RAJASTHAN STATE GAZETTEER

VOLUME TWO
HISTORY AND CULTURE

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PREFACE

The work of preparation of State Gazetteer was initiated in 1979-80. Eminent scholars, subject matter specialists and departmental officers were requested to contribute on assigned topics. The write-ups were edited by Sectional Editors.

A State Level Advisory Board was constituted in 1982 under the Chairmanship of the Chief Minister, in his capacity as the Planning Minister. Four subject committees were formed in 1987, from among the members of the Advisory Board, to finalise the draft chapters. The changes suggested by them were incorporated in the chapters wherever possible.

The Advisory Board was reconstituted in 1993 with the Chief Secretary as its Chairman. The Board suggested that some portions of the draft be updated. It also desired that the State Gazetteer be brought out in several volumes. Accordingly, it was decided to divide the draft in five volumes.

The material contained in the volumes conforms to the base year 1977-78 unless otherwise indicated. Since Rajasthan has an international border, approval of the draft chapters was also obtained from the relevant Ministries and departments of the Central and State Governments.

I take this opportunity to express my gratitude to the Hon'ble Chief Minister and the Chief Secretary, the Chairman of the Advisory Board, for their valuable inputs in finalisation of the study. I am also thankful to the members of the Advisory Board, the Sectional Editors and the contributors.

The officers and staff of the Gazetteers Department deserve a special word of thanks for their hard work. Various Ministries, departments and organisations of the Central and State Governments who co-operated in the work also deserve our gratitude.

Jaipur,  
February 1995.

M.K. KHANNA, I.A.S.  
Secretary to Government,  
Planning Department.
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CHAPTER I
HISTORY
SECTION - A

PRE AND PROTO HISTORY

Pre History

It was in the seventies of the last century that C.A. Hackett of the G.S.I. had made a surface collection of palaeoliths from Jaipur, Bundi and Jhunjhunu. Some of them have been recorded by J. Goggin Brown in the Catalogue of Indian Museum at Calcutta. After 1950, H.B. Sankalia, S.B. Rao, M.N. Deshpande, A.P. Khatri, K.V. Sounder Rajan and V.N. Misra made a substantial contribution in this field. Misra's explorations on Berach and Banas rivers in Mewar and Luni in Marwar have, however, added a lot to our knowledge of Stone Age complex in Rajasthan. Palaeolithic tools have been reported from various districts such as Pali, Barmer, Jaisalmer, Bikaner, Nagaur, Jodhpur, Udaipur, Chittaurgarh, Jaipur, Alwar, Sirohi, Kota, Sawai Madhopur etc. Further researches and exploratory expeditions of Leshnik-Misra\textsuperscript{2}, B. Allchin\textsuperscript{3} - K.T.M. Hegde - A. Goudie, D.P. Agrawala\textsuperscript{4} V.N. Misra, S.N. Raj Guru and others have been quite fruitful in this direction. It has been proved that during the middle palaeolithic period, the river Luni and its tributaries were perennial and their courses were choked by aeolian sand subsequently, indicating thereby onset of an arid phase. Gurpde Singh's studies on the lake sediments from Sambhar, Didwana and Lunkaransar suggested that the major phase of aridity in west Rajasthan ended by about 10,000 years B.C. He has suggested humid climatic conditions during the Harappan period though other scholars hesitate to support this theory. The discovery of Mesolithic sites in different parts of Rajasthan is equally interesting in as much that dozens of such sites have recently been discovered even in Jaipur\textsuperscript{5} district, besides quite a good number in Sikar and Jhunjhunu districts, all along the river beds of Kaati, Sabi, Dohan and Kausaanti. The sand dunes around the Budha Pushkar (Distt. Ajmer) lake also preserve rich material in this connection. Recent excavations around Jayal and Didwana in district Nagaur have also proved amply rewarding. Chandravati, near Abu Road has yielded a unique core with incised lines on it.

BAGOR (DISTRICT BHILWARA) – The mesolithic site of Bagor\textsuperscript{6} in district Bhilwara was excavated jointly by the Department of Archaeology and Museums, Government of Rajasthan and the University of Poona for three seasons from 1968 to 1970. This is the largest excavation of a
Mesolithic site carried out in India, and it has added considerably to our knowledge of the hunter-gatherer way of life during the final stone age, as also of the process of cultural change whereby the hunter-gatherers were assimilated into the food-producing way of life.

The prehistoric settlers lived on a prominent sand dune overlooking the Kothari, a tributary of Banas river. Their cultural and physical remains lie buried in a 1.5 m. thick deposit of sand. The entire occupation can be divided into three cultural phases. The earliest settlers knew only stone technology. They lived on floors paved with stones brought from the river bed as well as quarried from the schist rocks exposed along the river. Probably they also raised circular huts or windbreaks from tree branches, leaves, etc., but such materials do not survive in the archaeological record. These people lived mainly by hunting and roasted their meat on open fires. Large quantities of animal bones, mostly broken and fractured for the extraction of marrow and often charred have been found littered on occupation floors. Among the animals represented are sheep, goat, cattle, buffalo, pig, blackbuck, chinkara, chital, sambar, hare and fox. They also caught and trapped fish, turtles and birds.

Their technology consisted entirely of microoliths, i.e. tiny stone tools of 1 to 3 cm. in length, made on narrow blades and mostly of geometric shapes like crescents, triangles and trapezes. These tiny tools were used as tips and barbs of arrow-heads as well as for making knives for cutting purposes. Several hundred thousand of such tools have been found at Bagor, making it the richest micro lithic site in the world according to V.N. Misra. The first settlers of Bagor buried their dead beneath their living floors in an extended position. Radiocarbon dates suggest that these people settled at Bagor around 5,000 B.C.

Towards the end of the third millennium B.C. these people probably came into contact with settled agricultural communities in Mewar and from them acquired pottery, copper tools and stone and bone beads for ornaments. Their pottery is largely hand-made, ill-baked and crude. It has a dull brown colour and contrary to contemporary fashion, bears no painted decoration. Only some pots are decorated by incised designs. Among their copper tools, the most interesting are arrowheads. These are of triangular shape with hollow base and prominent barbs. Near the base they have two holes which were used for fastening the arrowhead to the shaft with the help of a string, metal wire or rivets. Similar copper arrowheads have been found at several Harappan sites in India and Pakistan, at the Chalcolithic site of Indore (M.P.), and at many sites in Greece, Switzerland and South Russia. The copper mines of Pur-Dariba are not far from Bagor.
These people too buried their dead within the settlement, but they put the dead body in a flexed position (with legs and arms folded as in sleeping pose) with its head to the west. In the graves they placed earthen pots (originally no doubt containing food and water), chunks of meat (surviving as bones) and metal objects like arrowheads, spearheads and awls. In one case the body was buried wearing a necklace of stone and bone beads and with a clay spindle whorl placed near its feet.

There is a decline in the quantity of animal bones and microliths in this phase, suggesting a reduced role for hunting. Stone querns, rubbers and perforated stones possibly used as weights, digging sticks indicate greater use of plant materials for food, and possibly the beginning of some rudimentary agriculture. Use of pottery, metal tools and rich furnishing of graves all suggest greater economic security and stability in this phase. The second phase at Bagor probably lasted till the middle of the second millennium B.C.

The site seems to have been abandoned for many centuries and was reoccupied during early historic times. The new settlers used iron for their tools and weapons, wheel-made plain pottery and lived on floors made of dressed stones and bricks. No radiocarbon dates are available from this third phase, but on typological consideration of iron arrowheads and pottery, this occupation would appear to coincide with Mauryan-Kushana periods.

TILWARA (DISTRICT BARMER)—A small excavation was carried out at Tilwara, District Barmer in November, 1967 jointly by the Department of Archaeology and Museums, Government of Rajasthan and the Department of Archaeology, Poona University. The Prehistoric site of Tilwara is located on a sand dune, 2 Km. SW of Tilwara village, and here too the cultural materials lie buried in the sand. At Tilwara the habitation deposit was only 0.50 m which revealed two phases of occupation. The earlier settlers were hunter-gatherers and used only stone tools. Circular arrangements of stones with diameters of 2.25 to 3.0 m suggest round huts. People hunted cattle, goat, pig, spotted deer and hog deer. There are also bones of jackal or dog. They also probably practised limited amount of domestication. Their microlithic industry was made of chert, quartz and rhyolite and comprised geometric tools like crescents, triangles and trapezes. Like the Bagor industry, the microlithic industry of Tilwara also reveals a very advanced craftsmanship. In the absence of radiocarbon dates, we cannot say anything definite about the antiquity of this early culture of Marwar, but it might be as old as the Bagor culture. The site was abandoned and reoccupied again after a gap by people who knew iron and used wheel made pottery. In the upper levels, therefore microliths are found mixed with potsherds. The excavation at Tilwara, even though a small one, gives
us an idea of the life of final stone age hunter-gatherers in the Indian desert.

It is of course regretted that Neoliths have not been reported from Rajasthan as yet but for one specimen from Kalibangan. Only future discoveries may enable us to say something in a definitive way in this connection.

Proto-Historical Cultures

KALIBANGAN—Archaeological explorations by A. Stein and A. Ghosh in the Ganganagar district of Rajasthan brought to light more than 2 dozens of Indus Valley sites in the dried beds of rivers Saraswati and Drishadvati, including some pre-Harappan centres as well. Of the latter group, Kalibangan on the left bank of Ghaggar (ancient Saraswati) near Pilibangan and 300 kms. from Delhi, was subjected to scientific excavations for about 9 years by B.B. Lal and B.K. Thapar. Kalibangan was a fortified town during pre-Harappan (2400-2250 B.C.) period; the people built well-laid mud brick houses; an average house consisted of a courtyard and a few rooms along its margin; the ovens for cooking resemble the modern tandurs. Here was discovered the earliest ploughed field of the world with furrow marks in tact, suggesting thereby the system of double crop sowing which is in vogue even now-a-days i.e. horse gram is grown in the short distance furrows and mustard in long distanced ones. The pre-Harappans at Kalibangan had made substantial use of copper tools for which the material was supplied from the copper mines of the Khetri-Neem-ka-Thana belt in Shekhawati region nearby. It is believed that some earthquake led to the desertion of the site.

The Harappan period (2250-1700 B.C.) at Kalibangan is marked by its metropolitan style, a citadel to the west and a lower town to the east. The citadel, in the form of a parallelogram measured 240 x 120 metres in size. The use of baked bricks in the proportion of 2 : 1 is attested, the actual size being 40 x 20 x 10 cms or 30 x 15 x 7.5 cms. The Kalibangan Harappans too had adopted the system of fortification. The excavations yielded sufficient evidence of fire-worship in the form of Fire Altars (Agni Vedas) in the citadel area, a fact which is not noted at Harappa and Mohenjodaro. On the other hand, the Cult of Mother Goddess was not popular at all at Kalibangan at any stage. Continuous use of copper artefacts has been attested during this period at Kalibangan. It was also through the upward courses of the rivers Saraswati and Drishadvati in Ganganagar district of Rajasthan, that the Indus people had penetrated into Punjab and Haryana during the proto-historic period.
AHAR CULTURE—It was about 40 years ago that R.C. Agrawala brought to light vestiges of an independent proto-historic complex in Udaipur region, popularly known as Ahar-Culture. The type site of Ahar, situated near the old railway station of Udaipur on the left bank of Berach river, was excavated first by Mr. R.C. Agrawala and subsequently by a joint team led by Dr. H.D. Sankalia. Since then dozens of such sites (datable between 2100-1000 B.C.) were reported all along the Berach, Banas, Kothari, Gambhiri and Khari rivers in this part of Rajasthan. The Ahar Culture is marked by the use of a typical Black and Red Pottery with profuse paintings in white, both on exterior and interior, besides extraction of copper from the mines scattered in different parts of Mewar. In fact copper was an important factor in their economy. The place is called Tambavati even now. The people at Ahar lived in houses built of stone chips, quite different from the Harappans though the use of bricks is attested at Gilund, not far from the Rajpur-Dariba mines in Udaipur district. The use of bamboo and wood for building roofs is very well proved by the excavations besides the cultivations of rice and millet. The largest exposed house at Ahar was about 10 metres in length. The kitchen had a large Chullah with straight and high arms while some houses had a row of 3 or 4 Chullahs, probably to serve the purpose of a large family or some community. The Aharians were also non-vegetarians; they ate fish, turtle, fowl, sheep, deer etc. The impact of dish on stand and channel spouted bowl on Ahar pottery, presence of buff ware and incised beads of baked clay prove beyond doubt that Ahar Culture had maintained contacts with the Indus and Western Asiatic Cultures, during the proto-historic period. The Aharians seem to have been the indigenous inhabitants of Mewar between 2100-1000 B.C., their knowledge of copper technology is quite evident.

Recent Explorations

BHARATPUR - BAYANA REGION—Archaeological excavation by the State Department of Archaeology and Museums at Noh, about 6 kms. from Bharatpur on Agra road, brought to light a separate phase of unpainted Black and Red Ware preceding the P.G.W. The former ware at Noh has been associated with iron. Besides this, carbon 14 dates for mid-P.G.W. levels there, came to about 800 B.C., suggesting an early date i.e. about 1000 B.C. for the beginning of iron and P.G.W. at Noh. The P.G.W. levels here yielded two interesting terracotta pieces in Painted Grey Ware i.e. a supari type painted games-man and a painted bird which formed the part of some ceramic lid. Such specimens have not been discovered elsewhere in India as yet. The lowest levels at Noh are represented by the so-called O.C.P. sherds. It is all the more gratifying to refer to the recent discovery of O.C.P. sites at Kaira, Khankhera and
Nithar in the region covered by old copper working around Weir-Bayana in Bharatpur district itself. These sites are situated between the rivers Banganga and Gambhir which eventually fall into Yamuna river. It may be that these O.C.P. people probably spread towards the Ganga Yamuna Doab through these rivers as well. Some time back P.G.W. was discovered at Saket in Rajgarh tahsil of Alwar district and the very source area of river Banganga, besides a number of contemporary P.G.W. sites in the neighbouring Sawai Madhopur district in association with river Gambhir, a tributary of Banganga river. Copper hoard objects discovered at Bharatpur Dalmia Dairy Factory (near the P.G.W. site of Malaha) indicate the early Copper Age Culture of Rajasthan. All these findings have got an important bearing on the proto-historic archaeology of Matsya and Surasena Pradesha. The Kota-Maholi celts (from Karauli) are not far from Bayana as reported by R.C. Agrawala in Man and Environment Vol. 4. Painted Grey Ware Sites in northern Bikaner region are well known.

JODHPURA—The ceramic sequence of the Black and Red Ware preceding the PGW, was further confirmed by trial excavations at Jodhpura, distant about 100 kms. from Jaipur and situated on the right bank of river Sabi, which originating from Sikar district, once joined the river Yamuna near Delhi. Operations at Jodhpura (distt. Jaipur) were all the more rewarding because these have proved the existence of a thick deposit of so called O.C.P. in the lowest levels at Jodhpura itself. This ceramic industry here, preceding the Black and Red Ware, comprised red slipped Ware with profuse deep incised lines on the exterior; when the slip peels off, the sherd looks like O.C.P. In fact this is neither ochrous nor any such colour is imparted to it. The carbon 14 dates, given by the P.R.L. Ahmedabad for the later phase of O.C.P. (?) at Jodhpura ranged between 2500 B.C. - 2200 B.C., suggesting thereby that this ceramic industry had its beginning in the Jaipur region about 2800 B.C. - 3000 B.C. Specimens of a round terracotta cake and dish on stand at Jodhpura were also procured, besides discovery of dozens of O.C.P. and P.G.W. sites on both the banks of river Sabi, within 30 Kms. of Jodhpura. The famous site of Bairat (Virat Nagar) is hardly 15 Kms. distant from Jodhpura and one streamlet from Bairat actually falls into the river Sabi which is further joined by river Sota, near Behror in Alwar district. Several such O.C.P. and P.G.W. sites were also discovered all along the Sota river in Jaipur district. The latest discovery of copper slag and O.C.P. at Buchera, the source of river Sota, is also worth taking note of. Copper mines of Ahirwala and Cheeplata are not far off from Buchera under reference. Cheeplata is full of O.C.P. and microliths.
GANESHWAR CULTURE⁹—Hardly 30-40 Kms. away as crow flies from Jodhpura are situated the copper hillocks of Baleshwar-Dariba where copper extraction in days gone by has resulted in the formation of hillock type mounds of copper slags in association with so called O.C.P. under reference. What does it suggest? Two years operations in the Neem-ka-Thana Tehsil (Sikar district) were all the more rewarding in the form of discovery of dozens of Jodhpura type of O.C.P. sites in association with copper. At Ganeshwar, in the above copper zone and situated about 60 Kms. from famous Khetri Copper mines and 15 Kms. from Neem-ka-Thana Railway Station, several mounds full of O.C.P. (?) and hundreds of copper artefacts of Indus complex were explored. The river Kasaunti takes its origin from Dariba copper mines and falls into the Sabi river in Haryana. On the right bank of river Kasaunti and around Mothooka copper hills, we were able to discover several O.C.P. sites in association with copper slag and microliths. This river flows to the east of Narnaul where a number of copper deposits have recently been explored by the G.S.I. It is quite possible that the O.C.P. people had moved towards Haryana through this river as well.

To the North of Ganeshwar are situated old copper workings around Behar where several Jodhpura type O.C.P. sites were located and even thin copper sheet artifacts on the right bank of river Dohan, which also takes its origin from the Neem-Ka-Thana tehsil; it once seems to have reached the ancient site of Mitathal (via Charkhi Dadri) in Haryana where copper objects, both of Indus group and Copper Hoard complex of Western U.P. were excavated by Dr. Suraj Bhan. It is very likely that the region between Ganeshwar and Mitathal was the manufacturing area for copper objects of the latter variety. Only further investigations will confirm this hypothesis. The word Dohan itself has its own significance, with reference to copper extraction.

Ganeshwar mounds are situated in a very strategic position; the river Kanti takes its origin from Ganeshwar itself, other streams of Kanti flow from Kanwat and Khandela. The joint stream, flowing into the Jhunjhunun and Churu districts used to join the Drishawati river somewhere between Nohar (Sothi) and Bhadra in the Ganganagar district of Rajasthan. This river is now dried up after Rajgarh (district Churu) wherefrom it once flowed towards Bhadra in the north and towards Hisar in N.E., as is also evident by space survey investigations. The copper artifact to Indus sites could well be transported through Kanti river whereas the N.E. branch of it made the movement possible towards Hansi-Hissar in Haryana and thereafter to Indus sites of Punjab and hill regions in the north. We are at present concentrating on the exploration of the dried up bed of Kanti after Rajgarh (district Churu) whereas a number of proto-historic
sites have already been plotted on both the sides of river Kantli in Shekhawati region of Rajasthan. In the Jhunjhunun district itself, there are number of such mounds, also associated with microliths in the region around Chirawa-Bagad-Islampur, Ganeshwar, Kanw, Ahirwala, Cheepalata etc. The entire area is rich in copper ores which were well exploited by the local inhabitants as early as 3000 B.C., for their day to day use. The recent excavations and explorations in the vicinity of Ganeshwar, by the Rajasthan Department of Archaeology and Museums, have amply proved that the inhabitants of Ganeshwar region had actually discovered copper even when they were using microliths. The rich deposits of copper nearby had amply initiated them to make use of hundreds of copper arrow heads of dozens of fish hooks for hunting and fishing purposes. These copper arrow heads were fixed into the wooden shafts with the help of a whitish paste which is still to be seen on the available arrow - heads of different varieties which have got an important bearing on their highly developed aesthetic sense and technical skill. The arrow heads from Ganeshwar are all cut from thin copper sheets. The Geological Survey of India laboratory at Jaipur has proved the existence of 96.5% copper in them; there was no use of tin at that early stage. Such arrow heads, of course in a negligible quantity, have also been reported from the excavations at Harappa, Mohenjodaro, Banawali, Chanhuaro, Kalibangan etc. Infact the pre-Harappan levels of Kalibangan yielded a rich complex of copper objects which seem to have been prepared somewhere in the Ganeshwar-Khetri region of Rajasthan and that was the nearest point for the supply of copper ingots also to the pre-Harappans at Kalibangan. It is worth mentioning that the pre-Harappan Kalibangan copper objects number more than 50, whereas only four specimens have been published so far. Besides this, the Harappan level of Kalibangan yielded more than 1000 copper pieces confirming the fact that the supply thereof was from the Shekhawati region of Rajasthan. Kalibangan can well be understood in the light of recent discoveries at Ganeshwar.

The copper finds at Ganeshwar include more than 400 arrowheads and 50 fishhooks besides dozens of bangles, rods, nails, hair pins, spearheads, blades, chisels, flat celts, etc. 58 copper celts from Ganeshwar measure between 8 to 10 inches in length; all of them have round indentation marks on upper thick edges, bearing resemblance with somewhat similar motifs from Kurada (Rajasthan), Maheshwar-Navdatoli and even western U.P. The Ganeshwar celts contain 97% pure copper, totally devoid of tin content. These marks, ranging between 3 and 15 in number, present a very developed system of simple arithmetic evolved by the Ganeshwar people as early as 3000 B.C. or so.
The Jodhpura type O.C.P. (?) may be picked up in cart-loads from the mounds of Ganeshwar, besides painted Reserve slipped Ware of Indus context, a few round terracotta cakes and dish or bowl on stand. These people were not at all influenced by the Indus pottery : they were still in Pre-Harappan stage when they were gradually switching to copper technology besides making use of thin blades etc. It is worth taking note of that such microliths and Ganeshwar type of incised pottery have also been discovered by us at Achrol, 35 Kms. only from Jaipur town, on Jaipur-Delhi Highway; the site is situated on the right bank of river Gomati - a tributary of Banganga referred to above.

It was in April, 1979 that we were also able to discover a P.G.W. site at Sunari on the right bank of river Kantli, hardly 25 Kms. away from Ganeshwar. The site lies in Jhunjhunun district and this is the first discovery of its own type in the Kantli region; one wonders how this ware had penetrated into this area. Was it through the upward course of Dohan river ? P.G.W. has also not been reported on the Drishadvati river between Hisar and Suratgarh-Rangmahal. We are, therefore, probing the problem of movement of P.G.W. traditions at Sunari on the opposite side of which are reported copper deposits at Jodhpura, latest survey of which has yielded microliths and even O.C.P. sherds bearing incised lines in the interior side, a feature which is so characteristic of pre-Harappan pottery of Sothi and Kalibangan.

We are now well in a position to assert with confidence that the word O.C.P. is a misnomer and the users of this ceramic industry originally hailed from the Ganeshwar region of Rajasthan; they were indigenous and had developed copper technology as the backbone of their economy; this may be termed as Ganeshwar-Jodhpura Culture which had its contacts with the Indus belt from Ganeshwar through Kantli river on one side and from Jodhpura towards Yamuna through the rivers Sota-Sabi-Kasaunti etc., on the other at a subsequent stage. The origin of Ganeshwar culture may, therefore, be pushed back to 3000 B.C. or even slightly earlier. It is absolutely wrong to say that O.C.P. is absent on the Kantli and Dohan rivers and that it had spread from the Ganga Yamuna Doab. Infact the Ganeshwar region O.C.P. (?) people were responsible for exploiting the local copper ores for preparing copper objects for their local use and later on supplied both copper and copper objects even to the Pre-Harappans whenever there was a demand; copper was the backbone of the economy of Ganeshwar people, since the Pre-Harappan period. It is equally wrong to compare them with the wandering Gadolia Lohars (itinerant blacksmiths) who work on scrap iron. In fact the Ganeshwar people had attained highly developed copper technology; they were expert in hardening their copper goods without adding tin; they had made use of pure copper available from the mines nearby.
AHAR CULTURE OUTSIDE THE BERACH-BANAS BELT—It was till now believed that Ahar culture, represented by the painted Black and Red ware datable to 2100 B.C., was confined to the Berach Banas belt alone in Mewar. Our recent explorations have nullified this theory because we were able to locate several sites in the southern part of Udaipur district, along the river Gomati which falls into river Som further discharging into the river Mahi which flows into the Gulf of Cambay. All this suggests that Ahar Culture was widespread all along Gomati and Som. Recently discovered sites of Jhadol on Tidi, Bespura and Utpuria on Gomati, Depura, Aspur and Karelia on Som even in Dungarpur district have further widened the horizon of Ahar culture. Recently a unique and rich Ahar culture site was discovered at the foot of a hillock at Ojyan in tahsil Asind of Bhilwara district. The copper deposits of Hanutia are not far from Ojyan which has also yielded an unusual number of terracotta Bulls of Kayatha type, suggesting thereby that this Bull cult had its moorings in the Ahar culture of the Aravali hills of Mewar rather than in the Kayatha culture of Chambal belt. The Ahar culture further seems to have spread towards Kayatha through the rivers flowing eastward into Chambal river from Chittaur- Mandsor districts and thereafter through Chhoti Kali Sindh to the south.

Discovery of numerous rock shelters with painting inside, in the region of Bairat (Jaipur) and Krishna Vilas Darra (Kota) cover a wide span of time from pre-historic to early historic times. Some of them have designs in Sankha script while a few in Kota region present the early Brahmi letters of the pre-Christian era.

Recent Excavations carried out at Juna Khera, Nadol (Pali district) during the last three years (1990-93) by the Department of Archaeology and Museums, Government of Rajasthan, have revealed the following four cultural periods, namely:

**Period I**

(c-1800 to 1200 B.C.) which is represented by Black and Red ware of Ahar Culture Complex;

**Period II**

(c-1st to 4th A.D.) marked by the occurrence of the Red polished ware and stamped pottery. The plain red, red-slipped and black slipped ware formed the associated ceramic; the most remarkable discovery being a few sherds covering the theme of Salbhanjkas (The charming heavenly

*These excavations and explorations were carried out under the direct supervision of the Superintendent (Excavation) Shri Vijay Kumar and direction of Shri P.L. Chakrawarty (1990-91) and Shri V.S. Srivastava (1991-93), Directors of Archaeology & Museums. Contributed by Directorate of Archaeology & Museums, Government of Rajasthan, Jaipur.*
female). This depiction was used by the artists for centuries to create models of beauty and form extremely fascinating subject in Indian art.

**Period III**

(c-6th to 9 A.D.) is distinguished by the occurrence of black slipped and mica-dusted wares, bowls, small lamps, vases and cups. Houses were built of mud bricks and baked bricks.

**Period IV**

(c-10th to 12th A.D.) revealed that the site might have been a fortified settlement during 10th to 12th century A.D. and formed a part of Chauhan kingdom. The horizontal excavations have provided data regarding town planning with different blocks, palace, temple, stepwell and variety of antiquities. An important edifice exposed at the site is a sun temple belonging to the tenth century A.D. which, in style, can be grouped in medpata School of Maha Gurtara temple format. Two sun sculptures adorn the entry point at the Garbhagaha It may be recalled that Chauhans of Nalod were sun worshippers.

The palace complex which was exposed in limited area, bears traces of living rooms, kitchen and well-laid drainage and testifies the use of massive stone blocks and sun-dried and Kiln-baked bricks. A stone inscription mentioning माता देवी का नाम in early devnagari letters was also discovered from the palace complex. A seal having an inscription महाराज श्री शारदेन्द्र राव श्री लाल बन in early Devnagari letters was also discovered. Literary sources mention that the founder of the Chauhan dynasty of Nalod was Raval Lakha, Lakhana and Lakshmana. The above inscrpional evidence is of significance as it was found from the palace complex.

The plinths of the houses were built of roughly dressed schist from nearby hills, the outer surface being more regular than inner. The main walls and partition walls were constructed of baked bricks. The houses were fairly large, the longest foundation wall so far exposed measured 15 m while two more houses, one enclosing the other were of the size 8 m x 6 m and 5 m x 3 m. These long, rectangular houses had partition walls and verandah which was partly open and partly covered. Houses contained built-in storage jars sunk into the floor, large hearths and grinding stones and querns. Loose grains such as wheat, black gram, moong, moth, rice, arhar and kulthi were noticed in plenty giving indication of food-habits of the people. A large number of baking pans with a coarse exterior were also found. The large dimensions of the house indicate the economic status of the owners.
Besides stone sculpture, the coins belonging to the Nadol branch of Chauhan rulers Lakshman, Shobhita, Mahendra, Prithipal and Rayapala were also discovered which form the only numismatic evidence about these rulers available so far.

The township complex also yielded the evidence of a goldsmith's forge which consisted of a furnace with an opening for introducing the nozzle of the bellows for the fire, a tall sized dish to contain water for quenching the neck of a large jar firmly fixed into the floor for supporting the water vessel, small miniature vessels for drawing water in small quantities, crucibles and moulds for decorating the ornaments. This workshop is an important evidence of mediaeval life-style.

The pottery found here belongs to the mediaeval period, mostly wheel-turned and of red colour and fine fabric treated with a wash or a slip. The common shapes are bowls, lid-cum-bowls and lipped bowls, with spouted channels, sherds with 'Triratna' and 'Swastika' symbols. Terracotta figurines, with male and female with elaborate coiffures and jewellery were also discovered. Animal figures relate to horse and bull, in traditional style. Stone sculpture, representative of early mediaeval art were also discovered. Indo-Sessanian coins and their later type probably known as Gadiiya coins were also recovered.

The step well near the temple complex possesses all the four principal components of a fully developed stepwell of its type i.e. a stepped corridor at the ground level, compartments at the regular intervals with a pillared multi-storied pavilion, a draw-well at the rear and a large tank (Kunda) for reserving of the surplus water.

The evidence of a severe battle at the site was also noticeable in the form of hurried disposal of the dead without regular pit lines and grave furniture. War weapons like swords and daggers were also found.

EXPLORATIONS—In Jaipur district, copper objects of archaeological significance were discovered from Chitawari, Medh and Jodhpura which include flat copper axes, long narrow celts or bar celts, harpoons, spear heads and bangles. A human figure in bronze found from Sarangpura has a great similarity with the famous noble man terracotta of Mahonjodaro.

In Pali district, about a dozen rock paintings were noticed in the region of Nadol, Narlai and Desuri consisting of buffaloes, fish, bison & human figures. The paintings are of various types using a variety of colours although in the earlier phases, white and red ochre predominate.

Rajasthan thus possesses a rich heritage of protohistoric cultures.
SECTION - B

ANCIENT PERIOD

(a) From earliest times to 700 A.D.

Sources

The present state of Rajasthan, roughly rhombic in shape, surrounded by Pakistan, the Punjab, Haryana, Uttar Pradesh, Madhya Pradesh and Gujarat is of recent origin. In ancient times this vast territory was divided into several sectors which were known by different names, such as Marudesha (desert area of Rajasthan), Jangaldesh (Bikaner and Nagaur area), Matsyadesha (Jaipur and a part of Alwar, and most of Bharatpur), Sapadalaksha (a tract extending from Shekhawati to Ranthambhor), Suresnedesh (area covered by parts of Alwar, Bharatpur, Dhaulpur and Karauli), Sibidesha (adjoining area of Chittaur in Mewar), Medpata (the well-known Sanskritised form of Mewad, Vagada (Dungarpur and Banswara district) Arbud (Sirohi and parts of Jodhpur and Palanpur), Mada (Jaisalmer area), Valla and Travani (both of these regions were adjoining to Mada), Gujaradesha (a part of it was in Marwar) and Malavadesha (present districts of Chittaurgarh, Kota, Jhalawar and a part of Tonk).10 Rajasthan is immensely rich in historical and archaeolgocal source material which is scattered all over the region, throwing a flood of light on its ancient history and culture. The vast and varied material may broadly be classified under two heads, viz, archaeology and literature. Archaeology may further be sub-divided into inscriptions, coins, sculptures and monuments.

In the course of the archaeological explorations conducted in the valleys of various rivers like Banas, Luni, Chambal, Sabarmati etc., and their tributaries, a large number of paleolithic type tools, termed handaxes, cleavers and flakes, have been discovered. A study of the Luni basin by V.N. Mishra has revealed that it was a much wetter belt than it is at present.11 Microliths and megaliths discovered from various sites in the basins of rivers like the Berach (in Udaipur and Chittaurgarh districts), the Banas (in Bhilwara, Ajmer and Tonk districts) the Chandrabhaga (in Kota and Jhalawar districts) and Luni (in Pali, Jodhpur and Barmer districts) trace back the history of Rajasthan to a remote period. Raw material for tools found at the above sites consists of chert, quartz, chalcedony, flint, shale etc.12

Further progress in the life of man both materially and intellectually, has been noticed from the excavations carried out at Ahar (Udaipur), Gilund (Bhilwara), Kalibangan in the Sarasvati-Drishadvati region; Noh, four miles from Bharatpur; Bagor, twenty five kilometers west of Bhilwara; Jodhpura (Jaipur) and Ganeshwar (Sikar).13 Excavation at Kalibangan has
definitely proved the existence of a flourishing civilization as old as Harappan and even earlier to it.14 The archaeological excavations at Noh, four miles from Bharatpur and at Bagor, 25 km. west of Bhilwara, have further thrown a flood of light on pre-historic culture of the region during the palaeolithic, neolithic and chalcolithic periods.15

Inscriptions have proved a source of the highest value for the reconstruction of the political and cultural history of ancient Rajasthan. They are engraved on rocks, big boulders, pillars, walls, copper plates, images etc. These may be broadly classified under two groups (i) those engraved by or on behalf of the ruling authority and (ii) those engraved by or on behalf of private individuals.

The earliest specimen of inscriptions in Rajasthan are found on the seals discovered at Kalibangan. They are written in the Harappan script which probably used to be written from right to left. When and if deciphered they would reveal new facts regarding the history of the period.16 Earliest epigraphic records of the historical period have also been found in Rajasthan. The two inscriptions of Ashoka, found at Bairat (a copy of Minor Rock Edict and the Stone Block-Edict) indicate his territorial jurisdiction and his interest in Buddhism.17 The Nagari18 and the Ghosundi19 inscriptions of second century B.C. throw a valuable light on the evolution of Vaisnavism. The Yupa inscriptions - Nandsa (A.D. 225) in Bhilwara district, Barnala (A.D. 227) in Jaipur district, Badva (A.D. 238-39) in Kota district, Bichpuri (A.D. 264) near Uniara testify to the resurgence of Brahmanism in the region.20 The Badva inscription has also disclosed existence of some Maukhari rulers.21 The Bayana (Bijayagarh) Stone inscription of V.S. 428 (A.D. 371-72) supplies a list of the rulers of Varika tribe and describes the Pundarika sacrifice performed by Vishnu-Vardhana.22 The Gangadhar (Jhalawar district) inscription of V.S. 480 (A.D. 423) acquaints us with the Aulikara dynasty ruling from Dasapur (Mandsor).23 The Bhamara Mata Temple inscription, found near Chhoti Sadri, dated V.S. 547 or A.D. 490 reveals the existence of a royal family called Manavayani.24 Mention may be made of Vasantgarh (Sirohi) inscription of Varamalata, depicting the feudal system of the region.25 The Dabok inscription of V.S. 701 (A.D. 644),26 the Samoli inscription of the time of Siladitya dated V.S. 703 (A.D. 646),27 the Nagada inscription of the period of Aparajit dated V.S. 718 (A.D. 661),28 the Nagara inscription of Dhanika of V.S. 741 (A.D. 684),29 the Dhulev Plate of Maharaja Bhatti dated 73 Harsha Era (A.D. 679),30 and the two copper grants31 discovered from Dungarpur, one dated 48 H.E. (A.D. 689) of Babhata,32 all issued from Kishkindha throw ample light on the history of the rulers of the Guhila dynasty. The Mandor inscription dated V.S. 894 (A.D. 837) of Bauka33 and the Kakkuka inscription34 of V.S. 918 (A.D. 861) found at Ghatiyala give information regarding the origin of the Pratiharas ruling over Mandor,
Merta and Ghatiyala. Undoubtedly the epigraphic records constitute the
main source of the political and cultural history of ancient Rajasthan.

Next to the inscriptions, coins are of importance, supplying valuable
material for reconstructing the history of ancient Rajasthan. Thousands of
old coins have been found at various places in the region. The biggest
hoard of 3075 punch-marked coins which are the earliest coins of India,
was found at Rairh, a place fifty two miles from Jaipur.35 Punchmarked
coins have also been discovered at other places like Pushkar,36 Bairat,37
Nagara,38 Nagari,39 Sambhar (Naliasar)40 etc. As a result of excavations
conducted at Ahar, Rairh, Rangmahal, Bairat, Sambhar etc. several varieties
of coins of different periods have been recovered bearing names, dates,
legends etc. which add to our knowledge of the history of the region.
Valuable information has been derived from the coinage of the Kushanas,41
Indo-Greek,42 Malavas,43 Sibis,44 Uddehikas,45 Yaudhayas,46 Kshatrapas,47
and Gadhnya unearthed from various sites of Rajasthan. Carleye had
recorded from the surface at Nagar over 6000 Malava coins of copper
which were then lying scattered on the mounds like shells on the sea
shore.48 One of the coins of Diomedes, the Greek ruler of Kabul was
discovered during an exploratory survey of the site Naliasar at Sambhar
in 195049. The Sarvania hoard proves that the Southern part of Rajasthan
was under the sway of the Western Kshatrapas. One of the big hoards
discovered from different parts of Rajasthan, the Bayana hoard of Gupta
coins is of a great significance. It proves the Gupta domination over the
region which was later attacked by the Huns in the 5th Century A.D.
Thus Rajasthan has supplied coins of practically all epochs of the ancient
period including punch-marked Indo-Greek, Indo-Sassanian, Kshatrapa,
Kushan, Malawa, Sibi, Yaudhey, Arjunayan and Gupta coins which are
preserved at several Museums of Rajasthan. Coins are admittedly the most
reliable source to know the ancient history of Rajasthan.50

Besides coins and inscriptions, other remains of antiquarian importance
such as temples, forts, buildings, statues, sculptures, terracottas and pottery
at different parts have come to light. They help us in tracing the history
of evolution of culture and art. The Buddhist circular temple on the
Bijak-ki-Pahari at Bairat is probably the earliest example of the temple
architecture in India.51 There are a few more specimens of the Gupta
and later Gupta period temples which are existing either in ruins or
renovated.

In the field of plastic art Rajasthan has yielded a rich crop. The
life-size stone statue of standing Yaksha discovered at Noh near Bharatpur
is one of the earliest examples of plastic art in India.52 Of the important
terracottas and sculptures, one clay toy from Rairh presents a female head
depicting two hair strings (Vēnis) falling on her back and a turban put
on her head in a traditional manner. It is very interesting to note here the use of the turban by ladies.\textsuperscript{53} The four standing male figures each wearing a ‘V’ shaped necklace and crown on the head with a water pot in the left hand have been discovered at Noh. They represent the early essays of ancient Rajasthan in the sculptured art assignable to Kushan age.\textsuperscript{54} Mention may also be made of a colossal Kushan Siva Linga near Nand, seven miles from Pushkar.\textsuperscript{55} Plastic remains of the Gupta period are also of great significance. The two colossal red stone pillars, each measuring about thirteen feet in height depicting various Krishna Lila scenes, such as Krishna’s lifting of Goverdhan mountain, fight with an Ass, Bull and Horse demons, suppressing of Kaliya Serpent, upturning of the Carts etc. in a typical style of the Gupta period, are preserved at the Sardar Museum, Jodhpur.\textsuperscript{56} Equally important are Jain bronzes of the post-gupta period. One under worship in a Jain shrine at Pindwara (near Sirohi) depicts the art of metal casting in Rajasthan, about 1250 years ago.\textsuperscript{57}

A brief but very interesting survey of some ancient bronze sculptures and terracottas discovered at various ancient sites in Rajasthan, has been made by Shri R.C. Agrawal. The whole material of this region has got an important bearing on the Buddhist, Jain, and Brahmanic Art of the country. The beautiful pieces of sculptures and bronzes help us in the better understanding of the religious condition of ancient Rajasthan.\textsuperscript{58} Literature is another very valuable source for historical study of ancient Rajasthan. The Vedas contain references to the rivers like the Sarasvati and Drishadvati and the people like the Matsyas and the Salvas who during the Epic period resided in Rajasthan. The Virata Parva of the Mahabharata is specially concerned with Bairat, the Capital of the Matsyas. The Epic and the Puranas also provide us with some useful historical material. The Padma Purana enlightens us about the origin of the Pushkar lake. The Srimalamahatmaya, a part of the Skandapurana, gives a valuable information regarding the ancient city of Bhimal and its vicinity. From the Vamanapurana, we know about the existence of several holy places in the Sarasvati Drishadvati Valley at the time of its composition.\textsuperscript{59}

Some of the people living in the region under review were known to Panini; Patanjali, in his great commentary (Mahabhasya) on the Aṣṭadhyayi, mentions about the Yavana attack on Madhyamika (near Chittaur) within his living memory.\textsuperscript{60}

The Buddhist and Jain literatures form a valuable supplementary and corroborative evidence and supply us with very important historical data. The Buddhist scriptures speak of caravans passing through sandy places of Rajasthan at night guided by professional nīyamakas. The Padadātitaka speaks satirically of the habits of Daserakas (People of Marwar)\textsuperscript{61}
Dhamabindu, Dhurtakhyana and Samaraichchkatha of Haribhadra Suri (A.D. 700-710) and Kuvalayamalakatha of Udyotana Suri (A.D. 778) throw light on the life of the people living in Rajasthan. The accounts of the foreign travellers of which Yuan Chwang deserves to be mentioned, enlighten us with valuable data regarding the history of ancient Rajasthan.62

Rajasthan has been a cul-de-sac i.e. an area of refuge and isolation in the history of India.63 Hard pressed by the circumstances the people and tribes of the Punjab, Uttar Pradesh, Malwa and Gujarat took shelter in the desert and the hilly and forest region of Rajasthan. The Aryans were quite familiar with the Sarasvati-Drashadvari region of Rajasthan and probably while living on the banks of these rivers, they composed their hymns in the priaae of Indra and Soma.64 From the Rigveda it is evident that the Bharatas lived on the banks of the Sarasvati. The famous king Sudas of the Bharata tribe defeated a confederacy of ten kings (Dasarajna) on the bank of Parushni.65 Some of these Aryan tribes so defeated or otherwise moved to the neighbouring region for their safety and better fortune. The Satavatas who are also known as Bhojas and Yadavas, the Salvas and the Matsyas entered Rajasthan. It is not possible to determine the exact period of their movement but from the Aitareya Brahmana it appears that the Bhojas lived near Mathura and from there they spread in different parts of Rajasthan.66

The Gopatha Brahmana mentions the Salvas in connection with the Matsyas67 of Brahmashidnes. From the Mahabharata, it is evident that they are grouped with the Matsyas residing in Rajasthan with Viratnagar (present Bairat) as their chief city.68 The Salvas probably occupied the region which is now known as Alwar district.69 Cunningham identifies Salvapura with the modern city of Alwar.70 The Uttamabhadas, who fought against the Saka general Usavadata were another splinter group of this family having Bhadra (Ganganagar District) as their capital town.71 Thus by the close of the Vedic Age a part of Rajasthan was colonised by some of the tribes belonging to the Vedic period.

The Matsyas of the Vedic period continued to survive over the region covering modern Alwar territory with portions of Jaipur and Bharatpur till the sixth century B.C. It is included in Sodas Mahajanapada mentioned in the Angutra-Nikaya.72 The earliest historical mention of Viratnagar has been made by Yuan Chwang, the Chinese traveller who visited India in the first half of the 7th century A.D.73

During the age of Buddha Rajasthan became a bone of contention between Gandhara and Avanti and consequently the Matsyas had to submit (to one or the other) as the situation demanded. It is likely that Pradyota the king of Avanti extended his sway over a part of Rajasthan and thus he came in clash with the Pukkusati of Gandhara.74
It is not certain if the Nandas' suzerainty had extended over Rajasthan but it was definitely an integral part of the Mauryan Empire. Chandragupta, the founder of the Mauryan dynasty, has been hailed as a sole monarch of India. Two Asokan inscriptions-Bhabru stone Block and a copy of Minor rock discovered at Bairat, forty miles North East of Jaipur, prove Asoka's domination over the region. Mauryan rule in the Jaipur area is proved also by the discovery of the hoards of punch-marked coins at Rairh. These are presumed to have been issued by the Mauryan rulers. Further it may be noted that the areas around Rajasthan viz U.P., Punjab, Sindh, Gujarat and Malwa were included in the Mauryan empire. In such a situation how Rajasthan alone can remain, outside the domain of the Mauryas. The local traditions associate Samprati, the great-grandson of Asoka, with the various ancient sites in Mewar.

Patanjali, a contemporary of Pushyamitra Sunga, refers to Yavana expedition in his Mahabhashya. He says 'the Yavana besieged Saketa (Ayodhya); the Yavana besieged Madhyamika (near Chittaur in Rajasthan). Pushyamitra was successful in repulsing the invaders and he established his authority up to the river Indus. Thus Rajasthan or a part of it, was included in the empire of Sungas.

With the intermittent Greek invasions in India the process of migration of the tribes, located in the Punjab, viz. the Malavas, the Sibis, the Arjunayanas, the Abhiras etc., into various parts of Rajasthan started. The Malavas moved towards Rajasthan by the way of Bhatinda and settled down in the Ajmer-Tonk-Merwara region with Malavanagara (near Uniara) as their capital. A large number of coins, bearing the legend ‘Malawa Janpadasa’ or ‘Malavanam Jayah’ have been discovered at Nagar and Rairh. Some of the Malava coins are assigned to the first century B.C. but most of them are of later period. The rise of the West Kshatrapas eclipsed their power for a while but they again raised their head in the third century A.D. A Malava leader named Sri Soma or Nandi Soma celebrated in C 225 A.D. the Ekashashthi sacrifice probably to proclaim the independence of the Malava republic. The Malavas were ultimately subdued by Samudragupta. The Malavas are associated with the Krita Era which is later on known as the Vikrama Era.

The Arjunayanas lived in the Bharatpur Alwar region. Their coins, bearing the legend ‘Arjunayanan Jayah’ have been discovered in the region. They cooperated the Malavas in the fight against the Sakas of Western India and along with the Malavas they also submitted to the Guptas in the middle of the fourth century.
It is evident from the coins bearing the legend Majhimakaya Sibi-Janpadas found at Nagari near Chittaur that the Sibis occupied the territory adjoining Chittaur. It was termed as Sibi Janapada.  

The Yaudheyas were living primarily in the Eastern Punjab but they also occupied some parts of Rajasthan adjoining it. On the basis of the coins discovered in the region between Bharatpur and Mathura and their adjoining area the Rajanyas and the Uddehikas were active in this part of Rajasthan in the Sunga-Kanva period. Another tribe the Abhiras in the course of their migration settled down in South-western part of Rajasthan. We are not sure of their exact location but there is a reference of this tribe in the Ghatiyala inscription in the 9th century. Thus we see that during the Sunga-Kanva period Rajasthan was divided into several republican tribes.

In the later half of the first century A.D. the Kushans emerged as an imperial power. The Sur Vihar inscription of Kanishka I, the greatest ruler of the Kushan dynasty, shows his occupation of Bhawalpur and the region adjoining it. Sir A Stein found coins of Kadphises II from the mounds of Suratgarh and Hanumangarh. Kushan coins have also been discovered at Rangmahal, Sambhar and Pisangan. The Kushan influence continued over the region till 200 A.D. after which the Yaudheyas and the allied republican people of Rajasthan gave a crushing defeat to them.

There is evidence of Saka's penetration in parts of Rajasthan. Nahapan, the successor of Bhumaka, was a well known western Satraps of Kshatrapa House. His son-in-law Usavadatta led an expedition against Malavas to relieve the chief of the Uttambhadra tribe besieged by the Malavas. After defeating Malavas he went to Pushkar Lake, had a holy dip in it and distributed gifts to the Brahmans. Nahapan coins have also been discovered in the Ajmer region. Thus it cannot be denied that the Ajmer-Jaipur region lay within the sphere of Nahapan's influence.

Rudradaman I, the grandson of Chastan of Kardamaka family, the founder of the Saka Satrapy at Ujjain, is known from the Junagarh inscription of the Saka Era 72 (150 A.D.) to have defeated the Yaudheyas and ruled over Maru, Kachchha and Sindhu besides other territories. The coins of Bhumaka, Chastana and Rudradaman I have been found in the vicinity of Pushkar.

Two coins of Atridaman and Asadama (Yasodaman) were found at Nagari by Carleyle. The big hoard of 2393 coins found at Saravaniya in the Banswara district of Rajasthan represents the coins of various Saka Sattrapas. Thus the Saka Sattrapa had their sway over a large tract of Rajasthan during the first two centuries of the Christian Era.
With the decline of the power of the Kushanas and the Sakas in Rajasthan the republican tribes viz. the Yaudheyas, the Arjunayanas and the Malavas again emerged as a power to be reckoned with during third and fourth century A.D. before the rise of the Imperial Guptas. From the names of the places like Nagari, Nagda, Nagaur, Nagadhari, Nagapalli, Takshakagada etc. it is surmised that the Bharasiva Nagas of Padmavati had their domination over some parts of Rajasthan. There must have been a Maukhari principality in the Kota region as proved by the Badrayupa inscription of Krita Era 295 (239 A.D.)

In the second half of the 4th century A.D. the tribal states of Rajasthan specially the Arjunayanas, the Malavas, the Yaudheyas and the Abhiras had to acknowledge the suzerainty of the Imperial Guptas. They were to carry out the behest of the Gupta Emperors and pay them tributes and homage. Their representatives had to attend the court of the Guptas. Gupta control over Rajasthan must have extended and increased during the next one hundred years. The discovery of Gupta coins from Bayana (Bharatpur area), Bundewali (near Jaipur), Ajmer, Nalasar-Sambhar and a few places in Mewar is a proof positive that the Guptas had their sway over the region.

For more than a century or so the Imperial Guptas continued to keep their hold over Rajasthan but in the beginning of the 6th century A.D. the Hunas, a barbarous tribe overran a large territory of the Gupta Empire and in 510 they reached Malwa. A few years later we find them at Gwalior. A positive proof of their invasion in Rajasthan can be had from the Bhimchauri inscription of Kota area in which one Dhruvasvami is said to have fallen fighting against the Huna army.

The coins of the Hunaas have also been discovered form a large number of ancient sites of Rajasthan. Some of the Hunas settled down in Rajasthan and they were most likely included in the list of 36 Rajput clans. The Guhil ruler Allata of Mewar is said to have married a Huna princess named Hariyadevi.

The Hunas were not destined to enjoy success for long. Some years later they faced set back at the hands of Yasodharman of Mandsore (532 A.D.) who extended his sway over some parts of Rajasthan. The fragmentary inscription from Chittaur mentioning a Rajasthanya of Mandsore and Madhyamika probably also belongs to Yasodharman’s time. The Huna Empire liquidated but it left northern India including Rajasthan divided into several small states.

Yasodharman’s power did not last long. From the middle of the sixth century to 700 A.D. various Rajput clans came over one part or the other of Rajasthan. The Guhilas established their sway over the south-west of Mewar during this period. The Somali inscription of 646 A.D. indicates that the Guhilas had their hold on the Mewar-Sirohi border. During the
reign of Siladitya the principality of Nagada-Ahar branch attained a political status in the region. The other branches of the Guhilas viz., that of Kishkindha107 Dhod, Nagar and Chatsu existed108 during this period.

Magha's Sisupala Vadha and Rajjila's Vasantgarh inscription of V.S. 682 (625 A.D.) prove that Bhillamala and Abu were in the first quarter of the seventh century A.D. ruled by the Chavada ruler Varmalata who was succeeded by Vyaghramukha. Chittaur and parts of Kota were in the hands of Mauryas.109 In 641 A.D. Bairat (Virata) was under a Vaisya ruler who was of a brave and impetuous nature and very warlike.110 The Jhalrapatan region was ruled by a chief named Durgagana in 689 A.D. On the basis of Bauta inscription of V.S. 894 (837 A.D.) and Kakkuka's Ghatiyala inscription, it is evident that a Pratihar family, descended from the Brahman Harishchandra and his Kshatriya wife Bhadra, ruled at Mandor in near about the beginning of the seventh century.111

Harishchandra, the founder of the Pratihar family of Mandor, had four sons - Bhogabhata, Kakkuka, Rajjila and Dadda who by their own prowess conquered the fort of Mandor and fortified it. Rajjila's son Narabhata was known for his valour and he assumed the title of Pellaipeli. Nagabhata, son successor of Narabhata established himself at Medantaka (Merta) and made it his capital. Nagabhata's elder son Tata abdicating in favour of his younger brother Bhoja, practised austerities at Mandor.112

After three generations (Bhoja, Yasovardhan and Chanduka) we know of Siluka, a great warrior, who defeated Bhatti Devaraj and fixed the boundary of his principality at Valla (a part of Jaisalmer State) and Travani (Modern Tanot). Siluka was also a great builder. He got a tank excavated, a town founded and the lofty temple of Siddhesvara Mahadeva constructed at a holy place called Trcta. During the last days of his reign the Arabs under Junaid conquered Bailman and raided Marmad (Marwar) which might have been the kingdom of Siluka.113 Further history of the family will be dealt with in a subsequent section.

(b) From 700 A.D. to 1206 A.D.

Sources

The source material throwing light on the culture and history of Rajasthan between 700 A.D. and 1206 A.D. is so varied and copious that it is not possible to include all such material in a short space. Therefore, some of the important sources, archaeological and literary, have been highlighted here.

Of all the sources available for the reconstruction of early mediaeval Rajasthan's history, epigraphic records are of great importance because, being contemporary documents, they furnish us with reliable and authentic information regarding the genealogy of dynasties and the achievements of the rulers as well as the people of Rajasthan of the period under review.
Inscriptions of the period are numerous of which mention may be made of the following: The Chittaurgarh inscription dated 713 A.D. gives four names of Mori Rajput rulers. A Buddhist Sanskrit inscription from Shergarh dated V.S. 847 mentions the genealogy of the Naga rulers. The Kaman inscription of the eighth century A.D. and the Bayana inscriptions of V.S. 1027 and V.S. 1100 give useful information regarding the history of the Sursenas ruling from the sixth to the twelfth century A.D. over Kaman and Bayana. The Sarnesvara inscription of V.S. 1010 of the reign of Allata, the Ekalinga stone inscription of V.S. 1028 of the period of Naravahan and the Atpur inscription of Saktikumara dated V.S. 1034 supply us valuable information about the history of the Guhilas when they were ruling over Nagda and Ahar. The Mandor inscription dated V.S. 894 of Bauka and the Kakkuva inscription dated V.S. 918 found at Ghatiyala are very important for the history of Pratiharas ruling over Mandor, Merta and Ghatiyala. The Bijapura inscription of V.S. 1053 of Dhavala mentions the names of his predecessors ruling over Hastikundi. It also relates his exploits. From this inscription we also know about the economic conditions of the period and the sale-tax levied by the ruler on various commodities sold in the market. Other important inscriptions relating to the history of the Chauhans of Sakambhari, Ajmer, Nadol, Jalor and Sanchor are (i) The Dhalpur inscription of Chandamahasena dated V.S. 898, (ii) the Harsha stone inscription (Shekhawati) of Vigraharaj II dated V.S. 1030, and (iii) Bijolia Rock inscription of Somesvara V.S. 1226.

The Banswara plates of Bhoja dated V.S. 1076, the Panahera inscription of V.S. 1116 and the Arthuna inscription of V.S. 1136 of Chamundaraja are undoubtedly important sources of the history of the Parmaras of Arthuna and Baroda. The Vasantgarh inscription of Puranpal dated V.S. 1099 and the Abu inscription of Dharavarsha dated V.S. 1220 furnish information about the Parmara rulers who ruled over Chandravati near Abu. The Jalor inscription of Visala dated V.S. 1174 and the Kiradu stone inscription throw light on the Parmara ruling over Bhimnal, Kiradu and Jalor.

The inscriptions discovered in Rajasthan also throw a flood of light on the religious, social and economic conditions of the region. They enlighten us about various religious sects flourishing in different parts of Rajasthan. They record the construction of temples, installations of images, donations and charities. There are some inscriptions which inform us about the celebrations of functions and festivals, various products and professions of the people, commerce, trade and granary establishments at the time of emergency or natural calamity. They also acquaint us about the coins circulated and the weights and measures current in those days. The commercial prosperity of Ahar and Shergarh is evident from the inscriptions discovered there.
Coins are also an important source to know the history of the period. They sometimes corroborate, correct and supplement the literary and epigraphical evidence. Several Rajput dynasties of the period under review issued coins. The coins of Adivaraha type of Mihira Bhoja of the Pratihara dynasty frequently found at Baghera prove that it was included in his kingdom and was probably founded during the time of the Pratiharas. These coins also throw light on the aspirations and religion of the Pratiharas. One of the most interesting coins is a joint coin issued by Prithviraja III and Muhammad-bin-Sam.

Besides coins and inscriptions, other remains of antiquarian significance like temples, forts, buildings, statues, sculptures etc. are found in different parts of Rajasthan. They depict the history and evolution of culture and art. The temples at Mukandra Pass, Charchoma and Krishna Vilas in Kota, the Harsat Mata temples at Abaneri, the Dilwara Jain temples at Abu, the Jain temple at Sanganer, the Sun temples at Varman, Barod and Amer, the fort at Mandor and the temples at Osia, Kiradu Nikolanka and Nagda are some fine specimens of architectural monuments scattered all over Rajasthan. Recent explorations and surveys in the State have brought to light some important and interesting monuments, adding to the galaxy of the Pratihara edifices in Rajasthan, notable being Makaramandi Mata temple at Necnaj (Pali), Nakati Mata temple in the village of Jai-Bhawanipura in Jaipur, the Siva temple at Soyala (Jodhpur), the Sun temple at Deoka (Barmer), the L-shaped Baori at Choti Khatu (Nagaur), the temple at Anandpur near Merta (Nagaur) and the like.

Another important source of information to know the history of Rajasthan is the literature preserved at various places, both public and private. Literature in Sanskrit, Prakrit and Apabhramsha depicts the life of the people and their political social, economic and religious institutions. Of the few books throwing light on life in Rajasthan, mention may be made of Samaraichaktha of Haribhadra Suri (A.D. 700-70) Kuvalaya mala-Katha of Udyotana Suri (778 A.D.) Upamitibhava Prapauchha-Katha and Brithakathakasha respectively of Siddharsi Suri (A.D. 905) and Harisena (A.D. 931), Lilavatikatha and Kathakos Prakarana of Jinesvara Suri (C. 1025 A.D.), Sringarmanjari of Bhoja Parmara (C. 1010-55 A.D.), Jnanapanchami-Katha of Mahesvara, Jambusvami Charita of Gunapala etc. The Dharmopadesamala Vivarana of Jayasimhasuri written in 858 A.D. reveals that Nagaur was under the domination of the Pratihara ruler Mihirbhoja.

Dhanpal, in his poem, Satyapuriyamahaviratutsava, supplies us valuable information about the holy places like Sanchor, Ahar, Srimala, Korta and Naraina which were in existence in the tenth century A.D. The Sakalatirthastavana by Siddharshi (12th century A.D.) is important, as it
gives a list of holy places most of which are located in Rajasthan.\textsuperscript{143} Important information can be had from the Jain Pattavali or Guravavali. The Kharatarigachcha-pattavali, covering the period between V.S. 1211 and 1393, is very useful for political and social condition of the people of different parts of Rajasthan. It refers to the religious and literary activities held at Ajmer, Chittaur, Barmer, Narhad, Phalodi, Kheda, Bikampur, Mandor and Sanchor when the Jain Acharya visited them. Sometimes we are acquainted with the rulers of these towns who were otherwise unknown. The Upakesagachcha-pattavali and the Korantagachcha pattavali are particularly related to the towns of Osia and Korta respectively.\textsuperscript{144}

The accounts of the Arab travellers provide us with valuable material to reconstruct the history of the ruling dynasty of the age. They speak of Jurz i.e. Gurjara as one of the big states of India. Sulaiman writes about the administration of Bhoja.\textsuperscript{145}

For the last days of the Pratihar Empire, the Muslim works like Kitab Zaimul Akhbar of Mahmud Girdizi, Tarikh-i-Yamini of Al-Utbi, Tarikh-i-Firishta and Tabaqat-i-Nasiri furnish us with useful historical information.\textsuperscript{146}

Rajashekhara, the author of the Kavyamimamsa, Kshemisvara, the author of the Chandakausika and Pampa mention important facts about the Pratihara history and culture. The Prithviraja Vijayamahakavya of Jayanaka, written earlier than 1200 A.D. throws light on the history of Chauhans upto 1191 A.D. Its account is supplemented by Hammirmahakavya of Naya Chandra Suri and Surajanacharita of Chandrashekara.\textsuperscript{147} Some of the Kavyas of Gujarat viz Dyasrayamahakavya of Hemchandra Suri, Kiritkaumudi of Somesvara, Prabandha Chintamani of Merutang, Prabandhakosa of Rajashekhara and Puratanprabandhasangrah supply valuable data in regard to the history and culture of the portion of Rajasthan contiguous to Gujarat.\textsuperscript{148}

Political History

With the beginning of the eighth century A.D. Rajasthan ushered into a new era dominated by the Rajputs or Rajputras who eclipsed the fortunes of the earlier Kshatriya dynasties. The most important of the Rajput clans of the period were the Pratiharas of Maru and Gurjaradesh, the Guhilas of Mewar, the Mauryas of Chittaur and Kota, the Parmaras, the Chapas, the Chauhans and the Nagas.

The origin of the Rajputs is a controversial and intricate question on which we need not dwell in this brief survey of the history of Rajasthan. However, a reference to a few of the well known theories may be made here. James\textsuperscript{149} Tod regards the Rajputs as descendents of the Scythic people of central Asia whereas C.V. Vaidya\textsuperscript{150} has tried to prove the
Rajputs emanating from the tribes other than purest Kshatriya blood. G.H. Ojha holds a compromising view and says that the Rajputs are the descendants of the ancient Kshatriyas but they also include in them the foreign tribes like Kushanas, Sakas, Pahlavas and others. Dr. Dasharatha Sharma and Dr. G.N. Sharma are of the view that the Guhilas, the Pratiharas of Mandor, the Parmaras and the Chauhans were originally Brahmans who adopted a military career probably to defend their culture against foreign invaders. Without engrossing further in the matter, a brief political history of the Rajput clans ruling over Rajasthan between 700 and 1206 A.D. is narrated here.

In the first half of the eighth century A.D. the Arabs under the leadership of Junaid and his lieutenants, after conquering Sindh and Multan overran Malwa, Baroch and Marwar and threatened the independence of Kashmir and Kanauj. Yasovarman of Kanauj and Lalitaditya Mukhtapida of Kashmir, while launching for digvijai, tried to check the further penetration of the Arabs in the interior of the country by bringing Western Rajasthan within the sphere of their influence. However, the burden of freeing the country from the Arabs was mainly shouldered by Nagabhata I the imperial Partihara ruler and his friends from Rajasthan. Nagabhata I, perhaps a feudatory of the Chapas of Bhilamala (Bhinmal) organised resistance against the Arabs, after the Chapas kingdom had ceased to exist, and assumed independence by establishing his capital at Jalor. He extended his sway over a vast area including Bhilamala, Lata, Jalor, Abu and probably some other chunks of territory in Rajasthan and Central India. Those, who regard Malwa as the original home of the Pratiharas, include it also within Nagabhata's dominions.

Nagabhata I was succeeded by his nephew Kakkuka who in turn was succeeded by his younger brother Devaraja or Devasakti. These two rulers failed to add anything to the Pratihara dominions. However, Vatsaraj (known date 783 A.D.), the son and the successor of Devaraja earned the imperial status for his family. The Pratiharas eventually ceased to be a local power. They claimed for imperial glory which was enjoyed by them for more than 200 years.

Vatsaraja first, brought the greater part of Rajasthan under his sway and then he embarked on the ambitious project of conquering the territory lying between the two oceans. The Gwalior Prasasti of Bhoja informs us that he defeated the Bhandis. He also reduced Indrayudha of Kanauj to the status of his feudatory. The Radhanpur plate inscription and the Prithviraja Vijaya bear the testimony that Vatsaraja raided even the distant kingdom of Gauda (Bengal). Durlabhaja I of the Sakambhari Chauhan family was his general.
During the last years of his reign Vatsaraja was out-maneuvered by the Rastrakuta army of Dhuva Dharavarasa who gave him a crushing defeat and deprived him of all that he had won outside his dominions of Rajasthan. Vatsaraja died in C. 794 A.D.\textsuperscript{159}

During the reign of Nagabhata II, the son and successor of Vatsaraja, the Pratihara imperialism moved fast towards maturity. He avenged his father's defeat and extended his empire over a vast area of northern and central India, having Rajasthan his Sva-Visaya and powerful Rajput feudatories to serve him.\textsuperscript{160} The Chatsu inscription of Baladitya informs that the Guhil chief Sankaragana fought battles in the east for his master.\textsuperscript{161} The Jodhpur inscription of Bauka states that his father Kakka participated in the battle of Mudaigar (in Bihar) fought by Nagabhata II against the Gaudas.\textsuperscript{162} The Chauhan chief Guvaka I, the son of Durlabharaja I, attended his Durbar.\textsuperscript{163} The Pratiharas now could claim to be the master (Svamin) of Aryavarta and Nagabhata II rightly deserved the high sounding title of Paramabhattarka-Maharajadhira Jaramesvara. Nagabhata's long reign witnessed the tripartite struggle for the supremacy of the north with many successes and also a few failures. He died in 833 A.D.\textsuperscript{164}

Rambhadra the son of Nagabhata II, ruled for a very short period (C. 833-836 A.D.) During his reign the Pratihara empire witnessed trouble internal as well as external. Internal trouble may have been caused by his over ambitious feudatories and external by Devpala, who is credited with regaining some of the Pala territory, won by Nagabhata II. However Dasharatha Sharma is of the view that there had been so far no substantial decline of the Pratihara power.\textsuperscript{165} The next ruler Bhoja I (Mihira-Bhoja) was the greatest ruler of the Pratihara dynasty. His reign started with conflict against Devapala of Gauda. In the later part of Bhoja's reign the Pratihara dominions expanded eastward and reached as far as Gorakhpur.\textsuperscript{166} Bhoja's feudatory Harsha of Chatsu (Guhil chief) led an expedition to the north against the Arabs of Sindh and Multan. Bhoja is described by Sulaiman, the Arab traveller, as the greatest enemy of the Muslims.\textsuperscript{167} Bhoja's title Adi-varaha, the primeval boar, indicates that he rescued the earth from the clutches of demons or Asuras.\textsuperscript{168} During his reign the Pratihara empire extended over Uttar Pradesh, Central India, Malwa, Rajasthan, Saurashtra, S.E. Punjab, perhaps some parts of Bihar also and Western Punjab. Towards the close of his reign, Bhoja conquered Lata and exterminated the Gujar line of the Rastrakutas.\textsuperscript{169}

Mahendrapala I ascended the throne in 892 A.D. He continued to enjoy the imperial authority over a vast area of northern India from Una in Saurashtra to Pharpur in North Bengal and from the Valaykavisaya in the Nepalese Tarai to Siyadoni and Terahi in the Madhya Bharat. During
his reign the Samants became very powerful and sometimes even uncontrollable.170

With the expansion of the Pratihara empire in the east Kanauj, being a central place, assumed the status of the Pratihara metropolis and became the centre of Indian culture. Jalor or Bhinmal, the former capital of the Pratiharas, had lost its glory. The Pratihara rulers were almost like the absentee landlords to Rajasthan. The strong ties which had bound them with Rajasthan had become loosened. This ultimately proved fatal to them. The Rajput warriors who shed their blood for the Pratiharas in the battles they fought, now actually, fought against them, taking the side of their immediate masters (feudal lords).171

Mahendrapal I died in C. 910 A.D. His successor, Mahipal, though lost some territories in the east had, on the whole, a successful career. He was able to maintain the prestige of his House but the power of his feudatories increased considerably.172 After his death in C. 931 A.D. the Pratihara authority in Rajasthan was on a gradual decline. Fissiparous tendencies and centrifugal forces were in operation. The feudatories began to assume independent attitude. During Vinayakapala's reign, the Rastrakutas again raided the north between 937 and 940 A.D. and deprived the Pratiharas of all hopes of holding Kalinjara and Chitrakuta (Chittaur). The Rastrakutas could not hold Chittaur for long as it was captured by Guhila prince Bhartrputra II who assumed the proud title of Maharajadhiraja.173 Vakpatiraja I of Sakambhari defied the authority of Vinayakapala, and assumed the title of Maharaja. He is said to have beaten back the attack of a tantrapala i.e. a provincial governor, named Ksamapala.174

By C. 950 A.D. the Pratihara empire had been in existence for two hundred years but now the empire was heading towards its afternoon to its twilight. Dr. G.H. Ojha is of the view that Devapala, the Pratihara ruler, who was on the throne in 948 A.D. met his death in a battle with the Guhila ruler Allata of Mewar175 who might have been incited to rebel by his relatives, the Rastrakutas of Manyakhetra. During the reign of Vijayapala, successor of Devapala, the Chauhan ruler Simharaja of Sakambhari lost his life in a battle with the Pratiharas but his successor Vigraraharaja II re-established his authority and assumed imperial titles.176 The chief Lakshmana founded177 a new kingdom of his own at Nagol in 967 A.D. The Pratiharas continued to rule over Kanauj for some time but it seems that they lost their grip over Rajasthan.

It has been narrated above that the Guhilas of Chatsu, the Pratiharas of Mandor, the Chahamanas of Sakambhari and Nagol and the Tomaras had their share in the formation of the Pratihara Empire between 750 and 1000 A.D. The Guhils of Mewar during this period played a prominent
role in the history of Rajasthan. Hence a separate account of it is being given here.

It is evident from the inscriptions\textsuperscript{178} that during the reign of Siladitya the principality of Nagada-Ahar branch of the Guhilas gained political power in the region. Tod, D.C. Sircar and Dasharatha Sharma have identified him with Bappa Rawal.\textsuperscript{179} Siladitya was succeeded by Aparajita whom his son Mahendra followed. Shyamaldas identifies Mahendra with Bappa Rawal.\textsuperscript{180} The next important ruler of the dynasty was Aparajita's grandson, Kalbhoja who has been identified with Bappa Rawal by G.H.\textsuperscript{181} Ojha and according to Dasharatha Sharma, Kalbhoj and Bappa are two different persons.\textsuperscript{182} The Abu inscription (1285 A.D.) states that Kalbhoja punished\textsuperscript{183} the lord of Karnata (Karnataka) and brought to an end the amours of Choda (Chola) women. Kalbhoja was succeeded by his son Khummana. Tod's version that Al-Mamun, the Caliph of Baghdad attacked Chittaur\textsuperscript{184} during his reign, does not stand approval of other historians. The next ruler Mattata attacked Malwa probably in alliance with Vatsaraja the Pratihara ruler. Ojha identifies Bhartrpatta, the successor of Mattata, with Bhartrpatta of the Chatsu inscription of Baladitya.\textsuperscript{185} This view of Ojha is outright rejected by Dasharatha Sharma. During the time of Simha, the successor of Bhartrpatta, Bhoja I, the imperial Pratihara, captured Chittaur from the Mauryas and handed over its government to Simha on the condition that the latter would acknowledge the Pratihara supremacy.\textsuperscript{186} Simha was succeeded by Khummana II. Ojha believes that the attack on Chittaur by Al-Mamun, the Caliph of Baghdad took place in the reign of this ruler. Dasharatha Sharma has refuted the view of Ojha.\textsuperscript{187}

Our knowledge about the next two rulers Mahiyaka and Khummana who are supposed to have ruled from 877 to 926 A.D. is almost nil. During this period the imperial Pratiharas' power was at its zenith. But with the death of Mahipal the Pratihara's power began to decline. The next Guhila ruler Bhartrpatta II assumed the independent title of Maharajadhiraja. He might have got control over Chittaur by the help of the Rastrakutas with whom he had matrimonial relations.\textsuperscript{188}

Allata, the son and successor of Bhartrpatta II was one of the most competent and successful early rulers of Mewar. He killed Devapala, the imperial Pratihara ruler in a battle. He married Hariyadevi, a Huna princess and helped the Hunas who were at variance with the Paramaras of Malwa. So far the capital of the Guhilas was Nagda but now Allata made Ahar his second capital, which became religious as well as commercial centre of the region.\textsuperscript{189}

The next ruler Naravahana has been hailed as a destroyer of enemies in the Atapur inscription of Saktikumar (977 A.D.)\textsuperscript{190} Naravahana was succeeded by Salivahana whose reign was for a very short period.
The next ruler was Saktikumar. From his Atpur inscription (977 A.D.), it is evident that Atpur (Aghatapur) was a prosperous town. During his time Munja Paramar of Malwa stormed Aghata and occupied Chittaur. Saktikumara’s successor was Ambaprasad who fell at the hands of Vakapati II, the Chauhan ruler of Sakambhari. Vakapati II’s successor Viryarama lost his life in a battle fought against Bhoja Paramara. Thus the Parmaras had their supremacy over at least a part of Mewar for some generations.

With the dawn of the 11th century, the Ghaznavide raids of India began. In 1009 A.D. Mahmud attacked Narayana, a place in the Alwar district. While leading an expedition against Somanath (1024-25 A.D.). Mahmud marched through Lodrava an old capital of the erstwhile Jaisalmer State and reached Satyapura or Sanchor. From here he entered into Gujarat. Mahmud’s successors also raided Rajasthan on several occasions. Sultan Bahram marched on Nagaur and made it the seat of his power. Arnoraja of Sakambhari gave a crushing defeat to the Muslims when they attacked Ajmer. Again during the reign of Khusrau Malik of Lahore, the Muslims attacked the territories of the Chauhans in Rajasthan.

After the decline of the Pratihara power, Rajasthan from 1000 to 1200 A.D. witnessed a struggle for supremacy among the Chaulukyas of Anahilapattana, the Parmaras of Malwa and the Chauhans of Sakambhari. The Chauhans of Nadol, the Parmaras of Abu and the Guhilas of Mewar during this period were in subordinate position.

Bhimadeva I, the Chaulukya ruler of Anahillapattana, expanded his authority in Rajasthan and brought its two states, Nadol and Abu under his sway. He could not advance further because of the power of the Parmaras who were equally interested in the affairs of Rajasthan.

