

Class
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HISTORY AND CULTURE OF RAJASTHAN

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Class X



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CLASS X

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Syllabus

History and Culture of Rajasthan

Subject Code-79

Maximum Marks-80

Chapter-1 : History of Rajasthan : An introduction

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Division of periods of History, Prehistoric Rajasthan, Pre Stone-age, Middle Stone-age, Post (New) Stone-age, Metal-age in Rajasthan, Iron age, Ancient Civilisations of Rajasthan, Kalibangan Civilisation, Ahar Civilisation, Gilund Civilisation, Bagor Civilisation, Ganeshwar Civilisation, Other important ancient Civilisations, Janapadas of Rajasthan, Origin of Rajputs, Origin from Vedic Aryans, Emergence from Agnikund, Theory of emergence from Brahmins, Origin from foreigners, Introduction of important Rajput dynasties of Rajasthan, Guhila dynasty and its glorious rulers - Bappa Rawal, Jaitra Singh, Ratan Singh, Rana Hammir, Maharana Lakha, Maharana Mokal, Maharana Kumbha, Rana Sanga, Rana Udai Singh, Maharana Pratap, Rana Amar Singh, Maharana Raj Singh, Rathore dynasty of Marwar and its glorious rulers - Rao Chunda, Rao Ranmal, Rao Jodha, Rao Maldeo, Rao Chandrasen, Mota Raja Udai Singh, Maharaja Jaswant Singh I, Rathore dynasty of Bikaner and its glorious rulers - Rao Bika, Rao Lunkaran, Rao Jaitsi, Rao Kalyanmal, Rao Rai Singh, Rao Karan Singh, Chauhan dynasty of Shakambhari and its glorious rulers – Ajayaraja, Arnoraja, Vigraharaja IV, Prithviraj III, Historicity of Sanyogita – episode, Chauhan dynasty of Ranthambore and its glorious rulers, Chauhan dynasty of Jalore and its glorious rulers, Kachhwaha dynasty of Amer and its glorious rulers – Bhagwant Das, Man Singh, Mirza Raja Jai Singh, Sawai Jai Singh, Bhati dynasty of Jaisalmer and its glorious rulers, Jat dynasty of Bharatpur and its glorious rulers - Churaman, Badan Singh, Maharaja Surajmal, Yadav dynasty of Karauli, Parmar dynasty, Entry of Marathas in Rajasthan, Bundi – struggle for succession, Hurda conference, Struggle for succession - Jaipur, Battle of Tunga, Krishnakumari dispute, Struggle for succession - Jodhpur

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Folk songs of local people, folk songs of professional castes.

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Chapter 11 : Prominent personalities of Rajasthan

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Nihalchand, Panna Dhari, Gaura Dhari, Gavri Bai, Durgadas Rathore, Dursa Arha,

Dayaldas, Kaviraj Shyamaldas, Gaurishankar Hirachand Ojha, Bavji Chatur Singh, Birbal Singh, Vijaydan Detha, Kanhaiyalal Sethia, Allah Jilai Bai, Gavri Devi, Company Havaladar Major Piru Singh, Major Shaitan Singh, Swami Keshwanand, Pandit Jhabarmal Sharma, Acharya Tulsi, Acharya Nanesh Muni, Komal Kothari, Kripal Singh Shekhawat, Jagjit Singh, Pandit Vishwa Mohan Bhatt, Karpoor Chandra Kulish, Dr. P. K. Sethi.

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Preface

Cultural plurality is the hallmark of Rajasthan. Diversity of its geographically distinctive regions, races migrating to this land from time to time and the native genius, they all have enriched the culture of Rajasthan. The history of Rajasthan is long and continuous. It begins with the Stone Ages and has come down uninterrupted to the present day. During its long journey it has passed through many phases – Chalcolithic, the Age of Indus Valley, the Vedic Age, the Age of the Mahajanpadas, the Age of the Mauryas, Kushanas and the Guptas, the Age of the Rajputs, the British colonial the post-independence period. In the Medieval period many Rajput States were established in this region. That is why it was first called, by the British historians, Rajputana. And after the integration of the princely States into the Indian Union, it was named Rajasthan.

