

# I

## A Reappraisal of the Emerging Monuments & Other Structural Remains of District Muzaffarnagar (UP)

### II

*Omprakash Srivastav*

#### 29. Chhapar

The village Chhapar lies in the 29°34' N and 77°46'E. It is situated 13 km to the north-east of the District headquarters on the metal led road from Muzaffarnagar to Roorkee.

The village was known as Chhapar Khudda *mahal* in the days of Akbar. The name Pur Chhapar dates back to the days of Quazi Nizami, a Saiyid of Jansath, who sold the village to Lakshman Das, an agent of Raja Ram Dayal of Landhaura. Lakshman Das is also associated with a fortress in the village.

**A Fortress** There is a fortress, locally called *Quila*, in the village. It has been considerably damaged. Though the defense wall is still almost intact, the buildings inside have been damaged badly. The remains indicate that mostly there were two storied buildings. The upper storied at the gate is also damaged. However, the boundary perhaps had a *burji* (minaret) on each corner. The entire complex appears about 300 years old and might have been the residential place of the local ruler.

**Temple** In close vicinity of above fortress there is a temple of Goddess *Kali* in *Shikhara* style. Some later structures grew around it developing it into a full temple complex. A new *Shikhara* temple has also been erected.

### 30. Godhana

This village is situated on Muzaffarnagar-Roorkee road at a distance of about 35 km. from the district headquarters.

**A Well** There is a well preserved well made of *lakhauri* bricks. It has two stone rings for fixing the wooden logs to draw the water. The diameter of the well is about 3 m.

### 31. Gordhanpur

The village is about 42 kms. away from the District headquarters on Muzaffarnagar-Roorkee road.

**Temple** There is a *Shikhara* type temple in the village which stands on a low platform. The temple is made of *lakhauri* bricks and may be about 150 years old. A life-size stone image of *Shiva*, broken into three pieces, lies over a platform nearby.

### 32. Purkazi

The place *Pur of Purkazi* is a small town-cum-village, situated at 29°39'N and 77°51'E towards north of the *pargana Pur Chhappar* at a distance of about 25 km north-west of the District headquarters on Muzaffarnagar-Roorkee road. Traditionally it is believed that Purkazi derives its name from Qazi Nizami, a Saiyid of Jansath, who lived in the reign of Farrukh Siyar. From the days of Qazi Nizami the place became known as Pur Chhappar and subsequently as Purkazi. Afterwards it came under the supremacy of Raja Ram Dayal of Landhaura. The village has two big mosques, one of which is said to have been built prior to and other during the reign of Shahjahan. Apart from above there are several residential buildings, wells, mosques, temples, *darwaja* etc.; all are made of *lakhauri* bricks.

### 33. Tughlaqpur

This large village lies 29°36'N and 77°53'E at a distance of about 27 km. north-east of Muzaffarnagar.

The name of the place implies that it dates back to the medieval period and was either founded by or derived its name from Muhammad Tughluq (1325-1351 A.D.). It also finds mention in the memoirs of Timur as a village on the bank of the Ganga, where he camped during his expedition to the *doab*. During the reign of Akbar it was the headquarters of a *mahal* of the same name, and during the time of Jahangir it became the country seat of

Nurjahan, after whom the *pargana* came to be known as Nurnagar. In 1816, it was united with Pur Chhapar.

#### 34. Chandsina

The village Chandsina is situated towards west of the Khatauli block headquarters at a distance of about 7 km.

**Fortress** - The remains of a fortress are located in the village Chandsina. This has cannon installed on certain elevation, which can be approached by well-preserved steps. This fortress belonged to a local Raja or Chieftain. Each corner of the fortress has a large *burjs*. This has holes, probably for firing guns used during emergency of war. Thick vegetation has grown around it, which makes the site lovely. It is in a well-preserved condition.

#### 35. Khatauli

The town Khatauli and the development of block headquarters lies 29°42'N and 77°75'E. It is situated at the crossing of the Muzaffarnagar-Meerut and Budhana-Mirapur roads at a distance of about 22 km.

**Temple** Among Hindu temples of significance in the town may be mentioned four large Jain temples, dating back to the last century.

**Sarai** - An old Sarai (inn), situated in the heart of the town, is in a very bad condition. Many alterations in the original structure have been made. Local Muslims are residing in the *Sarai*. It is surrounded by the local shops and newly constructed residential buildings. The antiquity of *Sarai* goes back to the time of emperor Shahjahan<sup>6</sup> (1627-1956), which is attested by the Persian inscription mounted on the in front arched gate-way. Another building of the same period is a mosque located in the mohalla Sarafan.

#### 36. Mansurpur

The village Mansurpur is situated towards north of the Khatauli block headquarters at a distance of about 12 km.

**Rang Mahal** - The site is in the vicinity of the village Mansurpur, which is locally known as Rang Mahal. It is a beautiful large *Haveli* which looks like a fortress and one of the finest buildings of the *tehsil*. The *Haveli* is alleged to belong to the family of the founder of the district Muzaffarnagar. It has many parts and *burjs* at its four corners with holes, probably made for gun shooting. This building is on the top of a mound which is about 20 m. high from the ground level. It is alleged that the building had a boundary wall

but at present no sign of its is traceable. In front of the building there is a large terrace. Its main gate is very huge and the whole structure is built by the *lakhauri* brick. Some constructions have been added to the building in the later period. (Pl. VII B)

Just in front of this building there is a *Shikhara* type temple of Lord Shiva. Apart from these, there are several other structures, which are generally occupied by the local Muslims.

**A Maqbara** - At a little distance from this building (*Rang Mahal*) there is the *mazar* of the Saiyid Mansoor Ahmad Khan, the son of the founder. It is octagonal in shape with a dome on the top and is an arched gateway on each side. The gates and ceiling have paintings, which have been whitewashed by some local people. The *maqbara* stands on a plinth of about 1 metre. The bricks have been taken away from the lower part of the *maqbara* by the people. The whole structure is surrounded by the trees.

### 37. Shekhupura

The village Shekhupura is situated towards east of the Khatauli block headquarters at a distance of about 2 km. on the left side of the Khatauli-Mirapur road.

**A Tank** - A beautiful and well preserved tank has a small temple nearby. The *ghat* with steps has hexagonal *burj*, which were possibly used as gateways to the water. It has also remains of a well in one corner for perennial supply of water. The tank is covered with some green vegetables.

### 38. Ahrora

The village Ahrora situated towards south of the Jansath block headquarters at a distance of about 2 km. A badly damaged *mazar* of unknown person on a slightly elevated platform is found in an agricultural field.

### 39. Bhaleri

The village Bhaleri is situated towards north-west of the Jansath block headquarters at a distance of about 1 km. on Jansath-Muzaffarnagar road.

**Navagazapir** - There is a white-washed *Navagazapir* (grave) in the village Bhaleri, which is surrounded by a boundary wall. It measures 27 x 9 ft. Though the approach road is very difficult but the devotees come here for worship. Its antiquity is said to go back to the period of Akbar. Though in a damaged state, it still commands great respect among the Hindus and Muslims.

#### 40. Jansath

Jansath, the headquarters of the development block and the *tehsil* of the same name, lies 29°20'N and 77°51'E to the south of the road from Muzaffarnagar to Miranpur, at a distance of 22 km. from the district headquarters.

According to local legends, the Pandavas are said to have traversed this area in the course of their wanderings during exile (*agyatvasa*). However, we could locate any PGW site in the surrounding area in its support.

**A Temple** A shrine dedicated to *Ma Kali* having a chariot-like structure stands under an old banyan tree around which there is a *pucca* platform. It is alleged that this tree has some link with *Mahabharata* time.

**A Tank** Adjacent to the temple there is a stepped tank having *Ghat* in each side. The tank is out of use and covered with some vegetation and trees.

**Building Complex** There are several residential building complexes and *havelis* and it is alleged that they were originally built by the Marathas but were later on occupied by the Barha Saiyids. One of the *havelis* of the town accommodates a local school with some alteration in the original plan. One of the beautiful buildings locally known as *Garhi* is in good state of preservation. (Pl. IX A)

**Darwaja** - A huge door, 8 x 4 m, stands in the mohalla Budh-Bazar, which is situated in the vicinity of the town. This is built in *lakhauri* bricks. According to the tradition, it was originally built by the Marathas. The structure is badly dilapidated because the brick having been taken away from its lower part. Originally the door is said to have had three stories but now only one story is left. Around the door there are several newly constructed structures.

Some Maratha chieftain is said to have once come here and he built this building for his consort. She was a great devotee of river Ganga which probably flowed nearby at the time. However, the river Ganga has now shifted away from the site. (Pl. IX B)

**Killi Darwaja** - This structure is in the midst of the town and houses many shops inside it. It is alleged that the whole town had a boundary wall to guard it from neighboring forest. The remains of the gates may be seen in all directions, though only *Killi Darwaja*, so called because it is studded with pointed nails, is somewhat preserved at present. At present a metal led road passes through the door. The door top has an arch, which is surrounded by

small cells, which might have been used by the soldiers. The whole structure is built in the *Lakhauri* bricks.

#### 41. Husainpur

The village Husainpur is situated towards south-east of the Jansath block headquarters at a distance of about 26 km. Apart from remains of some brick-built houses, there is an old *Masjid*.<sup>7</sup>

#### 42. Jatwara

The village is about 4 km. towards north-east of the Jansath block headquarters on Jansath-Morna road. Apart from some residential buildings made in *Lakhauri* bricks, there is a mosque. It has been plastered and white-washed. Its age could not be determined.

#### 43. Jarbar

The village Jarbar is situated towards north-east of the Jansath block headquarters at a distance of about 12 km. In the heart of the village, there is a *Shikhara* type temple of Lord Shiva. It is thickly plastered and white-washed. Its age could not be determined.

#### 44. Kasimpur Khola

The village Kasimpur Khola is situated towards north-east of the Jansath block headquarters at a distance of about 20 km on Muzaffarnagar-Bijnor road. In the vicinity of the village there is a *Shikhara* type temple of Lord Shiva on a 1.5 ft. high platform. It is plastered and white-washed. Its age could not be determined.

#### 45. Katia

The village Katia is situated towards north-east of the Jansath block headquarters at a distance of about 11 km. In the heart of the village, there is a *Shikhara* type temple of Lord Shiva. The temple stands on a plinth of 1 m. The temple is made of *lakhauri* brick and has been thickly plastered.

#### 46. Kaithora

The village Kaithora is situated towards south-east of the Jansath block headquarters at a distance of about 12 km. It is considerably important from architectural point of view. Following structural remains are found here.

**A Mazar** - A well preserved *maqubara* (grave) 14x14x1.5 m., of Latif Shah exists here. The *mazar* has arched gateways and four minarets, one on each corner of the roof. These minarets surround a beautiful dome in the centre which is decorated with a pointed metal piece at the top. It is thickly plastered and white washed. There are nine *mazars* of some unknown persons, built in a linear sequence. They do not have any roof over them and are made in *lakhauri* bricks.

**A Temple** Near the ancient mound there is a tank. It is alleged that it had steps, but no traces of them can be seen now. On one side of the tank there is a newly-built temple of Lord Rama, which has no historical significance.

**A Building Complex** - Some Saiyid families are residing just opposite of the *mazar* of Latif Shah. Many alterations have been made in it. There is another *Lakhauri* brick building complex, commonly known as *Darwaza*, because of its high entrance. The gate has been partially damaged. The main buildings have the arches as decorations.

#### 47. Mahmoodpur (Banger)

The village Mahmoodpur Banger is situated towards north-east of the Jansath block headquarters at a distance of about 13 km.

**Mazar**- The *mazar* is towards east of the village Mahmoodpur. There is a tube well dug adjacent to the *mazar*. The *mazar* is locally known as Rahmatulla Pir. According to local people Latif Shah of Kaithera were four brothers. Rahmatulla, one of the brothers, is buried here, while the graves of the other three are in Sarai Kholā and Allampur.

**A Fort** In the vicinity of the village there is a brick fort with high corner towers. It is badly damaged.

#### 48. Makkhanpur

It is situated towards east of the Jansath block headquarters at a distance of about 7 km.

**Temple** - There is a famous temple surrounded by a 1 m. high boundary wall in the village. It has hexagonal *burj* one at each of the four corners. The temple is surrounded by a grove. Inside the boundary there are two temples of Lord Shiva and Lord Rama, side by side. Both the temples are identical and of *Shikhara* type, having their main gates towards east. The wall and roof are beautifully decorated with painting of floral motifs. The Nandi is lying

just outside the temple of Lord Shiva. The image of Hanuman is installed outside the temple of the Lord Rama. Both the figurines are beautifully carved out. The image of Hanuman tramples down a lady figurine.

A saint is said to have refused to take his meals if the temples were not built here. It is how, this temple came into existence. Later on the image of Durgaji was installed between the original temples. At the back of these temples there used to be a raised platform, called *Panchavati*. The original platform was damaged and in due course of time and was renewed later on. It measures 5x4x2m. with 5 stairs. The whole complex covers a large area.

#### 49. Mirapur

This town is located at a distance of about 11 km towards south-east of Jansath block headquarters. The town is believed to have been bestowed to the *Chhatrauri* branch of the Saiyids during the reign of Akbar.

**A Temple** Towards east of the village on the top of an elevated platform there is a temple of Kaliji locally known as *Babrewali Mata ka Mandir*.

**A Building Complex** There are several residential complexes in the village made in *lakhauri* bricks. Some gates, decorated with arches, are also seen at many places in the village.

#### 50. Mujhera

The village Mujhera lies towards south-east of the Jansath block headquarters at a distance of about 9 km. on the Mirapur-Muzaffarnagar road. The village Mujhera is considerably important from the architectural point of view. The following structures are found.

**Baoli** - There is a famous *Baoli*, popularly known as *Bai ka Kuan*. One who takes bath in this *Baoli* is said to be cured of *bai* (gastric-trouble). But now it is no longer under use. It is said that it was built during the period of Muhammad Khans father.

**Mazars** - Two *mazars* locally known as *Jachcha-Bachcha Ki Mazar* are visited by the people for *ziyarat* on every Thursday. The *mazars* are of Saiyid Saif Khan and his mother. These are made in white marble with red sandstone in the interior of the dome and with inscription 972 or 1564 A.H. These were built by Saiyid Muhammad Khan for himself, but his son Saif Khan, having died in his life time was buried here. It is one of the finest tombs of Mujhera village. The tomb is surrounded by a 2.5 m high wall with a flat octagonal

*burj* on each corner. The length of the boundary wall is 53 meter with a big gate on one side. The gate is decorated with arches. The inner part of the wall is also decorated with arches. The *mazar* is in the centre, having a 1.5 m high plinth. Just opposite to this *mazar* there is another *mazar* (tomb) of Saiyid Muhammad Khan (Pl. XI B). It is also built in white marble with an inscription dated A.H. 982 i.e. 1574 A.D. The tomb of Miran Saiyid Husain<sup>8</sup>, dated A.H. 1100 i.e. 1592, is also there. In the village Mujhera there is another *mazar* of Saiyid Umar Nur built in red sandstone of unknown date. It is also a fine piece of architecture.

### 51. Nizampur

The village Nizampur is situated towards north-east of the Jansath block headquarters at a distance of about 11 kms. Just on the edge of an ancient mound, there is well in *lakhauri* bricks having an outer diameter of 5.10 m. Some later construction is also seen. It is out of use now. Around it there is an octagonal plastered platform.

### 52. Sambhalhera

The village Sambhalhera is situated towards the east of the Jansath block headquarters at a distance of about 5 km on the left side of the Mirapur-Jansath road. The village is one of the principal seats of the Barha Saiyids. It is also a considerable important village from architectural point of view. The following structures deserve our attention.

**Mazar** Towards the north-west of the village there is a tomb of Hazarat Ibn Salar, son of Husain, built during the reign of Firuz Shah in AH 777 or 1375 AD.

**Mosque - Adjacent** to the *mazar* there is a mosque dating back to the Emperor Shahjahan time. It was built by Saiyid Makhan, son of Bahauddin<sup>9</sup> in A.H. 104 i.e. 1631 AD. This fact is confirmed by an inscription mounted in front portion of the mosque. The mosque has a painted roof. It is badly damaged at many places and surrounded by four walls. The mosque has three dome and two small minarets in front of the central dome. It bears an inscription housed in the State Museum, Muzaffarnagar.

**Imambara** Apart from several residential buildings, mostly double storied, there is an *Imambara* in a *haveli*, where the function of Muharram is celebrated. It is also decorated with floral motifs and has arched gateways. It has been damaged at many places. It is being repaired by some local people.

**53. Tandhera**

The village Tandhera is situated towards north-east of the Jansath block headquarters at a distance of about 14 km.

**A Mosque** There is a mosque in the village made in *lakhauri* bricks. It has been plastered and white washed. It is, therefore, difficult to determine its age.

**54. Talra**

The village Talra is situated towards north-east of the Jansath block headquarters at a distance of about 2 km on Jansath-Morna road.

**Building Complex** There are many residential buildings made of *lakhauri* bricks. Among them Bawandwari is noteworthy. It is alleged that there were 52 rooms in the building. However, it has been damaged. It is a double storied building. In front of the building there is a big gate having arches. People are residing in this residential complex.

**55. Tisang**

The village lies towards south of the Jansath block headquarters at a distance of about 6 km. There is a newly constructed temple on an ancient mound which is in the vicinity of the village.

To be Continued in the next Issue of Journal

## 2

### Importance of Senabova or Shanuboga During the Keladi Period

*Dr. Gangamma H.A.*

During 1500-1763 A.D. Nayaka's of Keladi Dynasty started ruling in Karnataka as subordinate ruler of Vijayanagar empire. During their rule, they had given more emphasis on taxsystem along with agriculture and irrigation. Among the 290 inscription when I have studied more than 44 inscription has a name of 'senabova'. What works he was executing and what role he had played in the administrative system of Keladi. We can learn from the inscriptions of Keladi Dynasty. Not only that, his role in selling and purchasing of land also mentioned in the inscription.

In Keladi nayaka's rule, officers who played predominant role, among then 'Senabova' was also played important role. He was literate, intelligent in calculation. He was preserving all accounts of the village. Details of the land and that village land records as well as tax of the land and other information had been maintained in his records. It was his major responsibility. When the inscription were written in that particular area, senabova's presence and records were very important those land records he has to write. Because all the details was known to him.

The role power of senabava was hereditary land was donated to senabova for his service<sup>1</sup>. That donated land was excluded from the tax limit. We can find many names of Senabova's, some of them are as follows: Senabova Kanapa, Senabova kanapa, Senabova Giriypa, Senabova veerappa, Senabova Lingappa etc names can be seen. These names signifies that, generally Senabova position was given to Veerasaiwas and Brahamins. Among them some of Senabovas were rich. They have built many temples. For example: According to an inscription<sup>2</sup>, choliyakeri's Mahabalsingha Senabova built

Umamaheshwara and Laxminarayana temple at Kumbasi. Along with that he built a chowtry also. For that Sadasivanayaka donated land to him.

When the temple record was made, all its detailed records were found in Shanuboga's records. For example: During Chennammajis rule, 50 varaha's (Money) to bayed palace. Eshwara purchased land From kalagouda and paid money for purchasing land and built Gangadhareshwara temple. He built that temple on the bank of river Tungabhadra.

Like this Shanuboga has to write and preserve all the documents carefull, the land belongs to that area. Instead of that, while donating and purchasing of lands, bound any stone which contain kings seal in presence of Shanboga and the villagers: this boundry is enmarked without any controversy between giver and purchased. This boundry sealed stone and documentation papers pertaining to the land was brought to Senabova for his record book<sup>3</sup>.

The Keladi government prepared papers pertaining to the land donated to the temple, or any individual either its rights have donated either of them. In such case, person who has taken donation, temple or math, taxless donated land must entered into the records of that villages Senabova. Senabova entered all details of the land in his recording and hand over that original letter to person who got that land as donation. Instead of that, in case person gets agricultural land in donation, Senabova has to erect sealed stones in its four boundry lines.

Villagers goes to Senabova when necessary arises of money, he mortgage the agricultural land to get money with the mediator of Senabova this truth can be found through many inscriptions.

For example: A village people, mortgaged their beetlenet garden for 22½ gold coins through koppa village Senabova. The agreement was for two years Timmappa who documented this. The mart gazed period was over the money was not returned, then Appaji Senabova donated that land of beetlenet to the temple<sup>4</sup>.

This truth of Raja Sadashivanayaka who was given donation and senabova began a religious institution and delivered donation is known through the mscriptions. Cholikre Balasingha senabova was established religious institution and sadashivanayaka has given donation<sup>5</sup>. This donation was not given for senabova's individual expenses where as it was given for his religious works.

Villagers are to give donated land along with behavioural money to the service the senabova has rendered to the villages. This money was different from the village to village. This could be known through the institutions. Shanbova's service money collected in the form of money. Beginning from Gadyana to 1,2,3 coins service money was collected<sup>6</sup>.

We can see the rich senabova's in the reign of keladinayakn's. those senabova's providing irrigation Facilities for the benefit of the Villages. For example, Jambali region nittalige Village's konappa had built chilukada tank, this information can be seen in inscription<sup>7</sup>.

Like this seanbova's participated in village and local administration. Agricultural system, Agricultural Transaction, and played predominant role. According to an inscription it is known that Nada Senabova named Senabova was ruled<sup>8</sup>. Probably he was keeping records of many Villages. Then in known much information is available on Nada Senabova some important Provincial area's only Nada Senabova. Might have present.

Like this Nada Senabova or Shanuboga played prominent role in the reign of Keladinayaka's administration.

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8. EC : VIII, Sagara, 54.

## 3

## Local Trade and Trade Route of Opium In Malwa States During 19<sup>th</sup> and 20<sup>th</sup> Century

*Dr. Vinay Shrivastava*

The poppy plant (aphimdana) is valued more for its Opium than for its seeds which are obtained from the ripe pods or capsules and constitute an important article of export trade. The seed is also locally made into sweet meats and eaten. The average yield of seed per bigha is about two maunds, while that of the oil extracted is about a third in weight of the seed used. It is edible and is also used as an illuminant, while the cake, when fresh, is sometimes eaten by the poor, but is more often used as a food for cattle. The seed has a sweetish flavor and is totally free from all intoxicating properties.

As usual in Malwa nearly all the land is "du-fasli" or double crope land. The average being in 1905 -06, 3,901 acres. Mixed sowing are very popular with the cultivators, the idea being that even if the yield is not so good in each case a complete failure is thus avoided. The elevation of this province is somewhat above that of other areas of the country and every part of it is cultivable. Both harvests are excellent, and especially when, poppy, sugarcane, mangoes, melons, and grapes. 'commonest combinations are Jowar and Tuar and Sugarcane and Poppy

Poppy cultivation appears to have started in the doab of the Chambal and Sipra rivers<sup>2</sup> whence it spread over the whole of Malwa and wherever the soil was suitable, across into Rajputana. It does not appear to have been introduced before the Muhammadan conquest. The Afghan and Mughal warriors used the drug in lieu of wine forbidden by the kuran and Raj put rapidly adopted the habit and is now the principal local consumer of this article.

A mild climate, fertile soil and good supply of water are essential to its proper cultivation, and Malwa is this specially adapted for its production.

In Malwa cultivation of Poppy for Opium was established by the early 16<sup>th</sup> century and was a considerable source of revenue to successive Governments, Opium was freely sold as intoxicant within the country and exported for the same purpose to the far Eastern country, particularly China. China was a big market for Indian Opium and this resulted in the high acreage under Opium poppy in the early part of the present century<sup>3</sup>

The excise revenue in the state is derived from the manufacture and scale of Opium, hemp drugs and intoxicating liquors. The first of these, was, until lately, the most important of the three, and this, for the reason that for more than a century past the poppy had been grown in the state for the manufactures of opium for export to China and other countries, as well as, for home consumption,

Under the circular of 1900 though the cultivation of poppy remained unrestricted, yet the cultivator was bound to sell all the poppy Juice to an Indore subject or to a Tipdar or Ijardar of the state within a prescribed time, reserving only a reasonable quantity for his own use, Further restrictions were also imposed on the movement of Opium within the state and on its export, a local Mahal duty being levied on the former and a state export duty on the latter. A definite system of transit passes and cash security (called Hadap) was likewise introduced and a check was thereby maintained both an smuggling the irresponsible handling of Opium by unauthorized persons<sup>4</sup>

In 1904 licenses were for the first time issued for the manufacture of opium and a duty of Rs. 50/- was charged for every such license, possession of Opium over a prescribed quantity and manufacture of the drug without a license being altogether prohibited,<sup>5</sup>

The new excise act passed in 1929 marked a great advance over the act of 1909. The Opium administration of the state was completely remodelled on the lines of opium administration in British India. All wholesale Opium manufacturing licenses were cancelled and the entire stock of opium in the possession of the licenses was taken over by the state<sup>6</sup>

**Jaora State-** The excisable articles in Jaora are foreign liquors country spirit, ganja, bhang, chendu, Opium, and majum<sup>7</sup> The last is an intoxicating sweet meat prepared of bhang leaves fried in ghee and mixed with the syrup of

sugar. The general export of crude Opium or chik is prohibited, except from the Malhargarh and sanjit tahsils. These tahsils are so far from Jaora that it is more convenient for local merchants to send the chick to Mandsaur and Ratlam. An export duty of Rs.14-6-6 per maund is levied on Malhargarh and Sanjit crude Opium and on any Opium allowed to be exported from other parts of Jaora territory under special permission. An export duty on manufactured ball Opium is levied at the rate of Rs.2-2-5 per dhari of 5 seers. Duty on manufactured ball Opium prepared from crude Opium imported from places within 100 kos (200 miles) distant from the state is levied at Rs.0-15-1.5 per dhari and duty on crude Opium imported from places above 100 kos distance at Rs.0-10-6.5 per dhari. Opium taken to the Government scales for export is subject to duty at the following rates per chests-

- a. On a chest of 140 lbs weight of ball Opium of Jaora produce the duty is Rs.30-0-9.
- b. On a chest of crude Opium of foreign produce from a place under 100 kos the duty is Rs.13-4-0 and from a place over 100 kos distant Rs.9-4-0.<sup>8</sup> Opium is chiefly consumed by villagers and the laboring classes in small quantities, and is also administered to children.

Opium is more largely consumed than the other drugs and is not chargeable with any duty as regards local consumption. A duty of 14 annas 6 pies is levied per maund of Opium sold locally from both vendor and purchaser. No other tax is imposed on opium consumed locally and no price is fixed. It is eaten in pills, drunk in kasumba and in Jaora town smoked as chendu<sup>9</sup>

**Ratlam State**-Ratlam was once one of the first commercial town in central India, being the centre of an extensive trade in Opium. Before the opening of the railway line to Khandwa in 1872, there was no better malt than Ratlam. The opening of the Railway, though beneficial in many ways, dealt a blow to trade by diverting it to other channels, and by opening new distributing centre in the neighbourhood, Ratlam then ceased to import much more than was actually required for local consumption. In 1878 the railway time was extended to Ratlam and cart traffic, unable to compete with the railway, rapidly declined.<sup>10</sup>

The Opium trade has also suffered, when the whole of Malwa produced little more than 25000 chests of opium. Ratlam alone manufactured and

exported for the china market 15000 chests and in return attracted a large portion of traffic from Bombay and Gujarat and distributed the same among other towers of the country. The number of chest of Opium gradually decreased to 5,000 than 4,000 and is now less than 2,000 a years. In 1843 when the Government scales for weighing Opium were set up in Ratlam, there were, with the exception of Indore and Dhar, no other scale in central India. The Opium grown in all districts bordering on Ratlam, and even that grown in distant places, used to be brought to the town for weighment. But during the last 25 or 30 years scales have been established at Jaora, Mandsaur, Chitor, Bhopal, and baran, which has also tended to decrease this traffic.<sup>11</sup>

While the chief article of trade as regards value has always been Opium, as regards quantity food grains have always predominated.

The principal imports in order of importance are crude Opium, clot, food-stuffs, European hardware, spices, ghee tobacco salt, kerosene oil and metal goods, and the principal exports are -Opium, food-grains, cotton, tilli, linseed, metal article, and betal-leaves, crude Opium import from neighboring districts and export to Bombay.<sup>12</sup>

All miscellaneous revenue comes under two heads-sayar or customs and abkari or Excise. As in other states in Malwa, Opium is a valuable revenue-paying commodity and has always been subjected to some what heavy taxation. Ratlam town, as has been already noted, was once the chief centre of the Opium trade in Malwa, but since the opening of railways and the establishment of government scales at other places the trade has dwindled.