Munja, the Paramara, plundered Aghata and occupied Chittaur and its neighbouring territories. Chittaur became the base for the Parmaras’ further operations against the Chauhans of Sakambhari and Nadol. At one time Bhoja’s empire in Rajasthan included Chittaur, Banswara and Dungarpur. The combined attack of the Chaulukyas of Kalyana, the Chaulukyas of Anahillapattana and the Kalachuris of Tripuri brought a set back to Bhoja’s power. His death left his kingdom in a state of chaos from which it was finally rescued by Udayaditya who and his successors continued to rule over a portion of Rajasthan almost up to the end of the 13th century.

The Chauhans of Sakambhari had made themselves independent of Pratihara control towards the end of the 10th century A.D. and they contested for their supremacy over Rajasthan. Vigrahara, II assumed imperial titles and defeated Mularaja I, the Chaulukya ruler of Anahillapattana. Durlabhara II his younger brother, who succeeded him, defeated
and overpowered Mahendra Chauhan of Nadol (996 A.D.). Durlabharaja III of Sakambhari led an expedition against Karna Chaulukya of Gujarat. His brother and successor, Vigraharaaja III who ascended the throne in 1079 A.D. entered into a friendly alliance with Udayaditya of Malwa against Karna. Prithviraja I, the successor of Vigraharaaja III is said to have killed seven hundred Chaulukyas who had dispossessed Brahmans of their property.

The next ruler Jayaraja attacked Naravarman, the son of Udayaditya Paramara, and captured the fort of Srimarga. The hostility with the Chaulukyas continued during the reign of Arnoraja, the son of Ajayaraja. It ultimately ended in a matrimonial alliance when Jayasimha Siddharaja Chaulukya gave his daughter Kanchandevi in marriage to Arnoraja, for seeking his assistance in the conquest of Malwa. After the death of Jayasimha Siddharaja Kumarpal Chaulukya had two successful wars against Arnoraj who was ultimately compelled to give his daughter in marriage to him. This event took place in 1150 A.D. Arnoraja lost his reputation and he was murdered by his own son Jagaddeva. Kumarpala Chaulukya defeated Ballara of Malwa and occupied Chittaur. It was placed under his governor named Sajjana.

Jagaddeva, the patricide, was succeeded by his younger brother Vigraharaaja IV or Bisaladeva who soon improved the position of the Chauhans in Rajasthan. He attacked Chittaur and slew Sajjana, its governor. Vigraharaaja defeated Kuntapala of Nadol and ravaged the city of Jalore which was under the Chaulukyas at that time. He annexed a part of Mewar, including Bijolia, Mandalgarh and Jahazpur to his dominions. He amassed a considerable booty which helped him in the construction of forts and other magnificent buildings. Apart from defeating the Chaulukyas he repulsed the Ghaznavide army which advanced as far as Vav Vera, a village near Khetri. He captured Delhi from the Tomarasa in C. 1151 A.D. The next two Chauhan rulers Aparagangceya and Prithviraja II had a very short reign and in V.S. 1226 (1169 A.D.), the throne of Ajmer passed on to Arnoraja’s youngest son, Somesvara. He was not a match to Ajaypal Chaulukya, the successor of Kumarpala.

Apart from the three contestants, the Parmaras of Malwa, the Chaulukyas of Anahillapattana and the Chauhans of Sakambhari, as referred to above, there were some other Rajput clans which also influenced the course of political events in Rajasthan. Of these, the Chauhans of Nadol, after a long struggle, had acknowledged the suzerainty of the Chaulukyas of Gujarat and some of the Chiefs of Nadol served in the Army of the Chaulukyas. Asaraja, Alhana, Kelhana, Jayasimha and Samantsimha are the chiefs of Nadol who owed allegiance to the Chaulukyas. We have inscriptions dated 1199 and 1201 A.D. of Samantsimha of Nadol. Alhana's
another son Kirtiplal founded the kingdom of Jalor which continued to exist till it was conquered by Alauddin Khalji (1314 A.D.) during the time of Kanhadadeva, the last ruler of this branch.\textsuperscript{215} After the death of Ambaparasada, the history of Mewar appears to have been rather obscure. Mewar was ruled successively by Suchivarman, Naravarman, Kirtivarman, Yogaraja, Vairata, Hansapala, Vairisimha, Vijayasimha, Ranasimha and Ksemasimha. Vairishimha built a rampart around the city of Aghata which he probably recovered from the Parmaras after the death of Bhoja. Vijayasimha strengthened his position by entering into matrimonial relations with the Parmaras and the Kalachuris. Ranasimha is said to have built a fort over Ahor mountain. Ksemasimha was succeeded by his son Samantsimha whose four inscriptions have been discovered. Samantsimha in alliance with the Chauhans defeated the Chaulukyas. This victory for Samantsimha is said to be only momentary. He was defeated by Kirtiplal, the youngest son of Alhana and the founder of the Jalor branch of the Chauhans. Samantsimha was forced to vacate Mewar. His younger brother Kumarsimha with the help of the Chaulukyas managed to occupy his patrimony but he had to surrender Aghata (Ahar) to the Chaulukyas as a price for the help they rendered. Dasharatha Sharma describes Samantsimha as the founder of the Dungarpur Guhila branch. On the basis of the Uparganva inscription of 1404 A.D. Somani holds that Sihada, the son of Jaitrasimha, was the first ruler of the Guhila branch of Vagada. For the next two rulers Mathanasingha and Padamsimha our knowledge is very meagre. It is with the next ruler Jaitrasimha who ascended the throne in 1213 A.D., that the history of Mewar again gains its importance.\textsuperscript{216}

The Parmaras of Abu continued to rule in the region as feudatory to the Chaulukyas during the period under review. Dharavarsa had a long reign of fifty six years (1164 to 1219 A.D.) The Parmaras of Bagad, with Uttumanka (Arthuna) as their capital ruled as Samants of the Parmara rulers of Malwa.\textsuperscript{217}

The Bhattis who were in the Valla-Mada area up to 1000 A.D. continued to occupy the region. They are associated with their own era, called the Bhatika Samvat, started with some important event in 623 A.D. After Deva Raja Bhattika, the contemporary of Siluka Pratihara of Mandor, we hear of Vijayaraja. His earliest inscription is dated 541 Bhatika Samvat (1165 A.D.). He assumed the proud imperial title of Parambhhattarak Maharanja Dhirajraja-Parmeswara. He co-operated with Vigraharaja IV in his fight against Khusrau Shah of Ghazni. He was given the title of Uttaradisa Bada-Kinivada’ (Portal of the Northern quarter). He was succeeded by his son Bhoja who lost his life in the fight against Muhammad Ghori near Lodrava which was captured by the Ghori prince. Jaisal, the elder brother of Vijayaraja, succeeded Bhoja and he began building the fort named Jaisalmera after him. It was completed by Salivahana, the son and successor
of Jaisal, most probably before V.S. 1244 (1187 A.D.). The next two rulers are Vaijala and Kilana. The latter was ruling Jaisalmer at the turn of the century (1212 A.D.).

The other Rajput clans, who ruled in Rajasthan during the period under review, are the Bad-Gujaras of Alwar region, the Dahiyas of Maroth and Parbatsar, the Yadavas of the Bhadanakadesa, the Rastrakutas of Dhanop and Hastikundi and the Mohilas of the south-western part of the present Bikaner division. It is also believed that the Jats were ruling over a part of the present north-eastern and north-western Rajasthan.

Coming back to the history of the Chauhans of Sapadalaksa or Ajmer we know of Prithviraja III, the son of Someswar, who ascended the throne is V.S. 1234 (1177 A.D.). He had his sway over a large territory lying between Thaneswar in the north and Jahazpur (Mewar) in the south. He is traditionally hailed as the lord of hundred knights or Samanta. First of all, he suppressed his rival Nagarjuna, a younger son of his uncle Vigraharaaja or Bisaladeva. The next war of Prithviraja was against the Bhadanakas, ruling over the present Rewari Tahsil, Bhiwani and a part of Alwar district. His next expedition was against Jejakabukhti. He ravaged the territory upto Madanpur. He also defeated Paramardin, the Chandel ruler of Mahoba. The Kharataragachha-pattavali of Jinapal mentions about his war with Gujarat. During the course of this war, probably he led the night attack on Dharavara Paramara of Abu. Tradition speaks also of a war between Jayachandra of Kanauj and Prithviraja. The daring abduction of Samyogia, the daughter of Jayachandra, by Prithviraja might be the main cause of their hostility. This event is placed a little before Prithviraja’s final fight with Muhammad Ghori in 1193 A.D. at Tarain. First of all Prithviraja III came in contact with Muhammad Ghori in 1178 when the latter marched on Gujarat, through Kiradu and occupied Nadol. He, at that time, refused to pay tribute to him (Muhammad Ghori).

According to Hindu tradition, Prithviraja is said to have defeated Muhammad Ghori at least seven times before he finally succumbed to the Muslims at the second battle of Tarain in 1193 A.D. The Muslim writers speak of only two battles. In the first battle at Tarain in 1191 A.D. Muhammad Ghori was completely routed by Prithviraja. At Tarain in 1193 A.D. Prithviraja lost the war and was taken prisoner and ultimately slain. Ajmer, the capital of Prithviraja, fell in the hands of the Muslims. Thus sadly ended the life and career of one of the most brilliant and romantic rulers of medieval period of India. Hariraja, the younger brother of Prithviraja, fought a losing battle for sometime against the Muslims but ultimately his defeat and death brought the kingdom of Sapadalaksa, which endured for about five centuries, to end.
Jayatsimha of Nadol branch initially got some success against Qutub-uddin Aibak the lieutenant of Muhammad Ghori in 1196 A.D., but very soon he was compelled to vacate the forts of Pali and Nadol and Jayatsimha lost his life in one of the encounters.\(^\text{223}\) We know of Samantsimha, the successor of Jayatsimha, from his inscriptions ranging from 1256 to 1258 V.S. (1199 to 1201 A.D.). Probably before 1231 A.D. Nadol passed into the hands of Udayasimha of Jalore.\(^\text{224}\)

In 1200 A.D., a part of Rajasthan was under the Muslims. The main centres of their power were Nagaur and Ajmer. Ranthambhor was ruled by a scion of Prithviraja III under the suzerainty of the Muslims. The Chauhans of Jalore under Udayasimha were more or less independent. Mewar, after its period of eclipse, gained glory under Jairasimha. The Bhatis continued to rule in the Jaisalmer region. A few more Rajput clans were ruling here and there in the area.\(^\text{225}\)

Government and economic life

In the kingdoms of Rajasthan during the period under review, the head of the administration was the ruler who was hailed as Narayan, Adivaraha, Vishnu and amsa (अम्स) of Madhudvisa. They assumed modest titles of Raja, Bhupa, Nripa, Maharaja etc., but sometimes their feudatories adorned them with the imperial titles like Paramabhattacharya Maharajadhira Mahesvara. They had absolute powers in the state, yet in practice, they could not afford to act arbitrarily. They were to act on the advice of the ministers, the counsellors and the feudal lords. They were to be guided by the usages and conventions and the rules of the Dharama Sastras.\(^\text{226}\)

The Royal court had two sections the Abhyantarasthana, consisting of the Yuvaraja, the Rani (Mahadevi), the ministers and the Senapati; and the Mahasthan which was represented by Mantris, Senanayakas, Mahapratiharas, Mahasamantas, Mahapurohitas, Dharmastheyas, learned Bramhans, bards, physicians etc., and also jesters and courtesans.\(^\text{227}\)

Besides Pradhanamata and the mantrins, of other ministers and officers, the chief were the following:

(a) Sandhivigrahika or a minister for peace and war had to draft charters, grants, proclamations and letters to foreign princes.
(b) Aksamatalika was to look after the accounts of the state
(c) Bhandagarika was incharge of the royal treasury and ornaments.
(d) The Mahapratihara, the chief attendant, held a very high position in Rajput states.
(e) Mahadandanayaka and Senapati were to be consulted by the ruler on the military matters.
(f) Dharmasthas were the judicial officers in the state

(g) Niyuktaka was perhaps a departmental head.

The other central officers mentioned in the Chauhan inscriptions are Dutaka, Purohita, Khodagraha (bodyguars) etc.\textsuperscript{228}

The Military administration was conducted by the officers termed Mahadandanayaka, Baladhikra (incharge of a town), Mahayudhapati (incharge of the Arsenal), Pilupati (Commander of Elephant Corps), AsvapatI (cavalry), Paikkadhipati (infantry) and Kottapala (incharge of a fort).\textsuperscript{229}

Closely connected with military administration of the period, was the feudal set up of the age. The feudal lords bore the titles Mahasamantadhipati, Mahasamanta, Rajakula, Thakkura, Ranaka and Bhoktas. These titles convey us that the feudal lords exercised great influence in the state. For the land which the feudal lords held from their overlord, they had to offer military service. The contingents of the feudal lords combined together formed the army of the State. We have already referred to the feudal lords who fought wars at distant places for their masters.\textsuperscript{230}

The main source of revenue to the state was from the land. The taxes, imposts, cesses etc. can be classified as follows:

(i) Udranga or bhaga or dani was a land tax paid in kind, generally 1/6th of the total produce

(ii) Hiranya was paid in cash

(iii) Bhoga was a tax levied on perishable articles like fruit, milk, vegetables etc.

(iv) Sulkha was the custom duty paid at the Octroi post.

(v) Danda or fines, realised from those who committed crimes.

(vi) We read of Abbavayas or miscellaneous taxes realised for the State.\textsuperscript{231}

Other sources of revenue were contributions from feudatories and booty captured from raided territories. The main items of expenditure must have been on civil and military administration, the royal household, religious benefactions and educational endowments.\textsuperscript{232}

Large territories of the empire were under feudatories bound to their overlords by ties and terms of service. The rest of the empire was divided into bhukti, mandala, visaya, pathaka etc. Bhukti was the biggest unit. Next to it was that of Mandala which was further subdivided into Visayas and Pathaka. The Pathaka was a unit of few villages. The Kotta or durg along with its adjoining territory formed a separate administrative unit. The smallest administrative unit was, of course, a village.\textsuperscript{233}
We read of one imperial officer named the Tantrapala in the Harsa inscription of Vgraharaja II. His main duty was to keep the feudatories in check and to look after the interest of his master at distant provinces.\textsuperscript{234}

From epigraphic and literary sources we know of two more institutions, the Mandapika and the Panchakula (a committee of five) which were associated with the administration of big towns. Besides these bodies, the towns had also a large number of guilds which managed their own affairs.\textsuperscript{235} We also read of something about police and judiciary of the age. An officer variously called Talara, dandpasika and araksika used to make preliminary investigation of a criminal case and it was to be decided in consultation with the experts in dharma. In that feudal era, equality before the law was not possible but even handed justice, within the accepted standards and social values, was the objective of judicial administration. Sulaiman, the Arab traveller, points out that the Pratihara empire was safer from robbers.\textsuperscript{236}

The people living in the area, receiving better rainfall and irrigated by the rivers the Chambal, the Banas, the Luni and their tributaries must have been economically more prosperous than the residents of the inhospitable Thar desert. Rajasthan produced salt, copper, lead, zinc and fine building stones of which a mention may be made of marble, Jaisalmer stone and red sandstone. Of pastoral products Rajasthan yielded wood, camel hair, ghee, milk and milk products.\textsuperscript{237}

Rajasthaniis have always been good traders. The inscriptions and the literary works of the period speak of a good trade in various commodities, the chief being wheat, mung, resin, oil, betel leaves, pulses, spices, salt, horses, manjistha, textiles, hingula, coral, camphor, musk, sandal, agar, nutmeg, coconuts, tripala, sugar, jaggery, pepper, ivory, mahuwa and dates. The Rajasthani traders also had their trade with Malaysia, Indonesia, China etc. Chittaurgarh, Ajmer, Nadol, Jalor, Sambhar, Abu, Jaisalmer, Mandor, Aghata, Pali, Nagaur etc. situated on the main trade routes were the towns of commercial importance. These towns were provided with markets full of commodities from various parts of the country. Most of the traders had their own markets and their own guilds. Some of the inscriptions of the period supply us interesting information with regard to the existence of these guilds.\textsuperscript{238}

From the literature of the period, we know of various types of coins-dinara, suwana, miska, paruttha, drama, drammardha, rupaka, karsapana, kakini etc. The lowest unit of currency was a cowrie. The numerous finds in Rajasthan of the period reveal an additional information
about the coinage of the time. From the inscription of the period we know that loans were given. The rate of interest varied from 12% to 30%. There were various types of weights and measures prevalent in the region. The Bijapur inscriptions of the Rastrakuta chiefs Dhavala and Balaprasada mention pala, Karsa, Adhaka, droma and Kalasa.\textsuperscript{239}

There were several professions to be followed. The inscriptions mention the bhottalokas (soldiers), scribes, priests, teachers, astrologers, stone cutters, bards, hunters, scavengers, butchers, garland makers, barbers etc. A late work Kanhadadeprabandha gives a much longer list of such professional classes.\textsuperscript{240}

During normal times, people had enough to eat. Brahmans and the trading classes were well off. But during famine years people suffered much despite a generous assistance given to them by the State, as well as the mercantile class.

Society, Religion & Literature

The traditional pattern relating to the professions to be followed by the four varnas - the Brahmans, the Kshatriyas, the Vaisyas and the Sudras - was not rigidly adhered to during the period under review. On account of the growth of occupational groups, intercaste marriages, the influx of heterogenous mass of foreign element in the region and Aryanisation of the people on the frontiers society had become complex and caste-ridden. It consisted of various gradations, Brahmans being at the top and the untouchables at the bottom. All the four varnas, so existed were divided into various sub-castes or sub-sections whose positions in the social hierarchy were determined in order of precedence, superior or inferior, based on the occupation they adopted.\textsuperscript{241}

Outside the pale of the caste system the indigenous tribes the Medas, the Bhillas, the Minas and others, termed as the Mlechchas lived in the glades of the Aravali and its spurs. The Antyajas (depressed people) equally out side the caste system, lived outside the city performing various functions either too dirty by their very nature or involving cruelty to dumb creatures.\textsuperscript{242} Very interesting information about the depressed class (Chandals, Dombs, Sankarikas, Hadis etc.) has been given in the literary works of the period. The Kayasths, the Khattries, the Jats and the Gujaras, also played their role in the contemporary social life of Rajasthan.\textsuperscript{243}

With the Muslim invasions from the north-west the caste rigidity increased considerably as they were to defend their culture from the Turshkas.\textsuperscript{244}

Religion has always been a core in the lives of Indians. Hence we may give reference to some general characteristic features of the religious
life. First and the foremost feature is the wide prevalence of the images of gods which were felt essential for worship and meditations of the supreme being endowed with one form or the other. Another characteristic feature is the spirit of toleration among the followers of different religious sects. One aspect of the tolerance was the attempt to establish the unity of different gods like Vishnu, Siva, Brahma, Sun etc. to combine the attributes of different gods in a single iconographic motif. We have a good example of Harihara image from Bedla and the best specimen of Hari Hara- Pitamaha images are available in the museums of Badoli and Ajmer. This syncretist tendency spread from images to temples. There are two temples of Harihara at Osia, a place near Jodhpur. From temples it went to the tirthas, the best example of which is that of Pushkar. Originally it had a temple of Brahma but very soon it was studded with Vishnu as well as Siva temples and the Pushkar Tirtha became sacred for all.

Further the spirit of tolerance can be seen in Pratihara emperors who changed their tutelary deities from generation to generation. Devaskti was a worshipper of Visnu. His son, Vatsaraja and grandson Nagabhata II were respectively devotees of Mahesvara and Bhagvati. Rambhadra, the next ruler paid reverence to the Sun God. Though the Paramaras of Abu worshipped Achalesvara, they patronised liberally the temples of other gods, some among them being also of the Jaina.

Another feature of the religion of the age was the popular worship of the Avatars. There was a general belief that god Vishnu incarnates himself to reward the meritorious and punish the wicked. We have images of various avatars discovered and the temples built in Rajasthan during the period under review. The most popular Avatar in Rajasthan was that of Krishna Vasudeo. We find large number of temples of Vishnu and Siva spreading all over the state of Rajasthan. The people of Rajasthan during the age also worshipped the Sakti in the form of Bhavani, Katayani, Chandika, Ambika, Kausiki, Durga, etc. The sun worship was also very popular particularly in the Sirohi area. Closely associated with the worship of the sun was that of the Navagraha-mandala and Naksatra. A beautiful panel available at the government museum, Ajmer, shows seven Naksatras. The worship of Brahma though declined, yet it continued in some localities. Minor gods like Ganpati, Skanda, Kartikya, Revanta and Kamdeva were also worshipped.

The people of the age had the religious tendency towards the Puradharma which included the digging of wells, excavation of tanks, distribution of free food, establishment of hospitals, maintenance of gardens and orchards for public use. There are hundreds of inscriptions which testify this tendency of the people. Another tendency among the people in the age was to visit the tirthas (religious places).
During the period under review Buddhism was almost an extinct religion, the last vestiges of whose existence in Rajasthan have been found in the Kota region. There was also a marked decline in Jainism in the beginning but due to the services rendered to the cause of Jainism by Haribhadra Suri, the author of several philosophical treatises, Uddyotana Suri, the writer of the famous book Kuvalayamala and Siddharsi it became a popular sect. The Acharyas of the Khatataragachchha continued their efforts for promoting this religion in the region. By the end of our period the number of its followers increased considerably as they came from all the Hindu castes. Its great success was due to the fact that several ruling Rajput families were converted to Jainism and it received patronage from some of the Chauhan rulers. We have evidence of the Brahmanic tantrika sects of which the Kapalikas and the Kaulas were important. Buddhism and Jainism also had a tantrik phase, mantra, mudra and Mandala being found equally in both. The pursuit of “Tantrikism” ultimately resulted in the moral decadence of the people.

During the period from 700 to 1200 A.D. Rajasthan witnessed literary activity in three languages - Sanskrit, Prakrit and Apabhramsa (the language of the people). From the same family of Bhillamala, Magha wrote the Sisupalavadha in classical Sanskrit, Mahuka wrote a Prakrit work, the Haramekhala, at the court of Dharnivaraha of Chittaur (830-31 A.D.) and the poet Dhailla composed his poem Paumasirichari in Apabhramsa.

The Jain scholars enriched the literature of the age by their pen. Haribhadra Suri whose centres of activity were Chittaur and Bhillamala, wrote several books of which the Samaraichachakaha, the Dhurtakhyana, the Kathakosa, the Manipatcharita, the Yasodharacharita and Virangadhakatha are of great literary value. Uddyotana Suri, the disciple of Haribhadra, wrote the famous book Kuvalayamala in Prakrit at Jalore in 778 A.D.

Another Jain scholar Siddhara Suri, completed his work Upamitibhadra Prapanchakatha at Bhillamala in V.S. 962. This Jain literary tradition was continued by Jainesvara Suri and his pupils Jinachandra Jinabhodra and Abhayadeva who wrote a large number of books to popularise the teachings of Jainism. Some of the rulers of the age were the patrons of learning. Bhoja I, Mahendra Pala II, Ajayaraja and Prithviraja III patronised poets and scholars. Somadeva, a court poet of Vigraharaaja IV, wrote a drama entitled Lalitavigrharahara. Jayanaka, under the patronage of Prithviraja, wrote the Prithvirajavijaya dealing with the loves and exploits of his master. Kayakaka of the Pratihara branch of Mandor was himself a poet. Vigraharaaja IV was the writer of the drama Harakeli.

There are large number of inscriptions discovered from all over Rajasthan, composed by the scholars. Padmanabha who was entrusted by Vigraharaaja IV and Prithviraja III with the duty of holding conferences of poets and pandits, might have been the writer of the Badla inscription of V.S. 1234. Some of the inscriptions found are really literary pieces of high
order. Mention may be made of some inscriptions - Chatsu inscription of Baladitya, Bijapur inscription, Chittaurgarh inscription, Allat's inscription, Harsha inscription and Bijolia inscription. The list is merely illustrative. From the above description it is evident that the literary contribution of Rajasthan was considerable.

Art and Architecture

From art and architecture point of view Rajasthan is considered to be very rich particularly in the period under review. The discoveries made at Amjhara (Dungarpur), Jagat (Mewar), Abaneri (Jaipur), and Badoli (Kota) prove that in the field of art Rajasthan inherited the rich sculptural tradition of the Guptas. We have fine pieces of sculptures from Baghara (about 65 miles south-east of Ajmer), the Lingodabhabha relief from Harsa (Sikar) and the images of exquisite workmanship from Ajmer and Pushkar. All these have an important bearing on the Buddhist, Jain and Brahmanic art of the country. Some of the fine pieces of art have been destroyed or damaged by the vandalism of early Muslim conquerors. We see no more the bronze statue of Armoraja built by his son Somesvara, nor the images of Brahma, Vishnu and Siva set up by him. But there are a number of Jain bronzes discovered in the Sirohi area. One under worship in a Jain shrine at Pindwara throws much light on the art of metal casting in Rajasthan about 1250 years ago. Shri R.C. Agrawal, on the basis of the survey he had made in Udaipur, Chittaurgarh, Dungarpur areas, is of the view that the influence of the Gupta plastic art on the sculptures of south-western Rajasthan is very strong.

In architecture, Rajasthan evolved a style of its own which found expression in the magnificent temples of Osian, Kiradu, Harsa, Ajmer, Abu, Chandravati, Barli, Gangodhava, Menal, Chittaur, Jalor, Baghara etc. The list is merely illustrative. Some of the rulers of the Chauhans, the Parmaras and other Rajput clans were great builders. The Prithvirajvijaya mentions about the building of several splendid temples of Chauhan rulers Vakpatiraja, Simharaja, Vighrharaja II, Chamunderaja, Ajayaraja, Armoraja, Somesvara and Prthviraja III. Vighrharaja IV erected a temple which the Muslims turned into the mosque known as Adhai- din-ka-Jhompra. Cunningham has said about it, "For gorgeous prodigality of ornament, beautiful richness of tracery, delicate sharpness of finish, laborious accuracy of workmanship, endless variety of detail, all of which are due to Hindu masons may justly vie with the noblest buildings the world has yet produced".

In the words of Dasharatha Sharma, "In peace as well as war, Rajasthan had its glorious achievements. But the glory of Rajasthan could have been greater and Rajasthan's cultural contribution also much richer if it had succeeded not only in resisting but fully stemming the advance of the Muslim invaders. Was their failure in this mighty task inevitable? Or could it have been avoided, if Rajasthan had not acted in the way it did?"
SECTION - C

MEDIAEVAL PERIOD
(1206-1761 A.D.)

Sources

The main source material for the history of mediaeval Rajasthan includes inscriptions, coins, archaeological sites, contemporary historical accounts in Persian, Rajasthani and Hindi, archival records, travellers' accounts, illustrated manuscripts and paintings, sculpture, bardic songs etc.

Inscriptions

Of all the primary sources, inscriptions which are found in abundance throughout Rajasthan, either on stone-slabs or copper-plates are the most important. Most of the stone-slabs inscriptions are found in temples, mosques, forts, fields and wells. They report not only about the heroic and pious deeds of the builders but also indicate political and cultural aspects of Rajasthan. References to the construction of inns for the comforts of the wayfarers occur in both the Inscriptions of Jalor267 (1211 A.D.) and Ghnerac268 of 1630 A.D. For the Turkish invasion of Mewar by Ilutmish the most useful information is to be found in the Chirwa Inscription269 of 1273. The Sringirishi Inscription270 of 1428 A.D. records the achievements of Rana Hammir, Kheta, Lakha and Mokal. The Ranpur Temple271 Inscription of 1439 A.D. and the Kumbhalgarh Inscription272 of 1460 A.D. give an insight into the political condition of Rajasthan during Kumbha's age and progress of art and literature. The Bikaner Inscription273 of 1503 contains panegyric of the Rathors, a genealogical list of the ancestors of Rai Singh and his achievements. The Jagannath Rai Inscription274 of 1652 throws sufficient light on the battle of Haldighati, system of education and several religious rites practised during the period. The evidence of Raj Prashasti275 of 1735 may be utilised for the details of wars of Maharana Raj Singh with Aurangzeb and the measures taken by the Rana to alleviate the sufferings of the people due to famine. There are a set of copper-plate inscriptions276 ranging from 12th to 18th century which throw light on the economic and political history of Rajasthan.

Coins

Coins form an interesting source of history. According to Ratnamandirgani, a writer of the 15th century and Perishta, silver, gold and copper tankas were in circulation in Rajasthan. Alam Shahi, Narangshahi, Firozi, Vijayashahi, Gaj Shahi, Zhadshahi, etc., were the various types of silver coins current in mediaeval and modern Rajasthan, with different weights and denominations. Takka, Phadiya, Paisa, Dhinla,
Dhabbu Shai, etc., were the copper coins in use. These coins, besides pointing out the style and standard of cutting patterns in metal, indicate the economic condition of the erstwhile State.  

Archaeological Sites

During this period, there had been a considerable development in the constructions of temples, mosques, forts and planning of towns. The towns of Udaipur, Jodhpur, Kota, Jaisalmer, Ajmer and Jaipur represent a social and cultural advancement of Rajasthan. Merta, Nagaur, Pali, Bhiwara, etc., were centres of business. The forts of Jalore, Chittaur, Kumbhalgarh and Nagaur stand as examples of defence technique of the Rajput warfare. A systematic survey of the forts and towns, with their monuments of various categories like palaces, mansions, temples, mosques, stepwells, market places and commoner's quarters, furnish valuable information regarding political, military, economic and cultural history of the period under review. Their systematic study would also lead us to determine with precision the degree of the impact of Islam on indigenous architecture.  

Historical Literature

Besides these sources the mass of historical and literary works in Sanskrit, Rajasthani and Persian provide rich historical and cultural data of the period. The Bhatti Kavya and the Eklinga Mahatmya, for example, composed during the 15th century, preserve a vivid picture of the life in Jaisalmer and Chittaur respectively. The Karma-Chandra Vashotkirtanakarm Kavyam of Jaisona, dated 1650, gives interesting details of the political and cultural history of Bikaner. The Amarsar of Jiwadhar makes a useful contribution regarding the Age of Maharana Pratap and his son Amar Singh. Similarly, the Ajitodaya of Bhatt Jagjivan is of immense value for the history of Jodhpur. The Nritya-Ratna Kosh and the Sangit-Ratnakar, etc., are pre-eminent works on dance and music.  

The period under review has rich Kavya literature in Rajasthani. The Kanhaddeprabandh by Padmanabha is without a parallel in as much as it furnishes valuable details of Alauddin Khalji's invasion of Jalore and defence preparations of the Chauhans. The Raj Rupak by Virbhan preserves a vivid account of the Rathor battles against the Mughal generals.  

Similarly, the Khyat literature is also a class of source by itself. The Khyats by Nensi, Dayaldas and Bankidas represent the continuous tradition of pre-Muslim historical writing and the new trends which developed in that art after the advent of the Turks and the Mughals. Besides some drawbacks, the data furnished by them compare favourably with those found in the Persian Chronicles. They also provide valuable material regarding social, economic and cultural life of the people of the 17th and 18th centuries.
For the Turkish and the Mughal relations with Rajasthan, the most useful information is to be found in Persian Chronicles written by official and non-official historians. The accounts of Ajmer preserved in the Tazul-maasir of Hasan Nizami and of other parts of Rajasthan in the Babarnama and the Tuzuk-i-Jahangiri is very interesting. Similarly, the Tarikh-i-Alfi, the Akbarnama, the Iqbalnama, the Muntakhab-ul-Lubab, the Alamgirnama etc. furnish detailed information of wars and personal achievements of the warriors and the generals who took part in them. In these works, here and there glimpses of social and religious practices are visible.  

Archival Records

The official and non-official records preserved in the archives of the former states, now deposited in the Central and District Archival Offices, constitute a reliable source material for the study of the period. They are in the form of bahis, chopanyas, haqiqats, dasturs, pattas, parwanas, tojis, patakas, files, etc.

Travellers' Accounts

Quite a large number of European travellers visited India during this period. Their accounts of cities, court-life, processions and general condition of the people are very interesting. Such travellers are William Finch, Sir Thomas Roe, Palsaert, Peter Mundy, Bernier, Manucci etc. Bishop Heber's description of Jaipur and Ajmer and his observation on festivals and several other customs are highly informative.

Paintings and Sculptures

What archival records and literature preserve in outline about cultural trends, paintings and sculptures depict in fineness and faithfulness. The Kalpasutra of Udaipur, the Bhagwat Puran of Jodhpur, the Ragini set of Jaipur and various other illustrated manuscripts are fine specimens for the study of dresses, ornaments and manners and customs of the period under review. The sculptures too, are helpful in determining customs, beliefs, modes of dresses and several important aspects of cultural and religious life of the people.

Political History

With the advent of the Turks in the 12th century the political condition of Northern India had undergone a change, resulting in the opening of an era of Rajput resistance and Turkish aggressions. Later on, the appearing of the Mughals on the theatre of Indian politics gave birth to a noteworthy transformation in political and cultural life of Rajasthan. But ultimately the results of the Maratha incursions, at the close of the period, led the domestic politics and economic condition to deteriorate, causing anarchy
and chaos. Let us then sum up the actions and reactions of the events, in brief, concerning these States during the period under review.

The Guhilots of Mewar

The leading State of Rajasthan at the beginning of the 12th century was undoubtedly Mewar. The defeat of Prithviraja Chauhan by Muizzuddin Mohammad Ghori and the weakness of the kingdoms of Gujarat and Malwa offered a favourable opportunity to Jaitra Singh (1213-61) to consolidate his own power and check the advent of the Turks. It was he who made Chittaur the seat of his government.  

Early in 1303, however, out of his ambitious designs, and if tradition is to be believed, for his fascination for Rana Ratan Simh’s queen, Padmini, Alauddin organised an expedition against Mewar and conquered Chittaur and made the Rana submit. The horrible rite of Jauhar was performed by the ladies, headed by fair Padmini to preserve themselves from molestation or captivity. The Sultan then bestowed the Government of Chittaur on his eldest son, Khizr Khan, and renamed the city as Kizrabad. After sometime, it was again entrusted to Maldeo, the Chief of Jalore.

Taking advantage of the death of Maldeo and of the dynastic revolution at Delhi, Hammir (1326-64) occupied Chittaur, ousted the Chauhans and laid foundation of Sisodiya rule there. He consolidated his power and extended the frontiers of his kingdom. His influence and leadership was recognized by the rulers of Marwar, Amber and others as far as Gwalior, Raisen, Chanderi and Kalpi. He left a name which is still remembered and honoured for gallantry and valour of a very high order.

Hammir’s successors, Kheta Singh (1364-1382), Lakha (1382-1421) and Mokal (1421-33) upheld the family reputation by facing the traditional hostility of the Turks and taking great interest in intellectual and artistic activities of the state. During their times several temples, palaces, reservoirs and lakes were constructed.

Mokal was succeeded by his son Kumbha in the year 1433. Having secured his power at home, he turned his attention to the conquest of neighbouring regions of Marwar, Haroti, Amber, Sambhar, Abu etc. According to Rajasthan bardic tradition, which finds confirmation in Ranpur and Kumbhalgarh inscriptions, the Rana burnt down Sarangpur, captured countless captives, laid siege to Mandu and carried Mahmud as prisoner of war to Chittaur. By his prolonged resistance against the Sultans of Gujarat and Malwa he did not lose an inch of his patrimonial Kingdom and exhausted the patience of both the Sultans.

Kumbha was not only great in war, he was also great in peace. He was an accomplished scholar, learned in sacred lore, a poet of the highest order and a patron of learning. He took great interest in architecture and
was an enthusiastic builder. He built several palaces, monasteries, inns, schools and dug several lakes, wells and reservoirs. He constructed Kirtisthambha in Chittaur, a monument of his genius and super architectural taste. Forts like Kumbhalgarh, Achalgarh etc., were constructed to strengthen the defences of Mewar.

It is a sad irony of fate that such an accomplished ruler should become the victim of a wanton assassination contrived in 1468 by Uda, 'the inordinately tyrannical son of Kumbha who bore wild ambition and passion'. Such was the end of Kumbha, who left behind him a name which is honoured in history and is remembered to this day as one of the greatest rulers of Hindu India.

Two weak rulers, Uda and Raimal, followed Kumbha. Through his evil ways, Uda alienated the sympathy of the nobles within a few days of his accession. They deposed him, and invited Raimal, his younger brother, who defeated him and wrested the sceptre from the impious hands of his murderous brother in 1473. Though Raimal faced the hostility of the Muslim states with success, he failed to find a solution for the family feuds and dissensions among his four sons which seriously threatened the internal security of the state.

After Raimal's death in 1508, the destiny of Mewar came into the hands of Sangram Singh I, popularly known as Rana Sanga. Endowed with considerable courage and energy, he engaged himself throughout his reign of twenty years in extending the limits of his kingdom by facing internal disorder and external wars against Malwa, Gujarat and the Lodis of Delhi. He further enhanced the prestige of his dynasty by rallying many Rajas and Rais under the crimson banner of the Sisodias.

Although Rana Sanga had established his fame as one of the greatest warriors of the time and had proved his worth as a ruler and a statesman, he lost his last battle at Khanwa due to the superior generalship and the tulughma charge of Babur. Though Khanwa proved to be a tragic climax to his military career, Sanga is still remembered as the champion of Indian interests and protector of Indain culture.

The respect which Sanga earned by his successes against his enemies was tarnished by his weak successors - Ratan Singh, Vikramaditya and Vanbir (1528-1537 A.D.) who involved themselves in mutual jealousies and evil practices. This state of affairs encouraged Bahadur Shah of Gujarat to lay siege to the fort of Chittaur which was captured on 8th March, 1535. Though the fort was recovered later on, the most panegyric of bards has not a word to say in praise of these two weak rulers for their gross errors and unchivalrous acts.
Fortunately by the cautious and daring action of Panna, a nurse of
great resourcefulness and sterling devotion, the house of Sisodias was saved
from the usurper Vanbir and Udai Singh was acknowledged as the rightful
king of Mewar in 1537. His reign was marked by two important events -
the invasions of Chittaur by Sher Shah (1544 A.D.) and Akbar (1567
A.D.). Realising the futility of staking everything on the defences of the
fort, Udai Singh wisely transferred the capital to the defiles of Girwa and
took a novel sensational step in the Rajput strategy of war. Henceforth it
was the defile of Girwa and not Chittaur that was to be the centre of
Mughal politics during the succeeding centuries.297

On his father’s death in 1572 A.D. the throne passed to Pratap after
some controversy. He inherited an enmity of the imperialistic Akbar. But
in grim earnestness he set himself to the task of dealing with the situation.
Not being prepared to lower the prestige of his house and sink to the
position of an humble vassal, the only alternative before him was preparation
for a deadly struggle. He gathered round him the devoted nobles and
daring Bhils to follow him to the field of battle and defend the common
cause of liberty of his land. There were encounters at the battle of
Haldighati (1576 A.D.) and Kumbhalgarh (1577 A.D.). But the Rana
escap ed to defence points and planned to defeat his enemies. In this
endeavour he was successful. When the Mughal danger passed he established
his new capital in Chavand in or about 1585. Here he devoted himself to
the acts of consolidation of his kingdom for about twelve years, till he
died in 1597 A.D. For twenty-five years he had played an important part
upon the political stage, and represented with remarkable fidelity the views
of the great majority of his subjects. He was a great ruler by virtue of
his being a general and a leader of men. As a great champion of liberty,
a devoted lover of noble cause and a hero of moral character, his name is
to millions of men even today, a cloud of hope by day and a pillar of
fire by night.298

After the death of Pratap, his son Amar Singh I (1597-1620 A.D.)
ascended the throne in 1597. Soon after his accession, he organised the
different branches of his government and took steps for rehabilitating the
people who had been displaced from their homes due to Mughal invasions.
Throughout his reign he offered a stubborn resistance against the Mughal
forces. But on account of the shortage of men and money he had to
conclude peace on honourable terms in 1615 A.D. His son and successors
- Karan Singh and Jagat Singh had, on the whole a peaceful time, which
enable them to attempt some administrative and economic reforms.299

Jagat Singh was succeeded by Raj Singh in 1654, who reigned until
1680 A.D. He is credited with the construction of some of the lakes like
Ranga Sagar and Raj Samudra. He was a patron of art, architecture and
literature. He was also a brave warrior and an able general. He fought against Aurangzeb's forces to keep the frontiers of his kingdom safe. His alliance with the Rathors is a turning point in his relations with the Mughals, which rendered the contests indecisive.300

'With the death of Raj Singh of Mewar (1680), the last hero of the Sisodia clan passed away.' His successors were either engaged in undertaking expeditions against their neighbours or making fruitless settlements with the later Mughals. They failed to foil the attempts of the Marathas who were organizing regular raids in Rajasthan. Though in 1734 a conference of the important rulers of Rajasthan was convened at Hurda to meet Maratha menace, nothing came of it. As early as 1736 Baji Rao planned to visit Rajput courts and met Maharana Jagat Singh II. His visit proved a curse to the Maharana, who had to promise to pay an annual tribute of Rs. 1,60,000 and a fine of Rs. seven lakhs to him. Hereafter the occurrences of regular visit of Holkar and Sindhia (1736-51) and their support on the issue of succession case of Jaipur caused heavy financial burden on the poor resources of the State.301

The Guhilots of Vagad - Dungarpur

The territory now comprising the districts of Dungarpur and Banswara was known as Vagad in olden days. It was occupied chiefly by Bhils and to a small extent by Rajputs of the Chauhan and the Parmar clans. Samant Singh of Mewar, forced by circumstances had to migrate to Vagad and set up a separate principality with its capital at Baroda in the first half of the 12th century. But his rule was short-lived. After a reign of about ten years, he was forced to quit his kingdom and repair to the court of Prithviraja and died a martyr's death at the famous field of Tarain.302

It was Jagat Singh who recovered the lost power of his dynasty and re-established his sway over his patrimony during the early part of the 13th century. Rawal Vir Singh (1280-1303) defied the power of Dungariya Bhil and occupied the region of Dungarpur. During Dungar Singh's time the capital of Vagad was removed from Baroda to Dungarpur. Rawal Gopi Nath's (1424 to 1448) significant achievement was to reduce to submission some Bhil Chiefs. He was also a patron of art and architecture.303

Udai Singh (1497-1527) was by far the most eminent Rawal of his dynasty. He seems to have kept pace with the warlike activities of the Guhilots by fighting constant wars against the Sultans of Mandu and Gujarat in order to keep his territory intact. Endowed with considerable courage and energy, he fought for Rana Sanga and met a glorious death304 at the battle of Khanwa in 1527.

Udai Singh was followed by series of rulers like Prithviraja, Asakaran, Sesmal, Punja Raj etc., who completed certain works of public utility in
and around the town of Dungarpur. Askaran and his successors saved their kingdom from destruction and acknowledged the Mughal sovereignty. One of the rulers of this dynasty named Ram Singh agreed to pay tribute to Baji Rao in 1728. His successor Shiv Singh also saved his State by offering a huge sum to Malharao Holkar in 1746. During this period the state was much weakened by internal conflicts and occasional contests with Mewar.

**Guhilots of Banswara**

During his last days, Udai Singh divided his kingdom between his two sons, Prithviraj and Jagmal, the former got Dungarpur and the latter got Banswara. This division made the small kingdom of Vagad weak. From the very outset the State of Banswara had to seek the assistance of Bahadur Shah of Gujarat for boundary disputes between Dungarpur and Banswara. The State was further weakened by internal conflicts and expeditions organized by the rulers of Mewar and Dungarpur in 1578, 1668, 1680, 1691, 1702, 1724 etc. With a view to securing strength Rawal Pratap Singh also acknowledged the suzerainty of Akbar in 1576. One Vishan Singh of this dynasty agreed to pay tribute to Baji Rao in 1728 to ward off Maratha danger. But it must be admitted that in spite of so many involvements, the rulers of this dynasty were patrons of learning and were great builders of temples. Several inscriptions and copper-plate grants of the period stand as testimony to their charitable and philanthropic activities, as well as their taste for arts of peace.

**The Guhilots of Pratapgarh**

The founder of the State of Pratapgarh was Surajmal, an ambitious prince of Mewar. He subdued the Bhils of Kanthal, erected the town and stronghold of Deolia and became the lord of a thousand villages in the 15th century. Thus the principality, later on known as Deolia-Pratapgarh, was founded. His death probably took place between 1528 and 1530. Surajmal was eulogised for his pious acts, among which the construction of Sursagar and giving away lands in charity stand pre-eminent.

The subsequent history of this State is full of internal conflicts and attempts of its rulers to help or hinder in the affairs of Dungarpur, Banswara and Mewar. Bagh Singh, the successor of Surajmal, for example, took part in the battle of Khanwa and died a heroic death at Chittaur, fighting against Bahadur Shah in 1534. Hari Singh, sixth in descent to Bagh Singh was prudent enough to maintain friendly relations with the Mughals. If the author of the Haribhushan Mahakavya is to be relied on, he was an able administrator, builder and patron of art and literature. As an enlightened ruler he invited merchants from outside and with their help, improved the financial condition of the State. He died in 1673. The
reigns of Sangram Singh, Gopal Singh and Salam Singh are marked by a wise policy of keeping the Marathas in good humour either by helping them in their expeditions or by presenting handsome tribute to them during the period 1734-1761.}\(^{308}\)

**The Rathors of Marwar**

The founder of the Rathor dynasty was Sihā, son of Set Ram, who emigrated to Pali, about the middle of the 13th century. He fought successful wars against the neighbouring tribes of Mirs and Minas and died while resisting a Turkish invasion about 1273. The tradition of resistance and conquest was continued by the early Rathor rulers (1273-1284) who were not only able to keep their small kingdom intact but also successfully resisted the aggressions of the Bhatis, Solankis, Chauhans, Johiyas and other neighbouring chiefs. Like the Sisodias of Mewar, they carried on an incessant struggle with the rulers of Malwa and Gujarat. Some of them met their heroic end in maintaining their independence.\(^{309}\)

It was Rao Chunda (1384-1428) of this dynasty, who rose into prominence by establishing his power at Mandor. He successfully resisted the attack of Zafar Khan of Gujarat and conducted continuous operations against the imperial officers and occupied Khatu, Didwana, Sambhar, Nagaur and Ajmer. He was treacherously murdered in 1428. Nevertheless during his reign Marwar rose to a position of eminence.\(^{310}\)

The history of the Rathors of Marwar becomes more definite from the time of Jodha (1438-89), who recaptured Mandor and brought a large part of Marwar under his control, fighting against Mewar and the neighbouring Chiefs. In order to consolidate his power, Jodha laid the foundation of a new fort and town in 1459 and named it Jodhpur, after his own name. Jodha was followed by Rao Satal, Rao Suja and Rao Ganga (1515-32) who in their own way extended their kingdom. Rao Ganga allied himself with Rana Sanga against Muzaffar Shah II of Gujarat and supported the cause of the Rana at the battle of Khanwa. He met a sad end in 1532 by being pushed from the window by his ambitious son, Maldeva, according to a local lore.\(^{311}\)

The accession of Maldeva (1532-1562) marks the commencement of the period of conquest and consolidation. In order to increase his influence he extended invitation to Humayun, when he was defeated by Sher Shah. The short-sighted emperor, unfortunately, failed to avail of it. Though he failed in his contests with Sher Shah in 1544 and lost the major parts of his kingdom, he reconquered the fort of Jodhpur and re-emerged on his early policy of expansion and consolidation. Marwar, under him, reached its zenith of power and glory.\(^{312}\)
Maldeva's son Chandra Sen (1562-1581) ascended the throne of Marwar under adverse circumstances, specially when Akbar was marching ahead with his policy of imperialism. Endowed with considerable courage he opposed Akbar's view and preferred suffering to slavery. The result was that he was dislodged from his position and could never return to his patrimony. He had to pass his days as a fugitive prince, roaming from place to place, till he died in the mountainous region of Saran in 1581. For valour and love for freedom he was by far the most eminent prince of his dynasty.\(^{313}\)

With the death of Chandrasen the history of Marwar was the history of Mughal alliance and internal peace of the State. From 1662-1638, three rulers-Udai Singh, Sur Singh and Gaj Singh remained loyal to the Mughals and served the empire with zeal and enthusiasm. They also did not fail to profit their State both economically and politically during this period of respite. But it must not be lost sight of that their personal prestige and dignity had to suffer a set back of being ranked as mere Zamidars and Mansabdars in the Mughal nobility.\(^{314}\)

Gaj Singh was succeeded by his son, Jaswant Singh I (1638-1678), a man of rare ability and practical instinct. Though, like his predecessors he served the cause of both Jahangir and Shah Jahan with fidelity, he, when need arose, adopted independent attitude regarding his relations with Aurangzeb. His strong and inflexible action shown at Dharmat (1658) is a case in point. His turning of the back and looting of the imperial army at Khajwa (1659) is an example of his diplomatic imagination. Aurangzeb was never happy with him for such actions, but the Maharaja was a force to be reckoned with. As such he held high posts in the Mughal order, till he died at Jamarud in 1678. He was a benevolent, liberal and enlightened ruler of Marwar. Muhta Nensi, the writer of the Nensi's Khyata and the Marwar-ka-Pargana-ri-Vigat flourished at his court.\(^{315}\)

On the death of Jaswant Singh it was felt at once how valuable were the services of the late Maharaja. His son Ajit Singh and his supporter Durgadas were harassed by Aurangzeb, which resulted in the beginning of the war of independence. For a long period the emperor was not ready to recognize Ajit as the son of Jaswant Singh. He annexed Jodhpur. Durgadas, the daring Rathor Noble, with the aid of Rathor army, opened a new chapter in the history of Marwar by organizing defences and open fight against the Mughals. He gained a long series of victories and the Mughal progress in Marwar had been decisively checked. Ajit Singh's claim was ultimately recognised (1707) and Marwar again experienced the days of its peace and prosperity, of course with occasional internal disturbances and conflicts of serious nature. Ajit himself was murdered in 1724 as a result of the conspiracy.\(^{316}\)
Ajit Singh was followed by four rulers, Abhaya Singh, Ram Singh, Bakhat Singh and Vijaya Singh (1724-1761). The chroniclers record damaging disturbances in Marwar during this period. Due to the weakness of the central power the local chiefs owed only a nominal allegiance to the Maharajas. Both Ram Singh and Bakhat Singh remained contestants for the royal gaddi. The Maratha interference led to the wresting of a portion of Marwar during Vijay Singh's time. In brief, it was a period of turmoil. However, it may be said to the credit of Abhaya Singh that he was a patron of learning and art. Kavi Karnidan wrote two famous works—the Suraj Prakash and the Virad Shringar at the instance of Abhaya Singh. The Raj Rupaka and the Abhayodaya were other works of repute of his time.\footnote{317}

The Rathors of Bikaner

The chiefs of Bikaner belonged to the Rathor clan of Rajputs. Bika (1465-1504), the 5th son of Jodha, being ambitious and enterprising, left his father's home and carved out a new kingdom in Jangal region. In 1488 he founded the town of Bikaner. Through his dauntless efforts he extended the boundaries of his state to the southern limits of the Punjab. His son Lunakarna (1504-26) further extended the limits of his territory and besieged the fort of Jaisalmer. In an onslaught against the Muslim ruler of Narnol he was slain in 1526. According to Jayasoma, the Rao was a charitable and righteous ruler and patron of art and literature. Lunakaran was followed by his son Jait Singh (1526-1542). His position was threatened by Kamran, the brother of Humayun by invading Bikaner. The Rao inflicted a severe defeat on him in 1534.\footnote{318}

The history of Bikaner enters a new phase when Rao Kalyanmal (1542-1574) entered into alliance with the Mughals which was further strengthened by his son Rai Singh (1574-1612), who offered his services to the Mughals on their expeditions to Gujarat, Kabul and the Deccan. He died at Burhanpur in 1612 when he was in active service. His reign is memorable in the cultural history of Bikaner. He built the fort of his capital and patronised men of learning. He was charitable and tolerant towards Jainism, though he was the follower of Hinduism.\footnote{319}

Next in importance were Sur Singh (1613-1631), Karna Singh (1631-1669), Anup Singh (1669-1685) and Gaj Singh (1745-1787) who distinguished themselves in the struggles between the Mughals and the Sultans of Bijapur, Golconda and Ahmadnagar. Their status and Mansabs were raised time and again by the emperors for their daring deeds. Though the other chief events of Bikaner history of their period centre round the conflicts with their chiefs or neighbouring states, they also showed their
interest in patronizing men of learning and art. Anup Singh and Gaj Singh were great lovers of literature and authors of repute.\textsuperscript{320}

The Bhatis of Jaisalmer

Bhati are believed to be so called after the name of a renowned warrior, Bhati. One Deva Raj (eleventh in the line) abandoned his original home and settled in the desert of Rajasthan. He subdued the Lodra Rajputs and made Lodrawa his capital about the beginning of the eleventh century. Jaisaldeva (seventeenth in the line), finding Lodrawa ill-adapted for defence, shifted the capital of his kingdom to Jaisalmer.\textsuperscript{321}

Kailan (1200-1218 A.D.) repulsed an invasion led by Khizr Khan, a Baluchi Chief. One of Kailan’s descendants, Karan Singh, protected Bhagwati Das Jhala from Izzuddin, the governor of Nagaur, who wanted to compel the Rajput Chief to give the hand of his beautiful daughter to him. Karan Singh attacked Nagaur and defeated and killed the Governor.\textsuperscript{322}

According to the Rajput Chronicles Alauddin Khalji invaded Jaisalmer during the times of Maharawal Jait Singh I, who ascended the throne of Jaisalmer in 1276. The Maharawal stood a prolonged siege which, according to Nensi, lasted for about twelve years (1300-12). This brought untold suffering to the garrison owing to the scarcity of food and provisions. In sheer desperation the Rajput ladies performed Jauhar and the soldiers led by Mulraj and his brother Ratan Singh, rushed out of the fort and died fighting to the last man. Jaisalmer remained in the hands of the Turks for the next two years. In the end it was restored by Nasiruddin Khan to Maharawal Ghadsi.\textsuperscript{323}

After the death of Maharawal Jait Singh, a number of rulers ascended the throne of Jaisalmer. Most of them were involved in local conflicts with the neighbouring clans and the rulers of Multan and Amarkot. During the time of Jait Singh II (1497-1527), the Rao of Bikaner attacked Jaisalmer and plundered the state extensively.\textsuperscript{324}

Jait Singh’s successor Maharawal Lunkaran (1528-1550) wisely avoided Humayun who was defeated by Sher Shah. He died a heroic death fighting against the treacherous Amir Ali Khan of Kandhar in 1550. During the time of Maharawal Harraj an important change occurred in the political history of the Bhattis. He entered into alliance with Akbar and offered his daughter in marriage to the emperor. His successor Sabal Singh (1651-61) held his dominion as a fief of the Mughal empire. The period of other Maharawals, like Amar Singh (1661-1702), Jaswant Singh (1702-22) and Akhai Singh (1722-62) was given to baronial intrigues for position and power, often resulting in battles and murders. The loss of Pokaran, Pugal, Barmer, Phalodi and various other towns and territories to Jaisalmer was also a serious result of conspiracies and strifes of their reigns.\textsuperscript{325}
The Bhati, as the rulers of their kingdom should be credited with patronage of learning, erection of temples, forts, palaces, and construction of dams and lakes. The famous temple of Lakshminath and that of Sun-god of Jaisalmer are ascribed to Rao Lakshmana and Rao Vairsi. Similarly, Rawal Vairsi and Har Raj constructed gates and fine palaces at Bikampur and Jaisalmer. Jaisaldeva, Ghadsi, Jait Singh and Lunkaran constructed the dams of the lakes of Jaisalsar, Ghadsisar and Jait Bandh. Some of these chiefs were also valiant fighters and displayed extraordinary vigour and intrepidity in dealing with their foes. It was through their efforts that it became possible to consolidate and sustain local independence.326

The Chauhans of Nadol, Jalor and Ranthambhor

Although the disappearance of the Chauhan kingdoms of Ajmer and Delhi, as a result of the second battle of Tarain, gave a stunning blow to the prestige and power of the Rajputs, they were still masters of Nadol, Jalor, Ranthambhor, Sirohi and Hadoti.

In or about 1205 the Nadol branch was absorbed by the Jalor branch. Uda Singh (the third ruler of Jalor line), about 1205 extended his territory beyond Jalor by including in it Nadol, Bhinmal, Barmer, Ratanpur, Sanchor and other neighbouring towns. He appears to have come into conflict with the rulers of Gujarat and Sindh and asserted his independent position. But his power was threatened by Ilutmish, who led an army to capture the fortress of Jalor. Though Ilutmish failed to reduce the fort, he compelled the Rai to sue for peace by offering camels and horses. The history of his successors, Chachigdeva and Samant Singh, has very little to record about their political activities but it, of course, preserves details about their religious deeds.327

Samant Singh’s son, Kanhaddeva (1292-1310), was a brave warrior, who fought several times against the Turkish forces. He extended the limits of his kingdom beyond Marvar by measuring his strength with the chiefs of the neighbouring states. He earned fame for his just administration. Alaunuddin Khalji could not tolerate the growing power of Jalor. He, therefore, marched with a huge army under Kamaluddin Gurg to capture Jalor in 1309 or 1310. The fort was bravely defended by the Chauhans, but they had no alternative but to open the gate of the fort when no provisions were left and their chosen warriors, along with Kanhaddeva and his son, met their glorious end. The kingdom of Jalor thus ended about 1310 and later on became the part of Marwar.328

Of all branches of the Chauhans the history of Ranthambhor branch is very interesting. Govindraj, the exiled son of Prithviraja established his capital at Ranthambhor. After him the throne passed to his weak successors, whose reigns are not marked by any event of importance. They were either
involved in their internal quarrels or busy with facing unsuccessfully the Turkish aggressions.\textsuperscript{329}

Hamirdeva (1283-1301), son of Jaitra Singh, was one of the greatest kings who ruled at Ranthambhor. Like his forefather, Prithviraja, he raised his principality to a position of pre-eminence by embarking on a series of warlike expeditions. He is also credited with having won victories over the rulers of Garhmandala, Raja Bhoja of Dhar, the Rana of Mewar and the chief of Mt. Abu. His reign also saw a deadly conflict with the Sultan of Delhi by giving shelter to two fugitive Mangol officers of Alauddin camp. First Ulugh Khan and Nusrat Khan were sent to punish the Rao, then the Sultan had to come and direct the siege in person. As a result the provisions in the fort were exhausted and Hamir and his men died fighting. The Rajput ladies committed Jauhar. With the death of Hamir the glory of the Chauhan branch of Ranthambhor also came to an end. In the annals of Rajasthan Hamir is not only remembered for his valour in war but also for his policy of toleration towards different sects.\textsuperscript{330}

**Chauhans of Sirohi**

The chiefs of Sirohi belong to the Deora sept of the Chauhan clan of Rajputs. It appears that Lumba (1311-1321) founded the Deora Kingdom, consisting of Abu and Chandrawati. Sahasmal of this dynasty founded Sirohi in 1425. He extended his kingdom by annexing a part of the neighbouring territory of the Solanki Rajputs. His successor Lakha was a benevolent and enlightened ruler. His public works, like the construction of the temple of Kalika Mata and Lakha Rao tank speak of his munificence. Lakha was succeeded by his ambitious son Jagmal. In order to strengthen his position he allied himself with Rana Raimal of Mewar in routing Bahlol Lodi in 1474. He was credited with having defeated and captured Malik Majid Khan of Jalore in a battle. In his later days family feuds affected the inner harmony of the state which was mended by his successor Akheraj I (1523-1533), who was such a renowned warrior as to get the epithet of Urm Akheraj - the flying Akheraj. He fought at the battle of Khanwa as an ally of Rana Sanga.\textsuperscript{331}

Akheraj I was succeeded by several rulers in turn, of whom Maharao Surtan (1572-1610 or 22) repelled the attacks of the Mughal generals of Akbar several times and tried to maintain his independent position. Akbar, being impressed by his valour allowed him to retain the castle of Abu and subordinate vassalage was not insisted. His successors maintained friendly relations with the Mughals. Dara once wanted to secure the help of Akhaya Raj II against his brother Murad. During the reigning period of Bairisal, Ajit Singh was concealed at Kalindi. The other rulers like Chatrasal, Man Singh III, Umed Singh etc., had very little at their credit to be noted.\textsuperscript{332}
The Chauhans of Haraoti - Bundi

The region consisting of the two principalities of Bundi and Kota, which were formerly separate, is called Haraoti. Deva Singh, a chief of Bambavada (Mewar) who belonged to the Hada sept of the Chauhan clan, suppressed the Minas and established his power at Bundi in 1241. He defeated the neighbouring enemies and increased his territory. He is also credited with having defeated a Turkish army at Lakheri. His son Samar Singh also crossed swords with Minas and other rivals. During his time Hada kingdom extended over a large part of the present Bundi and Kota districts. He was successful in defending Bundi and Ranthambhor against Balban's raid about 1252-53. But when Alauddin's forces invaded the fort of Bambavada, he met his end in a heroic defence against the invaders. Like his father Napuji also met his end against Alauddin Khalji in 1304. During Bir Singh's reign the invasions of Rana Lakha and Muhamud Khalji of Mandu (1449, 1453 and 1459), Bundi had to suffer much. The Rao died in defence and two of his sons, Samar Singh and Amar Singh, were carried away by the Sultan to Mandu. They were converted to Muslim faith. Rao Narain, the successor of Bando effectively checked the invasions of the Turks and made efforts to centralise the authority of the state. He also joined the Rajput confederacy under the leadership of Rana Sanga against Babur at Khanwa in 1527. Unfortunately the Rao was assassinated in 1529, as a result of conspiracy organized by a baronial clique. He was succeeded by Surajmal and Surthani who met their inglorious end.333

With the accession to Surjan the history of Bundi enters a new phase. Due to the pressure of superior strength he had to surrender Ranthambhor in 1569, and as a result Bundi had to enter into the orbit of Mughal supremacy. Henceforth the rulers of Bundi held Mansabs and served as important officers in the Deccan and frontier campaigns of the Mughal army. Rao Bhoj, Rao Ratan and Rao Chhatrasal were the trusted commanders of Akbar, Jahangir and Dara Shikoh respectively.334

The reign of Budi Singh was marked by certain disorders during which the kingdom of Bundi lost its several parts due to the fluctuating relations with the Mughals. Further it was not destined to maintain peaceful atmosphere in the State on account of the interference of Jai Singh in the succession issue. This problem further introduced the influence of the Marathas in 1734. After the death of Budi Singh, the rival groups of Ummed Singh and Dalel Singh crippled the financial and military resources of the state and the Maratha penetration brought its political decline by 1761.335
The Chauhans of Haroti - Kota

The early history of Kota and Bundi is one and the same as both were the parts of the same kingdom. The separation took place when Shah Jahan bestowed Kota and its dependencies on Madho Singh (1631-1650), the second son of Rao Ratan, for his distinguished gallantry in the battle of Burhanpur. By his warlike activities he extended his territories upto the barrier between Malwa and Haroti. His status in the Mughal nobility was raised to the Mansab of five thousand on account of his faithful services. On his death he was succeeded by Rao Mukund Singh (1650-1658). For the defence of his kingdom he strengthened the pass which owes to him its name of Mukundara. He also erected the palace of Anta. For the imperial cause he laid his life in the battle field of Dharomat in 1658. He was followed by a series of rulers like Jagat Singh, Kishor Singh, Ram Singh, Bhim Singh, Durjan Sal, Ajit Singh and Durjan Sal (1658-1764) who have a record of various actions of valour in the Deccan for the Mughal empire. Jagat Singh for example was sent against the Marathas where he died in 1683. Rao Kishor Singh also died a heroic death in the battle of Arní in 1696. Rao Ram Singh also embraced death in the battle of Jajav in 1707. So also Gaj Singh met his end in the battle of Kurvai near Barhanpur in 1720. These and other rulers of Hara line gave brilliant instances of Rajput devotion for the Mughals.336

Unfortunately the succession issue again dragged Kota in the laps of Amber and the Marathas. As a result of Siege of Kota by the Maratha forces in 1744 the state had to incur much loss during the reign of Durjansal. Similarly the battle of Bhatwara of 1761 cost more than three lakhs to the State. Since then the Rao had to bribe the Marathas several times to withdraw their forces.337

Many of the rulers of this dynasty were generous and patrons of art and literature. Rao Mukund Singh devoted his attention to improving the civil administration of the kingdom and dispensed justice impartially. Bhim Singh built beautiful palaces and temples. Similarly Durjan Sal had a credit to install the image of Mathuramath in Kota and perform the pilgrimage to Dwarka. He was a valiant prince, and possessed all the qualities of which the Rajput is enamoured - affability, generosity, and bravery. He was devoted to field-sports especially the royal one of tiger-hunting.338

The Kachhwahas of Dhundhar

The early Kachhwahas paid allegiance to the Sapadalaksha kingdom. Pajvan, the fifth in descent from Dhola has been known as a feudatory of Prithviraj I. Punjandeva or Pajvan was succeeded from about 1070 to 1387 by a series of rulers - Malsi, Bijaldeva, Kilhan, Kuntal, Jansi, Udaikaran,
Nar Singh and others - who were not wanting in warlike qualities. Malsi, for example, gained a victory at Rutroli over the ruler of Mandu. Kuntal faced Muhammad Tughluq's invasion. Others also increased their resources by raids against the Minas, Chauhans and Yadavs, and became independent masters of Dhundhar. They were followed by Udai Karan and Chandrasen who defeated Qaim-khanis sometime between 1439 and 1467 and brought the productive area of Shekhawati within their territory. These rulers, in order to consolidate the newly acquired regions, seem to have assigned appanages to their younger sons who were styled as 'Narukas', 'Patalas', 'Pithavats', 'Shekhawats', 'Nathavats', etc., after the names of their progenitors.339

Chandrasen was succeeded by his son Prithviraja (1503-27), who was a devoted follower of Krishnadas, a Ramanuja of Galta. His wife, Balabai, was also a great devotee. As a feudatory of Rana Sanga, he fought against Babur and helped in removing the wounded Rana from the battle-field. He recognised the Kachhwaha nobility in twelve Chambers styled as the barahkotri. In course of time the descendants of the aristocracy formed the highest nobility in Amber state. Prithviraj was followed by Puranmal, Bhim and Askaran whose reigns (1527-1548) were not much significant.340

With the accession of Biharamal in 1548 the history of Amber takes a new turn. The family feuds and the onrush of the Afghans exhausted the strength of Amber and as such the only alternative left for Biharamal was to seek alliance of the Mughals. Akbar who bore the ideal of an all-India empire was in search of an opportunity of find a way in Rajasthan for his imperilistic policy. Fortunately Biharamal sought Akbar's alliance by offering the hand of his daughter to the Emperor. The nuptials were solemnised at Sambhar in 1562. Since then the Maharaja rose from position to position and was destined to play a significant role in the campaigns of Gujarat. He attained the rank of 5,000 and had the privilege to hold charge of the capital when the emperor was busy in expeditions. His son Bhagwantdas was also the Mansabdar of the rank of 5,000 and showed his valour in the campaigns of Rajasthan, Gujarat and Kashmir. He had the privilege to hold the position of the Governorship of Lahor. After his death in 1589 he was succeeded by his son Man Singh who rose to the rank of 7,000 and had the opportunity to act as Governor of Kabul, Bihar and Bengal. At the battle of Haldighati he commanded imperial forces. He was a patron of religion and literature. The temples and palaces at Amber, Brindaban, Bihar and Bengal stand as monuments of his artistic taste. He died in 1614.341

Next important ruler of the dynasty was Jai Singh, better known as Mirza Raja Jai Singh, who ascended the gaddi in 1622. As a gallant and active warrior he participated in all the important campaigns of the Mughals.
The concluding of the treaty of Purandhar and persuading Shivaji to visit Agra are the fitting examples of his diplomacy and sagacity. Another ruler of this line was Sawai Jai Singh who succeeded his father in 1700. He was by far the greatest ruler of Amber. Right from the time of his succession till the days of his death (1743), he offered his services to the Mughals in Malwa, Gujarat and Deccan unflinchingly. During his reigning period he devoted his attention to the organisation of his kingdom and to works of peaceful administration. In the long range of Amber history, he stands as the most learned and able ruler who patronised art and literature. Jaipur, to this day proclaims the love and taste that the Maharaja had for the most perfect synthesis of mediaeval Indian architecture and the art of town planning. The events of the reigns of Ishwar Singh and Madho Singh (1743-1768) cluster round the family feuds, selfish attitude of the vassals and mutual dissensions which largely encouraged the Jats to rebel and the Marathas to exploit the State.\textsuperscript{342}

The Yadavas of Karauli

Like the Bhatis of Jaisalmer, the Chiefs of Karauli also belonged to the Yadava clan of Rajputs. The two succeeding rulers of Tanwarpala failed to maintain their hold over their patrimony partly due to the conflicts within the family and partly owing to the growing power of their feudatories. They also failed in opposing Muizzuddin Ghorii, who took possession of Bayana and Tawangarh in 1196.

From 1196 to 1327 the chronology of this line is uncertain. Raja Arjunpala (1327-61), son of Gopal Deva, was one of the greatest kings of this dynasty. By defeating Miyan Makkhan of Mandrayal he again got a foothold in his home territory. He further established his authority over his kingdom by suppressing the Minas and the Panwar Rajputs. He is also credited with having founded the town of Kalyanpur (Karauli) in 1348, and making it beautiful with mansions, lakes, gardens and temples. His successors were more or less insignificant. During the reign of Prithvipala, the Afghans captured Tawangarh in the last quarter of the 15th Century. Maharaja Chandrapala (15th in the line) could not withstand the attack of Mahmuud Khalji of Malwa, who stormed his capital in 1454. It seems that he and his successors retained their authority over a narrow strip of land till one of his successors, Gopaladas, got back a portion of his territory during Akbar's time. Gopal Singh II was also a ruler of the kingdom endowed with considerable ability and vigour, who restored the prestige of his kingdom. He suppressed the powerful rebels and extended the territory of the state. He maintained friendly relations with the Marathas and the later Mughals. He was devoted to Dharma and was interested in improving the campus of the palace by constructing Diwan-i-Am, Diwan-i-Khas, Nakkarkhana, Tipolia and walls around the capital.\textsuperscript{343}
The Tanwars of Dhaulpur

Before the invasion of Ghorı, a major part of the State was under Gwalior. Muizzuddin Ghorı's general occupied Gwalior and the neighbouring area for which the Tanwars were struggling against the Turks. During Vikramaditya's time the fort of Dhaulpur came into Sikandar Lodi's hands in 1504. The Tanwar Chiefs of Dhaulpur, it seems, gradually sank to the position of mere Zamidars and finally succumbed to Babur after holding out for a short time. Under Akbar Dhaulpur belonged to the subah of Agra. 344

The Mewatis of north-eastern Rajasthan

The history of the region of Mewat (parts of Dig, Bharatpur and Alwar) and the Mewatis is the history of conflict between the Turkish power and local chiefs of this line. They harried the districts under Turkish control and carried their arms up to the outskirts of Delhi. Itutmish and Nasiruddin Mahmud invaded Mewat but the struggle of the Mewatis continued unabated. It was Balban who put a large number of them to sword and rendered the region free from danger for a long time. For about a century after that the Mewati chiefs appear to have maintained cordial relations with the Turks. After the death of Firuz Shah, Bahadur Nahir, who was a very powerful Mewati chief became a source of trouble to the Sultans of Delhi for more than thirty years. During Sikandar Lodi's reign Alam Khan Mewati held the position of a respected noble, but in the period of confusion following the rebellions of Ibrahim Lodi's officers, Hasan Khan Mewati declared his independence. He joined hands with Rana Sanga against Babur and fell fighting in the battle of Khanwa. The fort of Tijara was controlled by the Mughal officers. Thus the Mewatis, then better known as Khanzadas ceased to exist as a political force. They never appeared as the powerful opponents or allies of the Mughal empire. Of course, the Khanzadas retained their local importance, which did not quite disappear till the present day. There have been Minas and other chiefs also who maintained their semi-independent position for a long time and the Mughal Government had also recognized their position time and again. For sometimes Jaipur was also holding the region under their control and supervision. It was Pratap Singh of Naruka family who acquired Alwar fort, and founded the State of Alwar. The history of this part of region from 1775 becomes then the history of Alwar State. 345

Jats of Bharatpur

During the Sultanate period the Jats of north-eastern Rajasthan were roused to energy and conflict on account of their activities of expansion which brought them into collision with the Delhi Government, the Gujaras
and several landowners of the locality. During the Mughal period also they came in clash with Mughal Emperors when they tried to sack imperial villages. During the declining days of Aurangzeb the Jat village headmen, like Rajaram, Bhajja and Churaman conducted their operations of robbery on the royal highway. Time and again Sawai Jai Singh of Jaipur and other Mughal officers suppressed them, but they could not be uprooted as they had enjoyed their individual status in the capacity of headmen or robber leaders. They were all equals among equals and their small holdings were small estates, not under the authority of a single State.  

It was Badan Singh, who with his tireless patience, matchless tact and graceful help of Sawai Jai Singh secured a status and position worthy of his ability. He gradually acquired lands around him and reduced his followers to the level of common Jats. From a Zamindar he became a Raja. He raised his army and spent money on the construction of forts, towns, palaces and parks. Sawai Jai Singh added feather in his dignity by entrusting upon him the task of patrolling the royal highways to Agra, Delhi, Jaipur etc., and collecting transit duties from there. He felt so much obliged to the Raja that as a vassal he attended the Dashera darbar at Jaipur. He died at Dig in 1756.  

During Badan Singh’s time his adopted son Surajmal, the ablest statesman and warrior that the Jat race has ever produced, led the campaigns independently and formulated his own policy of action. He earned fame by pushing back the Marathas at Bagru on behalf of Ishwari Singh of Jaipur in 1748. Similarly his victory against Salabat Khan and Rohilkhand in 1751-52 won great applause. Since then, he was a factor to be counted. Very soon the emperor conferred upon him the title of Kumar Bahadur and Raghunath Rao allowed him to occupy the territory of the province of Agra. During the period of five years, from 1757 to 1761, Suraj Mal’s diplomacy was at height, as regards his attitudes towards Durrani’s and Ahmad Shah Abdali’s invasions were concerned. He followed the policy of partial help and its withdrawal to gain time and create chances of his gain. His dealings with Bhau in 1760 were also of the same pattern. Thus by 1761 Surajmal emerged as the strongest potentate in India, with extended territory and raised status. As a creative ruler he built defences and palaces of high order atDig and Bharatpur. His glory was at pinnacle when he captured Agra fort in June 1761, carrying away 50 lakhs in this pillage.  

