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## Rock Painting Sites In Sagar District (M.P.)

\*Dr. Mohan Lal Chadhar

### Abstract

*The Indian rock-paintings have a long history. They depict human activities of varied nature. These paintings have not yet been adequately studied in their proper context. They cover a long range of time extending from the Mesolithic Period to the historical times. Sagar area was inhabited by the early man and in due course of time various human cultures flourished in this land. Sagar is one of the few regions of India, which is well-known for its archaeological wealth. The painted rock shelter in Sagar district throw ample light on the art, technology, religion, rituals, hunting, methods and economy of Proto-historic culture. According to Indian mythology, not only man, but the deities also resided in rock-shelter.*

The Indian rock-paintings have a long history. They depict human activities of varied nature. These paintings have not yet been adequately studied in their proper context. They cover a long range of time extending from the Mesolithic Period to the historical times. They are useful in throwing light on several dark phases of our history.<sup>1</sup> Central India in general and Madhya Pradesh in particular is well known for its archaeological heritage. From the time of the Lower Palaeolithic to Late Medieval period, the cultural evidence of each and every culture is reported from this state.<sup>2</sup> Sagar District (23° 10' to 27°, 00' N and 78°, 04' to 79°, 21' E), is spread over on area of 10,252 Km. Geographically, this region of Sagar occupies the north central region of Madhya Pradesh. Sagar District has a large number of prehistoric rock-paintings and engravings.

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**\*\*Assistant Professor, Ancient Indian History, Culture & Archaeology, Indira Gandhi National Tribal University, Amarkantak, (M.P)**

Sagar area was inhabited by the early man and in due course of time various human cultures flourished in this land. Sagar is one of the few regions of India, which is well-known for its archaeological wealth. The rock paintings of Sagar area have a long history which depicts human activities of varied nature. They cover a long range of time extending from the Mesolithic period to the historical times. Other evidence of human habitation in this area includes the Rock-Shelters which confirms the early existence of human culture of the region. The rock shelters are found all over the district. The exploration in some part of the Dhasan valleys has thrown some light on the prehistoric culture of Sagar district. There are total 19 number rock shelter discovered in Sagar district by the Sagar University.<sup>3</sup> The painted rock shelter in Sagar district throw ample light on the art, technology, religion, rituals, hunting, methods and economy of Proto-historic culture. According to Indian mythology, not only man, but the deities also resided in rock-shelter. The different stages of hunting life in ancient India on the basis of extant rock-paintings. The needs of the prehistoric people were rather scanty. When the use of metal was unknown people had to depend upon stone implements alone. Their effort to obtain food was normally collective. Food was obtained by hunting wild animals and birds.

They contain innumerable superimposed paintings in green, red, white, black, yellow etc. Depicting various aspects of daily life of the Stone Age man. The rock art is one of the richest cultural resources in the world which depicts the earliest expressions of humankind. This prehistoric art perhaps comes to signify the underlying philosophies and the world-view of the ancient people, and tells us about the soul of a community, its thoughts, beliefs and emotions. Sagar District Rock-paintings represent another aspect of the prehistoric man's activities. These paintings can be called 'prehistoric' in the sense that even in the historical period. Some of the aboriginal authors of them have been leading a sort of 'prehistoric life'. This area Rock-paintings as regard the subjects, we notice several of the prehistoric human beings portrayed in interesting way. The hunting scenes represent individuals or group-hunters. They are equipped with bows and arrows, spears and other weapons. The game animals, shown in these painting, are bison's, bulls, deer, antelopes, tigers, boars etc. The fighting- scenes show human beings, individuals or in groups, and the animals engaged in scuffles. The battle- scenes are also found in some paintings. The fighters are equipped with bows and arrows, swords, shields and spears. Some of the fighters are mounted on horse- backs and elephants or they are on foot. Sagar District Rock-paintings the red colour used shows different shades: dark ochre and pink. Other colours used are yellow, green, black and white. Generally the paintings drawn in the white colour appear to be the latest and those in the dark-red seem to be the oldest. The superimpositions or overlapping can also be seen here. In such cases the dark-red colour is the lowermost, and then comes the ochre red, then the pink, then yellow and black and lastly the white one. In some shelters double colours are used, wherein we find the outlines

of the figures prepared in red and the details filled with the white colour. The aboriginal painters tried to depict various aspects of their daily life in the most natural way. These rock-paintings give us interesting information about the dresses, amusements, food-habits and other features of daily life of men and women who dwelt here and, in their leisure hours, used to paint their dwellings. The paintings from Abchand, Sagar well represents this type. The artist has taken no care in portraying the anatomy of the animals. The head of the animal is too small in comparison to the body. The attention of the artist was diverted towards decoration, which is found superior to the other elements. At other places also the exaggeration in case of the animal body is a prominent feature of this transitional phase.

The painting from the Abchand, Sagar is an evident of it. The human figures have fine anatomical representation everywhere.<sup>4</sup> The theme of the painting is based on the domestic life of the cave dwellers. The religious figures, associated with the group are tree- within-railing, sun, moon, star, river, swastic, tree- worshipping scenes, peacocks, tree, God, moon on the hill, Nandipada, and other animal and birds.<sup>5</sup> Colonel Gordon was the first to undertake an exhaustive scientific study in the field of rock painting. He classified them into a number of series and gave to them a probable dating.<sup>6</sup> Gordon could not adequately correlate the painting with the associated stone implements. After the work of Gordon a large number of painted rock shelters have come to light.

Some of the important rock-shelters having paintings are found at Naryabali, Jerai-Jarara, Gadoli-Molali, Dhamoni, Khanpur, Rangir, Pagara, Goridat, Patharikot, Panjari, Barodiya, Jaruakhera, Bhapel, Bila-Bhand, Madiya-Gond, Abchand, Ajnari, Sanai etc.<sup>7</sup> Both floral and faunal symbols are evident in these rock paintings. Some important faunal symbol includes deer, jackal, cow, horse, bison or wild buffalo, peacock etc. Besides, some anthropomorphic figurine in different activities like, hunting, dancing, collection of honey etc are also present. These hunting symbol includes, a group of hunters communally attacking to animals with bow and arrow, an animal counter attacking to hunters. Bow, arrow and wooden spear were the common instruments used for this hunting activities. Bison, wild buffalo, deer etc were some of the major animal hunted by the prehistoric denizens of this region which is clear from different hunting figurines. These people were utilizing their free time in dancing and marry making which is clearly evident from the dancing figurines. Where a group of people dancing together by joining their hands to each other. Probably, these dancing were practiced after getting success in hunting or during their leisure time.

Although red and dark ochre is dominantly used for painting various figurines but some symbols also painted with red ochre, yellow, black and white. Because of the regular exposure to sun and rain, the original colour of the paintings is not present in all the paintings. The existing paintings are preserved naturally. On the basis of the nature of damage made on rock paints, it can be divided into three

types: by nature, by animals and by human vandalism. The first category (by nature) includes sun light, rain water. Buffalo, cow and some other animals used to rub their body on the hard surface of the rock shelter. When passing through it, which causes damage in rock painting, it comes under second category (by animal). The third and last category (by human vandalism) is the most hazardous method caused damage on rock paints. Some people writing on the painting with chalk and white soft stone, and engrave on the shelter which also affects paintings. From the classification of these painting, it is clear that the ancestors responsible for these paintings were primarily residing in these rock shelters and practicing hunting–gathering economy. The hunting of animal with bow and arrow, animal attacking to hunters (having bow and arrow in hands), symbols of deer, peacock etc show the close relationship between the man and animal during that time. From the symbol of this animal attacking to hunters, it is clear that it is either a bison or wild buffalo type animal that is counterattacking the hunters during game.

It can thus be concluded that the date assigned so far to the paintings, which ranges between 7<sup>th</sup> cent. B.C. and 1000 A.D., is not based on scientific analysis. In fact the earliest date in the present state of our knowledge goes as far back as the Mesolithic period, if not earlier, i.e. at least the 6<sup>th</sup> or 5<sup>th</sup> millennium B.C. In fact no pottery is reported so far for these rock-shelters, which may go to confirm the date of the microliths. These microliths definitely belong to the Mesolithic period and they are preceramic in their nature. In fact there is no scientific way to establish any definite relationship between the pre-historic human communities which lived in rock-shelters and the contemporary tribal communities. Sagar district rock-paintings clear-cut picture of the hunting can definitely be ascribed to the Iron-using people. Its period cannot be later than the Gupta period. The late paintings are found with the Gupta script.

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## 2

# Golden Age of Gupta Period : With Special Emphasis on Economy

\*Dr. Tarun Pratap Yadav

\*\*Dr. Preeti Pandey

### Abstract

*A meaningful study of the Gupta Period has to take note of certain important developments in the field of economic, political and religious fields. The chief element in the economic background of the Gupta polity was “the excessive pre-occupation of the people with the land”. This was mentioned by famous historian R.S. Sharma. The Gupta kings granted the land to the Brahmans in the backward areas. They also recognized the private right in land and permitted the sale and purchase of land for the religious purposes. The working of the government suggested that the Gupta kings were neither despots nor absolute monarchs. They respected the established laws and the customs of the land. They were cultured and observed virtuous conduct and self-restraint. Theoretically, the king observed rules laid down by the smritis, though, in actual practice the Brahmans, the interpreters of law, acted as a check on royal power.*

**Keywords:** *Samudragupta, Maharajadhiraja, Rajadhiraja, Parammarajadhiraja, Rajadhirajarshi, Paramdaivata, Parameshwara, Smritis.*

There were two types of merchants in Gupta Period— *shreshti* and *sarthava*. The *shreshti* was usually settled at a particular place and enjoyed a prominent position, by virtue of wealth and position in the commercial life and administration of the place. The *sarthava* was a caravan trader who carried his merchandise to

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\*Assistant Professor, Amity Law School, Amity University, Noida.(U.P)

\*\*Assistant Professor, Amity Law School, Amity University, Noida.(U.P)

different places for profitable gains. While the local trade was mostly confined to the articles of the daily use, trade between the different parts of India was usually for the valuable and the luxury commodities like pepper, sandalwood, coral, musk, saffron, yak's tail, elephant, horses, gold, copper, and iron and mica.<sup>1</sup> *Narada* and *Brihaspati* laid down many regulations to govern the trade practices of the time, particularly concerning the return of goods once sold, quality of the goods, dishonest dealings in substandard and the stolen goods. Unlike the Mauryans, the Guptas did not try to fix the prices, which, therefore fluctuated according to the demands and supply. In the Gupta period not only the prices but the units of measurement differed from place to place.<sup>2</sup>

**External trade** - Foreign trade in the Gupta period does not seem to have been as extensive as in the pre-Gupta period. Trade was however revived between India and the Byzantine Empire, as we learn from the account of Procopius and it probably worked in favour of India. The people of south and eastern India carried on trade with south-east Asia but the trading links were not as extensive as with the Byzantine Empire. Nor it did affect the materialistic aspect of the inland people. However the trading links produced far reaching effects in the realm of culture.<sup>3</sup>

**Guilds** -The guilds of these times not only carried out the trading functions but also perform the judicial and the executive functions. Epigraphic evidence showed that the guilds of these times also maintained their own militia called the *srenibala*.<sup>4</sup> The earlier texts enjoin the king to pay respect to the customs of the guilds, but those of the Gupta times instruct the king to enforce the usages prevalent in the guilds. *Brihaspati* lays down that whatever is done by the heads of the guilds in accordance with the prescribed regulations, must be approved by the king. This shows that the guilds were free to act in whatever manner they liked, and the king was bound to accept their decision. *Narada* lay down that the king shall prevent the combination of different, probably of the hostile nature. He also asked the guilds to prevent themselves from embarking on the anti-state, immoral and criminal activities. But all the above regulations clearly state that in the Gupta period the guilds were considered capable of threatening the state.<sup>5</sup>

**Currency**- *Chandragupta-Kumardevi* type coins were the earliest type of coins of Gupta dynasty. Some scholars suggested that Samudragupta first issued Gupta coins and that his gold coins were of the standard type and later on he issued the *Chandragupta -Kumardevi* type of coins so as to commemorate the marriage of the *Licchavi* princes to his father. But it is certain that the minting of the silver coins were first started during the reign of Chandragupta II. Copper coins were also issued at least in the reign of the Chandragupta II and Kumargupta.<sup>6</sup> The gold coins issued by the Gupta rulers could be useful only for the big transactions such as the sale and purchase of land and property. Smaller transactions were evidently conducted through the barter system or the cowries. Usury was well recognized profession, but the wealth acquired by it did not earn the reputation of the society.<sup>7</sup> The normal rate of interest according to *Narad* and *Brihaspati* was

15% per annum. But interestingly the rate of interest varied from caste to caste, the lowest being paid by the Brahmins. The Gupta state has apparently little responsibility concerning the contract between the lender and the borrower and perhaps intervened only in extreme cases of usury.<sup>8</sup> Almost virtual absence of state control of might well have led to great distress to the borrower.

**Gupta Officials**- There was a *mantriparishad* who also acted as a check on the despotic activities of the king. The posts of the council of ministers were hereditary and they were presided over by the *mantrimukhya* or the prime minister. Higher functionaries were often referred to as the *mahantras* (under Ashoka) and *kumaramatyas* (princely ministers) from the Gupta times. The Guptas maintained a well-equipped and a strong army. They also possessed a fleet. The war office looked after the limbs of the army in addition to the commissariat and admiralty.<sup>9</sup> The Gupta records refer to a number of army officials.

- *Mahabaladhikarita*———commander-in-chief of the army.
- *Mahabaladhyaksha*———superintendent of the army.
- *Pilupati*———commandant of the elephant corps
- *Asvapati*———in-charge of the cavalry.
- *Ranabhandaraka*———in-charge of war finances.
- Other officers mentioned are *mahasarvadandanayaka*, *sarvadhyaksha* and *baladhikarna*.
- There was no elaborate system of taxation during the Gupta period. The primary source of revenue was the land tax.
- We only know about two kind of taxes—— *Bhaga*: a tax paid by the private landowners and *Bhagabhoga*: a tax paid on crown lands.
- It appears that the taxation system was very light as the Guptas did not maintain a large administrative establishment.
- The Guptas evolved the first systematic provincial and local administration which was primarily concerned with the collection of revenue and the maintenance of law and order.
- The Empire was divided into the *bhuktis* (provinces) which were sub-divided into *visayas* (districts).
- The *bhuktis* were placed under the charge of *uparika maharajas* and the *visayas* were headed by *visayapatis*.
- The other officials are as follows———
- *Visayadhikarana*: officer in charge of various departments.
- *Saulika*: superintendent of tolls and customs.
- *Gaulmika*: superintendents of forests and wood.
- *Dhruvadhikarana*: superintendent for the collection of the royal share of the produce
- *Bhandagaradhikrita*: officer in-charge of district treasury.
- *Utkhetapita*: collector of taxes.
- *Visayas* were divided into the *vithis*.

The last unit of administration was the village, headed by the *gramika*.

- The cities had their own advisory councils or *parishads*. The advisory councils consisted of representatives of the different interests of the locality
- The important function of the city council was the improvement of civic amenities.
- The council considered the sale and purchase of fallow land and had a say in the rural affairs.
- They supervised law and order, economic and other corporations, civic life and clerical business and they were controlled by the central government through its representative *purapalauparika*.<sup>10</sup>

**Agrarian structure**-The state was the exclusive owner of land. The most decisive argument in favour of the exclusive state ownership of the land was the *Paharpur* copper plate inscription of Buddhagupta where it is stated that the emperor acquired wealth as well as the spiritual merit, when he made the land grants. In the Gupta period the land survey was evident from the *Poona plate* inscription of Prabhavati Gupta. An officer named *Pustapala* maintained the records of all land transactions in the district.<sup>11</sup>

#### Different kind of taxes

Except *Bhaga* and *Bhoga* there were some other kinds of taxes such as-

- *Kara*: a periodic tax levied to the villagers.
- *Bali*: it was voluntary offering made to the king.
- *Udainga*: it was a police tax or the water tax.
- *Uparikara*: it was an extra tax levied on the villagers.
- *Hiranya*: tax payable in the gold coins.
- *Vata-bhuta*: different kind of taxes for the maintenance of rites for the winds and the spirits.
- *Halivakara*: it was a plough tax.
- *Sulka*: custom and tolls.
- *Klipta* and *Upklipta*: purchase and the sales tax.<sup>12</sup>

**State of Agriculture** - There are plentiful references of agriculture and its every aspect in the sources of the Gupta period. A generous nature and the establishment of irrigation facilities greatly established the expansion of the agriculture. We find from *Kalidasa* that even the hermits utilized lands for the purpose of agriculture and produced different kinds of food grains for their own maintenance. Keeping the importance of agriculture in view, both *Narad* and *Brihaspati* laid down the rules for the drastic punishment of those guilty of either damaging corps or stealing food grains. Though we find numerous examples of the prosperous agriculture during this period, there were equally frequent references to droughts, floods, and crop failures and famines.<sup>13</sup>

**Industry: Mining and Metallurgy** - This industry certainly occupied the top most position in the Gupta period. It is evident from the Gupta period that the mines of the Kushana period continued to work during the Gupta period. The *Amarkosao* of *Amarsimha* gives a comprehensive list of the metals. Of all the metals probably the iron was most useful and the blacksmiths were only next to peasants in the importance to the rural community. In many urban sites the habitation disappeared after the 6<sup>th</sup> Century A.D.<sup>14</sup>

**Reality Check** - It is therefore argued that the Indian economy in this period was largely based on the self-sufficient units of production in villages and towns, and that the money economy was gradually becoming weaker during this time. The bond of the state control which kept the units together in the Mauryan period and that of the copper currency which unified it in the Pre-Gupta period no longer operated during this period. This however does not mean that the production declined, instead agriculture and craft production has shown a substantial increase.

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## Some Iconography Of Religious Water Bodies And Its Water Techniques (With Special Reference to Medieval Malwa)

\*Dr. Vinay Shrivastava

### Abstract-

*In India every fort, Palaces and water buildings and fortifies city was strategically constructed where there was a source of water, hopefully abundant. This was a physically necessity. If a flowing source was not present, deep wells, great cisterns, Vast Talaos, Kund, were constructed of such a size. Sultans of Malwa ( Central India) have constructed Many Palaces, Pavilions and summer houses near the water sources. These historical places have been presently resorted with its fineness and glory. At present these places known as a developed water techniques and icon of Medieval Malwa.*

**Key Words-** Birka- (Hauz), Khitta- (Unit)

Malwa was one of the most important province of India in ancient times. Its principal Rivers are the Narmada, the Sipra, the Kali Sindh, the Betwa and the Gondi.<sup>1</sup>

Water is essential to all forms of life, but distribution of water over the earth's surface is not uniform. Its harvesting, Preservation and careful use are of paramount importance, especially in that region where rains are scanty. Thus took place the construction of these artificial water bodies. Many of them are within the precincts of temples and mosques, built in a time span of 7<sup>th</sup> to eighteenth century CE.

This Paper reflects the study of some Iconic religious water bodies which were enclosed with the temple, in ancient Malwa. The Sultans of Medieval Malwa have constructed summer houses, Palaces and Pavilions nearby these water bodies

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**\*Department of History, Chhatrasal Government Post Graduate College, Panna (M.P.)**

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and temples. This Paper also reflects the techniques of the summer houses, Palaces and Pavilions of Medieval Malwa. At present these summer houses, Pavilions and Palaces known as Icon of Medieval Malwa.

The enclosed tanks or Kund invariably found in association with places of religious sanctity or temples were basically meant as convenient bathing places. Since a dip in the water or a bath was supposed to be necessary before visiting the temple and offering worship there, such facilities were considered necessary. That they also served as sources of water was another matter. By Judicious disposition of steps and flights of steps, the architects of old have turned the Kunds into objects of great aesthetic merit.<sup>2</sup>

The Kunds are of two varieties, tanks with their own springs and those that enclose a limited area of water of a River or a stream. Their structural characteristics are very similar almost same.<sup>3</sup>

The association of Kunds with temples is seen at several places in Malwa, like famous Kaliadah Palace in Ujjain (Near Sun Temple), Neelkantheshwar Palace and Temple in Mandu, Rupmati Palace connected with Rewa Kund in Mandu.<sup>4</sup>

The association of Kunds with temples is a phenomenon interesting not only for the history of rituals but also for the history of temple architecture. Most of the temples and Kunds are close to each other. It is ordained that before offering worship in the temple the devotee should take a bath. As such proximity to water/wells/tanks was a must for temples. Now one cannot suppose that a well or Kund can be excavated or constructed wherever a temple was built, for water may not be available everywhere. However, if water cannot be brought to the temples, it was possible to take the temples to the water; it was possible to locate temples near water holes. It is quite certain that these water holes were enlarged; turned into Kunds and temples built near these, probably using the stone removed while excavating the Kunds.<sup>5</sup>

The Hindus (Including Jains and Buddhists) have traditionally gone to the water- preferably flowing water like River. They perform their daily chores like bathing, washing on the River banks or shores of lakes, natural or artificial. Hence structures that would make access to water, easy, like Ghats, step well and Kunds have been perfected and used since at least first century A.D.<sup>6</sup>

Water is required in a number of sacred rites. The use of water is universally connected with iconic purification and spiritual cleaning in every major faith. In Christianity, Baptism via sprinkling or immersion is seen as an elemental ritual, an iconic application connected with ignition into the faith. Without it, some feel that the soul is lost. It is also used in rites of blessing-holy water – and physical regeneration, the water of Lourdes. A Muslim must appear in prayer before Allah clean, physically and spiritually.<sup>7</sup> Birka [Hauz] or ritual ablution of the arms, hands, feet, face, and ears is a requirement of every Muslim before prayer. All mosques have a pond (Arab- hauz) or other source of water so that this ritual may be practiced. Ritual bathing of the corpse is also required before burial in Islam.<sup>8</sup> For the Theravada Buddhists of Thailand, it is considered desirable for every temple

to force a water source whether tank, pond or River. Water is an integral element in the ritual for the dead in Buddhism. Even in Judaism, water plays an important role in rites for the dead.<sup>9</sup>

However, for the Hindu and the Buddhists alike water is considered elemental. It is one of the 'Panchatantra', (The five essential elements, water, earth, ether, wind, and fire.). For Hindu, water is seen as being not only a purifying elemental source, it also has regenerative qualities.<sup>10</sup> There are numerous religious and or ritual occasions in which bathing is an absolute requirement. Normally one bathes before prayer at a temple. Tarpana, Sadhana and abhisekam are rituals for Hindus in which water is a necessary element. Virtually every major Hindu temple will have associated with it a tank or other source of water or iconic necessity.<sup>11</sup> In these tanks the devotees ritually bath in preparation for puja. There are a number of other Rivers in India that are considered sacred, and bathing in their waters is spiritually seen as beneficial- the Godavari, Kaveri, Narmada, Kshipra, Saraswati, Sindhu and Yamuna Rivers.<sup>12</sup>

In medieval period Sultans of Malwa have constructed air cooled Palaces inside these ritual places. These Palaces known as an Icon of history and also known for its water technique. All Iconic Palaces under the studying area known as ritual and spiritual purpose in ancient period. But in medieval period these places were converted into o summer houses, Palaces and Pavilions.<sup>13</sup>

Present Paper deals with the water techniques of three Iconic places of medieval Malwa- 1. Kaliadah Palace Kund, 2. Neelkantheshwar Palace nearby Neelkantheshwar Mahadeva Kund, 3. Rani Rupmati Pavilion, nearby Rewa Kund.

**Kaliadah Palace Kund, Ujjain- Ujjain** also known as Ujjayani, Avanti, and Avantikais an ancient city situated on the eastern bank of the Kshipra River in the Malwa region of the central India.<sup>14</sup> In Indian mythology the origin of the city as ascribed to the act of *Sagar Manthan*. Close to this city is a Palace called Kaliadah, an extremely agreeable residence where there is a reservoir continually overflowing yet ever full. Around it are some graceful summer dwellings, the monuments of a past age.<sup>15</sup> This Palace was built over a Hindu Sun temple; on an Island in the River kshipra by the Sultans Nasir-ud Din Shah of Mandu.<sup>16</sup> He constructed villas in the village of Kaliadah in the *khitta* (Unit) of Ujjain. Ha had a dam constructed over the River there by the help of the expert to supply water to his tanks.<sup>17</sup> The Avanti Mahatma of *Skanda Purana* has recorded a description of the Sun temple and two tanks. The *Surya Kunda* and the *BrahmaKunda*. Remains of old temple are scattered all around. . A fragmented inscription of this place records building of the Palace in 1458 A.D. in the time of MuhammadKhilji. The central Dome of the Palace is a beautiful



example of Persian architecture.<sup>18</sup> Two Persian inscriptions record the visits of Akbar and Jahangir to this Palace.<sup>19</sup>

**Water techniques** -The Palace has been presently restored with its fineness and glory. Along with the compound wall and the pillars the Sun temple is also renovated which is located at the Centre of the palace. Since it is surrounded by River *Kshipra* this Palace shares the elegance of nature.<sup>20</sup> Carvings from the Sun temple still exist on the bridge to the island. A device brings the river water to the tanks in the palace from where it falls on sculptured stone screens. The central hall is surrounded with galleries. There were fifty two cisterns built in Kaliadah palace.<sup>21</sup> These cisterns were of different size. Some one of big size and someone of small.<sup>22</sup> Out of fifty two cisterns someone are two feet deep and someone are more than ten feet deep. These cisterns are very beautiful. A spiral type of structure was made in between these cisterns, in which water flows sometimes in right side and sometimes in left side.<sup>23</sup> These cisterns were connected systematically with each other through small, beautiful network of channels. The water of River flow in square structure of these cisterns. Out of these cisterns, three cisterns were nominated as *Suraj Kund*, *Brahma Kund* and *Agni Kund*. A Chatri has built inside the Agni Kund. Five cisterns were made in large hall inside the Palace.<sup>24</sup>

A stop dam was built by stones on the River Kshipra to stop the water to reach up to cisterns. This water has entered through seventeenth sluices in the Palace. After exit from the gate, water flows through sluices and reached on the stop dam. Small underground water canals were made over this place.<sup>25</sup> These canals were connected with each other through network of channels. Water has reached into the cisterns through channels, which has entered in to one another and move forward. During the water discharge from the cisterns, the River has also fallen like artificial stream.<sup>26</sup> This structure has built on huge stones. The *Spode lamplike* structure has made on this stream. When water falls on this structure then it feels like streams. Similar type of structure has also seen in Neelkantheshwar temple in Mandu.<sup>27</sup> The water discharged from the Palaces has mixed again in the water flow of Kshipra.<sup>28</sup> Therefore *Kaliadah Palace* was specified illusion of the *River in Palace*. *Running Stream* and *Water Management*. This Palace would have been beautiful summer rest house due to its developed technique and air cooling system.<sup>29</sup>

**Neelkanth Palace- Near to the Neelkanth Temple Kund-Neelkanth** is a charming spot named after an old *Shiva Shrine* which once existed here.<sup>30</sup> The present structure built of red stone,<sup>31</sup> is a pleasure – house constructed by a governor of the Mughal Emperor *Akbar* in the sixteenth century, as recorded in an inscription on the site.<sup>32</sup>

It is approached by a long flight of steps, sixty one in all, leading down to western projection of its court. The main portion of the court is enclosed by rooms to its west, south and east, the northern portion being kept open to enjoy the view of the valley.<sup>33</sup> In the Centre of the court is a fine cistern to which water was supplied by a channel or cascade built along the plinth of the apartment of the southern side.

Main apartment is on the southern side, where now a *Shivelinga* is housed.<sup>34</sup> An Inscription on these building states that this building designated as *Imarat-I-Dilkhusha* was constructed at the order of the great rural Akbar in 1574 A.D. <sup>35</sup>

**Water Techniques of Neelkantheshwar Temple-** Small underground water canals were made over this place. These canals were connected with each other through network of channels.<sup>36</sup> Water has reached into the cisterns through channels, which has entered into one another and move forward.<sup>37</sup> During the water discharge from the cisterns, the River has fallen like artificial stream. This structure has built on huge stones.<sup>38</sup> The Spode lamp structure has made on thisstream. When water falls on this structure than it feels like stream. Similar type of structure has also seen in Kaliadah Palace in Ujjain.<sup>39</sup>



**Neelkanth Palace-In** Mandu, the *Neelkanth Palace* is located very close to the *Neelkanth temple*, which is Shrine of Lord Shiva. The enclosure of the *Shrine* has countless tress and a sacred pond which is fed by a nearby stream.<sup>40</sup>*Neelkanth Palace* was built by the Mughal governor, *Shah Badgah Khan*, and was erected for the Hindu wife of Akbar the great. There are some Philosophic inscriptions on its walls which preach the superiority of emancipation over earthliness.<sup>41</sup>

**Structure of Neelkanth Palace-**The present structure of Neelkanth Palace was built on the site of a *Shrine of Lord Shiva*, the god with the blue throat, a name which survived during the last three centuries in spite of the Muslim character of the building. The *Neelkanth Palace* is more attractive for its extremely charming situation. Offering a magnificent of the valley below, than for its architectural qualities.<sup>42</sup>The main portion of the Palace is enclosed by rooms to its west, south and east, the northern portion of the Palace is being kept open to enjoy the view of the valley. In the Centre of the Palace is a fine container to which water was supplied by a channel built along the column of the apartment on the southern side. Overall, the structure of the *Neelkanth Palace* is elegant and giving an added grandeur to the Scenery.<sup>43</sup>Cistern to which water was supplied by a channel or cascade built along the plinth of the apartment on the southern side.<sup>44</sup>

Main apartment is on the southern side, where now a *Shivelinga* is housed. An inscription on these building states that this building designated as *Imarat-I-Dilkhusha* was constructed at the order of the great ruler Akbar in 1574.<sup>45</sup>

**Rani Rupmati Pavilion- Nearby Rewa Kund-***Rani Rupmati Pavilion* which is located on the southern spur of the *Mandu* plateau and commanding the view of the Nimar plain which beings 1200 feet below from the base of Mandu hill. This building, constructed on the edge of the precipice (365m high) overlooking the Nimar Valley, seems to have been originally, a watch



tower.<sup>46</sup>This building had undergone two or three stages of construction in different periods. The pavilions are square in plan at the base and are crowned with hemispherical domes fluted both outside and inside. The pavilions are known after *Rupmati* who, it appears, used to come here daily from the Palace nearby to have her Darshan of the sacred river *Narmada*.<sup>47</sup>

**The Rewa Kund-** The *Rewa Kund* is a reservoir built by Baz Bahadur at Mandu, equipped with an aqueduct to supply *Rupmati Palace* with water. <sup>48</sup>

*Rewa Kund* is situated near *Rupmati's Pavilion*. This reservoir was built to adequately provide water supply to the Palace. The *Rewa Kund* is a tank of sacred water from the *Rewa*, another name for the revered *Narmada*. This reservoir at that time was an architectural marvel because of its design that facilitated the storage and supply of adequate water for the Palace. <sup>49</sup>



The roof water harvesting system was used in *Rewa Kund*, *Baz Bahadur Palace*, and *Rani Rupmati Palace*, for the collection and conservation of rain water in the Palaces and other places in contemporary times. *Rani Rupmati Palace* was used as water tower in that time. It was also joined with the love story of *Rani Rupmati* and *Baz Bahadur*.<sup>50</sup> The water management system in *Rani Rupmati Palace* was based on the concept the '*The water of the Palace in the Palace (Mahal Ka Pani Mahal Me)*'. The rain water has collected on the roof of the Palace and there was an arrangement of defluent the rain water through water courses and channels on the firstfloor.<sup>51</sup>This water has collected previously in the cistern and filtered by the coal and sand. After that the water has used by the soldier for drinking purpose.<sup>52</sup>

*Rewa Kund* is situated in front of the *Baz Bahadur Palace*. There are two Kunds, one is big Kund and another is small Kund. Descending stone stairs have constructed in big Kund. There was a *Sarai (Dharamshala)* has built near the *Rewa Kund*, where the Ghats from outside were stayed in that period.<sup>53</sup>The rain water has collected on the roof of the *Dharamshala* and then defluent the rain water through courses and channels previously in the small Kund. It was poured into big Kund after filtration. Some water has reached in this Kund from over flow system of *Rani Rupmati Palace*.<sup>54</sup>

There were an incoming and discharge system of water, found in *Rewa Kund*. *Baz Bahadur Palace* is situated in front of *Rewa Kund*.<sup>55</sup>The water has lifted from *Rewa Kund* and reached in *Baz Bahadur Palace* through *Rahat system* and it has poured into cistern (tank).<sup>56</sup>The system of stone water courses inside the Palace, where a Kund has constructed. The system of these three places was connected with each other. <sup>57</sup>

**Conclusion-** In medieval period Sultans of Malwa have constructed air cooled Palaces inside these ritual places. These Palaces known as an Icon of history and also known for its water technique. All Iconic Palaces under the studying area known as ritual and spiritual purpose in ancient period. But in medieval period these places were converted into o summer houses, Palaces and Pavilions. At present these water monuments known as Icon of Central India.

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## Festivals During Hoysala Period

\*Prof, N. Saraswathi

### Abstract

*An attempt is made in this paper to explain about the festivals during Hoysala period. Many of the festivals have come down to modern times. The changing of season brought out changes of these austere vows. These vows are mostly observed as festivals suited to the different growth and products of the particular season. Jivadayatni, Srutapanchami and Pushpanjali Festivals celebrated by Jaints. Shivarathri and Tirunal festival is celebrated by Saivas, SrinivasaKalyana, Bhimana Dvadasi and Vidayathi festivals are celebrated by Vaishnavas during the said period.*

**Key words:** *Upasana – Worship, Srinivasa Kalyana- Marriage of Lord Srinivasa, Sivarathri- Festival of Lord Shiva.*

**Festivals During Hoyasala Period-** An attempt is made in this paper to explain about the festivals during Hoysala period. Many of the festivals have come down to modern times. The changing of season brought out changes of these austere vows. These vows are mostly observed as festivals suited to the different growth and products of the particular season.

**Festivals of The Jains-** In fact giving grants to the festivals on many occasions became an established custom in this period. Most of the Jaina festivals were celebrated in Basadis which were the centers of socio-religious activities. The Jains were noted for severe austerity, observance and Upasanas. Some of the festivals are under review.

### Jivadayatni, Srutapanchami and Pushpanjali festivals

These are popular festivals among the Jains even in modern times. This has been celebrated on the day of Durgastami as a symbol of non-injury during the

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\*Professor of History, Dept of History, University of Mysore, Mysore, Karnataka.

Dasarafestival. Sravakas would celebrate the festival by fasting on that day. A reference has been made to fasting of sravakas on that day in Yashodharacharite<sup>1</sup>. The Poet Janna states that this festival was the most famous and sacred among the other vratas.<sup>2</sup> Simultaneously an epigraph from Belur Taluk records this festival along with Srutapanchami and Pushpanjali while registering money grant Gadyana one for each festival by Appayya Gopayya.<sup>3</sup>

**NandisvaraParva or Astami-** was another important festival of the Jains. The main aim of this festival is to signify the importance of Nandiswara which attained moksha through the worship or Ratnatraya i.e., *Samyakdarshana*, Jnana and *Moksha*. A reference has been made to this festival in *LeelavathiPrabandham* and *Neminatha Puranam*.<sup>4</sup> SamyuktaKaumudi of Mangarasa<sup>5</sup> gives information regarding this festival. Accordingly, there are eight parvatas named ratikara in the Nadiswaraisland. The performer of this vrata has to fast 8 days on alternate days and perform puja for the eighth Jaina bimbas. The performer of this vrata obtains supernatural divine power. An inscription mentions that one ManikaPoysalachari, the chief of the sculptures gave grants to Sri Gunasena Pandita on Tirunandisvara day.<sup>6</sup> Once a royal gift of Ballala II was sanctioned in the form of money grant to this festival.<sup>7</sup>

### Anantha NOMPI or Vrata

Just like the Ananthapadmanabha vrata of the Hindus, this festival was celebrated by the Jains with little difference. The festival was performed in the name of XIV Thirthankara namely Ananthaswamy. This festival was so popular during the time of the Hoysalas that it has come out in Janna's work *Ananthanathapuranam*.<sup>8</sup> The religious rites of this vrata have been dealt with by the poet. It has appeared in one of the records of Belur and states that once all the residents of Dorasamudra collectively granted *AkshayaBhandhara* at the closing ceremony of Ananthavrata while Arhadeva, the disciple of PadmasaraBhattarakaDeva extended money grant for conducting its aradhana at the time of installation of the God Santhinatha at Halebid<sup>9</sup> in 1265 A.D.

**Upasana-**Upasana means worship or adoration. The worship of female deity like Yakshis gradually attained supreme importance in Jain festivals. The Jaina women devotees of this period took the initiative, came forward to celebrate the worship of yakshi like *Sripanchami*, and *Padmavathi*. A reference has been made in Mahadhavalagrantha which was probably written in the days of the Hoysala king Vishnuvardhana, and Santala has referred to this festival. Further it is mentioned that Srimathi, the wife of Rupamathisen, performed this Upasana and presented the above text as a gift to Maghanandi Acharya.<sup>10</sup>

**Padmavathi Upasana-**The worship of female deity Padmavathi became a prominent feature in the sphere of Jainism. The Jains women folk were accustomed to worship her at length and in varied ways and craved for her blessings. A reference has been made to a childless queen Vibhramalekhe who worshipped and

prayedyakshi for particularly a female heir in an age of maleworld. Later Lilavathi was born to her.<sup>11</sup>

**Festivals of The Saivas**-A very few festivals have been recorded in the Hoysala epigraphs as well as Vachana literature. The annual festivals like Sivarathri and Tirunal and the monthly festivals like *Vaisaka*, Kartikapournima etc., drew attention of the state and attained religious and social importance. Money and village grants were registered to conduct special worship on various occasions on a grand scale by the state and other agencies etc. Some of the festivals are noted below.

**Annual festival Shivratri**-Among the festivals, this was the most reputed festival. The sources are not much informative regarding the religious process of this festival. Alberuni mentions that this festival was celebrated on the 16th day of Phalguna.<sup>12</sup> According to P.V. Narayana it takes place on the 14th day of Magha.<sup>13</sup> However the Hindu almanac mentions and relates to the 13th day of Magha. Fasting and incessant worship throughout the day and night in temples attached a special importance to the festival. A reference has been made in the works of Harihara to the arrangements of music concerts.<sup>14</sup> For such festival the Hoysalas did not lag behind to extend liberal endowments to conduct the annual festival. The Kings like Ballala II, Narasimha II, and Narasimha III and their officials very often offered land and money grants for the Puja items.<sup>15</sup> for daily allowance and Panchamrita<sup>16</sup> and some shares of Vritti<sup>17</sup> revenues for the services of the God Siva during the time of Shivratri festival. Thus for about a century with intervals, this festival received greater attention by different social groups in the Hoysala period. Sivaratri which has flourished since several centuries has come down to us without any change.<sup>18</sup>

**Somesvara Tirunal Festival**- This festival originated during the time of the Hoysala king Somesvara.<sup>19</sup> of his own accord, munificent endowments were given by him to celebrate this festival at Jambukesvara temple in the third year of his reign.<sup>20</sup> Like the annual festivals, the monthly festivals like *Karthika* Vaishaka, *Karthika Pournima*<sup>21</sup> and *Tai* or (M. agha)<sup>22</sup> received much attention by the Hoysala state. The rulers and the officials offered much gift of income from the land and houses to conduct these festivals in their respective months.

**Festivals of The Vaishnavas**-Like the festivals of the Saivas, Vaishnava festivals also received great impetus by the state and officials. Annual festivals like *Tirunal Tiruvate Bhimana Dvadasi*, *Indra Parva*, *Tiruvaiyatta* etc., and festivals of the months like *Sri Ranganatha Thirtha festival*, *Tiruvengalanatha Thirtha*, *Dhanuparva* etc., have received much attention. Some examples are given below:

**Annual festival of Vaishnavas**-Marriage festival: This is a temple festival connected with the celebrations of the marriage of the deity Manjanalvar with the Goddess, just like the Srinivasa Kalyana at Tirupati of the present day. In fact, an epigraph from Bowringpet Taluk records this festival that was celebrated during the time of Narasimha III. It states that certain lands were given as *devadana* as

*Tiruvadiyattam* for the celebration of the marriage festival of the God Manjanalvar by Mahadandadhikar Amritesvara Dannayakar at the time of building an encampment at Vijaya Mangala in 1267 A.D.<sup>23</sup>

**Tirunal Tiruvate Festival**-This is the Birth day festival of Lord Vishnu. The affairs of this festival were left in the hands of Srivaishnava Mahajanas. They appointed two servants to plant flower shrubs in three Tolasi Vrindavanams to represent flowering lavender to the deity Narasimha, on the Tirunal Tiruvate festival held at Narasapura.<sup>24</sup> Again a stone charter of Narasamangala taluk states that the Mahajanas of Bellur registered money grant of gadyana 50 for the God Prasanna Madhava of Bellur during the festival in the year 1284 A.D.<sup>25</sup>

**Bhimana Dvadasi & Vidayati festivals**-They are special festivals which were celebrated to give rest to God *after a* procession. A record of Belur Taluk mentions that money grant of gadyana 6 was given by Kaudale Perumaladeva of Chikka Ingula for Vidayati and Gadyana six for naivedhya during Bhimana dvadasi.<sup>26</sup>

**Aindrparva Festival**-This is another important festival of the Vaisnavas. A record from Belur Taluk refers to the festival and states that the agent Balumanushya Ranganna registered a money grant out of the interest to celebrate their festival in Belur in the year 1298 A.D.<sup>27</sup>

**Tiruvaiyatta festival**-This festival deals with different stories of Lord Vishnu. This particular Vaishnava festival was given a grant of village namely Kannavangala i.e., modern Kannegala of Gundlupet taluk by Dandanayaka Madhava in the year 1315 A.D. for its expenditure during the time of Ballala III.<sup>28</sup>

**Tiruvadhyaiana festival**- This Annual festival was introduced by the Vaishnava Acharya, Ramanuja.<sup>29</sup> In this festival a provision was made of the recitation of the Prabandhas of Alvars. The festival was celebrated for twenty days.<sup>30</sup> Liberal endowments were granted to celebrate this festival by the officials. For example some money grants were given by Dandanayaka Machayya to conduct the ceremonial worship in the time of the Aradhana of the God Narasimha at Halebidu to chant Mantras and recite slokas in the year 1318 A.D.<sup>31</sup> Like the Saiva festival the monthly festivals of Vaishnavas attracted the great attention of the Hoysala monarchs and other officials. They often endowed liberal grants in the form of money gifts to celebrate the festivals like Sittirai<sup>32</sup> (March-April), Vaishaka (May), Thiruvengalanatha Thirtha - (September) and Dhanuparva (December-January). Thus, the above said festivals were celebrated during Hoysala period.

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## 5

## Sculptures of Vikramshila:

### A Life Sketch of Medieval Eastern School of Art

\*Dr. Raman Sinha

#### Abstract

*Under the rule of Palas, Vikramshila Mahavihara, set a new stage in the cultural history of India. It developed a new local school, designated as the Medieval Eastern School of Art. Two famous artist of Pala period Dhiman and his son Vitpala founded a school of sculpture, bronze casting and painting in eastern country, flourished in the wealthy monastic establishment. Buddhist monastery, Vikramshila Mahavihara was a centre of higher learning which cultivated with success the arts required for the decoration of the sacred buildings. Bihar, thus made an abiding and far - reaching contribution to the development of art and architecture, not only of India but of the entire Buddhist world.*

**Key Words-** *Monastery, Anarchy, Buddha, Avalokiteshvara, Manjusri, Maitreya, Jambhala, MarichiLoknath, Jambhal, Aparajita*

The establishment of the rule of the Pala dynasty towards the middle of the eighth century A.D. was an event of great significance in the history of India in general and of Bengal and Bihar in particular. The political anarchy in the land was ended by the people themselves who chose Gopala as their monarch. Gopala was a native of Bengal.<sup>1</sup> Gopala restored peace in Bengal, terminated the period of anarchy and founded the Pala dynasty. Gopala, whose accession may be placed in c. 755<sup>2</sup> conquered Bihar.

Gopala was succeeded by his son Dharmapala who made a bid for the sovereignty of the whole of North India and for the possession of Kannauj. In this attempt he came into conflict with Rashtrakutas of the Deccan and the Gurjars Pratiharas of Malwa and Rajputana. He succeeded in making himself the paramount

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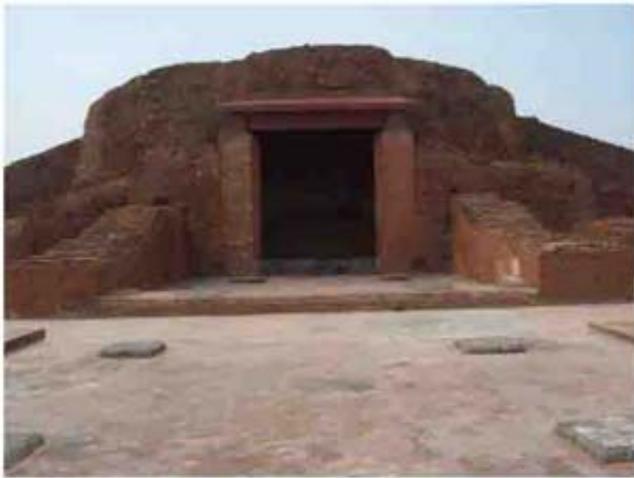
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\*Associate Professor, Post Graduate Department of History, Sunderwati Mahila College, Dist-Bhagalpur, Bihar

ruler of Northern India and is referred to as *Uttarapatha Swami* by a Gujerat poet of the 11th century A.D.<sup>3</sup> The Palas though ruled for over four hundred years, their reign was marked by serious political upheavals. The period witnessed the rise and growth of a new School of Art, impregnated (to make pregnant) with distinct characteristic features and finding its expressions in stone sculptures, bronze statuettes, terracotta figurines and paintings. Bihar, under the Pala's of Bengal, especially Vikramshila Mahavihara, set a new stage in the cultural history of India. These Buddhist monasteries, themselves centers of higher learning, "cultivated with success the arts required for the decoration of the sacred buildings".<sup>4</sup> It was mainly because idolatry had formed an integral part of the *Mahayana* and *Vajrayana*<sup>5</sup> Buddhism. As a result a new and prolific school of stone sculpture, bronze casting and manuscript painting came into being in Bihar. It is very likely that the two famous artists, *Dhiman* and his son *Vitpala*, of whom the Tibetan historian *Taranath* records in glowing terms as having founded a school of sculpture, bronze casting and painting in eastern country, flourished in the wealthy monastic establishment. They (Dhiman and Vitpala) belonged to the 9th century A.D., when the Pala rulers, Dharmapala, and his son Devapala ruled in Magadha.<sup>6</sup> Antichak near Kahalgaon in the Bhagalpur district (BIHAR) represents the site of the renowned Vikramshila monastery which was founded by king Dharmapala of the Pala dynasty.<sup>7</sup>

At this place laid bare the remains of a Buddhist temple, originally consisting of ante-chambers and decorated with carved bricks and stone and clay figure sculptures representing *Buddha* and *Bodhisattvas* and executed with paintings, traces of which can still be seen. Monasteries which once stood round the temple were laid on usual planning, which included within their scheme large number of cells meant for housing the monks and the students.



### Monastery<sup>8</sup>

The monastery is a huge square structure each side measuring 330 meters having cruciform brick sputa in its center. It has a majestic entrance from the north with a projection on each flank containing four chambers. The roof of the main gateway was supported on tall monolithic pillars. About 70 meters east from the main gate, a postern gate has been noticed. Another narrow passage has been found in the south wing of the monastery. The monastery consists of a series of 208 cells, 52 on each of the four sides opening into a common verandah which has steps in its center descending down into the courtyard. About 32 meters south of the monastery on its south - west corner and attached with the main monastery through a narrow corridor is a rectangular structure identified as *library building* which was conditioned by cooled water of the adjoining reservoir through a range of vents in the back wall. The system was perhaps meant for preserving delicate manuscripts. It was natural air - conditioner.



### Stupa<sup>9</sup>

The Vikramshila Stupa is a brick structure laid in mud mortar and stands in the center of the square monastery. This two terraced Stupa is cruciform on plan and about 15 meters high from the ground level. The lower terrace is about 2.25 meters high from the ground level and the upper terrace is at a similar height from the lower one. At both terraces there is a circumambulatory path, the lower about 4.50 meters wide and the upper about 3 meters wide.

The main Stupa placed over the upper terrace is accessible through a flight of steps on the north side. On each of the four cardinal directions there is a

protruding chamber with a pillared ante-chamber and a separate pillared mandapa in front, placed beyond the circumambulatory passage. The walls of both the terraces are decorated with moulding and *terracotta plaques* which testify the high excellence of terracotta art flourishing in the region during Pala period ( 8<sup>th</sup> to 12<sup>th</sup> Century A.D.). Over the plaques are depicted many Buddhist deities like *Buddha, Avalokiteshvara, Manjusri, Maitreya, Jambhala, Marichi* and *Tara* and scenes related to Buddhism in addition to some social and hunting scenes and a few Hindu deities like *Vishnu, Parvati, Ardha-Narisvara* and *Hanuman*.

#### Other Structures<sup>10</sup>

A little north from the main gate and connected with it by a pathway is a small gateway which is in perfect alignment with the central Stupa and the main gate. On both sides of the passage leading from the main gate to the small gate are a cluster of *votivestupas* built of brick as well as stone. In the area further north to the small gate, some scattered structures including a Tibetan and a Hindu temple have been found. These structures were built of the material taken out from the monastic area after its destruction suggesting that they are of a later period. Remains of fallen and broken pillars dislocated from their bases indicate deliberate destruction while the extensive deposits of ashy layers noticed in excavation suggest destruction of the monastery by fire.



#### Museum <sup>11</sup>

Vikramshila museum has been established in November 2004. All the antiquities displayed in the museum were discovered during excavation of the site by Archaeological Survey of India (1972 - 1982).The antiquities from Vikramshila belong to a single cultural period broadly ranging from 8<sup>th</sup> to 12<sup>th</sup> Century A.D. but their features specially noticed in sculptures are testimony of a distant school of art termed as *Pala art* or the *Medieval Eastern Indian School of Art*. The Pala sculptures are mostly stele carved in high relief showing fine craftsmanship, delicate carving and intricate ornamentation. In addition a remarkable shine is noticed in some of the sculptures carved out in fine grained black basalt stone. A sculpture from Vikramshila shows him as a potbellied dwarf with heavy beards and moustaches and wide opens mouth with visible large teeth. He holds a conch, skull, trident and bowl in his four hands and wears a garland of human skulls suggestive of ferocity.Sculptures of *Avalokiteshvara, Loknath, Jambhal, Aparajita, Marichi* etc. are also the prize displays of museum. Most noteworthy among them are the sculptures of *Ganesh, Surya, Parvati, Uma Maheshvar, Mahishasurmardini, Vishnu*, etc. A sculpture of *Surya* carved in limestone shows him wearing a long boot and holding full bloomed lotus both hands.



From time immemorial, people in India believed in the power of the planets either for good or for the evil. The Hindus, Buddhists and Jain alike shared in this belief and in all these three religions the planets were deified. Traditionally the nine planets of the solar system namely the *Sun, Moon, Mars, Mercury, Jupiter, Venus, Saturn, Rahu* and *Ketu* are referred as *Navagrahas*. They are shown in human forms with their respective symbols at the bottom in a panel.

Besides stone sculptures, the Vikramshila artists produced numerous bronze images, mostly of gods and goddesses. Bronzes being handier and more pliable medium and susceptible to more minute execution and precise definition, it allowed fuller play to the genius of artists. These images and other objects are commonly described as the bronzes irrespective of the metal or the metal alloy out of which they have been cast. However, the metal which seems to have become standard for the purpose of casting images was the bronze technically known as *astadhatu* which is an alloy of eight metals namely copper, tin, lead, zinc, antimony, iron, gold and silver in varying proportions.

The Vikramshila bronzes are exceedingly beautiful and highly attractive revealing the soft texture of the skin, rigid adherence to canonical injunctions, precise form of ornaments and crowns or jatas over the head. They are characterized by better accomplishment, remarkable dignity and warmth of expression. The bronzes from Vikramshila are comparable to those of Nalanda and Kurkihar in Bihar (Gaya district) apart from many other places in Bengal and Bangladesh.

The museum has a rich collection of *terracotta figurines* also. Apart from human figurines, a number of animal and bird figurines have been displayed. Notable among them are *elephant, dog, crocodile*, etc. The drain of Vikramshila Mahavihara was constructed of stone slabs joined with iron hooks. Dr. B.S.Verma, Superintending Archaeologist under whose supervision the excavation work has been going on described the construction of the drain as an “*excellent piece of craftsmanship not found anywhere, that the drain had been constructed before the construction of the structures and runs beneath thereof*”<sup>12</sup>

Brilliant role played by Bihar in the cultural field, as expressed through her sculptural and architectural wealth continued undimmed right up to the end of the twelfth century. Between 8<sup>th</sup> and the 12<sup>th</sup> centuries, a prolific and vigorous school of stone and bronze sculpture flourished in Bihar and Bengal, with Bihar as the focal point. Bihar thus made an abiding and far-reaching contribution to the development of art and architecture, not only of India but of the entire Buddhist East.

Antiquities of Vikramshila include terracotta discs, toy rattles, skin rubber, seals and sealings, beads of stone, glass and terracotta, household earthen utensils of different shapes, coins, inscriptions, antimony rods, copper rings, copper and ivory bangles, bronze nose rings, dices of ivory, bone points, antlers, iron arrowheads, daggers and shields and a large number of earthen utensils which throw light on Pala history, art and architecture

B.Sahai<sup>13</sup> observe that Human figures in the forms of gods and goddesses form the pivot of the Pala sculptures which have both spiritual and mundane suggestions. In this connection, reference may be made to two very significant factors which had important bearings on the preparation of the images during the period..

But Brahmanism was also a living faith followed by the people in general, and its votaries as well contributed their share to the production of art. Hence, as remarked by *StellaKramrisch*, “the images of the 9<sup>th</sup> century are mainly

Buddhatistic, but there are also Brahmanical images; in the 10<sup>th</sup> century Brahmanic sculptures begin to increase in number; in the 12<sup>th</sup> century Vishnu images are so abundant that they scarcely can be counted; but the images of the various goddesses are equally widely spread, whereas Saivitic and Jaina images are less frequently met with.”<sup>14</sup>

This was also the period when Buddhism was strongly imbued with the idea of *Tantricism*.<sup>15</sup> It had its due effect on the art of the period. The images, therefore, usually depict him as a Buddhist monk without any ornament over his person or head full of hair. But towards the last centuries of the Pala regime, the practice of decorating the images of the divinities became so popular that even the mendicant Buddha was not spread from the extreme urge of decorating the image and consequently the Buddha was provided with an elaborate crown over his head.<sup>16</sup>

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16. *The Times of India*, Patna, 22.09.1991. (SundayTimes ), op.cit. (3,243 words including Abstract)



## Kabir Panth In The Medieval Punjab

\*Dr. Purnendu Ranjan

### Abstract

*Kabir Panth has been a religious community named after Sant Kabir, the pioneer of the nirgun bhakti movement during the 16<sup>th</sup> century. Punjab also came under his influence presumably during his life-time. Key words: Kabir, Kabir Panth, Guru Nanak, missionaries, Ghisadas, Garibdas, Muktan, Sialkot, Hoshiarpur, Adi Granth, JanamSakhis, Brahmanical, the Guru-Granth-Sahib, pre-colonial time. This paper is primarily based on the findings of my on-going Major Research Project (UGC) for which I have been collecting oral data, consulting census reports of the British period, and a few unconventional sources; such as, land records, devotional literatures, and Samadhis, which are well recognized sources for a historical study.*

Kabir Panth in its ideological form seems to have had tangible base in the medieval Punjab particularly during the 16<sup>th</sup>-17<sup>th</sup> centuries. It had been the period during which heterodox traditions of bhakti and *Sufis* had struck firm ground in its various parts. Ideological strands of the Kabir Panth seems to have stemmed in this region during the course of Kabir's legendary religious trips and his encounter with the then sultan of Balkh and that of Sikandar Lodi, the Delhi sultan of Kabir's time. Although we do not have historically reliable accounts of such legends related to Kabir, his meetings with Guru Nanak, the founder of the Sikhs, and preponderance of Kabir's *sabads* in the *Guru Granth Sahib* and several references of his meetings in the *Janamsakhis* of the latter lend credence to the popular believe that Kabir's teachings had definitely caught fancies of a sizeable number of populace particularly in the Punjab before the compilation of the *Adi Granth* in 1604. In the circumstances, it could not draw the sufficient attention of scholars and the educated sections of the Punjab society, which, too, were exclusive domain

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\*Assistant Professor in History, Govt. PG College for Girls-42 UT, Chandigarh (Punjab)

of the privileged castes in general. Kabirpanth's sizable strength in the Central, and the United Provinces as well as in the several parts of the Bombay Province accrued during the pre-colonial times, drew attentions of some Orientalists, Protestant missionaries and administrator- cum- scholar during the following colonial period, but such studies for Kabir Panth in the Punjab, were not conducted primarily due to fuzzy nature of the religious groups; such as, the Kabir Panth.

The study of the history of Kabir Panth in the medieval and the pre-colonial Punjab presents before us all the more difficult challenge mainly for three reasons: first, Mahantas of its organizational bodies such as mathas, Gurudwara or *deras*, could not preserve relevant documents, which would have helped in tracing the growth of the sectarian network of Kabir Panth, as such documents had been quite useful in my study of the Kabir Panth in some other regions. Land documents such as *Sanands* and *Dan patras* have been some of the unconventional primary sources in my study of Kabir Panth active in parts of the eastern India. Second, Punjab seems to have witnessed intense contestations both of inter-and- intra religious types, leading to sporadic growth of comparatively larger number of religious sub-groups than several other parts of India. The most reliable evidence for the existence of Kabir's admirers', if not of Kabir Panth itself, is, as often cited by its disciples in Punjab, has been the *Adi Granth* of the Sikhs, which contains not less than 541 hymns of Kabir.<sup>1</sup> Some of the missionary, colonial administrators-cum British scholars; such as, Elphinstone, H.H.Wilson, W.W.Hunter, Malcolm and Ernst Trump, as well as Indian scholars; for instance, D.N.Roy and Kailash Chandra, in their scholarly works, have tried to show intimate association between Kabir and Guru Nanak, some going to the extent that there exist a sort of *guru-shisya* relationship between the two. Some Kabirpanthi Sikhs to whom I interviewed in parts of Punjab cite several lines from the *Janamsakhis* of Nanak written by Bhai Bala that alludes to Guru Nanak's gratitude towards Kabir. To quote one of these,<sup>2</sup>

*Nanak Tur pahunche Darbar,jahanBaithaSachha Kartar, Pas Khawasikarekabir, Nirankar Ke Pas Vajir.Guru Nanak Jee Jab Andar Gaye , Nirankar Tab GadagadBhaye,Kabir Gale Ke sathalagaye, Adar Sahit Bahut Bithaye, agya Nirankar jab Dini, Das Kabir Antar Bid chinhi. Kahe Kabir Sun NankBhagat,Ab tum MatlokKoJao, Suchi Nirmal Bhakt Dridhao, SanasarsagarKo Par Utaro....Nank Prabhu Ki Agya Mani,Upades Diya kabir Gyani.*

According to these educated disciples, Guru Nanak's initial interest in Kabir's *vanis* before his enlightenment developed in course of his meetings with certain groups of *sadhu mandalis* in the neighbourhood of his village. These areas of the medieval Panjab are said to have come underKabir's influence in the trail of his visit and subsequent encounter with the ruler of Balkh where he had earned the wrath of the *sultan*. Some educated Kabirpanthi followers go on to suggest that after the death of Guru Nanakdev, Guru Ramdas, the fourth Guru of the Sikhs in

particular, was so much overwhelmed by Kabir's *sabad* that he decided to give Kabir *vanis* its due place in the Sikh traditions. To them, Guru Nanak also owes his first lessons in the *Gurumukhi* script as it was spelt out in the Kabirpanth's most celebrated religious scripture called *Bijak*.<sup>3</sup>

Of course there are some references of the similar relationship in certain sectarian literature of Kabir Panth as well; such as, *Kabir Mansur* originally written by Parmananda in Urdu in 1864 and the *Anurag Sagar* written in 1899. These scriptures suggest that both Kabir and Nanak had a *Maun Samvad* (communication in silence) or a non-verbal meeting between the two in Kashi (Varanasi), where the latter had visited more than once during his life-time and that Nanakshah of Punjab and Dharamdas of present Chhattisgarh were *Gurbhai*.<sup>4</sup> It is noteworthy here the composer of the *Kabir Mansur* was one of the Kabirpanthi disciples, who was an inhabitant of old Hoshiarpur district in the British Punjab, but he was related to the Dharamdasi branch of the Kabir Panth still having its headquarters in Chhattisgarh region. Moreover Garibdas, the founder of the Garibdasi sect in the then Punjab region itself, too, perceived Kabir as Nanak's mentor in the early 18<sup>th</sup> century.<sup>5</sup>

The earliest reliable evidence, as collected by me till date, for the existence of a Kabir Panth in its institutional form, in addition to those named after Garibdas, comes from a land document of 1861 issued in the name of the Mahant of the math situated at Derabassi in present Punjab, roughly 20Kms away from Chandigarh towards Ambala Chhawani in Haryana. The record contains details about landed assets measuring 20 *bighas* which were donated to it by a local Zamindar for the service of mankind in the name of Kabir.<sup>6</sup> Dera Bassi appears to have derived its name after the *deras* (religious centres) of the Kabir Panth in operation at least since the late 18<sup>th</sup> century.

As per the sectarian tradition within Kabir Panth, this centre has been an offshoot of its Jagodasi branch presently having its headquarters at Bidupur in Bihar, shifted there in the early 18<sup>th</sup> century from its original headquarters opened in Cuttack in Orissa immediately after Kabir's death. The antiquity of the present math can also be measured by the number of the *Samadhis* of the Mahants preserved inside the math complex, which are 11 in number excluding the number of Mahants who served and died after 1930.<sup>7</sup> *Samadhis* have been unconventional reliable sources for scholars who have worked on the Kabir Panth, including my own work, bearing on Kabir Panth presently operating in parts of Bihar, Uttar Pradesh, Madhya Pradesh, and Chhattisgarh.