Various dues are imposed on this drug at different stages. On 'chik' the following duties are levied-1. An important duty of Rs.2-12-0 per maund on local 'chik' brought to the town for manufacture, and of 15 annas per maund on foreign 'chik'. 2. A transit duty of Rs.1-11-6 per maund on all 'chik'. 3. A export duty of Rs.13-8-9 per maund on all 'chik'.

On manufactured ball Opium a transit duty of Rs.2-2-0, per maund is levied on a maunds weighed (80 lbs) of Opium balls and of Rs.2-13-6 on a 'chests' (140 lbs).<sup>13</sup>

The export duty per chest is Rs.21-2-3 but a remission of Rs.8 per chest is made in the case of Opium manufactured from chik brought from outside the state.

Besides these regular taxes, various cesses are levied in regard to “satta” or time bargain transactions.

Each chest (140 lbs) of Opium exported to china, therefore before it reaches the scales, pays nearly 30 Rs. In dues irrespective of “dharwai” charges levied on “satta” bargains.

A chest of Opium (140 lbs) costs about Rs.470/-, which may be thus distributed-

Distribution of Poppy	Rupees	Anna	Paisa
Cost of 170 lbs of chik	408 Rs.	0	0
Cost of manufacture	8	0	0
Interest on capital	32	0	0
Export Dues	20	0	0
Miscellaneous dues	1	14	0
Brokerage Other charges, boxes, etc.	0	13	0
<b>Total</b>	<b>469</b>	<b>27</b>	<b>0</b>

The scale price in the town is about Rs.530 which gives a profit of Rs.54 per chest<sup>14</sup>

If, however the chest is exported to China on additional duty of 600 has to be paid to the British Government, at the scales. The price of a chest of new and 2000 of old Opium are usually available for scale in the town every year. The average amount of Opium manufactured annually is about 2,80,000 lbs. and the revenues from poppy cultivation and Opium dues from 50 per cent of the state khalsa income<sup>15</sup>

The China export figures vary. The average number of chests exported to Bombay annually from 1850 to 1870 amounted to 6,000, from 1870 to 1900, 2,700, the actual for 1900-01 being, 1523 1901-02, 2119, 1902-03, 2007, 1903-04, 1,506, 1903-04, 1,506, 1904-05, 1,522 and 1905-06, 680.<sup>16</sup>

The average amount of the duty on Opium exported to Bombay is Rs. 32000 a year, and that for export to places in India Rs.2,000. Import duties amount to Rs.4,000. Opium can only be exported on a pass<sup>17</sup>

*Sitamou State-*

The country slopes gradually from south-west to north-east and the general character of the soil is the same throughout this small state. It consist mainly of the black cotton variety, is fertile and bears good crops of all the ordinary grains and of poppy.<sup>18</sup>

The chiefs source of miscellaneous revenue are Opium and country-liquor.

The average area under poppy is now 4300 acres, the actual figure for 1904-05 being 4,480. From 22 to 30 rupees an acre are paid for such land, a return of ten seers of sown. The actual amount exported in 1900-01, 27 maunds; in 1901-02, 556 in 1902-03, 332 maunds; in 1903-04, 581 maunds; in 1904-05, 460 maunds. About 100 maunds pass through state territory each year and pay transit duties,

A duty of Rs. 11-10 per maund is levied on all crude Opium exported from the state, and on ball Opium Rs. 13-14 per maund or rs. 24-13 per chest (140 lbs). A transit duty on all kinds of Opium passing through the state is levied at the rate of Rs. 1-10 per maund provided it does not break bulk.<sup>19</sup> No restrictions are imposed on wholesale or retail vend. The amount of crude Opium and of the manufactured article exported in the last 5 years is given below<sup>20</sup>

Year	Quantity Exported in maunds	Quantity passing in Transit in maunds
1901	127-0-12	73-32-8
1902	556-16-0	119-12-8
1903	332-1-0	101-5-8
1904	581-8-0	88-19-0
1905	460-32-8	147-22-0

The Opium was exported from Jaora to Bombay by train.<sup>21</sup> Ratlam was the centre of an extensive trade in Opium. The Opium was imported here from neighboring districts than these Opium have exported to Bombay.<sup>22</sup> Each chests of Opium (140 lbs) exported to China from Bombay.<sup>23</sup> The quantity of exported chest of Opium from Bombay to China is vary during 1850 to 1905<sup>24</sup>

The cultivation of Poppy was held in Sitamou State on a large scale and crude Opium was also imported here from neighboring areas. The chests were made from crude Opium after baking when imported in Sitamou state. After that these chests were exported with the permission of State.<sup>25</sup> The most Opium chests were exported from Sitamou to Indore via Khachrod. The Opium traders were faced many difficulties in this route.<sup>26</sup> The Opium exported from Sitamou to Kota, Udaipur and Marwar region apart from Indore. The trade of Opium was chief source of revenue in Sitamou State.

The Opium were examined before exported to China then these tested Opium were sent to Sahu-Yihuchi (China). The rest of the Opium exported to Hyderabad, Udaipur, and Punjab.

The trader who exported Opium himself for the China market, he was responsible for the loss and profit according to China market. The trader who exported Opium to China through

Purchasing from cultivators, he was also responsible for the loss and profit according to China market.<sup>27</sup> Thus in 19<sup>th</sup> century Jaora, Ratlam and Sitamou were the chief centers of Opium trade.

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## 4

### Anglo-Kashmir Relations From 1885-1925 A.D.

*Annu Bala*

The relationship of princely states and British Government first existed between East India Company and states contracted with each other at various stages. Later under the Act of 1858, the princely states came under the direct governance of the British parliament and the British government in India. For regulating the relation of the British crown with the states, the treaties, sanads, engagements, were defined in such a manner that the states were dependent on the crown both in internal and external relations. The supremacy of the crown over the states extended not only to defense and foreign affairs but also to maintenance of peace and order throughout India. Since the princely states had no international life of their own, they had no power of negotiations.<sup>1</sup> The paramount power entered into international treaties, agreements on behalf of the princely states. These commitments were binding on the states.

The state of Jammu and Kashmir created by the Treaty of Amritsar which was signed on 16<sup>th</sup> march, 1846 between Raja Gulab Singh and British Government. The treaty bound the Dogra rulers to a subordinate alliance with the British and the Dogras did not only recognize the British supremacy but also agreed to pay tribute to them, a fact which almost destroyed the technical independence they were supposed to have acquired. By clearly defined provisions the British acquired complete control over the external relations of the state thus extending a political protectorate over the Dogra estates. The Dogras accepted to submit to the British arbitration the disputes which arose between them and the Sikhs or any other neighboring state. The Dogras also undertook to put their troops at the disposal of the British, whenever the latter were involved in the hills, a stipulation which

gave the British vicarious power to determine the disposition of the Dogra armies. Also Dogras were not allowed to alter their territories without the concurrence of the British.<sup>2</sup> British promised to give aid to the Maharaja to protect his territory from external attack. Thus treaty of Amritsar became the base of Anglo-Kashmir relations.

The year 1885 A.D. was very significant in the history of Anglo – Kashmir relations as Britishers succeeded in establishing Resident in Kashmir which was vigorously opposed by Maharaja Gulab Singh (1846-1856A.D) and Maharaja Ranbir Singh (1856-1885A.D). Also the year 1885 brought Russia and England to the brink of war.<sup>3</sup> Prior to 1885, the British agent at Srinagar used to be called officer on special duty in Kashmir. <sup>4</sup> He was basically a political officer who had to safeguard the imperial interests and inform the Governor-General about day to day happenings in the state and beyond its frontiers.

British control over the state increased because of the Maharaja Pratap Singh's (1885-1925A.D) unimpressive figure and indifferent health and the legacy of the vigorous forward policy of Lord Lytton's viceroyalty. British Government tried to appoint Resident in the state from very beginning but not succeeded. In a letter dated 7<sup>th</sup> April, 1884 to the Secretary of state for India, the Government of India stated that the establishment of a residency in Kashmir was "a measure which may be called for, not merely by the need for assisting and supervising administrative reforms but also by the increasing importance to the Government of India of watching events beyond the north western frontiers of Kashmir".<sup>5</sup>

On 14<sup>th</sup> September, 1885 shortly after the accession of Maharaja Pratap Singh to the throne, the Viceroy Lord Dufferin sent a dispatch emphasizing that it was essential in the interest of good government that the Maharaja introduce certain reforms in his administration and accept a British resident in Jammu and Kashmir. The Maharaja annoyed over the encroachment on his powers wrote in protest "I do not hesitate to admit that the existing state of affairs in Kashmir urgently requires the introduction of substantial reforms in the administration of the country but I beg to assure you that nothing shall be spared on my part to prove beyond any possibility of doubt that it is my ambition to make my country well governed state in alliance with the government of India". But the new maharaja's vigorous protests were of no avail.<sup>6</sup> The Sir Oliver St. John, Officer on special duty in Kashmir became the first British Resident in Kashmir.<sup>7</sup>

In the same year India was faced with the problem of the demarcation of the northern boundary of Afghanistan with Tsarist Russia. During the negotiations over the disputed boundary line occurred the famous "Panjdeh incident" which brought Russia and Great Britain to the brink of war in all parts of the world. The news that Russian General Komaroff had attacked and driven out the Afghan garrison of Panjdeh created panic among the British.<sup>8</sup> Active preparations for a war with Russia began because under the Gandamak Treaty of 1879, the British had pledged to join hands with the Afghans against foreign aggression. The British entered into negotiations with the Afghans and gave them aid. But at the same time they negotiated a deal with Russia which was allowed to retain Panjdeh because the Gladstone, the liberal Prime Minister was not ready for a frontier skirmish.<sup>9</sup> Thus Panjdeh incidents ended peacefully.

In reality Russia wanted to annex all states on the North Western frontiers of India, while the British wanted to keep them as buffers. The whole affair convinced the British of the importance of strengthening their control on the frontier regions and thus Kashmir came in for their special attention.<sup>10</sup>

The tenure of first resident, St. John, was very short. But before going he left a very damaging report about the administration and character of Maharaja Pratap Singh. He was succeeded by T.C. Plowden in March, 1886. Plowden was a intriguing and vigorous officer of the Political Department so he encouraged and favoured the anti maharaja faction, whose leader was Amar Singh, younger brother of Maharaja.<sup>11</sup> British Resident succeeded in compelling Nilamber Mukherjee, the finance minister to leave the state and in 1887 Dewan Gobind Sahai was replaced by a protégé of Resident, Lachman Dass. In this way by ousting Pratap Singh's advisors and trusted men, plowden started planning of the deposition of the Maharaja and the outright annexation of the state of Jammu and Kashmir.<sup>12</sup> Resident with the help of Amar Singh prepared some letters, purporting to have been written by Maharaja Pratap Singh to his trusted servants to kill the Resident by poison and revealing treasonable correspondence with Tsarist Russia.<sup>13</sup>

By the end of 1888, T.C.Plowden was transferred and Parry S. Nisbet was appointed in his place.<sup>14</sup> A couple of months after Nisbet joined the state residency, made a startling disclosure that it had come to possess letters of treasonable nature written in Dogri by the Maharaja to the Czar of

Russia and some favourites in the state. These letters were alleged to have been acquired by Col. Nisbet from Sardar Dayal Singh, the proprietor of the tribune, to whom they had been given by the lawyer of Dewan Lachman Dass. Lachman Dass had secured the so called letters from Pratap Singh's younger brother Raja Ram Singh and some of his private servants to be used to blackmail the Maharaja.<sup>15</sup> The Maharaja denied having written any of the letters.

The Resident wrote to the Government of British India that Raja Amar Singh had testified that the letters were genuine and written by the Maharaja himself. In fact, the plot to implicate the Maharaja was well laid out. All this led to the deposition of Maharaja Pratap Singh.<sup>16</sup> Suddenly the Anglo-Indian press in India came out with the sensational news that the Maharaja of Kashmir was found guilty of treasonable activities. But the Indian owned press, particularly the *Amrita Bazar Patrika* of Calcutta took up the Maharaja's cause. The *Patrika* secured and published a secret written by the then Foreign Secretary, Hon. Durand to the Government of British India showing the British anxiety to make the frontier districts of the state under their direct supervision and for that purpose to control the internal affairs of the state. The Viceroy was very much perturbed and annoyed to read the document in the press. The storm raised by Nationalist India over Kashmir upset the apple-cast of the British.<sup>17</sup>

In March 1889 Resident presented Maharaja Pratap Singh the draft of an *Irshad* or edict of resignation announcing his own abdication in favour of a council of regency with Maharaja Amar Singh as its President. The Maharaja in utter frustration declared that if his own brothers were determined to ruin him with false accusations, he would submit to his fate. He gave his consent to such arrangements as were proposed to him. He signed or was made to sign an *Irshad* on 8<sup>th</sup> March, 1889, according to which he relieved himself of all part in the administration and placed it in the hands of a five member council of regency for a period of five years. In a letter to the Viceroy dated 14<sup>th</sup> May, 1889, he said that he was obliged to write what was desired rather demanded by the President.<sup>18</sup>

The foreign secretary in his letter of April, 1889 conveyed the decision of the British Government to the Resident in the state which inter alia stated that full powers of the state government would be vested in a council consisted of Raja Ram Singh, Raja Amar Singh, Rai Bahadur Pandit Bhag Ram and such other member as may be added from time to time by

the Government of India. This council was constituted for the administration of the state on 18<sup>th</sup> April, 1889.<sup>20</sup> The state council in its first meeting held on April 18 declared “The President shall be the final referee in all matters and may veto any resolution passed by the council or suspend action there on pending further explanation”.<sup>21</sup>

The President and the members of the council were appointed by the British Government and held independent charge of their respective departments.<sup>22</sup> Lord Lansdowne in his letter, dated 28<sup>th</sup> June, 1889, to the Maharaja himself gave the following reasons for the deposition of Maharaja Pratap Singh:

- \* The Finances of the state were in disorder, a disorder which there could be little doubt was increased by your own extravagance, squandering of the revenue of the state in a most reckless and improvident manner.
- \* Neglect to act upon the advice given by Lord Dufferin to carry out reforms.
- \* Certain treasonable letters alleged to have been written by Maharaja.
- \* Offer by the Maharaja to resign as the ruler of the state.<sup>23</sup>

Thus with the deposition of Maharaja Pratap Singh British Government achieved its objectives i.e. the re-establishment of the Gilgit Agency and the stalling of the Russian expansion. In this context William Digby, a liberal member of British parliament said that no misgovernance existed in Kashmir. Actually British Government desire to obtain complete control over the Kingdom of Kashmir, if not actual possession of it because of fear of Russian Aggression towards India.<sup>24</sup>

**Gilgit Agency:** The Gilgit agency assumed great importance during the rule of Maharaja Pratap Singh on account of its strategic importance. In 1889 the Gilgit Agency was re-established with the complete charge of Civil, military and political administration of the district.<sup>25</sup> This Gilgit Agency consisted of a part of the Gilgit Wazarat, the Chiefships of Hunza and Nagar and the Governorship of Punial, Yasin, Kuh-Ghizr and Ishkman. Hunza and Nagar, separated from each other by a river, are located to the extreme north of the agency.<sup>26</sup> Stating the reasons for setting up a political agency the government of India in a dispatch to the secretary of state for India, stated that “the advance of Russia up to the frontier of Afghanistan and the great development of her military resources in Asia, had admittedly increased the necessity for strengthening our line of defense”. The

administrative control of British officers grew mostly due to the unfettered power enjoyed by the British Resident in Kashmir. With this the communications between Gilgit and the rest of India were considerably improved. A "strategic road" fit for pack ponies and mules was built linking Gilgit with the Kashmir valley and a telegraph line connected it with the Army Headquarters in India and the Residency in Srinagar.<sup>27</sup>

**Hunza and Nagar Campaign:** In 1890 Hunza and Nagar attacked the Maharaja's forces and Russia instigated the Chiefs of Hunza and Nagar to drive out the foreigners and promised every support in their freedom struggle. Accordingly they captured the fort of Chalt. The Dogras were turned out of Nomal. So to save Gilgit at any cost, British agent, Durand started his operation in December 1891. As a result important forts were captured by the British and the tribesmen suffered heavy casualties and they were pursued as far as Misgar. The frontier Chiefs submitted before the combined might of the British and the Maharaja.<sup>28</sup> Thus a vulnerable gap in the defenses of the North-western frontiers was closed by the occupation of Hunza and Nagar in the Gilgit valley, two strongholds commanding the road to Chitral and certain passes over the Hindukush.<sup>29</sup> Sanads were granted by the Maharaja to the Chiefs of these territories who acknowledged the supremacy of the Maharaja and agreed to pay tribute.<sup>30</sup> Though the Gilgit Agency advanced the British imperial interests, the greater part of the expenditure on this account and on the administration of these districts was borne by the Jammu and Kashmir state. The expenditure covered not merely the cost of the maintenance of the agency and state troops at Gilgit but also of making roads, establishment of dispensaries and schools and other normal functions of administration within the territories themselves. Not only for Gilgit but for the Black Mountain and Chitral expeditions the Kashmir state had to contribute in men and money.<sup>31</sup>

With the successful termination of the Hunza Nagar campaign the imperial Government signifying their approbation of the loyal services rendered by his Highness, the Maharaja, Raja Ram Singh, the Commander-in-chief and the imperial service corps of the Kashmir state.<sup>32</sup> Also the contribution of the state during the great war in man power was the highest (31,000) among all Indian states. The cost of maintaining the troops sent overseas came to Rs 1,11,00,000. In addition the state contributed three fourths of a crore to the war loan. Battle Honours were won by the state forces in several fronts in east Africa and Palestine.<sup>33</sup>

### Communication

As Jammu and Kashmir had acquired an importance in the context of Anglo- Russian rivalry, the question of developing road communications attracted the foremost attention of the British. It was necessary to have roads to fortify the military position on the frontiers as well as to resist, if necessary, an attack from Russia.<sup>34</sup> The Jhelum valley cart road which had been commenced in the time of Maharaja Ranbir Singh Ji was completed during the rule of Maharaja Pratap Singh under pressure from British Government. The part of it between Kohala and Baramullah (98 miles) had been opened in 1889. A bridge at Kohala joins His Highness territory with British India and from the bridge was 64 miles road through Muree to Rawalpindi.<sup>35</sup>

The British gave much importance to trade with central Asia too. Noting a considerable increase in this trade during 1894-95, the Resident remarked that the increase was both important and satisfactory. Therefore, the road from Srinagar to Leh was further improved by construction of serais and shelter huts and it was in 1897 that the trade with central Asia went on developing year by year.<sup>36</sup> Earlier Gilgit was connected with Kashmir through a rough track often rendered impossible by avalanches. To facilitate trade and especially military convoys a road was constructed by the British. The Resident entrusted the work to a British owned firm of contractors, Speeding Mitchel and co., who completed the same in 1893.<sup>37</sup> Also to improve communication Sialkot-Jammu railway was opened to traffic in 1890.<sup>38</sup>

The British not only improved transport but also other means of communication. Telegraph lines were laid down between Rawalpindi and Srinagar. The line was extended from Srinagar to Dras in 1882 and from Srinagar to Gilgit in 1883. Side by side the postal system was improved in the territories of the Maharaja. The British Government completed arrangements for speedy postal service in the state via Banihal and Muree. Postal arrangements were completed by the end of 1866 and the building of the Kohala bridge in 1870 saw the inception of postal mail service between Srinagar and Rawalpindi.<sup>39</sup> Finally in 1894, the postal service of the state was amalgamated with the imperial service and in 1897 His Highness Government entered into an agreement for exchange of services between the state and the imperial telegraph system.<sup>40</sup>

### Census Operation

In 1891 regular census operation were carried out synchronously in J&K with the rest of India but they did not cover the Gilgit Agency. The census taken in 1911 was the first complete census conducted in strict conformity with the principles and instructions emanating from the census commissioner for India. The political atmosphere throughout the country was calm during the whole period of the census operations. The public showed no hostility to the census in any form, their attitude was either apathetic or they co-operated to the best of their ability.<sup>41</sup> The mixed court appointed in 1872 was abolished and the resident and his assistants were invested with powers to dispose of civil suits in which both parties were British or an Indian subject of his majesty.<sup>42</sup>

Meanwhile Maharaja Pratap Singh requested British Government for restoration of powers to him. As William Digby felt interested in the Kashmir affairs so he took up the Maharaja's cause in the British parliament. It was alleged that the British had removed the Maharaja to pave the way for complete control of Kashmir and the hilly regions. The key to the whole situation was evident from the words "it was Gilgit the government wanted".<sup>43</sup>

On the request of Maharaja Pratap Singh gradual restoration of powers in favour of him was inaugurated by the Viceroy, Lord Landsdowne in 1891. He was appointed the President of the Council and Raja Amar Singh stepped down to the position of vice president. In 1893 the Queen conferred on him the title of the "Grand Commander of the Star of India". But the Maharaja was only a figure head. He could not even sign papers for the Resident. He appealed to British for restoration of powers as a result minor changes were made in the rules of business of the Council in 1896. The Maharaja was given the power to send for proceedings of the council and if he did not agree with any of its decisions or orders he could "refer it back to the council". Every member had to prepare a synopsis of the work done by him outside the council and send it to the Maharaja.<sup>44</sup> Colvin the new Resident in Kashmir reviewed in 1903 the mutual relations between the Maharaja, his Prime Minister and the Resident. He formulated new arrangements as under:

- \* Abstract of proceedings of the council to be sent, periodically to the Resident as usual.

- \* Heads of the Departments to be appointed and removed only with the concurrence of the Government of India.
- \* The Resident's suggestions to be duly respected and his authoritative advice followed in all matters.

The Maharaja and his Prime Minister to consult the Resident and accept his advice before initiating new measures or altering old ones.<sup>45</sup> Lord Curzon created North West Frontier province in 1901 with headquarter at Peshawar. With this shifted the responsibility for frontier policy from Calcutta to Peshawar. Lord Curzon managed to keep friendly terms with the Amir of Afghanistan.<sup>46</sup> By 1905 the imperial Government had consolidated the position on the North-Western Frontier of India. Therefore, the British Indian Government inclined to take another step towards restoration of powers to Maharaja Pratap Singh.

In 1905 the state council was abolished and its powers of administration were conferred on the Maharaja by Lord Curzon himself. The Maharaja was to be assisted by a Chief Minister and three other Ministers namely Revenue, Home and Judicial. All the ministers had to send the cases and their abstracts to Maharaja through the Chief Minister. An abstract of orders and their disposal was to be sent to the resident for his approval. The Constitution establishment under this system provided:

- \* that the advice of the Resident be followed whenever offered
- \* that the budget be prepared and passed in consultation with the Resident
- \* that no resolution of the state council be cancelled or modified without consulting the Residency
- \* that the appointment of all ministers and any other important
- \* official be made with the concurrence of the Government of India.<sup>47</sup>

With the death of Raja Amar Singh in 1909 long feud that had plagued the dynasty after the death of Maharaja Ranbir Singh came to an end. Pratap Singh was left to himself to make the best of the situation and reclaim the authority he had lost.<sup>48</sup> He appointed Diwan Amar Nath his Chief Minister and retained the post of Commander – in – Chief with himself till 1915, when the military department was transferred to Hari Singh.<sup>49</sup>

During the First World War the Maharaja placed all the resources of his state at the disposal of the British imperial government. With the rising tide of freedom movement in India, the British Government was reorienting

its policy towards the state which they believed would act as break waters during the impending mass rising in India. So Maharaja Pratap Singh's chances of gaining full power looked brighter particularly when he was in his old age.<sup>50</sup>

In September, 1920 Pratap Singh again appealed to the Government of India for the restoration of his powers taken away from him in 1889 and partly restored in 1905. The Viceroy demanded in return an undertaking to the effect that Maharaja would seek the advice of the Resident regarding the frontier administrative matters. Maharaja Pratap Singh accepted the conditions and agreed to give the confidential undertaking demanded by the British Government.<sup>51</sup> In March, 1921 Lord Chelmsford restored full powers to him in a Darbar held at Jammu. In 1922 the Viceroy proposed amalgamation of the post of Resident with the Agent to Governor-General for the Punjab state. The maharaja did not agree and as such the proposal was dropped.

The executive council of five members, with himself as its president, was installed by the Maharaja in January, 1924. All administrative orders were passed by the members who were appointed portfolios by the Maharaja. The latter retained the power of veto. The Council continued to function till the Maharaja's death in September, 1925.<sup>52</sup>

### Conclusion

From the present study it is concluded that initially the British intention was only to use the newly formed state to defend the Afghan frontier without interfering in the internal affairs of the state. But the British policies towards the state of Jammu and Kashmir after two years of its creation seem to be one of their interference in the external and internal affairs of Kashmir and were of some suspicion and distrust. Britishers did not succeed in establishing British Resident in Kashmir during the rule of Maharaja Gulab Singh and Maharaja Pratap Singh because of their opposition. However during rule of Maharaja Ranbir Singh they appoint officers on special duty in Srinagar ostensibly to look after the interests of European visitors to Kashmir but reality to keep a watch on the doings of the Maharaja and his officials. With the Accession of Maharaja Pratap Singh British Indian Government established British residency in Srinagar despite the opposition of Maharaja. Resident T.C. Plowden encouraged and favoured the anti-Maharaja faction, whose leader was Raja Amar Singh. Maharaja Pratap Singh was overruled in every way and could not have the councilors of his choice.

Even the Maharaja could not communicate directly with the Viceroy. Every communication was routed through the Resident. This conspiracy led to deposition of Maharaja Pratap Singh. The Governor-General himself went straight into the question of reorganization of the state administration and got a protégé of Resident posted as Chief Minister and also composed council of Ministers in which the Resident was the final referee in all matters and could veto any resolution passed by the council. After deposition the British Government achieved its objectives i.e. the re-establishment of the Gilgit Agency and the stalling of Russian expansion. Although Pratap Singh was later in 1891 made the President of the council yet no decision could be taken without the consultation of the Resident. In 1905, the administration in the state was reshuffled. The council was abolished and its powers were restored to the Maharaja subject to a number of limitations. The Government of India retained complete control through Resident over the finances of the state, the armed forces, taxation, jagir grants, appointments to administrative services and foreign relations of the state. Besides the powers of general supervision and control, the Resident had come to acquire, were left with him unaffected and intact. Finally after many appeals Lord Chelmsford restored full power to Maharaja Pratap Singh in 1921. The British Government developed communication by initiating various road projects and establishment of speedy postal services.

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## 5

### Miniature Paintings of Malwa-As a important source of cultural heritage (Special reference to Kalpa-Sutra)

*Dr. Asha Shrivastava*

Man is the creation of an environment in which he has been living from time immemorial. He depicts what he perceives or visualizes thoughts the surrounding environment. In this way the creating originates from the very womb of society and its cultures. The nature and human society both coordinate the canons of creations. All paintings reflect such different aspect of life. The art developed there is noted for elegance, sweetness of expression, rhythmic composition, skilful technique and spiritual yearning. So the paintings made a important source of all cultural activities.

Literary works testify to the eminence of paintings as an art form in India, particularly in the decoration of walls but climate has taken a devastating toll, leaving behind only a few tantalizing examples. By far the bulk of the preserved material consists of miniature paintings initially done on palm leaf<sup>1</sup> but later on paper. Now Jainism began deriving inspiration from the Buddhist tradition of painting Buddha's religious activities where the ideals of Lord Mahavir along with other Jain divinities were depicted by the artists in temples and later on palm-leaves and paper. The subject matter is generally religious (illustrating divinities myths and legends). The most copious examples of western Indian style however, have survived not on the walls of temples, but in the large number of illustrated manuscript commissioned by members of the Jain community.

Central India, which since Vedic days excelled in her achievements in the fields of literature, performing arts, sculpture, architecture, music,

education and religious pursuits, was not far behind them in painting. In both, murals and miniatures, central India was one of the early debutantes. The 5<sup>th</sup>-6<sup>th</sup> century murals at Bagh caves<sup>2</sup> defined her Ajanta-like elaborate and magnificent mural tradition and her Mandu Kalpa-Sutra illustrations the initial phase of the miniature art in India. It is widely acclaimed that such illustrated Jain manuscripts of the Kalpa-Sutra were in existence in the region as early as the 11<sup>th</sup>-12<sup>th</sup> century.<sup>3</sup> The illustrated Mandu Kalpa-Sutra of 1439 A.D. is the earliest known example of the dated miniatures in India<sup>4</sup>. There evolved from the Jain Kalpa-Sutra paintings of Mandu most of the miniature styles of Rajasthan and from Mandu's illustrated 'Niyamatnama' of 1505, the subsequent Islamic art style in India.