A. Religion  

The study of the political history of Rajasthan can never be complete unless it includes the study of the culture and religions of the people of mediaeval times. Hinduism, Jainism and Islam as a whole, appear to be the general religions of the people of the period.
HINDUISM—The Vedic sacrifices were in vogue among the richer section of society. Maharana Kumbha and Maharaja Sawai Jai Singh were reputed performers of Vedic sacrifices. References to the worship of Brahma and Sun are also found in the inscriptions of the early mediaeval period. Then comes Shiva as a popular God, whose temples were constructed on a large scale in the entire region, both by the rulers and the ruled. Other sects associated with Saivism were Nathas, Samnyasins, Khakhis, Siddhas and Nagas. From our evidences it is clear that the worship of Shakti, in her various forms and construction of temples, dedicated to her worship, was the common practice in Rajasthan. The rulers of Rajasthan had their own family deities, as Karniji of Bikaner, Nagnchijii of Jodhpur and Bana Mata of Udaipur.349

Vishnu in various forms was a prominent deity of the Hindus. Worship of Rama was also one of the popular forms of belief during the period under review. The rulers of Mewar claimed their descent from Rama. From the official records of Jaipur, it is evident that the rulers of Jaipur used the invocatory phrase of 'Sita Ramji'. The cult of Krishna became very popular in Merta, Mewar, Kota and Jodhpur. The coming of Shrinathji to Nathdwara and Mathuradhibha to Kota marked a turning point in the development of Vaishnavism of Pushintarg order in Rajasthan from the 17th century. In the Bhakti cult Mira's name stood pre-eminent. Other gods like Ganesh, Hanuman, Bhero and folk gods were also popular objects of worship.350

The observance of fasts on the days of Ekadashi, Janmasthami, Shiva Ratri, Navaratra and the like formed an important part of Hindu religious life of the period under review. Similarly, paying homage and visiting pilgrim places, like Gaya, Prayaga, Pushkar, Kashi, Mathura, Vrindavana by the rulers and the ruled was regarded as an act of religious duty and merit. Those who visited these places gave away something in charity, or performed some act of piety, or granted land to learned Brahmims on such occasions.351

JAINISM—Jainism was also a popular and living religion and was followed by trading classes, the wealthy sections of the society. The progress of Jainism in this part of the country was largely due to the efforts of celebrated Jain monks of various orders of whom Vardhan Suri, Jinsunder Suri, Jina Mahendra Suri etc. are famous. The merchant princes like Tejpal and Vastupala and other charitable persons supported various Jain institutions and constructed temples at Abu, Jaisalmer, Jodhpur, Udaipur and other cities and towns of Rajasthan. In Jainism fasts, acts of constructing temples and monastries, rituals, prayers and ceremonial acts were recognised as common formulas for forceful expressions of the spirit of worship. Like Hindus the Jains had also their pilgrim places. Ranakpur,
Dhulev, Karera, Abu etc. were important pilgrim centres. It was customary with the Jains in particular, that they would go to their religious places in large groups called Samgha under the leadership of some merchants along with religious preceptors. Such parties were entertained to banquets sometimes by rich persons through whose towns or village the party passed. The tour terminated with offerings of presents in money, sweets and cloths to the participants by the main leader of the Samgha.

**ISLAM**—The Muslim conquest of Ajmer in the end of the 12th century A.D. gave a fair prospect to the movement of expansion of Islam which was going on slowly on the western outskirts of Rajasthan from the 8th to the 11th century A.D. The influence of Islam began to grow rapidly in this area through missionary efforts of mystic groups also. Of them Shaikh Muin-ud-din Chisti and his eminent disciple Shaikh Hamid-ud-din established their centres at Ajmer and Nagaur respectively and made long strides in the direction of removing mistrust and attitude of isolation. During the course of these invasions and expansion of missionary activities, Muslim traders, craftsmen and soldiers also settled down in and around Ajmer, Jalor, Nagaur, Jaipur, Chittaur and Mandal. In and around these regions tombs and mosques were constructed and the Id day and days of Urs were celebrated with zeal and enthusiasm. The rulers of Rajasthan also liberally donated towards their religious places and functions. They afforded all facilities for their domicile.

**B. Literature**

The period under review saw a remarkable activity in the field of Sanskrit and Rajasthani literature. Some of the inscriptions, composed in Sanskrit by Veda Sharma (1285 A.D.), Yogishwara (1428 A.D.), Eknath (1485 V.S.), Ranchhoda Bhatt (1670) etc. reveal the scholarship of their composers. The *Eklina Mahatmya* informs us that Maharana Kumbha was well versed in the Vedas, *Smritis*, *Mimamsa*, *Natya Shastra*, *Rajniti* etc. Several works on music like the *Sas-gita Raja*, *Sangit Mimamsa* etc. have been ascribed to him. The commentary of the *Gita Govind* is a testimony to the wide command that he had over Sanskrit prose and poetry. His contemporary Mandan wrote works like the *Raja Vallabh* which shows his depth of knowledge in *Vastu Shastra* and Sanskrit language. Similarly Maharaja Jaswant Singh of Jodhpur and Sawai Jai Singh of Jaipur were the authors of several works and patrons of learning. A large number of manuscripts preserved in the *Saraswati Bhandars* of Udaipur and Kota and the *Pustakprakash* of Jodhpur and the Anoop Library Bikaner prove that Rajasthan made a remarkable contribution towards the progress of Sanskrit during the period under review.
The period is also famous for the production of Rajasthani literature in the form of historical Kavya, poetry, prose, Raso, Khvata and Vamshavali literature. The Prithviraj Rasio of Chand, Buddhi Rasio of Jallah (1568 A.D.) Bisaldeva Rasio of Narapat (1576 A.D.), Khuman Rasio of Dalpat (1730-1760 A.D.) and others, dealing with the heroic deeds in Rajasthani poems are the excellent works of their kind. Among historical Kavyas the Rao-Jeti-Rao-Chand of Vithu Sujo (1534 A.D.), the Guna Rupaka of Keshadvas (1624 A.D.), the Raj Prakash of Keshadvas (1662 A.D.), Suraj Prakash of Karnidan and many others are excellent works of their kind. They represent not only the standard of the literature of the time but also throw sufficient light on the social and political life of Rajasthan.

Bardic Chronicles in the form of Khyata, Vamshavali and Vats constitute a most important branch of literature written in prose. They are found in large numbers in various states with the persons associated with courts, rulers and nobles of Rajasthan. The Nensi's Khyata, Bankidas' Khyata, Kaviraja-Ki-Khayata, Rathorari Khyata, Sisodia Vamshavali etc. are the outstanding works of the 17th and 18th centuries. But these works suffer from fulsome eulogies about their masters and indulge in all sorts of exaggerations. The writers do not deal with facts of history until they approach their own times.

During our period the branches of study other than chronicles and Kavya were also not neglected. Independent treatise on poetics, medicine, astronomy, mathematics, philosophy, tales and fables were also written. The Anubhava Prakash, the Rasprakash, the Saraia Jyotish, the Vat Sangraha the Achaldas Khichiri Vat, etc. are the most notable works of this kind. In the field of devotional poems Mira's place is pre-eminent. Pritbiraja of Bikaner, a contemporary of Akbar, was a reputed poet of devotional themes.

C. Art

Rajasthan has to its credit brilliant artistic achievements. The rulers were patrons of art and as a result finest pieces of paintings were produced. Along with the growth of this art remarkable development of architecture, music and dance has also been noticed.

PAINTING—During this period, Rajasthan developed its own art of painting. The traditions and trend of the western school of Indian painting continued to be followed, specially in Mewar and Marwar. In the evolution of Rajasthani painting the Jain miniature paintings of illustrated manuscripts of the 13th to 15th centuries exercised a wide and profound influence. The Shravaka-Pratikraman Sutra Churna of the 13th and Supasanacharyam of the 14th century and the Kalpasutra paintings should be taken as a standard.
of Rajasthani art in its early phase. The Bhagavata paintings of Chavand and those of Jodhpur depict a new phase in Mewar and Marwar art of the 16th Century. The Ramayana paintings and other illustrated manuscripts, preserved in the Chhitar palace of Jodhpur retain comprehensive picture of the 18th century of the region. The Ragiama paintings of the Bharatiya Kala Mandir show the characteristic features of the Bundi school. From the point of view of beauty the paintings of Kishangarh have been recognised as those of high quality. The Jaipur and Alwar schools betray greater impress of the Mughal style as illustrated by the Ragiama sets of the museums of Jaipur and Alwar. In this art Nathadwara school has its own position by virtue of the production of paintings devoted to Krishna lila themes.  

ARCHITECTURE—Though the advent of Islam marked the close of the epoch of Hindu architecture, Rajasthan maintained its traditional skill unimpaired to a large extent. The famous Delwada, Osia, Jagat and Nagda temples and their sculpture of the 12th century are the most perfect specimens of Hindu temple architecture. The Kirtisthambha, Mira’s temple of Eklinga and Ranakpur temple are eminent examples of Rajput architecture of the 15th century A.D. The Jagat Shiromani temple of Amber, Jain temples of Jaisalmer, Jagdish temple of Udaipur and Nochoki of Rajasumdra show variety and beauty of details of exquisite kind.  

In palace architecture Kumbha’s palaces at Kumbhalgarh and Chittaur and Man Singh’s palace of Amber retain earlier patterns of indigenous style. But the subsequent additions in the royal palaces of Udaipur, Jodhpur, Bikaner, Kota and Jaipur retain many useful patterns adopted from Mughal style. This fusion of traditional and Mughal style furnishes us with a pleasing conception of dignified and magnificent art of high order.  

MUSIC AND DANCE—In the domain of music and dance Rajasthan had made notable contributions. Maharana Kumbha of Mewar and Anup Singh of Bikaner were gifted with a comprehensive knowledge of music. Maharana Kumbha’s Sangitraj is an outstanding instance of what rich and delightful musical system can be. Anup Singh also wrote several works on music and patronised reputed scholars of music. Veda and Bhava Bhatt were excellent musicians of 17th century. Jaitsi was a gifted musician of the court of Ari Singh II of Mewar. Karim Khan and Abdullah were famous musicians of Jaipur who flourished in the 18th century. Sacred and ceremonial songs sung alternately and in chorus by ladies formed an important source of music.  

Like music, dancing was also practised for devotion and entertainment. Ghumra dance, Gavari dance, Ger, Ras and Kathak remained a social and religious art, for which Rajasthan is so famous.
SECTION - D

MODERN PERIOD

Sources of History for the Period 1761-1947 A.D.

There is no paucity of source-material for constructing the history of Rajasthan during the period 1761 to 1947 A.D. One may perhaps say that it is fabulously rich. The most extensive source-material is in English. Next in order of priority come the sources in Rajasthani, Hindi and Sanskrit languages. The source-material in Urdu and Persian is comparatively very meagre. Broadly speaking, this source-material can be divided into two major parts: (i) Primary sources and (ii) Secondary sources.

(i) Primary Sources

The primary sources pertaining to the political history of Rajasthan (1761 to 1947) can be divided into the following categories:

(a) ARCHIVAL RECORDS—The records of the Foreign and Political Department and those of the Rajputana Agency office preserved at the National Archives of India, New Delhi are useful for the study of 1857 Uprising in Rajputana and specially for tracing the growth of British policy towards the Rajputana States from 1803 to 1947. Along with this, the Fortnightly Reports of Ajmer-Merwara and Rajputana States, maintained in the Home and Political Department are useful for the study of the growth of the Prajamandal Movements in the Princely States of Rajputana.

The manuscript records of the erstwhile States of Rajputana now preserved at the Rajasthan State Archives, Bikaner are both in Rajasthani and English. The Dastri Records of Jodhpur State give graphic account of the events ranging from 1708 to 1948 A.D. Besides, the Rajasthan State Archives has also acquired records of the Prajamandals (People's Organization) of Alwar, Mewar (Udaipur), KARauli, Jaipur, Jodhpur, Dungarpur, Pratapgarh, Bundi, Bikaner, Banswara, Bharatpur and Sirohi. These institutional records are useful for the study of the growth of political consciousness, establishment of the Prajamandals, Praja Parishads or Lok Parishads and their role in the Quit India Movement (1942) as well as for the study of the movements for the Responsible Government in the Rajputana States between 1938 and 1948. They also reveal the interaction of the several Prajamandals with the All India States' Peoples' Conference (AISPC) and the Provincial Congress of Ajmer-Merwara.

The other category of records at the Rajasthan State Archives, Bikaner known as the Confidential Files are the Government records belonging to the States of Jodhpur, Bundi, Alwar, Bharatpur, Dholpur, Udaipur, Jaipur, Sirohi, Kishangarh, Banswara, Shahpura and Kota as well as Ajmer-Merwara.
These confidential records give information about the formation of numerous political organizations in the pre-Prajamandal period (1938) as well as about the activities of the Prajamandals in the Rajputana States and their interaction with the political activists of Ajmer-Merwara. They are valuable for revealing the stringent measures of the rulers in suppressing the freedom movement in their respective States.

(b) CONTEMPORARY PUBLICATIONS—Among the contemporary publications, the works useful for the period under review are those of C.A. Aitchison (A Collection of Treaties, Engagements and Sanads relating to India, Vol. III, 1932). Thomas Duer Broughton (Letters from a Maratha Camp during the year 1809), Bhusawan Lal (Memoirs of Amir Khan, tr. by H.T. Princep, 1832), Marchioness of Bute (The Private Journal of Hastings, 2 Vols., 1858), Iltudus Thomas Prichard (The Mutinies in Rajputana, 1860), C.L. Showers (A Missing Chapter of Indian Mutiny, 1888) and Arthur Lothian (Kingdoms of Yesterday, 1951). Besides, the Annual Reports on the Political Administration of Rajputana States (1865 to 1907 A.D.) and the separate annual Administration Reports of each of the Rajputana States (up to 1946) throw interesting light on the political history under review.


(c) PRIVATE PAPERS—The private papers of Chand Karan Sarda, Hari Bhau Upadhyaya and Hira Lal Shastri preserved at the Jawahar Lal Nehru Memorial Museum and Library, New Delhi inform about the participation of these leaders in the political movements in Rajputana and Ajmer-Merwara. The papers relating to the All States' Peoples' Conference
are also available there. They contain useful information about the Prajamandal activities in the Rajputana States as well as the role of the AISPCC in the freedom movement there. Details are also available of the Seventh Session of AISPCC which was held at Udaipur (December 1945-January 1946).

(d) NEWS PAPERS AND PERIODICALS—The news papers are a massive primary source for the study of political awakening and movements in the Rajputana States. This could be gathered from the following news papers: Rajputana Gazette (Ajmer, 1882), Rajasthan Samachar (Ajmer, 1889), Rajasthan Patrika (Ajmer, 1894), Navin Rajasthan (Ajmer, 1922), Tarun Rajasthan (Ajmer, 1923), Tyag Bhumi (Ajmer, 1928), Nav Jyoti (Ajmer, 1936), Praja Sewak (Jodhpur, 1940), Jaipur Samachar (Jaipur, 1940) and Rajasthan Times (Jaipur, 1941). The paper cuttings preserved at the Rajasthan State Archives, Bikaner are useful for the purpose. The Saraswati Library, Fatehpur (Shekhawati) also possesses the newspaper files of the period under review. The Indian Annual Register (Published by the Annual Register Office, Calcutta) edited by Nirupendra Nath Mitra and issued in two six monthly volumes (1919-1947) is useful for “public affairs of India regarding Nation’s activities in matter of political, economic, industrial, educational, etc.” It is specially useful for Rajasthan for the period 1938-47.

(e) PATRIOTIC SONGS—The collection of the patriotic songs, Swadhinata-ke-Geet (Rajasthan State Archives, Bikaner, 1987) edited by J.K. Jain indicates the role of the poets in the growth of nationalism during the freedom struggle in the Rajputana States. These songs cover the period from 1930 to 1948. The collection of the songs on the similar theme published under the heading : Rajasthan Ka Swatantrata Sangram Kayya - Pratinidhi Rachnayan, (Rajasthan Sahitya Akademi, Udaipur, 1979) also reveals the growth of political consciousness and the participation of the masses in the freedom movement in Rajputana.

(ii) Secondary Sources

The secondary sources can be divided into two sections (a) General Works and (b) Monographs.

(a) GENERAL WORKS—Among the general works published on the history of Rajasthan, the Annals and Antiquities of Rajasthan by James Tod\(^3\) (first published in two volumes in 1828 and 1830) gives parallel accounts of the States of Mewar, Bundi, Kota, Jaisalmer, Jaipur, Marwar and Bikaner from their origin to 1822 A.D. Kaviraj Shyamaldass, the Court Historian of Mewar, has produced Vir Vinod (in four volumes) covering the history of Mewar from the origin of the Mewar State to the period of Maharana Sajjan Singh (1874-1884). The book also deals succinctly with the dynastic history of all the Rajputana States. Jwala Sahai, an eminent
historian of his times, who had served the Bharatpur State as the Adawalti and Superintendent Public Works Department, wrote in Urdu his monumental work entitled Waquaya Rajpootana in three volumes (Agra: The Mufid-aum-Press, 1878, 1879). These volumes deal with the history of Ajmer-Merwara and the Princely States of Rajputana. Gaurishankar Hirachand Ojha, a reputed scholar of Sanskrit and Prakrit, has published in Hindi separate volumes on the dynastic history of Sirohi (Sirohi Rajya ka Itihas, 1911), Mewar (Udaipur Rajya ka Itihas, 2 Vols., V.S. 1982), Dungarpur (Dungarpur Rajya ka Itihas, 1936), Banswara (Banswara Rajya ka Itihas, 1937), Bikaner (Bikaner Rajya ka Itihas, 2 Vols., 1939-40), Jodhpur (Jodhpur Rajya ka Itihas, 2 Vols., 1938, 1941) and Pratapgarh (Pratapgarh Rajya ka Itihas, 1941). Visheshwar Nath Reu has written the dynastic history of the rulers of Jodhpur (Marwar ka Itihas, 1938 and 1940). So also Mathura Lal Sharma had covered the dynastic history of the Hadas of Kota in his book - Kota Rajya ka Itihas (in 2 Vols.). Hanuman Sharma is the author of the Jaipur ka Itihas (Vol. 1, 1994 V.S.) covering the period of the history of the Jaipur State up to Maharaja Ram Singh II.

Prithvi Singh Mehta Vidhyalankar and Raghubir Sinh have written the books entitled - Hamara Rajasthan (1950) and Purva-Adhunik Rajasthan, 1527-1947 (1951) respectively covering up to the integration of the Rajputana States in Rajasthan. V.P. Menon has vividly described the circumstances leading to the formation of Rajasthan in his book - The Story of the Integration of the Indian States (1956). The books written by D.R. Manekekar (Accession to Extinction: The Story of Indian Princes, Vikas, 1974) and Vanaja Rangaswami (The Story of Integration: A New Interpretation) are also important for the study of the integration of the Indian States. In 1974, Karni Singh had published the dynastic history of Bikaner State (The Relations of the House of Bikaner with the Central Powers, 1465-1949) but ignored the description of the political movements in the States.

(b) MONOGRAPHS—Among the special studies made on the period of the Maratha Supremacy in Rajasthan may be mentioned the works of G.R. Parihar (Marwar and the Marathas, 1724-1843, Jodhpur: Hindi Sahitya Mandir, 1968), K.S. Gupta (Mewar and the Maratha Relations, 1735-1818 A.D., New Delhi, S. Chand & Co. Ltd., 1971), R.P. Shastri (Jhala Zalim Singh, 1730-1823 A.D., Jaipur, 1971), R.K. Saxena (Maratha Relations with the Major States of Rajputana, 1761-1818 A.D., New Delhi, S. Chand & Co. Ltd., 1973) and Beni Gupta (Maratha Penetration into Rajasthan through Mukandra Pass, Delhi : Research Publications in Social Sciences, 1979), Shivadattdan's Barhat's work entitled - Jodhpur Rajya ka Itihas (Jaipur, Rajasthan Hindi Granth Akademi, 1982) is also a useful addition for the study of Maratha intervention in Rajasthan.
The book entitled Lord Hastings and the Indian States (1930) written by Mohan Sinha Mehta analyses the motives of the British Government in concluding the treaties of 1817-18 with the Rajputana States and shows the failure of the treaties in regulating Anglo-Rajputana relations up to 1823. On the same theme are the works of Anil Chandra Banerjee (The Rajput States and the East India Company, Calcutta, 1951) and Sukumar Bhattacharya (The Rajput States and the East India Company from the close of the 18th century to 1820, 1972). Vijay Kumar Vashisht has made a study of the role of Political Officers in framing British policy towards the Rajputana States from the formation of the Rajputana Agency in 1832 to the Uprising of 1857 (Rajputana Agency, 1832-1858, Jaipur, Aalekh Publishers, 1978).

For the period of the political awakening and the role of the Prajamandals in Rajputana States, there are works of Bhagwandass Kela (Deshi Rajyon ki Janajagriti, 1948) and Ram Narain Choudhary (Vartman Rajasthan, 1967). Besides, Nirmala M. Upadhyaya (The Administration of Jodhpur State, 1800-1947), Laxman Singh (Political and Constitutional Developments in the Princely States of Rajasthan, 1920-1947) and K.S. Saxena (The Political Movements and Awakening in Rajasthan, 1857-1947) have also thrown light on this period of Rajasthan History. The collection of articles of several authors and the extracts from the writings of Mahatma Gandhi which has been edited by Sohan Lal Gupta (in Hindi) under the heading Gandhiji and Rajasthan (Rajasthan Rajya Gandhi Smarak Nidhi, Bhilwara, 1969) reveals the impact of Mahatma Gandhi on the tribal, peasant and Prajamandal movements in the Rajputana States during the British paramountcy. B.L. Pangaria's book Rajasthan Men Swamtrata Sangram (Rajasthan Hindi Grantha Akademi, Jaipur, 1984) deals with the freedom movement in the Rajputana States and their merger in Rajasthan State. Richard Sisson in his book - The Congress Party in Rajasthan (1972) describes the process of the merger of Prajamandals into the Rajputana Pratinidhi Sabha and the Rajasthan Pradesh Congress between 1946 and 1948.

S.S. Saxena's biography on Vijay Singh Pathik (Navyug Grantha Kutir, Bikaner, 1963) shows the role of Vijay Singh Pathik in the formation of the Rajasthan Sewa Sangh and his participation in the Bijolia peasant movement and the political activities in the Rajputana States and Ajmer. The same author has also written a biography of Manikya Lal Verma under the title - Jo Desh ke Liye Jiya - Yasogatha Loknayaka Shri Manikya Lal Verma (Muktvani Prakashan, Bikaner, n.d.). The biography reveals the participation of Manikyadal Verma in the Mewar Prajamandal movement and his social work in Rajasthan. Prem Singh Kankaria has written a
biography of Motilal Tejawat under the caption, Bhil Kranti ke Praneta : Motilal Tejawat (Rajasthan Sahitya Akademi, Udaipur, 1985). This book describes the life history of Motilal Tejawat and his launching the Akki movement among the Bhils and Girassias of Mewar and Sirohi States, during the non-co-operation Movement (1920-22). It also gives his political activities in Mewar. The book entitled : Krantikari Barhat Kesrisingh - Vyaktita aivam Krutiiva, Vol. I (Rajasthan Sahitya Akademi, Udaipur, 1984) edited under the co-authorship of D.L. Paliwal, B.M. Jawalia and Fateh Singh 'Manav' describes the revolutionary and literary activities of Thakur Kesrisingh Barhat of Shahpura, who was a great patriot and a scholar.

Political History from 1761 to 1947 A.D.

The Rajputana States failed to consolidate their power and to relieve themselves of the Maratha thraldom despite the crushing defeat of the latter in the Third Battle of Panipat (1761). The Maratha families of Puars, Sindhia, Holkar as well as the Peshwa exercised their supremacy over Rajasthan up to 1818 when they were ousted by the British Government from there. A number of reasons helped the Marathas to maintain their hold on Rajasthan for a long period and reap economic advantages from there. First, the inter-state rivalries proved a bane for the Rajput rulers as it frustrated their efforts to combine against the Marathas and gave opportunity to the latter to derive financial benefits and to keep them divided. A number of instances confirm this contention. Maharaja Madho Singh of Jaipur (1751-1767) continued the policy of animosity towards the Kota State and in his endeavour to exercise control over there, he fought the battle of Bhatwada (29 November to 1 December 1761). The ruler of Kota with the assistance of Malhar Rao Holkar of Indore defeated the forces of Jaipur. Further, in December 1767, the Jaipur State sepoys humiliated Jawahar Singh of Bharatpur by attacking his troops when he passed through the eastern part of Jaipur near Mawade. The ruler of Jodhpur took advantage of the civil strife in Mewar and annexed latter's territory of Godwad in 1770. Above all, the Ten Years War between the rulers of Jaipur and Jodhpur for the hand of princess Krishna Kumari of Mewar; the support given by the rulers of Jaipur and Bikaner to Dhonkal Singh, a pretender to the Jodhpur throne, the attack of Maharaja Man Singh of Jodhpur on Surat Singh of Bikaner in retaliation for latter's participation in battles against Jodhpur, are conspicuous examples of the interstate rivalries which kept the Rajput rulers divided and engulfed in wars while the Marathas participated in the wars as mercenaries of the contending parties. Contrary to this, the Rajputana States of Bharatpur (1803), Alwar (1803) and Dhaulpur (1806) under British protection since 1803, were always forbidden to interfere in the interstate rivalries of the
region and, therefore, they enjoyed comparatively more peace and tranquillity than the remaining Rajputana States under the Maratha supremacy. In fact, the Marathas had obtained firm footing in Rajasthan by 1806 and became refrees in all disputes and virtual rulers of the country.

Secondly, the negligence of the rulers of Rajputana to pay the annual tribute to the Marathas compelled the latter, time and again, to impose extra demands on the erring rulers and to alienate their territories in perpetuity. Holkar and Sindia attacked Mewar several times between 1761 and 1773 for collecting the arrears of tribute. Sindia seized the districts of Jawad, Neemuch, Morwani, Ratangarh, Kheri and Singauli and Holkar who already possessed Mewar’s territory of Rampura further occupied Nimbahera, Joth, Bichor and Nadowai. Sindia’s tribute collecting expeditions to Rajputana with more vengeance after his assuming the charge of Vakil-i-Mutlaq (1784), brought him in conflict with the combined forces of Jaipur and Jodhpur rulers, and resulted in his discomfiture at the battle of Lalsot and Tunga. This made Sindia to modernize his army under French Generals, and with the help of it he regained his supremacy over Jodhpur and Jaipur by defeating them in the battles of Merta and Patan respectively. In March 1791. Mahadji Sindia wrested Ajmer from the ruler of Jodhpur, which served as the centre for the Marathas to lead tribute collecting expeditions into Rajputana States till 1818 when it became a British Province.

Thirdly, the emergence of Pindaris in Rajasthan as an independent military organisation specially after the defeat of the Marathas in the Second Anglo-Maratha War (1803-1806 A.D.) accelerated the desolation of Rajasthan by the predatory forces. Amir Khan, a famous predatory and an important chief of the Holkar State interfered to his utmost in the internal affairs of the Rajputana States for securing pecuniary gains and establishing control over them. He imposed heavy contributions on them and devastated their lands or resorted to intrigues and assassination on their failure to fulfill his demands. On receiving money from Maharaja Man Singh, it is believed that he secured the murder of Krishna Kumari of Mewar for establishing peace in Rajputana (1810). Khuddad Khan, perhaps an associate of Amir Khan, plundered Dungarpur in 1812 and maintained control over it for about four years till his death in 1815. On the failure of the Jaipur State to pay dues to his agent Mohammad Shah Khan, he in July 1813 compelled Sawai Jagat Singh (1803-1819 A.D.) to dismiss his minister Rao Chand Singh, the jagirdar of Duni. It was on his orders that Indraraj, the minister of Jodhpur State and Dev Nath, the spiritual Guru of Man Singh were assassinated in the Jodhpur fort in October 1815, and a minister of his own choice was appointed in the State. Maharaja Man Singh in utter distress handed over charge of his State administration to the heir-apparent Chhatar Singh. Maharana Bhim
Singh was so much weakened by the Maratha-Pindari raids and internal civil strife, that in 1816 he witnessed in silence the Pindaris under Jamsbed Khan plundering the female apartments of his palace in the pall of darkness with burning torches in their hands. In April 1817, Nawab Karim Khan, a Pindari plundered Banswara. When Pindaris levied heavy contribution from the Rajputana States, Rajrana Zalim Singh of Kota extended protection to the Pindaris. For saving Kota from their incursions, he granted lands to them in Chhaoni and Jalharapatam and provided shelter to the family of Amir Khan in Shergarh so that he had no anxiety on their account while he was pursuing his career of rapine in the distant parts of Rajasthan.

Fourthly, the Maratha-Pindari incursions combined with the revolts of jagirdars against their rulers added to the chaotic political condition in Rajputana. The jagirdars combined against their sovereigns and even sometimes joined hands with the Marathas against them as is evident in case of Maharana Arsi Singh of Mewar (1761-1773 A.D.). Arsi was defeated by the combined forces of his recusant nobles and those of Sindhia at Sipra near Ujjain (January 1769). Contrary to this, Maharaja Man Singh got his recusant Thakur Sawai Singh of Pokaran and his associates assassinated through Amir Khan on March 29, 1808. This perpetuated animosity between the Pokaran House and the Maharaja and proved detrimental for the Jodhpur State. The ambition to acquire dominant influence in their respective States brought the Chundawat and Saktawat sardars in conflict in Mewar and the Rajawat and Nathawat Jagirdars in Jaipur. This weakened the power of the rulers and facilitated the incursions of the predatory powers in Rajputana States. This created anarchic conditions in the States and weakened the feudal ties too. Many jagirdars like those of Mewar, Shekhwatia (Jaipur), Churu (in Bikaner), etc., indulged in predatory habits which resulted in the discouragement of foreign and domestic trade, molestation of the Banjaras and migration of the business community to safe places. The jagirdars of Mewar had become so notorious that they did not hesitate in plundering the elephant of Maharana Bhim Singh outside the city of Udaipur. C.U. Aitchison observes that: “To such distress was the Maharana reduced that he became dependent on the bounty of Zalim Singh, the Regent of Kota, who gave him an allowance of Rs. 1,000/- a month.” On the other side, the failure of Rao Udaibhanji of Sirohi to check the incursions of the State of Palanpur led many of his Thakurs particularly those of Bhatana, Garwal, Momal, Madar, Patwara and Jilwara to transfer their allegiance to the State of Palanpur by 1817. Moreover, many of the jagirdars of Mewar and Jaipur by usurping Khalsa lands diminished the resources of their rulers which eventually prevented them to make regular payment of tribute to the Marathas.

Fifthly, the British policy of non-interference and their refusal to extend protection to the Rajputana States between 1786 and 1802, left the latter at
the tender mercies of the Marathas. The elimination of the power of Sindhia from Northern India by the British power in September 1803 and extension of British protection to the Mughal Emperor made the British Government to conclude treaties with the Rajputana States of Alwar, Bharatpur and Jaipur (in 1803) for utilizing their military resources against the Marathas. However, when the rajas of Bharatpur and Jaipur sided with Holkar during the Second Anglo-Maratha War, the British Government laid siege to Bharatpur and enforced a new treaty on Bharatpur (April 1805); and above all, it dissolved the treaty with Jaipur on the pretext that it was recognized as the sphere of the influence of Sindhia. In 1806, Rana Kirat Singh of Dohad was made the ruler of Dhaulpur. Thus in 1806, the British Government left the unprotected States of Rajputana to the tender mercies of the Marathas and the Pindaris.382 On their failure to unite against these predatory hordes because of their mutual dissensions and the internal strife, the rulers of Mewar, Jaipur and Kota appealed to the British Government for protection a number of times between 1807 and 1816 and claimed it as their right for the British had taken the place of the Mughal Emperor.383 At last in 1817-18, when the British Government started a campaign for the overthrow of the power of the Pindaris and the Marathas, it separated Amir Khan from the predatory confederacy and raised him to the position of the Nawab of Tonk384 and brought all the Rajputana States except Sirohi under the vortex of its treaties.385 In 1818, Ajmer became a British territory according to the treaty with Sindhia and in 1823 a treaty was also concluded with Sirohi.

Clauses in the Treaties

The treaties with the States mostly embodied those principles according to which Lord Hastings, embarked upon making the British Government as paramount power in the States of Rajputana. According to the general terms of the treaties, the British Government on its part, promised non-interference in the internal affairs of these States, and offered to protect their interests and those of their heirs and successors. The rulers on their part acknowledged the British supremacy. They submitted their foreign relations to the British Government, and pledged to lay all their military resources at its command. Besides, they promised that they would not commit aggression against any State, and in case of a dispute among themselves they would submit to 'the arbitration and award of the British Government.' On the desire of Zalim Singh, the Rajrana of Kota, Charles Metcalfe, as a mark of gratitude to the former's loyal services to the British in the extermination of the Pindaris, inserted a supplementary article in the treaty with Kota. The British Government consented to this supplementary article which vested the entire administration of that State in Rajrana Zalim Singh, and after him in his heirs, in regular succession and perpetuity. According to the treaties, only the States of Kota, Bundi, Jaipur, Udaipur, Jodhpur, Banswara, Dungarpur and Pratapgarh were to pay tribute to the British Government as they were paying to the Marathas.386
Thus, by the end of 1818, the Pindaris were scattered and destroyed. The Maratha rulers, defeated one by one, ceased to exist as a political force; and the Rajputana States having been brought under British protection felt free and secure from any external danger.

Formation of the Rajputana Agency (1832)

The distribution of the work of conducting relations with the Rajputana States between the Residents at Delhi and Malwa and the 'Superintendent and Political Agent at Ajmer' had led to the laxity of British control on the Rajputana States. In 1832, Lord William Bentinck, Governor-General of India, after holding consultations with the Rajputana rulers at the Ajmer Durbar, placed all the Rajputana States under the charge of one political authority called the "Agent to the Governor-General for the States of Rajputana, and Commissioner of Ajmer", with headquarters at the centrival position of Ajmer. In April 1856 Mount Abu was made the headquarters of the Rajputana Agency. 367

The measure of 1832 was adopted to lower the importance of the Mughal Emperor in the estimation of the rulers and to vindicate the paramount authority of the British Government by exercising effective control over the Rajputana States. Moreover, the similarity in historical tradition, political institutions and social customs of the people of Rajputana States justified this measure. It proved a natural and convenient arrangement as the boundary of the present Rajasthan is almost the same as it existed in 1832 at the time of the creation of the Rajputana Agency. 368

Uprising of 1857

The news of the 1857 Uprising at Meerut (10 May, 1857) and Delhi (11 May, 1857) had shaken the British power all over Rajputana like other parts of India. The Native sepoys defied the British government at the cantonments of Nasirabad (28 May, 1857) and Neemach (3 June, 1857) by setting them on fire, by plundering their treasuries and by killing a number of British officers during May and June 1857. They marched to Delhi and fought under the banner of the Mughal Emperor for exterminating the British power in India. Likewise, the disaffected troops of Tonk State joined the forces of Mughal Emperor at Delhi. 369

Appendix I given at the end of the chapter contains bio-data of some of the martyrs of 1857 in Rajasthan who were killed, hanged or who died in action during the insurgency.

Under the spell of the breakout at Nasirabad and Neemach, the Indian sepoys of the Jodhpur Legion at Erinpura, Mt. Abu and Anadra not only rose in arms and attacked their British officers but also collaborated with Thakur Kushal Singh of Ahwa (in Marwar) and several other jagirdars
of Marwar and defeated the British troops at Ahwa on September 18, 1857. It was only on the restoration of the British power at Delhi that George Lawrence, the Agent to the Governor-General in Rajputana States suppressed the Uprising at Ahwa on January 24, 1858.390

The State of Kota witnessed peoples' Uprising during 1857. Its sepoys who were deployed on duty at Neemach came under the spell of the anti-British risings there and around, in August 1857. This was clearly reflected in their involvement in a quarrel with the European troops from Deesa (in the Bombay Presidency) at the Neemach Sadar Bazar. On their returning to Kota, they revolted under the leadership of Pathan Mehrab Khan of Karauli, a Risaldar of the Kota State troops, and Lala Jaidyal, an employee of the Kota State. They attacked the Kota Residency and murdered Major C.E. Burton, the Political Agent at Kota. Further, they beleaguered Maharao Ram Singh in his palace for his pro-British stance. This uprising was suppressed by the British forces on March 30, 1858.391

Several jagirdars expressed their anti-British ferment by revolting against their pro-British rulers for latter's concern for maintaining peace and order to bolster up the British power in India. Maji Ranawat, the Regent and mother of the minor jagirdar of Khetri (in Jaipur) refused to provide a detachment of Khetri troops to W.F. Eden, the Jaipur Political Agent, in June 1857 for intercepting the rebels, and above all, gave refuge to rebels and mutinous soldiers in Singhana and other places in Khetri pargana in defiance of the Jaipur State orders for their apprehension.392

Rawal Shiva Singh of Samod (in Jaipur) presented nazar to the Mughal Emperor at the time of the commencement of the 1857 Uprising. On his way back from Delhi to Jaipur he met the Jaipur State troops at Kotputli and infused such a rebellious spirit among them that some sepoys and artillerymen deserted Eden’s Camp at Palwal and as a result of this, Nawab Mohammad Khan, Eden and the sardars returned with the remaining troops to Jaipur in July 1857.393 Moreover, the Thakur of Rowa (in Sirohi) added to the difficulties of the British Government by revolting against the Rao of Sirohi during the 1857 Uprising.394

Several jagirdars also sympathised and supported the rebels. The noted Bhil jagirdars such as Onkar Rawat of Mowree Khera and Dalla Rawat of Sodulpur (in Banswara) provided provision to Tantia Tope on his march through the territory of Banswara State in March 1858.395 Moreover, they joined Tantia Tope along with their 4000 Bhil followers against the British forces in the battle near Partabgarh on December 24, 1858.396 Thakur Kesri Singh of Salumber and Rao of Kotharia (in Mewar) defied the British power as a protest against its policy of Sati, adoption and threat of annexation and for extending British protection to the Maharana.397 He furnished Tantia Tope with free supplies of food and
provision at Salumber on December 14, 1858. Similarly, Rao Raja Fateh Singh, jagirdar of Uniara (in Jaipur) created hurdles for the British forces when the latter pursued the insurgents under Tantia Tope. He refused them supplies and entry into the town of Uniara in January 1859. It was only under the duress of the British force that he reluctantly acquiesced to the British demand to avoid an armed conflict. However, he refused to surrender his people to the British authorities who had insulted and fired on Lieutenants M. Burd and Anderson of the 10th Bombay Native Infantry, near the tank of Uniara town.

The people in Rajputana, in general, had all sympathy for the insurgents and utter hatred for the British Government as the latter was an alien power; but they did not make a common cause with the sepoys of Nasirabad and Neemach who rose in arms, though some of them supplied provisions and cattle to them and hooted and hissed at the British officers who chased them. For instance, the villagers provided provision and cattle to the Nasirabad sepoys when they passed through the Jaipur portions of Dudu (June 1, 1857) and Bagru (June 2, 1857).

In this chaotic political condition the tribals also attempted to uproot the British government from their regions. The Bhils of the Mewar Hill Tracts joined their Chief of Pahara in his attempt to destroy the cantonment at Kherwara which kept surveillance on them and curtailed their freedom. The Minas of Kherar resorted to banditry specially after the departure of the Kota contingent from its headquarters of Deoli and its revolving at Agra in May 1857. They waylaid and plundered the traders and British officers and their stores, committed excesses chiefly in the villages of the British territory of Ajmer-Merwara and those of the British protected States of Bundi, Tonk, Mewar and Jaipur during 1857-59. This reduced the influence of the British paramount power in the tribal areas.

Several State Officials also defied British authority. Isur Das, the zilladar or amil of Hindaun (in Jaipur) had issued orders to his subordinates to supply provisions to the troops of the Nawab of Tonk when they were on their way to Delhi. The Maharaja of Jaipur dismissed him from his post. The State troops only gave lukewarm support to the British officers in intercepting the insurgents and resented their rulers' policy of providing shelter to the Europeans in the royal palaces. However, they did not actively assist the insurgents with the sole exception of the Poorabia and Muslim troops in the States of Tonk, Kota, Jaipur, Jhalawar and a few other States.

It was because of this reason that Tantia Tope could not secure substantial military assistance against the British during his march through Rajputana between June 1858 and January 1859, and the British troops defeated him at a number of places and finally hunted him out of Rajputana.
in January 1859; he was seized by a British force at Paron and was executed on April 18, 1859, at Sipri for rebellion against the British power. 409

In contrast to their people and jagirdas, the rulers of Rajputana States demonstrated their loyalty to the British Government throughout the 1857 Uprising by maintaining peace in their territories, by extending military assistance to maintain the British power in Rajputana and on its borders, and above all, by accelerating the overthrow of the Mughal Emperor by not extending any military assistance to him against the British Government in 1857. 410 The British government, in turn, showed gestures of goodwill and friendliness towards them in various ways; it showed its appreciation of the rulers' loyalty during the Uprising by issuing Kharitas, by announcing remissions of debts, commutations of tributes and additions to the number of gun salutes, and by granting them lands, khillats and adoption sanads. 411

Political and territorial changes

During the British paramountcy from 1818 to 1947 A.D., massive political and territorial changes came about in the Rajputana States. The British Government helped in the restoration of the authority and power of the rulers which they had lost during the Maratha supremacy. For instance, the Kautinama concluded by the mediation of James Tod, the first Political Agent Mewar, established the authority of Maharana Bhim Singh over his jagirdars. 412 On the persuasion of the British Government, the State of Kota returned Jahazpur to Mewar 413 but the district of Nimabhera, having been guaranteed to Amir Khan, could not be restored to Mewar. During the 1857 Uprising the Maharana unauthoritiously occupied Nimabhera, but after restoration of peace, the Maharana was compelled to restore it to the Nawab of Tonk. 414 In 1838, the British Government created a new State of Jhalawar from one-third territory of Kota and installed Madan Singh as its ruler; as a result of which the mistake committed by the supplementary article of the Kota treaty was rectified. 415 In 1845, the Rao of Sirohi gave Mount Abu on lease to the Bombay Government, which was developed into a sanitarium for the invalid British soldiers from Deesa and as a summer resort for the Europeans and the rulers. 416 On 1st August, 1867, the uncle of the Chief of Lawa, a tributary of Tonk, was treacherously murdered at the instigation of Mohammad Ali Khan, Nawab of Tonk. The Nawab was consequently deposed and Lawa was declared a separate chiefship under the protection of the British Government. 417 In 1868 the British Government resolved the long standing dispute between the chief of Nimarana and the ruler of Alwar by admitting Nimarana chief as a feudatory of Alwar State and granting him right to adoption. 418 In the same year, the Rao of Kushtagar, a feudatory of Banswara State was given the status of a chiefship on the establishment of the claim of the Rao to independence from Banswara. As a result of
this, the Banswara Darbar was refrained from all interference in the Kushalgarh chiefship, though the Rao continued to render certain specified acts of allegiance and to pay annual tribute to Banswara. In November 1925, the status of the chiefship of Shahpura was raised to that of a State, and the ruler was granted a permanent salute of nine guns. Thus, at the time of the abolition of the Rajputana Agency on August 15, 1947, there existed nineteen States and two chiefships in Rajputana.

Growth of British Paramountcy

The period from 1818 to 1947 also witnessed the growth of a closer relationship between the British Government and the Rajputana States and the former assumed all the prerogatives of the Mughal Emperor. It started bestowing titles and Khilats on the rulers and nobles; the Governor-General held Darbars in 1832, 1862, 1877, 1903 and 1911 which were attended by the Princes of Rajputana with a few exceptions. In 1832, Maharaja Man Singh did not attend William Bentinck’s Darbar at Ajmer owing to his estranged relations with the British Government. The Maharana of Mewar abstained from the Imperial Assemblages of 1903 and 1911 as the British Government had not conceded to his demand of granting him higher position than the rulers of Hyderabad and Baroda.

The rulers of Rajputana showed their loyalty and gratitude to the British Government by extending their unflinching support to it during the 1857 Uprising. In 1862, the British Government granted them Sanads of Adoption which further strengthened ties between them. The growing cordial relations of the Princes with the British government were clearly reflected in placing all their military resources and personal services at the command of the British Government during the First and Second World Wars. Again in 1921, the Chamber of Princes which was created to strengthen the British Empire in India was dissolved with the lapse of British Paramountcy in 1947. The Chamber of Princes secured the passage of the Indian States Act 1922 to prevent their subjects to publish anything against them in newspapers in the British India. The Act became one of the repressive measures during the freedom movement in Rajputana.

Political Awakening in Rajputana

The expansion of Western education, the publication of newspapers and circulation of pamphlets, the autocratic administration of the Rajputana Princes, the revolutionary activities of Arjunlal Sethi, Kesri Singh Barhat, Rao Gopal Singh, Vijay Singh Pathik, Pratap Singh and several others, and above all the political activities of the Indian National Congress in the British Provinces created public awakening in Rajasthan. The political awakening in Rajasthan was first reflected in the British territory of
Ajmer-Merwara with the participation of a delegate in the Allahabad Session (1888) of the Indian National Congress. As there existed more liberal political atmosphere in Ajmer than in the despotic Rajputana States, the former turned into a centre of activity of the political workers of Rajputana States. The political workers created political awakening among the people by smuggling proscribed literature - newspapers, pamphlets, books, etc., from Ajmer into Rajputana States. They constantly kept themselves well posted with the political programmes in the country through the Congressmen at Ajmer, Bombay, Ahmedabad, Agra, Wardha, etc.

The activities of the Indian National Congress, and its policy of neutrality towards the political grievances of the people of Princely States, induced the political workers of Ajmer and those of the Princely States of Rajputana and Madhya Bharat to organise the Rajputana - Madhya Bharat Sabha in 1918 which continued to work upto 1947 with mainly Ajmer as its headquarters with the aim of establishing responsible governments in the Princely States and enrolling their subjects in Congress. As a result of the co-operation of this Sabha, the Rajputana Seva Sangh (1919-1928) was established in Wardha in 1919 and in the following year its headquarters was transferred to Ajmer. The objectives of this association were to remove social and political disabilities of the subjects of Rajputana States and to propagate among them the use of Khadi - "the livery of freedom". It established its branches in Bundi, Jaipur, Jodhpur and Kota and guided the peasant movements in Bijolia, Begu, Bundi and Sirohi. Further, it emphasized on political organizations in Rajputana through its weekly newspaper - Navin Rajasthan (Ajmer, 1921) and when the entry of this paper was prohibited by the Mewar Durbar, its name was changed to Tarun Rajasthan. In 1928, the Rajasthan Sewa Sangh was dissolved owing to internal dissensions and also because it had outlived its utility on the formation of the AISPC at Bombay (in December 1927) with the objectives of securing civil liberties and establishing the responsible governments in the Princely India.

The AISPC could not prove a political force before the autocratic administration and Seditious Acts in the Rajputana States till 1937. After the Swadeshi Movement (1905), the Rajputana rulers on the advice of the British Government had enforced Seditious Acts (1908 and 1922) in their States to impede the growth of nationalism by speeches or discussion on Swadeshi Movement, boycott, Swaraj and through newspapers and political associations and by other means. Even the function of any club or associations or meetings was not permitted without the permission of the State. Therefore, the rulers suppressed all popular movements and
restrained political organizations from conducting any function. The rulers also enjoyed latitude from the British Government in resorting to this repressive policy. Moreover, it was facilitated as the Indian National Congress did not extend its direct support to political movements in the States till 1937. For instance, in 1908 the Sirohi State banned the “Union Club” in Sirohi which was organized by the students under the spell of the Swadeshi Movement. In 1913 the Bhil revolt under the leadership of Guru Govindgiri and his principal Bhil disciple Punja Dhirji for restoring the Bhil Raj in the Banswara State was crushed at Munaghar by the British military force. The Akki movement (1921-22) under the leadership of Motilal Tejwatt for the removal of the agrarian grievances of the Bhils and Girassias of the States of Mewar, Sirohi, Danta and Idar was subsided by military force as there was no fear of any opposition from the Indian National Congress. Mahatma Gandhi had discredited the Akki movement as he was against the launching of any movement in the Princely States during the Non-cooperation Movement (1920-22). At this time, the Indian National Congress had craved for unity among all the classes in the country against the Imperial power. So also, the Jodhpur State banned the Marwar Hiti Karini Sabha (1917-19), Marwar Youth League (1931), Marwar Prajamandal (1934) and the Association for Protection of Civil Liberties (1934) as their political activities were considered as a sedition against the State. Similarly, the Kota Rajya Prajamandal (1926) and the Jaipur Rajya Prajamandal (1931) could make no headway in their political demands till 1937.

In February 1938, the Haripura Congress Session assured to the AISPC the support of the Congress to the independent organizations “for the political, social and economic freedom in the Princely States,” as the Congress stood for complete independence (Purna Swaraj) of India including the Princely States. This historic decision agitated the mind of politically socialized activists for establishing Prajamandals for securing civil liberties and establishing responsible government under the aegis of their rulers. With these objectives, the Prajamandals were organized between 1938 and 1946 in Udaipur (Mewar Prajamandal, April 1938), Bharatpur (Bharatpur Raj Praja Parishad, 1938), Jodhpur (Marwar Lok Parishad, 1938), Jaipur (Jaipur Rajya Prajamandal, 1938), Sirohi (Sirohi Prajamandal, 1939), Alwar (Alwar Rajya Prajamandal, 1938) Bundi (1938), Shahpura, Banswara (1945), Dungarpur (1945), Jaisalmer (Jaisalmer Rajya Prajamandal, 1945) and in the other Rajputana States. These Prajamandals conducted their political and social programmes separately in each State under the guidance of the All India States' People's Conference and Mahatma Gandhi. In the beginning, most of the Prajamandals became prey of the repressive policy of the rulers and were declared unlawful. It was only after launching the
Civil Disobedience Movement and individual satyagraha that the autocratic States like Jaipur, Mewar and others gave recognition to them and granted to the people the right of free association and public meeting under the Registration of Societies Acts.\textsuperscript{444} In 1946, they were merged in the Rajputana Prantiya Sabha which functioned as a provincial unit within the All India States People's Conference and provided organizational framework for conducting the popular movements for the responsible government in the Rajputana States.\textsuperscript{445}

The Prajamandals gave full support to the Indian National Congress during the Quit India Movement (1942) in their respective jurisdictions. According to the advice of Mahatma Gandhi they launched the Civil Disobedience Movement, pressurised their rulers to break their relations with the British Government and to provide responsibility to the people in the government of their respective States.\textsuperscript{446} The All India States People's Conference in its Seventh session at Udaipur (December 1945 to January 1946) under the presidency of Jawaharlal Nehru reiterated the demand for the establishment of the responsible Government in the Rajputana States.\textsuperscript{447} The constitutional reforms introduced by the rulers between 1943 and 1947 fell short of the expectations of the people; the Legislative Assemblies were more in the nature of advisory bodies and were not given any effective power.\textsuperscript{448} Moreover, the schemes envisaged for the formation of responsible government by several rulers in their States remained on paper upto 1947 due to the hectic political developments after the declaration (June 1947) of the partition of India.\textsuperscript{449} The rulers of Rajputana strengthened the Dominion of India by joining the Constituent Assembly and by signing the Instrument of Accession and Stand Still Agreements by August 15, 1947, when British paramountcy lapsed and India became independent.\textsuperscript{450} The patriotic zeal of the rulers and the co-operation of the Rajputana Pratinidhi Sabha facilitated dissolution of the Rajputana States and their integration in the newly created State of Rajasthan under the Indian Union in 1949.\textsuperscript{451}

\textbf{SECTION - E}

\textbf{CONTEMPORARY PERIOD}

It is evident from the narrative given in the preceding pages that the erstwhile Rajputana was composed of 21 princely States and Chiefships (19 States and 2 Chiefships), and a British administered territory of Ajmer-Merwara. These princely States, save in three cases, had Rajput rulers belonging to different clans. Of the three exceptions, two had Jat rulers (Bharatpur and Dhaulpur) and one, a Muslim Nawab (Tonk).
Political Integration

After the lapse of paramountcy in 1947, a sort of void appeared in the political relationship between these States amongst themselves and between them and the central power, which so far, was regulated through the clauses of the various treaties entered between them and the British Government. The acceptance of the principle of partition of the country by British Government and their departure from the Indian soil after transferring the power and the resultant dissolution of treaty obligations left these States to opt for or opt out of the Indian Union and it was a Herculean task to bring these States together and coax or convince them to give up their sovereign rights and opt for the Indian Union. These rulers had enjoyed privileges and prerogatives and it was impossible to allow them to retain these in the newly proposed set-up and the aspirations of the free masses.

The task of integration was left to the iron man of the day, Sardar Vallabh Bhai Patel who, with untiring zeal and perseverance made negotiations with these rulers and persuaded them to cede their States to the Indian Union after retaining their certain rights and privileges duly guaranteed by the Government of India. The integration of these States took place in the following stages:

STAGE I—The eastern States of Alwar, Bharatpur, Dhaulpur and Karauli combined together to form a Union known as the Matsya Union. The covenant of this Union was signed by these rulers on 28th February 1948 and the inauguration took place on 17th March. The ruler of Dhaulpur became the Rajpramukh or the Head of this Union of four States, covering an area of 7,589 sq. miles, a population of 18,37,994 and a revenue of Rs. 183 lakhs.

STAGE II—Next, the rulers of nine other States, namely, Banswara, Bundi, Dungarpur, Jhalawar, Kishangarh, Kota, Pratapgarh, Shahpura and Tonk and chiefs of Lawa and Kushalgarh with an area of 17,000 sq. miles, a population of about 24 lakhs and a total approximate revenue of Rs. 2 crores decided to unite together. It was also decided that the Constituent Assembly of the new Union would have 24 elected representatives on the basis of one seat for every lakh of the population. To safeguard the interest of particular class like jagirdars, the Rajpramukh was authorized to nominate four persons to represent such interests. It was also decided that the rulers of Kota, Bundi and Dungarpur should be deemed to have been elected by the Council of Rulers as the first Rajpramukh respectively. These clauses were incorporated in the covenant and the Union was inaugurated on 25th March, 1948. This was known as the Former Rajasthan.
STAGE III—Negotiations between the Government of India and the State of Udaipur with regard to its joining the other States were going on. Besides the question of appropriate privy purse, other questions related to the position and status of the Maharana and the capital of the new Union. Consultations were also held with the covenantee States and it was agreed that Rajasthan Union should be reconstituted by the inclusion of Udaipur and then the existing covenant should be superceded by a fresh one. The rulers also agreed to elect the Maharana of Udaipur as the Rajpramukh for life but this privilege was not to be extended to his successors. The Maharao of Kota agreed to relinquish his position as the Rajpramukh and the rulers elected him as the Senior Uprajpramukh. The rulers of Bundi and Dungarpur were to continue as Junior Uprajpramukhs of the proposed Union. It was agreed after much negotiations that the location of the capital would be at Udaipur and to compensate the loss of importance thus incurred to Kota, it was decided that the legislature would hold at least one session every year at Kota. The units of Kota State Forces and other institutions or departments which could conveniently be retained at Kota would continue to remain at Kota. It was also settled that when administrative units were carved out, one Commissioner's Division would be headquartered at Kota. The new Union, known as the United State of Rajasthan, was inaugurated on 18th April 1948. It had an area of 29,977 sq. miles, a population of 42,60,918 and an annual revenue of Rs. 316 lakhs.

STAGE IV—Now four States, namely, Jaipur, Jodhpur, Jaisalmer and Bikaner remained outside the fold of the Union. Hectic negotiations were held between the Central Government and the rulers of these States as well as their advisors and the popular leaders on the one hand and the representatives of the Unions already formed in which these four States were to be merged. It was agreed that the Maharana of Udaipur would be the Maharajpramukh of the new Union for lifetime. The ruler of Jaipur was designated as Rajpramukh for lifetime, those of Jodhpur and Kota as senior Uprajpramukhs and Bundi and Dungarpur as Junior Uprajpramukhs for five years. The capital of the new Union was to be at Jaipur.

A provision was included in the Covenant whereby the Rajpramukh had to execute a fresh Instrument of Accession, accepting all the subjects in both the federal and concurrent lists for legislation by the Dominion Legislature, except the entries relating to taxation and duties. The rulers of the covenantee States were given one vote each in the election of the Rajpramukh and Uprajpramukhs but later on, it was decided that each member of the Council of Rulers should have a number of votes equal to the number of lakhs of population of their States.
These States merged with the United State of Rajasthan and the new Union, known as the United State of Greater Rajasthan, was inaugurated on 30th March, 1949.

Stage V—The four rulers of the Matsya Union formed earlier, were now approached by the Central Government to know whether they would like the Matsya Union to be merged with the United State of Greater Rajasthan or with the United Provinces. A fresh Covenant was signed by these four rulers abrogating the earlier Covenant and agreed that the Matsya Union be integrated with and become a part of Rajasthan. The four rulers signed the agreements as did the Rajpramukh of Rajasthan on behalf of the United State of Greater Rajasthan and the administration of the Matsya Union was transferred to the United State of Greater Rajasthan on 15th May 1949.

Stage VI—The State of Sirohi was transferred to the Western India and Gujarat States Agency on the linguistic basis in 1948. In March 1948 when the rulers of Gujarat States decided to merge their States with the province of Bombay, the question of Sirohi again cropped up and it was taken over as a centrally administered area for the time being under an agreement signed by the Maharani Regent on 8th November 1948. Later, on 5th January 1949, it was handed over to the Government of Bombay for administration on behalf of the Government of India. However, looking to the demands of the popular leaders of the State and those of people of Rajputana as well as the Gujaratis, who respectively wanted the State of Sirohi to be merged with Rajasthan or Gujarat, it was ultimately decided to divide the State. Abu Road and Dilwara tahsils of Sirohi were merged with Bombay and the rest of the State with Rajasthan on 25.1.1950.

To sum up, the following table shows the area and population of the integrating States and the ultimate picture which emerged on 25.1.1950:

<table>
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<tr>
<th>Name of the Union Formed</th>
<th>Date of Formation</th>
<th>States forming the Union</th>
<th>Area (Sq. Miles)</th>
<th>Population</th>
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<td>I. Matsya</td>
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<td>1. Alwar</td>
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<td></td>
<td>2. Bharatpur</td>
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<td>3. Dhaulpur</td>
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<td>4. Karauli</td>
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<td>1. Banswara</td>
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<td>3. Dungarpur</td>
<td>1,406</td>
<td>2,74,282</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. Jhalawar</td>
<td>824</td>
<td>1,22,299</td>
</tr>
</tbody>
</table>
The first Ministry of the United Rajasthan was formed on 7th April 1949 with Shri Hiralal Shastri as the Chief Minister and others as Ministers. This Ministry continued till 5th January 1951 when it resigned and was succeeded by a Ministry with Shri C.S. Venkatachar I.C.S. as Chief Minister and Shri B.N. Jha, I.C.S. as Minister. After the first General Elections, the Ministry headed by Shri Tikaram Paliwal as Chief Minister was formed on 3rd March 1952 but soon after Shri Jaimarayan Vyas was installed as Chief Minister on 1st April 1953.

Administrative Integration

The administrative integration was as complex as the political integration was difficult. The integrating States had different systems of revenue, judicial, police, general, financial and military administration. In order to find adequate and efficient personnel to run the administration, the existing systems were to be studied and personnel to be screened and those inefficient were to be discharged after payment of reasonable compensation. The relative seniority of the officers had to be fixed and their pay and conditions of service were to be made uniform throughout the State. A uniform police administration had to be brought into being after reorganising thanas and police circles. The varying revenue systems of all the component States had to be moulded into one, by setting up a Board of Revenue. The judiciary had to be completely reorganised, obsolete
laws were to be repealed, central laws were to be adopted and district
courts and High Court had to be set-up. The financial system including
taxation, audit and accounts had to be reorganised.

In order to enable the Government of India to discharge the
responsibility it had assumed till the Constitution framed by the Constituent
Assembly came into operation, the State Government on the advice of the
Government of India appointed two Advisers and attached them to the
Departments of Law & Order, Integration, Revenue and Finance. All papers
connected with the departments passed through the Advisers. They also
attended the meetings of the Cabinet with a right to express their views but
without the right to vote. The Chief Minister was expected to solve the
unresolved differences between the Ministers and the Advisers; otherwise
these were to be referred to the Government of India. An Advisor to the
Rajpramukh was also appointed to deal with the matters over which the
exclusive authority vested in the Rajpramukh. According to the instructions
of the Government of India, appointment to certain posts like Chief Secretary,
Chairman and Member of the Public Service Commission, Finance Secretary,
Inspector General of Police etc., had to be made in consultation with the
Government of India.

An Integration Committee was appointed on 9th April 1949 with Chief
Minister as the Chairman and the Integration Adviser and the Chief Secretary
as members. A separate Integration Department with a Secretary was created.
Officers were interviewed by this committee to adjudge their suitability for
various posts. Meanwhile, administrators were appointed for various units to
implement the policies of the new government.

In May 1949, a number of Departmental Reorganisation Committees
were set-up to examine the existing organisation of the various Departments
in different Units. They were expected to compile information containing
details of service conditions of different classes of government servants
(gazetted, non-gazetted & superior ministerial establishments), to give
proposals for reorganisation and recollection regarding strength of the
proposed and the existing staff, their pay-scales, territorial distribution of
work and adjustment of the surplus and retrenched staff as well as the
proposal for scales of pay.

Besides the Departmental committees, four Special committees were
also appointed for (1) Unification of Laws, Civil, Criminal, Stamp, Court
Fees etc., (2) to enquire and report on Land Tenures and allied matters
(3) to unify Revenue Laws and (4) to formulate proposals for creation of
different sections of the General Secretariat.

The reports of the Departmental Committees were scrutinized by the
Integration Department and in consultation with the Heads of the
Departments, the pattern of administrative set up was evolved, incorporating
strength (gazetted and non-gazetted) of staff, categorisation of state services,
subordinate services, ministerial services and class IV services. On April 30, 1949, a Public Service Commission was set up for the whole of Rajasthan replacing similar institutions in the covenating states.

In the beginning, the Secretariat was composed of a Chief Secretary and eight Secretaries. Later, one Secretary and two Additional Secretaries were also added. To begin with, there were eleven Heads of the Departments, viz., Inspector-General of Hospitals, Settlement Commissioner, Commissioner of Civil Supplies, Commissioner of Relief and Rehabilitation, Chief Engineer (B & R), Chief Engineer (Irrigation), Director of Agriculture, Director of Mines and Geology and Transport Commissioner. Later, nine more departments were created. By an order dated 13th July 1949, their headquarters were fixed at the following places:


Jodhpur - Accountant General
Udaipur - Commissioner of Customs & Excise and Director Mines & Geology
Bikaner - Director of Public Instructions
Kota - Chief Conservator of Forests and Registrar of Co-operative Societies
Alwar - Chief Engineer (Irrigation)
Bharatpur - Director of Agriculture.

Till 15th August 1949, the administration in the five covenating units was carried on by the Administrators appointed by the Rajasthan Government who were assisted by unit Secretaries and Heads of the Departments. A decision was taken to constitute five Commissioners Divisions and district units for administrative purposes. Consequently on 15th August 1949 the Administrators were replaced by Commissioners and the Unit Secretaries also ceased to exist. There were five Divisions - Jaipur, Jodhpur, Bikaner, Udaipur and Kota, each headed by a Divisional Commissioner. Twenty-five districts, each under a sub-divisional officer were created and were controlled by the Commissioner. A Board of Revenue was constituted on November 1, 1949.

Judicial Integration

The Raj Pramukh promulgated an Ordinance on 8th April 1949 laying down that all the laws in force in any covenating state immediately before the commencement of the ordinance in that State shall, until altered or
repealed or amended by a competent legislature or other competent authority, continue in force in that State subject to the modification that any reference therein to the Ruler or Government of that State shall be construed as a reference to the Raj Pramukh, or, as the case may be, to the Government of Rajasthan. Subsequently, a committee was appointed on 10th May 1949 with the erstwhile Chief Justice of Jaipur High Court as Chairman and four Members, one Secretary and one Joint Secretary to recommend the unification of laws existing in different States. As a result of its recommendations, the laws were unified by ordinances. A Central Laws Ordinance was also issued by which 86 Acts of the Central Legislatures were adopted in Rajasthan. With the extension of Part A States Laws to Rajasthan along with other Part B States, the unification of the legal system was complete.

On 29th August, 1949, a Unified High Court in Rajasthan was inaugurated at Jodhpur. Benches were established at Jaipur, Udaipur, Bikaner and Kota to dispose of the work pending in the High Courts of those units.

Financial Integration

By an Ordinance promulgated by the Raj Pramukh on 8th April 1949, it was laid down that until the Bank accounts and treasuries of the different States comprising the United State of Rajasthan were integrated, the existing procedure of accounts, audit and payments prevalent in respective states will continue and the officers concerned would function under the direction of the Administrators appointed by the Rajasthan Government. In case any Bank account as in Jaipur is operated by a Minister, these will be operated by the Administrators of the State concerned. Further, a new current account styled as 'Current Account of the United State of Rajasthan', may be opened with the Bank of Jaipur Ltd. to be operated by the Accountant General of the Rajasthan Union.

The Administrators of different Units who took over on 7.4.1949 the administration of their Units, namely, Udaipur, Jodhpur, Bikaner, Jaisalmer (Deputy Administrator), and Jaipur were asked to gather information about the (i) cash balances of the States comprising the Union in banks and treasuries as at the close of business on 31st Dec. 1948 and on 6th April 1949 (ii) deposits, loans, investments etc. held by each State on 1st January 1949 and on 7th April 1949 and (iii) total assets and liabilities including advances as on 7.4.1949. The Administrators were also requested to see that schemes involving new financial commitments were not undertaken without obtaining previous approval of the Government. Schemes involving an expenditure of over a lakh of rupees sanctioned by the former government
and which were under execution should also be brought to the notice of the Government of United State of Rajasthan. Subordinate officers were appointed in various departments. Budgeting system was evolved and classification of heads for accounts and budget purposes was made. The Covenanting States had been following different financial years. It was now decided that financial year for Rajasthan should be from 1st April to 31st March.

The question of federal financial integration was discussed by the premier of the United State of Rajasthan with the Federal Financial Integration Committee at New Delhi and as a result of elaborate discussions the outlines were evolved.

Integration of the States Forces

The Covenanting States had been maintaining their own armed forces with varying service conditions. In the Instruments of Accession signed in August 1947, the States Forces were excluded from the scope of 'defence' and therefore except when they were attached to or operating with any of the armed forces of the Dominion, the authority over them vested exclusively in the rulers or the State Government as the case may be. It received reconsideration when the States were being integrated. In the covenants, it was provided that the authority to raise, maintain and administer the State forces vested exclusively in the Rajpramukh, subject to any directions or instructions that might from time to time be given by the Government of India. This was done in view of the past association of these forces with the rulers. The relative expenditure was to be met from the Union revenues. But as a result of the financial integration and the share of the Government of India in the State revenues, the Government of India took the liability of paying these forces and as a result of discussions with the Rajpramukhs, the States forces were completely taken over by the Government of India which became part of the Indian Army with effect from 1st April 1951.

Transfer of Enclaves

Numerous small enclaves of one State had existed in the territory of another State and vice versa which led to serious difficulties especially regarding the maintenance of law and order and such enclaves had no relevance after integration. In the interest of administrative efficiency it was considered essential that these small enclaves should be immediately merged into the Provinces/States in which they were situated. This was done under the provision of Sections 290; 290 A and 290 B of the Government of India Act 1935. In accordance with this decision, 113 villages were included and 58 villages were excluded from Rajasthan.
Reorganisation of States (1956)

In 1953, the Prime Minister of the country had made a statement in the Parliament to the effect that a Commission would be appointed to examine the question of the reorganisation of the States of the Indian Union so that the welfare of the people of each constituent unit as well as the nation as a whole is promoted. Consequently the States Reorganisation Commission was appointed in the Ministry of Home Affairs in December 1953. It was entrusted with the task of submitting the recommendation to the Government of India by 30th June 1955. This period was subsequently extended to 30th September 1955.

As has been mentioned earlier, the province of Ajmer-merwara was a British province and it was also the headquarters of Chief Commissioner. In 1950, it was retained as a ‘Part C’ State by the Government of India. Geographically it was surrounded by various covenanting States of Rajasthan. Now, the Rajasthan Government put forth its claim for Ajmer’s merger with Rajasthan on linguistic, cultural and geographical grounds. Likewise, the Government of Rajasthan advanced its claim for Abu area on the grounds of ‘local feeling’ and linguistic affinity. These grounds were accepted by the Commission and in turn, it recommended their merger into Rajasthan. Likewise some areas were claimed from Madhya Pradesh and Hissar district of Pepsu and vice-versa. As a result, on 1st November 1956, the following changes were effected:

1. Sironj Sub-division of Kota district was merged with the newly formed State of Madhya Pradesh.
2. The territory of the former State of Ajmer was merged with Rajasthan.
3. The Abu Taluka of former Bombay State was merged with Rajasthan.
4. The Sunel/Tabla area of the former Madhya Bharat State was merged with Rajasthan.

Chinese Aggression on India

Consequent to aggression by China on India, hostilities broke out between the two countries in 1962. Although the borders of Rajasthan State were not directly affected, the people of this State as well as the provincial government stood as one solid block to defend the country.

Pakistani Aggression on India

Consequent to aggressions by Pakistan on India hostilities broke out between the two countries in 1965 and again in 1971. Four districts, namely Ganganagar, Bikaner, Jaisalmer and Barmer have a common boundary with Pakistan and were directly involved in the war. Adjacent districts of Jalore and Jodhpur also faced the danger. The State contributed in men and material during both the wars and the public also sustained the high morale to fight back the aggressors.
APPENDIX - I

BIODATA OF SOME OF THE MARTYRS OF 1857 IN RAJASTHAN

Abbas Beg, Mirza

Mirza Abbas Beg was born about 1823 A.D. at Agra. He was Dafadar in the Kota State Army and took a prominent part in the military and civilian uprising when Major Burton was killed by the insurgents at Kota in 1857. He also joined battles against the British forces as well as the forces of the Maharao of Kota. He was captured by the Maharao’s soldiers and was killed in March 1858.

Afzal Khan

Afzal Khan, son of Musahib Khan, was a resident of Singhana, now a town in Jhunjunun district. He deserted his Regiment along with twenty-two other insurgent sowars but was arrested in May 1858 in Shaildhawati under the orders of the Nazim of Sawai Ramgarh district. He was despatched to the Political Agent at Kanod and was hanged.

Ahmed Khan

Ahmed Khan, an insurgent, was arrested from Hindaun (in the then Jaipur State, now in Sawai Madhopur district of Rajasthan). However, the troops of the Jaipur State stationed at Hindaun also became rebellious and rescued the arrested persons but they were again captured and Ahmed Khan, along with others was sent to Agra in December 1857 by the Political Agent of Jaipur, for trial. He was tried at Agra and hanged.

2. Jaipur State/Military Deptt./Pt.II/File No. 9/Minor Head 6/ Record No. 01/5/5, pp. 758/1.7, 771/1-5, 801/1-2, 813/2, Rajasthan State Archives, Bikaner.
3. (a) Foreign Cons/S.C./April, 30, 1858/149-150A, National Archives of India, New Delhi.
   (c) Jaipur State/Military Department/M-06-1 (Partex) 1/2 File No. 01, Pt. 5/3, pp. 55/0/1, 557/1-2, Rajasthan State Archives, Bikaner.
Akbar Khan

Akbar Khan: Born on February 7, 1820, at Karauli, now in Sawai Madhopur district, he was the younger brother of Risaldar Mohammad Khan and was an officer in the Kota State Army. When the troops of the Kota State army revolted under the leadership of Mehrab Khan against Major Burton, he was one of them. Fought in several battles. He was captured by the British in March 1858 and was killed.

Ali Hyder Khan

Ali Hyder Khan was arrested along with other fugitive insurgents from Hindaun, then a town in Jaipur State and now in Sawai Madhopur district. However, the troops of the Jaipur State stationed at Hindaun became rebellious and rescued these insurgents but they were again captured and sent to Agra by the Political Agent of Jaipur, for trial. Ali Hyder Khan was tried at Agra and hanged.

Amir Alam Khan, Hafiz

Hafiz Amir Alam Khan was the son of Mumtazudaulla and uncle of Nawab of Tonk. He was the Chief of the insurgents who wanted the Nawab of Tonk to help the Delhi emperor against the British. This was not agreed to by the Nawab who sent troops to encounter Amir Alam Khan. In this encounter Amir Alam Khan was killed and his two sons were arrested and confined in prison.

Bhan Singh

Bhan Singh was arrested along with other insurgents from Hindaun, a town in former Jaipur State and now in Sawai Madhopur district. They were taken in the custody of the Government authorities but the troops of the Jaipur State stationed at Hindaun became rebellious and rescued them but they were again captured and sent to Agra by the Political Agent of Jaipur, for trial. Bhan Singh was tried at Agra and hanged.


2. (a) Foreign Cons/S.C./April, 30, 1858/149-150A, National Archives of India, New Delhi.
   (c) Military Dept. No. M-06-1 (Ps) Pad No. 1/2, File No. 01, Pt. 5/3, p. 554/1, Record of Jaipur State, Rajasthan State Archives, Bikaner.

3. (a) Ashghar Ali Abroo, Hadikaye Rajasthan Tonk (Tarih-i Tonk) (1901), Sitara Hind Press, Agra, p. 44.
   (b) Tonk State Record/Khurita dt. 8th Muharram 1274 A.H., Basta 32, Book 7, Rajasthan State Archives, Bikaner.

4. (a) Foreign Const/S.C./April, 30, 1858/ 149-150A, National Archives of India, New Delhi.
   (c) Military Dept. No. M-06-1 (Ps) Pad No. 1/2, File No. 01, pt. 5/3, p. 554/1, Record of Jaipur State, Rajasthan State Archives, Bikaner.
Bushnu Khan

Bushnu Khan was arrested from Hindaun (in former Jaipur State, now in Sawai Madhopur district) along with other fugitive insurgents. They were taken into the custody by the Government authorities at Hindaun. However, the troops of the Jaipur State stationed at Hindaun became rebellious and rescued them, but they were again captured and sent to Agra by the Political Agent of Jaipur, for trial. Bushnu Khan was tried at Agra and hanged.

