार यह राजस्व प्राप्तियां होती थी। व्यापार सुचारू रूप से और व्यवस्थित संचालित होता रहे इसे लिए संचार व्यवस्था काफी उन्नत हो चुकी थी। आयात-निर्यात में भुगतान हेतु हुण्डी व्यवस्था ना केवल व्यापारियों के मध्य राज्यों एवं ब्रिटिश सरकार के मध्य काफी प्रचलित थी।

चुंगी और राहदारी शुल्क :- चुंगी (सायर या जगात) राहदारी शुल्क पश्चिमी राजस्थान के राजस्व का प्रमुख स्रोत था। 19 वीं शताब्दी के प्रारंभ में यहाँ पर व्यापारियों को चुंगी तथा राहदारी शुल्क के अलावा कुछ स्थानीय शुल्क जैसे मापा, दलाली, परगना तथा सुरक्षा शुल्क चुकाना पड़ता था।¹ राज्य में आने-जाने वाले सामानों को तीन भागों में बांटा जाता था- निकासू, राहदारी एवं आमद।² राज्य में उत्पादित माल को जब राज्य की सीमा के बाहर भेजा जाता था, तो इस माल को 'निकासू' कहा जाता था तथा इस पर चुंगी की दर अधिक थी। दूसरे राज्यों की सीमा से गुजरने वाले सामान को 'वहतीवान' कहा जाता था तथा इस पर राहदारी शुल्क लगाया जाता था जिसकी दर बहुत कम होती थी। दूसरे राज्यों से यहाँ पर बिकने आने वाले सामान को 'आमद' कहा जाता था तथा इस पर निकासू माल की अपेक्षा कम चुंगी लगती थी।³ पश्चिमी राजस्थान के सभी मुख्य नगरों, कस्बों और सीमावर्ती स्थानों पर चुंगी चौकियां स्थापित थी।

बीकानेर में व्यापारिक करों के संदर्भ में 1879 में प्रकाशित 'राजपूताना-गजेटियर' में जानकारी मिलती है कि, राहदारी कर शहर के दरवाजों पर

ही आने वाले सामान पर लिया जाता था, जिसकी दर 2 रूपये से 9 रूपये प्रति गाड़ी (बैलगाड़ी) पर लदे वजन पर आधारित थी। 'रूपाटा' नामक कर दुकानों, ऊँट की बिक्री आदि पर लगता था। 'अफीम का सौदा' नामक कर अफीम के सट्टेबाजों से लिया जाता था, जिसकी दर दो रूपये से छः रूपये प्रति सट्टेबाज थी। शिल्पकारों से 'लाईसेंस या अनुज्ञा-पत्र' कर वसूला जाता था।⁴ 1870-71 में बीकानेर में प्रचलित करो की संख्या ग्यारह बतायी गयी है, जो राहदारी, रूपाटा, अफीम का सौदा, तुलाई कर, सोना रूपा की छदामी, कुंड की लाग, सिंगोली, मेह का सौदा, चौथ की जमीन, गैवल तथा कपड़े की दलाली आदि थे।⁵ अधिकांश राज्यों में चुंगी वसूली का कार्य भी इजारे (ठेके) पर दे दिया जाता था। ठेके के लिये प्रायः एक वर्ष की अवधि होती थी और उसके लिये एक निश्चित रकम तय कर दी जाती थी। इजारेदारों को इस रकम का कुछ भाग अग्रिम जमा करवाना पड़ता था तथा शेष राशि किशतों में देनी पड़ती थी।⁶

चुंगी वसूलने के लिये सामान्यतः अनाज आदि वस्तुओं पर प्रति बैल, ऊँट पर लदे बोझ के हिसाब से चुंगी ली जाती थी। किराणा सम्बन्धी वस्तुओं पर समान के वजन के अनुसार चुंगी ली जाती थी। चुंगी चौकी पर सामान की तुलाई का खर्चा व्यापारियों को देना पड़ता था। स्थानीय बाजारों या मण्डियों में बिकने आई कई वस्तुओं पर भी चुंगी वसूल की जाती थी, जिसे इंच कहा जाता था।⁷ बीकानेर राज्य में प्रति ऊँट बोझ पर नमक पर चार आने, मोठ पर दो आने तीन पाई, धान पर नौ आने, गेहूँ पर आठ आने तथा गुड़ पर छः आने चुंगी ली जाती थी।⁸ इसके अतिरिक्त जागीरदार भी अपनी जागीरों से आने-जाने वाले व्यापारियों की सुरक्षा के बदले उनके सामान पर राहदारी शुल्क लिया करते थे।⁹

19 वीं शताब्दी में पश्चिमी राजस्थान के समस्त राज्यों की आय का एक मुख्य स्रोत राहदारी शुल्क भी था। अंग्रेजों ने आम तौर पर राहदारी शुल्क को कम करवाने का प्रयत्न किया, जिससे आयात-निर्यात व्यापार में उन्हें अधिक सुविधा तथा लाभ हो सके। 1826 ई. में मेजर कॉब ने जोधपुर तथा उदयपुर राज्यों पर दबाव डालकर अजमेर-मेरवाड़ा आने वाले सामान पर राहदारी शुल्क को कम करवाया।¹⁰ अनाज, नमक, तिलहन, कपास आदि निर्यात की मुख्य वस्तुएं थी, उन पर 3/4 राहदारी शुल्क कम करवाया गया। घी, जीरा, धणिया, ऊनी माल आदि पर 1/2 तथा अन्य वस्तुओं पर 1/3 राहदारी शुल्क कम करवाया गया। इससे दोनों राज्यों की आर्थिक स्थिति पर विपरीत प्रभाव पड़ा।

अंग्रेजी सरकार ने बीकानेर राज्य से भी राहदारी शुल्क कम करने को कहा, क्योंकि दिल्ली से सिन्धु का मार्ग बीकानेर होकर निकलता था। इसके लिये बीकानेर

के शासक पर अत्यधिक दबाव डाला गया¹¹ और अन्त में 1844 ई. में वहाँ के मुख्यमंत्री मेहात हिन्दूमल के सहयोग से अंग्रेज राहदारी शुल्क को कम करवाने में सफल रहे।¹² कर में इतनी भारी कमी से बीकानेर राज्य को हानि तो बहुत हुई, किंतु अंग्रेजी दबाव के कारण वहाँ का शासक विवश था।¹³ बीकानेर के शासक से प्रसन्न होकर अंग्रेजी सरकार ने सिरसा तथा बीकानेर के मध्य सीमा-विवाद में बीकानेर का पक्ष लिया था और बीकानेर को विवाद वाले छः गाँव दिलवा दिये।¹⁴ बीकानेर द्वारा राहदारी शुल्क कम करने से अंग्रेजों के लिये पंजाब तथा उत्तरी पूर्वी भारत से अनाज, रूई, तिलहन आदि का निर्यात आसान तथा लाभपूर्ण हो गयज़ं¹⁵

19 वीं सदी के उत्तरार्द्ध में अंग्रेजों ने राजपूत राज्यों को पुनः राहदारी शुल्क कम करने को कहा। इस समय यहाँ के क्षेत्र रेलमार्गों से जुड़ रहे थे, अतः अंग्रेजी सरकार चाहती थी कि, यहाँ पर राहदारी शुल्क बिल्कुल समाप्त कर दिया जाए। 1890 ई. में जोधपुर राज्य ने अफीम, शराब आदि वस्तुओं के अलावा सभी वस्तुओं पर राहदारी शुल्क समाप्त ही कर दिया।¹⁶ राहदारी शुल्क समाप्त करने से पूर्व जोधपुर नरेश को अपने सामन्तों को बहुत सा मुआवजा भी देना पड़ा। जोधपुर नरेश ने राजा किशोरसिंह को 4200 रू., घानेराव ठाकुर को 5,000 रू. तथा कुचामन ठाकुर को 18,000 रू. वार्षिक का मुआवजा देना पड़ा। इसके अतिरिक्त जागीरदारों को उनकी जागीर में आने-जाने वाले सामान पर चुंगी में से हिस्सा देना पड़ा। निम्बाज, रायपुर, रास, आसोप आदि के जागीरदारों को एक रूपये में तीन आना, बड़गाँव तथा आडवा, मालानी के जागीरदारों को एक रूपये में दो आना तथा चंडावल ठाकुर के एक रूपये में डेढ़ आना देना पड़ा।¹⁷ राहदारी शुल्क को हटाने से हुए नुकसान की भरपायी यहाँ के राज्यों ने चुंगी की दरें बढ़ाकर पूरा किया।¹⁸

संचार व्यवस्था :- पश्चिमी राजस्थान के व्यापार-वाणिज्य के विकास में संचार व्यवस्था का महत्वपूर्ण योगदान रहा। 19 वीं सदी के उत्तरार्द्ध में यहाँ डाक-व्यवस्था लागू होने से पूर्व डाक का कार्य 'हरकारे' पैदल, घोड़ों या ऊँटों पर करते थे। जोधपुर से आबू तक डाक ले जाने वाले हरकारों पर 100 रू. तथा घुड़सवारों पर 718 रू. वार्षिक खर्च होते थे।¹⁹ अंग्रेजों ने जोधपुर से हैदराबाद डाक ले जाने के लिये ऊँट सवारों को नियुक्त किया था।²⁰

पश्चिमी राजस्थान के राज्यों में ब्रिटिश रेजीडेन्सियों तथा एजेन्सियों की स्थापना के बाद यहाँ पर अंग्रेजी डाकघर स्थापित होने लगे। 1836 ई. में जोधपुर में रेजीडेन्सी की स्थापना होने के पश्चात् यहाँ का पहला डाकघर बना था।²¹ 1872 ई. में बीकानेर राज्य में चुरू, रतनगढ़ और सुजानगढ़ में अंग्रेजी डाकघर बने। बीकानेर नगर में 1884 ई. में अंग्रेजी डाकघर बना।²² इसी प्रकार मार्च, 1888 ई. में जैसलमेर में भी

डाकघर बना। जोधपुर रेल्वे के बाड़मेर स्टेशन से जैसलमेर तक डाक ले जाने का कार्य हरकारे ऊँटों पर करते थे।²³ 19 वीं शताब्दी के अंत तक पश्चिमी राजस्थान के सभी राज्यों में डाकखानों की स्थापना हो चुकी थी।

तारघरों की स्थापना के पश्चात् संचार व्यवस्था में काफी उन्नति हो गयी थी। 1889 ई. में जोधपुर तथा बीकानेर राज्यों में तारघरों की स्थापना हो गयी थी।²⁴ 19 वीं शताब्दी के अन्त तक जैसलमेर के अतिरिक्त पश्चिमी राजस्थान के शेष राज्यों में तारघरों की स्थापना हो चुकी थी।²⁵

ब्याज और हुण्डी प्रथा :- 19 वीं शताब्दी के प्रारम्भ में वस्तुओं के आयात-निर्यात का भुगतान सामान्यतः हुण्डी द्वारा किया जाता था। राजपूत राज्यों का आपसी लेन देन तथा ब्रिटिश सरकार को दिये जाने वाले खिराज का भुगतान भी हुण्डियों के माध्यम से ही होता था। 19 वीं शताब्दी के अंत तक हुण्डियों से होने वाला लेन-देन समाप्त-सा हो गया। इसका मूल कारण यह था कि, राज्यों के खजानों के कारण सेठ-साहुकारों के साथ लेन-देन का क्षेत्र काफी सीमित हो गया था।²⁶ इसके अतिरिक्त 1882 के पश्चात् अंग्रेजों ने खिराज को हुण्डियों के रूप में लेना बंद करके नकद लेना प्रारंभ कर दिया था।²⁷

तत्कालीन स्रोतों से उस समय की ब्याज दरों की जानकारी भी प्राप्त होती है। जोधपुर राज्य के मानमल ने 1832 ई. 1900 रू. कर्ज लिया था तथा उसके 1836 ई. में ब्याज सहित 250 रू. लौटाये थे।²⁸ अजमेर का सेठ सुमेरमल-उम्मेदमल जोधपुर राज्य को साढ़े सात रू. प्रति सैकड़ा तथा 9 आना काटा के हिसाब से ऋण दिया करता था।²⁹ 19 वीं सदी के अंतिम वर्षों में भी ब्याज दरों में वृद्धि ही हुई थी। जोधपुर राज्य सेठ सुमेरलाल उम्मेदमल को 12 प्रतिशत वार्षिक ब्याज और काटा दिया करता था।³⁰ कुछ मामलों में 24 प्रतिशत वार्षिक ब्याज का भी उल्लेख मिलता है।³¹

व्यापारी वर्ग की भूमिका :- 19 वीं सदी के प्रारम्भिक दशकों में व्यापारी वर्ग कुटीर उद्योगों के उत्पादनों को नगरों तक पहुंचाता था। पश्चिमी राजस्थान के लगभग सभी नगरों में साप्ताहिक हाटें लगती थी, जिनमें विविध वस्तुओं का क्रय-विक्रय होता था।³² कुछ विशेष वस्तुओं की भारी मात्रा में खरीद के लिए विशेष मंडिया या बाजार थे। ऊन की खरीद के लिए जैसलमेर तथा बीकानेर,³³ कपास खरीद के लिए कटला (जोधपुर)³⁴ तथा बारूद तथा लोहे के उपकरणों के लिए पाली प्रसिद्ध स्थल थे। इसके अतिरिक्त व्यापारी-वर्ग मुख्यतः कृषि उत्पादों के निर्यात में सहायता करते थे और स्थानीय आवश्यकताओं की वस्तुओं का आयात भी करते थे।³⁵ कुछ व्यापारी ब्याज-बट्टे का तथा कुछ व्यापारी ठेके पर चुंगी वसूलने का कार्य भी करते थे। 19 वीं सदी के समाप्त होते-होते व्यापारियों के व्यापार का स्तर काफी उच्च हो गया। अब

वे ब्रिटिश बंदरगाहों से तथा बड़े नगरों से वस्तुओं का आयात करके उन्हें स्थानीय ग्रामों तक पहुँचाते थे। यद्यपि उन्हें अन्य प्रान्तों के स्थानीय व्यापारियों से कड़ी प्रतिस्पर्धा का सामना करना पड़ा, किंतु वे अपना स्थान बनाने में सफल रहे। बीकानेर राज्य के हरविलास अग्रवाल पहले राजस्थानी थे, जिन्होंने 1838 ई. में आसाम में चाय उद्योग प्रारम्भ किया था।³⁶ इसके अलावा यहाँ के छोटे व्यापारी अन्य प्रान्तों की बड़ी मण्डियों या बाजारों में जाकर ब्रोकर, बेनियम, मुत्सद्दी या दलाल भी बन चुके थे।³⁷ इनसे पूर्व यह कार्य बंगाली लोग किया करते थे।

19 वीं शताब्दी में पश्चिमी राजस्थान में व्यापारिक प्रवृत्तियों काफ़ी विकसित थी, फिर भी उन पर ब्रिटिश प्रभाव था। राहदारी शुल्क में कमी करने से राज्यों की आय में कमी आयी, जिसे राज्यों ने चुंगी कर में वृद्धि करके पूरा किया। चुंगी कर के बढ़ जाने से व्यक्ति की दैनिक आवश्यकताओं की वस्तुएं महंगी होती गयी तथा प्रजा की आर्थिक स्थिति निम्न होती रही। प्रमुख-प्रमुख व्यापारी भी 19 वीं शताब्दी के समाप्त होते-होते यहाँ से पलायन कर गये। रेलों तथा संचार व्यवस्था के विकास ने जहाँ अन्तर्देशीय तथा अन्तर्प्रदेशीय व्यापार को बढ़ाया, वहीं स्थानीय व्यापार और कुटीर-शिल्प उद्योग प्रायः समाप्त हो गये थे। पश्चिमी राजस्थान यद्यपि 19 वीं शताब्दी के अंत तक अपने व्यापार के पुराने स्वरूप को छोड़ रहा था, वहीं 20 वीं शताब्दी के प्रारम्भ होते-होते यहाँ के व्यापार में जो प्रगति हुई, वह उल्लेखनीय थी।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

स्वतंत्रता आंदोलन में राजस्थान के उर्दू शायरों का योगदान (जोधपुर के उर्दू शायरों के विशेष संदर्भ में)

फिरदौस बानो

तहरीक आजादी के समय उर्दू सहित्य

हिन्दुस्तान की दूसरी जबानों के अलावा बहुत सी मकामी बोलियों में भी तहरीक आजादी से संबंधित सहित्य की कमी नहीं है, ये इम्तियाज सिर्फ उर्दू को हासिल रहा है कि उसका जिक्र अदम में इस तहरीक का हर नक्श मौजूद है। जैसे-जैसे वक्त और हालात बदलते गये और तहरीक-ए-आजादी का काफिला आगे बढ़ता रहा इसी एतबार से ये और भी गहरा और नुमाया होने लगा। ये कहना गलत नहीं होगा कि जंगे आजादी से स्वतंत्रता प्राप्त के सफर की पूरी दास्तान 'उर्दू जबानो अदब' के हवाले से संकलन की जा सकती है।¹ उस जमाने में हिन्दुस्तान के बहुत से इलाकों से राजस्थान में अंग्रेजों के अत्याचारी रवैये और उनके सियासी अज्मों (राजनैतिक सत्ता) के इरादे से वाकिफ थे।²

राजस्थान हिन्दुस्तान के बड़े इलाकों के मुकाबले में हमेशा पिछड़ा रहा। उससे आवाम (जनता) में जिस बड़े पैमाने हुकूमत के खिलाफ बेचैनी, प्रतिरोध की लहर पैदा होनी चाहिये। अंग्रेजों के अत्याचार, उनकी कार्यवाहियों और हठधर्मिता के सबब मुमकिन ना हो सकी। इसका नतीजा ये हुआ कि कोई ऐसी बड़ी तहरीक (आन्दोलन रहनुमा नहीं हो सकी, जिसमें समाज के हर तबके (वर्ग) का शामिल होना मुमकिन नहीं था।

इन हालातों में कौमी तहरीक आजादी में राजस्थान के फनकारों की समकालीन सार्थकता का सवाल ध्यान में लाना अजीब सा मालूम होता है। अजीब इसलिए कि ना सिर्फ उर्दू बल्कि हिन्दी और राजस्थानी अदब का बहुत सा हिस्सा बेनियाज (अनछुआ अनजान) है।³

1857 की क्रांति का विप्लव -

1857 की क्रांति का प्रभाव राजस्थान के उर्दू शायरों पर पड़ा। उन्होंने अपने साहित्य में इसका जिक्र किया है कि अंग्रेजों ने मुगलों और राजपूतों के बीच दरार पैदा की। अंग्रेजों की यही कोशिश रहती थी कि मुगलों और राजपूतों के बीच किसी तरह का कोई संबंध न रहे। इस कोशिश में उन्होंने तारीखे तहजीब की अतीत की महानताएं हटाने की कोशिश की। मजहब और अकीदे का मजाक उड़ाया।⁴

जिस तरह जंगे आजादी में दिल्ली में 'हुकूमत' बादशाह की थी मगर 'हुक्म' कम्पनी और बहादुर का चलता था। इसी तरह राजस्थान में भी असल हुकूमत पॉलिटिकल एजेंट और दूसरे अफसरों के हाथ में था क्योंकि निजाम वही काम करता था जो अंग्रेजों की खुशनवीशी में शामिल न हो इन हालातों को देखकर यहां के शायरों ने अपनी शायरी के माध्यम से लोगों को जागरूक किया।⁵

जंगे आजादी के समय राजस्थान की बहुत सी रियासतों के उर्दू शायर हुए उनमें मुरव्वत खां मुरव्वत, फकीर मोहम्मद खां गोया, मिर्जा अकबर अली बैग गुल, बसाव लाल सादा, अब्दुल करीम खां शिक, शेख अता हुसैन शोर, काजी फरजन्द अली फकीर, जान बिहारी लाल राजी, हीरालाल शोहरत, शेख निजामुद्दीन ऐश जैसे शायर मौजूद थे।

इन शायरों का बहुत कम जिक्र मिलता है। लेकिन इन्होंने राजस्थान की रियासतों, जनता में अपने वतन (देश) के प्रति देशभक्ति की भावना पैदा की। उनमें त्याग, बलिदान के अहसास उर्दू शायरी अदब के माध्यम से जागृति पैदा की।⁶

स्वतन्त्रता आन्दोलन में राजस्थान के जोधपुर के उर्दू शायर

तहरीक आजादी (स्वतंत्रता आंदोलन) में राजस्थान के बहुत से शायरों ने अपनी गजले और नज्मों के माध्यम से अपनी कौम, जनता को स्वतंत्रता आन्दोलन के लिए प्रेरित किया। राजस्थान के जयपुर, टोंक, उदयपुर, अजमेर, झालावाड़ आदि जिले के उर्दू शायरों ने अपनी गजले और नज्मों लिखी हैं जिनमें राजस्थान के जोधपुर जिले के उर्दू शायरों ने भी तहरीक आजादी में बहुत योगदान दिया। तथा उर्दू साहित्य में गजल, नज़्म, कसीदा, मसनवी आदि के माध्यम से कौम को जागरूक किया।

जोधपुर के प्रमुख उर्दू शायरों के नाम निम्न हैं :-

मोहनलाल कौल जोधपुरी, सैय्यद मोहम्मद असद अली जोधपुरी, निशार जोधपुरी, सैय्यद मोहम्मद अकबर अली अकबर जोधपुरी, सैय्यद जमील अहमद ताहिर जोधपुरी, ख्वाजा नज्मुद्दीन नज्म, मोहम्मद अबु वालदन शिरकी, मोहम्मद इब्राहिम

अबराar जोधपुर

1. “कौल” जोधपुरी (मोहनलाल कौल)

जोधपुर के शायरों में आप बुलन्द मुकाम रखते हैं। फन्ने-शायरी में एक मुस्तनद उस्ताद का दर्जा हासिल है। जोधपुर की “बज्में-तन्जीम” के संस्थापक और सदर हैं।

कौल साहब 11 जनवरी 1914 को पैदा हुए। शायरी का शौक बचपन से ही है। शुरू में हजरत ‘बेदिल’ बदायूनी को अपना कलाम दिखाते रहे। सन् 1940 से 1946 तक भिन्न पत्रों में आपका कलाम खूब छपा। सन् 1940 में आपका एक संकलन ‘मीठे बोल’ के नाम से निकला। फिर कुछ ऐसा दौर आया कि आपने खुद ही कलाम छपवाना बन्द कर दिया। यूँ कौल साहब ने सभी किस्म की चीजें लिखी हैं लेकिन ज्यादातर नज्में और गज़ले कहीं हैं। कौल साहब के शैरों में दिल की धड़कने भी हैं, दिमागी समझ-बूझ भी जमाने के बदलते हुए हालात की तरजुबानी भी। जिन्दगी की नई कदरों का पूरा एहसास है। कौल साहब की शायरी रूमान और हकीकत का एक हसीन मेल पेश करती है। जुबान बड़ी सलीस और सादा लिखते हैं। उच्च कोटि के शायर होने के अलावा कौल साहब एक अच्छे आलोचक भी हैं।

कौल साहब की अदबी खिदमात और इल्मी काबिलियत से प्रभावित होकर जमीअते-उलमा राजस्थान ने आपको ‘माहताबे-सुखन’ का खिताब दिया। ‘दरगाह-कमेटी-हजरत सिफ़त हुसैन’ की ओर से ‘नक्काशे-फितरत’ की उपाधि मिली।⁷ इन्होंने ‘भारत की जनता से खिताब’ नज्म लिखी है।

नज्म

भारत की जनता से खिताब

तुम्हारे दम ही से कायम है आनो-बाने-वतन

तुम्हारी बातों से बनती है दास्ताने वतन

जुबां तुम्हारी नहीं है ये हे जुबाने-वतन

वतन की शान है तुमसे कि तुम ही शाने-वतन

खुदी को कौम की सेवा में तुम मिटा के रहो।

वतन से परदे जहालत के फिर उठा के रहो।।

वतन में सूबा परस्ती है सर उठाये हुए

दिलों में पार्टिबन्दी है घर बनाए हुए

हकूक उर्दू जुबां के हो क्यों दबाए हुए

ये क्या के फिरते हो जनता से मुंह छुपाए हुए।

इस नज़्म में शायर कौल साहब ने बताया कि हमारा वतन (देश) की शान बहुत निराली है। भारत की जनता अपने वतन पर मर मिटने के लिए प्रेरित किया तथा उनमें उत्साह, जोश, उमंग, देशभक्ति आदि की भावना से प्रेरित किया। वतन की शान तुम से ही है। जनता में देश के प्रति आत्मविश्वा की भावना पैदा की। जनता को अपने अधिकारों के बारे में जागरूक किया।

2. निशार जोधपुरी - निशार अहमद का नाम भी राजस्थान के जोधपुर के उर्दू शायरों में लिया जाता है। इनका नाम निशार अहद और तख़्तुस (उपनाम) निशार था। वालिद का नाम गयूर अहमद था। निशार जी के दादा मख़दूम बख़्श स्टेट काउंसिल, जोधपुर के सदस्य थे। निशार जोधपुरी का जन्म हिजरी सन् 1308 ई. में (सन् 1889-90) हुआ। वे शिक्षा प्राप्त करने के लिए अलीगढ़ गये। कुछ अरसे बाद जोधपुर में सब इंस्पेक्टर पुलिस रहे। निशार को वक्ती रियासत राजनीतिक गतिविधियों में रूचि थी। वे मारवाड़ मुस्लिम एज्युकेशन सोसायटी के जनरल सैक्रेट्री और इस्टेट मुस्लिम लीग जोधपुर के सदर भी रहे। इन्होंने ना सिर्फ नज़्म लिखी बल्कि गजले भी लिखी।¹⁹ उर्दू में 5 फरवरी सन् 1926 में गजीजुल्लाह खान साहब निशार जोधपुर की एक गजल छपी है इनकी गजल ये है :

असर ऐसा गया आह फगा से
के जैसे तीर जाता है कमान से
गिराता है नई हर रोज बिजली
फलज जलता है मेरे आशिया से
हमारी जिन्दगी के चन्द लम्हें
ना देखे जाएंगे आसमां से।।

3. अबरार जोधपुरी - भारत-विभाजन के बाद जो लोग पाकिस्तान चले गये इनमें से एक नाम अबरार जोधपुरी का भी है। अबरार का असली नाम शेख मोहम्मद इब्राहिम था और वो जोधपुर के रहने वाले थे। इनका जन्म 8 फरवरी 1901 ई. को जोधपुर में हुआ। इनके वालिद का नाम शेख मोहम्मद इस्माइल और तख़्तुस (उपनाम) आसी था। जोधपुर के बकौल उर्दू, फारसी, अंग्रेजी और हिन्दी की तालिम हासिल करने के बाद मोहकमा खास में मुलाजिम हो गये। उनकी तरबियत में ही कौमी दर्द की सच्ची तड़प है। ये मारवाड़ मुस्लिम एजुकेशन सोसायटी के सैक्रेट्री मदरसा मोइनउल इस्लामा जोधपुर के सदर रहे।

अकबर जोधपुरी - अकबर के संबंध में साहिबे बहारे सुखन लिखते हैं कि सैय्यद अकबर अली अकबर जोधपुर के मुमताज चूड़ीगरो में थे। पहले वे 'बेदिल' बदायूनी से सलाह लेते थे। उसके बाद सिमाब अकबराबादी के शिष्य बन गये। शालमाना शायर सन् 1937 में तलामजा सिमाल की महरसत छपी है इसमें इनका नाम अकबर हुसैन अकबर जोधपुरी लिखा है जो गलत है। आखिर में ये जालोर चले गये और वही तकरीबन सन् 1950 में इनका इन्तकाल हो गया।

अकबर के संबंध में इससे ज्यादा मालूम ना हो सका, इनता पता चला है कि जोधपुरी ने नमूना कलाम के तौर पर अकबर की जो गजल दर्ज की है उनकी गजले शायर (अकबराबादी) के नाम से लिखी है। अकबर की गजले कदीम शुमारों में मौजूद है उनकी गजलों को काफी प्रसिद्धि मिली है।¹²

गजल

रवानी जाबजा मुत्कल में हूने सहिदा की,
 बुझी कातिले ना फिर भी प्यास तेरी तेग बरां की।।
 हुई तराशे लिए खुन जिगर से नोक मिशरगा की।
 खबर करनी है कातिले को मिजाजे जख्मे पनाह की।।
 छुपाने से किसी का खूने ना हक छुप नहीं सकता,
 गवाही खुद वजूद देगी हिना खून शहीदा की।

इस गजल में अकबर जोधपुरी ने स्वतंत्रता आन्दोलन में जिन देशभक्तों ने अपनी जान गंवायी है। उन शहीदों की देशभक्ति की भावना, दर्द, पीड़ा कष्टों की कहानी को बयां किया है कि किस तरह अंग्रेजी हुकूमत के लोग उनके खून के प्यासे हो गये थे। शहीदों की पलकों पर खून के निशान में बयां करते हैं उनके अन्दर कितना दर्द और जख्म छुपा है। शहीदों का लहू (खून) साफ-साफ जाहिर कर रहा है अंग्रेजों ने बहुत अत्याचार और उन्हें कष्ट दिये। शहीदों की खून की उपमा हिना (मेहन्दी) के रंग से की है। उनका खून एकदम लाल रंग का जो उनके शहीद होने का सबूत है।¹³

निष्कर्ष - अंग्रेजों ने हिन्दुस्तानियों की जातों को जलील किया, उनके कानून और नियमों को गलत ठहराया, शादी के कायदे (नियम) को बदल दिया मजहबी रस्मों-रिवाज की तौहिन की, इबादत खानों की जागीरी जब्त की। सरकारी कागजातों में उन्हें काफिर लिखा।

अंग्रेजों के अत्याचारों को देखते हुए राजस्थान के उर्दू शायरों ने कलम उठायी जिनमें 'राजस्थान के जोधपुर जिले के प्रमुख उर्दू शायर मोहनलाल कौल जोधपुरी,

निशार जोधपुरी, अबरार जोधपुरी, अकबर जोधपुरी आदि ने अपनी उर्दू शायरी, नज़्म, गज़ल के माध्यम से कौम और आवाम (जनता) को जागरूक किया। उनमें देश प्रेम, त्याग, बलिदान, आत्म विश्वास की भावना जागृत की ताकि वे अपनी मातृभूमि वतन की रक्षा कर सकें।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

जैतारण परगने की कृषि व्यवस्था का विश्लेषणात्मक अध्ययन (नैणसी की विगत के विशेष संदर्भ में)

निगार खानम

राजस्थान के साहित्य के स्रोतों में विगत साहित्य का महत्वपूर्ण स्थान है। विगत साहित्य में नैणसी कृत मारवाड़ परगना की विगत का भी महत्वपूर्ण स्थान है। मारवाड़ परगना की विगत में मारवाड़ के सभी परगने का विस्तृत विवरण मिलता है। जैतारण परगने की भौगोलिक स्थिति, फसलों तथा सिंचाई के प्रमुख संसाधन व स्रोतों का वर्णन मारवाड़ की विगत में प्राप्त होता है।

मारवाड़ के परगनों में जैतारण भी प्रमुख परगना था। यह परगना जोधपुर से 20 कोस दूरी पर पूर्व के दायं भाग में स्थित था। जैतारण परगना पहले आगेवा के स्थान पर स्थित था। यह पर जैतू गूजर रहते थे इसी कारण इसका नाम जैतारण परगना पड़ा था। जैतारण परगने को जोधणा के समय बसाया गया था। पहले यह सिंघलों के अधिकार में था। नरसिंघ की पत्नी समरियारी को नरबद लेकर आना तथा उससे बैर लेने की घटना जैतारण से ही जुड़ी हुई है। जब सूजा गद्दी पर बैठा तो उसने सभी सिंघलों को बाहर निकाल दिया तथा उदासूजावत को जैतारण में बाया और जैतारण पर उदावतों का अधिकार रहा। राव मालदेव ने रतनसी खींवावत को जैतारण दिया था।

जैतारण की कृषि व्यवस्था – मारवाड़ के सभी परगनों के अनुसार ही जैतारण परगना के भी राजस्व का मुख्य आधार कृषि ही था। कृषि हेतु जल के लिये अधिकतर लूणी नदी, चांग नदी, सुकड़ी नदी का प्रवाह पर निर्भर रहते थे। मारवाड़ रा परगने की विगत जैतारण परगने के जलाशयों के निर्माण के भी उल्लेख प्राप्त होता था। जैतारण के गांवों में इन जलाशयों के पानी का उपयोग सिंचाई के लिए किया जाता था। जैतारण के गांवों में सिंचाई के साधनों में कुआं, तालाब, बावड़ी, नाड़ी, बेरे इत्यादि उपलब्ध थे। इनमें अधिकतर मीठा पानी होता था, कहीं-कहीं खारा पानी भी

प्राप्त होता था। विगत में विवरण प्राप्त होता है कि सिंचाई के साधनों में चांच, अरहट, कोसीटा आदि का उपयोग जैतारण परगने में किया जाता था। जैतारण में कृषि योग्य भूमि उपलब्ध थी। यहां अधिकतर खेत कठोर मिट्टी (बालू रहित के) तथा सख्त व पोली जमीन वाले (काण कंवला) थे, इसके अतिरिक्त कई खेत सख्त व पोली जमीन वाले (कंवला), बालू रहित (काण) थे। जो खेती के लिये उपयुक्त थे।

विगत में विवरण मिलता है कि जैतारण परगने में कई गांव ऐसे भी थे जहां खेती नहीं की जाती थी। उन गांवों में मुख्यतः कोटेडो² डायटो³ पीपलोदो⁴ कुपावास⁵ देवलो⁶. हीगपाणीयो⁷ आदि प्रमुख गांव थे, यह वीरान गांव थे।

विगत में विवरण प्राप्त होता है कि जैतारण परगने में दोनों प्रकार की फसल का उत्पादन किया जाता था। रबी व खरीफ दोनों प्रकार की फसलों का उत्पादन जैतारण परगने में किया जाता था। जैतारण की फसलों का अध्ययन करने पर ज्ञात होता है कि यहां खरीफ की फसल की तुलना में रबी की फसल अधिक मात्रा में उत्पादित की जाती थी। जैतारण परगने में कृषि हेतु कुआं तालाब, बावड़, बेरे, नदी तथा रेल (बहकर आने वाला जल) आदि उपलब्ध होने के कारण फसलों के लिये पानी पर्याप्त मात्रा में उपलब्ध हो जाता था। चांग नदी व लूणी नदी, सूकड़ी आदि जैतारण के कई गांवों से होकर गुजरती थी तथा कई गांव नदी के किनारे उसके निकट स्थित होने के कारण इन नदी का जल सिंचाई व पीने के लिये उपयोग किया जाता था।

जैतारण परगने की प्रमुख फसलें में उनाली सेवज (चना व गेहूं), बाजरा, मूंग, मोठ, कपोस, तिल, ज्वार आदि का उत्पादन किया जाता था। इसके अतिरिक्त कई सब्जियां तथा फलों का उत्पादन भी किया जाता था।

1. उनाली⁸ जैतारण परगने में अधिकांश फसल उनाली (रबी) की होती थी। जैतारण में उनाली की फसलों में अधिकतर गेहूं का उत्पादन किया जाता था। इन फसलों की गांवों में उपलब्ध सिंचाई के साधनों की सहायता से (अरहट, चांच) खेती की जाती थी जैतारण परगने में उनाली फसल के कुल उत्पादन का 56.57 प्रतिशत सिंचाई द्वारा उत्पादित होता था। जैतारण परगने में सिंचाई द्वारा उनाली फसल का उत्पादन मुख्यतः राबडी चाक⁹ रायपुर¹⁰ आकेली¹¹ पातुवस¹² खिनावड़ी¹³ भाखरावस¹⁴ लोहा माली¹⁵ रातडीयां¹⁶ चांग¹⁷ खिवल¹⁸ तालूकियो¹⁹ कारोलीयो²⁰ गेहावासनी²¹ आदि गांवों में होता था।

2. सेवज²² चना - जैतारण में उनाली फसल में सेवज चना का उत्पादन भी किया जाता था। नदी व बहलो से जो रेल बहकर के गांवों में आता था उसमें सेवज चना का उत्पादन किया जाता था। जैतारण में सेवज चना का उत्पादन 40.13 प्रतिशत किया जाता

था। सेवज चना का उत्पादन करने वाले गांव में मुख्य रूप से लौटाधरी²³ बहेड़²⁴ राणीवाल²⁵ बलाहेड़²⁶ मालपुरीयौ²⁷ रातडीयौ²⁸ कोहड़²⁹ इत्यादि गांव प्रमुख थे।

3. सेवज गेहूँ - जैतारण परगने के गांवों में बहकर के आने वाले पानी में सेवज गेहूँ व चना दोनों का उत्पादन किया जाता था। कई खेतों में केवल सेवज गेहूँ का ही उत्पादन होता था तो कई गांवों के खेतों में दोनों का उत्पादन किया जाता था। सेवज गेहूँ का उत्पादन जैतारण परगने में 5.92 प्रतिशत किया जाता था जिन गांवों में इस का उत्पादन किया जाता था उनमें बाझकुड़ी³² झुंझण्डों²³ लौटाधरी³⁴ नीबाहेड़ो³⁵ पाटवो³⁶ जुठो³⁷ विरोल³⁸ चीतार³⁹ आदि गांव प्रमुख थे।

4. बाजरा - जैतारण परगने में रबी में रबी की सफल के अतिरिक्त खरीफ की फसल का भी उत्पादन होता था, जिसमें बाजरा, मोठ, मूंग, ज्वार, तिल, कपास आदि का उत्पादन किया जाता था। जैतारण परगने में बाजरा का उत्पादन 30.26 प्रतिशत था। जैतारण परगने के गांवों में बाजरा का उत्पादन मुख्यतः झाझण्डो⁴⁰ बाघीया हेड़ो⁴¹ रामपुरौ⁴² रामावास खुरद⁴³, नीलाबो⁴⁴, उखलीयौ⁴⁵, देवली दुला री⁴⁶, बुलपुरौ⁴⁷, कालब⁴⁸, भैरों बावड़ी⁴⁹, वोकरलाई⁵⁰, जैनावासणी⁵¹ आदि गांव मुख्य थे।

5. मोठ - खरीफ की फसल में मोठ का उत्पादन भी जैतारण परगने में किया जाता था। जैतारण परगने के गांवों में मोठ का उत्पादन 22.36 प्रतिशत किया जाता था। जैतारण के गांवों में मोठ का उत्पादन मुख्यतः कटाहडौ⁵² रामपुरौ⁵³ भाखरावास⁵⁴ बुलपुरौ⁵⁵ हाजीवास⁵⁶ उखलीयौ⁵⁷ धूलकोट⁵⁸ आदि गांवों में होता था।

6. मूंग - जैतारण परगने में मूंग का उत्पादन 3.94 प्रतिशत किया जाता था। मूंग का उत्पादन मुख्य रूप से झुंझण्डो⁵⁹ पीपलीयौ कापडीया रौ⁶⁰ पातुवसे⁶¹ रतनपुरौ⁶² सोमवास⁶³ माखरवासणी⁶⁴ आदि गांवों में किया जाता था।

7. कपास - जैतारण में कपास का उत्पादन बहत ही कम मात्रा में किया जाता था। केवल दो ही गांव में इसका उत्पादन होता था जो 1.31 प्रतिशत था। कपास का उत्पादन केवल पातुवस⁶⁵ लौटाधरी⁶⁶ में किया जाता था।

8. तिल - जैतारण में तिलहन का उत्पादन भी किया जाता था। इसका उत्पादन केवल एक गांव में किया जाता था। तिल का उत्पादन केवल पाटवो⁶⁷ में किया जाता था।

9. ज्वार - जैतारण में ज्वार का उत्पादन 11.84 किया जाता था। ज्वार का उत्पादन मुख्यतः बहेड़⁶⁸ राणीवाल⁶⁹ सोमवास⁷⁰ मातुवास⁷¹ रतनपुरा⁷² बरांटीयो वडो⁷³ खातीवास⁷⁴ चावडीया वीण रौ⁷⁵ आदि गांव में किया जाता था।

जैतारण परगने में सिंचाई के स्रोतों के रूप में कुआं, तालाब, बावड़ी, नाले, नाडी, नदी, रेल नदी आदि उपलब्ध थे। विगत के अध्ययन करने पर ज्ञात होता है कि

जैतारण में लगभग 50⁷⁶ कुँआ लगभग 90⁷⁷ तालाब, लगभग 123⁷⁸ बावड़ी उपलब्ध थी, जिसमें मीठा और खारा दोनों प्रकार का पानी होता था जिससे जैतारण में मीठवानिया व खारिया दोनों गेहूँ का उत्पादन हाता था।

जैतारण परगने की कृषि व्यवस्था का विश्लेषण- जैतारण की कृषि व्यवस्था के अध्ययन करने पर ज्ञात होता है कि जैतारण परगने में खेत काठा (बालू रहित), खेत कांवला (सख्त व पोली जमीन) खेत काण कांवला (बालू रहित, सख्त व पोली जमीन वाले थे।

जैतारण परगने की फसलों का अध्ययन करने पर ज्ञात होता है कि जैतारण में उनाली (गेहूँ) सेवज चना, सेवज गेहूँ, बाजरा, मूंग, मोठ, ज्वार, तिल, कपास का उत्पादन किया जाता था।

जैतारण परगने में रबी की फसल का अधिक उत्पादन होता था। खरीफ की फसल का उत्पादन कम होता था। जैतारण में कुल गांव 152 गांव थे, जिसमें से 84 (55.20 प्रतिशत) गांव में उनाली (गेहूँ) की फसल का उत्पादन होता था।

जैतारण में कुल गांव में से सेवज चना का उत्पादन 61 (40.13) गांव में होता था। जैतारण में कुल गांव में से सेवज गेहूँ का उत्पादन केवल 9 (5.92 प्रतिशत) ही किया जाता था। जैतारण में खरीफ की फसल का उत्पादन कम होता था, जिसमें बाजरा का उत्पादन 46 (30.26) गांवों में होता था।

जैतारण में मोठ का उत्पादन 34 गावों (22.36%) होता था।

जैतारण में मूंग का उत्पादन 6 (3.94%) होता था।

जैतारण में कपास का उत्पादन केवल 2 गांव (1.31%) में होता था जो कम था।

जैतारण में तिल का उत्पादन केवल 1 गांव (0.65%) में किया जाता था।

जैतारण में ज्वार का उत्पादन 18 गाँवों (11.84%) किया जाता था।

अतः में इस विश्लेषण के आधार पर यह कहा जा सकता है कि जैतारण की कृषि व्यवस्था का विश्लेषण करने पर ज्ञात होता है कि जैतारण में रबी की फसल का उत्पादन खरीफ की तुलना में अधिक किया जाता था। जैतारण में बाजरा, मोठ, मूंग, ज्वार, कपास, तिल का उत्पादन थोड़ा कम होता है। जैतारण में खेत काठा, कांवाला, काठा कांवाला थे, जिसके कारण यहां रबी की फसल अधिक होती थी।

जैतारण में सिंचाई के स्रोत अधिक होने के कारण वह उनाली फसल की खेती अधिक होती थी। क्योंकि उनाली फसल के लिये पानी की आवश्यकता ज्यादा होती है। जैतारण परगने में तिल व कपास का उत्पादन कम होता था

जैतारण परगने की फसलों और जल स्रोतों का
(नैणसी कृत मारवाड़ रा परगनां री विग

क्रम संख्या	गाँव का नाम	उनाली गोहूँ	सेवज चना	सेवज गोहूँ	बाजरा	मोठ	मै
1	कसबौ जैतारण	√					
2	नीबाज	√					
3	छीपीयो खुस्यापुर	√					
4	आगेवो		√				
5	राबडीयाक	√	√				
6	नीबलौ	√					
7	बाझाकुडी	√	√	√			
8	गलणीयो		√				
9	सागावास		√				
10	झाझणवास						
11	झुझण्डो		√	√	√		
12	देवली पिराग रो		√				
13	लौटोधरी	√	√	√			
14	देहूरियो		√				
15	बांसीयो		√				
16	नीबाहेडो		√				

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25. वही पृ. 517
26. वही पृ. 519
27. वही पृ. 522
28. वही पृ. 533

29. वही पृ. 536
30. वही पृ. 551
31. वही पृ. 540
32. वही पृ. 511
33. वही पृ. 512
34. वही पृ. 513
35. वही पृ. 514
36. वही पृ. 515
37. वही पृ. 519
38. वही पृ. 521
39. वही पृ. 533
40. वही पृ. 512
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50. वही पृ. 546
51. वही पृ. 547
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53. वही पृ. 516
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55. वही पृ. 525
56. वही पृ. 527
57. वही पृ. 529
58. वही पृ. 531
59. वही पृ. 512

60. वही पृ. 516
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62. वही पृ. 523
63. वही पृ. 520
64. वही पृ. 547-48
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<p>Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023</p>
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पर्यावरण इतिहास लेखन: जल के विशेष संदर्भ में

डॉ. सुमेस्ता

यह शोध पत्र भारतीय सामाजिक अनुसंधान परिषद, नई दिल्ली से प्राप्त पोस्ट डॉक्टरल फ़ैलोशिप के शोध विषय 'जल, समाज एवं राज्य: प्रबंधन एवं उपयोग (1701-1950 ईस्वी) जोधपुर मारवाड़ के संदर्भ में', का एक अंश है। इस शोध पत्र का उद्देश्य राज्य में जल के मुख्य स्रोतों का रख रखाव, उनमें जलापूर्ति सुनिश्चित करना, जल का वितरण करना और इन जलीय स्रोतों को सुरक्षित रखने के पीछे राज्य के प्रयासों तथा जन सामान्य की भूमिका का अन्वेषण करना है। इसके साथ ही जल स्रोतों के प्रकार, जोधपुर (मारवाड़) की भौगोलिक परिस्थितियों के अनुसार अलग-अलग क्षेत्रों में निर्मित विभिन्न प्रकार के जलीय स्रोत; समाज के सभी वर्गों - एवं समुदायों को जल वितरण की व्यवस्था सुनिश्चित करने की प्रणाली; जल प्रबंधन से पर्यावरण एवं समाज पर पड़ने वाले प्रभाव आदि का विश्लेषण करना है।

पुनः परंपरागत जलप्रबंधन प्रणाली से सिंचाई व्यवस्था कितनी लाभदायक रही? मंदिरों, देवालयों के नजदीक बनाए गए जलीय स्रोतों की क्या महत्ता थी? व्यापारिक मार्गों पर जल प्रबंधन की व्यवस्था में राज्य एवं सेठ साहूकारों की कितनी भूमिका थी? क्या राज्य द्वारा जलप्रबंधन से संबंधित कोई विभाग बनाया गया था? राज्य द्वारा जल संग्रहण एवं प्रबंधन पर किया जाने वाला वार्षिक खर्च क्या था? राज्य द्वारा जोहड़, वन, बीहड़ हेतु दिए गए पट्टों से पर्यावरण एवं जल प्रबंधन की दिशा में पड़े सकारात्मक परिणाम क्या थे? क्या थार के रेगिस्तानी क्षेत्र के इस भू-भाग, में राज्य एवं समाज द्वारा जल संग्रहण एवं प्रबंधन हेतु अपनाई गई परंपरागत तकनीक वर्तमान में जलप्रबंधन हेतु कारगर सिद्ध हो सकती है?

शोध पत्र का उद्देश्य पर्यावरण एवं जल के संबंध में इतिहास लेखन की आवश्यकता, महत्ता एवं प्रासंगिकता को ध्यान में रखते हुए विषय पर शोध की संभावनाओं (बैवचम) की समीक्षा करना है। साथ ही यह भी अन्वेषण करना है

कि किन क्षेत्रों में, किन आयामों को लेकर जल एवं पर्यावरण पर शोध कार्य किए गए हैं। इतिहासकारों की दृष्टि से जल प्रबंधन की परंपरागत पद्धति किस प्रकार वर्तमान में जल नीति में लाभदायक हो सकती है।

पर्यावरण एवं जल - एक अंतर्संबंध:

पर्यावरण इतिहास चीजों को परिप्रेक्ष्य में रखने के लिए अंतर्विषयक दृष्टिकोण की मांग करता है। वर्तमान में पर्यावरणीय मुद्दों की पूर्ण और गहरी समझ की आवश्यकता महसूस की जा रही है। ऐसा करके पर्यावरण संबंधी समसामयिक समस्याओं का समाधान किया जा सकता है। पुनः उल्लेख करना होगा कि भारत में जल निकायों के लिए असंख्य खतरे हैं। उदाहरणतः अतिक्रमण, अनधिकृत खनन, प्रदूषण, जल निकायों में अनुपचारित और कच्चे नालों का मल-जल गिराना, भूमिगत जल में निरंतर तेजी से होती गिरावट, झीलों के स्तर में गिरावट, एक उचित प्रशासनिक प्रबंधन की कमी और जल निकायों के प्रबंधन के लिए सकारात्मक ढांचा और राजनीतिक इच्छाशक्ति की कमी मुख्य कारक हैं। इसके साथ ही आज देश में जल प्रबंधन के प्रति लोगों की उदासीनता भी है। सरकारी विभागों और अंतरराष्ट्रीय एजेंसियों द्वारा वित्त पोषण केवल कुछ जल निकायों तक ही सीमित है। एक अन्य पहलू जिसे ध्यान में रखने की आवश्यकता है, वह यह है कि विकास और संरक्षण के बीच एक उचित संतुलन स्थापित करने की आवश्यकता है।

इतिहासकारों के लिए यह समझना महत्वपूर्ण है कि पर्यावरण का इतिहास एक से अधिक तरीकों से भूमि उपयोग, जल और जलवायु के इतिहास से घनिष्ठ रूप से जुड़ा हुआ है। पृथ्वी का हाइड्रोलॉजिकल चक्र -- समुद्र, हवा और जमीन के बीच जल की सूर्य-संचालित क्रिया -- एक अपरिवर्तनीय संपत्ति है, जिसे मानव क्रियाएं अब खतरनाक तरीकों से बाधित कर रही हैं। हालाँकि जल की विशाल मात्रा महासागरों, ग्लेशियरों, झीलों और गहरे जलभृतों में रहती है, लेकिन पृथ्वी पर उपलब्ध जल का केवल एक बहुत छोटा हिस्सा -- 1 प्रतिशत के 1/100वें हिस्से से भी कम -- स्वच्छ है, जो हाइड्रोलॉजिकल चक्र द्वारा नवीकृत होकर भूमि पर पहुँचता है। वर्षा के माध्यम से जल की वह बहुमूल्य आपूर्ति--लगभग 110,000 क्यूबिक किलोमीटर प्रति वर्ष -- अधिकांशतः पृथ्वी पर जीवन को बनाए रखती है। किसी भी मूल्यवान संपत्ति की तरह, वैश्विक जल चक्र समाज को लाभ की एक स्थिर धारा प्रदान करता है। नदियाँ, झीलें और अन्य मीठे पानी के पारिस्थितिक तंत्र मानव समाज को अत्यंत आवश्यक संसाधन प्रदान करने के लिए जंगलों, घास के मैदानों और अन्य परिदृश्यों के साथ मिलकर काम करते हैं। हालाँकि, जब तक

वे सभी नष्ट या समाप्त नहीं हो जाते, तब तक इन प्राकृतिक संसाधनों से मिलने वाले लाभ और इसकी महत्ता की बहुत कम सराहना की जाती है। पर्यावरण इतिहास, एक ओर जल संसाधन और दूसरी ओर वनों की कटाई, वर्षा, नदी के प्रवाह, मिट्टी के कटाव, जलवायु परिवर्तन, ग्लोबल वार्मिंग, सूखा, अकाल और विभिन्न प्राकृतिक आपदाओं के बीच परस्पर संबंधों को समझने की मांग करता है।¹

पर्यावरण इतिहास का इतिहास लेखन:

इतिहास के डिसिप्लिन के भीतर, पर्यावरण इतिहास वैश्विक स्तर पर शोध के एक महत्वपूर्ण क्षेत्र के रूप में स्वीकार किया जाता है, लेकिन इसमें सु-परिभाषित अनुशासनात्मक शोध मानकों और पद्धतिगत रणनीति का अभाव महसूस किया गया है। केवल प्रशिक्षित पेशेवर इतिहासकार ही (i) शोध के इस क्षेत्र के एजेंडे और अनुशासनात्मक सिद्धांतों को विकसित और परिभाषित करने में सक्षम होंगे और (ii) वर्तमान समय की व्यापक पर्यावरणीय चिंताओं का ऐतिहासिक संदर्भ में अध्ययन करके हल ढूंढने का प्रयास करेंगे। दुर्भाग्य से, दो दशकों पहले तक भारत और विदेशों में पेशेवर इतिहासकार इस कार्य को एक ठोस और समन्वित तरीके से करने के लिए आगे आने में अनिच्छुक थे।

पर्यावरण, समाज, संस्कृति एवं अर्थव्यवस्था हर दृष्टि से जल की महत्ता है। फिर भी भारतीय संस्कृति और पाश्चात्य देशों में जल को लेकर एक स्पष्ट और बड़ा अंतर दिखाई देता है। वह यह है कि पश्चिम में जल स्पष्ट रूप से एक भौतिक संसाधन है, जो जीवन के लिए वास्तव में कुछ जरूरी आवश्यकताओं में से एक है। हालांकि, कुछ विद्वानों ने पीने के पानी को एक सांस्कृतिक संसाधन की भी संज्ञा दी है, जो कई समाजों में महत्वपूर्ण है। जेम्स साल्ज़मैन के अनुसार जल कई समाजों में धार्मिक महत्व के कार्यों के लिए एक सांस्कृतिक संसाधन है। जल एक सामाजिक संसाधन भी है।²

मैथ्यू गैंडी के अनुसार जल न केवल शहरों के उत्पादन में एक भौतिक तत्व है बल्कि, एक महत्वपूर्ण सामाजिक आयाम भी है। जल का तात्पर्य विभिन्न अदृश्य आयामों के बीच संपर्क की एक श्रृंखला से है। जैसे शरीर और शहर के बीच, सामाजिक और जैव-भौतिक प्रणालियों के बीच, जल नेटवर्क और पूंजी प्रवाह के विकास के बीच, और शहरी क्षेत्र के दृश्य और अदृश्य आयामों के बीच।³

भारतीय उपमहाद्वीप में जल के प्रति आस्थासूचक भाव परिलक्षित होता है। यह भाव मानव मन के उस आवश्यक संसाधन के प्रति सम्मान का द्योतक है जोकि विकल्पहीन है। जल से ही जीवन का अस्तित्व है जल के अभाव में जीवन की

कल्पना ही नहीं की जा सकती है। इसलिए जल को विश्व की सभ्यताओं में सर्वाधिक महत्व दिया गया है। भारत में जल को देवतुल्य अथवा देवरूप में स्वीकारा गया है। आप्, आपः, रस, सरस, उदक, वरुण, सलील, नीर, अमृत इत्यादि सौ नाम जल के पर्याय के रूप में हमारे निरुक्त आदि ग्रंथों में ऋग्वेद से लेकर परवर्ती साहित्य स्रोतों में उपलब्ध होते हैं।

जल से ही हमारी संस्कृतियों को जीवन और स्वर-स्पंदन मिलता है। जल के साथ हमारे अनेक संस्कार और लोकाचार संपृक्त हैं। सोलह और बाईस संस्कारों में जल की साक्षी जीवन के साथ जल के अपूर्व, अद्भुत समन्वय को लक्षित करती है। जल के बिना जीवन की संभाव्यता ही नहीं है, विज्ञान ने इसलिए यह स्वीकारा है कि अंतरिक्ष में जिस किसी भी ग्रह पर जल है, वहाँ जीवन हो सकता है। शतपथ ब्राह्मण में यह सत्य स्वीकारा गया है:

आपो वै प्राणाः।

तदसिमन्नेतान् प्राणान् दधाति।

तैथज्जीवमेव देवतानां हविर्भवति, अमृतमृतानाम्

(शतपथ. 3,8,2,4)

जल की आवश्यकता और महत्ता पर प्रकाश डालते हुए यह उल्लेख करना आवश्यक है कि मानव ने जीवन के लिए जल-स्रोत ढूँढे, जल-स्रोतों के किनारों पर अपनी गतिविधियों की शुरुआत की। जल-स्रोत ही जीवन के पालनें कहे गए हैं। नदियाँ इसी अर्थ में जीवनदायिनी मानी गई हैं और आदि काल से ही उनके प्रति प्रणम्य भाव प्रकट किया गया है। जबसे मानव ने यह जाना कि जल धरती पर ही नहीं बहता, अपितु वह भूमिस्थ होकर भी प्रवाहित होता है और संपूर्ण धरा को आपदा आप्मय बनाए रखता है, उसने मैदानों और तट से दूरस्थ क्षेत्रों को भी अपने आवास के योग्य समझा तथा सभ्यता को नवीन दिशा दी। नदी- कुल प्रिय मानव, मैदानी इलाकों का बाशिंदा हुआ और वहाँ उसने गड्ढे, विवर जैसी रचनाओं से जलोपयोग आरंभ किया। यही संक्षिप्त रचनाएँ कालांतर में कुप, कुई, वापी, कुंड, कुंडी, खेलकी और जलाशय जैसी रचनाओं के रूप में सामने आईं।⁴

21वीं सदी में, जल संसाधनों का प्रबंधन मानवता की सबसे महत्वपूर्ण चुनौतियों में से एक के रूप में उभर रहा है। जनसंख्या वृद्धि, आर्थिक विकास, सिंचित कृषि के विस्तार और शहरों की भारी वृद्धि के कारण 20वीं शताब्दी के दौरान पानी के उपयोग में नाटकीय वृद्धि हुई। जल प्रबंधन चुनौती की गंभीरता इस तथ्य से रेखांकित होती है कि दुनिया भर में पानी की कमी के संकेत पहले से ही

दिखाई दे रहे हैं। यह अनुमान लगाया गया है कि दुनिया की 41 प्रतिशत आबादी नदी घाटियों में रहती है, जहां प्रति व्यक्ति पानी की आपूर्ति इतनी कम है कि जल त्रासदी कभी भी उत्पन्न हो सकती है।⁵

यदि भारत की बात की जाए तो 21 वीं शताब्दी के दूसरे दशक में 30 करोड़ से अधिक लोग विभिन्न क्षेत्रों में पेयजल की प्राप्ति हेतु संघर्ष कर रहे हैं। राजस्थान में विस्तारित रेगिस्तान के लोग सैकड़ों वर्षों से ही इस कठिन समस्या का सामना करते आ रहे हैं। पेयजल के साथ-साथ दैनिक कार्यों की पूर्ति हेतु वांछनीय पर्याप्त जल की अनुपलब्धता भारत के सामने आने वाली सबसे बड़ी समस्याओं में से एक है। वर्षा के जल के कृषि उपयोग से अधिकांश व्यर्थ होने वाले जल की कमी का एक विश्वसनीय समाधान किया जा सकता है। यदि समय पर जल का संरक्षण नहीं किया गया तो शनैः-शनैः जल का स्तर घटता जाएगा और भविष्य में अपरिवर्तनीय प्रतिकूल परिस्थितियों का निर्माण होगा।

पर्यावरण इतिहास को लेकर पाश्चात्य एवं दक्षिण एशियाई इतिहासविदों में कुछ मुद्दों पर असहमति है। उदाहरणार्थ रामचंद्र गुहा ने अपने लेखों और बाद में अपनी पुस्तक में इस बात पर बल दिया कि पूर्व-ब्रिटिश काल में भारत में, वन और वन उपज के प्रथागत उपयोग में बहुत कम या कोई हस्तक्षेप नहीं था। इस प्रकार, गुहा औपनिवेशिक वन नीति और संरक्षण को मुख्य रूप से भौतिकवादी विचारों से प्रेरित मानते हैं, क्योंकि इस नीति से ब्रिटिश साम्राज्य का सामरिक और राजस्व हित साधन हो रहा था।⁶