Malwa pioneered the art of miniature painting in Central India. Mandu is its earliest seat and the Mandu Kalpa-Sutra illustrations the earliest examples of its miniature paintings. Large protruding eyes, angular faces, men and women of moderate height, abundance of motifs and profusion of gold characterize these Kalpa-Sutra paintings<sup>5</sup>. The Malwa art style had its other centers at Dhar, Ujjain, Narsinghpur and Narsinghgarh<sup>6</sup>. Malwa inclined to narrative rendering of its themes. The Mandu Ragamala and Ramayana illustrations of 1634 A.D. not only depict the initial style of Indian miniature painting but are also excellent in execution, draughtsmanship, colour-scheme and stylistic merit. During the political vicissitudes the shresthis of Mandu when came in wider commercial and cultural contacts with those of Delhi, Jaunpur and Mewar, paving the way for preparation of works like of Bhagwat-Purana, Chandayana and Chaurapachiasika, where the free exchange exhibiting loans on both sides are clearly visible. Malwa has rendered the legends of Bhagavata-Purana and the known Sanskrit love-lore of Amru-Shataka with great thematic thrust, accuracy of details and great elaboration<sup>7</sup>. A small canvas often compartmentalized, each compartment housing one episode independently, bright basic colours, blend of folk elements and highly charged faces are the other attributes of Malwa miniatures.

Now Jainism begin deriving inspiration from the Buddhist tradition of painting Buddha's religious activities where the ideals of Lord Mahavir along with other Jain divinities were depicted by the artists in temples and later on Palm-leaves and paper.<sup>8</sup> The earliest surviving illustrated Jain manuscript is dated A.D. 1060. it is on palm-leaf and features a canonical text and its miniatures depict an energetic figure of Kamdeva a seated

representation of the goddess 'shri and elephants', deriving inspiration from Katha, giving rise to a new school, western Indian style of painting in Rajasthan-Gujarat region.<sup>9</sup> The oldest Palm-leaf manuscript of Kalpa-Sutra with pictures dates back to A.D.1237. The themes of these miniatures are the legends of the Jain Tirthankars.

The conquest of Malwa during the reign of Ala-Ud-din khalji had produced a lull in the cultural activity. During the period of lull, in western India as well as central and eastern India, a style was developed by the Jains to illustrate their Kalpa-sutra. As a business community the Jains flourished from ancient times. The Jains were considered as useful by the monarchs. The rulers encouraged them to set up their kothis in their kingdoms and extended protection to them. The Jain merchants in return, helped the rulers with cash whenever it was needed.<sup>10</sup>

The last quarter of the fourteenth century witnessed the disintegration and decay of the Delhi Sultanate, and the resultant a confusion and disorder proved deterrent to the interest of the trading community. Thus the creation of the provincial kingdoms was welcomed by them and they soon began to migrate and settle in the capitals and other trading centers of these newly founded kingdoms. The establishment of the independent kingdom of Malwa by Dilawar Khan Ghuri also attracted the Jain merchants to come to Malwa. The new sultan also felt the need of financial help for economic prosperity of his kingdom and encouraged the jains to come and settle in his kingdom.<sup>12</sup> With the accession of Hoshang shah and re-establishment of his authority he realize the revenues of the state could be realized only after the harvest or when they were due, whereas the sultan required ready cash earlier. So the Hoshangshah honored them by associating them with his government. Hoshangshah appointed Nardeva Soni as his 'Bhandarika'<sup>13</sup> (treasurer). He is credited with the establishment of a library (shastragar) during the reign of Hoshangshah. During the reign of Mahmud Khalji(I), his son shri Sangram singh soni succeeded him as Bhandarika<sup>14</sup>, he had ordered for preparation of several copies of gold-silver inked illustrated manuscripts of 'Kalpa-Sutra' and Kalakacharya Katha'. Thus, the Mandu school of jain paintings was revived and developed under the patronage of Sangram Singh Soni. He was inspired in this endeavour by visiting Acharyas and Sanghapatis who were welcomed at mandu.

Mandu the capital of city of the Paramaras and later on, the Khalji rulers of Malwa celebrations or performances of festive and festivals primarily

celebrated in honour of Acharyas by the 'Srethis' from Hindu and Jain Swestamber communities from 10<sup>th</sup> century A.D. onwards. Several references about the advent of a good number of Jain Acharyas from Patan, Girnar, Jalor and other cities of Rajasthan, Dhar and Mandu with whom penetrated in Malwa the Jain school of Art and literature. They settle down here, developed trade and commerce become so rich that they initiated a good number of pilgrimages to Jain Tirthas and on return celebrated feasts and festive of exceptionally amazing size and character by presenting beautiful gold-silver inked illustrated manuscripts of Jain traditions, most of them prepared at Mandu.<sup>15</sup> The earliest miniature paintings of India are the Jain illustrations of the 11<sup>th</sup> century. These are Kalpsutra commissioned by the Jain merchants and bankers. The successions of pontiffs and the rulers for the Jain monks during the rainy Chaturmasa (four months). Besides these the five propitious events - The descent from heaven, birth, initiation, obtaining of omniscience and death and other events from the life of Mahavira and Tirthankar are also integrated. The merchant presented the illustrated manuscripts based on these themes to Jain monks as a religious merit in the hope of attaining heaven after death.<sup>16</sup> In Malwa this style seems to have remained unprogressive which, in itself was moribund and static.<sup>17</sup> But the social and political stability of Malwa under the able rule of Hoshang Shah and Mohammad Khalji give it a fresh impetus and revived its vitality. As early as 1439 A.D. a Kalpsutra was painted in Mandu under the patronage of Mohammad Khalji.<sup>18</sup>

The Mandu Kalpsutra illustrations are striking for the large eyes and angular figures ornamented with an abundance of gold motif.<sup>19</sup> The art analysis of art contents of Mandu MS of Kalpsutra calls for study of rise and development of Jainism in Malwa with context to Mandu as its centers.

Kalpsutra painting also reflected the architectural details, decorative features of buildings and costumes, ornaments of males and females of Malwa. These paintings are the rich sources of socio-economic condition of Malwa.

**Conclusion**—All the position actual paintings may be reflected the condition of Hindu and Hindu culture under the Muslim rulers of Mandu. One thing is clear when Muslim rulers maintain a destroy policy in every region of India in this period, the Khalji Sultan (Malwa ke Khalji) by his policy of toleration of the Hindus had created an atmosphere of friendly relation with each other, and thereby created condition for the blending of

Muslim(Persian)and Indian(Jain)styles of painting. The result of this cross-fertilization is found in 'Nimathnamah'. The study of Kalpa-Sutra paintings open vistas unveiling the unknown thereby acquainting us with the socio-economic life of the people in Malwa it equally enables us to know as how it, differed from our neighboring kingdoms when we make a comparative study of Mandu manuscript with those of Gujarat and Jaunpur dated 1465 A.D. one can visualize well through them as how the Acharyas were received at Mandu and gates and building were decorated through 'torans' and 'vandanwars' and what the people of Malwa wore eat worshiped and used in their day to day life including beds and chairs. In this background there should be no two opinions about the fact that there were two school of art of painting at Mandu during the sultanate of Malwa. One school representing traditional traits of the art of painting as exhibited in the documents of Kalpsutra(1439),Kalka-katha(1400),Bhagwati-sutra, and Uttaradhyayana sutra(1529)refined and blended with shiraz school in Nimathnama and the other developed at 'Asharfi-Mahal'.

During the political vicissitudes the sheathes of Mandu when come in wider commercial and cultural contact with those of Delhi, Jounpur and Mewar new influences thematic as well as stylistic began creeping at Mandu paving the way for preparation of works like of 'Bhagwat-Purana','Chandayana',and 'Chaurapanchisika' where the free exchange exhibiting loans on both sides are clearly visibly. Kalpsutra painting also reflect the political history of Malwa sultans and politically power and reputation of Janis.

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## 6

### Significance of Political Institutions in Bhil's Movement of Bangar Region

*Dr. Digvijay Bhatnagar*

The Bangar region is situated in southern part of Mewar State of Rajputana where tribal communities reside in this area. In present political map of Rajasthan the district of Banswara, Dungarpur, Pratapgarh district and Southern area of Udaipur district constitute this tribal area. The word Bangar or Vangar belongs to Rajasthani dialect. The meaning of 'Vangar' word is barren land or land of uneven high and low structures. In Gujarati language it is known as Vagda, in Sanskrit language it is spelt as Vagvar, Vayagarh, Vaagat and Vargat<sup>1</sup>. In Prakrit language it is called Vaggadaa<sup>2</sup>, but in most of the rock edicts such as inscription of Vaajata mata (Dungarpur), in copper plate of Veerpur village of Udaipur district and in Shiv temple of Jhadol of Udaipur district, the word Bangar or Vangad is used.

The ancient capital of Bangar region was Badaada Gram. But after Dungarpur city was built it became the capital of this area. In times to come Dungarpur got divided in two parts-Mahi river, area spread over upto western bank of Mahi river was known as Dungarpur state and the area eastern bank of Mahi was known as Banswara state, upto sixteen century, the northern boundary of this region touched Mewar state, in the west 'Idar'. In Southern-west 'Kadaana', state of 'Sondha' in extreme south, its boundary touched Panchmahal of Jhalod pargana, and some part of Patalvad of Indore, in eastern side of this region was Salona, and Ratalaam, in northern eastern side boundary spread over upto Pratapgarh State<sup>3</sup>. Therefore it can be said that Bangar region covered some parts of modern Gujrat, M.P. and Mewar State. But by the end of 18<sup>th</sup> century the whole political and economic structure of this region got disturbed. Anarchy prevailed upon there since agriculture and trade activities came to an end and their prevailed an

environment of disturbances and breakdown of law and order in this area. The East India Company Government had established its control in the whole of Rajputana and they extended their economic interest. Britishers tried to restore peace, law and order in this area. Many political institutions under the leadership of freedom fighters of this area protected their cultural values and distinct civilization.

### 1. Abhinav Bharat

In the then Rajputana, great freedom fighters like Kesari Singh Barahatha, Rav Gopal Singh and Arjun Lal Shethi created a revolutionary institution known as 'Abhinav Bharat'<sup>4</sup>. They believed that the feeling of self respect and love for ones independence have been always very strong among the Rajputs, fuedals kings and their forces in Rajasthan: Shri Kesari Singh, Barahatha started a new branch of Abhinav Bharat known as 'Veer Bharat Sabha' in 1910. The aims of the institutions were as under:

1. Membership of influential people.
2. To prepare youths for revolution belonging, to Kshatriya and other fighting tribes likes Bhills, and spread nationalist thought, among them.
3. To sow the seed of revolt among the soldiers of local ruler forces.

The importance of the institution known as Abhivan-Bharat established activists. They brought far fetched influence indirectly in this area of Bangar region. Fateha Singh the Maharana of Udaipur was known for his Anti-British feelings. He did not accept a compromise made in between the then British government and the Udaipur state government to construct the railway line in between Chittorgarh and Udaipur. He also removed his prime-minister Panna Lal Mehta for his pro-british attitude and in his place he appointed renowned revolutionary Shyamji Krishna Verma as his Chief advisor. This Maharana of Mewar also refused to attend the British Viceroy's Darwar in Delhi twice in the years in 1903 A.D. and 1911 A.D.<sup>5</sup>. The sacrifices of Nana Khant and Kali-Bai of Bangar region of Dungarpur state is an example of revolutionary courage expressed by these brave tribals against the authority of the British Government.

### 2. Rajputana Madhaya Bharat Sabha- 1918 (Rajputana Central Indian Council-1918)

This institution was formed in the office of Marwari Library, located at Chandani Chok area in Delhi under the Chairmanship of Shri Jamna Lal

Bajaj and members Sharavshrii Ganesh Shankar Vidharathi, Vijay Singh Pathik, Chand Karan Shrada, Govind Das, Arjunlal Shethi, Gridhar Sharma, Swami Nar Singh Dev Saraswati<sup>6</sup>. The main aims of this institution were as under:

1. To bring about political awakening among citizens of local princely states of Rajasthan and try to give rights of self-government to them through their local rulers.
2. To increase the membership of the Congress party by enrolling them as party members.

Although this Rajputana Madhya Bharat Sabha was not active for a long time and its activities came to an end in 1920 A.D., yet three news papers such as 'Pratap' edited by Ganesh Shankar Vidharathi, 'Rajasthan Kesari' (Vardha) and 'Naveen Rajasthan' (Ajmer) edited by Vijay Singh Pathik and Ramnarayan Choudhary respectively were helpful in enlightening the general masses about their rights and also these news papers highlighted the miseries of public of Rajputana.

### 3. Rajasthan Seva Sangha<sup>7</sup> (1919-20)

In the year 1919 A.D. Rajasthan Seva Sangha was started in the Vardha. Sharvshri Vijay Singh Pathik, Ramnarayan Choudhary and Hirbhai Kinkar played an important role in strengthening this institution in the year 1920, its head quarter was transferred to Ajmer. The other important members of this institution were Sobha Lal Gupta, Manikayalal Verma, Laduram Joshi, Premchand Bhil, Mod Singh and Nathu Ram Sharma. The objects of this organization were as under:

1. To solve the problems of Princely states' Janta.
2. To establish congenial relationship in between the public and their Jagirdars and rulers.
3. To spread political awakening among the masses.
4. To start movement against forced labour taken without paying wages.

The stories of movements of farmers of Bangu (Chittorgarh) Bijolia (Bhilwara) and tribals of Sirohi reveal the success of their activities. This institution condemned the atrocities committed by the police, against the public of Udaipur, Bundi and Sirohi districts. The Dungarpur Maharaval issued orders to ban the forced labour system through out his state in July 1921 A.D.<sup>8</sup>.

#### 4. All India States People's Council (1927)

The first convention of all India States People's Council was organized in December 1927 A.D. in Mumbai. Most of the participants in this convention belonged to Western States of India<sup>9</sup>. The important participants were Naenu Ram (Kota), Shankar Sharma (Ajmer), Jainarayan Vyas, Kanahiyalal Kalani (Jodhpur), Ramdev Poddar (Bikaner) and Bal Kishan Poddar and Trilok Chand Mathur of Karouli, Vijay Singh Pathick was elected vice president and Ram Narayan Choudhary was made provincial secretary of this convention. The main objects of all Indian States Peoples Council were as under:

1. To enforce local governments administration by the local people under the general guidance of local rulers in the various states.
2. Strive to create independent Judicial courts to adjudicate and to enforce fundamental rights of public of different states.
3. To provide opportunity of right of hearing to be represented by the public representatives before the announcement of the judgement.

This institution was important because of the fact that an all India forum was made available to the political workers, working in different states to high-light the problems of princely states. Later on Shri Bupendra Nath Trivedi<sup>10</sup> and Shri Haridev Joshi<sup>11</sup> were able to live in contact of this council to highlight the problems of bhill-tribals of Banswara and Dungarpur princely states of Bangar region. They were able to high-light the problems of tribals of Bangar region at all India level by their contacts with this council.

#### 5. Vanvashi Seva Sangha:

This body was organized under the leadership of Bhuray Lal Vaya, Bhogi Lal Pandaya and Rajkumar Mansingh. The main object of this institution were as under:

1. To inculcate the feeling of self-respect and self-confidence among the tribals and to inspire their social and political consciousness.
2. To spread education among the tribals for their welfare.
3. To inspire them to boycott their social evils such as drinking habits, polygamy, vair, Jhhgra etc.
4. To demand self-governing rights to the tribals.
5. To start movement for the protection of their property and other fundamental rights.

Vanvashi Seva Sangha worked for social and political consciousness among the Bhil tribals in Bangar region. In the year 1940 the Vanvashi Seva Sangha organized an exhibition at Dungarpur district head quarter in which tablos displayed the progress made by young men and women of Bhil tribe in the social and economic field<sup>12</sup>.

#### **6. Rajasthan Sevak Mandal (1935 A.D.)**

When Rajasthan Seva Sangha started losing impact, Rajasthan Sevak Mandal was established to serve the people of Rajasthan. Manikaya Lal Verma remained life long member of this organization.<sup>13</sup> Being influenced by Harijan Udahar Movement (a social movement for the emancipation of S.C.'S. S.T.'S conditions) Shri Manikaya Lal Verma started constructive social work in Dungarpur state. Before Shri Manikaya Lal Verma, a prominent leaders i.e. Shobha Lal Gupta and Gorishankar Upadhyay have established a 'Harijan Asharam' at Sagawara town of Dungarpur district under the banner of Rajasthan Sevak Mandal for the progress of Harijan and Bhills of this area with the help of 'Bangar Nav-Yuvak Mandal'. Being afraid of the popularity of Manikaya Lal Verma among the tribals the Dungarpur Maharaval asked Manikaya Lal Verma to leave Dungarpur area. Shri Manikaya Lal Verma thought it better to avoid confrontation with Dungarpur Maharaval in the larger interest of Rajasthan Seva Mandal and therefore he had come to Ajmer.

#### **7. Bangar Seva Mandir**

Shri Manikaya Lal Verma made another organization known as Bangar Seva Mandir and Shri Bhogilal Pandya<sup>14</sup> was made the secretary of this organization. Both the Bhogilal Pandya and Gorishankar Upadhyay, prominent social leaders started work for education among the tribals to abolish tribals' social evils. From 1935 Shri Manikaya Lal Verma believed in the fact that social and political immencipation of bhills would remain only a dream if forced labour and illegitimate demands of the princely states which were forcefully being collected from Bhills by the ruler, need to be stopped with immediate effect, bhills were to be set free, not to oblige the state. The state princely ruler took annoyance of this view of Shri Verma, so again Shri Manikaya Lal Verma was forced to leave Dungarpur state and he had left Mewar second time after giving the charge of this organization to Bhogilal Pandya.

### 8. Dungarpur Seva Sangha

When Bangar Seva Mandir got closed by the state order both Bhogi Lal Pandya and Gorishankar Upadhaya established a new organization known as Dungarpur Seva Sangha to complete the left over task of Bangar Seva Mandir. The Maharaval Dungarpur, under the instruction of the British government again ordered to close down the activities of Dungarpur Seva Sangha, lest it may spread political awakening in the Bangar region Bhils. All the hostels were also closed and admission of general public boys and girls was banned. Only one high school was running at Dungarpur head quarter with the permission of the government of Dungarpur state. The act to run a school or a hostel was made a penal offence. Despite these difficulties Dungarpur Seva Sangha continued its activities to achieve its object. Dungarpur Seva Sangha succeeded in their mission of spreading education among the tribals. The influence of 'Quit India Movement 1942' also influenced Dungarpur state. The workers of Dungarpur Seva Sangha organized various political programmes such as demonstrations made, strike were held and public meetings were organized. Later on Rajaya (State) Praja Mandal was established in Dungarpur state. As a result of these efforts political awakening was spread among the masses by Dungarpur Seva Sangha.<sup>15</sup>

### 9. Kushalgarh Praja Mandal (1942)

Kushalgarh Praja Mandal was established in the month of April in 1942 under the chairmanship of Shri Bhawar Lal Nigam. Shri Vardhaman Gadiya and Shri Kanahiya Lal Shathia were made vice-chairman and secretary of this Praja Mandal. Kushalgarh Praja Mandal was able to pass a bill not to charge all kinds of illegitimate dues of the state so far had been realized from them. The Praja Mandal had to organize a successful movement to achieve this object. In 1944 Shri Dhyan Chand Doshi also played an important role to bring political awakening among the masses of this area. He started a movement for providing essential public amenities and civil rights to the masses of area. He also started adult education centers, mobile dispensaries, cooperative societies, and formation and development of municipalities in this area. Two schools were opened in villages Jaldhar and Kharabari. He contributed a lot to remove untouchability and worked for the emancipation of harisons. In 1948 when popular government was formed in Kushalgarh state, Shri Bhanvar Lal Nigam and Vardhaman Gadiya were made its cabinet ministers.

### 10. Banswara Praja Mandal (1943)

This institution was established by Shri Bupendra Nath Trivedi<sup>16</sup> with the cooperation of Sarav shri Dhulji Bhai Bhavasar, Manishankar Jani, Shidhi Shanker Jha, Chiman Lal Malot, Motilal Jadia and Dhayanilal. Banswara Praja Mandal organized people to check price rise, scarcity of food articles and against their exploitation. They started an agitation of Jan. 26, 1943 to take the rights of self governance from the ruler of Banswara. Under the banner of this Praja Mandal many tribal chiefs, such as Dala Bhagatji, Deva Bhagat of Chhoti Sarvan, Deepa Bhagat of Thodi Tejpur, Surji Bhagat of Kharabara, Hemata Bhagat of Badgam Kubal Machar of Paddi. Since section 144 Cr. P.C. was enforced in Banswara town therefore, these chiefs convened their public meeting at 'Voreraov' a place out of the boundaries of Banswara capital. These leaders were arrested and sent to jail, therefore people protested against this action of the Banswara government and people went on strike for three days and made demonstrations under the leadership of Chiman Das Malot, consequently Banswara government was forced to release the arrested persons under their pressure.

### 11. Dungarpur State Praja Mandal (1944)

On 26 January, 1944 the Dungarpur State Praja Mandal was organized formally by Sharavshri Bhogilal Pandya, Gorishankar Upadayay, Haridev Joshi, Kurichand Jain and Shivilal Kotadia. Its first convention was held under the chairmanship of Bhogilal Pandya in which prominent public leader like Gokul Bhai Bhatt Heera Lal Shastri, Manikaya Lal Verman, Bhupendra Nath Trivedi and Mohan Lal Sukhadia participated along with many people of that area. In this convention the resolutions to merge Dungarpur princely state with the union of India; restoration of Khangri Pathshala and Kavayad Hostels and rule of self government; were passed.

### 12. Dungarpur Rajaya Praja Mandal (1944)

On 26 Jan, 1944 was organized D.R.P.M. formally by Sarvashri Bhogilal Lal Pandya, Gorishankar Updaya, Hari Dev Joshi, Kurichand Jain and Shiv Lal Kotadia<sup>17</sup>. Its first convention was held under the chairmanship of Bhogilal Pandya in which prominent public leader like Gokul Bhai Bhatt, Heera Lal Shastri, M.L. Verma, Bhupendra Trivedi and Mohal Lal Sukhadia participated along with many people of area. In this convention the proposals of self government, merger of the then Dungarpur princely state with the Union of India and restoration of Khangri-Pathshala and Kavayad hostels were passed.

Under the leadership of Devaram Sharma of Shoyamala village tribal farmers had been harassed by the mischief of pet swine (bores) and leavy realizing measures, they resorted to non violent agitation against the state. Later on Praja Mandals supported this agitation. The then government arrested Bhogilal Pandaya along with 20 other agitators Shri Bhogilal Pandaya being a political prisoner remained on hunger strike in the jail. Many newspapers published the details of in human treatment given to Shri Bhogi Lal Pandya in jail. Being informed with these news the representatives of Rajputana Provincial council (Rajputana Prantiya Shabha) Sarvshri. Gokul Bhaie Bhatt, M.L. Verma, Heera Lal Shastri and Dharmesh Chandra Vyas went to Dungarpur. They demanded from the then Maharana of Udaipur, the release of all prisoners including Bhogilal Pandaya and also the cancellation of Tadipar orders against Haridev Joshi and Uppdaya the then political workers. The Maharana of Udaipur had to concede these demands. This was the first victory of the Praja Mandal. The Maha raval of Dungarpur was totally against these efforts made by these social and political workers; whose names are mentioned above. A twelve year Bhill girl student known as Kali Bai cut the rope with the help of her dantali which she was having in her hand at that time. With the help of her presence of mind and courage- this young tribal girl students Kali Bai, saved the life of her teacher. But the state officer killed her by cutting her head with a sword which he was having in his hand. This sacrifice of Kali Bai to save the life of her teacher made her a martyr of Bangar area for all times to come<sup>18</sup>. Dungarpur Praja Mandal therefore succeeded the most to organize the tribal movements and in encouraging political awakening in Dungarpur district.

### 13. Pratapgarh Praja Mandal (1945)

In the last, Praja Mandal was established in Pratapgarh, now a part of Chittorgarh District by Shri Amrte Lal Yadav and Chunni Lal Prabhakar. They demanded rights of self government. In Aug 1947 Pratapgarh state was also merged with the Union of India. On 2<sup>nd</sup> March, 1948 two representatives of P.P.M. Sarvshri Manikya Lal Shah and Amrit Lal were made state minister in the cabinet of Rajasthan. On their advise Praja Mandal Pratapgarh got merged it self with Rajasthan Sangh on 18<sup>th</sup> April 1948.

On the basis of the aforesaid research material, it can be safely concluded that the Bhill agitation was supported and organized in Bangar region by these public social and political institutions which helped in changing the

mindset of the tribals of this area by breaking their mental rigidity. These institutions were able to inspire social and political workers to do social and political reforms in Bhils of this region. As a result of this social consciousness; organizations like Vanvasi Seva Sangh, Rajasthan, Sevak Sangh, Bangar, Seva Mandir, Dungarpur Seva Sangh worked their for the extension of education among the tribals; which enabled them to demand for their rights and to end their exploitation. Organized and educated tribals accepted the membership of the social and political institution like Abhinav Bharat, Rajputana Central India Council, Raj. Seva Sangh, All India People's Council of princely states and Praja Mandal. The tribals under the leadership of these institutions got politically awakened and started demanding for their welfare measures and were able to contribute an important role in the field of freedom struggle of tribal areas.

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## 7

## Palaeolithic Culture in Jammu Region: A Historical Retrospection

*Arjun Singh*

*Pre-historic* period is that period of our *ancient* past for which we do not have written records. It is *Robert Bruce Foote* who laid the foundations of the study of *pre-history* in India.<sup>1</sup> Therefore our knowledge of cultures, which developed in this period, is based only on the materials found in the archaeological excavations. The earliest man living during this period made tools and implements of stone found in the surroundings.

The term *Paleolithic* is derived from the *Greek*<sup>2</sup> word '*Palaeo*' which mean *old* and '*Lithic*' stands for "*Stone*" i.e. an '*Old Stone*' and connotes in archaeology<sup>3</sup> an early or *Older Stone Age* tool, made by man thousands of years ago. The archaeologists have dated this culture to the *Pleistocene* period about two million years ago. The *Pleistocene* period is the geological period of the age when the earth's surface was covered with ice, and the weather was so cold that human or plant life could not survive. The man in *Stone Age* times was completely dependent on nature and his source of subsistence was only hunting. He used to kill wild animals with the help of *stone tools* and maintain himself in the flesh of that animals<sup>4</sup>. The middle *Paleolithic* tools are based mainly upon flakes industries and the upper *Paleolithic* is characterized by burins and scrapers. Age wise, the lower *Paleolithic* is extended up to 1,00,000 years ago, middle *Paleolithic* up to 40,000 years ago and upper *Paleolithic* up to 10,000 B.C.<sup>5</sup>

Man right from the day of his existence, has been making efforts to improve the coalition of his living by adding to his comforts and conveniences. He started first of all living in pits, cut into the natural soil by

him. The existence of such-pit-dwellings has been noticed for the first time in the *Neolithic* content. In *Kashmir* very good examples of pit-dwelling have been reported from *Burzahom* in Kashmir.<sup>6</sup>

The Jammu region comprised of mountainous surface fringed in the south by the south ward sloping strip of plain, represents a typical habitat for the *Primitive Man*.<sup>7</sup> Spreading from the *Jhelum* to *Ravi*, a span of over 200 Killometres,<sup>8</sup> in the northern frontier of *India*, containing elevated and low lands, high and firm river banks, abundant natural flora and fauna and above all loose stone pebbles and rocks of all descriptions,<sup>9</sup> and dwelling of man and beast since the known antiquity of mankind. Millions of years ago, there was a time when its low forests and green bushy valleys were frequented by elephants some thirty to forty feet in height; and probably the *primitive man*, not much different from the elephants and other wild animals, except in physical makeup found this region very congenial because of the abundance of loose rubble stones to serve as crude, natural, ready-made weapons for him.<sup>10</sup> The forest producing edible fruits and roots and the rivers full of water and the mounds and heights serving as natural and safe dwellings, were amenities enough to invite hordes of human beings and their companions, wild animals. This culture has its roots in the modes of *primitive human* society, growing through various stages of *evolution* and enriched this region from abroad and from within India.<sup>11</sup> *Pre-history* comprise the various stone ages when man was a *nomadic* hunter, a 'savage', as he is called.<sup>12</sup> We have no data before us to ascertain the movements of the *primitive tribes* in this region, but the discovery of *stone tools* belonging to the different stages of evolution, from crude and large *Pre-Sohanian* stone to smaller, finer and sharper tools of *Sohanian type*,<sup>13</sup> reveals the constant presence of human society in Jammu region, exhibiting the various stages of social evolution – the nomad, savage hunter and root gatherer learning to make crude tools of its own.