Gul Mohammad

Gul Mohammad was born about 1828 A.D. at Karauli the headquarters of a former State of the same name and now a town in Sawai Madhopur district. He was an official in the Kota State army and was a brother of Mehrab Khan, the leader of the revolt of 1857 in Kota. He took a prominent part in this revolt and fought against the British forces and the troops of Maharao of Kota. He was captured by the Maharao's soldiers and was killed in March 1858.

Gul Mohammad Nishanchi, Haffz

Gul Mohammad was a Nishanchi in the Tonk State army. When the troops of that State revolted and marched to Delhi under the command of Abdul Gaffar Khan, Risaldar for the help of the Mughal emperor against the British, he accompanied them. He stayed at Delhi for about two and a half months and was killed in a battle fought against the enemy. He was survived by his widow and two sons.

Gulalooddeen

Gulalooddeen was arrested from Hindaun (formerly in Jaipur State, now in Sawai Madhopur district) along with other fugitive insurgents. However, the troops of the Jaipur State stationed at Hindaun became rebellious and rescued them but they were again captured and sent to Agra by the Political Agent of Jaipur, for trial. Gulalooddeen was tried at Agra and hanged.

1. (a) Foreign Const./S.C./April, 30, 1858/ 149-150A, National Archives of India, New Delhi.
   (c) Military Deptt. No. M-06-1 (Pst) Pad No. 1/2, File No. 01, pt. 5/3, p. 554/1, Record of Jaipur State, Rajasthan State Archives, Bikaner.
3. Press List of Mutiny Papers, Collection No. 94, Serial No. 5(b), National Archives of India, New Delhi.
4. (a) Foreign Cons./S.C./April, 30, 1858/149-150A, National Archives of India, New Delhi.
   (c) Military Department/M-06-1 (Pst)/Pad No.1/2, File No. 01, Part 5/3, p. 554/1, Record of Jaipur State, Rajasthan State Archives, Bikaner.
Hardayal

Hardayal was a brother of Lala Jaidayal, the chief non-military leader of 1857 upheaval at Kota. The troops and civilians of the State revolted and killed Major Burton. Hardayal took active part and fought in battles against the Kota Maharao’s forces from October 1857 to March 1858. He fought at Kota against the British force commanded by Major General Roberts in March 1858 and was killed.

Hira Singh

Hira Singh was born on July 8, 1818 at Nanta in Kota district. He was Risaldar in the Kota State army and took prominent part in the uprising of 1857 at Kota against Major Burton. He participated in the siege of Kota fort in November 1857 and was killed while fighting against the loyal troops of the Maharao of Kota.

Ibrahim Ali Khan

Ibrahim Ali Khan alias Abdullah Khan, was son of Abdul Karim Khan and was arrested from Paota in Jodhpur for taking part in the uprising. He was sent to Assistant Political Agent Kanod and was awarded death sentence.

Jaidayal

Jaidayal, son of Kamjilal, Bhatnagar Kayasth, was a resident of Gokul in Mathura. He was appointed as Vakil in the Kota State to regulate and transact all official dealings of the State with the British Government. Just before the uprising, he was suspended from the service by the Maharao of Kota. He was 38 years of age at the time of the uprising. Jaidayal was

3. *Kaisar* dated 12.5.1858 from Bhopal Singh Nazini of Zila Sawai Ramgarh (Shekhawati) to Thakur Lachhman Singh Musahib Raj Sawai Jaipur vide Military Deptt./Jaipur State/No. Pt. II, File No. 9/6-01, Pt. 5/5, pp. 728/1-3, Rajasthan State Archives, Bikaner.
4. (a) Foreign Department, Part A Branch, File No. 7-9, dated May 1860, National Archives of India, New Delhi.
   (b) Foreign Department, Part A, Branch, File No. 428, dated September, 1860, National Archives of India, New Delhi.
   (c) Foreign Department, Political Despatch to the Secretary of State, No. 180 dated 19th November 1860, National Archives of India, New Delhi.
   (d) Foreign Department, S.C. Branch, File No. 75 dated 28 May, 1858, National Archives of India, New Delhi.
   (e) Foreign Department, S.C. Branch, File No. 86, dated 28 May 1858, National Archives of India, New Delhi.
   (f) Foreign Department S.C., Branch, File No. 144-146, dated 28th May 1858, National Archives of India, New Delhi.
   (g) Foreign Department S.C.Branch, File No. 589, dated 28 May 1858, National Archives of India, New Delhi.
   (h) Foreign Department, S.C. Branch, File No. 1-2, dated 3 September 1858, National Archives of India, New Delhi.
   (i) *Proceedings of Rajasthan History Congress, XI Session March 1979* (Jaipur)
the chief non-military leader in organising the revolt of the Kota troops which led to the murder of Major Burton, the Political Agent in Haroti, his sons and other British subjects. He actually directed the military operations when the Agency House was attacked on the 15th of October 1857. He worked in close association with Mehrab Khan, a Rissaladar in the Kota army and the chief military leader during the upheaval. After the fall of the Agency House till the occupation of Kota by Major General H.G. Roberts, Jaidayal was in command of all the troops and reduced the Maharao of Kota to a non-entity and punished the recalcitrant elements of the town.

After the defeat of the mutinous troops at Kota in March 1858, Jaidayal, took to flight with them and reached the river Sheopur when most of the sepoys separated. He with a majority of them, went to Man Singh of Parone and remained there for about two to three months and then proceeded towards Kalpi. For two months, on his way, he stayed with Thakur Daulat Singh of Undurkee, 30 kos from Gwalior. From Undurkee, he went to Bikaner district after wandering through Jaipur and Shekhawati territories. For about six or seven months, he resided at a village named Hoovaljee, a shrine 40 kos south of Bikaner. When the British force arrived there, he returned by the former route to Isagarh in Gwalior where he met a nephew of Nasir Mohamad Khan of Tonk who gave him a copy of the Proclamation of Amnesty. For three or four months thereafter, he remained in Alwar State in the disguise of a faqeer.

Awards aggregating to the amount of Rs. 12000 were proclaimed by the chiefs of Kota and Bundi for his apprehension and wide publicity was given in Rajputana, Central India, Gwalior etc. The Chief of Jaipur also caused the proclamation of reward issued throughout his territory for the apprehension of Jaidayal. Faujdar Ranjit Singh, a Thakur, intimated the Jaipur Chief that an informer, Lallesh by name was prepared to give intelligence on Jaidayal if a sum of Rs. 9000 was given to him as a reward. Consequently, a sum of Rs. 2500 was given in advance to the informer. By this time Jaidayal had moved to Jaipur territory from the Alwar State and the informer disguising himself as a faqeer joined Jaidayal and became his pupil (Chela) and after gaining his confidence induced him to come to Nundkund, a shrine on the Banganga river, between the village Tirat and Mer, in Bairat district of Jaipur State. Lallesh then arranged eight persons for his capture and informed the Zilladar of his proceedings. Shortly before his arrest, Jaidayal learnt about his possible apprehension. He left Nundkund and went to a nearby village where he was pursued and seized while taking a bath on a well. At the time of arrest, he tried to kill himself with a knife but was not successful. His wounds were
stitched and he was brought to Jaipur on the 15th of April 1860. For several days after his arrest, he refused to take food.

He was sent from Jaipur to Deoli (in Tonk district of Rajastan) for trial and the Political Agent in Haroti who presided over it, levelled the following charges against him: (a) He (Jaidayal), on or about 15th of October 1857, was present at Kota and engaged in the attack on the British Agency House (b) At the same time and place he was an accessory to the cruel murder of Major Burton, the Political Agent in Haroti and his two sons Frank Burton and Arthur Burton (c) he, along with Mehrab Khan the late Rissaldar of the Kota troops, bore arms against the British force under the command of Major General H.C. Roberts (d) he was, with Mehrab Khan the late Rissaladar, one of the principal leaders of the Kota rebel troops during the attack on the Agency House at Kota on or about 15th of October 1857 and that he urged the troops and directed the fire of the guns on the Agency House and at the same time pointed out the spot where Major Burton and his two sons were concealed, and lastly (e) he, at the same time and place when by his influence he could have restrained the troops from the attack which ended in the brutal murder of Major Burton and his two sons, not only failed to restrain the troops but encouraged the rebels in the attack on the Agency House.

The trial was held on the 14th and subsequent days of May 1860 at Deoli. The evidence of 15 witnesses was recorded, the bulk of which proved his active association with the uprising. Jaidayal in his defence and throughout his deposition maintained that whatever he did, he did at the instance of the Maharao of Kota. But the Commission of Enquiry against the Maharao exonerated the latter of any participation in the rebellion. Hence Jaidayal was proved guilty and sentence of death was passed on him on 28th July 1860 which was confirmed by the Government of India on 4th September 1860 and Jaidayal was hanged on 17th September on the ruins of the Agency House at Kota.

Jiyalal

Jiyalal was born at Nimbaheera (district Chittaurgarh) in or about 1790 A.D. and was the Head Patel of Nimbaheera town at the time of 1857 uprising. He refused to carry out the orders of Capt. C.L. Showers, the British Political Agent, who wanted him to suppress the revolt. Instead, he organised the troops for the defence of Nimbaheera town and offered tough resistance when the British troops tried to occupy the town. He was captured by the British after the defeat of the rebellious troops and was blown to death at a public parade in December 1857.

Kamdar Khan

He was born at Kota in 1819 and was educated in Urdu and Persian. He was an officer in the army of Kota State at the time of the upheaval. He took active part in the uprising and led the attack on Patanpole in November 1857 against the troops of Thakur Laxmandas, a loyal adherent of Maharao of Kota. He was killed in this battle.

Khwaj Baksha

Khwaj Baksha, son of Abdal Khan was a resident of Singhana town (Jhunjhunun district). He was employed in the British army and his father was also employed in Regiment No. 3, Dera Ghazikhan. At the time of the upheaval; Khwaj Baksha, along with other sowars deserted the regiment and came to Singhana via Jodhpur. He was arrested as a rebel in May 1858 and was sent to the Political Agent at Kanod and was hanged.

Khewas Khan

He was the son of Inaitullah Khan Villatee and was also known as Ewaz Khan. He was a young man of about 26 years at the time of 1857 upheaval and was an employee of the Kota State. He was posted for a year as a sepoy in the Muckarance Nishan of the Kota State troops. About four months before the uprising he was transferred to the Bhawani Paltan of the State army. On 15th of October 1857, the troops of the Kota State army revolted and attacked the Agency House where Major Burton, the British Political Agent in Haroti and his two sons were residing. Guns and swords were used and the House was set on fire. Major Burton and his two sons were killed. Khewas Khan was one of those who participated in this action. When in March 1857 Major General H.G. Roberts made an assault on Kota, Khewas Khan, in association with others, opposed the British troops. But after the fall of Kota when the British troops occupied it, Khewas Khan fled to Sheopur where he took service in the Villatee Nishan force and remained there till he was apprehended and brought to Deoli (now in Tonk district of Rajasthan) for trial.

He and Mehrab Khan, the principal military leader of the uprising at Kota, were tried together by the British Political Agent in Haroti. The trial was held at Deoli on the 12th and subsequent days of December 1859. The charges levelled against Khewas Khan were that (a) on the 15th of October 1857 or thereabout he was present at Kota and engaged in the attack on the Agency House there (b) at the same time and place, cruelly and maliciously murdered the late Major Burton, Political Agent

2. Source: Jaipur State/Military Deptt./Pt.II/Minor Head 6/Record No. 01/Pt. 5/5, pp. 758/1-7, Rajasthan State Archives, Bikaner.
in Haroti and his two sons, Frank Burton and Arthur Burton (c) had
house arms and opposed the British force commanded by Major General
H.G. Roberts.

Evidence of several witnesses were recorded during the trial and
Khewas Khan found to be guilty of the first and the third charges mentioned
above. As regards the second charge, he was found to be the actual
murderer of one or more of the three persons, viz., Major Burton and
his two sons.

As a result, the extreme penalty of law was recommended on the
31st December 1859 by the Political Agent in Haroti who presided over
the court. It was also recommended that the penalty should be executed
at the place of the crime (i.e. Agency House) at Kota. The sentence of
death was passed on 21st March 1860. In furtherance thereof, Khewas
Khan was hanged at Kota.

Mehrab Khan

Mehrab Khan, aged 33 years at the time of the upheaval was the
son of Guzeroodeen Pathan. He was a Rissaladar in the Kota State army
and was the principal military leader of the mutinous troops of the Kota
State during the upheaval of 1857. He directed the operations of the
military troops at the Agency House at Kota where Major Burton the
Political Agent in Haroti, his two sons and the native British subjects were
killed on the 15th of October 1857. According to the evidence of Mrs.
Louisa Contem, recorded during the trial of Mehrab Khan, her husband
Dr. Cavel Contem, the Native Doctor of the Kota dispensary, was struck
by Mehrab Khan by sword, first on his forearms and afterwards on his
forehead and was cut down. Dr. Contem was going to warn Major Burton
against the rebellious troops so that he could manage to escape. After
this, Mehrab Khan directed the troops to open fire on the Agency House
and the attack continued for several hours.

After the fall of Agency House till the occupation of Kota by Major
General H.G. Roberts, the affairs of the Kota State were managed by
Mehrab Khan and Jaidayal.

After his arrest in 1859, he was tried by the Political Agent in Haroti
on the following charges:

1. (a) Foreign Department, F.C. Branch, File No. 195-197, dated 24th February 1860,
   National Archives of India, New Delhi.
   (b) Foreign Dept., Part A, File No. 6-9 dated July 1860, National Archives of India,
   New Delhi.
   (c) Foreign Dept., Part B Branch, File No. 324 dated August 1860, National Archives
   of India, New Delhi.
(i) In having been present on the 15th of October 1857 or thereabout at Kota and engaged in the attack by the rebel troops of His Highness the Maharao of Kota on the British Agency House in that city,

(ii) In having at the same time and place, cruelly and maliciously murdered Major Burton Political Agent in Haroti and his two sons, Frank Burton & Arthur Burton,

(iii) In having house arms and opposed a British force under the command of Major General H.G. Roberts,

(iv) In having been the principal military leader of the rebel troops at Kota, during the attack on the Agency House and murder of Major Burton and his sons and in having urged and led the troops on that occasion,

(v) In having at the same time and place cruelly and maliciously murdered Mr. Caviel Contem, Native Doctor of Kota dispensary and a British subject,

(vi) In having at the same time, and place cruelly and maliciously murdered Mr. Saldar, Sub-Assistant Surgeon Haroti Agency and a British subject,

(vii) In having been the principal military leader of the rebel troops of the Kota State, in opposing the British force under the command of Major General Roberts.

He was tried along with Khewas Khan alias Ewaz Khan at Deoli on the 12th and the subsequent days of December 1859 and was found guilty of most of the charges framed against him. As a result the sentence of death was recommended on 31st December 1859 by the British Political Agent in Haroti who presided over the court. The sentence was passed on 21st March 1860 which was confirmed by the Government of India in July 1860. In furtherance thereof Mehrab Khan was hanged at Kota.

Mohammad Khan

Mohammad Khan was born on January 5, 1817 at Karauli (Sawai Madhopur district) and was educated in Urdu and English. He was a Rissaldar in the Kota State army at the time of uprising and took a prominent part in the battle against the loyal troops of the Maharao of Kota. He was captured by the Maharao's troops and killed in March 1858.

Moheeeooddeen Khan

Moheeeooddeen Khan was arrested along with other insurgents from Hindaun. However, the troops of the Jaipur State stationed at Hindaun also became rebellious and rescued these insurgents but they were again captured and sent to Agra by the Political Agent of Jaipur, for trial. Moheeeooddeen Khan was tried at Agra and hanged.

Munnavar Khan

He was a sepoy in the Tonk army and went to Delhi with the rebellious troops under the command of Syed Amanat Shah Rissaldar, for the assistance of the emperor Bahadur Shah against the British and encamped there for some time. A petition dated August 22, 1857 (Muharram 2, 1274 A.H.) from his commander Syed Amanat Shah addressed to the Commander-in-Chief of the Imperial army informed that Munnavar Khan had attained martyrdom.

Mushraf Khan

Mushraf Khan s/o Asharaf Khan was a resident of Singhana (Jhunjhunun district). He deserted the army along with other Sowars. His father was employed in Collector's office at Neemuch. Mushraf Khan was arrested in Shaikhwati as a rebel in May 1858 and was sent to the Political Agent at Kanod. He was hanged.

Nabisher Khan

Nabisher Khan, son of Sattar Khan, was born in 1815 at Karauli (Sawai Madhopur district). He was an Adjutant in the Artillery Division of the Kota State Army stationed in the fort at Kota at the time of the upheaval and was in command of a Dasta (troop). He helped the insurgents by placing all the cannons and guns under his charge at their disposal. It is said that he also prevented the Maharao of Kota from rescuing Major Burton when the Agency House at Kota was attacked by the rebellious troops and Major Burton and his two sons were murdered (October 1857). He also helped the insurgents in their fight against the loyal troops of the

1. (a) Foreign Cons/S.C./April 30, 1858/140-150A, National Archives of India, New Delhi.
   (c) Jaipur State/Military Deptt./M-06-1 (Pts.), Pad No. 1/2 File No. 01 Part 5/3, pp. 554/1, Rajasthan State Archives, Bikaner.

2. Press List of Mutiny Papers 1857, Collection No. 60, Serial No. 584, National Archives of India, New Delhi.


   (b) Kota Tozi Dowarki Topkhana V.S. 1914, Bhandar No. 12, Basta No. 33/2, Rajasthan State Archives, Bikaner.
Kota Maharao. He was captured by the British in March 1858 and was blown from a gun.

Nasir Mohammad

Born on 15th October 1825 in former Tonk State, he joined the army of Kota State. He took active part in the upheaval at Kota in 1857 and fought against the Maharao's loyal troops and the British forces. Led the attack on the Kota fort in November 1857. He lost his life in the battle.

Nasroola Khan

Nasroola Khan was arrested along with other insurgents from Hindaun, a town in Sawai Madhopur district. However, the troops of the Jaipur State stationed at Hindaun also became rebellious and rescued them but they were again captured and sent to Agra by the Political Agent of Jaipur, for trial. Nasroola Khan was tried at Agra and hanged.

Nemashah Khan

Nemashah Khan was among the fugitive insurgents and was arrested, along with others, at Hindaun (Sawai Madhopur). The troops of the Jaipur State stationed at Hindaun also revolted and rescued the arrested persons but they were again captured and sent to Agra by the Political Agent of Jaipur for trial. Nemashah Khan was tried at Agra and hanged.

Noor Khan

Noor Khan was one of the fugitive insurgents who had been arrested from Hindaun (Sawai Madhopur district) along with others. The troops of the Jaipur State stationed at Hindaun also rose in arms and rescued these arrested persons but they were again captured and sent to Agra by the Political Agent of Jaipur, for trial. Noor Khan was tried at Agra and hanged.

Peerbux

Peerbux was arrested from Hindaun (Sawai Madhopur along with other insurgents). The troops of the Jaipur State stationed at Hindaun

2. (a) Foreign Cons./S.C./April, 30, 1858/149-150A, National Archives of India, New Delhi.
   (c) Jaipur State/Military Dept/4-06-1 (Pt.) Pad No. 1/2, File No. 01, part 5/3, P. 554/1, Rajasthan State Archives, Bikaner.
3. *Ibid.
4. *Ibid.
5. *Ibid.
also became rebellious and rescued them but they were again captured and sent to Agra by the Political Agent of Jaipur, for trial. Peerbux was tried at Agra and hanged.

Peer Khan

He was one of those insurgents who were arrested from Hindaun (Sawai Madhopur district). The troops of Jaipur State stationed at Hindaun also revolted and rescued these arrested persons but they were again arrested and sent to Agra by the Political Agent of Jaipur, for trial. Peer Khan died while in captivity.

Rangane

Rangane was among the fugitive insurgents who were taken into custody by the Government authorities at Hindaun (Sawai Madhopur district). However, the troops of the Jaipur State stationed at Hindaun also became rebellious and rescued these persons but they were again captured and sent to Agra by the Political Agent of Jaipur, for trial. Rangane was tried at Agra and hanged.

Roshan Beg

He was born at Kota about 1817 A.D. and was holding the rank of Adjutant in the Artillery of the Kota State Army at the time of uprising. He was one of the four leaders who organised the uprising at Kota. He helped the insurgents by handing over all the guns and muskets of the Kota army under his charge and led assaults against the strongholds of the Maharao. He was killed in a battle at Kaithunipole directed against Major General Roberts in March 1858.

Safdaray Khan

He was the son of Taleyar Khan, a jagirdar of Tonk State. Safdaray Khan was an employee of Tonk State. He left Tonk and took up service.

1. Source:
   (a) Foreign Cons./S.C./April, 30, 1858/149-150A, National Archives of India, New Delhi.
   (c) Jaipur State/Military Dept/M-06-1/(Pts.) Pad No. 1/2, File No. 01, Pt. 5/3, p. 554/1, Rajasthan State Archives Bikaner.

2. Ibid


4. Source:
   (I) Basta No. 31 Book No. 15 letter dated 5th February 1858 from Resident Rajputana to Nawab of Tonk, Rajasthan State Archives, Bikaner.
   (II) Register Asaad Ibad, 15 Ramzan 1231, A.H. with Nawab of Tonk.
   (III) East India Company and Bangi Ulema by Mufti Inzaamulla Shahabi, Deeni Book Depot, Delhi.
in the Mughal Government at Delhi. When, during the uprising of 1857, the Delhi emperor left the palace and fled to the tomb of Humayun, Safdarjung Khan with his family and brother also left Delhi and reached Alwar wherefrom he was arrested in December 1857 for complicity in the uprising and was sent to the Commissioner of Delhi. His father-in-law and children, however, arrived at Tonk and the Nawab of Tonk was asked to arrest them and despatch them to Delhi or Agra. Safdarjung Khan was tried at Delhi and hanged.

Saeydad Khan

Saeydad Khan was arrested at Hindaun (Sawai Madhopur district) along with other insurgents. The troops of the Jaipur State stationed at Hindaun also became rebellious and rescued those arrested but they were again captured and sent to Agra by the Political Agent of Jaipur, for trial. Saeydad Khan was tried at Agra and hanged.

Salabat Khan

Salabat Khan, son of Abdullah Khan Pathan, was about 26 years of age at the time of uprising (1857). He originally belonged to Sambal in Muradabad district but he took up a job as a sepoy under the Sadul Khan's Nishan of Goverdhan Paltan of Kota State Army. His father probably settled down near Ghat Darwaja at Jaipur.

Salabat Khan was among those troops who mutinied and attacked the Agency House at Kota on the 15th of October 1857. Guns and swords were used and the Agency House was set on fire. Major Burton the Political Agent in Haroti, was residing there with his two sons, Frank Burton and Arthur Burton. In order to escape from the volleys of the attacks, they took shelter on the top of the Agency House. The mutinous troops became furious and a ladder was planted against the wall and Salabat Khan was the first to ascend it and reached the roof. He was hit in the left thigh by a bullet fired by Major Burton. Later he and Major Burton had a hand to hand combat with swords in which Salabat received cuts on his left hand. Meanwhile other persons of the mutinous soldiery also reached there and Major Burton and his two sons were killed. A

1. Source
(a) Foreign Cons./C/30, 1858/149-150A, National Archives of India, New Delhi.
(c) Jaipur State/Military Deptt/M-06-1 (Pt2), Pad No. 1/2, File No. 01, Pt. 5/3, p. 554/1, Rajasthan State Archives, Bikaner.

2. (a) Foreign Department, Part A Branch, File No. 515-518, dated September 1861, National Archives of India, New Delhi.
(b) Foreign Department, Judicial A Branch, file No. 31-32, dated November 1861, National Archives of India, New Delhi.
sword, a rifle and a brace of pistol all belonging to Major Burton, were taken away by Salabat Khan perhaps as a trophy of victory. He was presented a torah (a silver plait for the turban worth about Rs. 30 at that time) as a reward for his gallantry by Jaidayal, the chief leader of the uprising. After the occupation of Kota by Major General H.G. Roberts in March 1858, Salabat Khan left Kota and went towards Gwalior with the mutinous troops. He joined a mutinous force which attacked Jhabia Patan.

Thereafter he turned a beggar and after a short while reached Lucknow and joined the Begam’s force and accompanied it to Nepal. For about two years he remained in the Nepal jungles. He assumed a fictitious name Abdul Rahim Khan, to elude capture. At last he thought of returning to his home and on the way he was apprehended and arrested.

After the arrest he was produced before the Deputy Commissioner Unnao in May 1861 and later on was transferred to the Political Agent in Haroti and Deoli in July 1861. He was charged of: (a) having been present on or about 15th of October 1857 and having engaged in the attack on the British Agency House at Kota and (b) having at the same time and place, cruelly and maliciously murdered Major Burton, the Political Agent in Haroti.

The trial was held at Deoli (in Tonk district of Rajasthan) on the 8th of July and 2nd of August 1861 presided over by the Political Agent, Haroti. Evidences of witnesses were recorded and corroborative evidence from the trial of Mehrab Khan, Khewas Khan and Jaidayal were also produced. The charges were proved against him and he was awarded, on August 10, 1861, the sentence of death by hanging. The sentence was confirmed by the Government of India on 27th September 1861 and Salabat Khan was hanged on 28th of October 1861 shortly after sunrise, at the Agency House at Kota. The gallows were erected close to the spot where Major Burton and his sons were killed. Before mounting the scaffold, Salabat Khan confessed to having assisted in murdering Major Burton.

Sardar Ali

Born on June 4, 1830 at Kota, Sardar Ali was the son of Israr Ali and was an Adjutant in the Narain Paltan of the Kota State Army at the time of the revolt. He was one of those who actively participated in the action against the Agency House at Kota on 15th October 1857 which resulted in the murder of Major Burton and his two sons. He was killed while fighting against the loyal troops of the Maharao near Kota fort.

Sayyad Sadat Ali

He was a resident of Tonk State and a State Government employee. He had gone to Delhi with the insurgents to help the Mughal emperor against the British. He died while fighting a battle in Delhi.

Seraj Khan

Seraj Khan was among the fugitive insurgents who were arrested at Hindaun (Sawai Madhopur district) along with others. They were rescued by the mutinous troops of the Jaipur State stationed there but they were again captured and sent to Agra by the Political Agent of Jaipur, for trial. Seraj Khan was tried at Agra and hanged.

Sheikh Kureem

Sheikh Kureem was arrested along with other fugitive insurgents at Hindaun (Sawai Madhopur district). The troops of Jaipur State stationed there became rebellious and rescued them but they were again captured and sent to Agra by the Political Agent of Jaipur, for trial. Sheikh Kureem was tried at Agra and hanged.

Solle Khan

Solle Khan was an insurgent who was arrested with others at Hindaun (Sawai Madhopur district). These persons were rescued by the mutinous troops of Jaipur State stationed there but they were again captured and sent to Agra, by the Political Agent of Jaipur, for trial. Solle Khan was tried at Agra and hanged.

1. Source : Tonk State/Basta No. 29/1, Munshi Khana/Tonk State/1276, A.H., Rajasthan State Archives, Bikaner.

2. Source : (a) Foreign Cons./S.C./April 30, 1858/149-150A, National Archives of India, New Delhi.
   (c) Jaipur State/Military Deptt./M-06-1/(Pta)/File No. 12/ File No. 01, Pt. 5/3, p. 554/1, Rajasthan State Archives, Bikaner.

3. Ibid.

4. (a) Foreign Cons., S.C., April 30, 1858, 149-150A, National Archives of India, New Delhi.
   (c) Jaipur State/Military Deptt/M-06-1/(Pta)/File No. 12/ File No. 01, Pt. 5/3, p. 554/1, Rajasthan State Archives, Bikaner.
Sultan Khan

Sultan Khan, a resident of Singhana (Jhunjhunun district), was a Dafedar in the British army and was posted in a cantonment. He deserted with other Sowars and was apprehended in Shaikhwati. In an encounter with the loyal troops of Jaipur State on 24th May 1858, he was killed somewhere in Shaikhwati.

Sydaola Khan

Sydaola Khan was arrested at Hindaun (Sawai Madhopur district) along with other fugitive insurgents but the troops of the Jaipur State stationed at Hindaun also became rebellious and rescued them. They were however again captured and sent to Agra by the Political Agent of Jaipur, for trial. Sydaola Khan was tried at Agra and hanged.

Tara Chand

Tara Chand was the Chief Patel of the Nimbahera town (in the then Tonk State of Rajputana) now included in Chittaurgarh district of Rajasthan. On 18th September 1857, Capt. Showers, the Political Agent of Mewar marched with Col. Jackson against Nimbahera with the greater part of the Nimach force to subdue that place. Nimbahera was a part of the then Tonk State. After reaching there, Capt. Showers sent his Chobdar and the peon to the Amil of the town. The latter attended on the Captain who desired that the native troops stationed at Nimbahera should surrender the place and lay down their arms within the stipulated time. The Amil went back to the town, called his officers and soldiers and tried to persuade them, in the name of their master, the Nawab of Tonk, to surrender. They refused to accede to his request. The Chobdar of Capt. Showers was again sent to the Amil saying that the Captain could wait no longer. At this, the Amil and Bukshi Gulam Muhiduddin along with his two brothers went to Col. Jackson and intimated that they were prepared to surrender their arms but their soldiers had refused to surrender theirs. Jackson insisted that the soldiers should also lay down their arms. They then went

1. Jaipur State/Military Deptt/Pr. II/File No. 9/Minor Head 6/Record No. 01/Pad No. 5/5, Rajasthan State Archives, Bikaner.
2. (a) Foreign Code/SC/April 30, 1858, 149-150A, National Archives of India, New Delhi.
   (c) Jaipur State, Military Deptt, M-06/1, (Pis.) Pad no. 1/2, File No. 01, Part 5/3, p. No. 554/1, Rajasthan State Archives, Bikaner.
3. (a) Rajputana Agency, List No. 1, Historical Record No. 42, Original File No. 1, Mutiny Vol. V., National Archives of India, New Delhi.
   (b) Rajputana Agency, List No. 1, Historical Record No. 60, Original File No. 34, Mutiny 1858-59, National Archives of India, New Delhi.
to the town. After some time, the peon and the Chobdar were again sent by the Captain to the Amil conveying that if the soldiers were beyond his control, he should attend on the Captain. This created commotion among the soldiers who numbered about 300-400 and the city gates were closed. The guns were mounted on the ramparts of the city wall. The Bukshi intimated the Chobdar and the peon that the Amil would not go to the Captain. Soon after in a skirmish, where swords were used, both the Chobdar and the peon were wounded. They ran for their lives and hid themselves in a temple till night.

The Amil, the Bukshi and the Head Patel Tara Chand hunted for them. The Chobdar and the peon then, with the assistance of some local men, were able to cross the ramparts under the cover of darkness and reached the camp of the Captain.

An attempt was made in the night to batter the place with light guns but failed. The Amil, and the Bukshi (who turned a prominent rebel later at Mandsor) made their escape from the town with the assistance of the Head Patel Tara Chand. On the following morning, finding the place evacuated, it was occupied by the British force.

After the capture of the place, Tara Chand was arrested and charges were framed against him accusing him of (i) taking an active part against the British public servants during the attack and (ii) having aided and abetted gross violence to the Chobdar and the peon who were sent to town with terms to the Amil. The evidences of three public servants of the Political Agency and five persons of the town were recorded and he was found guilty. Consequently he was blown from a gun publicly.

The entire episode of assault on Nimbahera was responsible for a breach in the relations between Capt. Showers and Brigadier General G.St. P. Lawrence Agent to the Governor General in Rajputana and Commissioner of Nimach. Lawrence charged Capt. Showers of violating his orders and attributed the assault on Nimbahera to the prepondering influence of Mehta Sher Singh ex-Minister of Mewar, rather than the alleged plea of danger to the safety of European detachment of Nimach as advanced by Capt. Showers. The conduct of Col. Jackson on the occasion led to his retirement from the services.
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(ii) Kanshadepabanda, Khand IV, vv 9-20.


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244. Ibid., pp. 528-29.

245. For detailed study see lectures on Rajput History and Culture by Sharma Dasharatha, pp. 95-107.

246. Shergarh (Kota Division) Buddhist inscription of the Samant Devadasita, I.A., XIV, p. 45.

247. Sharma, Dasharatha, Lectures on Rajput History & Culture, p. 106.


249. Ibid., pp. 106-7.


251. The names of thier literary works can be noted from Rajasthan Through the Ages, pp. 519-20.


261. See the Prithviraj Vijaya, VIII, p. 66.


268. Ibid., II, No. 1717.
274. E.I., Vol. XXIV.
276. Old Deposit Records, Udaipur and Bikaner.
278. G.N. Sharma, Sources of the History of Medieval Rajasthan, pp. 25-27, Sources of the History of India, Calcutta.
280. Ibid., pp. 72-84, etc.
281. G.N. Sharma, Sources of the History of Medieval Rajasthan, p. 31; Sources of the History of India, Calcutta.
282. Ibid., p. 32-33.
283. G.N. Sharma, A Bibliography, pp. 34-44.
284. Ibid., pp. 58-60.
285. Ibid., pp. 45-57.
287. G.N. Sharma: Rajasthan, Ch. 10, pp. 785-86; A Comprehensive History of India, Vol. V.
289. Kumbhalgarh Inscription V., 198; Eklinga Inscription, V. 31; Sringirishi Inscription, Bhavagnar Inscriptions, 119, V. 7; Vol. 2, 415-16.
290. Frishta, Vol. IV, 208-9; Mirat-i-Mahmudshahi, ff 135, b, 136 a-b; Mirat-i-Sikandari, 148-49; Kirtisthambha Inscription, V.V. 18-23.
293. Dakshinadwara Inscription, V.S. 1545, V.V. 63-78; Bhavagnar Inscription, p. 121; Frishta, Vol. IV, 243; Vir Vinod, I, 337.

346. Sarkar, Fall of the Mughal Empire, II, pp. 312.

347. Ibid., II, pp. 313-317.

348. Ibid., II, pp. 317-325.

349. Kumbhalgarh Inscription, II, V.S. 1517, V. 81; Bhavanager Inscriptions, No. IX, V. 40; Archeological Survey Reports, 1900-87, pp. 171-178, 1929-30, p. 120 G.N. Sharma, Social Life in Mediaeval Rajasthan, pp. 179-192.


351. Ibid., pp. 201-211.

352. Ibid., pp. 211-216.

353. Ibid., pp. 219-222.


356. Ibid., p. 261.

357. Ibid., pp. 261-265.

358. Ibid., pp. 355-367.


360. Ibid., pp. 136-148.


362. The people's organization which was established in Alwar was known as the Alwar Praja Parishad while in Jodhpur it was known as the Marwar Lok Parishad.

363. These Annual Administration Reports of the Rajputana States are preserved in the Abu Collection, Central Library, University of Rajasthan, Jaipur.


369. K.S. Gupta, Mewar and the Maratha Relations (1735-1818 A.D.), pp. 82-118.


374. S.N. Sen, "Princess Krishna Kumari and the Conflict Amongst the Princes of Rajasthan - A New Study", Modern Review, April 1942, pp. 369-72; See also, Metcalfe to Edmonstone, dt. 16 August 1811, Cons. 23 July 1811, No. 32, F & P. NAI; K.S. Gupta, op.cit., p. 186.

375. G.H. Ojha, Dungarpur Rajya ka Itihas, p. 141.
377. G.H. Ojha, Banswara Rajya ka Itihas, pp. 149-50.
381. Ibid., p. 283.
382. Ibid., pp. 54, 342 and 353; See also, Vashishtha, op.cit., pp. 2-5.
383. Vashishtha, op.cit., pp. 4-5; Raja of Jaipur to the Governor General, Cons. 12 October 1816, No. 17, F & S; NAI.
389. Ibid., pp. 270-74.
391. List of persons eminent for disloyalty in the State of Jaipur during the Mutiny. Cons. 31 December 1858, No. 4033, F & P; NAI.
392. W.P. Eden, Political Agent at Jaipur to George Lawrence, A.G.G. for Rajputana, dt. 26 April, Cons. 31 December 1858, No. 4033, F & P, NAI.
393. File No. 156-Sirohi, 1857, List nos. 10-13, S.No. 19, paras, 67-8, 180, Rajputana Agency Records, NAI.
395. Showers to Lawrence dt. 26 December 1858, Cons. 4 March 1959, No. 470, F & P, NAI.
397. Showers to Lawrence dt. 26 December 1858, Cons. 8 April, 1859, Nos. 738-45, F & P, NAI.
400. Ibid., pp. 264n, 283n.
403. List of the persons eminent for disloyalty in the State of Jaipur during the Mutiny of 1857. Cons. 31 December 1858, No. 4033, F & P, NAI.
404. The State troops of Jaipur resisted Maharaja Ram Singh's giving shelter to Europeans in his palace of Progs. General-B, September 1868, No. 3, Foreign Department, NAI.
405. Pandit Shiveen, the Chief Adviser of the Maharaja of Jaipur and Major Morrisson, the Jodhpur Political Agent had expected defection of the Mohammedan and Poorabia
sepoys in Rajputana in view of their sympathy with the Mughal Emperor and the rebel sepoys of the Bengal native army. For details see, Vashishta, Rajputana Agency 1832-1858, pp. 284-85.

406. Ibid., pp. 264, 266, 284n.
409. Ibid., pp. 285-86.
410. Ibid., pp. 286-87.
411. Ibid., p. 41.
413. Tod to Secretary to Government dt. 7 February; Cons. 15 May 1817, No. 22, F & P; Tod to Secretary to Government, dt. 1 July Cons. 31 July 1818, No. 33, F & P, NAI.
417. Aitchison, op.cit., pp. 64, 220.
418. Ibid., p. 351.
419. Ibid., p. 448.
420. Ibid., p. 228.
432. Ibid., pp. 55-82
433. Ibid., pp. 91-106. For details about the organization and activities of the All India States' People's Conference, see, V.D. Mathur, States' People's Conference : Origin and role in Rajasthan, Jaipur Publication Scheme, 1984, pp. 67-140.
434. For the Seditious Acts enforced by the Rajputana States between 1908 and 1910 see, Correspondence between Lord Minto and Certain Ruling Chiefs for the Suppression


437. File No. 428 (Secret) of 1923, F & P; See also, F.No. 276-P of 1929, F & P, National Archives of India, New Delhi.

438. On 10 February, 1922, Mahatma Gandhi had published an article under the heading, "Danger of Mass Movement" in which he stated that he had no connection with the movement under Motilal. For details see, Khan Bahadur Franiroz S. Master, President, Idar State Council to Political Agent, Mahi Kantu, dt. 10 June 1929, Foreign File No. 276-P of 1929, Foreign and Political Department, National Archives of India.


446. For details about the 1942 Movement in the Princely States see, Kela, op.cit., pp. 221, 242, 257, 269, D.D. Gaur, op.cit., pp. 168-69, 175-76, For Mewar see, Sukhadia, op.cit., pp. 5-12; See also, Confidential Weekly Reports (1942-43), political and other activities in the Mewar State, Rajasthan State Archives, Branch Udaipur ; Fortnightly Reports for the month for 1942-43 of the Home-Political Department, National Archives of India, New Delhi.


451. Sisson, op.cit., pp. 100-01, Menon, op.cit., 238-60;
CHAPTER II

CULTURE

INTRODUCTORY

Cultural Heritage

Rajasthan has a rich cultural heritage. Archaeological finds reveal the existence of pre-historic man in this region. Excavations in the beds of the mythological Saraswati river, and in the beds of Luni, Kothari, Berach, Barias and Gambhiri have brought to light the traces of different early cultural periods. Likewise, excavations at Kalibangan, Ahar, Noh, Nagari, Ganeshwar and other places, have gone to prove beyond doubt the antiquity of the region and its connections with the highly developed cultural areas. The existence of ancient towns like Bairat, Rairh, Bhinmal etc. and the Hindu pilgrim centres like Pushkar, Kolayat, Galta etc. and centres of Jainism further give credence to the antiquity of the region. Mediaeval towns, forts, palaces, temples and mosques speak of the developed science of town planning and secular and religious architecture. Coupled with these, the Rajput chivalry of mediaeval times, the rulers’ patronage to art, literature, astronomy, astrology and men of learning, the love and insight of Marwari businessmen for trade and commerce which gave rise to several trading centres and the peasants’ attachment to the plough during the good season and during the adverse circumstances of drought, are too well known to be repeated here to highlight the cultural traits of the rulers and the ruled.

CULTURAL SYNTHESIS

One of the important features of the Rajasthani culture has been its power to assimilate other cultures irrespective of caste, creed or religion. The Muslim and Mughal domination over the area made their cultural impact on art, architecture, literature, costumes, ornaments, food habits, recreation and other modes of life of the people of Rajasthan in general and on the rulers in particular. Vice-versa also, the Rajput influence was introduced in the life-style of the Muslim and Mughal rulers. Thus, a synthesis of culture was evolved, which created, besides social harmony, religious tolerance and brotherhood also between various communities inhabiting here. For instance, the shrine of Hazrat Moinuddin Hasan Chishti at Ajmer attracts devotees of all faiths, the Medis of Gogaji Chauhan (also known as Goga Pir) at Dadrewa and Gogameri are visited by both Hindus and Muslims. Likewise Remdeora, the shrine of Baba Ramdeo is
visited by devotees of different communities. The Rajasthani Lok Devatas (flok heroes) like Tejaji, Pabuji and Ramdeoji are commonly venerated by all communities.

Post-Independence era has further witnessed assimilation of different cultures in Rajasthan. Migration of different communities to Rajasthan after partition of India and their settlement in this area, brought great cultural interaction. Migrating communities, while gradually adopted the ways and traditions of the people of the land of their new habitation, the Rajasthanis also in turn, took to the life-style of the newcomers and started sharing their joy and their grief alike.

However, the rapid expansion in the means of transport and communication and the progress in various fields of science during the last two or three decades, have resulted in great cultural revolution. Whether it is in the field of art or literature, music or theatre, sculpture or architecture, vices or virtues, modes of recreation or entertainment, the outlook of the masses has changed. Old values are dying fast and new values would take time to evolve a cultural synthesis. Aspirations of common man have been aroused and no longer the following adage which was very common about 50 years ago, is applicable to the average rural folk of Rajasthan today:

‘नवीं मूंज री खाट के न चू टापसी, भूसड़ुळ्यो दो चार, के दूधो बाप्पड़ी बाजर हन्दा बाट, दही में ओलणा, हलरा दे करतार फेर नहीं बोलणा’

(A cot with a new moonj, a thatched roof which does not leak, two to four she-buffaloes to milk, a pot full of cooked and ground bajra mixed with curd, if God grants these, I shall not ask for anything more.)

Some aspects of cultural life both past and present, are described in the following pages.

RAJASTHANI LITERATURE

Claiming descent from the Gurjar Apabhransha, Rajasthani stands as a prominent member of the Indo-Aryan group. It had its full and powerful sway over a vast territory in the north-western part of the country, covering the entire land, now occupied by Rajasthan, Gujarat and part of Malwa. Though traces of its use in ancient literature are available from the eleventh century, the very first work, decisively recognised as such by scholars of all shades of opinion, is the ‘Bharatashwar Bahubali Ghor’ (V.S. 1225).

The credit for creating and preserving the bulk of ancient literature goes to the Jain Acharyas and monks of various categories as well as to the Jain religious institutes. Barring a few exceptions of non-Jain works of the late sixteenth century, the entire fabric of Rajasthani literature of about three hundred years (1169 A.D. - 1450 A.D.) is profusely dotted
by a variety of Jain compositions. This enormous literature consists of works known as Rasa, Charchari, Sandhi, Sajjhaya, Chaupai, Prabandha, Stawan, Stuti, Dhal etc.

Among the non-Jain works are those of 'Old Western Rajasthani' Dingala, other sectarian writings and folk literature. The theory of 'Old Western Rajasthani', as propounded by Dr. L.P. Tessitori, tells of a linguistic joint family, with old Gujarati and Rajasthani as co-parceners. Numerous Jain works, composed as late as the sixteenth century, stand testimony to the fact.

The entire Rajasthani literature is broadly divided into three periods, the early period (1050-1450 A.D.), the medieval (1450-1850 A.D.) and the modern period from 1850 onwards, the last being subdivided into pre-Independence and post-Independence ones. Jain, Dingal, saint, and folk poetry are the prominent kinds flourishing in specific periods, though existing at all times. (vide Dr. Hiralal Maheshwari, History of Rajasthani Literature).

Early period (1050-1450 A.D.)

Poetic works in Apabhransha metres, such as, Gaha, Duha, Paddhari, Chhapaya, Chaupai, etc. were also composed during the period.

'Bharateshwar Bahubali Ghor' (1168 A.D.) of Vajrasen Suri, and 'Bharateshwar Bahubali Ras' (1184 A.D.) of Shalibhadra Suri are the two earliest and most important works. 'Jivadarya Ras' of Asig (1200 A.D.), 'Padma Vati Chaupai' of Jinprabha Suri (1318 A.D.), 'Shulibhadra Phag' of Hemraj (1352 A.D.), and 'Gyan Manjari Chaupai' of Vijnana (1388 A.D.) are some other works out of the scores of equally important such and other varieties. All these are Jain compositions.

Among the non-Jain writings, mention may be made of 'Achaladas Khichi ki Vachanika' by Gadan Shivadas, 'Vasant Vilas Phag' (1350 A.D.), 'Rannall Chhanda' (1433 A.D.) of Shridhar, 'Visaldeo Ras' of Narpati Nalh (first half of 14th century), 'Virmayan' of Dhadh Bahadar (first half of 15th Century), 'Sadayvatsa vir Prabandha' of Bhim (15th Century) and 'Dholra Maru Ra Duha' (15th Century).

Medieval Period (1450-1850 A.D.)

This period may safely be termed as the golden period of Rajasthani language and literature. Though, the Jain writings continued in their usual way, and there were literary giants like Samaysundar, Gyansar, Dharma Vardhan, Brahma Jindas, Kushallabh, Bikhanji etc. it is because of the non-Jain contributions of exceptionally high calibre that the period is treated as such.
Among the non-Jains, the era was heralded by Padmanabh whose ‘Kanhadade Prabandh’ (1455 A.D.) has been treated as an important link between the now disintegrated joint family of Gujarati and Rajasthani. ‘Hammirayan’ (1481 A.D.) of Bhandari Vyas is another work in this very style. The Charans, who form the main stock of medieval poets, have given composite narrative works as well as miscellaneous works such as songs, Kavittas, Duhas, etc. The following may be treated as the most representative, as concerned with the particular variety:

Velî: Pritiharaj Rathod’s ‘Velikrishna Rukmini Ri’ (1580 A.D.), Sankhala Karamsi Runcehas’ ‘Krisanji Ri Velî’ (1540 A.D.), Adha Kisanas’ ‘Mahâdeo Parvati Ri Velî’ (16th Century A.D.), and Maheshdas Rao’s ‘Raghunath Charit Nav Ras Velî’.

Chhand: ‘Rao Jaitasi Ro’ (1534-41 A.D.) by Vithu Sujo, and ‘Chhand Gorakh nath’ and ‘Chhand Mahadeoji’ by Godan Keshodas.


Nisani: ‘Nisani Var’ by Keshodan Gadan and ‘Nisani Gajmokh’ by Dwarakadas Dadhwadiya (17th Century A.D.).

Jhulana: ‘Mansingh Ra Jhulana’ by Adha Durasa (16 & 17th Century A.D.), and ‘Maharanha Bhimsingh Ra Jhulana’ by Mahadan Mehdhu (1781-1843 A.D.).


Rupak: Rajrupak by Virbhan (1688-1735 A.D.) and ‘Gajgunrupak Bandhi’ by Gadan Keshodas.

Kundaliya: ‘Halan Jhalan Ra Kundaliya’ by Barath Isardas (1538-1618 A.D.)

Some secular love-themes also deserve attention of which "Madhavanal Kamkandala Prabandh" (1527 A.D. approx.) of Ganapata Kayasta and "Lakhsaney Padmavati Chaupai" (1459 A.D.) of Damo are prominent ones.

Works on prosody, rhetorics and lexicons include 'Haripungal Prabandh' of Jogidas Kunassya (1664 A.D.).


Folk Literature of the period is proud of 'Pabuji Ra Pawada', 'Tejaji Lokgatha', Galabuga', 'Lok Mahabharat', 'Bagadawat Lokgatha', 'Nihalda Sultan', 'Dungji Jawaharji Ro Git', and 'Bharathari Ro Git' etc. 'Khyals', Lillas, 'Bhawais' and a variety of folk songs were also created, which are still to be surveyed and recorded.

This discussion would be incomplete if the vast bulk of saint literature is not discussed. Rajasthan has been the homeland of a number of religious sects, and almost all of them can boast of good poets, who were also prolific writers. Some such poets and their works are as follows:

1. Vishnoi Sect : Jambhoji's 'Sabadvani', Katha Ahmami of Delli (1433-93) and 'Ramayan' of Mehaji (1483-1540 A.D.);

2. Jasnath Sect : Jasnath's Sabads (1482-1506 A.D.) and Devojis 'Gun ma' (1667 A.D.);

3. Niranjani sect : Haridas and Dhyandas Vanis (18th Century A.D.);

4. Nimbarka sect : Parashuramdevacharya's (1543-1623 A.D.) and Pattavvatta's works (16th A.D.); Dadupanth : Dadu (1543-1603 A.D.), Rajjab (1553-1623 A.D.), Bhikanji, Vajina (1560-1630 A.D.) and Raghavadas (writer of Bhaktimal (1660 A.D.); Laldas sect : Laldas (16th A.D.), Haridas, Sadh Dungarsi and Bhikanji; Charandas sect : Charandas (1703-82 A.D.), Sanjo Bai (1743 A.D.), and Daya Bai (18th A.D.); Ramsnehi : Ramsnehi (1719-1791 A.D.) (Shahpura-Bhilwara) and Bariyani (1676-1758 A.D.), Ren Ramsnehi (Khedpa) Ramdas (1726-1798 A.D.); Nipanth : Bhagwandas and Paramv Mal Vyas (1736 A.D.); Nath : Prithvinath (1450-1550 A.D.) and Maharaja Mansingh (1782-1843 A.D.); Rasik Sampradaya : of Ram Bhakts Siasakah and Kriparam (18th A.D.). Besides these and a number of others there are still many more of them whom it is difficult to link with any particular sect. Sipaji (1625 A.D.), Kaji Mohammad (15th A.D.), Mira Bai (1498-1547 A.D.), Sant Mavaji (1714-44 A.D.), Din Darvesh (1753-1833 A.D.) and Gawari Bai (1758-1806 A.D.) are the most important of them all.
PROSE — Writings in prose were mainly of two kinds, the ‘Khyat’ and the ‘Vat’. Some minor forms known as ‘Vigat’, ‘Vanshvali’, ‘Vrittanta’, ‘Pidi’, ‘Hal’, ‘Hakikat’, etc. were also attempted, but factually they do not differ from the former main forms. The earlier Jain writers had made a beginning in the field by writing ‘Balavaboda’ (explanatory works meant for easy understanding of difficult texts) and ‘Tabba’ (literal translation or word meaning).

Among the secular prose works is ‘Dalpat Vilas’ (16th Century A.D.) a biographical account of Dalpatsingh, the heir apparent of Bikaner. In the 17th century we have ‘Muhta Neinsi Ri Khyat’, which may be termed as an encyclopedia of historical information. His other work is a survey of the villages and towns of Marwad containing land revenue administration, and historical and cultural records. He has appropriately styled it as ‘Marwad Ra Pargna Ri Vigat’. It was during the reign of Akbar that Rajput princes were asked to furnish their historical accounts. Each Rajput state vied with the other in establishing its seniority, superiority and past glory. Though we have such accounts, called as Khyats, written in late 18th and 19th Centuries, they do represent the finest specimens of Rajasthani prose of their times. Dayaldas ki Khyat, ‘Marwad Ri Khyat’, Rawal Khuman Ri Vai, ‘Bankidas Ri Khyat, and ‘Kachhawa Vansh Ri veli’ etc. are some of the prominent ones.

There are plenty of stories mostly written during 18th and 19th centuries. History, love, romance, heroism, humour and satire, loyalty, religion etc. are the favourite subjects.

Modern Period (Pre-Independence era) (1850 onwards)

Scholars have fixed 1850 A.D. as the beginning of this period. Much importance seems to have been laid on the spirit of nationalism underlying the first freedom struggle of 1857 A.D.

Other traditional poets flourishing during the period were Ramnath Kaviya (1811-1879 A.D.) who wrote ‘Draupadi Vinaya’ and ‘Pabuji ra Soratha’ and Swarupdas (1801-63 A.D.), a Dadupanthi scholar who is more known for his ‘Paundava Yashendu Chandrika’, which is Pingal work, though he wrote about a dozen books.

There was a spate of literary writings in post-Independence period, due to the cultural revival that ensued. Publications brought out during the span of about thirty years (1947-48 to 1977-78 A.D.) may be safely categorised under the following heads:

1. POETRY — (a) Traditional metrical compositions, (b) narratives, (c) nature poetry, (d) progressive poetry, (e) ‘Nai Ka-vya’ (f) Gazals and rubais, (g) Satire & humour (h) adaptations.
2. PROSE — (a) stories, (b) novels, (c) essays, (d) dramas and one-act plays, (e) critical articles & book reviews, (f) caricatures, (g) travelogues, (h) children’s literature, (i) mini stories, (j) folk jokes, (k) doctoral theses and dissertations, (l) translations and adaptations, (m) informative articles and miscellaneous.

Traditional poetry continued to hold ground, though diminishing gradually. Mukun Singh wrote about a dozen of small works in various traditional metres. Duha, as a traditional metre, was extensively used by a number of poets of whom Dr. Manohar Sharma, S.S. Shekhawat, N.R. Bhati, N.R. Sanskarta, Kavirao Mohansingh, Nathusingh, Mahiyariya, Mangalal Chaturvedi, Udairaj Ujwal, Hanunt Singh Deora, and Chandra Singh excel others. The Charan poets also persisted in their compositions in the Dingal style.


Nature poetry was initiated by Chandra Singh who gave his ‘Badali’ (1942 A.D.), to be followed by ‘Loo’ in mid-fifties. His contribution to nature poetry stands superb. Chandani (moon-light), Dhora (sand dunes), Darphar (cold wind), Andhi (Dust storm), and Basant (spring) are some other topics attempted by him. Nanuram Sanskarta’s ‘Kalayan’ (1949 A.D.), Sumersingh Shekhavat’s ‘Meghma’ (1964 A.D.), N.R. Bhati’s ‘Sanjh’ (1954 A.D.) and Uadvir’s ‘Damphi’ (1978 A.D.) are some other prominent works describing nature in its various moods.

Progressive poetry is headed by G.L. Vyas ‘Ustad’, whose posthumous publication - ‘Jan Kavi Ustad’ was brought out in 1972 A.D. Sumanesh Joshi, Manuj Depawat, Rawatdan Kalpit, Gajanan Varma and Mohd. Saddique are more such names attracting attention.

NAI KAVITA — Imitating latest trends in Hindi and other regional languages, some newcomers in Rajasthani have attempted ‘Nai Kavita’. Prominent among such works are ‘Andharpaksh’ by Nand Bharadwaj, ‘Kirkar’ by G.S. Shekhawat, ‘Chetan ri Dhuni’ by Krishna Gopal, ‘Jaal’ by Paras
Arora, 'Pagphero' by Mani Madhukar, 'Aj ar Kal rai Vichhai' by Sanwar Dahiya, and 'Pagi' by Chandra Prakash Deval. Tej Singh and Ramsarup Sharma 'Paresh' have also contributed in their own way, though no books have so far been published. There is a growing influx of more newcomers who take to 'Nai Kavita' as a current fashion.

'Gazals' have been attempted by Premji 'Prem', Laldas 'Rakesh', Rameshwardayal Shrimali and others, while 'Rubais' are chiefly limited to stage poetry as a fashion. Vishwanath Sharma 'Vimalesh' leads the humourists & satirists. His 'Navsas men ras hasya' (1973 A.D.) includes all his earlier poems published in Chhedkhani, Kucharani, Taskoli, and 'Janata Ko Darbar', a satire on 'emergency' was written during the period. Buddhhiprakash is another prolific writer on the subject. 'Chunthia' (1964 A.D.), 'Chabadaka' (1964 A.D.), 'Tirasa' (1964 A.D.), Kaldar (1969 A.D.) and 'Indar Sun Interview' (1969 A.D.) are his works. Premji 'Prem's 'Chamcho' (1973 A.D.) S.N. 'Aman's 'Chuntiya' (1961 A.D.) and Nagrav Sharma's 'Tharo Ke Iyan han' (1974 A.D.) are other such works. Vishwanath Sharma 'Vinod' of Khetrinagar and Ramniranjan Sharma 'Thimaru' of Pilani also deserve mention for their satirical writings. A.K. Sudama's 'Pirol man Kuti Byai' (1969 A.D.), is a work of deep rooted standard literary satire.

Lyrical poetry may be categorised under two heads, one written in modern metres, and the other in the style of folk songs. Kishore Kalpanaksat, Kalyan Singh Rajawat, Raghuraj Singh Hada, R.N. Vyas 'Parikar', S.P. Joshi, Gajanan Varma, N.R. Bhatt and Laxman Singh 'Rasvant' are some of the prominent names in both the categories. Gajawat's 'Ramatya mat tor' Hada's 'Ghughara', 'Anabanchya Akhar' and 'Phul Kesula Phul' Parikar's 'Manwar', Joshi's 'Divya Kanpai Kyun' and Bharmai, Bhati's 'Jiwandhan', 'Olum', 'Kalap' and 'Miran', Varma's, 'Sono Nipajai Ret men' and 'Baramaso' are fine specimens of the lyrical poetry.

K.L. Sethia's mini poems represent his philosophic outlook towards life. His some books 'Kunkun' and 'Liltans' are prize winning ones. Joshi's 'Bol Bharamali' is an attempt at sublimization of sex.

Modern Prose (1900-1977)

The traditional forms of literary stories and historical narratives had long discontinued. With the advent of Hindi in judicial and revenue courts and other offices, as well as in educational curricula, the local dialects were pushed aside. Literature, therefore, had to wait for the waves of renaissance which appeared from two different directions. Credit for the first one goes mainly to some enlightened members of the business community and the priestly class, who migrated to the east and the south of the country to seek fortunes. Shiva Chandra Bharatiya (1853-1918) was
the first and foremost among them, who gave the first novel entitled 'Kanak Sundari (1903 A.D.) There were others of his category who followed. These attempts of the emigrated scholars had no communion with local literature, which got impetus from the orientalists. Here the beginning was made with stories. Talking of novels, the following names come to the fore: 'Abhai Pataki' (1956), 'Dhoron Ro Dhor' (1968) and 'Ek Binani Do Bin' (1973) all by S.N. Joshi; 'Mahakati Kaya Mulakati Dharati' (1966), 'Andhi Arshta' and 'Mewai Ra Runkh' (1977) by A.R. Sudama; 'Hun Gori Kin Pi Ri' (1970) and 'Jogsanjog' (1973) by Yadavendra Sharma 'Chandra'; 'Tirshanku' (1974) by Chhatrapatisingh, and 'Kal Bhairavi' (1976) by R.N. Sharma. 'Tido Rao' by V.D. Detha is a novelised folk tale and 'Kanwal Puja' of Satyan Joshi is a historical novel. 'Khulati Ganthan' by Paras Arora, 'Ujalo Dag' by Madhava Sharma, 'Kunsamajhai Chanwari Ra Bol' and 'Ladli Phurun Gamagi' by S.R. Maharshi and B.L. Suthar's 'Bhor Ra Pagaliya' are more such works. Much potentialities exist in the genre for some standard fiction writers to take up the challenge.

STORIES - As already stated, a beginning in the stories was made at Bikanar. M.D. Vyasa started writing stories during the thirties, though his first collection - Varasganth - was published in 1956 A.D. N.R. Sanskarta's 'Gyohi (1957 A.D.) and Ghar Ki Gai (1971 A.D.); Rajpurohit's 'Ratvaso' (1961 A.D.) and 'Amarunadi' (1969 A.D.) M.C. Pranesh's 'Ukala Shila Sans' (1973 A.D.) Bajinath Panwar's 'Ladesar' (1970 A.D.) and 'Naiman Khutyo Nir' (1977 A.D.); Dr. Manohar Sharma's 'Kanyadan' (1971 A.D.); A.R. Sudama's 'Andhai Nain Ankhyan' (1971 A.D.); Damodar Prasad's 'Pretmatma Ri Pid' (1973 A.D.); Sanwar Dahaiya's 'Aswadai Paswada' (1975 A.D.); K.D. Barath's 'Adami Ro Singh' (1974 A.D.); B.L. Suthar's 'Tagado' (1972 A.D.) and 'Amujho Kad Tain' (1976 A.D.); and S.N. Joshi's 'Paranyodi Kanwari' (1974 A.D.) are some of the important collections of stories. K.K. Kant's story 'Gitan Ro Bawaliio', B.M. Jawalia's 'Al Janja' R.D. Shrimali's Jasoda and Sumersingh Shekhawat's 'Ek Jamaro Tin Jamana' rank high among unpublished works. Historical stories, already available in manuscripts, were newly treated by Lakshmikumari Chandawat, whose collections 'Hanjal Rat' (1955), 'Mumal' (1961), 'Amolak Batan' (1962), etc. are well received. V.D. Detha has contributed over one dozen collections of folk tales in the name of 'Vatan Ri Phulwadi', with a communist touch to the original thought content, while Saubhangya Singh Shekhawat has tried to recreate the atmosphere of traditional 'Vat', both in style and diction. Some more names of good story writers are those of Nand Bharadwaj, Paras Arora, Jagdish Mathur, B.D. Goswami, Yadavendra 'Chandra' and R.N. Sharma. Anthologies of stories were brought out by D.D. Ojha, Rawat Saraswat, R.D. Shrimali, and M.C. Pramesh.

During the early twentieth century Gulab Chanda Nagauri, Shrinivas Toshniwal, and Shivchandra Bhartiya, while residing out of the homeland,
wrote few stories with social reform themes. Bharatiya's, 'Vishrant Pravasi' (1904) is very well spoken of.

SKETCHES AND CARICATURES — There has been a tendency of writing caricatures, especially among writers at Bikaner. S.N. Joshi's 'Sabadska' (1960), B.N. Purohit's 'Vakil Sahab' (1973) and 'Ataravan' (1973), M.D. Vyas, 'Ikkewalo' and 'Juina Jiwata Chitram' (1960), B.L. Nahata's 'Banagi,' and S.R. Chhanganzi's 'Olkhan' are some such works. Kunjbihari Sharma's 'Batan Hi Chalai' (1988) is a collection of sketches in an appreciative style and possesses a distinct flow of its own. So also is the case of some inspiring sketches written by Prof. N.N. Joshi. His 'Kudan Balo' & 'Surjo Nayak' are notable pieces. Mini stories have their special characteristics. Chandra Singh's 'Balsad' contains some very fine specimens of them which he prefers to style as 'Vatadalyan'. Dr. Manohar Sharma's 'Sonal Bhang' is yet another example. Poetic prose has also been attempted by Chandra Singh in his 'Balsad', K.L. Sethiya in his 'Galgachiya' (1972), Govind Agrawal in his 'Nuki Dana' and Gyansingh Chauhan and Baijnath Panwar in scattered publications. Children's literature has received comparatively less attention. However, Dr. Manohar Sharma, B.L. Mali and S.N. Joshi have exerted to fill up the gap. B.L. Mali has given a number of small books through the pages of his monthly magazine 'Jhunjhanio', exclusively devoted to children. 'Apana Bapuji', a biography of Mahatma Gandhi, 'Suraj Bap Ra Beti Jawani', a fairy tale, are two standard works written by S.N. Joshi. Prior to these works D.D. Ojha gave three little biographical booklets carrying titles - 'Desh Ra Gaurav', 'Bharat Ro Nimata' and 'Chhoti Umar Mota Kam.'

DRAMA — Credit again goes to Shivachandra Bharatiya for making a beginning in the genre. His very first drama is Kesavilas' (1900), followed by 'Phatak ja Majal' and 'Budhapa ki Sagra'. Themes of social reform were also discussed by Bhagwati Prasad Daruka, who gave 'Bal Vivah', 'Vriddha Vivah' and 'Sithana Sudhar' dramas. Gulab Chand Nagauri, Balkishan Lahoti and N.D. Agrawal also wrote on similar topics. Madan Mohan Siddhha of Jaipur, Jamanalal Pacheriya and Bharat Vyas of Calcutta gave some popular stage plays dealing in humour and romance, though they did not conform to standard literary norms. They were 'Jaipur ki Jyonar', 'Nai Binani' and 'Dhola Maru' and 'Rangila Marwad' respectively. Historical and mythological plays were given by N.D. Agrawal, G.L. Shastri, Agra Chand Bhandari and B.P. Pancholi. Perhaps, Yadavendra Sharma's 'Tas Ro Ghar' is the only modern drama which simply excels the rest others in the selection and presentation of theme as well as in treatment of characters, thus claiming to be the first forceful and effective literary piece in dramaturgy.
ONE ACT PLAYS — Just like dramas, one act plays were also, initiated by scholars of the migrated section of the society. ‘Kanakundar (1904) of Shiva Chandra Bhartiya, and ‘Bada Bazar’ (1905) of H.P. Mishra, though were not strictly in the form of one act plays, did contain essential ingredients of the same. During the thirties we had ‘Vriddha Vivaha’ of Shrinath Modi, and ‘Bolawan’ by the renowned S.K. Parik. Prof. G.L. Mathur’s ‘Satrangini’ (1955) contained over a dozen one-act-plays on co-operation and other aspects of rural society. Dr. Manohar Sharma’s ‘Nainso Ro Sako’ (1973) is a collection of his historical plays. Others who have made attempts in the genre are N.D. Shrimali, Damodar Prasad, S.N. Joshi, R.D. Sankritiya, B.N. Panwar, Laxmikuntari, G.C. Bhandari, Rawat Saraswat, etc. Humorous plays were written by B.L. Dangi and Nagraj Sharma.

ESSAYS — Essays are badly missed, though attempts have been made ever since the beginning of the 20th century, by Shivchandra Bhartiya in his introduction to ‘Kanakundar’ and ‘Phataka Janjal’, and by Brijlal Bihani, who wrote some emotional pieces, such as ‘Mogara Kali’, ‘Badi Fazar’ etc. An anthology of essays was brought out by Rajasthan Sahitya Academy, which carried essays by M.G. Sharma, Manohar Sharma, Rawat Saraswat, etc. Manohar Sharma’s ‘Rohidai Ra Phui’ is a collection of some satirical pieces. Giriraj Bhanwar and Kr. Krishna Gopal Kalla are some of the powerful essayists. The only specimen of a travelogue, though a fictitious one, may be seen in A.R. Sudama’s ‘Dur Disawar’ (1975).

GRAMMARS & LEXICONS — Ram Karan Asopa of Jodhpur was the first to publish a grammar of Rajasthani and also to make a beginning for preparing a lexicon. Grammars were subsequently also brought out by Sitaram Lalas of Jodhpur, and N.D. Swami of Bikaner. Lexicons were also prepared by Sitram Lalas and B.P. Sakaria.

FOLK LITERATURE — Out of the several varieties of folk literature, work has so far been done only on songs, ballads, tales and proverbs. Pioneer attempts in the field of folk songs were made by a team of three scholars headed by S.K. Parik who also wrote a nice appreciation of village folk songs, besides the scholarly introduction to the two volumes of ‘Rajasthan Ra Lok Giti’. Anthologies of songs were later on published by J.S. Gahlot, Raghumunth Prasad Singhania, Rawat Saraswat, V.D. Detha, Kamal Somani, Devjai Samari, Laxmi Kumari, Manohar Sharma and P.L. Menariya. Dr. Swaranlata presented a study on folk songs. Tribal songs of the Bhils were published by Rajasthan Vidya Peeth, Udaipur. Work on folk tales has been limited to the attempts of Manohar Sharma, V.D. Detha and Govind Agrawal. As has already been said, Detha has of course brought out over a dozen volumes of folk tales, under the name of ‘Vatan Ri Phulwadi’, but the tragic part is that he has altered their basic character.
by giving a communist touch as also by adding alien descriptions of non-folk origin. He has rather rewritten the tales in his own style and individual conviction.

Dr. K.L. Sahal stands foremost in the field of proverbs and has also given a doctoral thesis. Shri Bhagirath Kanodia has given two separate dictionaries of proverbs in collaboration with Govind Agrawal & V.D. Detha. Manohar Sharma's contribution to proverbial stories is notable. He has also published such and other collections of folk tales. M.D. Vyas of Bikaner published a collection of 'Muhavara' in the fifties.

The folk plays known as Khyals have been the main source of entertainment for the masses, but no notable work has so far been done on the genre. There are numerous other varieties, such as Bhawai, Lila, Rasdhari, etc. which demand attention. The lullabies, puzzles, slangs, fairy tales, weather cum agricultural forecasts are more such varieties still lying untapped, awaiting exploration by inquisitive hands. (For further readings, see references at the end of the chapter).

ARCHITECTURE

The excavations conducted at Kalibangan, an Indus valley culture site in Ganganagar district, present evidence of town planning on systematic lines. The houses were, in initial stages, mostly of mudbricks. Each house in these early days, comprised generally four or five rooms. For the disposal of sullage water, soakage pits were provided. The excavations reveal that the pre-Harappan settlement was enclosed by a mud brick fortification. Houses built of mud-bricks were, at times, separated from each other on the basis of lanes. A pre-Harappan baked-brick drain with two courses was also revealed as a result of excavations from the site.

People during the Harappan period possessed a fairly good idea of town planning, which is evidenced from the systematic layout of the town, streets, structures, brick-sizes and drains. The grid or rectangular system seems to have been the characteristic feature of town planning. It shared the layout of citadel and lower town. Mud-mortar was generally, used as a cementing material. In drains, where more strength was needed, lime and gypsum-mortar were used.

A study of the architecture of the Harappan period of Kalibangan is a clear proof of the emergence of urban life in Rajasthan in the 3rd millennium B.C.

The excavations carried on at Ahar and Gilund in Mewar area, the chalcolithic sites of the proto-historic period, throw interesting light on the architectural skill of the people of Mewar in such a remote past.
The Aharians did not follow slavishly the Harappan mode of construction. They built their houses on stone-foundation, taking into consideration the physical features of the area. Only one side of the house was well-dressed. Though the super-structures, which were of either clay or mud-bricks, have disappeared, the remains, revealed as a result of excavations, give evidence of the rooms having been sufficiently spacious and not very small. These were screened off by interwoven bamboo-matting, plastered with clay. In constructing their houses, the Aharians mixed in the clay quartz nodules and chips in the clay, so to see their walls and foundations beautiful and strengthened. In making the house-floors they utilised river's blackish clay.

The excavations, conducted at Noh and Jodhpura, do not present any special features of architecture. It is, therefore, presumed that the architects of these places followed the technique and skill employed by their fellow architects at other protohistoric sites in the Gangetic valley.

The early historic period witnessed the emergence of a different type of architecture and that was the religious one. This type of architecture developed side by side with the secular architecture from this period onward.

There is no evidence to show, that, prior to early historic period, there was any type of architecture of the period other than that of secular. Instances are not lacking to show that between the early historic period and the modern period, various types of buildings, constructed in various forms and styles existed.

An epigraph found at Khandela mentions that in the 3rd century B.C. a commemorative building was constructed in Shekhawati by a disciple for his teacher when he was killed by a person named Moola with his poisonous darts.

Equally interesting from the point of view of antiquity is another temple referred to in an epigraph from Barli, near Ajmer. According to Dr. Sircar eighty-four pillars for this temple were donated by same philanthropist.

A study of the epigraph from Nagari near Chittaur, belonging to the 2nd century B.C., gives an idea of the architecture and plan of the religious edifice at Madhyamika, which, in all probability, was the earliest Vaishnava temple of the country.

The existence of more than eight feet high Yaksha sculpture at Noh in Bharatpur District, pre-supposes the existence of a temple, housing the colossal figure of Yaksha in it.
The remains of a railing, on the pattern of the railings of the second century B.C., Bharhut Stupa, at Lalsot, indirectly establishes beyond doubt the existence of a Hinayana Buddhist Temple at Lalsot.

But the most convincing and the earliest evidence of the extant religious architecture is afforded by the remains of the earliest Buddhist temple, circular in form, at Bairat, 52 miles distant from Jaipur. This temple was revealed, as a result of excavations by Dr. Sahni, at Bijak ki Pahari at Bairat.

It belongs to the 3rd century B.C., because close to it existed at one time Asokan edict, which stands removed to Calcutta. This is the earliest site, where not only remains of a religious architecture but those of the secular ones in the form of monasteries are present. The religious edifice, circular in form, housing at one time a stupa, had wooden pillars all round with a circumambulatory path for the devotees to go round the stupa.

Though remains of only the plinth of the temple are available, a fairly good idea can be formed of the circular temple existing in the 3rd century B.C. at Bairat in Rajasthan. Close to this temple were revealed, as a result of excavations, residences of the monks, who used to attend to the worship of a stupa in the circular temple.

Though no such early remains of the extant religious architecture are available elsewhere, excavations conducted at sites namely, Rairh, Rangmahal, Nagar & Sambhar do reveal from them remanants of domestic residences but it is difficult to ascertain the nature and type of secular architecture existing during those days.

To the pre and early centuries of the christian era may be ascribed the religious edifice, which though non-existent in its remains, housed in it sculptures made of kaolin, representing Mahishasura-mardini, Kamadeva etc. at Nagar, which was the capital of the Malava autonomous tribe in the erstwhile Jaipur state. The discovery of big terracottas, depicting Krishna Leela scenes & other stray subjects, belonging to the late Kushana or pre-Gupta period from Rangmahal, Badopal, Peersultan ri theri etc. presupposes the existence of some temple in and around these areas.