गाडगिल और गुहा द्वारा एक और तर्क प्रतिपादित किया गया है कि इमारती लकड़ी और जहाज निर्माण के लिए शाही जरूरतों ने संबंधित नौकरशाही के साथ मिलकर वैज्ञानिक वानिकी को प्रेरित किया।⁷ रिचर्ड ग्रोव का तर्क है कि औपनिवेशिक संरक्षणवाद बढ़ती वनों की कटाई और सूखे से प्रेरित मानवतावादी चिंताओं पर आधारित था। उनका मत है कि यह अकाल और सूखे की स्थिति थी, जिसने उपनिवेशों में वन संरक्षण के विचार को बढ़ावा दिया। यह वनों की कटाई और सूखे, सिकुड़ते जल संसाधनों, मिट्टी के कटाव, उत्पादकता आदि के बीच संबंध को दर्शाता है। वह पुनः लिखते हैं कि यूरोपीय व्यापारिक कंपनियों के अधिकारी उन पर ध्यान देने में सक्षम थे। इन लोगों ने व्यवस्थित रूप से शुष्कीकरणवादी विमर्श को विकसित किया और वनों की सुरक्षा में राज्य के हस्तक्षेप की मांग की।⁸ यहां स्पष्ट तौर पर इस प्रक्रिया का उल्लेख करके ग्रोव वन नीति के पीछे साम्राज्यवादी या पूंजीवादी लालच के महत्व को कम करते हैं और

अन्य विचारों पर ध्यान केंद्रित करते हैं, जो उनके विचार में अधिक मानवीय थे।

महेश रंगराजन का तर्क है कि वनों की कटाई, सूखे और सिकुड़ते जल संसाधनों से उत्पन्न शुष्कतावादी भय का केवल एक सीमित प्रभाव था और यह केवल उन प्रभावों में से एक था, जिसने 19वीं शताब्दी की शुरुआत में भारतीय वानिकी के पाठ्यक्रम को आकार दिया था।⁹

भारत के पर्यावरणीय इतिहास पर लिखते हुए महेश रंगराजन और के. शिवरामकृष्णन ने स्वीकार किया है कि भारत के समृद्ध और विविध अतीत पर लेखन की संपत्ति पर एक सरसरी नज़र एक विशेष पैटर्न की ओर इशारा करती है। पर्यावरण इतिहासकारों ने पिछली दो शताब्दियों पर ध्यान केंद्रित किया है, विशेष रूप से 1858 ई. से, जब भारत ब्रिटिश क्रॉउन के शासन में आया था। महेश रंगराजन और के. शिवरामकृष्णन ने पर्यावरण इतिहास पर हाल-फिलहाल में हुए लेखन में उठाए गए प्रश्नों का भी दस्तावेजीकरण किया है, जो भारत में औपनिवेशिक शासन के तहत पर्यावरणीय गिरावट के प्रश्नों से काफी आगे हैं।¹⁰ अजय स्कारिया का विचार है कि औपनिवेशिक वन संरक्षण नीति साम्राज्यवाद के व्यापक 'सिविलाइजिंग मिशन' के एक हिस्से के रूप में वन संरक्षणवादी प्रवचनों से उभरी थी। स्कारिया, ग्रोव से असहमत नज़र आते हैं और कहते हैं कि वन संरक्षण का एजेंडा औपनिवेशिक प्रभुत्व का सिधा-सादा एजेंडा ('इनोसेंट ऑफ़ कोलोनियल डॉमिनेशन') नहीं था।¹¹ एक लेख में, डी.डी. डंगवाल स्कारिया के दृष्टिकोण का पालन करते हुए नज़र आते हैं। उन्होंने उद्धृत किया है कि कैसे राज्य द्वारा मध्य हिमालय के जंगलों (उत्तरांचल) के ऊपर नियंत्रण बढ़ाने के लिए शुष्कतावाद का अक्सर उपयोग किया जाता था।¹²

पर्यावरण इतिहास लेखन के विविध आयामों में वानिकी और जल का गहरा संबंध होने के कारण उपर्युक्त संदर्भों को समझना आवश्यक है। जल संकट से उबरने हेतु पर्यावरण इतिहासविदों, पर्यावरणविदों, समाजशास्त्रियों, कंजर्वेशन साइंटिस्ट तथा वन्य शोध विद्वानों ने वन क्षेत्र, शहरों, कस्बों एवं गांव देहात में वन एवं जल पर नये शोध आरंभ किए हैं।

डाइटर स्कॉट ने उल्लेख किया है कि हाल ही में शहरी पर्यावरण पर शोध करने वाले विद्वान बड़े शहरों के भविष्य को लेकर चिंतित नज़र आए हैं। उनका मानना है कि आर्थिक विकास के नाम पर यदि संसाधनों का इसी तेजी से इस्तेमाल होता रहा तो इन शहरों का निरंतर बने रहना संभव नहीं है। एक इतिहासकार के रूप में, मैं इन समस्याओं के मॉडल और तकनीकी समाधान प्रदान करने की स्थिति

में नहीं हूँ। हालांकि, इतिहास ऐसे दृष्टिकोण और विश्लेषण प्रस्तुत कर सकता है जो वर्तमान परिवेश के विद्वानों और नीति निर्माताओं को शहरी दुर्दशा की गहरी समझ प्रदान करते हैं। ऐसा करके, इतिहासकार वर्तमान नीति के निर्माण में सुझाव एवं विकल्प प्रदान करके मदद कर सकते हैं।¹³

भारत में, जल के पर्यावरणीय इतिहास पर उपलब्ध अध्ययन में आमतौर पर जंगल, कृषि-संस्कृति और नदियों के भौगोलिक स्थानों को केंद्र में रखा गया है। मरियम दोसाल और अवधेंद्र शरण द्वारा किए गए शहरी पर्यावरण इतिहास के अध्ययन में महानगरीय जल आपूर्ति के औपनिवेशिक इतिहास पर प्रकाश डालते हुए सटीक टिप्पणियां की गई हैं कि शहरी जल अध्ययन का इतिहास भारत के विभिन्न राज्यों की स्थानीय भाषाओं के दस्तावेजों में निहित है। मुख्यधारा के अंग्रेजी शिक्षाविदों की उन दस्तावेजों तक पहुंच नहीं है। अतः समय की मांग है कि भारत के विभिन्न भौगोलिक स्थानों में स्थित शहरों में जल स्रोतों का इतिहास लेखन तीव्रता से विभिन्न स्तरों पर लिखा जाए।¹⁴

मयंक कुमार ने तर्क दिया है कि यदि हम बहुत बारीकी से समाज की बहुत सामान्य चिंताओं को देखें और 17वीं-18वीं शताब्दी के राजस्थान की राजनीतिक व्यवस्था को सावधानीपूर्वक पढ़ें तो हमें प्रकृति, पर्यावरण एवं जल के बारे में बहुत कुछ पता चलता है। कृषि उत्पादन के लिए मानसून के साथ मानवीय बर्ताव के साथ-साथ, ये स्रोत बताते हैं कि समाज ने अपनी देहाती संपत्ति का विशेष ध्यान रखा। इनके अनुसार स्थानीय भाषा के अभिलेखित स्रोतों, लोक कथाओं और अन्य पुरालेखीय साक्ष्यों में उपलब्ध पर्यावरण एवं जल से संबंधित पारंपरिक ज्ञान अदृश्य प्रकृति को दृश्यमान बनाने का एक महत्वपूर्ण साधन है। इन्होंने समाजों में पर्यावरण और प्रकृति के साथ मानव के संबंध को समझने के लिए विद्वानों को पारंपरिक स्रोतों को पढ़कर पर्यावरण इतिहास लेखन का आग्रह किया है।¹⁵

विदित है कि पर्यावरणीय इतिहास अनिवार्य रूप से जल और नदी का इतिहास है और मानव समाजों के साथ इसके संबंध की तुलना में संपूर्ण हाइड्रोलॉजिकल चक्र है। गोपा सामंता ने भारतीय शहरों में पानी के वर्तमान संदर्भ को समझने में जल इतिहास की भूमिका की पड़ताल करते हुए तीन मुख्य मुद्दों पर तर्क दिया है: (प) शहरों में पानी की वर्तमान समस्या को हल करने में पर्यावरण इतिहास की भूमिका; (पप) केंद्रीकृत नेटवर्क जल आपूर्ति का औपनिवेशिक इतिहास और उत्तर-औपनिवेशिक विरासत तथा पारंपरिक और विविध जल स्रोतों का नष्ट होना; और (पपप) नदी और क्षेत्रीय पारिस्थितिक तंत्र की कमी, शहरों में पानी की

दीर्घकालिक आपूर्ति को प्रभावित करती है।¹⁶

अग्रवाल तथा नारायण ने जल निकायों की तीन प्रमुख प्रणालियों -- पारंपरिक जल संचयन प्रणाली, पवित्र जल निकाय और झीलें -- पर ध्यान केंद्रित करने का प्रयास किया है, जो भारतीय उपमहाद्वीप के विभिन्न क्षेत्रों और राज्यों में प्राचीन काल से लेकर वर्तमान तक के समय में प्रचलन में रही हैं। यह शोध इस बात का उल्लेख करता है कि प्रारंभ से ही भारत में जल को सहेजने एवं संरक्षण करने की संस्कृति रही है, जिसके साक्ष्य सिंधु घाटी की सभ्यता में भी देखे जा सकते हैं। इन्होंने पुनः रेखांकित किया है कि देश के प्रत्येक क्षेत्र ने अपनी जलवायु और मिट्टी की स्थिति के अनुकूल जल निकायों की अपनी अनूठी प्रणाली विकसित की है।¹⁷

अमृतालिंगम ने राजस्थान की पारंपरिक जल संचयन प्रणालियों को कई सदियों पुराना बताया है। उन्होंने उद्धृत किया है कि वे सदियों पुराने ज्ञान और कई सैकड़ों वर्षों में विकसित क्षेत्रीय ज्ञान का उपयोग करके विकसित हुए हैं। वे लोगों की जल आवश्यकताओं की पूर्ति करते हैं, विशेष रूप से थार रेगिस्तान के पानी की कमी वाले क्षेत्रों में। हालांकि, कुछ समय से, लोगों तथा प्रशासन की अनदेखी के कारण ये जल संचयन प्रणालियां अनुपयोगी हो गई हैं। इनके खराब होने का एक और सबसे बड़ा कारण औद्योगिकरण और शहरीकरण का बढ़ता इंडस्ट्रियल वेस्ट भी है। इन प्राचीन प्रणालियों को पुनर्जीवित करने की तत्काल आवश्यकता है, जो विशेष रूप से विशिष्ट क्षेत्रों की आवश्यकताओं के अनुकूल हैं। इसके अलावा, वे सांस्कृतिक, ऐतिहासिक और स्थापत्य की दृष्टि से महत्व के अलावा, लोगों की महत्वपूर्ण सामाजिक और धार्मिक आवश्यकताओं को भी पूरा करते हैं।¹⁸

पालनिसामी, सुरेश कुमार, मलिक, रमन, कर और कादिरि ने 23 राज्यों में 34 केंद्रों और 5,000 फील्ड परीक्षणों के डेटा का उपयोग करके भारत में 40 वर्षों (1970 और 1980 के दशकों) से चल रहे जल प्रबंधन अनुसंधान और आउटरीच के आधार पर विश्लेषण किया है कि भारत में जारी की गई 502 प्रौद्योगिकियों में से केवल 110 प्रौद्योगिकियों (22%) को सफलतापूर्वक किसानों को हस्तांतरित किया गया है। शोध केंद्रों के स्तर पर जल प्रबंधन प्रौद्योगिकियों से 15% से 25% (औसत 21%) तक लाभ हुआ है, जबकि खेत स्तर पर 9% से 14% (औसत 10.8%) तक लाभ मिला है। जल प्रबंधन की इन तकनीकों को अपनाने से जल प्रबंधन प्रौद्योगिकियों को मिली सफलता दर केवल 12% है। इसलिए जल प्रबंधन तकनीक के शीघ्र किसानों को हस्तांतरण करके इससे होने वाले लाभ पर तत्काल ध्यान देने

की आवश्यकता है।

पुनः इस लेख में पूरे देश में जल प्रबंधन को लेकर काम कर रहे संस्थानों पर प्रकाश डाला गया है। पश्चिम क्षेत्र में इन्होंने ऐसे 11 शोध केंद्रों का उल्लेख किया है। यथा: नवसारी कृषि विश्वविद्यालय और जूनागढ़ कृषि विश्वविद्यालय (गुजरात); जवाहरलाल नेहरू कृषि विश्वविद्यालय, जबलपुर, आंचलिक कृषि अनुसंधान केंद्र, पोवारखेड़ा, होशंगाबाद (मध्य प्रदेश), बिलासपुर (छत्तीसगढ़), जल प्रबंधन पर ए.आई.सी.आर.पी., दापोली, रत्नागिरी, परभणी, मराठवाड़ा कृषि विश्वविद्यालय, ए.आई.सी.आर.पी., महात्मा फुले कृषि विद्यापीठ, राहुरी (महाराष्ट्र) और कोटा केंद्र, उदयपुर और कृषि अनुसंधान केंद्र, स्वामी केशवानंद राजस्थान कृषि विश्वविद्यालय, श्री गंगानगर (राजस्थान)। उदयपुर और जूनागढ़ कृषि विश्वविद्यालय जैसे केंद्र 2004 में खोले गए।¹⁹

जल वितरण को लेकर वी. रत्ना रेड्डी तथा एम. एस. राठौड़ ने तर्क दिया है कि पीने के पानी का सार्वजनिक वितरण शहरी क्षेत्रों और अमीरों के बीच में अत्यधिक विषम है। शहरों की तुलना में ग्रामीण क्षेत्रों में जल वितरण पैटर्न समानता के आधार पर स्थापित है। इस शोध में इस बात पर भी ध्यान आकर्षित किया गया है कि स्वच्छ पेयजल सुविधाओं का अभाव समाज के स्वस्थ विकास के लिए हानिकारक है, जो जनसंख्या वृद्धि पर प्रतिकूल प्रभाव डालता है।²⁰

निर्मल सेनगुप्ता ने जल प्रबंधन की पारंपरिक नीति एवं पद्धति की वर्तमान परिप्रेक्ष्य में प्रासंगिकता पर जोर देते हुए उल्लेख किया है कि पारंपरिक जल प्रबंधन प्रणालियां सदियों तक कायम रही तथा कभी भी इससे भूमि क्षरण नहीं हुआ। आधुनिक जल प्रबंधन नीति के अंतर्गत होने वाले कार्य जल प्रबंधन की परंपरागत पद्धति को ध्यान में रखने में विफल रहे हैं, जिससे कृषि भूमि को काफी नुकसान हुआ है। जल प्रबंधन की स्वदेशी तकनीकें और सिद्धांत, जिन्होंने अतीत में सफलतापूर्वक जल-जमाव और लवणीकरण की समस्याओं को नियंत्रित किया, आज अत्यंत प्रासंगिक हैं। लगातार बढ़ती बंजर भूमि की समस्या का स्थायी समाधान खोजने के लिए इन सिद्धांतों को पुनर्जीवित करने की आवश्यकता है।²¹ ज्योति रैना ने उद्धृत किया है कि राजस्थान की स्वदेशी जल प्रणालियों ने जल व्यवस्था को कैसे बनाए रखा है, इस पर अनुपम मिश्र के काम ने न केवल एक मजबूत सभ्यता के लिए रेगिस्तान में फलना-फूलना संभव बनाया, बल्कि पानी के सतत उपयोग पर उनके लेखन के साथ-साथ एक कॉलेज व्याख्याता को भी जल संबंधी स्थानीय समस्याओं का समाधान खोजने के लिए प्रेरित किया।²² अनुपम

मिश्र, ने बहुत सुक्ष्म ढंग से दैनिक जीवन में जल की महत्ता, इसका उपयोग, जल विहीन जीवन की कल्पना भी न कर सकना, राजस्थान में जल के विभिन्न स्रोतों पर प्रकाश डाला है। इन्होंने वर्षा को जल का एक अद्भुत स्रोत माना है। वर्षा के जल का संग्रहण एवं संरक्षण के विषय में लोगों की परिकल्पनाओं, जल प्रबंधन के अन्य विभिन्न आयामों, विधियों एवं तकनीक का विस्तार से उल्लेख किया है।²³ अनुपम मिश्र अपने एक और शोध में जल की समस्याओं तथा जल प्रबंधन की विभिन्न विधियों में तालाबों का अध्ययन किया है। इन्होंने राजस्थान के मरुस्थल में कच्चे तालाबों की बनावट, मिट्टी के प्रकार, तालाबों की गहराई, आकार, तालाबों के माध्यम से वर्ष पर्यन्त जल की उपलब्धता होने वाले सभी पहलुओं पर उल्लेख करके परंपरागत जल प्रबंधन पद्धति की महत्ता को सिद्ध किया है।²⁴

एस.पी. व्यास के अनुसार पृथ्वी पर अन्य सभी पदार्थों में जल अद्वितीय है जल ही जीवन है, जल जीवन का निर्वाह करता है और जल के बिना जीवन की कल्पना ही नहीं है। मनुष्यों के लिए, यह केवल एक जैविक आवश्यकता नहीं है; मानव सभ्यता पानी के आसपास विकसित हुई, मानव संस्कृति पानी पर ही निर्भर करती है। भारत में जल संबंधित पारंपरिक और प्राचीन ज्ञान का एक बड़ा भंडार है, जो पीढ़ी दर पीढ़ी मौखिक रूप से प्रसारित होता रहा है। उदाहरणार्थ यह सस्वर पाठ और मंत्रोच्चारण की एक जटिल प्रणाली के माध्यम से किया गया था। समय के साथ-साथ इन विचारों में काफी बदलाव आया और मौखिक ज्ञान के पूरे तंत्र को लिपिबद्ध करके प्रलेखित किया गया। व्यास ने उद्धृत किया है कि भारतीय साहित्य में जल प्रबंधन का दर्शन और प्रौद्योगिकी हमें युगों से मिलती है। इन्होंने जल विज्ञान की एक व्यापक तस्वीर प्रस्तुत की है। अतीत में लोग जल संग्रहण और संरक्षण के बारे में चिंतित थे। वैदिक, अर्थशास्त्र, स्मृतियों, सूत्रों से लेकर पूर्व मध्यकालीन लेखन जैसे मेधातिथि, लीलावती आदि साहित्य में इसके लिए विनियम विधियों और तकनीकों पर चर्चा की गई है।²⁵

वाई.डी. सिंह ने जोधपुर शहर में वर्षा के पानी का संचय करने की प्रणाली के विषय में उल्लेख किया है कि यह विश्वविख्यात है, यह बात जोधपुर के लोगों एवं राजकीय विभागों को भी ज्ञात नहीं है। इसका भी किसी को पता नहीं है कि इन पारम्परिक नहरों में पानी के वेग से अपने आप संचालित होने वाले विभिन्न उपकरण लगे हुए हैं। इन्होंने उद्धृत किया है कि बहुत से सम्बन्धित विभागों के अभियन्ताओं तक को भी यह जानकारी नहीं है कि नॉन रिटर्न वाटर गेट तथा कंट्रोल गेट किस प्रकार के होते हैं और उनका क्या उपयोग है? इस पुस्तक में इस प्रकार

की अद्भुत जानकारी दी गई है कि यद्यपि उस समय कुछ नहरों में मानव द्वारा गेट्स संचालित किये जाते थे, किन्तु उनमें भी तकनीकी प्रणाली ही काम में ली जाती थी, यह भी एक ध्यान देने योग्य बात है। सिंह ने यह विश्लेषण किया है कि जोधपुर नगर के किस तालाब/झील की नहर कहाँ से निकली थी, उसका संचालन कौन करता था, वर्तमान में उसकी स्थिति कैसी है और उसका उपयोग किस प्रकार से किया जा सकता है? बहुत से तालाब कालांतर में पाट दिये गए और उनकी नहरों का तो अब नामोनिशान भी नहीं रह गया है, सिर्फ कहीं-कहीं पर उनके अवशेष बाकी बचे हैं। यह ग्रंथ इस तथ्य पर प्रकाश डालता है कि हमारे पूर्वजों द्वारा जिस प्रकार अपने सीमित साधनों की देखरेख का जितना ध्यान रखा जाता था, उससे भी ज्यादा ध्यान फीडर नहरों, आगोरों और नदी-तलों का रखा जाता था।²⁶

मेवाड़ में महाराणा कुम्भा के शासनकाल (1433 - 1468 ई.) में जल एवं पर्यावरण नीति, अद्भुत तकनीक के आधार पर निर्मित जल स्रोतों के अन्वेषण के दौरान सुमेस्ता ने उद्धृत किया है कि प्रजा हितकारी नीतियों के परिणामस्वरूप विभिन्न जल स्रोतों का निर्माण करवाया था तथा बहुतों का जीर्णोद्धार भी करवाया था। मेवाड़ के कुल 84 किलों में से 32 का निर्माण महाराणा कुम्भा ने करवाया था। प्रत्येक दुर्ग में तथा उसके आस-पास जल प्रबंधन, संचयन एवं वितरण हेतु जल स्रोतों का निर्माण करवाया गया। दुर्ग: पर्वत, गहरी खाई एवं जल से भरे हुए तालाबों से घिरे होते थे। इन दुर्गों की विभिन्न दीवारों के साथ-साथ जल संग्रह हेतु वापी एवं कुंडों का निर्माण करवाया गया था। कृषि सिंचाई हेतु कच्ची कुइयाँ, कुएं, तालाब तथा बावड़ियाँ बनाई गई थी। पुनः विभिन्न जल स्रोतों में राम कुंड का आकार एवं वास्तुशिल्प आधुनिक विज्ञान तथा तकनीकी युग में भी आश्चर्यचकित करने वाला है। यह अर्धवृत्ताकार है, जो इंद्रधनुष की तरह दिखता है। इस लेख में महाराणा कुम्भा के शासनकाल में मेवाड़ में निर्मित तथा जीर्णोद्धार किए गए जल संसाधनों की वैज्ञानिक तकनीक का अद्भुत विश्लेषण है। इसके अतिरिक्त चित्तौड़गढ़ में महाराणा कुम्भा द्वारा वर्षा के जल को स्थाई आवास देने हेतु, कुंभेश्वर, गोमुख, खाटन बावली, अन मोचन, पाप मोचन, चंद्रताल, कुंभ ताल आदि कुंडों एवं तालाबों के पुनर्निर्माण की जानकारी मिलती है।

जल स्रोतों के निर्माण में पर्यावरण का विशेष ध्यान रखने के पर्याप्त उदाहरण इस शोध में दिए गए हैं। जलीय स्रोतों की तकनीक, आश्चर्यचकित कर देने वाली है। इनमें अधिकांश बावड़ियों में एक तरफ ही सीढ़ियाँ हैं। सीढ़ियों के आगे और मध्य में स्तंभ आश्रित मांड/मंडप बने हैं। किन्तु कुछ बावड़ियों में दोनों तरफ

सीढ़ियाँ हैं और मध्य में मंडप बना है। कुछ कुण्डों में चारों तरफ से अंदर उतरने के लिए सीढ़ियाँ एवं उनके ऊपर मंडप बने हुए हैं। मेवाड़ के ऊँचे नीचे धरातल का लाभ लेकर जलाशय विविध ऊँचाइयों पर बनवाए गए और उन्हें इस तरह आपस में जोड़ा गया कि एक का ऊपरी पानी नीचे के जलाशय को मिलता रहे तथा नगर को निर्बाध जलधारा प्राप्त होती रहे। कुम्भाकालीन बावड़ियों और कुंडों की यह विविधता युक्त स्थापत्य सामान्यतः कोतुहल उत्पन्न करती है कि इनको इतनी विविधता एवं कई ताकों, छतरियों, मंडपों आदि से सुसज्जित क्यों बनाया गया? इसका कारण यह रहा होगा कि बावड़ियों, कुंओं, कुंडों का कृषि कार्यों के अतिरिक्त देव प्रासाद की तरह ही स्थापत्य कला में महत्व है। जिस प्रकार देव प्रासाद को तीर्थ की संज्ञा दी गई है, उसी प्रकार बावड़ियों, कुंडों इत्यादि से युक्त स्थानों को भी तीर्थ स्वीकारा गया है और जिस प्रकार प्रासाद को देव स्वरूप स्वीकारा जाने से प्रासाद स्थापत्य का उदय एवं विकास हुआ वैसे ही वापिकाएँ, कुंड इत्यादि जलीय स्रोतों के निर्माण की एक विशिष्ट स्थापत्य कला विकसित हुई।²⁷

प्रियदर्शी ओझा ने राजस्थान के मेवाड़ क्षेत्र की भौगोलिक एवं राजनीतिक स्थिति के मध्य-नज़र मेवाड़ में निर्मित जल स्रोतों, जल प्रबंधन में प्रकृति और मानव का योगदान, जल संसाधन एवं उसकी उपयोगिता का उल्लेख करते हुए यह रेखांकित किया है कि इन परंपरागत जल स्रोतों से पर्याप्त मात्रा में वर्तमान में जल की उपलब्धता सुनिश्चित होती है। आधुनिक शोध विधि से लिखा गया यह ग्रंथ तथ्यों एवं साक्ष्यों की भरमार रखता है।²⁸ कुंवर महेंद्र सिंह नागर ने राजस्थान में ऐतिहासिक घटनाओं के साक्षी तालाबों और बावड़ियों के आकार, प्रकार, निर्माण तकनीक, रख-रखाव, जल की शुद्धता आदि के साथ-साथ शगुन और जल संस्कृति पर भी जोर दिया है।²⁹

बृजरतन जोशी ने जल की न केवल भौतिक आवश्यकताओं, बल्कि जल एवं सामाजिक जीवन के अटूट संबंध को दर्शाया है। इन्होंने बीकानेर राज्य की जल संबंधी समस्याओं व प्रबंधन का विस्तृत उल्लेख किया है।³⁰ गिरिजाशंकर शर्मा ने व्यापारी वर्ग द्वारा औद्योगिकरण के साथ-साथ, ज़मीन के पट्टे प्राप्त करके वन क्षेत्र को बढ़ावा देने तथा श्रीमंत वर्ग द्वारा अपने-अपने क्षेत्र में अन्य सामाजिक विकास कार्यों के साथ-साथ उनके द्वारा निर्मित जल स्रोतों यथा कुंडों एवं तालाबों इत्यादि का उल्लेख किया है।³¹

तेजबीर सिंह, भारत रत्न और अन्य युवा इतिहासकारों ने पश्चिमी राजस्थान में

वर्षा जल के संरक्षण की परंपरागत पद्धति से वर्तमान में उस क्षेत्र में जल की स्थिति और भविष्य की चिंताओं को उजागर किया है। तेजी से बदलती दुनिया में जहां मनुष्य को आधुनिक तकनीक का लाभ प्राप्त है, जिसने मानव को संसाधनों के उपयोग और दुरुपयोग की शक्ति दी है, वहीं पश्चिमी राजस्थान को ऐसी परंपरागत तकनीक प्राप्त है जो पानी की कमी वाले शुष्क क्षेत्र में पर्याप्त मात्रा में पानी की आपूर्ति करती है। पहले किसान बुनियादी जरूरतों को पूरा करने के लिए व्यापक स्तर पर खेती करता था। अब, कृषि में व्यावसायीकरण के साथ, व्यापक खेती तेजी से गहन खेती की ओर स्थानांतरित हो गई है। खेती में मशीनीकरण ने पश्चिमी राजस्थान के किसानों की आजीविका में सुधार किया है लेकिन भूमि और जल संसाधन पर दबाव बहुत अधिक है। सम्बर्सिबल पंप द्वारा जल संसाधनों पर निर्भरता को व्यापक किया गया है, जिसने गहरे भूजल निकालने के लिए पारंपरिक कुओं को बदल दिया है। वर्तमान में इस क्षेत्र में आवश्यकताओं को पूरा करने के लिए लोग भूजल निकाल रहे हैं। लेकिन क्षेत्र का निकट भविष्य गंभीर खतरे में है। भूजल के अत्यधिक दोहन से लोगों का सामाजिक और आर्थिक जीवन प्रभावित होगा।³²

जल संरक्षण, प्रबंधन एवं वितरण को लेकर सुमेस्ता ने राजस्थान के मारवाड़ क्षेत्र में शाही महिलाओं द्वारा किए गए प्रयासों -- अपने अधीन क्षेत्र में जल स्रोतों का निर्माण, रख-रखाव, जल वितरण -- की महत्ता का उल्लेख करते हुए परंपरागत जल प्रबंधन की दिशा में एक नये आयाम पर प्रकाश डाला है।³³

ओम प्रकाश शर्मा, मार्क एवरीड तथा दीप नारायण पांडे, ने इस बात पर जोर दिया है कि राजस्थान में अति प्राचीन काल से जल संग्रहण एवं प्रबंधन की विभिन्न तकनीक प्रचलित हैं। जिसमें जोहड़ (कच्चे तालाब), सीढ़ीदार कुएँ, बावडिया तथा अन्य सभी प्रकार के जलीय स्रोत शामिल हैं। लेखक गण ने इस बात का भी उल्लेख किया है कि उक्त जल स्रोत राज्य के साथ-साथ विभिन्न समुदायों द्वारा बनवाए गए थे तथा उनका बेहतर रख-रखाव किया जाता था। पुनः इस शोध में जल संरक्षण के स्रोतों की बनावट, और उनकी तकनीक का सुक्ष्म ढंग से विवरण दिया गया है। जल की समाज में महत्ता, जल एवं जीवन के अटूट संबंध के तथ्यात्मक उल्लेख के साथ साथ पुस्तक में परंपरागत जलस्रोतों को आधुनिक तकनीकी युग में भी उत्तम जल संग्रहण का साधन बताया है।³⁴

बी. एल. भादानी, *मध्ययुगीन मेवाड़ (800-1700)*, में जल संचयन की विधियों और संरक्षण प्रणालियों की चर्चा करते हुए लिखते हैं कि यहां वर्षा से एकत्रित और संरक्षित पानी का क्या उपयोग किया गया था, इसकी व्यापक रूप

से जांच मौजूदा संरचनाओं (बांधों, कुओं, बावड़ियों और टैंकों) के आलोक में समकालीन दस्तावेजों, ऐतिहासिक महाकाव्यों, शिलालेखों, पत्रों, राजस्व अभिलेखों आदि के पूरक के रूप में की गई है। इन्होंने जल के धार्मिक-सांस्कृतिक और अन्य उद्देश्यों जैसे पीने और सिंचाई के लिए भूमिगत और सतही जल के उपयोग की तकनीकों की जांच बहुत गंभीरता से की है। भादानी ने अपने शोध में ब्रिटिश और भारतीय लेखकों के मध्ययुगीन काल में सिंचाई के लिए जल निकायों के उपयोग न करने के बारे में दिए गए बयानों पर भी सवाल खड़े किए हैं, जिनका निर्माण सिसोदिया शासकों द्वारा किया गया था। साथ ही इन्होंने शहरी क्षेत्र में जल संचयन और संरक्षण के तरीकों की गहराई से पड़ताल की है। संक्षेप में भादानी ने मेवाड़ में सिसोदिया शासकों की पर्यावरणीय मुद्दों के लिए चिंता को उजागर करने के अतिरिक्त शहरवासियों को पीने का पानी उपलब्ध कराने के प्रयासों का विवरण दिया है। यह पुस्तक वर्षा जल संचयन के तरीकों और भूमिगत जल निकालने की तकनीकों के बारे में नई समझ को बढ़ाता है और भारतीय उपमहाद्वीप में कृषि अर्थव्यवस्था और पर्यावरण पर काम करने वाले शोधकर्ताओं के लिए अपरिहार्य है।³⁵

शांति लाल चौबीसा के अनुसार 1986 में गिनी-कीड़ा (ट्रैकुनकुलस मेडिनेंसिस) उन्मूलन कार्यक्रम शुरू होने से पहले फ्लोराइड युक्त पानी के कारण होने वाले हाइड्रोफ्लोरोसिस को मुख्य रूप से राजस्थान में प्रतिबंधित किया गया था। इस दौरान, कई बोर वेल्स, ट्यूब वेल्स और नलकूप राज्य के गांवों, यहां तक कि दूर-दराज के इलाकों में भी लगाए गए। साथ ही पीने के पानी के स्रोत के रूप में उपयोग किए जाने वाले पारंपरिक बावड़ी तथा खुले कुओं को भी बंद कर दिया गया। राजस्थान के सभी 33 जिलों में गहरे स्रोतों से खींचे गए नलकूपों और बोर-वेलों से भूजल फ्लोराइड (एफ) की अलग-अलग मात्रा से दूषित पाया गया, जिसमें अधिकांश फ्लोराइड युक्त 1.0-1.5 पीपीएम की अधिकतम स्वीकार्य सीमा से ऊपर हो गया। परिणामस्वरूप, हाइड्रोफ्लोरोसिस ग्रामीण राजस्थान में अधिक प्रचलित हो गया। पश्चिमी राजस्थान (थार का रेगिस्तानी क्षेत्र) में स्थित मरुस्थलीय जिलों में पीने योग्य जल स्रोतों में अत्यधिक मात्रा में फ्लोराइड पाया गया।³⁶

निष्कर्ष:

निश्चित ही, भारत की प्राचीन जल संरक्षण परम्परा एवं तकनीक के साक्ष्य भारत के विभिन्न प्रांतों में वर्नाक्यूलर स्रोतों में उपलब्ध हैं। भारत में जल से संबंधित

त पारंपरिक और प्राचीन ज्ञान का भण्डार है, जो पीढ़ी दर पीढ़ी मौखिक रूप से प्रसारित होता रहा है। जिसके आधार पर न केवल जल स्रोतों, जल संरक्षण, प्रबंधन एवं वितरण का इतिहास लिखा जा सकता है, बल्कि परम्परागत भारतीय तकनीक का वर्तमान में विज्ञान और तकनीक के साथ उपयोग करके जल संकट से निपटने में मदद भी ली जा सकती है।

पर्यावरण इतिहास के विभिन्न आयामों में एक महत्वपूर्ण पहलु जल पर किए गए इतिहास लेखन के अन्वेषण से यह तथ्य सामने आते हैं कि पर्यावरण एवं जल में गहन अंतर्संबंध है, जिसे समझना अत्यंत आवश्यक है।

प्रशिक्षित पेशेवर इतिहासकार ही शोध के इस क्षेत्र के एजेंडे और अनुशासनात्मक सिद्धांतों को विकसित और परिभाषित करके वर्तमान समय की पर्यावरणीय चिंताओं का ऐतिहासिक संदर्भ में अध्ययन करके हल ढूँढ सकते हैं। विश्वभर के इतिहासकारों एवं पर्यावरणविदों में विभिन्न मुद्दों पर मतांतर होने के बावजूद सभी वर्तमान में विभिन्न शहरों में जल की स्थिति तथा भविष्य की चिंताओं का परंपरागत जल संग्रहण, संरक्षण एवं वितरण की प्रणालियों का ऐतिहासिक संदर्भ में विश्लेषण करने पर एकमत हैं। इसमें कोई दो राय नहीं है कि पश्चिमी राजस्थान की परम्परागत जलीय व्यवस्था बहुत तकनीकी ढंग से विकसित थी। जिस पर इतिहासकारों ने गंभीरता से शोध किया है।

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<p style="text-align: center;">Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023</p>
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धाट में स्वतंत्रता संग्राम

डॉ. पंकज चांडक

धाटक्षेत्र भारतीय उपमहाद्वीप के पश्चिमी छोर का वो भू-भाग है जो प्राचीनकाल में नवकोटी मारवाड के भाग, मध्यकाल में धाटप्रदेश या सोढाण के रूप में जाना जाता था। परन्तु वर्तमान में स्वतंत्रता के समय भारत विभाजन के कारण ब्रिटिश धाट का 70% भाग पाकिस्तान में व शेष 30% भाग ही राजस्थान के बाड़मेर - जैसलमेर की सीमावर्ती तहसीलों के रूप में भारत में अवस्थित है।¹

धाटवासी सदैव अपनी स्वतंत्रता के प्रेमी रहे हैं। मध्यकाल में धाटासी ने सोढा राजपूतों के नेतृत्व में विषम परिस्थितिकी परिस्थितियों व राठौड़ों, भाटीयों व अरबी मुस्लिमों के दबाव के बावजूद भी अपना स्वतंत्र अस्तित्व बनाए रखा। सन् 1843 में तिहरी गुलामी की जगह इकहरी गुलामी का चुनाव किया² पर ब्रिटिश शासन के पन्द्रह साल पश्चात् ही सन् 1859 में ही राणा कर्णजी व रूपला कोली ने अंग्रेजी शासन के विरुद्ध चिन्गारी लगाई। ब्रिटिश टेलीफोन कर्मचारी की हत्या करके जन विद्रोह का आरम्भ किया। यह जन विद्रोह इतना भीषण व व्यापक था कि ब्रिटिश अधिकारियों के इसके दमन हेतु पड़ोसी हैदराबाद व डीसा की छावनियों से ब्रिटिश फौज बुलानी पड़ी।³ राणा कर्णजी सोढा के सहयोगी रूपला कोली ने अमानुषिक यातनाएं सहन करके भी राणा कर्णजी सोढा का भेद ब्रिटिश अधिकारियों को नहीं दिया। इसलिए आज भी सम्पूर्ण धाट क्षेत्र में शादी ब्याह के अवसर पर 'श्रंग सोढा कर्णजी, रंग रूपल कोली, रंग संगडा साथ लड़िया नां रंग सारो रियाण नांध' नामक लोकगीत गाकर रूपला कोली के अमर बलिदान को याद किया जाता है।⁴

अमरकोट के पॉलीटिकल सुपीरिडेन्ट तरवट ने माफी जमीनों का आवंटन कर 'माफीदार' नामक ब्रिटिश राजभक्त वर्ग तैयार करने की कोशिश की परन्तु नगर पारकर क्षेत्र के कोलियों और अमरकोट क्षेत्र के भीलों को अंग्रेज अपने वश में नहीं कर सके।⁵ इनका प्रिय नारा था -

मरसां मरसां सिन्धुड़ी नीं डेसां

मरसां मरसां धाटड़ी नीं डेसां

अर्थात् मर जाएंगे लेकिन सिंध व धाट प्रदेश किसी को नहीं देगे। राणा कर्णजी के तुरन्त बाद राणा रतनसिंह ने धाट में ब्रिटिश सरकार के विरुद्ध विद्रोह किया।

राणा रत्नसिंह

राणो रत्नसिंह के पिता का नाम आनंदसिंह सोढा था। वह राणे मेहराज का दूर का रिश्तेदार था। धाटक्षेत्र में राणे की पदवी केवल गद्दीपति सोढा को दी जाती थी और उस समय राणा मेहराज द्वितीय गद्दी पर विराजमान थे पर रत्नसिंह सोढा को अपने कारनामों, सोढो की जागीर, पेंशन व कस्टम ड्यूटी लेकर देने के कारण आम जनता ने राणा की पदवी देते हुए राणो रत्नसिंह कहा है।⁶ पॉलीटिकल सुपीरीडेन्ट जे.बी. तरवट ने अपनी दोस्ती की वजह से नारो डिवीजन से सन् 1850 ई. से सन् 1854 ई. तक पांच सालों तक राजस्व वसूली को ठेका रू. छः हजार प्रतिवर्ष में राणा रत्नसिंह को दिया था। राणा रत्नसिंह इस ठेके की रकम को किशतों में ब्रिटिश खजाने में जमा कराकर खुद जमींदारों से खड़ी फसल को देखकर पैदाइश का अंदाजा लगाकर भू-राजस्व (ढल कर) वसूलते थे।⁷ राणा रत्नसिंह के ठेके के पांच वर्ष पूरा होने पर नारायण पुष्करणा ओसवाल की शह पर खजिड़याली गांव के सैयद मोहम्मद अली शाह ने इस ठेके के 17000 रू. वार्षिक भुगतान का प्रस्ताव ब्रिटिश सरकार को दिया।⁸ राणा रत्नसिंह के मित्र पॉलीटिकल सुपीरीडेन्ट तरवट साहब ने राणे रत्नसिंह को कहा हमें इस ठेके से प्रतिवर्ष 17000 रूपये मिल रहे हैं अगर आप इतनी रकम दे सकते हैं तो पहले आप हो। राणे रत्नसिंह को पहले यह ठेका मात्र 6000 रूपये वार्षिक में मिला हुआ था अतः उसने 17000 रू. प्रतिवर्ष देना जायज नहीं समझा और मोहम्मद अली शाह ने राणे से अधिक देकर ठेका उठा लिया जिसके कारण दोनों पक्षों में कलह आरम्भ हो गयी।⁹

मोहम्मद अली शाह द्वारा मनमाफिक भू-राजस्व जबरदस्ती उगाही करने पर राणा रतनसिंह ने अपने सहयोगी भगुजी संग्रासी के साथ मिलकर मुहम्मद अलीशाह सैयद की गोली मारकर हत्या कर दी भगुजी सोढा के वंशज नाथूसिंह सोढा के अनुसार रतनसिंह द्वारा मुहम्मद अली को गोली मारने के बाद भगुजी सोढा ने तलवार से उसका सिर काट डाला था।¹⁰ अली की हत्या के बाद रतन राणा व भगुजी सोढा फरार हो गये। जनता में लोकप्रिय होने के कारण अंग्रेजों के पकड़ में नहीं आये। राणा रतनसिंह ने जैसलमेर रियासत से शरण मांगी परन्तु उस समय कोई भी शासक अंग्रेजों से बेवजह झगड़ा मोल लेना नहीं चाहता था फरारी के दौरान राणा रतनसिंह कोटड़ा, सिवाना,

जालौर व अरावली क्षेत्र में छिपकर रहे।¹¹ लेकिन अंत में ओपियों वाला परमार व मुस्लिम मेहर के विश्वासघात करने पर अंग्रेजो ने राणा रतनसिंह व उसके साथ भगुजी सोढा को बधीबावली क्षेत्र (यह स्थान बाड़मेर में है जहां पर अमरकोट, जैसल जोधपुर तीनों रियासतों की सीमा मिलती थी) से पकड़ लिया।¹² अंग्रेजो ने राणा रतनसिंह व भगुजी सोढा पर राजद्रोह का मुकदमा चलाकर राणा रतनसिंह को मृत्युदण्ड व भगुजी सोढा को कालेपानी की सजा सुनायी।¹³ धाटप्रदेश की जनता ने इसके खिलाफ बोम्बे प्रेसीडेन्सी के गवर्नर काउन्सिल के समक्ष अपील की। कहा जाता है कि राणा रतनसिंह की फांसी की सजा स्थगित कर दी गयी थी परन्तु डाकिये पर मीर अलीशाह सैयद के परिवार व तत्कालीन राणा ने दबाव डज़लकर यह सूचना दबाकर रखी और सन् 1866 ई. में अमरकोट के किले के बीचो बीच धाट के स्वतंत्रता सेनानी राणा रतनसिंह को फांसी पर लटका दिया।¹⁴ रतनसिंह की घोड़ी देवनीक ने भी किले से कूदकर अपने प्राण त्याग दिये।¹⁵ इस स्वामीभक्त घोड़ी के पोड़ के निशान अमरकोट के किले के मुख्य दरवाजे की दीवार पर आज भी दिखायी देते हैं। राणा रतनसिंह की शूरवीरता, स्वतंत्रता प्रेम व बलिदान की गाथा के प्रेरणादायी लोकगीत आज भी सिंध, धाट व राजस्थान के सीमावर्ती क्षेत्र में गाये जाते हैं। एक ऐसा ही लोकगीत रतन राणों इन क्षेत्रों की महफिलों में प्रचलित है।¹⁶ कुछ शतकों के विराम के पश्चात राणा रतनसिंह व जनजतियों द्वारा शुरू की गई क्रांतिकारी गतिविधियों को धाट के भगतसिंह हेमू कालाणी ने जारी रखा।

हेमू कालाणी

23 मार्च 1923 के दिन सक्खर नामक जगह पर एक सिंधी परिवार में पेसुमल कालाणी व जेठी बाई के संतान के रूप में जन्मे हेमू कालाणी ने मात्र सात वर्ष की आयु में ही तिरंगा थामकर देश के स्वतंत्रता संग्राम का हिस्सा बन गये।¹⁷ डॉ. मघाराम कालाणी द्वारा संचालित स्वराज्य मंड्य नामक गुप्त संस्था की विद्यार्थी शाखा स्वराज्य सेनाच के सदस्य के रूप में हेमू कालाणी ने क्रांति का पाठ पढा था। 12 अक्टूबर 1942 ई. में जब भारत छोड़ो आंदोलन चरम पर था। तब हेमू कालाणी को पता चला कि आंदोलनकारियों के दमन के लिए एक हथियारों से भरी रेलगाड़ी सक्खर शहर से गुजरेगी। हेमू कालाणी ने अपने दो सहयोगियों नंद व किशन के साथ रेल की पटरियों की फिशपलेटों को उखाड़कर रेलगाड़ी को गिराने का प्रयत्न किया। इस दौरा पकड़े जाने पर मार्शल लॉ कोर्ट ने हेमू कालाणी को आजीवन कारावास की सजा सुनाई जिसे कर्नल रिचर्डसन ने फांसी में बदल दिया।¹⁸ 21 जनवरी 1943 की प्रातः 7:55 पर 20 वर्ष से कम आयु में हेमूकालाणी ने फाँसी के फंदे को चूमकर संसार को अलविदा कह

दिया।¹⁹ उनका यह अमर बलिदान आज भी धाटक्षेत्र के युवाओं के लिए आदर्श है पर शेष भारतवर्ष में अभी भी उनका बलिदान गुमनामी के अंधेरे में है।

धाट में जहां एक ओर क्रांतिकारी गतिविधियां चल रही थी वही दूसरी ओर सन् 1931 के कराची अधिवेशन के बाद इस क्षेत्र में गांधी व कांग्रेस का प्रभाव बढ़ता गया।²⁰ कांग्रेस के प्रतिनिधि स्वामी कृष्णानंद व दौलतराम शर्मा ने सिंध और धाट क्षेत्र में पहुंचकर स्वाधीनता की ज्योति जलाई। दौलतराम शर्मा ने सम्पूर्ण धाटक्षेत्र का ऊंटों व घोड़ों पर भ्रमण कर भील, मेघवाल, कोली, सुथार, लौहार, काश्तकार व पशु चरवाहा जातियों तक पहुंचकर उनमें देश प्रेम की भावना का संचार किया।²¹ स्वतंत्रता सेनानी तेजूराम मेघवाल ने दौलतराम शर्मा की प्रेरणा से रचनात्मक कार्य को बढ़ावा देने के लिए जगह - जगह चरखा व हरकरघा केन्द्रों की स्थापना की।²² भारत छोड़ो आन्दोलन के दौरान "ए गोरामारो मुल्क छोड़" नामक पैम्फलेटों के वितरण के कारण श्री तेजूराम मेघवाल, श्री वासुदेव हीरानंद माहेश्वरी, श्री आम्बाराम श्री हिमताराम व श्री देरावरसिंह सोढा को 'नगर' शहर से गिरफ्तार कर नौ माह की कठोर सजा सुनाते हुए सेन्ट्रल जेल हैदराबाद भेज दिया। उस समय इस जेल में 400 - 500 स्वतंत्रता सेनानी गिरफ्तार कर रखे हुए थे।²³ यहाँ के लोगो में राष्ट्रीयता की भावना इतनी गहरी थी उन्होने राज के खिलाफ जाकर 1946 ई. के प्रान्तीय चुनाव में स्वामी कृष्णानंद को भारी मतों से जिताया।²⁴

क्रांतिकारियों व उदारवादियों के साथ - साथ धाटक्षेत्र में आर्य समाजियों व राष्ट्रीय स्वयंसेवक संघ के स्वयंसेवकों ने भी स्वतंत्रता की ज्योति जलाने में कोई कसर नहीं छोड़ी थी। धाट में अमरकोट व छाछरों आर्यसमाजियों के प्रमुख केन्द्र थे। आर्यसमाजी श्री गिरधारीलाल सुथार, डॉ. हरचंद व डॉ. खेत लखानी ने सामाजिक समानता व स्वतंत्रता की भावना जगाने का कार्य किया।²⁵ धाटक्षेत्र में राष्ट्रीय स्वयंसेवक संघ का विस्तार पंजाब के सियालकोट से आये राजपाल पुरी (1917-1977) ने किया जो इस इलाके में प्यार से श्रीजी के नाम से जाने जाते थे।²⁶ मुस्लिम लीग की अलगाववादी गतिविधियों की प्रतिक्रियास्वरूप सन् 1942 ई. तक संघ व संघ की शाखाएं पूरे प्रदेश में फैल गयीं। संघ प्रमुख श्री गुरू गोलवकर सिंध यात्राओं के समय सकरवर, शिकारपुर व मीरपुर खास में प्रवास करने से साधु वासवानी, रंगनाथ नंदा, डॉ. छोटाराम, प्रोफेसर घनश्याम, प्रो. मलखानी, मुखी गोविन्दराम, भाई प्रताप का झुकाव संघ की तरफ हुआ।²⁷ कराची के शिकारपुर कॉलोनी में तोलाराम के घर पर बम निर्माण का प्रशिक्षण प्राप्त करते हुए धाटक्षेत्र के दो स्वयंसेवकों प्रभु बदलानी व वासुदेव ने अपना आत्मबलिदान दिया।²⁸

इस प्रकार धाटक्षेत्र से हर वर्ग विदेशी सत्ता के विरुद्ध स्वतंत्रता की लड़ाई के लिए आगे आया।²⁹ ब्रिटिश राज के विरुद्ध चले स्वतंत्रता संग्राम के कारण भारतवर्ष 15 अगस्त 1947 को स्वतंत्र हो गया। परन्तु यह स्वतंत्रता अपने साथ विभाजन की भयावह त्रासदी साथ लायी। हालांकि विभाजन के दौरान पंजाब व बंगाल सीमा पर रक्तरंजित दृश्य सिंध सीमा पर नहीं देखने को मिले। सिंध सीमा पर विभाजन शांतिपूर्ण ढंग से सम्पन्न हुआ।³⁰ भारत विभाजन के साथ धाटक्षेत्र का विभाजन भी हो गया। ब्रिटिश शासित धाटक्षेत्र सिंध प्रदेश के साथ पाकिस्तान का भाग बन गया। वहीं धाटक्षेत्र का 30% हिस्सा ही भारत में सीमावर्ती बाड़मेर-जैसलमेर की तहसीलों के रूप में भारत में रह गया।³¹ 17 जून 1847 ई. में ब्रिटिश सरकार व जोधपुर महाराजा तख्तसिंह के मध्य हुए पत्र व्यवहार के आधार पर अमरकोट समेत सम्पूर्ण धाटक्षेत्र भारतवर्ष में मिल सकता था।³² परन्तु दुर्भाग्यवश जोधपुर रियासत व भारत सरकार के रियासती विभाग ने इस ओर ध्यान न देने के कारण 97% हिन्दू बाहुल्य यह क्षेत्र का अधिकतर हिस्सा मजहब के आधार पर बने पाकिस्तान में चला गया।

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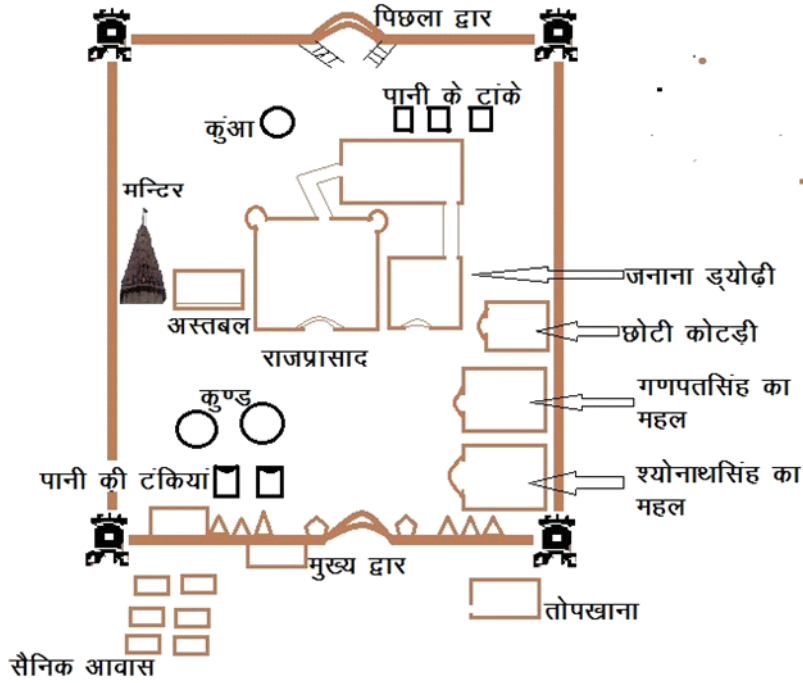
चौकड़ी दुर्ग का सैन्य एवं नागरिक स्थापत्य

डॉ. पूनम लूनीवाल

भौगोलिक स्थिति-श्रीमाधोपुर तहसील में बसा हुआ चौकड़ी गाँव तहसील मुख्यालय से 33 तथा जिला मुख्यालय सीकर से 65 किलोमीटर की दूरी पर स्थित है। यह गाँव करीब 765 हैक्टेयर भूमि पर फैला है।

इतिहास-सीकर के रायसल¹ के कनिष्ठपुत्र गिरधरजी के वंशज खेतड़ी, चौकड़ी, नवलगढ़, मुकुन्दगढ़, मण्डावा, बिसारु, गुढ़ा, सूरजगढ़ तथा अनेक गांवों के अधिपति रहे हैं² जबकि झुन्धुनू के शार्दूल सिंह शेखावत के पुत्र जोरावर सिंह तथा इनके वंशज चौकड़ी, बगड़, टाँई, पाटोदा, काली पहाड़ी इत्यादि गांवों के शासक हुए।³ परन्तु शार्दूलसिंह के बड़े पुत्र जोरावर सिंह को पैतृक अंश के अतिरिक्त चौकड़ी नामक नगर और उसके अधीन 12 गांव प्राप्त हुए थे।⁴ शार्दूलसिंह के वंशधर झुन्धुनू जिले के डूमरा गाँव से आये ठाकुर मंगल सिंह शेखावत ने इस दुर्ग का निर्माण करवाया।⁵ शेखावाटी सम्भाग के ठिकानों में चौकड़ी की नर्तकियां एवं तवायफें बहुत मशहूर थीं, जिनका मुख्य कार्य मनोरंजन करना था। किसी विशेष उत्सव पर चौकड़ी की नर्तकियों को शासक दरबार में नृत्य के लिए बुलाया करते थे।⁶

सैन्य स्थापत्य-भूमि पर बना यह दुर्ग लगभग 300 वर्ष पुराना है और 20 बीघा में फैला हुआ है। इस दुर्ग के निर्माण में चूना पत्थर का इस्तेमाल किया गया इसलिए जो भवन बने हुए हैं वो आज भी सुरक्षित हैं। इसका प्रवेश द्वार या गोपुर (प्रतोली) पूर्व दिशा में बना हुआ है, प्रवेश द्वार की ऊँचाई 25 फीट है, इस दुर्ग की चार दीवारी 16 फीट मोटी है, जिसमें जगह-जगह परतोप व बन्दूक से दुश्मन पर वार करने के निष्कुहद्वार (छिद्र) बने हुए हैं, इस दीवार पर कंठ वारिणी व कपिशीर्षक का निर्माण भी किया गया है। प्रकार और कंठवारिणी के ऊपरमाला से गुंथी हुई मोतियों के समान पंक्तिबद्ध रूप में कपिशीर्षकों का अलंकरण दुर्ग की शोभा में वृद्धि करता है। साथ ही देवपथ व इन्द्र कोश का निर्माण भी इस दुर्ग में किया गया है।



इस दुर्ग के चारों कोनों पर अट्टालक (बुर्ज) बने हुए हैं, जिनकी ऊँचाई 60 फीट व गोलाई 25 फीट है, अट्टालकों (बुर्जों) में अनाज व पशुओं के लिए चारा रखा जाता था। अट्टालकों के पास व कई स्थानों पर शौचालय बने हुए हैं। सुरक्षा की दृष्टिको ध्यान में रखते हुए दुर्ग की चार दीवारी में पीछे भी दुर्ग से बाहर जाने के लिए अलग से द्वार बनाया गया है, इस द्वार के दोनों तरफ अलग से सीढ़ी बनी हुई है, सुरक्षा व्यवस्था को और अधिक सुदृढ़ता प्रदान करने के लिए दुर्ग के चारों तरफ छोटी-छोटी खाईयां बनाई गई थी।

दुर्ग में प्रवेश करने से पूर्व बाँयी तरफ मंत्रियों व सैनिकों के रहने के स्थान थे तथा पास में ही हस्तशाला बनी हुई थी। अन्दर प्रवेश करते ही दोनों तरफ पहरेदारों के लिए अलग स्थान बने हुए हैं। दुर्ग के अन्दर के दक्षिणी भाग में दो मंजिला कई मकान बने हुए हैं, जिसमें दास, दासी, नौकर व कामदार इत्यादि रहते थे। दुर्ग के अन्दर ही हाथी, घोड़े, गाय, भैंस व बकरियों को चारा डालने के चारा पात्र बने हुए हैं। यहाँ गुप्त सुरंग भी बनी हुई थी, लेकिन वर्तमान में यह बंद हो चुकी है। किले के अन्दरमुख्य द्वार के दोनों तरफ बग्गी, रथ व कार आदि को खड़ा करने के लिए पृथक से मकान

बने हुए है। दुर्ग के मुख्य द्वार के सामने ठाकुर साहब के रहने का महल बना हुआ है, ठाकुर साहब के महल के नीचे तलघर बना हुआ है जिसमें गोला बारूद व हथियार रखे जाते थे। इस महल में कामदार के लिए अलग कमरा बना हुआ है जहाँरिपोर्ट व अन्य कानूनी कागजात संबंधी कार्य होते थे। इस महल का द्वार पीतल व लोहे का बना हुआ है जिसके ऊपर नुकीली कीलें बनाई गई हैं जो इसकी मजबूती का प्रतीक है, जिससे द्वार को बंद करने पर हाथी व शत्रु सेना, कीलों की मार से ही घायल हो जाते थे। इस द्वार के ऊपर छोटे-छोटे छिद्र बने हुए हैं जिनमें से शत्रु सेना पर गर्म तेल डाला जाता था, यहाँ तेल के निशान वर्तमान में भी बने हुए हैं।

नागरिकस्थापत्य—राज महल में रंग-बिरंगी चित्रकारी की गई है एवं इसकी दीवारों पर रंग-बिरंगे शीशे भी जड़े हुए हैं। इस महल के बाँयी तरफ अस्तबल व हनुमानजी का मंदिर बना हुआ है। ठाकुर साहब के महल के बाहर बारहदरी बनी हुई है जहाँ पर बैठकर ठाकुर साहब न्याय करते थे, त्यौहार एवं शादी-ब्याह में नृत्य करवाते थे। ठाकुर साहब के महल के दाँयी ओर अलग से जनाना ड्योढी बनी हुई है, इसमें भी फूल पत्तियाँ, हाथी-घोड़े, पक्षियों त्यादि की बहुत सुन्दर चित्रकारी की गई है, सुन्दर जालियाँ व झरोखे बने हुए हैं। इन झरोखों से रानियाँ राजदरबार देखा करती थीं। जनाना ड्योढी के पास छोटी कोटड़ी बनी हुई है जहाँ राजा ने अपनी सेना के साथ सबसे पहले डेरा व तंबू डाले थे। दुर्ग के अंदर ही ठाकुर गणपत सिंह व ठाकुर श्योनाथ सिंह के महल बने हुए हैं, इनके ऊपर अलग से जनाना महल का निर्माण किया गया है। ठाकुरसाहब के महल व जनाना ड्योढी के पीछे हवा महल या रंगमहल का निर्माण किया गया है। जनाना ड्योढी से हवामहल मेंजाने के लिए अलग से पुलिया बनी हुई थी, लेकिन वर्तमान में यह क्षतिग्रस्त हो गई है। हवा महल में भी रंग-बिरंगी चित्रकारी की गई है। इस महल के ऊपर भी अलग से जनाना महल बना हुआ है। राजा-रानी, अतिथिगृह व उसके भाईयों के रहने के भवनों में कौड़ियों को पीसकर पोलिश की हुई है, पोलिश के ऊपर रंगों से चित्रकारी की गई है, वह आज भी सुरक्षित है।⁷