To investigate Stone Age sites on the terrace of the *Ravi* and to ascertain the existence of *Harappan* sites in the *Ravi* basin; Archaeological survey of India carried out exploration of the Kathua district in 1965-66. At *Lakhanpur*, four terraces of the *Ravi* dating back to the *pleistocene*<sup>14</sup> period were recognized: *Terrace 1* was composed of large *boulders* capped by *Pinkish silt*; *Terrace 2* consisted of smaller and sub-angular boulders covered with a thick mantle of a *terrerosa*; *Terrace 3* recorded two cycles of sedimentation; and *Terrace 4* showed one cycle of deposition.<sup>15</sup> (A terrace is the land on

both sides of the river where from the water dried up can be observed in the shape of a step, which is popularly known in archaeology as a *Terrace*.<sup>16)</sup>

A large number of tools were obtained from *Terrace 2* at Kurro, Pinyani and Terra. These consisted of *Pre-Sohan* type of huge *flakes*, rolled and heavily *patinated*, early *Sohan unifacial pebble choppers* and *clactonian* and *Levalloisian flakes*. From *Terrace 3*, *pebble tools and flakes were picked up at Mah and Jagatpur*. The *Pre-Sohan* flakes are large and quartzite, heavily rolled and patinated, having unfaceted striking-platform with more than 120° angle. Though the bulbs are flat, the cones are well developed. The humped dorsal side is unflaked except for occasional one or two small irregular scars. The early *Sohan* pebble tools are made on quartzite pebbles, unifacially flaked by using the natural plain surface as a striking platform and obtaining the sharp working edge across the length of the pebble. Primary *flake-scars*, which are deep and reach the middle of the *pebble*, have generally been obliterated by secondary flaking<sup>17</sup>. *Typologically*, these tools can be grouped as: (i) *Choppers* with round *butt* and *crescentic* working-edge (ii) *Chopper* with *pointed butt* having irregular working edge; (iii) rectangular tools with straight *butt* and working edge (iv) Smaller-sized pebble tools (from *Terrace 3*) with round *butt* and *Crescentic* working edge. These tools are associated with three types of flakes; (i) *Clactonian*; (ii) *Proto-Levalloisian*; and (iii) *Levalloisian*.

*Clactonian*- named after the type site *Clacton-on-sea* in the old channel of *Thames* in *England*.<sup>18</sup> *Clactonian* flakes are generally crude having *unfaceted* striking platform with an angle of more than 90 degree, the dorsal side retaining the natural cortex or roundness, or they are just suitable flakes used as tools.<sup>19</sup> They show the attempt of the earliest *pre-historic man* for making effective use of stones as tools. The next evolutionary stage in the existence of the pre-historic man, in the *Levalloisian* flakes, a peculiar type of flakes struck from prepared core by a more advanced and skillful method. *Levalloisian* – A technique of preparing stone tool named after the type-site located in the suburbs of *Paris (France)*.<sup>20</sup> It marked a great advancement in the preparation of stone tools. In this technique the core was carefully trimmed to prepare a platform. *Levalloisian* flakes are detached from the prepared cores and show a prepared striking platform having an angle invariably less than 90°. This technique involved greater skill and precision *cores* and show prepared striking platform. The *pre-historic* man of Jammu region, adopted another method of flaking which led to the production of uniformly thin, elongated and parallel-sided flakes commonly known as blades.<sup>21</sup>

In 1964-65, in Jammu and Kathua districts, field exploration has carried out and revealed two *Sohanian pebble-tool* sites at *Nagrota* on the *Tawi* and *Koota* on the *Bei* rivers<sup>22</sup>. *Choppers, Scrapers*, discoid were the main tool types in the collection. A few flakes, showing *Proto-Levalloisian* and *Levalloisian* technique were also seen. Tools found from *Koota* are like *Nagrota*, the collection comprises *Sohanian pebble* – tools and flakes<sup>23</sup>

In *Samba* district flanking the river *Basantar* just near *Samba* town, collected early *Stone Age* tools from Terraces at *Nandi, Mananu* and *Palth*. From *Palth* yielded more than 50 *pebble* tools of various types including *discoid's* flakes and cores<sup>24</sup>. Besides, two sand stone *mace-heads* were obtained from *Palth* along with a *gritty red-ware*. The *pottery* is handmade, medium to thick in fabric and shows medium – grained sandy inclusions. Two stray *mace-heads* were found at *Mananu* and *Dayala-Chak* twenty km east of *Samba*. Another isolated tool was picked up from a terrace flanking the river – *Devak* near *Samba*.<sup>25</sup>

The region around the village *Sutah* on the right bank of *Basantar* river has also yielded *Early Stone Age* tools, comprising a bifacial (A stone tool from which flakes have been removed from both upper and lower faces)<sup>26</sup> hand axe, unifacial (A tool which is flanked on one face only),<sup>27</sup> *Choppers Scrapers* (implement of stone, bone or metal specially made for scraping hides and smoothening wood),<sup>28</sup> *discoid* and *flakes* (A piece taken out from a bigger stone or pebble for preparing a better finished tool.<sup>29</sup> *Quartzite* formed the chief material of these artifacts excepting one or two tools which were in *Sanstone*.<sup>30</sup> Among the tools, particularly note worthy was *bifacial hand axe* on a *quartzite* which shows considerable rolling. The working edge and the pointed end of the tool are rendered and show a yellowish or creamy *patina*. *Patina*<sup>31</sup> is the outer surface layer of an artifact which may differ in colour, texture and substance from the inner part because of physical or chemical attention due to the environment. In contrast to this, some tools show no signs of rolling, their working edge being sharp and fresh.

In *Udhampur* district, ASI, undertook the study of the sequence of terrace on the *Gambhir Khad*<sup>32</sup> (*Jammu Tawi*) near the village *Kishanpur Nagrota*, about 25 km south of *Udhampur* for their *morphological* character and possible *Stone Age* content. The *Tawi* River, known at the point as *Gambhir Khad*, is an important tributary of the *Chenab*. From the top of the road bridge (on *Udhampur – Dhar* highway) near the village *Kisanpur Nagrota*, four Terraces were traced on the right bank of the river.

These depositional terraces are composed of large *boulders* and pebbles of medium to small size. These *boulders* and *pebbles* are of sandstone and quartzite which are not geological formation of the area.<sup>33</sup> A search on terrace 3 yielded a few early *Stone Age tools*, two which are note worthy consisted of a *pebble chopper* on radish *quartzite pebble* and the other is a scarper on *sandstone flake*.<sup>34</sup> The tools which were picked up from the youngest of the terrace seem to have been transported from the higher terraces, as one of them is considerably rolled. Subsequently exploration in the higher terraces yielded a convex-sided scraper on quartzite, a *bifacial chopper* with sharp cutting edge, a chopper on a flattish weather pebble were found from terrace two.<sup>35</sup>

In 1972-73, the *pre-history* branch of the survey and a team of Deccan College, carried out exploration in the *Jammu-Udhampur* area.<sup>36</sup> A few traverses in the *Tawi* and its tributaries in the *Jammu- Udhampur* have revealed the presence of two distinct types of boulder-beds, one composed of *sandstone* and *quartzite* boulders having dark brown shades and another with characteristic white colour and containing dominating *limestone pebbles*. This area has developed river terraces which have yielded early *Stone Age* artifacts.<sup>37</sup>

In the vicinity of *Akhnoor*, an early *Stone Age* site near the village *Tanda*, 6 km north of *Akhnoor* on the western bank of the Khad known as *Tandewali Khad* discovered. The tools consist mostly of *unifacial Choppers* with *concial* and rounded *butts*, besides a number of *flakes*.<sup>38</sup>

In 1981-82, Decean College Post Graduate and Research Institute, Pune, undertook exploration of the upper Siwalik of Jammu between *Paramandal* and *Nagrota*.<sup>39</sup> The stratigraphy observed at these localities in similar to the one exposed in part of *Himachal Pradesh* and *Punjab*. The three *Litho-units*, *Nagrota Formation*, *Khanpur Formation* and *Tawi Formation* of the Jammu upper Siwaliks correspond to those of *Talrot*, *Pinjar* and *Boulder Conglomerate Formation* of *Himachal Pradesh* and *Punjab*. A varied collection of vertebrate fossils from various section around *Paramadal* (about 45 km North-East of Jammu) on the stream *Devak* was made. The fossils include *Stegolophodon sp.*, *Stegodon sp.*, *Elephas sp.*, *BOS/Bubalus* and *Hippopotamus sp.* A few fossils were found around *Nagrota* (about 13 km-North West of Jammu) also. This is first important report on vertebrate fossils from the area after the work of *Wadia* (1924) and *Pilgrim* (1939).<sup>40</sup> In the course of Exploration in upper Siwalik (*Pinjor-Formation*) of the Jammu area, again Deccan College Post Graduate and Research Institute, Pune has brought to light following fossils of *Prob Cidea Stegodon insignisganesa*, *Stegolophoton sp.*, *Elephas sp.*, *Ungu Tes Eguus*

sp., BOS sp., Giraffa sp., Hippopotamus sp. and Reptiles Trionyx sp. (Turte), Crocodylus sp.<sup>41</sup> The sites visited were covering the fossiliferous pocket located at Parakarandvti, Rajouli and Nagrota (about 20 km North-west of Jammu) including the fossiliferous pocket at Khanpur. The faunal assemblage indicated a Savannah type of environment during deposition of the Upper Siwalik sediments around Jammu.<sup>42</sup> The rocks of Jammu Siwalik system are fossiliferous containing the remains of Molars, tusks, limb-bones etc. elephants, hippopotamus, pigs, horses, oxen, buffaloes, etc. Nagrota, north of Jammu city; and Uttarbehani near Parmandal and Ramnagar are favourite places for the collection of these fossils.<sup>43</sup> These animals were, therefore, companions of the pre-historic man of Jammu region and shared the land with him. With the passage of geological ages, however, the Mammoth and hippopotamus disappeared, and probably migrated towards southern plain, to the region of Harappa and Indus valley where they were found till five or six thousand years ago and were represented on the Indus seal.<sup>44</sup>

In 1984-85, R.K. Ganjoo, a research scholar of Deccan College Post-Graduate and Research Institute Pune, reported his observations on Geomorphology and Paleontology of the area around Jammu (I.R. 1981-82, PP. 18-19 and 1982-83, PP. 31-32). In the month of April 1985, G.N. Rajaguru and R.K. Ganjoo examined this area particularly with a view to correlate the terrace morphology of the Rivers Tawi and Chenab with Paleolithic tools reported earlier by the scholar of the Punjab University Chandigarh. Various sites around Jammu, viz. Parmandal, Uttarbehni, Bahu, Nagrota, Akhmoor, Katra, Udhampur<sup>45</sup> etc. were investigated in more detail. This led to being forth a few significant features of the quaternary history of the area. The present investigation of the region revealed that the present course of the river Tawi is due to the drainage integration which is a late Pleistocene event, and therefore the terraces on river Tawi are not helpful in establishing a correlation with glacial advances and retreats. The river Chenab, beyond doubt, is an antecedent river and the terraces on it are the result of upliftment during late Pleistocene period but with no proper correlation with Glaciations.<sup>46</sup>

From the distribution and concentration of the sites and movements of the people, it has been found that most of the Paleolithic find spots are concentrated in the Jammu-Udhampur, Samba and Kathua. If the location of the find spots is analysed it will be found that most of these sites are on the banks of river. During the Palaeolithic period the people moved in small bands of groups with the members having developed little sense of

relationship amongst them. As the members of such a wandering band were only a few, the tools were also not likely to be many. That is why in most places only a few tools have been found on surface. When such a band grew and its membership increased, the tools also increased in number and the area of the camping station migrant have also covered a wider belt of territory as in indicated by the findings of numerous tools over a large area.

The stone artifacts are almost exclusive sources of our knowledge about the *Stone Age man*. Later on as man's needs multiplied and he acquired more and more complex skill, he produced more sophisticated, beautiful and varied tools.<sup>47</sup> A study of the stone age tools reveals that in the beginning utility and not beauty most have been the criterion underlying the fashioning of tools. The various tools, manufactured by several techniques, show a continuous development in their craft ability during the successive stages.<sup>48</sup>

At *Jhiri*, near *Akhnoor*, some earthen vessel and two fragmentary of *Stone Age* were picked up. The pottery found here is generally hand-made leading to the conclusion that people changed their nomadic character of Old Stone Age, took to a settled life and started produce of food.<sup>49</sup>

The antiquities and archaeological finds of Jammu lead to the inevitable conclusion that it a witnessed the entire cycle of cultural evolution of north Indian society. It has been the cradle of man from the early *geological ages* – the old and the new *stone ages*, and the *Pre-Soanian* and *Soanian* primitive man made the rugged plateau and river valleys of *Jammu* his habitat. He evolved the whole span of his crude culture in these hills, probably being influenced by his brethren in the adjoining plains, into a finer and advanced society of the *Harappan* era, followed by still more cultured pattern represented by the artistic terracotta living in elegance even with those of Gandhara School. The *primitive* and the *historical society* of *Jammu* seems to have been a part of that of the northern India and in the capacity, was influenced by all the cultural currents which swept from age to age over the whole of *north India*.

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## 8

## A Chronicler and the Glorified Annals of Mewar

(Kaviraja Shyamaldas and his Vir Vinod)

*Chinmay Kulshreshtha*

What is that 'something' which must have enticed Col. James Todd when he ventured into the territory of Rajputana? This is a question which is always going to impact and influence the minds of the curious perceivers of the contentious history of Rajputana. A mellifluous rendition of History in the form of 'Annals and Antiquities of Rajasthan' and the 'Travels in Western India', Col. Todd has created a vast corpus of literary aggrandizement about the innumerable domestic and chivalrous traditions of Rajasthan. Col. James Todd entered in India at the age of 17 in 1799 as a Military Cadet. For some years he was assigned as a British Agent at the Court of the Maratha Chief, Daulat Rao Scindhia of Gwalior.<sup>1</sup> Even when Col. Todd's work seems to be cumbersome to a prima-facie readership, no one can deny the classicism and an unflinching conviction embedded in it. As a famous historian goes on to compare the works of Gibbon and Carlyle with that of the work done by Col. Todd.<sup>2</sup>

Tradition of Bardic Folklore have always been quite stronger in Rajasthan as there have been certain communities which have been assigned the task of chronicling the genealogies. The communities of Charans and Bhats have been strongly involved with the task of history writing. But still a pioneering and path breaking effort which did break the ground was by Col. James Todd and soon the efforts started growing out within the localized talent which was symbolized by none other than Kairaja Shyamaldas in 1871.<sup>3</sup>

'Vir Vinod' - an enjoyment for the brave as this name suggests which Kaviraja started persuaded by Maharana Shambhu Singh of Mewar.

Mewar has been a political principality in the medieval Rajasthan exemplified one of the most powerful processes of state formation. Vir Vinod turned out to be a monumental work on the history of Mewar.

Maharana Shambhu Singh who commissioned the writing of 'Vir Vinod' passed away in 1879 this led to some kind of an interruption in the process of this project but soon Maharana Sajjan Singh who succeeded Maharana Shambhu Singh continued the task with a new vigour and enthusiasm.<sup>4</sup>

The point to be noted here is an apt observation when it comes to reading and following the works of Kaviraja Shamaldas. The authenticity of the Vir Vinod lies in its scientific approach which Kaviraja employed while writing this detailed history of Mewar. And though there are ample amounts of folklores embedded in the grounds of Rajputana which resonate through the expressions of 'Vats' 'Khyats' and 'Ranimangas', Kaviraja had to have his commitment on some of the most scientific sources of the perceptions of the past. Kaviraja has mentioned that writing about a particular phase of the history of Mewar is a daunting and challenging task for the story and poetry books of an era are replete with the informations of shady authenticity and loquaciousness of the writers. So an itching and troubled Kaviraja Shyamaldas diligently and painstakingly resorted to the nuances of the 'Pattas' Parwanas, Letters, Grant Letters, Coins, Fumans 'Nishans' and epigraphic evidences. In this way Kaviraja concretized a history called 'Vir Vinod' which was written on the basis of some scientific methods of history writing.<sup>5</sup>

Kaviraja belonged to the Deval Gotra of the Charan community. A community involved in the literary pursuits since generations. His village was known as 'Dadhiwada' situated in the Merta Pargana of Jodhpur in Marwar. Kaviraja's family lived under the patronage of the Sankhla Rajput Kings. Due to the political turmoil and internecine squabbles his family migrated to Chittor in Mewar. They finally settled down in Mewar and there they got known as 'Dadhiwadias' as they belonged to the village Dadhiwada.<sup>6</sup>

Kaviraja Shyamaldas was born on 5<sup>th</sup> July, 1836 and though he didn't gain a formal education he was able to obtain a good quality of a learned company from the Chiftains of Delwara and Athana. He has himself mentioned that with his personal efforts he was able to read and master the poetics and astrology. Moreover he also read the literature of divinity the two monuments of divine literature in India- Ramayana and Mahabharata.

It was Kaviraja's understanding of linguistics and grammar which motivated him to make commentaries on the various forms of literature which also included the philosophy and Vedanta (one of the thought schools of the six schools of Indian Philosophy).<sup>7</sup>

Kaviraja lived in an era in which he was witnessing a sea change in the socio-political milieu of India and however alien it may seem to be the idea of nationalism was taking its roots. This was the phase when both Arya Samaj (founded in 1875) and Indian National Congress (founded in 1885) was galvanizing the Indian masses towards a new pathway. Hiralal Maheshwari in his book 'History of Rajasthani Literature' writes:-

“The founding of the Arya Samaj and the establishment of Indian National Congress were two formative events. European scholars began to take more interest in the studies concerning the Orient. A peel into the past glories raised new hopes”.<sup>8</sup>

There is no denying the fact that the nationalism revokes the glories of a forgotten past, the glories which trigger the onrush of an enlightenment, as Karl Marx would say - Human beings shape or determine the world around them through their intellectual and manual labour it is through this intellectual labour that not only the European scholars but also the historians like Kaviraja Shyamaldas shape or determine the world around them.<sup>9</sup> A conflict in which Kaviraj defined a new form of idiom and ideology which was responsible to objectify and concretize the spatial and ideological location of Mewar in a colonial framework and narrative, that is why he begins this task of writing the Vir Vinod with the geographical descriptions of certain continents like Europe, Africa, America, certain Asian countries and then India. Shyamaldas zeroed down in this process to Mewar and created the background to a grand narrative. Is it not an indication of his assertive and loud proclamation of the identity formation of Mewar? Vir Vinod's linguistic analysis needs a separate and detailed section but interestingly its a language which is neither Sankritized not any form of Rajasthani, it has a smattering of Persian which according to the votaries of a Urdu-Hindi divide is 'corrupt' and 'uncultured' because its not a chaste language according to the political linguists but this language is indicative of a common strand formed of the yarns of Urdu and Hindi and express the common identity formation of Hindus and Muslim.

Vir Vinod is the long journey of the history of Mewar and has been written with a good amount of alacrity about the changes and the political

upheavals in the society and politics of Mewar. This is to be noted here that a leading historian of his age and a pioneer in several respects - Pt. Gauri Shankar Hira Chand Ojha started his career as an Assistant of Kaviraja Shyamaldas. Gauri Shankar Hira Chand Ojha joined him as a Researcher for the project of Vir Vinod. This is Ojha's training with Shyamaldas which led him to formulate a vast corpus of the History of Rajputana. A History which spanned from Sirohi Ka Itihas to Udaipur Ka Itihas and also the Dungarpur Ka Itihas (Histories of the various states of Rajputana).<sup>10</sup>

Kaviraja Shyamaldas witnessed an era of social change, this was the phase of an emerging tide of social reform and Kaviraja was not aloof from it. As a chronicler he has left behind a monumental work of Vir Vinod but as an administrative official for which he was fulfilling his duties he has been able to bring a change and tried creating an impulse in the domains of education, creativity as well as contributed in his own right to give a momentum to the Arya Samajist stride in Mewar. He was advising Maharana Shambhu Singh in various administrative issues like the revenue settlement, police and the establishment of law courts etc. With his efforts an education committee was constituted-

“A high school, Sanskrit Paathshala, Kanya Shaala and certain Paathshalas in the Rural areas were begun. As a step to bring health reforms in the state a larger hospital as well as a hospital for the gynaecological diseases was set up, for the spread of education Sajjan Yantralaya was established from where a journal ‘Sajjan Kirti Sudhakar’ was published. In the Royal palace complex a library by the name of Sajjan Vani Vilas was established which was taken care of by Shyamaldas himself, also he took a personal initiative to procure some of the finest possible books.”<sup>11</sup>

Not only a social commitment was implicit in the indeavours of Shyamaldas but he had a good interest in the cultural activities which included the Kavi Sammelans (Poetry Congregations). One of the most effective Renaissance men of his era Bhartendu Harishchandra also visited the Court of Mewar at the initiative of Shyamaldas<sup>12</sup>, thus indicated his assiduous efforts to associate himself with the pan - Indian reformist, cultural and literary activities of his era. Bhartendu belonged to Banaras in Uttar Pradesh and was talking about a concept change and liberalism in a country like India and though some of Bhartendu's modern critics have associated him with the Hindu traditions or as a votary of a ‘Hindu Rashtra’.

He was expressing himself in an idiom of India's progress.<sup>13</sup> Our attempt to look at the persona of Bhartendu would be relevant here to understand that how the personalities like Kaviraja Shyamaldas could be misconstrued on the lines of religion and partisan politics. The issue of the consideration of the minorities like the Muslim is quite contentious as both the people like Shyamaldas and Bhartendu Harishchandra were missing out on the lives of the efforts of bringing the Muslim communities on the forefront but both were the pioneering people when it came to devising the models of identity politics. Just as Kaviraja edited and published a magazine Bhartendu Harishchandra did that with so many journals like Kavivachansudha, Harishchandrika and Balabodhini.<sup>14</sup>

There is one more contentious issue of Swami Dayanand and his Arya Samaj, Kaviraja Shyamaldas had been in close touch with Swami Dayananda Saraswati. Kenneth W. Jones while writing about the Arya Samaj and the articulation of its beliefs has also highlighted the 'communal' angle of the Arya Samaj, the purificatory rites or 'Shuddhi' has been highlighted time and again to ascertain the efforts of Swami Dayanand.<sup>15</sup>

Swami Dayanand was invited to Udaipur by Kaviraja Shyamaldas, he was made to stay in the Navalkha Palace. In the year 1881-82 Shyamaldas got fixed with an immense zeal to transform the social ills by taking an influence from the tenets of Arya Samaj. There can be a research question here about the religious conviction of Kaviraja Shyamaldas and it needs a very judicious redressal from a neutral age.<sup>16</sup>

There was an evil practice of 'Tyag' which meant that any death in a Rajput family would make several Subaltern communities assembled at these Rajput and Charan houses to ask for their share of 'Tyag'. In Udaipur Kaviraja Shyamaldas as took up this Herculean task of ending this age old evil practice. Later on at the behest of Kaviraja the agent to the Governor General Rajaputana Col. C.K.M. Walter organized a committee in this regard and passed certain regulations which stipulated a fixed amount of 'Tyag' amount to be given to the various Subaltern communities.<sup>17</sup>

Beyond that it was actually the history writing which brought Kaviraja Shyamaldas to the forefront. In 1871 he started this work which got interrupted soon because of the death of Maharana Shambhu Singh. This work again started in 1879 at the behest of Maharana Sajja Singh. Soon a History Department in the state of Mewar got established and a budget of

One Lakh Rupees was allocated for the publication of books. In 1888 Gaurishankar Hirachand Ojha was appointed as the Secretary of the History Department. So for the completion of the Vir Vinod a separate department with an expert team of learned men both in the domains of Sanskrit and Persian was set up.<sup>18</sup> This team invited the Bhats and the genealogy keepers who conserved the records of their patrons. The record keepers visited the Udaipur History Department and brought with them the 'Bahis' (scrolls of ledger balance sheets) and helped in hastening the process of the project.<sup>19</sup> With a painstaking effort and as sustained involvement this project finally got completed in 1886. For the first edition 1100 copies were published. Some of the copies even reached upto the learned gentry in the foreign countries. Unfortunately there was something which could not work out between Maharana Fateh Singh and Kaviraja Shyamaldas and this led to the worsening situation of a soured relationship between Kaviraja and the Maharana. The Maharana was made to believe by some of the Chieftains that the descriptions of the rulers of Mewar in the Vir Vinod have at times tarnished their image. This was an allegation on Shyamaldas which created a stir and also alarmed the Maharana. What followed then was equally unfortunate as all the copies of the Vir Vinod were dumped under the ground. A courtly politics turned out to be extremely detrimental for a wonderful work finished with a good amount of conviction.<sup>20</sup> It was later that Maharana Bhupal Singh and started the publication of the Vir Vinod with a price of Rs. 60.0 and in this way released it for the perusal of the people at large.

Kaviraja Shyamaldas was in true sense a historian with the modernist perspective, he was progressive and also espoused the cause of a very balanced, neutral and a non-partisan version of history writing. That is why the history written by him in the Vir Vinod was not a Bardic exaltation of the rulers of Mewar, he was quite objective in his approach this quality of objectivity adds a unique temperament to the Vir Vinod. Perhaps this was the objectivity which paved the way for Shyamaldas to be ostracised.

The five parts in which the Vir Vinod is divided are characterized by their grandiosity and mammothness, as any work of this particular nature and classicism is recognized with its form and content. The first part begins with the introductory description of the geography of the continents, which includes Europe, Africa, America and even certain Asiatic countries. Kaviraja begins by describing the geography and the solar system (Bhugol), in a

tabular form he describes the names of all the planets and their distances from the Sun. With this detailing he comes down to Earth which is described in quite an interesting language .

With this description he resorts to the description of the continents and their respective countries. This detailed version of the continental description includes the description of not only the countries but also the rivers and the major peninsulas. Then he comes to 'Hindustan' or India and starts describing the topographical features of India like the rivers, mountain ranges, Bay and Gulf.

There is a larger politics of patronage of the chroniclers like Shyamaldas, the world of feudal and political desires has always created a propensity among the servers that they would be in the gratuitous situation of maintaining the stark reservations for their clients. One way begin with a research question in the case of Vir Vinod written and stylized by Shyamaldas. Was he actually glorifying his so called larger than life patrons or he was at times ambivalent and in negative perceptions about the state of the art situation in the case of the administrative and social situation of Mewar. There are some other questions of importance. There would obviously be a question which will raise an inquisitive purview about the language of the Vir Vinod. With a very rich and accentuated persian the Vir Vinod stands as an apostle of a linguistic culture of official and plebeian, so what was considered to be an official version of any language in expression was quite a class when it came down to its vitality among the people. Kaviraja Shyamaldas lent credence to a dynasty by penning down one of the most wonderful chronicles of the ages past . Mewar long known for its vitality and the scintillating swords got a framework of narration by this work done by Kaviraja Shyamaldas.

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## 9

## New light on Art and Architectural Tradition of Benisagar, West Singhbhum, Jharkhand

*Rajendra Dehuri*

The site Benisagar or Benusagar is situated in west Singhbhum district of Jharkhand. The name of the site derived from a nearby tank called Benisagar, possibly; have been excavated by local legendary ruler Benu raja. It lies on longitude 85°53'39" and latitude 25°59'01". In the Majhagaon block, this is about 85 km. south of Chaibasa the district head quarter of west Singhbhum.

The archaeological remains of Benisagar fascinated and attracted a good number of scholars for the colonial period in which Col Tickell visited the site in the year 1840 and mentioned that local people told that Raja Benu ruled here some what 200 year ago. He also mentions the sculptural remains; temple remains; massive fort wall remains supported with bastion and towers at the corners<sup>1</sup>. After a long gap (35 year) J.D. Beglar inspect the site in the year 1875 and mentioned the well carved sculptures ascribed them a date of 7<sup>th</sup> cent. AD. He also referred two images belong to Jain tradition and presumed that the south-east corner tank embankment, possibly have old remains consisting of the ruins of at least ten temples<sup>2</sup>.

In recent years K.C. Panigrahi a local historian also highlights its art treasure of Benisagar in which he mentioned that the remains of archaeological interest confined to several low mounds, the building material are stone and bricks. The sculptures are lying in *deva-stana* can be divided into two categories viz. (1) those which were enshrined in the side-niches of the temples and (2) those which formed the integral parts of the structures and would like to necessary involvement for determination of the age of the temple as well the site.<sup>3</sup>

The present paper highlights the recent excavated sculptures remains, architectural edifices with other art pieces and knit them in the cultural diagonal so that one could understand the material status which covers stone and terracotta only.