Similar religious edifices must have existed at Aghapur in Bharatpur area since the discovery of figures like the short- statured Yaksha, Ekamukha Sivalinga etc. from there present an interesting evidence for the supposition of some Kushan temple in that area. The existence of a Chaturmukha Sivalinga at Nand near Pushkar in Ajmer also presupposes the existence of a Kushan temple in that area for a mound near it yielded microliths in plenty and so it is presumed that the area around Nand had a hoary past.
Though the excavations at Sambhar, as referred to above, revealed remains of domestic dwellings of the periods late Kushan and Gupta periods, in the form of the plinths of the buildings and evidence is available of the existence of secular buildings of the Late Kushan and Gupta periods even now at the site, the remains do not give any definite idea of the pre and Gupta styles of secular architecture. No evidence could be made available from this site relating to the existence of any building, religious in form, at the site since no temple remains or sculptures of the Kushan or Gupta period were revealed from this place. But for the extant Bhramara-mata temple at Chhoti Sadri near Chittaurgarh, the temple remains of the 5th century A.D., dedicated to Vishnu at Nagri near Chittaurgarh, the temple remains of Mukandara Darra, and the renovated temple of Charchauma in Kota area, indirect evidence of the Gupta temples having existed in Rajasthan can be gleaned from the availability of two big carved pillars presenting scenes relating to Krishna legend from Mandor in Jodhpur area, sculptures from Rupbas & Kaman in Bharatpur area and also from Gangadhara in Jhalawar area.

To the post-Gupta period belong the temples at Jagat, Tanesar and Kalyanpur in Mewar and Amjhara in Dungarpur area. From a fragmentary epigraph, a reference is available to the temple of Manorath-Swami in Chittaurgarh area.

To this very period are ascribed the temples at Nagda and Samoli in Mewar area, temples of Goddess Khimel Mata and Dadhimata in Nagaur area, the temples at Vasantgadh and Pindawara, Ardhanarishwara & Sakrai Mata temples near Khandela & the rock caves of Kholvi, Binnayago & Hathiagor in Jhalawar area. To the post-Gupta period i.e. the 8th & the 9th century A.D. may be ascribed the temples of Abaneri and Nakti Mata in Jaipur area, Osian, Ghatiala, Bhimlala in Jodhpur, Krishna-Vilas, Atru etc in Kota. Of these temples the panchayatana temple at Osian are of special interest. Temples on the bank of Chandrabhaga river in Jhalawar area also belong to the 9th century A.D. The Kumbhashyama temple of Chittaurgarh fort has on its outer plinth traces of eighth century A.D. temple. Chittaurgarh's Kalika temple, originally, a Surya temple, also belonged to the 8th century. The Jaina Kubera image from Bans (near Chittaaur), now on display in the Government Museum at Udaipur, assignable to the 8th century A.D. makes one to presume that a temple of that age existed at Bans or near it. At Menal in Bhilwara District is a Siva temple (Mahakaleshwar) with a row of three small shrines, just outside the entrance. This is also pre-medieval in antiquity.

To the 8th century A.D. belongs the rock cut panel facing the Mandor railway station in Jodhpur area. As Mandor was one of the centres of the Gurjarapratihara art, it may be presumed that some temple of that period
may have existed in that area but may not have survived the onslaughts of time. The renovated temple of Surya at Amber and the Kalyan-Rai-Ji’s temple, constructed by the Kachhawas, originally, in the Gurjara Pratihara idiom, are worthy of note also.

The black stone image of Yoga-narayana, discovered from a tank at Didwana (District Nagaur), belonging to the 8th century A.D. is reminiscent of the 8th century temple at Didwana.

A life size Jaina statue, recovered from Ahar village, displayed in the museum at Ahar & belonging to the 8th-9th century A.D., presupposes the existence of a temple of the same period at Ahar, the ancient Aghanapur.

To the 9th-10th century A.D. belong the temples & temple ruins of Badoli, Gadgach, Baran, Shahabad, Ramgadh, Kakuni etc. in Kota area of Rajasthan.

Kekind in Jodhpur area is also a pre-medieval temple site. Of the other temples of the early premedieval period may be mentioned those at Kansuwann & Shergadh in Kota region of Rajasthan.

The extant Harshanath temple at Sikar, belonging to the 10th century A.D., and the temples housing at one time the beautiful Saraswati images at Pallu in Bikaner area & the two beautiful standing Jaina images of tirthankaras at Narhad near Pilani in Jhunjhunun district of Rajasthan, though non-existent at present, deserve special mention because of the finds of the beautiful sculptures from the sites referred to.

The Jaina temple of Rishabh deva at Bijapur, Hatundi belongs also to the 10th century A.D. During the medieval & early post medieval periods temples at Sadari, Ghanerao, Sevadi, Nadol, Narlai, Delwara (in Mount Abu), Chandravati (near Abu Road), Bachhena in Bharatpur area were constructed.

To the early post-medieval period belong also the temples at Chandravati situated near Abu Road. The temple group at Kiradu in Jodhpur area also belongs to this period.

The life-size Jaina statue of Jiwanta Swami from Khimsar of Jodhpur area gives us an evidence of some temple belonging to the C. 10th century A.D. having existed in that area.

During the medieval period Sambhar was also a centre of plastic art and a temple existed there, although no temple of the 10th century A.D. exists there at present. Some very interesting black stone sculptures of Vishnu are available besides one of buff-coloured stone representing Siva in Sandhya-tandava mudra from Sambhar, which are preserved in the museum at Amber.
During the early and late medieval periods temples were constructed in plenty in varying styles in different parts of Rajasthan. Remains of some of these temples exist even now in Sirohi area at Varmana, Mirpur etc., at Ranakpur near Falna, at Chittaurgarh and other places in Mewar area, at Amber in Jaipur area and inside Jaisalmer, Jalore, Kumbhalgarh, Ranthambhor forts etc. Of the temples of the late-medieval period, the most interesting is the Jain temple at Bairat in Jaipur area, where we have an epigraph on one of its walls giving definitely the year of its construction as the one falling in the reign of the Moghul emperor Akbar in the 16th century A.D.

Noteworthy among the other late medieval temples is the Jagat Siromani temple at Amber constructed by the Maharani of Maharaja Mansingh in the memory of her son Jagat Singh. To the 18th & the 19th century belong quite a good number of temples, which are also spread all over Rajasthan in various erstwhile states of Rajasthan and it may be difficult to enumerate all of them on the basis of their architectural peculiarities because they show deterioration in the art of construction. Barring out the temple situated at Sanganer near Jaipur which is not modern but had renovation at some stage in some parts & the temples at Galta in Jaipur area which display aesthetic sense on the basis of the plastic or pictorial art, none is important from the architectural point of view.

Of the interesting temples of the 20th century, the temple of Sriranga Ji at Pushkar near Ajmer, constructed in South Indian temple style by Seth Magniram Bangur deserves special mention. The other temple in the north Indian style, now under construction at Jaipur at the fort of Motidungri hill, is also likely to be an interesting piece of north Indian temple architecture.

The special feature of the late medieval & modern periods in the field of religious architecture was the origin and development of Muslim and Christian religious edifices also. Muslim buildings, in the form of mosques, dargahs, Idgahs, tombs etc. and Christian buildings in the form of Churches, Chapels and graveyards came into existence. Of the Mosques, those at Amber, Nagaur and Merta are noteworthy. Of the Dargahs, the Dargah of Khwaja Sahib at Ajmer is the most important to be mentioned. Idgahs and tombs are numerous enough to be mentioned here. During this period the Hindu rulers too got constructed cenotaphs enshrining in them ashes of the ancestors from time to time. Since these were constructed by the family members of the dead for paying homage to their dead ancestors & regular worship is performed at them, they are to be taken as pieces of religious architecture. Of these cenotaphs, those found at Udaipur, Bikaner, Jodhpur, Kota, Jaipur etc. are noteworthy.
After having dealt with the religious architectural heritage, secular architectural heritage of the Gupta period, referred to already in the form of the remains of ordinary dwellings revealed from Naliasar Sambhar, is being discussed here. This heritage is rich in variety in the sense that the excavations revealed remains of both big and small rooms with big and small courtyards inside, although no definite evidence is available of secular buildings standing in situ from the site. No evidence is available relating to secular buildings of the 6th century and the 7th A.D.. In the pre-medieval period the Gurjara Pratiharas got constructed not only temples but also secular buildings, like baoris or stepwells. Of these stepwells or baories the one at Abaneri in Jaipur area belonging to the 8th century A.D. is not only the oldest in Rajasthan but also the most important vestige of secular architecture of the post-Gupta times.

During the medieval and post-medieval periods forts and fortresses were constructed with palaces inside them since the Rajputs had begun to rule but unfortunately no intact secular building of the 10th - 11th century is available at present. The early post-medieval period saw a college, constructed at Ajmer by Vigraharaaja Chauhan. This building was, later on, converted into the Adhai Din Ka Jhonpra mosque.

Vigraharaaja's another memorial was the artificial lake named, Visalya at Ajmer, which is reported to have been surrounded by significant palaces but, unfortunately both of them do not exist at present. He had founded the town Visalpura after his alternative name, Visala. It was situated in Mewar area. The great lake Ana Sagar at Ajmer also belongs to the post-medieval times since it was named after Vigraharaaja's father Anaji. Though step-wells, baoris, kunds, lakes are numerous enough to be referred to, certain towns, which grew up strategically or otherwise deserve special mention since they reflect in them town planning of those periods. Of the towns of importance, mention may be made of Chittaur, Ajmer, Nadaol, Jalor, Sambhar, Abu, Jaisalmer, Ambavati (Amber), Mandor and Aghat or Aghatpur (near Udaipur). These places originated as capitals of kingdoms of various sects of the Rajput clan. Some of them were planned as centres of defensive and offensive military operations. But there were some towns, which were planned and developed as religious centres by rulers and devotees of various faiths, and beliefs. Among them Kanyakayana, Satya-pura, Bhinmala Phala-vardhika, Mahakala and Ekling Ji, Mandalgadh, Hansi, Nagaur, Rathambhor and Siras owed their importance having been places of defence and refuge.

In the eighteenth century Jaipur city was founded by Sawai Jai Singh. The town planning skill, demonstrated in Jaipur by the architect Vidyadhera, is a source of inspiration for the modern architects even to this day. Of
the other types of post-medieval secular architecture, referred to already, the palaces at Amber, Udaipur Jaipur, Jodhpur, Bikaner etc. deserve a special mention. Of the forts referred to already, mudfort at Bharatpur, the invincible fort of Chittaurgarh, the forts of Siwana, Merta and Jalor, the Kumbhalgarh fort may be mentioned as the other types of noteworthy pieces of architecture. Mention may be made of the two famous tower, the tower of victory & the tower of fame, inside the Chittaurgarh fort. Of the residential dwellings of the elites, known as Havelis, the Faundarik Ji Ki Haveli at Jaipur, the Patwon Ki Haveli at Jaisalmer, the Jhala Haveli at Kota and the Alhakabra Ki Haveli inside Chittaurgarh are noteworthy. Of the other secular noteworthy pieces of post-medieval architectural remains, reference may be made to the defensive boundary walls of forts and fortresses and also of towns and palaces situated inside them. Almost all the forts and fortresses, palaces and capitals of erstwhile states had ramparts and boundary walls, which, in all cases, offered security to the inmates of the forts, fortresses, palaces and towns.

Outstanding Features

From the point of antiquity, the history of secular architecture in Rajasthan is older than that of the religious architecture. The secular architecture of Rajasthan, starts as it does in the proto-historic times, to which period, as has been stated already, belong the pre-Harappan settlements at Kalibangan. This settlement was a city, enclosed by a mud brick fortification. From Kalibangan excavations, an idea of the Harappan secular architecture can be gleaned, which may be divided into two—the domestic residences and the public buildings.

In one house at Kalibangan, traces of a preserved stair case allude to the existence of multi-storied buildings. In some houses an outside stair case from the street was also provided. Roofs in the buildings were flat and made of bamboo and rush matting supported by wooden rafters. From the potholes, which support the roof of the houses, it can be gathered that in addition to walls, wooden posts were provided at the junction of the walls.

The floors of the houses were made firm by ramming and capped sometimes additionally with mud bricks or modules. In one case the floor has been found paved with tiles also.

A noteworthy feature of the domestic residential architecture at Kalibangan was the occurrence of oval or rectangular fire places at different levels.

The special feature of the early structures is the use of sun-dried bricks for foundations and the use of mud-mortar as a cementing material. As has been already pointed out that in drains, where more strength of
binding force was required lime and gypsum mortar were used. Mud, reed, and wood were, however used in building all super structures. In the chalcolithic period, owing to the discovery of the remains of stone and mud houses, as a result of excavations, it is evident that use of masonry or the art of laying stone, was known to the contemporary architects. Timber was used for pillars and beams which supported the roofs, generally, which were sloping in form. The roof was thatched with bamboos and occasionally covered with grass and leaves. The floors were constructed in two ways. One was by mixing clay with gravel and the other was by using hard burnt clay. At Gilund the use of kiln burnt brick in a parallel brick structure was noticed. At Ahar stone and mud houses were discovered as a result of excavation with stone wall foundations. It was not the case with Gilund people in the chalcolithic age. As revealed on the basis of excavations at Ahar and Gilund the masons knew the art of laying stone well. Excavations at Noh and Jodhpura expose structural remains but they do not present a picture of architectural details different from those in the chalcolithic age.

The use of large-sized bricks in structures, is evident from the excavations at Bijak Ki Pahari at Bairat, from where remains of monasteries, which are remains of secular architecture, were revealed.

The excavations at Rang Mahal in Ganganagar area, Nagar and Naliasar Sambhar in Jaipur area also did not present any architectural peculiarities so far as the secular forms of architecture, ranging from the two centuries preceding the Christian era to the Gupta period were concerned. The late Kushan & Gupta structures, revealed as a result of excavations at Naliasar Sambhar, no doubt, presented a picture of the extent domestic dwellings but none of them included in it any big room.

The literary and archaeological sources are silent about the architectural features of the secular buildings of the period ranging from the post Gupta period to the early post-medieval period, in which period alone stone architectural pieces are found, the noteworthy of them being the Adhai Din Ka Jhonpara which though, later on, converted into a mosque, was, originally a secular piece of architecture. The post-medieval period saw several massive stone buildings of secular character, the noteworthy of them being the forts at Ranthambhor, Chittaurgarh, Bayana, Jalor, Tara Gadh, Merta, Sivana etc. To this list were added, later on, the forts at Nagaur, Jodhpur, Karauli, Kota, Bundi Amber, Bharatpur etc. These forts are important both architecturally and strategically. Almost all the forts of Rajasthan, except the one at Bharatpur are built of stone and are encircled by a boundary wall. In some are gates after gates till the interior is reached. Some of them are situated on hill tops and cannot be seen unless one approaches them actually. Such forts are the Ranthambhor fort
and the Jalore fort. Two forts of Chittaurgarh and Kumbhalgarh can be seen from a distance with a number of buildings and structures, which are possessed of architectural peculiarities. The fort at Bharatpur, though built of mud-clay baffled the attempts of Lord Lake in his attempt to capture it. The fort at Nagaur is situated in the middle of the town and is a good piece of Rajasthani art and architecture.

To the post-medieval period belong the beautiful palaces, like the Chandra Mahal and the Hawa Mahal at Jaipur and the palaces at Amber, the Mardana and Zanana palaces at Udaipur, the palaces at Bundi, Kota and other places. All these palaces are huge buildings, displaying in them architectural peculiarities in the forms of cupolas, domes, jutted balconies, glass mosaic work and in some cases beautiful mural work. Most of the palaces are double and multi-storeyed ones and display architectural peculiarities of various periods. The bamboo cut cornices and arches mark the architectural feature of many of these beautiful palaces.

A number of openings in the Hawa Mahal at Jaipur justify name given to it in Hindustani. The protruding portions in the massive structure of the palace add beauty to the palace's front portion and the pink colour of the building interspersed with white lines as it is, adds special charm to it. The Chandra Mahal at Jaipur, together with its adjuncts, the Mubarak Mahal, the Badal Mahal etc. present the work of architects of the erstwhile Jaipur state at its best in every way. The araish work on the wall and the fresco work displayed in the ceilings together with mosaic flooring at places inside add charm to the palaces.

The Mardana and Zenana palaces at Udaipur are also multi-storeyed buildings, possessed of openings in the forms of windows with beautiful tile work displayed on the inner walls at one place. The murals and the glass mosaic work in the Mardana palaces are superb and enchanting ones.

The palace at Bundi situated on the top of the hill is also a wonderful piece of architecture on the basis of the skill displayed in it by the architect. This palace has in it the 18th century beautiful murals of the Bundi sub-school of Hadoti school of Rajasthani painting. Though the palace at Kota is in the old-garh Kota, which is in inside a rampart it is a several storeyed building with spacious and well ventilated rooms inside it. This palace has also murals in it.

The palaces at Jaisalmer are in no way less artistic. These are made of yellowish stone and give place to excellent tracery and jutted balconies in them. The rooms in the palaces are spacious and airy.

Equally interesting are the Patwon Ki Havelis in the Jaisalmer town. They give place to elaborate tracery wrought in yellow stone. The Alhakobra
Ki Haveli inside the fort of Chittaurgarh is constructed with stone and is unostentatious in its outlook.

The Pundarik Ji Ki Haveli at Jaipur in Brahmapuri is an 18th century piece of domestic architecture, and presents in one of the rooms in the upper storey, some very fine murals of the 18th century, belonging to the Jaipur school of painting. The Murals present in them some of the contemporary festivals and court scenes. Of the noteworthy example of modern town planning, resorted to in the 18th century, Jaipur city, encircled though it was by a wall interspersed with entry gates in its bounary walls as it was, presented a model in town planning because its lanes were made perpendicular to the street and the streets were made perpendicular to the road which was kept 111ft in width, half of its width being the city's street and the lane was half of the street's width. The town of Jaipur, though planned and founded in the 18th century is still a model of town planning and is an envy and despair for modern architects of the country and abroad.

Though during the present times the city is expanding beyond the walls of the old town and multi-storeyed buildings are coming up and sky scrapers are being aimed at by architects, the old town is still a place of attraction for foreign tourists who want to see more and more of oriental beauty in the old fashioned buildings of the town rather than the modern huge structures, which are coming up year by year in the form of either five star hotels or cinema halls.

Now coming to the religious architecture, its history in Rajasthan starts in the 3rd century B.C. to which period belong the remains of the Buddhist temple on the Bijak Ki Pahari at Bairath. This temple was circular in form and had wooden pillars to support the eatablature. Since the Stupa was inside the temple, the temple took the circular form and a circumambulatory path was there for devotees to go round the Stupa, which was kept in the middle. In this temple no stone was used. Only bricks were used and the size of bricks was that of the Mauryan bricks.

In the absence of specific architectural remains of temples at Nagar, Rangmahal, Badopal, Firsultan Ri Theri etc. it is difficult to come to any conclusion relating to the style of architecture adopted by the temples of the period from the 1st century B.C. to the third century A.D. The extant temple remains at Mukandara Dara at Kota give an idea of the type of the temple existing at the place during the Gupta period. This temple, in all probability, was akin to the Gupta temple at Sarnath since the sculptural art of this place conforms strictly to the Sarnath type of sculptural art. The temple at Charchoma in Kota area, though renovated, with its Gupta art content, is a piece of Gupta temple architecture. This age introduced the Shikhara style of architecture in Rajasthan. The existence of a brick
temple of the Gupta period is known from Nagri on the basis of an epigraph of the 5th century A.D. from there. This epigraph refers to a Vishnu temple. From the 6th century epigraph of the same place we get information relating to the edifices dedicated to one known as Manoratha Swami.

The rock-cut cave temples of the late-Gupta period are available in Jhalawar area at Khulvi, Binayanga etc. Of the post-Gupta temples at Osian in Jodhpur area, the Temple of Harshat Mata at Abaneri and Nakti Mata at Bhawanipura in Jaipur area, Krishna Vilas and Badoli temples in Kota may be mentioned. These are in Gurjara Pratihara style of architecture and their extant forms exist also at Chittaur in the shape of Kalika temple in a renovated form although its mandapa with its balconies and the pillars with their half roundels and foliage pieces, Kirti-mukhas prove that it is possessed of characteristics of the early Gurjara Pratihara style. The temple of Kumbhshyam at Chittaurgarh was raised also on the remains and substructure of Kukudeswar temple on the basis of an epigraph dated V.S. 811 discovered from there. Siva temple at Kalyanpur, though renovated belonged also to the 8th century A.D. Similar temples existed in Kota at various other places.

A study of these shrines in Rajasthan, belonging to the 8th-9th century A.D. reveals that these are the products of the same art tradition, which flourished in Saurashtra and Gujarat. This tradition, in fact, was living in the whole of Western India during pre-medieval and medieval periods.

In most of the above temples there was a rectangular sanctum with a big Mandapa in front. The whole structure was enclosed in a courtyard, the walls of some of which have fallen but remains of the ornamental torans (gateway) in some are still standing. The pillars of the torans in almost all the cases have ornamental bases with niches on four sides containing amorous figures and mutilated figures of gods and goddesses of the Hindu pantheon. The niches are, in most cases, surrounded by miniature Shikhara, above which the shafts of the pillars show the Purna ghata motif. The torana beam contains figures of heavenly musicians and is decorated with two semi circular arches with elongated ends issuing out of makara heads. There are various carvings on the toran. These carvings include in them figures in the niches and the spires over them.

In the niches on the back wall of the sanctum are figures of ganas, Matishasura Mardini, Chamunda and other forms of Durga, which suggest that the Shrine was dedicated to some form of Durga. All these temples are built in dry order and the stones are superimposed and joined by the mortice and tenon joints. This is a very common characteristic of construction, specially of religious structures and could be traced back to pre-Gurjara Pratihara period.
All the shrines are temples with square or rectangular sanctums (garbhagriha) and a small porch (ardha mandapa) in front, even though the porch has fallen down in some cases. The eves in the temple slope down and the sloping base of the shikhara above, having Chaitya window motif has bifurcation in it. Roofs of the porches present an interesting stylistic comparison with some of the temples in Gujarat and Saurashtra. The Shikharas of temples in Rajasthan at Osia, Badoli etc. are of curvilinear north Indian type and have their parallel in Saurashtra. The Surya and Harisharana temples at Osia have the Chaitya window motifs on the shikharas. Not only the bases of these temples show heavy mouldings, the door frames relating to them are also ornate and are decorated with highly decorative floral patterns, arabesques, panels of divine and semi divine beings.

The dvarapalas and the Ganga and Yamuna on the door jambs in the temple of Nakti Mata at Bhawani Pura are specially interesting. In point of antiquity the temple at Kansuwa, datable to the 8th century A.D., according to the epigraph from the same place, belonging to the prince Sivanaga presents in it the late-Gupta tradition of architecture. The early Kachhwaha temples at Amber in Jaipur district and the temples at Jhalrapatan in Jhalawar district are known for their low plinths, double registers on the Jangha, low pillars decorated with ghata pallava at the base and the top of the shaft portion, a panchashakha doorway and a shikhara designed on the principle of a pancha-guna sutra, crowned by a small amalaka. These temples are mostly pancharatha stuctures, normally consisting of the plan of a sanctum.

The period from 1000 A.D. onward saw in Rajasthan supremacy of certain Rajput powers like the Chauhans of Sakambhari, Sikar, Ajmer and Nadol, the Farmars of Abu and the Guhilas of Dungarpur, Banswara, Khed and Mewar, under whom the architectural activity found its expression in temples of various faiths and styles. Not only the above Rajput powers but also the Bhatis of Jaisalmer, the Rathors of Marwar, the Yaduvanshis of East Rajasthan and Badgujars etc. also encouraged temple activities. Though most of the temples have common features, a careful study of the architectural details presented in these temples makes one to conclude that two groups of temples existed in Rajasthan during the pre-medieval and post-medieval periods.

One group included in it Sun temples, Harihar temple and Mahavir temple at Osia, Vishnu temple at Mandor, Vishnu temple at Buchkala, Kameshwar temple at Auwa, Harshanath temple at Sikar, the temple at Nadol, the Sun temple, called the Budhadit in Kota area and several others of this type in Mandalgarh, Chittaurgarh etc. All these temples,
range in point of antiquity from the pre-medieval to the post-medieval period. Most of these temples stood on a mounded platform with very few exceptions.

These temples are mostly Latiṇa in form. Standing on a platform as they do, these are predominantly 'tri-anga' on plan. The platform (Jagati) of these temples is generally constituted by an amplified Vedi bandha, sometimes showing a decoration of large niches at intervals on the Kumbha. The Mula-prasada has, as a rule, no pitha.

The door frame of all such temples is very richly decorated. The figural and foliate ornamentation are both rich and varied. All the above, in brief, applies to the early temples of the 1st group. In the middle type of temples, the decoration of pillars is finer and in the door-frame a few new shakhas like the vyala sakhas are introduced and these cover the whole door-frame.

The temples at Auwa and Bhundana amply illustrate this characteristic feature.

The late phase of this group shows art at its best and not only has the perfection in the execution been aimed at by the carvers but the decorations have also been distributed properly.

The temples at Kekind, Nalol show a change in their janghas although the Vedi-bandha moulding of the Mula-prasada continue to be heavy. Like this group of temples, the other group of temples also is datable to the period ranging from the pre-medieval period, but it extends to the late medieval period. This group by virtue of its style may be classified into three phases, the early, the middle and the late. Temples belonging to the early phase are all Latiṇa shrines, mostly triang and rarely dvianga on plan. All of them possess a pitha, consisting in some cases of merely a pattika, which is sometimes, ornamented with chain, leaf pattern. The Vedi-bandha is mostly heavy but well chiselled. The jangha is however, left unchiselled. The ceilings of these temples are mostly carved exquisitely. The door frames of the temples are either of the trishakha or panchashakha variety. In the middle phase, the temples of the group show splendour in the interiors. In these temples the jala of the shikhara is not so archaic as that of the Gurjara Pratihara temples. In these temples pillars are delicately carved with beautiful patterns and medallions. The temples at Varmana, Kusuma, Bithu etc. are included among these temples. The late phase of this group is the most glorious one from the point of view of art.

The pitha of these temples is done boldly. The kumbha of the vedi bandha begins now to be decorated with figure-work, floral loops and birds and it, ultimately, adopts half lotus and stencilled half diamond forms.
The jangha, in most cases, shows the full range of imagery of digpalas and apsaras, gananarv, and decorated elephants and vyalas.

The ceilings and door frames, though highly decorated tend to lose boldness. They are, however, delicate.

The phansana of the mandapa sees its perfection in its execution. In the post-medieval period the temple architecture suffered a change in style, hitherto in vogue in Rajasthan. A detailed study of the temples at Ranakpur, Varkana, Dilwara, Mirpur, (near Sirohi) revealed, a spirit of Renaissance in the field of temple architecture. These temples presented in them rich decoration with intricate details. The outstanding features of the temple architecture included in them a pair of peculiar, thin staff-like pillares, divided into segments by internodes with the lower end immersed in a large, globular pot with a few Asoka leaves covering at its narrow mouth.

The temple group in Mewar and Jaisalmer possesses not only a fine toran but also an ornate porch, and fifty-two chaplets. The pillars and ceilings of the hall preserve in them some residual features of the earlier style of architecture. But it may be pointed out that the Jaisalmer group does not possess the dynamism of the Mewar substyle, which included in it the temple style at Delwara. The eleventh century temple at Arthuna in Banswara, the Adivaraha temple or the Mirabai's temple and the Kumbha-Shyama temple at Chittaur present in them the Sikharas (with stress on horizontal striations in their make-up) and the samvaranas, so characteristic of the contemporary Malwa style of architecture.

The chaturmukha temple at Ranakpur presents a complex plan but in spite of it there is a geometric orderliness in it. On the top of jagati and at its centre is placed the principal chaturmukha (four-faced sanctum) with an opening in each of the four directions. In all its four directions it is articulated with a ranga mandapa, which is connected to a double storeyed Meghanada Mandapa, followed by a double storeyed Vatanaka (entrance hall). All round the jagati is a row of eighty devakulikas. The Vastupala and Teja-pala temples at Delwara and also the Mahavir temple at Kumbharia (in Sirohi area) are built of white stone with varied tints on it. The ceiling of the temples is carved with 'kalpavali' pattern, which has as many involutions and proliferations as the insatiable human desire has.

The Parsvanatha temple at Ranakpur, stand as it does on a high platform (jagati) has its mulaprasada with panchanga as its plan. It, therefore, has bhadra, upabhadra, pratiratha, konika, and karna. The plinth
(jangha) shows some good examples of apsaras and a few vyala figures in the recesses. The bhadra niches are lifted up by a large figure of bharapatraka. Though dancing hall is plain, the closed hall is carved.

The third Jaina temple here is smaller than the one referred to above. It is 'trianga' on plan but it has an interesting feature—the carved wall (mandovara) of the sanctum. Its bhadra niches each with a prominent bharavahaka below, is both handsome and unusual for its faceting.

There are a few good apsara figures on this temple also. Its mulaprasada has eight offsets (ashta shala) and the gudha mandapa has eight buttresses (ashtabhadra).

The plinth (jangha) of the sanctum shows a large number of divinities dikpalas, grahas, composite images of Surya with other gods. There is a seat-back (kakshasana) carved with prancing horse figures.

The shikhara is half nagara and half bhumija in form and yet blended in a most harmonious way. Just like the sanctuary of the Parswanatha temple at Ranakpur, the temple at Mirpur near Sirohi too has the valanaka. Of the temple possessed of the same type of pillars, as are in the temple at Ranakpur but its Sabhamandapa inside being a little different it reminds one of the temples of the Solanki pattern. The columns of the 'Trika' here are superior in workmanship to those of the rangamandapa. The lateral porches of the gudha-mandapa are also carved well.

Though this temple is later in date than others of Ranakpur, its shrine proper is fully carved and its shikhara with all its multiplicity of srinas is typical of the age. The phamsana roof let of bhadra balcony in each case in the temple reminds one of the pyramidal roofs on the halls of those of the earlier temples at Khajuraho. One of the temples of this type is located also high up on Mt. Abut at Delwara.

Out of the large number of the thirteenth century shrines very few present their ceilings intact; the Luna vasahi temple of 1231 A.D. at Abu is the most important temple for the study of the vitanas of the period. During the 14th century the architectural activities by the Brahmanas and the Jains were considerably impeded on account of the occupation of the Muslims at the end of the 13th century but a short Renaissance followed in the 15th century A.D. when a large number of temples described already, were erected. For sometime the architectural activities were retarded in the 16th century. But in the time of Akbar and Jahangir there came a revival of temple building activities in certain parts of India, and Rajasthan also witnessed architectural activities. The Jaina temple at Bairat, bearing an epigraph of the period of Akbar and the temple of Brahma at Ajmer belonging to Jahangir period present a good study in them so far as
shikhara and vitanas go. The Jagat Siromani temple at Amber presents an interesting swing pattern of entrance door, far removed from the garuda temple facing the main temple, which has, besides a Garbhagriha, a Sabha-Mandapa having murals in its ceiling.

All the temples of Rajasthan, barring out the temple of Sriranga Ji at Pushker (which is in Dravida style) are in Nagara style of architecture. The temple at Pushkar, constructed by Magni Ram Bangur is a 20th century temple architecture, and represents typical South Indian style. It is, perhaps, the only temple in the Dravidian style in the whole of northern India. The temple conforms to many of the architectural details of the temples at Madura, Kanchi etc.

Besides the temples, the cenotaphs of rulers in Rajasthan are all domed architectural pieces. The domes are supported on pillars, which have open spaces in between them. Of the cenotaphs, those at Amber are the earliest ones. Some of them there have relief work and some murals round the dome inside. The cenotaph ascribed to Mirza Raja Jai Singh at Gethore has beautiful figure work in its ceiling and also on its pillars. The cenotaph ascribed to Sawai Madhosingh here, built of Makrana marble, is constructed in panchayatana style. The cenotaphs at Jodhpur, Udaipur, Kota, Bikaner etc. are all domed structures but differ in form and also in the use of the material in which these are constructed. Some of them have only two feet marked in relief and some have males on horseback and some males & females with folded hands.

So far as the mosques are concerned the earliest is at Amber, with a dated epigraph lodged in it. All without any exception, whether big or small have big or small minarets, a hall, big or small for offering prayers and a pond for washing hands and feet before the visitors go in for offering prayers.

Churches, the religious edifices of the Christians for offering prayers on Sundays and other religious occasions have a set pattern of architecture. They give place to a conical flat structure in the front with a cross outside and a big hall inside for the congregation to offer prayers.

Though these Churches are for Catholic and others and are named after prominent Christian Saints, they conform to a certain style of architecture, which is typically western. Those, which are Catholic are decorated from inside while others are not.

Rajasthan, architecturally, possesses outstanding examples of secular and religious edifices, which, in the case of the latter, is not only varied but also interesting.
Famous Architects

Though Rajasthan’s architectural history is very old, no evidence relating to the names of architects is available till 7th century A.D., to which period belongs the epigraph dated V.S. 718 from Nanda, wherein Yashobhata is referred to with his father Vatsa and grandfather Arjita. Another epigraph of the same century dated V.S. 746 from Jhalrapatan mentions in it sutradhar Vamana, son of Achyuta.

An epigraph, belonging to the 8th century A.D. from Kalyanpur, mentions in it sutradhara Nagaditya. To the same period belongs another epigraph dated V.S. 767 from Indragad (situated near Jhalawar Road), in which we find referred to Chamunda-Soma, who, in all probability, was a Sutradhara, since he is mentioned as the engraver of the epigraph.

On the basis of the epigraph preserved in the temple at Kansuwa in Kota area, the architect (Sutradhara) Nannaka constructed the Siva temple of Kansuwa.

To the 9th century may be ascribed the epigraph dated V.S. 887 from Nasuna in Ajmer area, which was inscribed by De-Chhata, son of Ajita Ganaditya. The epigraph dated V.S. 892 from Buchkala (in Marwar area) mentions in it Panchahare, son of De-Hua.

The epigraph from Tasai in Alwar area mentions Mahar, son of Chamunda as the engraver of the panegeric in the epigraph.

The epigraph from Hathundi (District Pali) dated V.S. 996 mentions Sutradhara Yogeshwar in it. At Sarneshevar (in Udaipur area) Allata in V.S. 1010 got constructed a temple and entrusted the work of construction to the architect (Sutradhara) Agrata. In V.S. 1013 A.D. the beautiful Siva temple at Harshanaath Sikar, with its mandapa and four toranas, decorated as they were with figures of gods, was constructed by the famous architect Chandasiva, son of Virbhadra. The epigraph dated V.S. 1024 from Diyana refers to Naraditya in it.

Dranop in Bhilwara area, on the basis of an epigraph dated V.S. 1063, had in the early 11th century a sutradhara Ramadeva, by name.

According to an epigraph, found from Ghasa (Delwara) in Mewar, a temple was constructed by Trivakrama, who was, in all probability, a sutradhara.

In an epigraph from a temple at Paldi, situated near Eklingji in Mewar area, dated V.S. 1173 sutradhara Kesari is referred to. In V.S. 1204 when Vimal vasahi temple was restored by Prithvipala, minister of Kumarapala chalukya sutradhara Loyana and Kela acted as architects in
the construction of the new mandapa and the lotus pendant ceiling. An epigraph from Kiradu (Jodhpur) dated V.S. 1209 mentions in it sutradhara Mahal. An epigraph dated V.S. 1212 from Menal in Mewar area mentions Devasingh and Nripakachha as the sons of the architect Udbhaya Singh. An epigraph of V.S. 1218 from Kiradu (Jodhpur area) mentions in it sutradhara Yasodhara. The Parshvanatha temple at Bijolia in Mewar area, constructed in V.S. 1226, was the work of the architect Har Singh's son Palhana and grandson Ahar. These persons were assisted by Mahidhar and Indar, who were, probably, masons.

In the thirteenth century, the famous Lunavasahi temple, dated V.S. 1287, was constructed by the architect Shobhanadeva.

An epigraph dated V.S. 1350 in the Vimal Vasahi temple mentions in it architect Narhari. Again in the very same temple, an epigraph dated V.S. 1379 mentions the architect Deva Singh in it. To the 15th & the 16th century belong a good many architects. Their names are available to us either on the basis of epigraphs or contemporary literary texts.

The famous chaturmukha temple of Ranakpur was designed and executed by the architect (sutradora) Depaka, who was the son of Vachha. Depaka had Arbuda as his son and Harada as his grandson. It is interesting to learn that the Manastambha at Chittaur mentions on it a mason named Depala. Some of the scholars consider Depaka, Depala and Depal as one and the same person although it is difficult to reconcile the issue relating to the difference of forty two years existing between the date of the construction of the temple at Ranakpur and that of the monument at Chittaur. Mewar, during the medieval period, saw the birth of the celebrated architect Mandana, who was a court architect of Maharana Kumbha. To him is ascribed the famous fort of Kumbhalgarh. Mandana had two sons Govinda and Ishwara, who were also noted personalities. Of them, Govinda was a literary figure and Ishwara had constructed the Vishnu temple at Jawar on behalf of Ramabai.

During this period Jaita, Napa and Punja also flourished. All of them are credited with the construction of the Kiristamba at Chittaur. In this great task all these architects were assisted by Bham and Balraj. Sutradora Jaita was the son of Lakha, who had another son named Narada, who had constructed the Mahavira Prasada in V.S. 1495.

Of the above architects Mandana stands out prominent on account of his exceptional knowledge, relating not only to architecture but also to sculpture. Of the important works, ascribed to Sutradora Mandana from the point of view of authorship, a reference may be made to Prasada-Mandana, Vastu mandana, Roopamandana, Rajaballabha Mandana,
Devata murti prakarana, Roopavatara and Vastu sara. The architect Mandana has referred to his family in the work 'Roopamandana'. From this work, it is known that Mandana's father was sutradhara Kheta or Chhetra or Chheta. Mandana's younger brother was known as sutradhara Natha, who is credited with the authorship of the work Vastu-Manjari.

Sutradhara Mandana's grandson Chhitara, who was the son of sutradhara Ishwara, is referred to in an epigraph dated 1556 from Chittaur. He was the State architect of Rana Raimala. Not only Maharana Kumbha but also his successors patronised Mandana's successors.

There is a Vishnu temple near the Siva temple at Eklingji. The three rathikas, existing in it towards the side of the wall of the temple, are exactly the same as are described in the Roopamandana of sutradhara Mandana. This is indicative of the fact that this temple, in all probability was planned and constructed by the architect Mandana.

Sutradhara Mandana's Prasada Mandana is, perhaps, the only authentic and detailed treatise on palace architecture and most of the palaces of Rajasthan owe their construction on the lines enunciated in the said text.

We know from a study of the contemporary literature that the successors of sutradhara Mandana, Sutradhara Arjuna and Mukunda were responsible for the construction of the Eklingaji temple and Jagdish temple at Udaipur, respectively. Likewise the famous temple of Nathdwara was constructed by the architects Atri and Mahesha. Maharana Kumbha besides patronising Mandana patronised other architects as well. This is borne out from the epigraph of Kumbha at Kedia dated V.S. 1500, which refers to an architect Hada by name. Hada had two sons, Phana and Rana by name.

The colossal image in the famous temple at Nagda (dated V.S. 1494) refers to sutradhara Madana, who was the son of Dharanaka.

In Marwar area also references are available to a number of architects in the epigraphs, found still in situ in some temples. To quote a few instances, the Parsvanatha temple dated V.S. 1473 was constructed by sutradhar Muda and another. The Sambhavanatha temple was constructed by Siva deva. In V.S. 1562 sutradhara Hala and Sutradhara Rahul had constructed Nava Chauki in the Vimalanatha temple. This is proved on the basis of an epigraph dated V.S. 1568. An epigraph from the Shanti Natha temple's domed platform's pedestal dated V.S. 1614 mentions architects Jodha, Sayala, Suratana, Uda, Sonig, Goda, Roopa, Isar etc. Raulam and Krishna, sons of Sutradhara Ghadasi in V.S. 1637 had restored the sanctum sanctorum of Vimalanatha temple at Jaisalmer. Likewise in V.S. 1638 sutradhara Ajam had restored the temple of Shantinatha. An
epigraph of V.S. 1647 informs us that some architects were painters also and among such experts names of Krishan, Soma and Manchayana stand mentioned. They are credited with not only figure work but also their colouring. Tradition affirms that shilpi Napa had constructed a fort in the former Bikaner state in Ratighati. He was also responsible for preparing the plan of the city of Bikaner. Ganeshi Lal and Triloka had, likewise, completed the work of constructing the cenotaphs at Mandore in Jodhpur area. The beautiful monuments at Deeg in Bharatpur area were constructed by Surjan, who belonged to Govardhana.

In the 17th century several good architects worked at Merta, Pali, Jalore, Nagaur etc. This is borne out from the epigraphs available from these places. To quote a few instances, from an epigraph dated V.S. 1665 from Kekind information is available about the sutradhara Todara.

The epigraph from Merta dated V.S. 1677 mentions it sutradhara Suja. From an epigraph at Jalore dated V.S. 1683, we have a reference to sutradhara Uddharan and his sons Todara, Isar, Taha, etc.

We know from an epigraph dated V.S. 1728 about sutradhara Jogidasa, son of Punja, resident of Udaipur, who went on pilgrimage to Jaina temples of Mt. Abu.

From the archival sources one gets information regarding the architects and their assistants (who were, in all probability, masons) belonging to the period, ranging from the 18th century to the present times. The outstanding architect of the 18th century was Vidyadhara to whom credit is given for planning and designing the city of Jaipur, which was founded in the year V.S. 1784 (1727 A.D.) Vidyadhara was assisted in his work by one Anand Ram, who was a competent mason of his time. The city of Jaipur was, originally, named as Jainagar after Sawai Jaisingh but, later on, it became known as Jaipur. The city was divided by the architect Vidyadhara into nine blocks on the basis of 'Nava Nidhis' and each block (Chaukari) consisted of eighteen bighas.

Another mason who, as per tradition, helped Vidyadhara in his art of constructing buildings, was Dalaram, whose memory was perpetuated on the basis of the garden having been named after him at the foot of the hill down below at Amber. This garden is now called as Dalaram garden and houses in it the archaeological museum of the State of Rajasthan.

Lal Chand Asaliya is credited with the construction of the famous monument Hawa Mahal, at Jaipur. This was constructed in the year 1778 A.D. during the reign of Sawai Pratapsingh. Madholal or Madho Das likewise, was responsible for the construction of Madhoniwas. Naga Ram
is held responsible for the plan and the design of the Town Hall, Jaipur, which is, at present, known as the Rajasthan Legislative Assembly building.

Sir Swinton Jacob was responsible for the planning and construction of the famous building Albert Hall, now housing the Central museum at Jaipur, which is situated in the Ram Niwas Gardens.

Of the well known architects of the present century, the name of the architect Ram Prakash Gahlot of Jaipur deserves a special mention. He is the person who constructed not only the Zenana Hospital, outside the Chandpole Gate, Jaipur but also the Maharaja College, the Maharani College, the Maharani Gayatri Devi Public School, the Rambagh Palace, the Moti Doongri Palace, the S.M.S. Hospital and the old Manguard Building now housing the Rajasthan Government Secretariat at Jaipur.

Though the names of a number of masons are preserved on the pillars surrounding the courtyard of the Museum at Jaipur and also else where in the city of Jaipur, and outside in various other units of Rajasthan it is difficult to mention them since they are numerous enough to be taken note of and recorded.

The account presented here, in short, relates to prominent architects and masons, who played an important part in making the architectural history of Rajasthan through the ages.

**SCULPTURE**

**General Contribution of the State in the field of Sculpture**

The region of Rajasthan is strewn with temples of all the sects. Vaisnavism, Saivism, Saktism and Saura cult were prevalent in Rajasthan from the ancient period, while Jainism which had started gaining roots there from the 7th century became popular by the 11th century A.D. This is also reflected in the extant temple sites in Rajasthan at Osia, Buchkala, Ghanerao and Ranakpur in Marwar; Chittaurgarh, Kalyanjur, Kejad, Sarada, Tanesar, Ahad, Unwas, Jagat, Nadga, Iswal, Tusa and Udaipur in Mewar; Chandrabhaga and Jhalrapatan in Jhalawar; Badoli, Kansua, Charachoma, Vilas, Atru and Ramgarh in Kota; Abu, Vasantgarh, Pindwara, and Chandravati in Sirohi; Arthuna, Chinch and Talwara in Dungarpur; Paranagar in Alwar; Harsanatha, Abaneri, Bairat, Amber, etc., in Jaipur; Kaman and Bayana in Bharatpur and many others. Many of these sites are still places of pilgrimage for every sect. With the popularisation of Jainism the temple sites at Osia, Paranagar, Chittaurgarh, Ranakapur, etc., which were formerly known for centres of Vaisnava, Saiva or Saura worship also became centres of Jainism. In some places like Ranakpur, the
construction of Jaina temple in the 15th century resulted in desertion of the sun temple there.

Famous Temple Sites in Rajasthan

OSIA (JODHPUR) — Osia is a city of temples, where temples were built between 8th and 12th centuries. The temples of Vaisnava, Saura, and Sakta cults were built at Osia during the 8th and 9th centuries A.D. The ruins of the Harihara temples at Osia, and the two torana pillars of the dilapidated terraced temple at Mandor confirm that Marwar was a stronghold of Vaisnavism. The main Jaina temple at Osia was built by the Pratihara Vatsaraja in the 8th century A.D. Since then the evidence of continuous activity of renovation and construction of a number of Jaina images and Devakulikas could also be gleaned there.¹ The temples at Osia are important from the point of view of study of the development of art, architecture² and iconography of Jaina and Hindu deities.

CHITTAURGARH — Chittaurgarh is also a famous site of continuous art activity between the 7th and 15th centuries A.D. It is an embodiment of religious tolerance as temples of Sakta, Saiva, Vaisnava and Jaina cults are found there. The temples of Kalikamata, Kumbhaswami and Samadhisvara are examples of elaborate carvings.³ The tower of fame (Kirtti Stambha, 15th century A.D.) in itself is an encyclopaedia of the iconography of Hindu gods and goddesses. Similarly, the Jaina tower Kirttistambha, ca 12th century A.D.⁴ is a representation of Samavasarana of the Tirthankara in horizontal form.⁵

PARANAGAR — The site of Paranagar, also known as Nilakantha or Rajorgarh near Alwar, possesses a cluster of temples of the medieval period. A temple of Siva known as the Nifakantha temple and the remains of about 18 temples belonging to various sects are scattered there within an area of three miles. These temples must have been terraced and colossal in size and height as is evident from their plinth structures. Among them, the temple of Nilakantha is the only one which has survived the ravages of time and vandalism. Besides, there are two more temples of Siva as ascertained by the extant Siva lingas in their sanctums. Among the Jaina temples could be mentioned the dilapidated Jaina temple, locally known as Nowgaza temple probably after a colossal image of Tirthankara enshrined in its sanctum. An inscription of 923 A.D.,⁶ records the construction of a Sany瑞ath temple there. The place is well-known for its colossal image of Parsvanatha.⁷

KOTA AND JHALAWAR — The region comprising Kota and Jhalawar, known as Hadoti, is full of ancient monuments. According to an inscription from Gangadharana of ca. 423 A.D.,⁸ there was a temple of dakinis on the
bank of Gargara river, but the extant temples which are there belong to the 7th century A.D., onwards.

The ancient city of Jhalarapatn also known as Chandravati, situated at the banks of Chandrabhaga has yielded many sculptures and ruined temples,\(^9\) dating from the 7th century A.D. to 10th century A.D.\(^10\) These are important from the point of carvings of the doorways and life-size loose sculptures of Nataraja and other gods. The doorways of two small temples are illustrations of the finest carvings.

Another famous Vaisnava temple in the centre of Jhalarapatn is known as the *Sat Saheli* temple. This provides a record of construction and renovation from the 10th century A.D. to the 19th century A.D. The main part of the temple, the *sikhara* is old and may be assigned to 10th century A.D., on the basis of coins,\(^11\) inscriptions\(^12\), and style of carving. The *sabha mandapa* with its carved *toranas* and massive pillars and the entrance doorways are the later additions of the 12th century A.D. The terrace and the remaining additions are of the 18th and 19th centuries A.D.

Similarly, Kota was also a centre of Saivism. Kansua, Badoli and Ramgarh are the main sites where sculptures of different aspects of Siva are found.

**UDAIPUR** — The evidence of artistic activity from the dawn of civilization to the present day has been found at Udaipur. Sculptures of all types and times have hailed from this site. In the early period Vaisnava and Saiva sculptures were predominantly carved. An inscription of V.S. 1010 (953 A.D.)\(^13\) refers to a temple of Visnu at Ahad, where the image of Adivaraha was installed. Besides, the Vaisnava temple at Ahad\(^14\) (10th century A.D.) and temples of other sects such as Surya at Tusa, those of Mahisasamardini at Jagat\(^15\) and Unwas, that of Visnu at Iswal and Nagda (Sas Bahu)\(^16\) and Siva-Lakulisa temple at Ekalinga are worthy of note.

The contribution of Jainism to the wealth of Rajasthani sculptures is remarkable in many ways. It has provided more historical and documented knowledge of sculptures than other regions. Though local tradition speaks of the beginning of Jainism in Rajasthan as early as the visit of Mahavira to Munthala\(^17\) (Mt. Abu) and Bhinmala,\(^18\) but no Jaina monument has so far been discovered of the period earlier than the 7th century A.D.\(^19\) The main extant temples of the early medieval period in Rajasthan are at Ghanerao (in Pali District) and Osia which also contains temples of the later period. Under the patronage of the Chahamana and Chalukya rulers, a number of Jaina temples were built at Phalodi (1147 A.D.), Ajmer, Bijolia, Nadol, Amber, Nagaur, Pallu, Sanganer, Ranthambhor,
Chittaurgarh, Jalor, and Abu in the 11th and 12th centuries A.D. These temples are notable for the study of architectural details and stylistic comparisons with Brahmanical temples of Jagat and Nagda.

Amongst the other Jaina monuments of early medieval period, Bharatpur and Ajmer provide a treasure of Jaina sculptures. In Bharatpur, the old mosques at Kaman (Chaunsatha Khamba) and Bayana (Ukha mandir and other mosques) and Ajmer (Adhai din ka Jhopra) were built by the ruins of Jaina and Hindu temples. Important among the temples and sculptures of Jaina sect belonging to the late medieval period are the temple complex at Mount Abu and Ranakpur. Mount Abu, known as Delwara or Deva Kula Vatak has a group of five temples belonging to the Svetambara Jaina sect, viz., Vimala-Vasati (1031-32 A.D.), Luna Vasati (1230 A.D.), Pittalara temple, the Chaumukha or Khara tara vasati and Mahavira Swami temple. Presence of many epigraphs show that artistic activity continued at Abu from 11th century A.D., till the end of 15th century A.D. The sculptures of the 15th century A.D., are mainly found at Achalgarh fort. The temple of Ranakpur specially Yugadisvara Chaumukha temple is an important example of the artistic exploits of Rana Kumbha. It is built of white marble. It contains twenty nine halls and four hundred and twenty pillars covering an area of 3,176 square metres. It is one of the best examples of sculptural representation of Rajasthani sculpture during the 15th century A.D.

Types of Sculptures found in the State

The discovery of civilizations of Ahad, Ghaggar valley, etc., parallel in time scale to Indus valley civilization, shows the beginning of artistic activity in Rajasthan to a very remote past. The style of objects found there reveals that the early settlers of Rajasthan possessed knowledge of clay, ceramics and metal industry. Among their artistic achievements may be mentioned the plastic art whose medium was (i) terracotta, (ii) stone and (iii) metal. The traditions presented through these mediums are opposite to each other specially on the reason that the terracotta represents the artistic activity of commoner, while the sculptures in stone and metal represent the art of the higher sections of the society.

TERRACOTTA – Sculpture as an independent art is only represented in terracotta and metal; in the cases of stone its dependence on architecture has limited its scope of expression. References of the prevalence of the plastic art in Rajasthan are found from the very early period in literature it is also corroborated by the archaeological finds of Nagari, Ahed, Bairat, Raikh, Rang mahal, Sambhar and other archaeological sites of the Harappan culture.
Clay being the most easy in availability and tractability formed the popular plastic material for aesthetic expression of the common man from the times of earliest human settlements to the present day. The terracotta objects which are found at all the archaeological sites of Rajasthan could be classified into two categories: (i) Religious as the images of gods and goddesses, and (ii) secular as toys, human and animal figurines, objects of daily use such as, skin-rubbers, stoppers, ear-studs, votive lamps and tanks, and pots of various shapes and sizes. The terracotta objects were intended chiefly for worship or for domestic use, household decoration and children's play. Thus they are an important measure for the study of the social and religious beliefs of the masses.  

Ahad, Sambhar, Rairh, Ghaggar Valley, etc., developed as the main centres of this plastic art due to the easy availability of good quality of clay there in the rivers.

Three types of techniques were followed in this plastic art: (i) By hand - where the whole terracotta is given shape by the hand and fingers of the artist; (ii) by use of moulds or (iii) by the combined use of hands and moulds. Use of moulds was only confined to faces or front of the body; the back of the image was generally shaped by hand or left plain to give it a shape of relief. Applique was also applied on the images at the time of finishing. It was rarely that double moulds were used. The potters of Rajasthan were well acquainted with these techniques of clay and ceramics.

**Bikaner Region** — The finds of Bikaner region cover the period from the beginning of human settlements to the third century A.D., as is evident from the excavation sites along the Ghaggar Valley extending from Hanumangarh to Bahawalpur. Very interesting reliefs and statues of red burnt clay, found by Dr. Tessitors are now preserved in the Bikaner Museum. These consist of Saiva and Vaisnava images of the Hindu sect. Among them reliefs depicting the childhood adventures of Gopal Krishna are worth mentioning. Some of them depict regional dresses such as lahanga. One of the most interesting finds is two heads on the bowl. The figures are realistic portraits and bear features of Kushana or the Sassanians.

**Ahad** — The excavations at Ahad show that the earliest human settlements are 4,000 years old. The terracotta finds of this site contain in abundance articles of daily use, human figurines and toys such as elephants, elongated miniature bulls with perforation in the mouth and with applique tails, pointed legs or pinched domical hump. Some of these are made with single mould e.g., fragment of a standing female figure with a stiff posture and arms full with bangles are stretched sideways. Upper part of this figure with prominent breasts is decorated with necklaces and
other ornaments of beads; the lower part is covered with a garment having folds like 

*SAMBHAR* — The terracotta objects excavated from Sambhar site or found during exploration there belong to ca. 1st-2nd century B.C. Prominent among them are: (i) a terracotta plaque representing a flying image of Gupta style, and (ii) a standing male figure whose head has been cast in a mould while the rest of the body is shaped with hands. The figure probably represents Siva because it has an object like *damru* and a snake necklace.

The terracotta finds of this site range from round sculptures like the anthropomorphic representation of Siva, Uma-Mahesvara, Mahisamardini and plaques of *Yaksini* figure to animal toys such as elephants, humped bulls and pierced toys.

*BAIRAT* — The terracottas found at the excavations at Bairat show that they are of the 1st or 2nd century B.C. White kaolin clay was used for the images of Mahisamardini, Indra, Aindri, Kamdeva, Rati etc. These images are now preserved in the Amber Museum, Jaipur.

*NAGARI* — The terracotta finds of Nagari are datable to 5th century A.D., as corroborated by a seal-die bearing the name *dattilasya*. These comprise moulded bricks measuring 13” x 9” x 2½”. These bricks seem to have been carved with three types of decorative patterns on the front side and were probably arranged in lines on the wall. (i) The reliefs of birds show a swan or a pigeon in the posture of feeding, stretching their wings, or cleansing their plumage. (ii) The human heads which are carved in pairs bear grinning and a naturalistic expression. The face of male is old and that of female young but the expression on their faces is the same. They are made of light red clay with dark red slip; and seem to bear the characters of the satirical Sanskrit plays as *prasanas* and *bhana*. (iii) The decorative tiles contain designs of lotus and foliage of conventional type and seem to form a string course. They were probably arranged on the face of the wall, as measures for decorating the outer side of the structure. According to Bhandarkar these terracottas of Nagari are of high order of merit and texture and could be compared to those of Gandhara.

The tradition of preparing terracottas is still prevalent in Rajasthan. The potters of Molela (near Nathdwara) prepare images of Dharmaraja, Ambamata, Bhaireu and other folk-gods and goddesses in the form of plaques without any mould. After baking, these images are also painted with white, red, yellow, black, blue, gold and silver colours.

**STONE SCULPTURES** — The sculpture of Rajasthan has mainly formed a part of architecture except the terracotta and metal images. Therefore,
the temples are the main repositories of the sculptures. Political conditions, royal patronage and beliefs of the people have played a significant role in the construction and preservation of temples. The sculptures of Rajasthan show similarity in content and style with those of the modern states of Gujarat, Madhya Pradesh and Uttar Pradesh as they were a complete homogenous political unit in ancient times.46

The socio-religious traditions of the people are reflected in the sculptural representation in Rajasthan. The extant sculptures show that Vaisnavism, Saivism and Jainism were mainly prevalent in Rajasthan. The strongholds of Saivism were Kota, Jhalawar, Bijolia, Sikar, Alwar and Bharatpur, while those of Vaisnavism were Marwar and Mewar (Chittaur, Nagda, Ahad, etc.). In other parts of Rajasthan, the worship of Sun and Sakti was also in vogue. After the ca. 11th century A.D., the sun cult merged in the Vaisnava religion, as is evident by the temples discovered at Sirohi where Laksmi Narayana form of Visnu was worshipped. With the popularisation of Jainism, Jain temples were also constructed at those places which were famous for other sects e.g., Osia, Parana, Chittaur, Ahad, Ranakapur, Abu, Ghanerao, etc.

The spirit of tolerance of understanding that all the gods are the different manifestations of the same god led to the formation of the composite images and temples where gods of other sects were also represented. As a result of this Risabh Nath and Buddha were considered as incarnations of Visnu, and composite images of Surya Narayana, Harihara and Ardhanarishvara composite forms of Visnu, Brahma, Siva and Surya came into existence.

**VAISNAVA SCULPTURES** — The worship of Vishnu was mainly prevalent in Mewar. The sculptures frequently represent Sesasayi and Yogisvara aspects and some of the incarnatory forms of Visnu. Among the incarnations of Visnu - Varaha, Trivikrama and Narasimha were numerousy carved in the temples of Rajasthan. The images representing Vaikuntha or Visvarupa aspect have also been discovered from the regions of Kota and Jhalawar. The other incarnations such as Rama, Parasurama, Buddha and Kalki were not given much importance in sculptural representation though they were not totally ignored. They were only carved on the stereotyped panels of **dasavatara**s.

The earliest reference of some sort of image of Vasudeva is known from Ghosundi inscriptions of Nagari (ca. 2nd century B.C.)47 In the earlier period, only incarnatory aspect of Visnu was represented in sculptures though the iconographical details of twenty-four **Vyuhas** were described in the Pauranic texts along with the **Dasavatara laksana**. The **Vyuhas** were begun to be represented after the 10th century A.D., as is confirmed by
the iconographical texts from Rajasthan like the Rupamandana and the Devatamurtiprakarana (ca. 15th century A.D.). These sculptures were carved on the doorjams, lintels, and on the prabhavalis of the images of Visnu in the Vaishnava temples. They are smaller in size and carved in a stereotyped manner.

The incarnations of Visnu were represented in three forms: (i) animal forms, (ii) Hybrid or Therianthropomorphic form, and (iii) Human form. They are represented in two types of sculptures. First is the stereotyped depiction of the Dasavatara on the lintels and doorjamb panels and prabhavalis of the Visnu image. They represent fish and tortoise in animal forms on the lotus leaf, Varaha and Narasimha in hybrid form, Vamana in dwarf form and others in full human form. The second type of the sculptural representation of the incarnations is their separate representation on the exterior of the base and on the principal niches of the exterior of the sanctum of the temple.

In the carving of these images the sculptors of Rajasthan were more guided by the Pauranic stories than the iconographical texts as is evident by the representation of the whole narrative of an incarnation in the limited space of a niche. The popularity of the Pauranic themes could be seen in the sculptural representations of animal forms of Visnu, Trivikrama-Vamana and the combat of Narasimha and the demon, etc.

From a Vaishnava temple at Ahad, hail sculptures depicting a fish and a tortoise in their natural forms seated on the top of a Kalpalata with four emblems of Visnu and ayyudhapurusas in dwarfish form. These sculptures probably belonged to the temple of Adivaraha which was built at Ahad by the Guhila ruler Allata in V.S. 1010. The love of Pauranic narrative could also be discerned from the sculptural representation of the churning of the ocean instead of the Kurma Vatara. The earliest example of this theme hails from Kalikamata temple (ca. 8th century A.D.), Chittaurgarh. Here, the sea is conceived in a water pot which is kept on the back of the tortoise, a pillar is coming out of the pot, the figure of Laksmi is shown seated on the top and on both sides are represented demons and gods. Such sculptures have also been discovered from the Natyamandapa of the temple at Jagat and Somesvara temple at Kiradu. The zoomorphic forms of Varaha have been found from the ruins of Chandrabhaga (ca. 10th century A.D.). The sculptural representations of this theme show definite signs of deterioration in the 12th century A.D., as is evident from those of Nagda (ca. 11th century) and Arthuna (ca. 12th century).
The Varaha is also shown in the hybrid form where the hybridity is represented in the head, rest of the body is shown human. This type of sculptural representation is generally in one of the principal niches of the Vaisnava temples in Rajasthan.

In Rajasthan, the depiction of Nrisimha theme in sculpture was not so popular as those of the other incarnations of Visnu. In its representation the artist has shown predilection for the Pauranic narratives as is evident from the sculptures showing the combat between Narasimha and Hiranyakasipu who is shown brandishing a khadga and khetaka. Such images are found in the temples of Jhalarapatan, Paranagar (Alwar) and Nagda.57

Among the human incarnations of Visnu, the most important form of representation in sculpture is the Yamana-Trivikrama because this legend is full of dramatic action. These sculptures generally narrate the whole theme of the incarnation. They show two-armed Yamana and Trivikrama with an upraised foot along with Bali, and his queen and other divinities. One of the sculptural representations of Yamana is found in the Yamana Temple at Badoli and another is preserved in the Rajasthan Government Museum, Jaipur; and the sculptures depicting the Trivikrama theme could be seen in the Haridara temples at Osia.

The representation of the life and exploits of Krishna as a hero were popular in the early centuries of the Christian era, but they did not form a part of the main sculptures between the early Gupta58 period to the 12th century A.D. These themes were only carved on pillars,59 base of the temples, or in long friezes on the upper side of the jangha cornice in chronological order from the time of birth of Krishna to his youth. These themes were profusely carved in the temples at Osia, Kekind, Atru, Ahad and Abaneri.60 They are carved in very small size of sculptures but from the point of carving and narration of the theme they seem very realistic. Here Krishna is always represented as a human hero and not as a divine being.

**SAIVA SCULPTURES** — The worship of Siva in phallic form was prevalent from the Indus Valley civilization. The lingam was represented from simple and realistic forms to images of different aspects of Siva on it. These are called the mukhalingas as they are marked with faces representing the different aspects. Sometimes, it contained figures of Brahma, Surya and Rudra representing the synthesis of all these sects.

The mukhalingas were the second stage of development, representing image of Siva and his symbol in one form. A four-faced beautiful Siva Linga hails from Kansua (Kota, 7th century A.D.)61 Though the sculpture
is diminutive in height (1½ feet), it is undoubtedly one of the most
magnificent examples of chaturmukha linga. Here, the face of Aghora is
shown with gaping mouth having tusks while the face of Vanadeva is
beautiful and smiling, the faces of Tatpurusa and Sadyojata have expressions
of serenity and peace. Sometimes, instead of four faces symbols were
carved on the linga. The Siva linga from Chauma bears an image of Yaksa,
a water-vessel, a female head and a lion.\textsuperscript{62}

The pacific and terrific aspects of Siva like Nataraja, Yogisvara,
Tripurantaka, etc., were also narrated in sculptures. These sculptures
formed a part of the exterior of the temple, while the aniconic form always
remained in the sanctum as an object of worship. They are specially found
in the strongholds of Saivism at Kota, Jhalawar, Sikar, Paranagar (Alwar)
and Bharatpur.

Another form of representation of the phallic emblem was carving
of the images of Siva on it, signifying all aspects of his nature. In such
images, linga form does not become very conspicuous. These sculptures
are attached to the wall of the sanctum, hence they are called Trimurti
or Mahesamurti. Sculptural examples of this are found in the temples at
Badoli and Chittaurgarh.

In Saiva sculptures preference was also given to Pauranic themes.
The representation of the Pauranic details in the sculptures of Lingodbhava,
Vivahamurti, Ardhanarisvara, Ravanamungraha and Natvarja substantiate this
thesis. It is also evident in the two sculptures, one showing lingodbhava
and the other marriage of Siva-Paravati, now preserved in the Rajputana
Museum, Ajmer.

The most popular and general mode of sculptural representation of
Siva is Uma-Mahesvara. The Uma-Mahesvara sculptures of ca. 7th-8th
century A.D., like those found at Kalikamata temple, Chittaurgarh show him
with two hands while those of the later period found at Ahad,
Kalyanpur, Baghara, Alwar etc., show him with four hands. The sculptures
of the later period are carved in accordance with the description of
iconographic texts like the Rupamandana\textsuperscript{63} and the Visnudharmottara.\textsuperscript{64}
The Rupamandana prescribes that the images of Siva should have four
hands, holding trisula and matulina fruit in the right hands, while holding
the snake and caressing Parvati by the left hands. The sculptures of the
later period of this type invariably depict Siva with four hands and Ganesa,
Karttikeya and Bhringi as the accessory figures. For instance, the sculptures
of Uma-Mahesvara in the Rajputana Museum, Ajmer, \textsuperscript{65} Pratap Museum,
Udaipur and Alwar Museum, Alwar.
Another important aspect of Siva which has been dealt vividly by the sculptors of Rajasthan is his representation as the master and teacher of dance, music, Yoga and Jnana. In the sculptures of Rajasthan, the aspects of dance and music are combined and represented in one sculpture because music always accompanies dance. In this representation Rajasthani sculpture has assumed uniqueness specially in view of the fact that in south India these two aspects are separately treated in sculpture.66

The nrityamurtis of Siva represent both terrific and tender forms of dance. These sculptures which are carved in accordance with the text of the Natyasastra, depict karanas or the modes of dance like Chatura, laita, katisarna, Ur drvajana, pratyalidha, elakukanita,67 etc. The temples at Badoli, Ramgarh (Kota) and Harsagiri (Sikar) were specially dedicated to Nataraja-Siva. The sculptures depicting Siva as the teacher of dance and music are found in the temples at Abaneri, Harsanatha (Sikar), Jhalrapatan, Chandrabhaga, Paranagar (Alwar) and Menal (Bhilwara).

With the spread of Lakulisa sect of the Pasupatas and its worship in the temples carving of the sculptures of Lakulisa also became popular from the 8th century A.D. The images discovered in the temples at Kansa, Ekalinga and Chittaur (ca. 8th century A.D.) and the epigraphs found at the temples of Ekalinga (971 A.D.)68 and Paladi (1116 A.D.)69 are enough to prove that he was worshipped in the 8th century and continued to be so till the end of the 12th century A.D.

SAKTA SCULPTURES — The concept of mother goddesses being the earliest in religions, the worship of Sakti did not confine itself only to Brahmanical sect; the Jainas and Buddhists also worshipped these goddesses. Durga, Laksmi and Sarasvati representing the specific aspects of the goddess were worshipped by every sect. The goddess Chandika representing an aspect of Mahisasamardini was transformed into the tutelary goddess of the Jainas under the name of Sachchika70 or Sachiyamatya. It is evident by the famous temple of Sachiyamatya (ca. 12th century A.D.) at Osia (in Jodhpur); both the Hindus and Jainas throng to worship her even today. Similarly, an inscribed image from Rewada (V.S. 1237) named as Sachchika depicting a goddess crushing the buffalo, is now preserved at the Sardar Museum, Jodhpur.

The earliest example of Durga from Nagar (Karkotanagar) showing her slaying mahisasura proves the prevalence of the worship of the goddess even in the 1st century B.C. The sculptures of Sakti mainly represent two aspects: (i) Terrific aspect which is depicted in the sculptures of Mahisasamardini, Chamunda and Saptamatrika, (ii) Pacific aspect which is described in the images of Ksemankari, Sarasvati, Laksmi (Gaja-Laksmi)
and Durga. The Mahisamardini aspect of the goddess was glorified in Rajasthan by building exclusive temples of the goddess at Unwas, Jagat, etc., and by representing all the aspects of this theme in accordance with the Devi Mahatmya and the Devi Bhagavata.

In the sculptures of Rajasthan three types of representations of this theme are visible: (i) The sculptures depicting the demon in buffalo form, which have been found from Mahisamardini temple at Badoli, Jhalawar and Jagat. (ii) The most popular aspect of sculptures representing half of the demon emerging in human form from the severed neck of the buffalo have hailed from Abaneri, Osia, Jhalawar, Sikar and Jodhpur. (iii) Sculptural examples of the demon in human form engaged in combat are found in the Ambika temple, Jagat (Udaipur) and the Saiva temple, Menal.

The representation of the Sakti of the various gods in sculptures are known as matrikas. The number of matrikas varies from seven to sixty-four. Generally, every god is represented by a matrika having all symbols and vehicle of her counterpart. When the matrikas are represented in a group or panel they are seven or eight in number as is seen in the matrika images found at Mandor, Osian, Phalodi, Dungarpur, Udaipur, Baghera, etc.

**Surya Sculptures** — The prevalence of the Surya sculptures in Rajasthan were undoubtedly carved due to the impact of foreign influence, though his worship in natural or symbolic form was prevalent there from the dawn of civilization. Hence, his images represent a synthesis of indigenous and foreign influence such as the Iranian dress and long boots. He is represented in sculptures in two forms: (i) sun god seated on a chariot driven by seven horses was generally carved in the 8th and 9th centuries A.D., though some examples of the continuity of this tradition were found in the 10th century A.D. Such types of images have been found from the sun temples at Chittaur (Kalikamata Temple, ca 8th century A.D.), Varman (Sirohi Ca. 9th century A.D.), Tusa (Udaipur, ca. 9th century A.D.) and Anadra (Sirohi, ca. early 10th century A.D.). In these representations, the chariot is not used as a device to cover the feet in accordance with the tradition followed in India in the early images of sun of ca. 1st century to 2nd century B.C. These images with boots clearly show the Iranian influence. (ii) The sculptures of Surya showing him standing on a pedestal along with seven horses driven by Aruna reveal the alien influence on them. The representation of chariot, a prominent indigenous feature was completely dropped, though stray examples of carving the seven horses and Aruna in very small size on the pedestal are found. In Rajasthan, Sirohi and Marwar were the main centres of Sun worship. His images
from Chandravati, Ajari, Mungathala, Malagam, Santapur, Rohera, Nitora, Kusma and Anandra prove the popularity of Sun worship in the region.\textsuperscript{74}

Carving of \textit{chakra stambha} was a notable feature of the Sun temples in Rajasthan. It was in continuation of the tradition of erecting \textit{dvaja stambhas} in front of the Vaisnava temples that the columns with a wheel were also erected in front of the Sun temples. For instance, the \textit{chakra} was found lying in front of the Sun temple at Pindwara. The ruins of \textit{chakra stambha} are found at Ghotarsi, Chinch and Talwara in Banswara. In Nitora and Vasa also \textit{chakra stambhas} have been found. These examples prove the prevalence of the tradition of constructing the \textit{dvaja stambhas} in Rajasthan.

\textbf{Metal Sculptures} — The metal images found in Rajasthan are generally inscribed and are in large number. Their importance lies in their independence and stability as they could be preserved for a longer period than the terracotta and stone images and could be moved with more facility than the latter. It was because of this reason that the metal images consecrated in the sanctum were also used for procession on auspicious occasions.

The process of metal casting and making of metal images in Rajasthan could be traced back to the Harappan culture.\textsuperscript{75} The discovery of the copper implements and coins from Kalibanga, Nandlalpura (Chatsu, Jaipur), Ganesvara, Sikar, Sadri, Ahad (Udaipur), etc., and references in literature\textsuperscript{76} testify the knowledge of metal industry in Rajasthan.

The casting of metal images had begun in Rajasthan by the 7th century A.D., as was evident from the discovery of the image of Tirthankara Adinatha (V.S. 744) in Vasantgarh (Sirohi).\textsuperscript{77} A figure of copper Sarasvati (ca. 700 A.D.) from the same hoard adds to the examples of artistic execution and workmanship of superb quality\textsuperscript{78} of metal images. The museum of Jodhpur now preserves metal images hailing from Sanchor and Parbatsar, which are similar in style and workmanship to the hoard of metal images found at Akota\textsuperscript{79} in Gujarat. The inscriptions on these images give details about the date of consecration, names of the donor, sculptor and place; and sometimes they also mention the weight of the image. For instance, one inscription on a metal image of the first Tirthankara says — “1515 Abhuda\textsuperscript{15} girau ... Dungar Simha Vijayarajye rajamanya mandana bharya Bholi ... 108 mana pramana jinabimbam karitam vijnanam sutradhara Devakasya ...”\textsuperscript{80} and again describing the image as “Saparikaram prathamajinabimbam pitalamanayam 41 angula pramanam.”\textsuperscript{81}

The technique used in metal casting is known as \textit{cire perdue} or lost wax method. These images were prepared by mixing five or eight metals,
viz., gold, silver, copper, bell metal, brass, tin, lead and zinc. The references to these are also found in the Silpa texts of the Manasara and Silpa Ratna. Among the metal images the hollow images are very rare, usually these are solid, as the process of casting hollow images is more time consuming and complicated as compared to the process of casting solid images. These images are easily classified; the epigraphs also refer to different types of the images as follows (i) ekatirthi, single image in khagasse or padmasana (ii) dvitirthi (iii) tritirthi (iv) panchatirthi; (v) Chaturvimsati jina patta (vi) dasaptati jinapatika etc. The earliest metal images are found from Vasantgarh. From the number of metal images found from Sirohi, Vasantgarh, Pindwara, Abu and Sadari it is clear that the metal industry was prevalent here in the medieval period. Two dated images of Parsvanatha of 726 V.S. (669 A.D.) and 756 V.S. (699 A.D.) have been found from Vasantgarh. This dated image of Tirthankara also gives the name of the sculptor as Sivnaga. It is hollow from inside. Besides, the largest hoard of atleast 700 metal images, all belonging to Jaina Tirthankaras and dating from 11th to 16th century, was found in a Jaina temple at Sirohi in 1843 A.D. These are now preserved at different museums.