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

बौद्ध स्थापत्य वास्तुकला पैटर्न और इसकी संरचना राजस्थान के विशेष संदर्भ में

डॉ. पूरनलाल मीना

रैह के प्राचीन बौद्ध स्थलों की खुदाई की गई है लेकिन शीघ्र तौर पर बौद्ध धर्म का कोई प्रभाव यहाँ नहीं था हालांकि बौद्ध जगत के साथ संपर्क के निशान रहे हैं झालावाड़ जिले में कोलवी, विनयगा और हाथियागोर की पहाड़ियों पर स्थित बौद्ध गुफा स्थल खोजे जा चुके हैं।

भारत के पश्चिमी राज्य गुजरात में बौद्ध धर्म खूब फला-फूला इस राज्य में भी मौर्य शासन काल में इसका उदय हुआ यहाँ ही चट्टानी पहाड़ियों में खासकर सौराष्ट्र, कच्छ और दक्षिण गुजरात में सौ से अधिक बौद्ध विहार बौद्ध मठों को तरास कर बनाया गया था इनमें कुछ छोटे चैत्य ग्रह हैं जोकि भिक्षुओं के रहने के लिए कक्ष तथा प्रार्थना के लिए बड़े मंडल जिनमें आगे बरामदा व हॉल भी होता था, मिले हैं। साथ ही पहाड़ियों में बनी गुफाएँ और उनमें बने स्तूप भी शामिल थे। माउंट गिरनार पहाड़ी से सटे रास्ते में मौर्य शासक अशोक कालीन शिलालेख उत्कीर्ण है जो इस स्थान पर बौद्धों की सटीक व प्रमाणिक जानकारी देता है।

मौर्यकालीन अवधि की खोजी गई बौद्ध वस्तियों में जूनागढ़ जिले में बाबा प्यारा माई गडेची, गिरनार, इतबा, खेगर¹ का भव्य महल कादिया भड़ौच जिले में ही तबोका जगडिया में अजायार के पास और ऊपरकोट प्रमुखतः है। जूनागढ़ में बाबा प्यारा गुफाएं इस अवधि की एक प्रमुख बौद्ध स्थापना है। यहाँ पर इन गुफाओं की व्यवस्था तीन पंक्तियों में दिखाई देती है इनमें से एक उत्तर बाली गुफा का द्वार दक्षिण की ओर है। उत्तर-पश्चिम में बाबा प्यारा स्थल की संरचनाओं को चैत्यग्रह तथा विहारों में वर्गीकृत किया गया है।²

जूनागढ़ में बाबा-प्यारा गुफाओं में चैत्य ग्रह

खोजी गई बौद्ध स्थापत्य संरचनाएँ चैत्य ग्रह और रॉक कटतथा विहार और

गुफाएँ हैं, बाबा प्यारा गुफा की पहचान चैत्य-ग्रह के एक बहुत पुराने रूप में की जाती है। पुरातत्ववेत्ता एच.डी. सांकलिया इसे दूसरी शताब्दी ईसा पूर्व का बताते हैं।³ मूल रूप में यह चपटी छत वाला चैत्य ग्रह है जो कि चार स्तंभों के साथ टिका हुआ है जो अब तकरीबन विलुप्त हो चुका है। यह गुफा छः मीटर चौड़ी और नौ मीटर गहरी, जिसके पश्चिमी भाग में एक अर्धवृत्ताकार अप्साइडल किनारा (कोना) है, जिसका एक दरवाजा लगभग डेढ़ मीटर चौड़ा है। चैत्य गुफा के सामने बाहर गुना तीन मीटर का एक बरामदा भी बना हुआ है।⁴ उसी बरामदे से दो द्वारों का प्रवेश द्वार बनाया गया है जो मुख्य हाल के प्रत्येक तरफ स्थित है यहाँ बने बरामदे में छः खंभे हैं जिनमें सिंह कोष्ठक छत से लगभग डेढ़ मीटर की दूरी पर है।

अग्रभाग तथाचैत्य-कक्ष की सजावट बहुत अपरिष्कृत है बरामदे के सभी कोनों में दीवार पर पंखों वाला सिंह उकेरा गया है जो उभार में थोड़ा कम है। पुरातत्ववेत्ता जे. बर्गेश इन गुफाओं के प्रारंभिक कब्जे को बौद्धों के लिए स्वीकार करते हैं।⁵ लेकिन बाद के काल में जैन धर्म के अनुयायियों अर्थात् जैन भिक्षुओं द्वारा इन पर कब्जा कर लिया गया था, इसका प्रमाण यहाँ पाये गए एक खंडित शिलालेख से स्पष्ट है।⁶

बाबा प्यारा विहार जूनागढ़ के पूर्वी भाग में स्थित है इस प्रसिद्ध स्थल में बड़ी संख्या में बौद्ध गुफाएँ हैं। इन बौद्ध गुफाओं की विस्तृत व्याख्या जे. बर्गेश ने की है।⁷

भारत की धार्मिक यात्रा पर आये विश्व प्रसिद्ध चीनी तीर्थ यात्री ह्वेनसांग ने मिहिर कुल को राजस्थान के बौद्ध स्थलों को नष्ट करने और बौद्ध भिक्षु तथा बौद्ध भिक्षुणियों पर अत्याचार करने वाला बताया है (चीनी यात्री की यह यात्रा 631 ई. में हुई) चीनी यात्री ह्वेनसांग के अनुसार मिहिरकुल ने राजस्थान के बौद्ध मठों, बौद्ध विहारों, बौद्ध स्तूपों को धन प्राप्त के लिए लूटा। यही नहीं उसने सैकड़ों बौद्धों को मौत के घाट उतार दिया उसने अपने शासनकाल में बौद्ध संघ के पूर्ण विनाश की योजना बनाई।

चीनी यात्री का यह विवरण कुछ भावनावेश उत्तेजनावश बढ़ा-चढ़ाकर लिखा हुआ हो सकता है। फिर भी मिहिर कुल और एक अन्य शासक तोरमाण ने राजस्थान के बौद्धों को इतनी चोट पहुँचाई थी कि बौद्धों को राजस्थान छोड़ने पर मजबूर होना पड़ा। बौद्धों की पुस्तकें और लाइब्रेरी आग के हवाले कर दी गई। तकरीबन ढाई लाख बौद्धों को जान से हाथ धोना पड़ा। उनके मठ उजाड़ दिये गये। ऐसे भयपूर्ण वातावरण ने बौद्धों को जान बचाकर भागने पर मजबूर कर दिया। यहाँ से भिक्षु तिब्बत, श्रीलंका, चीन, म्यांमार आदि देशों की ओर पलायन कर गये कुछ ने जंगलों, कंदराओं में आखिरी क्षण तक बौद्ध नियमों का अनुशरण करते हुए जीवन बिताया।⁸

हरियाणा के यमुनानगर में स्थित शृंग नामक बौद्ध स्थल पर भगवान बुद्ध ने यात्रा की थी इसका उल्लेख चीनी यात्री ह्वेनसांग ने अपने ग्रन्थ सी-यू की में किया है⁹, परन्तु राजस्थान में उनकी यात्रा नहीं होने के बावजूद यह क्षेत्र बाद में बौद्ध धर्म के बहुत बड़े केन्द्र के रूप में उभरा। खासकर गुप्तकालीन भारत में जहाँ अन्य स्थानों पर वैष्णव धर्म का प्रचार-प्रसार हो रहा था तब भी राजस्थान में वैष्णव के साथ ही बौद्ध तथा जैन सम्प्रदाय का भी समान प्रचलन जन समूह में था। दूसरे बौद्धों के सहारे राजस्थान की कला, वास्तुकला, अध्यात्म, भाषा-साहित्य, ज्ञान दर्शन विज्ञान का विकास हुआ था जिसके प्रमाण प्रसिद्ध स्थल बीजक पहाड़ी, भीनमाल चित्तौड़गढ़, लालसोठ, दौसा, सांभर हैं।¹⁰ शेरगढ़ नामक स्थान पर तो बीजक की पहाड़ी के समान शिलालेख भी मिला है। बस अन्तर यह है कि शेरगढ़ का बौद्ध शिलालेख संस्कृत में है किन्तु बीजक पहाड़ी तथा भीम पहाड़ी के शिलालेख ब्राह्मी भाषा में है जिसकी शैली पाली उच्चारण से मिलती जुलती है। फिलहाल ये शिलालेख कोलकाता में एशियाटिक सोसाइटी के संग्रहालय में दर्शकों के लिए उपलब्ध है। ये दोनों शिलालेख यहाँ घनी आबादी वाले शहर, कस्बे, गांव, ढानी होने के पुख्ता प्रमाण हैं। हालांकि आज यहाँ कोई नहीं रहता है सिर्फ शिलालेख हैं। पास में स्थित एक हनुमान मंदिर भी यही हैं।

भीम पहाड़ी के बौद्ध स्थलों की तुलना गुजरात के बौद्ध स्थलों से भी की जा सकती है। गुजरात और राजस्थान की गुफाओं के आकार तथा उनमें बने कक्षों सैयाएँ बौद्ध पूजा उपासना स्थलों, खुले बरामदों, कईयों में मंजिल नुमा गुफाओं से स्पष्ट है कि दीर्घकाल तक इनका उपयोग बौद्ध भिक्षु-भिक्षुणियों द्वारा किया जाता रहा होगा,¹¹ पर कहना संभव नहीं होगा कि इन पर हुए हमलों से इनका अंत बहुत दुःखद रहा होगा, इन बौद्ध गुफाओं की खास पहचान कलात्मक स्तूप तथा भगवान बुद्ध की यहाँ से प्राप्त प्रतिमाएँ जो स्वयं बौद्ध भिक्षुओं ने अपने सधे हाथों और हथौड़े और छैनियों से निर्मित किए थे। इम्पे ने कोलवी की गुफाओं को खोजा था। वहीं प्रसिद्ध पुरातत्वविद ए. कनिंघम ने इन बौद्ध गुफाओं को देखा, हरियाणा राज्य की शृंग और चनैती बौद्ध मठों में जिस तरह से हीनयानियों का बोलबाला चीनी यात्री ह्वेनसांग द्वारा बताया गया जो कि अपने आप में एक आश्चर्यजनक बात ही है क्योंकि सब जगह तो महायानियों का दबदबा था और शृंग मोनास्ट्री में चीनी यात्री ह्वेनसांग महायानियों की बहुसंख्या बताता है। ठीक इसी तरह राजस्थान के झालावाड से मध्य प्रदेश के मंदसौर जिले तक फैली ये बौद्ध गुफाएँ जो कि कम कठोर लैटेराइट जैसे मुलायम पत्थर से बनी हुई हैं जिनको तरासना बौद्ध भिक्षुओं के लिए आसान था। वहीं यहाँ पर भी हरियाणा की शृंग

मोनास्ट्री की तरह हीनयान बौद्ध स्कूल (शाखा) के बौद्ध भिक्षुओं का बोलबाला था।

यहाँ के बौद्ध भिक्षु भिक्षुणियाँ स्वास्थ्य के नियमों में आयुर्वेद के नियमों का पालन सख्ती से करते थे और इनके सयनकक्ष तकिये नुमा आकार को प्रदर्शित करते हैं। गुफाओं में एक गुफा में एक सयन कक्ष के नियम का पालन किया जाता रहा था, किन्तु एकाध गुफाएँ इस नियम का उलंघन करती हुई प्रतीत होती हैं। पूजा स्थल और भण्डार कक्ष अलग-अलग गुफाओं में बने होते थे।

राजस्थान, गुजरात, हरियाणा के इन बौद्ध स्मारक, बौद्ध स्थलों का मिलना इतिहास में इन क्षेत्रों के इतिहास के एक भयानक मोड़ का गवाह है तथा कला के चरमपरिणति तक पहुँचने की भी जोकि आक्रमण करने तथा बौद्ध धर्म के राजस्थान, गुजरात, हरियाणा से विलुप्त हो जाने की अपनी यादों को समेटती हुई प्रतीत होती है।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

शेर-ए-राजस्थान लोक नायक जयनारायण व्यास के लिए रियासत बीकानेर के शासक महाराजा गंगासिंह का एक ऐतिहासिक गोपनीय पत्र

डॉ. महेन्द्र पुरोहित

वैसे तो भारतीय स्वतन्त्रता आन्दोलन में राजस्थान में बहुसंख्य स्वतन्त्रता सेनानी थे लेकिन शेर-ए-राजस्थान लोक नायक जयनारायण जी व्यास का कोई सानी नहीं था। आदरणीय व्यास जी अखिल भारतीय देशी राज्य लोक परिषद्, जिसकी स्थापना 1927 ई. में हुई तथा उसके अध्यक्ष पं. जवाहर लाल नेहरू थे, संस्थापक सचिव थे जो स्वतन्त्रता प्राप्ति तक रहे। व्यास जी के बारे में ज्यादा परिचय देना सूर्य को दीपक दिखाने के समान मानता हूँ। प्रसिद्ध स्वतन्त्रता सेनानी और लेखक श्री सत्यदेव विद्यालंकार ने उन्हें 'धुन के धनी' कहा है जो व्यास जी के कार्यों से सटीक खरा उतरता है। शेर-ए-राजस्थान व्यास जी ने बीकानेर रियासत में चले भारतीय स्वतन्त्रता आन्दोलन में अद्वितीय भूमिका निभाई जिस कारण रियासत के तत्कालीन शासक तथा नागरिक अधिकारों के हन्ता,² बीकानेर के प्रसिद्ध स्वतन्त्रता सेनानी श्री दाऊ दयाल जी आचार्य के शब्दों में जिसकी सांसो से घास जलती थी,³ सर महाराजा गंगासिंह जी उनके धुर विरोधी हो बैठे। ऐसा होना भी स्वाभाविक ही था। कौन भला अपनी सत्ता का अन्त होते देखना चाहेगा। लेकिन सर महाराजा गंगासिंह जी भी पारखी इंसान थे और उन्होंने श्रीमान् व्यास जी के बारे में उसी प्रकार भविष्यवाणी की जैसे विश्व इतिहास में विस्मार्क ने वर्षों पूर्व ही प्रथम विश्व युद्ध की, प्रथम विश्व युद्ध की समाप्ति पर मार्शल फौच ने शांति समझौते को मात्र 20 वर्ष युद्ध विराम फिर पुनः युद्ध होना, पं. जवाहर लाल नेहरू द्वारा अटल बिहारी वाजपेयी के लिए एक दिन भारत का प्रधान मंत्री बनने।

जब 1937 ई. में श्रीमान् व्यास जी को जोधपुर रियासत से देशनिकाला दे दिया गया और बीकानेर रियासत के शासक को भी यह संदेश भेजा की वहाँ पर भी व्यास जी का प्रवेश प्रतिबंधित रहे। तब बीकानेर रियासत के शासक सर महाराजा गंगासिंह

जी ने उनकी बात मानते हुए पुनः जोधपुर रियासत के तत्कालीन मुख्यमंत्री सर डी. एम. फील्ड को अति गोपनीय पत्र भेजा। जिसमें सर महाराजा गंगासिंह जी ने आदरणीय व्यास जी की भूरि-भूरि प्रशंसा करते हुए उनके उज्ज्वल भविष्य हेतु उन्हें गुप्त रूप से सहायता पहुंचाने की बात कही है और यह भी लिखा कि :- "राजशाही के ये शानदार सतून और साम्राज्यवादी शासन की ऊंची इमारते आज के जन्म सेवकों को खत्म नहीं कर सकेगी, बल्कि सैकड़ों साल पुरानी ये सभी सरकारें उनके कन्धों पर आकर रूकेंगी और उनसे इंसाफ की भीख मांगेंगी। यहाँ की प्रशासनिक जिम्मेदारियों को निभाने के लिए अभी से ऐसे व्यक्तियों का सहयोग लिया जाये।"

हमारा यह कर्तव्य है कि हम यह ध्यान रखे कि विरोधी खेमों से भले आदमी आगे आवें और जब हम हटे तो शासन की बागडोर संभाल ले। सिर्फ व्यास जयनारायण जी ऐसे आदमी हैं जो अपने हजारों साथियों पर अपने उच्चादर्शों का प्रभाव रखते हैं और राजपूताना के सभी वर्गों में जिसका स्थान है। उनमें जिम्मेदारी का निश्चित माद्दा है। आप महसूस करेंगे कि व्यास जयनारायण जी जैसे व्यक्तियों की वहाँ जनता को संभालने की उस समय बहुत जब आप लोग प्रशासन में नहीं रहेंगे। मेरा आपसे अनुरोध है कि जयनारायण व्यास की गतिविधियों के बारे में नरम रूख अपनाया जाय। उन्हें जोधपुर में आने दिया जाय और प्रशासनिक उतरदायित्व में उनका सहयोग लिया जाय" Strictly confidential letter no. 201 P 54-57, dated 21 feburay, 1937 from Maharaj Ganga Singh to Sir D.M. field, Chief Minister of the Jodhpur State⁴, का मूल पाठ इस प्रकार है⁵⁻⁷ :-

"ऐसे व्यक्ति की ओर से जो कि देशी रियासतों और उनकी जनता के शुभ चिन्तकों द्वारा हमेशा अव्यावहारिक और निरंकुश माना गया, तथा बुरा बताया गया है, वह पत्र प्राप्त कर आप आश्चर्य करेंगे। मैं इस पत्र से एक ऐसे व्यक्ति के बारे में जो कि देशी राजाओं के विरुद्ध जनमत तैयार करने में सबसे अधिक तेज और आग के शोले की तरह उड़ंड है, अपनी राय आप तक पहुँचाने का इरादा करता हूँ, यह हमारा दुर्भाग्य है कि हमारे यहाँ जन जीवन में असहिष्णुता की पराकाष्ठा हो चुकी है। ऐसी सूरत में सम्भवतः श्री जयनारायण व्यास इस बात पर यकीन नहीं करेंगे कि उनके विरोधियों में भी उन जैसी देशभक्ति और लगन हो सकती है। बहुत कम राजनीतिज्ञ मेरी इस बात का विश्वास करेंगे कि जयनारायण व्यास और उनके साथियों के द्वारा आम तौर से राजशाही और खासतौर से मुझ पर अनर्गल तथा भावावेश से प्रभावित द्वेषपूर्ण प्रचार के बाद भी मैं लगातार व्यास के बारे में बहुत ऊँची राय रखता हूँ। इन लोगों ने अक्सर राजाओं को विवेकहीन, हृदयहीन, निरंकुश और दमनकारी बताते हुए बात को बढ़ा-चढ़ाकर कहने में पराकाष्ठा की है। यहाँ तक कि उन्होंने राजाओं को

जनता का खून चूसने वाला, संसार के अपराधियों और दोषियों में सबसे अधिक गन्दा और बेईमान बताया है। कोई भी ऐसा व्यक्ति जो कि रियासती हाल चाल और यहाँ के वातावरण से अच्छी तरह परिचित है, वह इस तरह के घृणास्पद और अनर्गल प्रचार की सच्चाई में विश्वास नहीं करेगा। लेकिन वे जो संयुक्त विशाल भारत की तरक्की की ओर अपने उद्देश्यों की पूर्ति में अग्रसर होता हुआ देखना चाहते हैं, अनुभव करेंगे कि देशी रियासतों का भविष्य उन लोगों के चरित्र पर बहुत कुछ निर्भर करता है जो कि इन क्षेत्रों के राजनीतिक जन-जीवन पर आज हावी है। मैं आपसे कहना चाहता हूँ कि राजशाही के ये शानदार सतून और साम्राज्यवादी शासन की ऊँची इमारत आज के जन सेवकों को खत्म नहीं कर सकेगी, बल्कि सैकड़ों साल पुरानी ये सभी सरकारें उनके कन्धों पर आकर रूकेगी और उनसे इन्साफ की भीख मांगेगी। साम्यवादी रूस में हाल में घटित अराजकतापूर्ण भयानक घटनाएं दुनिया को चेतावनी देने के लिए काफी हैं और मैं यकीन करता हूँ कि आप भी उन घटनाओं का देशी रियासतों में घटित होना पसन्द नहीं करेंगे। यह तभी संभव हो सकता है जबकि रजवाड़ों का जनमत देशभक्त और समझदार व्यक्तियों से प्रभावित हो और वे आगे आकर शान्तिमय न्यायपूर्ण वैध उपायों से यहाँ की जनता के हितों को अग्रसर करें। यहाँ की प्रशासनिक जिम्मेदारियों को निभाने के लिए अभी से ऐसे व्यक्तियों का सहयोग लिया जाये। देशी राज्यों में जैसा आप भी जानते होंगे बहुत से क्षुद्र स्वाथह, असन्तुष्ट और असंगत नेता भी आगे आये हैं। ऐसे तथाकथित राजनीतिज्ञ अक्सर देशी रियासतों की राजनीति को अपने हाथ में लेने की कोशिश करते हुए रियासत से देश निकाले की सजा पाये हुए हैं अथवा जेल भी भेजे गये हैं और जो पूर्णतया नहीं तो खासतौर से राजाओं और उनके शासन के प्रति द्वेषपूर्ण भावना रखते हैं। निःसंदेह जयनारायण व्यास राजशाही की आलोचना निर्दयतापूर्वक करने में किसी से पीछे नहीं रहे हैं। लेकिन ये पक्के ईमानदार हैं। उनको कोई भ्रष्ट नहीं कर सकता। ये अपनी राजनीतिक मान्यताओं और आत्मा के प्रति सत्यनिष्ठ हैं। हजारों धोखे बाज चरित्रहीन और बेईमान किराये के ऐसे टट्टुओं के होते हुए जो कि अपने आपको भले ही राजनीति विशारद कहते हों और देशी रजवाड़ों की भोली जनता को बहकाये रहते हों आप मुश्किल से ही किसी को व्यास जी जैसा पवित्र पावेंगे, जो राजाओं के प्रति जन्मजात घृणा और दुर्भावना रखते हुए भी ईमानदार हो और देशी रियासतों का शासन ठीक तरह से चलाकर भलाई करने की क्षमता रखता हो। मैं आशा करता हूँ कि आप मुझसे सहमत होंगे कि रियासतों की वे हुकूमते जिनकी आज हम देखभाल करते हैं, अन्ततः हमारे इन्हीं दुश्मनों के हाथों में जाकर रूकेगी। ऐसी स्थिति में हमारा यह कर्तव्य है कि हम यह ध्यान रखें कि विरोधी खेमों में से भले आदमी आगे आवें और जब हम हटें तो वे शासन की बागडोर संभाल ले। सिर्फ व्यास जयनारायणजी ऐसे आदमी हैं जो अपने हजारों साथियों पर अपने

उच्चादर्शों का असर रखते हैं और राजपूताना के सभी वर्गों में जिनका स्थान है। वे हमसे सहमत हों अथवा न हों, लेकिन उनमें जिम्मेदारी का निश्चित माद्दा है जिससे उनके ऊपर उनकी न्याय प्रियता पर भरोसा किया जा सकता है। आप और आप के दूसरे साथी जो मारवाड़ राज्य को खतरनाक स्थिति में डालना नहीं चाहते होंगे, महसूस करेंगे कि व्यास जयनारायण जैसे व्यक्तियों की वहाँ की जनता को संभालने की उस समय बहुत आवश्यकता होगी जब आप लोग प्रशासन में नहीं रहेंगे। उक्त तथ्यों के आधार पर मैं आपसे निवेदन करता हूँ कि आप अपने बुरे से बुरे दुश्मन के प्रति भी न्याय भावना रखें। उस (दुश्मन) के प्रति नहीं और न ही उसके साथियों के प्रति किन्तु जिस क्षेत्र का आप आज शासन चला रहे हैं उसकी शान्ति और सुरक्षा के लिए आपको यह करना चाहिए।

श्री जयनारायण व्यास जैसा आप भी जानते होंगे एक गरीब घर में पैदा हुए हैं और इसलिए हमेशा आर्थिक दिक्कत से गुजरते रहते हैं। अपने कई दूसरे साथियों और हमराहियों की तरह वे ब्लैकमेलिंग अथवा अनीति से आर्थिक लाभ उठाने में विश्वास नहीं रखते। उनका दुर्भाग्य है कि उनके अच्छे मित्र भी जिनका पूर्ण विश्वास कर लेते हैं अक्सर उनके साथ धोखा कर जाते हैं और वे इतने सीधे हैं कि इन धोखों को अवश्यम्भावी मान लेते हैं और राजनीतिक दाव-पेच में विश्वास नहीं रखते। इसलिए उनको ऐसे लोगों से जो उनके मित्र होने का दावा करते हैं, बहुत कष्ट उठाना पड़ा है और कई बार के धोखों ने उन्हें 'अखण्ड भारत' बन्द कर देने को मजबूर कर दिया है। वे सम्भवतः लेखक अथवा एक्टर की हैसियत से सिनेमा में जाने की तैयारी में है। मुझे भी यह पता चला है कि वे अच्छे नृत्यकार और संगीतकार भी हैं।

मैं जब सोचता हूँ कि जयनारायणजी व्यास राजनीति छोड़ कर सिनेमा में जाना चाहते हैं तो मेरा हृदय खून के आंसू रोता है। वे मेरे बड़े से बड़े दुश्मन रहे हैं। फिर भी मेरी मान्यता है कि वे पवित्र व्यक्ति हैं और उनके अथक परिश्रम से किसी न किसी दिन राजपूताना के इन रेगिस्तानी इलाकों में शान्ति और खुशहाली आयेगी। आज उनकी असफलता पर सम्भवतः हम खुश हो लें, लेकिन वह दिन अधिक दूर नहीं है जब हम महसूस करेंगे कि हमारे हट जाने से रिक्त हुए स्थान की पूर्ति के लिए वे ही सबसे अधिक उपयुक्त व्यक्ति हैं।

मैंने अपनी आन्तरिक प्रेरणा से फलौदी के रायसाहब के मार्फत जो हम दोनों के मित्र हैं, सिनेमा में भर्ती न होने का व्यास जयनारायणजी से आग्रह किया था। असहाय की तरह स्वयं निर्मित इस व्यक्ति के फिल्मी धनिकों के चक्कर में यों पड़ जाने के ख्याल मात्र से मेरा सिर चकरा जाता है। मैंने आर्थिक मदद भी देनी चाही थी, जिसे उन्होंने ढ़ता से अस्वीकार कर दिया। मेरे पास इस पर आपको लिखने के सिवा कोई

चारा नहीं रहा। मेरा ख्याल है कि व्यास जयनारायणजी जोधपुर में आकर अपने भावी कार्यक्रम में जुट सकते हैं। यदि उन्हें जोधपुर में प्रवेश करने दिया जाय, बल्कि प्रशासकीय समस्याओं में उनका सहयोग लिया जाय तो और भी उत्तम हो।

अपनी बात के स्पष्टीकरण के लिए थोड़ा और कहना जरूरी समझता हूँ। मेरी इच्छा है कि एक आत्म-निर्भर ईमानदार और सत्यनिष्ठ व्यक्ति को राजपूताना के साथ जोड़े रखने में सब तरह से मदद करनी चाहिए ताकि जरूरत के समय वह काम आ सकें। मेरी इच्छा रही है कि व्यास जयनारायणजी को साथ लेता और सिर्फ हम दोनों राजस्थान के उड़ते हुए बालू रेत के टीलों पर बैठ जाते। उन्होंने जो मुझे अक्सर प्रेस और प्लेटफार्म के जरिए बुरी-बुरी गालियाँ दी है, उन पर उनसे वहाँ दिल खोलकर बात करता। हम असहमति के लिए सहमत होते, परन्तु जुदा होने वाली और विरोधी दिशा में बहने वाली दो लहरों पर खड़े होकर भी हम हमारे मस्तिष्क के भ्रम और गलतियों के बावजूद लाखों लोगों की भलाई व समाज की तरक्की के बारे में अपने अपने प्ष्टिकोण से ही सही, समानभाव का अनुभव अवश्य करते। यह सही है कि हम दोनों भिन्न भिन्न स्वार्थों का प्रतिनिधित्व करते हैं फिर भी इस बात पर विश्वास करने का कोई कारण नहीं दिखता कि स्वार्थ यदि टकराते भी हों तो इसका यह अर्थ कदापि नहीं हो सकता कि एक पक्ष के स्वार्थ कतई मिटा दिया जाये।

अतः मेरा आपसे अनुरोध है कि जयनारायणजी व्यास की गतिविधियों के बारे में नर्म रूख अपनाया जाय। खासतौर से ऐसी सूत में जब कि वे अपनी आर्थिक असुविधाओं के कारण इतने परेशान हैं। उन्हें जोधपुर में आने दिया जाय और प्रशासनिक उत्तरदायित्वों में उनका सहयोग लिया जाय।”

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

जनजातीय समुदाय का क्षेत्रीय सेना में योगदान : बीकानेर राज्य के 'आहेड़ी समुदाय' का एक ऐतिहासिक अध्ययन

डॉ. राजेन्द्र कुमार

इस शोध पत्र में विशेष रूप से बीकानेर राज्य में आहेड़ी जाति की सैन्य सेवाओं पर प्रकाश डाला गया है। बीकानेर राज्य के पुरालेखीय स्रोतों में इनका उल्लेख 'आहेड़ी' के रूप में ही देखने को मिलता है। बंदूकची एवं जुंजायलवरदार के रूप में बीकानेर राज्य की तत्कालीन कागद बहियों, सावा बहियों, कौंसल रे हुकमा री बहियों व अन्य फुटकर बहियों तथा भैय्या जयपाल के निजी संग्रह में अनेक सन्दर्भ इनके बंदूकची होने की पुष्टि करते हैं। बीकानेर राज्य में बंदूकचियों की अलग-अलग विरादरियां¹ होती थी, जिनमें आहेड़ी जाति के बंदूकचियों की विरादरियां भी बीकानेर की राजकीय सेना का मुख्य हिस्सा थी। इन विरादरियों को राज्य के विभिन्न क्षेत्रों में स्थित मण्डियों, थानों एवं दुर्गों में तैनात किया जाता था। इसकी पुष्टि तत्कालीन पुरा-दस्तावेज करते हैं, उदाहरणार्थ राजगढ़ में तैनात आहेड़ी सरूपे की विरादरी के 27 बंदूकची सैनिक रूप में कार्यरत थे, जिनको 3 रुपए 2 आने प्रतिमाह के हिसाब से 2 माह के 157 रुपए 12 आने वेतन भुगतान किये जाने का उल्लेख मिलता है।² विरादरी के मुखिया को जमातदारी के रूप में अधिक वेतन का भुगतान किया जाता था। आहेड़ी सरूपे को एक घोड़ा व ऊँट रखने हेतु 8 रूपये 7 आने वेतन भुगतान किये जाने का उल्लेख मिलता है।³

इसी प्रकार आहेड़ी फतिये की विरादरी चुरू कस्बे में तैनात थी, इसमें सात सामान्य सैनिक नियुक्त थे, जिन्हें 7 महीने 14 दिन के 153 रूपये 14 आने 2 पैसे का भुगतान एक सैनिक के प्रतिमाह 2 रूपये 12 आने के हिसाब से वेतन का भुगतान किया गया था।⁴ इसी प्रकार आहेड़ी इन्दे तोडाणी अपने 16 सैनिकों सहित राजगढ़ में बंदूकची के रूप में सेवाएं दे रहा था। प्रत्येक बंदूकची को 3 रुपए 2 आने प्रतिमाह के

वेतन के अनुसार 412 दिन का 757 रुपए एक आना दिया गया, जिसमें इन्डे तोड़ाणी को जमातदारी के रूप में 2 रुपए प्रतिमाह अधिक दिए गए जिसमें घोड़े के घास का खर्च भी सम्मिलित था।⁵ इससे स्पष्ट है की अगर जमातदार के पास घोड़ा है तो उसे अन्य बंदूकचियों से 2 रुपए प्रतिमाह अधिक दिए जाते थे। जबकि किसी जमातदार के पास घोड़े के स्थान पर ऊँट होता था तो उसे प्रतिमाह आम बंदूकची से 14 आने अधिक दिए जाने का उल्लेख मिलता है।⁶ अगर जमातदार के पास न तो घोड़ा होता और न ही ऊँट, तब उसे जमात का नेतृत्व करने के लिए केवल आठ आने अधिक दिए जाते थे। उदाहरणार्थ आहेड़ी तारे दुरसाणी को केवल आठ आने अधिक वेतन दिया गया क्योंकि उसके पास घोड़ा अथवा ऊँट नहीं था।⁷ इन सैनिकों के वेतन का भुगतान करते समय माह में दो इयारस (एकादशियाँ) आती थी, उस दिन का वेतन काट लिया जाता था अर्थात् इसे छुट्टी का दिन मानकर इस तिथि के दिन का भुगतान नहीं किया जाता था।⁸ इसी तथ्य की पुष्टि करने वाला एक सन्दर्भ राजगढ़ के थाने से प्राप्त होता है। इसके अनुसार वर्ष 1783 ई. में आहेड़ी अनोप पुत्र सांवत ने 2 माह के लिए राजगढ़ थाने में बंदूकची के रूप में सेवाएं दी। इसके लिए उसे 3 रुपए 2 आने प्रतिमाह के वेतन के हिसाब से 2 एकादशियों का वेतन काटकर कुल पांच रुपए दस आने भुगतान किए गए थे।⁹ इस प्रकार की जाने वाली कटौती की राशि का उपयोग राज्य द्वारा सेना की आधारभूत सुविधाओं हेतु किया जाता था।

बंदूकची आहेड़ी सैनिकों को एक स्थान से दूसरे स्थान पर परिवार सहित ले जाकर उन्हें बसाया जाता था। साहणी आसकरण द्वारा आहेड़ी नरसे और उसके अधीनस्थ सात बंदूकची सैनिकों को परिवार सहित रावतसर से ले जाकर सूरतगढ़ बसने का सन्दर्भ भी सूरतगढ़ की सावा बही में देखने को मिलता है।¹⁰ इन आहेड़ियों को राज्य द्वारा झोपड़ें बनाने के लिए धनराशी दिए जाने का उल्लेख मिलता है।¹¹ वही, इनको आवागमन हेतु ऊँट के भाड़े (किराये) का भुगतान करने के साथ-साथ खाने के लिए अमल तथा तमाखू के भुगतान का भी वर्णन मिलता है।¹²

18वीं सदी के उत्तरार्द्ध तक आते-आते आहेड़ी सैनिक युद्ध कला में इतने प्रवीण हो गये थे कि उनकी अनेक विरादारियां सैनिक टुकड़ियां गठित हो गयी थी। वर्ष 1783-84 ई. में सिरबंधियों पर होने वाले कुल खर्च 2991 रुपए 25 दाम में से आहेड़ियों की कुल तीन विरादारियों पर 321 रुपए 2 आना 2 टका खर्च हुए, जो कि कुल खर्च का 9.50 प्रतिशत था।¹³

आहेड़ियों की विरादारियां राज्य के सामरिक दृष्टि से महत्वपूर्ण सभी क्षेत्रों में तैनात रहती थी। सिंध जाने वाले मार्ग पर स्थित अनूपगढ़ में भी आहेड़ियों की कई

विरादारियां तैनात थी। अनूपगढ़ कस्बे में राज्य द्वारा पोषित विरादारियों अथवा सैनिक टुकड़ियों में आहेड़ियों की विरादारियां भी मुख्य स्थान रखती थी। 18वीं सदी के उत्तरा) में अनूपगढ़ में आहेड़ी उदिया, आहेड़ी सामलो, आहेड़ी लाडू, आहेड़ी सरूपे तथा आहेड़ी ऊदा की विरादारियां मौजूद थी, जिनकी प्रत्येक विरादरी में 20 से लेकर 50 तक आहेड़ी सैनिक थे।¹⁴

आहेड़ी सैनिकों की विरादारियों को आवश्यकता पड़ने पर राज्य के भिन्न-भिन्न स्थानों पर स्थानांतरित कर दिया जाता था। एक स्थान से दूसरे स्थान पर तैनात करने की स्थिति में इनके वेतन में वृद्धि के संकेत भी मिलते हैं। आहेड़ी ग्याने के 29 सैनिकों को सेखसर से सूरतगढ़ स्थानांतरित किया गया था।¹⁵ जहां पर उसके प्रत्येक सैनिक को प्रतिमाह 4 रूपये का भुगतान किया गया तथा जमातदारी में भी वृद्धि की जाकर प्रति माह 2 रूपये भुगतान किये जाने का वर्णन भी सावा बही से प्राप्त होता है।¹⁶

आहेड़ी सैनिकों को थानों में भी तैनात किया जाता था, जहाँ वे अपनी विरादरी के बंदूकचियों एवं घुड़सवारों के साथ हाजिरी देते थे। इस प्रकार के अनेक सन्दर्भ बीकानेर राज्य की बहियों में देखने को मिलते हैं। उदाहरणार्थ वि.सं. 1842/1785 ई. में राजगढ़ के थाने में आहेड़ी गोधो की विरादरी के 43 बंदूकची एवं 2 घुड़सवार 46 दिन तक तैनात रहे जिन्हें क्रमशः 206 एवं 34 रूपए 8 आने वेतन स्वरूप प्रदान किये गए। इसी प्रकार आहेड़ी हीरो, पेमो, इन्दो तोडाणी, आहेड़ी अनोप, आहेड़ी जोधो, आहेड़ी ईसरनाथ व आहेड़ी देपो आदि की विरादारियों के बंदूकची भी राजगढ़ के अन्तर्गत सादारू, भैंसली तथा साखूं आदि थाने में तैनात रहे।¹⁷ आहेड़ी सैनिकों को राजपूत या पठान बंदूकचियों की अपेक्षा कम वेतन दिया जाता था। राजपूत या पठान बंदूकची को प्रतिमाह 3 रूपए 4 आने दिये जाते थे वही आहेड़ी बंदूकची को 3 रूपए 2 आने ही दिए जाते थे।¹⁸

राज्य में युद्ध की परिस्थितियां उत्पन्न होने की स्थिति में भी इन आहेड़ी सैनिकों को युद्ध हेतु बुलाया जाता था। उदाहरणार्थ राजगढ़ के निकट गाँव गुगलवे में युद्ध हुआ था तब अनेक विरादारियों के साथ-साथ आहेड़ियों को भी बुलाया गया था, जिसमें आहेड़ी अणदो, गुमानो एवं रतनीयो अपने बंदूकचियों के साथ सम्मिलित हुए थे।¹⁹ इसी प्रकार एक अन्य संदर्भ से ज्ञात होता है कि आहेड़ी नाथे के 20 सैनिकों को भी युद्ध के लिए आमन्त्रित किया गया था, जिसमें उनके 2 घोड़ों और 2 ऊंटों सहित बुलाने पर 34 रूपये, 4 आने व 25 दाम का भुगतान किया गया था।²⁰

इसी प्रकार अनूपगढ़ क्षेत्र के बाध गाँव के आहेड़ी उदिया को बंदूकचियों सहित खेड़ हेतु नियुक्त किया गया जिसके लिए उसे 13 रूपये 4 आने की रकम का रुक्का

दिया गया²¹ तथा उसके नेतृत्व में 29 आहेड़ी सैनिकों को 6 माह के लिए महीनदार के रूप में रखा गया जिसके खर्च हेतु राज्य द्वारा 655 रूपये 12 आने 19 दाम आहेड़ी उदिया को वितरित किये गए थे।²² वेतन के अतिरिक्त महीनदारों के लिए खानगी की व्यवस्था भी राज्य द्वारा ही की जाती थी।²³

बीकानेर राज्य में बंदूकची के रूप में कार्य करने के साथ-साथ आहेड़ी सैनिकों को कई बार कोटवाली का 'लवाजमा'²⁴ सौंपे जाने के सन्दर्भ भी बीकानेर राज्य की बहियों में मिलते हैं। उदाहरणार्थ सावा बही सूरतगढ़ में आहेड़ी अखै को कोटवाली का लवाजमा राज्य प्रशासन से प्राप्त करने के लिए उसके द्वारा 12 महीने के 10 रूपये नजराने के रूप में सौंपने का उल्लेख मिलता है। इसी प्रकार आहेड़ी सायले से 20 रूपये नजराना राशि लेकर चाकरी पर रखने तथा उसे पाघ बंधवाने का सन्दर्भ मिलता है।²⁵ कोटवाली के लवाजमें के अतिरिक्त इनके द्वारा कोटवाली चबूतरे पर सुरक्षा प्रहरियों के रूप में सिपाही का कार्य करने के भी सन्दर्भ प्राप्त होते हैं। सावा बही चुरू, लूणकरणसर, तथा सूरतगढ़ में इनके द्वारा दरवाजों की सुरक्षा हेतु पहरा देने एवं सिपाही का कार्य करने के उल्लेख भी प्राप्त होते हैं। उदाहरणार्थ लूणकरणसर में पहरा देने पर भीवड़े आहेड़ी व गोसाईं गंगागीर को 9 रूपये 8 आने देने का उल्लेख मिलता है, वही सूरतगढ़ में आहेड़ी चतरिये व सोमले को कोटवाली चबूतरे पर रखने के लिए उनके द्वारा 20 रूपये नजराने स्वरूप चुकाए गए थे। इनके द्वारा अपनी जिम्मेदारी में किसी भी प्रकार की कोताही बरतने पर इनकी तनखाह काट ली जाती थी।²⁶

किसी भी विरादरी के सैनिक के युद्ध में घायल हो जाने एवं उनकी बंदूक के क्षतिग्रस्त हो जाने पर बीकानेर राज्य द्वारा उनके क्षतिपूर्ति रकम प्रदान की जाती थी। पुरालेखीय स्रोत के एक सन्दर्भ से ज्ञात होता है कि आहेड़ी सरुपे की विरादरी के आहेड़ी बादरियो घायल हो गया था इसलिए उसे इलाज हेतु 2 रूपए राजकोष से दिए गए थे।²⁷ इसी प्रकार एक अन्य संदर्भ से ज्ञात होता है कि आहेड़ी भोमले को युद्ध में घायल होने पर एवं उसकी बंदूक के टूट जाने पर राज्य ने उसे क्रमशः 40 रूपये व 4 रूपये क्षतिपूर्ति रकम के रूप में प्रदान किये थे।²⁸ डकैतों द्वारा धावा कर लूट-पाट करते समय आहेड़ी के मारे जाने पर उसके क्रियाकर्म बाबत रूपये देने एवं उसके परिवार के सदस्य को पाघ बंधवाने का सन्दर्भ भी तत्कालीन पुरालेखीय दस्तावेजों में देखने को मिलता है।²⁹ आहेड़ी सैनिकों का महत्वपूर्ण जातीय गुण शिकार करना था। शासक जब भी शिकार पर जाता था तब आहेड़ी सैनिकों को अगुवाई करने हेतु भेजा जाता था। कई बार ये लोग शासक के लिए शिकार करके भी लाते थे तब इन्हें इनाम दिया जाता था। उदाहरणार्थ 1783 ई. के चेत्र माह में कई आहेड़ी मिलकर शेर का

शिकार कर लाये थे इसलिए उन्हें 1 रुपया 1 टका इनाम का दिया गया था।³⁰

पाला सैनिक कई बार अपने अधिकारी से अनुमति लिए बिना ही मुख्यालय अथवा चौकी छोड़कर चले जाते थे, जिन्हें वापस बुलाकर आर्थिक दंड दिए जाने का वर्णन मिलता है। उदाहरणार्थ पाला सैनिक आहेड़ी दूदा एवं तेजा द्वारा बिना अनुमति के चले जाने पर उन्हें पुनः कार्य स्थल पर बुलाकर, उनके द्वारा प्राप्त मानदेय वेतन, जो 20 रूपये, 14 आने तथा 2 पैसे था, को काट लेने का आदेश प्रेषित किये जाने का उल्लेख मिलता है।³¹ आहेड़ी जाति के लोगों का सेना से अप्रत्यक्ष जुड़ाव भी था। ये लोग बारूद एवं सीसा बनाने के कार्य में भी संलग्न थे। एक सन्दर्भ से सूचना प्राप्त होती है कि सिधमुख गाँव के आहेड़ियों से राज्य प्रशासन ने 10 रूपये की कीमत का बारूद खरीद किया था। इस सूचना से आहेड़ियों द्वारा बारूद निर्माण अथवा विक्रय करने की जानकारी स्पष्ट रूप से प्राप्त होती है।³²

आहेड़ी जाति के लोग सेना के कार्य के अतिरिक्त मजदूरी के कार्य में भी संलग्न थे।³³ इस प्रकार इस जाति के लोग जहां एक ओर राजकीय सेवाकार्य करते हुए राज्य के प्रत्यक्ष संपर्क में थे, वही इस जाति वर्ग के लोग पहरेदारी, घोड़ों की साईसी तथा शिकार के कार्य में संलग्न थे। राजपूतों के साथ संपर्क में आने से भील समाज का राजनितिक दृष्टिकोण से महत्त्व बढ़ा। उन्हें सेना में शामिल किया गया वही दूसरी ओर अच्छे शिकारी होने के कारण शिकार के कार्य में उनकी उपस्थिति वांछनीय हो गयी थी। अंग्रेजों द्वारा राजपूत रियासतों के साथ सहायक संधि करने के बाद राजपूत राज्यों ने अपनी सैनिक क्षमता को कम कर दिया और पूर्णतया अंग्रेजी सत्ता पर निर्भर हो गए। परन्तु अंग्रेजों ने भी अंग्रेज सैनिकों की टुकड़ियों को यहाँ तैनात न करके यही के निवासियों को उनके जातीय गुण व सैन्य क्षमता के आधार पर सेना में भर्ती किया गया था।

संदर्भ

1. ये सामान्यतः छोटी सैनिक टुकड़ियां होती थी, इन्हे विरादरी भी कहा जाता था।
2. सावा बही राजगढ़, नं. 4, वि.सं. 1839-41, इमेज नं. 126
3. वही, इमेज नं. 126
4. सावा बही चूरू, नं. 10, वि.सं. 1896-1897/1839-40 ई., पृ. 121एफ-2
5. सावा बही राजगढ़, नं. 5, वि.सं. 1842/1785 ई., पृ. 78 एफ-1
6. सावा बही राजगढ़, नं. 5, वि.सं. 1842/1785 ई., पृ. 78 एफ-2
7. सावा बही राजगढ़, नं. 4, वि.सं. 1839-41/1782-1784 ई., इमेज 17
8. सावा बही चूरू, नं. 10, वि.सं. 1896-1897/1839-40 ई., पृ. 121 एफ-2
9. सावा बही राजगढ़, नं. 4, वि.सं. 1839-41/1782-1784 ई., पृ. 63एफ-1 (सावा बही राजगढ़ रे थाने री, नं. 5, वि.सं. 1842/1785 ई., पृ. 58एफ-1, बीकानेर रिकॉर्ड्स)

10. सावा बही सूरतगढ़, नं. 1, वि.सं. 1844-54/1787-97 ई., इमेज नं. 138
11. वही, इमेज नं. 138
12. वही, पृ. 67एफ-1, 68एफ-2
13. सावा बही राजगढ़, नं. 4, वि.सं. 1839-41/1782-1784 ई., पृ. 89एफ-2, बीकानेर रिकॉर्ड्स, रा.रा.अ.बी.
14. सावा बही अनूपगढ़, नं. 2, वि.सं. 1818-19/1761-62 ई., सावा बही अनूपगढ़, नं. 3, वि.सं. 1821-28/1764-71 ई., बीकानेर रिकॉर्ड्स
15. सावा बही सूरतगढ़, नं. 1, वि.सं. 1844/1787 ई., पृ. 119 एफ-2
16. सावा बही चूरू, नं. 10, वि.सं. 1896-97/1839-40 ई., पृ. 123 एफ-1
17. सावा बही राजगढ़ रे थाने री, नं. 4, वि.सं. 1839-41/1782-84 ई., पृ. 67एफ-1(सावा बही राजगढ़ रे थाने री, नं. 5, वि.सं. 1842/1785 ई., पृ. 20एफ-2, 21एफ-1
18. सावा बही राजगढ़, नं. 4, वि.सं. 1839-41/1782-1784 ई., इमेज नं. 18
19. सावा बही राजगढ़, नं. 4, वि.सं. 1839-41/1782-1784 ई., इमेज नं. 41
20. सावा बही राजगढ़, नं. 7, वि.सं. 1846-50/1789-93 ई., पृ. 11एफ-2
21. सावा बही अनूपगढ़, नं. 2, वि.सं. 1818-19/1761-62 ई., पृ. 3एफ-2
22. प्रत्येक आहेड़ी सैनिक को प्रति माह 4 रूपये 4 आने के हिसाब से वेतन दिया गया था।
-सावा बही अनूपगढ़, नं. 2, वि.सं. 1818-19/1761-62 ई., पृ. 28एफ-2
23. सावा बही अनूपगढ़, नं. 10, वि.सं. 1880-85/1823-28 ई., पृ. 8एफ-2
24. लवाजमा- बंदोबस्त।
25. सावा बही सूरतगढ़, नं. 8, वि.सं. 1896-1900/1839-43 ई., पृ. 114एफ-1(सावा बही सूरतगढ़, नं. 12, वि.सं. 1915-16/1858-59 ई., पृ. 50 एफ-2
26. सावा बही सूरतगढ़, नं. 12, वि.सं. 1915-16/1858-59 ई., पृ. 35 एफ-1(सावा बही लूणकरणसर, नं. 1, वि.सं. 1887-88/1830-31 ई., पृ. 5 एफ-2(सावा बही चूरू, नं. 10, वि.सं. 1896-97/1839-40 ई., पृ. 120 एफ-2, बीकानेर रिकॉर्ड्स
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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

स्वतन्त्रता आन्दोलन में वागड़ के आदिवासी स्वतन्त्रता सेनानी अमृतलाल परमार की भूमिका

राजकुमार खराड़ी

भारतीय स्वतन्त्रता आन्दोलन में राजस्थान की भूमि व राजस्थान के वीरों का महत्त्वपूर्ण योगदान रहा है। दक्षिण राजस्थान की जनता एवं शासक वर्ग स्वतन्त्रता को अक्षुण्ण बनाये रखने के लिए उसके सजग प्रहरी जननायक महाराणा प्रताप राणा पूँजा जैसे - वीरों से प्रेरित रहे हैं, इसी कारण अरब, तुर्क, मुगल, मराठा, पिण्डारी व ब्रिटिश सत्ता के साथ संघर्ष में यह क्षेत्र अग्रणी रहा।

यदि सत्ता ने इस मामले में कोताही बरती तब आमजन ने स्वतन्त्रता का झण्डा अपने हाथों में ले लिया। 1857 ई. की क्रान्ति में भी वागड़ प्रदेश के सैनानियों एवं जनता ने अंग्रेज विरोधी भावनाओं को प्रकट कर राष्ट्रीय स्तर के क्रान्तिकारियों की यथा सम्भव सहायता की। वागड़ प्रदेश आदिवासी बाहुल्य क्षेत्र है, अतः स्वतन्त्रता आन्दोलन में वागड़ का आदिवासी समाज भी पीछे नहीं रहा। आदिवासी समाज के कई स्वतन्त्रता सेनानी जिन्होंने कई संस्था, संगठनों से जुड़कर कई हड़ताले, जुलूस आदि कार्य भी किये एवं कईयों ने माँ भारती के लिए अपना बलिदान भी दिया। स्वतन्त्रता आन्दोलन के समय इन लोगों ने गाँव-गाँव जाकर आजादी का शंखनाद किया, रियासतदारों के अत्याचारों का आमजन में प्रचार किया एवं शिक्षा की अलख जगाने के लिए प्राण तक न्यौछावर किये। ऐसे ही वागड़ प्रदेश के आदिवासी स्वतन्त्रता सेनानी अमृतलाल परमार रहे हैं।

अमृतलाल परमार

अमृतलाल परमार का जन्म 2 नवम्बर 1927 ई. में मसानिया फ्लोज (डूँगरपुर) में हुआ था। इनके पिता कानजी परमार व माता जी गनीबाई थे एवं इनके चार भाई व दो बहने थी। अमृतलाल परमार का विवाह 1947 ई. को सुरातापाल (डूँगरपुर) की समरत देवी से हुआ, जिनसे इन्हें दो पुत्र लक्ष्मण परमार, प्रताप सिंह परमार व चार

पुत्रियाँ हुई।¹ अमृतलाल परमार ने कक्षा पाँच कलारिया रघुनाथपुरा में सेवा संघ की स्कूल से ग्रहण की। माणिक्यलाल वर्मा इनके गुरु थे। इसके बाद कक्षा छः दामड़ी गाँव से पास की। अमृतलाल परमार ने उच्च शिक्षा ग्रहण करने के लिए डूँगरपुर की हाई स्कूल में प्रवेश लिया व भोगीलाल पण्ड्या जी के छात्रावास में रहने लगे। पण्ड्या जी के सम्पर्क में आने से इनके मन में समाज सेवा व देशभक्ति की भावना का विकास होने लगा। कक्षा नवीं में अमृतलाल प्रथम श्रेणी से उत्तीर्ण हुए, जिससे उस स्कूल के राजपूत लड़के इनसे ईर्ष्या करने लगे तथा वीरभद्र सिंह दिवान से अमृतलाल की झूठी शिकायत की गई। जिससे दिवान ने अमृतलाल को स्कूल से निकाल दिया।²

भोगीलाल पण्ड्या को जब दिवान द्वारा अमृतलाल को राजकीय स्कूल से निकाले जाने की सूचना मिलती है, तब उन्होंने अमृतलाल को आगे पढ़ने के बारे में पूछा तब परमार ने आगे पढ़ने की इच्छा जाहिर की। भोगीलाल पण्ड्या ने डूँगरपुर से अमृतलाल परमार, शिवराम रंगोत, लालसिंह आमजरा, जीवराम आमजरा, महेश परमार आदि छात्रों को हरिदेव जोशी के साथ दिल्ली अध्ययन हेतु भेजा। हरिदेव जोशी ने इन छात्रों को दिल्ली में हरिजन उद्योगशाला में प्रवेश दिलाया, जिसके संस्थापक वियोग हरि थे।³

हरिजन उद्योगशाला में महात्मा गाँधी, ठक्कर बापा, अरूणा आसफ अली एवं पण्डित जवाहर लाल नेहरू आदि राष्ट्रीय नेता आते रहते थे, तब इनकी व्यवस्था का कार्य अमृतलाल परमार एवं उनके साथी ही करते थे। स्वतन्त्रता की भावना व लोगों की जागृति के लिए वे भाषण देते थे। जिससे अमृतलाल परमार प्रभावित हुए और उन्होंने समाज सेवा कार्य शुरू किया। हरिजन उद्योगशाला में विद्यार्थियों की भोजन, रहने व पढ़ने की व्यवस्था मुफ्त थी। अमृतलाल परमार दिल्ली में ढाई वर्ष तक रहे एवं यहाँ से हिन्दी साहित्य विशारद कर प्रथमा कोर्स की शिक्षा ग्रहण की। इस उद्योगशाला में महात्मा गाँधी जी भी दो बार आये तथा भजन संध्या भी की, परमार गाँधी जी से भी प्रभावित थे।⁴ 1946 ई. में अमृतलाल परमार एवं उनके साथियों को अध्ययन समाप्त करवाकर दिल्ली से डूँगरपुर ले जाया गया एवं भोगीलाल पण्ड्या ने परमार को 25 रूपए मासिक तनखाह पर पूनावाड़ गाँव की सेवा संघ स्कूल में प्रधानाध्यापक के पद पर नियुक्त किया। अमृतलाल परमार ने पूनावाड़ा गाँव के लोगों में स्वतन्त्रता की भावना एवं रियासत की दमनात्मक नीति का विरोध करने के लिए प्रेरित किया।

1 जून 1947 को पूनावाड़ा गाँव की स्कूल के सहायक शिक्षक शिवराम को राज्य की फौज गिरफ्तार करके ले गई। जिसकी सूचना अमृतलाल परमार ने पण्ड्या जी को दी। शिवराम की गिरफ्तारी का विरोध करने के लिए पण्ड्या जी एवं उनके साथी

पूनावाड़ा भी गये और रियासती फौज का विरोध भी किया।⁶ पूनावाड़ा में भोगीलाल पाण्ड्या व उनके साथियों को भोजन करते वक्त रियासती पुलिस व जागीरदारों के व्यक्तियों ने हमला करके उनको लाठियों व बन्दूकों के कूदों से पीटा गया। इन सभी घटनाओं में अमृतलाल परमार का भी साथ में शामिल थे। राज्य की फौज अमृतलाल परमार को गिरफ्तार करना चाहती थी, लेकिन वहाँ के लोगों के प्रतिरोध के कारण रियासती फौज परमार को गिरफ्तार नहीं कर सकी।⁷

आजादी के बाद अमृतलाल परमार ने सेवा संघ डूंगरपुर में अध्यापक का कार्य किया। 1959 में लोकतान्त्रिक विकेन्द्रीकरण हुआ तो परमार डूंगरपुर पंचायत समिति के प्रधान बने एवं इस पद पर रहते हुए, उन्होंने पंचायत समिति डूंगरपुर में कई विकास कार्य किये। 1977 ई. से 1980 तक डूंगरपुर विधानसभा के विधायक रहे। 1980 से 1990 तक भारतीय जनता पार्टी डूंगरपुर जिले के अध्यक्ष रहे। इन्होंने 'अरावली सेवाश्रम' की मसानिया में स्थापना की। राज्य सरकार ने रियासती आन्दोलन में सक्रिय भाग लेने के कारण 15 अगस्त, 1992 ई. को अमृतलाल परमार को ताम्रपत्र भेंट कर सम्मानित किया।⁸

निष्कर्ष में अमृतलाल परमार वागड़ स्वतन्त्रता आन्दोलन के सक्रिय कार्यकर्ता थे, हरिजन उद्योगशाला दिल्ली में अध्ययन के समय अनेक राष्ट्रीय नेताओं से मिलकर कुछ सिखने का अवसर मिला। फिर उसे अपने क्षेत्र में स्वतन्त्रता आन्दोलन में क्रियान्वित किया।

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राजस्थान मे गाँधीवाद के विलक्षण प्रतीक- हरिभाऊ उपाध्याय उर्फ 'दा साहब'

डॉ अनीशा श्रीवास्तव

आरंभिक जीवन तथा संपादकीय गतिविधियां

हरिभाऊ उपाध्याय का जन्म मध्य प्रदेश उज्जैन के भावरासा क्षेत्र के एक ब्राह्मण परिवार में 1892 में हुआ। राष्ट्र सेवा तथा स्वभाव में संयम बनाए रखने की सीख उन्हें अपने काका बैजनाथजी उपाध्याय से मिली थी, जिनके पास उनका बचपन बीता।¹ 1910 में उन्होंने काशी से मेट्रिक की पढ़ाई पूरी की। किन्तु जैसे बाल कृष्णजी नवीन का कहना था, "मुझे लगता है जन सेवा, समाज सेवा के खटमल ने उन्हें बहुत पहले ही काट लिया था। इसलिए जब वह काशी में विद्याध्ययन कर रहे थे, तभी उन्होंने 'औदुंबर' नामक मासिक पत्र का प्रकाशन और सम्पादन आरंभ कर दिया।"² 1917 में 'सरस्वती' के सहायक संपादक होकर कानपुर आ गए। हरिभाऊजी ने पत्रकारिता अमर शहीद गणेश शंकर विद्याथह और आचार्य महावीर प्रसाद द्विवेदी के चरणों के निकट बैठकर सीखी थी। कानपुर के उपरांत वह इंदौर चले गए और तत्पश्चात् 1921 से 1925 तक अहमदाबाद में महात्मा गांधी के पास साबरमती आश्रम में रहकर उन्होंने 'हिन्दी नवजीवन' का सम्पादन कार्य किया। इसके अतिरिक्त उन्होंने 'त्यागभूमि' तथा 'मालव मयूर' जैसी चर्चित पत्रिकाओं में अपने अमूल्य राजनैतिक विचार परस्तुत किए। श्री बनारसी दासजी चतुर्वेदी के अनुसार "हरिभाऊजी सदैव मिशनरी पत्रकार ही रहे हैं। महात्मा गांधी की विचार धार के वह एक अच्छे व्याख्याता रहे हैं। इस मामले में वह काका कलेलकर के अनुज थे।"³