### The Temple Architecture

Prior to the excavation, the site is full of brick bats and dressed stone of laterite, khandalite with some sculpture of *Brahmanical* nature kept in open air and few of them display on the sculpture shed.

**Brick Temples:-** In the first season the work concentrate in island located centre of the tank and eastern embankment. After exposed of the island, the remains of square brick temple plat form with short enclose wall notice. It is open towards east and provided by a flight of three steps. But the temple is without any images. So it is difficult to know the exact nature of the temple. The brick are large in size and measures respectively 36 X 23 X 7 cms., 37 X 24 X 7 cms, and 35 X 21 X 6 cms. The second temple remains exposed in eastern embankment of the tank, which is rectangular and having a *Shivalinga* in rectangular *Yonipitha*. The temple is very small in nature (measures 1.23 X 2.32 mts) so one could not seat inside and most probably worship from outside.

Just west to the second brick temple a brick *ghat* was exposed which leading towards the water body. This is one of important discoveries which meant for approach way in an important religious function like use water for the *Jalabhiseka* of *Shivalinga*. This is supportive view that another temple remain which is located just north to it has a long water outlet for drain the excess water from the temple. This temple is almost square in plan and consist with rectangular *Mandapa*. Interestingly there is opening in the western side instead of the eastern wall. The bricks used for the construction of temples base part are moulded type.

A brick *kund* in the form of temple exposed south to the *Panchayatan* temple. This is belongs to the second phase temple group trace from its brick size and mode of construction. It is tri *ratha* plan with very thick wall which about 1.20 mts. and it would provided with step to get down to the *kund* for bring holy water. Brick flooring was also laid all around the *kund*.

**Stone temples:-** In the *Deva-sthan* area or main mound have exposed a number of small temple plan with a *panchayatan* temple. The main temple is made out of khandalite dressed block with tri *ratha* plan and close similarity

with Orissan architectural style. The existing architectural parts are representing the *khura moulding* of *Pabhaga*. The remains of doorjambs also noticed with door guardian. In front of the temple there is a rectangular *Mandapa* measuring 8.10 X 6.60 mts. and represent later construction to the main temple because of its different material used and without symmetrical joint with the main temple. Where as the other four subsidiary temples facing to each other are made out of laterite dressed block, Out of which, the north-west shrine has completely damaged but *Shivalinga* with broken *yonipitha* is found close to it remains.

Besides the *Panchayatana* temple a small shrine noticed just south to the *kund* which measures 1.48 X 1.50mt. It is opening towards the north and enshrined *Shivalinga* with a circular *yonipitha*.

Another small square shrine (measuring 1.40X 1.40 mtr.) was exposed at the west of the north-western sub shrine of the *Panchayatana* temple represent only *khura moulding*. It has also enshrined with *Shivalinga* and circular *yonipitha* at it central place. Along with the main temple complex a group of small shrines which about five numbers are also reported north-western direction.

### Sculptures

**Saivites:-** Siva is important form of deity worshipped in the religious tradition of the area. The *Panchayatana* and other temples have the *Shivalinga* as main deity. The available *Shivalinga* in the premises of Benisagar further indicates that probably this place was developed as worship place of *Asthashambhu*. Possible, the number of *Shambhus* might have been increased further in the later period. This is the concept of *Asthashambhu* flourished during the medieval period in the eastern India by establishing eight *shivalinga*<sup>4</sup>.

The other important Saivites sculptures are *Bhairav*, *lakulisa*, *Ganesha*, *Saiva dwarapala*, *Nandi* etc. In respect to *Bhairav* image which show depiction as holding sword in his right hand in ferocious mood and left hand holds a *Naramunda* (human head). It is very depiction in art form and identified as *Brahma-Sira-Chhedak Bhairav* which comes under the variety of *Bhikshatana murti*<sup>5</sup>. The *lokulisa* image with club, erect *Linga* and *Yogapatta* around the cross legged is important sculpture of the *Pasupata* sect. Another master pieces of huge seated *Ganesha* image is highly ornamented in well proportionate body but its *vahana musika* is absent from this sculpture. The

*Shiva* door guardian or *Shiva pratihara* depicted beautifully on the lower part of door jam.

**Vaisnavites:-** There are two stone plaque depicting Vaisnava image showing in crude characteristics. In which one is partly broken standing image of Vishnu with the *Vaijayantimala* (*Vana mala*) where as another Vishnu image is four arms and wear *karanda mukuta*. But these surviving hands and *ayudha* are not so clear due to crude workmanships and physical weathered of the stone.

**Other sculptures:-** Besides these above images, there are other *Brahmanical* sculptures like *Hanuman*, *Agni*, *Vayu*, *Gaja-Laxmi* on lintel and *Mahisasura mardini* are signify as important site.

The standing *hanuman* sculpture with lady image just below to the leg is significant one. His canines fetch came out of mouth is showing high level of sculptural representative of furious mood as ever noticed in India. The *Agni* and *Vayu* represented along with their vehicle, the *Agni* image has beard with flames came out of his body where as *Vayu* showing two hand hold cloth which high size. The lintel of the main temple, which is traced within the *madapa* has a *Gaja-laxmi* image with flying *Vidyadharas*.

**Terracotta Art:-** In terracotta art moulded figure are noticed from the recent excavation. These are basically front portion moulded where as the back is rough surface and it has some handle type extension also noticed. The small one is identified as sealing in which depicted with seated lion.

**General Sculptural Art:-** Apart from other sculptural representation few sculpture highlight social aspect in which one frieze noticed from the recent excavation depicting erotic scenes. The scene is divided in to two units. The lower scene is small one as compare to upper part and showing the *maithuna* or copulation (*coitus invertes*) where as the upper scene depicting *Bhrasta* or couples in perverted sexual act. In which the men is seating front to the standing female and sucking her genital part. In reference to sexual depiction on wall of temples, the *bhrasta* generally appear in the Khajuraho group of temple.<sup>6</sup>

**Discussion:-**

In recent years excavation at Benisagar gives new imputes to Jharkhand archaeology with some fresh evidences through which we can think about the archaeological prospective in a lucid manner and rewrite our glorious

past with the help of these data. It is interesting to mention here that we may link the name of the district Singhbhum or the lion's land with lion surname holding Rajputs lord who ruled over the land in past. The recent noticed sealing that depicted lion<sup>7</sup> on it, possible it is their royal insignia, and in study find that the local saraikela raja used lion as their symbol in publication<sup>8</sup>, which required further investigation to correlate the local dynasty. Earlier study by Beglar also mentions about the association of Buddha figure with one sculpture of Benisagar but it could not trace at site, possible the image is missing. However the present excavation reported a small broken image, which showing *dhyana mudra* represent close similarity to Buddhist image and stand the view that the site associated with Buddhist cultural remains. The depictions of shiva pratihara on doorjams of panchayatana temple are reported from central India as well as eastern india<sup>9</sup>. It is interesting to note that the Somanath temple at Baramba Dist- Cuttack also have the similar type of door guardians so that the stone temple of *Panchayatana* scheme of Benisagar can Stylistically assigned to 9<sup>th</sup> century AD.<sup>10</sup> In respect to the erotic sculpture in general, Scholar like kramarisch found that *mithuna* is expression of philosophical thoughts and it is symbol of moksha<sup>11</sup>. The expose of the antiquity and architectural remains in hinter land of Jharkhand may have highlight the fresh nature of the site, through which co-relate the archaeological data with local literature and bridge the gap in between regional perspective and main stream history in holistic manner.

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## *10*

### Mewar (Udaipur) School of Paintings and its Patrons from 15<sup>th</sup> to 19<sup>th</sup> Century

*Dr. Yogita Kalgotra*

The Rajputs, a warlike race, possibly of Scythian or Central – Asian origin, belong to the caste of warriors Kshatriya. The old dynasties which ruled the region with alternative vicissitudes boast a divine descent. The Rathors of Marwar of Bikaner and Kishangarh, the Guhilots or Sisodias of Mewar and Kachhawahas of Amber. Jaipur derive their lineage from the sun acknowledge the God Rama, Visnu's incarnation or one of the Pandava brothers, the heroes of the Mahabharata epic, as their ancestors. The Bhattis of Jaisalmer descent from the Moon, while the Chauhans of Ajmer, of Bundi-Kotah and Sirohi originated from fire which was created by the wise Vasistha by virtue of this spiritual powers.<sup>1</sup>

The aim of this study is to enact story of old by conjuring it up through the rarefied and still atmosphere of miniatures and the tales of the deeds of the Rajputs in the Rajasthan regions, crowded with invincible, brave and loyal heroes moving in a magnificent and mysterious setting. It owes its present existence to the merger at the time of Indian Independence of eighteen native or princely states, two chief ships, and the districts of Ajmer-Merwara. The Principal states were Mewar (Udaipur), Marwar (Jodhpur), Amber (Jaipur), Bikaner, Kotah, Bundi and Kishangarh. All were famous for their patrons, painters and the paintings.<sup>2</sup>

The beginning of Rajasthan painting can be placed round about 1600 A.D. Prior to, there was a transition period about 1580 A.D to 1600 A.D; in which Gujarati manuscript style began to change under the impact of Mughal painting.

The preservation of traditional practices required artists and patron, seek expression of their creativity in stylistic innovation. Indeed, one of the delights of Rajput painting is its abundant stylistic diversity. Painting differ dramatically from region to region, reflecting the independent taste of Rajput patrons and the creativity of Rajput artists in developing myriad variations with the constraints of traditional subject-matter and compositional format.<sup>3</sup>

In the rise of painting in Rajasthan economy also had important role. During our period of study Surat in Gujarat was the foremost port in India, Ahmedabad was a busy centre for the manufacture of brocade, silk and cotton cloth that were exported from the country. Good and bullions from the middle East and Europe reached India through Surat and Indian manufacturers were exported from there to the west. These trade routes passed through Rajasthan when Swai Jai Singh, the Raja of Jaipur was appointed Military Commandant of Surat and Raja Ajit Singh of Jodhpur had at the same time extended his dominions. Khafi Khan, the muslim historian, noted that as a result the two Rajas held all the country from sixty miles south of Delhi to the shores of the sea at Delhi.<sup>4</sup> They levied duty on the goods in transit and this and the trade in general were good source of income. In consequence, they were able to employ artists, including those who had left the court of Delhi. It seems that during the reign of Aurangzeb there must have been unemployment amongst artists at the Mughal Court due to Emperors puritanic temperament who considered figure representation as anti-Islamic. Those artists who could not be absorbed in the court atelier, sought service with the Mughal nobility and also with the Rajas of Rajasthan and Jammu-Kangra hill states. Quite a number were muslims. But here again economics was a liberalizing influence.<sup>5</sup> The paintings from 15<sup>th</sup> to 19<sup>th</sup> century, owe their existence to different kinds of patronage.

The rugged individuality of the Mewar rule as is reflected in the paintings of the area which maintained Jain tradition long after it had disappeared elsewhere. Brilliant colours such as lacquer red, saffron, yellow and lapis lazuli, combined with angular lines of drawings, remain the outstanding characteristics of the painting of the area to the end of the seventeenth century. Backgrounds are in monochrome or are patches of bright color against which the incidents are set, highlighting the figures and separating each group of incidents from the next. Water is depicted by wavy lines,

while trees and animals are often stylized. Man and women both have strong bodies, pronounced noses and high-shaped eyes, imparting a fierce individuality to the face. Shading of the armpit continues here long after it was discarded by the Mughals

#### **Rana Khumbha (1433 A.D-1468 A.D)**

Among the early rulers of Mewar, Rana Kumbha<sup>6</sup> (1433-1468) was a distinguished scholar, musician and patron and it was probably at courts such as his that illustrations of poetical and rhetorical themes such as *Ragmala*, the depiction of visualized musical modes or *Nayaka-Nayika-bheda*, the classification or ideal types of lovers, were first developed.

A more important influence was the resurgence of popular devotional cults centered on the incarnations of Vishnu, most notably Krishna, the playful, the dark skinned cowherd god, celebrated for his destruction of malignant demons and his wooing of the milkmaids of the *Braj* country around Mathura. This powerful movement gave rise both to new vernacular literatures and a bold and expressive style of manuscript illustration which was practiced in Rajasthan and elsewhere in northern India. Its conventions were to form a foundation for the later Rajasthani styles whose individual histories only begin to be clear from the 17<sup>th</sup> century onwards.<sup>7</sup>

#### **Udai Singh (1537 A.D-1572 A.D)**

He build a new capital on the Pichole lake in 1559 occupied it after the catastrophe in Chitor. He called it Udaipur after himself.

#### **Rana Pratap (1572 A.D- 1597 A.D)**

Udai Singh was succeeded by his son, the famous Raja Pratap who resumed life of a homeless wondered living in caves and jungles. He could not get much time for the artistic activities in the state.

#### **Amar Singh (1597 A.D-1620 A.D)**

After a prolonged warfare, submitted to the Mughal army of Jahongir commissioned by the Prince Khurram (later Shah Jahan) in 1614. There followed a peaceful period and Mewar recovered from the ravages of war. Amar Singh built the palaces at Udaipur called Amar Mahal, Badal Mahal, or Cloud Palace.

### Karan Singh (1620 A.D-1628 A.D)

Painting at Udaipur also revived beginning with the reign of Karan Singh II (1620-1628).<sup>8</sup> The latter was a friend of Prince Khurram and thus familiar with Mughal painting; and there is a portrait of Karan Singh and Shah Jahan in the Mughal Style.

### Maharana Jagat Singh (1628 A.D-1652 A.D)

The earliest tradition of religious and poetical manuscript illustration was resumed, whose principal artist Sabhibdin gave the style new vitality by his discrete assimilation of elements from the dilute, so called “*Popular Mughal School*”<sup>9</sup> unlike those Rajput rulers who were in imperial service of Jagat Singh seems not to have commissioned portraits of himself.<sup>9</sup> His first ascribed work, a *Ragamala* series is, dated in July 1628, just four months after Maharana Jagat Singh had succeeded his father Karan Singh.

In 1648 A.D, a magnificent series of the paintings of the *Bhagavate Purana* was painted by the Muslim artist Sahabdin. He also illustrated the next of *Sukarkshetra Mahatmya* in 1655 A.D.<sup>11</sup> These paintings as well as a dated Ramayana of 1651 A.D. – 1652 A.D., are in the Saraswati Bhandar Library of Udaipur. The colophon says that the manuscript was made for Acharya Jaswant, was copied by Muni Hiranand and painted by Manohar at Udaipur.<sup>12</sup>

### Raj Singh (1652 A.D.-1681 A.D.)

The most ruler, Raj Singh was also a keen patron of art and literature, and the style of painting that had developed under Jagat Singh, continued illustrations of the *Mahabharata*, the tenth chapter of the *Bhagavata Purana*, the ballad on Prithvi Raj by the poet Chand Bardai which is known as *Prithvirajraso*, the *Rasikapriya*, Bana Bhatta’s *Kadambari*, and the *Panchatantra* were all painted under the patronage of Raj Singh.

Commenting on painting, Hermann Goetz observes, the scenes are much simpler, but drawn with a sure hand, well composed and full joy of life and a fine sensitiveness of observation. They are far from any naturalism, and their individual components must still be accepted more as symbols than as exact descriptions of nature.<sup>13</sup>

Unlike those Rajput rulers who were in the imperial service Maharana Jagat Singh seems not to have commissioned portraits of himself. The first evidence of such a equestrian portrait dated 1670 A.D., is known. It is at the

first sight surprising that this Mughal fashion should have been introduced by Raj Singh, who was himself the last of the old type of gurilla tactics in the hilly regions of Mewar during Aurangzeb's inconclusive war 1679-81 A.D. But the small group of portraits made for him are still few in number compared with his patronage of manuscript illustrations.<sup>14</sup>

**Maharana Jai Singh (1680 A.D.-1698 A.D) and his son Amar Singh (1698 A.D. – 1710 A.D.)**

During their reigns more palaces and temples were build. Amar Singh was more active than his father as a patron of painting during 1690 A.D., and that in this time he laid the ground for what, in his short reign of twelve years, was to be the mature period of outline painting at Udaipur.<sup>15</sup> He was, however, the last in reign in which a consistently high quality was attained in mythological illustration at Udaipur.

**Sangram Singh (1710-34 A.D)**

Amar Singh's son and successor Sangram Singh was shrewd, competent and conservative ruler. He was well aware of the growing Maratha threat from the South and was in frequent conference with Sawai Jai Singh of Jaipur as to how to meet the challenges. As events turned out, Sangram Singh was the last of the Maharanas to enjoy both internal stability in his Kingdom and freedom from outside interference.

As a patron, he commissioned series of poetical works. Many of these works are in the so called *numqalam* or grisaille style deriving from earlier Deccani and Mughal examples but remarkable for its transformation at Udaipur by an expressive use of heavy stippling, which may itself be an adaption of effects seen in European.<sup>16</sup> Portraits and court scenes had now for the first time began to supplant mythological manuscript illustration as the mainstream of Udaipur painting. The illustrations style established by Sahibdin under Maharana Jagat Singh had been maintained with relatively little modification under Raj Singh and Jai Singh.

Court paintings however flourished more than, ever under Sangram Singh.

After the death of Sangram Singh in 1734 A.D. Mewar like the other Rajput kingdoms entered a period of steady decline that was only halted by British intervention in the early 19<sup>th</sup> century.

### **Maharana Jagat Singh II (1734-51 A.D.)**

In 1736 A.D., Maharana Jagat Singh of Mewar was forced to entertain the Maratha leader Baji Rao at Udaipur and to begin the large annual payments of tribute that were eventually to destroy the country's economy. Jagat Singh himself only exacerbated this state of affairs by waging a costly war over the disputed Jaipur succession, in which the Marathas also became involved, while at home his Sardars began to turn against him.

Like all his family, he patronized the arts, greatly enlarged the palace and embellished the island of the Pichola. The art historian feels some gratitude to Jagat Singh for the painting inscriptions of his reign began to include artists' names in some numbers. Those represented here included the gifted *Jai Ram*, the very competent *Naga* and the more pedestrian *Ragunath*, whose masterpiece is perhaps the scene of Jagat Singh's revels in a rose-garden.<sup>17</sup>

### **Pratap Singh (1751-54 A.D.) and Raj Singh (1754-61 A.D.)**

Jagat Singh II's immediate successors ruled briefly and ineffectually. Few paintings seem to have been made for Pratap Singh, but a number of good established artists such as Nuruddin, worked for his son Raj Singh, who was only ten years of age at the time of his accession. However, none of the known dated pictures of Raj Singh's reign are later than 1756 A.D., either he lost interest as a patron, or more likely, he could no longer afford to pay the artists.

Raj Singh who had a cruel and unattractive nature, died in 1761 A.D., possibly by poison.

### **Rana Ari Singh (1761 A.D.- 1773 A.D.)**

He succeeded to the throne by his uncle Rana Ari Singh (also known as Arsi Singh) whose oppressiveness and vile temper had, within a few years, entirely alienated the Sardars, contributing further to the disintegration of Mewar. Ari Singh was, however, responsible for an explosion of painting activity in the early years of his reign.

Some paintings of good quality were produced, such as a portrait by Shiva and scenes of the Maharana with his Sardars by Bhim and Bakhta. Other painters represented here include Jugarsi, Jiva, Kesu Ram and Bhopa.<sup>18</sup> An absence of dated paintings in Ari Singh's reign after 1767 A.D., is perhaps again attributable to the economic and political disruption of the period. The court artists were presumably compelled to seek other means of subsistence or to find work with the Sardar or other Patrons.

In 1773 A.D., Ari Singh was assassinated on the hunting-field by a Bundi prince, probably with the collusion of the Mewar Sardars.

#### **Hamir Singh (1773-78 A.D)**

The brief reign of Hamir Singh was almost entirely unproductive of painting.

#### **Maharana Bhim Singh (1778 A.D.-1828 A.D)**

The unpretentious quality of two portraits painted early in the reign of Maharana Bhim Singh was clearly the best that he was able to command. Paintings of his reign are comparatively small in size and restricted in scope.

In 1818 A.D., the almost complete decline of Mewar was arrested when Bhim Singh and the other Rajput rulers accepted British Suzerainty. However, even the return of peace and stability, much as it was welcome, brought about a 'chilling void' and an "enervating clam".

#### **Jawan Singh (1828-38 A.D)**

The British has higher hopes of the reliability of the heir apparent Jawan Singh whom Sir Charles Metcalf described as a prince in appearance and a gentlemen in manners. He bears a character and manages his own affairs well. But these were dispelled when Jawan Singh turned to debauchery soon after his accession. Nor did he distinguish himself as a patron of painting. **Sardar Singh (1838-42 A.D.)** But his reign and that of his adopted successor, Sardar Singh got painted hunting portraits or else small vapid scenes of court ladies or Krishna and Radha. **Maharana Sarup Singh (1842-61 A.D.)** with the encouragement of the more able Maharana Sarup Singh, Tara an artist whose period of known activity extends from 1836 A.D. to 1866 A.D. Many ascribed to him survive and we also have a perhaps unique portrait of the artist himself, described as "Tara Chand, court painter Udaipur".<sup>19</sup> **Shambhu Singh (1861-74)** the British political agents were able to gain a far greater control over the administration. Social reforms were introduced, including the abolition of Suttee, and the Maharana himself learned English, thus modern age began to enter Udaipur. By the 1880's A.D., the court artists become less able to withstand the challenge of European pictorial conventions and the novel attractions of photography. Stylistically hybrid paintings sometimes showing charm and originally, continued to be produced as late as the 1920's A.D., and 1930's A.D. There are still competent artists at Udaipur today painting fakes, mainly in the 18<sup>th</sup> century style, for the tourist market.

The patron and painters had enjoyed special relationship. The preferences of the patron for particular works had also influenced the style of painting to some extent. As tradition inform us, there was a system of payment of reward on each work presented by the artists to the patron. The paintings for which larger amounts of rewards were paid to the artists must have influenced them to follow the stylistic and other traits of those works and to improve further those specific traits.

It is truism that all art forms are the end products of both old and contemporary influences, and the paintings are no exception to this. The painters were however brilliant enough to absorb and digest all the influence that came to their inheritance and they created a highly individual style, characterized by a relaxed informality where man and nature seem completely in harmony.

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## II

### State of Widow in Ancient India-

#### Historical Review

*Dr. Alpana Dubhashe & Pranjal Garg*

In earlier times remarriage of childless and child widow was a regular custom. Those widows that would not remarry were taken care of from being in a pitiable condition. But gradually social norms changed and widow remarriage came to be despised and hated. And thus with the time the life of a widow became hell in the society.

The state of widow has two aspects

1. Those that remarry
2. Those that do not remarry.

As mentioned in *Manusmriti* a remarried widow is called a '*punarbhū*'<sup>1</sup>, the word has been used in Atharvaveda. According to Shiviraja Shastri the discrimination of a '*paunarabhava*' (child of a widow) must have started only when widow remarriage was looked down upon<sup>2</sup>. Some scholars agree to the proposal in the Rigveda of marrying a widow to a close relative\* of her husband<sup>3</sup>. In *Sayana's commentary* on Rigveda's other Mantra's description goes like this, '*Soma* receives first then *gandharva* receives, your third husband is *agni* and your fourth husband is Purusha'<sup>4</sup>. According to the description of the Rigveda it is said that if a woman's husband doesn't come back to her and if there is any suitable male available in her husband's relation then she can remarry him<sup>5</sup>. But a clear and undisputed evidence about the remarriage is lacking<sup>6</sup>. There is a mention in *Taitriya Brahmana* that a widow can only remarry if her husband is dead<sup>7</sup>. Some mantras related to remarriage<sup>8</sup> of a widow are there in the *Taitriya Aranyaka* e.g. 'O woman, you lay beside your dead husband..... rise from his side and think of a living man (who would

be wanting to marry you) and give yourself entirely to him as a wife. *Punarvivahochho* term clearly suggests widow remarriage.

In the era of *Ramayana* and *Mahabharata* in *Aryetar* tribes having a second husband while the first is still alive or widow remarriage was not restricted<sup>9</sup>. It is written in a *Jataka* that on the death of a king his widow wife married the *rajapurohita*<sup>10</sup>. In *Vaisstra Jataka* the husband lying on his death bed tells his wife to remarry after his death<sup>11</sup>. The absence of a child was an important issue in the remarriage of a widow and this custom existed in the lower and upper class alone<sup>12</sup>. *Anguttar-nikaya* mentions that a woman assures her dead husband that after his death she will live and bring up her children by spinning yarn or selling wool, but will not remarry at any cost<sup>13</sup>. The women of none of the monks like Buddha, Sudi and Rathapal abandoned their household<sup>14</sup>.

Kautilya has allowed the remarriage of a widow after a waiting period of seven months if her husband is out for a long time or has taken to penance or is no more. If that woman has a child then she must wait for her husband for a year. After one year she can marry her husband's brother i.e. her brother-in-law (who is capable of supporting her) or the brother who doesn't have a wife yet. She can even marry whom she wishes to, with the permission of the *dharmadhikari*<sup>15</sup>.

In the Mauryan period<sup>16</sup> there is mention of such widows who without marrying lived independently. Such widows were called '*chandavasini*'. Kautilya has called them '*adyavidhva sangha*'. Jain *sakshyas* mention of child-widows like *Lakhadavati* and *Dhanasiri* who did not remarry<sup>17</sup>. Hieun-Tsang has mentioned that widows remarried<sup>18</sup>.

**Social status of the widow** – With the coming of post vedic period widows were looked upon as inauspicious symbol of the society. For this reason it was prohibited for them to participate in the festivals, social work and gatherings<sup>19</sup>. In *Sutra Kala* there were many laws and customs made for them. Arya-widows are portrayed as living a secluded and solitary life in the *Ramayana* era<sup>20</sup>. *Kaushalya* and other queens had circumambulated their husband *Dasharatha's* funeral pyre<sup>21</sup>. *Bali's* wives walked in his funeral procession. At such occasions women usually walked in front<sup>22</sup>. In *Mahabharata*, in spite of having sons the widow's life was looked down upon. It goes to such an extent that it is said in the *Adiparva*<sup>23</sup> that widowhood is the result of the karmas and sins of the previous life<sup>24</sup>. *Milindapanho* mentions that a widow is considered disrespected, despised

and disgraced. She is suppressed everywhere and no one cares for her<sup>25</sup>. In the times of Ashwaghosha, widow was a disgrace in the society. The one called eloquent beauty when accompanied with her husband is called devoid of any beauty at all when widowed. *Buddhacharita* tells us that with continuous weeping the eyes of a widow become sordid and scoured and red<sup>26</sup>.

**The code of a widow** – *Angalepana* (applying emollient), *anjana* (cosmetics) *abharana* (dressing up and embellishment and ornamentation) were abnegated for widows. *Bauddhayana* tells that till one year after the death of the husband the widow did not consume meat or wine and slept on the ground. Widows wore almost fully white clothes and tied her hair in a special hairdo which depicted her widowhood.

*Skandapurana* remarks that a widow that sleeps on a bed, her husband goes to hell. And she should not wear any fragrant lotion or cloth. She must everyday do the *tarpana* with *til*, flowers and water for her husband and must live sanctified and lawfully during *vaishakha*, *kartika* and *magha* months<sup>27</sup>. *Smriti Muktakal* says that for a widow eating *paana* is as immoral as eating meat<sup>28</sup>.

**Ownership rights of a widow** – In the *Rigveda* it is said that a childless widow owns the property of her husband. At some other place also it is mentioned that a childless widow gets the property of her husband<sup>29</sup>. In *Mahabharata* widows have the right to live on the earnings of her dead husband but she can't donate or sell it off.

**The prohibition of remarriage of widow** – From the vedic age till about 200 BCE the custom of widow remarriage prevailed, but after that it was looked at with contempt. According to the *Apastambha dharmaputra* if anyone has a relationship with a widow then he is sinning<sup>30</sup>. In a *Jataka* a woman tells her husband that even though I didn't get your love I will not remarry, as this it is against our *kuladharmā*<sup>31</sup>. At another place it is mentioned that a girl can't marry twice. In *milindapanho*, misconduct is punishable with crippling or even capital punishment.

All in all it can be said that after viewing different ancient chronological periods that widow remarriage was in general not an accepted custom in the society. The society never showed any kindness in accepting widow remarriage. Customary laws, rules and regulations were formulated for the widows that were devastatingly demoralizing.

In the ancient times widow remarriage was not prohibited, in spite of that we don't get any examples for it. Moral sincerity towards her married life was awaited from a woman, but not from a man, just as widow remarriage was a trifling custom in society. Throwing the burden of protecting the morality entirely on the shoulders of women, man safeguarded his self and enjoyed. For several centuries such customs were put in shackles which were broken down when reforming revolutions took place and society was awakened. Through these revolutions life of widows bettered and she was not seen as tied up to her husband once married but considered as his companion, and thus had all the rights to live as any other widower would live. A widow's life is more secure and happy in today's society.