The distinguishing features of Jaina images are their long hanging hands, Srivatsa mark on chest, the mild and youthful body and nudity; they are marked by a symbol to distinguish between the tirthankaras. Besides the images of the tirthankaras, the images of devotees, teachers of religious sects and important personalities were also cast. It is mentioned in the Prithvirajavjayakavya that Somesvara had ordered for the image of his father Arnoraja. From Amarsar fifteen images, datable from ca. 10th century A.D. to 15th century A.D., have been discovered. These are now preserved in the Bikaner Museum. In the museum at Abu, there are eight inscribed Jaina images which were brought from Sirohi and belong to the period between V.S. 1305 and V.S. 1521. These show a continuity of this art tradition till the 15th century A.D., at Sirohi.

The 15th century A.D. is remarkable for the study of culture, literature, music and art in Rajasthan under the patronage of Maharana Kumbha. Life size images in metal were cast by the sculptors of Dungarpur for the Chaumukha temple at Achalgarh. Among them, an inscribed image of Adinatha of V.S. 1509 and images of Kalki incarnation weighing about 140 maunds are worthy of mention for their artistic merit.

A Note on the Sculptors Past and Present

According to the Indian philosophy and tradition the glorification of one's soul lies in the glorification of god. The sculptures representing different gods are manifestations of that supreme spirit whom one can
only feel. It was only this feeling that made a sculptor to create and give shape in plastic form. Overwhelmed with the feeling of oneness with the Supreme Spirit, the sculptor of the ancient India never thought of perpetuating his name. Therefore, he did not engrave his name on the sculptures. It is because of this reason that information about the artists has come down to us during the ancient period through epigraphs and not through sculptures. From the ca. 15th century A.D., due to the availability of inscribed images this difficulty was overcome. As a result information about sculptors could be extracted to some extent both from inscribed images and epigraphs. The absence of a regular and corroborated data about these sculptors, prevents to draw any definite conclusion about their techniques and style.

Sculptors of the Past — In the inscriptions from Rajasthani sculptors are found addressed as sutradhara, gajadhara and silavat. The term sutradhara was used for all types of engravers, architects and sculptors because the construction of a temple also required skill in chiselling the stone and pillars and carving of images, decorative designs, etc. This is evident from the epigraphic records which refer to three types of sculptors as sutradhara: (a) sculptors who only engraved the inscriptions on the stone; (b) sculptors who were associated with the construction of the temples and worked both as architects and sculptors; and, (c) the sculptors who carved images of stone and bronze. It was a tradition to inscribe in the inscription the name of the author and engraver besides the name of the latter’s father and grandfather. The epigraphic sources confirm that the profession of sutradhara was followed as a hereditary profession in Rajasthan by the Brahmins, Sunar, Lohan, etc.

Mewar — The patronage of the Maharanas to the artisans had made Mewar a popular centre for the growth of art and culture in Rajasthan. Yashobhatta was amongst the earliest sculptors of Mewar, who had engraved the inscriptions of Aparajita (661 A.D.). Similarly, Sivaditya, grandson of Karuga, was the engraver of the inscriptions of Manmori (7th century A.D.). The epigraphs from Mewar also give details of the sutradharas who were the architects of the temples or were associated with their construction. Agrata was the architect of the temple of Adivaraha (953 A.D.) at Ahad. The group of temples at Bijolia were constructed by sutradhara Mahanaka (1170 A.D.), who belonged to the family of Hara Singh and Pralhana. On the basis of similarity in the name of sutradharas, region and period, it is quite probable that Palhana, the engraver of the inscription at Mt. Abu (1208 A.D.) belonged to the same family. Besides, Padma Singh and his son Keli Singh were also famous sutradharas during the 13th century A.D. Keli Singh was an engraver of repute in Chittaur,
the then capital of Mewar; he had engraved inscriptions of Ghaghasa\textsuperscript{101} (1265 A.D.) and Chirava\textsuperscript{102} (1273 A.D.).

The epigraphic evidence shows that a galaxy of stone engravers and sculptors were engaged in the works of the construction, carving and renovation in Chittaur and other regions of Mewar during the 15th century A.D. For instance, the Samadhisvara temple was renovated (1428 A.D.) during this time by the sutradhara Visal and his associates.\textsuperscript{103} Visal belonged to the family of renowned sutradhara Vijal.

Another sutradhara family of Mewar was that of Lakha, the Sakalavastu visarada.\textsuperscript{104} He and his sons Jaita\textsuperscript{105} and Narada,\textsuperscript{106} and his grandsons Napa, Punja, Bhoma, Chautha,\textsuperscript{107} etc., were among the architects and sculptors at Chittaur. Narada was responsible for the construction of the Jaina temple known as Satvis Deori (1438 A.D.) at Chittaur. Jaita was the chief sculptor of the Kirtitambha. He and his sons were also entrusted with the work of carving and building of the Kirtitambha, Rampol, temple of Kumbha-Swami and royal palaces at Chittaur.

The temple complex of Ekalinga was another important centre in Mewar, which produced a number of good sculptors. Among them Supujitarasi, Martanda, Lailuka, Nohal, Sadhorasi, Vinischitarasi, etc., were engaged in the building of the temple of Lakulisa at Ekalinga (971 A.D.).\textsuperscript{108} The renovation of the Ekalinga temple was completed under the supervision of Arjan who also engraved the epigraph installed there in 1488 A.D.\textsuperscript{109}

Amongst the architects of the reign of Rana Kumbha (1433-1468 A.D.) the name of sutradhara Mandan is well-known. His forefathers had migrated from Gujarat and settled in Mewar. His works - the Rupamandana, Devatamurti prakarana and the Prasadamandana deal with the iconometry, iconography and architecture. As an architect he must have designed the plan of Kirtitambha and supervised its construction and those of many other temples and palaces in Mewar. But as sculptor, he seems to have only guided the sculptors as is evident from the inscription at Achalgargh (1458 A.D.) which mentions: "Mewar Jnatiya Mihipa, Deva, Hala, Pada, Hampa, Nala Dana Kala Sahita..."\textsuperscript{110} It seems that a number of sculptors worked under his supervision. His sons Deva and Isar were well-known sculptors. Deva had carved the famous image of Risabhanatha in the Pittalalara temple at Ahalgarh.\textsuperscript{111} Isar was the chief architect of the temple of Damodar at Kumbhalgarh; he was assisted in this work by Devidas.\textsuperscript{112} The name of Sutradhara Chhitara,\textsuperscript{113} son of Isvara, also occurs in an epigraph as one of the sculptors of the Kirtitambha. The Jaina temple complex at Ranakpur (1439 A.D.) was built under the supervision of sutradhara Depa and his associates.\textsuperscript{114}
Palhana,\textsuperscript{115} Chandesvara\textsuperscript{116} and Karma Singh\textsuperscript{117} of Chittaur were associated with the temple building activities at Achalgarh and Mt. Abu. Among them Karma Singh seems to be associated with the family of Padma Singh and Keli Singh - the engraver of the epigraphs of Ghaghasa (1265 A.D.),\textsuperscript{118} and Chirava (1273 A.D.).\textsuperscript{119} The inscription of Neminatha temple at Abu (1230 A.D.), known as Lunavasati, refers to sutradhara Chandesvara.\textsuperscript{120}

The images of the temple at Achalgarh were also carved by the artists of Dungarpur, which was a centre of bronze and stone sculptors during the 15th century A.D. The metal images of Adinatha and Santinatha at Achalgarh were made by sutradhara Lumba and Napa at Dungarpur in 1462 A.D.\textsuperscript{121} Many other images at Achalgarh were made at Dungarpur, though some of them do not refer to the names of their sculptors. However, on the similarity in style, it could be surmised that they were also made by the family members of Lumba and Napa.

**Marwar and Jaisalmer** — The epigraphic records of Marwar also reveal the names of sutradharas and their works of art. The temple of Siva-Parmesvara at Buchkali (815 A.D.) was constructed by sutradhara Panchahari during the reign of Nagabhata Pratihara.\textsuperscript{122} Svarnakara Krisnesvara had inscribed the inscription of Ghatiyala,\textsuperscript{123} which also indicates that engravers of stone were goldsmiths in Marwar.

Among the sutradharas of Marwar could be mentioned Kesava and Karam Chand of Siwana (1537 A.D.)\textsuperscript{124} and Soma of Nalda (1540 A.D.).\textsuperscript{125} Besides, Siba and Samada had the credit of carving the image of Adinatha at Nalda in 1500 A.D.\textsuperscript{126} Bahada and his son Thallaka were the sculptors of the Mahavira Temple at Sevadi. Bahada was among the best sculptors of this temple. The image of Santinatha in this temple was prepared by Thallaka's grandfather.\textsuperscript{127} Sutradhara Kudharana of Medata and his sons and grand-sons are mentioned in an inscription from the Naulakha temple at Pali.\textsuperscript{128} Dama and his sons Mana and Dhana and Barjanga of Nakoda (1610 A.D.)\textsuperscript{129} and Mansukha and Kheta of Jaisalmer (1526 A.D.)\textsuperscript{130} were famous sculptors of their times.

**Present Sculptors of Rajasthan** — Among the modern sculptors of Rajasthan names of Ustad Maliram, T.P. Mitra, Gopi Chand Misra, Lallu Narayan Sharma, Usha Rani Huja and Anandi Lal Verma are notable. Jaipur has become the centre of this art in the present times. Therefore, all the sculptors mainly belong to Jaipur or have settled here. Some of these still work at Maharaja School of Arts and Crafts, Jaipur and others are doing free lance work in their studios. Ustad Maliram was appointed by the Maharaja of Jaipur in this school. His style was influenced by the European realistic artists like Rodin. He was called the Michaelangelo
of his times but no record of his work has so far been found; because he also did not sign his sculptures. He died in 1946.

T.P. Mitra, belonged to Calcutta and took his diploma from Lahore in 1937 under the direction of Bhavesh Chandra Sanyal. His appointment as a teacher in the Maharaja School of Arts and Crafts and the patronage of the Maharaja of Jaipur made him to settle at Jaipur. He worked in clay and stone, besides practising in leather work, papier mache and Ravindra Sangita.

Gopi Chandra Misra is a renowned living sculptor of Rajasthan. He had received his training under the architects of Jaina temples and made many images for the Jaina temples. In view of the increasing demand, he has confined himself mainly to the carving of the traditional images of gods and goddesses in marble or plaster cast or metal. These images are static and stiff in expression, they do not show any movement and feeling. Thus, it is the lack of patronage and demand that restrained him to make experiments in realistic portraits and new composition and ideas. Among his works portraits of mother and child and Sivasakti are conspicuous examples of creative genius, skill and craftsmanship. He was also bestowed the title of Kalavid by the Rajasthan Lalit Kala Akademi.

Usha Rani Huja is among those modern artists of Jaipur who has experimented with new materials in the field of sculpture. She is much influenced by the Western art and technique as is evident by her obtaining a Diploma in sculpture from the Politechnique Regent Street, London. Her sculptures have been installed in Jaipur at the Police Memorial, Santokba Durlabhaji Hospital, S.M.S. Hospital and Behari Bazar, in the towns of Chittaur, Bhiwara, Jodhpur and Delhi as well as in the foreign countries such as Sweden, Washington, etc.

**PAINTING**

**Background and General Characteristics**

Rajasthan is a land of colourful contrasts. From the fertile eastern part bordering river Chambal and the rich black tableland of Malwa to the seemingly endless arid desert of Western Rajasthan the landscape is strangely attractive. In this land of extreme geographical and climatic condition life is a big challenge and the brave and courageous Rajasthani has always accepted that challenge with a smile.

Colour forms an essential part of Rajasthani life. In its art and architecture, in its dress and costume and in its rites and rituals colour plays a vitally important role symbolic to its vigorous life-spirit. The paintings with their powerful lines and dazzling colours provide an effective contrast with their vigour and strength in expression and characterisation so typical of Rajasthani life.
Rajasthan paintings are broadly speaking of two distinct types: courtly and literary. Paintings of the courtly type include numerous portraits of rulers of different Rajasthan states—holding court or engaged in pastime activities like hunting or watching animal fights and similar sports— and those of their kinsmen, courtiers and favourites. The other type of paintings expresses an intimate connection with poetry illustrating such purely literary works as *Amaru Sataka*, *Sur Sagar*, *Rasamanjari*, *Rasikpriya*, and the texts dealing with *Ragamala*, *Boramasa*, as well as religious texts like *Ramayana*, *Mahabharata*, *Bhagavata Purana*, *Krishna Lila*, *Devi Mahatmyam*, etc. Besides these two types, paintings depicting scenes of everyday life festivities and rituals, and folk paintings abound all over Rajasthan.

The paintings in Rajasthan may be grouped under four principal groups in terms of style: (a) Mewar, (b) Amber-Jaipur, (c) Marwar and (d) Bundi-Kota (Hadoti) ruled by the Sisodiya, the Kachchwaha, the Rathor and the Haras respectively. The principal centres of the Mewar school are Chittaur, Udaipur, Nathdwara, and the Thikana of Devgarh, Sirohi, Sawar, etc.; of Amber-Jaipur school are Amber, Jaipur and Alwar; of the Marwar school are Bikaner, Jodhpur, Kishangarh, Jaisalmer, Ajmer and the Thikana of Pali, Ghanerao, etc.; of the Hadoti school are Bundi, Kota and Jhalawar.

The schools of Bikaner, Bundi, Jodhpur and Amber reveal a greater impact of Mughal painting than those of Mewar because of the close cultural and political relationship between their rulers and the imperial Mughals. The proud Sisodiya of Mewar tried to keep themselves aloof from the Mughals as long as it was possible for them and their paintings amply reveal that aloofness.

Paintings of literary and religious subjects have more traditional elements than the court productions because the latter were dictated by norms established in the imperial ateliers. The folk paintings have obvious regional and traditional traits, appearance and flavour than the refined productions painted for sophisticated patrons.

**Rajasthan Paintings from c. 1100 A.D. to c. 1500 A.D.**

Though definite evidence to the existence of paintings is available from a Jain work in Prakrit called *Kuvalayamala Kahaa* written at Jalor in 778 A.D., the earliest paintings have survived only from the twelfth century in the form of small illustrations of Jain Tirthankaras and episodes from the *Kalpasutra* and the story of Kalaka *Kalakacharya Kahaa* painted on wooden patars or manuscript covers, and palm leaves in what is generally known as the Western Indian or Jain Miniature style. Illustrated manuscripts of this style were widely prevalent in Gujarat, Kathiawad and South-western Rajasthan as the prosperous Jain merchants of these regions...
considered presentation of such MSS to their preceptor as an act of piety. Apart from the beautifully painted wooden pataris of Jaisalmer the earliest dated MS painted within the geographical limits of Rajasthan is a palm-leaf MS, of a combined Jaina work Ogha-nirukta and Dasa-Vaikalika-Tika, copied in 1060 A.D., followed by Savaga-Padikkamana-Sutta-Chunni, painted in 1260 A.D. at Aghata, modern Ahar, near Udaipur, during the reign of the Guhila King Tejasimha. Some other MSS with similar illustrations — artistically unremarkable and insignificant but iconographically important — may be found in such important Jain centres as Abu and Jaisalmer.

The conventionalism finally gave way when paper was introduced in place of the narrow and inconveniently shaped palm-leaf around the middle of the fourteenth century. Though the earlier horizontal format was not immediately changed, the painter had a larger area at his disposal which he filled with ambitious compositions and richly ornamented border illuminations. The most important and beautiful examples painted in Rajasthan during this period are to be found in the paper MS of Supasanahachariyam painted in 1422/23 AD at Devakulavataka near Udaipur during the reign of Mokala of the Sisodiya clan. This MS is remarkable because amongst its 37 miniatures full-page paintings appear for the first time. The colour rendering and the composition of these illustrations exhibit occasional elements of inventiveness.

Wall paintings were prevalent in Rajasthan from very early times. References to such wall paintings have also been found in an account of Sultan Jalaluddin Khilji’s conquest in Rajasthan between 1290 A.D. and 1296 A.D.

The Laurus-Chanda-Chaurapanchasika Style and Rajasthan Paintings in the pre-Mughal and early Mughal period

The next phase in the history of Rajasthan Painting is the most problematical as well as the most uncertain one. The history of the different princely States of Rajasthan during this period provides a confused background and in the absence of any dated painting with a definitely Rajasthan provenance the situation remains somewhat uncertain.

There is every reason to believe that the tradition of painting noticed earlier in Mewar and Gujarat was vigorously continued and developed during the following centuries. The impact of Muslim court art was beginning to be felt and Rajasthan Painting became rich in colour and content and powerful in form and composition only after that stage.

A group of highly interesting manuscripts including those of Bilhana’s Chaurapanchasika, Jayadeva’s Gita Govinda, Mulla Da’ud’s Laurus-Chanda, along with manuscripts of the Bhagavata-Purana and Ragamala, all profusely
illustrated with miniatures of remarkable beauty and refinement, appears to belong to some Rajasthani provenance. Unfortunately none of these important documents have any colophon indicating their dates and places of execution, leading to considerable differences of opinion amongst art historians. Though the miniatures show many features noticed in the Aranyaka Parvan fragment painted in 1516 A.D. and the Jain Mahapurana of 1540 A.D. executed in the Delhi-Agra area, and many leading art historians, are inclined to place them in the Delhi-Agra-Jaunpur the issue cannot be regarded as finally settled. The miniatures of this group are extremely well-finished and closely-knit and indicate the culmination of a thriving art-tradition whose immediately preceeding stages are not yet known. In view of its rich cultural architectural and artistic heritage Mewar could easily provide the necessary patronage for the evolution and growth of such a lively and thriving school during the reign of Rana Sanga in the first half of the 16th century, but unfortunately there is no other corroborative evidence or material discovered so far to support this conclusion.

Impact of Mughal Painting

For its strategic location overlooking the trade routes between the Mughal capitals at Agra and Fatepur Sikri and the Western coast Akbar wanted to safeguard his empire by befriending the Rajput rulers. Raja Bihari Mal of Amber was the first important Rajput Chief who entered into matrimonial relationship with Akbar in 1562. Gradually the Hadas of Bundi in 1569, and the chiefs of Bikaner and Jaisalmer in 1570 and finally Raja Udai Singh of Jodhpur in 1581 gave in to Akbar’s pressures. This left only the resolute Rana of Mewar in the hostile camp. Though Chittaur was stormed in 1568 Mewar could not be completely subjugated until Jahangir’s time.

This Mughal connection brought interesting and important changes in Rajput painting. These changes were visible in costumes, architectural details, art-motifs, landscape patterns and choice of subjects. The ratio and extent of absorption was not similar in all centres: the Bikaner School shows more Mughal elements than the examples from the Mewar school, whereas Bundi and Amber essentially retained their basic traits. In any case, when their chiefs were acting as Governors or Generals of the Mughals and formed as integral parts of the aristocracy, and spending most of their time far away from their homelands, it is obvious that elements from Mughal style would generate a new kind of synthesis in their artistic productions. As soon as the imperial authority slackened and the Rajput rulers gained in wealth and power, their art and culture were no longer dependant on the Mughal norm. It was at this stage — roughly
from the middle of the seventeenth century — that well-defined schools of Rajasthani. Painting started to take shape.

At the outset the productions of different centres — Jodhpur, Amber (and possibly Mewar) — where Bhagavata Purana and Gita Govinda manuscripts were prepared with many illustrations during the last quarter of the 16th century, show a remarkable efflorescence: of the prevailing local style with isolated Mughal elements. Within a few years — during the first quarter of the 17th century — these isolated elements were successfully integrated. With the arrival of new painters having experience of work in the Mughal ateliers the situation took another turn when Mughal technical perfection and set iconographic and artistic motifs profoundly influenced the Rajasthani idioms. In course of time the paintings produced in different Rajasthani regions continued to exhibit regional features more pronouncedly as their earlier indebtedness to Mughal painting style slowly died down.

Mewar School

The school of painting flourishing in the former State of Udaipur, the fabled principality of Mewar, is the most important amongst all the schools of Rajasthani painting. In ancient and mediaeval periods the Mewar region was well-known as a leading centre of artistic and cultural activity. Amongst its rulers Rana Kumbha (1433-1468) and Rana Sanga (1509-1528) were great patrons of art, architecture, literature and music. Rana Udai Singh (1537-1572) built the beautiful city of Udaipur with fine palaces on the eastern bank of the Pichhola Lake. Even Rana Pratap(1572-1587) who after the retreat from Haldighati lived in the hilly abode of Chavand for his valourous refusal to yield to the pressure of the powerful Mughal army of Emperor Akbar, gave refuge to artists and craftsmen. With their help his son Amar Singh (1597-1620) had a remarkable set of Ragamala painted. From his and his son Karna Singh’s (1620-1628) reign, relations with the Mughals became cordial. Karna Singh’s successor Jagat Singh (1628-1652) was a well-known patron of art and architecture, and Mewar painting reached its highest glory during his reign.

As has been noted above the earliest evidence of painting is furnished by a palm-leaf manuscript of srawak-pratikraman Chunni painted in 1260 A.D. during the reign of Tejasimha. The paintings of this manuscript belong to the Western Indian miniature style with no remarkable difference. The next important document is an illustrated paper manuscript of Supasanahachariyam painted in Delwara in 1422/23 A.D. The style of its 37 miniatures belongs to the same tradition as evidenced in the two well-known Kalpasutra manuscripts painted at Mandu in 1454 A.D. and
Jaunpur in 1465 A.D. and many other illustrated manuscripts prepared in different places during the 15th century.

The Ragamala paintings painted in 1605 A.D. during Rana Amar Singh's rule by Nisaradi at Chahad are square in format. Their colours are dazzling, male costumes have triangular ends and female figures bear a close affinity with similar characters found in the miniatures of the Chaurapanchasika group. The impact of Mughal painting, though subdued, is quite apparent in these examples.

The superb quality of Mewar painting was achieved during the reign of Rana Jagat Singh (1628-1652). A brilliant set of nine Ragamala paintings painted by Sahavadi in 1628 A.D. the Ramayana illustrated by Manohar in 1649 A.D. testify to this fact. It seems that works like the Ragamala, Nayaka-Nayika series, the Rasamanjari, the Gita Govinda and Rasika-Priya, etc. were prepared in the following years. The illustrations of the Bhagavata Purana and the Ramayana were conceived in much more crowded and complex compositions. On the whole the domineering characteristics of Mewar painting of this period are the use of bright and luminous colours against patches of blue or red or green, the appearance of stylised trees, naturalistic birds and flowers and Mughal-type hills, and an admixture of Mughal and traditional Rajasthani costumes adorning the conventionalised male and female figures. Its superb quality inspired a distinct movement in far-away Aurangabad, where an illustrated manuscript of Rasamanjari was prepared in 1650 for a Sisodiya noble named Mohan Singh Saktawat.

Raj Singh (1652-1680) was celebrated for his boldness in providing sanctuary to the image of Srinathji at Nathdwara, which became the principal seat of Vallabacharya Vaishnavas. Due to paucity of materials it appears that the style of painting did not change during the earlier part of his rule, but it became highly stylised during the later part. The surrounding areas which came under the influence of the Mewar school are Sirohi, Sawar, Devgarh, Partapgarh, Dungarpur and Banswara. Sirohi and Devgarh produced some wonderful miniatures well upto the 19th century many of which even surpass the quality of paintings painted at Mewar during the same period. The painters mainly responsible for the productions of the Devgarh Thikana are Kavala, Bagta and Chokha, each of whom was an accomplished painter.

**Bundi School**

For its strategic location between Jaipur on the north, Mewar in the south, Malwa on the east, each region famous for its own school of painting, and Kota to the west, Bundi had the natural advantage of attracting talented painters from many places.
The true beginning of Hara greatness was made by Rao Surjan (1554-1583) who became a feudatory of the Mughals. He submitted to Akbar in 1569 after the siege of Ranthambhor. Rao Ratan Singh (1607-1631) received the title Sarbuland Ray from Jahangir and went to the Deccan with the Mughal army. His Son Rao Chattarsal or Satrasal (1631-1658) had employed a group of painters to prepare illustrated manuscripts and miniature paintings and also to embellish the Chattar Mahal portion of the Bundi Palace with beautiful murals.

Unfortunately it is not possible to trace the early stages of development of the Bundi school due to paucity of dated material. Recently several miniatures from a Ragamala set said to be dated 1585 A.D. have been published. These were painted by three Muslim painters at Chunar in Bihar where Rao Bhoj Singh (1588-1607) was posted as an important officer of Akbar. They show unmistakable Bundi features noticed in three miniatures from a Ragamala set illustrating Ragini Bhairavi in the Allahabad Museum, Raga Dipaka in the Bharat Kala Bhawan, Banaras and Ragini Malasri in a private collection in the U.S.A. These show features which appear as an admixture of refined Mughal and early Mewar elements. The last mentioned pictures are dated in the first decade of the 17th century during the reign of Rao Ratan Singh (1607-31). Paintings of another Ragamala set in the National Museum have been dated c. 1625-1630 A.D., as these reveal a traceable impact of Mughal paintings of the Jahangir period. Though a large number of exquisite paintings drawn after these sets have been preserved in the Bharat Kala Bhavan, the National Museum and many private collections in India and abroad, none of them bears any date. The set of unfinished and uninscribed Bhagavata Purana in the Kota Museum could also be placed in the period between 1625 A.D. and 1630 A.D. Two dated examples painted in 1662 A.D. and 1689 A.D. have been found where the style of painting exhibits signs of matured and full development. Satrasal or Chattarsal (1631-58) was closely allied to Shah Jahan and spent much of his time in Delhi. Quite possible he patronised a thriving school of art whose examples, though not dated or authenticated by any known inscription have been preserved in the above collections.

Taking into consideration the whole range of paintings exhibiting elements equal to or earlier than the dated painting mentioned above, Bundi paintings of the 17th century should rank as one of the finest schools of Indian Painting. The colouring is generally rich and brilliant, the female figures tall and slender with well formed bust and narrow waist, wearing short choli, colourful ghagra and translucent Odhni partially covering the head. The facial features of Bundi paintings reveal a sharply pointed nose, receding chin, ‘padol’ shaped eyes and a reddish-brown fleshtint. But the
most noticeable feature of Bundi painting is the landscape with bare hills, flowing rivers and thick vegetation with colourful flowers. The painters took particular care to render the lush vegetation of well-laid gardens full of mango, pipal, pomegranate and plantain trees, flowering creepers and birds and animals in every painting. The water in rivers and pools is depicted in eddying swirls and the sky in patches of blue. In later period a peculiar admixture of grey, blue, orange and vermilion is used to depict a dusky sky which turned out to be a characteristic feature of Bundi painting of succeeding periods. The setting of the scene is generally against garden pavilions or open porticos. Their subject-matter slowly changed: in addition to the illustrations of literary works, scenes of hunting, merry-making or formal court durbars were painted, in good numbers.

In the 18th century more and more portraits, scenes of elephant-fights, hunting expeditions, equestrian studies were painted, though many sets of Ragaamala, Baramasa, Bhagavata Purana and Rasikspriya miniatures were also produced. The colouring of the paintings lost its freshness, and the landscape its natural beauty. In many examples black and silver borders have been used as frame. From the quantity of output the first half of the 18th century marks the most productive period. About the middle of this century the crisp style of Bundi painting lost its distinct artistic quality and became somewhat dull and repetitive. This is revealed from a study of paintings prepared for Raja Sardar Singh of Unjara. In 1750 and a group of hunting scenes and manuscripts of Dhola Maru, Bhagavata Purana and Ragaamala painted between 1759 and 1787 at Kota and Nandgaon which are qualitatively better.

There are many examples of fine wall-paintings in the palace at Bundi and other places, which are contemporary to the miniatures and are of good quality.

Kota School

From 1625 there was a family feud amongst the Haras of Bundi and in 1628 Shah Jahan conferred the Jagir of Kota to Rao Ratan Singh’s brother Madhav Singh and Kota became a separate unit of the Hara Rajputs. Once in 1719 Bhim Singh (1705-1720) invaded Bundi and forced its ruler Budh Singh (1695-1731) to flee. Maharaja Sawai Jai Singh of Jaipur exerted his control over the Bundi throne by removing Budh Singh by imperial decree and installing his own protege. Budh Singh’s son Umed Singh was able to recover Bundi in 1748 only with the help of the Marathas. Bundi could never recover fully from these terrific events.
Kota though only 23 miles away from Bundi, developed a tradition of painting which was distinctly different from that of Bundi. The reasons are not far to seek as the patrons were individuals of different taste.

The most celebrated examples of Kota painting are the hunting scenes in the Kanoria Collection and in the Cleveland Museum of Art, U.S.A. Many such scenes of hunting, elephant fights and royal portraits were painted at Kota, though the usual sets of *Ragamala, Ramayana, Bhagavata, Purana*, etc., were also produced in the later part of the 18th century and in early 19th century. The animals were carefully observed from close quarters and painted with amazing skill. The picture of an elephant combat with the animals charging each other with a dramatic fury and Rao Ram Singh I's rhino hunt rank amongst the finest of animal drawings in the history of Indian painting.

During the reign of Ram Singh II (1827-1865) the painting Studios of Kota produced a number of fine miniatures exhibiting Mughal sophistication which show the king in various sports and engagements. They are painted in strong and dazzling colours. These subjects are repeated on the walls of the palace of Kota. A large number of miniatures painted at Kota during the second half of the 18th and the first half of the 19th century show features typical of the Bundi school but with the king of Kota. Most of these works were actually executed by emigre painters from Bundi who migrated during the years of turmoil in the history of Bundi as indicated above. But Kota paintings exhibit great naturalism in depicting the landscape where the King and his retainers are interspersed amidst barren rocks, stylised trees and animals, as evidenced in numerous hunting scenes. The elephants, whether fighting with another elephant or hunting a rhino or a wild-buffalo, are painted with a sense of extreme realism and understanding of its dignified behaviour. Fine examples signed by Hansraj Joshi, Gumani, Sheikh Taju and his son Man dated between 1777 and 1787 have been discovered in recent years. Dalu son of Ram Kishen painted the huge *Ragamala* set of 250 illustrations for Maharani Ranawatji, the Sisodia queen of Maharao Guman Singh of Kota at Nandgaon between 1766 and 1768 A.D. In Bundi paintings of contemporary period the landscape acts as a flat, decoratively arranged backdrop, not such an integral part of the composition as in Kota painting.

The Bundi and Kota painting traditions are continued in other centres as well—Unia as being one of them. Though Unia was allied to Jaipur, the paintings executed there show unmistakable elements of the Bundi-Kota style. At least one leading Bundi painter worked for the Chief of Unia and illustrated a superb *Bhagavata Purana* for Rao Raja Sardar Singh in
1759. Other centres are Raghugargh in Madhya Pradesh, Jhalawar, Indergarh and Ghatoli.

**Amber – Jaipur School**

Though the family of Kachchawa Rajputs was firmly established in the Amber region for a long time and the first Mughal contact with them was made in 1562 through Bihari Mal's matrimonial alliance with Akbar, the origin of the Amber-Jaipur school of painting probably dates back from Raja Man Singh's (1589-1614) time. Extensive frescoes of early Jahangiri style have been discovered in Mauzamabad, Man Singh's birth-place, Bairat, and Amber. Literary works from Man Singh's reign bear graphic description of wall-paintings illustrating Ragamala subjects, scenes from the Bhagavata Purana, Baramasa, Nayaka-Nayikabhed or even Kokasstra.

Mirza Raja Jai Singh (1621-1667) was a remarkable builder and patron of art and literature. But the paintings executed in the reign of Mirza Raja Jai Singh (1621-1667) are mostly in a folkish style, localised to the region.

Maharaja Sawai Jai Singh (1699-1743) was a great patron of art, architecture, literature, astronomy, etc. The painters employed by him included such well-known names as Muhammad Shah and Sahib Ram. The later was active for nearly fifty years and painted large-sized portraits many of which are exhibited in the City Palace Museum.

Sawai Iswari Singh (1743-50), Sawai Madho Singh I (1750-67), and Sawai Prithvi Singh (1767-79) also patronised good works of art done by painters like Ramji Das, Govind Hiranand and Trailok. The well-known Rani Sisodiaji's palace with its excellent wall-paintings was built during Madho Singh I's reign.

The most celebrated name in the history of Amber-Jaipur school is that of Sawai Pratap Singh. He built up a large atelier with more than fifty painters turning out exquisite miniatures in numerous manuscripts of Durga-path, Ramayana, Bhagavata-Purana, Krishna Lila etc. Many miniatures illustrating Ragamala, portrait-studies, court-scenes, festive scenes etc. were painted during his reign by such painters as Gopal, Udaí, Hukma, Jivan, Saligram, Ramsevak, Lakshman, etc. The paintings of Pratap Singh period are refined products with a bright colour-scheme containing green, yellow, pink and brown-red with a lavish use of gold. Though the designs are precisely executed, they lack in vigour.

By the middle of the nineteenth century the tradition of painting lost its sap and an increasing proportion of the output became useless copies
of foreign idioms. The atelier continued to turn out paintings during the reigns of Sawai Jai Singh II, Sawai Ram Singh II and Sawai Madho Singh II.

The achievement of Jaipur school had its impact on local schools of Alwar, Tonk, Bharatpur and Karauli. The wall-paintings of Jaipur City Palace (Old Madho-Nivas), Pandarikji-ki-Haveli, etc. find their reverberations mostly in Samod and in the Shekhawati area where extensive remains of wall-paintings executed between 1725 and 1875 may still be seen in their pristine glory.

Jodhpur School

The Rathors founded their kingdom with its capital at Mandor in the thirteenth century from where it was shifted to Jodhpur in 1459. Though examples of wall paintings are found in a Jain temple at Nadol, and contact with the Mughals was established during Udai Singh's time in 1581, dated examples of Jodhpur school belonging to the 16th century have not been found. A profusely illustrated Bhagavata Purana dated 1611 previously in the Jodhpur Pothis-Khana and a set of Ragamala miniatures painted in 1623 by an artist named Virji at Pali, in a Jaipur private collection are amongst the earliest examples of miniature painting found in the Marwar region. The paintings are folkish in character with a rustic beauty of their own. Mughal elements are relatively rare in these examples.

The same folkish style continued for some time as an illustrated manuscript of the Upadesamala in the former Motichand Khajanchi collection is dated 1634. But soon after that the style of Jodhpur painting underwent change when the archaic elements noticed earlier gave place to refinements in colours and decorative details. However, specimens belonging to the later half of the 17th century are relatively rare, with the exception of a number of portraits and Ragamala miniatures. The figures are generally robustly built and the male figures wear elaborate costumes and high moustaches.

Painting in Jodhpur got a new impetus during the reigns of Maharaja Ajit Singh and his successors Abhai Singh and Ram Singh, when the usual literary works - Gita Govinda, Dhola- Maru, Ragamala, Baramasa - and portraits were painted in large numbers. Attractive wall-paintings were painted in the palaces of the fort of Nagaur during the time of Bakhat Singh.

The Jodhpur style was followed in the Thikanas of Pali, Ghanerao and Pokaran etc.
Bikaner School

The style of painting developed in Bikaner has more Mughal elements than any other school of Rajasthani painting. The reasons are firstly the close association of the Bikaner rulers with the Mughal emperors - Raja Rai Singh (1571-1611), Karan Singh (1631-1669) and Anup Singh (1669-1698). Their subjects included excellent portrait studies, beautiful Baramasa, Ragamala, Bhagavata Purana and Krishnaliila illustrations, etc. In these paintings the dazzling colours of Malwa, the folkish strokes of Jodhpur or the striking landscapes of Bundi are totally absent. Instead of these regional characteristics of Rajasthani painting Bikaner produced extremely sophisticated works with delicate lines and tonal range normally encountered in the products of Mughal studies. It appears that quite a few leading painters made redundant by Shah Jahan's shift of interest in architecture took service with such gifted patrons of art as Karan Singh. One of them was Ali Raza who painted brilliant paintings of Lakshmi-Narayana. Other important painters working in Bikaner Court whose signed and dated examples have been found either in the Bikaner Palace Collection or in Motichand Khajanchi and other collections include Rukn-ud-din, Shahadin, Hamid Ahmed, Sahib Dan, Rashid, Kasim, Shah Muhammad, Hasram, etc..

Besides Mughal elements, Bikaner paintings exhibit close familiarity with Deccani paintings due to Raja Anup Singh's prolonged stay in Deccan and his collection of some of the finest productions of Deccanese schools from the booty of Adoni in 1689. In general the female figures of Bikaner school of painting are tall, slenderly-built damsels with big eyes, thin waist, and wearing short high choli, colourful ghagra and gold-bordered odhni. Though the main point of attention on the part of the painter is on the human figures landscape patterns are rendered with great skill. The portrait-studies are handled with greater care and the same applies to individual figures of Nayikas.

During the reigns of Sujan Singh, Gaj Singh and Raj Singh some sort of transformation took place in Bikaner painting and Jodhpur vigour replaced Mughal refinement. But at the same time the creativeness in the art of painting had begun to die.

Kishangarh School

A very different type of development took place in the intimate atmosphere of the small court of Kishangarh which has been described as minor miracle in the history of Indian art. Kishangarh, a small almost negligible State situated between Ajmer and Amber and belonging to a line of Rathors of Marwar, was founded by Kishan Singh (1609-1615), son
of UdaI Singh of Jodhpur. Kishan Singh built the fort of Kishangarh near the Gundaloo Lake and obtained high position under Jahangir. But the most important king of Kishangarh who was responsible for the tremendous stylistic achievement of the Kishangarh painting was Sawant Singh. During the first decade of the eighteenth century he was writing poetry and composed devotional music in honour of Radha and Krishna. His pen name was Nagari Das. In a beautiful lady known as Bani-Thani, the prince got all his inspiration leading to his poetical creations and patronisation of a very special style of painting depicting Radha and Krishna painted by a highly talented painter named Nihal chand.

The small group of paintings painted by Nihal Chand and a host of other celebrities show Radha and Krishna in a pavilion or grove or celebrating various festivals - all expressions of divine love that characterise the dreams and aspirations of Sawant Singh - Nagari Das as a lover and devotee. Nihal Chand's success was in creating a perfect visual image of his master's lyrical passion. His Radha is tall, slender, petite and beautiful to a degree approaching supernatural. The portrayal of Radha, in all probability painted by Nihal Chand with the overlong lotus-petal eyes, wearing a sublime look, long pointed nose, thin lips and pointed chin, wearing a gossamer-thin odni on a very high orange choli, ranks amongst the finest achievements of Rajasthani painting.

Though the style created by this great painter under the guidance of Sawant Singh, who was himself a good painter, continued for many years after his death, it merely repeated the earlier forms and failed to achieve further.

FOLK MUSIC

In the realm of the folkways dance and music rule supreme and one cannot think of Rajasthan without this important element of its folk life. A large variety of musical instruments is used in the countryside. Some of the most important of these instruments can be classified according to their uses in the following manner:

A. Enhancers of Embellishers

1. String Instruments
   (a) Drone: apang or bhapang, dotara, kendru, chautara or tandoora or nissan and duska.
   (b) Chanter:
      (i) Bowing - rawanhatta, gujaratan sarangi, jogia sarangi, sindhi sarangi, kamayacha and surinda.

* Sections on Folk Music and Folk Dance reproduced from Folkways in Rajasthan, U.B Mathur (The Folklorists, Jaipur, 1986) with the permission of the publishers.
(ii) Plucking - rawaj and jantar.

2. Wind Instruments
   (a) Metal: nagami, bankia and morchang.
   (b) Wood: murla, peli, sanai, satara, algoja, pavri and bansuri.

B. Rhythmors or Time-Keepers

1. Percussive Instruments
   (a) Membranous: deru or dhak, chang or duff, dhol, khanjari, dholak, maadal and nagara.
   (b) Non-membranous: ghanti, tikor and thali.

2. Tintinnabulary Instruments
   (a) Jingler: bhairoonji ka ghoonghroo
   (b) Tinkler: manjeera and ghoonghroo

3. Rattling Instruments
   (a) Clapper: kharal
   (b) Scrapper: kagrach
   (c) Clinker: chinpi, hankal.

   It is interesting to have a look into the basic structure of some of these instruments as it reflects a great deal on the musical ingenuity of the folks. Their apang or bhapang is a hollow cylindrical tin box covered on the lower side with goat skin through the centre of which a metallic string tied to a slender piece of twig passes to the peg, provided in the bamboo stick fixed to the outer wall of the resonator. Held in the left hand, the string is plucked by the right hand fingers. The dotara is made of dried gourd covered with a membrane, a bamboo stick, and has two steel strings. It is played by plucking the strings with fingers. The kendru has a dried gourd at either end of a bamboo and a single string. The duska is almost similar to the apang. The chautara, also called nissan or tandura, popular with the devotees of Ramdeoji, usually has four strings and sometimes five which are plucked by fingers, the left hand often beating the belly of the instrument to emphasize the flow of the rhythm.

   Credited with the honour of being perhaps the earliest instrument played with a bow, the rawanhatta consists of half a coconut-shell resonator covered with membrane, bound to it with the help of cotton cords, a two feet long bamboo stick fixed to the resonator with two main strings, one of horse-tail hair and other of steel. In addition to these are sympathetic steel strings varying between three to thirteen, passing over a bridge and then directly to the wooden pegs fixed to the sides of the stick. It is played with a curved bow of horse-tail hair drawn across the strings with
rhythmic jerks, the small brass bells attached to it providing the jingling stress on beats. It is held by the left hand, the resonator resting on the left side of the chest. The dexterity lies in playing each successive note clearly and detached and synchronising it with singing, changing the rhythm and displacing the normal beats and accents as and when required by the musical situation. Gujaratan sarangi, mainly used by the Langas in Marwar as a vocal accompaniment, has four main strings, two of steel and two of gut, and eight sympathetic strings. The jogia sarangi, used by the Jogis in Mewat and Shekhawati as an accompaniment to their ballad singing, has only two strings both fixed to the tuning pegs on the right side. Sindhi sarangi, however, is a fully developed instrument having four main strings, two of gut and two of steel, apart from seven supplelory strings of brass and seventeen sympathetic strings of steel tied to the tuning pegs on the right side. The instrument is also used by the Langas. Karnayacha is an extremely elegant instrument of the professional singing community of Mangniars all over Marwar. It has a large circular belly covered with parchment, a peg system and a finger board. It has three main strings of gut, besides nine supplelory and four sympathetic steel strings all passing through a broad bridge. The long wooden curved bow of horse-tail hair moving on all the strings is characteristic of this instrument. Used by all singing communities, specially in Marwar but mainly by those belonging to the Langas, the handsome curve-bellied surinda has two main strings of steel and the third main of gut, tied to pegs on the upper side, and six sympathetic strings tied to the tuning pegs on the right. Exclusively used as an accompaniment to satara, a wind instrument, it is played with a bow to which ghoonghroo are attached. It is a rare treat to observe the Langa performers produce tremulous effects by jerking the bow and rapidly alternate the original tone with a slightly perceptible variation in the pitch, through swift pulsation of fingers on strings of this instrument, a technique handed down through generations. The folks use two plucking instruments. Rawaj, mainly used by those belonging to the Rawal and Bhat communities who work as the priests of the Charans, has a wooden resonator with parchment pasted over it, a peg box, a finger board, four main strings of gut and five steel strings for sympathetic vibrations. It is plucked by a wooden plectrum. The majestic looking jantar, used by the priests of the Gujars as an accompaniment to their ballad singing, has two round gourd resonators, one a little larger than the other, fixed to a round wooden bar. Having four steel strings and fourteen hide frets pasted with wax, it is plucked with fingers from below the strings, thumb being used to pluck a particular steel string to obtain rhythmic vibrations.

They have three very interesting metal-wind instruments. Having a serpentine body made of bronze, attractively decorated with embossed patterns, and played on chamade so that the sound receives maximum
diffusion, the nagani is an instrument of the mendicants. It produces deep resounding, re-echoing sounds, and is used to announce the arrival and the presence of the religious order. Bankia is a trumpet-like brass instrument with an oblong loop-type tube body, a saucer-shaped opening and an integrated mouthpiece through which air is blown in powerfully. It is used along with the dhol, mainly by the musicians of the Sargara community on all auspicious and festive occasions. Its sound gives a welcome boost to the tempo of the drummer, stirs up and stimulates the singers, provides a refreshing fillip to the dancers, and generally strengthens the overall effect of the musical activity. A favourite of the Langas is the morchang, a wrought-iron instrument, much akin to the Jews harp, which produces twanging sounds. Held between the teeth, the left hand keeping it in position, it is played with right hand fingers plucking the projected tongue, the sound being reinforced by air blown from the mouth of the player. The instrument is capable of producing a variety of notes and weaving a large range of rhythmic patterns.

Belonging to the wood-wind class of instruments, murla is used mainly by the Langas. An improvement over the snake-charmer’s poongi and noted for its plaintive strains, its body consists of a longish gourd through which air is blown continuously to pass through two tubes, one a chanter and the other a drone, each having separate reeds. The instrument has a high tonal range. Popular with the Meos in the north-eastern plains of the Mewat is the peli, a bamboo flute with five holes. It is held vertically with hands, three fingers of the right hand manipulating the holes. A slender instrument used particularly at the time of weddings, is sanai. A double-beating reed instrument consisting of a single piece wooden tube with a wide opening and a metal mouthpiece, it is played as an accompaniment to nagara. Langas use satara, two wooden flutes, one of which works as a drone played simultaneously. Each has six holes, but those in the drone are closed or opened according to the need of the musical scale. Another instrument, popular in Mewat is algoja. It consists of a pair of bamboo flutes, six holes in each, simultaneously played vertically as accompaniment to ritwai songs of shepherds.

The tribes in Waagad use a wood-wind instrument called pavi as an accompaniment to community dancing. It is an elegant instrument consisting of three distinct parts - the upper an elongated gourd serving as the air-chamber with a mouthpiece to blow air, the middle consisting of two bamboo tubes having three to five holes and the straw reeds hidden in the air-chamber, and the lower an arched funnel shaped opening. Its mysterious, eerie sounds work as a booster to the music and dance of the Kathodias and Bhils. One of the simplest wood-wind instruments of the folks all over the countryside is the bansuri. Made of a bamboo pipe with eight holes and a mouth-hole for blowing air, it is held transversely, parallel
to the eyebrow. While both the thumbs keep it in position, fingers of the left hand, except the little one, and all the four fingers of the right hand are used in playing.

The folks use two types of percussive rhythmers or time-keepers, membranous and non-membranous. Amongst the membranous are deru or dhak, chang or duff, khanjari, dhol, dholak, maadal and nagara. Deru is a small drum, mainly used by the nomads as an accompaniment to their devotional songs. It has goat-skin mounted on both ends which is kept in position through cotton cords, adjustable through brass hoops for obtaining proper tension. Chang is used as a rhythmic accompaniment to the erotic songs and dances on the colourful occasion of Holi. This instrument has sheep-skin pasted on a large circular or octagonal wooden frame. Balanced on the right shoulder, it is played with both hands, left striking the rim and right the central part. Interesting rhythmic patterns are woven when two players perform together, occasionally using a stick held between their right hand fingers or using their knuckles to emphasize the beat. A variant of this instrument producing hollow, booming and resonant sounds, has buffalo-hide held securely by an intricate cord work. The Khanjari, a kind of a tambourine, is traditionally associated with the womenfolk of Kalbelias, the snake-charmer community. It is a smaller variant of a chang with jingling metal-discs fixed in a circular wooden frame and is played with one hand, the other holding it, often hit with knuckles or against the thighs and sometimes shaken vigorously to emphasise the rhythm and to provide a succession of light ringing sounds. There are more varieties of drums such as large, medium and single headed dhol, dholak, maadal and nagara. The large dhol is big cylindrical drum made of flat iron sheets alternately rivetted with iron and copper, has goat-skin mounted over both ends with cotton cords adjusted by brass rings to obtain appropriate tension. While the right side having a lower pitch is struck with a stick, the left with higher is struck by hand. The medium one, used mostly for devotional music, is a wooden cylindrical drum. The single-headed dhol, a tribal instrument, is a hemispherical metal bowl. Another tribal drum noted for its deep and loud sound is maadal which has an earthen body having the shape of truncated cone and deer or goat-skin tightened by rope without hoops. Played with both hands, it is used as an accompaniment to community dances. The massive nagara is a pair of hemispherical bowls, the bigger made of copper and the other of iron, with buffalo and camel hides mounted on them respectively, kept in position with leather straps. The bigger bowl is set at low pitch and the smaller at a very high one. Keeping the larger to the left, the drums are played with two sticks. It is capable of producing a variety of notes, deep and thunderous, to give company to massive community dances like raasmandal and ghoomar.
Amongst the non-membranous percussive rhythmers or time-keepers are clinkers such as ghanti, tikor and thali. Ghanti, bell of various sizes, is cast in an alloy of brass, copper and zinc. It has a suspended stroker which strikes against its wall, producing a deep clanging sound enhancing rhythmic effects in devotional singing. Tikor is a cylindrical copper bell with a stroker. Thali, a kitchen implement, is a thin circular plate with vertically upturned edges, and is cast in brass or bronze sheet. Held in one hand and struck by the other with a wooden stick, it produces clinking sound. The first announcement of the birth of a son is made to its accompaniment, the bridegroom is received; and the bride given the ceremonial send-off attended with its clinking.

Amongst the tintinnabulary instruments, ghoonghroo is a small round hollow metal ball slitted and having a pebble inside. It is a very significant instrument for musical embellishment. A bunch of them threaded in a cotton string and tied round the ankles of the dancers, produce bewitching tinkling sounds to the rhythm at each step of the performer. Sometimes the folks tie a bunch to an end of a bamboo stick and holding it by the hand, strike the other end to the ground in rhythmic unison to emphasise the pulse of the musical composition. A bunch of large sized ghoonghroos tied to a leather strap is called bhairon ji ke ghoonghroo and is worn by the priest during the propitiation of gods. It produces jingling sounds when he shakes his body. Used mainly as an accompaniment to the devotional music, manjeera is a pair of concave cymbals, cast in an alloy of brass, copper and zinc and connected to each other with a cotton cord passing through holes in their centre. It produces rhythmic tinkling sounds when clanged against the tapered edges of each other, tone varying according to the sizes, weights and the proportions of the metals in the alloy. A virtuoso performer can produce nuances by striking at different points of one by the rim of the other. An interesting use of the instrument is made by the performers of the teratali, when as many as thirteen cymbals are put in action.

The folks also have a couple of rattling instruments. Khartal is used for keeping time during devotional singing. This castanet-like instrument consists of a pair of flat rectangular wooden clappers having thin brass jingles. One is ringed in a thumb, the other is held by the remaining four fingers, and the sound is produced when they are clapped against each other. The Bhils in the Waagad and Chhappan use an instrument called kagracch. It consists of a split bamboo, both sides of which are serrated having a set of notches and a bamboo strip half of which is thinly separated or splintered lengthwise like a brush. The latter is moved horizontally over the former producing a rasping, scraping or grating sound as an accompaniment to the unvarying singing of hymns during their religious
cere monies. A clinking instrument called *chinpia* is also used as an accompaniment to devotional music. Like a pair of tongs it has two flat iron blades riveted at one end with an iron ring at the joint. Each blade has six jingling discs fixed to it. It is played by hitting one blade against the other and striking the ring against its body to obtain additional beats whenever required. The *hankal*, used by the tribal priests during propitiation of gods and goddesses, is a bunch of five or six long iron chains having oblong links in an iron ring. The *bhopa* vehemently strikes it on his naked back, the sharp jettter-like sounds help in providing an awe inspiring musical rhythm to the devotional chants. The use of an earthen pitcher as a musical instrument is a class by itself. Elaborately painted in loud colours with the episodes relating to *Tejaji* and *Gogaji*, large earthen pitchers called *mattaa*, with their mouths covered with membrane are used by *Thorí* and *NAYAK* musicians as rhythmers to accompany devotional chants. The player usually dressed in the robes of an ascetic, strikes the pitcher with copper rings worn on all fingers to provide an echoing reverberating beat to their singing. Another fascinating use of an earthen pitcher is made by folks in *Marwar* as a musical instrument. Pleasantly painted in floral designs, it is tossed and swayed gracefully between the hands in rhythm. The player strikes its surface with a copper ring on a right-hand finger simultaneously blowing air into the mouth of the pitcher to produce a deep-toned sound to emphasise the flow of the music. Such spell-binding pulsatory accompaniment is usually associated with the instrumental performances rendered on *murla*.

While folks in Rajasthan are generally music-minded, there are quite a few ethnic groups which are particularly associated with music and whose primary profession is to sing and dance for the entertainment of others. They are variously known as the *Bhopa, Dhol, Dhadi, Mirasi, Mangriar, Langa, Dalawat, Dom, Kalbelia, Rawal, Kamad, Badi, Bansphor* and *Sargara*. A few more groups, once known only for their depredatory activities, such as the *Santis* and the *Kanjra*, have recently been identified and noted for their great talent and musical traditions. Many of these folk musicians make most of their own musical instruments. The making of brass instruments requires knowledge of the appropriate gauge of metal sheets to obtain perfect resonance. The construction of string instruments needs a great deal of skill in choosing the required type of wood and bamboo for the body, in selecting the right size of gourd and quality of membrane for the resonator, in deciding the correct thickness of the gut and the metal strings, and the fineness of the bow-hair. Great expertise is required in choosing the desired camel or buffalo hide for the kettledrums and goat, sheep or deer skin for a host of percussive instruments. They have their own processes of treating and curing of wood, bamboo and gourd as also the gut, membrane, hide and skin used in the making of such instruments.
It involves some special knowledge and experience of obtaining the right musical effects by soaking these materials in decoctions of a variety of herbs, barks and curds to prepare them for use. It is a fascinating sight to see the folk musicians of Rajasthan with their musical instruments, who besides dressing themselves in colourful attire, also decorate and embellish their instruments with beautiful trappings and ornamental coverings. They are a people with music in their souls. Their amazingly rich music has an extraordinary individuality, tradition and exotic flavour, which gives a distinctive feature and quality to their musical sounds, and a certain pulse which does not fail to fascinate the listener, staying like lingering perfume. They have songs for every occasion with rich emotional content, almost an endless variety of tunes, quite a few delightful dance forms, and a large number of musical instruments, all a collective creation of the folks which is retained by them in its traditional form and character and passed from one generation to the other.

The folks have their devotional songs, mostly in honour of the sacred memory of the exploits of the martyrs which are sung during an all-night devotional vigil called ratijaga, as an invocation on all important events such as marriage, childbirth and death as also on starting anything new or to ward off the evil eye. The subject matter of these reverential songs and hymns surcharged with mythopoetic power is adoration, supplication and worship of the legendary heroes, gods and godlings, seeking their divine mercy, blessing and favour. Some of the spiritual singing is punctuated with loud ejaculatory expressions and sudden vehement utterances, accompanied by bursts of rhythmic sounds from the musical instruments - the roll of the drums and the crash of the cymbals - providing penetrating, ringing and awe-inspiring effects to the performance.

The biting pangs of love while in separation due to the beloved being away from home, the throbbing poignancy of expectation, the fervid and hateful ideas of suspicion, mistrust and rivalry, and the blissfulness of union and requited love, all imbued with an aura of tenderness and elegance, are the intimate sentiments behind most of their traditional love songs.

Sung by the folks at the time of various festivals is a series of hilarious numbers, their content varying from just playful to pranks with complete licence. On such occasions they also sing some pastorales - songs describing the beauty of bountiful nature and the atmosphere of love prevailing over the countryside.

In the folk's repertoire there is a large stock of epithalamiums, the songs sung on auspicious events like weddings and births, particularly to admire the bridegroom or to extol the hypnotic power of the bride, and to eulogise the liveliness of the newly-born and the charm and elegance
of the new young mother, respectively called *bana* or *bani*, and *haalria and jachcha*. An emotive variety describes the melancholy and sentimental atmosphere at the bride’s departure.

For convivial occasions they have some lyrical episodes called *danudi* and *tamakhudi*, at once so delicate and so romantic, and also some gay revels full of scent of the sparkling liquor and tobacco.

They have traditional songs of lamentation too, some threnodic descriptions of the heart-rending preparations just prior to the farewell to a *satee*.

In the long series of songs sung by the folks are also those episodics which speak of happenings in domestic life and some intimate family problems, as also those describing the nature of their household work or the processing of the products they make in their cottages.

To name a few perennial and pervading folk melodies are *bhaironji*, *bhomiaji* and *diggipuri ka raja* amongst the devotional, *umrao*, *moomal*, *panihari*, *kesaria balam*, *bhanwar albelia*, *hichki*, *olyun*, *kurja*, *sapna*, *kala kagla* and *kangia* amongst the amorous; *rasi*, *gangaur*, *teej* and *ghoomar* amongst the festal; and *gajra*, *bana*, *jachcha*, *daroodi* and *tamakhudi* amongst the occasional - all of these are sung in tunes which are extremely well arranged combinations of pleasant sounds. It is not possible to convey their full depth and emotional beauty. Music notations howsoever close to the musical sounds, also do not fully represent the delightful turns and slides of the original sounds due to their inherent inadequacies. It is a rare treat to hear these from the folk singers who have a superb voice and a contralto of remarkable range. Their renderings with all the freshness of spirit, melodic charm and curving flow is exquisite. They are at their best when, with the stretch of their imagination and lyrical rapture, they improvise and weave a mystic atmosphere of fantastic sounds, sometimes of bizarre atonality, by wandering through a succession of voluntaries and endless variations of modes and harmony. Sentimental heroic and romantic songs - ballads called *gatha*, narrating stories in simple words form an interesting part of the folks repertoire. A class by itself, they are believed to be the creation of the folks mostly belonging to the *Charan* community but of unknown authorship, which have been handed down orally. Some of them are quite massive, the *niharde sultan* may well take some two thousand pages in transcription, while the *bagdawat* takes about fifteen to twenty days of declamatory singing if done one to two hours every day. Amongst their ballads of love the most famous are, *dhola-maru*, *nagji nagwanti*, *niharde sultan*, *jalal boobna*, and *amalde kheemwji*, *saini beejanand, kachabio*, *moomal, jethwa uji*. Their most popular ballads of chivalry are *pabuji*, *bagdawat*, *gogaji*, *tejaji*, *galaleng* and *dungi jawari*. A notable feature of the recital is that these episodes are partly sung in prose and partly
in poetry. Situations such as long-drawn arguments, disputes, controversies, contentions, contradictions and expressions of vehemence or anger relate to the first category, while eulogistic and laudatory references to the feminine charm, the hero's gallantry, the quality of his sword and steed pertain to the second. Most noteworthy, however, in this category is the amorous portrayal of the pangs of love in separation and the blissfulness of requited love where the entire range of the most intimate and emotional situations provide the ballad singers an opportunity to exhibit some real fineries of their recital. Wars, internecine feuds, gallant deeds, cruel oppressions, dark assassinations - it is from such historical sources that the ballad reciters sometimes culminate instances of brilliant achievement and embellish their performances by mingling interesting anecdotes and chronicles, often on the spur of the moment. Diverting from the traditional story, they often adorn their narration with many satirical allusions to contemporary events, skilfully weaving them into their commentary to make it instructive as well as entertaining and thus plant healthy thoughts into the minds of the listeners in a very subtle manner. It will be interesting to go through the main theme of some of these ballads. In their evermore perennial ballad dhola-manu, Maru of Poogal sees visions of her lover Dhola in her dream. She passes sleepless nights and if ever for a moment she closes her eyes she is disturbed by the chirping birds. Dhola hears about her passionate love for him from the wandering minstrels and hastens on his camel to bring her. In the tragic ballad nagji nagwanti, Nagji becomes lovesick for Nagwanti who also burns with passion for him. They marry secretly but afterwards they are unable to meet each other. In utter frustration Nagji takes his own life and Nagwanti follows. The ballad nihalde sultan sung in the Mewat and Shekhawati regions narrates the intensely jealous state of mind of Nihalde who sends a message to the suspected second woman about the pangs of love from which she suffers all the time entreating her to be fair and send back Sultan, the man who really belongs to her alone.

The jalal boobna is a very tragic ballad. Jalal's beloved, beautiful Boobna is taken by deceit as wife by his prurient maternal uncle. Boobna, however, continues to love Jalal. A false story about Jalal's death is then circulated by the uncle hearing which Boobna dies. Grief-stricken, Jalal also dies and both are buried together in the same grave.

In amalde kheenwji, Kheenwji learns about the grace and maidenly charm of Amalde from his brother's wife and wants to have a look at her. He loses a chance as he is asleep when she arrives. When he gets up it is raining heavily and a lot of water is running down the drain-pipe. Kheenwji plugs the drain-pipe with his kerchief which floods the apartments of Amalde upstairs. Amalde comes to the terrace and looks down to find out what has happened to the drain. At first sight she falls in love with Kheenwji who,
however, fails to have a glimpse of the lady. Frustrated in love, Amalde leaves on a pilgrimage. Keenwji learns about her affection, meets her and promises to marry her. It is however not to be, because in a battle which ensues with his foes, Keenwji is killed. Amalde dies of shock.

Equally pathetic is the ballad saini beejanand. Beejanand is an orphan who grows up to be a great Janar maestro. Fond of music, Saini, the daughter of a Charan family, falls in love with him. The father of the girl places many obstacles in their way and demands that the boy must first own a hundred heads of cattle before bidding for the hand of his daughter. Frustrated Saini quits her house and proceeds to the Himalayas where she perishes in the snow. Beejanand also meets a disastrous end.

In a love drama full of suspense, a Parihar princess is betrothed to a Kushwaha prince. Jealously, her brother’s wife tells her that her fiancé resembles a kachbio, a tortoise. Thereupon, the princess decides not to marry him. After sometime, the prince passes that way and the princess happens to see him. It is a matter of love at first sight for the princess but she gets no response from the prince. Dejected, she tries to kill herself by mounting a burning pile of wood. The prince realising her sincerity then marries her.

In one of their most popular ballads, moomal, prince Mahendra of Amarkot who loves princess Moomal of Lodarwa, visits her secretly every night at an appointed hour. Circumstances so conspire that the prince gets delayed one night and Moomal's sportive younger sister visits her at the same hour in men's apparel to stay for the night and the sisters fall asleep together in the same bed. When prince turns up later in the night, he sees a man in her beloved's bed. Disappointed he returns never to meet her again. Lovelorn Moomal then dies.

Yet another tragic ballad Jethwa Ujli narrates how prince Jethwa loses his way home in a forest on a wintry rainy night. Frost-bitten, he becomes unconscious but his steed takes him to a dwelling in a nearby village. There is no facility at that time in the house to warm the young man and save his life. Ujli, the Charan girl, decides to give him the warmth of her body.

In the morning the prince awakes, thanks her and leaves with a promise that he will marry her. However, due to social pressures, the prince is not able to keep up the promise. This evokes a curse from Ujli and the prince dies. True to her love, Ujli immolates herself on his funeral pyre.

The professional recitors of these ballads are called bhopas. Those who recite the bagdawat belong mostly to the Kumhar and Gujar communities, the ballad of Ramdevji is recited by the Kamads and the ballads of Pabuji, Gogaji and Dungji Jawarji by the Thoris and Nayaks. It is a real pleasure to see a bhopa, his head covered with a pagri of red cloth ornamented with mock pearls and wearing an embroidered doublet. Holding a rowanhatta and playing it with a bow having small jingling bells attached to its handle
with which he beats time, and sometimes enhancing the rhythmic effects by a tinkle from the string of tiny bells tied round his ankles, he sings stanzas from the bards of the olden times with an occasional eulogistic stave to the legendary paladins. While the traditional reciters of the romantic ballads are the Jogis, also called as Nathjis, the followers of Guru Gorakhnath, the Langas recite the love ballads in great style and to great effect, rendering them with moving expressions of intense feelings.

The traditional recital of the heroic ballads starts with an invocation, arti of the legendary heroes by lighting an earthen lamp, burning incenses and blowing a horn or a conch shell. A special blowing by the bhopa is made every time a listener makes an offering to the deity. Several musical instruments are traditionally associated with ballad singing; rawanhatta with the recital of the one relating to pabuji, jantar with the bagdawat, manjeera with the ramdeoji ballad; dhol, damru, dhak and kansi ka kachola with that of Gogaji; algoja, dholak and thali with the tejaji ballad; ekata with the singing of the galaleng, while accompaniment of sarangi and kamayacha is provided with all the ballads of love.

Requests for phar recitals are made by a family, a group of families, a community or the entire village, whenever a wandering bhopa of pabuji visits the village. According to the elders, the solicitation to hold a session springs from an compelling and intense spiritual urge. A phar is a scroll painted on hand-woven rough textured cotton material called reza, showing anecdotes from the ballad depicting exploits of the warrior. Rolled up on a bamboo stick, varying in size from six to nine metres in length and from one to two metres in width, it is first stretched and placed in position with the aid of wooden poles and ropes or spread on a wall. The performance, starting at dusk and ending at dawn, is presented by the bhopa and his wife bhopi, the latter focussing a butter-lamp on the relevant part of the phar, the specific heroic deed being recited by the bhopa. She follows her husband as he gracefully moves from one end to the other singing the ballad, often echoing as if in a sympathetic response, reverberating and sometimes repeating the terminals of a line or the beginnings of the next. The bhopa plays on his rawanhatta to embellish his recital, bowing in a staccato manner with distinctive rhythmic breaks between the successive notes, the jingle of the ghoonghroo attached to the bow emphasising the rhythm. The couple through syncopated style of singing, when they change the rhythm and start on an unaccented beat and continue it through the next accented, sometimes taking the last half of a beat to continue through the first half of the following, produces some spell-binding effects.

FOLK DANCE

Although almost all communities perform dance on festive occasions all over the countryside of Rajasthan, for the tribal communities of Bhils,
Minas and Girasias and other castes like the Banjara, Kanjar, Nat, Dholi, Dobi, Sansi, Nayak, Mali, Mirasi and Bhopa, it is a part of their life, the main source of their pleasure and amusement. They perform several dance forms called the ghoomar, gair, dandia, geendor, charee, teratauli, kachchighodi, raasmandal etc. While ghoomar is the most representative of Rajasthan as a whole, dandia is associated with the folks in Marwar, the geendor, with those of the Shekhawati tract, the raasmandal with Karauli, Dhaulpur and Bharatpur regions, and gair is a speciality of Mewar.

Performed mainly during the Gangaur festival, ghoomar is an exclusive dance of the womenfolk in which they whirl and move in a circle to the accompaniment of a kettledrum. Moving round, sometime anti-clock-wise and sometimes clockwise, also gyrating at times individually, they unite hands, and with measured steps and various graceful inclinations of body, beating palms or snapping fingers at particular cadences, sing some liltihg songs. With the rising tempo of the drum and the accompanying music towards the climax, participants separate themselves into pairs and swirl swiftly about their axis, their swaying colourful garments adding much to the great spectacle.

The gair is performed exclusively by men. Clad in flowing apparel, they form a circle, alternate members facing outside, holding ornamental sticks with tiny bells attached to them in both hands. The dance starts with the beating of the drum when the performers begin moving anti-clockwise in the first step striking their sticks with those immediately to their right, in the second step striking their own sticks, and in the third striking with those to their left. Half a swirl is then taken by each performer, the original alternate members thus changing direction to face inside, and the dance proceeds in this sequence. Depending upon the ability of the performers, the dance is executed sometimes with the formation of many a complicated but interesting patterns involving wrapping or looping.

Men of the Shekhawati region perform the geendor. The participants dance in a circle while the drummers beat the kettledrums from a raised podium. As the performers move, the pairing changes to make various patterns giving delightful effects. The dance is performed during Holi.

Raasmandal is the peculiarity of the folks inhabiting the region bordering Uttar Pradesh. Lord Krishna spent his early years at Brindaban near here where he played his celestial flute entrancingly and danced the mystic raasmandal in the company of milkmaids, each playing a musical instrument. This dance is noted for circular formations, pairings and the use of tiny sticks held in both hands which the performers strike against each other or against the sticks of those on each side as they move forward in the circle. The movements are full of inspired grace as the dancers believe that they are impersonating Krishna and his fair companions. Their songs comprising the dialogues between Radha and Krishna are compositions
of poet Jaideo and are replete with harmony. The effect of the modulated
tones of the adult folks blending with the clear treble of the juveniles in
the mellifluous accent of brajbhasha, while the time is marked by the
ringing sounds of cymbals and the soothing, monotony of the large drum,
accompanied occasionally by the flute, is extremely pleasing and divine.
Mass marathon dancing sessions of raasmandal are held in the Karauli
region around Holi when hundreds of participants belonging mainly to
Ahir, Mina and Gujar communities dance and present a grand and
unforgettable night-long spectacle.

Not a dance in a strict sense, as the performance does not involve any
movement of feet in rhythm, but a devotional tribute involving an exercise
mainly of the hands and the parts of the body between the ribs and the hips,
tera tali is an important link with ancient cultural heritage. Restricted now
to the women of the Kamad community tera tali, called so because terah
(thirteen) cymbals are used to give rhythm to the intricate movements of
the performer and to provide a synchronous pulse to the accompanying
musical instruments as well as the devotional singing, is a bewitching
performance. Nine cymbals are fastened on the right leg, seven between the
knee and the ankle, one on the instep, one on the big toe, and one each on
both the arms, while the performer holds about a foot long string tied to a
cymbal in each hand. A performer or sometimes two, sit in front of the
heroon housing the image of the legendary Ramdeoji along with the
accompanists playing on chautara and khartaal, singing songs in adoration of
the saint. To begin with, the accompanists chant in slow rhythm and the
performer stretching the right leg a little, starts striking the cymbals in hands
against those tied up at different places. With the increase in the tempo,
the performer stirred into rapid lively movement weaves some intriguing
patterns by changing the sequence of the strikes and embellishments in the
rhythm. The magnificence of this grandiose spectacle lies in the simultaneity
of the swift and elegant rocking motion of the performer - leaning, inclining
and swaying back and forth of the torso, while striking tinkling cymbals with
great precision, as if in a hypnotic trance.

A devotional dance of Bikaner region, producing a mixed feeling of
awe and reverence, is the Jasnath thi, called so as it is restricted to the
religious order of the saint Jaswath. A pit about seven by four feet containing
several layers of burning charcoal is prepared. A group of male performers,
inspired to a condition of great mental concentration by the religious
fervour of the spiritual music, swiftly enters it, and dancing plays with the
blazing charcoal, taking a fistful for crushing and munching. The chang
is an extremely popular number with the menfolk during Holi. After carousing
they sing riotous songs full of rhythmic audacities to the accompaniment
of chang. The merry bacchanals first form a ring to revert to the orginal
position, and caprioling swivel around on their heels. Twisting and turning,
their bodies in a serpentine movement in response to the swinging, lilting sounds of the chang, they sit on half-bent knees and mirthfully convey erotic expressions through suggestive movements to highlight the impudicity contained in the accompanying songs. The sense of humour at times goes earthy and sprinkled with bawdy abuses, but all the time they keep perfect harmony with the dynamic beats of the instrument.

The folks also enjoy a dance, largely associated with marriage festivities called kachchighodi. Performed mainly by the menfolk of the Bavaria, Kunhar and Sargara communities, it has its roots in the martial traditions of Rajasthan. Four to five persons in the attire of a bridegroom are presented as if riding horses. The body of the toy horse is made up of two bamboo sticks and two baskets covered with trappings and a tastefully decorated wooden head, while a little jute fibre makes its tail. The rident riders in flowing colourful garments move on the stage majestically from one end to the other, enact a battle scene elegantly brandishing their swords in the air; and make the toy horse seem sometimes as galloping or cantering, and sometimes rearing and prancing to the accompaniment of the dholi, jhalar, bankia or to the songs by the women. The dance concludes with some vigorous movements synchronal with the gallopadic tunes of the musical aids. Certain ethnic groups are specially noted for the delightful dances performed by their womenfolk. One such dance is charee, after the name for a brass vessel. Women of the Mali community in the Sarwar region, perform this dance as a gesture of welcome to an honoured guest, specially the bridegroom and his party on their arrival at the bride's house. They adorn themselves with the best ornaments and colourful attire. Heavily veiled, they present themselves with brass vessels filled with flaming cottonseeds on their heads and dance in gay abandon, squatting, reclining and caprioling elegantly to the flow of rhythm provided by the dholak and bankia till the flames die out.

The womenfolk belonging to Dhobi, the washermen community, are also known for their exquisite dancing. On all happy events and festivities after a bit of carousing, they dance in circular formations to the accompaniment of a dholak. Arms moving freely in all directions at waist and shoulder level, head following the movement of the waist and the arms, sharp sideway movements of hips, occasional knee dips and pirouetting, the dance fades off with the supporting festal songs rendered by the large congregation of womenfolk of the community.

Dances performed by the nomadic Banjara, Nat and Santhia womenfolk are no less spectacular. Outside their camps in the open grounds, late in the evenings, they light bonfires around which the menfolk squat in a bacchanalia to carouse together. The womenfolk singing episodic hilarious
songs, based on interesting occurrences in their lives, which may sometimes be scandalous, slanderous and even bawdy, enter this ring with small measured steps. Moving gracefully as if gliding, they dance with a little of hand and torso movement but a profusion of lateral hip activity, punctuated with pirouettes to the accompaniment of the dholak, thali or jhalar, played by men, creating an exotic atmosphere in the soiree lasting till the small- hours of the morning.

Dances performed by the womenfolk of the Kalbelia community are indeed breath-taking. They closely seem to simulate the appearance, manner and mood of a snake at the time when the snake-charmer plays on his poongi to charm and hypnotize it by his music. Wrapped in black striped odhani, which gives them a reptilian semblance, with the khanjari and poongi as musical aids to the performance, they make all the swift serpentine movements of the body - coiling, winding and spiraling; twining and twirling; spinning and squirming, and turning often in a wriggling, writhing movement to a zigzagging series of short and sharp turns in alternate directions - a grand rhythmic display of pliancy and suppleness of human body, and a memorable spectacle leaving the audience guessing as to who in fact is the real charmer in the show.

Of the sundry dance forms all over the countryside, those performed with swords, shields, bows and arrows are also very interesting. Reminiscent of the glorious martial history of Rajasthan, the accompanists on such occasions-sanai and nagara players, effectively combine with the dancers performing with great virility and enthusiasm to create a warlike atmosphere.

Frolicsome tribal communities of the Bhils and Girias are very fond of dancing, indeed it is a part of their life and they have quite a variety of dances. In walar and maadal numbers both men and women participate, while lubar and kood are exclusively done by the women.