1926 तक हरिभाऊजी पूर्णतः सम्पादन कार्य से ही जुड़े रहे। हिन्दी 'नवजीवन' तथा अन्य पत्र-पत्रिकाओं में मौलिक तथा अनुवादित राष्ट्रीय विचारधारा के लेखों द्वारा उन्होंने जागृति के काम में हिस्सा लेना शुरू कर दिया। हिन्दी 'नवजीवन' तो राजनीति प्रधान पत्र था ही। हरिभाऊजी के विचारोत्तेजक संपादकीय लेख टिप्पणियाँ

उसमे रहती थीं। वह 'मालव मयूर' और 'त्यागभूमि' में भी राष्ट्रीय विचारधारा के लेख व टिप्पणियाँ लिखा करते थे। यह हरिभाऊजी की जागरण परक राजनीति की शुरुआत थी।⁴

भारतीय राजनीतिक क्षेत्र में हरिभाऊजी का पदार्पण एवं उनका बहुकेंद्रीय सक्रिय योगदान

परंतु हरिभाऊजी क्रियात्मक राजनीति में हिस्सा लेना चाहते थे। बीसवीं शताब्दी के तीसरे दशक में जमनालाल बजाज ने गांधीजी से, राजस्थान में स्वतंत्रता संग्राम को व्यवस्थित करने के लिए हरिभाऊजी का नाम सुझाया। उन्हें गांधी दर्शन समझने की पूरी योग्यता थी। हर जगह झगड़ा टालकर अपना काम निकाल लेते थे।⁵

अन्य ब्रिटिश प्रशासित राज्यों की तुलना में मध्य प्रांत और राजस्थान पिछड़े हुए क्षेत्र थे। राजस्थान देशी राज्यों का प्रांत था। इन देशी राज्यों को ब्रिटिश सरकार से पूरा संरक्षण प्राप्त था। इन क्षेत्रों के लोग दोहरे उत्पीड़न के शिकार थे। एक तो सामंतीय मानसिकता ग्रसित देशी नरेशों से, तो दूसरा औपनिवेशिक ब्रिटिश राज्य से। न तो उन्हें स्वतंत्र रूप से बोलने और न ही कुछ लिखने का अधिकार था। यहाँ स्वतंत्रता संग्राम की भावना मानो सुप्तावस्था में ही थी। ऐसा नहीं की हरिभाऊजी से पूर्व यहाँ स्वतंत्रता संग्रामी नहीं रहे। विजय सिंह 'पथिक' का नाम स्वर्ण अक्षरों में दर्ज है। स्व. विजय सिंगहजी 'पथिक' अपने साप्ताहिक 'तरुण राजस्थान' और संस्था 'राजस्थान सेवा संघ' के द्वारा लोगों में चेतना जगाने में जुटे थे।⁶ उन्होंने गांधी से पूर्व, राजस्थान के बिजोलिया कृषक आंदोलन के दूसरे चरण में (1916-1923) असहयोग कृषक आंदोलन की नींव रख दी थी। किन्तु असहयोग आंदोलन के समय ब्रिटिश सरकार के उत्पीड़न ने, संघर्ष के हर पहलू का दमन कर दिया।⁷ यहाँ परिस्थितियाँ कुछ ऐसी थीं की राजनीतिक कार्य करना प्रायः संभव नहीं था।

जमना लाल जी बजाज ने गांधीजी से अनुरोध किया की वह हरिभाऊजी को अजमेर रवाना करें ताकि वह राजस्थान में स्वतंत्रता संघर्ष की चेतना जागृत कर सकें। स्वतंत्रता संघर्ष के दौरान सम्पूर्ण राजस्थान में केवल अजमेर ही एक ऐसा क्षेत्र था जो देशी राज्य नहीं था, और जो प्रत्यक्ष रूप से ब्रिटिश सरकार द्वारा ही शासित था। इसलिए यह राजस्थान की राजनैतिक गतिविधियों का केंद्र बन गया। अजमेर-मेरवाड़ा की काँग्रेस कमिटी को राजपूताना और मध्य भारत में स्वतंत्रता संघर्ष को संरचित करने का दायित्व दिया गया। 1919 में राजस्थान सेवा संघ के ऑफिस को वर्धा से अजमेर हस्तांतरित किया गया था। 'पथिकजी' ने इसे बखूबी संभाला। किन्तु

1924 के उपरांत मानो अजमेर में एक स्थिरता आ गई। उस समय कांग्रेस निर्जीव प्रायः थी। उसके नाम पर सार्वजनिक चंद बंद था। सक्रियता नष्ट हो चुकी थी। बाबा नरसिंघदासजी, अर्जुनलालजी सेठी, दुर्गा प्रसाद जी के भरसक अनुरोध के फलस्वरूप हरिभाऊजी को सक्रिय काँग्रेस गतिविधियों में हिस्सा लेना पड़ा।

1929 में हरिभाऊजी ने काँग्रेस कमेटी को संभाला। कुछ ही सालों में अपने साथियों के सहयोग से उन्होंने काँग्रेस की नींव को मजबूत और स्थायी बना दिया। राजपूताना-मध्य भारत मेरवाड़ा प्रांतीय काँग्रेस कमेटी के अध्यक्ष, प्रधानमंत्री आदि पदों पर हरिभाऊजी ने काम किया, और उनके सहयोग से इन क्षेत्रों में काँग्रेस को एक प्रभावशाली संस्था बना दिया।

राजनैतिक चेतना जागृत करने के लिए तथा हिन्दी भाषा को जन जन तक पहुँचाने के लिए उन्होंने 1925 में अजमेर में ही 'सस्ता साहित्य मण्डल' की स्थापना की। इसका मकसद लोगों तक सस्ती दरों पर किताबें मुहैया करना था। 'तिलक स्वराज्य फंड' से मण्डल को सहायतार्थ 25000 रुपए दिलाई गए। 1934 तक जीतमल लूणिया और हरिभाऊ इस मण्डल का संचालन अजमेर से करते रहे। तत्पश्चात् छपाई, प्रकाशन आदि व्यावसायिक सहूलियतों को ध्यान में रखकर उसका कार्यालय अजमेर से दिल्ली ले जाया गया।

'सस्ता साहित्य मण्डल' की स्थापना के उपरांत हरिभाऊजी का रचनात्मक कार्य क्षेत्र दिनों दिन बढ़ने लगा। अजमेर के पास हट्टूडी नामक स्थान में सं 1927 में उन्होंने गांधी आश्रम की स्थापना की। 1926 से ही हरिभाऊजी ने राजस्थान को अपना कार्यक्षेत्र बना लिया था। साबरमती आश्रम के समतुल्य यह आश्रम भी सत्याग्रही कार्यकर्ताओं का गृहस्थान बन गया। स्वतंत्रता प्राप्ति तक अजमेर के हट्टूडी आश्रम से ही राजस्थान के स्वतंत्रता आंदोलन को संरचित किया गया। बीजोलिया कृषक आंदोलन का तीसरा चरण (1923-1941), इंदौर का श्रमिक आंदोलन की नींव हट्टूडी के आश्रम में ही रखी गई। गुलज़ारी लालजी नंदा के साथ मिल कर हरिभाऊजी ने इंदौर श्रमिक संघ की नींव रखी थी। इसी प्रकार राजस्थान के माणिक्य लाल वर्मा ने बिजोलिया आंदोलन को एक सफल प्रयोजन बनाया। हरिभाऊजी अपने गाँधीवादी प्रयोजनों को यहीं विराम नहीं देना चाहते थे। इसी आश्रम से उन्होंने छुआछूत पर कडा प्रहार करने के लिए 'अछूत सहायक मण्डल' की स्थापना की एवं उसके चेयरमैन के रूप में उन्होंने कल्याण हेतु अनगिनित कार्य करे। इस मण्डल की ओर से प्रत्येक खादी केंद्र पर पाठशाला चलाई जड़ी थीं। यह पाठशालाएं अछूत बालकों के लिए थीं, और इनमें शिक्षा के अतिरिक्त सफाई, स्वास्थ्य, मद्यनिषेध आदि

कार्यक्रम भी चलाए जाते थे। हरिजन कल्याण के कार्य में लगी हुई यह राजस्थान की पहली संस्था थी।⁸

राजस्थान का हट्टूड़ी गांधी आश्रम गाँधीवादी जजूबों का मिसाल था। स्वयं हरिभाऊ जी और अन्य कार्यकर्ता, छोटे छोटे झोंपड़ों में सामुदायिक रूप से बसर करते। पेड़ के नीचे बैठकर कार्यक्रमों पर चर्चा की जाती। स्वयं हरिभाऊजी पाखाना साफ करने से लेकर खाना बनाने तक के सारे काम अन्य आश्रम वासियों के समान स्वयं करते। उनके साध्यपूर्ण जीवन को संभव बनाने में उनकी पत्नी भागीरथी देवी ने उनका पूरा साथ दिया। उनकी अनुपस्थिति में आश्रम का पूरा दायित्व भागीरथी जी का हो जाता। 1930 में सविनय अवज्ञा के दौरान हरिभाऊजी ने अपने सहयोगी श्री बैजनाथजी एवं श्री नित्यानंद नागर जी के साथ एक सक्रिय आंदोलन का नेतृत्व किया। 20 अप्रैल 1930 में अजमेर में नमक कानून तोड़ा गया। हरिभाऊजी को दो साल का कारावास हुआ, किन्तु दिल्ली संधि के कारण उन्हें एक साल में छोड़ दिया गया। सविनय अवज्ञा आंदोलन में श्रीमती भागीरथी जी के साथ आश्रम की अंगिनीत महिलाओं ने हिस्सा लिया और जेल भी गयीं। उन्हें 'सी' ग्रेड कारावास भुगतना पड़ा।

तत्पश्चात अंग्रेजी सरकार ने अजमेर की काँग्रेस, हट्टूड़ी आश्रम एवं सस्ता साहित्य मण्डल को अवैध घोषित कर दिया गया। 1934 तक आश्रम का अस्तित्व मिटाने में ब्रिटिश सरकार ने कोई कसर नहीं छोड़ी। किन्तु विचलित हुए बगैर हरिभाऊजी और भागीरथी जी ने दोबारा उसे स्थापित किया और काँग्रेस के संघर्ष को दिशा प्रदान की। 1935 में 'ग्राम सेवा मण्डल' तथा 'राजस्थान संघ' जैसी संस्थाओं को पुनः सक्रिय किया गया। डॉ. सुधीन्द्र के अनुसार राजस्थान संघ प्रांत के सेवा भावी कार्यकर्ताओं के लिए बनाई गई संस्था थी। "निर्वाह व्यय मात्र लेकर राष्ट्र की सेवा करने का व्रत लेकर जुटने वाले कार्यकर्ताओं का यह भातृत्व मण्डल था। हिरालाल शास्त्री, ब. स देशपांडे कार्यवाहक मण्डल में थे। वनस्थली के कई कार्यकर्ता भी इसके सदस्य थे। आर्थिक संकट के कारण इस संघ को टूटना पड़ा।"⁹

1942 के भारत छोड़ो आंदोलन के समय भी हट्टूड़ी का गांधी आश्रम कार्यकर्ताओं के लिए प्रेरणा श्रोत बना रहा। आश्रम के पुरुषों ने ही नहीं वीरांगनाओं ने भी इन आंदोलनों में जोश के साथ हिस्सा लिया। बहुत से वीरांगनाएं जाईल भी गयीं इन आंदोलनों में सक्रिय भाग लेने वाली महिलाओं में भागीरथीजी सरदार बायी लूणिया, कलावती देवी त्रिवेदी, अंजना चौधरी, तुलसीजी, शकुंतलाजी, विजयाजी, रमाजी, कुसुमजी आदि बहनों के नाम उल्लेखनीय हैं।¹⁰

1938 की हरिपुरा काँग्रेस के पश्चात रियासतों में प्रजामंडल स्थापित हुए जिससे इन रियासतों में रियासती आंदोलन का सूत्रपात हुआ। प्रजामंडलों की स्थापना और विकास में भी हरिभाऊजी का बहुत योगदान रहा। राजस्थान और मध्य भारत में अनेक प्रजामंडल उनकी सेवाओं से लाभान्वित हुए। हरिभाऊजी का कर्मक्षेत्र अजमेर था जो ब्रिटिश भारत का अंग था। इसलिए वह उदयपुर, जयपुर, ग्वालियर, इंदौर आदि किसी भी राज्य के प्रजामंडल के सदस्य नहीं हो सकते थे। किन्तु उनकी योग्यता को देखते हुए काँग्रेस ने उन्हें विशेष रूप से इस प्रक्रिया का हिस्सा बनाया। इन प्रजामंडलों को एक सूत्र में बांधने तथा इनका मार्गदर्शन करने के लिए अखिल भारतीय देशी राज्य प्रजा-परिषद की स्थापना हुई। इस संस्था के लिए हरिभाऊजी ने बहुत काम किए। उन्होंने देशी राज्यों में उत्तरदायी शासन के लिए संघर्ष करने वाले कार्यकर्ताओं की समय समय पर अनेक बार सहायता की।¹¹ सं 1945 में अखिल भारतीय रियासत जन परिषद के उदयपुर सम्मेलन के पश्चात ही शाहपुरा राज्य प्रजामंडल का प्रथम अधिवेशन शाहपुरा में हुआ, जिसमें तत्कालीन राजाधिराज शाहपुरा से उत्तरदायी शासन दिए जाने का प्रस्ताव 'दा साहब' ने रखकर और सभा स्थल में पुरजोर शब्दों में बोलते हुए जनमानस के दिल में क्रांति की लहर उत्पन्न कर दी। इसके फलस्वरूप स्वतंत्रता प्राप्ति से पूर्व, 14 अगस्त 1947 को ही शाहपुरा नरेश ने उत्तरदायी शासन दिए जाने की घोषणा कर दी। जब 1949 में रियासतें विलीन हुईं तब अजमेर राज्य के साथ शाहपुरा और किशनगढ़ दोनों को जोड़कर अलग राज्य स्थापित करने का निर्णय लिया जा चुका था।¹²

स्वतंत्रता उपरांत गाँधीवादी प्रशासनिक राजनीति के रचयिता 'दा साहब'

आजादी के बाद हरिभाऊजी रचनात्मक कार्य और साहित्य सेवा में लग गए। किन्तु 1951 में उन्हें सक्रिय राजनीति में खींच लाया गया, और काँग्रेस की बागडोर उन्हें संभालनी पड़ी। देश के प्रथम आम चुनावों में हरिभाऊ अजमेर के एक ग्रामीण क्षेत्र श्रीनगर से काँग्रेस टिकट पर तत्कालीन अजमेर-मेरवाड़ा राज्य विधान सभा के सदस्य चुने गए। काँग्रेस दल के नेता चुने जाने के कारण अजमेर राज्य के प्रथम व अंतिम लोकप्रिय मुख्यमंत्री बने। मुख्यमंत्री बने रहने पर भी उन्होंने सरकारी बँगला न लेकर गांधी आश्रम हट्टूड़ी के एक बहुत ही छोटे और साधारण मकान को चुना और बड़े सादगी से रहे।¹³

1 नवंबर 1956 को अजमेर-मेरवार राज्य राजस्थान में विलीन कर दिया गया। 1957 में हुए आम चुनावों में हरिभाऊजी राजस्थान विधान सभा के सदस्य चुने गए और वित्त का भार उन्हें साग्रह सौंपा गया। 1962 के आम चुनावों में वह फिर विधान

सभा के सदस्य चुने गए और शिक्षा मंत्री बनाए गए। अस्वस्थता के कारण उन्होंने 1965 में मंत्री पद से त्यागपत्र दिया।¹⁴ उनका कहना था कि जब वह ऐसे उत्तरदायित्व पूर्ण पद पर हैं, और अस्वस्थता के कारण ज्यादा समय काम नहीं कर पा रहे हैं तो यह वाजिब नहीं है कि वह उस जगह जमे रहें। उन्हें सत्ता का मोह नहीं था। उन्होंने न तो सत्ता में आने के लिए संघर्ष ही किया और न सत्ता छोड़ने पर तनिक ही पछतावा हुआ।

महिला शिक्षा विकास की ओर उनकी विशेष रुचि थी। हट्टूड़ी का गांधी आश्रम 1942 में अंग्रेजों ने जब्त कर लिया था। 1945 में हरिभाऊजी को आश्रम वापस प्राप्त हुआ। तत्पश्चात हरिभाऊजी ने वहाँ 'महिला शिक्षा सदन' नामक संस्था का श्रीगणेश किया और यह नारी जागरण का केंद्र बन गई। 1945 में, गांधी जयंती के दिन 15 बालिकाओं, एक अध्यापिका और प्राथमिक कक्षाओं के साथ इसका श्रीगणेश हुआ। प्रारंभ में सदन ने अपना स्वतंत्र पाठ्यक्रम अपनाया, लेकिन जब 1947 में भारत स्वतंत्र हो गया तो सरकारी पाठ्यक्रम स्वीकार कर लिया गया तथा कटाई, बुनाई, संगीत, नृत्य, विज्ञान, छात्रावास का नियमित जीवन, गाँधीवादी विचारधारा, तैरना, गो-सेवा आदि अनेक विशेषताओं को कायम रखा गया।¹⁵ वैसे इस संस्था का आर्थिक दायित्व राजस्थान शिक्षा प्रचारक मण्डल ने लिया था, किन्तु 2-3 वर्षों के बाद ही मण्डल की सहायता बंद हो गयी और हरिभाऊजी को ही इसका दायित्व वहन करना पड़ा। हरिभाऊजी और उनकी पत्नी भागीरथी जी ने प्रण किया कि चाहे कितनी भी कठिनाइयाँ आयें वे स्कूल को बंद नहीं होने देंगे। भागीरथी जी छात्रावास का प्रबंध देखतीं और विद्यालय का दायित्व हरिभाऊजी ने संभाला। शुभ चिंतकों और कार्यकर्ताओं द्वारा दी गई राशि से विद्यालय नियमित रूप से चलता रहा।¹⁶ 1957 तक यहाँ विद्यार्थियों की संख्या बढ़कर 300 हो गई। धीरे धीरे संस्था का भी विकास होता गया। बाल मंदिर खुला, गौशाला बनी, नया छात्रावास बना, सर्वोदय पुस्तकालय बना, 'नवदीपक' नामक त्रैमासिक पत्रिका निकली 'कमला नेहरू विद्यालय बना। सं 1961 में अजमेर में भी सदन की शाखा खुली। हरिभाऊजी के अंतिम समय तक सदन में कमला नेहरू उच्चतर माध्यमिक विद्यालय, सरदार बाल मंदिर, एस.टी.सी विद्यालय, आदिवासी विद्यालय आदि अपनी अपनी दिशा में काम कर रहे हैं। इसके संचालन में हरिभाऊजी के साथ उनकी पत्नी भागीरथी जी और उनकी दोनों पुत्रियाँ श्रीमती शकुंतला पाठक एवं श्रीमती शीला भार्गव संलग्न रहीं। 1972 में हरिभाऊजी की मृत्यु के बाद महिला सदन के प्रबंधकों ने यह निर्णय लिया कि सदन की भलाई हेतु उसका प्रबंध राजस्थान विद्यापीठ के हाथों में सौंप दिया जाए। यहाँ यह बताना

आवश्यक है कि स्वयं हरिभाऊजी ने कुलपति के रूप में राजस्थान विद्यापीठ में भी अपनी सेवाएं अर्जित की थीं।¹⁷ इसके अतिरिक्त अखिल भारतीय भारत सेवक समाज तथासदाचार समिति के अध्यक्ष के रूप में, समाज एवं राष्ट्र की, तथा राजस्थान साहित्य अकादेमी के अध्यक्ष के रूप में साहित्य क्षेत्र की सेवाओं में उन्होंने अपने आपको निष्ठा पूर्वक ढंग से लगाया। राजस्थान के विकास और प्रगति में हरिभाऊ जी का उल्लेखनिय योगदान रहा। राजस्थान सरकार में सर्वप्रथम हिन्दी विभाग की स्थापना हुई जो अन्य प्रांतों के लिए एक उदाहरण था।¹⁸

26 जनवरी 1966 को गणतंत्र दिवस के अवसर पर राष्ट्रपति ने हरिभाऊजी को पद्मभूषण से अलंकृत करके उनका उचित सम्मान किया।¹⁹ बाल कृष्ण शर्मा 'नवीन' ने उनके कार्यों का आँकलन करते हुए बहुत सही कहा कि संस्था निर्माण सामर्थ्य में तो राजनीतिक नेताओं में उनके समकक्ष मिल सकना कठिन है। सब संस्थाएं उनकी परिचायीका थीं।²⁰ उनके मित्र और सहयोगियों का उनके बारे में यही कहना था कि अंत तक उनकी स्थिति एक निर्धन, निःसाधन ब्राह्मण की सी थी। प्रशासन में हरिभाऊजी ने अपने को सदैव ही सेवक प्रशासक के रूप में माना। उनका ध्येय 'शासन' न होकर 'सेवा' ही रहा था। राजनीति व धर्म का समन्वय करने वाले बिरले नेताओं में हरिभाऊ जी की गिनती की जाती है।

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डॉ. तमेघ पंवार

रेगिस्तान का संगीत प्राचीन काल से धनी रहा है। प्राकृतिक छटा के अभाव में यहाँ के लोगों ने मन की शांति को प्राप्त करने के लिए संगीत की रचना की जो अपने आप में अनूठी है। इस संगीत में अभिव्यजना के साथ स्वरों का भी लालित्य है। इस संगीत ने राजस्थान ही नहीं बल्कि सम्पूर्ण भारत में कला और संस्कृति की सुन्दर छाप छोड़ी है। यह संगीत वहाँ के रहने वाले लोगों के बहुत करीब रहा है। रेगिस्तान की यही विशेषता रही है कि वहाँ के चरवाहे भी ऐसे संगीत की रचना कर देते हैं जो आने वाले समय में लयबद्ध होकर मुख्य धारा में शामिल हो जाता है। उसकी लय एवं ताल समय के साथ बदलती हुए मुख्य लय एवं ताल का रूप ले लेती है। “आश्चर्य की बात यह है कि इन गेय पदों के द्वारा अनपढ़ ग्राम्य जन भी ज्ञान के गूढ़ रहस्यों व उलटबांसियों को सहज ही हृदयंगम कर लेते हैं।”¹ इसलिए पश्चिमी राजस्थान में तालों का कोई भी विशेष शास्त्र नहीं है। संगीत की लय ही उसकी आत्मा है।² भाव विशेष को ध्यान में रखते हुए गुनगानाएँ गये गीत एवं भजन आज लयबद्ध होकर शास्त्रों का रूप धारण कर चुके हैं। यही कारण है कि इस स्वतंत्र संगीत ने राजस्थान की परम्परा एवं संस्कृति को आज तक बचाये रखा है।³ इसी रेगिस्तान की उपज है बाबा रामदेव जिनके द्वारा प्रतिपादित ‘जम्मा’ एवं ‘सत्संग’ ने आस्था के साथ-साथ संगीत एवं संस्कृति को भी संजोकर रखा है।

पश्चिमी राजस्थान में भक्ति का प्रबल प्रचार-प्रसार 11 वीं शताब्दी के बाद से ही लगातार दिखाई देता रहा है। यहाँ पर भक्ति की प्रत्येक शाखा ने जन्म लिया। निर्गुण, सगुण, प्रेम मार्गी, सूफी, नाथ, सिद्ध आदि अनेक प्रकार के संतों का यहाँ पर जन्म भी हुआ एवं आना-जाना भी रहा है। पश्चिमी राजस्थान में भक्ति का नेतृत्व मुख्य रूप से ‘पाँच पीर’⁴ करते आये हैं। इनके आगे ‘पीर’ शब्द अपने आप में संस्कृति के समन्वय का द्योतक है। इन पाँचों पीरों के लौकिक साहित्य में सामाजिक

समरसता के साथ-साथ जीवन के नैतिक मूल्यों का ज्ञान भी होता है ही है बल्कि सबके लौकिक साहित्य को प्रस्तुत करने की अलग परम्परा है। 'पांचों पीरों' के अलग-अलग जाति विशेष के रूप में अलग-अलग अनुयायी हैं। प्रत्येक 'पीर' या 'लोक देवता' की अपनी अलग पूजा-पाठ एवं आराधना पद्धति है। इनके द्वारा रचित लौकिक साहित्य वर्तमान में भी विपुल रूप से गाया जाता रहा है। मौखिक रूप से प्रचलित लौकिक साहित्य पीढ़ी दर पीढ़ी समय के साथ संगीतबद्ध हो गया। यह साहित्य समायानुसार जन-समुदायों द्वारा रचित और परिमार्जित होता रहा है।⁵ बाबा रामदेव के लौकिक साहित्य को भी जनसमुदायों द्वारा समय के साथ अलग-अलग प्रकार से रागमय कर वाद्य यंत्रों के साथ परिष्कृत किया जो आज भी लौकमानस में प्रचलित है।

परिचय

जम्मा :- बाबा रामदेव की आराधना मुख्य तौर पर रात्रि 'जम्मों' के रूप में होती आई है। 'जम्मा' शब्द काफी विवादास्पद रहा है। डोमेनिक शीला खान ने जम्मा को "जम्मा, जम्मों, जामियो, जमात, जमा"⁶ से जोड़ा है। अनेक लोग बाबा रामदेव के 'जम्में' को 'जागरण' के नाम से पुकारते हैं परन्तु बाबा रामदेव के सन्दर्भ में पश्चिमी राजस्थान में 'जम्मा' शब्द ही अधिक प्रचलित है। मेघवाल जाति के लोगों द्वारा मुख्य रूप से 'जम्मा' दिया जाता रहा है जिसे 'रिखिया' कहा जाता है।

सत्संग :- 'सत्संग' का अर्थ अनेक रूपों में लिया जा सकता है। पश्चिमी राजस्थान में 'सत्संग' का अर्थ "नियमबद्ध तरीके से किये जाने वाले भजनों" को कहा जाता है। यह नियमबद्ध भजनों की एक श्रृंखला है जिसमें गुरु के आगमन या 'बधावें' से लेकर आत्मा की मुक्ति या 'परा' तक के भजन गाये जाते हैं।

'जम्मा' एवं 'सत्संग' का अलग-अलग विधान है। 'सत्संग' में मुख्य तौर पर केवल गुरु, आत्मा-परमात्मा आदि के बारे में भजन किये जाते हैं जबकि 'जम्में' में केवल बाबा रामदेव से सम्बन्धित साहित्य को गाया जाता है। यह साहित्य तीन प्रकार का है- "प्रथम, स्वयं बाबा रामदेव के नाम से प्रचलित लोक साहित्य, द्वितीय, बाबा रामदेव के भक्त कवियों के नाम से प्रचलित लोक साहित्य एवं तृतीय, अनाम लोक साहित्य।"⁷ वर्तमान के 'जम्मों' में बाबा रामदेव के भक्त 'पंडित' हरजी भाटी एवं अन्य भक्तों द्वारा रचित 'मैमा' (महिमा) साहित्य को गाया जाता है परन्तु बाबा रामदेव के समाधिस्थ हो जाने के बाद एवं 'पंडित' हरजी भाटी के बीच के समय में बाबा रामदेव की आराधना से सम्बन्धित उनके लौकिक साहित्य में 'चौबीस प्रमाणों'⁸ को गाया जाता था। यह प्रमाण या प्रवाण स्वयं बाबा रामदेव के द्वारा रचित माने जाते हैं

क्योंकि इनके 'थेहे'⁹ में बाबा रामदेव का नाम मिलता है। बाबा रामदेव ने भी 'सत्संग' पर जोर दिया था।¹⁰ बाबा रामदेव की 'सत्संग' में वर्तमान में प्रथम पांच वाणी बाबा रामदेव की 'सायळ'¹¹ के रूप में की जाती है बाकि पूरी बाणियां 'सत्संग' से सम्बन्धित की जाती है। अतः 'सत्संग' एवं 'जम्में' में काफी अन्तर है।

वाद्य यन्त्र

बाबा रामदेव के रात्रि 'जम्में' एवं 'सत्संगों' में वाद्य यन्त्रों की महत्त्वपूर्ण भूमिका है। वाद्य यन्त्रों के बिना उनका 'जम्मा' दिलवाना संभव नहीं है। उनके 'जम्में' में प्रयोग में लिये जाने वाले वाद्य यंत्रों की शब्दावली पूर्ण रूप से लौकिक है। साहित्य में भी यही शब्दावली लगभग हमें देखने को मिलती है। (हस्तलिखित ग्रन्थ : अ.स. पु., बीकानेर) उनके रात्रि 'जम्में' एवं 'सत्संग' में प्रयोग किये जाने वाले वाद्य यंत्र मुख्य रूप से निम्न प्रकार है-

1. तंदूरा:- बाबा रामदेव के 'जम्में' में 'तंदूरा' का प्रमुख स्थान है। यह 'तंदूरा' पश्चिमी राजस्थान में एवं 'जम्में' में 'वीणा' या 'बीणों' या 'बीणा' के नाम से जाना जाता है। यह प्रचलित 'वीणा' से काफी भिन्न है परन्तु लौकिक एवं स्थानीय भाषा में इसको 'बीणा' ही कहा जाता है। यह बहुत ही पवित्र माना जाता है। इसके बिना रात्रि 'जम्मा' संभव नहीं है। जब तक 'बीणा' रात्रि जम्में में नहीं लाया जाता है रामदेवजी का 'जम्मा' शुरू नहीं किया जाता है। यह 'बीणा' या 'तंदूरा' लकड़ी का बना हुआ होता है। (फलक-1) भजन गायक किशना राम दसानिया के अनुसार 'बीणा' में पाँच तार होते हैं। जिसमें पाँचों तारों का नाम अलग-अलग होता है। 'बीणा' या 'तंदूरा' के बीच के तीन तारों को केवल सुर के साथ बजाया जाता है इसलिए इनको 'सुरी' तार के नाम से जाना जाता है। इसके अलावा चतुर्थ तार 'रागण' या 'रागिणी' के नाम से जानी जाती है। इस तार को भी तीनों तारों के सुर के साथ मिलाया जाता है। इस तार की झंकार से राग में सहयोग पैदा होता है इसलिए इसे 'रागण' या 'रागिणी' कहा जाता है। अनेक भजन गायक 'बीणा' को बजाते समय दूसरे हाथ की अंगुली से भी इसको बजाते हुए दिखाई देते हैं। (फलक-4) पंचम तार को 'झारा' या 'झारों' के नाम से जाना जाता है। इसको 'बीणा' या 'तंदूरा' को बजाते समय अंगुठे के माध्यम से दबाया जाता है। 'जम्में' के दौरान 'बीणा' या 'तंदूरा' को 'पाठ'¹² (फलक-2) के ऊपर से पांच बार निकाल कर प्रमुख भजनी को दिया जाता है। भजन की शुरुआत करने वाले को 'भजनी' या 'गविया' (गवैया) के नाम से पुकारते हैं। 'गविया' सर्वप्रथम बीणा के तारों की जाँच कर सुर को अपनी राग के साथ मिलाता है एवं उसके बाद बीणा को धीरे बजाता हुआ भजन से पूर्व 'दोहे' की शुरुआत करता है। जयसिंह नीरज ने इसको

चार तार का 'चौतारा' बताया है।¹³



फलक-1



फलक-2

अनेक प्रमुख भजन गायकों का मानना है कि बाबा रामदेव के पूर्व 'जम्मों' एवं 'सत्संग' के दौरान सात तारों के 'बीणा' का प्रयोग किया जाता था जिसे 'सतारा' कहा जाता था। वर्तमान में यह 'सतारा' बहुत कम देखने को मिलता है। श्री नवलदास, पंडित जी की द्वाणी के अनुसार इस 'सतारा' में तीन तार सुर के होते हैं एवं अन्य तीन तारों को 'तुरप' के नाम से जाना जाता है। अन्तिम अर्थात् सातवें तार को 'पपहिया' या 'पपहियों' के नाम से जाना जाता है। 'सतारा' बीणा से थोड़ा भारी होता है इसलिए आजकल 'बीणा' ही अधिकमात्रा में प्रचलित है।

2. मंजीरा :- बाबा रामदेव जी के जम्में में 'मंजीरा' बहुत ही महत्वपूर्ण वाद्य यन्त्र है। 'मंजीरा' को आम भाषा में 'जीन्जा' के नाम से जाना जाता है। इनको 'जोड़ी' के नाम से भी पुकारा जाता है। 'जोड़ी' को बजाने वाले 'गविया' के आस-पास में बैठते हैं ताकि 'गविया' द्वारा गाये गये भजन को दोहरा सके। (फलक-3) जिसे 'राग करना' कहा जाता है। इन 'जीन्जा' को बजाने वालों को 'कड़िया' के नाम से जाना जाता है। वह भजन की 'कड़ी' अर्थात् पंक्ति को दोहराते हैं इसलिए उनको 'कड़िया' कहा जाता है। एक व्यवस्थित स्वरबद्ध भजन को गाने के लिए 'गविया' के साथ लगभग पाँच 'कड़ियों' का होना आवश्यक है जो 'जीन्जों' के साथ भजन का गायन करते हैं।

3. खरताल :- इसको 'खड़ताल' के नाम से भी जाना जाता है। 'खड़ताल' शब्द 'करताल' शब्द से बना है।¹⁵ यह लकड़ी का बना एक वाद्य यन्त्र होता है जिसमें पीतल या लोहे की गोल-गोल चकरी डाली हुई होती है। इसको हिलाने पर यह झन्कार की आवाज निकालते हैं। एक हाथ में दो झालर को 'जोड़ी' के रूप में लेकर बजाया जाता है। एक झालर में हाथ का अंगूठा एवं दूसरे में चार अंगुलियां डाल कर इसको बजाया जाता है। (फलक-1) इसको कोई भी भजन की राग एवं ताल के साथ

मिलाकर बजा सकता है। इसको बजाने वाले अनेक व्यक्ति झूम-झूम कर बजाते हैं एवं कई बार खड़े होकर भजन के दौरान नाचते हुए भी बजाते हैं।

4. हारमोनियम :- यह पूर्व में दिये जाने वाले 'जम्मों' या 'सत्संग' के दौरान उपयोग में नहीं लिया जाता था परन्तु आजकल इसको प्रत्येक 'जम्मा' या 'सत्संग' के दौरान देखा जाता रहा है। पश्चिमी राजस्थान में यह 'बाजा' या 'बाजो' या 'पेटी बाजों' के नाम से भी जाना जाता है। (फलक-3) यह एक बंद छोटा बक्सा की तरह लगता है इसलिए इसको 'पेटी' एवं बजने के कारण 'बाजा' के नाम से पुकारा जाता है। पहले 'गविये' केवल 'बीणा' पर ही भजन गाते थे परन्तु आजकल हारमोनियम पर गाने लगे हैं।

5. ढोलक :- रात्रि 'जम्मों' एवं सत्संगों में वर्तमान में 'ढोलक' मुख्य वाद्य यन्त्र के तौर पर उभर कर आया है। पूर्व में रात्रि जम्मों एवं सत्संगों में 'बीणा' पर ही थाप देकर ढोलक का प्रयोग किया जाता रहा है। परन्तु वर्तमान में ढोलक प्रत्येक 'जम्मा' एवं 'सत्संग' में देखी जाती है। पश्चिमी राजस्थान में इसको 'ढोलकी' नाम से भी पुकारा जाता है। 'दमामी' जाति के लोग मुख्य रूप से 'जम्मा' या 'सत्संग' में इसको बजाते हैं परन्तु यह बाध्यता नहीं है कि इसी जाति के लोग 'ढोलक' को बजायेंगे। कोई भी व्यक्ति 'ढोलक' को बजा सकता है।



फलक-3



फलक-4

6. मटका :- अनेक 'जम्मों' एवं 'सत्संगों' के दौरान 'मटका' बजाते हुए लोग नजर आते हैं। यह बहुत ही कम 'जम्मों' या 'सत्संग' के दौरान बजाते हुए देखा गया है परन्तु कई-कई 'जम्मों' या 'सत्संग' में इसको देखा जाता रहा है। मटके को बजाने के तीन प्रकार हैं- प्रथम, उसके ऊपर खाल बांध दी जाती है और इसके साथ बर्तन बजाया जाता है। इस बर्तन को 'तास्की' या 'ताही' के नाम से जाना जाता है। द्विफलक-4 ऋ दूसरा, मटके को दोनों हाथों में पकड़ा जाता है एवं उसको हवा में उछाल-उछाल कर उसमें फूंक मारी जाती है जिससे उसमें गूँजने की ध्वनि उत्पन्न होती

है। फूँक को ताल के हिसाब से मटके में मारा जाता है जिससे उसकी ध्वनि भी ताल की तरह ही निकलती है। तृतीय, मटके को उलटा रख दिया जाता है एवं दोनों हाथों में कुछ अगूठियाँ (बिंटियाँ) पहनी जाती है फिर मटके को ताल के हिसाब से उलटे गोलाकार भाग को बजाया जाता है।

बाबा रामदेव के रात्रि 'जम्मों' एवं 'सत्संग' में मुख्य रूप से इन्हीं वाद्य यंत्रों को बजाया जाता रहा है परन्तु वर्तमान में इसमें बहुत बदलाव देखने को मिलते हैं। वर्तमान में प्रयोग किये जाने वाले सभी वाद्य यंत्रों को 'जम्मा' या 'सत्संग' में बजाया जाने लगा है। 'जम्मा' या 'सत्संग' की प्रकृति को ध्यान में रखते हुए इतने वाद्य यंत्रों के प्रयोग से लय एवं ताल में बदलाव देखने को मिल रहा है। रात्रि 'जम्मों' एवं 'सत्संग' के दौरान लय एवं ताल का ध्यान रखना अति आवश्यक है।

साहित्य में बाबा रामदेव के 'जम्मों' में ढोल, नगाड़ा, शंख, नौबत, झालर आदि बजाने का उल्लेख मिलता है¹⁶ परन्तु वर्तमान में 'जम्मों' के दौरान इन वाद्य यंत्रों को प्रयोग देखने को नहीं मिलता है। यह शब्दावली उच्च वर्ग से सम्बन्धित भी प्रतीत होती है जिसका वर्णन साहित्य एवं भजनों में बार-बार दिखाई देता है जबकि बाबा रामदेव के 'जम्मों' में इस प्रकार के वाद्य यंत्रों को बहुत कम देखा जाता है। यह वाद्य यंत्र केवल मंदिरों तक ही सीमित है। 'पंडित जी की ढाणी' से यदि 'सांणी' बाबा रामदेव की 'सेवा' लेकर आते हैं तो साथ में शंख, झालर, नौबत आदि को लेकर आते हैं। जब बाबा रामदेव के 'जम्मा' से पूर्व 'धूप' किया जाता है जिसमें इनका प्रयोग किया जाता है परन्तु आम 'जम्मा' में इनका प्रयोग नहीं किया जाता है।

ताल

बाबा रामदेव के रात्रि 'जम्मों' एवं 'सत्संग' में भजन के गाने की अलग-अलग परम्परा है। भजन के गाते समय उतार-चढ़ाव का विशेष ध्यान रखा जाता है इसलिए ताल का भी विशेष ध्यान रखना आवश्यक है। वैसे अनेक तालों के साथ भजनों को गाया जाता है परन्तु निम्नलिखित 'ताल' को मुख्य रूप में प्रयोग में लिया जाता है-

1. **त्रिताल :-** इस ताल को 'त्रिगटी' के नाम से जाना जाता है। यह ताल तीन ठेकों में बजाई जाती है। भजन का अन्तरा गाते समय 'गविया' इस ताल से भजन की शुरुआत करता है परन्तु 'टेर' को गाते समय वह 'घोड़ा ताल' में भजन को ले जाता है। "खारक, धूप, खोखरा मूकता, अगर तणा भैीजे, ज्वामुखी में जोत जागे, बास बैकुंठों में लीजे। आसा अमरफलो अजमालरा धूप धावना लीजे"¹⁷ इस प्रकार की 'साक' या 'अरदास' 'त्रिगटी' या 'खोड़ा' बजाकर गायी जाती है।

2. **धीमी ताल :-** पश्चिमी राजस्थान में यह ताल 'खोड़ा'¹⁸ ताल के नाम से

जानी है। इसमें 'मंजीरें' धीमा अर्थात् धीरे बजाये जाते हैं। "धरा अम्बर बेलड़ी भाई राखजों विश्वास, मेघ धारू बोलिया साच से विश्वास रै, खीवों गुगल धूप हरने"¹⁹ इस प्रकार के भजन 'धीमा' या 'खोड़ा' बजाकर गाये जाते हैं।

3. घोड़ा ताल :- इस ताल को 'तकड़ा ताल' या 'झड़'²⁰ के नाम से भी जाना जाता है। इसमें 'गविया' भजन को तेज गति से आगे बढ़ाता है। अनेक बार 'खोड़ा ताल' के बाद तुरन्त ही इसका प्रयोग किया जाता है। जिससे भजन तुरन्त गति पकड़ लेता है। "जागो धणी थे जुगों-जुग जागों, नौखण्ड नौबत बाजा बाजे। निवण करों धणी ने, धरा-अम्बर धुजिजै।"²¹ इस प्रकार के भजन 'घोड़ा ताल' में गाये जाते हैं।

राग

बाबा रामदेव के 'जम्मा' एवं 'सत्संग' में राग का विशेष महत्व होता है। प्रमुख 'गविया' राग को ध्यान में रखते हुए ही भजन को गाता है। बाबा रामदेव के 'जम्मा' को पाँच भागों में बांटा जाता है यथा- साफ, अरदास, आधी, चौरस एवं प्रभाती। इन पाँचों का अलग-अलग समय होता है एवं समयानुसार राग भी अलग-अलग होती है। ताल एवं राग को साथ में रखते हुए पाँच प्रकार की बाणियों को गाया जाता है।

'जम्मा' की शुरुआत 'साफ' के साथ की जाती है। इसमें पाँच बाणियों को अधिक महत्व दिया जाता है। इसके उपरान्त 'अरदास'²² को गाया जाता है। जिसका समय रात्रि एक बजे तक का है। 'अरदास' के बाद 'आधी' में 'भौमिया'²³ का भजन किया जाता है। इसके उपरान्त प्रातः चार बजे तक 'चौरस' के भजन किये जाते हैं एवं प्रातः चार बजे बाद 'प्रभाती' गाई जाती है।

बाबा रामदेव के 'जम्मा' के अलावा उनका 'ब्यावला'²⁴ या 'वेली'²⁵ बहुत ही महत्वपूर्ण है। 'ब्यावला' गाने के लिए केवल पंडित की ढाणी, ओसियाँ के 'सांणी'²⁶ ही मुख्य रूप से आते हैं। 'ब्यावले' की शुरुआत राग 'खमावती'²⁷ से की जाती है। इसका समय रात्रि 08 से 10 बजे तक माना गया है।²⁸ इसके अलावा राग पारवा, बरहंस, लावणी आदि में बाबा रामदेव से सम्बन्धित ब्यावला भजनों को गाया जाता है।

सत्संग के दौरान भी रागों का विशेष ध्यान रखा जाता है। सत्संग के दौरान बाणियों को चार भागों में बांटा जाता है। भजन गायक किशना राम दसानिया ने भी इसके चार प्रकार बताये हैं जिसको परा, पश्यन्ति, मधा द्धमध्यमात्र एवं बेकरी के नाम से जाना जाता है। इन बाणियों को समानुसार एवं नियमानुसार रात्रि सत्संग में गाया जाता है। एक समर्थ भजन गायक एक रात को चार भागों में बांट कर सत्संग को करता है।²⁹ साहित्य में भी उक्त चार प्रकार की बाणियों का उल्लेख मिलता है।³⁰ इन बाणियों की राग अलग-अलग प्रकार की है। राग 'आसावरी' से इन बाणियों की

शुरूआत की जाती है।³¹ इसके बाद राग 'सांरग' के भजन गाये जाते हैं। इस राग को 'शुद्ध सांरग' के नाम से भी जाना जाता है। इसके अलावा राग मंगल, सोरठ, ब्रुबास, छुटकरवाणी, बसंत, कैरो, कानड़ा, गूजरी, रेखता, सिद्धान्ताक, परभाती, ऐली आदि में भजन गायन किया जाता है। सत्संग' में परा की बाणियां बहुत ही महत्वपूर्ण मानी जाती है जो सत्संग का अन्तिम भाग होती है। जिसका कुछ अंश इस प्रकार है- "नाभी कमल चेतन की चौकी, उठती लहर उपजती रोकी। ऐसे चल्या पश्चिम की घाटी, गांठ एकीसुं मेर की फाटी।। बंकनाल भवरा बहै आया उलटा, कमल अमी बरसाया। झिलमिल जोत जुगतसै, जागी चेतन चल्या शिखर घर पागी।। इला पिंगला सुखमण भेला, उलटा किया त्रिकुटी मेला।।"³² इसी प्रकार राग ऐली के कुछ अंश इस प्रकार है- "एक बिना नहिं दोग है, दोग बिना नहिं एक। चेतन करके एक दोग है, आप दोग नहिं मेक।। एक दोग के मध्य विराजे, आतम सदा सुचेत। भजे न तजे खुल्या नहिं बंध या, नहिं कोई चेत अचेत।।"³³ इसके अलावा भी पश्चिमी राजस्थान में सत्संग के भजनों की रागों के अनेक प्रकार हैं।

निष्कर्ष

पश्चिमी राजस्थान में संगीत की एक समृद्ध परम्परा रही है। बाबा रामदेव ने भी ने आस्था के साथ-साथ इस समृद्ध संगीत की परम्परा को बनाये रखा है। उन्होंने आमजन के प्रत्येक पहलू को ध्यान में रखते हुए इन वाद्य यन्त्रों का प्रयोग 'जम्मों' में करना उचित समझा। बाबा रामदेव को 'अछूतोद्धारक' के नाम से जाना जाता है। उनके रात्रि 'जम्मों' एवं 'सत्संगों' में सभी जातियों के लोग आया करते थे एवं यह परम्परा आज भी विद्यमान है। उन्होंने आम जन के आर्थिक जीवन को ध्यान में रखते हुए ऐसे वाद्य यंत्रों का प्रयोग उचित समझा जो रेगिस्तान में आसानी से उपलब्ध हो सके। 'बीणा' राजस्थान में प्रमुख पेड़ 'रूहिड़ा' का बना होता है। 'रूहिड़ा' रेगिस्तान में शुलभता से उपलब्ध हो जाता है। 'केतु'³⁴ के 'बीणा' सबसे प्रसिद्ध माने गये है। इसी प्रकार 'मंजीरों' में प्रयोग होने वाली धातु पीतल, कांसा भी राजस्थान में मिलता है। 'जम्मों' एवं 'सत्संग' में मटकों का प्रयोग भी उल्लेखनीय खोज को दर्शाता है। बाबा रामदेव के 'जम्मों' में प्रयोग लिये जाने वाले सभी वाद्य यन्त्र उस समय के समाज की सोच की उपज है जो आम आदमी को आसानी से उपलब्ध हो सके, खरीद सके एवं उनका प्रयोग कर सके।

बाबा रामदेव के 'जम्मों' एवं 'सत्संग' का सबसे बड़ा व्यावहारिक पक्ष इस संगीत की दार्शनिकता है। कंठ एवं संगीत का बेजोड़ समायोजन इसके अलावा दिखाई देना दुर्लभ है। भजनों की रचना एवं नियमबद्धता इस प्रकार तय की गई है कि

आत्मा-परमात्मा के मिलन एवं उनके मार्ग को पूर्ण रूप से प्रशस्त कर रही हो। सभी रागों रेगिस्तान के जीवन एवं वातावरण को प्रभावित करने वाली है। सत्संग का प्रारम्भ गुरु के 'बधावे' से शुरू किया जाता है एवं धीरे-धीरे आत्मा को सांसारिक माया से अलग कर परागमन के रास्ते पर लाया जाता है। जिसको बाबा रामदेव की 'सत्संग' में 'सुरता' या 'बेरागण सुरता' के नाम से सम्बोधित किया जाता है। जब 'सुरता' परानगर में पहुँच जाती है तो वह उसके अनुभवों को अनुभव के आधार पर गाकर 'गविये' सत्संग को जीवन्त रूप प्रदान कर देते हैं। अतः बाणियों के माध्यम से एवं उनका भावार्थ द्व्यर्थानात्र कर आत्मा-परमात्मा के मिलन को समझाने का सुन्दर उदाहरण 'सत्संग' में देखा जा सकता है। बाबा रामदेव की 'जम्मा' एवं 'सत्संग' आस्था ही नहीं बल्कि लोक संस्कृति, लोक संगीत, लोक साहित्य की समृद्ध विरासत की प्रतीक हैं।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

इष्ट एवं पूर्त तथा राजस्थान में जल संरक्षण कौशल

डॉ. नीता दुबे

आगाम परम्परा का प्रादुर्भाव जो गुप्त काल से आरम्भ हुआ, उसका चरमोत्कर्ष उत्तर गुप्त काल में दिखता है। यह परम्परा ना केवल १४ वीं १५वीं शताब्दी, जैसा कि प्रोफेसर वी०एस०पाठक का मत है¹, अपितु, प्रस्तुत लेख के संदर्भ में राजस्थान में १७वीं-१८वीं शताब्दियों तक राज्य के कई शासकों द्वारा अनवरत चलती रही। यहाँ ये समझना आवश्यक है की वैदिक एवं अगमिक परम्परा में मुख्य भिन्नताएँ क्या हैं। प्रोफेसर वी०एस०पाठक² ने इस विषय पर विस्तृत चर्चा की है। उनके अनुसार, आगम परम्परा के प्रचलन में किसी भी सामाजिक गतिविधि का आधार "भक्ति" बन गयी। इसी कारण से शंकराचार्य के पश्चात् जितने भी संत हुए उनके वर्ण पर उतना लक्ष्य नहीं है जितना उनके कृत्य पर जो लेखन, गीत आदि में परिलक्षित होता है। वैदिक परम्परा में वर्ण एवं आश्रम महत्त्वपूर्ण थे। वर्ण का उद्भव "प्रधान पुरुष" से बताया गया एवं आश्रम व्यवस्था में व्यक्ति निश्चित सामाजिक कर्तव्यों का पालन करके अपने ऋणों को चुकाता था। इसके विपरीत आगमिक परम्परा में वर्ण तथा आश्रम, ईश्वर की अनुकम्पा पर आश्रित हो गए एवं संसार ईश्वर की "लीला" का परिणाम। संसार केवल एक पड़ाव माना गया, अतः उसकी महत्ता गौण हो गयी। वैदिक परंपरा शुद्ध आचरण तथा यज्ञ आदि के रूप में सक्रीय गतिविधि आधारित थी। आगाम परम्परा ने इन पर बल नहीं दिया। गीत-संगीत, नृत्य, मूर्तिकला, निर्माण आदि के माध्यम से धार्मिक भावनाओं को व्यक्त किया जाने लगा। आगाम परम्परा में मंदिर एवं अन्य संरचनाओं के निर्माण को भी बल मिला। वैदिक काल में निर्माण सीमित था यज्ञ वेदियों के रूप में।

राज्य एवं राजा की अवधारणा में भी आगाम परम्परा ने विचारधारा बदली। प्रोफेसर वी०एस०पाठक लिखते हैं वैदिक काल में राजा का क्रमिक दैविकरण था जो तत्कालीन राजतंत्र की एक उल्लेखनीय विशेषता थी। आरम्भ में इस काल में राजत्व

मूल रूप से वैकल्पिक था। प्रारंभिक वैदिक साहित्य में, राजा को एक देवता के रूप में माना जाता परंतु कालांतर में मनु ने कहा कि एक राजा पद्मास्तव में एक महान ईश्वर है।

आगमिक परंपरा में, यह प्रक्रिया विपरीत थी। सांसारिक राज्य देवताओं अथवा आचार्यों को समर्पित थे एवं राजा केवल उनके प्रतिनिधि के रूप में शासन करते थे। ऐसे कई उदाहरण हैं जिनमें राजा स्वयं को किसी देवता का प्रतिनिधि कह रहा है अथवा किसी आचार्य को अपना राज्य समर्पित कर रहा है, जैसे, कलचुरियों के शासन में मत्तमयूर शाखा के शैवाचार्यों का बोलबाला था। यहाँ तक कि शैवाचार्य विमलशिव की उपाधि "परमभट्टारक" है; चित्तौड़ के गुहिल तथा ट्रावनकोर के राजा स्वयं को एकलिंगजी तथा पद्मनाभस्वामी के प्रतिनिधि बताते हैं एवं अपने राज्यों को इन देवताओं को समर्पित करते हैं। वर्ष १७२२ की कुम्भलगढ़ प्रशस्ति की तृतीय शिलापट्ट^३ में कहा गया है, "हारीत की राशी की पा से बप्पा को नवीन राज्य लक्ष्मी की प्राप्ति हुई"। हारीतराशी शैवाचार्य थे जिनका उल्लेख अन्य अभिलेखों^४ में भी हुआ है।

आगमिक परम्परा के संदर्भ में इष्ट एवं पूर्य महत्त्वपूर्ण हो गए। बहुत स्पष्टता से घोसुंडी गाँव की शृंगार बावड़ी की प्रशस्ति में महाराणा रायमल्ल के लिए लिखा है कि उनके इष्टापूर्त कार्यों की प्रशंसा के गीत अनेकों कवियों द्वारा गाए जाते हैं।^५ ऐसा ही कुछ एकलिंगजी मंदिर के दक्षिण द्वार की प्रशस्ति में राजा क्षेत्र वर्मा के बारे में कहा गया है।^६

जहाँ इष्ट प्रवृत्ति धर्म था, जिसमें वैदिक परम्परानुसार वेदों का अध्ययन, अग्निहोत्र सम्पन्न किया जाता, वहीं पूर्य निवृत्ति धर्म था जिसमें, मोक्ष की प्राप्ति हेतु, लोक हित के निर्माण, जैसे पथिकों के लिए धर्मशालाओं का निर्माण, तड़ागों/ सरोवरों, मंदिरों का निर्माण, मूर्तियों की प्रतिष्ठा आदि, दान, तीर्थयात्राएँ, विशेष तिथियों पर उत्सवों का आयोजन आदि कार्य किए जाते। एक विशिष्टता राजस्थान के संदर्भ में इष्टगोचर होती है जो है कीर्तिस्तम्भों का निर्माण। ऐसा प्रतीत होता है कि इष्ट कर्म एक ऐसा कर्म था जिसने क्षेत्रीय आवश्यकताओं के अनुसार निर्माण कार्यों को भी प्रोत्साहित करने की छूट थी। उदाहरण स्वरूप रहट^७ का दान, उससे सम्बद्ध भूमि का दान अथवा भूमि की सीमा के चिन्ह के रूप में राजस्थान के कई अभिलेखों में मिलता है। ऐसा प्रतीत होता है कि रहटों के नाम, जिस गाँव में वे स्थित होते उनके आधार पर होता था।^८

उपरोक्त सभी प्रकार के निर्माण कार्यों के प्रचलन के परिणामस्वरूप विभिन्न कुशल/ अकुशल कारीगरों की भी आवश्यकता अनिवार्य हो गयी जिसके विषय में

इसलेख में आगे चर्चा होगी। अभिलेखों से विदित होता है कि विशिष्ट ग्रंथों की भी रचना हुई, जैसे वशुक्षायुर्वेद की रचना जिसका उल्लेख चालुक्य भीमदेव के आहाड़ ताम्रानुशासन⁹ में है, लखावली गाँव के चारभुजा मंदिर के अभिलेख¹⁰ के अनुसार नाथा सूत्रदार, जो मंडन का अनुज कहा गया है, ने "वास्तुमंजरी ग्रंथ" की रचना की थी।

इस लेख के विषय को आगे बढ़ते हुए यहाँ अभिलेखों के माध्यम से जल से सम्बंधित पूर्त कार्यों का विवरण दिया जाएगा तथा जल संरक्षण के विभिन्न प्रकार, कारीगरों का वर्गीकरण, उनका वेतन, निर्माण विधियों पर चर्चा की जाएगी। जल से सम्बंधित कार्यों में वापी, बावड़ी, तड़ाग, सरोवर, बांध, कुंड शब्द प्राप्त होते हैं। अधिकतर इन जल संरचनाओं के साथ-साथ वाटिका अथवा बगीचों का भी निर्माण हुआ।

राणा कुम्भाकालीन कुम्भलगढ़ प्रशस्ति में राजा मोकल द्वारा निर्माण करवाए गए जलाशय का वर्णन है। बाघेला नामक यह सरोवर एकलिंगजी से यम की दिशा (दक्षिण) की ओर विद्धमान बताया गया है¹¹, समाधीश्वर के दक्षिण में प्रकटित गंगा के स्वभाव वाली मंदाकिनी नामक बावड़ी के बारे में कहा गया है कि उस वापी के घाट मणिकर्णिका सदृश हैं।¹²

इसी अभिलेख की द्वितीय शिलालेख में चित्रांगद सरोवर, जिसे बलवान राजा चित्रांगद ने बनवाया था, का वर्णन है। अभिलेख कहता है, "चित्रांगद सरोवर ऐसा है कि वह उस पर विलास की इच्छा वाली, स्वेच्छापूर्वक जल विहार की कामना वाली और अपने राजप्रासाद के ऊपर बैठी सुंदरियों के अंगों को वायु के द्वारा ले जाए जाने वाले जलबिंदुओं से भिगो दिया करता है (उसका ऐसा परिवेश है)। अपने तट पर सूर्य की किरण एवं जल के संयोग से मणि-माणिक्य की सुंदरता को विचित्र रूप से प्रकट करने वाला व पर्याप्त जल की ऊँची-ऊँची लहरों वाला यह सुंदर चित्रांगद नामक तड़ाग शोभायमान रहता है"।¹³

विशिष्ट नामावली के अतिरिक्त जल संरक्षण अथवा जल प्रदाय की संरचनाओं के कुछ तकनीकी पक्षों के बारे में भी अभिलेखों से ज्ञात होता है। यथा, घोसुंडी गाँव की शृंगार बावड़ी की प्रशस्ति में महाराजा रायमल की पत्नी शृंगारदेवी द्वारा मणिबद्ध भित्तियों वाली वापी का निर्माण करवाया। मणिबद्ध भित्तियों से संभवतः तात्पर्य है उनकी कारीगरी का। आगे लिखा गया है कि उसके ऊपर रमणीय रहट लगा हुआ है जिसकी घटिकाओं से निकलने वाली जलराशि से अनेक पेड़-पैधे सिंचित होते हैं। आसपास से निकलने वाले पथिक विश्राम के लिए इसके तट पर अतिथि होते हैं। इस

प्रकार यह सत्कार का श्रेय अर्जित करती है।¹⁴

बेड़वास गाँव की नंदा बावड़ी का अभिलेख, बावड़ी के बारे में कहता है, " महाराजा श्रीराजसिंह ने तीन यात्राएँ द्वारकानाथ, श्रीरेवजी एवं अर्बुदाचल करने के पश्चात उनके चित्त में आया कि एक ऐसा ठिकाना किया जाए जिसका नाम स्थायी हो। अतः उसने बेड़वास गाँव के समीप, पुष्य नक्षत्र में, बावड़ी की प्रतिष्ठा करवायी। साथ ही बावड़ी के समक्ष एक सराय बनवाई, १३ बीघे का बगीचा विकसित किया। जब महाराणा श्रीराजसिंह उदयपुर से राजसमंद देखने के लिए निकले, तब वे इस बावड़ी पर आकर खड़े रहे। पीने के लिए बावड़ी का पानी मँगवाया। पानी पीने के बाद कहा कि पानी बहुत श्रेष्ठ है।¹⁵