Nonetheless, Kabir Panth itself came to present itself in disparate groups in the face of challenges posed by politically and economically resourceful religious groups contesting within Punjab from the 19<sup>th</sup> century onwards. By the turn of 20<sup>th</sup> century, Kabir Panth thus came to take on the character of multi-faceted religious body, expressing itself in the formations of, Kabir Bansi Kabir Panth,

Garibdasi Kabirpanthi, Bhagat Kabirpanthi, the Dhanak Samaj, Radhaswamis and still others as the Sikh-Kabirpanthi or Kabirpanthi Sikh.

The foregoing description raises more questions than unravelling somewhat obscure history of the Kabir Panth in the medieval Punjab presently comprising states of Haryana, Himachal Pradesh and Punjab. However, it is clear that Kabir Panth over a period of time, has, at places, taken on caste character, at others has grown into a religious community. Its historical proximity to the Sikhs in the region needs to be understood with the rigorous academic discipline. More significantly, relationship between Kabir Panth and Sikhs in historical context can be discovered, not to show who was whose *guru*, rather as a devotional movement which took different forms yet inspired by the one which emerged earlier, essentially having similar messages. No doubt, Kabir Panth emerged as a liberating force for a number of untouchable and lower castes, yet it probably failed to bring them together under a single platform of its own. Hence, we also need to pinpoint under what specific circumstances, Kabir Panth expressed itself into varying forms and names in a particular region.

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2. I found a few pages of the copy of the manuscript titled *Janam Sakhi* written by Bhai Balla from a Sikh Kabirpanthi or Kabirpanthi Sikh, Harnam Singh Heera, from Mohali, Punjab. It is noteworthy that W.H. McLeod has made extensive use of the Bhai Balla's *Janam Sakhi* but he has expressed some reservations on the reliability of Bhai Balla's versions on the relationship between Kabir and Guru Nanak; for details see, W.H. McLeod, *Guru Nanak and the Sikh Religion*, Oxford University Press, Delhi, 1986, pp.
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4. Harnam Singh Heera has published an article and referred to those lines of the *Bijak* which is the basis of my statement; see Harnam Singh Heera, 'Kabir Sahib di Den', *Punjab Kesari, Punjabi*, December 1998, p.8.
5. During my field trips, I observed that almost all these centres of Garibdas have dedicated their buildings and activities to Kabir by inscribing his name and *vanis* on the wall of the main temples, as their *Sadguru* apart from guru Garibdas.
6. Thanks to some of the eminent Kabir Panth disciples of Chandigarh, I could get hold of the land records of the Derabassi math; most of these followers have been fighting a legal battle in the revenue courts against the capture and the sale of most of the landed property of the math since 1996.
7. I have photographed all the *Samadhis* preserved both inside and outside the rooms situated in the math's complex. Since 1930, three Mahants are said to have served this math. Gurdayal Das has been the present Mahant at the Derabassi math roughly for the last 30 years.



## The Battle of Deorai (Ajmer) (12<sup>th</sup> to 16<sup>th</sup> March 1659 AD)

\*Dr. Lata Agrawal

### Abstract

*The battle of Deorai<sup>1</sup> was one of the most decisive battles of Mughal History in India which sealed the fate of Dara, the elder son of Emperor Shahjahan and made Aurangzeb the de facto ruler of the Mughal Empire.*

*Ajmer with animportance, which added to its natural beauties, its superb situation, and its political distinction have placed it on a high pedestal amongst the cities of India.*

Emperor Akbar made Ajmer the head-quarters in 1561 AD for his operations in Rajputana and Gujarat. He made it a Subah, making Jaipur, Jodhpur, Bikaner, Jaisalmer and Sirohi subordinate to it. According to the Ain-i-Akbari, the length of the Ajmer Subah was 336 miles, and breadth 300 miles; and it was bounded by Agra.<sup>2</sup>

After illness of Shah Jahan in the year 1657 AD, a severe war of succession among his four sons Dara, Shuja, Aurangzeb and Murad started.<sup>3</sup>Dara Shikoh's three younger brothers, Shuja, Aurangzeb and Murad Baksh who were in Bengal, Deccan and Gujarat respectively, marched towards the capital, Agra, each claiming the throne. After the battles of Fatehabad and Samugarh, (29<sup>th</sup> May, 1658 AD) Dara Shikoh was driven out of Agra, and Aurangzeb imprisoned his own father Emperor Shah Jahan, who remained interned in a building in the Agra Fort till his death in 1664 A.D.<sup>4</sup>

Dara approached for Ajmer where Tartib Khan, Nazim of Ajmer evacuated before Dara's arrival. At last Dara had to depend upon his own forces against the army of Aurangzeb, reinforced by the forces of Jaipur and Marwar. Dara moved his force in the defiles, blocked up the roads with barriers of stone and earth, constructed morchas (entrenchments), distributed the bastions to his men and fortified them all with "weapons of war."<sup>5</sup> Dara appointed one of his chiefs to

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\*Department of History, Govt. Collage Ajmer (Rajasthan)

each morcha. On his right hand, the first morcha, which was adjacent to GarhBeetli was placed under the charge of Sayyed Ibrahim, (Mustafa Khan) and Asker Khan and Jan Beg and his son who was at the time, the Commander of the Artillery. The morcha next to it, was placed under Firoz Mewati who was one of his ablest and most reliable chiefs. Beside it, on the elevation commanding the view of the pass, a few bigger pieces of ordinance were placed, and Dara fixed his residence near that place. On his left side, a second morchas was constructed by SipaharShikoh and Muhammad Sharif, (Qileej Khan) and who had been appointed Pay Master General, as well as Barkandaz Khan and other were appointed to guard and protect it. Beyond this morcha, Sipahar Shikoh was placed in Charge of another which was contiguous to the hill.<sup>6</sup>

Four miles to the south of Ajmer, the hills of the Taragarh range are left by a narrow gorge, known as the Chashma, through which a track leads from the city, by the valley of Inderkot, west of Taragarh, to the plain of village Deorai. Dara occupied a position astride the entrance to this gorge, his left, his left flank resting on the crags of GarhBeethi, his right on the almost equally lofty and inaccessible hill named the Kokla, and his front, (save where this was broken by the ravine of the Chashma), defended by a wall of massive masonry, a portion, probably, of the outer line of fortifications of the ancient fortress-city of Inderkot. This rampart, though its crest was dismantled and partly ruinous, was built of huge blocks of solid rock, which still at this day defy the attacks of time; and placed as it is on a commanding and well-defined ridge, it formed a most formidable obstacle to a direct assault. Dara quickly repaired it, mounted guns on the bastions, and constructed trenches and redoubts to cover the lines of approach. In this position, his communication with Ajmer, whence his army drew its supplies, was secure; he covered the weakest point of the defences of the city, that by which they have so often been penetrated, the back-door of the Inderkot valley; and he threatened the flank of his opponent, should Aurangzeb move directly on Ajmer. In this all but impregnable position, he could await with some degree of confidence, in spite of his inferiority in numbers, the attack of his redoubtable enemy. Thus Dara's two flanks were safely positioned at the hills of Beethli and Kokla.<sup>7</sup>

Aurangzeb advanced via Ramsar and pitched his tents at Deorai, four miles from Ajmer. The artillery under SafShakin Khan was sent forward to take up a position in front of Dara's entrenchments. Raja Jai Singh, in command of the vanguard, took up a position to the right of Aurangzeb. Aurangzeb, on his part, cared little for advantages or disadvantages of position. Elated by his recent victories, and with an immense superiority in men, material and morale, he was confident of victory, and was only anxious to bring his adversary to bay. Starting from Ramsar lake, Aurangzeb halted one mile from Deorai on 11<sup>th</sup> March, 1659 A.D. At this position he was about two miles away from Dara's trenches and four miles from the city of Ajmer. On the night of 11 March, Phurdil Khan a gallant officer of Aurangzeb's army marched secretly and climbed a mound between the

two armies with his 150 men and passed the night there. In the morning, seeing the presence of the enemy,<sup>8</sup>Dara sent his choicest soldiers to dislodge Phurdil Khan but by the time Aurangzeb sent his 20000 soldiers to support his officer. As usual in Mughal warfare, the fight started with artillery duel on the evening of 12<sup>th</sup> and continued to the dawn of 13<sup>th</sup> with incessant firing from both sides. "Earth and heaven shook with noise." "Clouds of gun powder smoke covered the field."

Towards evening, the battle commenced in earnest with a heavy artillery fire on both sides, which lasted throughout the night and for the greater part of the next day. "The powder-smoke hung in the air like a thunder-cloud, through which the flashes of the guns shone like lightning, while the earth became sulphureous with flame and fire." A new plan was chalked out according to which in place of engaging division to division and artillery and attempt to break the earth-works, a concentrated attack on a particular point was devised. The trenches of Shah Nawaz Khan (Dara's general) were chosen to make this concentrated attack. In the morning of 14<sup>th</sup>, Aurangzeb also rebuked his generals for their non-success of two days and urged them to bring some success by showing courageous deeds.<sup>9</sup>

On the morning of the third day of the combat, Aurangzeb determined to make a supreme effort. He assembled his generals, rebuked them for their want of energy, and urged them to deliver a combined assault without further delay. Early the same morning, a fresh development had occurred, of which Aurangzeb was quick to avail himself, and which finally decided the issue of this doubtful struggle. The Third part of the plan was very secret and was like 'Tulganwa' of Babur's days. Raja Rajrup and his clansmen was expert in mountaineering. They discovered a path by which they could reach at the back of the Kokla hill unnoticed. After taking the permission from Aurangzeb for their plan and help of royal musketeers, they moved to their destination secretly. In the evening they succeeded in reaching at the back of the Kokla hill. To divert the enemy's attention Raja Rajrup himself appeared with his cavalry in front of the Kokla hill while his men went towards its back.<sup>10</sup>

Dara with his son, Sipahar Shikoh, was standing on an eminence in the center of his line, whence he could command a view of the whole battle-field. Seeing the success of Diler Khan on his right flank, and the approach of Jai Singh who was moving up in support, he concluded hastily that the battle was going against him. The situation was indeed critical, but not desperate. The center and left of his line were not even seriously threatened, and he still had 7000 men in reserve. A swift counter-attack might have driven the exhausted troops of Diler Khan from their position, before Jai Singh, whose advance was unaccountable slow, could arrive to help him. But, while Dara stood there, "taking counsel of his fears", a wild shouting and firing from the summit of the Kokla hill announced that the enemy had seized that point of vantage, from which they threatened his right rear and his line of retreat. This new disaster decided the issue in Dara's mind. Unlike Aurangzeb, he had not the resolution to make a supreme effort to avert defeat. No doubt the strain of three days' fighting had told on his nerves. Perhaps, also, since the defection of Jaswant Singh, he had expected to lose, and

resigned himself easily to the inevitable decree of kismet.<sup>11</sup>In the gathering dusk he stole away, leaving his unbeaten army to its fate. Not even venturing to return to Ajmer, where his harem and treasure loaded on elephants and ready for the worst, were awaiting news of the battle, he fled westward over the hills towards Merta with harem group.<sup>12</sup>But with the flight of Dara, all was lost. As the fatal news passed from man to man, the stubborn ranks which had held their ground for three days melted into a spate of undisciplined humanity, which quickly blocked the narrow gorge, their only road of escape.

On 16<sup>th</sup> March, the day after Victory Aurangzeb paid homage at the tomb of Khwaja Sahib and presented a sum of Rs. 5,000 to the attendants as offering for the victory. He dispatched a force under Jai Singh and Bahadur Khan to pursue Dara. After the victory Aurangzeb settled the affairs of Subah-i-Ajmer and left for Delhi in March, 1659 A.D. After that for the full twenty years up to 1679, due to affairs in other parts of the Empire, Aurangzeb could not visit Ajmer.<sup>13</sup>It was, really a cruel stroke of destiny that, Prince Dara, who was born and brought up at Ajmer was finally defeated by his younger brother Aurangzeb at the same place and was forced to lead the life of a fugitive in the Empire of which he was heir apparent once. During the Mughal period of about one hundred and fifty five years (from 1556 to 1712 A.D.) when the Mughal Emperors Akbar, Jahangir, Shah Jahan, and Aurangzeb and Bahadur Shah reigned in India, Ajmer enjoyed comparative peace.

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## The Tradition of Miniature Paintings In The Context of Epics- (With Special Reference to Malwa and Bundelkhand School)

\*Dr. Asha Shrivastava

### Abstract

*In Malwa Paintings the priority has given to the Krishna Leela. Many Paintings have found which has related to the Krishna Leela, while in Gwalior Paintings the importance has given to the Geeta Sar. Many Paintings have found in Gwalior region which has related to Geeta Sar. In one Painting of Gwalior style Arjun Has appeared in Rajasthani pagdi which is attached with Morpankh. This Painting has influenced with Malwa style. The painting of Bundeli Kalam stories mostly depicting based on lives of Lord Rama and Lord Krishna have been painted with great impact. The Ramayana, Ramcharitmanas, and Krishnayan were equally popular in Malwa Gwalior and Bundelkhand. The Radha-Krishna and Ragmala Chitra are the most favourite subject of Malwa and Bundelkhand painters. Stylistically, the Bundeli Kalam on the one hand by the painting styles of Rajasthan, Malwa, and Gwalior as well the Mughal while it has certain distinctive features of its own. So the basic difference of all these paintings of slightly and the painting of Malwa, Gwalior and Bundelkhandi style has slightly pointed on the basis of their dresses, colour combination and physical appearance. In this paper an attempt is made to analyze the paintings found in the palaces, temples and Books of the Malwa, Gwalior and Bundelkhand.*  
**Key Words-** Krishnayan-Krishna Leela, Ramayana- Ramleela, and Notanki- Stage Performance of some epics and other stories.

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\*Faculty- History, Govt. College, Gunour, District- Panna (M.P.)

In a big country like India having different geographical features and climates in different regions. The idea of free thinking and free expression though various media including fine arts was remarkable indeed. At the same time there was a strong sense of emotional integration through the country.

The role of fine arts towards integration of the country is significant indeed. As regards themes, technique, ornamentation and Symbology, certain common features are noticed in the fine arts of the entire country irrespective of religious differences. The themes were taken from the epics, the Puranas and various folk lore. The concept of Krishna – Radha Rasleela, Ramayana, Mahabharata, Gita, Rag- Rangie's, Bharamasa, Akhyanas, Ramleela, Notanki and Darbari dances and several others concepts become common features of the sumptuous and Variegated Malwa Bundelkhand schools.

The central Indian Rajput Paintings traditions have been classified into two schools that evolved during the seventeenth century. They are the Malwa and Bundelkhand School. The former had its centers at *Gwalior, Indore, Ujjain, and Mandu*, while the later flourished at *Datia and Orchha*.<sup>1</sup> During the same time other Rajput school of Painting in Rajputana and the Punjab (*Jammu, Kangra, Chamba, Rampur, Patiala, and Garhwal etc. were also at their Zenith.*)

The Bundeli Kalam as the Bundeli school of Paintings is commonly known as impresses everyone through its artistic beauty which is maintained in almost all the subjects under view be it the well-proportioned image of gods, goddesses and Sages welcoming the birth of Land Rama in an atmosphere of Musical festivities; the realistic depiction of the 'Sita Swayamvara'; the fierce coloured example of 'TarakaVadha'; the finely lined Juxtaposition of image in Ramas coronation; the fascinating portragals of the challenge of *Parshurama Ramas Journey* to the forest and stories of *Sita Harana, Shurpanakha, Maricha, Jataya, Sugreev and Bali*; the Ochre and greyish imagery of Rama and Laxman killing the demon; the dark and grim manifestation of the battle with Ravana; the beautiful contrasting colours in the: Incarnations of Vishnu'; the mesmerizing depiction of the Chungul bird; the various facts in the life of Lord Krishna from his birth, Childhood pranks lie Makhanchor, his triumph over *Putana, Shakatasura, Bakasura and Agha Sura*, Redemption of the *Yamuna* from *Kalia* to the Intermingling of divine and the folk in *Rasleela Paintings*; The paintings of *Vishnu on Sheshnag* or the depictions of *Ganesha, Bhîma, Lord Brahma, Goddess Laxmi* and so on.<sup>2</sup>

The Malwa painters influenced by the *Vaishnava* literature of the Vallabhacharya School and make a painting basis of *Vaishnava* literature. According to Kumartil Swami, "The Hindu Paintings are the counterpart of vernacular literature of Hindustan." The Painting of Ramayana, the love of *Radha- Krishna, Rasik Priya, Rag- Mala and Ras –Leela* made by Painters during the period.<sup>3</sup>

The *Vaishnava literature* of the Vallabhacharya School was not the only preoccupation of these painters who were patronized and fostered by several king and Princes in Malwa, Rajasthan particularly Malwa, Mewar, Bundi, Kota and Jaipur.<sup>4</sup>

The *Ramayana and Ramcharitmanas* were equally popular in Malwa and Gwalior. Several series of Paintings of the Ramayana like Rama and golden deer maricha (1634-1640 A.D.), *Hanuman- Jatau Prasang, Rama and Sita* in the heritage Anusuya (1680 A.D.) and 'Sita Swayamber' etc. appeared during the period in *Malwa and Gwalior*; they were related to the influenced by the he late 16<sup>th</sup> *Ramleela Nataka* which also came into existence sometime in the late 16<sup>th</sup> century. It is clear that by the seventeenth century a number of troupes were performing the Ramleela sequentially as a cycle of plays in different parts of India.<sup>5</sup> The another type of dramatic performance called the 'Jhanki.' The *Ramleela Nataka* and *Jhanki* appear to have greatly influenced the compositional pattern of the painting of such them form Malwa and Gwalior.

The *Rasleela of Radha and Krishna* is the most favorite subject of *Malwa Painters* in Eighteenth Century. Visually the most appealing fort was the rasa of Krishna and the gopis in a circular dance.<sup>6</sup>

In the Paintings of *Radha and Krishna* are always placed in the Centre and a Surrounding circle is composed of more pairs of Krishna and Gopis or just Gopis.<sup>7</sup>



*Vasanta raga, Megh Malhar and Nat Narayana and Deepak* also come under the category of *Madhu – Madhvi Ragas*. Many ragas than and *Malwa paintings* of several sub school portraying these Ragas also have a Krishna or some other figure dancing in the ardhmandali to the accompaniment of a 'Mradanga' a 'doph' a 'Manjira' or sometimes a 'shehnai'.<sup>8</sup>

*Krishna* is the also most favourite subject of *Bundelkhand Painters*. The Paintings of Krishna and his life are deeply steeped in the popular culture of the times. In these paintings *Krishna* showed with other herds' boys wearing simple cloths, anklets and bead strips. Even the divine attributes of *Krishna* are situated within the context of the popular semiology of the Bhakti movements of Medieval north India where the unity of the lord and the devotee moves towards an obliteration of distinctions. The all-encompassing bliss of Lord Krishna is exhibited in these paintings through a variety of postures, gestures and dance forms.

The *Orchha Paintings* (Main Centre of *Bundelkhand Painting*) evidently derive their potency and inspiration from *Keshar, Pas'c 'Rasik Priya' and Kavi-Priya'* and Matiram's Rasraj which were translated into Visuals through these

wall Paintings.<sup>9</sup> These were distinct from the prevalent styles of Mughal and Rajput art from in having more elaborate scenes from the Ramayana and Mahabharata with musical details.

The *Datia Kalam* boats of a wide repertoire of miniature based on *Devkavi's 'Ashtayam', 'Bihari Satsai and Barahmasa*. The miniatures of Orchha were often inspired by themes for Ragmala. The *Bundeli miniatures* are also distinct from the accepted more elaborate Scenes from the Ramayana as well as in the imparting of local flavour in the context of natural ambience and musical details.<sup>10</sup>

The wall paintings which were obtained from Gwalior, there were Nineteen paintings of Ramayana, which have carved in the temple. The paintings of 'Barahmasa' has made on the paper. Out of these nineteen paintings one painting has painted in Gita and one painting has painted in Panchratn Gita in the miniature form. These paintings of Panchratn Gita have influenced from the Mughal style but they are from 'Gwalior Kalam'.

Each type of Gita has painted with colour floral boarder. In these paintings 'Shrikrishna' has appeared as *Sarathi of Arjun* in the *Kurukshetra*. He has board on the Rath and was weared the yellow dress (Pitamar) and Dupatta on his Sholdar. The colour of his body in blue in this paintings. The painting shows the dress of *Arjun in the Rajput style*. He has bow and arches on his sholder and Pagdi of Rajput style on his head. The *Pagdi* has attached with the 'Morpankha'. The background of the Painting is Gray.<sup>11</sup>

The *Ramjanki* temple of Fadanwees Godth in Jayaji Chowk of Gwalior is decorated with the miniature wall paintings. The subject of these paintings is the story of Ramayana. There are beautiful paintings of the wall of Moti –Mahal palace of Gwalior. In palace some depiction of God and Goddesses like lord Krishna and Radha. The Paintings of *Radha – Krishna* is a strong symbol of the expressions of various disciplines of Drama. Recitation and paintings.<sup>12</sup>

The technique is specially followed in the *Malwa Paintings* were each episode is formed in a rectangular area.<sup>13</sup> The technique style is identified by environment, vastu, colour combination and figure ,dress of man and women. In *Malwa paintings* the elements such as vegetation, clustering, herbage, formalized, leaves, profuse grandeur and clouded with their snake like ruins are basically derived from the *Turkman Shirazi* style of Persian Paintings.<sup>14</sup>

Gwalior Paintings formed comparatively larger rectangular canvas, profusion of deep blue and black colours, narrative quality, elaborate details and simple Unadored from golden colours and with colour floral border. The paintings have painted in the middle and the writing has made on both side of the paintings.

On the other hand the technique of *Bundelkhandi Painting* arriving at the product was quite elaborate. To begin with, a layer consisting of soaked lime, surkhi, sand and Juteplaster was prepared over which a second layer of pure lime and shell powder was super imposed. To achieve a smooth a shining surface, rubbing with cowries and agate was employed. The balanced use of greyish outlines

and the art of and accomplishing a multicolored 'finish' within these outlines may not be as sophisticated as the Mughal Style of painting, but in their warmth, bigour and subjective involvement the *Bundelkaleend* deserves a place of its own.<sup>15</sup>

The Paintings of *Malwa Gwalior and Bundeli style* has pointed on the basis of their dresses, colour combination and physical appearance. The painting of *Malwa* has influenced with south Rajasthani style. In this style of *Malwa* Painting the height of Heroin is higher, nach is long and the hand is slim towards the figures. In *Malwa Paintings* the dresses of heroin are *Lahnga, Choli, and Odhani*. The *Gwalior* style is just different to the *Malwa style*. In the *Gwalior style* the height of the hero and heroine has appeared to small and musculature. The *Pallu* of the *Odhani* has crossed the left side of the head and tied with the *Lahnga* but this tradition has also find in the Painting of *Malwa*. The borders of the Painting of *Malwa* and *Gwalior* have decorated from golden colour which shows similarity.

Stylistically, the *Bundeli Kalam* influenced on the one hand, by the Painting styles of *Rajasthan* (esp. *Udaipur, Bikaner, Jodhpur and Bundi*), *Malwa, Gwalior*<sup>16</sup> and as well as the Mughal, while on the other hand it has certain distinctive features of its own. The lake of Calligraphy and the less delicate yet its own distinctive style of shading with lines (As in female costumes) create its own distinct imagery. The rich yet warm colour scheme slightly rounded facial features. Almond shaped eyebrows and the organic situation of the narrative against the back drop of the hills and forest of *Bundelkhand* are some of the features that made *Bundeli Paintings* quite real and intimate. Similarly *Assuch Malwa and Gwalior Paintings* and *Bundeli Kalam* the *Pallu of the Odhani* has crossed the left side of the head tied with the *Lahnga*.



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## 9

## The Termdevatanam And Its Exposure of Agrarian Conditions Intirunelveli District (C.E.1280-1500)

\*Dr. P.Chandrasekaran

### Abstract:

*The term Devatanam is popular in the inscriptions. It has been variously studied by the scholars like Karashima, Heitzman and Y.Subbarayalu. This article seeks to bring out exact place of the word in the corpus of the Inscriptions. In doing so it also fixes the meaning of the word in the agrarian context.*

**Key Words :** Devatanam. Agrarian society, tax free, communal land, merchant assembly, produce, private person's land, ownership, temple, Sabhai, and payments.

### Introduction:

India being an agrarian society, its exploration always remained to be one of serious studies of historian's, economists, and members of the planning commission. Irban Habib's *Agrarian system of Mughal India*, Burton stein's *Peasant state and society in Medieval south India*, and Noboru Karashima 's four decades work on Tamilnadu remain as the best historical works about Indian agrarian society.<sup>1</sup> While diverse source materials like village accounts, registers, collector's reports, survey accounts, remain as the source materials for colonial and post-colonial and contemporary periods, Inscriptions alone stand as the only source materials for the pre- colonial period. These inscriptions written on the walls of the temple contain many agrarian terms related to the crops, land usage pattern and the taxes paid by the villages. Among the numerous terms found in the inscriptions one term *devatanam* is picked up for historical analysis.

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\*Retired Associate Professor, Rajapalayam Rajus' College, Rajapalayam ( Tamil Nadu)

**Space and Time of Analysis:** The space of the analysis is the present *Tirunelveli* district which is shown in the map of Annexure I.<sup>2</sup> The time of analysis is 1280-1500 C.E. delineated as the Later *Pandya* period in the history of *Tamilnadu*.

**Theoretical context of the study:** Earlier scholars K.A., Nilakantasastri, Burton stein, Noboru Karashima and y.Subbarayalu, James Heitzman have constructed that the term *devatanam* indicates gifts to God and indicates the lands or the villages donated to God. However these studies have different purposes in dealing the term *devatanam*, for Karashima, it was situational pattern, for James Heitzman, it was about temple urbanism and for K.A. Nilakanta sastri it was about critical explanation to the term *devatanam*.

**Objects of the study:** This study has two purposes in making analysis of the term *devatanam*. They are as follows:

1. To construct the epigraphically context of the term in the corpus of the inscriptions,
2. To extract the agrarian information tinged in the term *devatanam*.

**Epigraphically context of the term Devatanam:** *Devatanam* inscriptions are found in the following villages of *Tirunelveli* district *Uthayaneri @ Paalamadai, Rajavallipuram and Tiunelveli*. Among them the *Tirunelveli* town has the density of the inscriptions.

**Contexts of the term devatanam:** The term *devatanam* had its appearances in the various contexts. The earliest one is found in the inscription of *Uthayaneri @ Paalamadai*.<sup>3</sup> In this inscription the context was the grant of the king's taxes on *devatanam* villages to the *Sabhai* of the *brahmadeyam* village *Srimukkukilanadi chaturevedi mangalam*. Another context comes from the other inscription of the same village.<sup>4</sup> The context is that the chieftain makes recommendation to the king for clubbing of many *devatanam* villages into a single *brhamadeyam* village. The context comes from the inscription of *Rajavallipuram*.<sup>5</sup> This inscription records a context in which the *nagaram* (merchant assembly) had allotted some extent of community's land as *devatanam*. The fourth context of the term comes from the inscription of *Tirunelveli* town. This inscription records that the king had granted his taxes as *devatanamiraiyili* on some of the land to the temple.

**The Pattern From the contexts:** From the above contexts a pattern seems to have emerged. The term *devatanam* had frequent appearances only in the inscriptions of king. This indicates that the term *devatanam* has a pattern in appearing the king's inscriptions prominently.

**The text of the term:** The term *devatanam* literally means *devar+tDDanam* means gift to God. In the *Paalamadai* inscription the term *devatanam* is associated with the temple and to the villages. This indicated that the term *devatanam* applies even to the villages. In the same inscription<sup>6</sup> there is another word *puradevadanm*. The word *devatanam* is always followed by another word *pallichandam*. The term *palli* the jain monastery. These two words appear as twins. Of all the inscriptions the term *devatanam* is appearing as a reference word. But in *Rajavallipuram*

inscription the term *devatanam* is appearing as text of the inscription. In one inscription the term *devatanam* is associated with the word *iraiyili*.

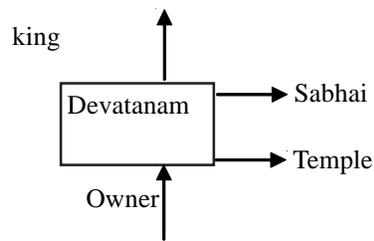
### Agrarian Information As Gleaned Through The Term Devatanam:

After making an analysis about the contexts of the word *devatanam* the meaning of the term will be analyzed subsequently. In an inscription issued by the merchant assembly there is a sentence: *nayanarkumunbu devadanamaga nankalitta anupvithu vaaarukira nilathiku*. This sentence is occurred as the direct speech of the merchant assembly (*nagaram*). Although the village community had donated the land, the inscription word *anupavithu* indicates that those lands were still under the enjoyment of the village community i.e. owner of the land. The next sentence of the inscription mentions '*kadamaï iruthu mikuthi kondu*' means that in the grant of *devatanam*, the actual ownership of the land is rested in the same owner. They had the remaining (*mikuthi*) produce after paying the dues of the king. At that time an officer told that the grant of *nagaram* was in sufficient to meet out the expenses of the temple. Accordingly the assembly notified many plots of the communities' land, private person's lands, and ordered that, all the dues in that land except the dues of *kadamaï* and *nirnellu* would be belonged to the temple. This was termed as (*devadana iraiyili*). In these lands owners were not changed. The donors continued to be the owners of the land. Accordingly the owners of the land remitted all the dues to the temple except the dues *kadamaï* and *neernellu*. *Rajavallipuram* inscription<sup>7</sup> mentioned this as: *kadamaïyum neernelui tavirttu marru epperpattama kadamaï amudupadi sattuppadiikkakuduthu iraiyili tiruppadike nirvarttukuduthu*'. Accordingly there were four tiers of land rights over the temple land as follows:

1. Owner's rights.
2. Rights of collections of dues by the temple.
3. Rights of collections of dues by the village assemblies.
4. Rights of collection of dues by the king.

However the land was under the control of the owner/ donor. Owner/ individual.

This can be shown in the following diagram.



**Prevailing of two trends:** Analysis of the above inscriptions indicate that in *Tirunelveli* geographical area, many lands of the individual owners got exemption by the king for the payments of taxes to him. At the same time king seems to have making many *devatanam* villages to be responsible for the *Sabhai's* regulations than that of independent temple functioning. This indicates that more than the temple, and the individuals, the corporate assemblies like *Sabha* had shown interest to agriculture.

**Conclusion:** The above going study indicates that the term *devatanam* is prominently occurring in the inscriptions of the king than that of the others. This term *devatanam* is a casual word to denote anything donated to the temple. This *devatanam* remained as a core word, containing prefixes and suffixes to it. The other word *pallichandam* is always associated with the word and they are appearing in the inscriptions as twin words.

As for as agricultural information, this word *devatanam* refers to a land which remits the taxes to the temple. The land of *devatanam* was not owned by the temple itself. It was under the control of the owner or the donor. It was the responsibility of the owner, to remit the taxes, or the proceeds to the temple for its expenses. In the *devatanam* land, four kinds of rights intermingles, but functioned independently.

1. Ownership right.
2. Rights, Collection of dues by the temple.
3. Rights Collection of dues by the *Sabhai*.
4. Rights Collection of dues by the king.

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argues that land revenue was raised ten to twenty times and he has severely criticised the tax increase in Doab and observed that

*“It operated to the ruin of the country and decay of the people.....the backs of the raiyat were broken. Those who were rich became Rebels.....the lands were ruined and cultivation was arrested. Grains became dear, the rains were deficient, so famine became general and widespread. It lasted for years and thousands upon thousands of people perished.”*<sup>4</sup>

Some important facts which emerge from the analysis of the graphic account of the rebellion, which Zia-ud-din Barani has given in his *Tarikh-i-Firoz-Shahi*, are as under

1. *Kharaj* (land revenue) in the Doab was increased ten to twenty times. Rigorous collection of *Kharaj* and *abwabs* (additional taxes) exasperated the peasants. In fact, state's attitude towards the peasants was governed by a desire to take away from the peasants their entire surplus produce. Excessive taxation was bound to cause widespread resentment among the peasants and sometimes it forced them to revolt.
2. Cultivation was abandoned by the helpless and poor peasants, while those who were rich and in possession of means became rebellious. The peasants deserted their homes and drove their cattle into the jungles. *Wilayats* (territories) were ruined and cultivation was completely destroyed
3. There were rebellions on all sides led by the upper strata of the peasantry like *Khots* and *Muqaddams*. It was, as a matter of fact, an agrarian uprising by all types of people, big and small having interest in land against the government of the day.
4. The Sultan ordered the *shiqdars* and *fauj-dars* to destroy and annihilate the rebellious peasantry. Some of the *Khots* and *Muqaddams* were either killed or blinded and those who escaped organised themselves into groups and entered the jungles. The territory became desolate. The Sultan himself led some punitive expeditions against the rebels and hunted them like wild beasts.
5. On learning about the ruin of the *rai-yat* in the Doab, inhabitants of the distant provinces became apprehensive lest the same fate should befall them. Due to this fear, they revolted and crept into the jungle. On account of the diminution of cultivation in the Doab, the ruin of the *rai-yat*, the want of the traders and the non-arrival of grain from the *iqtas* of Hindustan, a terrible famine broke out in Delhi as well as in its suburbs and also in Doab. Prices of grains soared.
6. The rains did not come and there was a general famine which continued for several years. Thousands of people died in this famine. It nullified the attempts at restoration, which were marked by a spectacular but abortive policy of reconstruction.<sup>5</sup>

## 10

# An Agrarian Uprising In The Doab In The First Half of The Fourteenth Century

\*Dr. Gagandip Cheema

### Abstract

*Under Muhammad-bin-Tughlaq, excessive taxation and rigorous collection of abwabs was the cause of widespread resentment among peasants who broke out into an open rebellion. However, such uprising never took place under Ala-ud-din because while increasing land tax he freed the peasants from the oppression and corruption of officials and made Khots and Muqaddams so weak that they never thought of revolting against the Sultan.*

**Key words** - excessive taxation, abwabs, uprising, Amiran- i- Sadah, taqavi (Sondhar) loans, Diwan-i-Kohi

The fourteenth century may be regarded as one of the 'determining periods' of the Indian history in more than one sense. If it began with serious attempts at a revival of Rajput power in Rajasthan,<sup>1</sup> in Delhi it coincided with the enthronement of the most learned of the crowned heads, namely Muhammad-bin-Tughlaq, whose reign was marked by an unusual occurrence of rebellions.<sup>2</sup> Among these rebellions, the most peculiar was "a very serious and long drawn-out uprising in the Doab" which "extended over nearly a quarter of century".<sup>3</sup> The widespread rebellion was an outcome of agrarian discontent among peasants near Delhi and Doab (c.1332-1334). In fact, Muhammad-bin-Tughlaq had increased land revenue in Doab which was the most fertile and prosperous part of the country. To what extent the land revenue in the Doab was increased is a subject of controversy among historians. Farishta's view that land revenue was increased three to four times was contradicted by Badayuni, who was of the opinion that it was raised only by two times. However, Zia-ud-din Barani, a contemporary of the Sultan,

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\*Associate, Professor, Dept. of History, Govt. Mohindra College, Patiala, (Punjab)

Barani ascribes the calamity to heavy land tax. But he does not specify the exact amount of the land tax levied from the peasants. His statement that the tax was increased by ten to twenty times is vague and does not sound very convincing. In all probability, Ghiyas-ud-din Tughlaq had left intact the revenue scales fixed by Ala-ud-din Khalji. Since the land tax was already heavy Muhammad Tughlaq tried to increase the revenue by five to ten per cent through additional cesses (*abwabs*). It seems that what exasperated the peasants was the rigorous collection of land revenue and the additional cesses like *Charai* and *Ghari*; for that purpose the cattle were branded and the houses were numbered. The peasants could not defy the harsh attitude of the revenue collector. According to Barani, the Qazi of Bayana laid it down as Islamic law that Hindus (peasants) must show the utmost reverence to the collector of revenue, so that “if the collector spits into a Hindu’s mouth, the Hindu must open his mouth to receive it without objection.”<sup>6</sup>

Barani’s description that the Sultan hunted men like wild beasts might be an exaggeration, but it clearly suggests that they were severely and mercilessly punished for deserting the fields because it was the primary obligation of the peasants to cultivate the land. Dr. A.M.Hussain has sought to give a new interpretation to the whole episode. He thinks that the ranks of the peasants were swelled by the disbanded soldiers of the huge army recruited for the Khurasan expedition. They defied the tax collectors and even killed them. Therefore, the Sultan called the local Hindu chiefs to account and inflicted exemplary punishments on them. The *Amiran-i-Sadah* (centurions) were then fitted out to crush the rebellion but they were also killed by the rebels. Fearing the consequences, the ringleaders fled into the forests. They also fraternized with the hitherto independent Rajput clan of Dalmau. Therefore, the Sultan pursued them over the whole area from Baran to Kanauj.<sup>7</sup> In his attempt to reconstruct the episode, Dr.Husain could not ignore the important fact that the rebellion was precipitated by the enhancement of land revenue accompanied by other *abwabs* and taxes as for this contention that “if caused by the increased taxation, the insurrection should have broken out during the reign of Sultan Ala-ud-din Khalji”. But it was not so because

1. While increasing the land tax Ala-ud-din freed the peasants from the oppression of the middlemen and the corruption of the officials, thus standing forth as the protector of the weak against the strong.<sup>8</sup> In fact, for revenue collection, the earlier Sultans relied heavily on *Khotsand Muqaddams*. As middlemen between the government and the peasants, they enjoyed certain privileges. They were exempted from the payment of *Kharaj*(land revenue), *Ghari* (house tax) and *Charai*(grazing tax); and realized a cess from the peasants called *Kismat-i-Khoti*. Taking advantage of their local influence and power as also of the weakness of the central government the *Khotsand Muqaddams* appropriated for themselves as much of the state revenue as they could. Consequently, some of them became prosperous enough as to ride good horses, wear fine cloths, eat betel leaf and hold convivial parties. But they were hit hard during the

reign of Ala-ud-din Khalji whose revenue policy was comprehensive enough to affect all classes of land tenures. They were forced to pay all the taxes like ordinary peasants. So that the burden of the strong did not fall on the weak. They were reduced to poverty to the extent that there were no signs of gold and silver in the houses of the “Hindus”. Chiefs were unable to obtain horses or weapons and their wives had to work as wage-earners in Muslim houses. In fact, *Khotsand Muqaddams*, were left so weak that they could not think of revolting against the Sultan.<sup>9</sup>

2. He ensured that the benefits of the price regulations should reach the peasants.<sup>10</sup>
3. Taxes on houses and pastures had, undoubtedly, been levied even in Ala-ud-din’s time but, “as his power and prestige were high and the Mongol menace was hanging heavily on the people, they submitted to it.”
4. Ala-ud-din made no invidious distinction between one part and the other. Muhammad Tughlaq, on the other hand, chose the Doab particularly for taxation at a time when there was no danger of any foreign invasion.

Muhammad-bin-Tughlaq attempted to revive the unpopular taxes in spite of the fact that the country had not recovered from the burden imposed on the land since the Khalji period was bound to raise a storm of indignation among people who had passed through a period of ease after Ala-ud-din.<sup>11</sup> Qutub-ud-din, an ease loving son of Ala-ud-din, formulated no agrarian policy of his own, but allowed his father’s minute regulations to lapse in their entirety. When Ghiyas-ud-din Tughlaq ascended the throne, he favoured moderation and gradual increase of revenue; lightened the burden on the peasants by providing for remission in times of natural calamities; restored earlier privileges of the *Khotsand Muqaddams*; forbade them to charge any extra cess from the peasants and discarded measurement in favour of Sharing.<sup>12</sup> In fact, peasants, *Khotsand Muqaddams* were somewhat relaxed under Qutub-ud-din and Ghiyas-ud-din Tughlaq. Therefore, what was accepted by the peasants during the reign of Ala-ud-din Khalji came to be regarded as excessive or innovative under Muhammad-bin-Tughlaq and provoked the peasants of the Doab to defiance. The resistance of the Doab peasantry naturally angered the Sultan who fell upon them with a heavy hand. This caused panic and consequent insurgency in other parts of the kingdom.

Besides the use of force to tackle the twin problem of rebellion and famine the Sultan also undertook some positive measures. He not only abolished all the “non-Sharai taxes” but also abolished duties on foreign goods coming to India overland.<sup>13</sup> In order to mitigate the effects of the famine and to extend cultivation; he distributed *taqavi (Sondhar)* loans for the first time in medieval India. *Diwan-i-Kohi* department under the supervision of *Diwan-i-Amir Kohi* was set up to cultivate approximately 60 sq. miles area and the government spent seventy lakh tankas for the purpose, but it failed to bring an inch of barren land under cultivation due to corrupt officials.<sup>14</sup> Though the project for bringing about improvement in agriculture through intensive cultivation proved abortive, yet it gives us a rare

glimpse of the working of this philosopher- king's mind. Thus, this agrarian uprising in the Doab in the first half of the fourteenth century affords an example of what a class of people with some sort of organisation and determination can do even against the might of a centralised monarchical government.

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## 11

# Assimilation of Devotion & Devoutness – The Sri Ranganatha Swami Temple of Srirangapattana

\*Dr. Puttaraju.K

### Abstract

*The town Srirangapattana takes its name from god Sri Ranganatha which is the dominating deity of this town, making Srirangapattana one of the most significant South Indian Sri Vaishnava centers of pilgrimage. The original temple is said to have been built during Ganga period who ruled this area during 9th century. This paper looks into the march of this Srirangapattana city as a Sri Vaishnava Center & its culmination into the spiritual expanse prevailing upon tumultuous political developments.*

*Key words; Srirangapattana, architecture, Sri Vaishnava religion, temple complex*

### Introduction-

The town Srirangapattana takes its name from god Sri Ranganatha which is the dominating deity of this town, making Srirangapattana one of the most significant South Indian Sri Vaishnavacenters of pilgrimage. The original temple is said to have been built during Ganga period who ruled this area during 9th century. The structure was strengthened and improved upon architecturally from time to time<sup>1</sup>. The temple though has amalgamated structural designs basically it projects an incorporation of Hoysala architectural designs as well as Vijayanagara style of construction.<sup>2</sup> A new look into the march of this Srirangapattana city as a Sri Vaishnava religious Center & its culmination into the spiritual expanse prevailing upon tumultuous political developments.<sup>3</sup>

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\*Lecturer in History, Sir M V Post Graduate Center, ToobinaKere, Mandya District, Karnataka

### Tradition of River Cauvery

Tradition holds that all the islands formed in the Kaveri River are consecrated to god Sri Ranganathaswamy in a sacred form of Sri Vishnu. Large temples have been built in very ancient times dedicated to this deity on the three largest islands formed in River Cauvery.

1. AdiRanga - At Srirangapattana (State of Karnataka)
2. Madhya Ranga - At *Shivanasamudra* ( State of Karnataka)
3. AntyaRanga - At *Srirangam* ( State of Tamilnadu )

**Spiritual Significance of Vishnu Forms**-Lord Vishnu is seen in many avatars & many forms Ranganatha is one of them. In Ranganatha, 'Ranga' means "stage" and which in the broadest sense refers to "the Universe, while Ranganatha rests on the planetary Milky Way which is a metaphysical concept<sup>4</sup> This is the form in which he is open to listening to all of his

Devotee's despaired, and blesses them. Lord Vishnu is often portrayed resting on the huge serpent of Shesha. At other times Lord Vishnu is seen resting on the coils of the serpent Shesha, also called Anantha.<sup>5</sup>

Sheshanaga is the expansion of Lord Balarama, Lord Krishna's brother, and serves the Lord in this way as the Lord's support and paraphernalia. Shesha has a thousand heads swinging to and fro over the form of Lord Vishnu, creating a shelter and couch for the Lord. Anantha means endless, and Ananta is endlessly singing the praises and glories of the Lord from His thousand hoods without ever reaching the end. His hoods are also supporting the many planetary systems in the cosmic creation that are orbiting throughout the universe above His heads. Anantha also means endless in terms of the endlessness of cosmic time. This is also represented by His thousand hoods as divisions of time.<sup>6</sup> The material worlds are created within the element of time, and are thus sustained by time. During the process of the universal annihilation, time ceases to exist, in which case the material planets are also forced into obliteration.<sup>7</sup> At other times Lord Vishnu is seen resting on the coils of the serpent Shesha, also called Anantha. Sheshanaga is the expansion of Lord Balarama, Lord Krishna's brother, and serves the Lord in this way as the Lord's support and paraphernalia.<sup>8</sup> Shesha has a thousand heads swinging to and fro over the form of Lord Vishnu, creating a shelter and couch for the Lord. Anantha means endless, and Anantha is endlessly singing the praises and glories of the Lord from His thousand hoods without ever reaching the end.<sup>9</sup>

His hoods are also supporting the many planetary systems in the cosmic creation that are orbiting throughout the universe above His heads. During the process of the universal annihilation, time ceases to exist, in which case the material planets are also forced into obliteration.<sup>10</sup>

**The Geographic Affinity**- The entire town of Srirangapattana is enclosed by river Cauvery thus forming an Island. While the main river flows on the eastern side of the island, a segment of the same river flows to its west popularly called as

PaschimaVaahini. As per mythology, river Cauvery on her way forms three big islands. the Shivanasamudra of Karnataka, Srirangapattana and Srirangam. It is believed that devotees who visit these three temples, all in one day will surely attain salvation.<sup>11</sup>

**The Architecture** -This temple is a very important Sri Vaishnavite shrine of South India. The temple's beautiful and exquisite architecture surely takes us way back to the Hoysala rule.

The brilliant and beautiful architecture of the Vijayanagara style and the exclusive carvings are indeed a delight to the eyes. The temple is dedicated to Lord Ranganatha. The temple has a Navaranga mantapa which surrounds the sanctum sanctorum.

The temple has four well-built pillars with twenty four beautifully sculpted Vishnu forms reflecting exclusive Hoysala style of architecture. The entire prakara of the temple is beautifully painted with mythological stories. The credit of building the Sri Ranganathaswamy temple goes to the rulers of the Hoysala kings. Later, Vijayanagara Empire and Hyder Ali made additional expansions to the temple.<sup>12</sup> The Hoysala kings, Mysore Wodeyar kings and the kings of Vijayanagara have contributed a lot towards the expansion of the temple structure. Other shrines within the temple complex are those of Lord Srinivas, Sri Krishna, Vaishnava Acharyas and Vaishnavite Gurus. This idol is supposed to be the biggest statue of Vishnu in the reclining form. The temple's main entrance has huge pillars with twenty four different Vishnu forms.<sup>13</sup>

**The Pancharanga Kshetras In South India** -The Pancharanga Kshetras are the five most sacred Ranganatha temples which are located on the banks of the *Cauvery River*.

1. The *Srirangam Temple, Trichy* in Tamil Nadu known as Adya Ranga The Sri Appalarangam temple or *Koviladi* at Tirupperanagara in Tamil Nadu, and
2. The Sri Vataranganatha temple at Seerkali
3. The Saaarangnatha temple at Kumbhakonam
4. Sri Ranganatha temple in Srirangapattana in Karnataka

**The Royal Patronage** - All dynasties extended support for its renovation & restoration from time to time irrespective of religion bias. Ganga kings paved the way through building temple, the Hoysala kings added to the enhancement of the architecture & encouraged the artisans to magnify the beauty of the temple,<sup>14</sup> Vijayanagara kings added to its momentous enlargement. Wodeyar Kings of Mysore supported with patronage, (Tipu sultan extended imperial benefits through regulations & ordinances. All these have culminated in the projection of this temple as a center of attraction in Srirangapattana.<sup>15</sup> The dedicated & intricate work of the skilled artisans hailing from different parts of the empire is clearly reflected in the temple.<sup>16</sup> This was evident in all medieval & late medieval temples construction in Karnataka.<sup>17</sup>

**Conclusion**-This temple is of particular interest for scholars in the south because of the vast history attached to it in shaping the religion in the south. Sri Vaishnava sect became popular in these areas & great temples were consecrated for Sri Rangamatha. Extreme carved designs, big halls, Monumentalgourami, full-size enclosures, and gleaming fixtures, added to the pious beauty of these temples. Srirangapattana being one such great Sri Vaishnava temple acted as a promotional extension of Sri Vaishnava cult in this region.

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## 12

### Hawelis, Mansions And Nobles

\*Fazeela Shahnawaz

#### Abstract

*The present paper seeks to draw attention towards the location, plan and architecture of the private houses of the nobles under Delhi Sultans. Wherever a city was founded they built their mansions and palaces there. There were separate colonies for the nobles, merchants and other sections of the societies. These houses were doubled-storied contained vaulted halls, Hauz, bathroom or privy, library, courtyard, threshold and portico with lofty pillars, painted walls and high doorways. These were luxurious, majestic, well kept, spaciouly decorated with luxurious items and thus modeled almost after the royal pattern. Mosques were attached with the houses. Sometimes nobles were allotted houses within the royal fortification whereas in special cases royal palace of the previous Sultan was allotted to a noble. They sometimes used their residential mansions for the administrative purpose also. Sources also shed light on the rent-houses. Thus the present paper is a study of socio-cultural history of Medieval India and Delhi Sultanate in particular.*

Comparatively little information gives incomplete picture of the location, plan and architecture of the private houses of the nobles during the Sultanate period. Reference suggests that none of the nobles lived in the precinct of the royal quarter rather they constructed their apartments in the peripheries.<sup>1</sup>Besides, the nobles built their mansions wherever a new city was founded by the Sultan. Affif informs that a portion of projected city had allotted to the nobles by the Sultan where they constructed their beautiful and majestic houses.<sup>2</sup> Thus the new founded cities like Kilokheri,<sup>3</sup>Tughluqabad,<sup>4</sup>Firuzabad,<sup>5</sup>HissarFiruzah<sup>6</sup>and Daulatabad<sup>7</sup>attracted the leading nobles(*Khans, Maliks and Amirs*) to settle down there. The author of *Masalik-ul-Absar* explains the plan, chalked out by the Sultan himself, of newly founded city Daulatabad where separate colonies were planned

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\*Research Scholar-History, A.M.U.,Aligarh (U.P.)

to be built for different sections of the people. Thus there were separate colonies for army officials, *wazirs* and secretaries, Qazis and Ulamas, Sufis and merchants and artisans respectively. Separate arrangements were also made to fulfill the needs of the colonies such as mosques, *bazaars*, public baths, flour-mills, ovens and craftsmen shops.<sup>8</sup>

Following the Malik Majd-ul-Mulk (the father of Zia Barani), then *naib* of Arkali Khan, built a palatial building at Kilokhari<sup>9</sup> and during the time of Sikandar Lodi, the leading nobles constructed their houses at Agra, where the Sultan himself resided.<sup>10</sup> When Malik Bahlol Lodi was *muqti* of Sirhind he had built a spacious *haveli* there.<sup>11</sup> A change in the allotment of living space occurred during the time of Ibrahim Lodi when Shaikh Muhammad and Shaikh Jamal were permitted to reside inside the fortification.<sup>12</sup>

Thus the houses of the nobles were situated near the royal palaces and were modeled almost after the royal pattern. According to Afif the residence of Qiwam ul-Mulk was located near the western gate of the palace, while Khwaja Jahan resided in the upper portion of the palace of Thousand pillars (*Hazar Sutun*) at Delhi and Jam and Banbh, the courtiers were provided residences near the Sarai Malka, which was named Sarai Thatta, after their settlement.<sup>13</sup> The better repose and composure in the houses of nobles reflected more security for them than for the Sultans. The houses of the nobles were spaciously large, consisting of drawing rooms, baths, sometimes a water-tank, a spacious courtyard, and even a library. Separate apartments were built for the ladies. These houses were decorated with costly hangings and beautiful curtains.<sup>14</sup> Furthermore, the houses of the nobles been plastered in different colours and sometimes the coating of gold and silver appeared on the walls. Various types of figures of trees and other objects were painted on the walls and ceilings of the houses of the nobles.<sup>15</sup> Sultan Firoz Shah himself records in the *Futuh-at-Firuzshahi* that the painters of the time used to paint the pictures and portrait on tents, curtain and chairs and even on the furniture. It suggests that the painting was in vogue for decorative purpose. But soon it became a common practice to paint images and pictures on the walls of the houses. Consequent upon, Sultan Firoz Shah ordered to erase all the images from the walls of the houses and palaces.<sup>16</sup>

Amir Khusrau informs that the houses of Delhi were well kept and well furnished, thus looked like the corners of paradise.<sup>17</sup> He further shed light on architecture of the houses and informs that the two stories houses of the upper class people (nobles) had *suffa-i-taq* (vaulted halls), *hauz-khana* (pool of water), *ab-khana* (bathroom or privy), *kitab-khana* (library), *sahan* (courtyard), *dahliz* (threshold), *rawaq* (portico) with lofty pillars, painted walls and high doorways.<sup>18</sup> Amir Khusrau's literary account finds support from a Sanskrit inscription of Firoz Shah's reign that most of the houses were double-storied. The plan of the houses is explained of one or two *dalans* or small halls, with small

rooms and an open courtyard bounded by a wall. Sometimes, the courtyard had the *dalans* on all the four sides.<sup>19</sup>

A fourteenth century Arab writer Shihabuddin al-Umari gives information about the building materials. Thus the houses in Delhi were made of stone and bricks being roofed with wood. Floors were paved with white stone like marble. None of the houses was more than two storied and some were single storied. But when the city was expanded beyond the old walls the new towns differ in building architecture. Now the multi-storied buildings, sometimes three or four storied, have been built by the higher officials with a small and winding staircase on one side. These houses had also beautiful attached gardens.<sup>20</sup>

However, references indicate that usually the mosques were built in the vicinity of the houses of the nobles. Najmuddin Jilani, who was a merchant and later appointed by the Sultan as *Amir* of Cambay with all relevant *maratibs*, had built a spacious house and a *masjid* in Cambay.<sup>21</sup> Likewise Ibn Battuta repaired his house at Delhi, costing four thousands *dinars* and built a mosque nearby.<sup>22</sup> Interestingly, the guest house referred as *Serai* was also built in the compound of the mansion of the noble.<sup>23</sup>

Similarly we have a reference about the house of Sheikh Shihabuddin who was attached with the *Diwan-al-Mustakhraj*, and had excavated for himself a great cave, in the interior of which he constructed chambers, store-rooms, an oven and a bath. He resided in this care-house for more than two years.<sup>24</sup>

Sometimes governors used their residential mansions for administrative purposes also. Ibn Battuta met Qutbul Mulk, the governor of Multan at his residence where the governor was reviewing the provincial army sitting on a large carpeted dais. The army commanders and armed men were standing on his right and left. Troops passed in review before him and he was enrolling the archers, troopers and horsemen.<sup>25</sup> Ibn Battuta records important information that Amir Saifuddin Gaddah was being allotted a palace by the Sultan Muhammad bin Tughlaq, which had been the palace of Sultan Jalaluddin Khalji. The palace consisted of exceptionally large audience hall and an immense vestibule. Ibn Battuta says that near the entrance gate there was a pavilion which overlooked this audience hall through which one entered into the palace.<sup>26</sup>

Astonishing information has been supplied by Amir Khusrau that sometimes the nobles stayed in the rent houses. *Sipahsalar* Iftakharuddins (uncle of Amir Khusrau) stayed in a house of Majdud Daula on rent, for which he had deposited the rent of two and a half months at the time of occupation. A slave girl was appointed by the owner as in charge to collect the rent.<sup>27</sup> Likewise once Ainul-Mulk Mahru requested the Qazi of Pattan for arrangement of a rent house in that city.<sup>28</sup>

Thus, on the basis of available information, it may be concluded that nobles resided near the royal palaces and built their houses on the pattern of the royal palaces. Some of them even lived in the rented houses. The architecture and the engineering skills have been mentioned, though meager, by Amir Khusrau and

Ibn Battuta which tend us to believe that the noble's houses were double storied, well furnished, contained vaulted halls, *hauz*, bathroom or privy, library, courtyard, threshold and portico with lofty pillars, painted walls and high doorways.

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## 13

## Shahi Karkhanas And Artisans During Sultanate Period (1206-1526)

\*Jozi Ferhan

### Abstract

*The establishment of the Shahi Karkhanas [royal industries] by the Sultans of Delhi was a part of their socio-economic life. There were two types of karkhanas ratibi and ghairratibi i.e., with fixed grant and without fixed grant respectively. These industries were run by number of efficient officials especially appointed and a separate department was created i.e., diwan-i-majinwa. The artisans working in these karkhanas had scope of employment from village to city. The contemporary sources of the Sultanate periods highlight the contribution of the artisans to the production of cloth used as dress materials, tents, and military uniforms etc. and the metal industries manufacture weapons, coins, jewellery, utensils, etc. Both state and society was benefited and skilled artisan acquired a special position in Indian society.*

In the present paper only textile and metal *shah karkhanas* are to be focused. When Sultanate was established at Delhi, the Sultans setup *Shahi Karkhanas* in northern India in order to fulfill the needs of kings and noblemen in the 14<sup>th</sup> C.<sup>1</sup> The literal meaning of *Karkhanas* is a workshop or manufactory, but this word used by the medieval chroniclers in a broader-sense, which included workshops or manufactories, other establishments dealing with the stores, the royal court, the Sultan's Personal service and animal stables etc.<sup>2</sup> According to K.M. Ashraf that *karkhana* system was borrowed from Persia.<sup>3</sup> According to Habibullah that before 14<sup>th</sup> century their existence cannot be rule out.<sup>4</sup>

These industries were well-maintained and well-organized by the Sultans of Delhi, they were best equipped and after that *karkhanas* were also established by

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\*Research Scholar (History) Department of History, University of Jammu, Jammu, Jammu(J&K)

minor rulers of provinces.<sup>5</sup> Before Firoz Shah Tughlaq there is not available a clear and detailed description of the royal *karkhanas* in the contemporary Persian chronicles, but these *karkhanas* existed also before his reign because of casual reference of Barani in *Tarikh-i-Firoz Shahi*. So that Shams Siraj Affif in *Tarikh-i-Firoz Shahi* gives a clear description and functioning of such royal *karkhanas*. According to Affif, that Sultan Firoz Shah had 36 *karkhanas* (store-workshops). Every *Karkhanas* was filled with nice and invaluable commodities of various kinds. Every *Karkhanas* had stocks of commodities beyond estimate.<sup>6</sup>

In India developed many industries of considerable importance during that period, some of the most important industries were of textiles, metal-work and stone-work.<sup>7</sup> Before Firoz Shah Tughlaq, other Sultans of Delhi maintained these *karkhanas* and employed artisans on large scale, like Mohammed Bin Tughlaq, Alauddin Khalji, even continued during the period of Lodhis.<sup>8</sup> These *Karkhanas* were divided into two categories on the basis of grants by ruler.<sup>9</sup> The modern historian K. A. Nizami deals with these *karkhanas*. According to him, *ratibi* (dealt with perishable goods) and *ghairratibi* (dealt with things other than covered by the *ratibi* departments).<sup>10</sup> According to Shams Siraj Affif, the *karkhanas* were divided into two categories: which were *ratibi*, having fixed grant and *ghairratibi*, without fixed grant.<sup>11</sup>

The list of *ratibi* departments given by K.A. Nizami also, which are, *abdarkhanah* [supply of water to the palace], *shamadarkhanah*, [lights in the palace], *itradarkhanah* [scents and odours], *paigah* [keeping of horses, their upkeep and breeding], *pil khanah*, [management of elephants], *suturkhana* [ maintenance of oxen, mules, kennels, falcons, leopards, camel]<sup>12</sup> etc.

The *Karkhanas* without a fixed grant dealt with wardrobe store, royal standards (flags), furniture, tent and carpet, saddlery and harness store and so on.<sup>13</sup> This list given by K.A. Nizami of *ghair ratibi* is, *jamadarKhana* [ wardrobe], *tashtdarkhanah* [ewer-bearers and baths], *alamKhana* [maintenance of royal standers], *ghariyalkhanah* [time and gongs], *farrashkhanah* [furniture, tents, carpets etc.], *rikabKhanah* [saddlery, harness, etc.], *zarradKhanqah* [armor and war material], *silahKhanqah* [arms, weaponry]<sup>14</sup> etc.]