In walar, the men and women form two separate concentric circles, the outer being of men who hold a sword or a stick in their right hands. Each participant rests the left arm on the shoulder of the next person. The drummer, standing in the centre then starts playing on his dhol. Each member moves the left foot forward followed by an agile right, then the right foot is moved forward succeeded by a nimble left. Such movements are then made backwards to resume the original position. The steps are taken sprightly in perfect rhythm with the beats of the drum. While the dance goes on, the males sing a poser addressed to the females who reply singing, then the females ask a riddle and the males answer. This exchange of wits is amusing, often thought of on the spur of the moment exhibiting much wit and sense of humour.
No singing is involved in maadal. Men and women in colourful clothes form two separate circles. Men place an ornamented bamboo stick over the shoulders and rest their hands over its ends in the style of a typical shepherd, while the women join hands with each other. The dance starts when the drummer begins playing the maadal, participants moving gracefully to its beat sometimes clockwise and sometimes anti-clockwise.

The lubar dance is performed exclusively by the womenfolk mainly on the occasion of marriage. Two parties are formed which stand facing each other in a line some distance apart. When the drummer starts the beat, participants move forward in line coming close to each other and then retrace their steps to the original position all the time singing joyously.

A Bhil dance associated with the eternal couple Mahadeo and Parvati, called the govi is performed by males in the month of Asoja. One of the performers representing Mahadeo, is called budia, while the rest, dressed as females, call themselves rai representing Parvati. At the centre of the site of performance a large trident trisul is pitched in the soil around which lamps are lighted, incense burned and a puja performed before starting the dance to the accompaniment of the drums. They dance in a semi-circle, feet moving in unison with the beat of the drum. The left foot is first put forward, the right moving forward to join it, and the process then repeated backwards. The dancers whirl on their toes at regular intervals. Gestures depicting certain anecdotes about Mahadeo and Parvati are made by the participants with their hand and body movements.

The customary dances of Meenas, Bhils and Girias at the time of the bride's farewell are the most vigorous, spontaneous and spectacular. Men and women of both parties, attired in their choicest clothes, form a ring around a drummer, half the circle composed of men and the other half of women. Sometimes they make two concentric rings, inner of the women and the outer of men. When the drummer starts with a slow rhythm on maadal or dhol, men and women begin moving anti-clockwise, having a musical dialogue slowly sung in falsetto. The drummer then gradually increases the tempo - quicker the beat, quicker the movements of the dancers, moving clockwise and sometimes anti-clockwise. Quicker grows the beat of the drummer, quicker and quicker the movement of the dancers. The ring widens and narrows concentrically at regular intervals, as if symbolising the quaint vicissitudes of life, with the simple but extremely rhythmic waving of arms and clapping of hands in perfect harmony with the cadence of the sounds produced by the drummer in a state of gay abandon and sheer ecstasy of great delight.
THEATRE

Rajasthan has a rich tradition of performing arts and folk forms of theatre. Its tradition of theatre is as old as its folk tales and folk lores such as Bagrawat Deonarain Mahagatha, Pabuji, Gogaji, Tejaji, Dhola-Maru, Beenja-Saini, Ramu-Channa, Jethwa-Ujli, Mumal-Mahendra, Baghu-Bharmali, Durupadavtar etc. These folk lores, legends and tales are full of love, beauty, heroism and adventures. The regular history of some of the forms of theatrical expression can be traced from sixth century A.D. Their advent differs from region to region in the State. The 'Turra- Kalangi' form of theatre is about 500 years old. Shah Ali and Tukan Gir, who were two great saints of Mewar gave birth to this form. The 'Rammats' of Bikaner have their own speciality and are different from the 'Khyals' of Kuchaman and Chirawa. Their origin is from the poetic contests held in Bikaner some 100 years back.

The culture of Adivasis of Rajasthan such as Bhils has contributed a lot towards enrichment and preservation of various traditions and folk forms of theatre in Rajasthan by way of their colourful customs and rituals. The Bhils living in the Aravali mountain range present a forty-day-long ritualistic dramatic performance every year soon after the monsoons. The ritual kown as 'Gavri' is a rich cultural and theatrical expression of a community which has inhabited this sub-continent from the ancient times.

The culture of Rajasthan is both ancient and living. Persistence and self renewal are its two main characteristics which make it relevant to itself in a changing world with its great ideas that live in the common consciousness of its common people as the heritage of an unknown practical wisdom. Similar is the case with the theatre of Rajasthan.

The rich cultural legacy of folk theatre and other performing arts in Rajasthan flourished due to princely patronage in feudal time. The atmosphere of the princely courts at that time was very congenial for the development of performing arts including theatre. Those connected with the ruling dynasty in the princely states were quite conversant with the performing arts but the common masses were left somewhat aside with the result that a wide gulf was created between the art of the princely courts and the art of the common people which was always looked down by the persons connected or related with the royal family of Raja-Maharajah. This tendency developed particularly in the medieval times and spread up in the villages. With the development of rigid class system, the folk forms of theatre gradually became the property of the down-trodden and the higher castes disowned them. In this way the theatre art which was a common property of the people and a common medium of self expression,
went to the backward classes for entertaining the general masses on special occasions.

Rajasthan can be divided in three regions according to the various folk forms of theatre:

1. The hilly tracts of Udaipur, Dungarpur, Kota, Jhalawar and Sirohi.
2. The desert areas of Jodhpur, Bikaner, Barmer and Jaisalmer.

The hilly tracts are also very rich in community entertainments because of the colourful cultural and ritualistic traditions of tribes like Bhils, Minas, Banjara, Saharias and Garasias. The natural surroundings and their deep faith in the supernatural powers are responsible for their gay life. It provides them ample opportunity of expressing their feelings in the form of dance, drama, theatre and music.

The desert areas of Rajasthan have a scantly population and the common man has to engage himself more in earning his livelihood through hard and strenuous work. Most of the entertainment in these areas is provided by the folk entertainers like Sargadas, Nats, Mirasis, Bhats and Bhangis. They mimicize, dramatise and improvise the day-to-day incidents and perform to the audience to entertain them. They do it in farce form of theatre. The dialogues of their shows in this particular form of drama are full of satire and comedy to cause laughter.

The eastern part of Rajasthan, particularly that of Shekhavati, is rich in professional folk performance of ‘Khyal’ which is one of the most popular forms of folk theatre of Rajasthan. The people here have plenty of resources for earning their livelihood and nature too has not been so cruel as in the western desert areas of Barmer and Jaisalmer. Kathputli, Bhats, Kamads, Kachighodi dancers and Bhopas of various types are the main performers here who have preserved and developed the performing arts relating to stage and drama. The regions of Alwar and Bharatpur present a cultural synthesis of Haryana, Rajasthan and Uttar Pradesh in their folk theatre.

The border areas of Rajasthan adjoining Uttar Pradesh like Dhaulpur, Sawai Madhopur and Deeg are culturally influenced by Uttar Pradesh and their Ras-Leelas, Ram-Leelas, Rasiyas, Khyals and Nautankis have a distinctive cultural influence of the Brij Bhoomi. It looks as if the cultures of Rajasthan and the Brij are embracing each other in these areas.
The following folk forms of theatre exist in Rajasthan. These folk forms emerged as a natural outcome of a demand for entertainment though the beginning must have been through rituals:

**KHYAL** — In the earlier part of the eighteenth century evidence of regular folk plays being performed in Rajasthan is traced. These were called Khyals. The content of these plays was mythological, historical or prevalent folk-lore. Due to the geographical differences these Khyals consequently acquired many different forms. Among the various Khyals the noteworthy are Kuchamani Khyal, Shekhavati Khyal, Jaipuri Khyal, Ali Bakshi Khyal, Turra Kalangi Khyal, Kishangarhi Khyal, Nautanki Khyal, Nanchi Khyal and Hathras Khyal. These Khyals are not only different in language but have stylistic differences as well. While some have a dominance of music, the others have dominance of drama, dance and singing. The accompanying instruments also differ. The singing is either folk based or classical. These differences arose out of individual merit of a particular performer. If the performer was strong musically then the Khyal used to be music dominated. In case the performer or 'Khilari', as an artiste or actor of Khyal is called, is strong in dance, the Khyal became dance dominated. Distinguishing features of some of these Khyals are as under:

**KUCHAMANI KHYAL** — Lachiram, a great exponent of Khyals originated this style by evolving his own style in collaboration with the existing ones. The distinguishing features of this style are:

(a) Operatic in form;
(b) Predominance of singing;
(c) Conformity of dancing steps with the rhythm used; and
(d) Performance in open air.

The other characteristic features of this style are:

(i) Simplicity of language;
(ii) Use of tunes of direct communicability;
(iii) Intricate expressions while acting; and
(iv) Use of themes having social satire.

Lachiram, himself was a good dancer and a reputed writer. He authored 10 Khyals, prominent among them being Chand Milagiri, Rao Ridmal and Meera Mangal. He had his own team of dancers, which he used for professional performances. The performance of Khyals lasts from evening till morning and hundreds of people come from distant areas to witness the open air show. Though Lachiram died about 60 years back,
his Khyals are still performed all over Rajasthan. The female roles were invariably played by the males. Musical accompaniment is provided by drummers, shehnai players, Dholak and Sarangi players. The songs are usually very shrill and are sung by the dancers themselves. The musicians in the background accompany them when they go out of breath. At present Ugam Raj Khilari is a prominent exponent of this style.

SHEKHAVATI KYAL: Nanu Ram, a great exponent of this most entertaining Khyal died some 60 years back leaving a legacy of several popular Khyals of great beauty and style. Some of these Khyals are -

(i) Heer Ranjha;
(ii) Harichand;
(iii) Bharatrihari;
(iv) Jaidev Kankali,
(v) Dhola Marvan; and
(iv) Ahaldeo.

Nanu Ram belonged to Chirawa and was a Muslim by caste. He was loved by all irrespective of caste and creed and even now he is remembered by all communities with respect and love. His greatest disciple was Dulia Rana, who was his nephew.

The main characteristics of this style of folk theatre are as follows:

(i) Good foot work;
(ii) Intricate singing style with great communicability;
(iii) Elaborate accompaniment of orchestral music consisting of Harmonium, Sarangi, Shehnai, Flute, Nakkara and Dholak.

Dulia Rana and after his death his son Sohanlal and his grandson Bansi Banarasi till today perform these Khyals for almost eight months in a year. Dulia Rana used to play female roles very effectively in his age of 80 years. He was very smart and a good singer as well as a dancer. Dulia's Khyals are very popular in whole of Shekhavati. The lyrical dialogues of his Khyals have great literary and theatrical value. Hundreds of people of this area witness these shows. The main host who invites mandali of the family of Dulia Rana bears all the cost of the shows and remunerates the artistes or Khilari as they call them usually. The performers of this form and style of Khyal are mostly Mirasis, Dholis and Sargadas but there is no restriction for others, who wish to join Khyal party. It is interesting to note that the Khyals of Nanu and Dulia are performed by several other non-professional groups also for fun and entertainment.
JAIPURI KHYAL: Though the ethnic of all the Khyals is almost same but this style of Khyal has its own distinctive features as narrated below:

(a) Female roles are played by female artistes also;
(b) There are immense possibilities in this form for experimentation;
(c) This style is not rigid but free and flexible; and
(d) Use of prose, poetry, music, dance, song and drama in appropriate proportion.

Artistes of Gunijankhana used to take part in these Khyals. Following are some of the popular Khyals in this style:

(a) Jogi-Jogan;
(b) Kan-Gujri;
(c) Riyan-Bibu;
(d) Pathan;
(e) Rasili Tambolan.

In the year 1981, a new play entitled ‘Khyal Biarmali’ has been written in this style by Hamidullah, an experimental playwright of Rajasthan, which has been performed in Rajasthan as well as outside the state at Hyderabad, Bangalore, Madras, Bombay, Delhi and several other centres. Due to its colourful production this play has been highly appreciated and has been translated from Hindi to other regional languages. It has also been prescribed for study in the post-graduation course of faculty of Arts in Hindi in the University of Rajasthan.

TURRA KALANGI KHYAL: Shah Ali and Tukan Gir, two great saints of Mewar gave birth to this cult of Khyal some four hundred years back and named it ‘Turra Kalangi’. Turra was considered as the symbol of lord Shiva and Kalgi that of Parvati. Tukun Gir belonged to Turra sect and Shah Ali to Kalgi. Both these cults propogated the philosophy of Shiva and Shakti respectively in their own way. The chief medium of their propogation was poetic competition which is popularly known as Dangal, where followers of both the sects would come, sit together and would solve complicated philosophical problems through instantaneous poetic compositions. These poetic contests have given birth to the best poetry of the time.

The Turra Kalangi sect became very popular and spread all over Rajasthan and Madhya Pradesh. The first stage play of Turra Kalangi was titled ‘Turra Kalangi Ka Khyal’.
The rest of the characteristics of 'Turra Kalangi' being the same as those of other Khyals, the following distinctive features can be attributed to it:

(a) Non-professional in nature;
(b) Elaborate stage decorations;
(c) Simple dancing steps;
(d) Lyrical singing which is almost like recitation of poems; and
(e) It is such a drama which provides utmost public participation in it.

The main centres of the performance of Turra Kalangi are Ghosunda, Chittaur, Nimbahera and Neemuch which is in Madhya Pradesh. These places have given birth to some of the best Turra Kalangi composers like Chain Ram, Hamid Baig of Ghosunda, Jaydayal, Tara Chand and Thakur Onkar Singh. Among these Turra Kalangi players Soni Jay Dayal was most outstanding. His Khyals are popular even now. After his death people of these areas remember his works with great esteem.

In Turra Kalangi Khyals two separate small stages are erected at a height of about 20 ft. Turra and Kalangi two major actors of this style enter the main stage with the help of raised platforms. These stages are beautifully decorated with flowers, paintings, canopies in Rajasthani style of architecture. Chang, a popular instrument of music is invariably used in this style. The dialogues of this Khyal are called Bol and are in poetry. Two dialogues of this Khyal are reproduced below:

**SAWAL TURRA** — Mahadeo Vikral Roop Ley
Jot Chandrama Nazar Pari,
Parvati Aur Ganga Lartin
In Doo Noo Me Kaun Bari?

**JAWAB KALANGI** — Mithiaya Shairi Karte Hoo,
Baten Karte Hau Bari Bari,
Parvati Aur Ganga Doo Noo Batlau Kis Rooz Lartin?

**GAVRI** — This community theatre of the Bhils in Mewar is fascinating and ritualistic. There are immense possibilities of further experimentation in this form because of its musical strain. The performance of this form is conducted and regulated by the music.

As stated earlier, the Bhils living in the Aravali mountain range around the city of Udaipur present a forty-day-long ritualistic dramatic performance every year soon after the monsoons. This ritual which has theatrical form is called 'Gavri'. Gavri is a rich cultural, artistic and theatrical expression of a community which leads nomadic life.
The Bhils, one of the aboriginal tribes which have inhabited this sub-continent from the ancient times, have a colourful and chivalrous history which has made their culture robust and virile. But Gavri being a product of long interaction of Bhils with the Hindu mythology, social practices and the special historical features of this community in the Mewar area, acquires a wider significance beyond the limits of the communal boundaries.

In the month of August, on the next day of Raksha bandhan, Bhopas and the Bhil priests gather in front of the temple to invoke Goddess 'Gavri'. They ask her to be the guest of the community. Cornseeds are thrown 'on the idol. If they fall on the right side then the answer is taken to be affirmative. But if they fall on the left, the response is taken to be negative.

In case the answer is positive, elaborate preparations are launched on a massive scale. Wooden masks, primitive make-up materials, jewellery, costumes and properties for the ritual are rigged and collected.

After the ceremonial erection of a pole in front of the temple, a series of dramatic spectacles are enacted in the divine presence every day. The pole in the centre is vital. Like a junction it becomes a link between the mortal and the divine. The spirit slides down the pole and becomes manifest when not only the actors but even the spectators are possessed.

The plots or themes of the episodes are not linked but they all have a thematic unity and identical culmination. These are often shaped out through fragmentary stories of fight, defeat, death and then finally resurrection of the spirit through the blessed touch of the Goddess.

Bhanu Bharati graduated from the National School of Drama, has produced a play entitled 'Pashu Gayatri'. The experiment has been acclaimed for its artistic excellence. This medium is so powerful that it can be conveniently used for education and development.

Gavri has some special characteristics as narrated below:

(i) The Gavri is performed in the months of July and August for worship of the deity Lord Budia.

(ii) The Bhils leave their homes and go out of their village in a ceremonial way to perform this drama. They are out for 40 days.

(iii) The show lasts from morning till evening.

(iv) The participants are full of vigour and enthusiastic in nature.

Some of the most interesting episodes of the Gavri are Devi Ambav, Badshah-ki-Sawari, Banjara, Khadiiya Bhoot and the lion- boar fight. All these episodes are symbolic in their meaning.

RAMMAT - The Rammats of Bikaner have their own speciality and are different from the Khyals of Kuchaman and Chirawa or Shekhavati. Their origin was also from the poetic contests held in Bikaner some 100
years back. Some persons composed poems on various personalities of Rajasthan, both religious and historical. These compositions were transformed in stage performances. Some of the main writers of Rammats were as follows:

(i) Mani Ram Vyas,
(ii) Tulsi Ram,
(iii) Fagu Maharaj,
(iv) Sua Maharaj,
(v) Tej Kavi of Jaisalmer.

It may be mentioned here that Tej Kavi of Jaisalmer was a revolutionary theatre worker. Born in the year 1938 he started a Rammat Akhara named Shri Krishna Company. He authored 'Swatantrata Bavni' in 1943 and presented it to Mahatma Gandhi. The British Government took notice of it and issued a warrant of arrest. When Tej Kavi learnt about it, he went to the residence of the Police Commissioner shouting as under:

‘Commissioner Khol Darwaza Hamian Bhi Jail Jana Hai,
Hind Tera Hai Na Tery Bap Ka
Hamari Matra Bhoomi Par Lagaya Bandi Khana Hai’.

It goes to show that the players of Rammat and Khylas were not only entertainers but they were very much concerned and conscious about the country and society.

Some of the special features of Rammats are as follows:

(i) The main characters keep seated on the stage before the rammat starts so that every one can have a look at them. The dialogues are sung by special singers, seated on the stage and the main characters support them by singing the principal line.

(ii) The main musical instruments for accompaniment are Nakkara and Dholak.

(iii) No stage decoration is done. Only raised platform is erected. The main lyrics sung pertain to -
Chomasa - description of the rainy season;
Lavni - relating to devotional aspects of deities;
Ganpati Vandana - praise of the deity Ganpati,
Ramdeoji Ka Bhajan-Sung before the show starts.

The literary aspect of Rammats is the most predominant one. The accompanying musicians and instrumentalists play very important role in the entertaining value of Rammats and they command respect from all.
The other aspects of Rammats are somewhat similar to the Shekhavati Khayals. The only difference is that the Shekhavati Khayals have developed into professional ones whereas the Rammats are still in their community form. Anybody irrespective of caste, creed and profession can participate in Rammats.

Some of the chief Rammat players were late Shri Ram Gopalji Mohta, Ganga Das Sevak, Suraj, Kana Sevak, Jeetmal and Gindoji of Bikaner. Gindoji was one of the most outstanding nakkara players also.

The Rammats besides Bikaner are played in Pokran, Phalodi, Jaisalmer and neighbouring areas. Some of the most popular Rammats are Puran Bhakta, Mordhwaj, Dungji Jawarji, Raja Harischandra and Gopi Chand.

TAMASHA — Jaipur has a proud tradition of Tamasha form of theatre which began during the times of Maharaj Pratap Singh of Jaipur in the earlier half of the 19th century. A family of performers travelled across the face of the country, from somewhere in the south and reached Jaipur. This family is called the Bhatt family. This family was the exponent of such mixed forms of theatre as Tamasha, Jaipuri Khyal and Dhu Dhruva-Pad. This family under the leadership of Bansidharji Bhatt found state patronage of the Maharajas of Jaipur. The family still continues and their Tamashas are still being staged. In the Ustad parampara was Phoolji Bhatt who was known for his singing with Dhruva-Pad. Presently Gopi Krishanji Bhatt is the Ustad and their productions still continue. Vasudeo Bhatt who is a good stage actor and singer is very active in this branch of theatre. He is cousin brother of Gopi Krishan Bhatt. Gopi Chand and Ranjha-Heer are some of the popular Tamashas. The distinctive characteristics of Tamasha are as under:

(i) This form of Tamasha is different from Tamasha of Maharashtra.

(ii) The dialogues are written in lyrics and are presented in musical compositions.

(iii) The Tamasha is performed in open air theatre which is called Akhara.

(iv) The shows of Tamasha are still being performed by members of the same family for the last 250 years.

(v) All the musical compositions are composed in Rag-Raginis.

(vi) Music, singing and dancing dominates in Tamashas.

(vii) In this age of Cinema and Television this form of Tamasha is still very popular among audience.
SWANG — The next folk form of theatre is Swang. Swang literally means to put on a costume which is an imitation of a deity or some known character. Some tribals and tribes perform this as a profession. It is a form which concerns a single actor. But with the modern means of entertainment this form is limited to very remote villages and performed on festivals and marriage only.

PHAD — The Phad is played by Bhopas. They move from one place to the other very fast. The Phad is spread tight in a horizontal position and the wife of the Bhopa moves an oil lamp towards the scroll while singing and dancing. The Bhopa plays on his favourite instrument 'Rawan Hatha' and sings the songs in chorus. The audience is highly impressed by the show and expects happy returns for the good of their family.

Two very popular shows of Phad are Pabuji Ki Phad and Devji Ki Phad. Pabuji has been great hero of the Rathore clan about 700 years back. His memories are still cherished by hundreds of his followers in Rajasthan. He is worshipped as a family deity and the songs of his heroic deeds are sung by Bards and Bhats. The Bhopas of Marwar have composed hundreds of ballads in praise of Pabuji and carried this tradition of heroic poetry till today. A special class of Bhopas, known as Pabuji Ka Bhopa, have evolved an interesting technique of reciting this poetry with action.

A scroll commonly known as Pabuji Ki Phad, nearly 30 ft. in length and five feet in breadth, profusely illustrating the life of Pabuji and rolled round a thick bamboo is carried by these Bhopas from one place to the other. The believers in the mysterious powers of Pabuji invite these Bhopas to perform the Phad for them for the recovery of their children from illness or removal of any evil influence from their family.

The other popular form of Phad is Devji Ki Phad. Devji was also a Rajput hero of Solanki clan as chivalrous as Pabuji. The songs of Devji Ki Phad are recited by the Devji Ka Bhopa who belongs to Gujar community. He plays on Jantar, a famous musical instrument. There are many types of Bhopas all over Rajasthan. They play on instruments like 'ravan-hatha', 'apang' and 'jantar'. They are landless and have to depend upon the demonstration of their Phad for their livelihood. A big fair is held during dashahra every year in the village Kodumand near Runicha which is the original home of Pabuji where thousands of his devotees collect and pay homage to Pabuji. On this occasion hundreds of Phad singers of all varieties assemble and sing the songs of Pabuji collectively.

LILA — The Lilas of Rajasthan draw their subject matter from Mythology. They could be classified into Rasdhari and Garasia. In these Lilas there is dominance of religion and rituals. In the present time
are very few groups performing Lilas and those that exist are mostly doing Ramlila and Raslila.

**NAUTANKI** — Among the Nautanki groups the group of Natha Ram worked in Bharatpur and Dhaulpur. There are some other Akhadas which perform Nautanki in the Dhaulpur, Karauli, Alwar, Gangapur, Bharatpur and in the District of Sawai Madhopur. These Akhadas are known by the name of the group or company. Their plays include Roop Basant, Naqab Poosh, Satya Harishchandra, Raja Bharat Hari. These Nautankis are very popular in the villages of these areas and special occasions of their performances are marriages and other social ceremonies as well as melas and fairs.

**BHAvAI** — This form of dance-drama is very popular in the areas of Rajasthan which are adjacent to the border of Gujarat. The Bhavai play is professional in nature and has many technical qualities. The Bhavais visit their patrons or say 'yajmans' every year and are received by them very cordially.

'Jasma Odan' is a very popular play in this form which has been staged in London and West Germany outside India. This play has been written by Shanta Gandhi. Some distinctive features of this form are as under:

(i) Bhopa and Bhopi with the name of Sagaji and Sagiji or with some other name having some humourous work in the play as Sutradhar.

(ii) The theme is connected with the struggle of common man for existence vis-a-vis the higher class.

In Rajasthan, apart from these folk forms of theatre there are certain other families and persons like Bhopas who have adopted the profession of entertaining having theatrical elements from their ancestors hereditarily. Prominent among them are Rasdharies, Bahurupias and Bhands which are depicted as under:

**BHOPA** — The Bhopas are professional worshippers and their main profession is to sing and dance in praise of their deities either at places of worship or at the door of their patrons. Singing, dancing and performing various acrobatic feats are the main source of their livelihood. They are usually masters of their arts and are staunch believers in the divine powers of their deity and super-natural.

Pabuji Ke Bhope and Ramdoji Ke Bhope have been described earlier. The other types of Bhopas are as under:

(i) **Gogaji Ka Bhopa** — Gogaji, the Thakur of Dadreva was the disciple of Goraknath in the 6th century. He was a great leader and saved several cows from slaughter by the invaders. Since then he is worshipped
as a saint. The Bhopas of Gogaji sing the songs on the heroic deeds of Gogaji. They play on deru a folk musical instrument and balance a rotating thali on the tips of their fingers. They generally sing in groups. The chief of the Bhopas, who is supposed to be possessed by the deity puts several snakes round his neck while singing and dancing. A fair is held every year at Bhadrapa in Goga Medi near Bikaner at the time of Gopashtami where thousands of pilgrims assemble to pay their homage to Gogaji. Hundreds of Bhopas assemble there to sing and perform acrobatic feats in the worship of the deity. They sing along with the sound of an extra-ordinary drum known as Math. The scene of their singing with the playing of musical instruments creates a very sensational atmosphere. The actions done by the Bhopas are mostly acrobatic. The songs have devotional touch and are sung with extraordinary serenity and gravity.

(ii) Mataji Ka Bhopa — They are the worshippers of Mataji, the goddess, and are believers in the divine powers of Karnimata and Jeen Mata of Sikar. The distinctive feature of these Bhopas is that they are dressed like a bridegroom. They also perform acrobatic feats including piercing a needle right across the tongue. They assemble and collectively perform at the time of fair of Jeenmata and Karnimata.

(iii) Bheruji Ke Bhope — They are the worshippers of Bheruji. They are ordinarily dressed. They pour lot of oil on their clothes to look deliberately greasy. They cover their face with carbon soot and use lot of sindoor on their forehead and face. They handle a trishul and play on a blowing instrument known as 'Mashak Ka Baja'. They do not move in groups.

Rasdharis — Rasdhari usually means one who performs Rasleela on the life of Lord Krishna. But later on it included other themes also. The first Rasdhari drama was written by Motilal Jat of Mewar nearly 80 years ago. The style of performance of Rasdharis is altogether different from the other folk forms such as Khyal. This particular form is prevalent in Udaipur and its neighbourhood and has spread in Marwar region also. The chief performers of this style are Vairagi Sadhus. Rasdhari, orginally, was a community folk dance-drama in which all used to take part for joy and pleasure but later it became the monopoly of a selected few, who took it up as means of livelihood and formed their own parties and groups for professional earning.

Rasdhari differs from other styles of folk theatre in many ways. One of the main differences is that it is an arena play for which no platform is required. Most of the themes used in Rasdharis are Ramleela, Harishchandra, Nagji and Mordhwaj. Hundreds of villagers gather round the village chauraha to witness this show of dance and drama. The lyrics
used in singing are all un-written and have been handed down hereditarily. The themes in Rasdhari are depicted through singing and dancing. The villagers enjoy the shows almost free of cost. The village community provide the performers free lodging and boarding and sometime also remunerate. Now this form is extinguishing gradually.

**BAHRUPIYAS** — The Bahurupias of Rajasthan perform all over Rajasthan. They are experts in changing roles. With the help of their make up and dress they almost look like a person they are imitating. During their visits to villages they entertain people for days together on the occasion of marriage, fair or some ceremony. They are masters of their art and the main characters they imitate are the rich man, the village Bohra, Sethji, village Bania etc. The art of Bahurupias in Rajasthan was unique in itself but in these days of modern means of entertainment it is loosing ground. Parshuram of Kelwa is at present the best performer. Jankilal Bahurupia is also famous in Rajasthan for his art of imitating and has represented Rajasthan in festivals.

**BHANDS** — Bhand Mandlis were very popular in the erstwhile princely states of Rajasthan. They were patronised by the feudal Raja-Maharajahs. Even today Bhand Mandlis exist in Jaipur, Kota, Bundi, Jhalawar, Udaipur. Now they perform on the occasion of marriages and other ceremonies. Inspite of modern means of entertainment, dominating the field of entertainment, they have retained their position and are still popular though some of them have joined musical orchestras.

**PARSI THEATRE** — In the earlier part of this century a new style of theatrical performance developed in the country with the name of Parsi Theatre. Though this is a debatable point but authorities of this style of theatre are of the view that this style was inspired by the Shakespearian theatre of England. The distinctive features of this style are enumerated below:

(i) Broader gestures of actors on the stage.
(ii) Definite theme of the Play.
(iii) Particular style of speaking and dialogue delivery.

This style influenced the theatre-men of Rajasthan and in the thirties one Mebboob Hasan produced plays in this style in Alwar and Jaipur. His shows were witnessed by the rulers of erstwhile princely states of Alwar and Jaipur. He produced a number of plays written by Agha Hashra Kashmiri. It was a personal effort by a theatre- man to produce play of public appeal without princely patronage or support of public in the shape of ticketed shows. In those days some of the princely states were running
their own departments of performing arts and, therefore, such an effort was an indication that the performing arts were coming out of house-hold of princes to public at large.

It will be interesting to note here that the recent discovery of records of the organised departments of performing artistes in some princely states in Rajasthan has widened the perspectives of research scholars trying to understand changes in the patronage of the performing art tradition, especially the transition from the patronage of the princely courts of the Rajput rulers to the reliance on public support for artistic performances.

In Jaipur the major department for performing artistes of erstwhile Jaipur state was called ‘Gunijankhana’ as referred earlier. It was one of the household departments founded by Sawai Jai Singh—II when he built Jaipur. The records of this department are an important source of information on performers and patrons of cultural events in Rajasthan. The records bear testimony to the fact that the tradition of performing arts was considered to be premised on two lines of continuity, ‘parampara’ and ‘sanskriti’. ‘Parampara’ was, as it is today also, the hereditary aspect through which this art continued in sequential or successive chain of persons as a ‘gharana’ who were embodiments of the discipline and creative aspects of performing arts.

‘Parampara’ being a living chain of traditional knowledge, carried through generations of teachers and disciples. It is a line through which the performing arts descended. The sophistication and refinement of the art can be expressed as ‘sanskriti’ which means both purification and culture. Performing arts were always a part of cultural tradition. In ‘parampara’ ‘gharana’ incorporates the hereditary aspect but refers to group membership as well as lineal succession of a performing art tradition.

As a result of construction of theatre buildings in various princely states as Ram Prakash Theatre of Jaipur and similar other theatres in Jhalawar etc. in the forties, the theatre art further came in the grip of general masses from the arena of royal courts. This decentralisation of patronage and performance further encouraged common theatre-man to come forward with plays and productions of mass appeal. Parsi Theatre was in full swing till the advent of cinema which took over its popularity, but still this form retained its value as a source of entertainment.

In Rajasthan Maniklal Dangi and Kanhaiya Lal Panwar were two major exponents of this form of theatre. Ganpatlal Dangi who is related to Maniklal Dangi is maintaining this tradition. Kanhaiya Lal Panwar joined Shahjahan Theatrical Company in 1942 and produced a number of plays on folk lores of Rajasthan. Some of these plays were ‘Ramu-Channa’,
'Dholo-Maroo' and 'Chunri'. He came back to Rajasthan and joined Marudhar Theatrical Company of Nathdwara and acted in the plays entitled 'Sita Banvas' and 'Krishna Sudama'. He has established his own Company 'Panwar Theatre' in Calcutta and is still active.

In 1977 H.P. Saxena, a good theatre actor of Jaipur produced a play entitled 'Yahudi Ki Larki' written by Agha Hashra Kashmiri in the style of Parsi Theatre to revive this form. Some other efforts were also made.

The advent of the Radio broadcasting, short plays and establishment of an All India Radio Station at Jaipur resulted in performance of plays that were short and compact. Ganga Prasad Mathur of the All India Radio, Jaipur in the sixties trained a number of actors like Om Shivpuri, Sudha Shivpuri, Mohan Maharshi, Pinchoo Kapoor, Goverdhan Asrani and some others who have now made a mark on the national scene.

In 1957, the Government of Rajasthan established Rajasthan Sangeet Natak Academy, an autonomous body, with headquarters at Jodhpur to promote dance, drama, music and preserve the precious cultural heritage of Rajasthan. The establishment of this academy at Jodhpur, Ravindra Manch at Jaipur and foundation of the Bhartiya Lok Kala Mandal at Udaipur in 1952 by Devilal Samar, a well known theatre-worker, Puppeteur and a great scholar of folk forms of theatre, gave a boost to theatre activities in Rajasthan and opened new avenues and vistas. The Bhartiya Lok Kala Mandal, Udaipur has now developed as a national institution for training in puppetry and folk arts. Devilal Samar, founder and back-bone of this institution conducted surveys of performing folk and theatre forms of Rajasthan and published several books and magazines. He himself authored a number of books on folk forms of theatre. At present the Bhartiya Lok Kala Mandal is one of the tourists' attractions at Udaipur. Its museum of performing folk arts is of international repute and is visited by about four lacs of people every year, both from India and abroad.

A great progress was made in Rajasthan's theatre in the seventies and eighties. Om Shivpuri and Mohan Maharashi after joining the National School of Drama started conducting drama workshops in Jaipur and produced modern plays. In the eighties the Rajasthan Sangeet Natak Academy also organised a number of workshops in theatre at various centres in Rajasthan to train new actors and directors. As a result of it many new actors and directors emerged and they in turn started conducting workshops in various cities of Rajasthan. Among them H.P. Saxena and Bharat Ratan Bhargava have already made a mark in acting and direction on local as well as national level.
A major new style of performance was introduced on the national scene with ‘Ek Aur Yudha’ in 1972 and since then it continues to be a major style of performance. The play written by Hamidullah and directed by S. Vasudeo brought forth a new style in which there were no properties, costumes or make-up. There were eight actors in the play who performed roles of about a hundred actors. This play produced by the Rajasthan Secretariat Club, Jaipur by the State Government Drama Team was awarded first best production and script award in the All India Civil Services Drama Competition held at New Delhi under the aegis of the Central Government Sports Control Board, Ministry of Home Affairs.

In the year 1978, again an experimental new play ‘Darinde’ written by Hamidullah and directed by Sartaj Mathur was produced in Jaipur. This play was hailed as a landmark in the history of Rajasthan’s theatre. This play was also presented in the All India Drama Competition and was adjudged as the first best production with first prizes for script, acting and direction. Prithviniath Zutshi and Dr. Alka Ravi Rao, two very talented artistes of Jaipur Theatre were awarded first prizes for best acting and Sartaj Mathur and Hamidullah were given first prizes for direction and script respectively. This play registered an identity of Rajasthan’s theatre on national scene. Later a play entitled ‘Uttar Urvashi’ was produced in this very style by this very team. It was also acclaimed by the critics and audience.

Some of the elements that found expression in these plays were an imaginative, non-realistic treatment of time and space including simultaneous actions; the mixing of properties, objects and situations; a blending of the realistic with the fantastic; the use of poetry, song, music, dance and other forms of stylised speech, gesture and movements; making the human actor an instrument of scenic design or scenic change; the use of masks and mask-like make-up; creating social prototypes rather than individualised characters.

On the other hand another playwright from Rajasthan, Mani Madhukar experimented with folk forms effectively and used them in his plays entitled ‘Ras Gandharva’ and ‘Khela Pulumpur’.

In the eighties a department of drama was created in the University of Rajasthan. Bhanu Bharati who graduated from the National School of Drama in dramatics joined the Drama Department of the University of Rajasthan as its Director and produced a number of plays and trained new actors and a number of youngsters who were interested in theatre. Bhanu Bharati is a free-lancer now and this Department is now being
headed by Vijay Mathur, who has also graduated from the National School of Drama in theatre craft.

In the context of the modern Indian Theatre, Jaipur has a place of its own. All available modern plays have successfully been staged here. New scripts are constantly being hunted for or being written. In actors, Santaj Mathur, D.N. Shelly, Hamidullah, Vasudeo Bhatt, Ravi Jhakhal, Sri Chand Mahija, Suresh Kaul, Abhay Vajpai, Devendra Malhotra, Prithvi Nath Zutshi and late H.P. Saxena and Aftaram Ali Naqvi are well known stage actors of Jaipur. In playwrights Hamidullah and Mani Madhukar have written a number of full length plays. Dr. Hari Ram Acharya and Rajesh Reddi have also attempted plays. The plays of Hamidullah and Mani Madhukar have been performed in a number of cities all over India and have gained popularity. Both these playwrights are now on national scene.

In female artistes of Jaipur, Sudha Shivpuri, Dr. Alka Ravi Rao, Rama Pandey, Ila Arun, Meenakshi, Aruna Singhal and Suman Mahirshi have already earned name and fame for their brilliant performances in different plays. Dr. Alka Ravi Rao has been awarded first prize thrice as best female artiste in All India Civil Services Drama Competitions for her performance in plays entitled ‘Darinde’, ‘Uttar Urvashi’ and ‘Antar Katha’. All these plays were written by Hamidullah and directed by Santaj Mathur. Rama Pandey is currently working with B.B.C. in London. Sudha Shivpuri is working in films. Meenakshi, who has been awarded first best actress award in plays ‘Ujhi Aakritiyan’ and ‘Ek Aur Yudh’ in All India Drama Competitions has settled at Bombay and is participating in plays there. Ila Arun, a versatile actress of Jaipur stage is working in T.V. serials and is very active in theatre at Bombay. New female artistes are now coming up on Jaipur stage. The directors currently working in Jaipur are Ranbir Singh, S.Vasudeo, Santaj Mathur and Miss K.N. Prabhu. A new band of directors is also emerging. Sabir Khan and Ravi Chaturvedi are some of them.

The impetus provided by Jaipur theatre spread to cities like Udaipur, Jodhpur and Bikaner and several other centres in Rajasthan. These centres also started producing plays and a lively atmosphere of theatre has now spread all over Rajasthan.

In Borunda near Jodhpur a workshop in theatre was organised by Rupayam Sansthan under the aegis of Central Sangeet Natak Academy, New Delhi under the guidance of Habib Tanvir, a famous theatre director of national level. Rupayam Sansthan of Performing Arts and Folk lore of Rajasthan has affiliation with the University of Rajasthan. Komal Kothari is its working director, who is internationally known scholar of performing
arts. Komal Kothari, who was first Secretary of the Rajasthan Sangeet Natak Academy has earned a name for his scholarly studies in performing arts of Rajasthan, has been awarded Nehru Fellowship and is a fellow of the Central Sangeet Natak Academy.

Udaipur under the direction of Mangal Saxena, Qayyum Ali Bohra and Afsar Hussain, Jodhpur under the direction of Madan Mohan Mathur and Arjun Deo Charan and Bikaner under the direction of Mangal Saxena and Raja Nand have produced a number of plays and have contributed towards the development of theatre in Rajasthan.

There are a number of organisations and groups that are doing yeoman service in organising dramas and arranging shows. Their active contribution has been largely responsible for continued drama activity in the State. Some prominent organisations of Jaipur are Trimurti, Kala Sangam, Cultural Society of Rajasthan, Rajasthan Secretariat Club, Abhisarika, Sanket, Amateur Artists Association, Society of Cultural Organisations and Artists, Rangshala, Roopayan, Pratibha Sangam and Shruti Mandal. In Jodhpur, Eklaya Natya Dal, Rashtriya Kala Mandir and Rammat, in Udaipur Triveni, Disha and R.Z. Usman's group, in Bikaner, National Theatre, Sankalp, Rangan, Aayam and Anurag; in Kota, Sapt Shringar and Rangayatan; in Alwar, Sanket and Palash; in Barmer, Marudhar Lok Kala Kendra are active in theatre activities. Some local groups are also working in Ajmer, Sikar and Ganganagar. Udaipur has produced a new playwright R.Z. Usman, who has written some plays and is a good actor and director.

HANDICRAFTS*

Rajasthan has a rich heritage of handicrafts industries which play an important role in the economy of this region. The tradition of handicrafts in Rajasthan goes back to very remote days when man made use of stone tools with sturdy and skillful hands. Archaeological excavations at the early historic sites like Kalibangan and Rangmahal in Bikaner and Ahar near Udaipur, throw light on the contemporary handicrafts in Rajasthan such as painted & glazed pottery, bead industry, bangles, tools and implements, textiles and plastic arts. A description of main handicrafts of Rajasthan which have come down through the ages, is given hereafter.

Textiles

Weaving — Prevalence of weaving in Rajasthan from very early times has been established from evidence available from excavations. The excavations at Rang Mahal revealed potsherds with impressions of textiles

which showed the use of linen, jute, woollen fibres and cotton. From an examination of these items it was found that along with the coarse type of weaving, fine weaving was also prevalent. The bulk of weaving which is done in Rajasthan is of simpler & heavier weaves. Wool weaving is perhaps the oldest in Rajasthan. A variety of weaves & designs in blankets are prepared in different parts & mainly in Bikaner & Jaisalmer. They are woven in natural colour with broad borders carrying light coloured geometrical patterns & stylised animal & bird forms. Durries are also woven out of camel hair and goat hair.

Weaving of coarse cotton is carried out all over Rajasthan. Finer quality work in cotton weaving is done at Kaithon, a village near Kota. The Massoria cloth produced here has fine net-like texture. Narrow width fine pugree cloth is produced in Alwar & used all over Rajasthan. Rajasthan is also an important centre for cotton duree weaving. In Jaisalmer district at Ramgarh durees which are woven give an over all effect of carpet.

PRINTING — A variety of techniques such as the direct block printing, resist printing with the use of clay, wax and resin and the madder process which is a well developed technique, as it is a form of developing the print as such, are practised in Rajasthan. Gold printing with the use of gold leaf was also known & practised in Rajasthan from very early times. The printing industry today continues to use traditional pattern & techniques which have come down to us for the past many centuries. Each area of Rajasthan has its own particular designs which are worn by the local people. Barmer produces a most brilliant & bold printed cotton whose designs are distinct from other areas. Its all over printed pattern of blue and red known as Ajrakh is very unique. The wax resist prints of Jaisalmer are a particular speciality. The Jawabhata sari which is the wedding dress of the Jaisalmer bride has an interesting design evolved from squares. Between Chittaurgarh & Bhilwara, printing is practised in a number of villages. The prints are bold popularly known as Nanda. On the background red & green or yellow & green butas are printed. The printers of Udaipur have been influenced by Nathdwara & many of their distinctive designs are derived from Pachwais of Nathdwara. Jaipur & Sanganer have number of printers many of whom had been working for the court. The typical printing of Sanganer known as Sanganeri is now famous all over India and abroad. Delicacy of design and colour combination are important features of this printing. Before printing the cloth is bleached overnight. Then it is coloured muddy yellow & dried in sunshine for two days. Now it becomes ready for printing. Then blocks of flowing motifs prepared for printing four or five colours are used to print the material. After printing, material is again washed in running water & then cooked in pot of water
on slow fire till colours become bright. Then it is dried in sunlight. Recently many of the traditional techniques which had been lost, have been revived under the auspices of All India Handicrafts Board. Old blocks carrying traditional designs lying unused with the printers were rediscovered & initiated over again into the industry. Dyes used are mostly vegetable dyes.

**BANDHANI** — Tying & Dying of woven fabrics is known as Bandhani. This form of patterning with the use of dyes is perhaps the latest form of resist patterning. Rajasthan has a variety of Bandhani. Each area, each caste and tribe have their own special designs. The process is very simple. The material is folded four times & design is drawn on it. Then the cloth is pinned with hand & thread is wound round it. Then it is dipped in colour. A variety of designs are prepared & each variation has its own particular name. The regular yellow Chundri is known as Pomcha Pillia, kite design as Patang Bhunt, seven coloured as Satrang Chundri & five coloured turban as Panchangi safa. The bund or dot is normally used for building up patterns like Chak bedh or square & triangle, Chaupuli or four petalled flower, dibbi or diamond shape or Laddu Jalebi or big dot & circle.

**EMBROIDERY** — A variety of hand embroideries are practised by the different communities of Rajasthan. The Jat women of Sikar & Jhunjhunun wear embroidered ghagras. Their blue & black striped hand woven cotton ghagras have embroidered borders. Designs are simple & evolved by women themselves. Horses, camels, lions, peacocks & simple tree forms are all juxtaposed together to work out the embroidered designs. The Jat women of Bikaner embroider their red woollen odhanis. The weave is thick & embroidery is done by counting of threads. Stitch used is double running stitch which gives the same effect on both sides. The Meos of Alwar do a very fine embroidery worked out with chain stitch over the entire area where embroidery has to be worked. The pattern emerges by the use of contrasting colours. The odhnis are embroidered all over the surface. The dominant colour of the embroidery is yellow which forms the background for the actual motifs worked out boldly in black & white, green, red, & purple. The motifs used for embroidery are taken from the life around them and thus have vigour & vitality. The use of geometrical forms along with the circular movement of flowing lines in embroidery pattern is a strange idea in Meo embroidery. The most beautiful embroidery is, however, done by the people of Jaisalmer. The embroidery here is rich & varied. Satin stitch, stem stitch, button hole, twisted cross stitch, double cross stitch & even mirrors are utilised effectively. Embroidery is done on leather also.
Gold embroidery called *karchop* is done on masnads & elephant trappings, fans & canopies. The *Gota* work of Jaipur is also famous.

**Metal**

*LACQUERED BRASS WORK* — It is one of the most important handicrafts of Rajasthan and has occupied a place of pride in the economic life of the State for some centuries past. Legend has it that it dates back to the middle of the 16th century. Persons engaged in this craft believe that the credit for bringing it to Jaipur goes to Maharaja Ram Singh who gave this craft his patronage. It was originally brought to Jaipur from Persia via Kotli in Punjab & Muradabad in U.P. The most common articles produced by this industry are hanging lamps, flower vases, table tops, cigarette boxes & cases, fruit dishes, ash trays, bowls, powder cases, picture frames & dinner gongs etc., besides figures of various animals. These are embellished with various kinds of engraved motifs. The designs are traditional & the best craftsmen can draw them free hand from memory. Usually the decoration is applied indiscriminately though the execution is often good and occasionally very elaborate and it lends a pleasing texture to the surface of the article. Occasionally one comes across work showing patience and accuracy in detail and an artistic sense both in design and form. The processes involved in lacquered brassware craft are moulding, sheet work (including jali cutting and soldering) engraving, lacquering, scraping, polishing and sometimes fitting of wooden layers inside artistic boxes. When an article is required to be decorated, a pencil drawing is made on its surface. The design is then chased and the engravings thus made are loaded with black or variously coloured lac applied over the surface with a hot bolt. The excess colour is scraped away and the article is polished to give it a metallic look.

**Stone**

Sculpture, which is regarded as the strongest claim to pre-eminence in the domain of arts, is an ancient craft of Rajasthan. Rajputs have always been great builders. In its long history, Rajput sculpture was submitted to many vicissitudes and significant sections of this art have been lost for ever.

Sculpture in Rajasthan today, however, is not inferior to her rich past. The stone carvers of Jaipur, Thanaghazi, Jodhpur, Jaisalmer, Dungarpur, Talwara, Makrana and various other centres continue to chisel out beautiful figurines vibrating with life and create delicate traceries and manufacture utensils.
Jaipur continues to be the major centre for the manufacturing of idols in white marble, plain or coloured. Most of the idols worked in the traditional style are supplied by Jaipur to the temples all over the country. Dungarpur figures done in chlororite stone are a class by themselves. Their composition is excellent and proportions perfect. Jaisalmer and Makrana are the main centres for making beautiful domestic wares. Jali work or tracery is another ancient craft of the State which is done in stone since centuries and continues to be done to date. It is fine filigree of marble or sand stone fretted into an almost endless network of geometrical combinations, and used for windows, balconies and brackets.

Pottery

The unglazed pottery is common all over Rajasthan. Certain shapes are characteristic of Rajasthan. The water pots have generally small mouths to avoid any risk of spilling water. The shoulders of pots are boldly painted in white or black. The round water bottle with a small neck and two clay hooks on the side from which a string is tied so that the bottle can be suspended from the shoulder or the saddle, is also a typical water bottle used by Rajasthan people. Another interesting bottle is a circular tubular bottle, the central portion of which is empty. This has a slim neck which is securely corked and the local people push the bottle through the arm upto the shoulder and move with it to be sure of their supply of water. At Alwar pottery is made of thin double layers of clay and is called kagazi (paperish). It is extremely light. The double walled surface is cut into different patterns. It also helps to circulate the air and keep the water cool. Painted pottery is produced in Kota and gold lacquered pottery in Bikaner and blue glazed pottery at Jaipur. This blue pottery of Jaipur is of a comparatively recent origin. It appears that this form of pottery was introduced in the first half of the 19th century and it originally came from Persia & Afghanistan. The tradition of blue pottery is the same in Multan, Delhi, Khurja and Jaipur. The only difference in Jaipur Blue pottery is that it is perhaps the only pottery which is made without the use of clay. The basic form is not prepared out of red clay as is done elsewhere but is prepared out of twenty parts of quartz, three parts of raw glaze, one and a quarter parts of sodium sulphate, one and a quarter parts Fuller's earth and half part of gum. These materials are ground together into a fine powder and sieved. It is then mixed with a little water & kept overnight in an earthen jar. With the help of moulds vessel is shaped, only the neck and the lip are shaped on the wheel. The piece is dried. Surface is evened with thin layer of mixture. Then surface to be decorated is painted with different glazes & dried. Then the entire surface is covered with the colourless glaze. The vessel is then given fire treatment in a kiln. The
typical turquoise blue of the pottery is obtained by mixing of crude copper oxide made from old copper scraps. Jaipur blue pottery is an export item and is famous throughout the world.

**Wood Work**

Main medium of carving in Rajasthan is stone. Woodwork is also done to some extent. Woodwork is found on doors specially in Shekhawati area. Udaipur, Jodhpur, Sawai Madhopur and Jaipur are known for lacquer painted articles. Hindolas or swings & toys are the speciality of these places.

The most interesting wood carving and painting is prepared in Bassi village in Chittaurgarh district. The entire village is devoted to the carving of wood and painting them with lacquer colours. Most of the items produced here are for ritual purposes e.g. Gangaur idols for Gangaur festival & Kavadh for minstrels who carry it from place to place relating legends. Kavadh is a kind of wooden book having painted scenes and written passages. Puppets of various types for puppeteers and peacock boat with two riders, top of which opens & reveals a box for sindoor are also made here. Delicately carved figures of women, animals & almonds are a speciality of the artists of Churu who have received national acclaim. The figures can be opened to reveal further minutely carved figures inside.

Painted doors was a speciality of Rajasthan. They were generally in palaces or houses of the well to do. Another interesting form of painting on wood is found on the wooden covers of old manuscripts. These have lacquered paintings of flowing patterns of flowers very similar to paintings found on the ceilings of Ajanta caves.

**Leather Work**

The making of embroidered leather shoes, mojries, is practised all over Rajasthan. Locally cured leather is normally used for this purpose. The leather embroidery is normally done by women. Another leather embroidery which was developed in the cities was the embroidery done on the knuckle pads. Here the entire surface is covered and a miniature of the Rajasthani School of Painting was made. In Bikaner and Jaisalmer area decorative leather saddlery for horses and for camels was also prepared. The saddles were decorated with embroidery or applique work.

A peculiar type of leather bottle known as Kapi used to be prepared at Bikaner. Sheep or camel leather is first softened and then stretched over a clay mould to get the desired shape. When the leather hardens & has taken the desired shape, the clay is washed away. Decorative work on this is popularly known as manabathi. Pattern is first drawn on leather
and then surface to be raised is built up by special preparation made up of shell powder mixed with either glue or pounded Bhel fruit. The pattern to be raised is painted over and over again with the solution until the desired raised surface has been prepared. The raised portion is covered with gold and the outline with different colours. The base is also covered with black or red to bring out the golden colour. As real gold is used, these items are very expensive & because of this they now lack patronage. Only one 'USTA' family continues to do this work.

Another interesting leather work which used to be prepared in Shahpura was leather shields.

Jewellery

Rajasthan has for several centuries now stood at the apex of the areas known for their jewellery industry, particularly those dealing with enamelled jewellery. Jaipur is the most reputed centre in Rajasthan of this industry. For learning the art of enamelled Jewellery Jaipur is indebted to Benaras. But by sheer force of exquisite workmanship, Jaipur has become better than Benaras. This prominent position of Jaipur is borne out by the fact that several pieces of Jaipur jewellery have been exhibited in International Exhibitions in London, Paris and Vienna.

The art of enamelling is said to have originated in Persia. The first enamel craftsmen were brought to Jaipur by Maharaja Sawai Man Singh. Now Jaipur enamel jewellery is so rich and beautiful that even when jewels are used they serve only to enhance the beauty of enamel. Jaipur craftsmen prefer pure 24 carat gold for enamel work which is known as Chamleve. Colours are poured in the depressions hollowed out in the metal jewellery piece to receive the colour and then it is made to adhere by fire treatment. The range of colours applied to gold in the traditional enamel work are black, blue, dark yellow, orange, pink & peculiar salmon colour. The entire process of enamelling is extremely delicate & requires cautious & patient handling.

Kundan jewellery is also made in Jaipur. This is an art of setting precious stones in gold. The stones to be set in the jewellery piece are first cut & modelled to the shape of the holes prepared for them. The jewellery piece is attached firmly by warm shellac to the top of a wooden handle and the hole for stone is lined with a preparation consisting of black sulphate of antimony & sealing wax. The piece is made a little warm & the jewel is placed in the hole. The heat causes the lining to expand & melt and when it cools the jewel is firmly set. The excess composition is scratched away and the line of joint is highly polished.
In Pratapgarh a typical jewellery is made. Pieces of coloured glass are encased in gold plated silver. Then delicate designs are worked out on the glass piece with gold leaf. Apart from pendants, ear-ring etc. small sindhoor boxes & even jewel cases are made in this fashion.

Nathdwara in Udaipur is another famous centre for silver jewellery both enamelled & kundan type.

Rough silver ornaments are made all over Rajasthan.

Ivory work

Bharatpur, Jaipur & Udaipur are important centres for ivory carvings in Rajasthan. Carved images of mythological interest, scenes from contemporary life, combs, chess sets & toys are produced. Hand fans with the ground of mats from strips of ivorywares are also made.

Lapidary

Jaipur has been famous for artisans specialising in cutting of precious and semi precious stones. The design and the way the jewels are cut in Jaipur represents the admixture of Mughal & Rajput style. After the decline of Mughals, Jaipur flourished side by side with Delhi & Benaras as centre where jewels were skillfully cut to enhance their colour & lustre. Mostly muslims are masters of this art. As opposed to the modern equipments used by European lapidaries, Jaipur workers use simple tools, but in spite of that their dexterity & skill are remarkable.

Shellac bracelets

Another important manufacture in Rajasthan is that of Churi or ornamental bracelets of shellac worn by women. According to ornamental gilt work on them, these bracelets bear various names such as gokhri, taurinj etc. Coconut shell and ivory bracelets are also made in Jaipur, Udaipur and Pali.

Carpets & mats

Rajasthan carpets are known for their fast colour, design & quality of craftsmanship. Jaipur, Ajmer and Bikaner Jails were at one time centres of carpet industry in Rajasthan. Carpets are still being produced in the jails of Jaipur & Bikaner. Bikaner carpets are famous for Vienna patterns and wool of superior quality.

Handmade paper

Prior to the establishment of British commerce, all legal deeds, documents, books & manuscripts were written on hand made paper. The
paper was of four kinds-Sanganeri, Sawai Madhopuri, Isri Singhari and Jahangiri. It is now used for making letter pads and greeting cards.

**CULTURAL SOCIETIES**

Rajasthan has a rich cultural heritage. Classical music, classical dance and traditional painting received recognition and patronage of the Princely courts in Rajasthan. Under their umbrella individual artistes excelled in their different art forms. With the decline of feudal patronage after Independence, need for institutionalised support for artistes was felt. Art lovers and groups of artistes started forming societies which mainly aimed at bringing their art forms nearer to the masses by organising concerts for public, training potential talent and encouraging amateur artistes. A description of some social and cultural societies of Rajasthan is given below:

**ARAVALI ARTISTES' ACADEMY, ALWAR** — Main objectives of this society are to develop stage arts, to discover new talent and give them training and financial assistance to old artistes. It was established in 1972 and since then it has staged a number of plays and organised drama festivals.

**SRI RAJIRISHI ABHAY SAMAJ RAMLILA RANGMANCH, ALWAR** — This society is active in the field of culture since 1916 and is one of Alwar's oldest institutions. It has produced plays by Bharatmuni to Shakespeare. Every year it stages artistically directed Ramlila on a grand scale. Its main aim is to revive Indian culture, human values and national feeling.

**CANVAS, AJMER** — It organises an annual exhibition of amateur painters in order to enhance their publicity.

**MARUDHAR LOK KALA KENDRA, BARMER** — This society was founded in 1973. It aims at encouraging and protecting folk songs and dance, providing a forum to amateur artistes and organizing training camps, competitions and conferences of folk artistes. It organises every year *Dandiya Ger* folk dance in village Kanana of Barmer district and folk music festival in Barmer. It has also undertaken recording of folk music.

**RAJASTHAN LOK KALA MANDAL, BARMER** — It was started in 1975 with a view to provide an opening to bright, and up-coming artistes and to safeguard and propagate the original forms of local folk art. It has given many puppet shows and staged folk dramas.

**KALA NAYAN, BHARATPUR** — Established in 1978 it works for the development of new talents in the field of art and culture, stages experimental

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* Source: Office of the concerned Cultural Societies.
plays, awakens new awareness among masses for culture and protection of cultural heritage.

SANGEET KALA KENDRA, BHIWARA — Since its inception in 1954, this institution has been imparting teaching in music and trying to revive the nearly extinct folk arts. It organises the artistes and holds cultural shows, concerts and national level competitions. New talents are given encouragement and a platform to come forward.

SAPT KIRAN, BIKANER — This is a society for giving encouragement to the art of painting and music. It has organised many exhibitions of cartoon pictures and other paintings by artistes of local renown and musical evenings by renowned artistes of classical and instrumental music.

ANURAG KALA KENDRA, BIKANER — It was founded in 1957 by a group of artistes of Bikaner. Its objective is to increase art awareness among the youth through cultural shows and guide new talents. Till now it has over a 100 cultural shows to its credit. It gives preference to folklore and Rajasthan language.

AAYAM SANSTHAN, BIKANER — It was established in 1970 with the entry of its first play Cheekh in the short drama competition organised by Rajasthan Sangeet Natak Academy. The play won the first prize. It aims at developing among people Indian culture and democratic values of life through the medium of stage shows. It organises training camps and seminars on dramatics.

BHARTIYA NATYASHALA, BIKANER — This society is active in the field of culture in Bikaner since 1903 and every year it produces and stages about 15 to 20 plays and takes part in national level competitions. It gives encouragement to new and up-coming artistes, folk music and folk dance.

KSHITIJ NATYA SANSTHAN, BIKANER — It was founded in 1977 with a view to create awareness among the masses for stage acting, to train new talents in the art of acting and to stage plays on the theme of national unity. It owns a library containing 250 books on drama and has staged a number of new experimental plays. It helped the local public relations office in organising a cultural show on national and communal unity.

RANGAN, BIKANER — It is a society run by a group of stage artistes since 1978 and has staged about 10 to 20 plays written by Indian and foreign writers. It works for the development of cultural values among the people and creating awareness for stage and various art forms.

TARUN KALAKAR PARISHAD AND SHRUTI MANDAL, JAIPUR — Shruti Mandal is one of the major organizations which arranges musical
performances in Jaipur and is a branch of the earlier Rajasthan Tarun Kalakar Parishad. Founded in 1955 the Parishad has as its principal aim to give publicity to the refined shapes of music, dance and drama. It was thought that two factors are important for promotion of art - (1) the creation of artistes and (2) financial security of such artistes. The Parishad directed its activities towards creating public interest in fine arts and public patronage for artistes. Efforts were made to make the artistes self supporting members of society. With this aim in view Shruti Mandal was established in Jaipur in 1964. But some regular features of the Parishad continued such as music and dance competitions for the amateur, drama festivals and Tarun Kalakar Samaroh presenting up and coming artistes. It also continued to help Rajasthan Sangeet Natak Akademi in organising conferences and programmes by national and international artistes and troupes in Jaipur. In the year 1963 the Parishad started a school of dance by the name Nupur which apart from training students in Kathak and folk dances, is also carrying out a new experiment in synthesising the two art forms. This training is continuing in the form of a performing group called Dharti Dhoran Re group which has till now given about 500 performances in and outside the country. In the year 1970 the Parishad had sent a group of four classical artistes and four folk artistes, all from Rajasthan for a tour abroad. Since its inception Shruti Mandal has presented in Jaipur almost every top ranking artiste in the field of music and dance. With a view to further enrich the understanding of art among its members, Mandal encourages foreign artistes to visit and perform for Shruti Mandal. The American Communication Agency and the British Council, both from New Delhi, have sponsored a number of programmes in collaboration with Shruti Mandal.

PROGRESSIVE ARTISTS GROUP, JAIPUR — This Group was founded in 1970 and since then it is attempting to create art consciousness in masses and to promote creativity in contemporary art through its group exhibitions, one man shows, seminars and other similar activities. It has also organised children painting shows, All India Graphic prints exhibition, on the spot painting camps, slide shows and several art symposia. Its executive body consists of a President, a Vice President, a General Secretary, a treasurer and other secretaries.

CULTURAL SOCIETY OF RAJASTHAN, JAIPUR — This society which has made a significant contribution in the field of dramatics, originated in 1958. It has taken effective steps towards enlivening and preserving dramatics in Jaipur. It has staged many thought provoking dramas in Hindi to strengthen the emotional integrity of the nation. It organises every year a drama festival of all Indian languages. Society also undertakes tour and
organises cultural programmes in all major cities of Rajasthan. A meeting is held annually to review the dramas performed during the year in the State.

TRIMURTI, JAIPUR — It was founded in 1970 with the object of staging, training and research in folk dance, drama and music. Every year it organises 'Jaipur festival' and training camp in drama.

AMATEUR ARTISTES ASSOCIATION, JAIPUR — The object of forming this cultural society in 1959 was to develop art of music, dance and drama, to create interest in the masses for cultural and literary activities and to review traditional folk arts in new context. It organises training camps in fine arts, drama festivals, and runs school for learning music and dance.

DRASHYA BHARATI, JAIPUR — This modern drama and cultural society was started in 1965 for searching out new talent in the field of music and drama and presenting them to the public. It organises exhibitions, training camps and seminars to encourage new artistes.

RANGSHALA, JAIPUR — It came into being in 1974. Among its main objectives are awakening the feeling of national unity through art, giving impetus to the cultural progress of the State and Nation, encouraging the youth to take interest in literature and culture and giving publicity to potential artistes. Towards this end it has organised several programmes.

KALA SANGAM, JAIPUR — It was established in 1961. It has given a new direction to Hindi drama and has staged a number of popular dramas till now.

PROGRESSIVE FORUM, JAIPUR — It is a dramatic society which has staged many successful plays in and outside Rajasthan.

ABHISARIKA REPERTORY THEATRE UNIT, JAIPUR — It is active in Jaipur's culture world since a decade and its stage performances have received national awards.

VIKALP, JAIPUR — With the aim of staging experimental dramas, a group of creative dramatists started this society and have given many thought provoking performances.

TAMIL SANGAM, JAIPUR — Sangam aims to propagate Tamil culture among the people of Rajasthan by staging cultural programmes such as dance and drama.

KERALA SAMAJAM, JAIPUR — It was established in 1958 with the main objective of propagating culture of Kerala and to offer artistes of Kerala to develop and exhibit their histrionic and artistic talent.
ANDHRA ASSOCIATION, JAIPUR — It was established in 1958. Its main aim is to cultivate, promote and maintain the cultural values and aesthetic sense among persons hailing from Andhra in particular and people at large in general. It organises film shows of Telugu language, cultural programmes and dramas.

JAIPUR MAHARASHTRA MANDAL, JAIPUR — For over three decades, this cultural association is giving wings to the cultural fancies of Marathi speaking people of Jaipur. It has its own theatre where Marathi dramas are regularly staged. Cultural functions are organised on religious festivals.

USTAD AARBA SANGEET SANSTHAN SAMITI, JAISALMER — It was established in 1972 with the main aim of awakening cultural unity in public and to conduct research in music.

JODHPUR KALAKAR PARISHAD, JODHPUR — It was formed in 1973. Its main objective is to create interest in people as well as in young artists in painting and sculpture and develop personal contact among artists. To this objective, it organises seminars, art camps and art exhibitions every year.

DHORA, JODHPUR — It is a society of progressive artists of Rajasthan started in 1973. Its object is to develop and propagate various art forms and to protect and record the cultural heritage of the nation. It organises art exhibitions, seminars and camps.

SHRI KAMAL KALA MANDIR SANSKRITIK SANSTHAN, JODHPUR — It was established in 1964. It aims at promoting Rajasthani art and culture through the medium of drama, folk music and literature. It also provides stage facilities to amateur artists and organises art seminars. It has published a collection of popular Rajasthani songs. It stages plays outside the State also.

SHASTRI KALA MANDAL, JODHPUR — This institution was founded by a group of artists in 1977. Main objectives before it are to create interest in fine arts among children, to train and organise programmes of member artists, to popularise their art and to award scholarships and Government and public aid to talented artists. Mandal has to its credit several gramophone records of Rajasthani songs sung by indigenous singers. Its artists have acted in an international film shot in Jaisalmer.

MAYUR THEATRE GROUP, JODHPUR — It is a society established in 1972 and is active mainly in the field of dramatics. It has produced and staged many Hindi and Urdu plays and helped Rajasthan Sangeet Natak Academy in organising drama festivals. From time to time it also organises cultural programmes.
EKALAVYA THEATRE SOCIETY, JODHPUR — It entered the field of culture in 1971. Its aim is to propagate and publicise artistic creations in drama, to organise cultural shows, to develop stage acting through experiments and to conduct research in folk lore. For this it organises training camps, competitions, translates plays of foreign writers into Hindi and stages them and publishes literature relating to stage.

RUPAYAN SANSTHAN, BORUNDA, JODHPUR — This Sansthan was established in 1961 in the village Borunda situated at a distance of 70 miles from Jodhpur. Its aim is to collect and publish the folk lore of Rajasthan. In the beginning this endeavour was tentative but soon it gathered momentum and thousands of folk tales, folk songs, proverbs and riddles have been collected. These have been documented through scripting the oral tradition or recording it. This documented material is then disseminated and made available to fellow researchers. It has published one thousand folk tales in a series entitled Batan re-Phulwadi in ten volumes, each containing about 500 pages. In the field of music, thousands of songs have been documented. To make the documentation more authentic and vivid, songs have been made into gramophone records. In association with the National Centre for the Performing Arts in Bombay, the institute has made short films in black and white for archival purposes. The film conveys to the spectator a fair idea of the musical instruments and song styles and offers a glimpse into the folk legacy of Rajasthan.

RANGBODH, KOTA — This society came into being in 1972. The main objective of the society is to give an impetus to the art of painting and encouragement to artists. It organises seminars, lectures, competitions and exhibitions of paintings and encourages research. Its executive body consists of a President, a Vice President, a Secretary, a treasurer and other office bearers. Its total membership is 30. Rangbodh has so far arranged 20 exhibitions of paintings in Kota.

SAPTSHRINGAR, KOTA — It is a society for the promotion of Indian culture through music and dance. It was started in 1975. Its annual feature is to organise Rajasthan Day Drama Festival in which all—India level artistes participate and are given prizes.

HADOTI LOK KALA SANSTHAN, KOTA — It was inaugurated in 1975 and since then it has been serving Hadoti area in the field of folk art, dance and drama. It gives financial aid to needy writers and folk artistes and tries to keep alive their art. It has produced and staged many folk dances of the Hadoti area. It gives training to folk artistes at its own cost, organises training camps for dance and drama and conducts research, collects and publishes folk literature and poetry. It possesses a collection
of Hadoti folk musical instruments. It trains and gives Diploma in Dramatics to its students.

ANKUR, SIKAR — It is a society of young amateur artistes, established in 1977 for promotion of love for drama in the public through staging plays.

RASHTRIYA KALA MANDIR, SRI GANGANAGAR — It is active in the field of art and culture since 1951. Its objectives are to propagate fine arts, inspire social welfare through art, create interest of masses in art and culture and give aid to budding artistes who lack resources. Till now it has staged several plays on social themes, organised concerts of well known musicians and dancers and music, dance and drama competitions.

BHARTIYA LOK KALA MANDAL, UDAIPUR — This cultural society was formed by the ceaseless efforts of Shri Devinali Samar in 1952. General body of the Mandal elects an executive committee consisting of 15 members for a period of three years to carry out its day to day work. Objective of the Mandal is to disseminate information about the performing arts of India and puppetry with the help of research, survey, publication, training and staging. The founders of the Mandal undertook village-wise survey to collect information about various types of folk dances, folk songs, folk dramas, arts and crafts. For the first time folk songs right from the professional to popular forms were recorded by them. Mandal has a museum which is an outcome of all the study and intensive survey done by them in the field of art. Its museum has a collection of traditional costumes, ornaments, musical instruments and traditional dolls from all over the world. The institution has a good library and documentation section. It is housed in the building of the Mandal. Institute also has an open air theatre, a recording studio and a film projection room. A well graded and classified library of tape recording and scripts of songs is maintained. Students and teachers from Rajasthan and other parts of India come here for training in puppetry and for conducting experiments in its educational use. It has a group of traditional folk dancers and musicians. Live presentation of performing arts is a regular feature. In Institute’s craft section traditional craftsmen impart training to young artists in puppet carving, Gangoj designs, Pad painting, turban binding etc.

TAKHMAN-28, UDAIPUR — This society was founded in 1968 by a group of experimental artists of Udaipur to explore the potentialities of experimental art and to open new vistas of art to the art lovers and the public. This group includes painters, sculptors and print makers. They strive to keep the spirit of conventional plastic art in tradition and experiment with its changing dimensions, materials and forms. The society arranges art exhibitions regularly. Its executive body has a Chairman, a Vice Chairman, a Secretary and other members.
TULIKA KALAKAR PARISHAD, UDAIPUR — It has been actively working since 1958 for awakening interest of the masses in fine arts and every year organises exhibitions, art seminars, art camps, folk art exhibitions etc. It gives aid to needy artists and has announced 4 awards which are given to deserving participants of annual art exhibition.

MAHARANA KUMBHA SANGEET PARISHAD, UDAIPUR — Parishad was established in 1962 under the inspiration of late Pandit Onkarnath Thakur with a view to cherish the memories of Maharana Kumbha (1436-1468) a warrior statesman who was a great lover and patron of fine arts. The main object of the Parishad is to work devotedly for the promotion of classical music and dances and the rich cultural heritage of our country. The activities of the Parishad are organising classical music and dance concerts from time to time, organising Dances of India Festival in which classical dances of different regions are presented and organizing All India Maharana Kumbha Sangeet Samaroh which is a classical music conference in which most eminent artistes of the country participate.

SARASWATI KALA MANDIR, UDAIPUR — It was founded in 1960. It attempts to develop artistic talent among children and propagate through stage shows, various national developmental programmes like family planning etc.

MEERA KALA MANDIR, UDAIPUR — This institution came into being in 1955. It puts up dance and drama shows on the life of Meera Bai, carries out research on literature about Meera and publishes it, tries to awaken interest of rural and urban people in art, opens schools for teaching music and dance, organises national level cultural programmes to increase social awareness of art and makes documentary pictures about the life of Meera. It possesses a theatre hall known as Meera Rangashala. Its Meera Museum has a collection of old paintings of Meera and Rajasthani folk literature. It runs a Meera Sangeet Mahavidyalaya where Indian classical music is taught upto post graduate level.

TRIVENI SANSTHAN, UDAIPUR — It is a society of artistes devoted to the art of dramas and stages a number of plays every year.

DISHA NATYA SANSTHAN, UDAIPUR — It was established in 1977. It aims at awakening a feeling of national unity through stage plays. It has participated in various drama festivals and its dramas have received prizes.

SANGEET NATYA NIKETAN, UDAIPUR — It was started in 1952. It runs a music college upto graduation level. In summers it runs training camps in music and dance, holds regional competitions, organizes conferences of budding artistes and cultural programmes.
LITERARY & CULTURAL ENDOWMENTS

Emergence of consciousness created a social order and its manifold manifestations found form in literature, culture and civilization. These sensitive expressions of human emotions needed State and public patronage and a medium to flourish and reach out to the masses. Endowments serve as a medium for these arts. In Rajasthan, literature and culture was always patronised by the State and moneyed businessmen. Some of the literary and cultural endowments so created in Rajasthan are described below:

ANTARBHARATI SAHIYA AVAM KALA PARISHAD, AJMER — This institute came into being in 1958 with the objective of cementing and strengthening emotional unity of the country through Indian literature and art. It organises regularly seminars and conferences of poets, scholars and artists. Classes are held for teaching Gujarati, Marathi, Bangla, Sindhi and South Indian languages. Classical plays are staged and exhibitions of paintings are organised from time to time. On the executive side, it has a Chairman, a Vice Chairman, a Treasurer, a Secretary and members.

SHRI HINDI SAHIYA SAMITI, BHARATPUR — This samiti came into being in 1912 with the objective of promoting the development of Hindi language, Devnagri script and Hindi literature. It also conducts research for the collection of old literature in a library run by the Samiti. This library has nearly 2 lakh books and 1,000 manuscripts. Its other activities include organising Hindi Sahitya Sammelans, staging Hindi plays and organising Hindi examinations held by Hindi Sahitya Sammelan. A 21 member executive body elected every three years, runs the organization. The finances of the Samiti are met from the subscription of the members of the library, grant from the Education Department of the State Government and Rajasthan Sahitya Academy and income by way of rent from the shops owned by the Samiti.