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## 12

### Kashmir Coins–An Introduction

*Dr. Sonia Jasrotia*

#### Meaning and Evolution of Money

To understand the meaning of money economy in ancient India, it is essential to define money. According to Geoffrey Crowther, money can be defined as “anything that is generally acceptable as means of exchange and that at the same time acts as a measure and store a value”. According to Walker “money is what money does”.

Robertson is of view that “money is a commodity which denotes anything which is widely accepted in payment for goods or in discharge of other business obligations.” I think Robertson’s view is seems reasonable because it refers to metallic money. Metallic money is generally accepted by the people.

#### Barter System

In ancient time, earlier than the coins, many commodities served the purpose of exchange or were treated as money. There was a barter system<sup>1</sup>. Even these days we see in our rural areas rice or wheat being taken to shopkeepers to purchase required commodities. Cowries were used as money in ancient time.

#### Cowries

It was to overcome these difficulties that money comes into prominence in the form of metallic coins. In vedic literature, golden pieces such as *Nishika*, *Suvarnas*, *Satamanas*, *padas* and *karsnalas* have been mentioned in connection with gifts<sup>2</sup>. These cannot be called coins because they were not used for ordinary transactions. The earliest coins of India are the *Punch Mark Coins* which started in the seventh or sixth century BC.<sup>3</sup>

The term 'Coin' that has four alphabets is an essential item of our daily life. The evolution of coinage system has been one of the most important revolutions in the history of mankind.

According to Michael Mitchiner "The use of the coinage commenced in three regions of the world during a reasonably well defined period of the 1st millennium BC". This revolution has changed the nature of economic activities.<sup>4</sup>

### Punch Mark Coins

The earliest Indian coinage was Punch-marked coins which are identified as *Ahata* coins as mentioned in *Ashtadhyayi* of Panini and in *Vinaya Pitaka*<sup>5</sup>. Punch mark coins get their name because of the making technique in which coins are marked with stamps of various symbols. Prof V.S.Agrawal named these coins as *Aahat-mudra*; because of the depiction of many symbols on the coins

In Semthan excavation the punch mark coins are found are in copper and rarely in silver. If we assume the punch mark coins are issued in Kashmir then we can say that like other parts of the sub continent punch mark are the earliest and issued here in *Janapadas* and *Mauryan period*.

The Silver punch mark coins were often made up of cut-up sheets of silver, and were stamped with five small symbols. There were also square copper coins made with the similar symbolic designs. Thereafter, the Indian tradition has adopted the foreign coinage tradition. It was a fusion of traditions.

During *Janapada* period circa 600-350BC the subcontinent was divided into sixteen Janapada (minor) and Mahajanapada's (major state) and Gandhara was one of the Mahajanapada's comprising of North West part of sub continent<sup>6</sup>. Kashmir was also part of Mahajanapada. It is also known as Gandhara-Kashmir. After the fall of Mauryas Indo-Bactrian's, Indo-Scythians and Indo-Parthian's issued silver punch mark coins. We found Indo-Greek and Kushan coins from Semthan excavation.

In the *Rajatarangini*, a history of Kashmir written by Kalhana in CE 1147-49, it is stated that the valley of Kashmir was formerly a lake was full of water in its earlier period, which later on this was drained by the great sage, Kashyapa, son of Marichi, by cutting the gap in the hills at Baramulla.

Nothing is known about their exchange system of those tribes that lived in Kashmir millions years ago. However it is possible that like other parts of sub-continent the barter system was popular here on those days. Even these days in our rural areas rice or wheat being taken to shopkeepers to purchase required commodities. However, these things in absence of any other evidence can also serve our ancient exchange market. Cowries has been used a monetary token of Kashmir as elsewhere in India in ancient times. Besides cowries in ancient Kashmir another medium of exchange was rice. So far as the question of introducing coins in Kashmir is concerned unfortunately no numismatic findings record has been kept of excavation carried out at various places, except Semthan in south Kashmir. It is reported by Indian Archaeology 1999-2000- A Review that in excavation several punch mark coins in copper and silver are found. Greek and Scythian coins are also found in Kashmir as mentioned above. Two punch mark coins are also reported by G.M. Bleazby somewhere from Kashmir. It is also recorded numismatic collection of SPS Museum. An Archaeological and numismatics evidence of Kashmir tells us that the Kashmir was part of Gandhara Mahajanapada.. Punch Mark coins have been treated as the earliest established coins of sub-continent. A very different silver Punch Mark coin was found in Gandhara region. The silver Punch Mark, bar- shaped with circular symbol (stamped twice) back blank. No such coins have been reported from Kashmir. As Kashmir was part of Gandhara region and we found some Punch Mark Coins in Kashmir so we can say that punch Mark coins have served as the ancient coins of Kashmir. Scholars have different views about the earliest coins. Some scholars have opinion that Kushan coins are the earliest coins of Kashmir. Hun coins are treated as the earliest coins by some experts but they have ignored the existence of Punch Mark Coins which are still not documented.

Kashmir numismatics history has been recorded by very few numismatists. The Hindu coinage of Kashmir has been fully treated by Alexander Cunningham. Most of these coins are found in Kashmir. Kashmir Coins were first recognised by Sir Alexander Cunningham who collected examples around *Bij-bihara* in Kashmir in 1840s.

#### **Origin of Kashmir Coins**

Standing king on the obverse and seated Ardoksho type on the reverse originated with the Kushana's and is known to have been adopted by Gupta kings. The early coins of Kashmir, such as *Mihirakula*, *Hariyana*, *Gokarna*, have

the king standing to the front but with his face turning towards the left; his hand holds a spear upright, and his right hand is stretched out over a small object possibly representing an altar. The seated goddess Ardoksho on the Indo-Scythian coins is represented here as the goddess of wealth with cornucopia in her left hand and a royal fillet or diadem in her right hand. On Gupta coins we can see that the Ardoksho has been replaced by goddess Lakshmi. On the coins of *Toramana* and his son Pravarasena the cornucopia is replaced by the Louts. Another noteworthy change has been seen that on latter coins that the arm of the legend has been displaced by the letters of the legends.

Cunningham reported his finds in the numismatic chronicle in 1843 He classified and described the coins he found. He recognised the kings named on them as the same as those in the Kashmir Chronicle *Rajatarangini* (The stream of Kings).

The list of Kashmir coins collection prepared by Colonel C.E. Shepherd in November 1892. (Signed by M.A. Stein.) Now this collection is in British Museum London. According to this list they collected the coins from different parts of Kashmir like Srinagar, Bijbihara, Jrahal, Asakundal, Anantanag etc. I got this Photocopy of the list of Kashmir Coins during my visit to British Museum, London.

The figure on the coin was so degraded that it is difficult to make out the two figures on the coins of *Jagadeva* and *Rajadeva*. If we look at the coin of *Harsha* we can notice the newness in that coin. Among all these coins king *Harsha* adopted the elephant type from the coin of Karnata and the horsemen type from Shahi kings. The coins with the name of *Pratapa*, *Vinayaditya*, *Yashoverman*, *Nambi* and *Vigraha* presented common type of Kashmir coins in an extremely corrupt, almost unrecognisable form executed boldly in high relief. These coins have been reported from Punjab and Kashmir.

The standard coin-type of Kashmir remained unchanged for over twelve hundred years. The early coins of Kashmir, such as those of Mihirkula, Hariyanakula and Gokarna, have standing king to the front facing left; holding a spear upright in his left hand and stretching his right hand to fire alter. The Kashmir coins are imitation of Kidara Coins. They are rather crude, have little aesthetic appeal and one basic type; standing king / seated goddess, with two varieties of the seated goddess, was minted from the first coins definitely attributable to that area until its conquest by the Muslim adventurer shah Mir in 1339.

Kashmir Coins are of two styles of the seated goddess reverse. The first with the goddess enthroned knees slightly apart in gold, electrum, silver and bronze and may represent a higher value denomination (starter) currency. The deterioration of this reverses type from the Kushan style to the crude of the Naga Dynasty (Durlabha through Jayapira), when the figure of the seated goddess becomes unrecognizable (looks rather like a dagger) and standing king degenerates badly as discussed earlier. In the second one, the goddess is seated on the lion skin, knees spread wide which has shown in Pravarsena and second shown for "Toramana" and Kidara written on left. Coins started in CE 520 with Toramana. Interesting thing is that second style is found in Pravarsena it means that first style was in circulation or minted for a long time; possibly developing to the style of the fourth shown during the reign of the Naga Dynasty, the legends becoming partial, or lost. There is some indication that copper coins in common use was called "Toramanas" and coins with some form of his legends, or of his style, but, without legend continued in circulation until the Muhammad conquest. Kalhana also recorded that, Jayapida opened a copper mine, he struck coins bearing his name with the produce.

Years ago General Cunningham wrote for the Numismatic Society of London, on "*Ancient Coinage of Kashmir*". It identifies "no less than 18 rajas of Kashmir extending from Toramana to Jagadeva, who reigned from about A.D. 500 to 1200".

C.J. Rogers wrote in journal of the Asiatic Society of Bengal, in 1879, on "*The Copper Coins of the old Maharaja's of Kashmir*" in his paper he identifies two silver coins of any of these Maharaja's. They are of Didda, who was Queen of Kashmir and the other one was of king Kalasa son of Ananta Deva of Lohara dynasty. These coins are of much better executed than any other coin of the copper coin. General Cunningham talks about 18 rajas of Kashmir coins from A.D. 500 to 1200 but C.J.Rogers identified one more king name Bopya Deva. I found the name of the king in the list of coins belonging to Sri Pratap Singh Museum, Srinagar, Kashmir.

H.H.Wilson also reported some Kashmir coins in his writing in the possession of the Asiatic Society. He reported 4 coins in gold and 5 in copper. He found this gold coin from Kanoj.

**Reverse:-** A figure, the purpose of which it is not easy to determine. It may be intended for a scorpion or a crab, or a rude outline of a body with legs and arms and written in Devnagari letters are distinctly legible, but I

found is the this copper coin is of the seated goddess which becomes unrecognizable (looks rather like a dagger) and standing king and Sri Ya-sa written in Brahmi. This may be coin of Yashovermana which is not in list of Rajatarangini.

The other Standing types of copper coins published by H.H.Wilson are issued by Lalitaditya Muktapida as the name Pratapa was assumed. king Lalitaditya himself issued these coins after defeating the army of Yashoverman. Pratapa written in Brahmi on the left side of the specimen.

The attribution of the coin of Shri Pratapa and Durlabha is almost same as the coin of Sri Saliانavirya, which is written in Brahmi on the left side of the seated goddess. Presumably this may be the early king of Kashmir or latter Kidarites because of the attribution of the coin. A Kashmir coin appears to be attributable from the Sri Saliانavirya's coin. This coin of Saliانavirya was found in Hadda Buddhist Stupa deposit in Afghanistan of c.AD 475. Saliانavirya King is not found in the list of the Kalhan's Rajatarangini. Clearly, additional research is needed if we are to better understand the some of the ideological reasons If Sri Saliانavirya's coin is attributed about c. AD 490-95 and Durlabha coins are attribution of Shri Saianvirya's coins then why Rajatarngini shows Durlabha in 7<sup>th</sup> c.

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## 13

### Depiction of Sati in Colonial Paintings

*Dr. Ameeta Singh*

Depiction of sati on Paintings and engravings was popular among the European travelers. Every accounts or memoir written in India has given detailed information about the rituals and produced interesting paintings and sketches. Despite of its frequent occurrence, the fascination with this event is not surprising. In the European imagination the event was highly dramatized and the Indian woman depicted as a helpless victim of a blood-thirsty and superstitious faith. Among European travelers in India during the late eighteenth and early nineteenth centuries, no description was complete without reference to sati preferably with at least one eye-witness account.<sup>1</sup> Pierre Sonnerat, who traveled in India in the 1770s, describes the practice and provides an engraving of an Indian woman going to be burned with the body of her husband.<sup>2</sup>

Another French traveler, Grandpre, in writing of his experience in Bengal (1789 and 1790), relates his own unsuccessful effort to rescue a beautiful young woman who was to become sati, and notes that the practice of suttee was particularly horrible in Bengal.<sup>3</sup> Failed intervention to save a widow from the fatal funeral pile was a frequent theme in European accounts, as in Thomas Twining's description, he described his effort to prevent a suttee some 60 miles outside Calcutta in 1792.<sup>4</sup> The European fascination with suttee, expressed through travelers' accounts and in the debates over official policy, it was also mirrored in visual representations by both amateur and professional artists. The earliest portrayals of suttee is an important engraving, by a Dutch traveler, Jan Huygen van Linschoten (1563-1611), who lived in India from 1583 to 1588. His painting shows a widow, with arms raised, stepping off into a pit in which her husband was consumed in flames.<sup>5</sup>

Dutch missionary Abraham Roger also painted a Hindu widow leaps onto the pyre and it was the frontispiece engraving for his book on India. Tilly Kettle (1735–1786) was a portrait painter and the first English painter to work in India. He painted the serene young widow bidding farewell to her relatives.<sup>6</sup>

Another English traveler William Hodges (1744-1797) witnessed a suttee near Banaras and made a drawing at the scene. He subsequently completed a painting, "Procession of a Hindu Woman to the Funeral Pile of her Husband," that served as the basis for the engraving accompanying his description in *Travels in India*.<sup>7</sup> There is in Hodges's depiction a somber atmosphere of sadness. William Hodge's painting of sati focused on the quite renunciation and intimacy of scene. He had witnessed and painted the woman (sati) as heroine and the act as heroic in his travelogue.<sup>8</sup>

William Hodge; (1744-97) *Travels in India* during the years 1780-48 (British Library) A famous painting, "sati" by James Atkinson (1780-1852), is also romantic and depicts in its portrayal a beautiful young widow with an overtone of eroticism theme, often associated with the European depiction of sati custom. It reflects ambivalence admiration for the courage of the virtuous woman and sympathy for the victim of a heathen rite.

In the late eighteenth century, and in the first years of the nineteenth, the British has frequently romanticized sati as an ideal of conjugal fidelity, the self, sacrifice of the bereaved widow who selflessly braved the flames. Several painting shows the widow as a heroic figure who nobly transcending death.

Johann Zaffanys Painting: "Sacrifice of a Hindu widow upon the funeral pile of her husband", is perhaps the most comprehensive representation of what early English romantic artists of India understood of the ritual and its mythology. It's a complex scene, the sati a women portrayed slightly larger than life, occupies the centre stage of the painting. Beautiful and fine featured and draped in volume white linen, she sits on a high platform, with the body of her husband resting at her feet and his head cradled in her lap. Her face was composed, one arm is raised to the sky in exhortation, and her finger shape the lotus symbol of spiritual enlightenment typical of temple deities, her other hand holds a bracelet. Her gaze is steadfast and focused on a distant point, there were no signs of sorrow or separation from this earthly attraction. The entire figure of the sati suggests a Mixer of heroism and feminine divinity. Below the platform, in lower forefront of

painting, a group of Brahmin priest standing with the temple accountments of lamps, oil, jars and portable sculptures of Ganesh and other Hindu Gods, necessary to consecrate the ritual; behind the sacrificial platform and to the left, a group of village artists are sitting with brushes and fabric scroll and paint pots ready to commemorate the event for the future worshippers. There is no European or English figure in it. Its scene is totally Indian and no sign of British administration.<sup>9</sup> This painting represents a comprehensive vision of Indian spiritual belief. In this painting Jaffany makes clear his respect for the spiritual possibilities of the sati ritual.

Some important paintings and works on sati custom were -James Wales's sketches (1780-90), which describe the sati monuments that he visited and sketches for his project "Indian Antiquities". Thamos Deniell, also in a landscape depicting the sati monument near Bandell on the River Hugaly, emphasized the solitude of the ritual shrine and the natural environment that reinforced the impression of alien and mysterious spiritualities of sati monuments<sup>10</sup>. Flemish artist Baltazard Solvyns arrived in Calcutta in 1791. He produced four etchings depicting sati. Robert Melville Grindley was only 17 years old when he arrived in India in 1803. He served with the Bombay Native Infantry from 1804-1820 and during this period he made a large collection of sketches "Scenery, costumes and architecture chiefly on the western side of India" His collection contains a sati painting depicting the rituals of sati.

Mrs. General Mainswarings novel *The Suttee* or the Hindu convert was written one year after Bentinck banned this custom suttee in Bengal reflects imperialistic thought. In her novel the centre character is princess of South India. Who is forced by lustful and domineering Brahmin priests to either serve a temple devdasi or enter the fire of her husband's funeral pyre. At the last movement, a British officer arrives to shoot the head of Brahmin, which falls into the fire with the corpse. This theme also used in paintings Job Charnock, the founder of Calcutta, who saved Hindu widow from committing sati was the main theme for paintings. This Christian imperial goodness was also depicted by European artist in their paintings, sketching and etchings.

In this paper I surveyed painting and portrayals of Sati in British Art and come to the conclusion that in colonial art sati depicted as heroic attempt until the noninterference policy in religious matters opted by British rulers and sati custom was looked as religious ritual. But after the

missionaries activities in India it was looked as barbarous custom which had to be banned by the British Empire. In this context missionaries used sketches and painting as a tool for their campaign and after that sati represented by them as horrible custom and Brahmin depicted as villain and the master mind behind this barbarous custom. The British imperial missionaries of the early 19<sup>th</sup> century portrayed sati as sinful ritual and their works and graphic description of sati scenes in India becomes a prominent feature of missionary pamphlet to raise voice against the sati custom in India.

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## 14

### अलवर के जनकाव्य में गांधी और आमजन

**डॉ. अनुराधा माथुर**

अभी तक इतिहास लेखन में परम्परागत साधनों को ही महत्व दिया जाता रहा है परन्तु अब जबकि इतिहास सिर्फ राजा, राजवंश, दरबारी, युद्ध और संधियों की जानकारी तक सीमित नहीं रह गया है, जन सामान्य जीवन के सभी पहलुओं के बारे में गहराई से अध्ययन की ओर अग्रसर हो चुका है। अभिजन की जानकारी प्राप्त करने के लिए यह आवश्यक है कि हम स्थानीय साधनों जैसे कि जनकाव्य, को प्रयोग में लेकर असली इतिहास को पहचानें। जनकाव्य गांधी और आमजन के संबंधों को ही उजागर नहीं करते वरन अंग्रेजों के पिटु राजाओं के दमन और शोषण का प्रतिकार भी करते हैं। इसीलिये अलवर में विकसित राष्ट्रवाद को समझने में साहित्य की यह धारा एक महत्वपूर्ण उपादान हो सकती है क्योंकि इसमें एक तरफ गांधी के राष्ट्रवाद का जनरूप 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 पुनर्निर्माण का प्रयास भी दिखाई पड़ता है।

यह एक महत्वपूर्ण तथ्य है कि उपाश्रयी इतिहासकारों में रणजीत गुहा, ज्ञानेंद्र पांडे, शाहिद अमीन ने गांधी की संस्कृति और आमजन के साथ उनके संबंधों को समझने की कोशिश की है परन्तु राष्ट्रवादी आंदोलन के दौरान जन चेतना के निर्माण में जनकाव्य के माध्यम से राष्ट्रवाद को समझने का प्रयास अलवर के इतिहास लेखन में बिल्कुल ही दिखाई नहीं देता है। जबकि 1938 के पश्चात प्रजा मंडल निर्माण के साथ ही जनकाव्य के माध्यम से निर्मित जन चेतना राष्ट्रवाद को नया अर्थ प्रदान करती है। निश्चय ही इसमें महात्मा गांधी की महत्वपूर्ण भूमिका रही। अलवर के प्रजा मंडल ने उन्हें भारतीय राजनीतिक क्षितिज का मुख्य सेनाध्यक्ष और आगामी क्रियाकलापों के

लिये उनकी दृष्टि और सोच को अपना आधार स्वीकार किया<sup>1</sup> क्योंकि आम जनता उनसे सबसे अधिक प्रभावित रही और उनमें राष्ट्रवादी आंदोलन को लेकर अदभुत उत्साह दिखाई पड़ता है जिसकी तरफ जन कविताएं संकेत करती हैं –

**जय तकली चरखा धारी।**

**जय जनमन के हितकारी।।**

**शुचि सत्य अहिंसा अग्रदूत, कलियुग अवतारी जय।**

**स्वातंत्र्य देश के सेनानी युगदेव तुम्हारी जय।।<sup>2</sup>**

गांधीजी भारतीय समाज में व्याप्त असमानता और अस्पृश्यता का विरोध करते हुए स्वाधीनता आंदोलन में आमजन तथा निम्नवर्गीय समाज की भूमिका को भी महत्वपूर्ण मानते थे इसीलिए अपने विचारों को जनमानस से जोड़ते हुए नए भारत का स्वप्न देखते हैं<sup>3</sup> –

**“अगर हिंदोस्ता सारी दुनिया के लिये आदर्श स्वरूप स्वतंत्रता की स्थापना करना चाहता है तो हरिजनों, डाक्टरों, वकीलों, शिक्षकों और व्यापारियों को अपनी नेकनीयती के साथ किये गये दैनिक कार्यों के लिये एक समान वेतन देना होगा। संभव है भारत इस लक्ष्य को कभी प्राप्त न कर सके, परन्तु हरेक भारतवासी को उस लक्ष्य के लिये अग्रसर होना चाहिए जिससे भारत में राम राज्य स्थापित हो।”**

अलवर रियासत में स्वतंत्रता संघर्ष निरंकुश शासकों और जागीरदारों के विरुद्ध लड़ा गया जहां आमजन और स्थानीय नेतृत्व ब्रिटिश शासन से मुक्ति के लिये गांधी के नेतृत्व को ध्यान में रखकर बड़े संघर्ष के लिये एकत्रित होते हैं। इस संघर्ष में गांधी जहां ब्रिटिश साम्राज्यवाद को असहयोग, अहिंसा और खादी के प्रचार जैसे रचनात्मक कार्यों के माध्यम से जनता को स्वावलम्बी और आत्म निर्भर बनाते हुए स्वराज्य की मांग करते हैं वही आमजन स्थानीय शासकों से उत्तरदायी शासन के माध्यम से स्वराज्य का सुंदर सपना देखती हैं<sup>4</sup> –

**यदि उखड़ गयी आधार शिला, भारत को पूर्ण स्वराज्य मिला।**

**हम बैठेंगे दृढ़ बांध किला, जिसको न सकेंगे कभी हिला।**

**जनतंत्रवाद के हामी, हम सार्वभौमता के स्वामी।**

**मौज उड़ायी सभी दास बन, क्या था कमी तजा सिंहासन।  
हुए जागरित आज प्रजाजन, लेने उत्तरदायी शासन।  
नहीं प्रजा दबाना आसानी, वेणु जार की पढ़ी कहानी।  
चार्ल्स लुई की गति तभी जानी, पर यह कह उसको वह कानी।  
वह थी पूरी नमक हरामी, हम सार्वभौमता के स्वामी।**

वास्तव में रियासत में उत्तरदायी शासन की धारणा में स्वतंत्र न्यायपालिका, भाषण तथा संगठन बनाने जैसे मौलिक अधिकार, कानून का शासन तथा कानून के समक्ष समानता तथा व्यक्तिगत विकास की आशा विद्यमान थी जिसमें दमन खत्म होगा, जनता और किसानों पर लगान तथा बेगारी का बोझ कम होगा, शोषण से मुक्ति होगी और प्रजाजन गांधी के स्वराज्य का आनंद उठायेगी। इन भावनाओं को कविता में व्यक्त किया गया<sup>६</sup> —

**बैरगिया नाला जुल्म जोर, जहाँ रहत साधु के भेष चोर।  
कुछ वकील पुजारी माफीदार, बैठे नाले में रंगे स्यार।  
है अन्न वस्त्र सबका अकाल, भूखी है सब जनता बेहाल।  
तब एक बहुत बुढा किसान, बोला देते-देते लगान।  
घर में नहीं खाने को धान, हो गये सभी चौपट किसान।  
अब धर्म, कर्म का क्या विचार, लाकर क्या दे तुझको उधार।  
बूढे ने आगे किया ध्यान, पहिचाना तो ठग पड़ा जान।  
यह तो अपना ही जागीरदार, डंडे से जो लेता बेगार।  
यह क्या कर सकता उपकार, आज भारत में सुराज।  
ठग बँटमारों का नहीं है काज।**

जन काव्य में स्थानीय नेताओं के साथ आम जनता का संबन्ध शोषण मुक्त समाज के साथ साथ एक अच्छी शासन व्यवस्था और पारम्परिक स्वावलम्बी, आत्मनिर्भर, सामाजिक संगठन की परिकल्पना को भी उजागर करता है। आमजन गांधी के सिद्धान्तों पर आधारित शासन और समाज की मांग भी करती है<sup>७</sup> —

आश्वासन के बल पर हम बहुत रहे भूखे प्यासे ।  
 हैं बहुत खा चुके जीवन में, ऐसे कोरे कोरे झांसे ।  
 है सत्य अहिंसा का शासन, यह सत्य द्वार पर आयी है ।  
 क्यों ध्यान नहीं देती 'रानी', इस सच में क्या कौताही है ।  
 मानवता के चौराहे पर, हम अपना रक्त उंडेल रहे ।  
 अपनी गृहस्थी की गाडी को, पिचके पेटो से ढेल रहे ।  
 उनकी कोठी में नई उमंगे, थिरक-थिरक कर नाच रही ।  
 पर इधर हमारी मौत, जिन्दगी के पन्ने है बांच रही ।

इस प्रकार गांधी के स्वराज्य का अर्थ सुराज ही नहीं वरन यहां की आम जनता ने उसे सुशासन से जोडा था क्योंकि प्रशासनिक व्यवस्था पूर्ण रूप से चरामराई हुई थी। शासन प्रबंध राजा के द्वारा मनोनीत और चुने हुए कुछ लोगो के हाथों मे था। आमजन की कोई हिस्सेदारी नहीं थी। प्रशासन के प्रभावशाली तत्वों ने पुलिस के साथ मिलकर अपनी स्थिति और मजबूत कर ली थी।<sup>7</sup> इसका उल्लेख कविता में पति पत्नि सवाद के माध्यम से प्रस्तुत किया गया है<sup>8</sup> –

**पत्नि – जब मूरख, जाहिल, अनपढ तक हैं यहा मिनिस्टर बने हुए,**  
**थानेदार, एस पी, जनरल तक सारे दरवाजे खुले हुए।**  
**मैं समझ नहीं सकती कारण तुमको फिर पद क्यों नहीं मिले।**  
**तुम भी अर्जी दे डालो इक आखिर हो इतने पढे लिखे।**  
**पति – कैसे समझाऊं हाय प्रिय जो जो कर लाये कमाई हैं।**  
**जिनके घर बिस्तर ट्रंक रेडियो, सरसो की बोरी आई है।**  
**वे या तो खुद है पुलिस फौज में या उनके मामा, साले हैं।।**  
**मैं राज जाति में पैदा हो मिडिल फेल भी जो होता।**  
**तो मूँछ बढ़ाकर बड़ी बड़ी योधा करनल जनरल होता।।**  
**या यू.पी. का रहने वाला यदि जाति दरोगा से होता।**  
**मैं एक बनाकर जात सभा सारी जाति को मोह लेता।।**

**फिर मुँह से लगाकर बोतल को मैं झूमता फिरता मस्ती से।  
और गैर जात के सब अफसर घबराते मेरी हस्ती से।।**

प्रशासनिक कमजोरियों और नौकरशाही को उजागर कर जनकाव्य ने सुधार की नई लहर अलवर में दौड़ा दी। जनमानस ने अलवर के प्रधानमंत्री और ब्रिटिश प्रशासक मिस्टर वायली के निरंकुश शासन को रोकने की शिकायत जयपुर में ब्रिटिश रेजिडेंट को की और हस्तक्षेप की प्रार्थना की।<sup>9</sup>