परंतु जलाशय निर्माण की सबसे महत्वपूर्ण जानकारी मिलती है जयसमन्द झील की प्रशस्ति से। इसमें जलाशय निर्माण से सम्बंधित विभिन्न चरणों, जैसे भूमि के चयन, उसकी नींव का कार्य, विभिन्न कुशल कारीगरों आदि का विस्तृत वर्णन है। प्रशस्तिकार ने इस कार्य की तुलना राम सेतुबंध से की है। कहा गया है, " इस प्रकार उसके टूटने पर भी महासेतुबंध की तरह सेतु के जल को निकलने और शिलाओं के निवेश का कार्य जल पर शिला तैरने जैसा हुआ।¹⁶ इस जलाशय का निर्माण एवं उसके तड़गोत्सर्ग के दिन तक इस कार्य में १८ लाख रुपए खर्च हुए¹⁷, ऐसा प्रशस्ति में लिखा गया है। राज्य में वे कर्मचारी विशिष्ट होते थे जो सर्वेक्षण करते थे और ऐसा प्रतीत होता है किउनकी रिपोर्ट के आधार पर ही निर्माता निर्माण कार्य आरम्भ करते थे। इसी विवरण में उचित भूमि का ज्ञान भी परिलक्षित होता है। श्रेष्ठ घाटी का चयन किया गया।

श्रीराणा जयसिंह की आज्ञा से जलाशय के निर्माण का कार्य आरम्भ हुआ। बाँध के स्थल के लिए गजधारवरों (श्रेष्ठ सूत्रधारों) ने छप्पन देश की घाटी में सर्वेक्षण किया। उन्होंने ढेबर नामक कठिन घाटे को देखा। केनतोड़ा (कंतोड़ा) ग्राम के पीछे के भाग में जिन गाँवों की सीमा को डूब क्षेत्र के रूप में पाया, उनके नाम थे- गातोड़, पाटन, गामड़ी, करोड़िया, भटवाड़ा, नवा, डींगला, सहमलाक (सेमाल), मीतोड़ी द्धमिथोड़ीऋ, कोटड़ा, थोरी (थोरिया), चीवोड़ा (चिबोड़ा), वरसादड़ी, छीच ग्राम, माकड़सीमक (माकड़सीमा), अधवाड़ा जैसे २३ गाँव की सीमा थी। ये गाँव मेवल कलशेटर के थे और इन गाँव की मध्यवर्ती भूमि पर बहुत भव्य, विशाल और बहुत अद्भुत तालाब कले प्रयोजन से गजधरों ने स्थल को देखा और निर्माता के पास पहुँचे। उन्होंने द्विभागीय मणिआल (मान्याल) पर्वत के बीच के अंतराल को देखा जिसमें गोमती नदी बहती थी। राजा ने वहीं पर सेतु (पाल) बाँधने को कहा।¹⁸

किसी भी निर्माण में नींव अतिमहत्त्वपूर्ण पक्ष होता है। यहाँ नींव के लिए

”पादपूरण“ शब्द का उपयोग हुआ है एवं इस कार्य हेतु भी अलग शिल्पी लगे। अभिलेख के अनुसार, भूमि चयन के बाद, बैशाख शुक्ल दशमी को पादपूरण द्वितीय भरनात्र के कार्य हुआ। इस अवसर पर जिन कुशल कारीगरों की उपस्थिति रही वे थे, शिल्पी नाथू, जगन्नाथ के नेतृत्व में समस्त गजधर, सूत्रधार जो अपनी-अपनी बुद्धि के अनुसार यथोचित कार्य करने वाले थे। इन्होंने नीचे की भूमि को शिलाबद्ध करके मूल को मजबूती दी।¹⁹

निर्माण में सबसे नीचे की भूमि को मजबूत शिलाओं से आबद्ध करके आधार को सुदृढ़ किया गया और इस प्रकार सेतु का पद रचने का उद्योग किया गया।²⁰

इसके बाद खुदाई का कार्य आरम्भ हुआ। अनुमानित ग्यारह गज के बराबर कर्मकारों द्वारा खुदाई की गयी। खुदाई का ये प्रमाण ग्यारह रुद्रों की संख्या के अनुसार ही रखा गया और फिर बुद्धिमत्ता से सेतु सहित शुभ सागर के प्रणयन का कार्य किया गया।²¹ ग्यारह रुद्रों से क्या किसी प्रकार के तल विन्यास (ग्राउंड प्लान) का उल्लेख किया गया है इसके लिए अलग से अध्ययन एवं विवेचना आवश्यक है।

निर्माण कार्य की निगरानी के लिए अलग से कर्मचारी नियुक्त किए जाते होंगे, क्योंकि वे श्रमिक साधारण थे जिन्होंने खुदाई का कार्य किया। खुदाई के तकनीकी पक्ष को सम्भवतः वैसे ही समझना होगा जिसे वर्तमान में भी सड़क/ तालाब आदि के निर्माण में देखा जा सकता है। आमतौर पर भूमि को बराबर चौखानों में विभाजित किया जाता है एवं उनके भीतर खुदाई की जाती है। खोदी गयी मिट्टी को मजदूर अलग डाल देते हैं। इस प्रशस्ति में मिलता है, ”महाराणा की उपस्थिति में साधारण श्रमिकों ने सेतु के लिए अनेक प्रमाणों से विचित्र भागों में पंक्तियों का बड़ा कार्य किया अथार्त चौकड़ियों की खुदाई की। देखरेख के लिए राजकीय कर्मचारी रहे“।²²

जलाशय/ कुएँ के निर्माण में कई बार चुनौतियों का सामना भी करना पड़ता है। उदाहरण, एक चुनौती होती है कि जैसे-जैसे खुदाई होती है, जल बारम्बार रिस कर ऊपर आ जाता है। जयसमन्द झील भी इससे अछूती नहीं रही। प्रशस्ति में इस चुनौती से निपटने की विधि का वर्णन है। लिखा है-”पाल को सुदृढ़ बनाने के लिए बांध के स्थल को निर्जल करने के लिए बहुत परिश्रम करना पड़ा (क्योंकि गहराई पर बराबर पानी आ जाता था)। पानी को निकालकर पुनः खुदाई करना और फिर से पानी को निकलने का प्रयास हुआ। इसके लिए जयसिंह ने अनेक निर्देश दिए और प्रयास किए। ढूसंकल्पी जयसिंह ने वहाँ रहट लगवाकर साठ घड़ी (लगभग ३ घंटे) तक पानी तोड़ने का काम करवाया। वंशपात्रों (टोकरीयों, कोरडियों) से मलबा निकाला गया। अच्छे बाँसों की पायडों का प्रयोग किया गया। चर्मपात्रों (पखालों, मशकों) से भरकर

भी जल को तोड़ने का प्रयोग किया गया। सभी ओर सर्वतोमुखी तुला पात्र बराबर काम आए अथार्त कावड़ों के धारक भार-भरकर जल निकलने और उसे दूर ले जाने में लगे रहे। इस तरह नींव के लिए जल और मलबा निकालने के बाद भूमि की पीठ को निर्धारित कर महाराणा ने सेतु का पदप्रबंध मुहूर्त सम्पन्न कराया।²³

पाल की निर्माण विधि के बारे में प्रशस्तिकार ने लिखा है- "इसके बाद सूत्रधारों ने पाल के पाँव भरने के लिए आवश्यक मसालों को भरा। पाषाणों, अद्भुत रूप वाले कंकड़ों, सन संदलों को भरा गया। सुधाचूर्ण (चूना) के लिए भट्टे लगे और पहुँचाने के लिए छकड़ों, गाड़ियों में बहुत से बैलों और उन्मत्त भैंसों को जोता गया।"²⁴

किस प्रकार महाराणा ने स्वयं इस कार्य की निगरानी की वह भी प्रशस्ति में लिखा है। कहा है, "महाराणा भूतल पर रहकर सेतु की ढ़ता व प्रमाण की जानकारी लेते रहे।"²⁵

आगे सेतु के प्रमाण निम्न प्रकार दिए गए हैं, "सेतु पचास गज लम्बा इकवान गज ऊँचाई का तैयार हुआ। तल में छह सौ गज की चौड़ी वाला, आगे पाँच और विस्तार में इकवान गज वाला था। नीचे की भूमि का उदय प्रमाण ऊँचाई तक चौदह गज का प्रमाण प्रभु को संतोषप्रद रहा।"²⁶

आगे के वर्णन में सेतु के विभिन्न अवयवों, जिनमें भिन्न मापों के बुर्ज एवं उनकी गोलाईथे, के प्रमाण दिए गए हैं। कहा गया है, "इसमें प्रसाद की दिशा में स्थित प्रथम बुर्ज को सौ गज का रखा गया। देवी के पास ६५ हाथ प्रमाण आगे निर्गम रखा गया और वर्तुल द्धगोलाई केऋ क्षेत्र पर ७५ का गज प्रमाण रखा गया। इसी प्रकार दूसरी बुर्जों का प्रमाण ५२ गज के ऊपर रखा गया। द्वितीय बुर्ज श्रेष्ठ, माध्यम लम्बाई की बनाते हुए, प्रमाण १२५ गज रखा गया और पुनः गोलाई पर विस्तार को २५० गज, ९३ गज, शोभा २५० गज से अधिक रखी गयी। इसके बाद तीसरे बुर्ज का प्रमाण १०१ गज लम्बाई में रखा गया और विस्तार में ५० गज रखा गया। गोलाई बनाते हुए ५७ गज का प्रमाण रखा। मणिआल पर्वत की दिशा वाली बुर्ज को ४० गज बनाकर आगे से घनाकार बनाया गया। बुर्जों के अंतर को महगजधारों ने रचनात्मक रूप से अच्छा बनाया और प्रतिष्ठा विधि को पूरा करवाया।"²⁷

उक्त जलाशय की जल क्षमता का भी प्रशस्ति में वर्णन है। लिखा है, "ज्येष्ठ शुक्ल एकादशी, सम्वत् १७४४ तदनुसार ३० मई, १६८८, बुधवार के दिन वर्षा हुई और इस जलाशय में १९ गज पानी का आगमन हुआ।"²⁸

संभवतः जलाशय की झील को सुरक्षित रखने के लिए अतिरिक्त पानी के निकास का प्रबंध भी किया गया। ढ़ेबर नामक झील व ग्राम का नाम परिवर्तन करके

जयसमुद्र व जयनगर रखा गया। निकटवर्तह खेराड़ ग्राम के पास इस झील का ओटा निकाला गया। यह कार्य इतना अद्भुत था की मानो भगीरथ ने गंगा को मेहमान किया हो। झील पर बनाए गए प्रासाद का नाम जयमंदिर किया गया। महाराणा ने अनेक प्रासाद, मार्गों पर चत्वर, विश्रांतिगृह का निर्माण किया।²⁹

किस प्रकार तालाब का संरक्षण उसके निर्माण के पश्चात भी होता रहा उसका आभास भी प्रशस्ति से मिलता है। लिखा है, "यद्यपि तालाब का निर्माण कार्य बाद में भी निरंतर रहा और सम्वत् १७५६ तक महाराणा जब मोक्षभिलाषी हुए तब तक इस जलाशय की परिक्रमा बढ़कर १०० कोस हो गयी।"³⁰

जलाशय के निर्माण के पश्चात, पूर्त कर्म के अन्य विधानों का निर्वाह भी हुआ। प्रशस्ति में निम्न वर्णन दिया गया है, "आषाढ महीने में नौकरोहण किया गया। इससे पूर्व, ज्येष्ठ कृष्ण ७ तदनुसार १३ मई १६८८, शनिवार के दिन गौतारण की रस्म पूरी की और दूसरे दिन अष्टमी, तदनुसार १३ मई १६०० रविवार को महाराणा जयसिंह ने रानी कमलादेवी सहित वापी अधिवासन का कृत्य किया। नवमी के दिन मातृका स्थापना और जलाशय का धार्मिक कृत्य हुआ। यज्ञ की रस्म हुई और यूप पर महासूत्र लपेटकर सभी रानियों के साथ निच्छेल से गठबंधन कर महाराणा जयसिंह ने पैदल परिक्रमा की। यह परिक्रमा करीब ३२ कोस की हुई और पूर्णाहुति को बड़ा उत्सव मनाया गया। इसमें स्वर्णतुला का दान हुआ जिस्में ब्रह्मा, विष्णु और शिव की अर्चना की गयी। इस प्रकार महाराणा ने छप्पनदेश में तड़ागोत्सर्ग किया।"³¹

किसी भी विशेष आयोजन में अतिथियों आमंत्रण करके सम्मानित करने की परम्परा में राजस्थान की संस्ति अनोखी है। इस परम्परा का निर्वाह महाराणा ने उन अतिथियों का स्वागत करके किया जिनमें "आमेर दुर्ग के विष्णुसिंह, बीकानेर के अनूपसिंह, बूंदी के अनिरुद्धसिंह, रामपुरा के गोपालसिंह, डूंगरपुर के जसवंतसिंह और जोधपुर के अजीतसिंह। इनकी विदा करते हुए सीख में महाराणा ने स्वर्णाभरण सहित भारी काम वाले वस्त्र, हाथी और घोड़े उपहार में दिए।"³²

इस प्रकार राजस्थान की प्रशस्तियाँ एवं अभिलेख जल संरक्षण कौशल के प्रत्यक्ष प्रमाण हैं। आरम्भिक मध्यकाल में शासकों ने जल संरक्षण एवं जल प्रदाय संरचनाओं का प्रचलन इष्ट एवं पूर्त परम्पराओं को उचित सम्मान देते हुए अनवरत रखा। उनके शासनादेशों आदि में उनके स्वयं की रुचि एवं संरक्षण के भाव प्रकट होते हैं। आवश्यकता है कि इनका अधिक से अधिक अध्ययन हो ताकि शास्त्र वर्णित एवं लोक प्रचलित जल संरक्षण कौशलों की तकनीकों की खोजकरके वर्तमान परिपेक्षय में उनके संभाव्य पक्षों का उपयोग हो सके।

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- 2- वही
- 3- श्लोक १२५, सदैक लिंगार्चचरनयु)बोधसं प्राप्त सायुज्य महोदयस्य हारीतरायीसमग्र सादादवाप बप्पो नवराज्य लक्ष्मीमं
- 4- उदाहरण, चित्तौड़ की रानी जयतल्ल देवी का अभिलेख, एकलिंगजी मकंदिर के दक्षिण द्वार की प्रयास्ति।
- 5- श्लोक ३, खुम्माणाक्षोनिणणाद्धलाऋन्वयकमलरवेरूकुम्भकर्णस्य सूनुधर्मात्मा राजमल्लोवनीपतिलकियचत्रकूटे चकास्ति। इष्टपूर्तेरनार्ती तकविनिकरोदगीर्णकीर्ति प्रयास्तिर्योम)न्मालवेन्द्र प्रबलतमचमूर्गर्वसर्वस्वहर्ता।।, डक्क्टर श्री षण 'जुगनू' एवं डक्क्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तिर्यौ और ताम्रपत्र , जोधपुर, २०१७।
- 6- श्लोक ३३, "इष्टा पूर्तेरिष्ट देवानयक्षीन्नाना द्रव्यैर्विज्ञदैन्यान्यधिक्षीत। भारं भूमेयाचहांगजे योजयित्वा शैवं तेजरूक्षत्रवार्म विवेयारू।", डॉक्टर श्री कृष्ण 'जुगनू', राजस्थान के प्राचीन अभिलेख, जोधपुर, २०१३।
- 7- प्रतापगढ़ के प्रतिहारकालीन एवं पलासीया गाँव के अभिलेख में रहट से सिंचित भूमि को कोयावाह कहा गया हैय घोटरसी गाँव के अभिलेख की सनद में जिस भूभाग का दान किया गया है, उसमें अरहट से जुड़े कच्छक द्धतर भूमिऋ नामक क्षेत्र भी सम्मिलित है, ऐसा कहा गया है।
- 8- गातौड़ -वीरपुर चालुक्य भीमदेवकालीन ताम्रानुयासन में ठाकुर शोभा के पुत्र को छप्पन मण्डल के गातौड़ ग्राम का लहसाड़िया नाम वाला रहट, उससे सिंचित दो हलवाह भूमि तथा धान का खेत, दान पात्र के साथ संकल्पपूर्वक दिया गया है। क्षेत्र की सीमाएँ इस प्रकार हैंरू- पूर्व में ऊँबरुआ नामक रहट, दक्षिण में द्धगातौड़ऋ गाँव की सीमा, पयिचम में ढीकोला नामक रहट और उत्तर में गोमती नामक नदी का किनारा। यह रहट और भूमि उपर्युक्त सीमाओं सहित, इसमें खड़े हुए वृक्ष, होने वाली घास, ईधन और जल भो सम्मिलित हैं। चालुक्य भीमदेव के आहाड़ ताम्रानुयासन में उसके द्वारा ब्राह्मण वीहड़ के पुत्र रविदेव को आहाड़ के तल में वमाउवा नामक रहट और उससे धिरी सिंचित भूमि कड़वा सत्क द्धअच्छे कार्य योग्यऋ क्षेत्र के दान का उल्लेख है। यह गृह सहित थी और इसमें पूर्व में प्रदत्त देवदाय, ब्रह्मदाय, नष्टनिधान सार वृक्षादि भी उपभोग्य के योग्य थे।
- 9- डॉक्टर श्री कृष्ण 'जुगनू' एवं डक्क्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तिर्यौ और ताम्रपत्र , जोधपुर, २०१७।
- 10- वही
- 11- श्लोक ३८, "अथ बाधेला वर्णनं।। धीरं नीरं कमललं मंजुलामं स्फीतं गीतं मृदु मधुलीहां वीटयोकायच कोकढाः।यत्रागाधे सरसरसितं र्म्भते सारसानां काम्यां याम्यां दियामनु सररूयांकरात्क्कास्तिरू", डॉक्टर श्री कृष्ण 'जुगनू' एवं डॉक्टर अनुभूति चौहान, राजस्थान

की ऐतिहासिक प्रयास्तियाँ और ताम्रपत्र , जोधपुर, २०१७।

- 12- श्लोक ४५, अथ चित्रांगदवर्णनम् ।। क्षीरार्णवो यत्र विलासिनीनां स्वेच्छाविस्ताहारश्रमलालसानां । अंकांगश्रीतानां पवनेन नितैरनिर्वापयत्वमबूभिरंग कानि ।।, डॉक्टर श्री कृष्ण 'जुगनू' एवं डॉक्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तियाँ और ताम्रपत्र ।
- 13- श्लोक १०२, तं दक्षिणेण प्रकटप्रभावा श्रीजाह्नवीकन्या कलितस्वभावा । मंदाकिनीति प्रथितास्ति वापी यां सर्वथा पययति नैव पापी ।।, डॉक्टर श्री कृष्ण 'जुगनू' एवं डॉक्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तियाँ और ताम्रपत्र, जोधपुर, २०१७।
- 14- श्लोक २०-२१, वापीमचीखनदियं मनिबद्धिभक्ति मणोनिधेरू सहचरीमिव भूरिनीराम । यामाम्बुरायामपहाय रामासमेतरू श्रीकेयावरू समधि तिष्ठति वारिलुब्धरू ।। रामयारघट्ट घटितोरूघटिविनियंदंभोभिषेकमनुभूय महिरहोऽमी । रंभारसालपनसाहरू पथिकातिथेयश्रेयो दियान्ति निजभर्तुरदस्तटोत्यारू ।।, डॉक्टर श्री कृष्ण 'जुगनू' एवं डॉक्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तियाँ और ताम्रपत्र ।
- 15- राणाजी श्री राजसिंह जी वार तीन पंचोली श्री फतह चंदजी के ग्रे पधार्या । जात्रा ३ कीधी १ द्वारकानाथजी री, १ श्रीरेवाजी री, १ अर्बुदा चलजी री । तठा पछे चित्त में इसी आवी एक वकत ठिकाणो इसी कीजे तिणथी नाम रहे । गांम बेड़वास तीरे बावड़ी नंदा पंथरे माथे करावी । सम्वत् १७२५ वर्षे शाके १५९० प्रवर्तमाने उत्तरायणगते श्री सूर्ये वसंत, तौ वैयाख मासे शुक्लपक्षे ६ फ़ाष्टी तिथौ सोमवासरे पुष्य नक्षत्रे तद्दिन श्री बावड़ी री प्रतिष्ठा हुई । बावड़ी सामी सराय एक कराची । सराय मध्ये महल कराव्या । बावड़ी तीरे वाग १, वीधा १३ रो कारव्यो ।, डॉक्टर श्री कृष्ण 'जुगनू' एवं डॉक्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तियाँ और ताम्रपत्र, जोधपुर, २०१७।
- 16- भंगोस्यतदभक्तनो महासेतुबंधोपमानास्य सेतोयदंभो निधौतच्छिला पिच्छि -लास्ता तरन्ति प्रभो भूमिपृष्ठे यिलालीविभात्यस्य दाढर्यतितो ज्ञातमेवं सेतोर्मितिरू पंचयातानि सैक पंचायद आणि च मूरद्धिभान्ति तले गजाच शतानि फ़डैरू पंचायादग्राणि विभांति नूनं विस्तारै चौक पंचायान्मिता निम्न क्षितौगनारूचतुर्दयामिता मूरि) सन्ति संतोषदारू प्रभोरू । डॉक्टर श्री कृष्ण 'जुगनू' एवं डॉक्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तियाँ और ताम्रपत्र , जोधपुर, २०१७।
- 17- डॉक्टर श्री कृष्ण 'जुगनू' एवं डॉक्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तियाँ और ताम्रपत्र, , जोधपुर, २०१७, पृष्ठ २५४।
- 18- श्री राणा जयसिंहस्य विज्ञेदस्य शुभाज्ञया चक्रुस्तडाग वंधायस्थलं गजधारवररू छप्पनदेयो घट्टे तु देबराख्येती दुर्घटे केनतोडाख्य ग्रामस्य भागे पायचात्ये संज्ञकं ग्रामाणि सीम्नि येषां तु तेषां नामल्पथ ब्रूवे -गतोड़ पाटनयचापि गामडी तु करेडिया भटवाड़ोऽथन्वाख्यो डींगलो सहमालकरू मीतोड़ी कोटडो थोरी चीवड़ो वरसादड़ी छीच ग्रमो माकडसीमकारू अधवाडो तथा चौव त्रयोविंयाती संमिता ग्रामा एते मेवलस्य एतेषां मध्यभूमिषु अतिभव्यं वियाालं च

तड़ाग बहुमद्भूतं स्थलं ष्टा गजधरास्तड़ागं कर्तुमागतारू मणिआलो द्विधाभूतो गिरीरस्यांतरे नदीं गोमतीरोधुबधुसेतुं यत्नं नृपोऽकरोत्, डॉक्टर श्री षण 'जुगनू' एवं डॉक्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तियाँ और ताम्रपत्र, जोधपुर, २६१७।

- 19- शते सप्तदयोपूर्णे त्रिचत्वारियादष्टके राधे शुक्ल दयमयां तु ताड़ागं खातमादधे, आषाढे प्रथमे शुक्ल पंचम्या पादपूरण, स्वस्ति नवातन पूर्व तु विधाय द्विज पूजनं राणावत बषतसिंहादिक ठाकुरस्तोमारू वीरू सकपडदारो गोवर्धनं नामक पंचोलीति आनन्दीदासोपि च मुकुंददास अन्येपि वीरारू किल ठाकुरायच वैययायच कायस्थ सुकार्यभाजरू एतैर्युतो पुरोहित श्रीरणछोडरायरूसेतो मुहूर्तं तवान पुरोधा, पृथ्वीस्थस्य गिरीस्थस्य प्रासादस्य नृपाज्ञया पुरोहित कुमारोयं मुहूर्तं तवांस्तथा नाथू जगन्नाथ गजधारिणरूसूत्रधारायिचत्रधियरू कार्यचक्रूर्यथोचितम, डॉक्टर श्री षण 'जुगनू' एवं डॉक्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तियाँ और ताम्रपत्र, जोधपुर, २०१७।
- 20- निम्नभूमौयिलाबद्धं ढूमूलं यथाभवेत् सेटोपदं तथा कर्तुं तदोद्योगं नशपो करोत् पशथिव्यारल गर्भाया गर्भाद्रत्नाकरं परं प्रगटी कर्तुं तदोद्योगारेमे फननं जनता भुवरू, डॉक्टर श्री षण 'जुगनू' एवं डॉक्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तियाँ और ताम्रपत्र, जोधपुर, २०१७।
- 21- एकादया गजोन्मनमुदये खननं भुवरू तं तिजनैस्त्र सविचित्र खनित्रव्यैरू एकादयाख्य रुद्राणा यथा स्तिथिरिहरूपहो तथात्र त सेतोस्तु स्तिथरू स्यादिति बुद्धितः-----, डॉक्टर श्रीकृष्ण 'जुगनू' एवं डॉक्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तियाँ और ताम्रपत्र।
- 22- --- शुभसागरंदरमध्याद्रत्नाकरं तस्मात्स्वयं सतिथत्वा कार्यं कार्यति प्रभुरू साधारण जनैरेतन्न भवेदिति मानय सरू कार्यस्य महतो यस्य त्वा भागानेकसरू ददौ त्वात् धा पंक्ति राजन्यादि ---यवरू, डॉक्टर श्री कृष्ण 'जुगनू' एवं डॉक्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तियाँ और ताम्रपत्र, जोधपुर, २०१७।
- 23- सेतोर्दाढ्य ते वास्य बंधनं निर्जले स्थले त्तु प्रयत्नं तवान जलनिरूसारणे पुनरू खननाम्नि सशते नीरं दूरी कर्तुं महाप्रभुरू नानाप्रकारान तवान जयसिंहो महामनारू घटियंत्रैरू शष्टिघटी मध्ये तु सलिलं महत् निरूसारितं वंयापात्रैरू तियुक्तैरू सुवंयाजै केवलैयर्चपात्रैरू सेतो शर्मस्च जलं बहु निरूसारितं सरेणीभिरू सर्वतः सर्वतोमुखं तुलापात्रसामैरू पात्रैर्जनिंसारितं जलं ज्ञापन्नापात्रपूर्णं द्रव्यैर्निसारितं जलं एवं निरूसारिते नीरे भूपश्रप्टे प्रकटी ते सेतोरू पदं प्रबंधस्य मुहूर्तं तवान प्रभुरू, डॉक्टर श्री कृष्ण 'जुगनू' एवं डॉक्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तियाँ और ताम्रपत्र, जोधपुर, २०१७।
- 24- सूत्रधारैस्ततसृष्ट सेतो पादप्रपूरण चूर्णेन परिपूर्णाभीरू यिलाभिस्तूर्णमद्भुतं सन्वं तु सुधाचूर्णं जानैरानीतमद्भटैरूयाकटै वृष्णभैर्मर्तमहिषैर्बहुयोनियां सुलक्ष्मणाढ्यो जयसिंहराण सफुरज्जगत प्राण-----, डॉक्टर श्रीकृष्ण 'जुगनू' एवं डॉक्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तियाँ और ताम्रपत्र, जोधपुर, २६१७।

सुधाचूर्ण अथवा चूना का निर्माण सामग्री के रूप में उपयोग अन्य लेखों से भी ज्ञात होता है, जैसे, कुम्भलगढ़ की द्वितीय गिला, चित्तौड़गढ़ की कीर्तिस्तम्भ प्रयास्ति, हरनेवजी के खुरे पर लगी हरिवंशोदय प्रयास्ति ।

25- पया एंडनोटे १६ देखें

26- पया एंडनोटे १६ देखें

27- प्रासाद दिकस्तिथन्त्वा)म बूरिजं शतमेयुयुक, दैव्यै गाजनां पंचयाष्टेमाराग्रं निर्ग्रमे तथा वर्तुले पंचसप्तत्य प्रमितं वततवरं द्वि पंचायात्प्रमितक गजोत्तर मथोत्तं द्वितीयमबुरिजं श्रेष्ठमध्यमं लंबतास्य तु सपादयातमनास्ति गजनां विस्तररू पुनरू सार्धद्वियामानौस्ति वर्तुल प्रमितिस्तथा त्रिनवत्युल्लसन्माना द्विपंचायाद गजोत्तरं ततस्तृतीयं बुरिजं गजनां शतमेककं लंबतायां च विस्तारे तथा पंचाया देवहि वर्तुल प्रमित सृष्टा पंचसप्तति सद्रजा अद्रे मणिअलस्यास्ति डिगे बुरिजं त्विरं चत्वारियाद्रजैस्त्रयग्रैसत्यत्र घन बूरिजान्तरं महागजधरैरू सर्वे रचितं रचनावरं प्रतिष्ठाविधुद्रष्टुमेत त्रिलोकी समायास्यति स्थापनार्थं तदस्या वियाालस्थत्मानां त्र, डॉक्टर श्री षण 'जुगनू' एवं डॉक्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तियाँ और ताम्रपत्र, जोधपुर, २०१७, ।

28- डॉक्टर श्री कृष्ण 'जुगनू' एवं डॉक्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तियाँ और ताम्रपत्र, जोधपुर, २०१७, पृष्ठ २५३

29- डॉक्टर श्री कृष्ण 'जुगनू' एवं डॉक्टर अनुभूति चौहान, राजस्थान की ऐतिहासिक प्रयास्तियाँ और ताम्रपत्र, जोधपुर, २०१७, पृष्ठ २५४

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<p>Rajasthan History Congress Volume 36, 2022 ISSN - 2321-1288 © RHC UGC Care Coverage Years from June 2019 to Present 2023</p>
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पारिस्थितिकी संरक्षा और विश्नोई समुदाय: ऐतिहासिक संदर्भ

अनिल कुमार शर्मा

भारतीय उपमहाद्वीप के विभिन्न क्षेत्रों में दिखलाई पड़ने वाली पर्यावरणीय विविधता जो विशेष रूप से जलवायु, मिट्टी अथवा वनस्पति और जन्तुओं की उन प्रजातियों की उपलब्धता, जिनमें मानवीय नियन्त्रण के अधीन पोषित होने की अधिक संभावनाएँ विद्यमान हो के रूप में दिखलाई पड़ती है।¹ वनस्पतियों और पशुओं का पालतूकरण सामुदायिक प्रयोगों की लम्बी श्रृंखला का परिणाम था, जिसमें सैकड़ों या शायद हजारों सालों के विस्तृत काल के दौरान पुरुषों, महिलाओं और बच्चों की कई पीढ़ियाँ लगी रहीं और अशंत: किसी ना किसी रूप में अपना योगदान देती रही। उन्होंने एक ऐसी प्रक्रिया की शुरुआत की जो सम्पूर्ण मानवजाति की सबसे बड़ी उपलब्धि बन गई। पुरातात्विक साक्ष्य पौधों व जन्तुओं के पालतूकरण के काफी परवर्ती चरण को दर्ज करते हैं, जब यह प्रक्रिया काफी प्रचलित हो चुकी थी। कृषि और पशुपालन की शुरुआत प्रकृति में मानव के हस्तक्षेप का एक विशिष्ट स्वरूप था एवं यह मनुष्य, पशु और पौधों के बीच सम्बन्धों का एक नया चरण भी था।²

राजस्थान में प्राचीन सभ्यताओं के प्रारम्भ से लेकर राजपूत राज्यों की स्थापना तक एक लम्बा अन्तराल रहा और यहाँ भू-भाग की विविधता और वैचित्र्य की भाँति ऐतिहासिक घटनाओं में विलक्षणता आती रही। प्राचीन सभ्यताओं के प्रारम्भ से ही यहाँ अनेक धार्मिक समुदायों का विकास हुआ, जिन्होंने इस भू-भाग के विशिष्ट भौगोलिक कारकों के संदर्भ में एक विशिष्ट संस्कृति विकसित की है। इन समुदायों को अपने स्वरूप, संस्कृति व मान्यताओं को बचाने के लिए समय-समय पर राजनीतिक संस्थाओं से संघर्ष करना पड़ा। राजस्थान के इन समुदायों में ही विश्नोई सम्प्रदाय अपनी अलग पहचान रखता है। मध्यकालीन व औपनिवेशिक राजस्थान में विश्नोई समुदाय पर्यावरणीय चेतना का अनुपम उदाहरण रहा है। इस संप्रदाय की शिक्षाओं में

पारिस्थितिकी संतुलन की अवधारण स्पष्टतः देखने को मिलती है।

मुख्यतः उत्तर-पश्चिमी राजस्थान के रेगिस्तान निवासी यह विश्नोई समुदाय संत जांभोजी का अनुयायी है। विश्नोई सम्प्रदाय के प्रवर्तक संत जांभोजी का जन्म संवत् 1508 (1451 ई.) की भादो बदी 8 को सोमवार के दिन कृतिका नक्षत्र में पीपासर गाँव (नागौर परगना, जोधपुर) में पंवार (परमार) वंशी राजपूतों में हुआ। इनके पिता लोहटजी का सम्बन्ध पंवारों की ऊमट शाखा से था तथा माता हांसा (उपनाम केसर) छपर (बीकानेर) के मोहकम सिंह भाटी की पुत्री थी। माता-पिता को जांभोजी के आजीवन ब्रह्मचारी रहने के संकल्प के सामने झुकना पड़ा। संवत् 1542 (1485 ई.) की कार्तिक बदी 8 को पीपासर के निकट समराथल नामक ऊँचे टीले (धोरे) पर विश्नोई पंथ की स्थापना की। साथ ही अकाल पीड़ितों की सहायता की तथा अपने मत का प्रचार-प्रसार भी किया। जांभोजी यद्यपि अपने जीवनकाल में भ्रमणशील रहे परन्तु उनकी मुख्य कार्यस्थली राजपूताना का क्षेत्र ही रहा। ठेठ मरूभाषा में उन्होंने वाणियों की रचना की जो कि सम्प्रदाय में 'सबदवाणी' नाम से प्रसिद्ध है। संवत् 1593 (1536 ई.) में जांभोजी का देवलोकगमन हो गया। लोग जांभोजी को 'गहला-गहला' कहते थे। वे न दूध पीते थे और न भोजन करते थे। इस कारण मूर्ख लोग लोहटजी को भ्रमाते और बालक के सम्बन्ध में भोपा और ब्राह्मणों से उपाय पूछने का आग्रह किया करते थे। वे उनको भोपों के पास लेकर गए। भोपों ने 13 बकरे-बकरियों की हत्या इस निमित्त की। जांभोजी ने उनसे पूछा-तुमने आज कितने जीव मारे हैं और मार कर कौनसा कार्य पूरा किया? उन्होंने उत्तर दिया 11 जीव मारे हैं और इनसे भूत-दोष-मोचन किया है। जांभोजी ने तब कहा- तुमने एक गर्भवती बकरी भी मारी थी, जिसके 2 जीवित बच्चे निकले परन्तु बिना सहारे के वे भी मर गए। इस प्रकार, तुमने 13 जीवों की हत्या की है। यह अदृश्य कथन सुनकर भोप स्तब्ध रह गए। जब जांभोजी ने 'पंथ' प्रकट किया तो वे लोग भी उनके अनुयायी बन गए। सम्प्रदाय स्थापना के पहले मरूप्रदेश में भीषण अकाल पड़ा था तथा जांभोजी द्वारा समराथल धोरे पर एक अकाल राहत शिविर स्थापित किया गया था तथा अगले वर्ष सुकाल तक लोग यहाँ जांभोजी के संरक्षण में रहे। संरक्षण काल के दौरान ज्ञान चर्चा तथा उपदेशों को सुनने पर उनके मन में श्रद्धा भाव जागृत हुआ तथा वे सम्प्रदाय के सदस्य बने।³ 'पाहल' पिलाकर तथा 29 नियमों की राह समझाकर विश्नोई बनने की प्रक्रिया पूरी की जाती थी। उस समय ब्राह्मण, क्षत्रिय, वैश्य, शुद्र, चारण एवं मुसलमान तक 'पाहल' लेकर तथा 29 नियमों की राह पकड़कर विश्नोई बने।

विश्नोई सम्प्रदाय 29 नियमों का पालन करता है जिनमें पेड़ काटना अपराध

समझा जाता है। विश्नोई संप्रदाय में खेजड़ी अत्यन्त पवित्र वृक्ष माना जाता है और उसकी सुरक्षा की जाती है। खेजड़ी (जाँटी) पेड़ ऊँटों व बकरियों हेतु बहुत ही पोष्टिक चारा उपलब्ध करवाता है जिसे स्थानीय लोग 'लौम' कहते हैं। जब किसान गर्म मौसम में खेतों में कठिन परिश्रम करते हुए थक जाता है तो खेजड़ी की छाया में आराम करता है। खेजड़ी के खाद्य उत्पाद से सब्जी बनती हैं जिसे स्थानीय भाषा में सांगरी कहते हैं। सामान्यतः यह भी अवलोकित किया गया कि खेत के अन्य भागों की तुलना में फसल का घनत्व खेजड़ी पेड़ के नीचे ज्यादा होता है। खेजड़ी की गिरी हुई पत्तियाँ जमीन को नम रखने में मदद करती हैं तथा केवल फसली अवशेष तथा गाय के गोबर के उपले ही घरों में खाना पकाने हेतु उपयोग में लाते हैं।⁴ साथ ही पर्यावरण के प्रमुख घटक जन्तुओं को भी विश्नोई संप्रदाय के सिद्धान्तों में उचित स्थान प्रदान किया गया है। विश्नोई गाँव हिरणों, नीलगायों, मोरों तथा अनेक प्रकार के पक्षियों के अभ्यारण्य की तरह प्रतीत होते हैं।⁵ यह सम्प्रदाय इन घटकों की सुरक्षा हेतु कुछ भूमि चरागाह के रूप में सुरक्षित रखते हैं, जिन्हें स्थानीय भाषा में 'ओरण' कहा जाता है जहाँ पेड़ काटना व शिकार पूर्णतः वर्जित है। जांभोजी का जन्म स्थान पीपासर में ही चार ओरण हैं- जांभोजी की ओरण, पीपाजी की ओरण, हनुमानजी की ओरण और महाराज जी की ओरण। ये ओरण गरीब के मवेशियों के स्वतंत्र चारागाह भी हैं। कुछ पेड़ तो सैकड़ों वर्ष पुराने हैं।⁶ कुछ ऐतिहासिक घटनाओं के द्वारा विश्नोईयों के पकृति प्रेम को रेखांकित किया गया है। हीरा लाल माहेश्वरी वीरहोजी की कथा जैसलमेर की माध्यम से राव जैतसी द्वारा जांभोजी को 'जैत समद' की प्रतिष्ठा पर बुलाने का वर्णन किया है, जिसमें जैतसी ने जीव-दया और पशुओं से सम्बन्धित चार बात मानने का वचन जांभोजी को दिया था।⁷

पंकज जैन लिखते हैं कि एक मान्यता के अनुसार संवत् 1572 (1515 ई.) में रोटू गाँव के लोगों ने गुरु जांभोजी से शिकायत की कि उनके गाँव में पर्याप्त वृक्ष नहीं हैं। यह मान्यता है कि जांभोजी ने चमत्कारिक रूप से गाँव को खेजड़ी के पेड़ों से आच्छादित कर दिया।⁸ गोकल जी (1700-90 संवत्) ने अपनी द्वितीय साखी में 1789 में जोधपुर महाराजा अभयसिंह के मंत्री गिरधारी दास भंडारी द्वारा खेजड़ी कटाई तथा 363 विश्नोई स्त्री पुरुषों द्वारा वृक्षों की रक्षार्थ बलिदान का वर्णन किया है। इन 363 विश्नोई स्त्री पुरुषों के व्यक्तिगत परिचय का संकलन ग्राम मेहलाना (जोधपुर) के मांगीलाल राव व भागीरथ राव द्वारा 1976-77 ई. में किया गया।⁹

वर्ष 1940 में ब्रिटिश सैनिकों को ले जा रही एक रेलगाड़ी तत्कालीन मुस्लिम रियासत बहावलपुर (वर्तमान पाकिस्तान) के एक विश्नोई गाँव से गुजरती है। एक

ब्रिटिश सैनिक द्वारा पशुओं पर गोलियाँ चलाने से गुस्साए विश्णोईयों ने रेलगाड़ी पर हमला कर दिया। विश्णोईयों के खिलाफ शिकायत दर्ज हुई परन्तु बाद में मामला रद्द हुआ।¹⁰ इस प्रकार के अनेक उदाहरण हम ऐतिहासिक संदर्भों में प्राप्त करते हैं, जहाँ विश्णोई सम्प्रदाय के लोगों का पर्यावरण सुरक्षा हेतु संघर्ष हुए। इस समुदाय को पर्यावरण संरक्षण हेतु तत्कालीन शक्तियों से संघर्ष भी करना पड़ा जैसे अमृता देवी का खेजड़ली बलिदान, तो कई बार हुकूमतों ने इनकी विचारधारा व मान्यताओं का समर्थन भी किया। भारतीय संस्कृति में प्रकृति को सहेजने की परम्परा नयी नहीं है। यह प्रकृति संरक्षण के आधुनिक प्रयासों के समक्ष विकल्प प्रस्तुत करती है। यह एक रोचक वास्तविकता है कि पर्यावरण के इतिहास पर आधारित प्रारम्भिक इतिहास लेखन के केन्द्र में मानवीय इतिहास रहा तथा पर्यावरण को विशेष रूप से ध्यान में रखकर उसे लेखन कार्य में स्थान नहीं दिया गया। यद्यपि कतिपय लेखकों ने विश्णोई समुदाय की पर्यावरणीय विचारधारा के साथ ही सांस्कृतिक पर्यटन की संभावनाओं को मूर्त रूप देने का प्रयास किया, परन्तु साहित्यिक, दार्शनिक, राजनीतिक पक्षों की जकड़न के कारण विश्णोई समुदाय के पर्यावरणीय ऐतिहासिक संदर्भ को पर्याप्त महत्व नहीं दिया गया है। आज जरूरत है विषम जलवायु परिस्थितियों में भी पर्यावरणीय घटकों की सरक्षा हेतु संलग्न इस संप्रदाय को प्रेरित करने की, जिससे कि इस समुदाय का मानव-पशु संबंधों का यह ऐतिहासिक मॉडल विश्व पटल पर लाया जा सके। विश्णोई समुदाय प्रकृति प्रेम तथा मानव-जीव प्रेम के तहत अन्य समुदायों से किस प्रकार एक अलग पहचान रखता है, पर्यावरणीय शोध का विषय होना चाहिए।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

राजस्थान की हिन्दी भाषाई पत्रकारिता : एक वृत्तांत

सुश्री निष्ठा श्रीवास्तव

राजस्थान के समाज की अपनी कुछ विविधताएँ थीं । "राजस्थान का सामाजिक ढाँचा काफी समय से कुलीय परंपरा पर आधारित था।" अंग्रेज़ी प्रभाव बढ़ने से राजस्थान में कुलीय परंपरा एवं सामंती प्रभाव कम हुआ । आर्य समाज के सशक्त प्रभाव ने भी राजस्थान के सामाजिक ढाँचे को बदला । स्वामी दयानन्द सरस्वती ने राजस्थान को विशेषतः अपने कार्य करने का क्षेत्र बनाया । उन्होने राजस्थान से 1865 से ही एक संबंध बना लिया था । सामाजिक एवं बौद्धिक सुधार और प्रचलित दोषों को राजस्थान से खत्म करना उनका मुख्य उद्देश्य था । यह कहना गलत न होगा कि राजस्थान में आर्य समाज, धर्म सुधार का प्रयास करने के साथ साथ राजनैतिक जागरण के लिए सहायक रहा । उन्नीसवीं शताब्दी के अंतिम दो दशकों में राजस्थान के समाज में महत्वपूर्ण परिवर्तन दिखे । समाज सुधार के कार्य से जुड़ी बहुत सी सभाएं राजस्थान में स्थापित करी गईं, जिसमें देश हितेशनी सभा, सर्वहितकारिणी सभा, राजपूताना- मध्यभारत सभा और हितकारिणी सभा मुख्य थीं । सामाजिक गतिशीलता में वृद्धि और शिक्षा में विस्तार परिवर्तनों की शृंखला में आवश्यक कड़ी थी, जिसने पत्रकारिता को भी बढ़ावा दिया ।

उन्नीसवीं शताब्दी के दूसरे और बीसवीं शताब्दी के पहले अर्ध में भारतीय राष्ट्रीय आंदोलन जिस आयाम पर पहुच गया था, उसको संक्रमण का काल कहना अतिशयोक्ति न होगी । जहां एक तरफ साम्राज्यिक तत्व अपनी सत्ता को आगे बढ़ाने में कार्यरत थे, वहीं दूसरी तरफ उनके प्रति फैले असंतोष ने एक ऐसे राष्ट्रीय आंदोलन को जन्म दिया जो धूमिल नहीं अपितु सशक्त होता जा रहा था । 1857 के पश्चात अंग्रेज़ी शासन भारतवासियों से विरक्त हो गया था और अपने नियंत्रण को मजबूत करने के नए नए तरीके निकाल रहा था । अपने शासन के भारतीय अनुयायियों को संरक्षण देना, अंग्रेज़ी शिक्षा का विस्तार, परोपकारी निरंकुश शासक की अपनी छवि को पुख्ता करना, आर्थिक शोषण के लिए नीतियाँ बनाना, यह कुछ ऐसे उपकरण थे जिससे

अंग्रेज़ अपनी हुकूमत को सशक्त कर रहे थे । अगर इस समय आप भारतीयों के प्रयासों को समझने की कोशिश करें तो उस समय बहुत सी संस्थाएँ थीं, जो अंग्रेजों के शोषण के खिलाफ एक मुहिम चला रही थी । 1885 में भारतीय राष्ट्रीय कांग्रेस की स्थापना बहुत केंद्रभूत महत्व रखती है, पर उससे पहले कई ऐसे क्षेत्रीय सम्मेलन और सभाएँ थीं जो साम्राज्यिक शोषण के खिलाफ शुरू करी गई थी ।

उन्नीसवीं सदी के शुरुआत में मुग़ल शासन के विरोध के फलस्वरूप राजपूताना राज्य अंग्रेजों के संरक्षण में आ गए । 1857 के विद्रोह के बाद भारतीय राज्यों को अंग्रेजों ने सनद प्रदान किए । जैसे जैसे भारतीय राज्यों पर अंग्रेजों का हस्तक्षेप बढ़ा , और आर्थिक शोषण ने लोगों के जीवन को त्रसित किया, और राजाओं की सत्ता को अंग्रेजों ने चुनौती दी, राष्ट्रीय चेतना ने राजस्थान के लोगों को प्रभावित करना आरंभ कर दिया । "राजस्थान में जन जागृति उत्पन्न करने और राजनीतिक संस्थाओं की स्थापना में यहाँ प्रवासी मारवाड़ी वर्ग ने विशेष योगदान दिया।"² एक विस्तृत भौगोलिक इकाई में राष्ट्रीय आंदोलन से जुड़ी भावनाओं का प्रसार, और वो भी उस समय जब तकनीकी माध्यमों की कमी थी, एक बहुत बड़ी चुनौती थी । इस चुनौती का समाधान किया उस समय की तेजी से उभरती पत्रकारिता ने , जिसका भारतीय राष्ट्रीय आंदोलन को आगे बढ़ाने में बहुत सक्रिय योगदान रहा । " भारतीय पत्रकारिता की कहानी भारतीय राष्ट्रीयता के विकास की कहानी है । दोनों की विकास भूमियाँ एक दूसरे की सहायक रही हैं । यदि पत्रकारिता को राष्ट्रीयता ने प्रवर्धन दिया तो पत्रकारिता ने भी राष्ट्रीयता के विकास की अनुकूल भूमि तैयार की ।"³

यह कहना अनिवार्य है कि बिहार , बंगाल और उत्तर प्रदेश जैसे राज्यों की तुलना में राजस्थान में हिन्दी की पत्र-पत्रिकाओं का विकास विलंब से शुरू हुआ । परंतु राजस्थान के समाज में इस माध्यम की सार्थकता उतनी ही प्रबल थी । जबकि भारत में पहला समाचार पत्र 1780 में प्रकाशित हुआ , राजपूताना में समाचार पत्रों का प्रकाशन उसके उनहत्तर वर्ष बाद 1849 में राज्याश्रेय से हुआ । इस विलंब को राजस्थान की विशिष्ट ऐतिहासिक और सामाजिक पृष्ठभूमि के संदर्भ में समझा जा सकता है । राजपूताना का पहला प्रकाशन 'मजहरूल सरूर', जो हिन्दी और उर्दू का एक द्विभाषी पत्र था, भरतपुर के शासक द्वारा शुरू किया गया । दो कालमों में विभक्त यह एक मासिक था ।" पत्रकारिता विषयक राजस्थानी उद्योग के आरंभिक काल में राजाओं की भूमिका उल्लेखनीय है ।हिन्दी पत्रकारिता की यात्रा को क्रियाशील बनाए रखने के लिए राजस्थान के राजाओं ने आदिकाल में सहयोग ही नहीं दिया, स्वयं पत्र प्रकाशन में रुचि दिखाई । पर राजघरानों के पत्रों का उद्देश्य स्वार्थ केंद्रित

था⁴ ।” सन 1856 में द्विभाषी रोजतुल तालीम अथवा राजपूताना अखबार जो की उर्दू और हिन्दी का आधा आधा प्रयोग करता था, विज्ञान, साहित्य और इतिहास जैसे विषयों का समावेश था । ”पत्र के उपलब्ध अंकों की सामग्री का अवलोकन करने से ज्ञात होता है कि इसका उद्देश्य मुख्यतः देश विदेशों के समाचारों से पाठकों को अवगत कराना, उनका मनोरंजन करना तथा उनके सामान्य ज्ञान में वृद्धि करना था ।”⁵

राजस्थान के समाज को उन्नीसवीं सदी के अंतिम दशकों में आर्य समाज ने बहुत प्रभावित किया । इसी प्रभाव के फलस्वरूप महाराजा सज्जन सिंह ने हिन्दी साहित्य का एक साप्ताहिक सज्जन कीर्ति सुधाकर मेवाड़ राज्य से शुरू किया । ”साहित्यिक और सांस्कृतिक विषयों पर लेखों के अतिरिक्त इसमें देश विदेश के दिलचस्प समाचार, खेल-कूद प्रतियोगिताओं की सूचनाएँ, जन्म-मरण की खबरें तथा बाज़ार भाव आदि प्रकाशित होते थे ।”⁶ आर्य समाज से प्रभावित पत्रकारिता का एक और उदाहरण था देश हितैषी, जो स्वदेश के लिए कार्यरत था और स्वामी दयानन्द के जोशीले विचारों को लोगों तक पहुंचाने के लिए प्रतिज्ञाबद्ध था । उनकी विचारधारा को पाठकों तक पहुंचाने के लिए यह कहा गया :-

अप्रीति रीति कुरीति छोड़ो आर्यपन में चित्त धरो ।

बहुत दिवस सोये मत्त हो , अब सभ्यता में रुचि करो ।

यह देश हितैषी है चली , तुम देश हितैषी जन रहो ।

पर प्रीति उन्नति देश चाहो , देश हितैषी कर गहो । ।⁷

प्रशासनिक आवश्यकताओं की पूर्ति के लिए राजस्थान के राजाओं ने अपनी अपनी रियासतों से सरकारी गज़ट प्रकाशित किए जैसे 1866 में जोधपुर से मारवाड़ गज़ट और 1878 में जयपुर से जयपुर गज़ट का प्रकाशन शुरू हुआ । 1869 में उदयपुर से उदयपुर गज़ट का प्रकाशन आरम्भ हुआ । ” अन्य सरकारी गज़टों के अतिरिक्त 1887 में बीकानेर से बीकानेर राजपत्र का प्रकाशन हुआ । इस पत्र में उर्दू तथा हिन्दी में राज्य के संवाद, सूचनाएँ विज्ञप्तियाँ तथा इश्तेहार प्रकाशित होते थे ।”⁸ समय के साथ साथ राजस्थान से बहुत से गज़ट प्रकाशित हुए, जिसमें से कुछ थे भरतपुर गज़ट, घोलपुर गज़ट, मेरवाड़ा गज़ट, बूंदी गज़ट, कोटा गज़ट आदि । अजमेर से संचालक-संपादक मुराद अली बीमार द्वारा प्रारम्भ किया गया राजपूताना गज़ट सरकारी गज़टों से भिन्न एक ऐसा स्वतंत्र पत्र था, जो रियासती जुल्म की सूचनाओं को अबाध तरह से पाठकों के सामने रखता था । यह द्विभाषाई प्रकाशन था, जिसमें आठ उर्दू और चार हिन्दी के पन्ने होते थे ।

सन 1881 में उदयपुर से प्रकाशित हरिश्चंद्र चंद्रिका-मोहन चंद्रिका ने एक बड़ा प्रखर सम्पादकीय लेख लिखा, जिसमें स्वाधीनता और समाचार पत्रों की आज़ादी को राष्ट्र की उन्नति और विकास के लिए ज़रूरी बताया गया। एक महत्वपूर्ण तथ्य जो राजस्थान के सांस्कृतिक आयाम और उससे जुड़ी पत्रकारिता का सबूत है, वह यह है कि हिन्दी भाषा के निर्माता बाबू भारतेन्दु हरिश्चंद्र ने 1874 में हरिश्चंद्र चंद्रिका का प्रकाशन प्रारम्भ किया था, जो 1880 में बंद हो गया था। नाथद्वारा के पं. विष्णुलाल पाण्डेय भारतेन्दुजी के अच्छे मित्र थे।

इसलिए हरिश्चंद्र चंद्रिका की स्मृति को बनाए रखने के लिए नाथद्वारा के साहित्यकारों ने पं. मोहनलाल विष्णुलाल पंडया द्वारा संचालित मोहन चंद्रिका और पं. दामोदर शास्त्री की विद्यार्थी पत्रिका को मिलाकर 1881 में विद्यार्थी सम्मिलित हरिश्चंद्र चंद्रिका और मोहन चंद्रिका का प्रकाशन पण्ड्याजी के स्वामित्व और शास्त्रीजी के संपादकत्व में उदयपुर से प्रारम्भ किया।⁹

एक अन्य समकालीन पत्र जो ब्रज भाषा का प्रयोग करता था और नाथद्वारा से ही इसी समय प्रकाशित हुआ वह था सद्धर्म स्मारक। यह समाज के बल्लभ संप्रदाय के बीच बहुत लोकप्रिय था। 1889 का भारत मार्तंड जयपुर से निकलता था और स्वतन्त्रता आंदोलन के संदर्भ में इसके लेख अत्यंत सराहे गए थे। प्रसिद्ध चित्रावली जिसे राजस्थान का सबसे पहला सचित्र पत्र माना गया है, 1890 में प्रकाशित हुआ था। इसकी भाषा उर्दू प्रधान होती थी, जबकि यह दो कालम में छपती थी। राष्ट्रीयता परक साहित्य एवं पुनर्जागरण की मानसिकता को आवाज़ देने में जयपुर के समालोचक का बहुत बड़ा योगदान रहा। सांस्कृतिक लेखन की तरफ इस पत्र का रुझान महत्वपूर्ण है। 1920-22 तक के काल में सौरभ नामक पत्र न केवल साहित्यिक अपितु आर्थिक मुद्दों और लोगों की चेतना को झकझोरने का एक माध्यम बना। इसके लेखों में शिक्षा, भाषा, साहित्य, विज्ञान, राजनीति, खगोल, स्वास्थ्य, धार्मिक, आर्थिक एवं सामाजिक विषयों पर गूढ़ अध्ययन होता था। हिंदी साहित्य को सशक्त करना इस पत्र की निरंतर कोशिश रहती थी।

नवीन राजस्थान नामक साप्ताहिक का जन्म राजस्थान में 1922 में हुआ था। इसमें रियासतों में चल रहे अनगिनत सामूहिक आंदोलनों का विवरण मिलता था। यह कहना गलत नहीं होगा कि यह लोगों की अभिव्यक्ति का एक सशक्त कारण बन गयी थी। इसकी क्रांतिकारी प्रवृत्ति के कारण इसको प्रतिबंधित कर दिया गया और फिर इसको एक नया नाम तरुण राजस्थान देकर फिर से प्रकाशित किया गया। इस पत्रिका के संपादक थे शोभालाल गुप्त और फिर राम नारायण चौधरी। इसका आदर्श सिद्धान्त

था :-

यश वैभव सुख की चाह नहीं ,
परवाह नहीं जीवन न रहे ।
यदि इच्छा है यह है
जग में स्वेच्छाचार दमन न रहे ।।¹⁰

सन 1923 में राजस्थान नामक पत्र पहले व्यावर , फिर अजमेर और बाद में बूंदी से प्रकाशित हुआ। इसके संपादक श्री ऋषिदत्त मेहता थे। जनता की समस्याओं को अभिव्यक्ति देना इस पत्र की खासियत थी। इसने जन आंदोलनों को समस्त राजस्थान में फैलाने में सहयोग दिया। 1927 में अजमेर से प्रकाशित त्याग भूमि राजस्थान के प्रकाशन के सफर में एक बहुत अच्छी पत्रिका है। इसके संपादक पं हरिभाऊ उपाध्याय जी थे जो एक विद्वान और कट्टर गांधीवादी थे। इसके पहले पृष्ठ पर हमेशा राष्ट्रीय कवितायें छपती थी। "इस प्रकार त्याग भूमि साहित्य एवं राजनीति की मिलीजुली पत्रिका थी।"¹¹ राष्ट्रीय चेतना को पाठकों के मन में जागृत करना इस पत्र का एक उद्देश्य था। यथा दूसरे अंक के पहले पृष्ठ पर 'पैदा कर' शीर्षक से प्रकाशित क्षेयानन्द राहत की प्रकाशित हुई।¹²

अपने दूसरे वर्ष के प्रकाशन में पत्रिका ने एक स्तम्भ शुरू किया जिसको शीर्षक दिया गया 'आधी दुनिया', जिसमें नारी जीवन, उसके अस्तित्व और नारी जागरण से जुड़ी बातों को लगभग 16 पृष्ठों में प्रकाशित किया जाता था। 1930 के दशक में जहां एक तरफ भारतीय राष्ट्रीय आंदोलन बहुत सक्रिय हो चला था, वहीं राजस्थान में हिन्दी पत्रकारिता अपने आधार को मजबूत कर चुकी थी। 1938 के बाद राजस्थान से नवजीवन नाम का साप्ताहिक प्रकाशित हुआ। कहानी, कविता एकाँकी और अन्य तरीकों से राष्ट्रीय आन्दोलन को शक्ति प्रदान करना इसका उद्देश्य था। श्री दत्तात्रेय वाबले के सम्पादन में 1936 में एक मासिक अजमेर से प्रकाशित हुआ जिसका नाम था, अजय। इस पत्र के पहले अंक के मुख पृष्ठ पर लिखे निम्नलिखित शब्द उसकी अंतर्निहित विचारधारा को दर्शाते हैं :-

अजय हो तेरा स्वागत मान

जगतीतल में, नभ मण्डल में, गूँजे गौरव गान ।

देश अजय हो, वेश अजय हो, अजय राष्ट्र सम्मान ।

अजय मेरु में अजय अजय हो,, यही हमारा ध्यान । ।

यही है प्रिय उद्देश्य महान¹³

"सन 1935 से लेकर 1945 तक के एक दशक के बीच प्रीतम कामदार ने दो ऐसे पत्र निकाले जिन्होंने जयपुर रियासत में जन जागरण का अलख जगाने में अपना महत्वपूर्ण योगदान दिया। उनमें पहला पत्र था जयपुर समाचार और दूसरा पत्र था -प्रचार"¹⁴ बहुचर्चित लोकवाणी का प्रकाशन 1943 में जयपुर से हुआ। यह पत्र श्री जमनालाल बजाज की स्मृति में शुरू किया गया। इसने एक युगांतकारी नेता के क्रांतिकारी योगदान को अपने महत्वपूर्ण लेखों से रेखांकित किया। सन 1943 से ही अलवर से अलवर पत्रिका का प्रकाशन हुआ। इसके संपादक श्री बिहारी लाल थे। अपने क्रांतिकारी विचारों के लिए उनको जेल भी जाना पड़ा। राष्ट्रीय चेतना के फैलाने में इस पत्रिका ने विशेष योगदान दिया। इस वृत्तान्त से यह पूरी तरह से साबित होता है कि राजस्थान में पत्रकारिता की परंपरा विलंब से शुरू हुई, लेकिन एक सशक्त माध्यम के रूप में आगे बढ़ी।