Besides, the above mentioned compartmentalization of the *karkhanas*, the Sultan of Delhi also identified a particular craft good for the *karkhanas*, for example huge emphasis was given on embroidery. According to *Masalik-ul-Absar* of Shihabuddin Al Umari that, "This Sultan [Mohammad bin Tughlaq] has an embroidery house in which 4,000 silk-workers who make different kinds of cloth for robes of honors and garments." Moreover imported materials from foreign countries were also distributed by Sultan among the officials which spread the culture of inclusiveness, making artisans familiar with other crafts and materials. According to *Masalik-ul-Absar*, "In addition to the stuff which is imported from China, Iraq, and Alexandria, the Sultans distributes every year 2,00,000 complete garments, namely 1,00,000 in spring and 1,00,000 in autumn. The garments of spring are mostly from Alexandria; the garments of summer are all of silk made in

the factory in Delhi and stuff from China and Iraq.”<sup>15</sup> In these *ratibi Karkhanas*, the expenditure was very heavy and it was one lakh sixty thousand *tankas* every month. This amount was fixed expenditure.<sup>16</sup> This expenditure used for purchasing numerous articles for *karkhanas*.<sup>17</sup>

In these *karkhanas* goods were supplied each year on the basis of order. Every year, new commodities were ordered. For instance, in the wardrobe store, during the winter reason, six lakhtankas were spent, the expenditure during the summer and rainy reason [*alam-khana*] was separate, eighty thousand *tankas* were spent on royal standards (and about two lakh *tankas* were spent on the carpets, furniture etc. and so on, besides the salaries of accountants and wages of artisans.<sup>18</sup>

These *Shahi-Karkhanas* yielded great revenues during this period as recorded by Affif that as the revenue of lakhs was realized from the *Iqta* and *Parganas*, similarly the revenue of the *karkhanas* were also in lakhs. Therefore, for all the thirty six *Karkhanas* the superintendent is appointed by Firoz Shah Tughluq.<sup>19</sup> If the grains and other goods were purchased for the royal *Karkhanas* (stores) then followed just and equitable laws, suitable price in full was paid.<sup>20</sup>

Shams Siraj Affif gave detailed information about the officials. Khwaja Abul Hasan was appointed as the General Superintend by Firoz Shah, he was superintend over all the superintends of various *karkhanas*. Sultan directed whatever he desired directly to General Superintend, so in return, he communicated orders to the individual superintend of the *Karkhanas* to follow suit and comply. Further, a separate *Diwan-i-majinwa* was set up for all the *karkhana*.<sup>21</sup> The post of superintend of each *Karkhanas* was assigned to the *Amirs* of high rank.<sup>22</sup> Wardrobe Store was under Malik Ali and Malik Ismail. Saddlery, harness, royal standard and horse stable were under Malik Muhammad Haji. Arms and arsenal and armour and war materials were under Malik Mubarak Kabir, similarly in other *karkhanas* were the officials of respectable and high-ranked khans and Maliks.<sup>23</sup> The work was done very quickly because of their officials.<sup>24</sup>

The maintenance and scrutinizing of accounts of the *karkhanas* were done in the office, and then superintend of the *karkhanas* also presented their accounts before the *Diwan-i-Wazarat* (the finance department). Then it was similarly audited in the way as audited accounts of the *Iqta* (provinces), in the office of *Diwan-i-Wazarat*. Each *karkhanas* had numerous subordinate employees, who draw monthly pay continuously<sup>25</sup>. Accounts were submitted at the end of the year by the account keepers of all the *Karkhanas* before the *diwan-i-wazarat*. The accounts were accepted without any questioning during the reign of 40 years of Firoz Shah.<sup>26</sup>

With the opening of these royal *karkhanas* on large scale artisans of master and skilled crafts got job. Afif wrote that Sultan Firoz Shah was very eager to end unemployment. All these unemployed were brought before the *Kotwal* and employed them on jobs in the *Karkhanas*, in the offices of his nobles, households of the nobles, according to their capacity and desire.<sup>27</sup>

For instance, Sultan Firoz Shah trained 12,000 slaves as skilled artisans and then employed in the royal *karkhana*.<sup>28</sup> With the establishment of *karkhanas* a

large number of artisans and craftsmen, both immigrant and local got opportunities, with the result diffused not only technology but also promoted social mobility, as master artisans and craftsman were highly prized.<sup>29</sup> All goods which required in *Karkhanas* purchased at the market price on cash basis.<sup>30</sup>

The articles which were manufactured in the royal *karkhanas*<sup>31</sup>, needed at the court. Dresses of brocade, velvet, silk and costly material were made.<sup>32</sup> Most of the articles of royal use were worked in gold and silver, costly embroidery and jewels, *Karkhanas* supplied all royal articles like caps, shoes, curtains, tapestry, waist-bands, sashes, embroidered saddles<sup>33</sup>, there was vast store of fine muslins and carpets.<sup>34</sup>

Further *karkhanas* manufactured arms, engines of war, armour and other fighting equipment with great care and attention.<sup>35</sup> Articles which were available at all times in the *karkhanas* were metals and minerals. Raw material taken from the mines were ores of gold and silver, lead, bronze, brass, copper, lead, quick silver, tin and in gems and stone included beads, glass beads, shells, crystal, pearls and gems, cornelian, agate, ruby, emerald, turquoise, coral, etc.<sup>36</sup>

There requirement of articles were supplied by workers, weavers, goldsmiths<sup>37</sup>, painters, tailors, muslin and turban makers etc. who worked there.

Information about wages was little during the Sultanate period. Alauddin Khalji established market control system which lowered the cost of articles and along it lowered wages of artisans. For instance, in the reign of Alauddin Khalji, the artisan's wage amounted to 2 or 3 *jital* a day; a weaver wove a sheet (*chadar*) for 2 *jitals*, a tailor stitched a robe for 4 *jitals*.<sup>38</sup> After Alauddin Khalji, prices rose rapidly and wages went up four times. During the reign of Sultan Firoz Shah wages increased twelve-folds e.g., tailors rates gone up from 4 or 6 *jitals* for a robe to 1 *tanka* (45 *jitals*) and Barani recorded that it increased from 2 *jitals* to ½ *tankas*.<sup>39</sup> Wages of artisans in Multan and Uchh had raised i.e, tailors and weavers now charged some 7 ½ and 15 times more than the rates of the days of Alauddin Khalji. During Firoz Shah's period there was no real famine and it was due to the labour of peasants, artisans, production had greatly increased and the income of some assignees went up ten times.<sup>40</sup>

Firoz Shah Tughlaq abolished all non-*shariat* taxes in which came the tax on *nilgari* (tax on Indigo), *naddafi* (tax on cotton cleaning) and *rishman faroshi* (tax on sale of silk)<sup>41</sup>. So with this act artisans were benefited. So that during Sultanate period various *karkhanas* were established throughout India as recorded in contemporary Persian sources. The artisans of *Shahi karkhanas* were employed for manufacturing of various types of articles ranging from uniform to war materials. Moreover the artisans of *Shahi Karkhanas* were paid in cash therefore artisans Received opportunities to improve their socio-economic condition

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## 14

# Irrigation System Under Akbar In Medieval Punjab

\*Dr. Sukhwinder Kaur

### Abstract

*Agrarian System was one of the primary economic activities in the medieval Punjab. It appears that during the 17<sup>th</sup> century, agrarian development took place in parganas, depending upon the rains and natural flow of rivers. During the period of Akbar, the artificial means of irrigation provided much relief to the agriculturists of the Mughal Punjab.*

*On the whole the irrigation system of the Mughal resulted in peace and consolidation of Punjab and this province derived much benefit economically. The area of cultivation increased because of special attention accorded by the Mughal rulers in effecting improvement in agrarian field. Much progress in the field of irrigation had taken place in Punjab during this period. The patronage extended by Akbar deserves to be given a special mention, despite of the low wages of the labor class, however its people could manage to survive because of the prevailing low prices of essential commodities.*

**Keywords:** - *Suba-i-Lahore, Doabs, Sarkar, Suba-i-Multan, Charsa, Rahats, Arhats*

During the Mughal period, the main source of the wealth of Punjab was Agrarian system. During the Mughal period it was the area covered by the *Suba-i-Lahore* that came to be called the Punjab.<sup>1</sup> The literal meaning of the persian term Panjab is five water. It was meant to signify the land of five rivers. When the term Punjab became current in the reign of Akbar in the sixteenth century, it was synonymous with the province of Lahore and therefore, actually smaller than the area lying between the rivers Indus and Satluj.<sup>2</sup>

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**\*Head of Department of History, Guru Nanak College, Budhlada, Punjab**

The riverine system of the region was its most important geographical feature.<sup>3</sup> So marked were the five *Doabs* (the land lying between two rivers) created by the rivers in the northern Punjab that in the Mughal times each of them lent its name to and constituted a *Sarkar* of the *Suba-i-Lahore*.<sup>4</sup> The rivers functioned as natural boundaries dividing politically administered regions. The name given to the *Doabs* by Akbar have found general acceptance the *Bist Jalandhar Doab* between the Beas and the Satluj, the *Bari Doab* between the Beas and the Ravi, the *Rechna Doab* between the Ravi and the Chenab, the *Chaj Doab* between the Chenab and the Jhelum and *Sindh Sagar Doab* between the Jhelum and the Indus.

The system of cultivation in medieval Punjab was not very different from the present one. The wooden plough, the toothed narrow, the smoothing board, the leveling beam, the sowing, drill, spades and sickles were the common implements used in the whole process of production from land. The crops depended mostly upon rainfall and only partly on wells and canals. To convey the idea of spiritual enlightenment, Guru Nanak, employs the common vocabulary connected with Agrarian life metaphorically and portrays the system of cultivation as under:

*Let thy mind be the farmer, Good deeds the farming  
And thy body the farm: And let effort (in the way of God) irrigates thy farm.  
Let the Lord's Name be the seed, and contentment  
The furrowing, and let the fence be of humility  
And, if thou dost deeds of Love, thy seed will sprout and Fortunate will then  
be thy Home.*<sup>5</sup>

This is indicative of the centrality of Agrarian system in the collective consciousness. At another place Guru Nanak writes that.

*The true and wise farmer knows,  
That one sows the seed only after one has  
Tilled the land and furrowed it.*<sup>6</sup>

The simplest method of obtaining water was by digging a well owing to the proximity of sub-soil water, this was probably one means of irrigation which many agriculturists of the region found most convenient. A difference, however, has to be made between the use of well water for household requirements and irrigation of tiny plots on the one hand, and the use of it for large-scale irrigation on the other. The former requirement could be met even in the arid desert areas.<sup>7</sup>

*He's like the pot tied to a styling and goes in and comes out (of the well) of  
the skies and the under worlds.*<sup>8</sup>

In this line once again the image of the pot borrowed from common vocabulary evokes spiritual connotations and establishes the prevalence of wells as a common feature. To water the fields from ordinary wells was a difficult process. It involved strenuous manual labour to draw water by buckets tied at one end of the rope, the other end being in the hands of one who had to pull the bucket out from the well. Usually such wells were popular with the women-folk of the villages

that drew water from these wells from domestic needs. The domestic animals like the cows and buffaloes etc, also got their troughs filled from these wells.<sup>9</sup>

Sometimes the most important point related with the wells was their depth. The water-table was therefore of fundamental importance. Upon this depended the extent to which well-water could be utilized for Agrarian system as also the method of lifting it to the surface, the matter, however, did not rest at if the material and economic investment for raising this water was beyond the capacity of an individual agriculturist, a social or communal investment needed to be mustered to make well irrigation viable.

The region receiving the greatest amount of rainfall and possessing abundant surface (river and stream) water was also the richest in underground water resources. The seepage from the drainage basins of the rivers and the percolation of rainfall to the ground water body contributed significantly to the underground water reservoirs. It follows therefore, that there would have been a gradual rise in the water-table from the south towards the north and the east.<sup>10</sup> There are however, some exceptions in the riverine tracts of what was then the *Suba-i-Multan* and in some parts of Hissar-Firoza near the Ghaggar and the depression around Hansi. In many parts of the upper *Doabs* the general depth of sub soil is from two to three meters. Though in some parts the depth is below two meters and in others somewhat more than three meters.<sup>11</sup> The areas where the water depth ranges from three to nine meters are to be found in the Indo-Gangetic divide, the raised banks of the Sutlej and the Beas, the foothills that border the northern and north-eastern parts of the Punjab and some portions in the upper *Doabs*. There are also areas where the water is extremely close to the surface. Some of these are prone to water-logging; such as the territories adjoining the left bank of the Satluj some distance before and after it merges with the river Beas, parts of the *Bari Doab* lying to the immediate west of the Beas and some of those areas which come under the influence of the Ghaggar.<sup>12</sup>

In large portions of Punjab, however, sub-soil water lay at a depth of more than ten meters. These included parts of the semi-arid regions of the Punjab: Malwa and Hissar-Firoza.<sup>13</sup> Moreover, within this sub-region there were considerable variations in the underground water depths. There were portions where water could only be reached at the depth of forty or fifty meters.<sup>14</sup>

It would appear, therefore that though large stretches of land were irrigated by water drawn from wells, there were others where such irrigation was not feasible. In between these two types might have been rain intermediate territories where the utilization of sub-soil water for irrigation was limited either by the heavy investment required or the inefficiency of the medieval water-lifting technology.

In most villages buckets (Charsa) were used for raising water. These were worked by 4 men and 2 pairs of bullocks. The bucket was fastened to one end of a rope and the other end of the rope was attached to the yoke of the bullocks. The rope worked over a wooden wheel or pulley raised a little above the well on a forked stick, when the bucket rose to the top, it was emptied into a reservoir.<sup>15</sup>

Among other methods of irrigation there was the *Persian-wheel* which drew water from wells by means of chains of earthen pots fastened to a rope. This method of irrigation was very prevalent when Babur conquered India.<sup>16</sup>

Firstly, the areas where the Persian-wheel was commonly used were invariably places where the sub-soil water was not very deep. These included the modern northern Punjab districts of Ambala, Hoshiarpur, Gurdaspur and parts of Gujarat and Jhelum. In southern Punjab the use of the Persian-wheel was widespread in the *Suba-i-Multan*.

In Lahore and Dipalpur generally people used *Persian wheels*. They made two circles of ropes long enough to suit the depth of the well, fixed strips of wood between them and on these fasten pitchers. The ropes with the wood and attached pitchers were put over the well wheel; at one end of the wheel-Axle a second wheel was fixed and closes to it another one on an upright Axle. This last wheel was turned by the bullock; its teeth caught in the teeth of the second and thus the wheel with the pitchers was turned. A tough shaped receptacle was set where the water empties from the pitchers and this water was conveyed everywhere.

Guru Nanak refers to such wells as *Rahat* or *Arhats*.<sup>17</sup>

Guru Nanak invests the symbol of *Rahat* or *Arhat* with deeper meanings by indirectly referring to the system of irrigation prevalent in those days. In *Rag Basant Hindol* he writes.

Make (Service with) the hands thy wheel and  
Also the chain and the buckets, and yoke the Mind,  
Like the bullock, to work the well,  
And then irrigate thy body with God's Nectar.<sup>18</sup>

Mostly Peasants waited anxiously for the two months of rainy season. *Sawan* and *Bhadon* on which depended their existence as also the major share of the state income. The importance of the rains for the farming community can be judged by the following couplets of Guru Nanak:

When it rains, there's joy all round;  
In water lies the key to all life.  
It is the rains, that grow food,  
Sugar and cotton which gives a covering to all.  
When it rains the cow has grass to graze, and the housewife the curds to churn;  
And also the ghee with which is the sacred fire propitiated.  
*And the Yajna and worship performed and all over works are blest.*<sup>19</sup>

In the time of Akbar canals too were excavated. The Western Yamuna canal provided an important perennial source of irrigation in the Punjab, taking from the west bank of the river Yamuna and irrigating Ambala, Karnal, Hissar, Rohtak and Delhi, districts and parts of Patiala and Jind. It was by far the oldest of the great canals in the province and originated in 1356, when Firuz Shah utilized the

torrent-bed now known as the *Chitung* to conduct water to the royal gardens at Hissar and Hansi. This was little more than a monsoon supply channel. In 1568, Emperor Akbar re-excavated the work of Firuz Shah.<sup>20</sup>

The upper canal of Firuz Shah the *Ulughkhani* ran into the *Chitung* near *ladwah*. First repairs on the canal in Akbar's time seem to have been carried out by Shihabuddin Khan, which was Governor of Delhi around the year 1560. Since the canal ran from the Yamuna to Safedon, it must have been the *Rajbwah*\* and not the *Ulughkhani*\* that was re-excavated. The renovated canal was named by him *Shihabnahr* after himself. It was also to be called *Shekhu-ni-nahar*. Akbar ordered that the canal be deepened and widened so that it might supply water all through the year up to Hansi and Hissar. The *Shekhu-ni-nahar* might well have been a one at Karnal, the other at safedon. The *Shiqqdars*, *Chaudharis*, *Muqadams* and the *Raiyat* of all the *Parganas* were required to give the necessary assistance, including labour. Arrangements were to be made to distribute water from the canal for the reasons of cultivation.<sup>21</sup>

During the Mughal Period, the methods of Agrarian system were also similar to that of Ancient period except the small change, No doubt, during this period there was no Agrarian evolution in medieval Punjab, but some development in Agrarian system under the time of Mughals emperor. These changes since Akbar time had in deed been numerous and some of there had been important the system as a whole tradition of the countryside link as with the seventeenth century with for earlier times in the history of the people. Akbar proposed to land revenue by measurement. First Akbar defined the *Gaz*, the *Tanab* and the *Bigah* bases of measurement after which classed the lands according to their relative value in production and fixed the revenue accordingly and etc in Agrarian field.

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7. Regarding the extreme depth to which wells had to be dug for obtaining drinking water, there is the statement of Badaoni, *Munktakhab-ut-Tawarikh*, Vol-I, p. 565, that Humayun while traveling from Jodhpur to at a well,... on account of its depth a drum had to be been at the mouth of the well, so the its sound mightly reach the place where the oxen for drawing the water.
8. Guru Granth Sahib, *op.cit.* p. 228.
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10. Ibid, pp. 42-43, the digging of canals in many of these areas by the British administration and later in this century must have definitely raised the underground water-level. The actual depths recorded by recent studies need not necessarily hold true from seventeenth century important however, are the relative depth and pattern of sub-soil water in this region. These Probably, remained the same i.e. higher in the north and east and lower in the south; *op.cit.* Abul Fazl, *Ain-I-Akbari*, Vol-II, p.71
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  12. Ibid, p. 43, these consisted parts of district *Hissar, Tehsils, Muktsar, Bathinda Mansa Narwana and Jind* and parts of *Tehsil Fazilka, Faridkot, Kaithal, Rohtak and Jhajjar*.
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- \* The Rajbwah watered Hissar Firoza over a distance of 160 miles, It was no named being a state cannals Rajbwah means the wah or canal belonging to the state, or Raj.
- \* Ulughkhani possibly Ulughkhani (meaning channel, rivers was similarly named after his cousin and predecessor, Tughlaq. Whose pre-royal title was Ulugh Khan.



## 15

## Women And Method of Sacrifices In Medieval Karnataka

\*Dr. N.C.Sujatha

### Abstract

*Perception and the role of women in medieval Hindu society was formed by tradition. It is a culture whose only words for strength and power are feminine. Proofs regarding the respectable position occupied by women in society are supplied by many inscriptions explaining the different forms of sacrifice followed by women to express their love for their loved ones and kings. The important forms of sacrifice followed were Velivali, Jolavali, Lenkavali, Sidityale and Sahagamana.*

**Key words-***Velivaji, Jolavali, Lenkavali, Sidityale, Sahagamana.*

**Introduction :** One of the best ways to understand the spirit of civilization, to appreciate its excellences is to study the history of the position and status of women in it. Thus the study of women forms an important chapter in the history of human civilization. Though the circumstances in which women of Karnataka grew was the same as those of women in the north, she enjoyed greater amount of freedom in all walks of life than the women in the north.

The position of women in a given society is rightly considered to be a true index of the excellence of its culture and of its spiritual level.<sup>1</sup> Additional proofs regarding the respectable position occupied by women in society are supplied by many an inscription explaining the different forms of sacrifice followed by women to express their love for their husbands and the kings and also the affection and respect commanded by them in death.

An attempt is made to explain the important forms of sacrifices followed by courageous women during the medieval period.

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**\*Assistant Professor, Department of Ancient History and Archaeology,  
Karnataka State Open University. Mysore, Karnataka.**

**Velevali** : In Velevali, the Velevadicha or the person who had been fed by the king or queen used to take a vow to court death voluntarily when his or her master or mistress died. It was the pinnacle of gratitude. Taking such a vow was called 'Velegol'. In Karnataka many died as Velevalis for the queens who maintained them, makes clear that the royal ladies were able to command so much affection and respect from their subjects. A record informs about the death in 1077 A.D of a couple, the noble Chola-setti and his wife, as Velevalis when the crowned queen padmala-devi went to heavens.<sup>2</sup> Another inscription informs about Lachchaladevi, the highly praised senior queen of the mahamandalasvara sovi-Devarasa and her loyal Velevali Boppana. When the queen died Boppana also courted death and thus kept up his vow. The records describes him as a Velevali.<sup>3</sup>

The pictures on the virakal pertaining to this incident are quite interesting . In the picture below Lachchaladevi is portrayed as sitting on a raised, comfortable seat and giving a piece of cloth to Boppana or Boka, While Boka is pictured as receiving the cloth devotedly with his body bent like a bow thus showing reverence to the noble lady. Behind him there are four persons with folded hands expressing their respect and gratitude to the queen. The next picture immediately above this depicts Boppana as sitting calmly with his legs crossed and portrays the cutting of his head. In the picture above celestial nymphs are portrayed as taking him with all honours to the heavens.<sup>4</sup>

**Jolavali** - Jolavali meant the gratitude shown for the person who offered food. Jola is a kind of grain used in many parts of Karnataka, so Jola stands for food. Vali or paro means duty or Dharma.<sup>5</sup> One Chakagauda went to Surtatoka or the world of the gods as a Jolavali when death claimed Bommaladevi, the crowned queen of Sri Narasinga Deva in C.1150 A.D.<sup>6</sup>

**Lenkavali** - Women also observed the lenkavali of sacrifice. Lenkas were also called garudas. Garuda is the greatest bird which is the loyal vehicle of god Vishnu, the other name for bravery, loyalty and all other virtues. In the beginning the term garuda meant vigour and heroism. Then it was used for a person who had won the favour and affection of the ruler. Thus it was applied as an adjective for the noble beings. During the time of the Hoysalas, the persons who committed suicide in a peculiar way on the death of their royal masters were called garudas. This garuda tradition reached its pinnacle in the 13<sup>th</sup> century A.D. A person desirous of becoming a garuda had to stand before his master, take an oath and tie on his left leg an ornament called 'gandapendara'. i.e., a gold chain consisting of pearls with small dolls in between which used to make tinkling sound while walking. Many a time even the wives used to wear this ornament after giving their words to their husbands. The noteworthy example is that of Kumara or Kuvvara-lakshma and his wife and thousand brave soldiers. Kuvvara-lakshma was the great minister and general of King Vira-Ballala. The king loved him as his own son and gave him a gandapendara and the golden todar which Kuvvara-lakshma wore on his left leg. He had a loving wife named Suggaladevi. She also put on a todar on her left leg as

a sign of her devotion to her husband and of the word she gave her able husband. When the king Battala died in 1220 A.D., the faithful Kuvvara-lakshma and his wife, true to their vow, climbed the lovely stone pillar where they committed suicide. His faithful warriors also followed suit. The record with its sculpture on the pillar depicting the figure of men with swords cutting off their own legs, arms and even heads, unmistakably points to suicide.<sup>7</sup>

**Siditala** : The method was that the person who had to fulfill his or her vow of sacrificing life had to sit with legs crossed in the manner of one meditating. Then his or her plait would be tied to a post bent and buried in the earth. When his or her head was cut off, it would suddenly burst up.<sup>8</sup> A record found on a virakallying in the Jalihola at Siddhapura village contains a surprising and even an awe-inspiring information. It tells us about a lady who gave up her life through siditala.

**Sahagamana** : Sahagamana literally means the burning of the wife on the funeral pyre of her husband. The first clear historical instance of Sahagamana is found in an inscription belonging to the mediaeval period which simply states that when a man by name Bidiyanna died in 972 A.D. His wife Jakkabbe also followed suit and thus she perhaps becoming a sati, whereupon her sister Jabe set up a stone. At about the same time Gundamabbe, the sister of the celebrated Dana Chintamani Attimabbe, performed Sahagamana. The renowned Ranna had described this event beautifully. Nagadeva in the service of the Chalukya Emperor Ahavamalla Deva had two virtuous wives by name Attimabbe and Gundamabbe. Attimabbe had a son called Anniga. When Nagadeva died, his wife Gundamabbe explained the duties of a wife in the absence of her husband. She said that for a true wife who had lost her husband, there were only two duties left. One was the observance of Jina-dharma and the other was noble death.<sup>9</sup> Then arguing with her sister that as the mother of a son, it was the duty of the latter to remain alive and look after him. Gundamabbe mounted the funeral pyre of her husband and earned the applause from all. Inscription belonging to the 11<sup>th</sup> century A.D. supply a good number of examples of Sahagamana performed by many a wife. In honour of such Satis Mastigals were set up or varieties of grants were given for their merit. A record speaks about Nagamma who burnt herself along with her dead husband, a setti of Karadi and for whom a Mastikal was set up in 1051 A.D.<sup>10</sup>

**Anugamana Or Anumarana** : Suppose the husband died in distance place and his corpse was not available, then the wife, on hearing the unhappy news of the death of her husband, used to follow the custom of courting death through fire by holding any article belonging to her husband as a memento. This custom was called 'Anugamana' or Anumarana. The Belaturu epigraph records about a noble lady by name Dekabbe. She was the daughter of the famous Raviga, the noble lord of Nugunadu and the virtuous Ponnabbe. She was given in marriage to Echa of Pervvayal, the ruler of Navalnad of the Kuruvanda family. Unfortunately, once in a fighting with the King's kinsmen, Echa was captured, taken to Talakad and

murdered there. Then meditating upon god she boldly entered the fire and went to heavens. Aditya, the engraver of this epigraph, was so overwhelmed by her brave act that he could not but shower on her encomiums liberally. Raviga erected a stone monument in memory of her beloved daughter.<sup>11</sup>

**Mastigals** : The memorial stones set up in memory and honour of such courageous wives who entered the the blazing fire along with the corpses of their husbands are called the mastigals. Mastigals generally contain the figures of a lady with a raised arm. The right hand of a sati is generally viewed as a sign of auspicious things and full life. It is quite probable that the fingers now found on the Masigals are the exact copy of the finger prints of the mahasatis

**Conclusion** - Thus many mahasatigals are a standing proof for the fact that women were equal to men in boldly welcoming death and much joyfully embraced death as Velevais and Mahasatis. Velevai and Sahagamana are the obverse and the reverse of the same goal. They stand for the self-sacrifice one for the sake of the master or queen, the other for the husband. Many a time divinity had been imposed on such mastikals. Even today in some villages, the tradition of worshipping such mastikals is continued. Yet one can clearly explain that though the Mahasatis had disappeared, their finger-prints and carved figures have stayed back to tell the posterity about the nobility and bravery of the wives in medieval Karnataka.

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## 16 Enhancement of Hindi Language Among Sufi Saints

\*Dr. S.Mujahid Khan

#### Abstract

*The Yogis and the Sufi's shared some points of view on languages and also a comparable status of Hindu and Muslim orthodoxy. The two languages' have found a degree of stimulus and support in each other from the time they have come into contact in North India both have won reputation among common people and have influenced each other's practices and view point, attitudes on which consolidation, found expression in 14<sup>th</sup> century in a vigorous popular literature.*

**Key words;** *Sufism, Hindi, Persian, Sufi sect, Sufi saints.*

*For anyone who comes with desire in his heart  
He obtains knowledge of supreme deity (only) by seeing his face  
Knowledge of the supreme Brahman comes to his heart  
The one {Sheikh Mohammed Ghouse} who is observed in meditation  
Shows you the ultimate reality.*

Sufism is an expression of the mystic temperament found in the religion of Islam. It advocated an intense concern for divine love, combined with certain physical and psychic disciplines to create states of ecstasy in its practitioners.<sup>1</sup>Sufism spread so quickly throughout the Muslim World that it reached the shores of India at a very early date. <sup>2</sup>There in the course of a long period of maturation it came under the influence of Indian religious forms and created style of its own.

The term *Hindawi* (Hindi) was used by Persian-speaking Muslims to denote the various regional dialects of India, and they adopted it for interaction with local

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**\*H.O.D & Assistant Professor, Department of History, Government First Grade College, Belthangady, Dakshina Kannada District- Karnataka.**

people.<sup>3</sup>From the thirteenth century onwards the mystic poetry composed in this language came to be recited in the Sufi *Khanqahs*. The Sufi *Samas* (musical parties) aimed to attain *haal* (ecstasy) which in a way was similar to Chaitanya's ecstasy at the time of performing *Kirtan* or *Sankirtan*. The Sufis believed that the *Hindawi* verses were more effective than Persian in arousing ecstasy. For instance, when someone asked Khwaja Mohammad Gesu Daraz (1422), the chief disciple of Shaikh Nasiruddin Chirag-i-Dilli, about the reason for popularity of *Hindawi* in the Sufi *Samas*, the Khwaja emphasized that it was a soft and heart-touching language, and he was very much attracted to it.<sup>4</sup>

An interesting reference comes from the Akhbar-ul-Akhyar of Shaikh Abdul Haq Mohaddis Dehlavi, according to which though theologians were not sure whether Kabir was to be reckoned as Muslim or *Kafir* (infidel), his verses were read and quoted in Sufi centres of Delhi and Agra from the beginning of the Sixteenth Century.<sup>5</sup>In the *Chishti Khanqahs* (*Ibadat khanas*) *Hindawi* came to be used from the time of Shaikh Farid (1173-1265). The Shaikh himself spoke the regional dialect *Saraiki*, as is evident from the verses composed by him. Since every Indian dialect was called *Hindawi*, Shaikh Farid's verses are also known as *Hindawi* poetry.

It is significant that a large number of his *Hindawi* verses are found in the Guru Granth of the Sikhs and the Panchavani compilations of the Dadupantis, of course, with some variations. In the Guru Granth there are four Pads (lyrical hymns) in *Rag Asa* and *Rag Suhi*, and 130 *Slokas* (Sakhis) bearing the name of Farid.<sup>6</sup> While *Guru Granth* includes sayings of only two Sufis, Shaikh Farid and Shaikh Bhikhan of Kakori (1480-1573)<sup>7</sup>, the *Panchavani* incorporates the accounts of many more Muslim mystics and scholars, such as Shaikh Bahauddin, Shaikh Sharafuddin, Qadi Kapan, Qadi Mahmood, Bajid (Wajid) and Bakhna (a Muslim Marathi).<sup>8</sup>

However, the practice of composing *Hindawi* verses was followed by Sheikh Hamiduddin Nagori (1294). Of three references attributed to him, the third emphasized that whereas idol worship was condemned; *Hindawi* language was freely used for expression of spiritual matters.<sup>9</sup> The Hindi poetry of Sheikh Sharfuddin of Panipat, famous as Abu Ali Qalandar (1324), was filled with love of God and was popular in Sufi *Samas*.<sup>10</sup> Sheikh Sharafuddin Yahya Muneri (1380-1381) of the Firdausi order was much attracted to Hindi.<sup>11</sup>

Sheikh Abdul Haq Mohaddis Dehlavi mentions that his uncle, Shaikh Rizqullah Mushtaqi (1491-1579) wrote many treatises in Hindi, of which the *Pamani* and *Jotiniranjan* were very famous.<sup>12</sup> His pen-name was 'Rajan'. From the late fifteenth to the sixteenth century, many of the Shattari Silsilahs mystic poets also expressed their spiritual ideas in Hindi, but most of their writings are now not available. The *Rushd Nama* compiled by Abdul Quddus Gangohi (1456-1537) around 1480, contains verses of Saints, Sufis and Yogis.<sup>13</sup> Its distinct character lies in profound use of Hindi verses composed by Sheikh Quddus and his teachers

along with those of the Bhakti Saints like Kabir, Nathpanthi Yogis and Siddhas. In explaining Sufi views the Sheikh has quoted Hindi verses together with Persian and Arabic verses, he explains the philosophy of *Advaitain* terms of the Sufi '*Wahdat-ul-Wijud*'.

In 1566 Mir Abdul Wahid of Bilgram compiled a Persiandictionary of Vaishnava terms and symbols popular among the Sufis. This tract, entitled *Haqaiq-i-Hindi*, is divided into three sections. The first gives a mystic explanation of Hindi words used in *Dhrupad* songs, the second section allegorically explains the words used in Vaishnava songs in Braj Bhasha, and the third one gives the Sufi explanation of words used in Hindi Mystic poetry.<sup>14</sup>

The founder of the Rishi order of Sufism in Kashmir, Sheikh Nuruddin was the spiritual offspring of the famous Kashmiri poetess, Lal Ded and was popularly known as Nand Rishi. Some of the Sheikh's verses in Kashmiri language appear to be almost identical to those composed by Lal Ded. It was, in fact, under Lal Ded's influence that Sheikh Nooruddin imbibed the spirit of folk Shaivism in his writings.<sup>15</sup>

In the troubled history of North India in the early Middle Ages an event of importance in the development of Hindi literature was the sacking and burning of Delhi by Tamurlane. As a consequence of this attack all the Persian scholars in the capital fled to city of Jaunpur which then became the cultural centre of the area. Its later reputation grew so great that it came to be called "Shiraza Hind" after the name of the city in Persia where Hafiz had lived.

In Jaunpur there was a madhrasa called the Atala Masjid to which the scholars from other Islamic countries used to come to study. It was a centre for music as well as for various Sufi orders. Besides, the Sufi poets composed a number of versified Love stories (*Premakhaham*) in Awadi Language. Though modeled on Persian Masnavi these deal with purely Indian themes rather than classical Arabic or Persian legends. They include the *Chandayan* of Mulla Daud (1379), the *Mirgavati* of Shaikh Qutban (1503), the *Padmavat* of Malik Mohammad Jaysi (1540) concerning the Love of Princess Padmavathi and Prince Ratansen was a member of Mehadevi Movement a Sufi Sect started in Jaunpur. It was in this context that the writing of Hindi Sufi Literature gathered its momentum and the *Madhumalti* of Manjhan (1545).<sup>16</sup>

The specialty of *Premakhaham* literature, particularly the *Chandayan* and the *Padmavat*, lies in their detailed description of the manifold aspects of Indian life – the socio-economic condition of the common people, their customs and ceremonials, feasts and festivals, the various kinds of dishes, ornaments, garments and utensils. The most fascinating portions of *Chandayan* are the nakh-sikh (top-to-toe) descriptions of the heroine and in the *Padmavat* are detailed narrations of the various markets of Chittor, one being the *Sringarhaat* or market of cosmetics. The *Mirgavati* describes the essence of God as 'Light' and, using Hindi terminology; the author calls Him *Niranjan*, *Kartar*, *Vidhata*, *Parmesh* and *Alakh*.

Defining Prophet Mohammad as the cause of creation, he draws on the concept of Shiva and Shakti as the two bodies. <sup>17</sup>Similarly, in *Padmavat* there are many situations which the author describes in the light of the traditions and customs of the Yogis and the Sufis. <sup>18</sup>In this sense the experiences of lovers can be described as a spiritual journey, '*adhyatmik yatra*'. A journey implies the existence of various stages or stopping points along the way until the end result, which is the union of the self, '*atman*' with the supreme '*Brahma*' is achieved. When this union occurs, then no further obstacle remains.

The popularity of Indian and *Hindawi* Language among Sufis of different orders was a remarkable achievement of the time. Sufi poetry composed in *Hindawi* added a new dimension to Sufism and the new lyrical and emotional expression gave fresh meaning and depth to Sufi thought. It is significant that *Rushd Nama* and other *malfuz* compilations are similar to the *Guru Granth* and the *Panchavani* compilations, which mutually incorporate saying of a number of Saints, Sufis, Yogis and Siddhas. The system indicates that there was a basic unity and uniformity in these collections. They produced a new social and mystical terminology and the ideas contained in them took an identical course. The mutual use of a large number of Hindi and Persian words, phrases, idioms and similes in Bhakti and Sufi literatures show the extent of social contact and evolution of a composite culture in India. Nevertheless, the Sufi writers by maintaining a peculiar tension between monism and dualism enhanced the suggestiveness of their poetry and described a distinctive aspect of religious experience.

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## Bhangis Conflict With Sukerchakias For Supremacy

\* Dr. Dalbir Singh

### Absrtact

*The Bhangi Misal was the most powerful Misal of the Dal Khalsa as far as its territories and work force were concerned. The founder of the Bhangi Misal was Chajja Singh, native of Panjavar village near Amritsar. After him Bhima Singh, Hari Singh, Jhanda Singh, Ganda Singh, Gujjar Singh and Lehna Singh continuous to carry his activities against the Mughal supremacy. Under them not only did the Bhangi Misal boost in numerical potency but as well became the wealthiest and powerful Misal amongst all the Sikh Misals. The Sukerchakia Misal also appears similarly to the Bhangi Misal at that time. Its rapid rise was due to the competent leadership of the generals like Naudh Singh, Charat Singh, Mahan Singh and Ranjit Singh. Therefore, it said that the second half of the 18<sup>th</sup> century was the period of conflict for the supremacy among the Sikh Misals, particularly between the Bhangis and the Sukerchakias.*

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\*Assistant Professor, Mata Sundri Punjabi University, Girls, College, Mansa (Punjab)

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the competent leadership of the generals like Naudh Singh, Charat Singh, Mahan Singh and Ranjit Singh.

In the beginning, the relations between the *Bhangis* and the *Sukerchakias* were cordial. It is said Charat Singh, to start with, was in the *Bhangi Misal* but soon thereafter he began to nurse, in his heart, political aspirations and to fraction with the *Bhangi* contingent and declared himself as holding a self-determining position.<sup>1</sup> In a short time, Charat Singh's power swelled and he became well known personality among the Sikh *Sardars*. This Chief acquired a large territory in Gujranwala district and made it his headquarter.<sup>2</sup> On the other side, the *Bhangis* also occupied the important areas of the province of Punjab like Lahore, Amritsar, Jhang, Choniot, Gujrat, Ferozepur and Sialkot etc. Some times Charat Singh fought with the *Bhangi Sardar* Hari Singh and captured his territory but having a respect to Hari Singh *Bhangi*, he went to the *Bhangi* camp with *Nazrana*, which accepted by Hari Singh.<sup>3</sup>

Charat Singh was very ambitious as though he had imbued with a strategy of creating a formidable position for himself. Soon he captured Pind Dadan Khan, Ahmadabad, Khushab, Soena and the salt mines of Kheora, which were under the *Bhangis*. The escalation of hostilities between the two resulted in their open warfare and the two *Misals* came face to face in the field but neither could gain a victory.<sup>4</sup> In 1765 the *Bhangi Sardars* Gujjar Singh and Lehna Singh, conquered Lahore. It is said when Charat Singh heard of the fall of Lahore, he came to the city and demanded a share in the spoil. The three *Sardars* persuaded Charat Singh and he agreed to accept the *Zamzama* gun, offered by the *Sardars*.<sup>5</sup> *Bhangis* and *Sukerchakias* took again hostile postures and there were occasional confrontations between the two in 1774 at Jammu, when Jhanda Singh *Bhangi* assisted Ranjit Deo of Jammu and Charat Singh came to the support of Brij Raj Deo against his father Ranjit Deo. The two armies met at Dasuha, adjacent to Zafarwal and Chart Singh shoot dead by gunshot. Jhanda Singh also killed at that time in conspiracy, which planned by Jai Singh *Kanahiya* and Mai Deasan wife of Charat Singh *Sukerchakia*.<sup>6</sup>

At the time of Charat Singh's death his successor, Mahan Singh was only ten years of age. Therefore, the state of affairs was hold by his stepmother Mai Desan. Desan was a worldly wise experienced and an intelligent woman. In order to strengthen her position she married her daughter, Raj Kaur to Sahib Singh son of Gujjar Singh *Bhangi*. After Jammu, warfare Ganda Singh *Bhangi* settled their dispute with *Sukerchakias*.<sup>7</sup> Further Mahan Singh resolved to oust the *Bhangis* through a combinational of diplomacy and force. Besides, he was jealous of the supremacy of *Bhangis*. Militarily he could not face the *Bhangi Misal* in the field so he resorted to diplomacy. On his persuasion, Sahib Singh quarreled with his brother Sukha Singh in which Sukha Singh killed. Gujjar Singh much enraged by this act of Sahib Singh and he disposed Sahib Singh of all the territories under his charge.<sup>8</sup>

Hari Singh, Jhanda Singh and Ganda Singh died until 1780, so the unfortunate and premature death of these *Bhangi* leaders, coming in quick succession, left the

task of controlling the turbulent *Bhangi Sardars* in the hands of weakling, infants and widows. Mahan Singh took the advantage of the weakness of the *Bhangis* and fell upon Bhatian, Sahiwal, Jhang, Isa Khel and Musa Khel. All these places belonged to the *Bhangi Sardar* Desa Singh. Nevertheless, Desa Singh could not check Mahan Singh.<sup>9</sup> In 1782, Desa Singh marched to wrest Chiniot and had many skirmishes with *Sukerchakia* Chief, Mahan Singh. Nevertheless, Desa Singh killed in action.<sup>10</sup>

Gujjar Singh of Gujrat died, in 1788, after his death Sahib Singh *Bhangi* ousts his brother Fateh Singh from the territory of Gujarat. In circumstances, Fateh Singh took refuge with Mahan Singh *Sukerchakia* at Gujranwala. This conflict between two brothers gave an opportunity to Mahan Singh to aggrandize his desires. Mahan Singh coveting his possession supported the cause of his younger brother Fateh Singh, against the elder brother Sahib Singh, the result of which was that war declared between Mahan Singh and Sahib Singh.<sup>11</sup> Hostilities commenced between them. In the night, Sahib Singh came from Gujrat to Sodhra, which also besieged by Mahan Singh. The siege of Sodhra continued for three months. Nevertheless, Mahan Singh died in the course of war.<sup>12</sup>

After the death of Mahan Singh, Ranjit Singh succeeded the Chiefship of the *Misal*; Mahan Singh had bequeathed to his minor son a sizeable kingdom and plenty of troubles too. Although the battle of Batala had established *Sukerchakia* supremacy over the *Kanahiya* but the score with the *Bhangis* had yet to settle. They all harbored with mutual jealousies and were inimical towards the growth of *Sukerchakia* power.<sup>13</sup>

In, 1798 after the invasion of Lahore by Shah Zaman Ranjit Singh began to entertain ideas of making himself master of Lahore and was encouraged in his views by Sada Kaur. After Shah Zaman's exit from Lahore, Ranjit Singh with Sada Kaur marched towards Lahore on the invitation of the people of Lahore and captured it in July 6, 1799, and throughout the Mohar Singh and Chait Singh the rulers of Lahore.<sup>14</sup>

After this, Gulab Singh *Bhangi* formed an alliance with Sahib Singh of Gujarat, Jassa Singh *Ramgarhia* and Nizam-ud-Din to drive out Ranjit Singh from Lahore. The allied forces confronted Ranjit Singh at Bhasin in 1800, where Ranjit Singh also waited for them. Meanwhile Gulab Singh *Bhangi* died due to hard drinking of wine and his death spread consternation throughout the camp of the *Bhangis*.<sup>15</sup>

As soon as Ranjit Singh set up Law and order in his newly captured territories, on the other side Sahib Singh *Bhangi* of Gujrat came to challenge Ranjit Singh at village Zamke but in vain.<sup>16</sup> After this Ranjit Singh proceeded towards Daska and reducing the fort and then throughout Jassa Singh *Dullu* from Chiniot a *Bhangi* Jagirdar.<sup>17</sup> Around 1805 Ranjit Singh with Sada Kaur, being joined by Fateh Singh *Ahluwalia*, fell upon Amritsar, which was under Gurdit Singh son of Gulab Singh *Bhangi* and Mai Sukhan wife of Gulab Singh *Bhangi* and captured it.<sup>18</sup> By the year of 1808, Ranjit Singh proceeded towards Sialkot. Jivan Singh *Bhangi*

*Qiladar* of Silakot continued fight with Ranjit Singh to defend the fort but in vain. Afterward Ranjit Singh captured the fort of Atariwala near Sialkot from Mohar Singh of Atari.<sup>19</sup>

In the beginning of 1809, Gulab Singh *Bhangi* son of Sahib Singh *Bhangi* quarreled with his father and reported to Ranjit Singh against his father. Ranjit Singh advised him to wait for the *Jagirs* and start revolt against his father. In such a situation, Sahib Singh decided to make peace with his son and hand over the territories of Jalapur, Lakhawal and Bhagawal to his son Guingh. However, Gulab Singh *Bhangi* demanded the fort of Islamgarh.<sup>20</sup> At this time Suba Kaur wife of Sahib Singh reported to Ranjit Singh against Sahib Singh and request intervention in favor of his son Gulab Singh.<sup>21</sup>

In, 1809 Ranjit Singh seized all his territories and property of Jodh Singh Wazirabad a *Bhangi* Jagirdar, after his death and appointed his son Ganda Singh as the ruler of Wazirabad. After this, Ranjit Singh captured the fort of Jalapur from Gulab Singh. Later he asked Sahib Singh to evacuate the forts of Manawar and Islamgarh but Sahib Singh refused. Now Ranjit Singh marched towards Manawar and Islamgarh. Sahib Singh being no match with Ranjit Singh escaped in the darkness of night to Gujrat.<sup>22</sup>

After this, Ranjit Singh dispatched Hukam Singh Attariwala and Seva Singh to pursue Sahib Singh. After a brief resistance Sahib Singh fled away to his fort of Deva Batala situated on the border of Jammu territory. In the course of two or three months, Ranjit Singh annexed all his territories including Gujrat, Islamgarh, Jalapur, Manawar, Bajwat and Sodhra.<sup>23</sup>

In the beginning of 1810, Ranjit Singh occupied Daska from Nidhan Singh *Aattu* connected with the *Bhangis*. Later in November, Bhag Singh *Hallowalia* a *Bhangi Sardar*, in Rachna Doab, who with his son, Sobha Singh was present in camp, having incurred the displeasure of the *Maharaja*, was put in chains, all his estates being at the same time sequestered.<sup>24</sup> In 1810, Sahib Singh made complete submission to Ranjit Singh and confirmed *Jagirs* of four villages of Bajwat, Kallowal, Sohawa and Rajiwala, in Sialkot district worth rupees 10, 000 annually till his death which took place in 1814.<sup>25</sup>

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## 18

# Language And Literature Under The Mughals

\*Dr. Md. Rehan Ghani

### Abstract

*Under the Mughals all form of language and literature flourished. Sanskrit-Hindi, Marathi, Kashmiri and Bengali played the important role under the great Mughal emperors. Many important historical works produced under the Mughals emperors. Akbar, Jahangir, Shahjahan, and Dara Shikoh took the great interest in regional language and literature.*

**Key Words:-**Sanskrit, Hindi, Marathi, Kashmiri, Bengali

**Sanskrit-Hindi-** There was already a long-standing interest in Sanskrit writings - the *Amrtakunda* had long ago been translated into Arabic as *Bahr al-hayat*, 'Sea of Life'. However, it was during Akbar's time that the holy language of the Hindus came in for special attention from the government, and a number of original works in Sanskrit were produced by Hindu and Jain authors at the court. A Jain scholar, Samayasmidarjee appeared in Lahore in 1592 to present his Sanskrit work to Akbar, and Received in recognition the title *Upadhyaya*. Birbal, whose *nom de plume* Brahman, was an entertainer who was elevated to the status of *raja* at Akbar's court, and honoured with the title *kaviraj*. There are numerous instances of Jain poets who wrote in praise of Akbar – one of them did so in no fewer than 128 Sanskrit verses! A generation later, Rudra Kavi sang his songs of praise in Sanskrit for the *khan-i-khanam* 'Abdu'r Rahim, as well as for Akbar's son Danyal and Jahangir's son Khurram, who later became Shah Jahan. He too was later honoured with poems of praise in Sanskrit composed by a Pandit from Benares, primarily in the hope of convincing the emperor to repeal the pilgrimage tax, which had always been a bone of contention with Hindus.

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\*Assistant Professor, Department of History, Bharati College, University of Delhi, New Delhi

Astronomical, astrological, and medical works were composed in Sanskrit. Akbar Received instruction in Hindu legal problems from Sanskrit scholars. The finance minister, Todar Mal, compiled an entire encyclopedia on Sanskrit, its literature and cultural role. As time went on, there was increasing awareness of the necessity for a better knowledge of the grammar of the different languages spoken in the empire. In the mid-seventeenth century, an attempt was made to produce a grammar and a handbook of Turkish, and then a Sanskrit grammar was written under Aurangzeb.<sup>1</sup> A Persian-Arabic Sanskrit Dictionary had already been produced in 1643, during the time of Shah Jahan, by a certain Vadangaraya, which concentrated on astronomical terminology. The *Amrtakunda* was translated quite early into Bengali, and there was another translation in the possession of the followers of the great Sufi Muhammad Ghauth Gwaliari.

Various translations of collections of Sanskrit fairy tales, which were translated in the sixteenth century, have long since reached the West from the Islamic world, for instance the *Pancatantra* and the *Hitopadesa*. The former appeared as *Mufarih al-qulub*, 'The Heart's electuary', and was dedicated to Humayun. The *Tutinama*, 'The Chronicle of the Parrot', became known in India in its Persian version, after Zia'uddin Nakhshabi (died 1350) had recited it in this language. This collection was especially popular in Akbar's time, as can be seen from manuscripts illustrated with miniatures.<sup>2</sup> It was also well Received in Turkey and Europe. This was also the case with the fables of the *Panchatantra* which had been translated into Arabic as early as the end of the eighth century, under the title *Kalila wa Dimna*. At Akbar's instigation, Abu'l Fazl translated it into Persian under the title *Ayu-i-Danish*, as an earlier version, *Anwar-i suhayli*, 'The Lights of Canopus' which had been completed at the court of Husayn Bayqara of Heart, was too complicated for Akbar. There are many illustrated versions of this work in the Islamic world.

Akbar had still more translation projects in mind. First of all, he wanted that Muslims should get acquainted with the Hindu epic, the *Mahabharata*, so he had that translated, under the title *Razmnama*. Bada'uni, worked in that project.

Bada'uni at his own learnt Sanskrit and he became a great scholar and translated much Sanskrit work into Persian. The translation of Valmiki's *Ramayana* elicited yet more protests from Bada'uni. The *Ramayana* was illustrated in the *khan-i-khanan's* studio, and then presented to Akbar.<sup>3</sup>

These translations from the Sanskrit in fact inspired Akbar's artists to produce their finest works – the Hindu painters must certainly have enjoyed portraying the colourful legends of their own tradition as finely as possibly. The wonderful scene from the *harivamsa*, of Krishna raising Mount Govardhan, is an inspired portrayal of the Indian legend, and the artists have managed to capture the ineffable religious mood inspired by this miracle.<sup>4</sup>

In addition to their perennially strong interest in the Turkish language, the Mughal household took an increasing interest in Hindi and other languages of India. After the first Hindi epics, for example *Lor Chanda*, by Maulana Da'ud,

had been composed in the fourteenth century; the famous epic *Padmavat* was composed by Malik Muhammad Ja'isi, in Babur's time. Akbar not only loved Persian poetry *but* also enjoyed Hindi songs, such as the ones sung by Sufis *at* the mausoleum of Mu'inuddin Chishti in Ajmer. He is supposed to have been able to speak some Hindi, and Jahangir once commented that a certain Lal Kalawant had taught him everything he knew about Hindi. Historical sources refer to a number of Hindi poets who composed for the Mughal rulers, and Bada'uni relates that Burhanuddin, a Mahdawi from Kalpi, recited his beautiful mystical Hindi poetry in Chunar in 1559.

A year later, Surdas *mahakavi*, 'the great poet', paid a visit to Akbar, and whole families of Hindi poets prided themselves on being under the patronage of the Mughal ruler. The latter also had a distinguished poet laureate, *mahakaviray*, by the name of Sundardas, who wrote in Hindi, and was on a par with his colleagues who composed in Persian.<sup>5</sup>

The most famous Hindi poet from the time of Akbar and Jahangir was Tulsi Das (died 1623).<sup>6</sup> He was very close to the great personages at court such as Raja Man Singh and Abdur Rahim *khan-i-khanan* the latter was his good friend. *Khan-i-khanan* is known to this day as the author of some especially beautiful and tender Hindi poems which are still highly regarded. Abdur Rahim a literary genius of many languages patronized not only Persian poets but also was synthetic to numerous Hindu poets, who sang verses in his praise.<sup>7</sup> Akbar's youngest son, Prince Danyal, loved Hindi poetry, and composed a few verses himself in that language. A number of Amirs in the sixteenth and seventeenth centuries professed to love the Hindi language, among them the Sufi poet Khub Muhammad Chishti, who lived in Gujarat in Akbar's time, and was the author of a number of important writings in Gujarati and Hindi.

The interest in Hindi poetry lasted throughout the time of Shah Jahan. One poet, Maniram Kavi, sang to commemorate the newly constructed capital city of Shahjahanabad (Delhi). When another Hindi poet, Pandit Rasagangadhar, was named as Shah Jahan's *mahakaviray*, poet laureate, he Received his weight in silver.

Since Hindus played an important role as astrologers, a number of works on astrological themes were written in Hindi.

### Regional Languages

**Marathi** - The Marathi language took its roots about the ninth century of the Christian era, while the earliest inscription in Marathi proper goes back to the tenth century. But the earliest writers whose works are extant in more or less authentic forms belong to the second half of the thirteenth century. A very early work, the *Chaturvargachintamani* in four parts, prescribes 2000 rites and practices necessary for a Hindu householder, peasant and landlord. It is hardly necessary here to describe the revolt against formal religion by the great *bhaktas* and saints of Maharashtra, beginning with the great Jnaneshvara of Pandharpur

(who died about 1200), whose cardinal doctrine was that there are no ranks or classes before God and all are equal in His view. He was followed by a number of other saints who sang the praises of God in the Marathi language, such as Namdev, Tukaram, Eknath, Ramdas and others whose names are household words in Maharashtra and whose teachings transcended the barriers of race and geography.

Perhaps the most interesting trend in the Marathi language was the introduction of Arabic and Persian words, a phenomenon which was strangely accelerated with the assumption of sovereign power by Shivaji in 1674.

**Kashmiri** -Fourteenth century poetess Lalla Ded originated the Kashmiri language. Habba Khatun a village girl and the wife of an exiled ruler of Kashmir is often taken to begin with the lol-lyrics or love-verses in Kashmiri literature. Habba Khatun composition retain their popularity in the lose of the valley. On the other hand Rupa Bhavani (d. 1720) composed devotional verses in the Bhakti tradition.

**Bengali** -The importance of Bengali language can be seen well before the sixteenth century. Brindavandas *Chaitanyamangal* (d. 1540). *Chaitanya Charitamrita* (c. 1595) is a very nice biography of *Krishndas Kaviraj* relating to Vaishnav faith. The Chaitanya cult take the much interest in Bengali called Brajbuli based on Krishna and Radha loves. Govinddas Kaviraj was a notable master of Bengali language of this last.

*Mukundaram* Chakarvalis's great narrative poem *Chandimangal* followed the Shaivite tradition in Bengal for Bengali literature. About 1649, *Dharmamangal* dedicated to the deity Dharma is an autobiographical poem composed by Rupram. Rameshwar Bhattacharya Shivasan Kirtan (1710) is a remarkable poem in which Shiva and Gauri appears not as a god and goddess but as a poor peasant and the wife of a poor man. *Mansimha* and *Vidyasundar* historical and erotic romance poetry respectively is a great work of Bharat Chandra Ray (d. 1760). Persian and Hindi words and idioms used by him than his precursors.

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3. See also Pramod Chandra, *The Tutinama of the Cleveland Museum of Art and the Origins of Mughal Painting*.
4. John W. Seylloer, *The Freer Ramayana and the Atelier of Abdal Rahim* (Harvard Ph.D. Dissertation, 1986).
5. Ghani M.A., *Persian Language and Literature*, III, p. 269.
6. *Ibid.*, III, p. 219, for Tulsi Das.
7. There is a whole series of Hindi publications dealing with *khan-i-khanan's* Hindi poetry; see the bibliography by C.R. Naik, 'Abdu'r Rahim Khan-i khanan and his Literary Circle, Ahmadabad, 1966, p. 551.



## 19

# Promotion of Literary Activities In Kashmir Under Sultan Zain-ul-abidin (1420-1470)

\*Waseem Rashid

## Abstract

*Sultan Zain-ul-Abidin's promotion and patronage enhanced the literary activities in Kashmir. The education policy and translation bureau gave a new dimension to literature and its impact was felt by the elite of those days. Its administrative and philosophical concept percolates down to several regional languages and enriched them. It also became a source of intellectual activities and cultural exchange.*

Sultan Shah Mir who had ascended the throne under the title of Sultan Shamsuddin founded the Sultan dynasty of Kashmir whose kings ruled Kashmir 222 years.<sup>1</sup>Sultan Zain-ul-Abidin (1420-1470), after coming to power showed a considerable favour and under took the reconstruction of Kashmir which is still witnessed today. He was well versed in learning. He was distinguished by the desire to see learned men collected around him.<sup>2</sup>He always paid respect to the persons of teaching and learned background. Persons associated with the educational institutions were understood to be guides to socio-economic development and for this, he respect them, as well as by his well deserve fame.<sup>3</sup>

Kashmir had a small but respectable list of literary works. In the development of education and learning activities in Kashmir, it was Sultan Zain-ul-Abidin who was much more than those of other early sultans of Kashmir. He extended generous patronage for the promotion of learning. He also pursued an enlightened language policy and patronized Sanskrit, Persian, and Kashmiri in an equal measure.<sup>4</sup>Sultan Zain-ul-Abidin extended his generous patronage to Sanskrit learning<sup>5</sup>and recalled scholars. He caused the *Puranas*, books on logic, the *Mimamsa* and other books to be brought from distant lands and distributed them to the learned.<sup>6</sup>The

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**\*Research Scholar- History, Department Of History, University Of Jammu, Jammu (J&K)**

*Rajatrangini* of Jonaraja is the most important contemporary source of information of Sultan Zain-ul-Abidin's reign. Besides *Rajatarangini*, he also wrote commentaries on the *Kirtarjunia* of Bharvi, the *Srikanthacarita* of Mankha and the *Prithvirajavijaya*, a historical poem of Rajanaka. Srivara was proficient in Persian also and carrying out the orders of Sultan Zain-ul-Abidin, he translated Mulla Jami's "*Yusuf U' Zalaikha*", a romantic master piece in Persian literature, into Sanskrit and named it *Katha Kanthaka*.<sup>7</sup> Besides Jonaraja and Srivara, there were other scholars as well. YodhaBhatta, a poet in vernacular language composed a drama, pure like a mirror, called the *Jaina Prakasa*, in which he gave an account of king.<sup>8</sup> AvtarBhatta who had pursued the "*Shahnama*" of Firdausi, vast as the sea, composed a work named *Jainavilasa*, as the counter part of Sultan Zain-ul-Abidin's instructions.<sup>9</sup> Pandit Nathasoma, who, although was a scholar of Kashmir, was also proficient in Sanskrit.<sup>10</sup> But Sanskrit still was the language of some of literary personalities and it is indeed, interesting to note that the bilingual tradition was reflected even in some of the Muslim graves of the fifteenth and sixteenth centuries bearing inscription both in Sanskrit and in Persian side by side.<sup>11</sup>

Kashmiris have also made contribution in the field of Persian literature. During the reign of Sultan Sikandar and Sultan Zain-ul-Abidin that the Persian language of Asia acquired general adoption.<sup>12</sup> Sultan Zain-ul-Abidin's love for letters was in no way inferior to that for arts and crafts. He extended his patronage to scholars and there was a great influx into Kashmir of scholars and men of letters from other lands.<sup>13</sup> It was the presence of scholars, poets and other literary personalities at the court of Sultan Zain-ul-Abidin and his successors that struck Persian roots deep into the soul of Kashmir.<sup>14</sup> Some of the literary personalities of his court are mentioned briefly; Mulla Ahmad 'Ahmad', Mulla Fasihi, Mulla Ahmad Rumi, Mulla Nur-ud-din, Mullah Nadiri,<sup>15</sup> Sayyid Muhammad Luristani and Sayyid Muhammad Sistani, Qazi Sayyid Ali Shirazi, Maulana Kabir. They were expert in the art of versification and subtle in their discoveries.<sup>16</sup> It is therefore wonder that Zain-ul-Abidin's patronage did not exclude Hindu Persian scholars. Kashmiri Pandits had acquired proficiency in Persian during the Sultan Qutubdin (1379-1393), the contemporary of Mir Sayyid Ali Hamdani.<sup>17</sup>

It has been remarked that Zain-ul-Abidin, while a prince had spent eight years at Timur's court at Samarqand and he cultivated, among other things, a love of poetry and derived much delight from the company of poets whose number at his court was not negligible.<sup>18</sup> The sultan himself was adept at writing verses and possessed a poetic sensibility. He adopted "*Qutb*" as his pen name.<sup>19</sup> He wrote collaboration with Habib in the form of questions and answers and it became a model for other authors.<sup>20</sup> He had left a *Diwan* of his verses<sup>21</sup> which is unfortunately lost to us. However, a few verses are preserved in Persian chronicles<sup>22</sup> and here is a verse from his compositions;

"*Ay begird-e sham-i / Vaz lab-i shirin-i tirshoristdarharkhaneh-i*".

The Kashmiri language and literature covered an important stage of development under Sultan Zain-ul-Abidin's patronage and popular Sanskrit and Persian works were translated into Kashmiri.<sup>23</sup> Kashmiri has also overflowed the Pir Panjal range into Jammu province of the state. It has one true dialect which is called *Kishtwari*.<sup>24</sup> The Carada character is the ancient indigenous character of Kashmiri. It is allied to Nagari being built on the same system and corresponding with it, letter for letter, but the forms of letter differ greatly.<sup>25</sup>

The beginning of Kashmiri poetry is to be traced back to Kashmiri folk songs and ballads and from these we can extract information regarding the socio-economic history of Kashmir.<sup>26</sup> The folk songs of Lalla 'Arifa and Sheikh Nur-ud-din also provide valuable information regarding the social customs and day to day life of the people of Kashmir.<sup>27</sup> The life of the Kashmiri poetry may be divided into three periods. Citi Kantha, Lalla and Shaikh Nur-ud-Din. The Citi Kantha, is the first Kashmiri poet known to have lived in thirteenth century or earlier.<sup>28</sup> The pronunciation of Kashmiri had under gone a change from Lalla's time and is not easy to understand and appreciate the whole meter and rhythm of her verses. The meter of the Kashmiri is different. It is modelled on Persian.<sup>29</sup> The sayings of Sheikh Nur-ud-din are found in the "*Nur-Nama*". Sheikh Nur-ud-din is more didactic than Lalla. He lived in the latter part of fourteenth and earlier part of fifteenth century.<sup>30</sup> The foremost contribution in Kashmiri literature, was made by Lalla or Lal Ded born in 1335 A.D. In her method of teaching her doctrine by means of verse, Lalla is a once mystical and transcendental.<sup>31</sup> Manuscript collection of her verses have from time to time, been made under the Sanskrit title of "*Lalavakyani*". Lal Ded's verses are all religious.<sup>32</sup> Another Kashmiri woman, the patron saint of Kashmir Bibi Bhat, disciple of Shaikh Nur-ud-din also, was noted for her learning. Her sayings in Persian are still on the lips of educated Kashmiris.<sup>33</sup>

#### One of the Bibi Bhat's sayings is;

"*Hrkahazbuudwarahedahazandah / Rastahwaaz gam-i-beyamwaameedjustah*".

[He, who is relieved of the thought of existence, relieved of anxiety and is relieved of the sorrows and fears of hope.]