अलवर का आमजन ऐसे सुशासन की आशा करता था जिसमें उसे दैनिक जरूरत का सामान नियमित रूप से सरकार या सरकारी दुकानों से मिलता रहे ताकि गृहस्थी सुचारू रूप से चलती रहे। जनता का आक्रोश बढ़ती हुयी महगाई के प्रति भी था परन्तु आपूर्ति की अव्यवस्था के चलते केन्द्र की तर्ज पर स्थानीय नेताओं ने भी पद से इस्तीफे दिये और असहयोग तथा सत्याग्रह का बिगुल बजाया।<sup>10</sup> वास्तव में भारत के अन्य प्रांतों में आम जनता ब्रिटिश साम्राज्यवाद के विरुद्ध जो प्रतिरोध करती है वही प्रतिरोध यहाँ भी जनता अपने शासक के विरुद्ध दर्ज करती है। गांधी के असहयोग और अहिंसा आन्दोलन की जो जनछवि थी उसमें उनके सक्रिय प्रतिरोध के स्वरूप को स्थानीय स्तर पर जन नेताओं ने प्रयोग कर आमजन के समक्ष उदाहरण प्रस्तुत किया। जनकवि उमराव सिंह जी बारहठ उनके समर्थन में कविताएं लिखकर जनचेतना को और जागृत करते हैं<sup>11</sup>—

**चोखी भगवान गैल छुडाई, छोड़ी मरी सिविल सप्लाई,  
सत्याग्रह से पिड़ं छुडाने को तुमने यह जाल रचा था।  
दी शहरों में पाव पाव भर, गांवो मे तो आघा पाव दी।  
सारे ग्रामवासियों की तो हक की आघ छटांक काट ली।  
राजघराने ने उतनी ही ली जितनी उनकी मर्जी थी।  
तो भी चीफ मिनिस्टर जी ने कमी न बात न्याय की की।  
कुछ बोरी रख अपने कर में, मरजी दानो को भिजवाई।  
छोड़ी मरी सिविल सप्लाई।  
वचन भंग के दोषी हो तुम, दोष हमारे सर धरना था।  
उत्तरदायी शासन लेते इससे तो मरना अच्छा था।**

**इस हेतु दिये हमने स्तीफे, सत्याग्रह होगा फिर भाई।**

**छोडी मरी सिविल सप्लाई।**

दरअसल गांधी के सपनों के भारत की यह वही तस्वीर है जिससे आम जनता की जिंदगी, उनके संघर्ष, उनकी आकांक्षाएं, अन्य सामाजिक वर्गों और देशवासियों के साथ उनके संबंधों आदि की चेतना दिखाई पड़ती है। राष्ट्रवाद के निर्माण की प्रक्रिया में इसी चेतना को उपाश्रयी इतिहासकार आमजन राष्ट्रवाद कहते हैं। गांधी द्वारा निम्न वर्ग के लिए किये गये आन्दोलनों से आमजन यह महसूस करने लगी कि उनको सुनने और समझने वाला कोई आ गया है जो उनकी समस्याओं का समाधान बिना किसी दुराग्रह से करता है। अलवर में हुए किसान सम्मेलनों को गांधी जी का पूर्ण समर्थन मिला और उनके सिद्धान्त अनुसार शांतिपूर्वक मार्च किये गये, पुरजन विहार, सुभाष चौक और होप सर्कस पर आम सभाएं आयोजित की गईं, सरकार को उत्तरदायी शासन स्थापित करने के लिए नोटिस दिये गये।<sup>12</sup> इन जन कविताओं में जिस जनराष्ट्रवाद का स्वरूप उभर कर सामने आता है वहां स्वाधीनता और समान सामाजिक और आर्थिक व्यवस्था ही प्रमुख मांग के रूप में सामने आती है क्योंकि आम जनता शासक के लगान और जागीरदार की बेगार से सर्वाधिक त्रस्त है जिसके कारण वे कर्ज में डूबे हुए हैं। अतएव वे ऐसे राज्य की परिकल्पना करते हैं जहां लगान और बेगार दोनों ही अवस्थित न होंगे, अपनी जमीन होगी, दासता के बंधन समाप्त होंगे और कर्ज जैसे शब्द जीवन से लुप्त होंगे –

**ध्वंस कर उपनियम बंधन, दमन नीति को खोद बहाऊ।**

**तोड़ गुलामी की जंजीरे, बलहीनों में शक्ति जगाकर।**

**सिंहासन भू लुण्ठित कर दूँ, अरि शोणित की धार बहाकर।**

**नाश और सत्यानाशों का मार-मार कर भूत भगाऊँ।<sup>13</sup>**

1942 के आंदोलन से जुड़ी कविताएं जनराष्ट्रवाद के उस स्वरूप से परिचय कराती हैं जहां आमजन पराधीनता से मुक्ति और स्वाधीन राष्ट्र के निर्माण के लिए अपने को कुर्बान करने को तत्पर हैं। गांधीजी के नारे 'करो या मरो' पर आमजनता अपने घरों से निकल कर बिना जान की परवाह के सड़कों पर रियासती राज में भी प्रतिरोध प्रकट करने की हिम्मत करती हैं –

कोड़े मारे लठ चलाये और चला गोली झिड़का।  
 हमको जीवन मुक्ति मिली, मर अपना रक्त रंग छिड़का।  
 जनतंत्रवाद की बन गोली, अबके खेल जा होली।।  
 तप की भरपूर रंग पाशी, जलयान बाग लाख मत वाली।  
 देश रंगा फिर अब अगस्त में, झलक रही कण-कण में लाली।  
 वह बनी विदाई की रोली, अबके खेल जा होली।।<sup>14</sup>

राष्ट्रीय स्वाधीनता आन्दोलन में गांधी से प्रभावित होते हुए भी जनमानस गांधी के अहिंसा जैसे विचारों से डिगा हुआ दिखाई पड़ता है। विभाजन के दौरान आमजनता अलवर रियासत में हिंसा और दंगों में लिप्त नजर आती है। महत्वपूर्ण बात यह है कि हिंसा वे लोग करते हैं जो गांधी से और गांधीवाद से प्रभावित हैं पर गांधी इसकी आलोचना करते हैं और यह गांधी का ही करिश्मा है कि जनता तुरंत ऐसी स्थिति पर स्वयं रोक लगा लेती है —

हिन्दू का रक्त बुलाता हो हिन्दू को जब ऊँचे स्वर में।  
 ललना की लाज पुकार रही, 'दो रक्त मुझे इस खप्पर में'।  
 सर हिन्दू सैकड़ों कहते हों, हम तो तुम पर बलिदान हुए।  
 गांधी तब बोले 'रे ठहरो', तुम क्यों इतने नादान हुए।  
 यह ठीक, रक्त के प्यासे तुम, यही ठीक तुम्हें हिंसा सूझी।  
 यह ठीक तुम्हें प्रतिशोध चढ़ा, पर नहीं पहेली यह बूझी।  
 तुम बदला लो, वे बदला लें, यह तो चक्कर बन्ध जायेगा।  
 वह विजय रक्त में उतराती, बोलो स्वीकार तुम्हें होगी।  
 विधवाओं और अनाथों की सुननी चीत्कार तुम्हें होगी।  
 पर अपने रहते मैं तुमको इस पथ में पग क्यों घरने दूँ।  
 जब तक मैं जीवित हूँ तब तक तुमको कैसे यों मरने दूँ।  
 आश्चर्य यक्ष की वाणी ने, प्यासों को पानी से रोका।  
 होठों तक पात्र पहुँच पाया, तब ही तीखे स्वर में टोका।  
 रूक गया हाथ, झुक गया माथ, वह बाघ भेड़ का रूप बना।

**गांधी ! तुम क्या जादूगर हो, सच्चा कर देते हो सपना ?<sup>15</sup>**

एक अन्य कविता<sup>16</sup> में भी ऐसे ही उदगार देखने को मिलते हैं तथा गांधी के प्रति आभार भी –

**सिख, मुस्लिम, हिन्दुओं को, प्राण तक की लगा बाजी,  
कर लिया तैयार सत्वर, छोड़ने गश्ह कलह राजी,  
पाँच दिन उपवास से ही, हिल गया संसार सारा,  
कर रहा गुणगान तेरा, धन्य भारत राष्ट्र तारा,  
विश्व में अध्यात्म बल का, अगम पारावार तू है,  
शांति का अवतार तू है, शक्ति का भण्डार तू है।**

इन दोनो कविता में यह ऐतिहासिक संदर्भ उन साम्प्रदायिक दंगो की ओर संकेत करता है जिसमें हिन्दू-मुस्लिम एक-दूसरे के खून के प्यासे थे परन्तु गांधी के प्रयासों ने ही शांति स्थापित की।

जनकाव्य के ये संदर्भ इतिहास से संबद्ध हैं जिनका राष्ट्रीय स्वाधीनता आन्दोलन से संबंध जोड़ा जा सकता है और ऐतिहासिक स्रोत के रूप में प्रयोग लिया जा सकता है। जनमानस में गांधी के आंदोलनों ने उनकी राष्ट्रवादी छवि निर्माण करने में सहायता दी। साथ ही आमजन में राष्ट्रीयता के विकास में अहम भूमिका निभायी। हालांकि राष्ट्रीयता के विकास में सहायक अन्य गतिविधियों की भी हम उपेक्षा नहीं कर सकते हैं। उत्तरदायी शासन और राष्ट्र के पुर्ननिर्माण के प्रयासों को जनकाव्य के माध्यम से अच्छी तरह समझा जा सकता है। जनकवियों ने उन शब्दों और प्रतीकों का प्रयोग अपनी कविताओं में किया है जिसे अनपढ़ तथा कम पढ़ी लिखी प्रजा आसानी से समझ सके और जन चेतना विकसित कर सके। कवि इन्हीं के माध्यम से राष्ट्रीय आंदोलन में गांधी की भूमिका और आमजन से उनके संबंधों को उजागर करते हैं। कविताओं से यह महत्वपूर्ण बात उभर कर सामने आयी कि आमजन ने गांधी को अपना नेता स्वीकारा और वो भी ऐसा नेता जो लोगों के साथ मिलकर संघर्ष का रास्ता चुनता है और जन आंदोलन को सीधा देश के मौहल्लों और गलियों में ले जाता है।

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### कुकडेश्वर के चतुर्मुखी शिव मंदिर का ऐतिहासिक अध्ययन

**डॉ. मीना श्रीवास्तव**

वर्तमान मध्यप्रदेश राज्य के मालवा क्षेत्र में नीमच जिले की मनासा तहसील के अन्तर्गत सड़क मार्ग पर मनासा से लगभग 15 (पन्द्रह) किलोमीटर की दूरी पर प्राचीनकालीन 'कुकडेश्वर' नामक नगर स्थापित है जो वर्तमान में नगर पंचायत के रूप में जाना जाता है।

23वें तीर्थंकर श्री पार्श्वनाथ भगवान के जीवनकाल (790 से 690 ई. पू.) में ईश्वर नामक राजा ने 'कुर्कटेश्वर' नाम की नगरी बसाई थी। इस नगरी में पार्श्वनाथ प्रभु ने कार्योत्सर्ग किया था और ईश्वर राजा को दर्शन दिये थे अतः राजा ने यहाँ पर एक चैत्य बनाकर महासमारोह के साथ 'प्रभु-प्रतिमा' स्थापित की।<sup>1</sup> श्री पार्श्वनाथ का जन्म ई.पू. 790 में हुआ था और उन्होंने 70 वर्षों तक धर्म प्रचार किया। 100 वर्ष की आयु पूर्ण होने पर इन्होंने मोक्ष प्राप्त किया।<sup>2</sup>

कुकडेश्वर में वर्तमान तमोली मोहल्ले में नौवीं शताब्दी का एक शिवमंदिर, एक छोटे से चौकोर चबूतरे पर स्थापित है। इस मंदिर की लम्बाई एवं चौड़ाई लगभग 8 फीट है। मंदिर की मुख्य सीढ़ियों पर चढ़कर चबूतरा है। इस चबूतरे पर मंदिर के मुख्य द्वार के ठीक सामने शिव का वाहन नंदी स्थापित है। मुख्य द्वार के ऊपरी भाग में श्री गणेश की चतुर्भुजी प्रतिमा लगी है। मुख्य द्वार के दोनों ओर के खम्बों पर द्वारपालों की प्रतिमाएँ निर्मित हैं। मंदिर के गर्भगृह में चतुर्मुखी शिवलिंग स्थापित है। मंदिर के कक्ष में आले बने हैं। दाईं ओर के आले में बैठे हुए श्री गणेश की प्रतिमा, बाईं ओर के आले में बैठे हुए कार्तिकेय की प्रतिमा और सामने की ओर के आले में माँ पार्वती की चतुर्भुजी प्रतिमा स्थापित है। मंदिर की बाहरी बाईं ओर की दीवार पर 15 पंक्तियों का एक अभिलेख उत्कीर्ण है जो इस प्रकार से है :-

1. ....सिंध श्री गणेशाय
2. नमः ढामे गौत्र हवष्य
3. सा दान समत 919 हव
4. चोमासा ठ ग्राम कुकुटा
5. पठयेता दान भेट र्याढ्ह
6. माटफारत.....में
7. पदवार हर्ष सहेजाम्य
8. वदी.....ज्ञापद्म ढू उ.....
9. पुत्र सा महासमसाणा
10. ये वशहवरजु हेव मठ द
11. रतं श्री एकली ग्स्वाष
12. यर्तलषतंर्म रषीमाऊ
13. नलवंती कल्याण रत
14. सतु सहाव करयो  
(सदा सहाय करयो)
15. ....गणेशा श्री श्री<sup>3</sup>

उपर्युक्त मंदिर में उत्कीर्ण अभिलेख की पंक्तियों से ज्ञात होता है कि यह अभिलेख संवत् 919 अर्थात् कि 862 ई. का है। इस अभिलेख की प्रथम पंक्ति में श्री गणेश भगवान को नमन किया गया हैं तत्पश्चात अन्य पंक्तियों से स्पष्टतः विदित होता है कि ग्राम कुकुटा अर्थात् कि 862 ई. के समय में कुकडेश्वर एक ग्राम था। यहाँ के हवष्यप गौत्र के किसी पदवार (संभवतया पोरवार) जिसका नाम पद्मलाल था इसके पुत्र महासमसाणा ने किसी उपलक्ष में हर्षित होकर दानभेट किया था। तेरहवीं, चौदहवी एवं पन्द्रहवी पंक्तियों से ज्ञात होता है कि नलवंती नामक स्त्री, जो कल्याणरत थी उसके लिये श्री गणेश भगवान सदैव सहाय रहे, यह प्रार्थना की गई है।

यह अभिलेख संवत् 919 (862 ई.) का हैं इस समय में प्राचीन अवन्ती के एक भाग मालवा क्षेत्र पर परमार वंश का अधिकार था। इस वंश के उपेन्द्र

(कृष्णराज) को राष्ट्रकूट राजा गोविन्द तृतीय (794–814 ई.) ने नियुक्त किया था। उपेन्द्र के बाद वैरिसिंह प्रथम, सियक प्रथम, वाक्पति प्रथम, वैरिसिंह द्वितीय, सियक द्वितीय (972 ई. में मृत्यु), मुंज (973–995 ई.) सिंधुराज (995–1000 ई.) भोज परमार (1000–1055 ई.), जय सिंह, उदयादित्य, लक्ष्मण देव, नरवर्मन, यशोवर्मन, जयवर्मन, विध्यवर्मन, सुभटवर्मन, अर्जुनवर्मन, देवपाल, जैतुर्गिदेव, जयवर्मन, जय सिंह द्वितीय, अर्जुनवर्मन द्वितीय, भोज द्वितीय और अंतिम शासक महलकदेव था। 1305 ई. में अलाउद्दीन खिल्जी ने मालवा के राजा को मार डाला और इस प्रकार परमार वंश का अंत हो गया।<sup>4</sup>

गुर्जर प्रतिहार मिहिर भोज (836–885 ई.) के शासनकाल में प्रायः सारा उत्तरी भारत इसके अन्तर्गत हो गया था। इस समय मालवा के परमार शासक कन्नौज के गुर्जर प्रतिहारों के वंशवर्ती बन गये।<sup>5</sup>

उपर्युक्त विवरण से स्पष्ट होता है कि संवत् 919 (862 ई.) में जब कुकडेश्वर के इस चर्तुमुखी शिवलिंग के मंदिर का निर्माण और दानभेट आदि का कार्य हुआ तब मालवा का परमार राजा गुर्जर प्रतिहार मिहिर भोज का वंशवर्ती थी। पूर्व मध्यकाल में भारत में सामंत पद्धति का विकास हो गया था। सामंत राजा अपने-अपने क्षेत्रों में शासन शक्ति का प्रयोग करते थे। मंदिरों के निर्माण का कार्य भागवत, शाक्त; शैव तथा अन्य पौराणिक हिन्दू सम्प्रदायों के अनुयायी राजा और अन्य समृद्ध लोग अपना यह कर्तव्य समझते थे कि – मंदिरों का निर्माण करवाकर पुण्य संचय करें। इसी भावना से प्रेरित होकर अभिलेख में वर्णित पोरवार परिवार ने कुकडेश्वर ग्राम में मंदिर की स्थापना की होगी और इस मंदिर में चर्तुमुखी शिवलिंग की स्थापना के साथ-साथ शिव परिवार के पार्वती, गणेश, कार्तिकेय और शिव वाहक नंदी भी स्थापित करवा दिये। इन मूर्तियों का निर्माण प्रस्तर के प्रयोग से किया गया है।

### संदर्भ

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## 16

### सत्यार्थ प्रकाश में मानवाधिकार नारी शिक्षा के सन्दर्भ में

डॉ. अरुणा सोनी

मानवाधिकार का अर्थ है सम्पूर्ण मानव जाति के अधिकार जिसमें उनकी मर्यादा जन्म से समान होती है। अधिकार और मान मर्यादा ऐसे मूलभूत नैतिक गुण हैं जो जन्म होने के पश्चात् मानव होने के नाते प्राप्त होते हैं। यही आवश्यक नैतिक गुण व्यवस्थित तथा स्पष्ट रूप में मानव अधिकार कहलाते हैं। मानवाधिकार का आधार है व्यक्ति और व्यक्ति के सर्वांगीण विकास के लिये उपलब्ध साधन। प्रत्येक लोकतान्त्रिक राज्य की कानून व्यवस्था में मानवाधिकार संरक्षण से सम्बन्धित प्रावधान होते हैं जैसे – भारत, अमेरिका, आयरलैण्ड, ब्रिटेन आदि। भारतीय संविधान में अनुच्छेद 14 से 51 तक जिसके अन्तर्गत मौलिक अधिकार और राज्य के नीति निर्देशक तत्वों का समावेश है, इसमें मानवाधिकारों के उचित प्रावधान तथा इसके न होने पर राज्य में न्यायिक निकाय के प्रावधानों का वर्णन है।<sup>1</sup>

**मानवाधिकारों की उत्पत्ति एवं वर्गीकरण :** सर्वप्रथम समाज में प्राकृतिक नियम थे जिनसे कुछ प्राकृतिक अधिकार उत्पन्न हुये। अगले चरण में प्राकृतिक अधिकार राजनीतिक अधिकारों में परिवर्तित हो गये। सभी अधिकारों व कर्तव्यों के संहिता निर्माण का कार्य हुआ और सभी प्राकृतिक अधिकारों को संवैधानिक कानून या साधारण कानून की श्रेणी में विभक्त कर मूल अधिकारों की संज्ञा दी गई। इन मूल अधिकारों से ही मानवाधिकारों की उत्पत्ति हुई। अब मानवाधिकारों को दो भागों में बांटा गया है – 1. नागरिक व राजनैतिक अधिकार 2. आर्थिक, सामाजिक व सांस्कृतिक अधिकार।<sup>2</sup>

इनमें जीने की स्वतन्त्रता का सुरक्षित निजी जीवन तथा सम्पत्ति, विवाह का अधिकार, उचित व्यवहार और दासता से मुक्ति घूमने फिरने का अधिकार,

स्वतन्त्रतापूर्वक विचार करने का अधिकार, राष्ट्रीयता का अधिकार, वोट देने का अधिकार और सामाजिक कार्यों में भाग लेने का अधिकार, काम करने का अधिकार, यूनियन बनाने का अधिकार, आराम करने का अधिकार, शिक्षा का अधिकार, सांस्कृतिक क्रियाकलापों में भाग लेने के अधिकार शामिल हैं।

स्वामी दयानन्द सरस्वती ने हजार वर्ष पूर्व लुप्त हुई वैदिक धर्म की प्रतिष्ठा को पुनः स्थापित करने का प्रयास किया। स्वामी दयानन्द ने पाखण्डपूर्ण अवैदिक मान्यताओं को उखाड़ फेंकने एवं वैदिक मान्यताओं की पुनः स्थापना के लिये अपने जीवन की आहुति दे दी। इसी के तहत सत्यार्थ प्रकाश की रचना की।

महर्षि दयानन्द का कथन था कि “पाखण्डरहित भारत वर्ष आर्यावर्त के नाम से जाना जाता था। आर्यावर्त की गरिमा इसी में है कि यहां व्याप्त समस्त पाखण्डों व कुरीतियों को नष्ट कर दिया जाये और वह तभी सम्भव है जब सत्य को धारण करके उस पर आचरण किया जायेगा।”

आर्य समाज के प्रवर्तक महर्षि दयानन्द सरस्वती ने सत्यार्थ प्रकाश नामक ग्रन्थ की रचना करके मानव जाति का उपकार किया।

‘सत्यार्थ प्रकाश’ प्रसिद्ध ग्रंथ है। यह दो भागों में विभाजित है और इसमें चौदह अध्याय हैं। पहले अध्याय में ‘ओम्’ शब्द पर विस्तार से चर्चा की गई है इसकी व्याख्या करते हुए कहा गया है कि व्याकरण के अनुसार अग्नि, वायु, इन्द्र आदि शब्द जहां ब्रह्म के किसी गुण के द्योतक हैं वहीं ‘ओम्’ शब्द पूर्ण ब्रह्म का द्योतक है। दूसरे अध्याय में वह उपाय बताए गए हैं जिनका पालन करने से माता-पिता स्वस्थ और बलवान सन्तान प्राप्त कर सकते हैं। तीसरे अध्याय में शिक्षा के बारे में सिद्धान्त निर्धारित किए गए हैं और चौथे में विवाह और गृहस्थ आश्रम पर चर्चा की गई है। पांचवें अध्याय में वानप्रस्थ और संन्यास आश्रमों की चर्चा है। छठा अध्याय शासन के बारे में है और बहुत महत्वपूर्ण है। लोक-कल्याण सुनिश्चित करने के लिए राजकाज चलाने वाली तीन सभाओं – राज सभा, धर्म सभा और विद्या सभा का इसमें विधान किया गया है। सातवें अध्याय में ईश्वर और वेदों की चर्चा है। इसमें परमात्मा के अस्तित्व को सिद्ध करते हुए कहा गया है कि ईश्वर की वेदों में की गई कल्पना ही सर्वथा सम्पूर्ण कल्पना है। तर्क द्वारा इसमें वेदों को सर्वथा पूर्ण और निर्दोष ग्रंथ करार दिया गया है। आठवें अध्याय में ब्रह्मण्ड की उत्पत्ति, संरक्षण और संहार की चर्चा है। नवें अध्याय में विद्या-अविद्या, बंधन और मोक्ष

पर चर्चा है। विषय के गूढ़ ज्ञान का जैसा परिचय इसमें मिलता है वह अद्भुत है दसवे अध्याय में सदाचरण और दुराचरण पर चर्चा की गई है। दयानन्द सरस्वती प्रारम्भ से ही सुधारवादी विचारों के पोषक थे। समाज में व्याप्त बुराईयों को उन्होंने दूर करने का सफल प्रयास किया। स्त्रियों के उत्थान के लिये दयानन्द सरस्वती ने हर सम्भव कोशिश की। वे स्त्री शिक्षा के समर्थक थे उनका मानना था कि एक स्त्री उन्नत समाज के निर्माण में सबसे ज्यादा सहायक होती है। शिक्षित स्त्री व्यक्ति के निर्माण एवं समाज विकास में सहायक होती है। दयानन्द ने स्त्री शिक्षा का समर्थन करते हुए उन्हें समाज में पुरुष के समकक्ष खड़ा किया। उन्होंने स्त्री शिक्षा का समर्थन करते हुए, विधवा विवाह का समर्थन एवं बाल विवाह का विरोध किया। प्राचीन ग्रन्थों का उदाहरण देते हुये उन्होंने स्त्रियों को हर क्षेत्र में आगे बढ़ने को कहा। अपने प्रसिद्ध ग्रन्थ में भी अनेक स्थानों पर स्त्रियों के अधिकारों पर चर्चा की।

सत्यार्थ प्रकाश में द्वितीय समुल्लासारम्भः (द्वितीय अध्याय) में माता-पिता के कर्तव्य, शिक्षा से सम्बन्धित अधिकारों का उल्लेख मिलता है। उसके प्रारम्भ में उल्लेख है। मातृमान पितृमानाचार्यवान पुरुषो वेद। अर्थात् जन्म से 5 वें वर्ष तक बालकों को माता 6 ठे वर्ष से 8 वे वर्ष तक पिता शिक्षा करे और 9 वें वर्ष के आरम्भ में द्विज अपने सन्तानों का उपनयन करके आचार्य कुल में अर्थात् जहां पूर्ण विद्वान और पूर्ण विदूषी स्त्री शिक्षा और विधादान करने वाली हो, वहां लड़के और लड़कियों को भेज दे।

**माता शत्रु पिता बैरी येन बालो न पाठितः**

**समामध्ये न शोभन्ते, हंसमध्ये बको यथा।।**

वे माता और पिता अपने सन्तानों के पूर्ण शत्रु है जिन्होंने उनको विद्या की प्राप्ति न कराई, वे विद्वानों की सभा में वैसे ही तिरस्कृत और कुशोभित होते हैं जैसे हंसों के बीच में बगुला।<sup>3</sup>

शिक्षा की प्राप्ति के लिये सत्यार्थ प्रकाश में उल्लेख है कि आठ वर्ष के हो तभी, लड़कों को लड़कों और लड़कियों को लड़कियों की शाला में भेज देवे। दयानन्द सरस्वती के अनुसार राजा क्षत्रिय, वैश्य व उत्तम शूद्र जनो को भी अभ्यास कराना चाहिये क्योंकि उनके अनुसार जो ब्राह्मण है वे ही केवल विद्याभ्यास करे और क्षत्रियादि न करे तो विद्या, धर्म, राज्य और धनादि की वृद्धि कभी नहीं हो सकती।

शिक्षा प्राप्ति का अधिकार सरस्वती ने शूद्रों और स्त्री दोनों को माना है। यजुर्वेद के छब्बीसवें अध्याय में दूसरे मन्त्र<sup>4</sup> में लिखा है कि सब मनुष्य वेदों को पढ़ पढ़ा और सुन सुनाकर विज्ञान को बढ़ा के अच्छी बातों को ग्रहण और बुरी बातों का त्याग करके दुःखों से छूट कर आनन्द को प्राप्त हो। दयानन्द सरस्वती ने स्त्रियों द्वारा व्याकरण, धर्म वैधक गणित शिल्पविद्या को सिखना उनका अधिकार बताया है क्योंकि उनके अनुसार<sup>5</sup> इनके सीखे बिना सत्याऽसत्य निर्णय, पति आदि से अनुकूल वर्तमान, यथायोग्य सन्तानोत्पत्ति उनका पालन, वर्द्धन और सुशिक्षा करना घर के सब कार्यों को जैसा चाहिये वैसा करना करना, वैधकविद्या से औषधवत् अन्न पान बनाना और बनवाना नहीं कर सकती। जिससे घर में रोग कभी-न आवे और सब लोग सदा आनन्दित रहे। शिल्पविद्या के जाने बिना घर का बनवाना, वस्त्र आभूषण आदि का बनाना बनवाना, गणित विद्या के बिना सब का हिसाब समझना समझाना, वेदादि शास्त्र विद्या के बिना ईश्वर और धर्म को न जानके अधर्म से कभी नहीं बच सके। इसलिये वे ही धन्यवादार्ह और कृतकृत्य है कि जो अपने सन्तानों को ब्रह्मचर्य, उत्तम शिक्षा और विद्या से शरीर और आत्मा के पूर्ण बल को बढ़ावे, जिससे वे सन्तान मातृ, पितृ, पति, सासु, श्वसुर, राजा प्रजा, पडोसी इष्ट मित्र और सन्तानादि से यथयोग्य धर्म से वर्ते। इस प्रकार स्त्री शिक्षा के अधिकार को महत्त्व दिया है।