ऐसा नहीं है कि पत्रकारिता एक ही ढर्रे में विकसित हुई। राजस्थान में उपजी प्राथमिक पत्रकारिता में उर्दू भाषा का प्रयोग सबसे ज्यादा था। सरकारी दस्तावेजों को छोड़ कर लेखन में उर्दू भाषा का बोलबाला था। "बाद में आर्य समाज के प्रभाव से जो धार्मिक और सुधारवादी पत्र निकले उनमें अधिकांश सामग्री धार्मिक विषयों पर ही होती थी और इनकी भाषा संस्कृत निष्ठ होती थी।"¹⁵ जहाँ एक तरफ राजस्थान की पत्रकारिता में साहित्यिक धारा दिखती है, वहाँ जन-चेतना पैदा करना, प्रवाचनात्मक पत्रकारिता, और व्यवसाय-संबंधी पत्रकारिता भी राजस्थान की पत्रकारिता की विविधता को दर्शाते थे। यह भी कहना अत्यंत आवश्यक है कि प्रारम्भ से ही साहित्यकारों जैसे कर्णधार पं वंशीधर वाजपेयी पाण्ड्याजी, गुलेरीजी और मनीषी समर्थदान ने पत्रकारिता में महत्वपूर्ण भूमिका निभाई। इसके फलस्वरूप साहित्य और पत्रकारिता में परस्पर संबंध बने रहे। राजस्थान में पत्रकारिता के सामने एक चुनौती यह भी थी कि वहाँ शिक्षा में असंतुलन के कारण पाठकों का मिलना दुष्कर था। इसी चुनौती को ध्यान में रखते हुए पत्रिकाओं के लेखन में विविध शैली के लेखन को सम्मिश्रित किया जाता था, जिससे इसके पाठकों की संख्या में वृद्धि हो। जहाँ एक तरफ साहित्य और पत्रकारिता में परस्पर संबंध था, वही दूसरे ओर साहित्य और राजनीति, दोनों के संबंध बहुत घनिष्ठ थे। "साहित्यिक कहे जाने वाले पत्रों ने भी शैली, शिल्प और प्रस्तुतीकरण के अंतर के साथ देश की तत्कालीन आवश्यकता के अनुरूप राजनीतिक चेतना मूलक सामग्री को प्राथमिकता प्रदान की।"¹⁶ राजस्थान के साहित्यिक जगत का एक सत्य यह भी है कि जहाँ अन्य भौगोलिक ईकाईओं में इस दौरान पुस्तकें बड़ी मात्रा में प्रकाशित हो रहीं थीं, राजस्थान का समस्त साहित्यिक जगत पत्र पत्रिकाओं के प्रकाशन के आधार पर आगे बढ़ रहा था। इस तथ्य के

फलस्वरूप भिन्न भिन्न तरह के लेखन ने अंतर्निहित भावनाओं को व्यक्त किया ।

अंत में यही कहा जा सकता है कि उन्नीसवीं सदी का अंत और बीसवीं शताब्दी के प्रारम्भ में राष्ट्रीय भावनाओं को शाब्दिक आकार देने का कार्य पत्रकारिता ने बखूबी निभाया । विविध साहित्यिक शैलियों के द्वारा राजस्थान पत्रकारिता एक बहुल समाज को इस प्रकार से एकीकृत कर पायी, जो अन्य किसी माध्यम के लिए दुर्लभ था । राजस्थान के साहित्यिक मध्य वर्ग ने भारतीय स्वाधीनता आंदोलन में पत्रकारिता की मदद से एक अविस्मरणीय भूमिका निभाई, जो एक तरफ उनके चरित्र को दर्शाता है, तो दूसरी ओर समकालीन राष्ट्रीयता के चरित्र का भी प्रतिबिंब है । वास्तविकता में "पत्रकारिता आधुनिकता की एक विशिष्ट उपलब्धि है ।"¹⁷

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डॉ. अंशुल शर्मा

माचेडी अलवर राज्य की जननी है। इस पावन भूमि से 'नरू' राजवंश पहले राजगढ़ और बाद में अलवर राज्य का अधिष्ठाता बना। अलवर राज्य का इतिहास माचेडी के बिना अधूरा है। माचेडी का स्थल जिसमें अतीत की अनेक स्मृतियां, कहानियां अपनी प्राचीन ऐतिहासिक गौरवगाथाएं समायी हुई हैं। इस स्थल ने द्वापर से कलयुग तक के लंबे अनेक राजवंशों का इतिहास अपनी चप्पे-चप्पे में समाया हुआ है।

यह ग्राम देहली-अहमदाबाद रेल मार्ग पर स्थित अलवर जिले के राजगढ़ तहसील के रेलवे स्टेशन से पूर्व में करीब 6 किलोमीटर दूर बसा हुआ है। इस ग्राम में प्रवेश करने से पूर्व ही सड़क की दाहिनी तरफ मुगलकालीन महातपस्वी हट्टी गोपाल जी की बावडी पर दर्शन होते हैं। इसके आगे चलते ही बाएं तरफ बाराही माता का प्राचीन मंदिर और दाहिनी तरफ गुर्जर प्रतिहार वंश द्वारा निर्मित खण्डहरी दुर्ग किला माचेडी के प्राचीन वैभव के प्रतीक के रूप में स्थित है। माचेडी में अनेक प्राचीन मंदिर, बावडियां, कुएं और तालाब हैं। यहां का बामनजी का मंदिर सबसे प्राचीन मंदिर है। इस मंदिर के खंभों की बनावट और इसमें जो खुदाई कार्य हैं उससे प्रतीत होता है कि वह पूर्व मध्यकाल में बना हुआ है। इस ग्राम में कई बावडियां हैं इनमें एक बावड़ी विशाल है जो बडी बावडी के नाम से जानी जाती है। इसमें एक शिलालेख भी लगा हुआ है लेकिन वह अपठनीय है। जनश्रुतियों के अनुसार संभवतः यहां गुर्जर प्रतिहार के काल विशेष में यह बावड़ी बनाई गई।

महाभारत काल में भी मत्स्य प्रदेश का उल्लेख मिलता है उस समय हमें बौद्ध ग्रंथ अंगुत्तरनिकाय व जैन ग्रंथ भगवती सूत्र में महाजनपदों का उल्लेख मिलता है और उनमें से एक महाजनपद राजपूताना ने मत्स्य के नाम से मिला जिसकी राजधानी विराटनगर (बैराठ) थी। चूंकि प्राचीन इतिहास इस विषय में लुप्त है कि इस क्षेत्र विशेष के

अंतर्गत किन शासकों का प्रभाव बना हुआ था लेकिन वाल्मिकी रामायण के अनुसार इतना अवश्य उल्लेख मिलता है कि सूरसेन राज्य और मत्स्य राज्य में संबंध अवश्य रूप से रहा होगा और यहां पर सूर्यवंशी राजाओं ने शासन किया होगा। सूर्यवंश के पश्चात् इस क्षेत्र में चंद्रवंश की पताका लहराने लगी और राजा अपचरी यहां का राजा था उसके पांच पुत्र थे और चौथे पुत्र मत्सिल ने इस ढूँढ़ाड़ प्रदेश पर अधिपत्य बनाया और इस क्षेत्र का नाम मत्सल्य रखा और यही मत्सल्यपुरी वर्तमान माचेड़ी ग्राम नामक नगर बसकर अपनी राजधानी बनाया तथा यही मत्स्यपुरी कालांतर में अपभ्रंश होकर माचेड़ी हो गई।

राजा मत्सिल के दो पुत्र थे एक सत्यसेन तथा दूसरा वनसेन। इस बारे में एक कवि ने लिखा है-

पुत्र भये दो मत्स्य के, दोनों एक ही बैन।

ज्येष्ठ पुत्र सत्यसेन था, दूजा वनसेन।।

प्राचीन इतिहास से स्पष्ट होता है कि मत्स्य प्रदेश के निवासी वीर एवं साहसी थे। मनुस्मृति एवं चीनी यात्री ह्वेनसांग के विवरणानुसार भी मत्स्यप्रदेश वासी बहादुर एवं सेना में हरावल (सेनानायक) के योग्य थे।

प्राचीन दृष्टि से अरावली पहाड़ियों से घिरा हुआ यह भाग शत्रुओं से सुरक्षित था। जिसके परिणामस्वरूप वीर पाण्डवों ने अपने अज्ञातवास का तेहरवां वर्ष यहीं पर बिताया था उसी दौरान किवदंती के अनुसार भीम द्वारा जिस पहाड़ी पर गदा के प्रहार से पोल (दरवाजा) बनाया गया वह स्थान आज भी अलवर से कुछ दूरी पर पर्यटक स्थल के रूप में विद्यमान है तथा वहां एक हनुमानजी का मंदिर भी है जहां प्रतिवर्ष मेला भरता है।

नवीं शताब्दी में जब कन्नौज के गुर्जर प्रतिहारों का सितारा बुलंदी पर था और उनकी विजय पताका दूर-दूर तक फैली हुई थी, उस समय इससे मत्स्यपुरी अछूती नहीं रही। नवीं और दसवीं शताब्दी तक कन्नौज के सामंतों द्वारा मत्स्यपुरी भी संचालित होती रही। कालांतर में कन्नौज के सामंत, माचाडी, देवती, राजोरगढ आदि छोटे-छोटे राज्यों में विभक्त हो गये। पन्द्रहवीं शताब्दी में फिरोजशाह (दिल्ली के बादशाह) के समय यहां पर गुर्जर प्रतिहार बडगूजरो का दबदबा वर्चस्व था। इस समय मोचड़ी के शासकों में राजा आंसल देव के पुत्र महाराजा गोगादेव महान् पराक्रमी व्यक्ति थे। इन्हीं के काल में निर्मित अनेक कूप, बावड़ी एवं तालाब उनके वैभव के प्रतीक हैं। अकबर के समय तक गुर्जर प्रतिहार ही यहां के शासक रहे।

यहां के तत्कालीन शासन भी मेवाड़ के महाराणा प्रताप की भांति वीर एवं स्वाभिमानी थे। इन्होंने कभी अकबर की अधीनता स्वीकार नहीं की। गुर्जर प्रतिहार वंश के राजा राजपाल के पोत्र तथा राजा कुंश के द्वितीय पुत्र अशोक (राजा ईश्वर मल) अकबर के समकालीन थे। इन्होंने अकबर को डोला (कन्या) देकर संबंध करने से मना कर दिया जिसके परिणामस्वरूप आमेर के मानसिंह तथा अकबर ने यह प्रान्त बड़गूजरो से छीन लिया तथा इस प्रदेश को आमेर राज्य में मिला लिया।

आमेर के मिर्जा राजा जयसिंह जी द्वारा राव कल्याण सिंह जी को कामां-खोहरी की जागीर दी गयी। राव कल्याण सिंह ने यहा के मेवों का दमन किया तथा मेवों के दमन के पश्चात् आमेर नरेश रामसिंह द्वारा 25 सितम्बर 1671 को राव कल्याण सिंह जी को ढाई गांव (माचेड़ी राजपुर तथा आधा राजगढ) के रूप में माचेड़ी की जागीर प्रदान की गयी। इस समय इसकी वार्षिक आय लगभग एक लाख अस्सी हजार थी। इससे स्पष्ट है कि ढाई ग्राम की यह जागीर बड़ी जागीर थी।

राव कल्याण सिंह जी, आमेर नरेश महाराजा उदयकरण जी के ज्येष्ठ पुत्र वरसिंह के पोत्र नरू के वंशज थे। नरू के वंशज नरूका कहलाए। नरूके लाला, दासा, तेजा, छेता, और जेता पांच पुत्र हुए। लाला के वंशज लालावत नरूके आगे चलकर अलवर राज्य के अधिष्ठाता हुए। दासा के वंशज दासावत नरू के जयपुर राज्य में उणियारा, लावा, लदाणा तथा अलवर राज्य में गढी, जावली और बसैठ आदि के जागीरदार बने।

जेता के वंशज गोविन्दगढ और पीपलखेडा के जागीरदार है। छीतर के वंशज नेताल और केकडी आदि के जागीरदार हुए। लाला नरू का ज्येष्ठ पुत्र था। उनके उदय सिंह हुए। उदयसिंह को लाडसिंह (लाडखा), लाडसिंह के फतेहसिंह तथा फतेहसिंह के चार पुत्र क्रमशः कल्याण सिंह, करण सिंह और रणछोडदास हुए।

राव कल्याणसिंह के वंशजों का भाग्य प्रबल होने के कारण उनके छः पुत्र हुए। उग्रसिंह, अमर सिंह, श्यामसिंह, ईश्वरसिंह, जोधसिंह तथा आनन्दसिंह। ये क्रमशः माचाडी, खोहरा, खेडा, मंगलसिंह, पाडा, पलवा तथा पाई द्वनिजामपुरम् के जागीरदार हुए। आनन्द सिंह जी का निधन राव कल्याण सिंह के जीवन काल में हो गया था, इनका पुत्र तेज सिंह ही मुकुन्द सिंह के पश्चात् माचेड़ी के अधिपति बने।

राव कल्याण सिंह के पश्चात् क्रमशः उग्र सिंह, हाथी सिंह और मुकुन्द सिंह माचेड़ी के अधिपति बने। मुकुन्द सिंह के पश्चात् आनन्द सिंह के पुत्र तेज सिंह माचेड़ी के स्वामी बने। तेजसिंह के जोरावर सिंह और जालिम सिंह दो पुत्र हुए। सिंह के पश्चात् जोरावर सिंह को माचाडी तथा जालिम सिंह को बीजवाड जागीर प्रदान की गयी। जोरावर सिंह बहुत धार्मिक प्रवृत्ति के व्यक्ति थे। जगन्नाथपुरी के पण्डों की

बहियो (दस्तावेजों) से स्पष्ट होता है कि उन्होंने अपने जीवनकाल में अनेक तीर्थ यात्राएं की। जोरावर सिंह के पश्चात् उनके पुत्र मोहब्बत सिंह को माचेड़ी जागीर का स्वामी बनाया गया।

राव मोहब्बत सिंह के वीर गति प्राप्त होने पर उनके परम प्रतापी पुत्र राव प्रताप सिंह को माचेड़ी जागीर प्रदान की गयी। राव प्रताप सिंह विलक्षण प्रतिभा के धनी थे। उन्होंने ही कालान्तर में अपने अदम्य साहस, वीरता तथा कूटनीति से 25 सितम्बर 1675 को अलवर राज्य की स्थापना कर अपने पूर्वजों की कीर्ति बढ़ाई। इसी भूमि को वीर हेमू की जन्म भूमि होने का गौरव भी प्राप्त है।

- 1 डॉ. गोपीनाथ शर्मा - राजस्थान का सांस्कृतिक इतिहास
- 2 आशुतोष सक्सेना - राजस्थान का ऐतिहासिक पुरातत्व
- 3 डॉ. जयसिंह नीरज - राजस्थान की सांस्कृतिक परम्परा
- 4 कमलेश माथुर - सैलानियों का स्वर्ग राजस्थान
- 5 डॉ. कोमलकान्त शर्मा - मत्स्य क्षेत्र की कला एवं पुरातत्व
- 6 डॉ. के. जी. माथुर एवं के. एन. नाटाणी - राजस्थान ज्ञान कोष
- 7 पृथ्वीसिंह नरूका - अलवर राज्य के संस्थापक राव प्रताप सिंह नरूका
- 8 डॉ. मोहनलाल गुप्ता - अलवर जिले का सांस्कृतिक इतिहास
- 9 डॉ. मोहनलाल गुप्ता - राजस्थान का जिलेवार सांस्कृतिक इतिहास

राजस्थान के पुष्करणा ब्राह्मणों की उत्पत्ति विषयक ऐतिहासिक उल्लेख एवं उनका समीक्षात्मक मूल्यांकन

डॉ. कनिका भनोत

यद्यपि वर्ण व्यवस्था सम्बन्धी विवेचनाओं में चारों वर्णों को अपनी-अपनी जगह पर सही एवं सटीक ठहराया गया है तथापि ब्राह्मण को इन सभी में सर्वोत्तम माना गया चूंकि उनकी उत्पत्ति भगवान के श्रीमुख से हुई। मनु स्मृति में ब्राह्मणों को ही पृथ्वी पर सर्वश्रेष्ठ बताया गया है।¹ तदनुसार, ब्राह्मण धर्म के लिए उत्पन्न होता है।² महाभारत के वन पर्व के अनुसार, ब्राह्मण धर्म की साक्षात् मूर्ति है तथा धर्म व ब्राह्मण एक-दूसरे के पूरक हैं।³ मनु स्मृति भी इसकी पुष्टि करती है⁴ तथा ब्राह्मण को अन्यो से श्रेष्ठ मानती है।⁵ "शुक्र नीति" में ब्राह्मणों की धर्म परायणता की प्रशंसा की गई है।⁶ प्रारम्भ में ब्राह्मणों में भेद-उपभेद व जातियां-उपजातियां नहीं थीं, उन्हें केवल उनके गौत्र, प्रवर, वेद शाखादि से ही जाना एवं पहचाना जाता था किन्तु कालान्तर में किसी भौगोलिक स्थान विशेष से लम्बे जुड़ाव के चलते उनकी अलग-अलग जातियां-उपजातियां बन गईं। "पुष्टिकर" या "पुष्करणा" ब्राह्मण भी उन्हीं में से एक हैं जिनकी व्युत्पत्ति तथा मूल को लेकर कई मत-मतांतर विद्यमान रहे हैं जो यथोचित परीक्षण एवं समीक्षा की अपेक्षा रखते हैं।

तत्सम्बन्धी समीक्षा एवं विवेचना इस कारण अत्यन्त महत्त्वपूर्ण हो जाती है चूंकि राजस्थान में बीकानेर, जोधपुर, जैसलमेर, पोकरण, नागौर आदि स्थलों पर इस पुष्करणा, ब्राह्मण समाज का वर्चस्वपूर्ण निवास रहा है तथा इन स्थानों के सामाजिक-सांस्कृतिक एवं राजनैतिक ताने-बाने को इस जातीय समूह का एक विशिष्ट एवं महत्त्वपूर्ण योगदान रहा है तथा है। यह कहना न तो कोई अतिशयोक्ति है और न ही अतिरंजना कि, "पुष्टिकर" व "पुष्करणा" ब्राह्मण षट्कर्मकर्त्ता हैं। वे वेद, उपनिषद्, पुराण, स्मृति, ज्योतिष, व्याकरण, छन्द, काव्य, वेदांग आदि धर्मशास्त्रों के

ज्ञाता ही नहीं हैं अपितु उनके जीवन में इन ग्रंथों की शिक्षाएं भी चरितार्थ हुई हैं। वे सनातन धर्म रक्षक व उसके प्रतिपालक हैं। वे याज्ञिक, अग्निहोत्री, वैद्यक, रसायनज्ञ, मंत्र-तंत्रज्ञ, गायत्री संध्या, त्रिकाल करने वाले मंदिरों में वेद पुराणादि के उपदेशक रहे हैं। शैव, वैष्णव, शक्ति आदि अनेक सम्प्रदायों में उनकी आस्था रही है। वे उदारचेता, दानी, दयालु, सत्यवादी, धर्मनिष्ठ सम्प्रदायों से युक्त हैं। वे मंदिर, कुएं, तालाब, कुण्ड, बावड़ियां, बगैचियां, शैक्षणिक संस्थानों के निर्माणकर्ता रहे हैं। उनमें राजत्व गुण - वीरता, धैर्यता, निर्भयता, बड़प्पन, दान, समाजरक्षक के गुण समाविष्ट हैं।”

निःसंदेह, जीविकोपार्जन के लिए यह लोग राज्य तथा समाज के मंदिरों में कथा वाचन तथा उपदेश आदि कर धर्म का प्रचार-प्रसार भी करते रहे हैं। ”मर्दुमशुमारी राज मारवाड़” से यह विदित होता है कि, इनमें से बहुत से लोग व्यापार भी करते रहे हैं और इसके लिए परदेश में दूर भी चले जाते हैं।⁸ जहाँ तक राजस्थान के पूर्व उल्लिखित स्थानों का प्रश्न है इन स्थानों पर पुष्करणा ब्राह्मण लोग राज्य गुरु, राज्य कथा-वाचक, राज्य ज्योतिषि, टंकशालाध्यक्ष एवं राज्य के प्रतिष्ठित एवं विश्वसनीय पदों पर आसीन रहे हैं और अपनी प्रतिभा तथा योग्यता के चलते अपनी विशिष्ट उपस्थिति का अहसास कराते रहे हैं।

राजस्थान के इन क्षेत्रों में निवास कर रहे पुष्करणा ब्राह्मणों की व्युत्पत्ति एवं मूल स्थान को लेकर विविध मत-मतांतर विद्यमान रहे हैं जो यथोचित शोध एवं समीक्षा की अपेक्षा रखते हैं। तत्सम्बन्धी मतों में से एक मत यह है कि, पुष्टिकर या पुष्करणा ब्राह्मण पंच द्रविडांतर्गत गुर्जर ब्राह्मणों के 84 भेदों में से एक हैं तथा यह गुर्जर ब्राह्मणों के 84 भेदों में से छठा भेद है।⁹ सन् 1901 की भारत सरकार की जनगणना रिपोर्ट में भी इन्हें गुर्जर ब्राह्मणों की एक शाखा उल्लिखित किया गया है। यही नहीं, ”ब्राह्मणोत्पत्ति मार्तण्ड” में भी पुष्करणा ब्राह्मणों को सिन्धु ब्राह्मण कह कर उनकी गणना गुर्जर ब्राह्मणों के अंतर्गत की गई है।¹¹ इस मान्यतानुसार गुर्जर ब्राह्मणों की अनेक शाखाएं हैं और उन्हीं शाखाओं में से एक शाखा पुष्करणा ब्राह्मण है परन्तु यह लोग पुष्टिकर या पुष्करणा कब से और क्यों कहलाएं? यह कह पाना कठिन है। ”पुष्करणा” नामकरण से पूर्व इन लोगों का सैन्धव अरण्य क्षेत्र में निवास स्थान रहा तथा वे सिन्धी ब्राह्मण कहलाते थे।¹² इन्हीं सैन्धव अरण्य ब्राह्मणों का ”श्री स्कंद पुराण परिशिष्ट श्रीमाल महात्मयासारे पुष्करणोपाख्यान” में भी विशद् विवरण देखने को मिलता है।¹³ इतिहासकार मुहणोत नैणसी ने अपनी ”मारवाड़ रे परगना री विगत” में ”बात परगने पोहकरण री” में भी कुछ ऐसा ही विवरण दिया है।¹⁴ इन स्रोतों से यह भी विदित होता है कि, यही ब्राह्मण लक्ष्मी के वरदानोपरांत ”पुष्करणा ब्राह्मण” कहलाए।

स्कंद पुराण का रचनाकाल ईसा की 2-3 शताब्दी माना गया है। इस आधार पर यह कहा जा सकता है कि आज से लगभग 1800 वर्ष पूर्व सिंध के इन ब्राह्मणों को "पुष्टिकर" या "पुष्करणा" ब्राह्मण कहा जाने लग गया था। तब से मध्यकाल के पूर्व तक के समय के ऐतिहासिक एवं साहित्यिक स्रोतों का अभाव है। तदुपरांत, विक्रम की 15-16वीं शताब्दी में पुष्करणा ब्राह्मणों से सम्बन्धित शिलालेखों में "पुष्टिकर" या "पुष्करणा" शब्दों का प्रयोग होने लगा था।¹⁵

कर्नल जेम्स टॉड ने अपने राजस्थान के इतिहास का प्रणयन करते समय पुष्करणाओं की उत्पत्ति को बेलदारों (ओड़ों) से जोड़ते हुए इन्हें पुष्कर के पवित्र सरोवर को खोदने के कारण ब्राह्मण कहा जाना बताया है¹⁶ जो ऐतिहासिकता की कसौटी पर खरी नहीं उतरती, अवधारणा है। टॉड का उक्त कथन प्रमाण रहित तथा सुनी-सुनाई बातों पर आधारित होने के कारण न तो सही है और न ही प्रामाणिक ही। यही नहीं, पुष्कर सरोवर की खुदाई से भी इनका कोई सम्बन्ध नहीं रहा है।¹⁷ दुर्भाग्यवश कतिपय विद्वानों ने टॉड के इस कथन को बिना परीक्षण एवं तथ्यान्वेषण के स्वीकार करने की भूल कर दी है जिससे एक ऐसी ऐतिहासिक विसंगति उत्पन्न हुई जो सर्वथा भ्रामक और गलत है।¹⁸ कई विद्वान साक्ष्यों एवं अपने ठोस तर्कों के आधार पर टॉड की उक्त अवधारणा को गलत एवं निराधार प्रमाणित भी कर चुके हैं।¹⁹

पुष्करणा ब्राह्मणों के सिंध से रहे सम्बन्ध की पुष्टि इनकी भाषा, गीत और गालियों से भी होती है जिनमें अब तक सिन्धी शब्द मौजूद हैं।²⁰ उदाहरणार्थ - 'ण, णी' वर्ण का प्रयोग जहाँ सिन्धी भाषा में प्रचुर मात्रा में किया जाता है वहीं पुष्करणा ब्राह्मणों में भी यह प्रयोग प्रचुरता में देखने को मिलता है। उल्लेखनीय होगा कि व्यास जाति में उपजातियों के रूप में कीकाणी, लालाणी, रत्ताणी तथा सूरदासाणी पुरोहित, कलवाणी, भादाणी, छंगाणी, बिदवाणी राजरंगा, चौथाणी ओझा, नानकाणी ओझा इत्यादि पुष्करणा ब्राह्मण जातियां हैं। भाषा शास्त्रीय अध्ययन की दृष्टि से भी इस दिशा में समुचित शोध एवं अनुसंधान की आवश्यकता है। उपर्युक्त क्रम में निष्कर्ष स्वरूप यह कहना साक्ष्यों पर आधारित एवं तर्कसंगत होगा कि राजस्थान में निवासरत पुष्करणा ब्राह्मणों की उत्पत्ति का सम्बन्ध गुर्जर ब्राह्मणों से रहा था जो सिंधु नदी के तटवर्ती क्षेत्रों में बसे और कालांतर में लक्ष्मी के वरदानोपरांत "पुष्करणा ब्राह्मण" कहलाए। वेद, ज्ञान, शास्त्रादि के पुष्टिकर्ता होने के कारण इन्हें "पुष्टिकर" भी कहा गया। विविध पौराणिक, साहित्यिक एवं ऐतिहासिक ग्रंथों के विवेचन से इसकी सम्पुष्टि भी होती है।

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Rajasthan History Congress
 Volume 36, 2022
 ISSN - 2321-1288 © RHC
 UGC Care Coverage Years from June
 2019 to Present 2023

देराश्री संग्रह में संग्रहित मालवी कहावतें

निशा मेनारिया

पं. रविशंकर देराश्री का जन्म 21 अप्रैल, 1903 ई. को बनेड़ा में हुआ। उसे बी. एस.सी., एल. एल. बी., तथा बेरिस्टर-एट-लॉ के अतिरिक्त विद्या भूषण की उपाधि प्राप्त थी। वह सन् 1929 से 1934 तक बनेड़ा राजाधिराज अमरसिंह (1908-1967 ई.) का सचिव व सलाहकार एवं बनेड़ा राज के शिक्षा, चिकित्सा, स्वायत्त प्रशासन आदि विभागों का अध्यक्ष, ब्रह्मचर्याश्रम का प्रबन्धक और राजपरिवार के सदस्यों का अभिभावक व शिक्षक रहा।

बनेड़ा के अतिरिक्त बस्तर, कांकेर तथा डूंगरपुर में भी सन् 1934-1936 के दौरान रविशंकर विधिक व संवैधानिक सलाहकार के पद पर कार्यरत रहा। सन् 1937-1962 तक उसने राधोगढ़ राज्य के मुख्य कार्यवाहक प्रशासक व स्थायी संवैधानिक सलाहकार के पदों का उत्तरदायित्व निभाया। रविशंकर ने उक्त विभिन्न रियासतों में कार्यरत रहते हुए आजीवन बनेड़ा के राजगुरु का उत्तरदायित्व भी निभाया।¹

कानून का ज्ञाता होने तथा कानून के क्षेत्र में कार्यरत रहने के अतिरिक्त रविशंकर को इतिहास विशेषकर बनेड़ा के इतिहास में विशेष रूचि थीं वह राजा भीमसिंह (1681-1694 ई.) बनेड़ा से भी अत्यन्त प्रभावित था। अतः बनेड़ा का प्रामाणिक व क्रमबद्ध इतिहास लिखने की उसकी तीव्र अभिलाषा थी।² हालांकि उससे पहले नगजीराम ने 'अक्षय नीति सुधाकर' तथा 'वीरवंश वर्णनम्' में संस्कृत में बनेड़ा का संक्षिप्त इतिहास लिखा तथा रामचन्द्र ओझा ने अंग्रेजी में बनेड़ा का इतिहास लिखा। जिसे प्रकाशित करवाया गया।³

बनेड़ा का इतिहास लिखने की यह परम्परा काफी समय पहले से चली आ रही थी, किन्तु रविशंकर प्रामाणिक तथ्यों व साक्ष्यों के आधार पर पुनः विस्तार से बनेड़ा का इतिहास लिखना चाहता था अतः 40 वर्षों तक अथक परिश्रम व लगन से उसने विशेष तौर पर बनेड़ा सम्बन्धी ऐतिहासिक सामग्री संग्रहित की।⁴ इस दौरान राधोगढ़

प्रवास के दौरान राघोगढ़ इतिहास सम्बन्धी सामग्री भी बड़ी संख्या में संग्रहित की।⁵

बनेड़ा व राघोगढ़ के साथ ही उसने कुचामन, बड़ीसादड़ी आदि रियासतों सम्बन्धी ऐतिहासिक सामग्री भी प्रचुर मात्रा में संग्रहित कर सुरक्षित कर ली। 1962 ई. में रविशंकर देराश्री के देहावसान के पश्चात् उसके पुत्र अक्षय कुमार देराश्री ने अपने पिता द्वारा संग्रहित सामग्री यथा - पाण्डुलिपियाँ, दस्तावेज, चित्र, पुस्तकें, फोटो व अन्य पुरा सामग्री विभिन्न संस्थानों में भेंट कर दी।⁶

प्रताप शोध प्रतिष्ठान में भी देराश्री संग्रह की सामग्री प्रचुर मात्रा में संग्रहित है। उक्त संस्थान में सुरक्षित देराश्री संग्रह में संग्रहित मालवा देहात की कहावतों को प्रस्तुत आलेख में संक्षेप में भाव सहित प्रस्तुत करने का प्रयास किया गया है।

कहावतों को मालवी बोली में 'केवात' या 'केणात' कहा जाता है। प्रत्येक क्षेत्र विशेष के लोक साहित्य में कहावतों का अपार भण्डार विद्यमान है, जो आमजन के दैनिक जीवन में विभिन्न अवसरों पर बड़ी ही सहजता से प्रयुक्त होती है।⁷ ये कहावतें उस क्षेत्र, जाति व समाज विशेष के विश्वासों, मान्यताओं, परम्पराओं, रीति-रिवाजों व उसके नजरिये का परिचय देती है। इन कहावतों के पीछे भी कई कहानियाँ, संस्मरण, घटनाएँ आदि मौजूद होती हैं। जो वास्तव में इन कहावतों के जन्म का कारण होती हैं। वैसे जनसाधारण द्वारा किसी प्रसंग पर विस्तार से किसी घटना या उदाहरण को दोहराने की बजाय संक्षेप में सारगर्भित बात कहने के लिए कहावतों का प्रयोग किया जाता है, जिससे बिना किसी विरोधाभास से ग्रहिता सटिक भाव ग्रहण कर लेता है।

ये कहावतें परम्परागत रूप से समाज में प्रचलित रहती हैं, अतः हमारी सांस्कृतिक धरोहर हैं, जिसे संजोए रखना आवश्यक हैं। उक्त संग्रह की कतिपय मालवी कहावतें इस प्रकार हैं -

1. अन्दन की लकड़ी और राजा की आन

जो महत्त्व अन्धे के लिए उसकी लकड़ी का होता है, वही महत्त्व राजा के लिए उसके गौरव का होता है अर्थात् जिस प्रकार एक नेत्रहीन व्यक्ति के लिए लकड़ी के सहारे के बगैर चलने में जोखिम होता है, उसी प्रकार राजा के लिए अपने गौरव से समझौता कर कहीं रूकना या किसी की अधीनता करना उसकी प्रतिष्ठा के विरुद्ध होता है। अतः किसी भी व्यक्ति के लिए अपने मान-सम्मान से समझौता करना उचित नहीं होता।

2. नादान की दोस्ती और जीऊ का जंजाल

नासमझ व्यक्ति से दोस्ती करना परेशानियों को आमंत्रण देने के समान है अर्थात् सदैव सोच-समझकर किसी की संगत करनी चाहिए अन्यथा बेवजह संकट का

सामना करना पड़ सकता हैं।

3. दादा भलो ना भैया ओर सब से भलो रूपैया

रिशतों से अधिक धन को महत्त्व देना अर्थात् जो व्यक्ति धन के समक्ष प्रत्येक वस्तु या रिश्ते को गौण समझकर धन को ही सर्वश्रेष्ठ समझे उसके लिये यह कहावत प्रचलित है।

4. करन करन सब कोई कहे करनो करे ना कोये

करनी तो वो ही करे जो कर आयो होये

कर्महीन व्यक्ति अपने कार्यों की केवल रूपरेखा ही बनाता रहता है किन्तु कर्मशील व्यक्ति कार्यों का बखान करने की बजाय उन्हें करके दिखाता है। ये कहावत उन लोगों के लिए प्रचलित है। जिनकी कथनी व करनी में अन्तर होता है।

5. राम ना मारे काहु को सब के दाता राम

आप ही मर जायेंगे कर कर खोटे काम

ईश्वर किसी को नहीं मारता (कष्ट देता) क्योंकि वह तो सबका पालनहार है किन्तु वह व्यक्ति स्वयं ही मशतक समान हो जाता है या कष्ट पाता है जो बुरे कर्म करता है। अर्थात् व्यक्ति अपनी नियति का जिम्मेदार स्वयं ही होता है। अतः अपने जीवन के अच्छे-बुरे अनुभवों के लिए ईश्वर को दोष देने की बजाय स्वयं के तित्व में सुधार करना चाहिए।

6. कर लीया सो काम ओर भज लीया सो राम

अक्रियाशील होने की अपेक्षा क्षमतानुसार समय पर किया गया कार्य बेहतर होता है। ईश भक्ति भी सतत् करते रहना लाभप्रद रहता है। कोई भरोसा नहीं कब सांस रूक जाय।

7. जब तक जाके पुण्य को आयो नहीं करार

तब तक ताकी माफ है सो ओगुन करे हजार

जब तक पुण्य कर्मों का प्रभाव शेष है तब तक हजारों गुनाह भी निष्प्रभावी रहते हैं अर्थात् जब तक पूर्व जन्म के सत्कर्मों का प्रभाव शेष है, व्यक्ति हजारों बुरे-कर्म करके भी सुखमय जीवन व्यतीत करता रहता है, किन्तु इसका अर्थ यह नहीं कि वह अपने बुरे कर्मों के प्रभाव से बच जाएगा। तात्पर्य यह है कि प्रत्येक प्राणी को अपने कर्मों के फल भोगने पड़ते हैं, अतः बुरे कर्म करके अपने भावी जीवन को दुखमय नहीं बनाना चाहिए। यह कहावत उन पर चरितार्थ होती है, जो औरों को कष्ट देकर भी सुखमय जीवन जी रहे होते हैं, उनके लिए यह कहावत एक चेतावनी समान है।

8. करमहीन खेती करे, बैल मरे के सुखा पड़े

भाग्यहीन व्यक्ति खेती करने का प्रयास करता है तब या तो उसका बैल मर जाता या सुखा पड़ जाता है अर्थात् भाग्य अनुकूल न होने पर व्यक्ति के सभी प्रयास विफल हो जाते हैं और किसी न किसी कारण उसके सभी काम बिगड़ जाते हैं।

9. पुछ ना ताछ ओर में लाड़ा की माओशी

बिना किसी जान पहचान के दूसरों के मामलों के निर्णय लेना अर्थात् बेवजह अन्य के मामलों में हस्तक्षेप करना। यह कहावत उन लोगों के लिये है जो औरों के मामलों में अनावश्यक दखलअंदाजी करते हैं।

10. बिना मांगे तो महे तारी भी खाना नहीं देती।⁸

बिना बोले माँ भी खाना नहीं परोसती अर्थात् बिना प्रयास किए कुछ प्राप्त नहीं होता अपने अधिकार पाने के लिए आवाज उठानी पड़ती है।

इस प्रकार देराश्री संग्रह में संग्रहित इन कहावतों में मालवी लोकजीवन की अभिव्यक्ति दृष्टिगोचर होती है, परम्परागत रूप से प्राप्त इन कहावतों की प्रासंगिकता आज भी मालवा में ही नहीं बल्कि अन्य बोलियों में प्रत्येक क्षेत्र में यथावत हैं, अतः वर्तमान पीढ़ी को भी इन कहावतों व इनके भावार्थ से अवगत कराते हुए इस विरासत को संरक्षित रखने की आवश्यकता है।

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

बागड़ में व्यापारिक वर्ग की बसावट एवं गतिशीलता

प्रतीक

बागड़ क्षेत्र का व्यापारी वर्ग काफी चर्चित रहा है जिसे आम तौर पर मारवाड़ी व्यापारी के नाम से पहचाना जाता है। अभी तक के सभी शोध उनके राजपूताना से विकास के कारकों, उनकी उन्नति तथा हवेलियों इत्यादि की ही चर्चा तक सीमित रहे हैं। यह शोध पत्र मध्यकाल में व्यापारिक वर्ग की गतिशीलता, बसावट के तरीके, तथा उनके बागड़ में आमद के स्वरूपों पर नया प्रकाश डालता है। बागड़ देश को व्यापक उत्तर भारतीय ऐतिहासिक परिप्रेक्ष्य में देखने का प्रयास करता है।

भूमिका

बागड़, थार मरुस्थल के उत्तर पूर्वी भाग में पूर्व मध्यकाल में एक विशिष्ट क्षेत्रीय पहचान के साथ अस्तित्व में आया जो बागड़ देस के नाम से प्रसिद्ध हुआ। बागड़ एक भौगोलिक पारिभाषिक शब्द है जो अर्ध शुष्क रेतीले, ऊँचे टीलों वाले मरुस्थलीय क्षेत्र को कहा जाता है। यह क्षेत्र पंजाब के मालवा तथा हरियाणा से सटा हुआ एक व्यापक इलाका था जिसमें वर्तमान के झुंझुनू, सीकर, चूरू, हनुमानगढ़, श्री गंगानगर, सिरसा, फतेहाबाद, भिवाणी, लोहारू, आदि जिलों के भाग आते थे।

बागड़ 'देस' दसवीं शताब्दी तक एक विशिष्ट क्षेत्र के रूप में स्थापित हो चुका था जैसा कि सीकर के प्रसिद्ध हर्षनाथ मंदिर के 973 ईसवी के अभिलेख से स्पष्ट होता है। इस क्षेत्र के महत्वपूर्ण कस्बों जैसे झुंझुनू, नरहड़, रीणी, ददरेवा आदि पर चौहानों ने अपना वर्चस्व कायम कर लिया था। इसी चौहान कुल की ददरेवा शाखा में लोक देवता गोगा राणा ने भी राज किया जिन्हें बागड़ के राजा के नाम से भी पूजा जाता है। आगे चलकर चौदहवीं शताब्दी में फिरोज शाह के शासन काल में राणा मोटाराय चौहान के पुत्र करमचंद चौहान को धर्मांतरण कर मुस्लिम बना दिया गया। इस प्रकार बागड़ के चौहानों का एक प्रभुत्वशाली धड़ा इस्लाम कुबूल कर दिल्ली सल्तनत के

साथ संलग्न होकर हरियाणा के हांसी हिसार क्षेत्र पर भी अपना वर्चस्व कायम कर लेते हैं। करमचंद चौहान हांसी के सूफी पीरों द्वारा कायमखान नाम प्राप्त कर चौहानों की क्यामखानी शाखा का प्रादुर्भाव करता है।

क्यामखानी चौहानों ने कालांतर में मध्य पंद्रहवीं शताब्दी में पहले झुंझुनू पर अपना शासन स्थापित किया तथा कायमखान के ज्येष्ठ पुत्र फतह खान ने एक नए कस्बे फतेहपुर को 1448 ई. में बसाया। फतेहपुर नगर की स्थापना प्रक्रिया हमको मध्यकाल राजपूताना के नगरीय सभ्यता, बसावट, पलायन इत्यादि के विषय में महत्वपूर्ण जानकारी मुहैया कराती है। कायमखान और फिर उसका पुत्र काफी समय हांसी और हिसार में रहे जोकि एक महत्वपूर्ण शिक्षा, व्यापार तथा प्रशासनिक केंद्र था। इसी इलाके के अग्रोहां, महम, रोहतक कस्बों में बड़ी संख्या में व्यापारी अग्रवाल समाज रहा करता था। 15 वीं शताब्दी उपरांत लगातार मुगल काल तक यहाँ का स्थानीय अग्रवाल समाज व्यापारिक संभावनाओं की तलाश में दूर दूर के इलाकों में बसने लगा। हरियाणा से विस्थापित हो अग्रवाल व्यापारी दिल्ली, जौनपुर, बनारस, ग्वालियर तथा राजपूताना के बागड़ क्षेत्र में आकर बसने लगे। इन्हीं में से एक प्रसिद्ध उदाहरण बनारसीदास जैन के परिवार का भी दिया जा सकता है जो रोहतक के एक गाँव से चलकर जौनपुर में जवाहेरात का कारोबार करने लगे।

प्रोफेसर सूरज भान भारद्वाज का मानना है कि इस विस्थापन प्रक्रिया को "पलायन" कहना अनुचित होगा क्योंकि मध्यकालीन समाज वर्तमान की तुलना में कहीं ज्यादा गतिशील तथा अस्थायी किस्म का था जो निर्वहन के लिए निरंतर एक स्थान से दूसरे स्थान घूमते रहा करते थे। पलायन तथा विस्थापन जैसी आधुनिक अर्थों वाली शब्दावली इस मध्यकालीन समाज के लिए प्रयुक्त नहीं की जा सकती। प्रोफेसर शालीन जैन ने इस तरह की विस्थापन प्रक्रिया के लिए "क्षेत्रमिपवदंस डवइपसपजल" यानि व्यावसायिक या व्यापारिक गतिशीलता शब्दावली का प्रयोग किया है। चूंकि व्यापार की परिस्थितियों तथा जरूरतों के लिए हमेशा नए नए विकल्प एवं बेहतर मौकों की तलाश में ये वर्ग एक स्थान से दूसरे स्थान बसने में निसंकोच भाव से रमता रहता था इसलिए "व्यावसायिक गतिशीलता" का प्रयोग उचित नजर आता है।

तुगलक वंश के शासन के कमजोर होने और अमीर तैमूर के जोरदार आक्रमण ने इस इलाके की राजनीतिक तथा अर्थ व्यवस्था को बदहाली और अराजक बना दिया था। तैमूर के आक्रमण का रास्ता भी बिल्कुल उत्तर बागड़ के भटनेर, सिरसा, हिसार, अगरोहा, महम, रोहतक से होकर गुजरा था जिसने ये सारे कस्बे और शहर तबाह कर

दिए थे। दिल्ली की सत्ता भी इसके बाद संभाल नहीं पाई और एक लंबे समय तक वहाँ भी राजनीतिक उलझन बनी रही। परिणामस्वरूप यहाँ का व्यापारी वर्ग बेहतर मौकों की तलाश में अलग अलग दिशाओं में जाकर बसने लगा।

पूँजी स्वभावतः राजनीतिक स्थिर, शांत स्थान पर जाकर ही प्रफुल्लित होती है। इसलिए जब कायमखानी राजपूत अपने दल बल सहित एक नए इलाके पर जीत हासिल कर अपना ठिकाना बनाने लगे तो उन्होंने हरियाणा के अग्रवालों को साथ लेने का निश्चय किया। सैन्य दल को गठित करने तथा एक नए नगर को बसाने हेतु किले के निर्माण, शहर की प्राचीर परकोटे तथा कुएं इत्यादि की बुनियादी जरूरतों में भारी पूँजी की आवश्यकता होती है। इसीलिए आम तौर पे राजपूत व्यापारी वर्ग से पैसा उधार लेते थे या अन्य आकर्षक सहूलियतें प्रदान कर उन्हें अपने यहाँ बसाने का न्योता दिया करते थे। व्यापारी वर्ग वहाँ बस कर न सिर्फ पूँजी से राजपूतों की सैन्य तथा तामीराती जरूरतों को पूरा करते थे बल्कि अपनी हाट खोल एक बाजार को भी निर्मित करते थे। नए नगर में व्यापारिक वस्तुओं के निर्माण तथा खरीद फरोख्त के लिए बुनियादी ढांचा तैयार कर उस नगर की अर्थव्यवस्था का भी निर्माण करते थे। अन्य महत्वपूर्ण शहरों, कस्बों, गावों से नए नगर को मार्गों से जोड़कर एक आपूर्ति शृंखला का निर्माण भी किया करते थे। चूंकि व्यापारी समाज अन्य इलाकों में भासे हुए अपने रिश्तेदारों, जानकारों से जुड़े रहा करते थे इसलिए जल्द ही ये व्यापारिक मार्गों और व्यापारी पूँजी तंत्र से उस पूरे नाव निर्मित नगर और उसके आस पास के ग्रामीण अंचल को भी एकीकृत कर दिया करते थे।

किसी नए ग्राम या कस्बे में जाकर बसने का फैसला भी सोच समझकर किया जाता था क्योंकि ये एक जटिल तथा अत्यधिक पूँजी की लागत माँगता था। ऐसे जोखिम भरे काम को करने से पहले व्यापारी ठीक ढंग से विचार विमर्श करकर ही ये फैसला करता था। फतेहपुर में आने से व्यापारी वर्ग को एक तो पुराना लिहाजदार राजनीतिक प्रतिनिधित्व मिलता और साथ ही हिसार, झुंझुनू, भटनेर, दिल्ली, मुल्तान, नागौर, नरहड़, जैसों इलाकों से नए व्यापारिक मार्ग के जरिए जुड़ने का मौका मिलता जिससे उन्हें अपने व्यापार को बढ़ाने में मौका मिल जाता। बागड़ दिल्ली, हिसार से भी ज्यादा दूर नहीं था बल्कि मुल्तान से दिल्ली के व्यापारी मार्ग पर भी पड़ता था जिससे इस इलाके की प्रासंगिकता बढ़ गई थी। फतेहपुर विशेषकर, डीडवाना, नागौर, झुंझुनू, भटनेर, भटिंडा, दिल्ली, मुल्तान आदि नगरों के मध्य स्थित था जिससे ये एक संपर्क सूत्र और व्यापारिक केंद्र के रूप में जल्दी ही विकसित हो गया। कालांतर में जोधपुर, बीकानेर, मोहिल वाटी, मेड़ता, लाडणू जैसे नगरों से व्यापारिक

रूप से जुड़ गया था जिससे यह बागड़ के बड़े क्षेत्र के व्यापारिक, शैक्षिक, सांस्कृतिक तथा राजनीतिक केंद्र के रूप में स्थापित हुआ।

इस बागड़ क्षेत्र के पिलानी, डालम, रतनगढ़, रामगढ़, नवलगढ़, मंडावा, फतेहपुर, चुरू इत्यादि कस्बों और गावों से मुंबई, बर्मा, आसाम आदि स्थानों में गए व्यापारियों को मारवाड़ी कहा जाता है मगर ये लोग असल में बागड़ी थे। अभी तक जितना भी ऐतिहासिक शोध कार्य किया गया है वो इन व्यापारियों के राजपूताना से निकास और धनार्जन के बारे में ही हुआ है मगर ये प्रश्न कभी नहीं उठाया गया कि ये लोग इस मरुभूमि में आखिर कहाँ, कब और क्यों आए? यह अपने आप ही मान लिया गया कि ये लोग पुरातन काल से ही इस मरुभूमि के बाशिंदे हैं। ऐसे में उनके विस्थापन, बसावट तथा गतिशीलता के प्रश्न तो पैदा ही नहीं होते। मगर अभिलेखीय, साहित्यिक तथा वंशावलियों जैसे स्रोतों का विधिवत अध्ययन किया जाए तो ये बात स्पष्ट हो जाती है हरियाणा से लगातार मध्य 15 वीं शताब्दी से मध्य 18 वीं शताब्दी तक अग्रवाल समाज यहाँ आकर बसता रहा है। इस व्यापारिक गतिशीलता का आकर्षक केंद्र हमेशा ही फतेहपुर ही बना रहा। जब तक यहाँ कायमखानी राजपूतों का राज रहा फतेहपुर में यह लोग आकर विभिन्न व्यापारिक कार्यों में लगे रहे।

कायमखानियों की राज समाप्ति के बाद एक नई प्रक्रिया चली जिसमें फतेहपुर के ये व्यापारी आस पास के बागड़ में बनने वाले नए नगरों में निर्वासित होने लगे। उदाहरणस्वरूप फतेहपुर में हिसार से आकर बसने वाले प्रमुख नगर सेठ तूहीनमल सरावगी और बसतीराम जी फतेह खान के साथ ही आए। फतेहपुर नगर में आज भी हिसारिया गोत्र के व्यापारी काफी संख्या में हैं तथा वहाँ से वे बाकी बागड़ के नगरों जैसे नोहर, भादरा, श्री गंगानगर में भी रहते हैं। फतेहपुर के मशहूर चमड़िया गर्ग गोत्रीय अग्रवाल हैं जो हरियाणा के बड़वा गाँव से 15 वीं शताब्दी में फतेहपुर आकर बसे। वर्तमान में इस परिवार के साथ फतेहपुर के अलावा रतनगढ़, चुरू, सिरसा, मुंबई, कलकत्ता, दिल्ली और विदेशों में रहते हैं। इसी प्रकार मशहूर मिरजामल पोद्दार के पूर्वज हरियाणा के महम से आकर फतेहपुर में 15 वीं शताब्दी में आकर रहने लगे। केड़ीआ परिवार के बुजुर्ग केड़, झुंझुनू में हरियाणा के मूँडहाल गाँव से आकर बसे। फतेहपुर में रहने वाला गोएनका परिवार हरियाणा के बापोड़ा गाँव से आए थे।

जालान परिवार महम का मूल निवासी था जो हरियाणा के ही डोकुआ गाँव में बसा और फिर वहाँ से फतेहपुर में रहने लगा। कुछ पीढ़ियों बाद फतेहपुर से झुंझुनू में बस गए और फिर वहाँ से कलकत्ता में जा रहने लगे। ये व्यापारी वर्ग निरंतर गतिशील भाव से एक नगर से दूसरे नगर सहज ही चले जाने की प्रवृत्ति रखते थे जो

व्यावसायिक गतिशीलता का परिचायक है।

बागड़ क्षेत्र के सामाजिक, सांस्कृतिक, धार्मिक, वास्तुशिल्प, परोपकारी गतिविधियों और निसंदेह व्यापारिक क्षेत्र में अग्रवाल समाज के व्यापारियों का अति महत्वपूर्ण योगदान है। इस रेतीले भूभाग को भी पूंजि से परिपूर्ण बना यहाँ व्यापारिक मंडियाँ बनाई और कुओं, बावड़ियों, यात्री सरायों और विभिन्न प्रकार के मंदिरों, हवेलियों के निर्माण का श्रेय इसी वर्ग को जाता है। फतेहपुर और इसके आस पास सफेद चूना सुलभ था इसीलिए उसका इस्तेमाल करते हुए सफेद और चिकनी दीवारों वाली खूबसूरत चित्रों वाली हवेलियाँ इस इलाके की पहचान बन गई जो पूरे विश्व में अपना विशिष्ट मुकाम रखती हैं। इन हवेलियों में न केवल को खुद रहते थे बल्कि इन्हीं में वो अपनी व्यापारिक गद्दी बना यहाँ से व्यापार का संचालन करते थे। इन्हीं हवेलियों में तरह तरह के कपड़े, खाने पीने के उत्पाद का भी निर्माण कार्य होता था।

फतेहपुर और उसका ग्रामीण अंचल 17 वीं शताब्दी तक काफी समृद्ध हो चला था जिसके चलते बहुत से नवागंतुक व्यापारी शहर में ना बसकर गावों में रहने लगे थे। वे वहीं से छोटी छोटी हाट चलते थे। ऐसे उन्होंने मुख्य शहर से आस पास के ग्रामीण क्षेत्र को जोड़ दिया था और न केवल ग्रामीणों तक सामान को पहुँचाया बल्कि गावों के भी उत्पाद शहर तक पहुँचाए। बहुत से व्यापारी पैदल या ऊंट गाड़ी पर सामान गाँव गाँव तक बेचने ले जाते थे और किसानों की फसल, भेड़ों की ऊन, घी, इत्यादि उनसे खरीद कर शहर तक ले जाते थे। इस प्रकार ग्रामीण अर्थव्यवस्था को उन्होंने बाजार से सीधा जोड़ने का काम किया। ये लोग महाजनी का काम भी करते थे जिससे कि ग्रामीण समाज में पैसे की आपूर्ति का साधन भी बन गए थे।

फतेहपुर का व्यापारी समाज आज भी कायमखानी नवाब फतेह खान और नवाबी शासन को बड़े सम्मान और प्यार से याद करता है तथा इस क्षेत्र में आगमन का श्रेय भी पहले दीवान फतेह खान को देते हैं। इस शहर की धार्मिक प्रेम भाव और व्यापारी वर्ग को राजनीतिक संरक्षण लगातार कायमखानी राजपूतों से मिलता रहा जिसने फतेहपुर की अपनी विशिष्ट पहचान बनादी। इसी व्यापारी समाज ने फतेहपुर में बहुत से धार्मिक महापुरुषों जैसे संत सुंदरदास दादूपंथी को यहाँ बसने और मठ के निर्माण में आर्थिक सहयोग भी दिया। इस नगर में नाथपंथ, दादूपंथ, निरंजनी, वैष्णव, सूफी इत्यादि सभी प्रकार के धार्मिक विचारधाराओं का पाया जाना यहाँ के आपसी सामाजिक सौहार्द और बौद्धिक प्रगतिवाद का परिचायक है।

निष्कर्ष

बागड़ का विकास पूर्व मध्यकाल में पड़ोस के अन्य क्षेत्र हरियाणा की तरह ही

हुआ। यह क्षेत्र मरुस्थलीय संस्कृति और पारिस्थितिकीय में पनपने के बावजूद गतिशील और आस पास तथा दूर दराज के समाजों से विभिन्न तरीकोंसे जुड़ा हुआ था। यहाँ निरंतर लोगों का आना जाना पूरे मध्यकाल में बना रहा। खास तौर पर ऊर्जावान व्यापारियों ने इस मरुभूमि को जीवंत शहर में तब्दील कर दिया। हरियाणा से लंबे समय तक यानि 15 वीं शताब्दी से लेकर 18 वीं शताब्दी तक यहाँ व्यापारी लगातार आते रहे और बसते रहे मगर वे एक जाह बंध कर नहीं बैठे बल्कि जैसे ही बेहतर व्यापारिक विकल्प मिले वे लोग पहले बागड़ ही में तथा बाद में कलकत्ता, बर्मा, मुंबई जैसे दूरस्थ प्रदेशों और नगरों में चले गए। इस एतिहासिक प्रक्रिया को व्यापारिक गतिशीलता के रूप में समझा जा सकता है। अभी इस विषय पर काफी और शोध होने की आवश्यकता है।

संदर्भ

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Rajasthan History Congress
Volume 36, 2022
ISSN - 2321-1288 © RHC
UGC Care Coverage Years from June
2019 to Present 2023

मुंशी देवीप्रसाद का राजस्थान के इतिहास लेखन में योगदान

स्वाति अग्रवाल

राजस्थान के इतिहास के यशस्वी विद्वान मुंशी देवीप्रसाद का राजस्थान के इतिहासकारों में महत्वपूर्ण स्थान है। मुंशी देवीप्रसाद का जन्म शुक्रवार 18 फरवरी, 1848 माघ शुक्ल पक्ष 14 वी तिथि, 1904 विक्रम संवत् को जयपुर में अपने नाना हाकिम शंकर लाल के घर हुआ था।¹ इनके पिता का नाम मुंशी नत्थनलाल था। नत्थनलाल इस समय अब्दुल करीम खां के अधीन सेवा में अजमेर में नियुक्त थे। देवीप्रसाद को जन्म के 3 महीने बाद जयपुर से अजमेर लाया गया।²

मुंशी देवीप्रसाद की परदादी ब्रजभाषा, दादी मालवी, माँ हिंदी और फूफी उर्दू बोलती थी, अतः मुंशी देवीप्रसाद ने कई भाषाएँ, गीत और कहावतें घर में ही सीख ली थी।³ इसके बाद शैक्षणिक परम्परा के अनुसार देवीप्रसाद ने अपने पिता से अरबी, फारसी और उर्दू की शिक्षा प्राप्त की और 16 वर्ष की आयु में अजमेर के तहसील कार्यालय में कार्य किया तथा 19 वर्ष की आयु में अब्दुल करीम खां के पुत्र हामीद खां के यहाँ नौकरी करने लगे। मुंशी देवी प्रसाद नौकरी के दौरान कभी टोंक में और कभी अजमेर में रहे। मुस्लिम राज्य होने के कारण टोंक में हिन्दुओं के साथ अच्छा व्यवहार नहीं हो रहा था। यह वशतांत मुंशी देवीप्रसाद उर्दू के अखबारों में छपवाने लगे। इस कारण 13 वर्ष तक नौकरी करने के बाद 1935 विक्रम संवत् में देवीप्रसाद को नौकरी के साथ-साथ टोंक भी छोड़ना पड़ा।⁴ फिर वह टोंक से मारवाड़ चले गए।

जोधपुर में मुंशी देवीप्रसाद ने 25 वर्ष के सेवाकाल में अनेक पदों पर कार्य किया। उस समय जोधपुर की अदालतों का कार्य किया। लेकिन मुंशी देवीप्रसाद के आ जाने से यह कार्य अब हिंदी में होने लगा। देवीप्रसाद एक ही पत्र के अर्थ को दस-बारह प्रकार से लिख दिया करते थे और प्रत्येक में शब्द भी अलग-अलग होते थे।⁵

मुंशी देवीप्रसाद ने ही सबसे पहले मारवाड़ राज्य के कानून लिपिब) किये थे और मारवाड़ राज्य की दीवानी, फौजदारी, और अन्य कानून विषयक 13 पुस्तकें लिखी। मारवाड़ राज्य के कानून के निर्माता व इस विषय में उनकी समग्र जानकारी देखकर लोगों ने देवीप्रसाद का नाम 'कानून' और 'कानून की माता' रख दिया।⁶

सन् 1891 की जनगणना के समय मुंशी देवीप्रसाद को मारवाड़ राज्य में उप-अध्यापक नियुक्त किया गया।⁷ उस समय की जनगणना की रिपोर्ट मुंशी देवी प्रसाद द्वारा लिखी गई। उसमें देवीप्रसाद ने जोधपुर राज्य की प्रजा का विवरण लिखकर मारवाड़ में बसने वाली सभी जातियों, उनके व्यवसाय और उनके जीवन आदि का उल्लेख किया है।

यहाँ यह ध्यान देने योग्य है कि जिस भी विभाग में देवीप्रसाद ने कार्य किया, उनके कार्य में उनकी योग्यता स्पष्ट रूप से दिखाई देती है। तथा अपने जीवन के अंतिम समय तक देवीप्रसाद ने अपना सारा समय साहित्य साधना में लगा दिया।

जैसा कि पूर्व में वर्णित किया गया है कि मुंशी देवीप्रसाद उर्दू व फारसी का अच्छा ज्ञाता थे अतः वह उर्दू में भी कविता लिखते थे।⁸ उन्होंने हिंदी में 'महिला मश्रुवाणी'⁹, 'राज रसनामशत'¹⁰, और 'कवि रत्नमाला' आदि का संग्रह प्रकाशित किया और प्राचीन हिंदी कविता का उद्धार किया। 'महिला मश्रुवाणी' में कुल 35 स्त्रियों की कविताओं और जीवनियों का संग्रह है। यह ग्रन्थ भारतीय महिलाओं की काव्य-प्रतिभा का जीवंत प्रमाण है। ऐसा संग्रह अब तक दूसरा प्रकाशित नहीं हुआ है।¹¹

मुंशी देवीप्रसाद ने पत्र-व्यवहार करके जैसलमेर, उदयपुर, जयपुर, बीकानेर, किशनगढ़ और बूंदी के अनेक कवि नरेशों संबंधी सामग्री संकलित कर 'राज रसनामशत ग्रन्थ' प्रकाशित करवाया। इसमें राजस्थान के शासकों के काव्य प्रेम के साथ-साथ उन राज्यों के शासकों के व्यक्तित्व की झलक भी मिलती है।¹²

मुंशी देवीप्रसाद ने अपने लेखन में प्रमाणिकता का पूरा ध्यान रखा है। काशी नागरी प्रचारिणी सभा के अनुरोध पर मुंशी देवी प्रसाद ने 1902-03 ई. में गहन खोज कर हजार हस्तलिखित ग्रंथों का विवरण मारवाड़ भेजा। इससे साहित्य के प्रति उनकी दिलचस्पी स्पष्ट होती है।

प्रारम्भ से ही शैक्षिक वातावरण में रहने के कारण मुंशी देवीप्रसाद धर्मसहिष्णु थे। वह सभी धर्मों की अच्छी बातों को ग्रहण करने में विश्वास करते थे। देवीप्रसाद स्वभाव से सरल व मिलनसार प्रवृत्ति के थे। वह अत्यधिक परिश्रमी थे तथा वृद्धावस्था में भी वह 13-14 घंटे काम किया करते थे।¹³

मुंशी देवीप्रसाद समाज सुधारक भी थे। वह बाल-विवाह के विरोधी थे। नवीन शिक्षा पद्धति को वह स्त्रियों के उपयुक्त नहीं समझते थे। उनके अनुसार यदि आधुनिक शिक्षा स्त्रियों को प्रदान की गयी तो वे सामाजिक दायित्वों को भूलकर हमारे मुलभुत धार्मिक संस्कारों को विस्मृत कर देंगी तथा पढ़-लिखकर स्त्रियाँ अपनी संतानों को भी उचित शिक्षा नहीं दे पाएंगी। मुंशी देवी प्रसाद ने स्त्री शिक्षा पर उर्दू में 'तालिमुन्निसा'¹⁴ पुस्तक लिखी। इस पुस्तक पर मुंशी देवीप्रसाद को ब्रिटिश सरकार से 100/- का पुरस्कार भी मिला था।¹⁵

मुंशी देवीप्रसाद की बचपन से ही इतिहास में गहरी रूचि थी। उन्होंने 1870 ई.में टोंक में 'मआसिर-ए-आलमगीरी' की पाण्डुलिपि का अध्ययन किया तथा उसमें हिन्दुओं से सम्बंधित जानकारी का संकलन किया। हाड़ोती और टोंक के पालिटिकल एजेंट डब्ल्यू.जे.म्यूर के संपर्क में आने के बाद तो मुंशी देवी प्रसाद इतिहास के प्रति समर्पित हो गए। उन्होंने अनेक ऐतिहासिक ग्रंथों, शिलालेखों, पत्तों, ताम्रपत्रों की खोज व संग्रह का कार्य प्रारम्भ किया¹⁶, जो आजीवन चलता रहा। डिंगल भाषा के कवियों अर्थात् चारण, भात और सेवगों (भोजकों), ढाढ़ी आदि का पूर्व इतिहास तथा उनकी कविताओं के संग्रह का अथाह भण्डार मुंशी देवीप्रसाद के पास था।¹⁷ मुंशी देवीप्रसाद ने उर्दू, फारसी के ग्रंथों और पाण्डुलिपियों, राजपूतों की वंशावलियों, ख्यातों, दंतकथाओं, गीतों, बातों, कागजों, पत्तों, परवानों, शाही फरमानों और सिक्कों की खोज करने की अनेक परेशानियों का सामना किया और बहुत धन भी खर्च किया।¹⁸

मुंशी देवीप्रसाद द्वारा उर्दू में लिखी पुस्तकों में 'किस्सा बहराम बहरोज' (शिक्षा सम्बन्धी), 'तालीम उन्नीस' (स्त्री शिक्षा), 'चहल जवाब तारीखी' (इतिहास से संबंधित 40उत्तर), 'तवारीख तुजुक-इ-हिन्द' (राजा और बादशाहों आदि की संक्षिप्त तवारीख), 'ख्वाब राजस्थान', 'तवारीख मारवाड़', 'स्वानिह उमरी राजा बीरबल', 'मतयाबे जिन्दगी,मिजाने-अदालत', 'नफायसु-तवारीख (बुद्धिमानों के हालात), राजा किरण वालिये गुजरात, लतायफे-हिंदी, तवारीख रियासत सिरौही, नसीहतनामा, आदि प्रमुख हैं।¹⁹

मुंशी देवी प्रसाद द्वारा हिंदी में लिखी पुस्तकों में 'स्वप्न राजस्थान' -अगस्त के बाद 1890 ई., 'मारवाड़ का भूगोल' -अगस्त 1890 ई., 'महाराणा सांगा का जीवन चरित्र' -सं. 1950(1893), 'राजा बीरबल की जीवनी' -भाग 1-2 सं. 1952 (1895ई.), 'अकबरनामा' (अकबर बादशाह की जीवनी 1898 ई., 'शाहजहांनामा', भाग 1-3-1897, 1898, 'मीराबाई की जीवनी' - सं.1955 वि.