Another notable woman during the reign of Sultan Bud Shah was Lachhma Khatun. She was well known of her leaning and piety and founded a '*Khanqah*' (hospice) and a *Madrassa* near Jamia Masjid in Mohalla Gojwara.<sup>34</sup> Kashmiri proverbs connected with formal literature, though not a part of it, is the subjects of the folk tales and proverbs. Kashmir is a land of proverbs and the common speech is profuse with them.<sup>35</sup>

Sultan Zain-ul-Abidin took great interest in the spread of education in Kashmir. He established "*Dar-ul-Uloom*" or the university and placed it in the charge of Mulla Kabir. A large *Madrassa* was foundd near Islamabad and Mulla Gazi was made its principal.<sup>36</sup> The revenues of several villages were assigned to

meet the expenses of the university. Among these may be mentioned Soma Pandita, who, held a high post in the Translation Bureau which was established under the auspices of the university. It was here that books were translated from Arabic and Sanskrit into Persian and Kashmiri.<sup>37</sup> A history of Kashmir was compiled in Persian entitled “*Bahr-ul-Asmar*” or “The Sea of Tales” by Mulla Ahmed.<sup>38</sup> Zain-ul-Abidin also built up a big library which existed until the time of Fath Shah.<sup>39</sup> He sent out agents to different parts of the world to secure books and manuscripts for his library,<sup>40</sup> The king helped the students by providing teachers, books, houses, food and money and extended the limits of learning in all the branches.<sup>41</sup> Feudatory kings saw that the king befriended merit and respected learning and they delightfully applied themselves to it.<sup>42</sup>

The Kashmiris were hither to ignorant in the field of art and craft. The Sultan Zain-ul-Abidin therefore sent two persons to Samarqand at government expenses to receive training in art and craft. During their stay in Samarqand one of them learnt the art of manufacturing paper while other learnt the art of book binding.<sup>43</sup> Ganderbal and Naushahr were chosen as places for factories in Budshah’s (Zain-ul-Abidin) time.<sup>44</sup> The manufacturing of paper in Kashmir boosts the education and literary activities in Kashmir. Books started to publish and translation of books in another language took a new turn. As Dr. Sir Mohammad Iqbal, the great literary personality of 20<sup>th</sup> century, had praised about the literary personalities of Kashmir in his own words.

“Chuperahenge zamane ki ankh se kabtak,  
Goharhain ab-e-wular ke tamamyakdana.”

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## 20

## Internal Trade In Medieval South India (A.D.700 – 1200)

\*Dr. Manjunath P

### Abstract:

*An attempt is made in this paper to explain about “Internal Trade in Medieval South India (A.D.700-1200). This paper gives a brief idea of Agricultural products, Dairy Products, Vegetables and flowers that were bought and sold. Different occupations that people followed during the period and how the trade and commerce being organised. Different varieties of people found in Nagaras. This article also focuses on the methods people follow to transport the commodities, which they have grown and also how the marketing was done during those period, based on what criteria the prices of the commodities were fixed.*

**Keywords:** *Nagaras, kudiraicetti, kulam, RatnaVyapari*

By A.D. 700, economy in South India had acquired a preindustrial status. Besides agricultural products like rice and paddy, millets, plantains, milk and dairy products like ghee and butter oil crushing, coconuts and arecanuts, sugar and vegetables and flowers were all products sold and bought. Pottery, smithy, carpentry and construction of buildings both of earthen bricks (baked and unbaked) stone carving and scooping and wood-working were the everyday occupation for the artisans who were by birth, more or less bound to pursue these avocations. Toddy tappers, shepherds, potters, goldsmiths, washer men, oil-mongers, ferry-men, weavers, fishermen, were all subject to profession tax, unless exempted even in Pallava times. This would attest the diversification of industry and trade that had already occurred in the 7<sup>th</sup> and 8<sup>th</sup> centuries.

Even then, trade and commerce were well organised. Ports flourished and customs were realised affixing the emblem of the Cholas at Pukar (Kaveripumpattinam).<sup>1</sup> Literary evidence and archaeological data take this

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\*Lecturer, Department of History, HemaGangothri PG Centre, Karnataka Hassan

intercourse back to the first few centuries of the Christian era. One notices individual merchants, selling grain (Kulam), horses (KudiraiCetti) or precious stones like (RatnaVyapari) making donations to temples in far – off locations. The Ulagalanderumal temple at Kanchipuram had a portion of the proceeds of the merchandise sold assigned to itself.<sup>2</sup> The king, Tellarierinda Nandipottarayar had in his 18<sup>th</sup> year registered a trade licence free of tax permitting the merchants of the village of Kudiraicceri to open up shops and deal in all sorts of articles from the foreign camphor to the least valued one-leather foot-wear.<sup>3</sup> The Takua-Pa inscription attributed to the time of Nandi Varman-III (A.D. 826 to 850) records a tank called Avananaranam by one Nagur-Udaiyan which was to be protected by the Manikkiraman, the residents of the military (or merchant?) camp.<sup>4</sup> Towards the end of this sub-period (A.D. 900), we find organised settlements of merchants residing at particular locations, called “nagara” and collectively conducting the eland distribution and township affairs. These territorial settlements Received special encouragement in Rajaraja’s reign. (A.D. 985-1014).

With the expansion of the Chola empire, the trading communities had greater facility for widened operation and increase in interchange of commodities in the period A.D. 900 -1200, A number of new Nagaras were seen springing up; or at any rate, we hear and have more of them in this period. Erivirapattanas or settlements of traders with their own protective forces are also mentioned in the inscriptions. The Nagaras were collective organisations administering land, regulating occupancy, and collecting land-dues from them and also disposing of the common unoccupied house-sites and arable lands. We have ample evidence of the functioning of the Nagaram as the Township organisations, supervising charitable endowments of land, administering waste lands, receiving deposits in cash from the proceeds of which they under took to defray the payment of land-dues from time to time. From the signatories to such documents we could see that there were there categories of merchants – *SilaiCetti*, *DharmaCetti* and *Brahma Cettis*.<sup>5</sup> Even instances of Brahmins indulging in trading activities are noticed.<sup>6</sup>

The Nagaras had predominantly the merchant population, but there were also others like the agriculturists residing therein. Indeed the merchant-residents were also land-holders; some even were cultivating the lands and enjoying the produce. Sometimes exclusive streets were formed of the merchant community and the residents therein constituted a Nagaram, they resided sometimes in the habitats walled around. A number of such Nagarams had sprung up and we notice in one inscription in Piranamali alone, as many as eleven such Nagarams. The Nagara had its head in some places. (*Pattana Swami*) and an accountant and sometimes a *Madhyastha*. They raised voluntary cesses levied on articles of trade at stipulated rates and endowed the proceeds for services in a temple or for any charity.<sup>7</sup> There were in addition extra-territorial organisations of the merchants who had trans-regional affiliations and acted in concert with one another or as a body. They were the “*Samaya*” or the community-organisation who could intercede,

regulate and organise communal meetings, who assumed responsibilities of supervision or protection of public utilities, and temple. One such temple under the Padinenvishavyattar's protection was the temple at Piranamali which was on the highway connecting Madurai with Uraiyur and Tanjavur. The inscription details rates of levies for the commodities traded in. It is a typical example of the trading community raising resources for the expenses of the temple by voluntary levies (SamayaPidipadu). The articles traded as mentioned in this inscription were salt, paddy, rice, pulses, castor-seeds, arecanuts, pepper, turmeric, dried ginger, asafoetida or garlic (Venkayam), mustard, cumin seeds, spices, myrogbalam (kadu nelli tandri) iruppu (iron), cotton, yarn, coarse cloth, fine cloth and honey, urandupili (Tippili-a medicine, ingredient), wax; hessian (Konikai pattu), sandal, aloe incense (akil), camphor-oil, rose-water, wigs, civet, musk, perfumes, draught bulls, horses and elephants.<sup>8</sup> The rates are specified for band-load, *pothi*, sack (carried on buffaloes, or on house-back, or on donkeys, or such other animals), *pakkam* (which was half the volume of *pothi*) or head loads. The transport of commodities was by cart or on draught animals or by head loads. The Motupalli inscription of Kakatiya Ganapathy (A.D. 1244 – 45) also specifies rates of duty levied by that ruler, on all exports and imports as not to exceed 1/30. The articles charged were sandal, camphor, Chinese camphor, pearls, rose-water, ivory, caveat, camphor oil, copper, zinc, viseya? Lead, silk threads, corals, perfumes, pepper, silks and arecanuts. Some of them were items of luxury or metals. But it was a charter of commerce in that from that date confiscation of vessels which lost their way into ports was desisted from by the Kakatiya rulers.<sup>9</sup> Motupalli port was called "DesiuyyaKondapattinam," perhaps a corruption of Desiyugandapattinam" as it occurs in Tamil inscription. It refers to many countries; China (Chini) included which was traded with.<sup>10</sup> Specialisation in trade had also come into vogue; The horse trade for example was largely in the hands of the horse merchants (KudiraiCetti) of Malaimandalam, the West-Coast, Caste itself, was a natural form of specialisation even at birth.

Trade was essentially in commodity which could not be locally procured. Often commodities were purchased or sold in exchange by barter within local availability. A large number of agro-based industries, de-husking of paddy, oil-pressing by country presses of stone (chekku), sugarcane mills, organic dyes, spinning and weaving were industries that were located in almost all important townships. The oil-presses were licensed by the kings unless they were granted exemption, they had to pay a duty (Irai), either to the King or, when assigned, to a temple, often in the form outside the township of their residence. Those who engaged themselves in services beyond that village would be considered, to have transgressed the law, to have committed a fault against the great assembly, and to have ruined the village (A.D. 1113).<sup>11</sup>

Prices of paddy or other commodities were generally detrained by local market forces. The King or the Nadu or the Sabha and the temple authorities generally adopted a rate or price nexus for paddy or other dues payable in kind

with reference to the prevailing rate in a neighbouring market. For example, in a Viraayacilai document of A.D. 1284 (Pudukkottai district), the kind yields were stipulated to be converted into cash adopting the market rates prevailing in Nerkunram.<sup>12</sup> For provisioning for temple requisites like ghee, or oil or other foodstuffs a conversion rate, based on the prices ruling at the time of the institution of service or endowment was adopted. Persons implementing such services undertook, often to bear the price fluctuations themselves setting off the rise against the fall and insulated the fixed quantum of provisions from market changes in prices. Realisation of land-dues was also regulated likewise and the quantum of paddy per Kasu was sometimes mentioned in the inscriptions. Fixation of price by royal 'fiat' was not normally noticeable. To the extent, over a secular period, the price varied too unfavourably and the actual quantum of services or provisions was affected supplementation or augmentation was also made by further grants. Investment inland with a standard yield in kind could be a guarantee against such fluctuations and help directly yield paddy or rice, but exceptionally where the lands were liable to advise seasonal conditions or flood-damages by Cauvery river, as in Srirangam, lending cash against a fixed interest-yield in cash was preferred to avoid uncertainties of income-receipts; taking the inherent risk of the possible though scarce variations in the purchasing power or value of cash.

This in outline would give some idea of the internal trade and the organisations connected with it. The volume should have considerably increased in the latter period from A.D. 900 to A.D. 1300. New Townships were founded. Temples erected had larger establishments. Cultivation was extended. The local resources got augmented by wealth brought in after conquest by rulers. It could be reasonably inferred that the general level of prosperity and living should have increased. Internal trade and merchandise could have correspondingly and consequently, registered both increased and diversification and territorial extensions.

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## Jalal-ud-Din Muhammad Akbar's Ideology Towards Hindu Festivals: Historical Perspective

\*Jeevan Singh

### Abstract

*The present paper Jalal-ud-Din Muhammad Akbar's Ideology towards Hindu Festivals: Historical Perspective is focus on the several types of Hindu festivals occurs during the Mughal Empire in Hindustan. Most of the Hindu festivals were based on mythological, Historical and Astronomical consideration, while other like Vasant, Panchami, Holi, Ganesh-chaturthi etc was observed to mark the change of season. Ramnaumi and Janmashtmi were observed to commemorate the birth anniversary of Lord Rama and Krishna. So details of this phenomenon are discussed in my paper.*

**KeyNotes:** Introduction, Mythology, History and name of months of festivals, Emperor's role, Importance, and conclusion.

**Introduction:** The present paper is an endeavour to focus on the several types of Hindu festivals occurs during the Mughal Empire in Hindustan. The festivals of Hindus were indeed numerous, occurring in almost all period of year. Certain auspicious day are religiously observe, celebrated as festival, and called as *te'ohar* in India. Hindu festivals exceeded those of Muslims in numbers. Most of the Hindu festivals were based on mythological, Historical and Astronomical consideration, while other like *Vasant, Panchami, Holi, Ganesh-chaturthi* etc was observed to mark the change of season. The Hindu festival fell normally in those seasons in which the peasants were enjoyed comparative leisure, and thus they could find ample time to take part in such festivals.<sup>1</sup>

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\*M. Phil Scholar, Department of History, University of Jammu, Jammu (J&K)

**Mughal Perception-** Abul Fazl depicted some interested information regarding the festivals of India in his *Ain-i-Akbari*. He also gives the ritual pertaining to celebrate these festivals. The number of festivals (*te'ohars*) which was celebrated in the following ways.

During the **month of *chaitra*** (March-April, Hindi-*chait*) occur. *Shrishtyadi*, the first lunar day the light half of the month.

*Navaratra* is disputed in the *Ain-I-Akbari* as a festivals celebrated in the month of hindi month of each year. Abul Fazl also gives the rituals pertaining to *Navaratra*. According to him, "*Nava-Ratra* (Hindi-*naurtr*) the nine month of the year are chiefly employed in ceremonial worship and prayers and pilgrims from after assemble at Nagarkot (kangra) and other places dedicated to the worship of Durga".

*Sri-Panchmi*, the fifth lunar day.

*Ram-Navami*, ninth day of the light half of month, the birthday of Rama.

*Chaturdasa* (hindi-*Chaudas*) the fourteen.

*Puran-Masa* (Hindi *Puranmasi*) the fifteenth.

*Pariva* (Sanskrit *Pratipada*) the sixteen calculation from the *Sulk-Paksh* or fortnight or counting from *Krishna-Pakash*. This day fall in the beginning of second month of *Vaisakh*.

**During *Vasikha*** (April-May), these are four:-

*Tij* (Sanskrit-*Tritiya*) during the third lunar day of the light fortnight, the birthday of *Parsurama*.

*Saptami*, the seventh.

*Chaturdasi*, the fourteen the birthday of Nara-Simha.

*Amavasa*, the thirteen.

**Month of *Jyestha*** (Hindi, *Jeth*, May-June) there are:-

*Chayurthi*, the fourth lunar day.

*Navami*, the ninth.

*Dasami*, the tenth that is called *Dasahera*.

**Month of *Ashadha*** (Hindi, *Asash*, June -July) the seventh eight and eleventh and according to some fourteen.

Month of *Shravana* (Hindi, *Sawan* July-Aug) three:-

*Puranmasa*, the fifteenth of the light half of the month. This is the greatest festivals with the Brahmans throughout the year upon which they fasten the amulet called *Raksha-Bandan* on the right wrist of the principal people. It is a cord of silk and the like, decorated by some with jewels and peals.

*Naga-Pancham I* (Hindi-the fifth of the light fortnight). Abul Fazl has omitted the name. A snake was worship on this day to presence children from their bites. The text also omits altogether the third festivals, the *Sravana*, held by Brahman only, and spent in reading the Vedas, bathing, and changing the sacred thread.

**Month of Bhadrapada** (Hindi-Bhadon, Aug.Sept): There are 4th, 5th, 6th, 12th, & 23th. The latter is the birthday of Krishna. Some hold this to be on the eight of dark half of *Sravana*. This is with those who take taking the beginning the month from *KrishnaPaksha* of *Shravana* or *Bhadra- Pada*. It will fall on the eighth with those who began with the following *Sukla-Paksha* or *Bhadrapada*. It will fall on the 23th of *Badra* from making the difference of the month before stated. The festivals of fourth were called *Ganesh-Chaturthi*, the birthday of Ganesha.

**Month of Karattika (Oct-Nov) there are six** : First or *Pariva*. This is call *Balirajya* or the principalities of Bali (means this is the name of the *Daitya* Prince whom Vishnu subdued in the dwarf incarnation). A great deal of gambling goes on for three nights. They give alms and bath and make presents of area nuts to each other. It is said that Laxami wife of Vasudeva, once a year on this day liberates Bali from the neither world and allows him to go about the earth. The second, 9<sup>th</sup>, 11<sup>th</sup>, & 12<sup>th</sup> are also festivals. The thirteenth is the *Diwali* or rows of lamps (Hindi-*Diwali*). A difference occurs in the calculation of its dates. According to the *Sukla-Paksha* computation, it is as above stated, but by the *Krishna-Paksha* this is called 15<sup>th</sup> of *Margasirsha* (Hindi *Faghan-Paksha*, Nov-Dec.) and they therefore hold this festivals on the 15<sup>th</sup> of the *Krishna-Paksha* of *Karthik*

**Month of Margasirha**, the 7<sup>th</sup> of *Sukla-Paksha* is held sacred. On a fifth a great festival is held is called *Vasant* in which they throw different coloured powders upon each other's and sing song.

**Month of Phagun (Feb; -March)**: There are two fifteenth of *Sukala-Paksha* is called Holi and extended from 13<sup>th</sup> to 17<sup>th</sup> *Holika* is said to be the name of a female - *Rakshasi*, killed and burnt by lord Shiva on this day, but her penitence for the fault of a too turbulent deposition secured for her the promise of this celebration in her remembrance and that all who perform this worships in this month would be prosperous for the year. The ninth day of the 29<sup>th</sup> scared night was called '*Shiva-Ratri*'. Some make this occur on the 14<sup>th</sup> of *Krishna-Paksha* and by this computation, the *Shivaratri* falls on the 11<sup>th</sup> of dark fortnight of *Phaguan*.<sup>2</sup>

Abul Fazl associates *Dashera*<sup>3</sup> festivals with the life of people in two phases:-

1. It exempted a person from his or her commented sin through the performance of certain rituals.
2. Worship of goddess *Durga* and celebrated of the victory of lord Rama against Ravana. According to Abul Fazl, "This worship continues for nine nights and image of Devi are thrown into river. Rama was said to have victory over Ravana on this day hence it was called *Vija-dasamior* the victorious tenth. It was held as a most auspicious day for all undertakings and especially for operation of war.<sup>4</sup>

**Vasant – Panchmi or Makarsankranti**: It fell on the fifth of the month of *Magh*. *Besant* or *Vasant* means 'spring'. M.P Shrivastava writes that the *Vasant-Panchmi* festival that occurs in the month of *Magh* and marked the advent of the spring observed in the Mughal court. Hindu all over the country celebrated it and worshipped Saraswati the goddess of learning.<sup>5</sup>

**Holi**:<sup>6</sup>Abul Fazl writes that Holi, one of the ancient festivals of Hindus was the most popular day of rejoicing, music and feast, as it as today. It seems to be the most popular festival enjoyed and celebrated by the masses as well as by the higher classes of Hindu society.<sup>7</sup>

**Rakshabandhan**<sup>8</sup>: S.R Sharma writes that Akbar started participated in some of the Hindu festivals .The *Rakhis* celebrated in the court when the Brahmins came to tie string of different types of thread to the imperial wrists. Even today, its religious side is not noticeable and the festivals a celebrated simply as relative. It was the greatest festivals of Brahmans and observed on the full moon day of *Shravana* (July-Aug).<sup>9</sup> Akbar made it a national festival and had a *Rakhi* tied on his wrist.<sup>10</sup>*Rakhi*(Thread) made of twisted rags.He had *Rakhies* tied round his wrist by the courtiers and other.<sup>11</sup>

**Vijay-Dashmi (or Dashera)**: These festivals occur on the tenth of the *Suklapaksha* in the month of *Arsin* (Sept-Oct) in the commemoration of the Lord Rama's victory over Raven. It was considered an auspicious day for undertaking a military expedition. On this occasion, the worship of the favourite goddess *Durga* was performing with great enthusiasm and jubilation, more particularly in Bengal. It was also celebrating at the Mughal court under Akbar.<sup>12</sup>*Dashera* was celebrating with great pumps and show in Kashmir.

**Dipavali**: M.P. Shrivastva writes that people of India celebrated this festival as they (i.e. people) decorated the houses.This festivals of lamps was one of the most popular and colourful festivals of Hindus. <sup>13</sup> A bath in the Ganges on the occasion was regarded of a special merit and large numbers restored to Hardwar, Kashi and Prayag.<sup>14</sup>

**Janmashtmi**: Another important Hindu festival was *Janmashtmi* that is the anniversary of the birthday of lord Krishna. It was celebrated in the eighth of the dark fortnight of the month of *Bhadon* (Aug-Sept).<sup>15</sup>

**Shivartri**:<sup>16</sup> The last important festival of the Hindus was *Shivartri*, which were called *Herat* in the local language.<sup>17</sup>M.P.Shrivastva the modern historian writes, the festivals of *Shivartri* fell on the night of the fourteenth day of *Phaghuna*.S.R Sharma mentions that Akbar participated in the celebration of the *Shivaratri*. It seems to bear a religious tingle.<sup>18</sup> On the full moon day of the *Shravan*(July -Aug) thousands of pilgrims reached the cave temple of Amaranth to worship lord Shiva there in the form of a *linga* of snow. This pilgrimage is still very popular among the Hindus of India. The cave temple is at the distance of 47 kilometres from *Puhalgham*. <sup>19</sup>

*Chaitra-Navami* was lord Rama's birthday and hence holy. *JyesthAshtami* was in the month of *Jyestha* (May-June) and *HarSaptmi* in the month of *Ashad* (June-July) was scared day for the Hindus.

**Importance**:Mughal Emperors Jalal-ud-Din Muhammad Akbar promoted and encouraged the Hindu Festivals in Hindustan. For Instance, Akbar made *Raksha - bandhan* as a national festival and had a *Rakhi* tied on his ownwrist.Akbar participated in the celebration of the *Shivaratri*.

**Conclusion:**It is important to mention that large numbers of festivals were celebrated in India, which depicted the cultural identities in a very effective ways. Abul Fazl recording the festivals in a very significant ways. He has shown the people association with these festivals in the various regions in India during the 16<sup>th</sup> century.

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2. Abul Fazl, *Ain-i-Akbari*, Vol-III Eng.Tr. By H. Beveridge, corrected and further annotated by Sir J.N Sarkar, Delhi 1995, pp. 349-354.
3. The words *Dashera* comes from the words '*Dus*' meaning annihilated. It is the day when the ten faces of evils were destroyed. It is celebrated on the tenth day, after the new month of the month of *Aswina* and this festival is also called the *Vijadashmi*. There is also a legend behind the celebration of *dashera*. This day is a celebration of the town victory of lord Rama when he rescued his wife Sita and destroyed Ravana, in the fierce battle. It is believed that Ravana had ten faces.
4. Fzal Abul, *Ain-i-Akbari*, Vol-II, Eng. Tr. By Col. H.S.Jarret corrected and further annotated by Sir J.N Sarkar, Delhi 1994. p.349.
5. Ibid, pp. 417-21. And M.P Shrivastava, *Social Life during the Great Mughal (1526-1700)*, p.78.
6. Colour throwing was a lively part of the celebration
7. M.P.Shrivastva, *SocialLife under great Mughal*. Allahabad 1978, p. 78.
8. Rasksha Bandhan is celebrated on the full moon day of the month of *Sharavana* (June-July).it is occasion when the women tie *Rakhi* or amulet in the wrists of their brother. The words *Raksha* meaning 'protection' in scripture, *Raksha-Bandans* described as the generous '*vishatarak*' (the destroyers of venoms or the vicious) and *pap-nashak* (the destroyer of sin).
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12. Ibid. P.79.
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14. P.N Chopra, *Society & Culture in Mughal Age*, p.97 & Abdul Qadir Badaoni Muntakhab-ut-Tawarikh, vol-II, p.107.
15. M.P Shrivastava, *Social life under the Great Mughal*, P.80. & *Ain-i-Akbari*, vol-III, p.352.
16. Lawrence, Valley of Kashmir, p. 265. *Shivartri* or *Mahashivratri* (Shiva's great nights) was celebrated on the thirteenth day of the month of *Magh* and was observed as a fast in honour of Shiva. It was usually commemorated as Shiva's birthday. Pious Hindus abstain from the food and drink during the day and night, worshipped Shiva by dropping water with *bela* leaves into *Shiva-Linga*, the emblem of that God. *Dhatura* flowers were also offered. Everyone was expected to keep vigil at night (*Jag Sutra*)
17. Walter.R. Lawrence, *Valley of Kashmir*, London, 1895, p.265.
18. S.R. Sharma, *The Religious policy of the Mughal Emperors*. P.254.
19. SAbul Fazl, *Ain-i-Akbari*, vol-II p.360 & Lawrence, *valley of Kashmir* opp.cit. p.26.



## 22

# The Family of Mirza Barkhurdar Under Mughals; A Case Study

\*Anju Rani

### Abstract

*The family of Mirza Barkhurdar was one among the many Turani families who had immigrated to India during Mughal period. This paper has focussed on some little known aspects of the members of this family and their contribution in political life of Mughal India. For writing this paper, I have used the contemporary primary sources of Mughal period as well as the modern works of the prominent historians.*

**Key Words** Amirs, Jagirs, Jigha, Khapwa, PhulKatara, Ashyani, Ukna, Nazar, Sahib Qiran, Faujdar.

In Medieval period, the same trend of immigration of foreigners to India continued, however among these foreigners the majority consisted of Iranis and Turanis. The present paper is an attempt to focus on some little known aspects of the family of *Khan-i-Alam* Mirza Barkhurdar and to bring forth the contribution of this family in consolidation of Mughal rule in India. Mirza Barkhurdar was the son of M. Abdu-r-Rahman *Duldai* whose ancestors long served the Timurid family.<sup>1</sup> His forefathers had from time of Timur been *Amirs*, generation after generation. His ('Abdu-r-Rahman's) great grandfather Mir Shah Malik was one of the great officers of Timur, and was always renowned for his right mindedness and loyalty.<sup>2</sup> Abdur Rahim's father Muyyid Beg *Duldai* has been mentioned in *Humayun-nama* as being favourite of Humayun, who participated in the siege of Chunar in 1527-28.<sup>3</sup> Gulbadan writes, "After the surrender Moveiid Beg Duldai,

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\*Research Scholar- History, Department of History, University of Jammu, Jammu, J&K

a favourite of Humayun's, under pretence of an order from the Emperor, caused the hands of three hundred artillerymen to be struck off; a breach of faith for which, on the indignant complaint of Rumi Khan, he was sharply rebuked by Humayun."<sup>4</sup>MuidBeg's son Abdur Rahman has been mentioned in *Akbarnama* as he was appointed to take charge of Zain Khan Koka who was in distress condition over the death of his younger brother Saif Khan Koka during the Gujarat campaign.<sup>5</sup> In the 20<sup>th</sup> year of Akbar's reign, he along with Baqi Khan and Rumi Khan had accompanied a party of Begums from court on their road to Makkah.<sup>6</sup> He has been frequently mentioned in *Akbarnama* as *Bahadur* who was left in Chitor to supervise the movements of Rana Pratap in 1576, in 1577 he along with M. Ashaq had conveyed the petitions of Mirza Shahrukh and his mother to Akbar, in 1585 he along with other brave men was despatched to Deccan, in 1596 he was appointed to assist Mir Murtaza in Berar. Later Abdur-Rahman was killed in the fight with the Bihar rebel Dalpat.<sup>7</sup> His son Mirza Barkhurdar was in the 40<sup>th</sup> year of Akbar's reign was a commander of 250.<sup>8</sup> In the 44<sup>th</sup> year when Dalpat Ujjaini who was one of the contumacious in the province of Bihar was released from prison and obtained leave to return to his home, the Mirza, out of revenge for his father's having been killed in battle with that landowner, fell upon Dalpat<sup>9</sup> in the fields with some followers, but Dalpat escaped.<sup>10</sup> Akbar ordered that Mirza should be bound and sent to Dalpat, but this was remitted at the intercession of some courtiers and he was imprisoned.<sup>11</sup>

As Jahangir was fond of him, he released him after his accession and made him *Qushbegi*, or superintendent of aviary.<sup>12</sup> Regarding him, Jahangir writes, in his *Tuzuk-i-Jahangiri*, "As Barkhurdar had come to court without a summons, I ordered back to his *Jagir*. It is not according to good manners to go to the King's banquet without a summons; otherwise there would be no forbidding of the doors and wall to the foot of desire."<sup>13</sup> In the 4<sup>th</sup> year, Barkhurdar Received the title of *Khan 'Alam*.<sup>14</sup> Two years later, in 1611, Shah Abbas Safavi, the king of Persia, sent Yadgar Ali Sultan Talish to offer condolences for the death of Akbar, and to congratulate Jahangir on his accession, and Barkhurdar was selected to accompany him on his return to Persia.<sup>15</sup> Regarding this episode, Jahangir writes, "Yadgar Ali, the ambassador of ruler of Iran, and *Khan Alam*, who had been nominated to accompany him from this side, Received their leave to go. On Yadgar Ali there were bestowed a horse with a jewelled sword, a vest without sleeves with gold embroidery, an aigrette with feathers and a *jigha* (turban ornament), and 30,000 rupees in cash, altogether 40,000 rupees, and on *Khan Alam* a jewelled *Khapwa* or *phulkatara* (a sort of dagger) with a pendant of royal pearls."<sup>16</sup> Regarding this suite, Blochmann writes, "The suite consisted of about twelve hundred men, and was, according to the testimony of the *Alamara-i-Sikandari*, the most splendid embassy that had ever appeared in Persia. In consequence of a long delay at Hirat and Qum, caused by the absence of the Shah in Azerbaijan on an expedition against the Turks, nearly one half of the suite was sent back. In 1027 the Shah returned to Qazwin and Received the numerous presents, chiefly elephants and other animals,

which Barkhurdar had brought from India."<sup>17</sup> While in Persia, when Shah Abbas had ordered that no one should venture to smoke, *Khan Alam* was allowed to practice it as he could never be a moment without tobacco.<sup>18</sup> While being in Persia, *Khan-i-Alam* had sent 1500 melons for Jahangir from *Kariz* as present, out of which Jahangir gave a thousand to the servants in attendance, and five hundred to the women of the harem.<sup>19</sup> In the year 1618, *Khan Alam* had sent an *ashyani* falcon (bird from the nest), which in the Persian language they called *ukna* to Jahangir.<sup>20</sup>

Certainly Khan Alam performed his mission well and spent much money and acquired a great name. Regarding *Khan Alam* stay in Isfahan, Shah Nawaz writes in *Zakhirat ul Khwanin*, "*Khan Alam* performed his duty (of ambassadorship) well and most satisfactorily and when he took leave of the Shah of lofty dignity and camped outside the city (to depart), the Shah in person came to escort him and made apologies."<sup>21</sup> Khan Alam returned from Persia in the beginning of the year, 1620, which was the end of the 14<sup>th</sup> year of Jahangir and at a time when King was going for the first time to Kashmir (as a King). *Khan Alam* then appeared before the King in the town of *Kalanaur* and paid his respects. Regarding this episode, Jahangir writes, "By way of *Nazar* he brought 100 muhars and Rs. 1,000 and stated that he would present his offerings in due course. Zambil Beg, the ambassador of my brother Shah Abbas, was following him with the royal letter and the rarities of that country (Persia), which he had sent as presents."<sup>22</sup> He further writes, "*As for the beautiful and costly things that Khan Alam brought, it was indeed the assistance of his destiny that gave such rare things into his hand.*" Among them was the picture of the fight of *Sahib Qiran* (Timur) with Tuqtamish K., and the likenesses of him and his glorious children and the Great Amirs who had the good fortune to be with him in that fight and near each figure was written whose portrait it was.<sup>23</sup> Jahangir from excessive graciousness kept him for two days and nights in his own bed chamber and gave him his own blankets. As reward for his having accomplished the embassy he raised him to the rank of 5000 with 3000 horse.<sup>24</sup> In 1620-21, he was made *subedar* of Allahabad and having been presented with a horse, a dress of honour and a jewelled sword, he took his leave.<sup>25</sup>

On Shah Jahan's accession, Barkhurdar was raised to the rank of 6000 with 5000 horse and Received a flag and a drum, and was made governor of Bihar in succession to Mirza Rustum Safavi.<sup>26</sup> As on account of excessive addiction to *Koknar* (opium) he could not transact business, he was removed in the same year.<sup>27</sup> In the 5<sup>th</sup> year, end of 1632, when Shah Jahan returned to Agra from Burhanpur, *Khan Alam* paid his respects. On account of his great age and his addiction to opium the king excused him from service, and allowed him a lack of rupees a year. He spent his days in tranquillity and comfort in Agra and died a natural death.<sup>28</sup> He had no children. His brother M. Abu-s-Subhan was *faujdar* of Allahabad and did his duties well.<sup>29</sup> Afterwards he was appointed to Kabul and was killed in a fight with the Afridis. His son Sherzad K. Bahadur was full of courage. He fell in the battle of Sahindah fighting against Khan Jahan Lodi on the King's side.<sup>30</sup>

Thus from above, it becomes clear that like other Turani families who were immigrating to India during Mughal Period, the family of Mirza Barkhurdar too came to India in search of better opportunities. The most important member of this family was Mirza Barkhurdar *Khan-i-Alam* who played a commendable role as an ambassador of Jahangir in Persia and his services were appreciated by almost all the contemporary Mughal historians. Thus Mirza Barkhurdar along with other members of this family succeeded in laying the deep imprints of their contribution in political life of Mughal India.

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4. Ibid, p. 141.
5. Abul Fazl, *The Akbar nama*, tr. by H. Beveridge, Vol.III, Delhi, 2ndrpt, 1977, p. 82.
6. Abul Fazl, op.ct, p. 489. Also see Akbarnama, Op.Cit, p. 206, 207.
7. Ibid, p. 517. This Bihar Zamindar was afterwards caught and kept in prison till the 40th year, when, on the payment of a heavy peshkash, he was allowed to return to his home.
8. M. Athar Ali, *The Apparatus of Empire: Awards of Ranks, Offices and Titles to the Mughal Nobility (1574-1658)*, Delhi; Oxford University Press, 1985, p. 25.
9. Dalpat belonged to Dumraon family.
10. Abul Fazl, Op.Cit, 1977, p. 1133, 1134.
11. Shah Nawaz Khan, Op.Cit, p. 389. Also see *Ain-i-Akbari*, p. 577.
12. Grand Falconer or superintendent of the *qush-khana* or mews
13. *Tuzuk-i-Jahangiri*, vol-I, Eng. Tr. A. Rogers, ed. by H. Beverage, p. 21.
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## 23

# Mughal Emperor Shahjahan Deccan Policy With Special Reference To The Burhanpur

\*Sujata H. Gaurkhede

#### Abstract

*The disintegration of Bahmani sultanate ushered in establishment of five principalities in Deccan. This development effected Mughal administration so much so that the amperes at Delhi had to adopt such a policy which could ensure the expansion of their dominion. Mughals already make their existence felt in Berar and Khandesh. Moreover the allegiance of Bijapur, Ahmadnagar and Golconda to shiasim becomes the thorn of enmity. Prince Aurangzeb was assigned the task of bringing the entire Deccan to Mughal fold. In this regard Shahjahan policy was very important for Deccan's with special reference to Burhanpur.*

#### Introduction

Formal relation between of Kingdom of Ahmadnagar and Moguls began in the rei of Burhan Nizam shah I, who appealed to Babur<sup>1</sup> and Humayun<sup>2</sup>. Akbar had been able to conquer Khandesh and a portion of Ahmadnagar. All his successors aimed at carrying to logical conclusion of the policy initiated by him in the Deccan. Jahangir had already carried on a war with Malik Amber of Ahmadnagar. Shahjahan had himself won spurs in the Deccan campaign. Shahjahan was a capable commander and understood the politics of the Deccan thoroughly. This paper high lights the Policy of Shahjahan for Deccan Sultanates.

**Brief Geography of Deccan** - The geographical Deccan is said to exist from Ajanta range of mountains at the hills of Nilgiris. The Plateau of Deccan from the shaphe of a 10 day moon with one horn at Nagpur and another at Goa

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\*Assistant Professor, Umme Salma Girl College of Science & Arts Sr.& Jr. College, Nagpur (Maharashtra)

covering an area of two million squaremiles. The Berar part of it forms the pivotal portion of the lavaie ere scent, the highlands of Daulatabad, Golconda and Gulbarga are important in many ways as they divide two important basins of rivers Godawari and Krishna.

Elevating at 16 North is roughly the north-eastern limit of Deccan. East and west coasts are important for navigation and trade relations with south East Asia and Arab countries.<sup>3</sup>

**Shahajahan Deccan Campaign** - Jahangir intended to win the Deccan kingdoms taking all military advantage of Khandesh but the success was very slow. The greatest obstacle in the way of the Mughal advance was the famous Abyssinian Nizamshahi prime minister Malik Amber, a man of remarkable military talent.<sup>4</sup> Ambers new system of guerrilla warfare was remarkable successfully against the Mughals.<sup>5</sup> A golden opportunity to Amber for expelling the Mughals from Burhanpur and Ahmadnagar. But before he could embark upon his project, he passed away at the age of 80 in may 1626.<sup>6</sup> In this way, Ambers death relieved the great pressure and strain on the Mughals in the Deccan. The death of Jahangir (1627) after a short interlude, Shahjahan ascended the throne on 14<sup>th</sup> February 1628.<sup>7</sup>

**Extinction of Ahmadnagar-** Shahjahan, took nine years (1628-1636) to accomplish the conquest of Ahmadnagar, which Shahji did his best to save with all his might and skills.<sup>8</sup> Fate khan, the son of Malik Amber there arose differences with sultan Murtaza Nizam. His bad attitude Fath Khan was thrown into prison. But he was released later and he refused to forget the treatment by his Master. Thereupon Fath Khan compelled Murtaza II to drink a cup of poison and gave out that he died a natural death. In Murtazas place he seated Husain a boy of ten years of age.<sup>9</sup>

Now Fate Khan became the power behind the throne. He didn't faithful towards Shahjahan, he opened negotiations with the Mughals and same time tried to befriend with Bijapur. His unconscious or unscrupulous diplomacy effect the loss of many loyal nobles like Shahji Bhonsle. He was in possession of the fort of Daulatabad. Shahji Bhosle persuaded the sultan of Bijapur to attack Daultabad and punish Fate Khan. Shahji joined the army of Bijapur. Shahajahan asked Fath Khan to surrender all the jewels and elephants of the Nizamshah<sup>10</sup> but he delayed to comply with the order on behalf of Shahjahan, Mahabat Khan went to the relief of the fort. But he refused to give up the fort. The siege continued for two months. Ultimately the fort surrendered. On Fath Khans reciting the khutba and striking coins in his name, Shahjahan was satisfied and left Burhanpur.<sup>11</sup> Sultan Husain Shah was imprisoned in the fort of Gwalior. Thus in 1632 the Nizamshahi dynasty of Ahmadnagar was ended. Hadiqat-us-Salatin says that Fath Khan after his submission was created a panj-hazaria commander of 5,000. Thus, after forty years of struggle, with periods of ephemeral peace, the Nizam Shahi sultanate become extinct.<sup>12</sup>

**Golconda And Bijapur** - Golconda and Bijapur two sultanates targets of Mughal policy in the Deccan. But Shahji Bhonsale who had become important factor in the political and military affairs of the Deccan.<sup>13</sup> Shahjahan sent written commands to the rulers of Bijapur and Golconda require ring them to recognize his sovereignty and also abstain from helping Shahji Bhonsale if they refuse to accept the command, their territories would be attacked. Qutub shah, ruler of Golconda died in 1626 A.D. And he was succeeded by a child of 11 years of age named Abdullah Qutub Shah (1626-72) submitted without resistance showing abjectness shameful in a crowned head (1636). Shahjahan left Deccan in July 1636, having appointed Aurangzeb viceroy of the Deccan, then comprising four provinces of Khandesh, Berar, Daultabad and Telingana.<sup>14</sup> For eight years (1636-44) under the first viceroyalty of Aurangzeb Deccan provinces, remained peaceful. After the resignation of Aurangzeb as the viceroy of Deccan in May 1644<sup>15</sup> The viceroyalty was assigned to Khan Dauran and Abdul Wahhab Khandeshi was appointed Faujdar of Baglana.<sup>16</sup> After went of Aurangzeb, as many as six Deccan viceroys<sup>17</sup> were appointed in eight years (1644-52)

Shahjahan appointed Aurangzeb viceroy of the Deccan for the second time in July 1652 A.D. He pressurized Golconda because it had failed to pay the annual tribute to Mughals. He waited for an opportunity at last he got it when Mir Jumla, who was most prominent nobles of the sultan, quarreled with him and get protection from Aurangzeb. Aurangzeb captured Hyderabad and also besieged the fort of Golconda. But before that he received orders of Shahjahan to raise the siege.

During the periods of second govern ship, Aurangzeb beneficial reforms in revenue system was undertaken with the assistance of Murshid Quli Khan, the Diwan of Khandesh and Berar.<sup>18</sup> The lenient assessment was accompanied by active measures to repopulate and reorganize the ruined villages of Khandesh, and Burhanpur attained the height of prosperity under Shahjahan.<sup>19</sup> Sultan Ibrahim Shah succeeded Muhammad Adilshah I in Bijapur. He had no fixed plan against the onslaughts of the Mughals while his nobles were divided among themselves. Districts rounding the capital were deserted. The lands surrounding the city were flooded in water. The besieging army harassed in many ways. It's true the capital of Bijapur was saved but the troops of Mughal plundered rest of the territory with a vengeance. The helpless condition of his people the ruler of Bijapur was forced to come to terms with the Mughals. In the treaty—The ruler of Bijapur agreed to pay 20 lakhs Rs. as peace offering. Agreed to respect the integrity of Golconda which was as a tributary state by the Mughals.

As regards Bijapur relations with Aurangzeb were not good. The fact that Moh. Adil Shah sided by Dara Shikoh. In 1656, Adil Shah died it was believed that he had no son but his wife Bari sahiba declared one child as his son to succeeded in placing him on the throne, his name of Adil Shah II was only 19 years of age. Shahajahan tried to take advantage of it. He charged Bijapur for different things and ordered Aurangzeb to attack it.

**Importance of Burhanpur In Deccan-** Burhanpur was the important province for Mughal campaign in Deccan. At the time of Akbar Burhanpur was seat of the Deccan viceroyalty till 1636. For 35 years Burhanpur was the capital and administrative headquarter of Mughal Deccan in general. During the reign of Jahangir Abdul Rahim Khan Khanan, prince Perwez, Khan-i-Azam, prince Khurram (Shahajahan) Mahabat Khan and Khan Jahan Lodi had been the Deccan Governors at Burhanpur. Malik Amber defeated Mughal troops by guerrilla tactics. Prince Parwez tenure of viceroyalty was very dull<sup>20</sup> He being fed up with ceaseless fighting was compelled to sue for peace with Amber and beat a hasty retreat to Burhanpur<sup>21</sup> Perwez died in October 1626 at Burhanpur. After his death Khan Jahan Lodi had been appointed governor of Deccan at Burhanpur<sup>22</sup> When Shahajahan arrived near Burhanpur the Khan Khanan meet him leaving others to guard the fort, lest the enemy finding it denuded of men should make an attempt to capture it.<sup>23</sup>

Prince Khurram entered Burhanpur on April 4, 1621. Deccan's enemy no notice to him. He set about making arrangements to deal a quick and effective blow at the Deccan entente<sup>24</sup> After the revolt of Khan Jahan against Shahajahan Darya Khan was killed and his head was sent to Shahajahan at Burhanpur<sup>25</sup> Khan Jahan to death on 3<sup>rd</sup> Feb. 1631<sup>26</sup> thus crushed rebel in successfully. In Burhanpur Shahajahan honoured, the Maratha chiefs like Maloji<sup>27</sup> Khaloji<sup>28</sup> Udaramji<sup>29</sup> were duly rewarded other. Nizamshahi officers who joined the Mughals at Burhanpur. Then seeking apology Fath Khan (son of Malik Amber) Prime Minister of Murtaza Nizam Shah II submitted to Shah Jahan<sup>30</sup> From Shahajahan's headquarter at Burhanpur in various military operations of war. He had to suffer a domestic bereavement. His dearest wife Mumtaz Mahal died at Burhanpur during childbirth on 7<sup>th</sup> June 1631. She was temporarily buried in Zainabad near Burhanpur before the removal of her dead body to Agra for permanent burial.<sup>31</sup>

This personal loss and prevailing severe famine in Deccan caused the Emperor a grave depression of spirit. Shahajahan left Burhanpur on 6<sup>th</sup> March 1632. Before his departure Shahajahan appointed Mahabat Khan the viceroy of Deccan<sup>32</sup> at Burhanpur.

**Conclusion**—In this way the Deccan policy of Shahajahan the Kingdome of Ahmadnagar was completely annexed. And Bijapur and Golconda were forced to accept the suzerainty of the Shahajahan and surrender part of their territories and a few important forts, pay annual tribute and war-indemnity. Probably, Bijapur and Golconda also could be annexed, if Shahajahan would not have stopped Aurangzeb. But Shahajahan was very foresightful ruler. So, he understood well the politics of the Deccan. Thus, at the end it is clear that the Deccan policy of the Mughal during the reign of Shahajahan remained quite successful.

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## 24

## Shakti Cult In Ranpur- A Case Study On “Maninag Thakurani”

\*Dr. Kanhu Charan Maharana

### Abstract

*Orissa was one of the ancient shrines of Shakti cult. ‘Shakti’ is worshiped in Orissa in different names such as Sarala, Biraja, Tarini, Bimala, GojaBayani, Bhagabati, Kalijai, Khambeswari, Bhadrakali, Kataka Chandi, Charchika, Samalai, Mangala, Bankeswari, Manikeswari and Maninageswari. MaaManinageswari is the presiding deity of Ranpur. The Shakti cult in the Princely State of Ranpur is centering round the worship of Maninag Thakurani- the presiding deity of the Raja of Ranpur.*

The history of Maninag Thakurani can be traced to a very ancient period. According to tradition, there were two *Sabara(nisada)* brothers in this region. They were Biswabasu and Biswabasab. The elder brother Biswabasu was daily worshipping a deity secretly known as Nilamadhab in the dense forest in a cave called Nilakandara. But the younger brother Biswabasab was very cruel who was hunting and killing a number of birds and animals daily. The deity being annoyed with him directed Biswabasu in a dream to ask his younger brother to leave that place.<sup>1</sup>

Then Biswabasu and his brother worshipped the deity without food for days together to forgive them. The deity being pleased with their worship directed Biswabasab not to live within 12 *koshas* of Shri Kshetra(Puri) and to settle in Ranpur with the Chakasila (the round stone on which Sri Nilamadhab was seated) and worship it on the Mainak hill so that he would be much benefitted.<sup>2</sup>

Then Biswabasab settled here, cleared the jungles, conquered the *Bhuinyas*(tribals) and established the kingdom. He was the founder of this Ranpur Dynasty. It is stated that one day while he was walking in the forest he found an image of a Goddess which was brought to Mainak hill and worshipped it on the Chakasila. The Goddess being pleased with his worship appeared before him in a dream and said, “*Ohmy son, this land once belonged to Ranasura, but you may*

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\*Lecturer in History, Ranpur College, Raj Ranpur, Dist–Nayagarh (Odisha)

*now live here and construct a village on the eastern side of the hill. Your supremacy may continue permanently.*” Biswabasab then established the village Ranpur which in course of time became a large estate.<sup>3</sup>

In those days, Ranpur was bounded by the river Daya on the east, Bankion the north, the Chilika Lake on the south and Nayagarh on the west. The advent of Biswabasab, the establishment of Ranpur kingdom, the worship of Maninag Thakurani on the Mainak hill and other matters has been elaborately dealt within the 29<sup>th</sup>, 30<sup>th</sup> and 31<sup>st</sup> chapter of Kapila Samhita.<sup>4</sup>

Thus, Biswabasab was the founder of Ranpur and builder of the temple of Maninageswar. The Rajas of Ranpur assumed the title of “Bajradhar Narendra Mahapatra.”

**Maninag at the Hill-Top** - Skanda Purana, Kapila Samhita, Kshetra Mahatmya, Shree Bhagabat, Ranpur Raj Vansavali, Radhanath Granthavali, Ranpur State’s Settlement Report and legends, throw a flood of light on the existence and glory of Goddess Maninag.

It is revealed from ‘Chandi Purana’ that Maninag Pitha is widely famous and popular from among seven other Shakti-Pithas of Orissa. ‘Shree Ksheta Mahatmya’ says that Maninageswari is the ‘Gupta Kshetra’. This holy shrine is also nomenclatured as ‘Navikshetra’ as this place is situated between Shree Kshetra and Nilamadhab Kshetra.<sup>5</sup> Maninageswari is worshiped as ‘*Sthanadhipati*’ here during Panchudola Yatra held every year in Ranpur where 108 *dolas* (palanquins carrying Gods and Goddesses) assemble at Panchudola Padia. Besides the ‘Chakasila’ installed on Maninag hill is engraved with ‘Bijamantra’ of Vishnu, Siva and Durga.<sup>6</sup>

The Goddess Maninag on the top of the Mainak hill at Ranpur is worshipped as Saraswati, Ekajata, Ugratara, etc. in ‘Tara’ Mantra.

The idols of Narayani, and Ugratara and Yantrasila are found worshipped now in the temple of Maninag at the hill top as described below. But the image of Durga has been stolen away by the miscreants.

The Maninag hill is divided into three parts and it is named as ‘Mainak’ ‘Maninag’ and ‘Meghadhip’. From its inception Maninag was worshipped as ‘Ambika’ here. In 942 A.D. Rani Padmavati, the newly married queen of the Raja Gadadhar Singh of Ranpur saved Utkal from the invasion of Muslims of Bengal in a war and could prove her heroism. Then the Maharaja of Utkal being highly pleased with her heroic deeds awarded ‘Nagamani Shree’. Since that day the popularity of Goddess Maninag of Ranpur was began to spread throughout Orissa.<sup>7</sup> This fact is corroborated by ‘Konark’ kavya of the poet Nilakantha Das.

The Raja Abhimanyu Singh, the 91<sup>st</sup> king of Ranpur being graced by Maninag had led the army of Gajapati Purushottam Dev in ‘Kanchi-Kaveri Expedition’ which brought victory for him. The king Udhav Narendra, the 92<sup>nd</sup> ruler of the State built the Jagannath temple of Ranpur and the present temple of Maninag at the hill-top between 1314 to 1363 A.D.

It is known from one copper plate (O.H.R.J)-vol-II, page-32, that being attracted and satisfied with the prevailing rites and rituals and superb spiritual importance of Maninag Thakurani some Rajas and Maharajas of Utkal donated

many villages and valuable gifts for the day to day maintenance of Maninag Thakurani. In 520 A.D. Sri LokaBigraha, the 18<sup>th</sup> King of Tosali had donated the village Urdhwasunga to Maitrayaniya Brahmins for the purpose of 'Bali' and 'Charu' of Maninageswar. The village 'Kumbharak-sunakhala' of the worship of 'Ambika-Maninageswar-Bhataraka'.<sup>8</sup>

In 1663-1691 the Raja Narayan Narendra being graced by Goddess Maninag could save his kingdom by defeating Maharaja DivyasinghDev of Puri. When the Maharaja came to know about the miraculous power of Maninag, he immediately sent a tantric Brahmin to Ranpur who had smuggled the idol of Maninag and installed the same in BiraRamchandrapur, near Satyabadi of Puri district.<sup>9</sup> Then in 1700 A.D., the king Rama Chandra Narendra re-installed the image of Goddess Maninag. This fact is supported by 'Maninag' Kavya composed by Pandit Balaram Swain. The kings of Ranpur were true devotees of 'Maa Maninag'. They always surrender themselves at the feet of the Goddess for the betterment of their kingdom and subjects. Both the king and subjects worship Maninag as Maa or mother Goddesses and pay ovation for peace and prosperity. Being blessed by Thakurani some kings of Ranpur state could show their superb skills and ability in war and aggrandizement as mighty rulers. Consequently, in past, the territory of Ranpur state was extended as far as Boud in west to River Daya in east and the ChilikaLake in South and to River Mahanadi in North.

**Temple of Maninag At The Foot Hill** - With the passages of time it became strenuous and painful to climb the hill-top daily for worship of Maninag surrounded by dense forests and infested by wild animals and snakes. The legend says that the king BrajaSundar Narendra being directed (in a dream) by the Goddess had built another temple of Maninag at the foot of the hill in 1830 A.D. for daily worship by people. This data is also supported by Survey and Settlement Report of Ranpur and Maninag Kavya of Pandit Balaram Swain. Sometimes the image of 'Tala Maninag' creates dilemma in the minds of devotees. Some accept it as 'Ardhanarswar' and others as 'Vairabi' but its artistic style proves that it is the image of 'MahakalaVairabi'.<sup>10</sup> This evidence is supported by 'Talamaninag Dhyana' which has been depicted in collected from palm script.

**Daily Worship**- Maninag is worshipped in 'Bhubaneswari Mantra' and accordingly all the rites and rituals are performed here. Besides, Maninag is also accepted as 'Banadurga'. A Jani (worshipper of tribal community) is appointed as the 'pujaka' of the goddess on the basis of 'Jagir and his post in hereditary. The 'Saradiya Puja' is observed on 'Tala Maninag Pitha' for long 16 days during Dashahara festival with much pomp and show. The king invites 'MaaKhilamunda Thakurani' of Raanta of Mal Region to this festival since the Goddess blessed the king for, victory over Gajapati of Puri. Here 'Sodadinamtaka Puja' is offered to Khilamunda. 'Madhuparvana' or 'Naba Patrika' festival is observed for 9 days on Maninag Pitha from 'Chaitra SuklapakshaPratipata' to 'Nabami'. During Raja festival Goddess Maninag pays visit to the temple of 'Narayani Thakurani' established by the king at the village of PurunaBasanta, an away of two kilometers

from Ranpur on the day of PahiliRaja and returns after 4 days of observing and entertaining Rajostav. Further, during DashaharaNarayani comes to Rajavati Maninag on the day of Amabasya and returns on Dashahara. Here 'Nabadinamtaka Puja' is performed as ovation to Narayani. The king arranges the Dashahara festival every year to appease various Gods and Goddess for his military victory over outer enemies and restoration of peace and order throughout the Kingdom in view of betterment of subjects. Besides, the king installed the image of 'Batuka vairab' on Tala Maninag Pitha for learning of war-techniques by kshatriyas.

**Practice of Human Sacrifice**- In the opinion of many scholars 'Shaktipitha' is usually a 'Tantrapitha'. Its worship is performed in 'Bamachar' style. It is said that, for the victory in war and conquest and subjugation of enemies, the Rajas of Ranpur State adopted 'Tantra Puja' and introduced the system of human sacrifice before the Goddess Maninag. Accordingly, it became a rite to sacrifice human beings before the Goddess Maninag in the month of Magha. The Rajas engaged 80 families and granted 'Raktapata Jagir' for the purpose of arranging human beings to be sacrificed before the goddess secretly. They are called as 'Maghamasias' or 'Tantiakatas' or 'Throat-cutters'. They were moving here and there in disguise and collected blood by killing human beings on the way and then offered the same to Maninag Thakurani with usual rites and rituals.<sup>11</sup>

This inhuman and heinous practice was taking place in the month of 'Magha' every year because Goddess Maninag had taken her holy birth in this month. However, this evil tradition continued for a pretty long period in the State and for which Ranpur was blamed everywhere. Then the king Sarangadhar Brajendra Narendra had abolished this practice and introduced the system of 'Mahaprasad'. Major R.L. Bazzelgatte, the British Political Agent of Eastern States Agency also issued strict warnings to stop the practice.<sup>12</sup> In spite of that the people being misguided by blind believes and superstitions often resort to the practice of 'Bali' (sacrifice) by killing goats, sheep's, different kinds of birds and even the buffaloes secretly before the Goddess Maninag for achieving the miraculous results.

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## 25

# Structure of Baolis In Haryana During Medieval Period

\*Harvansh

### Abstract

*Baolies or Step wells were built all over the Northern India much before the advent of the Mughals. Baoli is a unique form of a structure called Step well built with architectural and aesthetic beauty. Fortunately, many Baoli survive all over Haryana to this day. The Kings and Philanthropists always recognized their importance and built structures to make them immortal. There is Several Such Structure in Haryana. Their construction was considered as noted above, a great service to the society.*

*Most of the Baolies is described above were built during the Mughal period. Although same Baolies have been declared protected monuments ASI. Most of them are in bad shape.*

**Key Words-***Baolies, alcoves, Pavilion, gateway, archway*

These are found wherever the wells are deep and the water for from the surface.<sup>1</sup> Baolis were more popular in Gujarat where these were treated more artistically, than they were any where else. <sup>2</sup>No life can be imagined or conceived of without water. Therefore, water sources and structures related to them have been developing great spaces in people's lives. And it was precisely for this reason that our forebears attached great Sanctity to the both.

The Baoli are constructed to preserve and store water, even during the hottest summer month.<sup>3</sup> The Baoli in Haryana Consist of two part a circular or octagonal well from which water is drawn up either by pur, operated manually or by bullocks or by a series of galleries or floors, Connected by flights of steps descending Successively from the upper most platform to a lower landing on which stand

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\***Research Scholar, Department of History, M.D.U. Rohtak (Haryana)**

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pillars supporting a roof of equal breadth above.<sup>4</sup>As most of the Baoli have lost their inherent function (water supply and storage) and are either deserted or in a broken down condition due to neglect and lack of interest of the people living. Some Baolis of Haryana is describing bellow.

**Pingwan Baoli:-** It is located in Pingwan Village of Mewat District. It was in the memory of some noble who died whilst Journeying towards Kandahar. <sup>5</sup> It is double storey structure, which is full of wild growth, stone and other dust material. The plaster of this Baoli has been chipped off. The full length of Baoli is 21.3 m from the entrance to the back side wall of the well. The breadth of the Baoli is 7.3 m. There are embellished with two alcoves and six blind niches on each side. The nest of the weaverbird is hanging here, which is very beautiful. The architectural features of the Pavilian seem to be of Tughalq period.

**Luhari Baoli: -** It is located in Luhari Village, district Jhajhar. It has rectangular well and at the end it turns in circular shape from which water is drawn up by bullocks or by manually and by flights of steps descending from the water level. The width of the platform is 17.5 feet. It has 46 stairs, which reach to the water level. It seems three storey structures. The depth of the well is 40 feet. Central portion of the Baoli is wider than the platform. It is constructed of stone flocks. According to its architectural feature this Baoli seems to be Mughal period.

**Mirza ali Jan Baoli, Narnaul-**This Baoli was built by one Mirza Alizan, was a noble in Akbar's time. The boali forms of a large complex given the appellation of *Mirza Ali Jan Ka Takht* or the throne of Mirza Ali Jan. The gateway of the a very majestic. The gateway is like two big arches and double story. First storey is arcade pavilion and second story is pillared covering an area 6.9 m by 2.5 m and 11 m high structure surmounted with open. This is in the north- south direction. The main gate is in the north direction and the octagonal wells are in the South direction. The flight of stairs, leads to the first storey. Each side has 11 stair, which measure 1.22 m by 46cm. and 20.3m. Ceiling of the pavilion has Geometrical design.

In the front of the gateway of the Baoli is an octagonal tank of 3m of each side, 1.3 m deep, With a fountain in the centre. Between the gateway and fountain, laying 10 stairs, measuring 3 m by 41 cm and 20 cm. Both side of the stairs waterfall system had adopted. From here extended a small Garden, Covering an area 44.4 by 12.1 m all that Survives of this garden are two water –chutes, formed by receding layers of stone.<sup>6</sup> Both Side of the Baoli, there are made a water channel, which had joint to the main channel and western part of the Persian wheel.

**Meham Baoli: -** It is located in Maham (Rohtak). It is the finest and best preserved specimen in this region. The British traveler Peter Mundy apprised it as a monument of Public utility worthy of munificence of a Roman Emperor. <sup>7</sup> According to an inscription on the wall of Baoli, It was built by saidu Kalal, A chobdar to Emperor Shah Jahan in year 1059 AH, Corresponding to AD 1656-71. The Baoli is built of brick and black Kankar, having three long flights of 101 steps. Separated by landings and leading to the water. At the end of the flight of

step in circular wall subsidiary stair case are built with in the thickness of the walls giving access to the landings.<sup>8</sup> It is protected monument, vide its notification No. 4891 dated 12.02.1923.

**Baoli of Kaithal:-** This Baoli is located in Kaithal Civil Hospital. The whole area is covered by Baoli, which measures 77.2 m by 8.8 m. Arcades of Semi- octagonal recesses 1.8m broad and 1.2 m deep relieve the monotony of the side wells<sup>9</sup>, which are supported by two arches thrown across them. In the first archway, 4.1 m. broad four- centered arch form main opening, which is flanked by 1.2m broad arch.<sup>10</sup> Besides the main flight of stairs, the Baoli has one subsidiary stairway, descending near the second archway, Both stairway communicate with a well of 6 meter diameter set at the end of the structure. The use of cusped profile for the main opening in the second archway built across the side wells indicates the reign of Shah Jahan (1698-58) or later when the cusped arch was in style. Most of the Baolies is described above were built during the Mughal period. Although same Baolies have been declared protected monuments ASI. Most of them are in bad shape.

**Tohana Baoli:-**It is located in outside of the town. It is in Utter ruin. None of its stair leading to the water is extent and it too is filled with garbage. This Baoli is similar to the Kaithal Baoli. It covers an overall area measuring 60 m by 7.4 m. The semi-octagonal recesses in the side walls are 1.7 m. broad and 0.8 m deep. The Central opening in the first archway is 3.1 m broad and those on the sides 1m. Broad each.<sup>11</sup> The main arch of the second archway here too has a cusped profile. The additional stairway is also presented here and Situated near the well. The well, measuring 5.3m in diameter, has two large Sockets near the parapet for affixing the rafters of the wheel for water. On the ground level, the well is surrounded with an octagonal platform of 4.6 m. Side. At present, the water table is merely 8.6 m below the parapet.<sup>12</sup>

**Mandir Baoli of Thanesar :-**It is located in temple of Thenesar. Its Architectural features that, It was constructed in the Shahjahan region (Mughal period).<sup>13</sup> It is made of Lakhori bricks and plastered on lime mortar. It has two portions, first portion is 4.9 m. Length and 2.65 m. broad. It has 8 stairs. Its second portion has 3.63 m. Length and 2.25 m. broad. It has 6 stairs and a small well.