यजुर्वेद के 26वें अध्याय के 2 श्लोक<sup>6</sup> में ईश्वर द्वारा सब मनुष्यों को वेद पढ़ने और सुनने का अधिकार दिया है इसी प्रकार अपने अगले मन्त्र में<sup>7</sup> भी सभी को चारों वेद रूपी वाणी सुनने का अधिकार है उल्लेख मिलता है वहां उल्लेख है कि हे मनुष्यों! मैं ईश्वर जैसे (ब्रह्माराजन्याभ्याम्) ब्राह्मण क्षत्रिय (अर्याय) वैश्य (शूद्राय) शूद्र (च) और (स्वाय) अपने स्त्री सेवक आदि (च) और (अरण्य) और उत्तम लक्षण युक्त प्राप्त हुये अन्त्यज के लिये (च) भी (जनेभ्यः) इन उक्त सब मनुष्यों के लिये (इह) इस संसार में (इमाम) इस प्रकट की हुई (कल्याणीम्) सुख देने वाली (वाचम्) चारों वेदरूप वाणी का उपदेश करता हूँ वैसे आप लोग भी उपदेश करे।

प्राचीन ग्रन्थों में स्त्री-पुरुष के अधिकारों में शिक्षा के अधिकार एवं कर्तव्य पर काफी विशद चिंतन किया गया है। ऋग्वेद<sup>8</sup> में स्त्री पुरुष द्वारा अपनी सन्तान को सूर्य एवं चन्द्रमा के समान विद्या और उत्तम उपदेशों से प्रकाशित कराने का उपदेश है।

विदुषी स्त्रियां अपने परिवार को उन्नति की और ले जा सकती है। विदुषी स्त्रियों से सभी प्रकार के भय का निदान होता है। अतः सरस्वती ने भी स्त्रियों को शिक्षा प्रदान करने पर बल दिया। उनका मानना था कि विदुषी स्त्री अपने परिवार अपने बच्चों का सही मार्ग दर्शन कर सकती है। ऋग्वेद भाषा भाष्य<sup>9</sup> में विदुषी स्त्री से घर का काम और पुत्रों की उत्पत्ति होती है वही सब गृहकार्य को प्रथक-प्रथक करती है का उल्लेख है। स्त्री शिक्षा, कन्या शिक्षा पर बल देते हुये ऋग्वेद भाषा भाष्य<sup>10</sup> में लिखा है कि उपदेशक अपने तुल्य विदुषी स्त्री के साथ विवाह करके, जैसे आप पुरुषों को उपदेश और बालकों को पढ़ावे वैसे उस की स्त्री स्त्रियों को उपदेश और कन्याओं को पढ़ावे ऐसा करने से किसी और से अविद्या और भय से दुख नहीं हो सकता अर्थात् विद्या भय तथा दुख का नाश करती है।

इसी प्रकार दयानन्द सरस्वती ने स्त्रियों के बाल विवाह को अमान्य बताते हुये विवाह के लिये स्त्री पुरुष की सही उम्र एवं परिस्थितियों का वर्णन किया है।

ऋग्वेद भाषा भाष्य के चतुर्थाध्याय<sup>11</sup> में विवाह तथा शिक्षा के बारे में लिखा है कि सब लड़के और लड़कियों को योग्य है कि यथोक्त ब्रह्मचर्य के सेवन से सम्पूर्ण विद्याओं को पढ़कर पूर्ण युवावस्था में अपने तुल्य गुण कर्म और स्वभावों को परस्पर परीक्षा करके अतीव प्रेम के साथ विवाह कर पुनः जो पूर्ण विद्या वाले हो तो लड़का लड़कियों को पढ़ाया करे। ऋग्वेद के 10वें मण्डल के 40 वे सूक्त में<sup>12</sup> उल्लेख है सुशिक्षा सम्पन्न स्त्री पुरुषों का कर्तव्य है कि पहले तो वे अपने गृहस्थ जीवन को आदर्श रूप प्रदान करे एवं तदुपरान्त वे अपने इस अनुकरणीय जीवन द्वारा प्रजा के समक्ष आदर्श प्रस्तुत करे। गृहस्थी नर नारियों को अपना जीवन सदैव प्रेमयुक्त बनाना चाहिये। जिस भांति विवाह के समय वर वधु में स्नेह होता है वह सदैव बना रहना चाहिए।

इसी प्रकार सन्तान प्राप्ति के अधिकार पर ऋग्वेद में<sup>13</sup> उल्लेख मिलता है कि यदि मृत्यु कारण सन्तान की इच्छा होने पर वियोग हो जाए तो पत्नि को सन्तान की इच्छा होने पर देवर तुल्य पुरुष से नियोग द्वारा सन्तान प्राप्त कर सकती है। जीने, स्वतन्त्रता, सुरक्षा निजी जीवन तथा सम्पत्ति से सम्बन्धित स्त्री अधिकार के विषय में मनुस्मृति के प्रसंग का<sup>14</sup> में उल्लेख मिलता है कि जो कोई युद्ध में मर गया हो उसकी स्त्री और सन्तान को उस का भाग देवे उसकी स्त्री तथा असमर्थ लड़कों का यथावत पालन करे। जब उसके लड़के समर्थ हो जावे तब उनको यथा योग्य अधिकार देवे।

मनुस्मृति में स्त्री पुरुष की समानता और दुराचारी के खिलाफ दण्ड विधान पर सत्यार्थ प्रकाश के 6ठे समुल्लास में<sup>15</sup> उल्लेख है कि जो स्त्री अपनी जाति गुण के घमण्ड से पति को छोड़ व्यभिचार करे, उसको बहुत स्त्री और पुरुषों के सामने जीती कुत्तों से कटवा कर मरवा डाले। उसी प्रकार अपने स्त्री को छोड़ के परस्त्री या वेश्यागमन करे, उस पापी को लोहे के पर्यट्ट को अग्नि से तपा, लाल सुर्ख कर उस पर व्यक्ति को सुला के जीते को बहुत पुरुषों के सम्मुख भस्म कर देवे।

बालविवाह और बहुविवाह का प्रतिरोध करते हुये दयानन्द ने कहा<sup>16</sup> कि जहां तक बन सके, वहां तक बाल्यावस्था में और दोनों की प्रसन्नता के बिना विवाह न करना न कराना न करने देना। ब्रह्मचर्य का यथायोग्य सेवन करना चाहिए। व्यभिचार और बहुविवाह को बन्ध करे कि जिससे शरीर और आत्मा में पूर्ण बल सदा रहे। इसी प्रकार बालविवाह का विरोध करते हुये सही उम्र में विवाह होना चाहिये इसका उल्लेख ऋग्वेद<sup>17</sup> में भी मिलता है कि सुकन्या एवं कुमार जब ब्रह्मचर्य का पालन कर एक दूसरे की कामना करने और समागम के योग्य हो जाए तो उन्हें विवाह के सूत्र में आबध कर देना चाहिए।

शिक्षित स्त्री अपनी गृहस्थी को चलाने में ज्यादा सफल रहती है। ऋग्वेद के दसवें मण्डल में इसका उल्लेख आता है कि विचारशील पत्नियों के मन के वयोवृद्ध सुशिक्षित स्त्री पुरुषों के प्रति आदर की भावना होनी आवश्यक है। वे उनसे परिवार को चलाने के विज्ञान की दीक्षा और शिक्षा प्राप्त करे जिससे कि अपनी गृहस्थ सम्बन्धी कामनाओं को नियन्त्रित रखे।

दयानन्द सरस्वती का मत था कि ज्ञान पर सबका जन्म सिद्ध अधिकार है और रंग या लिंग के आधार पर किसी को इससे वंचित नहीं किया जाना चाहिए। शिक्षा समृद्ध परिवारों के लड़कों के अन्दर पुरुषोचित गुण और अनुशासन उत्पन्न करेगी और गरीबों के बच्चों को समाज में अपना स्थान ऊँचा उठाने में सहायक होगी। जन्म नहीं बल्कि योग्यता के आधार पर समाज में स्थान प्राप्त होना चाहिए और अपने नैतिक और आध्यात्मिक उत्थान के लिये सभी को समान अवसर मिलने चाहिए।

दयानन्द सरस्वती मानते थे कि सच्ची और अच्छी शिक्षा प्रणाली में चरित्र निर्माण पर विशेष जोर दिया जाना चाहिए और इसलिये नैतिकता और धर्म की शिक्षा को शिक्षा प्रणाली का आधार बनाना चाहिए।

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## पुस्तक—समीक्षा

प्रो. जिगर मोहम्मद

**सल्तनत कालीन इतिहासकार एवं इतिहास लेखन, पंचशील प्रकाशन,  
जयपुर, 2008, पृष्ठों की संख्या—190 मूल्य :- 300 रूपये**

डॉ. अशोक कुमार द्वारा लिखित पुस्तक सल्तनत काल के दस महत्वपूर्ण इतिहासकारों का एक विस्तृत अध्ययन है। इस पुस्तक में हसन निजामी, मिनहाज सिराज, अमीर खुसरो, एसामी, इब्नेबतूता, जियाउद्दीन बरनी, फीरोज शाह तुगलक, शम्स सिराज अफीफ, यहिया और एक अज्ञात लेखक के द्वारा लिखे गये ऐतिहासिक ग्रन्थों को दर्शाया गया है। इसके अलावा दिल्ली सल्तनत की भारत में स्थापना के पहले जो भी ग्रन्थ भारतीय इतिहास के बारे में कुछ ऐतिहासिक तथ्यों के बारे में लिखते हैं उनका भी एक सर्वेक्षण किया गया है। सल्तनत कालीन इतिहास लेखन के स्वभाव और विशेषताओं पर क्रमबद्ध रूप में प्रकाश डाला गया है। एक परिशिष्ट भी शामिल किया गया है जो कि मुहम्मद तुगलक की तथाकथित आत्मकथा से सम्बन्धित है।

अपनी किताब का आरम्भ डा० अशोक कुमार सिंह ने उन ग्रन्थों के साथ किया है जो दिल्ली सल्तनत के कायम होने से पूर्व लिखे गये थे। इनके अनुसार “इस्लाम धर्म के अनुयायियों की इतिहास में अभिरूचि इस्लाम के अभ्युदय से ही रही है। मुस्लिम इतिहास लेखन (इल्म अल तारीख) मुस्लिम संस्कृति का एक अंग रहा है। विश्व के बौद्धिक इतिहास के एक पहलू के रूप में इसका अध्ययन दिशा निर्देश एवं प्रेरणा ग्रहण करने दोनों के लिए किया जाता है।” (पृष्ठ—1) इस्लाम आने पश्चात् अरब इतिहासकारों की रूचि विश्व इतिहास लेखन में ज्यादा रही। लेखक ने अरब इतिहासकारों की रचनाओं का एक गहन अध्ययन प्रस्तुत किया है। यह बात पूरी तरह से स्थापित हो चुकी है कि नवीं और दसवीं शताब्दी के अरब इतिहासकार ऐतिहासिक भूगोल (भूजगतपबंस हमवहतंचील) लिखने में महारत रखते थे। अशोक कुमार सिंह

ने इस श्रेणी के इतिहासकारों में सुलेमान, सलसिलातुल तवारीख के लेखक, इब्न खुरदादबा, किताबुल मसालिक व अल ममालिक के लेखक, अबुल हसन अबी अल मसूदी, मूरू-जुल-जहब के लेखक और अबू इसहाक इस्तख्री, किताबुल अलकालिम के लेखक इत्यादि को शामिल किया है और यह जानकारी प्रस्तुत किया है कि इन भूगोलवेत्ताओं ने भारतीयों प्रसंगों को भी दर्शाया है।

महत्वपूर्ण बात ये है कि अशोक कुमार सिंह ने अपनी किताब में उन अरबी ग्रन्थों का विस्तारपूर्ण विवरण दिया है जो कि भारतीय प्रसंगों पर आधारित किये गये हैं। इनमें अज्ञात लेखक जिसने चचनामा लिखा है, बिलाजुरी, फुतूह-उल-बुल्दान का लेखक और अलबेरुनी कृत किताब अल हिन्द को शामिल किया है। अशोक कुमार सिंह ने चचनामा को भारत में अरब आगमन का सर्वप्रथम ग्रन्थ बताया है। इनके अनुसार "इस ग्रन्थ की सबसे बड़ी विशेषता यही है कि इसमें अरबों के विवरण के अतिरिक्त सिन्ध के शासक दाहर, उनके पूर्वज, दाहर के परिवार के अन्य जन और अरबों के विरुद्ध सिन्ध वासियों के प्रतिरोध का सविस्तार वर्णन किया गया है।" (पृष्ठ-8) इसी तरह से भारतीय इतिहास के परिप्रेक्ष में फुतूह-उल-बुल्दान का महत्व दर्शाते हुए लिखते हैं, "फुतूह-उल-बुल्दान का सर्वाधिक महत्व मुहम्मद बिन कासिम के उपरान्त अरबों द्वारा भारतीय प्रदेशों में हुए आक्रमण के संदर्भ में है इस पुस्तक से स्पष्ट होता है कि मुहम्मद बिन कासिम को सिन्ध प्रदेश से वापस बुला लिए जाने से न केवल अरबों की विजय स्थगित हो गयी वरन् अरबों के अनेक विजित भू-भागों पर सिन्धवासियों ने पुनः आधिपत्य स्थापित कर लिया। खलीफा उमर (717-720 ई0) के समय सिन्ध प्रदेश में आक्रमणकारी नीति के स्थान पर मित्रता की नीति अपनाई गई। सिन्धवासियों से कहा गया कि यदि वे मुसलमान बन जायेंगे तो उनके साथ मुसलमानों जैसा व्यवहार किया जायेगा। फलस्वरूप लम्बे समय से प्रतिरोध करते चले आ रहे दाहर के परिवार के कुछ सदस्यों सहित अनेक लोगों ने इस्लाम स्वीकार कर लिया। खलीफा हशाम (724-743 ई0) के समय में मित्रता की नीति त्याग कर पुनः आक्रमणकारी नीति का प्रसंग लिया गया और पूर्व में इस्लाम स्वीकार का चुके लोगों से भी उनके भू-भाग छीन लिये गये।" (पृष्ठ-10)

अशोक कुमार सिंह ने सल्तनत कालीन इतिहासकार हसन निजामी की रचना ताजुल मआसिर को एक व्यवस्थित रूप में प्रस्तुत किया है। सबसे पहले उसके जीवन वृत्तान्त को प्रस्तुत किया है। इसके बाद विषय-वस्तु को एक

समालोचनात्मक रूप से प्रस्तुत किया है। अशोक कुमार सिंह के मुताबिक “ताजुल मआसिर की विषय वस्तु से स्पष्ट है कि यह पुस्तक दो भागों में विभाजित की जा सकती है। प्रथम भाग में 1191 ई० से 1206 तक की घटनायें हैं और द्वितीय भाग में 1206 के पश्चात् की घटनायें हैं। राजनीतिक दृष्टिकोण से पुस्तक का प्रथम भाग महत्वपूर्ण है। उसमें मुईजुद्दीन गोरी और ऐबक की बड़ी विजयों के साथ ही छोटी-छोटी विजयों और कार्यवाहियों का भी उल्लेख है। यद्यपि हसन निजामी ने इन विजयों का सविस्तार से उल्लेख नहीं किया तथापि उसके द्वारा वर्णित छोटी-छोटी विजयों से स्पष्ट होता है कि तुर्कों को उत्तर भारत में विजय प्राप्त करने के लिए अनेक संकटों का सामना करना पड़ा था।” (पृष्ठ-31) अशोक कुमार सिंह ताजुल मआसिर को एक महत्वपूर्ण ग्रन्थ मानते हैं। इनके अध्ययन के मुताबिक, बाद के सल्तनत कालीन इतिहासकार जियाउद्दीन बरनी और अमीर खुसरो ने हसन निजामी की ताजुल मआसिर को पढ़ा था और मुगलकालीन इतिहासकार भी इस पुस्तक का उल्लेख करते हैं। ताजुल मआसिर का समापन अशोक कुमार सिंह इन शब्दों में करते हैं “.. ताजुल मआसिर से दिल्ली सल्तनत के इतिहास लेखन का आरम्भ होता है और यह दिल्ली सल्तनत का प्रथम राजकीय इतिहास है। इसमें वर्णित 1191 से 1229 ई० के राजनीतिक इतिहास में से 1191 से 1206 ई० तक के घटनाक्रम का विशेष महत्व है, क्योंकि इस बीच की अधिकांश घटनाओं का उल्लेख मिनहाज सिराज जैसे लेखकों ने भी नहीं किया है। इसके अतिरिक्त तत्कालीन प्रशासनिक, सामाजिक एवं सांस्कृतिक जीवन के बहुविध सूचनाएं भी इस ग्रन्थ में मिलती हैं।” (पृष्ठ 37)

किताब के तीसरे अध्याय में अशोक कुमार सिंह ने मिनहाज सिराज और उसके काम की विवेचना प्रस्तुत की है। मिनहाज के जीवन वृत्तान्त को एक बहुत ही सुचारु रूप से प्रस्तुत किया है। इसके जन्म से लेकर दिल्ली आने तक का सफर क्रमबद्ध रूप से बयान किया है। अशोक कुमार सिंह मिनहाज को एक धर्मशास्त्री और विद्वान के रूप में देखते हैं। मिनहाज को एक धर्मशास्त्री और विद्वान के रूप में देखते हैं। मिनहाज की तबकाते नासिरी के विभिन्न पहलुओं की ऐतिहासिक महत्ता को दर्शाया है। अशोक कुमार सिंह के अध्ययन से पता चलता है कि तबकाते नासिरी तुर्क कालीन दिल्ली सल्तनत के राजनैतिक इतिहास का एक महत्वपूर्ण स्रोत है। इन्होंने तबकाते नासिरी के विभिन्न अध्यायों के विषयवस्तु दर्शाते हुए दिल्ली सल्तनत से सम्बन्धित अध्यायों का सारांश प्रस्तुत किया है। इनके अनुसार, तबकाते नासिरी के 23 अध्यायों का सारांश प्रस्तुत किया है। इनके अनुसार, तबकाते नासिरी के 23 अध्यायों का सारांश प्रस्तुत किया है। इनके अनुसार, तबकाते नासिरी के 23 अध्यायों का सारांश प्रस्तुत किया है।

यायों में से पांच अध्याय भारतीय इतिहास से सम्बन्धित है। (पृष्ठ-46) अशोक कुमार सिंह ने मिनहाज द्वारा अध्ययन किये गये ऐतिहासिक स्रोतों का भी जिक्र किया है। (पृष्ठ-51)

अशोक कुमार सिंह ने अपनी किताब के चौथे अध्याय में अमीर खुसरो और उसकी रचनाओं का एक विस्तृत लेखा-जोखा प्रस्तुत किया है। अमीर खुसरो के पिता सैफुद्दीन जिसका जन्म स्थान मध्य एशिया में स्थित था, इल्तुतमिश (1210-1236) के काल में दिल्ली आये और इल्तुतमिश ने उसे कुलीन वर्ग में शामिल किया और तुर्कान-ए-चहलगानी का एक सदस्य नियुक्त किया। अशोक कुमार सिंह ने अमीर खुसरो को एक प्रतिष्ठावान परिवार से सम्बन्धित शख्स दर्शाया है। अमीर खुसरो खुद हमेशा दिल्ली के विभिन्न सुल्तानों से जुड़ा रहा। अशोक कुमार सिंह के अनुसार अमीर खुसरो सल्तनत के कवियों का सम्राट था और मशहूर इतिहासकार जियाउद्दीन बरनी उसकी कविताओं से बहुत ही प्रभावित था। (पृष्ठ-60)

अशोक कुमार सिंह ने इतिहास के नज़रिए से अमीर खुसरो की रचनाओं को दो भागों में बांटा है : 1 साहित्यिक रचनायें, 2 ऐतिहासिक रचनायें। साहित्यिक रचनाओं में दीवान वस्तुलहयात, गुरतलकमाल, बकीअए नकीया, अफजलुल फवायद, खमसा इत्यादि को शामिल किया है। ऐतिहासिक रचनाओं में मसूनी, केरानुस्सादैन, मिफ्ताहुल फुतूह, देवलरानी खिज़्माँ, नुह सिपेहर, तुगलकनामा और खजाइनुल फुतूह को शामिल किया है। इन सभी रचनाओं की विषय सामग्री के ज़रिए ये साबित किया है कि अमीर खुसरो की रचनायें सल्तनत काल के राजनैतिक, सामाजिक और आर्थिक इतिहास के लिए महत्वपूर्ण स्रोतों के रूप में प्रयोग की जा सकती हैं।

एसामी मुहम्मद तुगलक (1325-51) के समय का एक अग्रणी इतिहासकार था। अशोक कुमार सिंह ने एसामी और उसकी रचना फुतूहससलातीन का गहन अध्ययन किया है। इन्होंने एसामी की जीवनी पर बहुत प्रकाश डाला है। चूँकि एसामी के परिवार को मुहम्मद तुगलक की राजधानी परिवर्तन के वक्त काफी दुखों का सामना करना पड़ा था, इसलिए एसामी मुहम्मद तुगलक से काफी नाराज़ था। एसामी दौलताबाद पहुंचकर बहमनी सुल्तान अलाउद्दीन बहमन शाह का प्रश्रय हासिल किया और वहीं पर फुतूहससलातीन की रचना की। इस तरह से फुतूहससलातीन लिखकर एसामी ने मुहम्मद तुगलक की नीतियों का एक आलोचक के रूप में काम किया। अशोक कुमार सिंह के अ

ययन से पता चलता है कि एसामी की रचना महमूद गजनवी से मुहम्मद तुगलक के समय तक भारतीय इतिहास का एक अहम स्रोत है। अशोक कुमार सिंह के अनुसार "तुगलककाल के लिए फुतूहस्सलातीन का विशेष महत्व है। गयासुद्दीन तुगलक तथा मुहम्मद बिन तुगलक की आरम्भिक कुछ विजयों का उल्लेख इसी ग्रन्थ में हुआ है। फुतूहस्सलातीन का सबसे महत्वपूर्ण भाग दक्षिण भारत से सम्बन्धित है।" (पृष्ठ-95)

किताब के छठे अध्याय में अशोक कुमार सिंह ने इब्नेबत्तूता और उसकी कृति रेहला का एक समालोचनात्मक अध्ययन प्रस्तुत किया। अशोक कुमार सिंह ने इब्नेबत्तूता के भारत यात्रा सम्बन्धित एक महत्वपूर्ण विवरण पेश किया है। जिस रास्तों से होकर इब्नेबत्तूता अपने जन्म स्थान मोरक्को से होकर भारत आया था उनको प्रकाशित किया है। अशोक कुमार सिंह का काम बताता है कि रेहला मुहम्मदतुगलक कालीन भारत के सामाजिक और आर्थिक इतिहास के लिए काफी सूचनाएं प्रदान करता है। अशोक कुमार सिंह के अनुसार, "तुगलक कालीन सामाजिक जीवन की विशद जानकारी रेहला में दी गई है। उसने यहां के लोगों के रहन-सहन, रीति-रिवाज वेश-भूषा, खान-पान एवं सामाजिक प्रथाओं का बड़ा ही जीवन्त वर्णन किया है।" (पृष्ठ-102)

अशोक कुमार सिंह ने जियाउद्दीन बरनी को एक इतिहासकार के तौर पर सल्तनतकाल का सर्वश्रेष्ठ इतिहासकार बताया है। इन्होंने जियाउद्दीन बरनी के सामाजिक जीवन का एक गहन अध्ययन किया है। इतिहासकार के तौर पर बरनी की रचनाओं का उल्लेख बड़े ही क्रमवद्ध तरीके से किया है। (पृष्ठ-111) खास तौर से बरनी की तारीखे फीरोजशाही और फतावाये जहाँदारी की सामग्री को सल्तनत कालीन इतिहास लेखन में कैसे उपयोग किया जाये इसका विवरण दिया है। अशोक कुमार के अध्ययन से पता चलता है कि बरनी इतिहास लेखन को बौद्धिक विकास का एक अहम जरिया मानता था। बरनी की तारीखे फीरोजशाही को उसके इतिहास के प्रति दृष्टिकोण को समझने के लिए आधार बनाया है।

चूंकि मध्यकाल भारत में विजयों को राजनीति का प्रमुख हिस्सा समझा जाता था, इस लिहाज से बरनी की तारीखे फीरोजशाही को सुल्तानों की विजयों का इतिहास लिखने में एक अहम स्रोत बताया है। अशोक कुमार की किताब में सुल्तानों के राजत्व के सिद्धान्त, विजयों, आर्थिक नीति और

स्थानीय शासकों से सम्बन्ध जो कि बरनी ने बयान किया है, एक स्पष्ट व्याख्या मिलती है। इसके अतिरिक्त अशोक कुमार सिंह ने बरनी के सामाजिक, आर्थिक और धार्मिक विचारों का स्पष्टीकरण किया है। (पृष्ठ-128-29) अशोक कुमार सिंह के अनुसार, "इतिहास लेखन के दृष्टिकोण से भी तारीखे फीरोजशाही एक उल्लेखनीय कृति है बरनी केवल घटना लेखक ही नहीं है, वह घटना के कारणों का विवेचक भी है, साथ में उस घटना से सीख देने वाला प्रशिक्षक भी है।" (पृष्ठ-135)

अशोक कुमार सिंह ने फीरोजशाह कृत फुतूहाते फीरोजशाही, अफीफ कृत तारीखे-फीरोजशाही, यहिया कृत तारीखे मुबारकशाही और मुहम्मद तुगलक की तथाकथित आत्मकथा पर एक गहन अध्ययन किया है। इस तरह से सम्पूर्ण सल्तनतकाल के इतिहास के स्रोतों को समझने के लिए अशोक कुमार सिंह की किताब एक अहम भूमिका निभाती है। इनकी किताब से पता चलता है कि फारसी इतिहास लेखन ने भारत में इतिहास लेखन को सूचनाओं की जानकारी का प्रमुख माध्यम बनाया।

अशोक कुमार सिंह ने अपनी किताब के लिए प्रमुख आधुनिक इतिहासकारों के कार्यों का एक समालोचनात्मक अध्ययन किया है। हालाँकि अशोक कुमार सिंह अरबी और फारसी इतिहास लेखन को मुस्लिम इतिहास लेखन बताया है (पृष्ठ-168) जो कि काफी हद तक गलत है, इन्होंने सल्तनत कालीन इतिहास लेखन को उस समय के वातावरण के अनुसार अध्ययन किया है, जो कि इतिहास के विद्यार्थी के लिए आवश्यक है।

यह सर्वविदित है कि इतिहास लेखन विज्ञान पर हिन्दी जवान में बहुत ही कम शोध हुआ है जिससे हिन्दी माध्यम शोधकर्ताओं और विद्यार्थियों को भारतीय इतिहास, खासतौर से सल्तनत काल को समयबद्ध तरीके से अध्ययन करने में बहुत कठिनाई होती है। अशोक कुमार सिंह का यह प्रयास हिन्दी माध्यम विद्यार्थियों के लिए बहुत ही सहायक है।

## *Contributors*

Omprakash Srivastav- Centre of Advanced Study, Department of History, AMU, Aligarh-1

Dr. Gangamma H.A.- Asst. Professor, Dept. of History M.G.M., Mysore

Dr- Vinay Shrivastava- Professor of History, Chhatarsal Govt. Post Graduate College, Panna (M.P.)

Annu Bala- Ph.D Scholar, Department of History, University of Jammu,

Dr. Asha Shrivastava- JRF – ICHR, New Delhi, 778, Vikas Nagar, Neemuch (M.P.)

Dr. Digvijay Bhatnagar- Associate Professor, Deptt. of History, Mohan Lal Sukhadia University, Udaipur (Rajasthan)

Arjun Singh- Research Scholar, Centre for History and Culture of Jammu and Ladakh Regions, University of Jammu, Jammu

Chinmay Kulshreshtha- Department of History, M.L.S. University, Udaipur (Raj.)

Rajendra Dehuri- Asst. Superintending Archaeologist, Archaeological Survey of India, Archaeological Museum, Khajuraho

Dr. Yogita Kalgotra- Lecturer History, Jammu

Dr. Alpana Dubhashe- Professor & Head of History Department, Government K.P. College, Dewas, M.P.

Pranjal Garg- Student, P.U., Chandigarh

Dr. Sonia Jasrotia- Department of Buddhist Studies, University of Jammu. Jammu

Dr. Ameeta Singh- Professor of History, Maharani Laximibai Govt. Girls P.G. College, Bhopal

**डॉ. अनुराधा माथुर राजकीय कला महाविद्यालय, अलवर**

**डॉ. मीना श्रीवास्तव प्राध्यापक एवं विभागाध्यक्ष इतिहास शा. कमला राजा कन्या स्नातकोत्तर स्वशासी महाविद्यालय, ग्वालियर (म.प्र.)**

**डॉ. अरुणा सोनी सहायक आचार्य सोना देवी सेठिया स्नातकोत्तर कन्या महाविद्यालय, सुजानगढ़ (राज.)**

Prof. Jigar Mohammed- Dept. of History, University of Jammu, Jammu-180006 (J & K)