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मुंशी देवीप्रसाद द्वारा लिखित स्फुट लेख व समीक्षा में प्रमुख हैं - 'अजमेर की प्राचीनता', 'राजपुताने में हिन्दी की दशा', 'पश्चिमीराज रासो पर एक लेख', 'बीकानेर राज्य पुस्तकालय', 'जयपुर राज्य में गोहिलों की प्रशस्ती', 'डिंगल कविता', 'साहित्य श्रृंगार', 'हिन्दुओं के इतिहास का एक नमूना', 'राजा टोडरमल कायस्थ नहीं खत्री थे', 'मेवाड़ में राजतिलक का दस्तूर', 'शिवाजी का शासन पत्र', 'फलोदी का शिलालेख', 'रूठी राणी का मान', 'जोध्या-बीदा का वैर', 'मै और हिन्दी सेवा', 'राजपुताने की कविता उसके प्दान्त और उसका चमत्कार' आदि।^{२१}

मुंशी देवीप्रसाद मूलतः अरबी, फारसी और उर्दू के विद्वान् थे, हिन्दी व राजस्थानी का भी अच्छा ज्ञान था किन्तु संस्कृत से परिचित नहीं थे। अतः देवीप्रसाद ने इतिहास लेखन के लिए 'मध्यकालीन राजस्थान' और 'भारतीय इतिहास' को चुना। इसमें देवीप्रसाद ने राजस्थान के वीर राजाओं और मुगल बादशाहों के जीवन पर विस्तृत प्रकाश डाला। सर्वप्रथम उन्होंने मध्यकालीन राजस्थान के मेवाड़, आम्बेर, बीकानेर और मारवाड़ राज्यों के प्रसिद्ध वीर राजाओं की जीवनीयों का प्रकाशन कराया। ये जीवनीयों सन् १८९० ई.से 'चित्रमाला' में प्रत्येक शासक से सम्बंधित एक छोटी पुस्तिका के रूप में प्रकाशित की जाने लगी। इसमें सम्बंधित शासक के रेखाचित्र के साथ उसकी संछिप्त प्रमाणिक जीवनी वर्णित होती थी। १८९० ई. से इन जीवनीयों का प्रकाशन 'प्रसिद्ध चित्रावली' नामक मासिक में होने लगा। यद्यपि इन जीवनीयों में देवीप्रसाद ने यथासंभव प्रमाणिक जानकारी दी है, परन्तु उस समय तक ऐतिहासिक शोध में समुचित प्रगति नहीं हुई थी जिससे प्रतीत होता है कि मुंशी देवी प्रसाद ने कहीं-कहीं अमान्य और अप्रमाणिक घटनाओं का भी वर्णन कर दिया है। इन्होंने राजपूतों का एक क्रमबद्ध इतिहास लिखने की भी योजना बनाई थी, इसी उद्देश्य से उन्होंने 'प्रतिहार वंश प्रकाश'^{२२} का प्रकाशन किया।

मुंशी देवीप्रसाद ने मुगल बादशाहों में प्रमुख रूप से बाबर और हुमायुं तथा ईरान के तहमास्प की जीवनी प्रकाशित की। उन्होंने अपने ग्रंथों और ऐतिहासिक शोध लेखों

को तैयार करने के लिए प्रमाणिकता का पूर्ण ध्यान रखा तथा विश्वसनीय सूत्रों से जानकारी प्राप्त की।

उन्होंने प्राप्त विवरण की सत्यता व प्रमाणिकता आदि की जांच करने के लिए अलग-अलग सूत्रों द्वारा प्राप्त प्रमाणों का उपयोग किया। मुंशी देवीप्रसाद ने अपने अनुवादित और संपादित फारसी आधार-ग्रंथों का अक्षर-अक्षर अनुवाद न कर अधिकतम: सारांश से ही काम लिया और जहां उचित समझा पूरा वृत्तान्त ले लिया और कहीं-कहीं यथावत अनुवाद भी किया है।²³ इस सन्दर्भ में उनका माना था कि उनके द्वारा अनुवादित ग्रंथों में 'हिन्दुओं के सम्बन्ध की कोई बात नहीं छोड़ी है, बल्कि पूरा पूरी ही ले ली है, क्योंकि हिन्दू राजाओं और हिन्दु मनसबदारों के कामों का पूरा व्यौरा प्रस्तुत करना हमारे इस परिश्रम का मुख्य उद्देश्य है।'²⁴

मुंशी देवीप्रसाद एक चिन्तनशील इतिहासकार थे। गौरी शंकर ओझा ने भी उसे 'प्रसि' इतिहासवेत्ता-रुय माना है।²⁵ उन्होंने इतिहास के प्रति वैज्ञानिक दृष्टिकोण रखा। उनके अनुसार प्रमाणिक विवरण लिखना ही इतिहास दर्शन था। उन्होंने प्रत्येक घटना को तार्किक दृष्टि से देखा। इतिहास लेख में उनका दृष्टिकोण समीक्षात्मक था। मुंशी देवीप्रसाद ने शासकों से सम्बंधी वृत्तान्तों की प्रमाणिकता का समर्थन करने के लिए जनता में प्रचलित पद्यों को भी वर्णित किया। 'पृथ्वीराज रासों' पर लिखे लेख में उन्होंने लिखा है कि - "तक यह ग्रंथ मेरे देखने में नहीं आया तब तक मुझे भी इसका बड़ा चाब था, परन्तु देखने के पीछे जो आशा चौहानों के शुद्ध इतिहास मिलने की थी, वह पूरी नहीं हुई और उलटी अरुचि हो गई क्योंकि कपोल-कल्पित और मनगढन्त कथाएं इसमें बहुत देखने में आईं जिनका इतिहास से कुछ सम्बन्ध नहीं पाया गया।"²⁶

इतिहास लेखन में मुंशी देवीप्रसाद की प्रमुख रूचि राजनैतिक इतिहास लिखने में रही है, जिसमें हिन्दुओं, प्रमुखतः राजपूत जाति का राजनैतिक इतिहास प्रस्तुत करना ही उसका मुख्य उद्देश्य था। यद्यपि वह इतिहास के सभी पक्षों के ज्ञाता थे। अतः जब उन्हें 1891 ई. की जनगणना की रिपोर्ट तैयार करने का अवसर मिला, तब उसमें उन्होंने वहां की तत्कालीन सामाजिक व सांस्कृतिक इतिहास का इस प्रकार वर्णन किया कि यह ग्रन्थ आज भी तत्कालीन समाज को जानने का एक आधार ग्रंथ बना हुआ है।²⁷

मुंशी देवीप्रसाद के इतिहास ग्रंथों और लेखों के अध्ययन करने पर हमें ज्ञात होता है कि उन्होंने इतिहास लेखन के संदर्भ में कालक्रम विज्ञान के महत्व को पूरी तरह से समझा तथा उसकी विधि को भी अपनाया। उन्होंने अपने ऐतिहासिक ग्रंथों में वर्णित घटनाओं में सही काल क्रम का पूरा ध्यान रखा।

इस प्रकार मुंशी देवीप्रसाद ने अपनी रचनाओं में सम्बन्धित विषय की प्रामाणिक आधार सामग्री का संकलन किया तथा उसकी पूरी जांच-पड़ताल के बाद उसके आधार पर अपने ग्रंथों को लिखा। उन आधार ग्रंथों का उपयोग करने में वैज्ञानिक दृष्टिकोण को अपनाया। मुंशी देवीप्रसाद इतिहास लेखन में मुंशी जीवनराम की इस बात में विश्वास करते हैं कि "हर एक खण्डहर अपने दरवाजे का पता बतलाता है और हर एक पांव का चिन्ह अपने सिर का पता देता है। यह दुनिया की कहानी है, कुछ तो मैंने कही है और जो बाकी रह गया है वह दूसरे की जुबानी है।"²⁸

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Summary / सारांश

Reading Valour in a Bhakti Kavya: The Shadow of Rajput Political Culture in Ramcharitmanas

Sneh Jha

This paper argues that Ramcharitmanas(c.1575) is deeply embedded in Rajput values of bravery and military valour. To make the point, I compare the text with another sixteenth century text produced at the court of a Rajput chief in Amber in western India, the Mancharit(c.1585) of Amrit Rai. The two texts are contemporaneous even as they inhabit two different linguistic and spatial zones. Ramcharitmanas was composed by Tulsidas in Avadhapuri. It was written in Avadhi dialect spoken in several eastern districts of modern Uttar Pradesh. Mancharit on the other hand, was composed largely in a mixture of Rajasthani and Brajbhasha.

For long, texts such as these remained outside the scope of historical explorations. In recent times, however, historians have noted the usability of Hindi literary texts for the reconstruction of relations of power within Rajput polities. Scholars like Allison Busch, Cynthia Talbot and Ramya Sreenivasan studied literary texts composed in the western belt of the subcontinent in the seventeenth and the eighteenth centuries to explore political relations and values in early modern Rajput polities. Produced in the courts of local Rajput chiefs, these texts valorised their patrons and represented their political aspirations. Allison Busch noted that the Rajput political aspirations reflected in these texts of valour were closely linked to the imperial Mughal world. The focus of my work, however, is a 'devotional' text, Ramcharitmanas. I argue that sixteenth century literary – political space of north India was a shared and highly interactive one. And that might explain why these two texts of diverse genres and contexts articulate their ideas of bravery and martial valour in very similar

ways.

Historical studies of Hindi literary classics often trace the 'origins' as well as the 'greatness' of iconic texts like Ramcharitmanas within the context of literary cultures. This is both understandable and useful but inadequate. The abiding appeal and 'timelessness' of great stories like those of Sita and Rama owes as much to the concerned author's sensitivity to their own time and place. Even though Tulsidas's Ramcharitmanas might be seen as a 'retelling' of an age old story, we cannot fully appreciate the course and character of its resonance only with reference to the greatness of the poet or the 'innate' qualities of the story itself. Audience and readers in a given culture, any culture, already inhabit a world populated with moral codes and values embedded within its cultural practices. These codes and values are historically produced. A text must find or establish its greatness within the given matrix of its time. Even its 'timelessness' has to be achieved within a given historical moment. Numerous scholars have remarked on the apparently timeless appeal of Ramcharitmanas, but few have bothered to ask if there was more to it than the genius of the poet. It is in this context that we must situate Tulsidas's careful move to frame the Ramkatha in values, voices and vocabularies that his sixteenth century audience-reader would have found immediately comprehensible.



The Continuity of Funerary Architectures Through Time and Space in Western India with Special Reference to Harappans and Recent Discoveries

Abisheck Sarkar

Burial plays the major part in the concept of funerary system. It is not only related with the disposal of dead but also influenced by the geography, religion and the social system of a region. The study of burial practices is significantly essential for a better understanding of

the human past and the then society.

Some of their settlements, located in three different geographical zones, have yielded evidence of burials. Harappa, the type-site of Harappan Civilization was the first site where the burial of the Indus Valley Civilisation had come to light in the year of 1927. Two burial grounds of the settlement have been identified viz. Cemetery R 37 which belong to mature Harappan, accidentally discovered by K. N. Sastri in 1937 (Sastri: 1965) and another one cemetery H belongs to late Harappans, which was discovered before a decade of Cemetery R 37 (Mughal: 1968). Interestingly, after the detailed study of more than 5 dozen sites out of 1500 settlements, only a few have yielded burials. This kind of result perhaps indicates a heterogeneous society! The Harappan burials (at Harappa, Mohenjodaro, Chanhudaro, Rupar, Kalibangan, Farmana, Rakhigarhi, Bedwa, Tarkhanwala Dera, Dholavira, Surkotada, Lothal, Nagwada, Dhaneti, Juna Khatiya) have been discovered throughout its large cultural domain in the Indus Valley, the Ghaggar-Hakra basin in the east and Gujarat in the south. Of course, we do not have burials at every site but the tradition is present in all the known cultural zones and continues until the middle of the second millennium BCE or even later. Perhaps Sanauli (Sharma et al. 2006) in Haryana is one of the best examples of this kind of evidence.

Burial was certainly one of the most preferred modes of disposal of the dead among the Harappans. It is also one of the easily discernable features in the archaeological records, especially among those, remains dealing with intangible elements such as rites, rituals and beliefs. It is not sure if the Harappans practiced any other mode of disposal. Cremation may also be a mode of disposal, although there is no direct evidence for this except from Tarkhanwala Dera (Trivedi, 2009: 3-4) in Rajasthan so far (Fig. 1). However, it is quite possible that cremation would have also been practiced by the Harappans. Among the largest five Harappan settlements viz. Harappa, Mohenjo-Daro, Ganweriwala, Rakhigarhi and Dholavira four have been excavated in a large extension except Ganweriwala and most interestingly four of them reveal burial ground which are away from the main settlement area.



An Ancient Punch Deval Temple, Jiran

Oshin Sharma

Abstract:

Panch Deval temple is in the Jiran tehsil of Neemuch district in Madhya Pradesh. Panch Deval temple was built by a Guhil ruler in the 9th – 10th century. This temple is made of sandstone, and it's dedicated to Lord Shiva. An ancient ChaturmukhiShivling is installed in the Garbhgraha of the temple and the Garud statue of Parmar era in the temple's sabhamandapa is in the human incarnation. This temple was the major site of occultist sects. In this paper, I have written in detail about the Panch Deval temple's Art, Architecture, Iconography, and Inscriptions.

The temple in Jiran village at 20 km in the Southeast direction of Neemuch district. The Jiran village is rich from the point of view of the Gupta – Aulikar temples of 8th – 9th CE. The major temple among all these temples is called Punch Deval has its name denotes that it must be a complex number of temples which may be five on the surface of the earth. The remains of the temple can be seen even today. It appears that the temple was an important place of Tantrikas (Occult sects).

The Assembly Hall of the temple consists of four pillars which were built by the wives of MahasamantVigrahpal and the sons in 1053-55 CE. Vigrahpal was a Guhil feudal lord. It looks that the temple was destroyed by the invaders and later in 1608 Maharana Jagat Singh 1st of Mewar renovated them. An inscription is inscribed on the Northern wall of the Sanctum which consists of the abovementioned details.

The sandstone has been used in constructions the major idol of the temple is of Lord Shiva and the sculpture of NavDurga is engraved on the north side and the dancers and the musician are in the south direction. Though the temple is dedicated to ChaturmukhiShivling (Quadrilateral). The quadrilateral Shivling is in the sanctum. The temple and the sculpture of the goddess are distributed in the temple. The Niches which are on the front of the Sanctum and the Vestibule has the

Sculpture of the goddess while the niches have the sculptures of Laxmi Narayan seated on an eagle.

As the native of the village have told during the survey that once the temple was full of sculptures but at present, the temple has very few sculptures. Even today a rare sculpture of Eagle (Garud) may be seen in the assembly hall. It is made of limestone on the micro-observation of the temple it was observed that once the sculpture was studded with the precious gems etc.

It doubts that because of the proper security arrangements the gems have been stolen. An inscription is also inscribed on the base of the sculpture which reveals that the sculpture was carved by Raghav's son of Ralha. It appears that these sculptures belong to the Parmar period. As it is known that the eagle is considered as the mount of Lord Vishnu, but it is very surprising that in this temple the eagle is carved in Human form and the eagle is seated in Padmasan Mudra and its hands are folded in the form of Namaste mudra. The sculpture has a carved eagle with the highest perfection which attracts every visitor.

The outer wall of the middle part of the temple is full of 8 Dikpals. Dikpals are considering the protection of the directions and each direction has a specific dikpal. The western Ogee of the temple has the sculpture of Lord Narasimha, which is also known as the incarnation of Lord Vishnu. A pillar which is on the outer part of the temple is decorated with figures of elephants and strange human figure which has bulging eyes also have worn studs in their ears and a beautiful necklace. A heavy turban-like shape is also seen in the head of the sculpture. It appears that it is supernatural powers. These were incurred in the temple for its safety on it.

The outer of the temple has a courtyard. The northern and southern direction courtyard consists of a good number of sculptures. Possibly these have been collected by near area. On minute observation of the sculptures, few sculptures have been found very attractive of which one is of Uma-Maheshwar. Several beautifully carved figures of the bull which is called Nandi. The mount of Lord Shiva is also found there. out of which one Nandi is beautifully decorated. It appears very attractive. Besides there are a few sculptures of Laxmi-Narayan, Brahman etc. two sculptures of Varah incarnation of Lord Vishnu are also there in out of which one is small and another one is large.

In the eastern part of the Panch Deval temple, one Cenotaph is also built locally which is known as Bhanu Tiket's Cenotaph. 19 inscriptions are incured in the pillar which is in the premises of the temple. The east direction is also a Stepwell is there which is bank to the Jiran Lake. It is believed by the villagers that during an invasion a good number of sculptures had been thrown in the stepwell to protect them. These sculptures are scattered on the premises of the temple.



The Enigma of Peacock Motifs on Harappan Pottery

Payel Sen

The peacock motifs have been depicted in various pattern such as in stylized form, natural form, associated with plant, associated with sun and also as a vehicle of the soul. In Chanhudaro the birds portrayed are mostly peacock and are easily recognizable by the crest and spreading tail. In some specimens from Chanhudaro I, peacocks are observed associated with the earth and plants. A very interesting representation of peacock is seen on a jar associated with Cemetery H phase of Harappa. On its shoulder, three flying peacocks alternating with stars are depicted, carrying a horizontally placed therianthropic figure in the body of each peacock. It probably represents the ethereal body being carried to heaven. Peacock has often been depicted with horns, which may indicate its association with the cult of dead or mythology. The combination of bird with plant is observed on Cemetery H pottery, the peacock is seen surmounted by U-shaped horns between the troughs and the middle place is decorated with linked peepal leaves. On another jar found from the same site the tail of the peacock is decorated with five peepal leaves. Recent excavations at Farmana has also yielded a dish-on-stand from the settlement area, with paintings of peacocks and leaves on its pedestal.

Interestingly, a jar from Cemetery H has been painted with three flying peacocks, which entomb therianthropic figures (symbolizes the spirit of the deceased) in a supine position, and the space around the

body is filled with heart shaped motifs. The peacocks are themselves are within a double band or circles and each birds is separated by star symbols. Some scholars opine that the peacock motifs on the potteries of Cemetery R-37 and Cemetery H have been considered as symbol of the Sun god. It was invested with the miraculous power of transporting the body of the deceased to the solar world, or alternatively, to help the soul of the deceased to cross the mighty gulf of darkness which divides them from the path leading to the land of 'bliss'.

As discussed above, peacock motif has been represented in varied forms on the potteries throughout the Harappan civilization. It could therefore symbolize as ritualistic, religious, decorative, scenic as well as narrative. Discovery of one of the finest vessels from the excavation at Chanhudaro by Mackay in 1935-36 shows red strip and motifs painted in black colour which includes various intersections, vegetation and peacocks. According to Kenoyer, large storage jars with such decoration were probably used as marriage gifts or for other ritual occasions, and the motifs undoubtedly represent auspicious blessings on the owner.

Significance of peacock could be ritualistic (Burial association) or symbolic representation of a higher class (On the basis of the associated grave goods e.g. semi-precious beads, gold objects etc). Peepal leaves associated with birds particularly the peacock, where they are seen perching on the branches of trees and pecking at stems, are found on the potteries of Mohenjo-Daro, Harappa, Chanhudaro, Lothal, amri and KotDiji. On a jar of Cemetery H the tail of one of the peacocks is formed of linked triple peepal leaves (Fig. 4). The same frieze also included two representations of linked quadruple peepal leaves. It bears testimony to the close association of the peepal-leaf with the peacock. In some specimens from Chanudaro I, peacocks are shown associated with the earth and plants. In one example, plant form actually takes place of the crest and on other specimen a peacock's crest has been represented by two leaves on either side. The combination of bird with plant is also observed on Cemetery H Pottery. On a jar between the troughs, peacocks are surmounted by U-shaped horns, and in the space so created are linked peepal leaves. Again on a jar from Cemetery H, the tail of a peacock is decorated with five peepalleaves. The bird's association with a plant shows that this bird motif was not merely a decorative design.

Birds with sun motif: On a number of sherds from Harappan sites, the peacock is seen with the sun symbol. The sites are Chanudaro, Harappa, Lothal, Amri III, Amri and Harappa Cemetery H. The bird's association with the sun seems to be of particular significance in ChanudaroI, where the solar emblems surmounting the tall crest of this bird is observed.

Birds as a vehicle of the soul: On a painted jar of Cemetery H three flying peacocks are painted, which entomb in their bodies, symbolizing the spirit of the deceased in a supine position and the space around the body is filled with heart shaped motifs. The peacocks themselves are within a double band or circles and each bird is separated by star symbols. Shastri observes that the authors of the Cemetery R 37 and Cemetery H considered the peacock as the sunbird-the bird par excellence. It was invested with miraculous power of transporting the body of the dead to the solar world, or alternatively to help the dead to cross the mighty gulf of darkness that divides them from the path leading to the land of 'bliss'. It is significantly observed that most of the peacock motifs depicted in flying posture or in association with particularly sun, star and peepal leaves motifs are found from the cemeteries of Harappa, Farmana etc. It may signify that the peacock could have been considered as the vehicle of soul, perhaps believed to be the transporter of the ethereal being to the afterlife. In this regard, Mehdihasan (1986) opines that once the body becomes deceased nothing is really destroyed, as the breath is exhaled, it rises upward and takes the form of a flying bird, which easily disappears in heaven. Thus, the bird is considered as the "incarnation of soul", interestingly this idea is still followed in hindu tradition. The pottery found at Cemetery H of Harappa with the depiction of flying peacock carrying the therianthropic figure inside perfectly resembles this view.

The other peacock motifs with different and unique stylistic pattern also appear to be something more than a decorative motif, it seems to be regarded as auspicious. Most of the potteries with the depiction of peacock in narrative style has been obtained from Lothal, where the peahens are often depicted seated on branches and associated with other naturalistic motifs. It can also be assumed that these particular motifs were connected with some household rituals.

The differences between the representations of peacock on the

potteries kind of serve the purpose of its use. If closely observed the pots painted with 'flying peacocks' actually contained human remains served as urn burials at Cemetery H and Cemetery R-37 of Harappa, which impeccably signify peacock as the carrier or the incarnation of soul. On the other hand, the potteries with depictions of this particular bird being associated with floral motifs and celestial world, found from the settlement areas of Lothal, Kalibangan, Chanhudaro, Amri III, and other sites signify its association with auspiciousness, as it is already thoroughly studied that the peepal leaves held a very significant place to Harappans as a religious entity, the bird's collaboration with the peepal support the assumption. It is observed that both the domestic and burial pottery, the peacock has been associated with the Sun in one form or other. The Rigveda often mentions about the Sun bird. It may be suggested that the peacock on pottery and falcon or eagle on seals of the proto-historic India is the harbinger of the tradition of the Sun bird of later times. The bird motifs manifest itself in a very large time span approximately beginning from c. 5000BCE to c.1700BCE throughout Indus and Mesopotamia regions. The earliest instance of the depictions of bird was both in naturalistic and stylistic forms throughout Indus and Mesopotamian regions. But in case of the peacock motif, it was quite dominant in the Indian subcontinent, it does not figure elsewhere on ancient ceramic, which indicate that the bird was native to India.



राजस्थान के अभिलेखों में इतिहास लेखन

डॉ. वंदना अग्रवाल

प्राचीन भारतीय इतिहास के पुनर्निर्माण में अभिलेखों का असीम महत्व है। वस्तुतः इस्लाम-पूर्व भारत अर्थात् 1000 ई. से पहले के भारतीय इतिहास का अनुमानतः 80 प्रतिशत ज्ञान अभिलेखिय स्रोतों से निस्सृत है। अभिलेखों के बिना प्राचीन भारत के इतिहास के बहुत से पक्ष अज्ञात ही रह जाते। प्राचीन भारतीय इतिहास का ऐसा कोई पक्ष नहीं है जिस पर अभिलेखों से प्रकाश न पड़ता हो। प्राचीन भारत के इतिहास के प्रत्येक पक्ष – राजनीतिक, आर्थिक, सामाजिक, धार्मिक व सांस्कृतिक

पक्ष के विषय में अभिलेखों में सूचनाएं विद्यमान हैं। वस्तुतः यह कहना अतिशयोक्ति नहीं होगा कि प्राचीन भारतीय इतिहास अधिकांशतः अभिलेखों पर ही निर्भर है। भारत में अभिलेखों की प्राप्ति भी भरपूर हुई है। सरकार के अनुसार भारत के विभिन्न भागों से अभी तक 90,000 के लगभग अभिलेख प्रकाश में आ चुके हैं। ये लेख तीसरी शताब्दी से आधुनिक काल तक प्रत्येक शताब्दी के तथा भारत के प्रत्येक कोने से प्राप्त हुए हैं।

राजस्थान के संदर्भ में भी अभिलेख इतिहास जानने के महत्वपूर्ण साधन हैं। प्राप्त अभिलेखों की संख्या हजारों में है तथा अभी भी हजारों की संख्या में ऐसे अभिलेख भी हैं जो भूगर्भ या खण्डहरों में दबे पड़े हैं। अभिलेखों में प्राप्त इतिहास लेखन की परम्परा प्राचीन भारतीय इतिहास - पुराण परम्परा के अनुरूप दिखाई देती है। राजस्थान के अभिलेखों में प्राप्त इतिहास लेखन परम्परा भी इसका अपवाद नहीं है।



स्मृतियों के प्रकाश में शेखावाटी क्षेत्र के ग्राम्य जीवन की झलक

डॉ. कुलवन्त सिंह शेखावत

मौखिक साक्ष्यों में स्मृति एक महत्वपूर्ण पक्ष है स्मृति इतिहास लेखन में सहायक बन सकती है। इस पर इतिहास में गहन विचार करते हुए सामाजिक एवं सामूहिक स्मृति के पक्ष को समझना होगा। यह अवश्य है कि स्मृति को इतिहास में प्रयोग करते समय वैयक्तिक एवं सामूहिक स्मृति के अन्तर्सम्बन्ध को भी समझना होगा। इतिहासकार एवं शोधकर्ता द्वारा पुनः द्वार स्मृति (Reconstruction Memory) का किस तरीके से प्रयोग का महत्वपूर्ण है। यह पूर्णतः मनोवैज्ञानिक एवं रचनात्मक प्रक्रिया है। हम कुछ स्मरण करके उन्हें संचित करते हैं वह समय के साथ परिवर्तित एवं संशोधित होते रहता है। अतः प्रारम्भ में हमने याद किया फिर पुनः उद्धार (Reconstruction) करते हैं उसमें गुणात्मक भेद आ जाता है। इतिहास लेखन में नवीन साक्ष्य के रूप में सामाजिक-सामुदायिक पर इतिहास लेखन एवं अमूर्त सांस्कृतिक विरासत जानने के लिए अत्यंत उपयोगी है।

भारत में समुदाय के प्रभाव में मोपला, मेवाती, कायमखानियों का रूपान्तरित इस्लाम धर्म में हुआ। इन समुदायों की विशिष्ट संस्कृति रही थी। शेखावाटी एवं मारवाड़ क्षेत्र में कायमखानियों की संख्या अधिक रही है। मौखिक साक्ष्यों का उपयोग करने पर पता चलता है कि इस समुदाय की सामाजिक-धार्मिक मान्यताओं, रीति-रिवाजों का पता लगाया जा सकता है वह साम्प्रदायिक सद्भाव एवं सौहार्द के तथ्य मिलते हैं। कायमखानियों द्वारा हिन्दुओं जैसे नाम भँर, उम्मेद, महावीर मिलते हैं जिसमें खान उपनाम लगता था।

हिन्दुओं में राजपूतों से घनिष्ठ पारिवारिक सम्बन्ध रहा। ग्रामीण समाज विवाह के पश्चात् वधू को उसके ससुराल में किसी व्यक्ति को उसके पिता के रूप में गोद लिया जाता था यह 'गोद परम्परा' थी। राजपूत स्त्रियों के द्वारा कई कायमखानियों के यहां गोद डाला गया था। 1970 के दशक में इस के चूरू के निकट ऊँटवालिया गांव की पुत्री बीदाम कंवर का विवाह मण्डावा के निकट कुहाडू गांव के ठाकुर पेपसिंह के पुत्र रतनसिंह जी से सम्पन्न हुआ। बीदाम कंवर को कुहाडू गांव के कायमखानी मुसलमान फ़ैजू खां के गोद डाला गया। उसने सदैव अपनी पुत्री की तरह उसके दायित्वों का पालन किया। ऐसे कई उदाहरण देखे जा सकते थे। कायमखानियों ने कई सामाजिक एवं धार्मिक परम्पराओं में हिन्दू रीति-रिवाजों का प्रभाव था। विशेषतः विवाह में निकाह में फेरे, मंगलवार को हनुमान की सवामणी करते थे। उनका सामाजिक जीवन परिशुद्ध इस्लामिक परिवेश के स्थान पर स्थानीय प्रभाव के रंग में घुला हुआ था।

भारत विभाजन की चर्चा लोगों में किसी प्रकार से सम्बन्धों को प्रभावित नहीं किया। 1990 के दशक में बाबरी-मस्जिद विवाद एवं राम मंदिर निर्माण मुद्दे एवं खाड़ी देशों में जाने वाले लोगों का विशुद्ध इस्लाम से परिचय हुआ। यह एक सीमा रेखा है जब सामाजिक-सांस्कृतिक सम्बन्धों का विच्छेदन दिखाई देने लगता है। खाड़ी देशों में आने वाले कभी-कभार प्रतीक के रूप में अरब देशों की वेशभूषा का धारण करना, मस्जिदों में अजान की मौलवियों व्यवस्था, आपसी सामाजिक एवं पारिवारिक सम्बन्धों का टूटना एवं सामाजिक मूल्यों और देशीय नामों में बदलाव करना उस ग्रामीण समाज में लोक समुदाय ने नवीन रूप धारण किया। यह कतई नहीं कि इन बदलावों ने सम्बन्ध बिगाड़े हो यह अवश्य है कि अतीत से चला आ रहा सौहार्द का ताना-बाना अवश्य कुछ बदला हुआ प्रतीत होने लगा।

शेखावाटी के गांव अपने ढंग से बसे हुए थे। प्रत्येक गांव की बसावट पारिवारिक आधार पर है। गांव के बीच में एक खुला चौक जिसे शेखावाटी भाषा में 'गुवाड़' कहा जाता था। प्रत्येक समुदायों की अलग-अलग गुवाड़ियाँ होती थी। यह गुवाड़ में

होली दहन, चंग नृत्य, बच्चों के रूप में काम आता था। प्रत्येक समुदाय के लिए यह गुवाड़ उनकी सामूहिकता की पहचान होता था। ऊँट और बैल गुवाड़ी के भीतर बांधे जाते थे ताकि चोर उन्हें चोरी करके न ले जा सकें। स्त्रियों और पुरुषों के रहने के लिए अलग-अलग स्थान निर्धारित थे। बुजुर्ग एवं प्रौढ़ पुरुषों के लिए तिबारी उनके जीवन का प्रमुख पक्ष था वह अपने कार्य के पश्चात् उसी स्थान पर निवास करते थे। धनी एवं सम्पन्न लोग “बैठक” का प्रयोग करते थे उनके वास्तुशिल्प एवं वास्तु विन्यास अलग थी। काफी ऊँचे चबूतरे पर बनी होती थी। नीचे का स्थान घोड़े बांधने एवं घास फूस रखने में प्रयुक्त होता था।

सामाजिक जीवन में पुत्रियों के जन्म को लेकर विशेष वर्गों में खिन्नता थी। पुत्रियों के जन्म लेते ही अफीम देकर उनकी जीवनलीला को समाप्त करना समाज की एक दुःखद परम्परा बन चुकी थी। स्वतंत्रता के पश्चात् आधुनिक पुलिस तंत्र की स्थापना हो गयी। जिससे धीरे-धीरे उसका भय पैदा होने से 1980 के दशक में समाप्त हो गयी। स्त्रियों का जीवन विभिन्न जातियों के अनुसार विविधता लिये हुये था। जहां राजपूत स्त्रियों का जीवन ‘रावले’ की परिधि तक सीमित था। राजपूत स्त्रियों के द्वारा पर्दा प्रथा का कठोरता से पालन किया जाता था। अधिकांश स्त्रियों का जीवन उसके दैनिक कार्यों पर टिका हुआ था। प्रातः काल तीन-चार बजे उठकर अनाज पीसना, दूध बिलोना, गाय को नीरना, दैनिक कृत्यों से निवृत्त होना, कुएं से पानी लाना, रोटी बनाना, चरखा कातना और घर के छुटपुट काम करना उसके दैनिक जीवन का अंग थे। समाज के वर्गानुसार कार्यों में कमोबेश भेद होते थे। स्त्रियों की स्मृति में उनके वैयक्तिक जीवन के आनन्द की अनुभूतियां संग्रहीत हैं। उन्होंने बताया कि किसी तरह वह मर्यादाओं में रहते हुए भी गीतों के माध्यम से, चौपड़ खेलने से अपना विनोद एवं आनन्दपूर्ण जीवन व्यतीत करती थी।

वैश्वीकरण दौर से पूर्व भारतीय ग्रामीण समाज विशिष्ट राजस्थान अपनी सामाजिक संस्कारों में अत्यंत परम्परावादी था। वह सदियों से चली आ रहे रीति-रिवाजों, प्रथाओं एवं संस्कारों को उसी रूप में अपनाने का प्रयास करता था – जन्मोत्सव, विवाह, मृत्यु संस्कार आदि सामाजिक आयोजन अपनी सामूहिकता एवं सामाजिकता में गुंथे हुए थे। उस समय विभिन्न अवसरों पर खान-पान में सकरपारा, मकद, कसारिया लड्डू, गोंद लड्डू, हलवा, लापसी, मीठे चावल एवं सब्जियों में मंगोड़ी, पापड़, बेसन के गट्टे, सांगरी, केरी, ग्वार की फली तथा मांसाहार का भी सेवन समाज में विद्यमान था। समाज में तम्बाकू की चिलम एवं हुक्का पीने का चलन ज्यादा था। सामाजिक समारोहों में समाज की सहभागिता थी। होली के अवसर के

गींदड़ का विशेष आयोजन होता था। जिसमें पुरुष समूह चंग डफ बजाते हुए नृत्य करते थे। यह शेखावाटी अंचल का लोक संस्कृति का अभिन्न हिस्सा थे।

यह प्रश्न जरूर खड़ा होता है कि मौखिक स्मृति पर साक्ष्यों में सभी समुदायों का प्रतिनिधित्व शामिल करते हुए ग्रामीण समाज का अध्ययन किया जाए। यह एक शुरूआत है जिसे ओर व्यापक रूप प्रदान करना चाहिए या कहे तो गांव-गांव में ऐसा संकलन किया जाये शायद इस प्रकार के इतिहास की प्रामाणिकता पर प्रश्न चिह्न हो सकते हैं। परन्तु यह भी अवश्य होगा कि इतिहास को व्यापक स्वरूप मिलेगा। साथ ही आधुनिक नगरीकरण की भागदौड़ की जिंदगी में वह स्मृतियों का गांव जीवन में अवश्य मिठास का अहसास पैदा करेगा।



राठौड़ सत्ता का आगमन एवं उत्थान : मारवाड़ के विशेष संदर्भ में

प्रेम स्वामी

मारवाड़ में राठौड़ राज्य की स्थापना वि.सं. 1300 के लगभग सर्वप्रथम कन्नौज के शासक जयचन्द्र के वंशज राठौड़ राव सीहा ने की। राव सीहा मारवाड़ के राठौड़ वंश का मूल पुरुष माना जाता है। राठौड़ वंश क्षत्रियों के 36 राजवंशों में से एक प्राचीन राजवंश है। राठौड़ मारवाड़ में कन्नौज से आये थे। इससे पहले इनका राज्य दक्षिण में था। भिन्न-भिन्न ताम्रपत्रों, शिलालेखों, पुस्तकों आदि में राष्ट्रकूट (राठौड़) वंश की उत्पत्ति के विषय में भिन्न-भिन्न मत मिलते हैं। राठौड़ों की वंशावलियाँ रामचन्द्र के दूसरे पुत्र कुश से इसकी उत्पत्ति बतलाती हैं। अतएव ये अपने को सूर्यवंशी मानते हैं। दयालदास भी राठौड़ों को सूर्यवंशी लिखता है। जो 'राटेश्वरी देवी' की आराधना से उत्पन्न 'रठवर' के वंशज होने से राठौड़ कहलाये।

राव सीहा : गंगा के हरे भरे मैदानों से बहुत दूर मरुभूमि में राठौड़ राज्य का बीजारोपण करने वाला सीहा राठौड़ राजवंश का अग्रज पुरुष था। वह एक महान साहसी योद्धा था। उसने गोहिलों को पराजित करके लूनी नदी के किनारे प्राचीन खेड़नाथ की लीलाभूमि में राठौड़ कुल की विजय पताका गाड़ी। जेम्स टॉड के अनुसार - कन्नौज का राज्य चले जाने के 18 वर्ष बाद वि.सं. 1268 में वहां के

अन्तिम राजा जयचन्द्र के पोते व सेतराम के पुत्र सीहा, अपनी जन्मभूमि का परित्याग कर 200 साथियों के साथ पश्चिमी रेगिस्तान की ओर, ख्यातों के अनुसार द्वारिका की यात्रा करने के लिए, परन्तु वास्तव में किसी नये ठिकाने की तलाश में रवाना हुए। इतिहास से ज्ञात होता है कि जिस समय सीहा जी द्वारिका की यात्रा को जा रहे थे, तब मार्ग में पुष्कर में ठहरे। तब वहीं पर इनकी भेंट तीर्थ-यात्रार्थ आए हुए भीनमाल के ब्राह्मणों से हुई। जिन्होंने मुलतान के मुसलमानों के आक्रमणों से उनकी रक्षार्थ प्रार्थना की। जिसे सीहा जी ने सहर्ष स्वीकार कर लिया। भीनमाल में ब्राह्मणों का कष्ट दूर कर सीहा जी ने द्वारिका (गुजरात) की यात्रा की और वहाँ से लौटते हुए कुछ दिन पाटन में ठहरे। ख्यातों में लिखा है कि जब सीहा जी पाटन से लौटकर पाली (मारवाड़) पहुँचे, तब वहाँ के पल्लीवाल ब्राह्मणों की, आसपास की, लुटेरी जातियों से रक्षा करने हेतु पाली को अपना निवास स्थान बनाया तथा अवसर पाकर सीहाजी ने आसपास के प्रदेश पर अपना अधिकार जमा लिया। वस्तुतः यहीं से मारवाड़ राज्य का बीजारोपण होता है। इन्हीं ब्राह्मणों की रक्षार्थ सम्भवतया मेरो अथवा सिन्ध के लुटेरे मुसलमानों के साथ हुए युद्ध में ही राव सीहा की सोमवार 9 अक्टूबर सन् 1273 ई. को (वि.सं. 1330 की कार्तिक बदी 12) मृत्यु हुई, जैसा कि उसके देवली के लेख से प्रकट है।

राव सीहा के बाद उसके ज्येष्ठ पुत्र आसथान ने 84 गाँवों के साथ पाली को अपने अधिकार में कर लिया। आगे गोहिलों से खेड़ का राज्य लेकर आसथान (1273-1292) ने वहाँ अपनी राजधानी स्थापित की (जोधपुर राज्य की ख्यात से)। इसके बाद इसका पुत्र धूहड़ (1292-1309 ई.) गद्दी पर बैठा। उसने अपने जीवन काल में कर्णाटक से चक्रेश्वरी देवी की मूर्ति को लाकर नागाणा गाँव में स्थापित की जो बाद में नागणेची के नाम से प्रसिद्ध हुई। राव सीहा से वीरम के बीच 1212 से 1383 ई. तक का समय मारवाड़ राज्य के जन्म और उथल-पुथल की अनेक घटनाओं का संघर्ष पूर्ण समय रहा। 1383 ई. में वीरम के देहान्त के बाद राव चूँड़ा उसका उत्तराधिकारी हुआ। राव चूँड़ा के राज्यारोहण से राज्य में एक नये युग का सूत्रपात हुआ। पड़िहारों ने नवोदित चूँड़ा के साथ अपनी लड़की का विवाह कर मंडोर उसको दे दिया। इस प्रकार राठौड़ राव वीरम का पुत्र चूँड़ा, जो मारवाड़ के प्रचलित राठौड़ वंश के राजाओं के पूर्वजों में, मंडोर का सर्वप्रथम स्वामी बना। उसने मण्डोर के दुर्ग पर अधिकार कर उसे अपनी राजधानी बनाया और नागौर, डीडवाना, सांभर, अजमेर, जांगल प्रदेश (आधुनिक बीकानेर) तथा फलौदी पर अधिकार कर राज्य को विस्तृत और स्थायी बनाने की चेष्ट की। टॉड के अनुसार - राव चूँड़ा का राठौड़ों के इतिहास

में प्रमुख स्थान है। उसने समस्त राठोड़ों का संगठन किया। मण्डोर पर चूड़ा का अधिकार होने के साथ ही वहाँ राठोड़ राज्य का श्रीगणेश हो गया, और एक क्षेत्रीय राजनैतिक इकाई के रूप में मारवाड़ राज्य का उद्भव और विकास प्रारम्भ हुआ। राव चूड़ा का उत्तराधिकारी उसका छोटा पुत्र राव कान्हा हुआ और उसकी मृत्यु के पश्चात् उसका भाई राव सवा गद्दी पर बैठा। तत्पश्चात् राव रणमल गद्दी पर बैठा। इन्हीं का पुत्र राव जोधा इनकी मृत्यु के पश्चात् इनका उत्तराधिकारी हुआ। राव रणमल मारवाड़ के इतिहास में बड़े प्रसिद्ध राजा हुए हैं। उन्होंने बड़ी ईमानदारी से आफत के समय मेवाड़ का शासन चलाया, लेकिन महाराणा कुम्भा ने लोगों के बहकाने से उसे मरवा दिया।

राव जोधा : राव रणमलजी के द्वितीय पुत्र राव जोधाजी गये हुए मंडोवर के राज्य को अपने पुरुषार्थ से वापिस ले, उसके शासक बने। अपने पिता के चित्तौड़ पर मारे जाने के बाद जब जोधा जी भाग कर मारवाड़ की तरफ आये, तब कई वर्षों तक मरुस्थल में घूमते रहे। अन्त में लगातार परिश्रम के बाद वि.सं. 1510 में जोधा ने मंडोवर पर कब्जा कर लिया। परन्तु मेवाड़ की फौज ने भी वापस चढ़ाई की। पाली के पास घमासान युद्ध हुआ। अन्त में वि.सं. 1512 (ई. सन् 1455) में दोनों के बीच 'आंवल बांवल की सरहद' तय होकर सन्धि हुई। इसके पश्चात् राज्य की सुरक्षा की दृष्टि से मंडोर के किले को नाकाफी देख वि.सं. 1515 (चैत्रादि 1516) ज्येष्ठ सुदि 11 (ई.सं. 1459 ता. 12 मई) शनिवार को राव जोधा ने चिड़ियानाथ की टूंक नामक पहाड़ी पर एक नये व सुदृढ़ गढ़ की नींव रखी। गढ़ के नीचे अपने नाम पर जोधा ने नया नगर जोधपुर बसाया और मंडोवर के स्थान पर इसे ही अपनी राजधानी बनाया। राव जोधा के पुत्र राव बीका ने संवत् 1545 (1488 ई.) में बीकानेर राज्य की नींव डाली। राव जोधा के पुत्र दूदा की पौत्री भक्त शिरोमणि कवियित्री मीरा बाई थी जिसका विवाह मेवाड़ के राणा सांगा के ज्येष्ठ पुत्र भोजराज के साथ हुआ था। राव जोधा जोधपुर का प्रथम प्रतापी शासक था। उसके काल में ही सामन्तवादी व्यवस्था का विकास हुआ। राव जोधा ने राठोड़ राज्य की पुनर्स्थापना ही नहीं की अपितु मंडोर, मेड़ता, सोजत, जैतारण और जांगलू पर अधिकार कर अपने राज्य क्षेत्र का बहुत विस्तार किया और मारवाड़ राज्य को स्थायित्व दिया। लगभग 35 वर्षों तक वे अपने राज्य की उन्नति में लगे रहे। वे सैन्य विज्ञान के योद्धा, साहसी, वीर, दानी और बुद्धिमान नरेश थे। उस समय इनके अधिकार में मंडोर, जोधपुर, मेड़ता, फलौदी, पोकरण, महेवा, भाद्रा-जन, सोजत, गोड़वाड़ का कुछ भाग, जैतारण, शिव, सिवाना, सांभर, अजमेर और नागौर प्रान्त का बहुत सा भाग था। बीकानेर और छपर-द्रोणपुर

इनके पुत्रों के अधिकार में थे। अतः पश्चिम में जैसलमेर, उत्तर में हिसार एवम् दक्षिण में अर्वाली तक के विस्तृत भू-भाग पर अपने राज्य की सीमाओं का विस्तार किया। वि.सं. 1545 (चैत्रादि 1546) वैशाख सुदि 5 (ई.सं. 1489 ता. 6 अप्रैल) को जोधपुर में ही राव जोधा का स्वर्गवास हुआ। राव जोधा की मृत्यु होने पर उसके 17 पुत्रों में उत्तराधिकार को लेकर संघर्ष हुआ। सरदारों की सहमति से राव जोधा के बाद क्रमशः राव सातल (1489-92 ई.) सूजा (1492-1515 ई.) और गांगा (1515-1532 ई.) गद्दी पर बैठे।

राव मालदेव : अपने पिता को मारकर वि.सं. 1588 (चैत्रादि 1589) आषाढ़ वदि 2 (ई.सं. 1532 ता. 21 मई) को राव मालदेव जोधपुर के राज्य सिंहासन पर बैठा। राव मालदेव जब गद्दी पर बैठा तब उसके सीधे अधिकार में केवल जोधपुर और सोजत ही थे। मालदेव राज्य विस्तार की नीति में विश्वास करता था। अतः उसने अजमेर, सांचोर, सीवाणा, डीडवाना, जालोर, फलोदी, पोकरण, जहाजपुर, बदनोर, भाद्रा-जण और बीकानेर आदि पर अधिकार कर लिया। धीरे-धीरे उसने मेड़ता, नागौर, सिवाणा, आदि स्थानों पर भी अधिकार कर उस समय का अत्यन्त शक्तिशाली राजा बन गया। उस समय दिल्ली की राजनीति में क्रान्तिकारी परिवर्तन हुए। शेरशाह सूरी मुगल सम्राट हुमायूँ पर विजय प्राप्त कर दिल्ली के सिंहासन (ई.सं. 1542 ता. 24 जनवरी) पर बैठा। इधर हुमायूँ ने मालदेव की सहायता से लाभ उठाने का विचार कर मारवाड़ की तरफ प्रस्थान किया। इसी बीच शेरशाह ने एक दूत भेजकर मालदेव से हुमायूँ को पकड़कर उसके पास भेजने के लिए कहा। लेकिन मालदेव अब न हुमायूँ से बैर रखना चाहता था और न ही शेरशाह से दुश्मनी। अतएव मालदेव की तरफ से कोई भी मदद न पाकर हुमायूँ ने तुरन्त अमरकोट की तरफ प्रस्थान किया। परन्तु शेरशाह ने कुटिलतापूर्ण तरीके से मालदेव पर हमला कर जोधपुर पर अधिकार कर लिया व एक वर्ष तक जोधपुर उसी के कब्जे में रहा। अगले ही वर्ष कालिंजर के हमले में शेरशाह की, किले में, बारूद से जलकर मरने की खबर पाकर मालदेव ने ई.सं. 1545 में जोधपुर पर पुनः कब्जा कर लिया। मालदेव भारत के शक्तिशाली राजाओं में से एक था। उसने पुराने दुर्गों आदि की मरम्मत और विस्तार कराने के साथ ही कई नये दुर्ग भी बनवाये। वि.सं. 1619 कार्तिक सुदि 12 (ई.सं. 1562 ता. 07 नवम्बर) को जोधपुर में राव मालदेव का स्वर्गवास हो गया।

राव चन्द्रसेन : मालदेव का उत्तराधिकारी राव चन्द्रसेन हुआ। 'वीर-विनोद' में लिखा है - "मालदेव की झाली राणी (स्वरूप दे) ने किसी नाराजगी के कारण उदयसिंह को निकलवाकर चन्द्रसेन को युवराज बनवाया।" अतः राव मालदेव के

देहान्त के बाद उन्हीं की इच्छानुसार वि.सं. 1619 की मंगसिर वदि (ई.सं. 1562 की 11 नवम्बर) को उनके छोटे पुत्र राव चन्द्रसेनजी जोधपुर की गद्दी पर बैठे। परन्तु राव चन्द्रसेन के दोनों भाइयों के विद्रोह करने व अकबर के हस्तक्षेप करने पर भी चन्द्रसेन ने हथियार नहीं डाले, बल्कि वह ई.सं. 1565 ता. 2 दिसम्बर को गढ़ का परित्याग कर भाद्रा की पहाड़ियों में चला गया और किले पर मुगल सेना का अधिकार हो गया। चन्द्रसेन व मुगलों का सदैव बैर चलता रहा लेकिन राव ने उनकी अधीनता नहीं स्वीकार की व पहाड़ों आदि में भटकता रहा और शाही सेनाओं को परेशान करता रहा। यद्यपि चन्द्रसेन ने जोधपुर लेने के लिये बहुत संघर्ष किया परन्तु उन्हें सफलता नहीं मिली। राज्य लेने की लालसा में ही वि.सं. 1637 (11 जनवरी 1581 ई.) में सिंचियाई के पहाड़ों में रहते हुए ही उनका देहान्त हो गया। चन्द्रसेन के पश्चात दो वर्ष तक जोधपुर में राजनीतिक अशान्ति रही।

राजा उदयसिंह : राव चन्द्रसेन की मृत्यु के बाद तीन वर्ष तक जोधपुर का राज्य खालसे में रखने के अनन्तर बादशाह ने वहाँ का अधिकार चन्द्रसेन के बड़े भाई उदयसिंह को 'राजा' के खिताब सहित दे दिया और वि.सं. 1640 भाद्रपद वदि 12 (ई.सं. 1583 ता. 4 अगस्त) को वह जोधपुर पर सिंहासनारूढ़ हुआ। राव मालदेव जी के पाँचवें पुत्र राजा उदयसिंह जी ने ही मारवाड़ के नरेशों में पहले पहल बादशाही 'मनसब' अंगीकार किया था। इस प्रकार उदयसिंह ने मुगलों के साथ सहयोग की नीति अपनाई। उदयसिंह के बाद के मारवाड़ के सभी शासक क्रमशः मुगल मनसबदार बनते रहे और इस प्रकार वे मुगलों के निकट सम्पर्क में आये। उदयसिंह 'मोटा राजा' के नाम से भी प्रसिद्ध हुआ। जोधपुर राज्य की ख्यात में लिखा है - "वि.सं. 1644 (ई.सं. 1587) में उदयसिंह की पुत्री मानी बाई का विवाह शाहजादे सलीम के साथ हुआ। जोधपुर की होने के कारण वह 'जोध बाई' के नाम से भी प्रसिद्ध हुई। उदयसिंह एवम् उसके उत्तराधिकारियों ने शाही सिंहासन की बहुत सेवा की।

उदयसिंह के बाद राजा सूरसिंह वि.सं. 1652 श्रावण वदि 12 (ई.सं. 1595 ता. 23 जुलाई) जोधपुर की गद्दी पर बैठे। जोधपुर राज्य की ख्यात से पाया जाता है कि सूरसिंह की दान-पुण्य की ओर विशेष रूचि थी और वह ब्राह्मणों, चारणों आदि का बड़ा सम्मान करता था। जोधपुर के नरेशों में सूरसिंह का नाम बड़ा महत्व रखता है। उसके समय में जोधपुर की विशेष उन्नति हुई। उसके सुप्रबन्ध के कारण राज्य के अन्तर्गत प्रजा में शांति और समृद्धि रही। सूरसिंह के बाद राजा गजसिंह गद्दी पर बैठे। बादशाह ने, सूरसिंह की मृत्यु का समाचार पाकर आगरे से गजसिंह के लिए सिरुपाव आदि भेजे। राजा गजसिंह ने, अपने जीवन काल में ही अपने छोटे पुत्र

जसवन्त सिंह को उत्तराधिकारी घोषित कर दिया था। वि.सं. 1694 में ये जसवन्त सिंह के साथ आगरे गये जहाँ वे बीमार हो वि.सं. 1695 की जेट सुदि 3 (ई. सन् 1638 की 27 मई) को इस संसार से चल बसे।

महाराजा जसवन्त सिंह (प्रथम) 1638-1678 : राजा गजसिंह जी के पश्चात् उनकी इच्छानुसार उनके कनिष्ठ पुत्र जसवन्तसिंह मारवाड़ के राज सिंहासन पर बैठे। इनका राजतिलक वि.सं. 1695 की आषाढ़ वदि 7 (ई. सन् 1638 की 25 मई) को हुआ। बादशाह शाहजहाँ की इन पर बड़ी कृपा थी। बादशाह ने उन्हें 'महाराजा' की उपाधि दी, जो उस समय तक और किसी नरेश को नहीं मिली थी। महाराजा जसवन्तसिंह अपने समय का बड़ा वीर, साहसी, शक्तिशाली, नीतिज्ञ, उदार एवम् न्याय प्रिय नरेश था। उनके राज्यकाल में जोधपुर के राज्य का प्रताप बहुत बढ़ा। "मआसिर-उल-उमरा" के अनुसार-"जसवन्तसिंह अपनी सम्पत्ति और अनुयायियों की संख्या के कारण भारत के राजाओं में शिरोमणि थे।