**College Baoli of Narnaul:-** It is located in complex of the polytechnic college, Narnaul. Its architectural features are very simple. The stepped corridor stands from a raised platform, which is 2' above ground level. Total length of the monument is 93' without well. The construction of the stepped corridor tapers as it goes down wards and also lengthwise.

This Baoli has three story's, two storey are under ground level and one story is above ground.<sup>14</sup> First story has a western side gateway and eastern side has a pavilion. Second story has made of three side arcade position. It has also cusped

arches and at last third story has a well The well has a octagonal in shape. This Baoli from 17<sup>th</sup> century.

**Hansi Fort's Baoli:-** This Baoli a situated in the Fort of Hansi and belonged to Mughal period. The Baoli is built of bricks and has a traditional layout with a rectangular tank in the middle of a platform and a well shaft at one end. The platform slopes to drain rain water towards the reservoir, Semi-Circular arches reform the walls of the tank. It is also protected monuments of archeological survey of India.

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## Military Advantages And GIPR

\*Dr. Rita P. Bhambi

### Abstract:

*Thomas Williamson, the Revenue Commissioner of Bombay, had addressed two letters on 'The advantages of Railway Communication in Western India' to Lord Warn cliff, Chairman of the GIPR, in 1846. One letter stated that, "I need not remind your Lordship that Bombay is the great focus of our military strength in Western India. Its admirable harbour at the most centrally point on the West coast of the Peninsula, has since the time of our first connection with India, pointed out as the key of our possessions in this quarter. There are our Dockyards, Arsenals...and other stores; and it is the only point on the whole coast where troops can, at all times of the year, be embarked and disembarked without difficulty or delay".*

**Keywords:** GIPR, Military, Train, Troops, Lord Dalhousie

The Railway line between Liverpool and Manchester was opened on September 15, 1830. This was the first line built for carrying goods as well as passenger traffic, on which steam traction was solely employed. The era of locomotive had begun. If it was trade of wool that prompted the journey of the first ever passenger train in England, it was trade of cotton, along with military advantages, that prompted the journey of the first ever train on the Indian sub-continent.<sup>1</sup> After twenty eight years the world's first train, the first railway line in India covering 34 kms between Boribunder (Bombay) and Thana was opened to traffic on 16th April, 1853. Writing about this event, the 'Bombay Times and Journal of Commerce', by which name the present 'Times of India' was known at the time, gave this pen picture.<sup>2</sup> Within a year, the line has been extended to Kalyan (May 1, 1854). This was the result of 10 years of study, survey and deliberations and hard work. This was a massive enterprise in which the 'capitalists and

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\*Associate Professor and Head, Department of History, G.N.Khalsa College, Matunga, Mumbai (Maharashtra)

technicians' of England, the people of Bombay, 10,000 local workers of the GIP Railway and the Governor-General of India actively participated.

It was George Clark, Chief Engineer of the Government of Bombay, who during his visit to Bhandup in 1843 had first conceived the scheme that a railway line could be laid to connect Bombay to Thane, Kalyan and the Thull and Bhore Ghat inclines.<sup>3</sup> The scheme was investigated by a special Committee headed by the Chief Secretary of Bombay, Henry Conybeare and approved by the meeting of the citizens of Bombay held at the Town Hall on April 19, 1845. The scheme took a concrete shape when a company was formed in England under the name of the Great Indian Peninsula Railway Company, incorporated by an Act of Parliament in August 1849.<sup>4</sup> The GIP Railway Company entered into a contract with the East India Company on August 17, 1849 when it was decided to raise a capital of \$500,000 for the project, things began to move. The terms involving Government guarantee on which the Company should operate were decided. The contract with the GIP Railway Company was to run for ninety nine years, with provisions enabling the Government to purchase it at the end of twenty five or fifty years. Meanwhile, interest at 5 per cent on the capital to the Company was guaranteed until acquisition by the State.<sup>5</sup>

The construction of the line was started on October 31, 1850. J. P. Willoughby, the Chief Justice of Bombay, performed the ceremony of turning the first sod near Sion in the presence of prominent citizens. M/S Faviell and Fowler, a British firm of contractors who had been assigned the job, put 10,000 men on the project. The first locomotive on the Indian soil was witnessed on February 18, 1852, performing shunting near Byculla. It was named Falkland after the name of Lord Falkland, the then Governor of Bombay (1843-53).<sup>6</sup> Thus the stage was set for the first Railway in Bombay.

The British created the Indian Railways. They envisioned it, planned it, engineered it and instructed the poor Indian laborers how to build it. Coming to that, there is a common misconception that the British "gifted" India the Railways. Nothing could be more wrong. The British did not build the Railways out of love for India or seeing the need to "prosperity" vast masses of poor Indians. They couldn't have cared less. In order to govern this huge, disconnected and diverse country efficiently, they needed stuff to be moved around the country quickly, like the mail of the Empire, materials, officials, laborers, troops and so on. During this time in England, the hugely successful new "Railway technology" was accelerating industrialization and development of the Kingdom. The British realized that an extensive railway network was exactly what they needed in India to consolidate their power, control the local population, reach into the hinterlands and exploit the country to the maximum.

No doubt the Great Indian Peninsula Railway was promoted on a commercial basis, but the military advantages derived through speedy and cheap transportation of troops and military equipage were not overlooked. In case of war, camp equipage was of the greatest importance, and the carriage of it by ordinary means was very difficult.<sup>7</sup> Lieutenant Colonel C.W. Grant, a proprietor of shares of the GIPR, wrote in his pamphlet on the subject of the Bombay Railway, to the Bombay Government,

“That as without the liberal aid and assistance of the Government, the railway could have no existence; care should be taken for the protection of their interests in so arranging the general direction of the railway as to be of advantage to their large military cantonments. So as to assist in the transport of troops for which purpose the line should pass through as many military stations as possible.”<sup>8</sup>

Thomas Williamson (Revenue Commissioner of Bombay) also discussed the military importance of the GIPR line, and stated that “Bombay is the great focus of our military strength in Western India. There are our Dockyards, our Arsenals, our Manufactories of Ordnance and other stores; and it is the only point on the whole coast where troops can, at all times of the year, be embarked and disembarked without difficulty or delayed.”<sup>9</sup> He further explained how the troops stationed at Poona, Sholapur, Hyderabad, Mhow and Ahmadnagar would be maneuvered with the help of railways at the time of emergency. He pointed out, “No better lines could be chosen than a great trunk-line from Bombay through Candeish to Nagpoor, with two branches above in the direction of Poona and Sholapur, the other north, in the direction of Mhow.” The GIPR would not only facilitate the movement of troops, but would also help in the dispersal of troops coming from England. The greatest difficulty faced by the marching English troops was extremely hot climate and the epidemics which followed the onset of the monsoon. As Williamson rightly opined, “In Europe, the importance of a railway as a military work is limited to the speed and comfort with which large bodies of troops may be conveyed to their destinations; but in India its value is enhanced by the mode in which it would spare the health and save the lives of European troops.”<sup>10</sup>

Lord Dalhousie, Governor General of India from 1848-1856, played a crucial role in the formulation of a policy for railway construction in India. Two Minutes written by Lord Dalhousie, one in 1850 and the other in 1853 are well known. As the later Minute covers most of the topics discussed in the earlier Minute, with the exception of the question of the most suitable gauge for India, it would suffice to take note here of the 1853 Minute.<sup>11</sup>

“It cannot be necessary for me to insist”, wrote Lord Dalhousie in his memorable minute dated April 20, 1853 to the Court of Directors of the East India Company, “upon the importance of a speedy and wide introduction of railway communication throughout the length and breadth of India. A single glance cast on the map recalling to mind the vast extent of the empire we hold; the various classes and interests it includes the wide distances which separate the several points at which hostile attack may at any time be expected; the expenditure of time, of money and life, that are involved in even the ordinary routine of military movements, would convince the urgency of speedy communication.”<sup>12</sup>

Regarding Bombay, Lord Dalhousie stated that the Bombay Presidency as such was not in much danger of being attacked. But the troops stationed in it could be easily and swiftly transported to Bengal by a rail link in case a need arose. By providing a junction of Bombay and Bengal Presidencies by rail, “the military power of the Government of India would be incalculably advanced thereby.”<sup>13</sup>

These lines in the able, lucid and comprehensive Minute constitute the raison d’être of the Indian railway policy. He realized that swift dispatch of troops would increase the effective military strength. The strength of the army, said Napoleon, lies on its legs.<sup>14</sup> As a Minister especially at the Board of Trade in England he had invaluable railway experience.<sup>15</sup> Thus, he was convinced of the importance of railways both for internal order as well as for defense against external aggression.<sup>16</sup> From the above it is very clear that the importance of railway construction in India was emphasized both by the British Government and the private sector. But the two sides judged its importance from two different angles. While the Government in England and in India judged that military and political considerations should get the priority in the selection of routes, the British promoters and businessmen laid emphasis on those routes which could tap important agricultural centers and serve their commercial interests best.

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## Indian Revolutionaries and Congress, 1920s-1940s

\*Anand Kumar

### Abstract

*It is generally accepted that the revolutionary movement was started in India organized by Anushilan Samiti and Jugantar party in the early part of twentieth century. The Anushilan Samiti was started as a cultural society in 1902, by Aurobindo and the followers of Bankim Chandra to propagate the teachings of the Bhagvad-Gita. But soon the Samiti had its goal to overthrow the British rule in India. The revolutionaries like Shyamji Krishanavarma and V.D. Savarkar started this movement abroad with the idea of an armed struggle. This movement had become well known for its activities in the Indian expatriates in London. The fresh interpretation of the Indian's ancient scriptures appealed them immensely.*

Much has also been written about the ideological and philosophical differences between the moderates and revolutionaries by Hiren Chakravarti, Dalia Ray, Uma and Haridas Mukherjee, Peter Heehs, Amales Tripathi, Arun Chandra Guha, Biman Bihari Majumdar, Budhadev Bhattacharya, Harish K. Puri, Amily C. Brown, A.C. Bose, Bipan Chandra and Sumit Sarkar.<sup>1</sup> Thus this paper focuses instead on the motives of some Congress leaders behind the moral support given to the revolutionaries and their activities.

In the second half of the 19<sup>th</sup> century revolutionary activities found expression in the form of peasant and tribal revolts and uprisings popularly known as “people’s revolts” and “civil disturbances”. The anthropologist Kaithleen Gough<sup>2</sup> in his book ‘Indian Peasant Uprisings’, has compiled a list of 77 peasant uprisings during British period involving violence and classified them under five types – restorative, religious, social banditry, terrorist vengeance and armed insurrection. 1857 might be regarded as the culmination of the older type of anti-British resistance, led by

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\*Assistant Professor in History, G.C. Badli, Jhajjar, Haryana.

dispossessed chiefs and with restorative aims. It is significant to observe that the most militant outbreaks against the British tended to be tribal communities which revolted more often and more violently than any other community including peasants in India.<sup>3</sup>

The revolutionaries, although working covertly, fought with courage and determination to wrest freedom from the Britishers. The Indian National Congress was the biggest political organization in the country. A large number of revolutionaries were also active in the Congress.<sup>4</sup> The influence in the national movement was so great that C.R. Das thought it fit to bring about a meeting between Gandhi and the revolutionaries in September 1920 so that the latter were persuaded to halt their activities and support the Gandhi led movement of non-cooperation.<sup>5</sup>

Gandhi’s non-violent campaigns are well known both internationally and nationally because they represent an important component of India’s national history; his first nationwide campaign began in 1920 against the Rowlett Act, protests against a set of recommended legislative acts called “special powers” that would allow the government to detain political aspects without charging or trying them in a court of law.<sup>6</sup> Gandhi opposed the laws, seeing them as unlawful; he also vigorously opposed the political violence that was espoused by revolutionary terrorists.<sup>7</sup> In spite of Gandhi’s opposition to violence, campaigns of political violence were planned by revolutionary terrorists who often worked undercover within Gandhi’s non-cooperation movement in Bengal, U.P. and the Punjab as several of the essays in the volume, ‘Militant Nationalism in India’, produced by the Institute of Historical Studies show.<sup>8</sup> Members of the revolutionary groups such as the Anushilan Samiti and Jugantar Party were active in the Bengal Provincial Congress district committees from the 1920s to the 1940s, a fact that was used widely by the colonial government to discredit the Congress’s stated position on the 1940s, a fact that was used widely by the colonial government to discredit the Congress’s stated position on engaging non-violent modes of protest.<sup>9</sup> The failure of the non-Cooperation movement brought to the fore the controversy over means – non-violent or violent means – to be employed for furthering the national objective of freedom. During 1924 and 1925, the revolutionaries and Mahatma Gandhi entered into polemical arguments. In his presidential address at the Belgaum session of the Congress, Gandhi characterized revolutionary crime as the “insane pressure of anger and ill-will”, far less effective than the “pressure of non-violent acts born of goodwill and gentleness.”<sup>10</sup> On behalf of the revolutionaries Sachindranath Sanyal addressed an ‘open letter’ in defense of the revolutionary creed. He held Gandhi guilty of persuading “the whole nation to accept the spirit of Ahimsa irrespective of desh (place, environment), kal (time) and Patra (recipient) – which was a matter of individual sadhana (spiritual practice) with the Indians.”<sup>11</sup> He asserted: “The non-violence that India preaches is not non-violence for the stake of non-violence but non-violence for the good of humanity and when this good for humanity will demand violence and bloodshed, India will not hesitate to shed blood just in the same way as a surgical operation necessitates the shedding of blood.”<sup>12</sup>

The polemics continued even after the arrest of Sanyal. The revolutionaries disagreed with Gandhi's interpretation of India's history as being one of peace, non-violence and love. They pointed out to the fact of huge standing armies in ancient India and recalled the Gita's refrain of "vinashaya cha dushkritam"<sup>13</sup> (destruction of the wicked). They accused the Mahatma of spreading "philosophical cowardice" by preaching non-violence throughout the length and breadth of the country, and asked if he did not believe in Mazzini's dictum that "ideas ripen quickly when nourished by the blood of martyrs."<sup>14</sup> To Gandhi's charge that their (revolutionaries') movement is not a mass movement, the revolutionaries replied that "the masses are not for the revolution but the revolution is for the masses."<sup>15</sup>

Jawaharlal Nehru not only appreciated the acts of Naujawan Bharat Sabha, but also dissociated himself from the remarks made by Mahatma Gandhi on the murder of Saunders in December 1928 at Lahore.<sup>16</sup> He openly assured the members of Sabha that "many in India are full of sympathy for them and are prepared to help them as much as they can." He further affirmed that Sabha will "grow in strength to take a leading part in forming a national India."<sup>17</sup>

Gandhi had very strong condemnation to the Assembly bomb explosion in April 1929 and asked the Congressmen not to give, even in secret, any approval to this deed<sup>18</sup> and requested the imperial government to concede the national demands in time to control the revolutionary activities. Gandhi thus condemned the action of Bhagat Singh as madness<sup>19</sup>, but used it for promoting the cause of the nation. Jawaharlal Nehru informed the Viceroy that "it is absurd to talk of unqualified condemnation of the Youngman who did it."<sup>20</sup> Nehru had to face the reprimand given by Mahatma Gandhi, when he published the statements of Bhagat Singh and Dutt in the Congress Bulletin. Apologizing, Nehru wrote to Gandhi, "I am sorry you disapproved of my giving Bhagat Singh and Dutt's statement in the Congress Bulletin", and expressed his helplessness that "he was compelled to give the statement because there was very general appreciation of it among Congress circles."<sup>21</sup>

There was an undercurrent of sympathy of the Congress leaders towards the revolutionary terrorists. The Congress government, after assuming office in 1937, decided to release a large number of revolutionaries following vigorous movements in jails and camps demanding the release of state prisoners and revolutionary convicts. Many revolutionary convicts who were in camps and jails outside the province were subject to the requirement of public security; a scheme for the progressive transfer of detenus from camps to village and home domicile and a training scheme for the detenus was drawn.<sup>22</sup> After releasing from jail, the Anushilan revolutionaries issued instructions to those being released and to members outside to join Congress and to utilize it as a platform to spread the doctrine of socialism and communism and thus prepared the way for mass revolution.<sup>23</sup>

During 1939, the position became clearer. The AICC session in Calcutta provided the leaders in Bengal an opportunity to meet Anushilan leaders from other provinces and discuss policy. The outcome was a decision to support S.C.

Bose, provided they Received a financial support from him and did not desert the left bloc. The Anushilan revolted group (ARG) was connected with the Congress only through CPI and committed themselves to support S.C. Bose and his left bloc or Forward Bloc and represented on the Bengal Provincial Congress Committee executive committee.

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## Maharshi Dhondo Keshav Karve: The Harbinger of Women Education

\*Dr. Ravinder Kaur Cheema

### Abstract

Emancipation of women in India was the need of the hour in the nineteenth century and that would be possible only through effective implementation of education in the society. With the efforts of educationist and philanthropists various schools for girls were setup in Bombay. This article discusses the contribution of Bharat Ratna Maharshi Dhondo Keshav Karve in the spread of women's education in Maharashtra with special reference to the initial initiatives up to the establishment of women's university in India.

**Keywords:** Karve, education, women, vidyalaya, emancipation.

The various religious and social reform movements of the 19<sup>th</sup> century aimed at reforming the Indian society that was based on the orthodox customs and traditions. Reformers like Raja Ram Mohan Roy, Mahatma Gandhi and others worked for the all-round regeneration of Indian society. The evils existing in the society were mainly related to women and low castes. To strengthen and enhance the status of women in the society there was a need to abolish all evils such as child marriage, *purdha* system, *sati*, infanticide, etc. The change is expected only when efforts are made at the grass-root level. Apparently the women from higher class received education through private teachers as sending them to school was still a very foreign idea in India. R. V. Parulekar while in the process of understanding Mount Stuart Elphinstone enquiry into education in the province stated that, "It must be admitted that in the year 1824 when the reports were obtained from the districts, there is no mention of a female scholar attending any of the common schools of the province. This is by no means due to hurry or omission. The common schools of the time were meant for the boys only."<sup>1</sup> The young

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\*Assistant Professor, Dept. of History, G. N. Khalsa College, Mumbai (Maharashtra)

educated and intellectuals realised that emancipation of women will be possible only through effective implementation of education in the society. Elphinstonians started various schools for girls in Bombay. P. Malbari, M.G. Ranade, Karsandas Mulji, Jagannath Shanker Seth and Bhau Daji Lad also contributed in promoting female education that led to the emancipation of women. Maharshi Dhondo Keshav Karve was one of the great champions of women's education for their emancipation. He set an example for the young boys of the times to marry widows as he himself married a widow named Godubai. Thus is further discussed the contribution made by Maharshi Karve in the spread of women's education in Maharashtra with special reference to the initial initiatives.

**Early Life of Dhondo Keshav Karve (1858-1962)**-Karve was born on 18<sup>th</sup> April 1858 at his maternal grandfather's home at Sheravali, Khed Taluka of Ratnagiri district. His home was the important village of Murud in Dhapolitaluka where he attended the old type of village school to learn the 3 R's effectively.<sup>2</sup> After passing his sixth standard from a vernacular school at Murud, he cleared the qualifying examination for teacher-ship in a primary school from Kolhapur, thus surfacing his interest in the field of education. At the age of seventeen he joined the English class started by Pandurang Daji Bal that gave him an opportunity to go for higher studies.<sup>3</sup>

After studying at Wilson College for a year Karve shifted to Elphinstone College for further studies. While at Elphinstone for the next two years he had an opportunity to attend lectures of popular teachers like Wordsworth. Temporarily for a year he taught at the Presidency High School but was unable to complete his post-graduation.<sup>4</sup>

**M. Karve –A Teacher and a Social Reformer**-Karve learnt his first lesson in social work while at primary school at Murud. His adorable and admirable teacher, Soman Guruji became his ideal. "Guruji instilled in him virtues of character, public service and a spirit of self-abnegation."<sup>5</sup> Hence began Karve's life as a teacher and a social worker in Bombay. He brought with him four boys from his town and all lived together as a family. He gave them education to be good human beings.<sup>6</sup>

He also contributed to various public activities at Murud for which he initiated a Murud Fund. Every employed inhabitant of Murud would contribute a pie (one paisa) for each rupee they earned. This fund was used for the repairs of school buildings, temples, roads, arrangements of funeral rites and other such activities. He formed a friendly union named *Sneha Vardhak Mandali* in order to bring together all the educated men of Dhapoli Taluka for exchange of ideas and interactions. Progressing further, in 1891 Karve was invited by G.K. Gokhale to join Fergusson College (Pune) as a Professor of Mathematics and later he became the lifemember of the Deccan Education Society.<sup>7</sup>

Karve's first act towards social reform was his marriage to a widow named Godubai (age 8 years) which was first of its kind in Poona. Godubai, who died in

1891, was the first widow student at Sharda Sadan that was started by Pandita Ramabai.<sup>8</sup> This encouraged him and his friends who went on to form a Widow Marriage Association in 1893 and also set up a hostel for the children of the widows.<sup>9</sup> Karve, in 1893 married Anandibai Joshi, a widowed sister of his college friend Narharipant Joshi and this was not well accepted by the society.<sup>10</sup>

**AnathBalikashram**-Karve's concern and sympathy towards the widows led to the further developments on this path irrespective of unhappy expressions from the society. In 1899 with just two widows he started the *AnathBalikashram* in spite of large constraints of finances. In view to facilitate finances Karve himself travelled through Bombay and Thane and collected donations for the ashram.<sup>11</sup> To enrol and educate the unmarried girls was not well accepted by the society as they felt that such development would lead to unnecessary problems.<sup>12</sup> In spite of all odds Karve went ahead with his ideas and planned to establish the *Mahila Vidyalaya*.

**Establishment of Mahila Vidyalaya**- It was while D.K. Karve worked as a teacher of Mathematics at Cathedral Girls High School and the Alexandra Native Girls English School that a question arose in his mind, "why we should not try for education and advancement of high class Hindu girls on lines; similar to those of European and Parsi schools. It was a consummation devoutly to be wished for."<sup>13</sup>

In 1907 *Mahila Vidyalaya* was started by Karve with six female students in old house near Lakdi Bridge given to him by Deccan Education Society. To meet the financial challenges he started the Brahmacharya Fund. This project of Karve would strengthen the girls and discourage them from early marriages and motivate the girls to make proper use of their time before getting married.<sup>14</sup> This would create a revolutionary change amongst the women of the society. Mr. Hunter Steen, an Englishman commented on *Mahila Vidyalaya* in his article published in Times of India dated 14<sup>th</sup> March 1908, . . . " In a small house in Narayan Peth, Poona city, not far from Lakdi Pool, is to be found the tiny beginning, atleast on this side of India, of what will one day prove the social regeneration of the country."<sup>15</sup>

In 1911 the *Mahila Vidyalaya* transformed into a full-fledged residential school with a house of its own at Hinge near the Ashram. Karve worked towards this as his second dream and was successful. Some women of the Ashram provided their services to the schools and also Karve's old teacher taught in this school. Whatever money she earned was sent to Karve. This collection of foodgrains was called *Mushiti* Fund. Karve's efforts received applaud and support in various forms. Donations poured in for the *Mahila Vidyalaya*. Major Krishnaji Vishnu Kukde sent Rs. 400 and later Rs. 200. Mrs Gangabai Gokhale expressed her desire to institute scholarships. Dr. T.C. Khandwala of Bombay gave a monthly contribution of Rs. 10 for the Brahmacharya Fund.<sup>16</sup> And many such more contributions flowed in which encouraged Karve to continue with his task.

**Nishkam Karma Matha**-Another stage of development of Karve's idea was the establishment of *Nishkam Karma* (selfless work) *Matha* as he wished to spiritualise social work. This group consisted of four men and fourteen women

who actively worked. Many others willingly came forward to join the *Matha*. The workers at the *Matha* realised that they were trained to work for the Widows Home and the *Mahila Vidyalaya* – which were criticised by many. The *Indu Prakash* of Bombay published a number of articles on the subject expressing the views of those workers who did not find any work of the *Matha* praiseworthy.<sup>17</sup> This criticism disrupted the work of the *Matha* and could only do a spadework.

Karve finally decided the merger of the *Matha* with the Ashram and *Mahavidyalaya* into a single institution called *Mahilashram* in 1915. This became a general institution for education of married and unmarried girls and widows known as *Hingne Stree Shikshan Sanstha* since 1946. It expanded its work in manifold direction under the honorary service of lifetime workers such as Mrs. Sitabai Annigeri, Shri B.D. Karve and Mrs. Kaveri Karve. By 1970 various branches were started at Poona and Satara. The *Sanstha* in 70 years was successful in achieving its aim of educating widows.<sup>18</sup> Later it was named as "*Maharshi Karve Stree Shikshan Samstha*".

Karve did not stop here but moved ahead with a vision of setting up a larger platform in the field of women education. Karve was associated with this University in various capacities throughout his life. In honour of Maharshi Karve, the Queen's Road in Mumbai (Bombay) was renamed to Maharshi Karve Road. He travelled far and wide across the world and met men of great importance such as Albert Einstein at Berlin in 1929. On his 100<sup>th</sup> birthday in 1958 the Government of India conferred on him its highest civilian award, the Bharat Ratna.<sup>19</sup>



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## 29

## Emergence of Punjabi Women In National Struggle (1905-1914)

\*Dr. Savinder Pal

### Abstract

*The history of the struggle for India's freedom is like many others a story of joint endeavor of both men and women. Punjabi women actively participated in Anti-Partition Agitation of Bengal, Agrarian Unrest, Ghadar Movement and became the guiding force for all the society particularly the fellow women.*

**Keywords:** National Struggle, Punjabi women

The Punjab witnessed the awakening of social and religious later than other states. This fact relates to the women of Punjab also. Social and religious movements accompanied with the rise of the Indian National Congress brought about a rise in the political consciousness in the people of Punjab. This sturdy race of people is known for accomplishing even the most onerous of tasks without bothering about even the most difficult obstacles. These characteristic traits are found in Punjabi women also. Women first attached themselves with social and religious movements and then gradually started taking active part in politics. The present paper throws light on emergence of Punjabi women at national scene by their participation in Anti-Partition Agitation of Bengal, Agrarian Unrest and Ghadar Movement.

The Anti-Partition Agitation, the Swadeshi and Boycott Movements gained momentum and assumed the character of nation-wide agitation. In Punjab, the Swadeshi and the Boycott movements, with certain local variations forms of protest, as manifestation of unrest, gained impetus during the concluding months of 1905.<sup>1</sup> Smt. Sushila Devi of Sialkot delivered a series of lectures in which she attacked the government and exhorted women to rise to the occasion.<sup>2</sup> In a meeting at AryaPutriPathshala, Rawalpindi on 9<sup>th</sup>October 1905 as many as 500 to 600 women

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**\*Associate Professor-cum-Head, PG Department of History, Khalsa College for Women, Sidhwan Khurd, Ludhiana (Punjab).**

took part. They signed a pledge in Hindi to go for Swadeshi things only. A meeting was held at Lahore on 17<sup>th</sup> October 1905 to form the Punjab Swadeshi Association.<sup>3</sup>

Some migrants from outside the province brought hot political stuff along with them. Sarala Devi Chaudharani (1872-1945) wife of Ram Bhaj Dutt, who belonged to Bengal, was certainly influenced by revolutionary movement of the so-called 'Secret Seditious Societies'. On her settling down in Punjab (1905), she lent the ideas of revolution to the Punjabi women. Similarly, Jamana Bai wife of Lala Harkishan Lal, who came from Maharashtra, spread the plea of so-called 'extremist' ideas of Tilak here.<sup>4</sup>

Har Devi wife of Roshan Lal, a Barrister of Lahore, who was a great social reformer and the editor of a Hindi magazine '*The Bharat Bhagani*', also joined the ranks of the political workers. She herself donated the whole of her jewellery for the mission. She arranged a number of meetings at her house. At Lyallpur, many women donated their ornaments at her appeal for the purpose of assisting anarchists under trial.<sup>5</sup>

At the same time political situation in the Punjab had ripened for agrarian agitation. Ajit Singh<sup>6</sup> and Lala Lajpat Rai<sup>7</sup> were the prominent leaders who launched agitation against the government policies and measures. According to official sources, the number of the public meetings held in the province from 1<sup>st</sup> March to 1<sup>st</sup> May 1907 was 28. Average attendance at these meetings was four to five thousand. Important towns covered were Lahore, Lyallpur, Amritsar, Sialkot, Rawalpindi, Ferozepur, Multan, Gurdaspur and Batala. Numerous meetings were held in the villages also. According to *The Tribune* dated 10<sup>th</sup> June 1907, of these only five related to agricultural grievances, the remaining 23 were purely political in nature.<sup>8</sup>

The awareness produced by the anti-Colonization struggle was reflected in the world of women too. Sarala Devi gave expression to this feeling in her speeches. She delivered seditious speeches in Lahore. Her speeches were printed at the Punjabi Press during the night and distributed to students in general, and to girl schools and the women folk in particular.<sup>9</sup> She took keen interest in the revolutionary activities. At Lahore her house was visited by S. Ajit Singh and Sufi Amba Prasad.<sup>10</sup> She did her best to arouse anti-British feelings among the women of Punjab by holding women's meetings in her house.<sup>11</sup> While addressing a meeting on 1<sup>st</sup> May 1908, she said that it is required by every true and loyal son of the soil to take an oath of allegiance to the country, to reverse the past, to preserve relics of the past, to study history and science, to have through mastery of the language, to strive for their own rights and privileges and on behalf of others.<sup>12</sup>

The women workers of the Arya Samaj were also responsible for arousing national spirit among the people. A women branch of Arya Samaj of Hissar made efforts to employ women preachers to travel into the villages and make efforts for the change of the rural Jat women. The Superintendent of Police reported that the women's branch at Hissar maintained secrecy regarding its intentions.<sup>13</sup>

'The Hindi Association of Pacific Coast' had been organized in 1912, at Portland Oregon by the Punjabi farmers settled in Canada and America, exiled

freedom fighters and Indian students studying there. Its name was later changed to the 'Hindustan Ghadar Party' that started publishing its official organ, the '*Ghadar*', weekly from 1<sup>st</sup> November 1913. Because of the journal, this organization was known as Ghadar Party.<sup>14</sup> The party head office was headed at San Francisco. The prime aim of the party was to throw Britishers out of India and to establish own Raj based on principles of democracy and equality.

The Komagata Maru Incident<sup>15</sup> served as an indicator to the distressed Indians for revolution in the country during the First World War. Meanwhile migration of emigrants under the direct influence of the *Ghadar* propaganda continued to take place in Punjab. Some of the vessels which brought them home were Kut Sang, Man Song, Lama, Nippon Maru, Tosa Maru, Lai Song, Korea and Moshima Maru.<sup>16</sup> No village in Punjab was beyond the reach and influence of Ghadarites.<sup>17</sup>

The women of Punjab did not remain aloof from the Ghadar activities. Bibi Gulab Kaur 'Bakhshiwala'<sup>18</sup> played leading role in Ghadar activities from 1914-16 in Punjab. She was popularly known as Bhain among the Ghadar members. Jullundur, Hoshiarpur, Amritsar and Lahore were the main centers of her activities. Suddenly the police arrived with arms. All the activists ran away by forgetting behind important documents of the party. Bibi took the documents from there by placing them in basket and handed over to the party members.<sup>19</sup>

She served as a receptionist of the party in Mool Chand's Serai near Lahore Railway Station. There, she could be seen playing her spinning wheel throughout the day and used to recite the following poem:<sup>20</sup>

Eh Charkha barra Mahankude  
Paegoonj Ghadar sangramkude  
Eh Babe Bhaknegharaaya nee  
Goora Rang sarabhebharee nee  
Lae Sees talitedhareya nee.....

She had full knowledge of the party's secret quarters in Lahore and also whereabouts of the main leaders. A party worker coming from outside and wanting to report to the party head-quarters would first contact Gulab Kaur and present his credentials. Only after her complete satisfaction would she pass on the required information about the rendezvous or the persons. According to secret party instructions, all workers and leaders coming from the field to Lahore had to get clearance from her. The password conveyed by her alone could ensure entry of the members to secret dens. She served both as secret guide-post and the screening center of the party.<sup>21</sup> After the arrest of Ghadar activists, she started delivering messages by disguising her identity and sometimes appeared as Banjaran.<sup>22</sup>

Bibi Jas Kaur of Jhar Sahib, Sarali, and Amritsar also played the significant role in Ghadar Movement. She took the service of providing food and shelters to the members of Ghadar Party in her house along with her husband Sant Natha Singh in November 1914. On 26<sup>th</sup> November, some Ghadar activist gathered at Jhar Sahib for execution of a plan. As a result of the vigilance of the authorities,

however the scheme fell through.<sup>23</sup>Kapoor's Singh (a jholichek) informed the Deputy Commissioner of Amritsar about this. He ordered a special force of Pathan to check the whole affair.<sup>24</sup> When police reached Jhar Sahib, Bibi was busy in preparing langar. She immediately threw away the literature and list of Ghadri activists into fire. After a long discussion the police became ready to free Bibi.<sup>25</sup>She not only contributed to the Ghadar movement but also encouraged her husband and sons to work for the same.

What emerges from the above account is that women were not only entering the national struggle but were displaying an impressive degree of fearlessness and willingness to defy the law. When their men folk were arrested, they came forward in order to keep the movement going. The women showed the qualities of statesmanship, leadership, courage and commitment to the cause.

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15. Komagata Maru was a Japanese Vessel chartered by Ghaderite Baba Gurdit Singh sailed from Hong Kong. It arrived at Vancouver but authorities did not allow landing due to outbreak of World War I. No local Indians were permitted to meet their relatives. So the ship left for their journey home. The ship reached on the bank of Budge -

Budge Ghat. But the British Government decided to put the passengers in Jails or intern them in their respective villages in the Punjab.

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## A Bio-discography of Hindustani Musician Khan Sahib Abdul Karim Khan (1872- 1937 A.d)

\*Dr. Kanakathara

### Abstract

*Abdul karim khan-Hindustani musician of 20<sup>th</sup> century Born in musician family Father Kale khan came to Mysore palace invited by the Krishnarajendra Wodeyar for Dasara concerts -appointed as a state musician of Mysore. Gramophone company ltd. Calcutta-recognized as important musicians of india-canarese recordings Totally 34 discs in many languages-Thyagaraja keerthane-Gramophone personality, concert performer many disciples-Tharabai his wife & Savay Gandharva of Karnataka.*

A legendary personality of Hindustani Music of the 20<sup>th</sup> century known for his Khayal singing of Kairana, Abdul Karim Khan was born on the 11<sup>th</sup> Nov, 1892 at Kairana a town & district in the patna division of Bihar state. His father kale Khan & his uncle Abdullah Khan were sarangi players & Khayal singers who have been served in the princely state of Baroda, at the court of nearby Darbhanga during the reign of Maharaja Lachhmeswar Singh Bahadur (1856-1898).

With the disintegration of the Mughal Empire in the years following the Indian Sepoy Mutiny of 1857, the Musicians of Kairana were forced to seek employment in places much farther away from Darbhanga in the east of India, down to Bidar & Hyderabad in the south which also meant long periods of separation from their families. Then moved through Bombay, Miraj and Hubli successively; founded Arya Sangeet Samaj in Pune (1913) & opened a branch of the same in Bombay (1917). Ustad Abdul Karim Khan was one of the major Hindustani vocalists to win acceptance in the south particularly in Mysore palace.

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\*Principal, Government First Grade College, Ramanagaram, Karnataka

After closing the Bombay branch in 1920, he settled permanently in Miraj. He still has many disciples and admirers.

Some writers on the Kairana musical tradition claim that how kale khan become an expert in this line of ancestry goes back to Dhondu Nayak & Bhannu Nayak, Musician who were Hindus & lived during the reign of Raja Man Singh (Tannuvar dynasty) of Gwalior ( 1486-1516) .

From a very early age Abdul Karim Khan & his brothers Abdul Latif & Abdul Haque were given training both in vocal & Sarangi playing, Father Kale Khan & uncle Nanne Khan developed their musical ability. In 1883, at age of 11years Abdul Karim Khan with the assistants of his brother Abdul Latif was being presented at ‘Mehfihs’ or concerts in the area. Before this Kale khan was being invited to take the boys to Jaipur, Mysore & other courts, to begin their working lives as musicians. Thus they entered the public sphere.<sup>1</sup>

### The Maharajas of Mysore Ustad Abdul Karim Khan visit to Mysore

The princely state of Mysore had been under British administration between 1831 to 1881, however Sri. Chamarajendra Wodeyar (1868-1894) was installed on the throne of Mysore in 1881. Maharaja Sri. Chamaraja Wodeyar greatly developed the recourses of the state & was a great patron of music. During his reign Hyder Bakhsh of Chhaprauli & Maula Bakhsh of Baroda were attached to the Mysore ‘Durbar.’<sup>2</sup> In 1915 the Maharaja of Mysore, Krishnarajendra Wodeyar Bahadur (1902-1940), invited Abdul Karim Khan to the ‘Dassera’ celebrations, and appointed him as a state musician of Mysore.<sup>3</sup>

By the time of chamaraja Wodeyar, mysore has become one of the most respected states in India & noted for its patronage to the arts & although a number of carnatic & Hindustani musician were retained at the durbar during the “Dassera” Festival other well reputed musician & performer were invited to perform at the festival on the invitation of maharaja.<sup>4</sup> Nalwadi Krishnaraja Wodeyar continued the tradition set by his father as a patron of the arts. In addition to patronizing local musicians, the Maharaja also offered financial support to orchestras in England.<sup>5</sup>

In 1910 Krishnaraja Wodeyar, commissioned The Gramophone Co., Ltd Calcutta, to make commercial recordings of Musicians associated with the Mysore Durbar including Ustad Imdad Khan of Delhi<sup>6</sup> sitan player..The recordings taken by the Gramophone Co., Ltd., in August 1910, included recordings of the carnatic Band of His highness the Maharaja of Mysore, the various members of the Dramatic troupe, including Bidarada Krishnappa, B. Rachappa, & Miss Nagamma<sup>7</sup>Gauharjan was the lady artist in India in major recordings.<sup>8</sup> The initiative taken by Krishnarajendra Wodeyar<sup>9</sup> was soon taken up by other princely states Musicians attached to Mysore Durbar recorded more recordings of the carnatic band.

The appointment of Abdul Karim Khan as a state Musician of Mysore, at this time was the beginning of a life-long friendship between Abdul Karim Khan & Maharaja Krishnaraja Wodeyar & an indication that Abdul Karim had now

reached the stature of being recognized as one of the most important musicians in India. At the request of Krishnaraja Wodeyar, Abdul Karim Khan made a couple of recordings in the Canarese language so that his music might be more widely appreciated in the Karnataka region. During his recordings sessions in December 1935, Abdul Karim Khan made recordings of the songs, “Inthanera Chinna” (Raga Saveri ) & “Ramani” Samana Ineveru” (Raga Karahara – priya) in Canarese.<sup>10</sup> . The Kanarese recordings were issued posthumously in January 1938 (Odeon SS-4015) and reissued in June 1942 and again in June 1954.

Abdul Karim Khan also gave concerts in Bombay, Poona, Ahmadnagar, Burhanpur, Indore, Amaravathi, Alamner, Shirdi, Nagpur, Kathewar, Malwa, Bhavanagar, Jungad etc. Lastly they became court musicians at Baroda and earned name fame and money. Afterwards Abdul Karim Khan moved to Bombay and then to Meraj. Here he married his disciple Tharabai. He also visited Belgaum, Satara, Kollapura, Sollapura, Hubli & Bijapur. In 1910 he started Arya Sangeetha Vidyalaya in Belgaum.<sup>11</sup> After some time he transferred this to Poona where it is still existed there. In 1919 he was honoured by the king Krishnaraja Wodeyar & conferred the title ‘Sangeetharathna.<sup>12</sup> Veena Sehsanna presided over this grand function. He also visited Madras in 1923, & Calcutta in 1924 and stayed in Meraj from 1927. He also sang Thyagaraja Keerthane of which Rama Nee samanavevaru song in recorded one.(Telugu)

The famous disciples of Abdul Karim Khan savay Gandharva of Karnataka (Dharwad) Balakrishna Buwa, Kapileswari, Tarabai, (his wife) Beherebuwa, Bannubai, Shankarrao sirnaik daughter Heerabai etc. The famous song recordings of Abdul Karim Khan even today are piyabina nahi & Jamuna Ke Theer. Totally he recorded 34 pieces which covers all the major categories of his total musical expression. His recorded music contains Khayaals Thumrees Naatyageetas, Marathi Padas, Taranaas, and Carnatic raagas.<sup>13</sup>

**Discography of Abdul Karim Khan** -Abdul Karim Khan became very popular singer & it is necessary time to bring his records during that time. So many recording companies took initiative to bring his records. Important records-are The Gramophone & Typewriter limited Dentsche Gramophone Gesells Chaft (G.M.B.H) - The Gramophone company limited, Calcutta – Gramophone record – His Master’s voice – “Gramophone Record” pressings. His Master’s voice pressings – “Gramophone concert record” pressings – Gramophone Monarch record & so on. The “Odeon record was introduced in 1904 as the product of the International Talking machine. It brought series of recording discs in 1935, 1936 & 1938.<sup>14</sup> The Cosmos Engineering Co. Ltd., Bombay – The Ruby record company, Bombay- The series of recording sessions started in 1937 by the Ruby record company. “Odeon” transferred to “Columbia”<sup>15</sup> – Ruby record company (Fort) Bombay HMV megaphone swadeshi record no doubt Abdul Karim Khan was gramophone personality, and concert performer<sup>16</sup> “Shellac” 78-rpm discs through to long-play micro-groove records & cassettes. His sound recordings & radio broadcasts were many more.

In Conclusion, I would like to say that Abdul Karim Khan was really the famous Hindustani Musician of that time, well known for his Khayal singing of Kairana. He was no doubt a legendary personality of the 20<sup>th</sup> century, who had made 34 discs & major singer in recordings. his recordings are found in many languages – Hindi, Marati, Telugu, Canerese language. He also sung Thyagaraja Keerthane like Rama Nee Samanamevaru is famous & the recorded one. Besides this his recorded music contains Khayals, Naatyageethas, Taranaas, Thumrees, Marati Padas, Carnatic, ragas etc. Thus his sound recordings & radio broadcasts were many more even though he started his series of recording sessions in later age. So no doubt he was a gramophone personality concert performer & presided over many All India music conferences.

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## 31

## Palaces In Bhopal : Their History And Architecture

\*Dr. Naushaba Shaikh

### Abstract

*Bhopal, the capital town of Madhya Pradesh saw the rule of Begum Nawabs for almost a century. In 19<sup>th</sup> century, Bhopal saw the development of architecture in the palaces built by the Begum Nawabs. Gauhar Mahal, Moti Mahal, Shaukat Mahal, Sheesh Mahal, Hawa Mahal, Taj Mahal Palace, Benazeer Palace, Ali Manzil, Qasr-i-Sultani and Noor-us-Sabah were some of the palaces made which reflected a unique amalgamation of Mughal, Rajput and local style of architecture.*

**Keywords :** Architecture Begum Nawabs Mahals

Bhopal, the capital town of Madhya Pradesh was ruled by a new dynasty after the collapse of the Mughal Empire. It was established by Dost Mohammad Khan and subsequently ruled by his line of successors, till the merger of the State with the Indian Union in 1947. Although Islamnagar was the actual capital of the state, the third ruler, Nawab Faiz Mohammad Khan shifted his capital to Bhopal. The accurate date of its construction is not available, but it is presumed that its construction started during the tenure of Nawab Nazr.M.Khan (1816-1819) or even earlier. The palace is named after Gauhar Begum, another name of Qudisia Begum. She was the wife of Nazr.M.Khan and daughter of Nawab Gaus.M.Khan.

Gauhar Mahal is built on a large scale, it includes monuments like Nazar Mahal, Bibi ki Masjid, Gauhar Masjid, Qudisia Bagh, 'Diwan-i-Aam' (Hall of Public Audience) as well as two large rectangular courts- 'Diwan-i-khas' (Hall of Private Audience) and the residential complex. There was also a triangular court for the residence of palace attendants. It's an architectural amalgamation of Rajput, Mughal and local styles.

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\*Guest Assistant Professor, Sri Aurobindo College, Delhi University, Delhi

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Courtyard of Gohar Mahal      Multi-Foiled Arched Openings of Gohar Mahal

The multifoil arched openings supported on double pillars around 'Diwan-i-Khas' and the floral decorations on the gate show Mughal influence. A blend of Mughal and Rajput styles are depicted on the design of the brackets and pendants on the upper storey's of the residential complex as well as around the courtyards. Stone carved windows with projecting balconies, decorated wooden doors and panels, 'Chajjas' supported by cantilever brackets, lotus pendants and varied arches and columns are beautiful architectural marvels of the palace. In its construction, stones, wood, Lakhori bricks, lime and surkhi have been used.

On the edge of the lake is Moti Mahal. It was built by Nawab Sikander Jahan Begum. Nawab Sikander Jahan Begum's nick name was Moti Bibi; therefore she named the palace after her name. It comes under a chain of palaces which includes Moti Mahal, Shaukat Mahal, Sheesh Mahal and Hawa Mahal. All of them were built simultaneously during the reign of Nawab Sikander Jahan Begum. Their architecture is also similar to each other. Apart from stones and wood, Lakhori bricks, lime and surkhi have also been used in construction. Shaukat Mahal is situated at the centre of the city of Bhopal. It is a mixture of architectural styles in occidental idioms which sets it apart from the predominantly Islamic architecture of the area. Post-Renaissance and Gothic styles are combined to give a charming effect to the Shaukat Mahal. Nawab Shahjahan Begum (1868-1901), constructed three palaces in the Mughal style for her personal use. The names of these palaces were Taj Mahal Palace, Benazir Palace and Ali Manzil. Another building constructed opposite to the Great Mosque was Nur Mahal. This Mahal was the residence of her second husband Siddiq Hasan Khan.

The Taj Mahal Palace was the most splendid of the three palaces. The attractive gate of this six storeyed building is "LADAODAR" due to which cars and carts could easily enter. This palace had one hundred twenty rooms and eight huge halls. All the rooms were well decorated with different colours and matching furniture. The arches, decorated pillars and bastions make this palace a mature representation of the composite amalgamation of Mughal and Rajput architectural styles.

At the entrance of the gate of Taj Mahal is a magnificent hall with an equally majestic dome, surmounted on it. The space in the hall is spacious enough to

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accommodate a 12 horse drawn carriage that could take a full turn inside the hall. The portico of the palace with its height awed everyone. Here horse drawn buggies (carriages) entered the palace area. This area is so huge that the width and height of this area can accommodate large carriages which were drawn by elephants. Motia Talaab located on the south of the palace brought cool air from the air ducts insulated with earthen pots. The Taj Mahal has many big courtyards surrounded by structures each unique in itself. Among these structures are Sheesh Mahal and the Sawan Badhon Pavilion. The Sheesh Mahal Pavilion, as the name suggests, has number of glass works of different colours and shapes. The Sawan Badhon Pavilion is in the long courtyard of the Taj Mahal Palace. The centre of the courtyard is characterized with sprinklers and foundations on carved red stone, giving an effect of rain during the hot summer months.

Shahjahan Begum built the summer palace Benazir adjacent to the Taj Mahal in the late 19<sup>th</sup> century. It's architecture was such, that the cool winds passing over the three lakes, namely, Motia Talaab, Siddique Hasan Khan Talaab and Munshi Hussain Khan Talaab, were captured in the courtyard and distributed through air intake louvers of the folding door. The Benazir Palace has exquisite metal and glass work, rendering the building with soft and gently appearance. When Nawab Shahjahan Begum was the ruler, her only child Sultan Jahan Begum was the heir apparent, but the relation between mother-daughter was estranged. Sultan Jahan Begum was residing in the old palace of Shaukat Mahal. The Sadar Manzil palace was built by Nawab Ahmed Ali, husband of Nawab Sultan Jahan, for holding durbar's and was hence suitably decorated for the purpose. The pillars of the Durbar Hall, the gold embroidered silk and velvet on the floor, the large silver chandeliers and elaborate decorations in crimson and gold lent brilliance to the scene. One the throne in the centre of the hall were placed two massive silver chairs for her highness and her honoured guest. Sultan Jahan Begum's married sons and their families also lived in Sadar Manzil, but in their own palaces. Sadar Manzil was a blend of contemporary architecture with a touch of Mughal monuments. Under the guidance of Nawab Sultan Jahan Begum, a series of buildings were constructed in Ahmedabad area. They are Qasr-i-Sultani and Noorus-Sabah.

Previously, Rahat Manzil was the seat of residence of the ruler of Bhopal at the Ahmedabad premises. This palace was demolished and all its material was utilized in the construction of Ahini bungalow (Iron Bungalow). Qasr-i-Sultani in Ahmedabad Palace was the residential palace of the Nawab Hamidullah. Claudia Preckel, author of 'Begums of Bhopal' writes: "Besides the Sadar Manzil, there was another beautiful palace built by Sultan Jahan Begum for herself. This was named the Ahmedabad Palace after her late husband Ahmad Ali Khan. The Ahmedabad palace was the first building in the city of Bhopal to be lit by electricity. Later, Sultan Jahan Begum undertook steps to supply electricity to the whole city of Bhopal."<sup>1</sup> During the reign of Nawab Sultan Jahan Begum, European architecture was started in Bhopal. These buildings have beautiful arches and

decorated vaults. The earlier buildings of Bhopal have the Mughal influence and later we can conspicuously see the impact of European architecture.

The palace Qasr-i-Sultani is now popularly known as the Ahmedabad palace. It was built in the early part of the twentieth century by Nawab Sultan Jahan Begum. She named the palace after her husband, Nawab Ahmed Ali Khan. It was made on the lines of colonial architecture and was the residential palace of the Royals of Bhopal. Some elements of Islamic architecture were incorporated in Qasr-i-Sultani, as is evident by the planning of having a Zanana, a women's wing and a mardana or a men's wing in the palace. The Begum used to regularly hold Durbar in the Qasr-i-Sultani, to which the frescos in Durbar Hall bear testimony.

Qasr-i-Sultani in Ahmedabad palace was a perfect example of contemporary architecture. It has a row of rooms and presently it is used as a college. Back side of Qasr-e-Sultan is Al-Misbah Palace. It was built on the same pattern of Qasr-i-Sultani but its interior was royal., its pinnacles are of gold colour and the windows and walls are carved. Noor-us-Sabah, another building near Ahmedabad palace is a beautiful structure having a view of the lake and contains one 'Baradari', a small tank for swimming purposes. This building was also constructed on European style of architecture. Nawab Sultan Jahan Begum herself constructed this palace for the eldest daughter of Nawab Hamidullah and the last heir apparent of Bhopal Princess Abida Sultan. Sultan Jahan built this palace near Ahmedabad palace as she was very fond of her eldest grand daughter. This Palace has now been turned into a Heritage Hotel now known as the Noor-us-Sabah palace.

The second son of Nawab Sultan Jahan Begum was Obaidullah Khan. In 1913-1914, he constructed his residential palace at Shimla Kothi on Shyamla hills. It was constructed as a contemporary to British architecture on 12 acre land. A German architect was hired to build the Jehan Numa Palace and the structure has a lot of influence of British colonial architecture with marble flooring and Italian marble statues. Nawab Sikander Jahan Begum constructed Minto Hall and Lal Kothi considering the need of time and the frequent visits of the viceroys.

Shaharyar.M.Khan writes in his book 'The Begums of Bhopal' – "Today, as Bhopal assumes its new role as Madhya Pradesh's capital, the images of 250 year history begin to fade, like glittering stars, overtaken by the onset of dawn. The places of historical interests lie mostly in ruins with the Indian government able to preserve only a few historic monuments. The magnificent Taj Mahal has recently been abandoned as unsafe and stands in complete ruins. The palaces Gohar Mahal, Shish Mahal, Sadar Manzil, Shaukat Mahal and even Qasri Sultani are in varying stages of crumbling decay- fading silhouettes of a glorious history."<sup>2</sup>

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## Jyotiba Phule and Social Reform: A Historical Prospective

\*Ramesh Kumar

### Abstract

*Mahatma Phule fought for emancipation of the downtrodden people and the struggle, which he launched at a young age ended only when he died on 28<sup>th</sup> Nov. 1890. His remarkable influence was apparent during the dark ages when women and Shudras were denied their rights. His pioneering work in fields like education, agriculture, caste system, women and widow upliftment and removal of untouchability is remarkable. He sacrificed his life for the upliftment of untouchable's peasant and women.*

In India, Maharashtra a state with culture heritage and is also land of social thinkers, social reformers and social revolutionaries who have not molded and enriched all facts of life of Maharashtra but have also made singular contribution to growth and development of India.<sup>1</sup> Mahatma Jyotirao Gobindrao Phule occupies a unique position among the social reformers a Maharashtra in the nineteenth century. He was an activist, thinker –social reformer, writer, philosopher, theologian, scholar, editor and revolutionary from Maharashtra.<sup>2</sup>

Jyotirao Phule was born on April 11, 1827 in the Satra district of Maharashtra. His family belonged to a Mali caste. His father and uncle served as florists. His family came to be known as Phule. His mother passed away when he was nine months old. After completing his primary education, Jyotirao had leaved the school and help his family by working on the family farm. He was married at the age of 13 and his wife Savitri Rao Phule was 8 years old at the time of her marriage.<sup>3</sup>

Impressed by Jyotirao's intelligence and his love for knowledge, two of his neighbours, one a Muslim teacher and another Christian gentleman persuaded his father to allow his to study in a secondary school.<sup>4</sup> In 1841, he got admission in the Scottish Mission's High School at Poona. After completing his secondary education in 1847, Jyotirao decided not to accept a job under the government.<sup>5</sup>

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\*Assistant Professor, Department of History, Govt.College, Adampur, Haryana

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An incident in 1848 made him aware of the qualities of the caste system, the predominant position of the Brahmins in the social set up. After an incident Jyotirao made up his mind to defy the caste system and serve the Shudras and women who were deprived of all their rights as human beings under caste system.<sup>6</sup> He wrote many books and through these books, he expressed his revolutionary views and awakened the people about their rights. It is clear that he had very revolutionary ideas expressed his ideas through his books. He had written many books namely Tritya Ratna (1858), Brahmanachekasab (1869), Gulamgiri(1893), Shetkaryaneha Asad (1883), Satsar Vol. I(1885), Satsar Vol.2 (1885), Ishara (October, 1, 1885), Saravajanik Satyadharma Pustak. So in all, he worked for whole the life for achieving his movies i.e. compulsory universal education, women education and uplifting of lower caste people. He was a pioneer in many fields and among his contemporaries he stands out as one who never wavered in his quest for trust for and justice.<sup>7</sup> Influenced by Thomas Mann Paine books, "The world is my Country Right of Man." "My religion is to do well". Phule developed a keen sense of social justice becoming passionately critical of the Indian caste –system. He argued that education of women and the original inhabitant of India was a vital priority in addressing social inequalities.<sup>8</sup>

Jyotirao boldly attached the stranglehold of the Brahmins, who prevented others from having access to all the avenues of knowledge and influence. He denounced them as cheats and hypocrites. He asked the masses to resist the tyranny of the Brahmins. All his writings were variation on this theme.<sup>9</sup>

Jyotirao worked as a contractor for the government supplied building material required for the construction of a huge barrage at Khadakvasala near Poonat. The British off holding very high positions in the Department, the clerks and others officers were invariably Brahmins and they exploited and illiterate workers. He felt it necessary to explain to the workers how they were duped by the Brahmin Officials.<sup>10</sup> A man who has no fear of past, present or future and truthful life, bears truth in his heart and loves all should be call Buddha, a great man. No man should be proud.<sup>11</sup>

*"God is one. He had provided for all so teach the right  
Man and women to all, so that all should act as  
Brothers. God created all things. He is kind and  
Desires that all should enjoy human rights the people  
We inhabit is created by God why should the people  
Different countries be torn asunder by enmity and the  
Madness of patriotism, and why should religious  
Bigotry prevails so much. Not even on directions towards  
He can be explored."*<sup>12</sup>

He observes that caste system is no religion the caste system is fraud. Annihilate the idea that a Brahmin is sacred at all the time, at all places originally, there is no caste system. The Aryans, the Brahmins, introduced if for their own selfish ends. Profession is not religion. One who shaves is a barber by calling, but not by religion. One who washes clothes is a washer man by calling but not be caste or religion.<sup>13</sup>

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He believes that man and woman are born free and they have all right to enjoyment. He says that man and woman should be appointed to village and government posts according to their qualification. Those who ensure that the appointment is given to the proper person one followers of truth. Those man or woman who respect their parents and other elders are followers of truth.<sup>14</sup>

Jyotirao Phule's family believed that if he wanted to create a new social system based on freedom, equality, brotherhood, human dignity, economic justice, values devoid of exploitation. He also led campaign to remove the economic and social handicaps that breed blind faiths among women, Shudras and atishudras.<sup>15</sup>

He was the only sociologist and humanist in his time that could put forth such old ideas. In his view every religious books is the product of its time and the truth it contains has no permanent and universal validity. According to him blind faith eradicating formed of broad socio-economic transformation. This was his strategy for ending exploitation of human beings. Mere advice, education alternative ways of living are not enough unless the framework of exploitation comes to an end.<sup>16</sup>

Another oppressed group in the Indian society was that of women. Mahatma Phule always mentioned women along with man. He did not assume when men are mentioned, women are automatically included into that category. He made a special reference to women when he discusses human right. Just a Shudras were deprived of right by the Brahmins by keeping them ignorant. Phule thought that selfish man had prohibited women from taking to education in order to continue made domination.<sup>17</sup> He was assisted in his work by his wife Savitri Rao Phule. In the 19<sup>th</sup> Century, Mahatma Phule and his wife were also the pioneers of women education in India. Together they started the first school for girls in India in 1848. He later on opened two more schools (1851-52) No teacher dared to teach in the school in which untouchables were admitted but taught his wife and then he asked her to teach. The stones, sticks, brick bats were thrown at her when she was on her way to school. But she did not lose her courage.<sup>18</sup>

His remarkable influence was apparent in field like education, agriculture, caste system, women and widow upliftment and removal of untouch-ability. He is most known for his efforts to education women and the lower castes as well as mass. He after educating his wife opened the first school for girls.<sup>19</sup> Window remarriage were banned and child marriage was very common among the Brahmins and other upper caste in the then Hindu society.. Many young windows from the upper castes spent their the orphanage established by him.<sup>20</sup>

Another incident also revealed his attachment for the poor peasants and his courage in drawing the attention of members of British royal family to the sufferings of the farmers of rural areas. On March, 1888, a friend of Phule arranged a function in the honour of the Duke of Connaught. Dressed like a peasant Mahatma Phule attended the function and made a speech. If the Duke of Connaught was really interested in finding out the condition of the Indian subjects of her majesty the queen of England.<sup>21</sup> Mahatma Phule suggested that they ought to visit some nearby villages as well as the areas in the city occupied by untouchables. His speech created quite a stir. He fought

for the emancipation of the down trodden people. He is known for selfless service. He led the movement against the domination of Brahmins and for the right of peasants and other low caste fellows. He believed that enlightenment of the women and other low caste people was the only solution to combat the social evils.<sup>22</sup>

The orthodox Brahmins of the society were furious at the activities of Mahatma Phule. They blamed him for vitiating the norms and regulation of the society. Many accused him of acting on behalf of the Christian missionaries He campaigned against the authoritarianism of the upper castes.<sup>23</sup> On 24<sup>th</sup> September 1873, Phule convened a meeting followers and admirers and it was decided to form the 'Satya Shodhak Samaj' (Society of Seekers of Truth) with Phule as its first president and treasurer. The membership was open to all ad available evidence proved that some Jews were admitted as member. In 1876 there were 316 members of the 'Satya Shodhak Samaj'.<sup>24</sup>

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## Suraj Bhan (1931-2010 C.E): An Archaeologist And A Historian

\*Dr. Virender Singh Dhillon

### Abstract

*The present research paper is an exploration about the life and works of a renowned world archaeologist and historian Professor Suraj Bhan. The scholar was popularly known as Dr. Suraj Bhan in academic circles. It is a presentation about a remarkable intellectual who excavated many popular sites of Harappan Civilization. The main objective of the present research paper is to focus on the role and works of Dr Suraj Bhan. An erudite scholar as he was of ancient Indian history and archeology, his efforts to understand the problems of society and to work for the eradication of those issues is of colossal magnitude.*

**Keywords:** *Harappan Civilization-Oldest Civilization of Indian Sub-continent; Baburi Masjid- A mosque of Mughal period; Saraswati- A River mentioned in Vedic Literature; Khaps- Caste and Gotra based lineages; Honour Crimes- Crimes committed to protect honour of self and family. Haryana Gyan Vigyan Samiti- Organization to promote rational thinking and science.*

Dr. Suraj Bhan, as popularly he is named, an archaeologist and historian, was a world renowned scholar of Harappan Civilization. He excavated Harappan sites in semi-arid regions of Haryana during the late 1960's and early 1970's. His excavations at Sarangpur, Mithathal, Daulatapur, Balu, Karnal, Siswal, Dhansa, Bhudan and Sugh helped in better understanding of Harappan culture and civilization. Late Professor Suraj Bhan was born in March 1931 C.E, at a village Aasodha near Sampla, a sub-division of Rohtak district. He studied Sanskrit for his M.A. degree from Delhi University and then took his second master's in Archaeology from M.S University, Baroda. In the late 1950's and early 1960's, he

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\*Assistant Professor in History, Maharaja Agrasen College, Jagadhri, Haryana

served in the Archaeological Survey of India (ASI) where he took part in several important archaeological excavations. He left ASI to join the department of Ancient History and Archaeology at Panjab University, Chandigarh.