SHREE JUBILEE NAGARI BHANDAR, BIKANER — It was established in 1916. It initiated a creative revolution for the recognition of Hindi as the national language and development of its script. It disseminates the knowledge of Hindi among the masses through library, literary discussions, book exhibitions, conferences of scholars, researchers and poets etc. Its expenditures are met from the income derived from rent of its building and State grants. Under the guidance of the Bhandar various local institutions organise Hindi examinations. From the very beginning it has given impetus to all literary, cultural and philosophical activities related to the development of Hindi and encouraged Hindi writers to write on the current issues. It possesses an abundant library established in 1908 which has grown richer and richer over the years and has now acquired a State level prestige.

* Source: Office of the concerned organisation.
From time to time the library got the patronage of esteemed Hindi scholars who assisted in getting select books for it. Now it has a collection of both old and new books on varied subjects. Its reading room is well attended and gets a number of daily Hindi papers, periodicals and research journals.

**RAJASTHANI BHASHA SAHTYA SANGAM (ACADEMY), BIKANER** — This academy came into being in 1972. Its main objective is to elevate the status of Rajasthani language, to give impetus to Rajasthani literature and to revive and enliven Rajasthani culture. To achieve these objects it has been publishing a literary monthly magazine *Jagato Jot* in Rajasthani which publishes works of State level recognised writers and up and coming writers in Rajasthani. It has also published 23 Rajasthani books so far. It invites and reviews the manuscripts of Rajasthani writers and gives them help in publishing them and also gives prizes to encourage new writers. Its library contains 2,000 Rajasthani books. Its Rajasthani study centre makes available research material to researchers. Every year it organises a conference of Rajasthani writers. The executive body of the academy consists of a Chairman, a Secretary, a treasurer and members.

**HINDI VISHWA BHARATI, BIKANER** — This institution was established in 1957 to undertake an in-depth research in Indian literature, culture, politics, philosophy and astrology and to publicise the views of the scholars of these subjects. A quarterly research journal *Vishhwambhara* is being regularly published by this body for the last 14 years. It gives guidance to researchers and organises seminars and conferences of scholars and poets. Its executive body has a Chairman, a vice chairman, a treasurer and members.

**RAJASTHAN SAHTYA SAMITI, BISSAU** — It was established in 1957. Its main objective is to conduct research in history, culture, literature, art, folk lore etc. and to disseminate this knowledge among the masses. It publishes a quarterly journal *Varada* which contains scholarly articles of eminent researchers in above subjects. It has published so far 16 important old books in Rajasthani and 14 new collections. It has organised many conferences of poets and seminars of research workers. Its organizational set up includes a Chairman, a Secretary and other office bearers.

**SHRI RAM CHARAN PRACHYA VIDYA PEETH SANGRAHALAYA PRANYAS, JAIPUR** — It was founded in 1958 by Shri Ram Charan Sharma with the main objective of research, publication and studies in orientology and preservation and display of orientology. Its financial resources include membership fee, life membership fee, donations and grants from State and Central Government. The trust is governed and managed by the board of trustees. It has a collection of 3,500 old manuscripts on different branches and subjects. The museum of orientology owned by the trust has sections containing material about folk art, architecture, metal crafts, old ornaments,
wooden crafts, Tantra Yantra art, old coins, ancient sculpture, classified paintings, astrological and Ayurvedic manuscripts, contemporary paintings, national monograms, old State seals, philatelic matter, gemological stones, fossils, mineralogy, old artistic textile designs, ancient arms and ammunitions and Western and continental paintings. From time to time exhibitions are organised by the museum.

RAJASTHANI RESEARCH INSTITUTE, CHOPASNI, JODHPUR — This institute is conducting research in the field of literature, culture and history of Rajasthan since its inception in 1955. It publishes every quarter a research journal called Parampara. Its each number gives specialised information like Dingal dictionary, the early period of Rajasthani literature, the mediaeval period of Rajasthani literature, folk songs, historical essays etc. which are recognised as source of reference by universities. The institute has a huge collection of books written from 15th century to 19th century and they number 17,000. These books are on language and culture, religion, Charan literature, Rajasthani prose & poetry, medicine & astrology. It also has a collection of 300 ancient paintings of various Rajasthan styles. From time to time it organises lecture series of scholars of literature, culture, history and fine arts. It is publishing a dictionary of Rajasthani languages.

SHRI BHARATENDU SAMITI, KOTA—Advancement of Hindi language was the main purpose behind the setting up of this literary society in 1926. It organises the holding of examination of Hindi Sahitya Sammelan, Prayag in Kota, publishes periodical magazines and other standard Hindi publications and holds literary meetings every Sunday. A drama society named 'Hadoti Lok Kala Mandal' has been constituted under its auspices for the development of the art of drama. The executive of the Samiti is elected for a period of two years. Its financial resources include the rent of building and shops owned by the Samiti and grants by the Municipal Corporation and Rajasthan Sahitya Academy.

JAIN VISHVA BHARATI, LADNUN — Any person who is 18 years of age and has faith in non-violence, truth and fellow feeling can become a member of this organization irrespective of his caste, creed, religion and nationality. Since its inception in 1958 this organization is providing opportunity for a comparative study of religion, philosophy, culture, literature, history, art and Yoga. Its literature section is working on Aagam literature and its cultural section organizes examination in Jainological studies at 76 centres all over the country. Its finances are met from donations, interest on fixed deposits, sale of literature and membership subscription. Its organizing body consists of a Chairman, a vice-Chairman, a Secretary, a Treasurer and 31 members.
MUSEUMS AND ART GALLERIES

Museums during the Princely Regimes (1887-1949)

The princely State of Jaipur took a lead in establishing a museum at the capital during the reign of Maharaja Ram Singh II (1835-1880) and foundation stone of the building was laid in the premises of Ramniwas Bagh on 6 February 1876 by Edward Albert, the Prince of Wales. The specimens of the local arts and crafts were temporarily housed in the Ajaibgarh building (now Maharaja School of Art) and opened for public view on 21 August, 1881, along with a larger and varied collection made for an Industrial Exhibition held in 1883. On completion of the building in the Ramniwas Bagh which was a masterpiece of Indo-Persian style of architecture, the entire collection was transferred there in September, 1886 during the reign of Maharaja Madho Singh II (1880-1922). Albert Hall Museum was officially declared open for public view on 21 February, 1887 by Sir Edward Bradford, the then Agent to the Governor-General of India. Primarily it had exhibits of educational importance. The conscientious efforts of Lt. Col. T.H. Hendley, the first Honorary Secretary of the museum, made it an ideal Art and Industrial Museum, meant for the benefit of the public.

Likewise Mewar also took a decision to set up a museum at Udaipur during the reign of Maharana Fateh Singh (1885-1930) coinciding with the Silver Jubilee Celebrations of Queen Victoria. Consequently a building specially for the purpose was planned in the Indo-British style which was to be located in the public garden (also known as Sajjan Niwas Garden or Gulab Bagh) at Udaipur. It was completed in 1887 and the museum, named after the queen as Victoria Hall Museum, was formally inaugurated on 2nd November, 1890 by the then viceroy, Lord Lansdown. The public library was also attached to it. Dr. Gauri Shankar Hirachanda Ojha, the doyen among the historians of Rajasthan, was appointed as incharge of these institutions. Though the contents of the museum at its initial stage, comprised mainly of the historical objects besides a few zoological and anatomical specimens but the ceaseless efforts made by Ojha enriched the collection in no time. Ojha started his career under Kaviraja Shyamlal Das (author of Veer Vinod) in the historical department. The museum soon acquired excellent collections of inscriptions, numismatics, sculpture etc. and specimens of royal costumes, textiles and local handicrafts were also added to the galleries for display.

Sir John Marshall (1902-1934) was appointed in 1902 as Director General of the Archaeological Survey of India, whose keen interest in the subject led to expansion of developmental schemes and for the first time Indian talents were recruited.
G.H. Ojha was appointed to set up Rajputana Museum at the historic Akbar's fort at Ajmer. The museum was formally opened for public on 19 October, 1908 by Colvin, the then Agent to the Governor General in Rajputana. Ojha (1908-1938) and his successor U.C. Bhattacharya (1938-1961) surveyed extensively and collected objects of antiquarian interest comprising sculptures, inscriptions, copper-plates, coins and the like. The Sunga-Kushana terracottas unearthed from the excavations carried by Dr. D.R. Bhandarkar during 1915-1916 at Nagari (ancient Madhyamika) in Chittaur region; the biggest hoard of Kshatrap coins (2407 in number) discovered from Sarvania (Banswara), unique and rare inscribed stone slabs and icons from Adhai-din-ka-Jhonpra, Ajmer were acquired and the collection was enriched.

Marwar also did not lag behind. It had its own Historical Department at Jodhpur as early as 1888. Munshi Devi Prasad was associated with it whose main job was to prepare and compile the History of Marwar. Pandit Bisheshwar Nath Reu, joined the Department in 1910 as an assistant. An exhibition of the Industrial Art Objects from Marwar was organised a year back on the occasion of the visit of Lord Kitchener, Commander in Chief which paved way for the establishment of a museum. In 1914, Pt. Reu was made Assistant Superintendent of the museum who gave the collection the form of a full-fledged multi-purpose museum on a modest scale at the Sursagar gardens and the following year a public library was also attached to it. In 1916, the museum received recognition from the Government of India and the next year it was named Sardar Museum in memory of late Maharaja Sardar Singh (1895-1911) of Jodhpur. Reu was promoted as Superintendent of the museum and also of the archaeological department. In 1936, an imposing building for the museum was constructed by Bangur Seths in the public garden where the entire collection was re-organised and displayed with an educational bias. The museum in its new format was declared open for public on March 17, 1936 by Lord Willingdon, the then Viceroy of India.

The museum at Jodhpur is a living monument of Reu's labour which contains rich collection of antiquities like sculptures, coins, inscriptions, specimens of local arts and crafts and educational apparatuses etc. Of particular interest are the finds of unique hoard of copper-objects in 1933 from Kurada (Parbatsar, district Nagaur) and the two Torana pillars from Mandor. The large bowl from Kurada with channel-spout, made of thin sheet of copper, is reminiscent of similar vessel in metal from Iran. The discovery, according to Dr. H.D. Sankalia shows Western Asiatic contacts between Rajasthan-Malwa and Iran during proto-historic times. The two Torana pillars from Mandor (ancient भाण्डवगुप्त), depicting Krishna-leela
scenes are the earliest representation of the theme in Gupta art idiom. Reu started in 1924 the publication of the Annual Report on the Administration of Archaeological Department and Sumer Public Library, Jodhpur which continued till 1948 when he retired. He also brought out booklets on a series of illustrated manuscripts (paintings in Jodhpur sub-style) mostly executed during the reign on Maharaja Man Singh (1803-1843).

The neighbouring Rathor State of Bikaner invited the Italian scholar Dr. Luigi Pio Tessitori (1887-1919) who conducted survey of historical and bardic material during 1916 to 1919. He discovered and collected very rich antiquarian remains and also noticed the proto-historic potentiality of northern Rajasthan from Ganganagar-Bikaner regions which subsequently led to the discovery of Kalibangan, the metropolitan town of the Indus Valley Civilisation. He salvaged the Gupta terracottas from the mounds of Rangamahal, Badopal, Pir Sultan Ri Theri, Munda which now adorn the government museum at Bikaner. The two colossal images of Sarasvati, the Indian goddess of Learning and Wisdom, discovered by him from Pallu (Ganganagar) have rightly been termed "the greatest masterpieces of the mediaeval Indian Art". They are now on display in the National Museum, New Delhi and the Government Museum, Bikaner. The rich collection discovered by Tessitori coupled with the important art and craft objects spared by the Maharaja from the royal possession in the Lalgarh, paved way for the establishment of the museum at Bikaner. An imposing building for the museum (now Veterinary Faculty of the University) was constructed at a cost of three and a half lakhs of rupees and the entire collection was put on display in 1937, synchronising with the Golden Jubilee Celebrations of the reign of Maharaja Ganga Singh (1887-1943). It was formally declared open for public by Lord Linlithgow, the then Governor-General of India in the afternoon of 5th November 1937. After a decade, Maharaja Sadul Singh transferred the collection from the old museum building to Ganga Nivas apartments of the Junagarh Fort, situated on the outskirts of the city of Bikaner to make the art-treasures easily accessible to the common public. It remained there till the year 1954. Meanwhile, the necessity of a modern museum building, equipped with all the modern facilities was badly felt. The outcome was the present building, circular in shape, especially constructed for the museum. It was declared open to the public by Maharaja Karni Singh on 4th September, 1954. It is provided with an auditorium for holding cultural activities.

The Hadoti (Bundi, Kota and Jhalawar) region, bordering Malwa with a heritage unparalleled, had its first museum established in 1915 at Jhalawar under the benign patronage of Maharaja Bhawani Singh (1899-1929) whose interest both in visual as well as performing arts was
well known. Near the palace-complex, a museum building was constructed in 1915. Gopal Lal Vyas, the State-pandit, was authorised to conduct surveys and collect objects of antiquarian interest like epigraphs and sculptures, besides illustrated manuscripts and miniature paintings which proved the nucleus for the museum which was declared open for the public on 1 June 1915 by Maharaja Bhawani Singh himself. Classical epigraphs like the colossal inscribed slab dated V.S. 480/A.D. 423 from Gangadhar and the inscription dated V.S. 746/A.D. 690 from the earliest dated temple of Rajasthan i.e. Shitaleshwar temple situated on the banks of river Chandrabhaga in Jhalrapatan were discovered and acquired for the museum. Post-Gupta and mediaeval sculptures of the region from sites like Chandrabhaga, Rangapatan, Kakuni, Dag, Ramgarh etc. housed in the museum tell about the hoary past of Hadoti.

In February 1936, the Historical department of the erstwhile princely state of Kota invited Dr. A.S. Altekar, the eminent professor from Benaras Hindu University to conduct archaeological historical survey. He was assisted by D. Mathura Lal Sharma, the State historian. The outcome was the discovery of a number of important historical sites with monumental remains of forts and temples studded with old epigraphs. The sensational discovery of three Sacrificial Posts (युगलदान), from Badva dated Krita (Vikrama) Samvat 295 (A.D. 238), Gupta temples at Mukandara and Charchoma with inscriptions, important epigraphs from Shergarh (ancient कोपपुर) fort viz. the inscription dated V.S. 870/A.D. 813 of Buddhist Devadutta of the Nag family etc. all brought to light the ancient glory of the region. Dr. Altekar in his report submitted to the State Government pleaded the dire and immediate need to establish a museum at Kota to ensure the preservation of these relics of the glorious past. Dr. Mathura Lal Sharma was entrusted to salvage and collect this splendid material by means of making them safeguarded and preserved in Brijbilas Gardens by the year 1944. He also documented these source-material in his celebrated work कोटा राज्य का शिलालिपि (two volumes) published in 1939. On the formation of Rajasthan, the entire collection was not only shifted to the Hawa Mahal apartments of the fort (हवा महल) in 1951 but Saraswati Bhandar (Manuscript Library and Paintings) was also added to it, besides arms and costumes etc. in the ensuing years. It was transformed into a public-museum, with the aim to highlight the heritage and culture of Hadoti.

Princely States in the eastern sector of Rajasthan also saw the establishment of museums in the forties. As early as 1940, the zeal of Maharaja Brijendra Singh of Bharatpur led to the salvage and acquisition of loose sculptures, architectural pieces, inscriptions and antiquities which
were put on display in one of the apartments of the local public library. The untiring efforts of Rawat Chaturbhuj Das Chaturvedi, the founder-Curator, made the collection interesting both in quantity and quality. He was able to enlarge the collection by the addition of manuscript, paintings, stuffed animals killed by the rulers, specimen of local arts and crafts etc. from the royal house. The entire collection was transferred in the historic Lohagarh fort and took the stature of a full-fledged museum in its new format and opened for public on 11 November, 1944. After independence, Sileh Khan (Armoury) and Kamra Khas were also added to it in July 1951.

Vinay Singh (1814-1857 A.D.), the ruler of the neighbouring State of Alwar, an offshoot of the Kachhawaha Rajputs took the opportunity of the disintegrating Mughal empire at Delhi to enrich its own art treasures. He was a great patron of art and architecture and built the grand city palace, the artistic cenotaph of Moosi Rani and the palace at Silisedh. It was his basic interest in art and music which not only led him to acquire through purchase from Delhi and elsewhere rare and valuable illustrated manuscripts, paintings, art objects, unique and historic arms and weapons etc. for his palace but also to give patronage to artists, painters, poets, musicians. His liberal patronage to local talents produced masterpieces in art and craft. His successors to the throne followed his foot-steps. They maintained various departments (कारखाना), viz. Manuscript Library (पुस्तक स्वर्ग), paintings (चित्रशाला), department of Performing Artists (गुणोन्मूल खाना), Armoury (सिलहर्दशाला), which were earlier accessible only to the members of the royal family, guest and elite. The efforts of Major Harvey, the then Prime Minister, whose interest in the modern development of the State is well known, turned this entire collection into the form of an excellent museum which was opened to public in November, 1940.

Maharaja Man Singh II (1822-1870), the Kachchawaha ruler of Jaipur, established an Archaeological Department at Jaipur in November 1935 which took lead in exploring and excavating old sites and utilised the services of eminent archaeologists and scholars for the purpose. The first Indian Director General of Archaeology, Dr. Daya Ram Sahni who had the privilege to explore Harappa on the bank of an ancient bed of Ravi in 1921, was invited after his retirement in 1935 by the Jaipur State to revitalise its department. He took over charge of the directorship in the closing months of the same year and brought Jaipur area on the archaeological map of India through his excavations carried out at Bairat (1936), Sambhar (1936-37 and 1937-38) and trial trenches at Rairh in June 1937 which was extensively excavated by his successor, K.N. Puri from January 1940 to March 1940. Subsequently Krishna Deva excavated Nagar
(1943-1944) and Dr. Satya Prakash undertook diggings at Naliasar-Sambhar (September 1949). These excavation operations yielded rich antiquarian material in the form of sculptures, terracottas, metallic objects, coins, portable antiquities etc. Sahni and Puri published the result of their excavations in the form of detailed Reports. Dr. Satya Pakash brought to light the numismatic finds discovered from Sambhar by publishing his findings in the *Journal of the Numismatic Society of India, Bombay, Vol. XII, Part I, June, 1950.*

This rare collection of the excavated objects from the various sites was housed by the archaeological department in Vidyadhar-Ka-Bagh in Purana Ghat area at Jaipur and turned into an archaeological Museum in 1938 by Dr. Sahni himself. Important sculptures and inscriptions discovered and acquired by him were also displayed. K.N. Puri salvaged the lovely Pratihar sculptures from Abaneri and added to it which was further enriched by K. Deva with the sculptural heritage from Nagar. Dr. Satya Prakash transferred the entire collection to the Dilaram bagh at Amber in July 1949 to make this unique collection easily accessible to the visitors who would throng there to have a glimpse of the old historic palaces at Amber. The existing material was systematically displayed and representative material from the recently excavated sites from Rajasthan like Ahir (Udaipur) and Noh (Bharatpur) was also exhibited for the benefit of the public.

**Post-Independence Era**

With the formation of Rajasthan the department of Archaeology and Museums took its rebirth in April 1950 when all the existing archaeologocial departments and museums of the various erstwhile princely States in Rajasthan were integrated. Thus the nine museums located at Jaipur, Amber, Jodhpur, Bikaner, Udaipur, Alwar, Bharatpur, Kota and Jhalawar subsequently came under this newly born department and later in November 1956, the centrally administered Rajputana Museum at Ajmer was also added to it.

Dr. Satya Prakash (1948-1969) who headed the department in Jaipur State, was appointed Chief Superintendent of this integrated department. This post was upgraded in 1956 to that of Director. The Eighth Annual Conference of the Museum Association of India was held at Jaipur on 29-30 December 1951 wherein the inspiring lecture on the *Use of Museums* by Prof. K-de-B-Codrington, Keeper (Indian Section), Victoria and Albert Museum, London, paved way for further development of the museums in Rajasthan.
In the new set up, the museums of Rajasthan were given a reasonable flexibility in concept and scope. The archaeological or industrial bias was minimised to the extent that those 'temples of muses' could project and focus the culture and tradition of Rajasthan in its totality and efforts were made to turn them into living institutions, attracting the cross-section of society old and young, literate and illiterate, scholars and tourists alike. These were no longer 'store houses of oddities and curiosities' or 'Ajaibgharas' (wonders) but were being turned gradually into multi-purpose cultural organisations, meant to collect, preserve and exhibit the vast cultural heritage in which Rajasthan abounds.

A planned and well-thought programme of the reorganisation of the existing museums was launched. The museum at Jaipur, originally known as Albert Hall Museum, was reorganised on modern lines with an educational emphasis. The modern techniques of good visual communication and new display methods were adopted while re-organising the existing museum galleries, which gave life to the dumb exhibits in their new setting to transmit the knowledge of colourful cultural traditions of Rajasthan with a sense of continuity with the past. The functional display enabled the exhibits to speak themselves to the visitors, aided by mechanical audio-visual devices like tapes, head-phones etc. so far as they could work with Rajasthan's music and dance dioramas, introduced in the Jaipur Museum in early sixties, which was a novel experience applied for the first time in any of the Indian Museums.

Imaginative experimentation were also made in the existing museum buildings as well as old equipments etc. As most of the museums started by the erstwhile princely states are housed in old historical buildings like forts and palaces etc., they are not congenial to the requirements of an ideal modern museum. An attempt was made seriously to convert these unsuitable buildings, after minor alterations, into better museums. Modern adaptation, suited to the requirement of a museum were attempted in some of them without marring the beauty of the original architectural fabric of the old historical building from the exterior. Similarly old showcases and other equipments were also not discarded but, on the other hand, converted to suit the present requirements of the galleries. The re-organisational activities done in these contexts in the government museums at Alwar, Ajmer, Bharatpur, Jaipur, all located in palatial old buildings, were appreciated. Educational sevice through the museums was given a fillip. Purposeful display and meaningful bi-lingual labels to the exhibits in the galleries helped a long way in making museums to be potent instruments of cultural regeneation wherein the exhibits in the gallery convey some message through them with a view to raise the standards of
public knowledge and disseminate cultural consciousness amongst the people.

Establishment of New Government Museums (1959-1977)

In the late fifties and sixties, the State witnessed great museological activities and new museums were established at important historical and cultural centres like Dungarpur (1959), Ahar (1961) in Udaipur, Mount Abu (1965), Mandor (1968) the ancient capital of Marwar in Jodhpur and Chittaurgarh (1969). To focus the contribution of Rajasthan in the contemporary trends in art, State Gallery of Modern Art was established in October 1977 at Jaipur.

The discovery of important post-Gupta sculptures (6 to 8 century) by R.C. Agrawala during 1958-62 from southern Rajasthan chiefly Bagad-Mewar and Abu regions proved the extension of an independent western Indian art tradition flourishing in Gujarat and contiguous areas of Rajasthan. Lovely and artistic images in greenish schist (Pareva stone) were noticed and acquired for the government museums at Udaipur and Dungarpur. Rich sculptures were explored from site like Amjhara, Tanesar, Navalshyam, Kalyanpur etc. in Bagad region besides Kejad and Sagat in Mewar and Devangana in Abu. This material was salvaged and collected in 1959 and onwards, by the State department of Archaeology and Museums and put in the campus of the Panchayat Samiti at Dungarpur. Later on, Maharawal Lakshman Singh and his brother Dr. Nagendra Singh of Dungarpur, made a gift in later half of the seventies of their entire personal collections of archaeological material including fine sculptures and old inscriptions which has, indeed, considerably enriched the museum at Dungarpur. The institution has yet in dire need of its own building so that the collection is properly displayed.

The extensive mounds at Ahar (Udaipur), popularly known as Tambavati or Dhoolkot, were subjected to trial diggings by the State Department of Archaeology and Museums as early as in the year 1952 and subsequently excavated scientifically by R.C. Agrawala assisted by a team of young and enthusiastic officers in 1954-55 and onwards. Large scale excavations were carried in 1961-62 by the department in collaboration with the Deccan College, Poona under the towering leadership of Dr. H.D. Sankalia, the internationally eminent excavator and archaeologist. It revealed the chalcolithic character of the site and brought to light an independent culture – Painted Black and Red Ware Culture, which proved signal in Indian archaeology. The early phase at Ahar is assignable to 1800 B.C. on the basis of C-14 radio-carbon dating. The limits of this important cultures, now also christened as Ahar Culture in the archaeological world,
spread over throughout western India. To house the excavated material on the site itself, the museum-building was constructed by the State Government in 1960 and the institution opened to public in September 1961. Ahar (ancient ओड़ियारुप) was one of the chief centres of the Guhila rulers of Mewar and it is studded with mediaeval temples decorated with figural art, besides the celebrated Gangobheda Kunda and the cenotaphs (धरणी) of the royal family. Thus the sculptural heritage of the region also became the theme of one of the galleries, notable being independent depiction of fish (मछल) and tortoise (कडचिन्ह) incarnations of Vishnu, fourteen hundred Mahavishnu (Ananta as Yoganarayana), Surya etc., besides the colossal Jain bronze of seacted तिर्थन्कर (9th century).

The credit of establishing the museum at Mt. Abu goes to the then Governor of Rajasthan, Dr. Sampurnanand who spared land in the Raj Bhawan campus at Mount Abu for the art gallery and laid the foundation stone of the building on Thursday the 18th October 1962 which was specially designed in consonance with the Parmara architecture, of which Abu was a great centre in the mediaeval times. The art gallery, housing primarily the sculptural and epigraphical relics from the various centres of the Parmara art of the region, was formally opened for public on 27th November, 1966 by the learned Governor himself. Later on, important inscribed memorial tablets and bronzes were also added to the collection.

In 1968, Fateh Prakash palace at Chittaurgarh and Zenana Mahal portion of Mandor gardens were converted into local museums, housing antiquarian heritage of the region. Sculptures and inscriptions collected by Archaeological Survey of India at Chittaurgarh were also acquired and added to the collection of the local museum at Chittaurgarh.

Museum of Contemporary Art

All these government museums, whether established by the erstwhile princely states or set up during the post-independent era have pre-dominantly the objects of antiquarian interest, historical source material, specimens exhibiting the glory of the classical tradition both in sculptural and pictorial art besides artistic creations in handicrafts etc. The contemporay traditions, however, could not find proper place in these existing museums, though a few stray specimens of modern artists in the regional setting found space in some of them. The bias for the 'Old' in Rajasthan was perhaps the basic reason for this desideratum. The artists, too, were not much receptive to adopt new trends both in subject matter and technique, barring a few experimentation done casually in Rajasthan during the feudal regime. The role of Maharaja School of Arts (established in June 1867) and Rajasthan Lalit Kala Academy (established on 24 November 1957) - both at Jaipur
provided an amicable atmosphere, guidance, incentive and patronage to this new trend and promising artists with creative genius emerged in the State specially in the last three decades.

Thus to focus and highlight the contribution of Rajasthan in the realm of modern trends in art, the State Gallery of Modern Art was set up in 1977 and declared open on October 1977. Outstanding works of Art of eminent contemporary artists, both from Rajasthan and outside, procured through purchase and displayed nicely at the Ravindra Mancha, Jaipur. After three years, on 31st October, 1980, the gallery came under the charge of the Rajasthan Lalit Kala Academy, Jaipur.

Private Museums

Besides museums established by the Government, the role played by museums set up by private institutions/individuals in Rajasthan is equally significant. The aims and scope of such museums differ. Some have emerged as an integral part of educational organisations to impart instruction and to create a mental frame-work of their inmates. Sir Choturam Museum, Sangaria (Ganganagar) and Birla Museum, Pilani (Jhunjhunu) are examples of this category. The museum of Bhatiya Lok Kala Mandal at Udaipur is an institution of its own type exclusively devoted to conduct research and survey and also to propagate, promote and safeguard folk ways of life, specially its arts and crafts, puppetry, theatre, dance and music, customs and beliefs with reference to Rajasthan in particular and India in general.

Private individual collections have also been turned into museums to make their contents easily accessible to researchers, enlightened public and tourists. Shri Ram Charan Museum of Indology at Jaipur represents such type.

In recent decades forts and palaces, which were once beyond the reach of the populace, have became tourist-resorts and their sprecious halls, colonnaded corridors, painted residential rooms and ante-chambers have been converted into art-galleries and museums displaying outstanding artistic antiquities, paintings, armoury, royal paraphernalia, luxurious furniture and the like once in the regal possessions. Rajasthan has taken a lead and a number of royal house have established in the last three decades similar museums which are popularly christenedies Maharaja Museums or Palace Museums. Maharaja Sawai Man Singh II Museum, Jaipur; Maharangarh Fort Museum, Jodhpur; Junagarh Fort Museum, Bikaner; and Maharao Madho Singh II Museum, Kota have attempted to revive the splendour of the by-gone days and to present the multi-faceted glory of the State through the lively objects put on display for the spectators.
A few private museums which existed once in Rajasthan are no longer functioning as public institutions as the owners and organizers closed them for the commoner due to financial exigencies or the reasons better known to them. Such institutions include Archaeological Museum at Sikar founded by Col. Webb in 1945 and the Museum established in 1948 at Bundi by the local learned society, the National Heritage Preservation Society, Bundi.

Museums are no longer mere collections made for sentimental reasons or repositories of curiosities or "oddities". International Council of Museums has rightly defined them as "non-profit institutions in the service of society which acquire, conserve, communicate and exhibit for the purposes of study, education and enjoyment". Education through recreation and recreation through education is the philosophy of an ideal museum. One of the former Director General of Archaeology in India, H. Hargreaves who published the first authentic Directory of Museums in India (London, 1936) in collaboration with S.F. Markham analysed the causes of the slow progress of the museum movement in India and ascribed it to the lack of trained and imaginative curators, centralised direction, adequate finances etc. To them, "finance is indeed the key of India's museum development, it is hopeless to expect a great movement on fantastically low budgets". These comments given about half a century back still hold good in the Indian context and the museums of Rajasthan both governmental and private.

The contents and prized possessions of the institutions mentioned above, are described in the subjoined Annexure.
ANNEXURE
MUSEUMS OF RAJASTHAN

A. GOVERNMENT MUSEUMS
(i) Museums Established by Erstwhile Princely States (1887-1949) Jaipur (1887), Udaipur (1890), Jodhpur (1909), Jhalawar (1915), Bikaner (1937), Amber, old capital of Jaipur (1938), Alwar (1940), Bharatpur (1944), Kota (1944).
(ii) Museum Established by Central British Administration (1908) Rajputana Museum, Ajmer 1908).

B. PRIVATE MUSEUMS
(i) Established by Educational Institutions:
   a) Sir Chhotram Museum, Sangaria, Ganganagar (1936)
   b) Birla Museum, Pilani, Jhunjhunu (1954)
(ii) Established by Individual Art Collectors & Connoisseurs
   c) Shri Ram Charan Museum of Indology, Jaipur (1960)
   d) Bhartiya Lok Kala Mandal Museum, Udaipur (1963)
(iv) Fort and Palace Museums
   e) Maharaja Sawai Man Singh II Museum (City Palace), Jaipur (1959)
   f) Junagarh Fort Museum, Bikaner (1961)
   g) Maharangarh Fort Museum, Jodhpur (1972)
   h) Maharao Madho Singh II Museum, Kota (1970)
Government Museums of Rajasthan

A. Management and Set Up: On the formation of the department of Archaeology and Museums in April 1950 by Government of Rajasthan, after integrating all the existing archaeological departments and museums of the various erstwhile princely states, the nine museums located at Jaipur (1887), Udaipur (1890), Jodhpur (1909), Jhalawar (1915), Bikaner (1937), Amber (1938), Alwar (1940), Bharatpur (1944), Kota (1944), come under the administrative control of the department. Rajputana Museum, Ajmer came under its aegis in November 1956 when the centrally administered Ajmer-Merwara also became the integral part of the State of Rajasthan. Newly established museums were set up at Dungarpur (1959), Ahar-Udaipur (1961), Mt. Abu (1965), Mandore, Jodhpur (1968), Chittaurgarh (1969), and State Gallery of Modern Art at Jaipur (1977).

The bigger museums like Jaipur, Amber (Jaipur), Udaipur, Jodhpur, Bikaner, Bharatpur, Alwar, Kota, Ajmer and Ahar (Udaipur) are headed by Curators. Smaller local museums at Jhalawar, Dungarpur, Mt. Abu, Mandore and Chittaurgarh are looked after by Custodians under the guidance of Circle Superintendents. The overall head of the department is Director. The incharge of the State Gallery of Modern Art, Jaipur is Secretary, Rajasthan Lalit Kala Akademi, Jaipur.

B. Mode of Entry: Free entry in all the Government Museums except Jaipur where nominal tickets introduced on 4th October, 1969.

C. Source of Collection: The State department is empowered to acquire Archaeological Antiquities under Treasure Trove Act, 1878. Exhibits are also acquired through purchase, donation and gift. The material is distributed for display in the respective regional/local museums.

D. Special Features: The Government Museums of Rajasthan are multi-purpose cultural museums, possessing rich archaeological antiquities (sculptures, terracottas, bronzes, inscriptions, copper-plates, coins etc.), illustrated manuscripts and miniature paintings, armoury, musical instruments and specimens of local handicrafts etc.
Government Museums of Rajasthan

A. Museums Established by Princely States (1887-1949)

1. CENTRAL MUSEUM, RAM NIWAS BAGH, JAIPUR (ESTABLISHED OF 21ST FEBRUARY 1887)

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<tr>
<th>History of Institution</th>
<th>Contents</th>
<th>Prized Possessions</th>
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<tr>
<td>Originally the museum was set up as an <em>Art and Industrial Museum</em> with an educational bias. The exhibits consisted from History and Culture, Industrial Arts and Handicrafts to Botany, Zoology, Anatomy, Physiology, Geology and other sciences. After independence, the lower galleries were re-organised in sixties at large scale and the industrial bias was minimised to the extent - that it could project the tradition of Culture, Art and Archaeology of the entire State of Rajasthan in its totality. It aimed to show Rajasthan to the outside world and outside world to Rajasthan. The functional display of the exhibits covering the themes of dance, music, festival, art and crafts of</td>
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<td>Specimens of local arts and crafts put temporarily in the <em>Ajaibgarh</em> building in Kishanpole and opened for public view on 21st August 1881, coupled with a large and varied collection made for the Industrial Exhibition held in 1883 paved way for the establishment of a full-fledged museum. The building designed in Indo-Persian style was constructed in the public garden (Ram Niwas Bagh) at Jaipur and named as <em>Albert Hall</em> in honour of Edward Albert, the Prince of Wales who laid its foundation stone on 6th February 1876. The collection of local arts and crafts made for the Temporary Exhibition as well as the Industrial</td>
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<tr>
<td>a) Sculptural and Pictorial Tradition of Rajasthan through the ages (Stone Sculptures, Bronzes, Paintings, Handi-crafts etc.)</td>
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<td>b) Glimpses of the Land and People of Rajasthan through lively dioramas with sound effect.</td>
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<td>c) Fine collection of old Carpets including the celebrated Persian Carpet purchased in 1632 by Mirza Raja Jai Singh (1622-67) of Amber.</td>
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<td>d) Excellent examples of colossal Bronzes from Tibet and Nepal.</td>
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<td>e) Egyptian Mummy of a female found at</td>
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<tr>
<td>History of Institution</td>
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<td>Prized Possessions</td>
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<td>Exhibition organised earlier were transferred to this imposing building in September 1886 which was declared open to the public on 21 February 1887 by Sir Edward Bradford, the then Agent to the Governor General in India. Lt. Col. T.H. Hendley, its first Honorary Secretary, made it an ideal Art and Industrial Museum.</td>
<td>of Rajasthan enable to speak themselves to the visitors, aided by mechanical audio-visual devices like tapes, head-phones etc. introduced here for the first time in any of the Indian museums. Now it is the State Museum of Rajasthan.</td>
<td>Akhmim and Ptolemaic belonging to the Ptolemaic Epoch (B.C. 322-200).</td>
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2. VICTORIA HALL MUSEUM, SAJJAN NIWAS GARDEN (GULAB BAGH), UDAIPUR (ESTABLISHED ON 2ND NOVEMBER, 1890)

On the occasion of Queen Victoria's Silver Jubilee Celebration in 1887, the museum building in Indo-British style was constructed in the Public Garden (Gulab Bagh) at Udaipur. The collection was opened for public view on 2nd November 1890 by the then Viceroy, Lord Lansdown. In 1968 it was shifted to the Hisab Daftar apartments of the Royal palaces, situated on the banks of Pichola Lake, Udaipur.

Dr. Gaurishankar Heerachand Ojha was its founder-Curator.

At the initial stage, the collection comprised of the Historical Resources of Mewar and a few specimens of Zoological and Anatomical objects. Later on, Dr. Gaurishankar Heerachand Ojha, its founder-Curator, collected through survey important Inscriptions, Coins, Sculptures from Mewar and also added examples of Royal Costumes, Textiles and Local Handicrafts etc.

In post-independent period, the entire collection is re-organised and displayed in

a) Coins and Inscriptions of historical significance from 2nd cent. B.C. to 18th cent. A.D.

b) Sculptures and Bronzes from Mewar.

c) Illustrated Manuscripts and Miniature, Paintings, specially of Mewar School.

d) Costumes and Handicrafts.

e) The Historic Turban of Prince Khurram (Shahjahan, the Mughal Emperor) which he exchanged in token
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<th>History of Institution</th>
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<th>Prized Possessions</th>
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<tr>
<td>its new complex so as to transform the institution to serve as the Regional Museum of Mewar.</td>
<td>of brotherhood with Maharana Karan Singh (1620-28) of Mewar.</td>
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</tbody>
</table>

3. SARDAR MUSEUM, PUBLIC PARK (UMMED BAGH), JODHPUR (ESTABLISHED IN 1909)

The Industrial Art Exhibition Organised in 1909 in honour of the visit of Lord Kitchener, Commander-in-Chief, proved to be the nucleus for the museum, which was located outside Sojati Gate at Jodhpur. In 1914, it reached Sursagar garden where it took the form of a full-fledged multipurpose museum on a modest scale. It received recognition in 1916 by Government of India and the following year it was named as Sardar Museum in memory of late Maharaja Sardar Singh (1895-1911) of Jodhpur. Finally Bangur Seths constructed in 1936 an imposing building in Public Park (Ummed Bagh) where the entire collection was shifted which was declared open for public view on 17 March 1936 by Lord Willingdon, Viceroy of India. The

a) Archaeological Section
b) Natural History Section
c) Armoury
d) Arts and Crafts
e) Historical Section
f) Jain Art of Western Rajasthan

Fine Sculptures from Pratihar art-centres besides the two colossal Gupta Pillars delineating Krishna Leela Scenes from Mandor.

Old Coins also form an important part of the archaeological collection.

The section dedicated to Jain art attempt to show the contribution of Western Rajasthan through excellent Stone Sculptures, Bronzes, Inscriptions, Paintings. The museum also possesses miniature paintings specially of Marwar school and the two painted Letters of Invitation (विद्वानिण पत्र) - one from Mewar (17th cent.) and the other from Merta (18th cent.) issued to the Jain Acharyas deserve special mention.
4. GOVERNMENT MUSEUM, NEAR ROYAL PALACE, JHALAWAR (ESTABLISHED ON 1ST JUNE 1915)

To house the important archaeological a) Archaeological Section (Sculptures, and antiquarian material recovered Inscriptions Coins) from the various old sites of the state as a result of intensive survey, Maharaja Bhawani Singh (1899-1929) got constructed an imposing building in the heart of the city near the royal palaces for the museum. The collection was declared open for public view on 1st June 1916.

a) Post-Gupta and Mediaeval Sculptures notable being Arhatnarahvar, Nataraj, Suryanarayan, Nrisimha-Varah-Vishnu, Chamunda etc. from Chandrabhaga; Lakulisha from Dag, Asvarudha Devi from Kakuni etc.

b) Half a dozen historically important inscriptions including (i) Colossal inscribed slab dated V.S. 480/A.D. 423 from Gangadhur. (ii) Inscription dated V.S. 746/A.D. 690 from Chandrabhaga. (iii) Inscription dated V.S. 1143/A.D. 1086 of parmar Udayaditya.

c) Old Coins ranging in date from pre-Christain era to the Imperial Mughals.

d) Miniatures and illustrated manuscripts of Hadoti School.

e) Proto-type of Old Cycle.
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</table>
| The vast antiquarian material collected from Ganganagar-Bikaner regions during 1916-19 by Dr. L.P. Tessitori, the Italian Acholar, in the course of his survey for historical and bradic material, coupled with the important royal possessions spared from the Lalgarh Palaces paved way for the establishment of the museum. An imposing building (now Vertinary Faculty of the University) for the purpose was constructed and the institution inaugurated by Lord Limlithgow the then Governor-General of India, in the afternoon of 5th November, 1937. In 1954, the present building, circular in plan, was built out of the Golden Jubilee funds, and the museum in its modern format was declared open by maharaja Karani Singh of Bikaner on 4th September, 1954. | a) maharaja Ganga Singh Gallery  
b) Local Arts and Crafts  
c) Armoury  
d) Historical Section  
e) Archaeological Section  
f) Paintings Section. | a) Oil paintings by A.H. Muller depicting historic events from the amals of Bikaner and the life of Maharaja Ganga Singh.  
b) Armoury including plate-armour of Maharaja Anup Singh, matchlocks of Maharaja. Gaja Singh, sword of Rathor Kushal Singh dated 1742, besides the Japanese word, European Guns, rifles, revolvers, pistols etc. donated by Seth Badri Das Daga of Bikaner.  
c) Original Mughal Darbara addressed to the rulers of Bikaner.  
d) Archaeological antiquities collected by Dr. L.P. Tessitori including Early Gupta Terracottas and white Makerana Image of Jain Saraswati (12th cent.) from Pallu (Ganganagar). Fourteen Jain Loversmes (1006-1102 cent.) from Amarsar and various inscribed Sati Harcral tablets form part of the prised possessions.  
e) Paintings of Bikaner sub-school and specimens of local Arts and Crafts |
6. ARCHAEOLOGICAL MUSEUM DILARAM BAGH, AMBER (JAIPUR) ESTABLISHED IN 1938

The Archaeological department a) Excavated Antiquities from Bairat, (established in November 1935) of the erstwhile princely state of Jaipur has the credit of excavating important rites like Bairat (1936) and Sambhar (1936-37 and 1937-38) by Dr. D.R. Sahai, Rairh (1940), by Dr. K.N. Puri, Nagar (1943-44) by Krishna Deva and Nalijasar Sambhar (September 1949) by Dr. Satya Prakash. As early as 1932, the excavated material was put on display for public in Vidyadhar Ka Bagh (Purana Ghat) and later on transferred to Hawa Mahal. Finally it was shifted in July 1949 to Dilaram Bagh at Amber, the old capital of Jaipur. Subsequently sculptures and inscriptions were surveyed, acquired and displayed.

Prized Possessions
including golden lacquer work on camel hide, ostrich egg, glass and the fine carpets produced in the jain are items worth mention.

a) Antiquarian material viz. pottery, terracotta, metallic object etc. recovered from the excavations at Bairat, Sambhar, Rairh, Nagar.

b) Excellent collection of Sculptural heritage from Abaneri, Nagar, Amber, Jamva Ramgarh, Bhandarej Kharsadu (Sikar) etc.

c) Inscribed yuna Sacrificial pillars (227 A.D. and 278 A.D.) from Barmala (near Lalsot, Jaipur), Inscription dated V.S. 1661 (1604 A.D.) of Jagannath Kachhawaha from Toda Rai Singh, Bi-lingual Inscription of the time of Kachhawaha rulers of Amber Viz.
7. GOVERNMENT MUSEUM, CITY PALACE, ALWAR (ESTABLISHED IN NOVEMBER 1940)

The Naruka branch of the Kachhawaha Rajputs under the leadership of Pratap Singh (1775-91) established the princely state in 1775 and made Rajgarh its capital which was shifted to Alwar by Viney Singh (1814-57). The Narukas were great patrons of art and culture and availed the opportunity of purchasing rare illustrated manuscripts, paintings, art objects and unique arms and weapons consequent upon the dis-integration of the Mughal Emperor at Delhi. They gave liberal patronage to local talents as well.

This great heritage preserved in the royal Manuscript Library (पुस्तक स्थल), paintings (चित्रशाला), Armoury (सिलहर्द्व) departments etc. was only

a) Archaeological Section (Sculptures and Inscriptions)
b) Local Arts and Crafts Section
c) Armoury Section
d) Paintings and Illustrated Manuscript Section.

a) Inscribed Ganesha V.S. 1101 (A.D. 1044) and Siva Parvati from Rajgarh, besides Sculptures from Sainthali.

b) A dozen epigraphs of historical value viz. two Kutis Inscriptions dated V.S. 1016 (A.D. 959) and V.S. 1052 (A.D. 996) from Rajorgarh, three Persian Inscriptions viz. one belonging to the reign period of Bahal Lodi (A.D. 1483) from Navaganwa, and two of those of Akbar from Navaganwa (A.D. 1581) and Tijara (A.D. 1604), Jain Inscriptions dated V.S. 1645 (A.D. 1589) and V.S. 1573 (A.D. 1517) and Shraddha Inscription dated V.S. 1839 (A.D. 1732) of Sawai Jai Singh II of Jaipur, besides a few Sati Tablets.

c) Excellent collection of Paintings and
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<th>History of Institution</th>
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<td>accessible to the members of the royal family, guest and elite. The efforts of Major Harvey, the then prime-minister, bore fruit who turned this entire collection into the form of an excellent museum which was opened to public in November, 1940.</td>
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<tr>
<td>and Illustrated Manuscripts of Persian, Mughal and Rajasthani Schools specially of Alwar sub-school.</td>
</tr>
<tr>
<td>d) Rich collection of Armoury-good number of them being of historical and aesthetic value.</td>
</tr>
<tr>
<td>e) Specimens of Arts and Crafts from various parts of the country, besides a few of foreign extractions.</td>
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<tr>
<td>f) Personal belongings of the rulers of Alwar.</td>
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<th>Prized Possessions</th>
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<tr>
<td>8. GOVERNMENT MUSEUM, LOHAGARH FORT, BHARATPUR (ESTABLISHED ON 11TH NOVEMBER, 1944)</td>
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</table>

Culturally forming part of Braja-Mandal, the only Jat state of Bharatpur has a rich heritage in sculptures, architectural pieces, inscriptions and antiquities which were collected as early as 1940 and put on display in one of the apartments of the local public library. With the inspiring patronage of Maharaja Brijendra Singh and the untiring efforts of its founder-Curator, Rawat Chaturbhuj Das Chaturvedi the

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<tr>
<td>a) Earliest Sculptures of Rajasthan in Sunga-Kushan art idiom in the form of Yaksha-Yakshi and carved Shivalingam; post-Gupta and mediaeval icons of various deities. Notable being - the Inscribed Jain Parikar (Arch) in white Makrana from Brahmapad with inscription dated V.S. 1679 (1622 A.D.) of the reign of Jahangir and the colossal rare panel depicting Dholamaru (17 cent.) from Dholpur.</td>
</tr>
</tbody>
</table>
History of Institution

Entire collection was transferred to Lohagarh fort where it took the stature of a full-fledged regional museum in its new format and opened for public on 11th November, 1944. After independence, Sileh Khana (Armoury) and Kamra Khas were also added to it in July, 1951.

9. GOVERNMENT MUSEUM AND BARASWATI BHASI GARH (FORT), KOTA (ESTABLISHED IN 1944)

The systematic survey of the antiquarian heritage of Kotah region conducted in February 1936 by the eminent Indologist, Dr. A.S. Altekar (Professor in Banaras Hindu University), assisted by Dr. Mathura a) Archaeological Section (Sculptures, Inscriptions, Coins etc.)

Contents

Prized Possessions

b) Specimens of Gupta Gold Coins from Bayana Hoard, Epigraphs including Inscribed Memorial Tablet (7 cent.), Persian Inscription dated Hizri 934 (1528 A.D.) of Kamran, son of Babar and Epitaph dated 18 January, 1826 recording the name of British soldiers who died in action during the siege of Bharatpur fort.

c) Rajasthani Miniatures and manuscripts produced in Bharatpur viz. खबर सनैहि (1610 A.D.) by poet Mohan with self-portrait, सुजान विलास (V.S. 1807/A.D. 1750), उत्तर खंड of रामनविर मानस of गुलालदास and पुजोगल by Maharaja Balwant Singh - both dated in V.S. 1908/A.D. 1851.

da) Four Inscribed Sacrificial Posts (Yupa Pillars from Badva dated V.S. 295 (A.D. 238) recording the performance of Triratra and Jyotisthopt Yajna by Balsingh, Balvardhan and Somadeva, the sons of Mahasenapati Bala of the
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<th>History of Institution</th>
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<th>Prized Possessions</th>
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<tr>
<td>Lal Sharma, the State historian-lead to the discovery of a number of historic sites with monumental remains of massive forts and artistic temples studded with lovely sculptures and old epigraphs. He pleaded to the Maharao's government the dire and immediate need to establish a museum at Kotah to ensure the preservation of these relics of the glorious past. Dr. M.L. Sharma salvaged and collected the portable archaeological material such as sculptures and epigraphs and safeguarded and preserved them in Brijbilas Garden and thus the nucleus for the museum was made by the year 1944. On the formation of Rajasthan, the entire collection was not only shifted to the Hawa Mahal apartments of the fort in 1951 but Saraswati Bhandar (Manuscript Library and Paintings) was also added to it, besides arms and costumes etc. in the ensuing years and transformed into a public-museum.</td>
<td>(Costumes of Rulers, Arms, Stamp Dies etc)</td>
<td>Maukhari family who donated thousand cows each after the completion of the sacrifice.</td>
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<td></td>
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<td>b) Gupta sculptures from Mukandara, Mediaeval sculptures viz. Sheshasaji vishnu from Badoli and icons of Hindu and Jain deities from historical sites like Atru, Krishna Vilas, Kakuni, Ramgarh, Kanyakehr, Gangobli etc.</td>
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<tr>
<td></td>
<td></td>
<td>c) Rare miniature paintings of Mewar, Hadoti and other sub schools of Rajasthan. Important Manuscripts written in then minutest form of letters and also manuscripts which are beautifully illustrated and illuminated notable being Bhagwat, Geeta, Shatru-Salya Stotra, Shalihotra, Gyan-Chaupar, Gayatri Mantra on one (rice) etc.</td>
</tr>
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</table>
B. ESTABLISHED BY THE CENTRAL BRITISH ADMINISTRATION (1908)

10. RAJPUTANA MUSEUM, AKBAR’S FORT, NAYA BAZAR, AJMER (ESTABLISHED ON 19 OCTOBER, 1908)

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<tr>
<td>Established by Central British administration as <em>Provincial Museum</em> of Rajputana and inaugurated by Colvin, the then Agent to the Governor General in Rajputana.</td>
<td>Archaeological Collection</td>
<td>a) Excellent collection of Archaeological Antiquities viz. Stone Sculptures, Terracottas, Coins, Inscriptions Copper Plates etc. acquired from the length and breadth of Rajputana from Dholpur to Sirohi and Banswara to Barmer.</td>
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<tr>
<td>Founder-Curator: Dr. Gauri Shankar Hirachand Ojha (1908-1936)</td>
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<td>Consequent upon the integration of Ajmer-Mewa’ra to the State of Rajasthan in November 1956, the museum came under the Department of Archaeology and Museums.</td>
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11. GOVERNMENT MUSEUM, DUNGARPUR (ESTABLISHED IN 1959)

The discovery of important post-Gupta sculptures (6 to 8 cent.) by R.C. Agrawala of the State Department of Archaeology and Museums during the years 1958-62 from Southern Rajasthan, chiefly Bagad - Mewar and Abu regions proved the extension of

(a) Sculpture section

(b) Inscription section

(a) Important Sculptures from sites like Amjhara, Navalshyam, Baroda, Bichiwada, Galiakot, Beneshwar, Antri etc. They include fine sculptures of Hindu deities like Ganesha, Kubera, Matrikas, Mahish - Mardini, Veenadhar, Shiva, Varah incarnation of
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<tr>
<td>an independent Western Indian art tradition flourishing in Gujarat and contiguous areas of Rajasthan. In this art - movement, Bagad had played the pivotal role and a series of fine temples were erected, embellished with artistic and lovely images in greenish schist (<em>Pareva</em> Stone). The loose sculptures and architectural specimens were salvaged and collected in 1959 and onwards by the department and put in the hall of the Panchayat Samiti at Dungarpur. Subsequently Maharawal Lakshman Singh and his brother, Dr. Nagendra Singh of Dungarpur made a gift in later half of the seventies his entire personal collection of antiquities including fine sculptures and historically important inscriptions which has, indeed, considerably enriched the museum. The institution has yet in dire need of its own building.</td>
<td>Lord Vishnu. Carved in greenish schist, they possess plain halo on the back and belong to the post-Gupta period. Medieval Jain sculptures - some of them being inscribed and dated. (b) About two dozen epigraphs ranging in date from V.S. 1336 (A.D. 1279) of V.S. 1921 (A.D. 1864) were gifted in September 1976 by Maharawal Lakshman Singh. They shed fresh light on the history of Dungarpur. A few epigraphs are also in Kutia script (9-10 cent. A.D.)</td>
<td></td>
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</tbody>
</table>
12. ARCHAEOLOGICAL SITE MUSEUM, AHAR (UDAIPUR) (ESTABLISHED IN SEPTEMBER, 1961)

History of Institution
As early as in the year 1952, the extensive mound at Ahar, popularly known as Dhoolkot or Tambavati was subjected to trial digs by the State Department of Archaeology and Museums, followed by large-scale excavations scientifically done by R.C. Agrawala (1954-55 and onwards and Dr. H.D. Sankalia (1961-62). It brought to light an interesting and independent chalcolithic culture - Painted Black and Red Ware Culture (also christened as AHAR CULTURE, spread throughout western India. To house the excavated material on the site itself, the museum building was constructed in 1940 and institution opened to public in September, 1961.

Contents

- a) Excavated material from 1800 B.C. to 2 century A.D.
- b) Sculptural Heritage of AHAR.

Prized Possessions

- a) Pots and potsherds, metallic objects beads, coins etc. ranging in date from Chalcolithic to historical periods.
- b) Matsya (Fish) and Kacchhapa (Tortis Incarnations of Vishnu, Fourteen handed Mahavishnu, Surya and Colossal Jain bronzes seated Tinhamkar - all fine specimens of medival art of Ahar.

13. GOVERNMENT MUSEUM, RAJ BHAWAN, MT. ABU (ESTABLISHED ON 27 NOVEMBER, 1965)

The inspiring patronage of the Archaeological Section (Sculptures, enlightened Governor of Rajasthan, Bronzes & Inscriptions) Dr. Sampurnanand, gave birth to the

Contents

- a) Sculptural Heritage from mediaeval sites like Chandravati, Varman, Devangan, Delwara, Achalgarh.
museum and art-gallery at Mt. Abu, the only hill resort in Rajasthan. He spared not only the land for the museum in the Raj Bhawan campus but also laid the foundation stone of the building on Thursday 18 October, 1962 which was specially designed in consonance with the Parmar architecture, of which Abu was a great centre in the mediaeval times. The institution, housing primarily the sculptural and epigraphical relics from the various centres of the Parmar art of the region, was formally opened for public on 27 November, 1965 by the learned governor himself. Later on, important inscribed memorial tablets and bronzes were also added to the collection.


To focus the history and heritage of a) Sculptures from Mandor as well as from MANDOR (ancient गंधलेपुर), other old cultural centres of western the old capital of Marwar, the museum Rajasthan. was set up in the Zanana Mahal apartments of the Mandor Gardens which was declared open for public on b) Inscriptions and Memorial Tablets.

c) Paintings of Rulers, historical events and a few miniatures.

Prized Possessions

b) Memorial Tablets dated V.S. 1293 (A.D. 1223) from chandravati and Inscribed Jain bronze of the late mediaeval period.

c) Paintings and Specimens of art and crafts.
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<tbody>
<tr>
<td>26 June 1968. It houses the antiquarian heritage of the region in the form of local Art and Craft. sculptures, memorial tablets, inscriptions, besides paintings depicting important historical events and a few specimens of local art and craft.</td>
<td></td>
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<tr>
<td>d) Miscellaneous (Matural history and heritage)</td>
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Kiradu, Meeuaj etc. also find displays in another gallery. Ekamukhi Shivalinga (7 cent.) from Osian and Ganapati (9 cent.) adorning the Pratihar column at Ghatiyala are prized possessions.

b) Historically important inscriptions including Kutila Inscriptino dated V.S. 693 (A.D. 636) from Kusna (Sirohi) and memorial tablets (12-13 cent.) from Mandor.

c) Oil paintings of Rathor rulers associated with Mandor and also depicting historical events from Marwar.

15. GOVERNMENT MUSEUM, FATEH PRAKASH (FORT), CHITTORGARH (ESTABLISHED IN 1968)

Chittourgarh had played a pivotal role in making Rajasthan memorable through its glorious tradition, both in chivalry and culture. In 1968, the State Department of Archaeology and museums attempted to convert Fateh Prakash built by Maharana Fateh Singh of Mewar into a museum so as to preserve and highlight the heritage of the region. Subsequently antiquarian

| a) Artefacts of the Stone age culture from Bagor, Nagari. |
| b) Sculptural Heritage. |
| d) Coins. |
| e) Miscellaneous (Paintings, Arms and Folk Culture etc.) |

a) Stone age tools from Bagor, Nagari and Chittagargh.

b) Sculpture, Bronzes, Terracottas Coins and epigraphs from the region-notable being those acquired from Nagari, Rashmi, Panagarh etc. Colossal Shiva from Rashmi and Asvarudha (Horse- ridden) Devi from Panagarh are prized possessions.
16. STATE GALLERY OF MODERN ART, RAVINDRA MANCHA, JAIPUR (ESTABLISHED ON 30 OCTOBER, 1977)

To focus the contribution of Rajasthan in the realm of modern trends in art, the State Department of Archaeology and Museums set up this institution, which was declared open for public view on 30 October, 1977 by Shri Mohan Mukerji (former Chief Secretary, Rajasthan), the then Advisor to the Hon'ble Governor of Rajasthan. On 31 October, 1980, the gallery came under the charge of Rajasthan Lalit Kala Akademi, Jaipur.

Outstanding works of contemporary art of eminent artists both from Rajasthan and outside such as Paintings in water and oil colour, Etchings, Acrylic, Lithographs, Colaz and Sculptures in marble, wood and brass etc.

a) Modern Paintings by Ramgopal Vijaivargiya, Devaki Nandan Sharma, Vidyा Sagar Upadhya of Jaipur and Goverdhan Lal Joshi of Udaipur. Sculptures and Colaz by Usha Rani Hooja (Jaipur), Harish Chhajed (Udaipur) and Meenakshi Kasliwal (Bharatpur).

b) The gallery is also graced by works of art of master-artists like Paintings by Roerich Nicholas, Salooz Mukerji, Sarda Ukil; Sculptures by Balan Nambiar (iron), Haren Dal (wood-cut), Pirji Sagar (wood), S. Nandagopal (silver plated copper) etc.
PRIVATE MUSEUMS

(A) MUSEUMS ESTABLISHED BY EDUCATIONAL INSTITUTIONS

17. SIR CHOTURAM MUSEUM GRAMOTTHAN VIDYAPEETH, SANGARIA (GANGANAGAR) (ESTABLISHED IN 1936)

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<td>Originally established in 1936 by Swami Keshvananda, the founder of Vidyapeeth, an educational institution of its own type in northern Rajasthan. During the course of his extensive tours both in the country and abroad, Swamiji collected varied type of material ranging from antiquity to handicrafts from China, Tibet, Nepal, Hong Kong, Himalayas, Ceylon etc. which was turned into a museum with the basic idea to show the inmates of the institute and to inspire them about the creativity and aesthetic of Man through the ages. The collection put on display on the first floor of the Saraswati Mandir was formally opened for public on 3 September 1944 by Seth Champa Lal Banthia on the occasion of the annual foundation day of the Vidyapeeth. Free Entry.</td>
<td>a) Archaeology Section</td>
<td>a) Sculpture and Terracotta from Rajghat (Varanasi) and also from the sites of northern Rajasthan, besides old Indain Coins, Foreign Coins and currency, Postage Stamps etc.</td>
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<td></td>
<td>b) Manuscript and Paintings Section</td>
<td>b) Manuscript and miniatures including Darbar of Maharaja Ranjit Singh, Portrait of Hasan Hussein and oil painting by Kumaril Swami.</td>
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<td>c) Miscellaneous (Arts, Crafts, Armoury and Stuffed animals)</td>
<td>c) Colossal Metallio Kamandelu (ht. 5 ft.) from Rajasthan, Painted Pottery, Ivory specimens and paper machie work from Kashmir.</td>
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<td></td>
<td>d) Artistic objects from Nepal, Tibet, China and European countries viz. Nataraj and metallic Torana dated V.S. 1046 (A.D. 989) from Nepal, Terracotta</td>
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</tbody>
</table>
History of Institution

Vidyapeeth and named after Sir Chotu Ram, an eminent inspiring personality of the region, also closely associated with the institution.

18. BIRLA MUSEUM OF TECHNOLOGY AND SCIENCE PILANI (JHUNJHUNU) (ESTABLISHED IN 1956)

The Birla Institute of Technology and Science at Pilani, one of the foremost technological institutes of the country, was established in 1946 as an Engineering College by late Shri Ghanshyam Das Birla in his home town. It is raised in 1964 to the stature of an Institute/University.

Birla Museum, an integral part of the institute, was established in 1956 with the sole aim to foster among young educated students and the people a scientific outlook and a newer and deeper realization of the tremendous progress made by Technology. It is the first museum of Science and Technology set up in the country and the only one of its type in Rajasthan.

Management & Mode of Entry

Free Entry.

Contents/Prized Possessions

of Avalokiteshwar Buddha and paper scroll (300 ft.) with Buddhist hymns (३३) and Needle work from Tibet, Ivory items and Painted pottery from China etc.

The themes in the gallery revolve to agriculture and cover major Indian industries viz. Textile, Chemical, Mining.

A great variety of exhibits in miniature and model form, working dioramas, animated demonstrations aided with push buttons and similar mechanical devices, present stimulating animations and successful visual effects. They are planned and designed in the museum's workshop itself.
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<td>19. SHRI RAM CHARAN MUSEUM OF INDOLOGY, GANGAWAL PARK, JAIPUR (ESTABLISHED IN 1960)</td>
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<tr>
<td>Established by Acharya Ram Charan</td>
<td>Managed by a Sharma ‘Vyakul’, an enthusiastic Charitable trust since 6 art-Collector, Connoisseur and poet. October, 1979 with The personal collection of objects of Shri R.C. Sharma varied nature was transformed into a ‘Vyakul’ as the founder museum so as to make them accessible - Chairman. to scholars and visitors.</td>
<td>Specimens of antiquarian, geological, archival, artistic and astronomical significance.</td>
</tr>
<tr>
<td>Entry through Ticket</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a) Terracottas, Stone Sculptures, Memorial Tablets</td>
<td></td>
<td></td>
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<tr>
<td>b) Fossils, Minerals and Gemology</td>
<td></td>
<td></td>
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<tr>
<td>c) Farman, Letters and Old Newspapers</td>
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<td></td>
</tr>
<tr>
<td>d) Manuscripts, Paintings, Drawing, Interesting and large collection of art-material of Tantra and Supernatural practises.</td>
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<tr>
<td>e) Coins, stamps and Fiscals</td>
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<tr>
<td>f) Armoury, Musical Instruments and specimens of art and craft viz. Textile, Object in Metal, Wood, Glass, Pottery etc.</td>
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</table>

<p>| C. MUSEUM OF FOLK CULTURE |
| 20. BHARTIYA LOK KALA MANDAL MUSEUM, PANCHAVATI (CHETAK CIRCLE), UDAIPUR (ESTABLISHED IN 1963) |
| Bhartiya Lok Lala Mandal was Governed by Management Committee | The galleries of the museum |
| established on 22 February 1952 | a) Folk deities with rituals, beliefs and customs. |</p>
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<td>Udaipur by Padma Shri Devlal Samar to preserve, propagate, and conduct research and survey of the folk way of life with reference to Rajasthan in particular and India in general. Its museum with full-fledged galleries took shape in 1963.</td>
<td>and the museum headed by Director provide a spectacular glimpse of the various facets of the tradition of folk art, theatre, dance, music, people and their beliefs and customs, deities, dress, ornaments, paintings dress, ornaments, paintings etc. The life of the people is focussed through lively dioramas, visual material and photographic blow-ups etc.</td>
<td>b) Painted Scrolls (Phada) of popular folk heroes, musical instruments, arts and crafts, Kavada, Gorbanda, Bandanuar, Mehndi-Mandal, Thapas, Sanjhī etc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>c) Puppetry with their regional variations - both Indian and foreign.</td>
</tr>
</tbody>
</table>
D. MAHARAJA/PALACE MUSEUMS

21. MAHARAJA SAWAI MAN SINGH II MUSEUM, CITY PALACE, JAIPUR (ESTABLISHED IN 1959)

Maharaja Sawai Man Singh II (A.D. 1922-1970) established the museum in 1959 with the aim to make accessible to the public the valuable ancestral and royal collection of the erstwhile princely Kachhawaha State of Amber-Jaipur. Excellent and selective material from Suratkhana (Painting's Department), Pothikhana (Manuscript Library), Silekhana (Armoury), Toshakhana (Royal Store), Palkikhana (department of palanquins) etc. were spared and put on display in the various galleries of the museum.

Governed by Maharaja Sawai Man Singh II Museum Trust and the institution headed by the Director. Entry through Ticket.

Contents/Prized Possessions

a) Art Gallery
b) Armoury
c) Textile
d) Pothikhana (Manuscript Library)

a) Rare Paintings and illustrated Manuscripts of the Mughal and Rajasthani school specially of Amber-Jaipur sub-style.
b) Rare manuscripts (without illustrations viz. two Manacharitra Kavyas by Amritrai and Narottama, Padavali of Surdas by Chittarji written in 1582 at Fatehpur Sikari (Agra) and Satsai of poet Bihariilal dated 1657, Hindi translation of Ain-i-Akbari by Abul Fazal made in 1795 etc.
c) Mughal and post-Mughal carpets collected by Mirza Raja Jai Singh (1622-67) from Herat, Lahore, Agra etc.
d) Howdah, palquin, Embroidered dress of rulers, specimens of old textile historical arms and weapons etc.
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<td>22. JUNAGARH MUSEUM FORT, BIKANER (ESTABLISHED ON 19 OCTOBER 1961)</td>
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<tr>
<td>The Rathor State of Bikaner, founded by Rao Bika in 1488, has its old historic fort (Junagarh) built in 1589 by Raja Rai Singh, in whose memory the Trust is formed in October, 1961 to manage the affairs of the fort and also to establish the museum in some of its apartments.</td>
<td>Management by Raja Rai Singh Trust since 19 October, 1961 with Dr. Karni Singh as the founder-Chairman.</td>
<td>Objects of historical and artistic nature originally belonging to the royal house.</td>
</tr>
<tr>
<td></td>
<td>Entry through Ticket.</td>
<td>a) Royal Furniture (Throne, Howdah or Ambaris), Palki-Nalki, Jhoola. Notable being - Sandal work Throne of the emperors of Kannaaj brought by Rathors and Silver Throne of Raja Karan Singh.</td>
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<td>b) Arms and Weapons - Inscribed Barcha and Sindhi Gun of Maharaja Anup Singh, Gun of Maharaja Ganga Singh, besides composite weapons viz. Katar with double Pistol, Pistol with Sangeen, kulhadi with pistol etc.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>c) Miscellaneous Items like Flag, Plane used in World War, Dress, Carpet, Personal belongings, and rare photographs of the royal house.</td>
</tr>
<tr>
<td>23. RAO MADHO SINGH MUSEUM, GARH (FORT), KOTA (ESTABLISHED ON 1 APRIL 1970)</td>
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<tr>
<td>The princely State of the Hada Managed by Rao Chauhans, with its splendid fort Madho Singh Trust constructed three centuries ago has established on 1 April, also been made open for public and its</td>
<td></td>
<td>a) Miniature Paintings of Hadoti school.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b) Farman and Mahi-Maratib presented to honour the rulers.</td>
</tr>
<tr>
<td>History of Institution</td>
<td>Management &amp; Mode of Entry</td>
<td>Contents/Prized Possessions</td>
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<tr>
<td>various apartments converted into museum by way of display of the art treasures of the royal house.</td>
<td>1970 by Rao Bhim Singh, the present ruler and its founder - Chairman.</td>
<td>c) Artistic objects in gold, silver, marble, ivory etc.</td>
</tr>
<tr>
<td></td>
<td>Entry through Ticket.</td>
<td>d) Armoury, Costumes, Palki, Umbrella (Chhatra) used by the royalty on festive occasions.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>e) Various kinds of dials of the old for recording time.</td>
</tr>
</tbody>
</table>

24. MAHRANGARH MUSEUM, FORT, JODHPUR (ESTABLISHED IN 1972)

The fort and the town of Jodhpur was founded by Rao Jodha in 1459. The collection on display in the various apartments of this historic fort speak the glory that was once Marwar. In 1972, Maharaja Gaj Singh formed a trust to manage the fort and established museum therein which possesses various object of historical and artistic value, donated from the royal house.

Governed by a Trust established in 1972 by Maharaja Gaj Singh, the present ruler and its founder 1972, Maharaja Gaj Singh formed a Chairman.

Entry through Ticket.

a) Manuscripts and paintings of the Marwar School.
b) Palanquins (Palki), Elephant Howdahs or Ambaris, Royal Thrones and Cradles etc.
c) Costumes, Folk musical instruments, local arts and

d) Historic Khanda of Rao Jodha, founder of Jodhpur and Pearl shoes of Anara Begum, concubine of Maharaja Jaswant Singh I.

c) Miniature Paintings especially of Marwar School, Manuscript Library with more than 5000 books and archival documents of historical value.
References for the Section on Rajasthan Literature

1. Dr. Hiralal Maheshwari -
   (1) History of Rajasthani Literature
   (2) Rajasthani Bhasha Aur Sahitya
   (3) Jambhoji Vishnol Sampradaya Aur Sahitya (2 vols.)

2. Dr. Motilal Menaria
   (1) Rajasthani Bhasha Aur Sahitya
   (2) Rajasthan Ka Pingal Sahitya

3. Agarchand Nahata
   (1) Prachin Kaviyon ki Rup Parampara

References for Section on Sculpture


7. It was also known as Parsva Nagar among the Jaina community. It seems that the name Parvavar has been derived from Parsva Nagar. Cf. R.C. Jain, Jainism in Rajasthan, Sholapur, 1963, p. 50.


12. Tod, Annual and Antiquities of Rajasthan, pp. 1787-89; D.R. Bhandarkar has given an abstract of the inscriptions found in Jhalarpatan, Cf. Progress Report Archaeological Survey Western Circle, 1904-06, 1095-06, pp. 32, 56, respectively.

24. Ibid., pp. 145, 150-1
26. The references of the terracotta sculptures are found in the *Mahabharata* and later classical literature. In the *Mahabharata* an image of Drona in clay was modelled by Ekalavya. In the latter literature making of terracotta toys such as clay cart, animals and birds are found in abundance. Shudraka in *Mrichchhakatika*, Kalidasa in *Abhijnana Sakuntalam* and Bana in *Harsacharita* refer to this art.
30. More than 25 mounds have been found in this area. Among them Kalibanga, Suratgarh, Hanumangarh are of considerable size. see Hanna Rydh, op.cit., pp. 41-43.
35. H.D. Sankalia, op.cit., p. 194, pl. XX, no. 3.
36. Ibid.
38. Ibid., p. 23.
39. Ibid., pp. 49-50, pls. V.C.; VI b and h, VII c.
40. R.C. Agrawal, "A terracotta plaque from Nagar, Rajasthan", *Lalith Kala*, No. 1-2, pp. 72-73, pl. XVIII, fig. 1.
42. Ibid., p. 135, pl. XXII a.
43. Ibid., pl XXI, b and c.
48. The *Rupamandana* and the *Devatanurupakarana* were written by Mandana who was the chief architect of Kumbha. cf. *Rupamandana*, ch. 3, Vs. 9-21.
51. Ahad Museum, Ex No. 125/1, 2.
54. Jhalawar Museum, Ex. nos. 84 and 213.
55. Pratap Museum, Udaipur, Ex. no. 60.
60. Kesi Nisadana, Amber Museum, Jaipur.
64. *Varnadharostara Purana*, III, Ch. 55, p. 178.
66. Sculpture of Nataraja in the Jhalawar Museum and in the temple at Jhalrapatan.
70. An inscribed image of Mahisamardini in *satu* in the back principal niche of the sanctum of the temple of Sachiyamata records the name of the goddess as Sachhika.


73. Devi Bhagavata, ch. 46, vs. 8-21 and 29-38.


75. The discovery of the bronze dancer from Harappa itself is a proof of the earliest metal image and knowledge of metal casting process.

76. References of Ayus Pratima in the Mahabharat and Suvarna Pratima in the Ramayana and later classical literature are proofs of the fact.


78. Ibid.


87. V.S. Srivastava, "Rajasthan ki Dhatumurtikala", Rajasthan Sahitya Sanskriti Kala, ed. by Dr. Bhagwan das Verma, 1979, p. 18.


89. Ibid, p 356.


100. "Inscription of Paramara Dharavarsadeva 1208 A.D.", G.N. Sharma, op.cit., p. 100.


102. G.N. Sharma, op.cit., p. 111.


105. Ibid., "Inscription of 1515 A.D.".

106. Ibid., Inscription of 1438 A.D. found at Satvis Deori at Chittor.


111. Ibid.,


115. G.N. Sharma, op.cit., p.100.


119. G.N. Sharma, op.cit., p. 111.


121. G.H. Ojha, *Dungarpur Rajya Ka Itihas*, p. 70.


127. G.N. Sharma, op.cit., p. 78.


131. Some of his works are published by the Lalit Kala Akademi, Rajasthan, see Ram Gopal Vijayvargiya, *Gopi Chand Misra, Rajasthan Lalit Kala Akademi, Jaipur*, n.d.
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120. G.H. Ojha, *Dungarpur Rajya Krtihas*, p. 70.


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1. Devilal Samar : Folk Entertainments of Rajasthan, Bhartiya Lok Kala Mandal, Granthawali No. 44, April, 1979.
5. Hamidullah : Khyal Bharmali.
9. Dr. Mahalima Bhanawat : Rajasthan Ki Rammaten.
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