जसवन्तसिंह की अधीनता में मारवाड़ राज्य का विस्तार सबसे अधिक हुआ। इतना बड़ा राज्य और किसी हिन्दू राजा का नहीं था। उसके काल में जोधपुर भारत का एक महत्वपूर्ण राज्य हो गया था। ख्यातों से ज्ञात होता है कि - जसवन्तसिंह एक योग्य सेनापति और कुशल व्यवस्थापक थे। महाराजा विद्या और कला के भी प्रेमी थे। वे स्वयं अच्छे कवि थे। जोधपुर की ख्यातों का प्रसिद्ध लेखक मुँहणोत नैणसी उनका ही मंत्री था। बादशाह औरंगजेब के समय में महाराजा अहमदाबाद, बुरहानपुर, औरंगाबाद और काबुल के सूबेदार रहे। अपने युवा पुत्र जगतसिंह की मृत्यु (जिसे औरंगजेब ने मरवा दिया था) के पश्चात् जसवन्त सिंह की मनोदशा दिन प्रतिदिन गिरती गई। फलतः केवल 52 वर्ष की अवस्था में ही 28 नवम्बर सन् 1678 ई. को जमरूद में उसकी मृत्यु हो गई। एक स्थान पर टॉड ने लिखा है कि- बादशाह ने जसवन्त सिंह को विष देकर मरवाया था। महाराजा की मृत्यु के साथ ही जोधपुर राज्य का सितारा अस्त हो गया। बादशाह ने जोधपुर राज्य को खालसा कर ताहिर खाँ को जोधपुर का फौजदार, खिदमत गुज़ार खाँ को किलेदार, शेर अनवर को अमीन और अब्दुर्हीम को कोतवाल बनाकर वहाँ का प्रबन्ध करने के लिए भेजा।

महाराजा अजीत सिंह : वस्तुतः वीर राठौड़ दुर्गादास और उसके सहयोगी योद्धाओं ने ही जसवंत सिंह के मरणोपरान्त उत्पन्न पुत्र अजीतसिंह को उसका पैतृक राज्य जोधपुर दिलाने के लिए लम्बे समय तक संघर्ष किया और अन्त में उन्हें सफलता मिली। राजस्थान के प्रख्यात इतिहासविद् रघुवीर सिंह जी लिखते हैं - जसवन्तसिंह की मृत्यु के बाद मारवाड़ राज्य पर अपना एकाधिपत्य स्थापित कर, अपनी हिन्दू दमन

नीति को सब तरह परिपूर्ण करने हेतु, औरंगजेब ने मुगल साम्राज्य के अधीन सारे हिन्दुओं पर पुनः जजिया कर लगा दिया जो जसवन्तसिंह के समय हटा दिया गया था। इस समय जसवन्तसिंह के मरणोपरान्त उत्पन्न पुत्र अजीतसिंह ने एक नई स्थिति पैदा कर दी थी। वस्तुतः यहीं से राठौड़ मुगल संघर्ष शुरू हुआ जो औरंगजेब के शेष जीवन काल (लगभग 30 वर्ष) तक चलता ही रहा। यह संघर्ष (राठौड़-सत्ता व मारवाड़ की स्वतंत्रता के लिए लड़ा गया एक अद्भुत संघर्ष था।

महाराजा मानसिंह जीवन के अंतिम दिनों में जोधपुर छोड़ मंडोर में जा कर रहे थे, जहाँ उनका भादो सुदि 11 वि.सं. 1900 (4 सितम्बर 1843 ई.) को स्वर्गवास हुआ। महाराजा मानसिंह की अंतिम इच्छानुसार व अंग्रेज सरकार की स्वीकृति से महाराजा अजीतसिंह जी के 8वें पुत्र महाराजा आनन्द सिंह के पोते व अहमदनगर के महाराजा तख्तसिंह जोधपुर के राजसिंहासन पर मिंगसर सुदि 10 (1 दिसम्बर) वि.सं. 1900 (ई. सन् 1843) को बैठे। इन्होंने राज्य की बागडोर हाथ में लेते ही सब प्रकार के भीतरी बखेड़ों का अन्त किया। मारवाड़ की सरहद पर एरनपुरा में गदर के बाद वाईसराय लार्ड केनिंग ने महाराजा की इस अमूल्य सहायता के उपलक्ष्य में उन्हें जी.सी. एस.आई. की उपाधि से विभूषित किया। महाराजा के राज्यकाल में वि.सं. 1927 (ई. सन् 1870) में अंग्रेज सरकार ने, जोधपुर दरबार को सवा लाख रूपये और 7000 मन नमक वार्षिक देने का वायदा कर, जोधपुर राज्य के सांभर का भाग नमक के लिए ठेके पर ले लिया। वि.सं. 1929 की माघ सुदि 15 को राजयक्ष्मा (तपेदिक) के रोग से महाराजा तख्तसिंह जी का स्वर्गवास हो गया। महाराजा तख्तसिंह में प्राचीन काल के राजपूतों की सी सरलता, शूरवीरता, निर्भीकता, धीरता और गंभीरता थी। महाराजा कवि और विद्वानों का सम्मान किया करते थे। मारवाड़ में सबसे पहले अंग्रेजी स्कूल व छापाखाना, इन्हीं के राज्य काल में खुले थे।

महाराजा तख्तसिंहजी के ज्येष्ठ पुत्र महाराजा जसवन्त सिंह (द्वितीय) अपने पिता की मृत्यु के पश्चात् वि.सं. 1929 की फाल्गुन सुदि 3 (ई. 1873 की 1 मार्च) को राजगद्दी पर बैठे। राज्य की सत्ता सम्हालने के साथ ही, इन्होंने वि.सं. 1930 में महकमा खास, दीवानी, फौजदारी और अपील की अदालतें राजधानी में स्थापित कीं। इन्होंने पहले पहल लिखित कानून आदि का प्रचार कर मारवाड़ के राज्य प्रबन्ध में बड़ी उन्नति की। महाराजा जसवन्त सिंह (द्वितीय) एक सुयोग्य राजा थे। उन्हें कला-कौशल, कविता और व्यायाम का भी शौक था। पहलवानों का एक दल भी राज्य से वेतन पाता था। महाराजा सरदार सिंह, महाराजा जसवन्त सिंह की मृत्यु के पश्चात् उनके उत्तराधिकारी के रूप में वि.सं. 1952 की कार्तिक सुदि 7 (ई. सन्

1895 की 24 अक्टूबर) को जोधपुर की गद्दी पर विराजे। राज्य प्राप्ति के समय मात्र 16 वर्ष की आयु थी। महाराजा बड़े ही सहृदय, सरल स्वभाव, मधुर भाषी और उदार विचार के थे। धर्म पर इनकी दृढ़ श्रद्धा थी। इनके समय में सरदार समन्द (धोलेलाव ई. सन् 1899) व एडवर्ड-समन्द-बांकली (ई. सन् 1911) में बाँध बने। साथ ही जोधपुर नगर की सड़कें पत्थर की पक्की बनवाई गई। रात में रोशनी का प्रबन्ध किया गया। इसके पश्चात महाराजा सरदारसिंह के ज्येष्ठ पुत्र महाराजा सुमेरसिंह मात्र 13 वर्ष की अल्पायु में ही चैत्र सुदि 7 वि.सं. 1968 (ई. सन् 1911 की 5 अप्रैल) बुधवार को जोधपुर की राजगद्दी पर बैठे। इस समय भारत सरकार ने रीजेन्सी कौंसिल स्थापित कर महाराजा सर प्रतापसिंह को जोधपुर राज्य का अभिभावक (रिजेन्ट) नियुक्त किया। महाराजा के राज्यकाल में 15 जनवरी 1917 को जोधपुर नगर में बिजलीघर की स्थापना, अक्टूबर 1915 में सार्वजनिक पुस्तकालय (सुमेर पब्लिक लाइब्रेरी) का खुलना, चीफ कोर्ट का खोला जाना, व 'मारवाड़ पीनल कोड', 'कोड ऑफ क्रिमिनल प्रोसीजर' आदि कानून की पुस्तकों का प्रकाशित होना, तथा टेलिफोन की सुविधा उपलब्ध होना आदि महत्वपूर्ण कार्य किये गये। इन्होंने सिरोही राज्य की सीमा पर ऊँदरी नामक गाँव के स्थान पर, अपने नाम से 15 मार्च ई. सन् 1912 को 'सुमेरपुर' बसाया।

महाराजा सरदारसिंह के द्वितीय पुत्र उम्मेदसिंह अपने ज्येष्ठ भ्राता सुमेरसिंह के पुत्रहीन स्वर्गवासी हो जाने के कारण, सन् 1918 की 3 अक्टूबर को जोधपुर की राजगद्दी पर बैठे। महाराजा के अव्यस्क होने के कारण रीजेन्सी कौंसिल तथा महत्वपूर्ण मामलों में राय देने के लिए एक सलाहकार समिति बनाई गई। सन् 1922 की 4 सितम्बर को महाराज प्रतापसिंह (अध्यक्ष रीजेन्सी कौंसिल) का अचानक स्वर्गवास हो गया। महाराज के वयस्क होने पर 27 जनवरी 1923 को महाराजा को पूर्ण राज्याधिकार वायसराय लार्ड रीडिंग ने स्वयं जोधपुर आकर दिये। महाराजा नवीन भवन निर्माण के भी शौकीन थे। उन्होंने नगर के दक्षिण पूर्व में छीतर की पहाड़ी पर, 18 नवम्बर 1929 को एक नवीन राजमहल की नींव रखी। ईस्वी सन् 1933 की 10 मई से मारवाड़ राज्य का नाम 'जोधपुर राज्य' कर दिया गया तथा कौन्सिल के मेम्बर अब 'कौंसिल के मिनिस्टर (मंत्री) कहलाने लगे। इस प्रकार महाराजा उम्मेदसिंह का राज्यकाल बहुत ही शांतिमय, समृद्धिकारी व विकासशील रहा।

महाराजा उम्मेदसिंह के ज्येष्ठ पुत्र होने के नाते 21 जून 1947 को महाराजा हनवंतसिंह का राजतिलक किया गया। इन्होंने जुलाई 1947 के आरम्भ में ही वायसराय को मारवाड़ राज्य के भारत में विलय करने की इच्छा प्रकट कर दी थी। अतः

महाराजा ने 9 अगस्त को भारत में मिलने के अधिमिलन पत्र पर हस्ताक्षर किये। भारत में विलय के साथ ही देशी-रियासतों की स्वतंत्र सत्ता स्वतः ही समाप्त हो गई। इस दृष्टि से ये मारवाड़ के अंतिम शासक थे।

इस प्रकार मारवाड़ का इतिहास काफी प्राचीन है। मारवाड़ पहले अन्य राज्यों के आधिपत्य में था परन्तु बाद में इसका स्वतंत्र अस्तित्व हुआ जहाँ गुर्जर-प्रतिहार और राठौड़ वंशों का शासन स्थापित रहा।



मध्यकालीन बीकानेर राज्य में कृषि से जुड़ी जाटों की सामाजिक आर्थिक परंपराएँ

अजय गोदारा

मरूभूमि होने के कारण बीकानेर रियासत में अकाल का साया सदैव बना रहता था। क्योंकि खेती वर्षा पर निर्भर थी। वर्षा अच्छी होने पर किसान, प्रशासक वर्ग, राजा, प्रजा सभी में खुशी की लहर दौड़ जाती। खास कर किसान वर्ग कह उठता 'हमकी बार तो जमानो आच्छो होसी'। कृषक वर्ग जाट समुदाय के लोग हरियाली अमावस्या (सावन अमावस्या) को बड़ी धूमधाम से मनाते थे इस अवसर पर तेजा गीत गाते हुए खेतों की जुवाई-बुवाई की जाती थी, किसान बड़े-बड़े खेतों में फसल बोते थे। उसकी निराई-गुडाई की जाती थी जिसे 'निनाण' कहा जाता था। निनाण का कार्य भी सामूहिक रूप से सम्पन्न करवाने का पारंपरिक रिवाज था।

फसल पकने के बाद फसल की कटाई सबसे बड़ा काम होता था। किसान निनाण की ही तर्ज पर आपस में मिलजुल कर कृषि-कटाई का काम करते थे। जिससे कटाई का कार्य समय पर व सुविधाजनक हो जाता था। इस काम में आपसी सहयोग करने के लिए न्यौता देना पड़ता था इसे 'लास न्यौता' कहा जाता था यानि इस दिन अमुक किसान के खेत में कटाई का काम करना है और वह किसान अपने अन्य किसान भाईयों को 'देशी घी का सीरा' अपने खेत पर खिलाता था इसे 'लास' कहते थे अच्छा खाना खिलाने वाले की गांव-गुवाड़ की चौपाल पर प्रशंसा की जाती। इसके अलावा 'बड़सी' भी की जाती थी बड़सी यानि अपने और दूसरे के खेतों में

अदला-बदली के समय से सामूहिक कार्य भी हुआ करते थे। फसल कटाई के बाद खला (खलिहान) निकालते समय ऊँट, बैल या झोटे काम में लिये जाते थे। बाजरी के सिट्टे तथा ग्वार आदि की फलियां गाहने को 'गावहटा' कहते थे। साफ अनाज का जो ढेर लगता था उसे 'बोहल' कहते थे। बोहल का ही कुँता (अन्दाज) किया जाता था। इसी तरह 'बारी' भी एक सांझा कार्य था। कुँआ चलाने के लिए हर घर से एक आदमी बारी पर जाता था इसे 'स्यारी' कहा जाता था।

यद्यपि बाल विवाह का मतलब रिश्ता पक्का माना जाता था लेकिन लड़की को उसकी ससुराल उम्र बड़ी होने पर ही भेजा जाता था लड़की को पहली बार ससुराल भेजने को 'मुकलावा' कहा जाता था। मुकलावे के समय वर पक्ष से कुछ लोग अपने रिश्तेदारों के यहां वधू को लेने आते थे। समारोह-पूर्वक उनको वधू के साथ विदा किया जाता था। सगपण दो प्रकार का होता था अगर रिश्तेदारों में आपस में एक दूसरे की लड़की से विवाह किया जाता था तो उसे 'दोपड़ा सगपण' कहा जाता था। इसे 'अटा-सटा' भी कहा जाता था। अगर आमने-सामने रिश्ता ना हो तो उसे 'इकोवड़ा सगपण' कहा जाता था। जाट समाज की सबसे अच्छी बात यह है कि विधवा का पुनर्विवाह जिसे 'नाता' कहा जाता था। नाता अक्सर देवर के साथ किया जाता था। यही कारण है कि सती प्रथा जैसे कुरीति जाट समाज में नगण्य पायी जाती है। जाट समाज में महिलाएँ कृषि कार्यों में पुरुषों का बराबर का साथ देती थी। यही कारण है कि बड़े पैमाने पर संयुक्त परिवार प्रणाली प्रचलित थी। राज्य की अर्थव्यवस्था का आधार भी कृषि कर था। यदि कृषि उपज अच्छी होती थी तो कृषक खुशी-खुशी कर दे दिया करता था। लेकिन अगर अकाल पड़ता था या फसलें खराब हो जाती थी तब जबरन कर वसूली की जाती। ऐसी स्थिति में कृषक वर्ग पलायन कर देता था अथवा विद्रोह करने पर मजबूर हो जाता था। जबरन कर वसूली एवं अत्यधिक लाग-बाग के कारण अनेक कृषक विद्रोह भी हुए। आधुनिक युग में गंगनहर आने से न सिर्फ सिंचाई सुविधाओं का विस्तार हुआ बल्कि कृषक वर्ग का सामाजिक एवं आर्थिक स्तर भी सुधरा।



वैष्णव सम्प्रदाय पर सूफी मत का प्रभाव

डॉ. रामसिंह सामोता

मध्यकालीन भारतीय भक्ति भावना और धर्म साधना पर इस्लाम धर्म विशेषतः सूफी मत के प्रभावों पर प्रकाश डालना अभीष्ट है। अनेक विद्वानों ने प्रत्यक्ष या अप्रत्यक्ष रूप से वैष्णव कृष्ण काव्य परम्परा पर सूफी प्रेम साधना के प्रभाव को स्वीकार किया है। कबीर, रैदास, नानक आदि संतों की वाणियों पर तो सूफी संतों का प्रभाव सर्वमान्य है ही किंतु यह उल्लेखनीय है कि षण भक्तों पर भी सूफी प्रेम साधना का प्रचुर प्रभाव रहा है। आचार्य रामचन्द्र शुक्ल ने अनेक षण भक्तों पर सूफी प्रेम भाव के प्रभाव को स्वीकार करते हुए लिखा है 'कृष्ण भक्ति शाखा लोक को परे रखकर, व्यक्तिगत एकांत साधना का रंग पकड चुकी थी। इससे उसके कई प्रसिद्ध भक्तों पर सूफियों का पूरा प्रभाव पडा। चैतन्य महाप्रभु में सूफियों की प्रवृत्तियां स्पष्ट लक्षित होती है। जैसे सूफी कव्वाल गाते गाते 'हाल' की दशा में हो जाते हैं वैसे ही महाप्रभु की मंडली भी नाचते नाचते मूर्च्छित हो जाती थी।'

हजारी प्रसाद द्विवेदी ने लिखा है कि 'सूफी मत धर्म के क्षेत्र में ऐकांतिक भगवत्प्रेम प्रचारक है। उसकी तुलना बहुत कुछ रागनुगा भक्ति से की जा सकती है। दोनों में इतना साम्य है कि किसी किसी पंडित ने रागनुगा षण भक्ति को सूफी मत का प्रभाव तक कह दिया।' द्विवेदी जी स्वयं भी स्वीकार करते हुए कहते हैं कि '19वीं सदी में कई सुधारक आंदोलन हुए, जिनमें उपनिषदों के अद्वैतवाद को मुसलमानों के एकेश्वरवाद से अभिन्न मान लिया गया है परंतु सूफी लोग ठीक एकेश्वरवादी नहीं हैं। उनका विश्वास बहुत कुछ इस देश के विशिष्टाद्वैतवादी दार्शनिकों की भांति ही है। विशिष्टाद्वैतवादी दार्शनिकों के व्यावहारिक धर्म भी भक्ति ही है। इन सूफी संतों का प्रभाव भारतीय संतों पर पडा। भारतीय वैष्णव संतों ने सूफियों के प्रभाव से वर्णाश्रम धर्म व्यवस्था और जातिप्रथा का जमकर विरोध किया। तुलसीदास ने अपनी मर्यादा की रक्षा करते हुए अपनी राम कथा को 'लोक वेद युत मंजुल कूला' कहा, किंतु इसके विपरीत उदारतावादी तथा स्वच्छंदतावादी वैष्णव भक्तों ने अपने षण काव्यों में षण के प्रेम में उन्मत्त गोपियों को लोक और वेद मर्यादाओं का खण्डन करते हुए चित्रित किया है। अनेक सूफी संतों पर भी सगुण भक्ति का प्रभाव पडा।

वैष्णव संतों में भी शूद्र के प्रति अपेक्षा त कोमलता का भाव है। मर्यादावादी गोस्वामी तुलसीदास ने वर्णभेद का तो आग्रह किया है किंतु फिर भी उन्होंने राम भक्ति

के नाते निषाद और शबरी को अपनाया है। सूर इस मामले में कुछ अधिक उदार है – ‘कौन जाति को पांति विदुर की जिनके प्रभु ब्यौहारत। भोजन करत तुष्टि घर उनके राज मान मद टारत। ओछे जनम, करम के ओछे ओछे ही अनुसारत।।

वर्ण व्यवस्था में यद्यपि तुलसीदास जी ने विषमता को आश्रय दिया है तथापि उन्होंने पर हित को सबसे बड़ा धर्म माना है – ‘पर हित सरसि धर्म नहिं भाई। पर पीडन सम नहि अधमाई।। इस प्रकार वैष्णव परम्पराओं में भी संतों में हृदय की ईमानदारी, पाखंड और आडम्बर का विरोध, समझौते और समन्वय की प्रवृत्ति तथा दीन और पापी के प्रति सहानुभूति का भाव था। जीवन के संपर्क भी वैष्णव परम्परा की विशेषता थी। कबीर आदि संत कवियों ने जीवन की विषमताओं को दूर करके सदाचार पर जोर दिया है। जायसी ने लौकिक कथाओं द्वारा आध्यात्म की अभिव्यंजना की। सूर ने जीवन के माधुर्यपक्ष का उद्घाटन कर उसके प्रति आस्था उत्पन्न की और तुलसी ने उस जीवन के लिए उच्च आदर्श दिए। इस प्रकार वैष्णव सम्प्रदाय पर सूफी मत का प्रभाव स्पष्ट होता है।

कृष्ण भक्ति परम्परा में प्रेम के स्वरूप में लौकिक और अलौकिक तत्वों के मिश्रण में सूफियों के इश्केहकीकी (अलौकिक प्रेम) और इश्केमजाजी (लौकिक प्रेम) का प्रभाव परिलक्षित होता है। इस प्रकार वैष्णव भक्ति में ‘स्वकीया भाव’ के साथ विकसित ‘परकीया भाव’ तथा ‘उपपतिरस’ आदि अवधारणाओं में सूफी मत की प्रेरणा किसी न किसी रूप में अवश्य रही है। वैष्णव संत नन्ददास ने तो ‘रूपमंजरी’ की रचना दोहा चौपाई की प्रेमाख्यान पद्धति में की है तथा इसमें षण को ‘उपपति’ के रूप में चित्रित किया है। निश्चय ही ‘रूपमंजरी’ नामक प्रेमाख्यान पर सूफी प्रेमाख्यान पद्धति का प्रत्यक्ष प्रभाव है। डॉ. उदयशंकर श्रीवास्तव के अनुसार ‘मध्ययुगीन वैष्णव धर्म में प्रचलित मधुर रस की उपासना सूफियों से कुछ न कुछ प्रभावित हुई थी, इतना स्वीकार किया जा सकता है।’

वैष्णव सम्प्रदाय और सूफी मत में समानतायें

सूफियों के सुहरावर्दिया, चिशितया, कादिरिया, नक्शवंदिया आदि उपसंप्रदायों में परस्पर खींचातानी और एक-दूसरे पर छींटाकशी चलती रहती थी। मानव प्रेम का संदेश देने वाला संप्रदाय भी कई भागों में विभक्त हो गया था। इनकी साधना की निम्नलिखित 14 अवस्थाएँ मुख्यतः वैष्णव सम्प्रदाय की ही बातें हैं –

सत्यानुभूति के लिए तीव्र औत्सुक्य, गुरु की खोज, प्राप्ति और उपदेशग्रहण, आध्यात्मिक जागरण की अवस्था, विवेक और वैराग्य की अवस्था, आत्मपरिष्कार

की अवस्था, भावातिरेक की अवस्था, आंशिक मिलनानुभूति की अवस्था, विघ्न और उससे संघर्ष करने की अवस्था, विरहावस्था, आत्मसमर्पण की अवस्था, मिलन की पूर्वावस्था, मिलनावस्था, पूर्ण आत्मसमर्पण की अवस्था एवं तादात्म्यावस्था।

इसी प्रकार वैष्णव भक्ति में समाहित ज्ञान, कर्म, उपासना आदि और सूफियों के शरीयत, तरीकत, मारिफत और हकीकत में कोई उल्लेखनीय भेद नहीं है। वैष्णव साधना में स्वी त नाम-जप, भगवत्चिंतन, समाधि और संगीत या संकीर्तन सूफियों में क्रमशः जिक्र, फिक्र, मुराबकह और समा के रूप में मान्य है। स्वर्ग और नरक के विषय में वैष्णव क्षेत्र की मान्यता सूफियों में भी विहिस्त और दोजख के रूप में स्वी त है। इतना ही नहीं बल्कि तीन लोक और 14 भुवनों की हिंदू कल्पना के आधार पर ही सूफियों ने भी आल्मेनासवूत (मानव लोक), आल्मे मलकूत (स्वर्ग लोक या देव लोक), आल्मे जबरूत (ऐश्वर्य लोक) और आल्मेहाहूत (माधुर्य लोक) आदि की कल्पना की है। प्रतीकात्मक रूप में ये जागृति, स्वप्न, सुषुप्ति और तरीयावस्था के समानार्थी हैं। इनकी साधना में मान्य अबूदिया, इश्क, जहद, मुवारिफ, हकीक और वस्ल क्रमशः योगियों द्वारा वर्णित मूलाधार, स्वाधिष्ठान, मणिपुर, अनाहत, आज्ञा और विशुद्धि या सहार चक्र के वाचक हैं। सूफियों में फना संबंधी मान्यता भी वैष्णवों के मोक्ष के समकक्ष है। उनके एकेश्वरवाद का दार्शनिक सिद्धांत भी वैष्णव के परमेश्वर का मिश्रित रूप है। वे शुद्ध एकेश्वरवादी भी नहीं हैं, प्रत्युत विशिष्टाद्वैतवादी हैं क्योंकि उनकी ब्रह्म की कल्पना प्रेम के रंग में रंगी हुई है। तात्पर्य यह है कि सूफी अभिव्यक्ति और मान्यता वैष्णव भक्ति परंपरा की एतत्संबंधी मान्यताओं में किंचित् अंतर के साथ अद्भुत साम्य है। केवल अवतार और सगुणोपासना की बात छोड़ दे तो वैष्णव भक्ति और सूफी साधना में कोई विशेष अंतर नहीं है। यही कारण है कि सूफियों की अभिव्यक्तिशैली और विरहानुभूति की तीव्रता के अतिरंजित वर्णन की अनुकृति भक्ति परम्परा में देखने को मिलती है।

आचार्य परशुराम चतुर्वेदी भारतीय साधना के क्षेत्र में प्रेम के उदात्त स्वरूप की अभिव्यक्ति का श्रेय सूफियों को ही देते हैं। जो पूर्णतः मानने योग्य बात नहीं है। वे कहते हैं कि भारतीय प्रेमभाव का स्वरूप पहले शुद्ध मानवीय मात्र था और उसकी गति ईश्वरोन्मुखी नहीं थी और न तो उसे आध्यात्मिक स्तर तक पहुंचाने की कल्पना ही की जाती थी। सूफियों ने ही यहां सबसे पहले इश्क मजाजी और इश्क हकीकी की सात्विक एकता का आदर्श सबके सामने रखा। सूफियों ने ही प्रेम के आध्यात्मिक रूप को भारतीय साधना के समक्ष प्रस्तुत किया।



रणथम्भौर दुर्ग स्थित प्रमुख मंदिर

डॉ. अर्चना तिवारी

राजस्थान के प्राचीन ऐतिहासिक दुर्गों में रणथम्भौर दुर्ग सर्वाधिक प्रसिद्ध दुर्ग है। यह दुर्ग सामरिक दृष्टि से अत्यंत महत्वपूर्ण है क्योंकि यह पहाड़ी के पठार पर निर्मित किया गया है। और इसकी बनावट ऐसी है कि ऐसा लगता है जैसे दीवारें पहाड़ी में से निकली हुई हैं। इसके मुख्य द्वार पर पहुंचने पर ही यह दिखा देता है। चौहान शासक हम्मीर देव यहां का सबसे प्रतापी शासक माना जाता है। अनेक किंवदंतियाँ इस दुर्ग के साथ जुड़ी हुई हैं। अत्यंत सुंदर और प्रकृति की गोद में बने इस दुर्ग में अनेक इमारतें बनी हैं जो अपना अलग-अलग महत्व रखती हैं जिसमें दीवारें, दरवाजे महल, बाजार दरगाह, मस्जिद, मंदिर, हवेली आदि दुर्ग यह सुदृढता के साथ बनाए गए हैं।

प्राचीन भारतीय शिल्पशास्त्र के ग्रन्थों में मंदिर की परिकल्पना वास्तु पुरुष के रूप में की गई है। इसके अन्दर स्थापित मूर्ति देवता के विग्रह का प्रतीक है, जिस प्रकार मानव शरीर में आत्मा निवास करती है, उसी प्रकार मंदिर में प्रतिमा की प्राण-प्रतिष्ठा की जाती है। प्रतिमा की स्थापना के पश्चात् उसकी निरन्तर पूजा होती रहती है।

शिल्प शास्त्र के ग्रन्थों में 'वास्तु पुरुष' के विभिन्न अंगों के रूप में मंदिर के रूप-विधान की परिकल्पना की गयी है। देवालय के विभिन्न भागों को मानव शरीर के अंगों के रूप में व्यक्त किया गया है। मंदिर के आधार (अधिष्ठान) को 'पाद' (पैर) कहा जाता है। अधिष्ठान के ऊपर का भाग जाँघ का द्योतक होने के कारण जंघा कहा जाता है। जहाँ से मंदिर का भीतरी भाग दिखलाई पड़ता है, वह 'कटि' (कमर) है। भीतरी भाग 'वक्ष' कहलाता है। छत के ऊपर कन्धे (स्कन्ध) प्रारंभ होते हैं, तत्पश्चात् ग्रीवा एवं नासिकाक्रम से आते हैं। मंदिर के सब से ऊपर का भाग शीर्ष अथवा सिर होने के कारण शिखर कहलाता है, जिसके ऊपर कलश आमलक आदि मिलते हैं। संक्षेप में कहा जा सकता है कि जो परमात्मा मानव शरीर में सूक्ष्म रूप में विद्यमान है उसी की मानवाकृति मंदिर के रूप में तैयार की गयी है। इस प्रकार यह कहा जा सकता है कि मंदिर का वास्तु मानव के सामान्य आवासगृह से भिन्न है। रणथम्भौर दुर्ग में अनेक मंदिर हैं जिनकी अलग-अलग विशेषतायें हैं उपासना की दृष्टि से भी अलग-अलग आराध्य देव इन मंदिरों में स्थापित हैं। दुर्ग के प्रवेश द्वार से प्रवेश करने पर मुख्य मंदिरों में रघुनाथ मंदिर, राज मंदिर, जैन मंदिर, लक्ष्मी नारायण

मंदिर, त्रिनेत्र गणेश मंदिर, हम्मीर मस्तष्क मंदिर, काली देवी मंदिर, अन्नपूर्णा मंदिर इत्यादि मंदिर प्राप्त होते हैं। जिन्हें आवश्यकतानुसार प्रतिष्ठित किया गया होगा।



राजपूताना में ब्रिटिश नमक नीति और उसका प्रभाव

पूजा जांगिड

19वीं सदी के प्रारम्भिक दशकों में अब ईस्ट इण्डिया कम्पनी ने राजपूताना राज्यों के साथ राजनीतिक सन्धियाँ सम्पन्न की तब अंग्रेजी साम्राज्यवादियों की नजर देशी रियासतों के नमक संसाधनों पर पड़ी। इससे पूर्व ही अंग्रेज बंगाल के नमक संसाधनों पर अपना प्रभुत्व स्थापित कर चुके थे। इसके अतिरिक्त कुछ महत्वपूर्ण परिस्थितियों ने अंग्रेजी ईस्ट इण्डिया कम्पनी को राजस्थान के समृद्धशाली नमक संसाधनों पर अपना प्रभुत्व स्थापित करने के लिये बाध्य किया।

1. लीवरपुल के नमक उत्पादक इकाइयों का दबाव ।
2. राजस्थान का सस्ता नमक बंगाल में अंग्रेजी नमक नीति के लिए घातक ।
3. यह वह समय था जब अंग्रेजी नीति भारत का अधिकाधिक आर्थिक शोषण व धन निष्कासन अंग्रेजों की प्राथमिक नीति बन चुकी थी ।

नमक नीति के उद्देश्य -

1. राजपूताना राज्यों की सम्प्रभुता का सीमित करना ।
2. देशी राज्यों को आय के एक महत्वपूर्ण साधन से वंचित करना ।
3. शोषण के अंग्रेजी यंत्रों को समाज के निम्न वर्गों तक पहुँचाना ।
4. लीवरपुल के नमक उत्पादकों के आर्थिक हितों की सुरक्षा ।
5. अंग्रेजी सरकार के लिये आय के कभी न खत्म होने वाले स्रोत पर एकाधिकार सुनिश्चित करना ।

अंग्रेज साम्राज्यवादियों द्वारा इन उद्देश्यों की पूर्ति इन देशी रियासतों से नमक सन्धियाँ करके ही पूर्ण की जा सकती थी। भरतपुर के ब्रिटिश रेजीडेन्ट “वाल्टर” ने

सबसे पहले सरकार को लिखा कि भरतपुर राज्य में उत्पादित 13 लाख की तुलना में अंग्रेज 40 लाख वर्तमान के 3 लाख रू. की तुलना में अंग्रेज 40 लाख रू. प्रतिवर्ष की आय सुनिश्चित कर सकते हैं। 1868 के अकाल के वर्ष में अंग्रेजी सरकार ने भरतपुर के नमक पर कर लगाकर 33 लाख रूपये की आय प्राप्त की।

सांभर जहाँ से राजस्थान का अधिकांश नमक उत्पादित किया जाता था। लेकिन प्रभुक्त के बिना राजपूताना के नमक संसाधनों पर प्रभुत्व अधूरा कार्य था। अतः अंग्रेजों ने जयपुर के रामसिंह से शिमला में अगस्त 1868 ई. में नमक सन्धि की जिसे जोधपुर के तख्तसिंह ने भी स्वीकार कर लिया।

ब्रिटिश नमक नीतियों का प्रभाव -

अंग्रेज सरकार की नमक नीति के प्रभाव (अध्ययन निम्न बिन्दुओं के अन्तर्गत किया जा सकता है) भिन्न-भिन्न समूहों के लिये पृथक-पृथक रहा है -

1. राज्यों के आय के एक महत्वपूर्ण भाग पर से नियंत्रण समाप्त हो गया जिससे वे अंग्रेजों के अधिकाधिक अधीन होते गये।
2. जैसा कि कार्ल मार्क्स ने लिखा था यदि कोई राज्य अपने आय के साधनों को विभाजित करदेता है तो उसका स्थायी क्षय ही होता है वह मजबूत राज्य नहीं बन सकता। देशी रियासते भी नमक में मात्र सीमित भागीदार बनकर रह गईं।
3. अंग्रेजों की नमक नीति का परिणाम देशी रियासतों के आंतरिक मामलों में अंग्रेजी हस्तक्षेप में वृद्धि।
4. नमक सन्धियों के क्रियान्वयन से स्पष्ट होता है कि अंग्रेजी सेना इन नमक क्षेत्रों में तैनात की गई जो वाहनों की तलाशी लेती थी। यह सेवा राज्यों के सम्प्रभुता पर कभी भी चोट कर सकती थी।
5. सांभर साल्ट न्यायालय की स्थापना से रियासतों का नमक के संबंध में न्याय का अधिकार भी जाता रहा।
6. नमक सन्धिया इन क्षेत्रों में ब्रिटिश सेनाओं की तैनाती का आधार बनी जिनका प्रयोग विपरीत परिस्थितियों में अंग्रेजों द्वारा इन्हीं देशी राज्यों के विरुद्ध किया जा सकता था।
7. अंग्रेजों द्वारा नमक के भाव तय करने का एकाधिकार।
8. नमक नीति ने देशी रियासतों में साम्राज्यवादी लक्ष्यों को प्राप्त करने का मार्ग प्रस्तावित किया।

कुछ इतिहास विदों का यह तर्क अंग्रेजों की नमक नीति ने राजस्थान में रेलवे के

विकास के रूप में सकारात्मक योगदान दिया। साम्राज्यवाद के आधारभूत सिद्धान्तों के प्रति आंखे बंद कर दी गईं व टिप्पणी प्रतीत होती हैं, भारत के प्रत्येक भाग में रेलवे के विकास के कारण अंग्रेजी साम्राज्यवादी लक्ष्यों की प्राप्ति था जो इस पेपर की परिधि से बाहर हैं। परन्तु इतना कहना अवश्य होगा कि नमक नीति के कारण रेलवे विकास नहीं हुआ अपितु रेलवे का विकास नमक संसाधनों के दोहन व ब्रिटिश उद्योगपतियों को निवेश का एक आकर्षक क्षेत्र प्रदान करने हेतु हुआ था।

निष्कर्षतः राजपूताना में ब्रिटिश नमक नीति अपने मूल रूप में राजस्थान के सबसे महत्वपूर्ण संसाधन के रूप में नमक पर एकाधिकार व इस संसाधन के दोहन की रही। जिसका राजपूताना के राज्यों की राजनीतिक व आर्थिक सम्प्रभुता और समाज व जनता की नमक तक पहुँच व रोजगार के अवसरों पर प्रतिगामी प्रभाव पड़ा। जबकि इस नीति ने अंग्रेजी साम्राज्यवादी लक्ष्यों की प्राप्ति में महत्वपूर्ण भूमिका अदा की।



दक्षिणी राजस्थान की जनजातियों का पर्यावरण संरक्षण में योगदान

दिनेश चन्द शर्मा

प्रारम्भिक काल से ही 'जनजातीय लोगों का जीवन मुख्यतः खेती व जंगलों के उत्पादों पर आधारित था। इन लोगों का निवास स्थान विशिष्ट होता है। ये लोग पाल कहे जाने वाले गाँव में बसते हैं, जो बिखरे हुए झोंपड़ी का समूह होता था। पूरी पाल का मुखिया गमेती कहलाता है। इनके झोंपडे पहाड़ी की ढलान पर मिट्टी व पत्थरों से बने चबूतरों पर बनाया जाता है। ये आवास पथरीली एवं बंजर भूमि में ही स्थापित किए जाते हैं। जिससे वृक्षों को कोई हानि नहीं पहुँचे। इन आवासों के निर्माण के साथ-साथ इनकी सजावट में भी पर्यावरण संरक्षण का विशेष ध्यान रखा जाता है। सम्पूर्ण पेड़ को न काटकर उसकी टहनी, पत्तों से सजावट का कार्य किया जाता है तथा पक्षियों द्वारा गिराये हुए पंखों का उपयोग किया जाता है। इस तरह इनके आवास प्रकृति से पूर्ण सामंजस्य स्थापित किए हुए होते हैं।

इस क्षेत्र के जनजातीय लोगों का मुख्य भोजन मक्का होती है। इसके अलावा अन्य खाद्यान्न भी उपयोग में लिए जाते हैं। श्यामलदास के अनुसार 'अन्नो की अपेक्षा वे कुरी, कोदरा, माल व शमलाई जैसे जंगली व निम्न किस्म के अनाज का उपयोग अधिक करते हैं। ये मांसाहारी भी होते हैं, उत्सव के समय मांस खाया जाता है। लेकिन कुछ चीजें ऐसी हैं जिन्हें ये लोग बिल्कुल नहीं खाते, जैसे-कुत्ता, बंदर, घड़ियाल, छिपकली, चूहे व साँप का मांस। कुत्ता शिकार में उनका सतत साथी होता है व बंदर हनुमान के रूप में सर्वत्र पूजा जाता है, इसलिए इनका भक्षण वर्जित है। इसके अलावा ये लोग ऊँट व मोर का मांस भी नहीं खाते, क्योंकि मोर माता के लिए पवित्र माना जाता था जिसकी वे पूजा करते थे।

इस तरह इन्होंने वन्य प्राणियों को अपने क्रियाकलापों एवं धार्मिक आस्थाओं से संबंधित कर लिया जो इनके संरक्षण में हितकारी साबित हुआ। ये जनजातियाँ अपने खेतों की मेड पर भी वृक्ष एवं पौधे लगा देते हैं, जिससे एक ओर इनके खेतों की सीमाएँ निर्धारित हो जाती है, दूसरी ओर वृक्षारोपण को भी महत्व मिलता है। इससे मृदा अपरदन पर भी रोक लगती है। इनके द्वारा स्थानान्तरित कृषि 'वालरा' की जाती है जिसके संबंध में अंग्रेज प्रशासकों द्वारा तर्क दिया गया कि ये जंगल को नुकसान पहुँचाते हैं। लेकिन वास्तव में यह सतत निर्वाह प्रणाली पर आधारित है। जितना इस कृषि से वनों को नुकसान पहुँचता है, उसके कहीं अधिक वनों का संरक्षण कर ये उसकी भरपाई कर देते हैं। ये जनजातीय लोग वनस्पतियों की अनेक प्रजातियों से परिचित हैं जिनका प्रयोग वे औषधीय रूप में करते हैं तथा अपने घरों में एवं आस-पास इनका संरक्षण करते हैं। इनक द्वारा वर्षा जल संरक्षण तालाब, छोटे तटबन्ध, एनीकट इत्यादि बनाकर किया जाता है।

इस जनजातीय क्षेत्र में अनेक लोक संतों ने अपने उपदेशों के माध्यम से पर्यावरण संरक्षण के प्रयास किये। इन संतों के माध्यम से ये हिन्दू धर्म के नजदीक आये तथा प्रेरित और प्रभावित हुए। 18 वीं सदी के प्रारम्भ में इनमें सुधार आन्दोलन प्रारम्भ हुआ, इनमें पहले संत थे मावजी महाराज। इनकी प्रेरणा से भील लोगों ने अहिंसा, संयम और शाकाहारवाद की शिक्षा ग्रहण की। इन्होंने वेणेश्वरधाम को लोकप्रिय बनाया, जो आदिवासियों का महाकुम्भ माना जाता है। 19वीं सदी के उत्तरार्द्ध में संत सुरमाल दास ने इन्हें किसी भी जीवधारी की हत्या से दूर रहने की शपथ दिलाई। इन संतों के प्रयासों से इनके संस्कृतिकरण की प्रक्रिया प्रारम्भ हुई। 20 वीं सदी के प्रारम्भिक दशक में गुरु गोविन्द गीरि द्वारा सामाजिक सुधार एवं राजनैतिक जागृति का व्यापक आन्दोलन प्रारम्भ किया गया। 'इन्होंने धार्मिक आचार संहिता बनाई, जिनका पालना प्रतिदिन

करना होता था। इसमें जीव हिंसा नहीं करने, प्रतिदिन हवन करने, प्राणीमात्र से प्रेम रखने जैसे सिद्धान्त सम्मिलित थे।

इस तरह दक्षिण राजस्थान के जनजातीय क्षेत्र का पर्यावरण संरक्षण में महत्वपूर्ण योगदान दिया है। जो भारतीय संस्कृति की पर्यावरणीय चेतना को और आगे बढ़ाने में महत्वपूर्ण साधक बना हुआ है। वर्तमान में इस क्षेत्र के जनजातीय वर्ग में भौतिकवादी तत्वों का समावेश हुआ है। स्वयं को आधुनिक कहलवाने के चक्कर में ये पर्यावरण से विमुख भी हुए हैं। लेकिन फिर भी आस्था और परम्परा के माध्यम से ये पर्यावरण संरक्षण को निरन्तर बनाए हुए हैं। देवी-देवताओं के थान के आस-पास आज भी वृक्षों की कटाई बन्द है, यह क्षेत्र 'ओरण' कहलाता है। 'इनकी संस्कृति मूलतः अरण्य संस्कृति है। वन एव वन्य जीवों को इन्होंने अपने ही परिवार का अंग माना है और स्वयं की आवश्यकताओं की पूर्ति करते हुए सदैव वनों को संरक्षित करने का सद्प्रयास किया है।

वर्तमान में विकास की अंधी दौड़ के फलस्वरूप इस क्षेत्र में सरकारी योजनाओं के क्रियान्वयन में वनों को हानि पहुँची है। इन जनजातीय लोगों के पर्यावरण को भी हानि पहुँची है। इस पर विचार किया जाना आवश्यक है। हालाँकि सरकार द्वारा अधिकांश क्षेत्रों को संरक्षित क्षेत्र घोषित किया गया है। लेकिन आदिवासियों एवं वनवासियों के सहयोग से ही वनों की प्रभावी सुरक्षा होगी तथा पर्यावरण संरक्षण हेतु अत्यन्त महत्वपूर्ण कार्य होगा।



रक्षाबंधन : प्रतीकवाद और राजनीति

अमन जयसवाल

लोक कथाओं को एक स्रोत के रूप में देखा जाना चाहिए। लम्बे समय तक लोक कथाओं को इतिहास के स्रोत के रूप में उपेक्षित किया गया और इसे एक बड़ी कहानी के वैकल्पिक संस्करण या पुनर्कथन के रूप में देखा गया। महान और छोटी परंपराओं के बीच यह सीमांकन ए.के. रामानुजन के अनुसार पूर्ण नहीं है, क्योंकि लिखित और मौखिक दोनों स्रोत एक दूसरे को आत्मसात करते हैं, नकारते हैं, नकल करते हैं और प्रभावित करते हैं। लंबे समय से एक धारणा थी कि मौखिक या लोक

संस्करण एक कथा के मूल और स्थानीक पुनर्कथन है और जो ज्ञात है वह मेटा कथा है लेकिन यह इस मायने में पूरी तरह सच नहीं है कि ये किस्से एक जगह से दूसरी जगह भी जाते हैं। एक विशेष लोककथा अलग-अलग संस्कृतियों में अलग-अलग रूपों में फैलती है। लोक विधाएँ घरेलू और 'सार्वजनिक' क्षेत्रों में विभाजित होती है। कभी-कभी ये घरेलू कहानियाँ सार्वजनिक रूप से व्यक्त महाकाव्यों में विकसित होती है।

ऐतिहासिक दृष्टि से देखा जाए तो रक्षा बंधन के बारे में बहुत सारी अवधारणाएँ और पौराणिक मान्यताएँ हैं। संस्कृत में रक्षा बंधन का शाब्दिक अर्थ है "सुरक्षा का बंधन या गाँठ"। पौराणिक मान्यता के अनुसार यह पर्व देवासुर संग्राम से जुड़ा हुआ है। जब देवताओं और राक्षसों के बीच युद्ध चल रहा था और राक्षस जीत के रास्ते पर थे, यह देखकर इंद्र बहुत परेशान हुए। उन्हें परेशान देखकर, उनकी पत्नी ने भगवान की पूजा की। उनकी पूजा से प्रसन्न होकर भगवान ने उन्हें मंत्र सिद्ध सूत्र दिया। इंद्राणी ने यह धागा इंद्र की कलाई पर बांधा। इस प्रकार इंद्राणी ने अपने पति को जीतने में मदद की। इस सूत्र का नाम रक्षा सूत्र रखा गया और बाद में यह रक्षा सूत्र रक्षाबंधन बना।

रक्षाबंधन के पर्व का उल्लेख महाभारत में भी मिलता है। जब युधिष्ठिर ने भगवान कृष्ण से पूछा कि मैं सभी परेशानियों को कैसे दूर कर सकता हूँ, तो कृष्ण ने उन्हें और उनकी सेना की रक्षा के लिए राखी का त्योहार मनाने की सलाह दी। जब श्री कृष्ण ने शिशुपाल पर सुदर्शन चक्र चलाया तो उनकी ऊँगली कट गयी, तब द्रौपदी ने अपना कपड़ा फाड़कर उसे कृष्ण की ऊँगली पर बाँध दिया और कृष्ण ने द्रौपदी की सहायता करने का वचन दिया जिसे श्री कृष्ण ने सभा में द्रौपदी का सम्मान बचाकर पूरा किया।

ऐतिहासिक प्रसंग में राजपूत राजाओं के परंपरा का उल्लेख मिलता है। राजपूत जब लड़ाई पर जाते थे तब महिलाएँ उनको माथे पर कुमकुम तिलक लगाने के साथ-साथ हाथ में रेशमी धागा भी बांधती थी। इस विश्वास के साथ कि यह धागा उन्हें विजय श्री के साथ वापस ले आयेगा। राखी के साथ एक प्रसिद्ध कहानी यह जुड़ी है कि मेवाड़ की रानी कर्मावती को बहादुरशाह द्वारा मेवाड़ पर हमला करने की पूर्व सूचना मिली। रानी ने मुगल बादशाह हुमायूँ को राखी भेजकर रक्षा की याचना की। हुमायूँ मुसलमान होते हुए भी राखी की लाज रखी और मेवाड़ पहुँचकर बहादुरशाह के विरुद्ध मेवाड़ की ओर से लड़ते हुए कर्मावती व उसके राज्य की रक्षा की।

राजस्थान के लोककथाओं में भी स्थानिक राखी का वर्णन मिलता है। लुंबा राखी मारवाड़ी समुदाय का एक पारंपरिक रिवाज है, जो मूल रूप से राजस्थान का है। रक्षा बंधन के दिन बहन अपने भाई को ही नहीं बल्कि अपनी भाभी को भी राखी बांधती है। मारवाड़ी समुदाय के बीच यह माना जाता है कि एक बार भाई की शादी हो जाने के बाद, पत्नी उसे पूरा करती है, इसलिए बहन अपने भाई को पारंपरिक राखी और दोनों से आशीर्वाद लेने के लिए अपनी भाभी को लुंबा राखी बाँधती है। इसमें मारवाड़ियों का एक और दिलचस्प और प्यारी परंपरा का पता चला कि बुआ (चाची) जैसी बड़ी उम्र की महिलाएं परिवार की छोटी लड़की को राखी बांधेगी। वह इसे छोटी लड़की के प्रति देखभाल और सुरक्षा की शपथ के रूप में बांधती है। जहाँ महिलाओं ने अन्य महिलाओं को राखी बांधी और रक्षा करने का संकल्प लिया, बहुत कुछ भाइयों की तरह, यह सशक्तिकरण के साथ-साथ अपरंपरागतता की बात थी। यह हाल की घटना नहीं है, बल्कि मारवाड़ी समुदाय के बीच एक सदियों पुरानी परंपरा है, जिसका आज तक पालन किया जाता है। रक्षाबंधन जो एक पवित्र और पारंपरिक त्योहार माना जाता रहा धीरे-धीरे यह राजनीतिक उपकरण बन गया।

मनीषा चौधरी के अनुसार जयपुर और जोधपुर के राजलोक में मनाये जाने वाले त्योहारों के जरिये राजनीतिक महत्वाकांक्षा को पूरा किया जाता था। राजस्थान के इतिहास में राजपूत शासकों का महत्वपूर्ण योगदान रहा है, परन्तु इनके योगदान में स्त्रियों और उनसे जुड़ी सांस्कृतिक अनुष्ठानों की भूमिका को हमेशा कम महत्व दिया गया है परन्तु दस्तूर कोमवार और जोधपुर राज्य की दस्तूर वही से स्त्रियों के राजनीतिक भूमिका का पता चलता है। इनकी भूमिका को नकारा नहीं जा सकता बल्कि इसका विश्लेषण करके इनको भी विशेष महत्व दिये जाने की आवश्यकता है। ठिकानेदारों की बेटियों को सम्मानित करने का सबसे महत्वपूर्ण अवसर रक्षा बंधन था। इस अवसर पर उपहार के रूप में जमीन, साड़ी, घाघरा, पैसे आदि दिया जाता था। स्त्रियों को विशेष सुविधाओं के साथ उनके घर भेजा जाता था। दस्तूर कोमवार में ऐसे कई उदाहरण हैं जो इन अवसरों के महत्व को दर्शाते हैं। यदि किसी महत्वपूर्ण ठिकानेदार की बेटी राजलोक नहीं जा पाती थी तो उसे एक अधिकारी के माध्यम से उपहार भेजे जाते थे।

18वीं शताब्दी के दौरान कुछ ठिकाना बहुत शक्तिशाली हो गये थे इसलिए राज्य को उनके साथ गठजोड़ बनाना पड़ता था। यदि ठिकानेदार एक ही गोत्र का होता था तो राखी भेजना ही संबंधों को मजबूत रखने का एकमात्र साधन था। पहाड़नवाला के जैतसिंह लगातार अपनी सैन्य ताकत बढ़ा रहे थे जिसके लिए जयपुर राज्य ने उनसे

नियमित संपर्क किया और हर साल राखी के दिन उनकी बेटी को आमंत्रित किया जाता था और राखी के विदा के रूप में 40 रूपये दिये जाते थे। अन्य ठिकाना जो लंबे समय तक राजा के करीबी सहयोगी बने रहे उनसे अलग और विशेष व्यवहार किया जाता था और उनकी बेटियों को विशेष धन और उपहार दिये जाते थे। दस्तूर कोमावर में एक खंड में जयपुर के राजा सवाई जयसिंह को 1734 में मिली राखी की जानकारी है और विदाई के राशी की भी।

ये विस्तृत उपहार तथा राजलोक में ये अनुष्ठान राजनीतिक महत्व का सुझाव देते हैं इन सभी त्योहारों को राजा स्वयं बारीकी से देखता था। हर साल ये बेटियां रक्षाबंधन के त्योहार के लिए आती थी और उसी अनुसार उनका सम्मान किया जाता था। जो राखी राजमहल भिजवाती थी उन्हें उपहार भी भिजवाया जाता था। इन सब से जनानी ड्योडी भी प्रभावित हुई। स्त्रियों का उपयोग इन त्योहारों के माध्यम से शासकों के गठजोड़ और संबंधों को मजबूत बनाने के लिए किया जा रहा था। रक्षाबंधन के त्योहार ने कुछ हद तक स्त्रियों को समाज और राजनीति में स्थान तो दिया परन्तु स्त्रियों को मुख्य स्थान नहीं दिया जा रहा था।

इन ऐतिहासिक प्रक्रियाओं में रक्षाबंधन का स्वरूप और महत्व में भावनात्मक और सांस्कृतिक परिवर्तन होते रहे जिसने समाज को व्यापक रूप से प्रभावित किया। इन प्रभावों और परिवर्तनों को हिन्दी फिल्मों ने समाहित किया है।

कुछ फिल्मों के कहानियों पर नजर डाले तो *राखी* (1962) फिल्म में भाई-बहन के असीम प्यार को दिखाया गया है परन्तु भाई को अपने बहन का काम करके पैसा कमाना पसंद नहीं आता। दोनों का वियोग भी दर्शाया गया है जिसमें रक्षाबंधन के दिन ही दोनों की मृत्यु हो जाती है। *राखी और हथकड़ी* (1972) में हैं कि बहन को बचाने के कारण भाई को जेल होती है तो बहन कहती है कि जिस हाथ में राखी होनी चाहिए थी उस हाथ में उसने अपने भाई को हथकड़ी पहनवाया। *रक्षाबंधन* (1976) फिल्म में इस त्योहार को भगवान से जोड़कर दिखाया गया है कि एक बेबस, बेसहारा स्त्री का भाई नागराज बनता है। राखी के प्यार को दैविय शक्ति से जोड़ा गया है। *प्यारी बहना* (1985) में दिखाया गया है कि एक भाई, माता-पिता के न होने पर, उसका माँ-बाप, दोस्त, भाई सब है। परन्तु भाई को बहन का मजदूरी करना नहीं पसंद। इसमें भाई के द्वारा अपना पुरुषत्व दिखाने का पूरा प्रयास किया गया है। *रेशम की डोरी* (1974) में राखी को एक जिम्मेदारी का प्रतीक दिखाया गया है। बहन भाई को हथकड़ी वाले हाथ में राखी बांधती है। जो उन दोनों के प्यार का प्रतीक है।

इन फिल्मों से स्पष्ट होता है कि रक्षाबंधन के त्योहार और राखी के द्वारा कैसे समाज को प्रभावित किया जा रहा था। इसका प्रस्तुतीकरण तथा प्रचार किस ढंग से किया जा रहा था। इन फिल्मों में एक बात सामान्य यह है कि इन भाई-बहनों के माता-पिता नहीं है और भाई जो एक पुरुष है उसकी यह जिम्मेदारी होती है कि अपने बहन जो एक स्त्री है की रक्षा करेगा तथा उसका पालन-पोषण करेगा।

इन सामाजिक प्रभावों के साथ-साथ रक्षाबंधन के ऐतिहासिक राजनीतिकरण का प्रभाव लगातार बना रहा और इसका प्रतीकात्मक उपयोग भी होता रहा। ब्रिटिश काल में भी इसका उपयोग आंदोलनों में हुआ तथा स्वतंत्रता के पश्चात् भी और आज भी रक्षाबंधन का राजनीतिक उपयोग होता आ रहा है जैसे राजपूत शासकों ने अपने राजनीतिक महत्वाकांक्षा के लिए इस त्योहार का इस्तेमाल किया कुछ वैसा ही राजनैतिककरण परिवर्तित स्वरूप के साथ समकालीन सरकारों में भी होता दिखाई दे रहा है।

स्वतंत्रता प्राप्ति के बाद से ही भारत सरकार और विभिन्न राज्य सरकारें इस त्योहार पर तमाम प्रकार की योजनायें और नई-नई पहलों की शुरुआत करती आयी हैं। जैसे डाक-विभाग में राखी भेजने के लिफाफे सस्ते करना, विशेष ट्रेनों और यातायात की सुविधा प्रदान करना। धीरे-धीरे इसका प्रतीकात्मक परिवर्तन हुआ और इसे महिला सशक्तिकरण और आर्थिक पहलुओं से जोड़ा जाने लगा। कुछ योजनायें जैसे जनजातीय महिलाओं को बीज से बने राखी बनाकर बेचने के लिए प्रोत्साहित करना जिसमें पर्यावरण के हित को भी जोड़ा गया। दिल्ली सरकार की पहल 'उम्मीद की राखी' जिसमें स्वयं सहायता समूहों के महिलाओं को आर्थिक रूप से सशक्त बनाने की पहल की गयी।

अक्सर प्रधानमंत्री बच्चों और बूढ़ों से राखी बंधवाते नजर आते हैं। एक पहल जिसमें महिला मंत्रियों द्वारा देश के सैनिकों को राखी बाँधने की व्यवस्था की गई। 'स्नेह बंधन योजना' के द्वारा रक्षाबंधन के त्योहार में महिलाओं को उपहार के रूप में बैंक चेक कार्ड की सुविधा प्रदान की गई।

राजस्थान सरकार ने इस त्योहार के दिन 'नशा मुक्ति' पहल शुरू किया। जिसमें बहन राखी बांध कर अपने भाई को तंबाकू का सेवन न करने का शपथ दिलवायेगी और शपथ ग्रहण बयान लिखवायेगी।

निष्कर्षतः हम कह सकते हैं कि रक्षाबंधन केवल सांस्कृतिक गतिविधि नहीं है बल्कि ये राजनैतिक और सामाजिक आयामों में प्रत्यक्ष एवं परोक्ष रूप से सांकेतिक और ऐतिहासिक रूप से अपना प्रभाव दिखाती है। साथ ही हम ये भी देखते हैं कि इन

त्योहारों का इस्तेमाल राजनीतिक संबंधों को स्थापित करने के लिए प्रयोग में किया जाता रहा था। आधुनिक काल में सिनेमा एक महत्वपूर्ण माध्यम रहा है जिसके द्वारा न केवल भाई बहनों के संबंधों को रेखांकित किया जाता है बल्कि इसके द्वारा लैंगिक इतिहास और सामाजिक संरचनाओं में भी मदद मिलती है।



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To Opening Balance		327,828.64	By Paid to Creditors	242,910.00
Bank Account	327,828.64		By Bank Charges	424.80
Cash Account			By Printing & Stationery	3,663.00
To Sundry Debtors		60,000.00	By Proceeding Exp	8,300.00
To Proceeding Sales		3,160.00	Trevelling Exp	45,089.00
To Life Member Ship Fund		192,100.00	By Balance C/d	
To Prize fund		101,001.00	Bank Account	490,862.84
To Annual Membership		106,900.00	Cash Account	10,000.00
To Bank Interest		10,260.00		
		<u>801,249.64</u>		<u>801,249.64</u>

Income & Expenditure A/c

For the Year ending 31st March 2022

EXPENDITURE	AMOUNT	INCOME	AMOUNT
To Printing Exp.	3,663.00	By Annual Membership	106,900.00
To Bank Charges	424.80	By Interest on Saving A/c	10,260.00
To Accounting Exp	6,000.00	By Proceeding Grant	3,160.00
To Proceeding Exp	232,510.00	By Excess of Exp. Over Income	186,066.80
To Travelling Exp	45,089.00		
To Web Developing	4,000.00		
To Advertisement Exp.	14,700.00		
	<u>306,386.80</u>		<u>306,386.80</u>

Balance Sheet as on 31st March 2022

LIABILITIES	AMOUNT	ASSETS	AMOUNT
CAPITAL FUND:-		Current Assets	
Capital Fund	293,028.64	Proceeding grant Receivable	
Less- Exp. Over Income	<u>(186,066.80)</u>	Cash & Bank Balance	
Prize Paper Fund	115,801.00	Bank A/c	490,862.84
Life Membership Fee	272,100.00	Cash	10,000.00
Provision	6,000.00		
	<u>500,862.84</u>		<u>500,862.84</u>

Place:- Jodhpur
Date:- 15/04/2023Checked and Found Inconformity with the Books
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