While at Kurukshetra, Suraj Bhan availed a fellowship at the Indian Institute of Advanced Study (1974-76 C.E) and he was a member of the governing body of Indian Council of Historical Research for two three-year terms, viz, in 1996 C.E and in 2005 C.E. Throughout, he was associated with the Indian History Congress and for one term was president of its Ancient History & Archaeology section at Srinagar 47<sup>th</sup> session, 1987 C.E. In his presidential address, he expressed discomfort with some archaeologists' concerns with the racial affinities of the Indus Civilization.<sup>1</sup>

Suraj Bhan is reported to have come to teach in Kurukshetra University in 1966 with an AryaSamajist and Jat casteist mindset. And initially his efforts were to create an identity for his mother state Haryana, which could lead Prof. Yadav to call him "*Frog of Haryanavi well*"<sup>2</sup> But this is gratuitous on part of Professor Yadav to verbalize such a thing about a scholar whose contribution to studies of Haryana's archeology has no equals in university teaching departments of Haryana. His friends, like Baldev Singh, who taught Sanskrit literature in Kurukshetra, believes that the transition in Suraj Bhan started after 1971 C.E. Suraj Bhan was already 40 years old when he started changing from a chauvinist into a -rational citizen of the enlightened world.<sup>3</sup> There could be a number of reasons which articulate transition in him; foremost among them are departmental competition, exploring new places, meeting new people and knowing the unknown.

As an archaeologist and historian, he is remembered in the world of scholars for his contribution to a scientific understanding of archaeology, especially the Indus Valley Civilization (Bhan, 1967-75 C.E).<sup>4</sup> The Indus Valley, as we know, was an urban civilization with settlements mostly along rivers or on coasts. It goes to the credit of archaeologists like Suraj Bhan that they found post-urban Harappan settlements in arid Haryana also.<sup>5</sup> His list of excavations began with Sarangpur (near Chandigarh) in 1966 C.E, where he found a mature Harappan site with Ochre-Coloured Ware.<sup>6</sup> This was followed by excavations in Mithathal in 1968 C.E, where a mature Harappan site had traces of post-urban Harappan settlement and where a copper hoard was also found (Bhan 1975).<sup>7</sup>

Dr. Suraj Bhan as a scientific and rational scholar always contested the efforts to malign and communalization of history, for example; Speculation about the Saraswati River, Aryan civilization as an offshoot of Indus civilization, Baburi Masjid issue etc. Suraj Bhan admitted to pioneering speculation about Saraswati River<sup>8</sup> at the seminar in March 2009 C.E at M.D.U, Rohtak.<sup>9</sup> He said that the Saraswati River has been praised in the Rig-Veda as a "*wide, generous and useful*" entity. But this praise is abstract because it neither mentions the places located on the Saraswati nor does it speak of the route taken by it. Hence, he asked, why have Hindutva scholars (doyen of Hindutva scholar Dr. S.P.Gupta wrote in Puratattva in 1996 C.E) started calling the first civilization of the subcontinent as Indus-Saraswati civilization? Some weathercock geologists also claimed that water

in parts of Jaisalmer district is sweet due to Saraswati. According to them, from northern Rajasthan Saraswati runs underground, for 500 km, to sweeten the water in Jaisalmer. What is this – science or mythology? The sweetness of water in Jaisalmer is an interesting phenomenon and it must be studied, Suraj Bhan agreed. But this sweetness is no evidence for the existence of Saraswati. Unless this is done their assertions regarding the Saraswati will remain as weak and unproven like their allegations on Baburi masjid. The seminar room burst into applause.<sup>10</sup>

Suraj Bhan's uniqueness lay in that he demonstrated through personal example that a true intellectual is one who confronts the burning issues of his time and society. The socially most productive part of his life began after his retirement from active service. Prof. Suraj Bhan, along with Prof. R. S. Sharma, D. N. Jha, Athar Ali and others, fought tooth and nail against these nefarious attempts and upheld the banner of objectivity and scientific interpretation of archaeological evidence.<sup>11</sup> In 1992 C.E, after the demolition of Baburi Masjid by fascist goons, when attempts were being made to establish that the mosque had been constructed over a razed Ram temple site, Dr. Suraj Bhan spent weeks to make a scientific study of the archaeological objects found there and proved through irrefutable research-supported arguments that the objects found belonged to medieval settlements and not to any imaginary Ram temple. He thus took the wind out of the sails of the fundamentalist propaganda. That was not all. Prof Suraj Bhan appeared as an expert witness before the Lucknow bench of High Court in the ongoing case on Baburi Masjid dispute and gave a detailed testimony challenging the fundamentalist claims.

Dr. Suraj Bhan, was not only a renowned archeologist and historian but he was also a crusader for social reforms in Haryana. He had taken initiative to get Rohtak markets closed as a mark of respect to anonymous labourers who had been killed in an accidental blast in a cracker factory. He spearheaded struggles against social evils like female feticide and 'honour crimes'. He was absolutely and totally committed to the values of social renaissance.

The Sociology Department of the Maharishi Dayanand University organized a seminar which got khapPanchayat chiefs and the 'victims' of their diktats together at a two-day seminar in Rohtak in 2009 C.E, along with academics and women activists, to discuss "*KhapPanchayats: Challenges and Prospects*". Should the khapPanchayat be allowed to function in the way they do? Is there scope for reform in these social institutions? These were some of the questions debated at the seminar, the first of its kind organized by any university. The speakers were sharply polarized, with the panchayat chiefs reacting strongly to criticism. Suraj Bhan said khapPanchayat had become synonymous with the landed class, no matter what their caste. "Those sections that have no position in society do not have an entry point in the khap panchayat. It is by no means a divine organization," he said.<sup>12</sup> Efforts are going on from progressive minds to stop 'honour crimes'.<sup>13</sup>

Suraj Bhan chose a life of simplicity because he was a missionary in the cause of a science and socialism. The owner of 17 acres of valuable land within a

stone's throw of Delhi, he could afford to live luxuriously. He could barter just one of his acres of property to possess all that we crave for. But he was Spartan in habits.<sup>14</sup> He was always seen wearing white shirts. But by always wearing white, his values passed off as his preference for this colour. Suraj Bhan was invariably a part of civil society delegations to enquire into killings of Dalits, atrocities on women and so-called honour killings.

Suraj Bhan's intellectual generosity enabled him to engage even a totally-opposed person into a dialogue. His objective and rational thinking was badly needed in Haryana today. It particularly needed to be inculcated among the youth who are being misled by fundamentalist forces, thus obstructing social advance of the state. He was a relentless fighter for the creation of an inclusive society. He had the enviable ability to open multi-dimensional channels of communication with all age groups. He believed that a world view and capacity to intervene even in local issues with that world view were greatly needed to change society. He was an intellectual par excellence, who not only transformed self but undertook the task of transforming society. Dr. Suraj Bhan died in July 2010 C.E due to prolonged illness caused by brain tumor. But the life he lived was in itself a tribute to society of a generous scholar who left no stone unturned for the well-being of humanity.

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## Human Rights of Women In India

\*Varinderjit Kaur

### Abstract

*Human rights have been a matter of serious concern all over the world in the present day to day life. Human rights are essential components of sustainable development and therefore not possible without respect human right. In real practice the human rights is the sum of all rights necessary to ensure our rights be human and it is the duty of all people and governments to create the conditions headed to exercise our right to be human.*

Human rights necessarily signify human values in an absolute sense, but they have greater relevance to the real well being of individual if they are applied in the context of society. Human rights are not merely ideals or aspirations nor are they some rights granted to us by the existence of particular set of laws. The human right signifies both rights and duties which are interlinked. Human Rights are essential component of sustainable development and therefore not possible without not respect of human rights: Constitutional mandates of human rights are of two types.

Indian National Human Rights  
International Human Rights.<sup>1</sup>

**Constitutional Human Rights:** India has adopted a clear policy on human rights for the welfare and protection of the citizens. These rights of human being are set forth in seven groups:- Right to equality, freedom, exploitation, religion, educational rights, property, constitutional remedies.

**International Mandates of Human Rights:** At the international level the large provisions relating to human rights are set forth in U.N. charter and universal declaration of Human Rights. The International covenant Economic, Social and Cultural Rights, the international conference on the Elimination of All Forms of

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\*Assistant Professor. M.G.K.C. Kottan, Ludhiana (Punjab)

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Racial Discrimination and the convention on the Elimination of All Forms of Discrimination Against Women; UNESCO have promulgated structure against discrimination.<sup>2</sup>

**Historical Perspective:** The social structure in the Vedic period admitted the equality of women. In the patrilineal Indian society a son was required to continue the line of his father and inherit his property. The birth of a son raised the status of the wife.<sup>3</sup> Yajanavalkya did not favour the free movement of a wife. When without a husband, she must not be without the company of the father, mother, the son, the brother, the mother-in-law, the father-in-law or the maternal uncle. Otherwise she might become liable to censure. Women being asset to the family became a liability. The child marriage became the rule rather than an exception.<sup>4</sup>

According to Desai, "There were eight principal evil customs which confounded Indian life during the British time. These were the "Saha Narana, or Sati, female Infanticide, polygamy, infant marriage, purdsh, absence of female education, the Devdsai and the Joint family system."<sup>5</sup> In the British rule several laws were performed and after the independence these were amended. Indian women showed a sudden urge to come back in the main stream of social life. This marked the beginning of new era for Indian women.<sup>6</sup>

### Conventions And Women's Human Rights

There are over 23 main UNO conventions relating to human rights in general and five especially to women. These are

- Convention on the elimination of all convention form of discrimination.
- Convention on political rights on women.
- Convention on the consent of marriage, minimum age of marriage and registration of marriage.
- Convention of the nationality of the married women.
- Convention on the recovery abroad of maintenance.

**Violation of Human Rights :** The gender violence is a natural phenomenon which takes many forms across culture, race and class. We view violence against women as any action, policy or attitude which in any way is a violation of our personhood as we perceive it or dehumanize us. Violence against women, regardless of the nature of the perpetrator an individual, group, institution, the state of the society, is a human rights, violation and is treated as such whether it happens in the home, with in the family or outside of it.

**Dimensions of Inequality :** Violation of human rights can be measured through dimensions of inequality. The problems of inequality and discrimination reflected as under: -

### Demographic Indicator

**Sex ratio:** It is the powerful indicator showing the status of women. In spite the improvement in the economy, health service and general living conditions the

sex ratio has been deteriorating from decade to decade of the present century. A UNICEF report prints out that the districts with the lowest female sex ratio are spread around India. These include Salem, Bhind, Jaisalmer, Kaithal, Jind, Amritsar, Faridkot, Bhatinda, Kurukshetra and Hissar.

**Health Status**The social status of a population that includes mortality, nutritional status and medical care is one of the crucial elements in the assessment of the quality of life. Inadequacies of nutrition and health data show gender gap in the Indian situation.

**Nutrition:** A World Bank report has attributed the high female death rate to gender discrimination at birth, during infancy and through a woman's reproductive life span. Malnutrition said to be the major cause of female mortality. In rural Punjab 21 percent of girls in low income families suffer from severe malnutrition as compared with 3 percent of boys in the same families.

**Food intake:** An ICSSR Study (1971) revealed that 48.53 percent of the women were served the family in the following order-first the male earning members, next the boys. Then the girls followed by older woman.

### Sociographic Indicator:

**Literacy rate:** A large majority of Indian women are unable to read and write.

**Violence against women:** The violence against women takes many forms including Foeticide, infanticide, dowry, rape, prostitution and malnutrition in the family.

**Female foeticide :**Various tests are used to determine the sex of foetus, which, if female, is aborted.

**Domestic violence:** Wife beating is others private, family problem never publically acknowledge as a crime against women. It exists in all classes. She is subjected to physical and psychology violence.

**Negligible Political Participation :** Women in India not exercise their franchise their full potential and their low turnout in the elections is discouraging. To minimize the problems and to help them in solving their problems, the Government five years plans emphasized different types of programs and provisions.

- Labour exploitation in free trade zones, the denial of the right to organize thus isolating women workers, and further entrenching their powerlessness.
- Migrant labour as a result of the impoverishment of communities and the debt repayment demand for foreign exchange has, in too many instances, led to victimisation of women through sexual assault, trafficking of women across state borders violence and slavery.
- Women's human violation also occurs in the context of boosting national income, through tourism that in turn faster prostitution and spawns the sex industry.

At regards freedoms the women are not getting properly. They are insulted by false character assassination when they talk with men in the office, market

with the view that they have illicit relations with the men. In political side the women are not getting half percent representation in the parliament even they are half population of the world. In private sector they are being exploited. It is not difficult for the women to do the work and activity of the man who are both human being and there mental constitution is same and are equally intelligent and competent.<sup>7</sup>

**By Enforcing Machineris Strategies-** Constitutional guarantee and various laws have provided equality up to a point but not really extended equality and justice to women. The National Organization for women (Now) 1970 had become dissatisfied with the progress or lack of it which women have made, in spite of the recent wave of legislative effort to now was typically of the effort to better conditions for working women by attempting to change the causes rather than the results.<sup>8</sup> State governments and the departments of public grievances, the Govt. of India should set up special cells for the enforcement of laws to ensure women's rights and protection.<sup>9</sup>

- Women's guidance centres in every district should be organized by voluntary organizations with qualified social workers, lawyers, doctors, family counsellors. Free legal service should be initiated.
- Large number of women should be appointed in the judiciary.
- Issue of human rights and development and the implementation of the universal declaration must be approached realistically.
- Human Rights groups and committees at school, colleges and university level are required to be formulated to educate the student community.

Although the Government is open to suggestions for change of amendment in Law concerning women's rights, yet many things have to be changes and formulated in order to translate policies into reality.

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**Abstract**

प्रस्तुत शोध पत्र मौर्य सम्राट अशोक की एक रानी तिष्यरक्षिता से संबंधित है। महावंश से ज्ञात होता है कि बृद्धावस्था में अशोक ने उज्जैन के एक सेठ की कन्या तिष्यरक्षिता से विवाह किया। यह रानी अशोक की अन्य रानियों की अपेक्षा बहुत दुराचारी थी। जब तिष्यरक्षिता सम्राट अशोक से सुख प्राप्त न कर सकी तो अपने सौतेले पुत्र कुणाल पर ही मोहित हो गयी और एक षडयन्त्र के तहत उसकी आँखें निकलवा दी। तिष्यरक्षिता ने न केवल अशोक या कुणाल से ही षडयन्त्र किया अपितु उसने भगवान बुद्ध के उस बोधिवृक्ष के प्रति भी घृणा एवं रोष प्रकट किया जिसके नीचे स्वयः तथागत को ज्ञान की प्राप्ति हुई थी। कहा जाता है कि अशोक को जब इस षडयन्त्र का पता लगा था तो उसने तिष्यरक्षिता को जिन्दा ही जलवा दिया था।

मौर्य युग में बहुविवाह की प्रथा विद्यमान थी। मौर्य शासक बहुत सी स्त्रियों से विवाह करते थे। विवाहित स्त्रियों के अतिरिक्त अनेक स्त्रियों को केवल आमोद प्रमोद के लिए भी रखा जाता था। कुछ स्त्रियों को वह दत्तचित्त सहधर्मिणी बनाने के लिए विवाह करके लाते थे तथा कुछ को केवल आनन्द के हेतु घर को लड़कों से भर देने के लिए। कौटिल्य के अर्थशास्त्र से भी इस बात की पुष्टि होती है कि पुरुष कितनी भी स्त्रियों से विवाह कर सकता है क्योंकि स्त्रियाँ सन्तान उत्पन्न करने के लिए ही होती हैं।<sup>1</sup> अशोक के भी अनेकों रानियाँ थीं। अशोक ने स्वयः अपने पाँचवें शिलालेख में अपनी कई रानियों का जिक्र किया है।<sup>2</sup> बौद्ध धर्म के प्रति उत्साह के बावजूद अशोक ने कई बीवियाँ रखने का विशेषाधिकार नहीं छोड़ा था।

बौद्ध ग्रन्थों तथा अशोक के अभिलेखों में अशोक की पाँच पत्नियों का उल्लेख मिलता है जो इस प्रकार है।

**Note-** Research Paper Received in May 2014 and Reviewed in November 2014.

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1. देवि ( पूरा नाम, वेदिश महादेवी शाक्यकुमारी)
2. असन्धिमित्रा ( पहली रानी, अग्रमहिषी)
3. कारुवाकी ( दूसरी रानी, लेखो में द्वितीय देवी व राजकुमार तीवर की माता)
4. पद्मावती
5. तिष्यरक्षिता<sup>4</sup>

बौद्ध ग्रन्थ महावंश से अशोक की एक चर्चित रानी तिष्यरक्षिता के विषय में जानकारी मिलती है। पता चलता है कि महारानी असन्धिमित्रा की मृत्यु के चार वर्ष बाद अशोक ने अपना पुनः विवाह कर तिष्यरक्षिता को अपनी रानी बनाया। तिष्यरक्षिता एक दुष्ट हृदय महिला थी।<sup>5</sup> यह अशोक की अन्तिम अग्रमहिषी थी।<sup>6</sup> विवाह के समय अशोक की आयु तिष्यरक्षिता से बहुत अधिक थी।<sup>7</sup> दिव्यावदान के अनुसार, वृद्धावस्था में अशोक का उज्जैन के एक सम्पन्न सेठ की तरुण व अति आर्कषक कन्या तिष्यरक्षिता से पाणिग्रहण हुआ। वृद्धावस्था के कारण अशोक अपनी पत्नि को वैवाहिक सुख नहीं दे सके। कलिंग के युद्ध के पश्चात् वह धर्म का मार्ग अपना चुका था व बौद्ध धर्म का प्रचार प्रसार करने लगा था तो रानी के साथ अधिक समय व्यतीत नहीं कर पाता था तब रानी ने सोचा कि यह राजा मुझसे अधिक स्नेह तो बौद्ध धर्म व उस बोधिवृक्ष से करता है तो उसने उस महाबोधिवृक्ष को क्रोध से वशीभूत होकर मंडूकण्टकविधि से नष्ट कर डाला व बौद्ध धर्म के प्रति ईर्ष्या प्रकट की।<sup>8</sup> तिष्यरक्षिता का महाबोधिवृक्ष के प्रति ईर्ष्या व उसे नष्ट करने का प्रयत्न आदि सभी घटनाएँ साँची के स्तूप के तोरणों में उशरी मूर्तियों में मिलती हैं।<sup>9</sup> तिष्यरक्षिता अशोक से विवाह करके खुश नहीं थी क्योंकि वह अशोक से अपनी कामेच्छाओं की पूर्ति नहीं कर पा रही थी ऐसी स्थिति में उसने अपना धैर्य, संयम व विवेक को त्याग कर दिया और अपने सौतेले पुत्र कुणाल पर मोहित हो गयी। कुणाल पहले से ही विवाहित था व तक्षशिला में कुमारामात्य के पद पर आसीन था। तिष्यरक्षिता ने कुणाल के समक्ष जब प्रेम व काम व्यवहार का प्रस्ताव रखा तो उसने इस प्रस्ताव को ठुकरा दिया व उसका घोर अपमान किया। क्योंकि वह उसे अपनी माँ के समान मानता था और उसके द्वारा ऐसा किये जाने के कारण बहुत लज्जित था। जब रानी को लगा कि कुणाल उसके प्रस्ताव को कभी स्वीकार नहीं करेगा तो उसने कुणाल से प्रतिशोध लेने का निश्चय किया। वह एक ऐसे अवसर की प्रतीक्षा में थी जब वह कुणाल से अपने अपमान का बदला ले सके और शीघ्र ही उसे एक ऐसा अवसर भी प्राप्त हो गया।<sup>10</sup>

कुणालवदान से पता चलता है कि अशोक ने कुणाल को जब तक्षशिला भेजा था तब उसको एक भयंकर रोग हो गया जिसे ऊर्ध्वगुद रोग कहते हैं। इस रोग में राजा के मुख से मल आने लगा था व सभी रोमकूपों से दुर्गन्ध आने लगी। अशोक ने महान चिकित्सकों से परामर्श लिया, चिकित्सा करायी परन्तु उसे कोई लाभ नहीं हुआ। यह देखकर अशोक ने अधिकारियों को आज्ञा दी कि तक्षशिला से कुणाल को बुलाया जाये मैं उसको अपना यह राज्य सोपना चाहता हूँ। इस प्रकार की जिन्दगी का क्या लाभ?

अशोक की यह बात सुनकर तिष्यरक्षिता चिन्ता में पड़ गयी। उसने सोचा कि यदि कुणाल को राजगद्दी मिल गयी तो उसका राजपाट समाप्त हो जायेगा और अशोक को उसके विषय में सब मालूम हो जायेगा। तब उसने अशोक से कहा कि मैं आपको स्वस्थ करूँगी, किन्तु वैधों का आना रोक दो। राजा ने रानी के कहे अनुसार वैधों का आना बन्द करा दिया। अब रानी ने स्वयः ही वैधों से परामर्श किया और कहा कि यदि कोई व्यक्ति इसी प्रकार के रोग से पीड़ित आये चाहे वह स्त्री हो या पुरुष उसे मुझे दिखाना। कुछ समय पश्चात कोई आभीर इसी रोग से आक्रान्त हुआ। उसकी पत्नि ने वैध के पास जाकर उसके रोग की चर्चा की। वैध ने कहा रोगी ही यहाँ आयेँ मैं रोग देखकर औषधि दूँगा। पत्नि पति को वैध के पास ले गयी और वैध उसे तिष्यरक्षिता के पास ले गया। रानी ने इसे गुप्त स्थान पर ले जाकर मार दिया। मारने के बाद पेट चीरकर उसने उसके पक्वाशय स्थान को देखा जहाँ उसे आन्त्र में बड़ा कृमि मिला। जब यह कृमि ऊपर को जाता था तब ऊपर को दुर्गन्ध आती थी और नीचे जाने पर नीचे दुर्गन्ध आती थी। तिष्यरक्षिता ने अनेको उपायों जैसे मिर्च, अदरक, कालीमिर्च आदि को पीसकर उस कृमि पर डाला फिर भी वह कृमि नहीं मरा। अन्त में उसने बहुत अधिक मात्रा में प्याज के रस को उस कृमि पर डाला। प्याज के रस से वह कृमि मर गया व मल मार्ग से बाहर निकल गया। रानी ने यह सब बाते अशोक से कहीं और कहा कि देव! आप प्याज का सेवन करे ऐसा करने से आप स्वस्थ हो जायेंगे। राजा ने अपने आप को क्षत्रिय कहकर प्याज (पलाण्डू) खाने से इन्कार किया परन्तु रानी ने प्याज के औषधिय गुण बताकर राजा को प्याज खाने के लिए विवश किया क्योंकि प्याज अशोक के जीवन के लिए जरूरी थी इसलिए उसने उसको ग्रहण किया। शीघ्र ही वह कृमि मरकर राजा के पेट से बाहर निकल गया और राजा स्वस्थ हो गया।<sup>11</sup>

यद्यपि तिष्यरक्षिता को अशोक से जरा भी प्रेम नहीं था, पर इस बार उसने राजा की बहुत सेवा की, बीमारी के समय अशोक की चिकित्सा और परिचर्या की देखभाल का सब कार्य तिष्यरक्षिता के हाथों में ही था। राजा उसकी सेवा से बहुत सन्तुष्ट हुआ। प्रसन्न होकर उसने तिष्यरक्षिता को एक वर दिया। तिष्यरक्षिता ऐसे ही किसी अवसर की प्रतिक्षा में थी उसने अशोक से तुरन्त वर मांगा कि एक सप्ताह के लिए साम्राज्य का शासन एवं राजकीय मुद्रा (दन्तमुद्रा) उसे सौंप दी जाये। अशोक ने ऐसा ही किया रानी को एक सप्ताह के लिए स्वतन्त्र कार्य करने की आज्ञा प्रदान की। परन्तु राजा का अपनी रानी को ऐसा वर प्रदान किया जाना उसके व उसके साम्राज्य के लिए बहुत हानिकारक साबित हुआ<sup>12</sup> क्योंकि याज्ञवल्क्य स्मृति में स्पष्ट लिखा हुआ है कि "स्त्री स्वतंत्रता के योग्य नहीं है। बचपन में पिता, युवावस्था में पति तथा वृद्धावस्था में पुत्र उसकी रक्षा करते हैं।"<sup>13</sup>

तिष्यरक्षिता को इस तरह स्वतन्त्र रूप से साम्राज्य का कार्यभार सौंपना भी अशोक की बहुत बड़ी चूक थी। तिष्यरक्षिता ऐसे ही किसी अवसर की प्रतिक्षा में थी जब वह

कुणाल से अपने अपमान का बदला ले सकें। शीघ्र ही कुणाल से बदला लेने के लिये उसने एक षडयन्त्र रचा। उसने एक कपट लेख तैयार कराया और उस पर अशोक की दन्तमुद्रा लगा दी। यह वह मुद्रा होती थी जो अशोक के तत्काल पूरा करने वाले आदेशों पर लगायी जाती थी।<sup>14</sup> यह कपट लेख तक्षशिला के महामात्यों के नाम था और जिसमें यह आज्ञा दी गयी थी कि कुणाल की आँखें निकाल दी जाएँ। जब यह कपट लेख तक्षशिला के महामात्यों के पास पहुँचा तो वहाँ के अमात्यों को बड़ा आश्चर्य हुआ क्योंकि वे कुणाल के गुणों एवं सदव्यवहार के कारण उससे बहुत प्रसन्न थे। इस राजकीय सूचना कुणाल को देने का किसी में साहस नहीं हुआ। चूँकि यह लेख दन्तमुद्रा से मुद्रित था तो इस पर तत्काल कार्यवाही होना आवश्यक था। अमात्यों द्वारा यह सूचना जब कुणाल के समक्ष प्रस्तुत की गयी तो उसने स्वयः ही बंधियों को बुलाया और कहा कि यह राजकीय आज्ञा है, अतः इसका पालन होना ही चाहिए। इस तरह कुणाल ने बिना किसी विरोध के अपनी आँखें निकलवा दी। इस षडयन्त्र से घरे कपट लेख में यह भी आदेश था कि कुणाल को शासकीय पद से च्युत कर दिया जाये। कुणाल ने इस आज्ञा का भी पालन किया और तक्षशिला के कुमारामात्य पद का परित्याग कर अपनी पत्नि कंचनमाला के साथ पाटलिपुत्र की ओर चल पड़ा।<sup>15</sup>

कुणाल एक उदार हृदय शासक था जब उसे सच्चाई का पता लगा कि वह राजकीय आदेश उसके पिता अशोक ने नहीं बल्कि उसकी सौतेली माँ तिष्यरक्षिता ने भिजवाया था तो भी वह तिष्यरक्षिता से नाराज नहीं हुआ और उसकी इस भूल के लिए उसे हृदय से माँफ कर दिया। इसके अतिरिक्त उसने ईश्वर से तिष्यरक्षिता के लिए दीर्घायु, सुख व अच्छे स्वास्थ्य की कामना भी की। अपनी पत्नि कंचनमाला की दुखी अवस्था को देखकर भी वह एक पल को विचलित नहीं हुआ और उसे समझाने का प्रयास करने करने लगा कि उसके साथ जो कुछ भी हुआ है उसमें किसी का दोष न होकर उसके भाग्य का ही दोष है क्योंकि सुख दुख तो इंसान के जीवन में आते जाते रहते हैं। इस तरह वीणा बजाते व गाते हुए एक द्वार से दूसरे द्वार भिखारी जैसे वेश में कुणाल अपनी पत्नि के साथ राजधानी पहुँचा।<sup>16</sup> जब राजा अशोक को इन सब घटनाओं की जानकारी हुई कि किस तरह तिष्यरक्षिता ने कुणाल के प्रति षडयन्त्र कर उसकी सुन्दर आँखें निकलवा दी, तो उसके क्रोध का ठिकाना ना रहा। वह तिष्यरक्षिता को कठोर से कठोर दण्ड देना चाहता था और उसने ऐसा किया भी। बौद्ध ग्रन्थों से पता चलता है कि तिष्यरक्षिता सहित सभी षडयन्त्रकारियों को जो इस कार्य में शामिल थे, दण्ड दिया गया। अशोक ने तिष्यरक्षिता को तो जिन्दा ही आग में जलवा दिया साथ ही जिस स्थान पर कुणाल ने अपनी आँखें निकलवायी थी, अशोक ने वहाँ एक स्तूप स्थापित कराया। यह स्तूप अशोक के नौ शदी बाद भी उस समय तक विद्यमान था जब चीनी यात्री ह्वेनसांग ने भारत भ्रमण के दौरान उस स्तूप को देखा व स्तूप का जिक्र किया था।<sup>17</sup>

अतः कहा जा सकता है कि महाकाव्य काल के वाल्मीकि रामायण में जिस तरह से कैकेयी ने अपने पति राजा दशरथ से प्राप्त वर में अपने सौतेले पुत्र राम के लिए चौदह

वर्ष का वनवास मांग कर प्राप्त वर का दुरुपयोग किया था,<sup>18</sup> उसी प्रकार मौर्य काल में रानी तिष्यरक्षिता ने भी अपने पति राजा अशोक से प्राप्त वर का दुरुपयोग कर अपने सौतेले पुत्र कुणाल की एक षड्यन्त्र के तहत आँखें निकलवा ली थी।<sup>19</sup> कुणाल जो कि मौर्य साम्राज्य का एक योग्य उत्तराधिकारी था, अतः उसका अन्धा किया जाना मौर्य साम्राज्य की प्रगति के लिए हानिकारक सिद्ध हुआ।<sup>20</sup>

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### HkfDr I æhr dk mnHko , oa fodkI

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#### Abstract

वैदिक काल से ही संगीत का प्रयोग उपासना के लिए किया जाता रहा है। या दूसरे शब्दों में वैदिक संगीत की स्थापना ही ईश-स्तुति के लिए की गई। क्योंकि भक्ति मार्ग में संगीत के साथ भगवद् भजन करने से मन शीघ्र ही ईश्वर के रूप में लीन हो जाता है। वैदिक काल में दो प्रकार का संगीत था "वैदिक" और "लौकिक" जो आगे चलकर क्रमशः मार्ग एवं देशी नामक संज्ञाओं से विभूषित हुआ। मार्ग के अन्तर्गत साम गायन और देशी के अन्तर्गत गान्धर्व गान आया जो रामायण और महाभारत काल तक आकर मार्ग संगीत कहलाया।

भगवद् प्रेम की प्राप्ति के लिए अथवा भगवान के गुणानुवाद के द्वारा अपने मानसिक विकारों को शमन करने के लिए जो गीत गाए जाते हैं अथवा बाद्य बजाए जाते हैं भक्ति संगीत कहलाते हैं। संगीत का जन्म भक्ति भावना से हुआ है और इसी में इसका निरन्तर पल्लवन और विकास भी हुआ है। संगीत के स्वर मन को एकाग्र करके इतना अधिक लीन तन्मय और स्थिर कर देते हैं कि हृदय की समस्त चंचल वृत्तियाँ केन्द्रीभूत होकर अन्तर्मुख हो जाती हैं और इधर-उधर भाग नहीं पाती। मंदिरों एवं गुरुद्वारों में सुबह से शाम तक जो कीर्तन भजन नाना प्रकार के वाद्यों के साथ किया जाता है उसमें संगीत ही एकमात्र आधार होता है। इसी प्रकार गिरजाघरों में घंटा नाद और मस्जिदों में अजानों में भी संगीत ही काम कर रहा है। मजारों और खानकाहों में नातों और कव्वाली द्वारा उस अल्ला का ही गुणगान सदियों से किया जाता रहा है। भक्ति और संगीत के अटूट सम्बंध के विषय में अगर कहा जाए कि संगीत भक्ति के लिए ही है तो अतिशयोक्ति न होगी। मानव को जब ईश्वर से कोई वरदान लेना होता तो वे संगीत का ही सहारा पकड़ते थे। बस इस महत्वपूर्ण कारण ने संगीत को जन्म दिया।<sup>2</sup>

**Note-** Research Paper Received in September 2014 and Reviewed in December 2014

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द्राविड़ काल से ही मानव ने संगीत का प्रयोग ईश्वर की आराधना के लिए प्रारम्भ कर दिया था। इस सम्बन्ध में जेन कोक्स ने अपनी पुस्तक दी हैल्थ एंड म्यूजिक में लिखा है कि ये लोग अपना थोड़ा बहुत समय निकाल कर ईश्वर की आराधना या स्तुति में व्यतीत करते थे। कारण, ईश्वर ही इनका सर्वेसर्वा था और यही उनका धर्म भी था। संगीत को धार्मिक रूप भी इसी युग में प्राप्त हुआ था।<sup>9</sup> विख्यात इतिहासकार कीर्डियल शोम्स ने अपनी पुस्तक दी राइज एवं फॉल ऑफ इंडियन म्यूजिक में संगीत के सम्बन्ध में लिखा है, उसमें आध्यात्मिक पृष्ठ को उभारा गया, जिससे उनका संगीत नैतिक रूप से सुन्दर और पवित्र हो गया उनके संगीत में कोई भी श्रृंगारिक भावना नहीं पनपी।<sup>10</sup> जोनमान्स फेली ने दी फलो ऑफ इंडियन म्यूजिक पुस्तक में लिखा है, इस काल में गीतों का विकास हो चुका था उनके छन्द बन चुके थे जो कि सांगीतिक रूप से गाए जाते थे खुदाई में एक ऐसी आकृति भी मिली है जिसमें एक नारी गाती हुई मुद्रा में चित्रित है।<sup>11</sup> हड़प्पा और मोहनजोदड़ो की खुदाई में प्राप्त मूर्तियों को देखकर ज्ञान होता है कि द्राविड़ काल में शिव-पूजन भक्ति संगीत द्वारा होता था।

वैदिक काल में जब बड़े-बड़े यज्ञ किए जाते थे तो वहां के वातावरण को संगीतमय बनाने के लिए वैदिक ऋषि वेद की रचनाओं का मधुर ध्वनि से गायन करते थे। सामवेद जो कि भारत का प्रथम भक्ति संगीत होने का अधिकारी है, के प्रायः सम्पूर्ण मन्त्र ऋग्वेद से लिए गए हैं। सामवेद की सम्पूर्ण रचनाएँ 1875 हैं जिनमें से केवल 99 ऐसी हैं जो कि ऋग्वेद की शाकल्य संहिता में प्राप्त नहीं, यानि सारे मन्त्र ऋग्वेद के ही हैं जिन्हें गेय रूप देकर सामवेद में सम्मिलित किया गया। ऋग्वेद काल के लोग अपनी भावनाओं को साधारणः कविता में ही व्यक्त किया करते थे। उनके जीवनोपयोगी सभी साधन प्रकृति से प्राप्त होते थे। फलस्वरूप मनमोहक प्राकृतिक दृश्य को देखकर ये विह्वल हो जाते एवं उन्हीं के यशो गान और प्रकृति के सृजनहार परमेश्वर के प्रति अपनी कृतज्ञता का भाव सरल कविता में व्यक्त थे जिन्हें ऋचा अथवा 'शक्ति' कहा जाता है।<sup>12</sup> इन ऋचाओं का विभिन्न ऋषियों ने व्यात्मक निर्माण किया है जिसमें नाना देवताओं की भिन्न-भिन्न ऋषियों ने बड़े ही सुन्दर तथा भावाभिव्यंजक शब्दों में स्तुतियां की हैं। तथा अपने अभिष्ट की सिद्धि के लिए प्रार्थनाएं की हैं।<sup>13</sup> ये प्रार्थनाएं अथवा ऋचाएं जब मानव कंठ से मुखरित होती थी तब इनको एक लय के साथ प्रयुक्त किया जाता था। यह 'लय' ही संगीतात्मकता के कारण गायन का रूप धारण कर गयी।<sup>14</sup>

जहां एक ओर वैदिक काल में वैदिक ऋषि वेद की रचनाओं का मधुर ध्वनि से गायन करते थे वहां दूसरी ओर प्रत्येक परिवार में भी सुबह शाम ईश्वर उपासना होती थी। ऋग्वेद काल का प्रत्येक गृह संगीत का सुन्दर केन्द्र बना हुआ था। ऋग्वेद काल में संगीत का विकास जितना गृहों में हुआ करता था उतना बाहर नहीं हो पाया।<sup>15</sup> ऋग्वेद का प्रत्येक सूत्र विभिन्न देवताओं की स्तुति में गाया गया गीत है। हमारा देश इस सम्बन्ध में भाग्यशाली है कि प्राचीन महर्षियों की अजस्र एवं अनन्य साधना के फलस्वरूप हमारे भक्ति संगीत के प्राचीनतम गीत ऋग्वेद के रूप में आज भी सुरक्षित है। वैदिक काल के

उपरान्त भक्ति संगीत पौराणिक काल में प्रवेश हुआ। लोगों को इस बात का ज्ञान था कि मोक्ष प्राप्ति के लिए संगीत आवश्यक है। अतः इससे संगीत की उज्ज्वल ज्योति में किंचित मात्र भी धूमिलता नहीं आई।<sup>16</sup>

रामायण काल तक आते-आते भक्ति संगीत और विकसित हो गया। उत्तर वैदिक काल में ही रामायण और महाभारत की रचना प्रारम्भ हो गयी थी परन्तु जिस रूप में वो आज हमारे समक्ष है उन्हें ये रूप प्राप्त करने में 1000 वर्ष लगे थे। वैदिक काल की तरह इस काल में भी लोग सुबह सबरे उठकर अपने-अपने गृहों में प्रार्थनाएं किया करते थे। इस संगीतमयी प्रार्थना में गृह के सब सदस्य शामिल होते थे इस काल में सार्वजनिक रूप से समाज में संगीत के आयोजन हुआ करते थे जिसमें सर्वसाधारण भी दिलचस्पी लिया करते थे अमीर गरीब सभी ईश्वर उपासना किया करते थे।

इसके उपरांत भक्ति संगीत महाभारत काल में पवित्र एवं दिव्य रूप में बना रहा। इस काल में रामायण काल से भी अधिक संगीत का प्रचार हुआ। इस काल में महाभारत जो कि प्राचीन ज्ञान का एक बड़ा एवं फुटकर संग्रह है, रचा गया इसकी सबसे बड़ी विशेषता यह है कि इसमें एक लाख श्लोक हैं और सभी संगीतमय हैं। प्रत्येक श्लोक को गाया जा सकता है।

इस काल में वैदिक काल के देवी-देवताओं की आराधना करना छोड़ दिया गया था और संगीत का जन्म देने वाले तथा उसके निर्माताओं का पूजना आरम्भ हो गया था जैसे ब्रह्मा, विष्णु, महेश एवं गणेश आदि नए देवताओं की समाज में प्रतिष्ठा हो चुकी थी। भक्त का जीवन पूर्ण संगीतमय होता था। भक्त अपने ईश्वर को स्वरो की विभिन्न प्रवृत्तियों से रिझाता था। संगीत के अपूर्व रस में डूबकर ईश्वर की पावनता में वह तन्मय हो जाता था। जैन एवं बौद्ध काल तक आते-आते भक्ति संगीत केवल ब्राह्मणों तक सीमित हो गया था। ऐसे समय में दो महापुरुषों का जन्म हुआ — ये महापुरुष महावीर स्वामी और गौतम बुद्ध के नाम से विख्यात हुए। महावीर स्वामी ने जैन धर्म चलाया और महात्मा बुद्ध ने बौद्ध धर्म की स्थापना की।

संगीत पर जो एकमात्र ब्राह्मणों का अधिकार था इस युग में वह अब उनसे निकल कर सर्वसाधारण के हाथों में पहुंच गया और इस प्रकार वैदिक काल के संगीत के स्वर में प्रथम परिवर्तन हुआ। ब्राह्मण लोग शूद्रों एवं नीची जाति के लोगों को संगीत नहीं सिखाते थे जिस कारण वे भगवान की उपासना नहीं कर सकते थे। वह अर्चना के पवित्र वातावरण से एकदम हट गए। महावीर स्वामी ने सबसे पहले यह आवाज बुलन्द की कि प्रत्येक मनुष्य चाहे वह किसी जाति या वर्ग में पैदा हो ईश्वर उपासना कर सकता है और ईश्वर उपासना के लिए संगीत विधि सीख सकता है।

बौद्ध काल में जैन काव्य की अपेक्षा ज्यादा भक्ति संगीत का विकास हुआ। इस युग में संगीत में जीवन की व्यापकता का अधिक समावेश हो गया। जैन युग में भी संगीत की आन्तरिक ज्योति को उज्ज्वल बनाया गया किन्तु उसके मनोरंजन पहलू पर भी ध्यान दिया गया परन्तु बौद्ध काल में मनोरंजन पहलू को लगभग उपेक्षणीय समझा गया। इस

प्रकार वैदिक काल से संस्कृत भाषा में प्रवाहित होने वाला भक्ति संगीत धीरे-धीरे देशी भाषा में परिवर्तित होने लगा। भगवान बुद्ध ने अपने उपदेशों की भाषा का माध्यम पाली चुना। उनकी मृत्यु के पश्चात् उनके शिष्यों ने एकत्र होकर उनके नयनों का संगायन किया जिस परिषद में उसका संगायन हुआ उसे संगीत कहा गया है। तृतीय संगीति में बुद्ध के उपदेशों को अन्तिम रूप से त्रिपिटिक ग्रन्थ में संकलित किया गया।<sup>11</sup>

बौद्ध एवं जैन धर्म के प्रचार से वैदिक धर्म की लोकप्रियता कम होने लगी। इसी समय दो महान विद्वानों का जन्म हुआ जिनके नाम कुमारिल भट्ट एवं शंकराचार्य थे। इन लोगों के महान प्रयत्न से ही नष्ट होते हुए वैदिक धर्म की भारतवर्ष में पुनर्स्थापना हुई इन्होंने वेदों के ज्ञान तथा कर्म मार्ग की स्थापना करके वैदिक परम्परा एवं वैदिक संगीत का पुनः विकास किया। कुमारिल भट्ट के धार्मिक सिद्धांत का आधार मीमांसा दर्शन था जिसका मूल सूत्र आचार्य जैमिनी ने अपने ग्रन्थ पूर्व मीमांसा में दिया था। शंकराचार्य ने ब्रह्म का अस्तित्व स्वीकार किया और देवी-देवता की पूजा का खण्डन नहीं किया। वैदिक काल में जो भक्ति संगीत था वह पूर्ण रूपेण संस्कृत भाषा में था जो कि आम जनता की समझ से परे था। आलवार सन्तों ने सर्वप्रथम जनसाधारण की मांग के अनुसार उसे प्रादेशिक भाषा तमिल में रचा और जनता के समक्ष रखा जिस कारण भक्ति संगीत का विकास तेजी से हो सका। तमिल में छठी से नवीं शताब्दी तक जिस काव्य का निर्माण हुआ वह पूर्णरूपेण भक्ति काव्य है। यह काल तमिल साहित्य के इतिहास में भक्तिकाल के नाम से प्रसिद्ध है। वैष्णव धर्म के आचार्यों ने अपने धार्मिक सम्प्रदायों तथा सिद्धांतों का प्रसार उत्तरी भारत में भी किया।

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### Abstract

राजा रामचन्द्र का शासनकाल (1555-1592ई.) बघेलखण्ड की रीवा रियासत का स्वर्ण युग था। रामचन्द्र की मृत्यु के पश्चात् उनके पुत्र वीरभद्र को गद्दी पर बैठना था, परन्तु उनकी असमय मृत्यु हो जाने के कारण उनके बंधु पुत्र विक्रमादित्य बांधव गद्दी पर बैठे। ये मुगल सम्राट अकबर और जहाँगीर के समकालीन थे। इनके काल की प्रारंभिक अशान्ति के कारण अकबर को बांधवगढ़ में हस्तक्षेप करना पड़ा और कुछ समय के लिए (1602 ई.) तक बांधवगढ़ मुगलों के कब्जे में रहा। विक्रमादित्य के शासनकाल की महत्वपूर्ण घटना राजधानी परिवर्तन है, जब 1617 में इन्होंने बांधवगढ़ की जगह रीवा को अपनी राजधानी बनाया। सम्राट जहाँगीर से इनके अच्छे सम्बंध रहे। विक्रमादित्य के बाद उनके पुत्र अमर सिंह गद्दी पर बैठे। इन्होंने सम्राट शाहजहाँ की आज्ञा से जुझार सिंह बुन्देला के विद्रोह का दमन किया। इसी पृष्ठभूमि पर उनके पुत्र अनूप सिंह के शासनकाल में बुन्देलों का रीवा में आक्रमण हुआ, यह आक्रमण जुझार सिंह के भाई पहाड़ सिंह ने 1650 ई. में किया था। लेकिन इनके शासनकाल में राज्य के अनेक जमींदार और पवाईदार स्वतंत्र हो गए थे। इनके बाद इनके पुत्र भाव सिंह गद्दी पर बैठे। ये सम्राट औरंगजेब के समकालीन थे। ये धार्मिक प्रवृत्ति के थे। इन्होंने अनेक धार्मिक स्थापनाओं का निर्माण कराया। ये निःसन्तान थे, अतः इनकी मृत्यु के पश्चात् इनके गोद लिए हुए पुत्र अनिरुद्ध सिंह रीवा रियासत के राजा हुए। तत्पश्चात् अवधूत सिंह

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गद्दी पर बैठे। इनके अल्पवयस्क होने के कारण रियासत में पुनः अराजकता की स्थिति निर्मित हो गयी। इस तरह 1592 ई० से 1755 ई० तक मध्यकालीन बघेलखण्ड अनेक उतार-चढ़ावों से गुजरा।

ohjHknz 1592&93% जिस समय राजा रामचन्द्र की मृत्यु हुई, उस समय वीरभद्र दिल्ली में थे। पिता की मृत्यु का समाचार पाकर वह तुरंत राजधानी को रवाना हुये। परन्तु रास्ते में पालकी से गिर पड़ने के कारण उनकी मृत्यु हो गई। वीरभद्र के श्वसुर उस समय दिल्ली में थे, अकबर शोक प्रकट करने के लिये स्वयं उनके पास गया। वीरभद्र बड़े विद्वान थे एवं विद्वानों का आदर करते थे। उन्होंने संस्कृत में 'कन्दर्प चूड़ामणि' नामक ग्रंथ लिखा।<sup>1</sup>

fo0ekfnR; 1593&1624b% जिस समय बिक्रमादित्य बांधवगढ़ की गद्दी पर बैठे, उस समय उनकी उम्र 19 वर्ष थी। उनके सिंहासन पर बैठते ही बांधवगढ़ के सरदार अनेक कूट-प्रपंच रचने लगे, जिससे राज्य में अशांति फैल गई। अकबर को यह बात पता चली तो शांति स्थापित करने के लिये अपने विश्वासपात्र सेनानायक पात्रदास को भेजा।<sup>2</sup> पात्रदास के पहुँचने पर यहाँ के सरदारों ने (जो महाराजा के विरोधी थे) सोचा कि अकबर किले पर कब्जा करना चाहता है। इस कारण सरदारों ने पात्रदास के विरुद्ध लड़ाई की रूपरेखा बांधी गई। पात्रदास ने यह बात अकबर को बताई। दूसरी तरफ पात्रदास से महाराजा बिक्रमादित्य के शुभचिंतकों ने कहा कि नाबालिग महाराजा को दिल्ली ले जाये। अकबर ने इस्मायल कुली खॉ को भेजकर बिक्रमादित्य को दिल्ली भेज दिया।<sup>3</sup> बिक्रमादित्य के बांधवगढ़ से हटते ही अकबर ने पात्रदास को बांधवगढ़ पर आक्रमण कर अपने अधिकार में लेने का आदेश दे दिया। अन्ततः 3 जुलाई 1519 ई. को मुगलों ने दुर्ग पर अधिकार कर लिया।<sup>4</sup> अकबर की सेना को यह विजय 8 माह 5 दिन की घेराबंदी के बाद मिली थी।<sup>5</sup> पात्रदास को बांधवगढ़ में मुगल फौजदार बना दिया गया। पात्रदास के संरक्षण में बांधवगढ़ 1602 ई. तक मुगलों के अधिकार में बना रहा। 1602 ई. में अकबर ने बिक्रमादित्य के सौतेले भाई दुर्योधन सिंह को राजा की उपाधि देकर बांधवगढ़ का दुर्ग एवं राज्य वापस कर दिया और उन्हें भारतीचन्द्र के संरक्षण में रखा।<sup>6</sup>

1617ई. में बिक्रमादित्य बांधवगढ़ लौटे इस समय दुर्योधन सिंह बांधवगढ़ छोड़ चुका था। (सरदारों के विरोध करने से वह अपने ससुराल में ही कुछ राजसी संपत्ति पा जाने से चले गये।)<sup>7</sup> राज सत्ता भंग हो जाने पर मुसलमानों के हाथ चले जाने के कारण बांधवगढ़ में रहना बिक्रमादित्य को अच्छा नहीं लगा और वे उत्तर की ओर शिकार के लिये चल पड़े। शिकार खेलते-खेलते वर्तमान रीवा की प्राचीन बस्ती रन बहादुर गंज (वर्तमान बिछिया) पहुँचे। बीहर-बिछिया के संगम पर एक अधबने किले<sup>8</sup> को देखकर अपनी राजधानी स्थापित करने का इरादा किया। किले की मरम्मत कराकर कोट का निर्माण कराया। इसी कोट के अंदर एक बस्ती आबाद की, जिसे उपरहटी कहते हैं। कोट के चारो ओर बुर्ज बनवाये और उसमें तोपें चढ़ाई गई।<sup>9</sup> सन् 1618 ई. में शहजादा खुर्रम

की सिफारिश पर बादशाह जहांगीर की मुलाकात बिक्रमादित्य से हुई। बादशाह जहांगीर ने बिक्रमादित्य को एक हाथी तथा एक रत्न जड़ित शुतुरमुर्ग भेंट किया।<sup>10</sup> तत्पश्चात् 1524 ई. में बिक्रमादित्य से प्रसन्न होकर जहांगीर ने उसे कुछ परगना दे दिया।<sup>11</sup> संभवतः इसी वर्ष बिक्रमादित्य का देहावसान हो गया।

vej fl g 1624&1640b% बिक्रमादित्य के ज्येष्ठ पुत्र अमरसिंह सन् 1624 में गद्दी पर बैठे और 16 वर्ष राज्य करके सन् 1640 में मृत्यु को प्राप्त हुये। उनका राज्यकाल राजनैतिक अस्थिरता का था। भारत की इस राजनैतिक अस्थिरता का प्रभाव उनके राज्य पर भी पड़ा। गद्दीनसीन होने के बाद 1626 ई. में अमरसिंह, बादशाह जहांगीर के दरबार में अधीनता स्वीकार करने के लिये उपस्थित हुए। बादशाह जहांगीर ने उन्हें "पाँचहजारी मनसबदार" और राजा का पद प्रदान किया।<sup>12</sup> अमर सिंह एवं मुगल बादशाह का सम्बंध प्रगाढ़ होता गया। सन् 1634 ई. में बादशाह शाहजहाँ ने विद्रोही बुन्देला राजा जुझारसिंह को पकड़ने के लिये अमरसिंह को भेजा। अमर सिंह इस कार्य में सफल रहे। जुझारसिंह बुन्देल के विद्रोह का दमन कर दिया गया।<sup>13</sup> बघेल राजा अमरसिंह की सत्ता मुगल बादशाहों की कृपा पर निर्भर थी।

vui fl g 1640&1660b% पिता अमर सिंह की मृत्यु के बाद अनूप सिंह बघेलखण्ड की राजगद्दी पर बैठे। इनके राज्य काल में बुन्देलों का रीवा में आक्रमण प्रमुख घटना थी, जिसकी पृष्ठभूमि अमरसिंह ने तैयार की थी। बघेल राजा अमर सिंह ने बुन्देला शासक जुझार सिंह पर आक्रमण बादशाह शाहजहाँ के कहने पर की थी। जिस कारण दोनों पड़ोसी राज्यों में शत्रुता आ गई। इसी शत्रुता के कारण रीवा की असंगठित सेना एवं एकता के पूर्ण अभाव को देखकर बुन्देल शासक जुझारसिंह के भाई पहाड़ सिंह ने 1650 ई. में रीवा पर आक्रमण कर दिया।

बुन्देलों के आक्रमण के समय अनूप सिंह बाँधवगढ़ चले गये थे। इस कारण देखा जाये तो रीवा बघेलों की सत्ता बचाने में फतेह सिंह एवं कसौटा के जगताराम का अमूल्य योगदान है।<sup>14</sup> बाद में अनूप सिंह रीवा वापस आये। शाहजहाँ के 30 वें शासन वर्ष 1655 ई. में अनूप सिंह जब मुगल दरबार में हाजिर हुए तब बादशाह ने उन्हें 3000 जात और 2000 सवार का मनसब प्रदान किया। मुगलों के प्रति अनूप सिंह का रुख, बड़ा विनम्र था। शाहजहाँ ने राजा अनूप सिंह को मनसबदारी के साथ ही "सेह हजूरी" की उपाधि भी प्रदान की।<sup>15</sup> अनूप सिंह का शासनकाल कोई महत्वशाली नहीं है। इनके शासनकाल में ही राज्य के अनेक जमींदार पवाईदार स्वतंत्र हो गये थे। सिंगरौली (वेणुवंशी) मड़वास (बालन्द), मऊगंज (सिंगर) के तो ठिकाने ही राज्य से अलग हो चुके थे और ये लोग अपना कोई भी सम्बंध राज्य के शासन के अंतर्गत नहीं मानते थे। उत्तर की ओर त्योंथर तक गहरवारों का प्रभुत्व स्थापित हो चुका था।<sup>16</sup> अनूप सिंह ने 1660 ई. में राजभार अपने पुत्र भाव सिंह को सौंप दिया। तत्पश्चात् अनेक धार्मिक एवं सांस्कृतिक यात्रायें की। अनूप सिंह का दिया हुआ एक पाट (1664ई.) मथुरा के पण्डों के यहाँ से मिला है।<sup>17</sup> इनका

स्वर्गवास ई. सन् 1670 में हुआ।

Hkko fl g 1660&1704b1/2%&Hhav सिंह भी अपने पूर्वाधिकारी के समान मुगलों के प्रति बफादार थे। इनका समकालीन मुगल बादशाह औरंगजेब था। औरंगजेब की दृष्टि दक्षिण भारत के राज्यों पर थी संभवतः इसलिए बघेलों का महत्व कम हुआ। उसने भावसिंह को मात्र 1000 जात और 1000 सवार का छोटा मनसब दिया था। औरंगजेब की हुकूमत के अंतिम 25 वर्षों में जबकि संपूर्ण भारत में बगावत की चिंगारियाँ भड़क रही थी। बघेलों की रीवा रियासत प्रायः शांत एवं घटनाहीन थी।<sup>18</sup> इनके कार्यकाल में प्रजा शांतिमय जरूर थी किन्तु राज्य का भाग क्रम से निकलता जा रहा था। गहोरा, बिलासपुर, मण्डला के प्रांत तो निकल ही गये थे। मैहर का प्रान्त भी इनके अधिकार से बाहर होता जा रहा था।<sup>19</sup> भाव सिंह धार्मिक प्रवृत्ति के थे, इन्होंने जगन्नाथपुरी की कई यात्रायें की एवं वहाँ से लाई मूर्तियों को अपने यहाँ स्थापित की। उन्होंने अनेक धार्मिक स्थापत्यों का भी निर्माण कराया। रीवा में भैरवी चक्रनुमा मंदिर का निर्माण कराकर बहुत बड़ी प्रतिष्ठा प्राप्त की। किले में महादेव मृत्युंजय नाथ के मंदिर का निर्माण कराया था।<sup>20</sup>

vfu: ) fl g 1704&1709b1/2%&बघेलखण्ड रियासत के राजा के रूप में इनका शासन अल्पकालीन रहा और ये सेंगरों के द्वारा मारे गये। इन्हें किसी योग्य राजकीय अनुभवी सरदार का सहयोग न मिला। इनके समय में सभी राज्य के सरदार उदण्ड और अवज्ञा करने वाले बन गये थे। मऊ के सेंगर अपने को स्वतंत्र राजा मानने लगे थे। इनके विद्रोह को दबाने के लिये अनिरुद्ध सिंह ने इनसे युद्ध करने का विचार किया। भनवार के सेंगर ठाकुरों ने इनसे संधि की बात की। एक दिन संध्या समय भनवार के ठाकुर रघुनाथ सिंह ने इन्हें पंचायत के लिये अपने यहाँ बुलाया। अनिरुद्ध सिंह घोड़े पर सवार होकर जैसे ही लौटने को हुए कि पीछे से इन पर गोली चला दी, अनिरुद्ध सिंह की मृत्यु हो गई। जब इसका समाचार मनगवाँ में शिविर में पहुँचा, सेना के वीरों ने सेंगरों पर हमला कर दिया और रघुनाथ सिंह सेंगर को पकड़कर रीवा लाये। राजमाता के सामने माफ़ी मांगने से उसका तथा सम्बंधी सेंगरों के राज्य का तिहाई भाग छोड़कर बाकी सब राज्य में मिला लिया गया। सेंगरों की शक्ति नष्ट हो गई।<sup>21</sup>

vo/kw fl g 1709&1755b1/2%&अनिरुद्ध सिंह की मृत्यु के उपरांत अवधूत सिंह सन् 1709 ई. में गद्दी पर बैठे। वह उस समय छः माह के थे। अतएव राज्य में झगड़े-उपद्रव होने लगे। राजमाता निराश्रित सी होकर अपने पुत्र को साथ में लेकर राज्य का भार वीर एवं राजभक्त अपने मंत्री हृदयराम सर्की को सौंप कर अपने मायके प्रतापगढ़ चली गई। सन् 1725-26 में हृदयशाह ने मैहर, नागौद इत्यादि छोटी रियासतों पर अपना अधिकार जमाते हुए एक विशाल सेना लेकर रीवा चढ़ गया। हृदयशाह की सेना ने घोघर के किनारे अपना डेरा डाला। उसने अपने विजय का दरवाजा बनवाना प्रारंभ कर दिया। इस दरवाजे का नाम "बुन्देला दरवाजा" रखा गया।<sup>22</sup>

हृदयशाह बुन्देला के अधिकार की जानकारी जब राजमाता ने मुगल बादशाह बहादुर शाह जफर के पास अपने विश्वासपात्र वकील बक्शी हनुमान प्रसाद को भेजकर

सहायता की याचना की। बादशाह ने अपने सेनापति मीर बक्श की अध्यक्षता में पन्ना को जीतकर रीवा में शामिल कर देने की लिये भेजा। इस आक्रमण में हिम्मतराय, चिन्तामणि एवं साहेबराय वीरगति को प्राप्त हुये। यह उच्चकोटि के योद्धा व राजभक्त थे, इनके पुत्र सुमेरपात्र ने अवधूत सिंह को प्रतापगढ़ से लाकर रीवा की गद्दी पर बैठाया।<sup>23</sup> मुगल बादशाह बहादुरशाह ने झूंसी के वेणुवंशी राजा गणपतिदेव से झूंसी लेकर उसे त्योंथर का इलाका दे दिया। परिहारों ने वेणुवंशियों को त्योंथर में जमने न दिया। गणपति देव का पुत्र विक्रमशाह परिहारों से हुए युद्ध में मारा गया।

## I nHkz %&

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3. तदैव, पृष्ठ 60-61
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5. अबुल फजल "ब्लाकमैन" "आइने अकबरी" भाग-1 पृष्ठ 468-469
6. डॉ. राधेशरण "विन्ध्य क्षेत्र का इतिहास" पृष्ठ 358
7. रामप्यारे अग्निहोत्री, "रीवा राज्य का इतिहास" पृष्ठ 56 "सरदारों ने विरोध इसलिए किया क्योंकि दुर्योधन सिंह विवाह भदवार के राजा बदन सिंह की रखैल की लड़की के साथ किया था, जिससे वह जातिच्युत हो गए।"
8. "अधबने किले का निर्माण सलीमशाह (शेरशाह सूरी का पुत्र) ने करवाया था, कालिंजर में शेरशाह सूरी की मृत्यु हुई, तो वह इसको छोड़कर दिल्ली चला गया।
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\*MKW vpluk f}onh

### Abstract

प्रस्तुत 'शोध लेख में राजपूताना के झालावाड़ राज्य के गाँधीयुगीन सामाजिक राजनैतिक कार्यकर्ता श्री माँगीलाल भव्य के व्यक्तित्व को रियासती राजस्थान के मुक्ति आन्दोलन के सन्दर्भ में विवेचित किया जा रहा है। भव्य जी के व्यक्तित्व के चार घटको-गाँधीवादी सामाजिक कार्यकर्ता, राजनैतिक जागरण के कार्यकर्ता, शिक्षक एवं पत्रकार साहित्यकार के दर्शन होते हैं। प्रजामण्डल आन्दोलन के कार्यकर्ता के रूप में जनता इन्हें आज भी याद करती है।

झालावाड़ राज्य<sup>1</sup> ब्रिटिश आदर्शों को स्वीकारते हुए भी राजपूताने की परम्परागत रूढ़ियों एवं सामाजिक कुरीतियों से संतुष्ट था। यहाँ की सामाजिक कुरीतियों में सती प्रथा, नुक्ता, बालविवाह, कन्या वध, दास प्रथा, बेगार प्रथा एवं छुआछूत, जादू आदि ने समाज में अपनी गहरी पैठ बना रखी थी।<sup>2</sup> जिसके निवारण के लिए कुछ प्रयास गाँधी युग से पहले हुए थे, किन्तु उनसे समाज का मध्यम वर्ग एवं दलित व आदिवासी सर्वथा अछूते रहे थे। यहाँ के इन ज्ञात और अज्ञात सामाजिक – राजनैतिक कार्यकर्ताओं में से जिन कार्यकर्ताओं ने जनमानस में अनूठी छाप छोड़ी उनमें माँगीलाल भव्य का प्रमुख स्थान है।

माँगीलाल भव्य प्रारम्भ में माँगीलाल झेंपू भटनागर के नाम से जानेजाते थे। आप झालावाड़ राज्य के मूल निवासी थे। इनका जन्म मई 1911ई. में 'डग' कस्बे में हुआ। दुर्भाग्य से आपके पिता, बाबा, ताऊ एवं भाई संक्रामक बीमारियों में दिवंगत हो गए,