Under the patronage of the rulers of the princely States, the classical tradition of literature and diverse arts flourished. At the same time, the rich and colourful folk tradition of Rajasthan flourished under the patronage of the common people. The soil of Rajasthan produced not only great heroes such as Maharana Sanga and Pratap who were prepared to sacrifice their lives for ideal of independence, it also produced great patrons and scholars of literature, arts and sciences, such as Maharana Kumbha and Sawai Jai Singh. Apart from the contribution of these great rulers, the contribution of the common people is no less. Therefore, the present book covers in detail the contribution of the common man as well.

The credit of collecting and chronicling the history and folk traditions of the princely States goes to Col. Tod. He has immortalised the saga of the Rajput period in his magnum opus *Annals and Antiquities of Rajasthan*. Later on, over the years, the historians of Rajasthan have corrected the errors that had crept into the accounts of Todd due to his limited knowledge of the diverse dialects and the customs and traditions. In the light of the new facts coming to light over time, they have rewritten the history of Rajasthan. The pioneers among them are Gaurishankar Hirachand Ojha, Dashrath Sharma and Gopinath Sharma.

The present book is an effort in the direction of making available the history and culture of Rajasthan, based on new researches and available information, to the students of class X. We hope that the book will help them know and understand their history and tradition.

Convener

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Chapter



History of Rajasthan: An Introduction

The State of Rajasthan, came to be known by this name in 1949. It is generally believed that in 1800 AD George Thomas was the first person to call this region 'Rajputana', which is now called Rajasthan. Later on, in 1829, the author of the Annals and Antiquities of Rajasthan, Colonel James Tod named this region 'Raithan' or 'Rajasthan'. After India became independent and the unification of the various princely States of the region took place on 30 March, 1949 AD, it was unanimously named Rajasthan.

In the ancient literature and inscriptions, we come across different names for different territories of the present Rajasthan. Some areas were named after their geographical characteristics and others were named after the name of the communities living there. Among the oldest names we come across in the Rigveda are: 'Maru', 'Dhanva', 'Jangala', 'Matsya', 'Shursena' etc. The terms 'Maru' and 'Dhanva' have the same meaning and both the terms were used for the area under the present Jodhpur Division. Jodhpur was first called 'Maru', then 'Maruvara' and later on came to be called 'Marwar'. The name 'Jangal' was given to the land where Shami (*Prosopis cineraria*), Kair (*Capparis decidua*), Pilu (*Salvadora indica*) etc. grew. Bikaner, Nagaur and the adjoining area were called the Jangal desh. Matsya, which has been mentioned in the Mahabharata as a kingdom, extended over the parts of Jaipur, Alwar and Bharatpur. Its capital was Viratanagar. Parts of Bharatpur, adjoining Mathura and the major parts of Dholpur and Karauli formed the Shursena kingdom. This also was an ancient kingdom. It finds mention in the Mahabharata also.

Some other areas named after their geographical features are as follows: the terrain of the Pratapgarh district adjoining the river Mahi was called 'Kanthal' (riverside terrain) because of its location on the kantha of the river. The middle part of Pratapgarh-Banswara being a cluster of 56 villages was known as Chhappan ka

Maidan. The terrain extending from Bhainsrorgarh to Bijolia, for being a plateau was known as Uparmala.

The area around Udaipur, a hilly terrain, was called Girava.



The ancient names of the various areas of Rajasthan

The ancient name of Jaisalmer was Mand. Dungarpur-Banswara region was called Vagad. Kota and Bundi region, Hadoti and the region stretching across Sikar, Jhunjhunu and Churu districts was jointly called Shekhawati.