**Note-** Research Paper Received in September 2014 and Reviewed in December 2014.

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तथापि घर की महिलाओं ने जमीन –जायदाद की रक्षा भी नहीं कर पाई। माँ ने खेतों में मजदूरी, पिसाई, सिलाई और चरखे से सूत कातते हुए इन्हें पाला। भव्य स्वयं बताते थे<sup>3</sup> कि " माँ-दादी चरखा कातती। वे कुकड़ियों से और बुनकरो से खादी बुनवाती। इस प्रकार मैंने जन्म से अब तक खादी ही पहनी।" आप ने बी.ए. और साहित्य रत्न की शिक्षा प्राप्त की। इनके स्कूली जीवन के प्रधानाध्यापक श्री नन्हेमल शुक्ल उत्तर-प्रदेश के मूल निवासी थे, जिनके प्रभाव स्वरूप इन्होंने रियासती –सामन्ती समाज में सामाजिक – राजनैतिक जन –जागरण का वीणा उठाया। सन् 1926 ई से ही गाँधी टोपी भी आपने लगाना प्रारम्भ कर दिया था।<sup>4</sup> सन् 1930 ई. से ही भव्य प्रजामण्डल का गोपनीय संगठन, संयोजन एवं संचालन करने लगे थे, उन्होंने भगवानसिंह तरंगी, ऐजाज मोहम्मद, विमल कुमार कंजोलिया आदि के साथ मिलकर पुस्तकालय-वाचनालय नवयुवक मण्डल के नाम से स्थापित किया। इसी प्रारम्भिक संगठन में सन् 1930-31 ई. में माँगीलाल जी ने नमक कानून भंग (खारी मिट्टी से नमक बनाना छगन लाल जैन के मकान में) खददर धारण, खादी प्रचार, गाँधी टोपी प्रचार, विलायती वस्त्रों की होली, राष्ट्रीय भावों की गोष्ठियाँ, समाचार पत्रों में लिखित जानकारियाँ देना, राज्य के अधिकारियों की एवं अन्य प्रकार की प्रजा की शिकायतें और परेशानियों के समाधान करने का कार्य किया।<sup>5</sup> संक्रामक बीमारी से मृत्यु पूर्व पिता कानूनगों तहसील थे, अतः इन्हे अर्जी नवीस की नौकरी राज्य अनुकम्पा के रूप में मिली, किन्तु जनता के शिकायती पत्र लिखने के कारण डग के नाजिम (यह परगने का मजिस्ट्रेट न्यायाधीश भी होता था) ने इन्हें पद से हटा दिया जिसके बाद यह पूर्ण कालिक कार्यकर्ता के रूप में हस्तलिखित परचे, समाचार आदि सार्वजनिक स्थलों पर बाँटने लगे। थोड़े समय बाद अपने स्कूली जीवन के प्रधानाध्यापक नन्हेमल की सिफारिश पर इन्हे पी.डब्ल्यू.डी. में मिस्त्री की नौकरी मिल गई, जिसमें नकली मस्ट्रोल बनाने का विरोध करने पर झगड़ा हुआ और अन्ततः इन्हे फिर नौकरी से निकाला गया। ये सभी नौकरियाँ आपकी अस्थायी एवं अल्प-कालिक ही थीं। तत्कालीन शिक्षा निदेशक सन्तराम जी से आपका अच्छा परिचय गुरु नन्हे मल जी के माध्यम से हो गया था, फलतः आप सन् 1931 के ही आखरी दिनों में नन्दपुर तहसील में अध्यापक नियुक्त हुए। जहाँ विद्यालय एवं पटवार घर में तिरंग झण्डा फहराने एवं स्कूल में गाँधी नेहरू और भगतसिंह के चित्र लगाने के कारण नन्दपुर के पुलिस अधिकारियों ने इनका विरोध जताते हुए उच्चाधिकारियों से शिकायत की। उच्चाधिकारियों का अनुमान था कि इसे अपमान समझकर माँगीलाल जी राज्य छोड़ देंगे। दीवान से मिलने की अनेक रूकावटों को पार करने पर मुलाकात के दौरान दीवान ने मौखिक रूप से आदेश दिया कि "नौकरी छोड़ो और राज्य से चले जाओ।" इन्होंने पड़त, ईखराज सम्बन्धित लेख का सन्दर्भ देते हुए कहा कि "तुम तो गद्दार हो। राज्य में रहने योग्य नहीं हो।"

यहाँ यह उल्लेखनीय है कि माँगीलाल भव्य के मूल में गाँधी जी की वह प्रेरणा कार्य कर रही थी जो इन्होंने सन् 1929 ई. में रियासतों के प्रशासन में सुधार हेतु राजस्थान

के राजाओ से अपील करते हुए “ राजा – प्रजा सेवक समिति संस्था ” का निर्माण करते हुए दी थी। जिसमें देशी राज्यों में नम्रता, कुशलता, सच्चाई की त्रिविधि कार्यनिति स्थिर की गई थी।<sup>9</sup> यद्यपि सन् 1931-32 ई. में जब गांधी जी इक्कीस दिन के उपवास पर थे तब भव्य जी के सहयोग से स्कूल में सामूहिक हड़ताल की गई, जिसके फलस्वरूप छात्रों को सजा भुगतनी पड़ी थी।<sup>10</sup> भव्य जी की किसानों के प्रति सदैव सहानुभूति रही। बिजौलिया किसान आन्दोलन के प्रभाव के परिणाम स्वरूप आपने पड़त भूमि को किसानों के खाते में जबरन शामिल करने के विरोध में “ पड़त ईखराज किसान आन्दोलन भी चलाया। सन् 1933 ई. में रामनारायण चौधरी महामन्त्री हरिजन सेवक संघ राजपूताना अजमेर से श्री नयनूराम शर्मा एवं श्री तनसुख लाल मिततल आदि के साथ झालावाड़ आए और यहाँ “ हरिजन सेवक समिति ” स्थापित कर उसकी अध्यक्षता श्री सन्त राम जी को सौंपते हुए कार्यक्रम संचालित करने का दायित्व श्री भव्य को ही दिया गया। सन् 1934 में इनकी राष्ट्रीय कविताओं की पुस्तक एवं एकांकी नाटक की पुस्तक सच्चा देश प्रेम “ भवानीमण्डी ( झालावाड़) में नीमचवाले चौथमल चौधरी की राजेन्द्र प्रेस से प्रकाशित हुई। जिसमें पुस्तकों के रचनाकार का नाम एम.एल.झेपू भटनागर, डग लिखा गया। इसी वर्ष इन्हे पुनः गांधी जी एवं कांग्रेस का समर्थक होने के कारण नौकरी से निकाल दिया गया।<sup>11</sup> अब पुनः ये हरिजन सेवा समिति द्वारा संचालित विद्यालयों में अध्यापक नियुक्त कर दिए गए। कालान्तर में इन्ही विद्यालयों के प्रचारक के रूप में सम्पूर्ण राजपूताना में घूम-घूम कर स्वदेशी, छुआछूत, शिक्षा के लिए कार्यक्रम चलाते रहे।

झालावाड़ राज्य में प्रजामण्डल की गोपनीय शाखाएँ, गोपनीय नवयुवक मण्डल, आर्य कुमार सभा और नवयुवक साहित्य समितियों जैसी संस्थाएँ कार्यरत रही, जिनमें श्री मांगीलाल जी भव्य का सतत् सक्रिय सहयोग रहा। इनके पास इन सभी के लिए किए गए पत्र – व्यवहार या कार्यवाहियों के प्रलेख सन् 2007 तक थे।<sup>12</sup> तत्कालीन झालावाड़ राजराणा अपने गुजराती रिश्तेदारों के चलते गाँधी जी से पर्याप्त प्रभापित रहते थे। भारत छोड़ो आन्दोलन के दौरान झालावाड़ राज्य में इसके संचालन के लिए पाँच सदस्यी कमेटी बनाई गई। गाँधी जी के सच्चे भक्त नरहरि पारीख ने पन्द्रह रचनात्मक कार्य झालावाड़ राज्य में करने के लिए गाँधी जी से परामर्श प्राप्त किया और कार्य प्रारम्भ किए, जिसमें प्रमुखता खादी का प्रचार, विदेशी माल का बहिष्कार, स्वदेशी वस्तुओं का प्रचार प्रमुख था।

भारत छोड़ो आन्दोलन के दौरान झालावाड़ में प्रभात फेरियाँ आम सभाएँ, जुलूस नारेबाजी आदि के चलते जन जागरण त्वरित हुआ। इधर राज्य कर्मचारियों ने आन्दोलन को मदद देने हेतु संघ बनाकर प्रस्ताव पारित किया, जिसमें रक्त की आखरी बूंद तक अपनी कमाई की एक – एक कौड़ी आन्दोलन के धेय की पूर्ति में लगाने की बात कही गई। इसके बाद ही राज्य द्वारा ऐन केन प्रकरेण इस संघ को तोड़ने की घोषणा कर्मचारियों से करवाई गई।<sup>13</sup> इसका अर्थ यह नहीं है कि झालावाड़ राज्य में आन्दोलन की लहर कमजोर थी, यहाँ भवानीमण्डी आन्दोलनकारियों का प्रमुख क्षेत्र रहा। इसके अतिरिक्त क्षेत्र के मोड़क, श्यामगढ़, रामगंजमण्डी आदि क्षेत्रों में हुई घटनाओं का वर्णन

विभिन्न तत्कालीन सरकारी दस्तावेजों में उपलब्ध है।<sup>14</sup> झालावाड़ राज्य के भारत छोड़ो आन्दोलन कार्यक्रम में मांगीलाल भव्य के योगदान को विस्मृत नहीं किया जा सकता। सन् 1946-48 ई. में श्री मांगीलाल जी प्रजा मंत्रिमण्डल में मंत्री भी बनाए गए जिससे उन्हें तथा उनके परिवारीजन को कई चुनातियों का सामना करना पड़ा।<sup>15</sup> इसी वर्ष प्रजामण्डल के दवाब में राजराणा ने विधान समिति का गठन किया जिसमें 4 सरकारी एवं 32 गैरसरकारी सदस्य नियुक्त किये गये। श्री मांगीलाल भव्य ने अपनी राजनैतिक सूझ बूझ का परिचय देते हुए राज्य पंचायतों, निजामत की पंचायतों एवं देहाती पंचायतों के निर्वाचन का मंत्रीमण्डल में निर्णय करवाया। भव्य जी का मन्त्री मण्डल राज्य के विलीनीकरण तक चलता रहा।<sup>16</sup> 25 मार्च 1948 ई. को झालावाड़ राजस्थान संघ का भाग बन गया और प्रजामण्डलका विलीनीकरण कांग्रेस में हो गया, तथापि भव्य जी प्रदेश कांग्रेस कमेटी के सदस्य लम्बे समय तक बने रहे। राजस्थान संघ में इन्होंने अनेक वर्षों तक राजस्थान सरकार के पंचायत विभाग में डिप्टी रजिस्टार के पद पर कार्य किया। सेवानिवृत्ति के पश्चात आपने स्वयं का निवास झालावाड़ के बजाय कोटा में रखा।

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1. गांधीवादी सामाजिक कार्यकर्ता 2. राजनैतिक जागृति का कार्य करने वाले कार्यकर्ता 3. स्वच्छ शिक्षण देने वाले शिक्षक 4. राष्ट्रवादी चिन्तक साहित्यकार पत्रकार। इन सभी कार्यों में आप सफल रहे किन्तु सामाजिक राजनैतिक कार्यकर्ता के रूप में आज भी आपकी झालावाड़ के जनमानस में अमिट छाप है। समासत : झालावाड़ राज्य के गांधी युगीन कार्यकर्ताओं में श्री मांगीलाल जी भव्य का नाम प्रथम पंक्ति में स्वीकार किया जाना चाहिए। सन् 1997 ई. में कोटा जिला प्रशासन ने आपको स्वतन्त्र दिवस पर सम्मानित; कर इनकी विशिष्ट सेवाओं को याद किया।<sup>14</sup>

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1. आधुनिक राजस्थान के इस प्रगतिशील राज्य में वर्तमान झालावाड़ जिला शामिल है। झालावाड़ राज्य राजपूताने की रियासतों में राजनैतिक परिस्थितिवश ब्रिटिश सन्धियों के परिणाम स्वरूप 8 अप्रैल ए सन् 1838 ई. अस्तित्व में आया। जिसके कुल 17 परगनों में से 14 परगने कोटा राज्य से एवं 3 परगने ब्रिटिश सरकार से मिले थे। इन परगनों के नाम क्रमशः चेचट, सुकेत, चौमहला, (मय गंगधार, डग, आवर एवं पचपहाड़), झालरापाटन, रीछवा, बकानी, दलहनपुर, कोटड़ा, भालता, सरड़ा, रटलाई, मनोहरस्थाना, फूलबड़ौद, चाचौरनी, काकूनी, छीपाबड़ौद, शाहाबाद और शेरगढ़ थे। विस्तृत अध्ययन के लिए दृष्टव्य – एच.जे.मंगलानी – हिस्ट्री कल्चर एण्ड एडमिनिस्ट्रेशन ऑफ झालावाड़ स्टेट जयपुर, सन् 1988 ई. , श्रीमती नमिता व्यास का डॉ. प्रणवदेव के निर्देशन में पीएच. डी. उपाधि हेतु अप्रकाशित शोध प्रबन्ध “ झालावाड़ राज्य का सांस्कृतिक इतिहास ( सन् 1838-1947 ई.) ” कोटा विश्वविद्यालय कोटा वर्ष 2006, श्री ललित शर्मा – झालावाड़ इतिहास, संस्कृति और पर्यटन, मालव लोक संस्कृति प्रतिष्ठान उज्जैन, 2010, डॉ.एस.आर.खान- झालावाड़ राज्य का इतिहास, आसफिया रिसर्च सेन्टर कोटा 2010, श्री गदाधर भट्ट : सांस्कृतिक झालावाड़, भट्ट प्रकाशन झालावाड़, 2004।

2. (अ) शर्मा कालूराम : 19 वी. सदी के राजस्थान का सामाजिक एवं आर्थिक जीवन, राजस्थान हिन्दी ग्रन्थ अकादमी, जयपुर सन् 1974 ई. पृष्ठ -118  
(ब) देव प्रणव : झालावाड़ राज्य में सामाजिक –सांस्कृतिक जागरण (सन् 1938–1949 ई.) स्वराज संस्थान संचालनालय भोपाल द्वारा दिनांक 04–05 मार्च 2011 को आयोजित राष्ट्रीय संगोष्ठी में वाचित शोध पत्र।
- 3 खड़गावत डॉ. महेन्द्र (सं.) : राजस्थान स्वाधीनता संग्राम के साक्षी (स्वतन्त्रता सेनानियों के संस्मरणों पर आधारित) पृष्ठ 141 (जन आन्दोलन ग्रन्थमाला चतुर्थ पुष्प ग्रन्थांक-44) राजस्थान राज्य अभिलेखागार बीकानेर सन् 2007 ई.।
- 4 जोशी सुमनेश : राजस्थान में स्वतन्त्रता संग्राम के सेनानी, पृष्ठ 740 ग्रन्थागार सांगानेशी गेट जयपुर 1973 ई.।
- 5 खड़गावत डॉ.महेन्द्र (सं.) सं. पूर्वोक्त
- 6 (क) चौधरी राम नारायण: बीसवी सदी का राजस्थान, पृष्ठ – 152, 158–59, कृष्णा ब्रदर्स अजमेर, (ख) माथुर मोहिनी :सामन्तवाद से लोकतन्त्र, पृष्ठ-116, प्रिन्टबैल जयपुर, सन् 1995 ई,
- 7 जोशी सुमनेश: पूर्वोक्त, पृष्ठ-738
- 8 खड़गावत (डॉ) महेन्द्र (सं.): पूर्वोक्त, पृष्ठ-145
- 9 खड़गावत (डॉ) महेन्द्र (सं.): पूर्वोक्त, पृष्ठ-146
- 10 आर्दश राजस्थान पत्र, बुधवार 6 अगस्त 1946 ई, भारत छोड़ो आन्दोलन, प्रजा मण्डल रिकार्ड्स, राजस्थान राज्य अभिलेखागार, बीकानेर
- 11 (अ) फाईल पत्र संख्या-18, दिनांक 28 नवम्बर 1942, सीक्रेट सरक्यूलर, मेमोरेण्डम फ्रॉम इन्टेलीजेन्स ब्यूरो ऑफ गवर्नमेन्ट ऑफ इण्डिया  
(ब) फाईल नं., -194, बस्ता नं.,-47, पत्र संख्या 2239/234/42, दिनांक 10 नवम्बर 1942, 30 नवम्बर 1942 ई,  
(स) कॉनफीडेन्शियल- महकमा पुलिस, पत्र संख्या 47-194 दिनांक 28 जनवरी 1943, राजस्थान राज्य अभिलेखागार बीकानेर
- 12 शर्मा जी.एन. : राजस्थान का स्वतन्त्रता संग्राम, पृष्ठ -370
- 13 झालावाड़ प्रजामण्डल फाईल नं. 4 पृष्ठ -10 राजस्थान राज्य अभिलेखागार बीकानेर।
- 14 स्वातंत्रयाय स्वर्ण जयंतिका, जिला प्रशासन कोटा, पृ. -102, वर्ष 1997

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**Abstract:**

पूर्वी राजपूताना का इतिहास लेखन मराठों से सम्बंधित रिकॉर्ड के आधार पर निर्माणित कर एक स्वस्थ परम्परा का निर्वाह किया गया है। इन श्रोतों में मराठों से सम्बंधित रिकार्ड्स, दस्तूर कोमवार, चिट्ठियात, अर्जदास्त आदि के आधार पर इस क्षेत्र के इतिहास लेखन को देखने की कौशिश की है।

**Key words:** इतिहासलेखन, पूर्वी राजपूताना, मराठों से सम्बंधित रिकॉर्ड्स, दस्तूर कोमवार, चिट्ठियात, अर्जदास्त।

राजस्थान के इतिहास लेखन में राजस्थानी भाषा के मध्यकालीन तथा मूलभूत स्रोतों का विशेष महत्व है। ख्यात, बात, हकीकत, विगत, रासो, विलास आदि राजस्थान की ऐतिहासिक कृतियों का भण्डार है। हमारे अध्ययन केन्द्र जयपुर राज्य से सम्बन्धित रिकार्ड्स में सियाहजूर और दस्तूर कौमवार के अलावा तौजी रिकार्ड्स, नक्शा जमा परगनात, कारखाना जात फाइलें आदि महत्वपूर्ण है। सियाहजूर में राजपरिवार से सम्बन्धित खर्च की जानकारी मिलती है। जो दस्तूर कौमवार की 32 जिल्दों से विभिन्न कौमों के प्रमुख व्यक्तियों को दरबार की तरफ से दिये जाने वाले सम्मान आदि की जानकारियाँ मिलती है।

प्रत्येक राजपूत राजा, सम्राट और शाहजादों की सेवाओं के लिए कागजात जो "अर्जदारत के नाम से पुकारें जाते हैं। मुगल दरबार में अपना वकील रखता था जो अपने शासक को दरबार की गतिविधियों के बारे में नियमित सूचना भेजते थे। इनको वकील रिपार्ट कहा जाता है। अपितु मुगल दरबार में होने वाली कुटनीतिक घटनाओं, राजनीतिक

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षड्यन्त्रों, उत्तराधिकारी संघर्षों और अमीरों की दलबन्दी की भी जानकारी का पता चलता है। वकील रिपोर्टों से राजस्थान के इतिहास के तिथिक्रम को ठीक से निर्धारित करने में भी सहायता मिलती है।<sup>12</sup>

फारसी भाषा में लिखे गये फरमान, मन्शूर, रुक्का, निशान और चिट्ठियात तथा वकील रिपोर्ट्स महत्त्वपूर्ण पुरालेख सामग्री है। इनमें से फरमान मन्सुर व रुक्के स्वयं मुगल सम्राट द्वारा जारी किये जाते थे। सामान्यतः ये शाही वंश से सम्बन्धित मनसबदारों तथा विदेशी शासकों के नाम जारी किये जाते थे। इनसे मुगल शासकों और राजपूत राजाओं के आपसी सम्बन्धों तथा मुगल साम्राज्य की सुरक्षा में राजपूत शासकों के योगदान की महत्त्वपूर्ण जानकारी मिलती है।<sup>13</sup>

L=krka dk oxhkdj.k राजस्थानी गद्य साहित्य में ख्यात ग्रन्थों का विशेष महत्त्व रहा है और राजपूताना का इतिहास के लेखन में इन ख्यात ग्रन्थों का विशेष महत्त्व है। प्रमुख ख्यातों में नैणसी री ख्यात, मारवाड़ रा परगनों री विगत' महाराजा मानसिंह री ख्यात तथा दयाल दास की ख्यात आदि प्रमुख है। ख्यात के अलावा राजस्थान में बहीयों का भी यहाँ के इतिहास के विशेष महत्त्व है। राजस्थानी गद्य साहित्य के साथ ही अनेक पद्य रचनाओं का हमें पता चलता है। जिनमें 'अचलदास खीची री वचनिका' और कान्हडदे प्रबन्ध ग्रन्थ के अलावा पृथ्वीराज रासो रायमल रासो, खुम्माण रासो, राणा रासो और सगत रासो इनसे हमें अनेक प्रकार की राजनीति के साथ-साथ धार्मिक सामाजिक एवं आर्थिक तंत्रा की जानकारी प्राप्त होती है। हमारे अध्ययन केन्द्र के रूप में 'मराठों से सम्बन्धित रिकार्ड्स' है। इन रिकार्ड्स का वर्णन इस प्रकार है।<sup>14</sup>

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1. Register No. 103-104 — मिति आषाढ़ बदि पू. सम्वत् 1742, अर्जदास्त रूपचन्द महाराज रामसिंह वकील के भेजे हुए दो परवाने प्राप्त हुए। परवानों के अनुसार कार्य की व्यवस्था कर दी जाएगी, हिसाब की फरदें और हुण्डी भेजने का वर्णन है।
2. Register No. 105 अर्जदास्त चत्तर सिंह महाराज रामसिंह को परगने में हुए फसाद का विवरण दिया गया है। सम्वत् 1741 की फसल की आमदनी का विवरण दिया गया है। मोर्चा बन्दी के हालात है।
3. Register No. 106 - अर्जदास्त दीपचन्द महाराज रायसिंह को महाराज श्री संघी रूप चन्द जी कम वजनी रूपए नहीं लेने के सम्बन्ध में परगनों को लिखा गया है। इन रूपयों को अलग जमा किया जा रहा है। कम वजनी रूपयों का बट्टा भी काटने का वर्णन मिलता है।
4. Old Historical Records Office Jaipur State Register No. 110, Kharita No. 110-परगना दौसा की आमदनी कम हो गई है। जिसमें किरोड़ी पर बादशाह ने ऐतराज

किया है तथा इस बाबत शहजादा को लिखा है लिखा पढ़ी करने के बाद जो रकम तय हुई है उसके पूरे हालात लिखे है।

5. खतूत माल हासिल में बताया गया है मोजारे का वर्गीकरण, भूमि का वर्गीकरण और मोजा के अनुसार फसलों का वर्गीकरण और राज्य के अन्तर्गत उनका भाग यह 18वीं और 19वीं शताब्दी के बारे में वर्णन करता है।
6. कोटा बही नं. 1, बंडल नं. 34/2 — कृषि के ऊपर कर लगाने के बारे में और गैर-कृषि करों का वर्णन किया गया है। इसके अन्तर्गत चुंगी, पशुपालन, आन्तरिक व बाह्य व्यापार पर कर लगाने का वर्णन है।<sup>15</sup>

bdjkjukek & किसी भी दो राज्यों के मध्य बने सहमति समझौते को इकरारनामा कहा गया है जैसे जयपुर तथा जोधपुर के मध्य सम्बन्धों के इकरार नामे और इसी प्रकार के इकरारनामे कोटा-बूंदी तथा जयपुर-भरतपुर के मराठों के मध्य बने इकरारनामे का वर्णन बण्डल नं. 6 से 14 तक में वर्णन है इन इकरारनामों में राजपूत राज्यों द्वारा दी गई मराठों के समझौते के रूप में धन राशि आदि का स्पष्ट वर्णन दिया गया है। इन इकरारनामों में उस समय अर्थव्यवस्था तथा किसानों पर पड़े प्रभावों का वर्णन है। जैसे — फाइल 12 में परगना दौसा में मराठों द्वारा हुई लूटपाट का वर्णन दिया है। इस संबंध में सवाई जयसिंह के द्वारा संधि स्थापित कर मराठों को उपहार आदि तथा कुछ लाख रूपये देकर संतुष्ट किया गया। इकरारनामों की संख्या 142 है जिनमें जयपुर, कोटा-बूंदी, भरतपुर तथा जोधपुर बीकानेर आदि राज्यों की राजनैतिक आर्थिक तथा सामाजिक स्थिति का वर्णन है।<sup>16</sup>

t;ig vthkLr jktLFkkuh & इस सूची में महाराज बिशनसिंह एवं सवाई जयसिंह द्वितीय के शासन काल के समय का वर्णन है। मूल अभिलेख राजस्थानी में है तथा ये तात्कालीन महाराज को सम्बोधित किए गए हैं। इन दस्तावेजों में विभिन्न परगनों में होने वाली वर्षा की स्थिति, फसलों की बुआई, कटाई एवं कर वसूली आदि की जानकारी उपलब्ध होती है। अकाल की स्थिति में गाँवों के उजड़ने, कुंओं और तालाबों का पानी सूखने, पशुधन के नष्ट होने तथा राज्य की तरफ से अकाल की स्थिति का मुकाबला करने तथा राज्य द्वारा गाँवों को पुनः आबाद करने का विवरण प्राप्त होता है। राज्य के विभिन्न परगनों में जागीरदारों की नियुक्तियाँ, कर न चुकाने वाली जागीरों को खालसा करने, परगनों में आमील आदि की व्यापक जानकारी इन अभिलेखों में प्राप्त होती है। राज्य में विद्रोही गतिविधियों पर अंकुश लगाने व चोरी, डकैती, राहजनी आदि की घटनाओं को रोकने से संबंधित भी कई जानकारियाँ प्राप्त होती हैं। जैसे कि मीति आसोज सुदी 4, सम्वत् 1756 में मौजा बाधेत के पटेल के बेटे को हरदेराम के द्वारा मारने तथा उसके पच्चीस बैल ले जाने की घटना का विवरण तथा हरदेराम को दण्ड देने के निर्देश पर की गई कारवाई का विस्तृत विवरण है।<sup>17</sup> अर्जदास्त नं. 13 से 17 में जयपुर क्षेत्र में सामाजिक रीति रिवाज, रस्में, धार्मिक विश्वास एवम् मान्यताएं तथा व्यापारिक कार्य-प्रणाली जिसमें हुण्डी व्यवस्था की विशेष जानकारी प्राप्त होती

है।<sup>9</sup> जयपुर मराठा दस्तावेज श्रृंखला की खरीता पत्रा व्यवहार का विवरण है। इसमें पत्रों की संख्या 276 है तथा ड्राफ्ट 731 मिलते हैं। जिसमें संवत् 1702 विक्रमी से 1999 वी. एस. में बीकानेर, ग्वालियर एवं करौली के जयपुर के मध्य हुए पत्र-व्यवहार को संकलित किया गया है। विषय की दृष्टि से इन पत्रों में वसूली के बकाया रूपों का तकाजा, प्रतिनिधि रूप में भेजे गये व्यक्तियों की मान्यता, एक दूसरे राज्य में भेजे गए व्यक्तियों का संरक्षण व सुरक्षा, राजकीय कर मुक्ति व सीमा पार पहुंचाने का अनुरोध विवाह निमन्त्रण एवं शोक संदेश तथा चोरी व ठगी के विरुद्ध आवश्यक कार्यवाही किए जाने का वर्णन किया गया है। यात्रा एवं युद्धवृत्तों वाले पत्रों में जहां हमें तत्कालीन यात्रा मार्गों का पता चलता है वहीं वसूली के इलाकों में भेजे गए व्यक्तियों के उल्लेख से तत्कालीन राजपूती रियासतों में मराठा हस्तक्षेप का स्पष्ट उल्लेख भी दिख पड़ता है। साथ ही राजकुमार एवं राजकुमारियों के विवाह निमन्त्रण पत्रों से उनके विवाह तिथियों का उल्लेख भी प्राप्त होता है।<sup>9</sup>

परगना रिकार्ड में 303 बण्डल है। जोकि 1717 से 1893 वी.जे. तक के हैं। ये रिकार्डस भूराजस्व व्यवस्था तथा दूसरे अन्य करों जैसे सिंचाई कर, चूंगीकर, सीमांत कर आदि का विस्तार से वर्णन दिया गया है। रिकार्डों में भूमिदान के उल्लेख भी मिलते हैं।<sup>9</sup> जयपुर रिकार्ड बस्ता में कई बण्डल मिलते हैं अलग-अलग बस्तों जैसे कि पतारखाना, रोशनखाना, फराशखाना, सूरतखाना जिसमें चित्र आदि का वर्णन है। पतारखाना में अधिकारियों के वेतन आदि का वर्णन है। फराशखाना में शासक के नीति सभाओं का वर्णन है। रोशनखाना में दरबार से सम्बन्धित समारोहों का वर्णन किया है।<sup>10</sup>

जयपुर अर्जदास्त राजस्थानी हिन्दी रूपान्तर सं. 1762-1775 में तत्कालीन समय को राजनैतिक स्थिति राजपूतों तथा जाटों के मध्य युद्ध, जाटों तथा मुगलों के मध्य युद्ध तथा मराठों का इन युद्धों में हस्तक्षेप का विस्तार से वर्णन दिया गया है।<sup>11</sup>

दस्तूर कोमवार में जयपुर क्षेत्र के खेत खलिहान वहाँ की फसलों तथा उनकी कीमतों के बारे में लिखा गया है। इसी दस्तूर कोमवार के (रदीफ-द-किताब नं 9) में वर्ष में खरीफ एवं रबी फसलों पर वर्षों के प्रभाव का वर्णन है। इसी कोमवार में जुबालनाथ वकील द्वारा टोंक भेजा गया पत्र जिसमें वस्तुओं के मूल्यों के तथा फसलों के मूल्य का वर्णन है तथा टोंक के मुकासदार ने वहाँ के प्रचलित मूल्य को जयपुर के वकील के पास भेजा। इसी कोमवार में पृष्ठ 977 से 982 तक सम्वत् 1843 में जमींदारों के मध्य हुए झगड़े का स्पष्ट वर्णन किया गया है तथा मराठों के द्वारा राजपूतों से चौथ एवं सरदेशमुखी तथा अन्य उपहारों की मांगों का वर्णन किया गया है। दस्तूर कोमवार किताब नं. 10 - सम्वत् 1788, पृ. 997 पर वाजीराव के भाई चिमना जी पण्डित को भेंट तथा जगन्नाथ राव वकील का वर्णन है। साथ में बाजीराव प्रथम की राजस्थान विजय तथा यात्रा का वर्णन है। वाजीराव ने जयपुर नरेश को कई कीमती उपहार दिए जाने का वर्णन है। इसी कोमवार ने साहुकारों का जयपुर में आने का वर्णन किया है।<sup>12</sup>

खरीता नं. 8 और 25 में महाराज दुरजनसाल ने सवाई जयसिंह को दोस्त मोहम्मद के आक्रमण के बारे में लिखा है तथा दीवान ताराचन्द के नेतृत्व में सेना भेजने की प्रार्थना

की है। तथा दत्ता जी सिंधिया के द्वारा सेना भेजने का वर्णन किया है। इसी में मुहम्मद खां बंगस तथा राजपूतों के मध्य युग की सम्भावना दिखाई है। खरीता - 29 से 95 में 14 जुलाई 1725, महाराज दुर्जनसाल ने सवाई जयसिंह को मराठा खाण्डेराव के कोटा में आकर मिलने का वर्णन किया है। 1726 ई. राव दुर्जनसाल ने सवाई जयसिंह को लिखा कि चितुर सिंह; रिसाला स्योपुर में आया इसकी सूचना आपके पहुँचने पर अपने खाण्डेराव को लिखा। उसने चितुर हटा लिया लेकिन अब फिर स्योपुर में चितुर के आने की खबर है। दुरजन साल ने सवाई माधेसिंह के नाम बधई टिका भेजने तथा इस समय की राजनैतिक स्थिति का वर्णन किया है। इसमें दुरजन साल ने सवाई माधेसिंह को मराठा रघुनाथ के साथ संगठन बनाने का परामर्श दिया है। माधे सिंह के पत्र-पत्र भेज कर मराठा सदासिवराव भाऊ के उत्तर के तरफ आने तथा तत्कालीन परिस्थितियों का जिक्र किया है।<sup>13</sup>

18वीं शताब्दी में राजनीतिक उथल-पुथल और मराठों के आक्रमणों से तात्कालीन राजपूतानी की राजनीतिक सामाजिक एवं आर्थिक व्यवस्था की अव्यवस्थित जानकारी प्राप्त होती है। इस स्रोतों में तात्कालीन मुगल मराठा सम्बन्ध राजपूत मराठा सम्बन्ध मुगल-राजपूत सम्बन्ध की प्रकृति एवं तात्कालीन आर्थिक स्थिति एवं समाज के विभिन्न वर्गों की वास्तविक स्थिति का पता चलता है।

## I Unhk xJfK

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## 1857 bɛ ds prjk dh yMkbz vkʃ fo'oukFk 'kkgno

\*i ks v'kked dɛkj fl ɔ

fongh l fud vkʃ prjk % डोरंडा बटालियन का लक्ष्य कुंअर सिंह के साथ मिलकर अंग्रेजों से लोहा लेना था लेकिन जल्दबाजी तथा समय की कमी, योग्य दिशा निर्देशन का अभाव ने विद्रोही सैनिकों को चतरा की ओर मुड़ने के लिए विवश कर दिया। रास्ते में सारी विपत्तियों के बाद भी डटकर सामना करना उसकी बहादुरी एवं मातृभूमि के प्रति असीम प्रेम का द्योतक था।

इधर विद्रोही सेना गणपत राय के विचार विमर्श के बाद सबक सिखाने की इच्छा को छोड़कर 11 सितम्बर को राँची से शेरघाटी की ओर चल दिये। 3 दिन बरियातु में रहने के बाद से राँची में आवश्यक रसद इकट्ठा करने के बाद उमेडंडा होते हुए शेरघाटी की ओर चल पड़े थे।<sup>1</sup> उनकी योजना थी कि वे टिकू चंदवा घाट होकर चतरा की ओर कुंअर सिंह से मिलने जाये। आवश्यकता पड़ने पर रास्ता भी बदल लेने का निश्चय किया था। कचहरी भी विश्वनाथ शाहदेव की लग रही थी।<sup>2</sup>

मुक्तिवाहिनी सेना तथा चोरेया के भोला सिंह के साथियों के साथ संघर्ष चलता रहा और वे अपने उद्देश्य में सफल भी हो रहे थे तथा इधर अंग्रेज भी मुक्तिवाहिनी को डिहरी तक में रोक देना चाहते थे।<sup>3</sup> राँची से 40 मील दूर टिकुघाट चंदवा होकर चतरा जाना तय हुआ था। 14 सितम्बर को रामगढ़ घाटी के विद्रोही टिको घाटी राँची से 40 मील दूर था तथा 19 सितम्बर को भोला सिंह चोरेया वालों के साथ संघर्ष के बाद 21 सितम्बर को विद्रोही सिपाही सारी तैयारी करते, खाना-पीना के अभाव में गाँव वालों से खाना खाते आगे बढ़ रहे थे। 19 सितम्बर को मुक्तिवाहिनी विशुनपुर में थी। मंगल पाण्डेय के बयान से पता चलता है कि जिसने अन्तिम सुनवाई के समय इन विद्रोही मुक्तिवाहिनी सेना को भोजन के अभाव में तीन से चार दिनों तक भूखा रहना पड़ा था तो स्वाभाविक था कि वे खाने के लिए जनता से कुछ प्राप्त करते। जिसके लिए विद्रोहियों को बल का भी प्रयोग करना पड़ता था, जिसे ही अंग्रेज इतिहासकारों ने लूट-खसोट की बात कही

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थी,<sup>4</sup> जो टोरी परगना में पड़ता था, जिसके कारण विरोध करने वालों पर मौत तक की कार्रवाई की गई थी।<sup>5</sup> डोरंडा से 600 सैनिकों तथा चार छः पाउडर तोप एवं काफी मात्रा में अस्त्र-शस्त्र के साथ डोरंडा बटालियन रोहतासगढ़ की ओर चल पड़े।<sup>6</sup>

विश्वनाथ शाहदेव और पाण्डेय गणपत भी इनके साथ-साथ चल रहे थे। साथ ही साथ लोगों को आगे बढ़ा रहे थे, क्योंकि अंग्रेजों को छोटानागपुर की धरती से भगा देने का अरमान मन में था। 19 दिनों के बाद 23 सितम्बर को वे सैनिकों के साथ चतरा पहुँचे थे। इसी बीच महंत मुक्तिवाहिनी को रोकने के लिए चंदा देने के बदले उसके विरोध के लिए एक दल तैयार कर रहा था। जंगली रास्ता के कारण जबकि सेना 21 सितम्बर को बालूमाथ विलम्ब से पहुँच चुकी थी।<sup>7</sup>

विद्रोहियों ने चतरा शहर से पश्चिम एक सुरक्षित स्थान को अपने लिए चुना था।<sup>8</sup> सरकारी फौज ने प्रायः 300 मीटर की दूरी से एनफिल्ड राइफलों से गोली चलाई जिसका जवाब विद्रोहियों ने तत्काल दिया लेकिन तबतक अंग्रेजी और सिक्ख सैनिक धान के खेत पार कर चुके थे।<sup>9</sup> इसके बाद कुलोरिया गाँव को पार कर उन्होंने विद्रोहियों पर दूसरी ओर से हमला किया। विद्रोही अंग्रेज सेना को पीछे से घेरने की कोशिश कर रहे थे लेकिन मेजर सिम्पसन और लेफ्टिनेंट अर्ल के सिक्ख सैनिकों ने एक सिपाही और एक जमादार को मार डाला।<sup>10</sup> विद्रोहियों को दो तोपें आग उगल रही थीं और कई अंग्रेज एवं सिक्ख सैनिक मारे गये लेकिन इसी समय बंगाल एन.आई के लेफ्टिनेंट जे.सी.सी. डौंट ने बायीं ओर से हमला कर एक तोप पर कब्जा कर लिया। लेकिन तोप पर अंग्रेजों के कब्जा के कारण वे मैदान से चल दिये थे।<sup>11</sup> तुमुल युद्ध चल ही रहा था कि माधव सिंह सिपाहियों की एक टुकड़ी के साथ चतरा बाजार की ओर आगे बढ़े फिर उसी ओर से दूसरे ठिकाने की ओर चल पड़े। इसके कारण उन्हें पकड़ने के लिए 1000 रुपयों के इनाम की घोषणा की गई लेकिन इसका कहीं पता नहीं चला। अंग्रेजों के साथ इसी क्षेत्र के रामगढ़ के राजाओं द्वारा साथ दिये जाने के कारण बचे हुए विद्रोही सेना पकड़ी गयी थी। 4 अंग्रेज सिपाहियों के घाव इतने गंभीर थे कि उनकी टांगें काटनी पड़ी। मारे जानेवाले अंग्रेजों में विलियम कैलन, पैट्रिक बर्क, जान एंड जेम्स रियान, जॉन चार्ल्स और डाइनन प्रमुख थे। अंग्रेजों के हाथ लगे चार तोपें, सिपाहियों का सारा सामान, 1 बक्सा अफीम, रेजीमेंट के झंडे, 45 बैलगाड़ी गोला-बारूद तथा अन्य युद्ध सामग्री, 5 बक्सों में 50,303 रुपये जो संभवतः विभिन्न सरकारी खजानों से लूटे गये थे।<sup>12</sup> सिम्पसन के अनुसार 7 विद्रोहियों को और 100 क्रांतिकारियों को एक ही गड्ढे में दफन कर दिया गया था। सैकड़ों लोग जंगल में घायल अवस्था में पाये गये। 150 स्वतंत्रता संग्राम के सेनानियों को फाँसी पर लटका दिया गया।<sup>13</sup> जो बच निकले थे उसे चौकीदारों तथा ग्रामीणों ने पकड़ लिए। बहुत से क्रांतिकारी जंगलों में अपने हथियारों को फेंकते हुए शेरघाटी की ओर चल दिये। उन फेंके गये हथियार को चुनकर सरकारी कर्मचारी अपने अधिकारियों को सौंपे। 10 हाथी पकड़े गये थे। लोहरदगा और पुरुलिया ट्रेजरी से लूटी

गई 50,303 रुपये और 20 सेर अफीम मुक्तिवाहिनी से बरामद हुई थी।<sup>14</sup> इस युद्ध में भोला सिंह चौरया भी विद्रोही की ओर से युद्ध में मारा गया था। अन्य मुक्तिवाहिनी सेना के साथ ही जब युद्ध शुरू हुआ तो चतरा के लोगों द्वारा एक घर में बंद करके भूखे मार दिया गया था।<sup>15</sup> जब वे पानी मांगते थे तो स्त्रियों के द्वारा पानी के बदले पेशाब दिया गया था।<sup>16</sup> यहाँ के शहीदों की स्थिति ऐसी थी। शायद उनके लूटपाट तथा पहले मुक्तिवाहिनी के विरोध के कारण यह दुर्गति की गई हो। यह सोचने का विषय था। अंग्रेजी सेना से सौ से अधिक घायल हुए थे।<sup>17</sup>

3 अक्टूबर को जयमंगल पाण्डेय जो महान क्रांतिकारी (कमांडर इन चीफ डोरंडा सेना के थे) को भी पकड़ लिया गया। साथ में नादिर अली खान को जो अटलरी के चार्ज में थे।<sup>18</sup> इसी समय नादिर अली भी पकड़े गये।<sup>19</sup> 1857 ई. के एक्ट XVII के तहत उन पर मुकदमा चलाया गया और मेजर सिम्पसन ने उपर्युक्त कानून के अंतर्गत उन्हें मौत की सजा दी।<sup>20</sup> उसी जगह जहाँ उन्होंने दो दिन पहले अंग्रेजों का डटकर विरोध किया था, उन्हें 4 अक्टूबर को फांसी दे दी गई। किन्तु विद्रोहियों के दो अन्य प्रमुख नेता विश्वनाथ शाही और गणपत राय भागने में सफल हुए।<sup>21</sup>

fo'oukFk 'kkgno चतरा की लड़ाई में विद्रोहियों को बहुत अधिक हानि हुई थी इन दोनों नेताओं को अपने किये की सजा स्वरूप अंग्रेज सरकार द्वारा दिसम्बर 1858 में ठाकुर साहब के 97 गाँव और गणपत राय के ग्यारह गाँव जब्त कर लिए गये।<sup>22</sup> लोहरदगा आयुक्त पत्र सं० 9 तिथि अक्टूबर 1857 का अधिनियम 16 के अन्तर्गत उन दोनों की सम्पत्ति जब्त की गई थी। अंग्रेज सरकार ने इन्हें पकड़ने के लिए कई भेदिये छोड़ रखे थे।<sup>23</sup> अंग्रेजों ने उन्हें अपराधी घोषित करार दिया। वे उन्हें किसी भी कीमत पर पकड़ लेना चाहते थे। उन्हें जिन्दा या मुर्दा पकड़वाने वाले के लिए 500/- रुपये के इनाम की घोषणा की गई।<sup>24</sup>

चतरा की लड़ाई में पराजित सैकड़ों विद्रोही सैनिकों और असैनिकों को फांसी पर लटका दिया जाना, आम जनता के बीच एक भय और खौफ का माहौल बना दिया था।<sup>25</sup> समय बीतता गया, लोगों पर गणपत राय का नियंत्रण कम नहीं हो रहा था।<sup>26</sup> नीलाम्बर पीताम्बर के साथ मिलकर संघर्ष करने का प्रयास करने लगे थे क्योंकि अभी भी पलामू के नेता के पास 10000 सेना बल थी जो 8 फरवरी तक घटती चली गई। अंत तक 1000 में पहुँच गई।<sup>27</sup>

उधर नीलाम्बर शाही और पीताम्बर शाही और नलकोट मांझी बराबर अंग्रेजों पर पूरा दबाव बनाये हुए थे। उन लोगों ने अपने अनुयायियों और परगना नावागढ़ की सहायता से कुछ थानों को लूटा, इससे छोटानागपुर के कमिश्नर डाल्टन को बहुत चिन्ता होने लगी।<sup>28</sup> मार्च 1858 के मध्य में डाल्टन स्वयं लोहरदगा पहुँचा क्योंकि गणपत राय उस समय लोहरदगा के निकट ही छिपे थे वे लोहरदगा थाना के साथ वहाँ के खजाने को लूटने के कार्यक्रम को अंजाम देने की तैयारी कर रहे थे।

30 मार्च सन् 1858 की काली अंधेरी रात में लोहरदगा थाना और वहाँ का खजाना लूटने के लिए ठाकुर विश्वनाथ शाही और पाण्डेय गणपत राय अपने 1100 सहयोगियों के साथ वहाँ पहुँचे पर वहाँ उन लोगों का दुर्भाग्य उनका इन्तजार कर रहा था। जैसे ही विद्रोही वहाँ पहुँचे, पहले से घात लगाकर बैठी अंग्रेजी सेना ने उन पर धावा बोल दिया।<sup>29</sup> इस अचानक हमले से पाण्डेय गणपत राय एवं विश्वनाथ शाहदेव घबरा गये, बचने तथा भागने के प्रयास में कई विद्रोही शहीद हो गये तो कुछ पकड़ लिये गये जिसमें विश्वनाथ शाही को भी अंग्रेजों ने लखराज गाँव में गिरफ्तार कर लिया। अपने आपको बचाकर भाग निकलने में सफल रहे और अंग्रेजी सेना पकड़ने के लिए हाथ मलती रह गयी।<sup>30</sup>

ठाकुर विश्वनाथ शाही पर अंग्रेजों ने बहुत से आरोप की धारा 17 लगाया तथा 1857 के अनुसार संक्षिप्त सुनवाई हुई। विश्वनाथ शाही पर आरोप छोटानागपुर प्रमंडल में 1857 की धारा 14 के आधार पर प्राणदंड के साथ उनकी सारी सम्पत्ति जब्त कर ली गयी। कैदी 1,100 आदमियों का एक दल तैयार कर लोहरदगा पर आक्रमण करने के ख्याल से उसके निकट आ पहुँचा जबकि कुछ सैनिकों के साथ लोहरदगा में ठहरे हुए प्रधान सहायक ने रात में तेजी से उस पर हमला करने का आरोप लगाया और 16 अप्रैल को उसे न्यायालय में फांसी की सजा मिली। फलतः उन्हें सजा स्वरूप 16 अप्रैल 1858 को राँची में वर्तमान शहीद स्थल पर खड़े कदम्ब के पेड़ पर फांसी पर लटका दिया गया। उन्होंने अपने प्राणों की आहुति देश की रक्षा के लिए दे दी।<sup>31</sup>

fu'd"kl% अंग्रेजों के भेदिये विद्रोही सैनिकों की सारी कार्यवाही की सूचना अंग्रेजों तक पहुँचाते रहे जिसका लाभ उठाकर चतरा के चारों ओर जी.टी. रोड को घेर रखा था और विद्रोही सैनिकों के आने का इंतजार कर रहा था। जिसका नतीजा इतना भयावह हुआ कि अगले 200 वर्षों तक भारत में अंग्रेजी सत्ता कायम रही। यह 1857 ई. के विद्रोह की असफलता का दूरगामी परिणाम सामने आया।

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## 41

## 1935 ds vf/kfu; e ds v'rxr f'cgkj ea i kUr; p'uko] 1937

\*MKWj huk

### Abstract

स्वतंत्रता-पूर्व भारत का प्रशासन ब्रिटिश साम्राज्य के अधीन था और सारे अधिकार एवं शक्तियाँ ब्रिटिश प्रशासकों के हाथ में ही निहित थी। बिहार प्रान्त की भी वही स्थिति थी जो देश के अन्य प्रान्तों की थी। इसी की प्रतिक्रिया में यहाँ के लोगों द्वारा निरंतर यह मांग होने लगी कि प्रशासन में उनकी भी भागीदारी हो। परिणामस्वरूप ब्रिटिश प्रशासकों को यह एहसास होने लगा कि अब समय आ गया है जिसमें देश और राज्य के प्रशासन में भारतीयों को भी सम्मिलित किया जाए। स्वतंत्रता-पूर्व भारत का प्रशासन ब्रिटिश साम्राज्य के अधीन था। इसी प्रतिक्रिया में बिहार के नेताओं ने जनता की इच्छा-आकांक्षा की पूर्ति हेतु चुनाव लड़ने की योजना बनाई। विशेष शब्द : अधिनियम, राजराजेश्वर, उपनिवेश, औपनिवेशिक स्वराज्य, निर्वाचक नामावली, व्यस्क मताधिकार, विधानमण्डल, निर्वाचन मण्डल।

इसी उद्देश्य के आलोक में 1861, 1909 व 1919 के अधिनियम पारित किए गए, लेकिन ये सारे भारतीयों को संतुष्ट नहीं कर सके अंततः 1935 का भारत सरकार अधिनियम पारित हुआ। जिसका स्वरूप लोगों की भावना को ध्यान में रखते हुए प्रजातांत्रिक बनाया गया। इस प्रकार 20 अगस्त 1917 को घोषित उद्देश्य और 1919 से निरन्तर चल रहा संघर्ष 1935 में आकर फलीभूत हुआ। 1935 का भारत सरकार अधिनियम प्रशासन में सुधार का छठा कदम था। पूर्णतया इस अधिनियम को अप्रैल, 1937 में लागू किया गया और यह 14 अगस्त, 1947 तक लागू रहा। इसकी संक्षिप्त भूमिका में यह बताया गया कि ब्रिटिश ताज और भारत के बीच क्या सम्बन्ध होगा। सारे अधिकार, सारी क्षमता महामहिम

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\*ch-vkj -, -ch; # eqtQj i j

राजराजेश्वर के हाथ में थी। इस तरह यह स्पष्ट कर दिया गया था कि भारत ब्रिटिश साम्राज्य के एक उपनिवेश के अतिरिक्त और कुछ नहीं है।<sup>3</sup>

अधिनियम काफी लम्बा और जटिल था। इसमें 321 सेक्शन, 10 परिशिष्ट थे। इसमें पूर्ण स्वतंत्रता या औपनिवेशिक स्वराज्य के बारे में कोई आश्वासन नहीं दिया गया था और न ही भारत की राष्ट्रीय भावनाओं के बारे में गंभीरतापूर्वक विचार किया गया था। इसमें भारतीय नागरिकों के मौलिक अधिकारों के बारे में भी चुप्पी साधी गई थी। इतना सब होते हुए भी यह अधिनियम अत्यंत महत्वपूर्ण था क्योंकि इसमें पहली बार ब्रिटिश प्रान्तों और देशी रियासतों को मिलाकर केन्द्र में संघ स्थापित करने का सुझाव दिया गया, प्रान्तों में द्वैध शासन समाप्त करके प्रान्तीय स्वराज्य शुरू किया गया और केन्द्र में दोहरा शासन या थोड़ी सी उत्तरदायी सरकार पहली बार स्थापित की गई।<sup>4</sup>

भारतीय राष्ट्रीय आन्दोलन में सविनय अवज्ञा आन्दोलन की अहम् भूमिका रही है क्योंकि भारतीय राष्ट्रीय कांग्रेस इसके बाद ही रचनात्मक कार्यक्रमों के निर्माण में लग गई। उसी क्रम में एक नई योजना के रूप में भारत सरकार अधिनियम, 1935 प्रस्तुत की गई। जिसके आलोक में भारत के नेतागण विशेषतः कांग्रेसी नेताओं ने जनता की इच्छा-आकांक्षा की पूर्ति हेतु केन्द्र के साथ-साथ प्रान्तीय समस्या के समाधान हेतु चुनाव लड़ने की योजना बनाई।<sup>5</sup> 1937 में बिहार में चुनाव के दौरान निर्वाचकों का बहाव बिल्कुल स्पष्ट एवं निश्चित था। इसमें किसी तरह का संदेह नहीं था कि उनका पूर्ण राजनीतिक झुकाव कांग्रेस की ओर था। उन्होंने पूर्णरूपेण कांग्रेस को अधिक प्रतिष्ठा प्रदान की, क्योंकि कांग्रेस की कूटनीति एवं कार्यक्रमों से वे अत्यधिक प्रभावित थे। कांग्रेसी नेताओं ने भी जनता की राजनीति के सदृश कार्य किया जिससे उन्हें यह अवसर प्राप्त हो कि वे राजनीतिक कार्यों एवं आन्दोलनों में भाग ले सकें।<sup>6</sup> यह कहा जाता है कि 1937 का चुनाव अत्यंत लोकप्रिय सिद्ध हुआ।<sup>7</sup> यद्यपि कांग्रेस 1937 का चुनाव लड़ने को इच्छुक नहीं थीं इसलिए स्वाभाविक एवं स्पष्ट रूप से कुछ कठिनाइयाँ उनके समक्ष थीं। जवाहरलाल नेहरू, जो कि उस वक्त कांग्रेस अध्यक्ष भी थे, उन्होंने स्पष्ट रूप से 1934 में कहा कि कांग्रेस को चुनाव में भाग नहीं लेना चाहिए।<sup>8</sup> तथापि उन्होंने 1937 के चुनाव में एक सक्रिय कार्यकर्ता के रूप में कार्य किया।

1937 के चुनाव का राजनीतिक एवं संवैधानिक आधार के विषय में विवरण 1935 के भारत सरकार अधिनियम में मिलते हैं। संवैधानिक एवं राजनीतिक बदलाव को प्रभावी बनाने के लिए प्रान्तों के सीमा के स्थिरीकरण के पश्चात् अगला विचारणीय विषय निर्वाचक नामावली की तैयारी करना था। नामावली पाँच भागों में विभक्त किए गए :-

(क) आम (ख) मुस्लिम (ग) विशेष हितवाले (घ) आंग्ल-भारतीय तथा (ड.) यूरोपियन मतदाता।

भारत सरकार अधिनियम, 1935 में निर्दिष्ट बिहार के विधान मंडल का गठन इस प्रकार दर्शाया गया :

fo/kku eMy	dy 'kfDr	iR; {k : i l s pqs gg l nL; ka dk ifr'kr	viR; {k : i l s pqs gg l nL; ka dk ifr'kr	ukfer l nL; ka dk ifr'kr fo/kku l Hkk
(निचला सदन) विधान परिषद् (उपरी सदन)	152	152(100.0)	0.0	0.0
कुल	30	14 (46.6)	12 (40.0)	4 (13.3)
	182	166	12	4

इस प्रकार निचला सदन चुने हुए सदस्यों से बना, हलाँकि यह अधिक लोकप्रिय नहीं था क्योंकि यह पूर्ण रूप से वयस्क जनसंख्या क्षेत्र का प्रतिनिधित्व नहीं करता था। ऊपरी सदन में तीनों तत्त्व सम्मिलित थे जैसे: प्रत्यक्ष रूप से चुने हुए, अप्रत्यक्ष रूप से चुने हुए एवं नामित सदस्य। इस तरह प्रांतीय विधानमण्डल को 1921 की तुलना में विस्तृत किया गया, साथ ही मताधिकार का क्षेत्र भी काफी व्यापक हो गया। अतः नए संविधान के अन्तर्गत प्रांतीय विधानमण्डल के चुनाव निश्चित हुए जिसके लिए बड़े पैमाने पर तैयारी की आवश्यकता थी ताकि चुनावी प्रक्रिया के विभिन्न चरणों को ढंग से निपटा जा सके। इस प्रस्तावना हेतु एक चुनाव कार्यालय (विभाग) 1 अप्रैल, 1936 को गठित हुई।<sup>9</sup>

यद्यपि व्यस्क मताधिकार को सार्वभौमिक रूप से कार्यरूप नहीं दिया तथापि महिलाओं एवं पुरुष दोनों को मताधिकार दिया गया। प्रान्त में 129 निर्वाचन मण्डल क्षेत्र बनाए गए थे। इसमें 70 (5 नागरिक एवं 65 ग्रामीण) आम निर्वाचन मण्डल थे। 39 मुसलमानों के लिए सुरक्षित, 4 महिलाओं के लिए (मुस्लिम 1), 1 ऐंग्लोइंडियन, 2 यूरोपियन, इसके अतिरिक्त 13 विशेष निर्वाचन मण्डल थे। इनमें 1 भारतीय ईसाइयों के लिए, 4 वाणिज्य तथा उद्योग-धंधें, खनिज और प्लांटर समुदाय के लिए और 1 विश्वविद्यालय के लिए। विधान परिषद् के लिए 9 आम निर्वाचन मण्डल के अतिरिक्त 4 मुसलमानों और 1 विश्वविद्यालय के लिए। विधान परिषद् के लिए 9 आम निर्वाचन मण्डल के अतिरिक्त 4 मुसलमानों और 1 यूरोपीय के लिए सुरक्षित निर्वाचन मण्डल थे। दोनों सदनों, विधान-सभा एवं विधान-परिषद् के लिए साथ-साथ चुनाव कराए गए।<sup>10</sup> विधान सभा के कुल मतदाताओं की संख्या 24, 12, 229 थी।<sup>11</sup> इसमें 20, 10 564 आम निर्वाचक थे जिनमें 2, 25, 000 अनुसूचित जातियों के और 1,83,335 महिलाएँ थीं, 3, 24, 393 मुसलमान जिनमें 31, 854 महिलाएँ थीं, 2963 ऐंग्लो इण्डियन और यूरोपीय मतदाता थे। परिषद् के क्षेत्रीय निर्वाचन मंडलों में मतदाताओं की कुल संख्या 7673 थी इनमें 5455 आम मतदाता थे जिनमें 655 महिलाएँ थीं। 1723 मुस्लिम जिनमें 323 महिलाएँ थीं, 495 यूरोपीय जिनमें 78 महिलाएँ थीं। 1935 में प्रान्त में पिछड़ा वर्ग संघ नामक एक संगठन की स्थापना की गई थी। चुनावों में यह कांग्रेस के साथ थी। 1937 के चुनाव में कांग्रेस दल व उसके नेतागण विशेषरूप से सक्रिय रहे। तत्कालीन सरकारी अभिलेखों से इस सम्बन्ध में कांग्रेसी कार्रवाइयों में अत्यधिक वृद्धि होने के अनेक उल्लेख मिलते हैं। पटना

के आयुक्त ने सरकार को एक रिपोर्ट में लिखा, "आगामी चुनावों के संबंध में कांग्रेस की गतिविधि काफी बढ़ गई है।" 13 नवम्बर, 1936 को उसने फिर लिखा, "सभी जिलों में आगामी चुनावों के सम्बन्ध में पर्याप्त राजनीतिक हलचल दिखाई पड़ रही है।"<sup>12</sup> कांग्रेस के लिए जो लोग काम कर रहे थे वे अधिकाधिक सदस्य बनाने तथा मतदाताओं को मतदान करने की आवश्यकता समझाने हेतु प्रयत्न कर रहे थे। कांग्रेस संसदीय समिति की कार्यवाहियों के अतिरिक्त जवाहरलाल नेहरू तथा गोविन्द वल्लभ पन्त जैसे नेताओं की यात्रा से बिहार के लोगों में उत्साह बढ़ा।<sup>13</sup>

अनुग्रह नारायण सिंह, जो कांग्रेस के अधिकतर राजनीतिक दौड़ों का कार्यक्रम निर्धारित करते थे, ने बेहिचक स्वीकार किया कि ज्यादातर कांग्रेस के विधानसभा उम्मीदवार जमीन्दारी-वर्ग से हैं, जो किसान-सभा आन्दोलन के फलस्वरूप कांग्रेस में शामिल हुए।<sup>14</sup> डा. राजेन्द्र प्रसाद की सहायता से कांग्रेस के प्रमुख नेताओं, जैसे-श्री एस.के. सिन्हा, ए.एन. सिंह, डा. सईद महमूद, जगलाल चौधरी, रामदयालु सिंह, प्रो. अब्दुल बारी आदि के साथ अन्य 107 उम्मीदवारों के अन्तिम नाम जारी किए गए जो चुनाव में हिस्सा लेते।

अंततः चुनाव आयोग की सहायता से बिहार सरकार ने निष्पक्ष व व्यवस्थित चुनाव की विशेष तैयारियाँ प्रारंभ की। 457 पोलिंग स्टेशन एवं 599 पोलिंग बूथ बनाए गए। विधान सभा के लिए चुनाव 22 और 29 जनवरी, 1937 निर्धारित की गई। यदि हम मतदाताओं के मतदान में उनके सक्रियता का विश्लेषण करते हैं तो पाते हैं कि इस चुनाव में मतदाताओं का प्रतिशत, उनकी राजनीतिक सक्रियता उतनी ही ऊँची थी जितनी ब्रिटिश चुनावों में हुआ करती थी। दोनों सभाओं के 59.2 प्रतिशत रजिस्टर्ड निर्वाचकों ने मतदान किए जो न्याययुक्त घोषित किया गया। चुनाव में मतदान-कार्य निष्पक्ष ढंग से सम्पन्न हुआ।

चुनाव परिणाम कांग्रेस दल की भारी विजय थी। कांग्रेस ने दोनों विधान सभा एवं विधानपरिषद् में बहुमत हासिल किया जिसे निम्न तालिका द्वारा स्पष्ट किया गया है:-

ny	fo; h	dk/s dk l 2k"kl	mnkj l 2k"kl	dkbz l 2k"kl ugha	dy
कांग्रेस दल	99	5 (5.0)	7 (7.1)	87 (87.9)	99
कोल्लिएशन पार्टी	22	21 (95.4)	1 (4.6)	0 (0.0)	22
निर्दलीय	6	5 (83.3)	1 (16.7)	0 (0.0)	6
मुस्लिम इंडीपेंडेड पार्टी	20	19	1 (5.0)	0 (0.0)	20
अहरार दल	3	2 (66.6)	1 (33.3)	0 (0.0)	3
मुस्लिम लीग	2	1 (50.0)	1 (50.0)	0 (0.0)	2
कुल	152	53	12	87	152

नवगठित विधानमण्डल में विभिन्न दलों की शक्ति 1937 के चुनाव के पश्चात् निम्न थी:-

ny	fo/kku	l Hkk fo/kku	ifj "kn-	dy
कांग्रेस	98	8		106
मुस्लिम इंडीपेंडेड पार्टी	20	2		22
निर्दलीय	24	3		27
अन्य	10	1		11
कुल	152	14		166

चुनाव परिणाम घोषित किए जाने के पश्चात् राजनीतिक सरगर्मियाँ पटना में तेज हो गयीं जहाँ मंत्रिमंडल के गठन की प्रक्रिया का श्रीगणेश होना था। 18 मार्च, 1937 को अखिल भारतीय कांग्रेस कमिटी द्वारा स्थिति को स्पष्ट किया गया एवं इस आशय का निर्णय किया गया कि "अखिल भारतीय कांग्रेस कमिटी उन प्रान्तों में जहाँ कांग्रेस को बहुमत मिला है, पदग्रहण करने की अनुमति देती है।

अंततः प्रान्त में कांग्रेस दल के अध्यक्ष के रूप में श्रीकृष्ण सिंह को 24 मार्च, 1937 को गर्वनर ने प्रधानमंत्री के रूप में नियुक्ति स्वीकार करने तथा मंत्रिमण्डल निर्माण हेतु आमंत्रित किया। तत्पश्चात् 20 जुलाई, 1937 को मंत्रिमंडल ने श्रीकृष्ण सिंह के नेतृत्व में पद ग्रहण किया। अन्य मंत्री श्री अनुग्रह नारायण सिंह, डॉ. सैयद महमूद, जगलाल चौधरी थे। श्री रामदयालु सिंह और प्रो. अब्दुल बारी विधानसभा के क्रमशः अध्यक्ष एवं उपाध्यक्ष निर्वाचित हुए।

निष्कर्षतः बिहार में 1937 के चुनाव के फलस्वरूप कांग्रेस को पूर्ण बहुमत की प्राप्ति हुई और बिहार में प्रथम बार एक लोकप्रिय सरकार का गठन हुआ। इस लोकप्रिय कांग्रेसी मंत्रिमंडल ने 20 जुलाई, 1937 को कार्यभार ग्रहण किया, 30 अक्टूबर, 1939 तक पद पर बने रहे और 31 अक्टूबर, 1939 को त्यागपत्र सौंप दिया। इस दौरान कांग्रेस मंत्रिमण्डल ने अनेक ऐसे ऐतिहासिक कार्य किए जिसने स्वतंत्रता-संग्राम की गति तीव्र कर दी।

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### Abstract

जहाँ तक महिलाओं की स्वतन्त्रता आन्दोलन में सक्रिय भागीदारी का प्रश्न है तो यह भागीदारी 1920 व उसके बाद के वर्षों में ज्यादा सक्रिय रूप में देखने को मिलती है। इस के पहले भी महिलाएँ स्वतन्त्रता आन्दोलन में आन्दोलकारी की भूमिका में दिखायी पड़ी, परन्तु यह भूमिका काफी सीमित थी जैसे—बंगाल—विभाजन के विरोध स्वरूप होने वाले स्वदेशी आन्दोलन (1905) में पहली बार महिलाएँ स्वतन्त्रता आन्दोलन में सक्रिय भूमिका में दिखायी पड़ी। तत्पश्चात् जब 1917 में एनी बेसेन्ट व उनके सहयोगियों को लोकमान्य तिलक का समर्थन करने हेतु बम्बई जाने से रोकने के लिए ब्रिटिश सरकार द्वारा नजर बन्द कर लिया गया तब महिलाओं ने भी पुरुषों के साथ दमन चक्र का विरोध किया।

**Key Words-**राष्ट्रवादी आन्दोलन खिलाफत आन्दोलन असहयोग आन्दोलन

संयुक्त प्रान्त में भी इस दमन के विरुद्ध गम्भीर प्रतिक्रिया देखने को मिली व बनारस, इलाहाबाद, गोरखपुर, मेरठ, बदायूँ, लखनऊ, फैजाबाद, कानपुर, अलीगढ़ जैसे प्रमुख शहरों की महिलाओं ने अपनी गिरफ्तारी दी। यद्यपि 1920 से पूर्व महिलाएँ राष्ट्रवादी आन्दोलन में सक्रिय थी परन्तु इन सक्रिय महिलाओं की संख्या बहुत कम और एक वर्ग विशेष तक सीमित थी।

जब महात्मा गाँधी का भारतीय राजनीति में पर्दापण हुआ तब उन्होंने महिलाओं की राजनैतिक सक्रियता व स्वतन्त्रता आन्दोलन में उनकी भागीदारी हेतु उनका आहवाहन किया। उन्होंने महिलाओं का आहवाहन करते हुए कहा था कि—

**Note-** Research Paper Received in Jan.2015 and Reviewed n Jan.2015

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“मौन व गरिमामय सहनशीलता के कारण स्वराज्य को हासिल करने की लड़ाई में स्त्रियों की भागीदारी पुरुषों के समान होनी चाहिए और वे पुरुषों को मीलों पीछे छोड़ सकती हैं।”<sup>2</sup> अतः 1920 के असहयोग आन्दोलन में महिलाओं ने बड़ी संख्या में भाग लिया। जो कि समाज के विभिन्न वर्गों व तब को से सम्बन्ध रखती थी। इस आन्दोलन में शहरी, नगरीय, ग्रामीण समस्त सामाजिक स्तर की महिलाओं ने अपनी राजनीतिक सक्रियता दर्ज की। आन्दोलन में महिलाएँ खादी व चरखा के प्रचार, विदेशी कपड़ों की होली जलाने व नशा बन्दी हेतु धरना प्रदर्शन जैसे कार्यों में सक्रिय रही। गोण्डा जनपद की 300 महिलाओं ने विदेशी कपड़ों की होली जलाई। बिजनौर की श्रीमती श्याम देवी और ज्ञानवती ने काँग्रेस की विभिन्न सभाओं को सम्बोधित कर महिलाओं का आन्दोलन में आहवाहन किया।<sup>3</sup> इसी तरह खिलाफत आन्दोलन के तहत अली बन्धुओं की माता बाई अमान ने अलीगढ़ में आन्दोलन का नेतृत्व किया व कई जन सभाओं को सम्बोधित किया।<sup>4</sup>

असहयोग आन्दोलन के तहत जब 1921 में भारतीय राष्ट्रीय काँग्रेस द्वारा प्रान्तीय समितियों का गठन किया गया तो इलाहाबाद की प्रान्तीय समिति में स्वरूप रानी नेहरू, कमला नेहरू व उमा नेहरू सदस्य के रूप में चुनी गयी।<sup>5</sup> (ध्यान देने वाली बात यह है कि इलाहाबाद प्रान्तीय समिति में जिन महिलाओं को भी सदस्यता दी गयी उन का सम्बन्ध प्रभावी व नामी राजनीतिक परिवार से था, स्पष्ट है कि सामान्य वर्ग की महिलाओं के लिए राजनीतिक का यह पक्ष अभी भी अछूता ही था। राजनीति में उनकी भागीदारी अभी भी एक आन्दोलनकारी के रूप में ही सीमित थी।)

असहयोग आन्दोलन के पश्चात् महिलाओं में राजनैतिक जागृति उत्पन्न करने के उद्देश्य से भारतीय राष्ट्रीय काँग्रेस द्वारा भारत के अन्य हिस्सों के साथ-साथ अलीगढ़ व मेरठ में स्त्री समाज नामक संगठन की स्थापना की गयी। इसी तरह 1930-1934 के सविनय अवज्ञा आन्दोलन में भी संयुक्त प्रान्त की महिलाओं भागीदारी सराहनीय रही। इस नमक सत्याग्रह में कुल 66,444 आन्दोलनकारियों की गिरफ्तारी हुई थी, जिसमें 5,334 महिलाएँ थी।<sup>6</sup> ब्रिटिश सरकार की दमनकारी नीतियों के विरुद्ध जब इलाहाबाद में 10 अप्रैल 1930 को आन्दोलनकारियों ने मोर्चा निकाला तो उसमें कमला नेहरू व कृष्णा नेहरू भी शामिल हुई।<sup>7</sup>

इसी प्रकार नमक सत्याग्रह के तहत सर्वाधिक राष्ट्रवादी चेतना व राजनीतिक जागृति का उदाहरण बनारस की महिलाओं ने दिया। इस नगर की लगभग 80 बंगाली महिलाओं ने काँग्रेस अध्यक्ष को एक पत्र भेजा, जिसमें लिखा था कि— “हम बनारस की महिलाएँ हालाँकि बहुत बुद्धि हैं और गरीब विधवाओं का जीवन बीता रही हैं। फिर भी पूर्व निष्ठा और आदर से हम निवेदन करना चाहती हैं कि इस राष्ट्रीय संघर्ष में जो पूर्ण स्वतन्त्रता हेतु हो रहा है, हमें केवल सुस्त दर्शक मात्र बने रहना असम्भव हो गया है। इस कारण एक मत से निष्चय किया है कि हम काँग्रेस के झण्डे के नीचे आ जाएँ और गाँधीजी तथा उन नेताओं के अनुसार चले।”<sup>8</sup> परिणाम स्वरूप जवाहर लाल नेहरू ने शीघ्र ही बनारस के सुप्रसिद्ध नेता श्री प्रकाश से सम्पर्क स्थापित करके उनसे आग्रह

किया कि वे बनारस की महिलाओं को संगठित करे। तथा उनके द्वारा अपना उत्तर जवाहर लाल नेहरू ने श्रीमती रेनु वाला तक पहुँचाया जो बनारस की आन्दोलनकारी महिलाओं की प्रतिनिधि थी।<sup>9</sup> अपने उत्तर में जवाहर लाल नेहरू ने लिखा—

“आपके पत्र से मुझे बहुत प्रसन्नता हुई। मैं आपको व अन्य निडर बहनों को बधाई देना चाहूँगा कि उन्होंने भारत की महिलाओं का मार्ग प्रशस्त किया। स्वतन्त्रता के इस बड़े संग्राम में पुरुष व महिलाएँ दोनों का समान रूप से सहयोग अपेक्षित है, यदि महिलाएँ पीछे रह जाएगी तो फिर पुरुष किस प्रकार आगे बढ़ेंगे। ऐसी स्थिति में यह सन्तोश का विशय है कि हमारी बहनें संघर्ष में पूरा भाग लेने के उद्देश्य से आगे आ रही हैं।”<sup>10</sup>

स्पष्ट है कि संयुक्त प्रान्त की महिलाएँ स्वयं ही संगठित होकर राष्ट्रवादी आन्दोलन में सक्रिय भागीदारी हेतु उत्सुक थी, जिन्हें भारतीय राष्ट्रीय काँग्रेस का भी पूर्ण सहयोग मिला। इसके सकारात्मक परिणाम भारत के आगामी राष्ट्रवादी आन्दोलन में देखने को मिला। अब ज्यादा से ज्यादा महिलाएँ राष्ट्रवादी गतिविधियों में शामिल होने लगी।

1942 के भारत छोड़ो आन्दोलन में महिलाओं की भागीदारी सराहनीय रही, जिसमें संयुक्त प्रान्त की राजरानी देवी, मोहनी देवी,<sup>11</sup> कान्ती देवी अवस्थी<sup>12</sup> राम दुलारी, तारा रानी श्रीवास्तव व पार्वती देवी खन्ना<sup>13</sup> का नाम उल्लेखनीय है। साथ ही यहाँ की 2942 महिलाओं ने अपनी गिरफ्तारी भी दी।<sup>14</sup> 13 अगस्त 1942 में राम मनोहर लोहिया के नेतृत्व में प्रारम्भ “काँग्रेस रेडियो” के समाचार प्रसारण में संयुक्त प्रान्त की अरुणा आसफ अली व उशा मेहता की भूमिका अग्रणी व अविस्मरणीय रही।<sup>15</sup>

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### Abstract

मनुष्य ने गणना करना कब सीखा। इस बारे में निश्चित नहीं कहा जा सकता किंतु मानव जाति में संख्याओं का प्रयोग अति प्राचीन है। संसार के प्राचीनतम कबीलों से लेकर पशु-पक्षी तक में सामान्य गणितीय बुद्धि पाई जाती है। आदिम लोग नावों, मछलियों, शिकार किये हुए पशु-पक्षियों आदि की गिनती करते थे। वेदों में अनेक छोटी बड़ी संख्याओं का उल्लेख मिलता है। प्रथम भारतीयगणितीय ग्रंथ (आर्यभटीय) आर्यभट्ट द्वारा 476 ई. में लिखा गया। प्राचीन भारतीय ग्रंथों में ज्यादातर संख्याओं के लिये शब्दों का ही प्रयोग हुआ है। प्रारंभ में आदमी अंगुलियों के सहारे गणना करता था। मनुष्य के हाथ में 5-5 अंगुलियों से प्रारंभ करके उनके पैरों के द्वारा जो 20 होते हैं गणना करना सीखा। गणित के क्षेत्र में शून्य एवं दशमिक प्रणाली के आविष्कार का सौभाग्य भारत को प्राप्त है।

**Keywords:** • अयुत - 10,000 • ऋतु - मौसम • अब्धि - जाति • रन्ध्र - अंतरिक्ष • कोठरी - झोपड़ी • खरोंचे - लाईनें • खपच्ची - लकड़ी का एक डंडा • डाईम - 12 रुपये • एक - 1 • द्वि - 2 • त्रि - 3 • दश - 10 • शत - 100 • सहस्र - 1000 • नियुते - 10000 • प्रयतुम - 100000 • कोटयवुदं - 1 करोड़ • वृन्द - 10 करोड़ • स्यात् - अरब

पृथ्वी लगभग 5 अरब वर्ष पुरानी है। इस पृथ्वी पर मानव का उद्भव कब हुआ, यह कहना कठिन है। परंतु इतना निश्चित है कि मानव जाति का इतिहास लाखों वर्ष पुराना है। मनुष्य में गणना करना कब से सीखा यह तो नहीं बताया जा सकता तथापि यह

**Note-** Research Paper Received in November 2014 and Reviewed in December 2014.

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सुनिश्चित है कि मानव जाति में संख्याओं का प्रयोग अति प्राचीनतम कबीलों से लेकर पशु-पक्षी तक में सामान्य गणितीय बुद्धि पाई जाती है। पशु-पक्षी अपनी संख्या बुद्धि के बल पर कुछ सीमा तक गिन सकते हैं। गाल्टन नामक विख्यात पक्षी वैज्ञानिक ने पाया कि कुछ पक्षियों को तीन तक की संख्या का ज्ञान होता है।

आदिम सभ्यता के लोग अपनी नावों, पकड़ी हुई मछलियों, शिकार किये हुए पशु-पक्षियों आदि की गिनती करते थे। वहीं दूसरी ओर व्यापारी लोग धन-धान्य तथा दैनिक उपयोग की चीजों के क्रय-विक्रय और उनसे होने वाली आय के हिसाब-किताब के लिये गणना करते थे। इसी गणना प्रक्रय में गणित का विकास हुआ। संस्कृत में गिनती के लिये प्राचीन शब्द गणन है और इसी शब्द से गणित शब्द निकला है।

वैदिक संस्कृति हमारी सांस्कृतिक थाती है और वेद हमारी अतीत गाथा है और महान संस्कृति के उदगाता वेद चार हैं— ऋग्वेद, यजुर्वेद, सामवेद और अथर्ववेद। ऋग्वेद इन सबमें प्राचीन है। महर्षि वेदव्यास ने वेदों का सम्पादन किया तथा 18 पुराणों की रचना की हैं। वेदव्यास महाभारत काल में हुए थे जो ईसा से 3139 ई.पू. था। वेदों में अनेक छोटी-बड़ी संख्याओं की चर्चा मिलती हैं। ऋग्वेद में एक (1), द्वि (2), त्रि (3), चतुः (4), पंच (5), षट (6), सप्त (7), अष्ट (8), नव (9), दश (10), शत (100), सहस्र (1,000) और अयुत (10,000) तक के संख्या शब्दों का उल्लेख है।

सारा विश्व स्वीकार कर चुका है कि दशमिक प्रणाली भारत की विश्व को देन हैं। प्राचीन भारतीय साहित्य में अत्यंत बड़ी संख्याओं के दर्शन होते हैं जो स्पष्ट रूप से दार्शनिक प्रणाली में निरूपित की गई है। संख्याओं का निरूपण भी वर्णमाला के अक्षरों तथा शब्दों के द्वारा किया गया। प्रथम भारतीय गणितीय ग्रंथ (आर्य भटीय), जो कि आर्य भट्ट प्रथम 476 ई. रचित है, पद्यबद्ध ग्रंथ हैं। इसलिये इसमें संख्याओं को अंक संकेतों से व्यक्त करना संभव नहीं था। यद्यपि सम्राट अशोक के शिलालेखों में हमें संख्याओं के दर्शन होते हैं। यही कारण है कि प्राचीन भारतीय ग्रंथों में ज्यादातर संख्याओं के लिए शब्दों का ही प्रयोग हुआ है। जैसे चक्षु या कर्ण का अर्थ होगा '2' और ऋतु या रस का अर्थ होगा '6'। प्राचीन ग्रंथों में प्रयुक्तप्रमुख शब्दांक इस प्रकार हैं।

0. अनन्त, ख, पूर्ण, रन्ध्र, शून्य, अम्बर आदि
1. आदि, चंद्र, पितामह, पृथ्वी, राशि, सोम आदि
2. कर, चक्षु, नैत्र, पक्ष, युगल आदि
3. काल, गुण, त्रिनेत्र, रत्न, लोक आदि
4. आश्रय, वेद, युग, वर्ण अब्धि आदि
5. इन्द्रिय, तत्त्व, पर्व, पाण्डव, प्राण आदि
6. अंग, ऋतु, दर्शन, द्रव्य, रस, शास्त्र, राग आदि
7. ऋषि, ग्रह, दर्शन, द्रव्य, रस, शास्त्र, राग आदि
8. गज, नाग, सर्प

9. अंक, ग्रह, दुर्गा, द्वार
10. अवतार, अंगुली, दिशा

आर्यभट्ट ने संख्याओं के दस स्थानों तक के नाम इस प्रकार दिये हैं—

*“एकं च दशं व शतं च सहस्रमयुत नियुते तथा प्रयुतम  
कोट्यर्बुदं च वृन्दं स्थानात् स्थानं दश गुणं स्यात् ।।”*

प्रत्येक स्थान अपने पिछले स्थान से दस गुना है।

*“स्थानात् स्थानं दश गुणं स्यात् ।।”*

इससे यह प्रमाणित होता है कि आर्यभट्ट शून्य युक्त दशमिक स्थान मान अंक पद्धति से परिचित थे।<sup>3</sup>

मनुष्य ने पहले पहल गिनना कब सीखा, यह तो नहीं कहा जा सकता है। परंतु इतना निश्चित है कि गिनती सीखने के उपरांत ही परिकलन (गणना) करना सीखा होगा। आदमी अपनी रोजमर्रा... आदिम सभ्यता के लोग अपनी नावों, पकड़ी हुई मछलियों, शिकार किये हुए पशु-पक्षियों आदि की गिनती करते थे, वहीं दूसरी ओर व्यापारी लोग धन-धान्य तथा दैनिक उपयोग की चीजों के क्रय- विक्रय और उनसे होने वाली आय के हिसाब-किताब के लिये गणना करते थे। संसार की अधिकांश भाषाओं के संख्यात्मक शब्दों का आधार 5 या 10 माना गया है। भारतीय संस्कृति में भी 10 के आधार का उपयोग किया गया है। पांच और दस के इस सर्वव्यापी आधार का कारण यह प्रतीत होता है कि मनुष्य के हाथों में 5-5 अंगुलियां होती हैं। मनुष्य को गिनने का सबसे सुलभ उपाय अंगुलियों द्वारा ही प्रतीत हुआ। पांच के लिये पंजा शब्द का प्रयोग फारसी में किया जाता है। खुले हाथ को भी पंजा कहा जाता है। रूसी भाषा में 5 को प्याष्ट कहते हैं। जिसका दूसरा अर्थ हाथ ही है। पाइण्ट बरो एक स्थान है जहां की एक उपजाति में 10 के स्थान पर 20 मानकर गिनती की जाती है। जिसको कोरी बोला जाता है। यह मुण्डा भाषा का शब्द है। कोल सभ्यता में 20 - 20 करके चीजों को गिनने की प्रथा थी। अधिकांश भाषाओं में बहुत से संख्यात्मक शब्दों के विशेष नाम हैं। हिन्दी में भी कई शब्द हैं— जोड़ी, तिकड़म, चौकड़ी, पंजे, अट्टे, दर्जन, कोरी, सैकड़ा आदि। इनमें पंजा, कोरी और सैकड़ा को छोड़कर शेष शब्दों का 10 से कोई प्रत्यक्ष संबंध नहीं है। हमारे देश में कुछ चीजें जोड़े से मिलती हैं। यथा—पान, धोती, चादर आदि। कुछ वस्तुएं पंजे से मिलती हैं यथा दीपावली के दिये, कुछ वस्तुएं अट्टे से ली-दी जाती हैं जैसे त्योहार के समय दी जाने वाली पुड़ियां (अटावरी)। अंगोछे अट्टे से बिकते हैं। केले, कॉपियां, पेंसिल आदि दर्जन में बिकती हैं। बांस कोरी में बिकते हैं।

पुराने समय में अभिलेख रखने के अनेक ढंग थे। कुछ लोग कौड़ियों या कंकड़ों की मदद से दिवस या तिथियां याद रखते थे। प्रतिदिन प्रातः ही एक कौड़ी या कंकड़ उठाकर एक कोने में रख देते थे। जब किसी ने आकर तिथि पूछी तो कौड़ियां या कंकड़

गिनकर बता दी जाती थी। कुछ लोग रस्सी में गांठें लगाकर या दीवार पर रेखायें खींचकर दिवसों की गणना करते थे। रॉबिनसन क्रूसो जब अकेला टापू पर रह रहा था तो प्रतिदिन लकड़ी के एक डण्डे पर एक-एक खरोंच बना दिया करता था। जब कभी वह यह जानना चाहता था कि उसे टापू में रहते हुए कितने दिन बीत गये तो उन खरोंचों को गिन लिया करता था। मैडागास्कर द्वीप में फौज के सिपाहियों की गिनती करने का एक अद्भूत ढंग था। समस्त सिपाही एक-एक करके अपने सरदार के सामने से होकर गुजरते थे। सरदार प्रत्येक सिपाही के निकलने के बाद एक कंकड़ जमीन पर डाल देता था। जब 10 कंकड़ों का ढेर बन जाता तो उस ढेर को उठाकर उसके बदले एक कंकड़ नये स्थान पर रख दिया जाता था। जब दस ढेर हो जाते तो सौ का निर्देश करने के लिये एक कंकड़ अन्य तीसरे स्थान पर रख दिया जाता था। इस प्रकार सारी फौज की गणना हो जाती थी।<sup>4</sup>

अमेरिका के एक हब्शी कबीले का नाम है मोमाक्लाई। जब इस कबीले की कोई महिला किसी दुकानदार से सामान उधार खरीदती है तो वह प्रत्येक सामान की स्मृति में एक डोरी में गांठें लगा देती है। जब हिसाब करने का दिन आता तो वह अपनी डोरी दुकानदार के पास लेकर जाती है। दुकानदार गांठों की गिनती कर उसे दाम बता देता है। जब यह हिसाब उसकी समझ में नहीं आता तब वह नये ढंग से उसे हिसाब समझाता है। वह एक खपच्ची लेता है और प्रत्येक गांठ के लिये खपच्ची में एक खरोंच बना देता है। प्रत्येक खरोंच का मतलब एक डाइम होता है। जब डाइमों का एक डॉलर बन जाता है। तब वह खपच्ची में एक लंबी खरोंच बना देता है। इसी प्रकार जब पांच लंबी खरोंचे बन जाती हैं तो पांच डॉलर का संकेत करने हेतु खपच्ची में एक डोरी बांध दी जाती है। यदि खपच्ची में तीन डोरियां बंधी हैं तो इसका अर्थ होता है पन्द्रह डॉलर और स्त्री की समझ में हिसाब आ जाता है। वह पन्द्रह डॉलर का भुगतान कर देती है। यदि इसके बाद दो लंबी खरोंचे बची हैं तो वह पन्द्रह डॉलर का भुगतान कर देती है। यदि इसके बाद भी कुछ छोटी खरोंचे बचती हैं तो वह उतने डाइम देकर हिसाब चुकता कर देती है। इस हिसाब में काफी समय लग जाता है।

गणित के क्षेत्र में शून्य एवं दशमिक प्रणाली की तरह ही प्राचीन भारतीय मनुष्यों को माया वर्गों के निर्माण में भी महारथ हासिल थी माया वर्ग गणित के विषय में ऐसी रोचक एवं जिज्ञासा उत्पन्न करने वाली आकृतियां हैं जिनमें एक वर्ग के अंदर समान खड़ी रेखाओं द्वारा बने वर्गों के अंदर समान अंतर वाली (समानांतर श्रेणी की) संख्याओं को इस प्रकार अंकित किया जाता है कि प्रत्येक पंक्ति, स्तम्भ या विकर्ण के अनुगत अंकित अंको का योग सदैव समान होता है और इस प्रकार यह आकृति माया वर्ग कहलाती है।<sup>5</sup> माया वर्गों की रचना की गौण विधियां हमारे देश के प्राचीन भारतीयों को ज्ञात थी। प्राचीन तंत्र शास्त्र में वे इनको यंत्र के नाम से संबोधित करते थे। वे इसे रहस्यमयी सम्पत्ति के रूप में देखते हुए गोपनीयता की दृष्टि से इसका ज्ञान सर्वसुलभ

नहीं करते थे। अतः यह अंक गणित के क्षेत्र से पृथक ही रहे। माया वर्गों की आरंभिक धरती हमारा देश भारत ही है। भैरव तथा शिव ताण्डव तंत्र में माया वर्गों का प्रकरण आया है। भारतीय गणितज्ञ नारायण पंडित ने सन् 1356 ई. में लिखे अपने तंत्र गणित कौमुदी के भद्र गणित नाम 14 वें व्यवहार में इस पर विस्तार से प्रकाश डाला है।

सबसे पहले इस सद गणित का ज्ञान भगवान शिव द्वारा यक्ष राज माणि भद्र को दिया गया। 600 ई. पूर्व चीनी गणितीय ग्रंथों में भी माया गणित के दर्शन होते हैं। यूरोपीय गणितज्ञों ने तो माया वर्गों का अध्ययन 15 वीं शताब्दी में किया। माया वर्गों में कार्य करने वाले एडमरिज, पीटर राथ, मेनइन मोस्कोपुलस और दला हायर इत्यादि प्रमुख विद्वान हैं।

हमारे देश भारत वर्ष में माया वर्गों पर बहुत कार्य हुआ है। अक्सर हमारे देश में दुकानों और घरों में दीवारों पर मायाचित्र अंकित दिखाई दे जाते हैं। इसी से प्रेरित होकर बालक रामानुजम ने स्वतंत्र रूप से अपने छात्र जीवन में माया वर्ग तैयार करने की कुछ विधियां खोज निकाली। अंकों का यह जादू केवल वर्गों तक ही सीमित न रहा। माया वर्ग, माया नक्षत्र आदि अनेक प्रकार की अंक संबंधी पहेलियों का गणित के क्षेत्र में काफी प्रचलन हुआ है।

इसी संदर्भ में यह उल्लेखनीय है कि चीन देश द्वारा आविष्कारिक अबेकस प्रणाली ने गणित के क्षेत्र में विश्व के तमाम बच्चों की स्मृति शक्ति को बढ़ाया है एवं गणित को नये आयाम एवं नवीन स्वरूप प्रदान किये हैं जो गणित विषय की एक ख्याति हैं।

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ef; 'kcn & बघेलखण्ड, लोककलाए,साहित्य,रंगकर्म, लोक संगीत,नाट्य, गायन, संगीत, चित्रकला, शिल्प,जातीय परम्परा

#### Abstract

भारत के हृदय स्थल मध्यप्रदेश में बघेलखण्ड की अपनी पृथक पहचान है, यहां की प्रतिभाओं ने अन्तर्राष्ट्रीय स्तर पर साहित्य, कला, राजनीति, संगीत आदि अनेक क्षेत्रों में ख्याति अर्जित कर एक महत्वपूर्ण स्थान बनाया है, देखा जाये तो यहाँ की वादियाँ, पेड़ पौधे, बघेली बोली की मिटास ने बघेलखण्ड को अपनी अलग पहचान दी है जहाँ बघेलखण्ड ने अनेक उपलब्धियाँ हासिल की वहीं वह लोककलाओं में भी अग्रणी रहा है। बघेलखण्ड में कला, संस्कृति और लोक कलाओं की विकास यात्रा विविधताओं से भरी है। जब से इस क्षेत्र की सभ्यता विकसित हुई, तब से लेकर अब तक सदियाँ गुजरीं कई दौर आये। इन काल खण्डों का प्रभाव जन-जीवन और उनकी शैली में पड़ा। कई दौर ऐसे थे जिनमें सभ्यता और संस्कृति का उद्भव, विकास हुआ, ऐसे भी कई दौर आये, जब इन परम्पराओं को विविध तरीके के हमले और आघात झेलने पड़े और सभ्यता के विभिन्न स्वरूपों पर इनका असर पड़ा।

रीवा राज्य के महाराजाओं ने संस्कृत व हिन्दी साहित्य को अविस्मरणीय योगदान दिया, महाराजा विश्वनाथ सिंह रचित "आनंद रघुनंदन" को हिन्दी का पहला प्रामाणिक नाटक माना जाता है। "आनंद रघुनंदन" की रचना अपने आप में यह प्रमाणित करने का सामर्थ्य रखती है कि उसके समकालीन "रंगकर्म" की स्थिति कितनी पुष्ट और विकसित रही होगी। नाटक के रूप में मंचित की जाने वाली "रामलीला" और भगवान राम के प्रणय प्रसंग पर आधारित "समैय्या" की परम्परा अब भले थम गयी हो, पर उसके साक्ष्य

**Note-** Research Paper Received in November 2014 and Reviewed in December 2014

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और प्रमाण अभी जीवित हैं। बघेलखण्ड का रंगकर्म लोक-परम्पराओं के साथ भी जुड़ा रहा है।<sup>1</sup> बघेलखण्ड में शिल्प और स्थापत्य कला का भी गौरव पूर्ण इतिहास है। बघेली क्षेत्र की लोक कलाएं इस क्षेत्र के बाहर प्रायः अल्पज्ञात रही हैं, जबकि वास्तविकता यह है कि किसी भी अन्य अंचल के लोक कला रूपों की तरह यहां की पर्याप्त विविधता में उनका वैभव उपलब्ध है। बघेलखण्ड की लोक कलाओं के सर्वेक्षण के दौरान लगातार यह महसूस होता रहा है कि यहां की लोक कलाएं अभी अधूरी हैं। यहां का चाहे जन जीवन हो, यहां की लोक संस्कृति हो, यहां की कला परम्परा हो या चाहे वाचिक परम्परा हो यह सब सबसे अलग ठेठ अपने परम्परागत रूप में मौजूद है और यही बघेलखण्ड की लोक कलाओं का सुखद आश्चर्य पहलू भी है। बघेलखण्ड की लोक कलाएं अभी अपनी जातीय परम्परा के बहुत नजदीक दिखाई देती हैं। उनका स्वरूप अभी भी ताजगी से परिपूर्ण और बुनियादी रूप से आदिमता लिये हुए है।<sup>2</sup> बघेलखण्ड की लोक कलाओं के रूपाकार और प्रतीक ठेठ अपनी जातीय परम्परा में वैसे ही है, जैसे उन्होंने अपने जन्म के मूल समय में जो रूप ग्रहण किया था। बघेलखण्ड की लोक कलाओं में जनाधार का आत्मविश्वास, आत्मबल और आत्म सौष्टव सहज रूप में देखा जा सकता है। बघेलखण्ड की लोक कलाओं की अपनी मौलिक पहचान भी इसलिए है। यहां के लोकगीत जीवन का मुक्त लोक काव्य है। बघेलखण्ड की लोक गीत कविता के उत्साही हैं। यहां की लोक गाथाएं, लोक कथाएं लोकोक्तियां, बघेलखण्ड की लोक संस्कृति, इतिहास, साहित्य के संवाहक हैं। बघेलखण्ड की पारम्परिक लोक कलाओं में बिरहा, राई, केहरा, दादर, कोलदहका, कलसा, केमाली, करमा, सैला, नृत्य प्रमुख हैं। बघेलखण्ड में लोक नाट्यों की परम्परा विलुप्त होने के कगार पर है, फिर भी मनसुखा, हिंगाला, जिंदबा लकड़बग्गा, रामलीला, नौटंकी, कृष्णलीला, रास, नेफहाई का झगर, छाहुर, समय्या आदि लोक नाट्य पहले कभी अपनी पारम्परिक प्रस्तुतियों में चरम उत्कर्ष पर थे, आज इनका रूप कहीं-कहीं विखण्डित रूप में दिखाई दे जाता है।<sup>3</sup> बघेलखण्ड में रामलीला की अनेक पारम्परिक मंडलियां हैं जिनमें खजुरीताल के महन्त श्री रामभूषणदास जी की आदर्श रामलीला मंडली अपनी पारम्परिक प्रस्तुति और शैली के रूप में सर्वश्रेष्ठ है। बघेलखण्ड की पारम्परिक लोकचित्रों की श्रृंखला जीवन की मिथकीय व्याख्या की चित्र शैलियां हैं। बघेलखण्ड की लोक कलायें निम्नानुसार आकर्षण का केन्द्र रही हैं :-

- 1- fcjgk uR; %बिरहा गायन के साथ नृत्यवृत्ति भी है। बिरहा नृत्य का कोई समय निश्चित नहीं होता। मन चाहे जब मौज में बिरहा किया जा सकता है। विशेषकर ब्याह-शादियों और दीवाली में बिरहा नृत्य होता है। आदमियों के घर जाकर बिरहा गाकर नाचते हैं। यह प्रथा बघेलखण्ड में दादर ले जाना कहलाती है। बिरहा बघेलखण्ड का प्रतिनिधि नाच और गान है।<sup>4</sup>
- 2- jkbl uR; %बुन्देलखण्ड की तरह बघेलखण्ड में भी राई नृत्य का प्रचलन है। दोनों अंचलों में राई में बहुत फर्क है। बुन्देलखण्ड में बेड़नी और मृदंग राई की जान होती

है। बघेलखण्ड में राई, ढोलक और नगड़िया पर गाई-बजाई जाती है। पुरुष स्त्री वेश धारण कर नृत्य करते हैं। राई नृत्य अहीर लोगों के साथ, कोल गड़रिया और बारी जाति में भी प्रचलित है।

- 3- dgjk uR; %केहरा नृत्य स्त्री और पुरुष दोनों अलग-अलग शैली में करते हैं, इसकी मुख्यताल केहरवा से इसका नाम केहरा नाच पड़ा। केहरा के मुख्य वाद्य ढपला, बांसुरी हैं। जब दो या तीन ढपलों पर एक साथ केहरवा ताल बजाया जाता है और बांसुरी की मधुर ताल छिड़ जाती है, तब पुरुष नर्तक के हाथ और पैरों की नृत्य गति असाधारण हो उठती केहरा नाच का प्रचलन सारे बघेलखण्ड की हर जाति में है, लेकिन बारी जाति का केहरा नाच विशेष लोकप्रिय है।
- 4- nknj uR; %दादर नृत्य बघेलखण्ड का प्रसिद्ध नृत्य है। दादर गीत अधिकतर पुरुषों के द्वारा खुशी के अवसर पर गाये जाते हैं और कहीं पुरुष नारी वेश में नाचते हैं। दादर नृत्य-गीत के लिये बारी, कोल, कोटवार, कहार, चमार विशेष रूप से प्रसिद्ध हैं। विवाह में घराती और बराती दोनों की ओर से गाजे-बाजे के साथ दादर नृत्य किया जाता है।
- 5- dyl k uR; %बारात की अगवानी में सिर पर कलश रखकर नाचने की परम्परा अहीरों, मुड़ता, तेलियों, गड़रियों में समान रूप से प्रचलित है। द्वार पर स्वागत की रस्म होने के पश्चात कलसा नृत्य शुरू होता है। नगड़िया, ढोलक, शहनाई की समवेत और लोक धुन पर कलसा नृत्य चलता है। नर्तक की कोई खास वेशभूषा नहीं होती, बल्कि परम्परागत धोती, बंडी, साफा पहनकर यह नृत्य किया जाता है।
- 6- dkyh uR; %केमाली नृत्य को साजन-सजनई नाम भी दिया गया है। इस नृत्य में स्त्री पुरुष दोनों केमाली विवाह के अवसर पर किया जाता है। केमाली गीत सवाल-जवाब के शैली में होते हैं। साजन-सजनई लम्बे गीत होते हैं। कोटवारों और चमारों की साजन-सजनई बघेलखण्ड में अधिक प्रसिद्ध है।
- 7- dksy ngdk%कोलों के नाच को कोल दहका कहते हैं। कोलहाई नाच बघेलखण्ड का एक खास नाच है। इसमें पुरुष वादक और गायक दोनों भूमिकाएं निभाते हैं। महिलायें नाचती हैं और गाती भी हैं। चेहरे पर घूंघट रहता है। कोलदहका बघेलखण्ड के कोलों की कला की अपूर्व धरोहर है।
- 8- vkfnokl h djek&l syk uR; %बघेलखण्ड की कुल आबादी में चालीस प्रतिशत जनजातियां निवास करती है। जनजातियों में गोड़, बैगा अधिक हैं। आदिवासियों के नृत्यों में करमा, सैला, सुआ, अटारी, हिंगाला नैनजुगानी प्रमुख हैं। इनमें करमा और सैला अधिक प्रसिद्ध हैं। करमा नृत्य करम राजा की करम रानी को प्रसन्न करने के लिये किया जाता है। शरद की चांदनी रातों में सैला नृत्य किया जाता है।
- 9- c?ksy [k.M ds ykdXhr%बघेलखण्ड के लोकगीतों की बहुत समृद्ध परम्परा है। संस्कार गीतों में सोहर, बरुआ, मुंडन, विवाह, द्वारगमन, ऋतु गीतों में कजली झूला,

फाग, होरी, ढोंढिया, कबीर, दादर, पूजा गीतों में जवा के गीत भगत हिंगाला, भजन। खेल गीतों में पुतरी पूजन, कबड्डी के गीत, जतवा गीत, रोपा गीत, के अलावा कई जातीय गीत पूरे बघेलखण्ड में गाये जाते हैं जो अत्यन्त लोकप्रिय रहे हैं। बघेलखण्ड में बसे आदिवासियों के गीतों में कर्मा, सैला, दादर, नैनजुगानी, वनगिता, टढ़गिता, गलमौजा, सुआ आदि प्रमुख हैं।<sup>5</sup>

10- c?ksh ykdxk; u %I jeu %&सरमन बघेलखण्ड का एकमात्र प्रतिनिधि लोकगायन है, जिसे प्रतिष्ठा के साथ किसी अंचल के लोकगायन के सम्मुख रखा जा सकता है। सरमन "श्रवण-कुमार" की लोक गाथा है। समस्त बघेलखण्ड में वसुदेव नामक जाति सरमन कथा गाती है। वसुदेव मांगने खाने वाली जाति है। सरमन गायन बघेलखण्ड की अपनी निजी विधा है।

11- c?ksh ykd ukV; %&बघेलखण्ड में कोई प्रतिनिधि लोक नाट्य नहीं है, जो वर्तमान रंग मंच की आवश्यकताओं को पूरा कर सके। फिर भी बघेलखण्ड लोकनाट्यों से खाली नहीं कहा जा सकता। जिंदवा, मनसुख, हिंगाला, लकड़बग्घा, नौटंकी बघेलखण्ड के परम्परागत प्रचलित लोक नाट्य हैं। रामलीला बघेलखण्ड का लोकप्रिय नाट्य है।

12- c?ksh ykdfp= %&बघेलखण्ड की लोकचित्र परम्परा समृद्ध है। बघेलखण्ड और उत्तरप्रदेश का सांस्कृतिक अंतः सूत्र एक ही है, इसलिये कोई आश्चर्य नहीं कि बघेलखण्ड पर उत्तरप्रदेश के हर लोक व्यवहार का पूरा-पूरा प्रभाव हो। लोकचित्रों में इसका प्रभाव स्पष्ट देखा जा सकता है फिर भी बघेलखण्ड के पारम्परिक लोकचित्रों की अपनी पहचान अलग से की जा सकती है। बघेलखण्ड के गांवों में दीवारों पर मिट्टी और गोबर से कलात्मक रूपांकन बनाये जाते हैं।<sup>6</sup>

निष्कर्ष यह है कि बघेलखण्ड की लोक कलाओं के सर्वेक्षण से यह महसूस होता रहा है कि यहां की लोक कलाएं अभी अधूरी हैं। यहां का चाहे जन जीवन हो, यहां की लोक संस्कृति हो, यहां की कला परम्परा हो या चाहे वाचिक परम्परा हो यह सब सबसे अलग ठेठ अपने परम्परागत रूप में मौजूद है और यही बघेलखण्ड की लोक कलाओं का सुखद आश्चर्य पहलू भी है। बघेलखण्ड की लोक कलाएं अभी अपनी जातीय परम्परा के बहुत नजदीक दिखाई देती हैं। बघेलखण्ड के जन जीवन में नृत्य, नाट्य, गायन, संगीत, चित्रकला विभिन्न शिल्प आदि का समावेश अभी भी दिखाने की दृष्टि से नहीं मौजूद है, वह जीवन का एक अभिन्न अंग है, इसीलिए बघेलखण्ड की लोक कलाओं में जनाधार का आत्मविश्वास, आत्मबल और आत्म सौष्ठव सहज रूप में देखा जा सकता है।<sup>7</sup>

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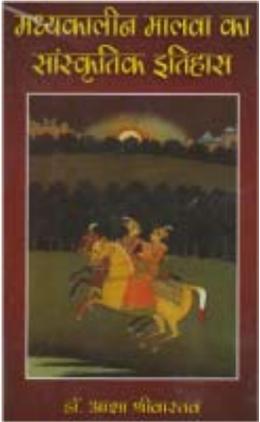


## Book Review

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भारत के विभिन्न भौगोलिक हिस्सों में मालवा का क्षेत्र विशेष महत्व का रहा है। मालवा की भौगोलिक स्थिति ने इसे इतिहास में न सिर्फ आर्थिक बल्कि राजनीतिक और सामरिक महत्व प्रदान किया है। इतिहास के विभिन्न काल खण्डों में मालवा की महत्ता को इतिहासकारों की स्वीकृती प्राप्त हुई है। राजपूत युग के सामंती परिवेश में मालवा में परमार वंश की सत्ता का उदय हुआ। इस परिवर्तन से मालवा के सामाजिक एवं सांस्कृतिक परिवेश में पर्याप्त बदलाव आए। सामंती युग से राजवंशों के युग में मालवा ने प्रवेश किया। कालांतर में भारत में हुए राजनैतिक उथल-पुथल से मालवा भी अछूता नहीं रहा। मुस्लिम सत्ता के आगमन और स्थाईत्व ने भारत के समाज और संस्कृति

को एक समन्वित संस्कृति के रूप में विकसित किया। इसी काल में सामरिक, राजनैतिक एवं आर्थिक महत्व के मालवा प्रान्त के सांस्कृतिक जीवन के विषय में किसी शोधपूर्ण ग्रन्थ का सर्वदा अभाव महसूस किया जा रहा था। राजनैतिक इतिहास लेखन परम्परा के तहत मालवा के राजनैतिक इतिहास को तो लिखा गया किन्तु सामाजिक-सांस्कृतिक इतिहास अभी भी अछूता ही रहा। डॉ. आशा श्रीवास्तव के शोधपूर्ण ग्रन्थ 'मध्यकालीन मालवा का सांस्कृतिक इतिहास' ने इस कमी को काफी हद तक पूरा किया है। यह

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मूल रूप से डॉ. आशा श्रीवास्तव का पीएच.डी. के लिये प्रस्तुत किया गया शोध प्रबन्ध है जिसे पुस्तक रूप में प्रकाशित कर इतिहास जगत में अध्ययनार्थ प्रस्तुत किया गया है।

पुस्तक रूप में प्रकाशित इस ग्रन्थ को कुल सात अध्यायों में बांटा गया है। जिसमें प्रथम दो अध्याय मालवा की भौगोलिक एवं मध्यकालीन मालवा की राजनीतिक स्थिति की समीक्षा करते हैं। इसके बाद के पाँच अध्याय मध्यकालीन मालवा के समाज एवं संस्कृति का सांगोपांग चित्र प्रस्तुत करते हैं। अध्याय तीन में सल्तनतकालीन मालवा की सामाजिक स्थिति का विशद विवरण दिया गया है, जिसमें हिन्दुओं की सामाजिक स्थिति, जाति व्यवस्था, विवाह परम्पराएँ, स्त्रियों की दशा, खान-पान एवं व्यंजन, वस्त्राभूषण एवं पहनावा, मनोरंजन के साधन, त्योहारादि की जानकारी दी गई है। इस अध्याय में मालवा की विवाह परम्पराओं को लोक गीतों के आधार पर व्याख्यायित करने का प्रयास किया गया है। इतिहास लेखन में इस तरह के जन-स्रोतों का प्रयोग करना वाकई सरहानीय कार्य है और साथ ही लेखक की इतिहास दृष्टि को इंगित करता है। इसी प्रकार मनोरंजन के साधन एवं विभिन्न परंपरागत खेलों और तीज-त्योहारों एवं पर्वों का विशद उल्लेख इतिहास के विद्यार्थियों और शोधार्थियों के लिये निसन्देह लाभदायक सिद्ध होगा।

अध्याय चार में सल्तनतकालीन मालवा की सांस्कृतिक स्थिति का वर्णन है। जिसमें मालवा के प्रमुख दुर्ग, सल्तनतकालीन चित्रकला, धार्मिक स्थिति, सूफी धर्म और मालवा के प्रमुख सूफी संत, मूर्ति कला, शिक्षा का विकास एवं साहित्यिक विकास का वर्णन किया गया है। इस अध्याय में सल्तनतकालीन मालवा के प्रमुख दुर्गों धार का दुर्ग, माण्डव दुर्ग एवं चन्देरी दुर्ग का विशद विवरण प्रस्तुत किया गया है। सल्तनतकालीन स्थापत्यकला के विषय में विभिन्न कला-इतिहासकारों के मतव्यों के साथ इस काल की प्रमुख इमारतों एवं स्मारकों के विवरण भी दिये गए हैं जो कि सल्तनतकालीन मालवा में समन्वित संस्कृति के प्रतिरूप कहे जा सकते हैं। सल्तनतकालीन चित्रकला का विस्तारपूर्वक विवरण दिया गया है। मुस्लिम सुल्तानों के काल में हुए चित्रकला के विकास, इसी काल में जैन शैली के चित्रों एवं धार्मिक समन्वय में चित्रकला के योगदान की चर्चा वर्तमान संदर्भों में महत्वपूर्ण हो जाती है। सल्तनतकाल में समन्वित संस्कृति के उदय में भक्ति एवं सूफी आन्दोलन का अपना महत्व रहा है। भक्ति एवं सूफी आन्दोलन में मालवा की भूमिका पर विशेष प्रकाश इस अध्याय में डाला गया है। विभिन्न पंथों, परम्पराओं, सिलसिलों से लबरेज इस काल के मालवा ने देश के सांस्कृतिक आन्दोलन में महत्वपूर्ण भूमिका निभाई थी। इस अध्याय में जहाँ मालवा से संबंधित भक्ति परंपरा के विभिन्न पंथों का विशद विवरण दिया गया है वहीं सूफी परम्परा से संबंधित सिलसिलों एवं संतों के विषय में विस्तार से चर्चा की गई है। इसके अतिरिक्त मध्यकालीन मालवा में मूर्तिकला के विकास की चर्चा भी की गई है साथ ही प्रतिमाओं में प्रतिबिम्बित लोक जीवन की बात भी विस्तार से की गई है। मध्यकालीन मालवा में शिक्षा और साहित्य के विकास में समकालीन सुल्तानों के योगदान की चर्चा इस अध्याय में हुई है। फिरोज तुगलक के काल में हुए संस्कृत के विकास, कई संस्कृत के ग्रन्थों का फारसी में अनुवाद आदि विभिन्न सुल्तानों के

काल में हुए शिक्षा एवं साहित्य के विकास का विशद विवरण इस अध्याय में मिलता है।

अध्याय पाँच में मुगलकालीन मालवा की सामाजिक स्थिति का विस्तार पूर्वक विवरण है। इस अध्याय में मुगलकाल में हिन्दुओं की सामाजिक दशा का वर्णन किया गया है जो कि मूल रूप से समकालीन यूरोपीय यात्रियों के विवरणों को आधार बना कर किया गया है। विलियम फिंच, थॉमस कोरायट, मनुची, टैरी, फादर मॉसेरात, राफ फिच, जुरदों आदि यात्रियों के विवरणों के आधार पर मुगलकालीन मालवा में हिन्दुओं की सामाजिक दशा को चित्रित किया गया है। मुगलकाल में स्त्रियों की दशा, उनकी शिक्षा की स्थिति, हिन्दू और मुस्लिम समाज में नारी की स्थिति का विवरण इस अध्याय में मिलता है। इसके अतिरिक्त रहन-सहन, वेश-भूषा और तीज-त्योहारों का विवरण समकालीन सामाजिक परिप्रेक्ष्य की महत्वपूर्ण जानकारी देता है।

अध्याय छः में मुगलकालीन मालवा की सांस्कृतिक स्थिति का विवरण है। इसमें मुगलकाल में मालवा में हुए चित्रकला के विकास, मालवा की धार्मिक स्थिति, जैन धर्म, सूफी सिलसिलों एवं संतों आदि का वर्णन, मुगलकालीन मालवा में विभिन्न कलाओं एवं साहित्य के विकास में लोकोक्तियों, लोकनृत्यों, लोकनाट्यों, लोकगीतों का विस्तार पूर्वक वर्णन किया गया है। मुगलकाल में मालवा में हुए स्थापत्य के विकास की भी अलग से चर्चा की गई है।

अन्तिम अध्याय मध्यकालीन मालवा में मुस्लिम संस्कृति के हिन्दुओं पर प्रभाव से संबंधित है। सल्तनतकाल में पहली बार मालवा में मुस्लिम सत्ता की स्थापना हुई और इस प्रकार पहली बार जन-जीवन में किसी अन्य संस्कृति का राजनैतिक वर्चस्व के साथ हस्तक्षेप प्रारम्भ हुआ। क्योंकि यह प्रभाव सत्ता के कारण था इसलिये मुस्लिम प्रभाव ज्यादातर नगरीय संस्कृति पर पड़ा और ग्रामीण संस्कृति इससे तब भी अछुती सी रही। कालान्तर में जब भक्ति और सूफी आन्दोलन ने जोर पकड़ा तब समन्वित संस्कृति का विस्तार हुआ। इस अध्याय में मालवा में मध्यकालीन धार्मिक एवं कला के क्षेत्र में स्थानीय संस्कृति पर हुए इस्लामिक प्रभाव की विशद चर्चा की गई है। इस प्रकार इस अध्याय को इस पूरे ग्रन्थ का निष्कर्ष-रूप भी माना जा सकता है।

इस पूरे शोधपूर्ण कार्य में डॉ.आशा श्रीवास्तव ने प्राथमिक स्रोतों का गहन अध्ययन किया प्रतीत होता है। विशद संदर्भ सूचियों से प्रतीत होता है कि यह ग्रन्थ मौलिक ग्रन्थों पर आधारित शोध का परिणाम है। साथ ही द्वितीयक स्रोतों से पुष्टि भी की गई है, जो कि लेखिका की इतिहास दृष्टि की व्यापकता दर्शाती है। मूल रूप से यह ग्रन्थ मालवा के इतिहास का हिन्दी में उपलब्ध एक महत्वपूर्ण ग्रन्थ है। मध्यकालीन भारत के एवं मध्यकालीन मालवा के सामाजिक एवं सांस्कृतिक इतिहास पर शोध करने वाले शोधार्थियों के लिये यह ग्रन्थ एक मार्गदर्शक की भूमिका निभा सकता है।

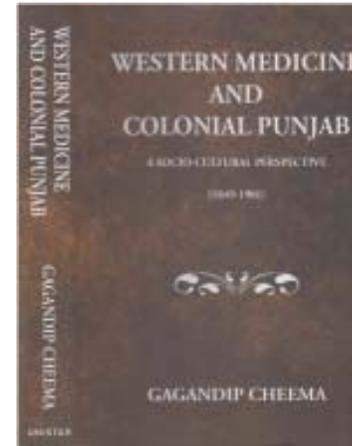
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## Book Review

### Western Medicine and Colonial Punjab- A Socio- Cultural Perspective (1849-1901) A Discourse on Health and Disease by Gagandip Cheema

\*Dr. Vinay Shrivastava

Author-Gagandip Cheema, Publisher- United Book Pvt. Ltd., Chandigarh, Punjab, Year -2013, ISBN—978-93-5113-257-8, Price-695/-



Western Medicine and Colonial Punjab (1849-1901) is a discourse on health and disease which is central to the interaction between two medical system, i.e. the western and the indigenous. During the heyday of Victorian imperialism, the imperialists believed that colonies existed for the benefit of the mother country. Since maximum exploitation of a colony depended on the sound health of its population, medicine came to be seen as contributing to economic efficiency. Hence, health and wealth in a colonial state became complementary to each other.

The present work is a revised version of approved thesis of Gagandip Cheema by Guru Nanak Dev. University, Amritsar for the award of Ph.D. degree in 2007. This is a humble attempt at giving a detailed and analytical account of the spread of western medicine in the province of the Punjab during the second half of the 19<sup>th</sup> century in its socio-Cultural context. The work is confined to the period 1849-1901 because it was the heyday of Victorian Imperialism.

\*Professor of History, Department of History, Chhatrasal Govt. Post Graduate College, Panna, M.P.

The study is mainly based on primary sources, both published and unpublished like various proceedings, especially medical and Sanitary, of the Punjab Govt. , various reports on Punjab Administration, epidemic disease, inoculation, Vaccination, famine, census, education, American, Presbyterian Church and Annual Reports of Sanitary Commissioners of the Punjab and India etc. The imperialists believed that the colonies existed for the benefit of the mother country. Since maximum exploitation of a colony depended on the sound health of its population, medicine came to be seen as contributing to economic efficiency. The bio-medicine of the nineteenth century made the human body a new 'colonised space' for the colonists for penetration which had wide-ranging socio-cultural, political and economic implications.

This book is well versed with the primary and good secondary sources which were consulted in the National Archive of India, New Delhi, Punjab State Archive, Patiala, Punjab State Archive, Chandigarh, Dwarika das Library and Lal Chand Library, Chandigarh, Punjab University Library, Chandigarh, GNDU, Library, Amritsar, The Vishweshwaranand Vedic Research Institute, Hoshiarpur, The Christian Institute of Sikh Studies the Baring union Christian Institute college at Batala and others. Many Gazetteers, manuals and secondary sources have also been consulted. Apart from Govt. records to balance the whole theme, contemporary newspapers too have been consulted.

Public health policy of the colonial Government in the Punjab was based on the principals of remedy, prevention and hygiene. While engaged in tackling the means of epidemics, the Govt. also aimed at creating a wide market for allopathic medicine by training doctors in the western system of medicine. The Vaid and Hakims considered allopathy a needless intrusion and fear of losing their cultural identity gained ground among the natives. The western and indigenous systems of medicine continued to co-exist, but absolute supremacy of allopathy remained the aim of the colonial Govt. throughout the colonial experience.

The book, divided into seven chapters, chronicles the history of the development of western medicine in the Colonial Punjab and in the process paints a picture of the society suffering from some epidemic diseases, development of medical education and profession, evolution of colonial public health policy, interaction of indigenous and western systems of medicine and people's dilemma to select which system is good.

The first chapter introduces the theme of the book. The second one deals with 'Medical Education and Professionalization'. The western system of medicine introduced by the British was not new to the province because its merits as a system of medicine were recognized by the royal court at Lahore even before the annexation of the Punjab by the British in March, 1849. One important field of activity of the colonial government in the Punjab was catering to public health through the diffusion of the western system of medicine in the form of medical

education and medical care. The opening of the Lahore Medical School in 1860 to train doctors in the western system of medicine ushered in a new era in the field of medical education and clinical care in the Punjab. The institution began with two departments i.e., the Senior Department and the Junior Department, also called the English Class and the Hindustani Class, respectively, on the basis of medium of instruction.

The modern medical profession in the Punjab came into being with the establishment of Civil Medical Department in 1880. The posts of the Inspector-General of Hospitals, Civil Surgeon, Assistant Surgeons and Hospital Assistants were created. All Assistant Surgeons and Hospital Assistants were employees of the Government but their salaries were disbursed out of the local bodies' funds, the government being responsible only for the payment of their pensions.

Extending benefits of western medical system to women was not an easy task in the Punjab. While seclusion of women was common among the well-to-do, women in general avoided treatment at the hands of male doctors. Therefore, the Government decided to conquer the '*Zanana*' with the help of qualified female doctors, nurses and *dais*. The Christian missionary societies also played a prominent role. Civil Surgeon Atchison may rightly be called a pioneer in the field of female medical education in the Punjab. The Dufferin Fund, founded in 1885 for providing medical education and medical relief to women and to train female nurses and *dais*, served as a big incentive for female medical education. In 1894, after Madras, the Punjab recorded the highest percentage of women visiting hospitals and dispensaries. The emergence of female doctors and nurses on the social scene, though in a small number, and the spectacle of a large number of women coming out of the confines of their houses to get medical treatment both as in-door and out-door patients and preferring hospitals for accouchement rather than suffer at the hands of ill-informed and ill-trained '*dais*' at home was nothing short of an important step in the direction of a revolution in terms of women's emancipation in the Punjab.

In the third chapter, while elaborating 'The Colonial Public Health Policy', the writer has pointed out that the cholera epidemic of 1857 which had seriously depleted the fighting capacity of the British troops in India was a turning point in the British health policy. The government created a wide market for allopathic medicine by training *vaid*s, *hakims* and native doctors in the western system of medicine. *Pansaris* in the towns were allowed to sell simple allopathic drugs. People were inoculated against plague and cholera. Quinine was distributed among them through *mohalladars*, *zaildars*, *lambardars*, sanitary inspectors, vaccinators and even post offices. *Dais* was asked to pry into the privacy of the *Zanana* for the same purpose. Legislation like the Contagious Diseases Act of 1868, Compulsory Vaccination Act of 1880, and Epidemic Diseases Act of 1897 was cautiously used in the enforcement of preventive measures. The Lepers' Act of 1898 accorded official recognition to Leper Asylums established by non-official bodies, mostly Christian missionary societies. With the passage of time, the preventive measures

of the government began to show good results. To arouse public awareness about the importance of sanitation, elementary knowledge of sanitation was made compulsory part of the school curriculum. By using Government loans and generating funds the District Boards, Municipal Committees and other Local Bodies introduced sanitary reforms. A Provincial Sanitary Board was formed in 1890 and the post of Sanitary Engineer was created in 1900.

In the fourth chapter, 'Indigenous and Western Systems of Medicine: From Confrontation to Conciliation' the writer has tried to historically establish that the western system of medicine, in fact, is an off-shoot of the *Ayurvedic* and *Unani* systems of medicine. The indigenous and the western systems of medicine remained in a state of delicate coexistence for some time after the British occupation of the Punjab, but the latent hostility between the two systems turned into an open confrontation over the proposed Registration Act of 1881. The unpopularity of vaccination on socio-religious grounds, implementation of the plague measures in 1897-98 in an authoritarian manner in complete disregard of the socio-religious susceptibilities of the people added fuel to the fire, and there were instances of open defiance of authority and even assault on the enforcement staff. The Government gave a second thought to their health policy and liberalised it. The natives' suspicion of and resistance to the western system of medicine diminished over time.

The fifth and sixth chapters highlight some bacterial and non-bacterial diseases such as cholera, plague, malaria and smallpox. During the first fifty years of the colonial rule in the Punjab, these epidemic diseases broke out repeatedly in epidemic form and took a heavy toll of life. The symptoms, causes and the spread of these diseases are discussed in a detailed manner and emphasis is on that how the development in transport and irrigation and commercialization in agriculture in the post-annexation Punjab particularly accelerated the phenomenon of epidemics. Poverty and malnutrition of the people due to cash payment of land revenue, commercialization of agriculture, high food prices and crop failures made them more susceptible to various diseases by lowering their resistances to disease.

The seventh chapter of the book is conclusion. The overall analysis of the book shows that while the Government took credit for running hospitals and dispensaries, the bulk of expenditure on them was borne out of the Municipal and District Board funds. Some philanthropists also made big donations in that direction. By 1900, though a new professional class composed of doctors, nurses, midwives and others employed by the government or engaged in private practice appeared on the social scene of the Punjab yet the number of qualified doctors was too small and with hospitals and dispensaries generally located at district and sub-divisional headquarters, medical care on western lines still remained out of the reach of a large portion of the population of the Punjab. Moreover, most of the people still preferred treatment at the hands of *hakims* and *vaidis* because they believed that the age-old Indian system of physic was better suited to their constitutions. The 'dispensary-oriented' system of medical relief, and virtual

exclusion of *hakims* and *vaidis* from Government Medical Service after 1889, through whom most of the rural population was accessible, lends support to the view that British public health policy was not basically subaltern oriented. It aimed at subjugating indigenous medicine and marginalizing its practitioners. But the absolute supremacy of Allopathy remained the aim of the government throughout the colonial experience.

Each chapter is substantiated with extensive footnotes and illustrated with tables, figures, maps and old photographs, helping in the better understanding of the theme. Some rare pictures in the book gives a visual insight into the period that how people in large numbers flocked to the dispensaries to get treatment and the *dais* were enthusiastically getting lessons in nursing. The author has culled the factual information by digging out various libraries and archives. The content of the book is of great value to the historians, researchers of medicine and public health and those who are interested in studying the growth and development of western medicine in the Colonial Punjab during Victorian Imperialism.

Dr. Gagandip Cheema has done very hard work and remarkable job to complete this book. This book is a rare collection and provides comprehensive information of western medicine and the indigenous. The researcher's expertise lies in the treatment of different categories of sources. It is an important and sincere piece of research largely based on hitherto unexplored archival data.

Every researcher has to consult this book regarding in this field of research. Our sincere congratulations to Dr. Gagandip for her outstanding contribution in the field of research on such a typical topic.

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