Division of History

Broadly the human history is divided into three periods : (1) Pre-historical, (2) Proto-historical and (3) Historical. Pre-historical is the period before the invention of writing. Its knowledge is solely based on physical or archaeological evidence; Proto-historical is the period when we begin to come across written sources, but which remain un-deciphered or literary evidence which has not yet been committed to writing; Historical period is the one which is mainly known from written literary sources. On the basis of the above classification we may chronologically divide the history of India thus : (1) Pre-historical period – From the beginning up to the Harappan civilization; (2) Proto-historical period – from the Harappan civilization up to 600 BC; (3) Historical period – from 600 BC up to the present.

Pre-Historical Rajasthan (Rajasthan in The Pre-Historical Period)

The first human settlements have been found from the places near river streams where water, flora and fauna are available in abundance. Hundreds of years ago the geographical condition of Rajasthan was different from what it is today. A large part of Rajasthan is desert now. But hundreds of years ago a part of the desert was the sea, and the rivers Saraswati and Drishadwati flowed into it. These conditions were suitable for man to settle. Because of such geographical and climatic conditions Rajasthan happened to become one of the most ancient of regions where the journey of man towards civilisation began. The first phase of human history, which is called Paleolithic period, is further divided into three sub-phases: Paleolithic, Mesolithic and Neolithic.

Paleolithic Period – It is difficult to set a definite date as to the first settlements of man in Rajasthan. Yet from the tools of quartzite found in excavations at various places we can safely infer that man lived here from around one and half lac to two lac years ago. In 1870, C. A. Hackett discovered a Paleolithic hand-axe from Jaipur and Indragarh in Bundi. Later on, Seton Karr discovered Paleolithic tools from Jhalawar. Thereafter, Indian Archaeology and Museums Department, V. N. Mishra of Deccan College Pune, R. C. Agrawal, Vijay Kumar, Harish Chandra Mishra and others of the Department of Rajasthan Archaeology and Museums brought to light Paleolithic sites on the banks of the rivers, especially Chambal, Banas and their tributaries flowing through the districts of Ajmer, Alwar, Chittor, Bhilwara, Jaipur, Jodhpur, Jhalawar, Jalore, Pali, Tonk, etc. The credit for finding the Paleolithic tools goes to B. Allchin. Evidently the Paleolithic man lived over such an extensive region in Rajasthan.

Mesolithic Period – The Mesolithic tools have been found from various places, mainly from the places on the sides of river Luni and its tributaries, from the banks of Berach river bank in Chittor and from Viratnagar. Bagor (in Bhilwara) is the largest Mesolithic site in India. Tilwara (in Barmer) is another important site of this period. The tools of this period include blades, engravers, triangles, crescents, trapeze, scrapers, pointers, etc. made of Jasper, agate, chert, carnelian, quartzite, chalcedony, etc. They are called microliths, as they are small in size. These tools are representative of improvement of tool-making technique.

Neolithic Period – Neolithic phase developed in Rajasthan as in different parts of India. Many tools of this period have been found in Ajmer, Nagaur, Sikar, Jhunjhunu, Jaipur, Udaipur, Chittor and Jodhpur.

Metal Ages in Rajasthan

From various places in Rajasthan have been found remains of the chalcolithic,

copper and copper-bronze cultures, which throw ample light on the history of the cultural development in this region. The prominent among the copper using cultures are: Ganeshwar (Sikar), Kalibangan (Hanumangarh), Gilund (Rajsamand), Ahar and Jharol (Udaipur), Pind-Padliya (Chittor), Kurada (Nagaur), Sabania and Pugal (Bikaner), Nandlalpura, Kiradot nad Chithwadi (Jaipur), Elana (Jalore), Budha Pushkar (Ajmer), Kota Maholi (Sawai Madhopur), and Malah (Bharatpur).

Iron Age – The age of Iron followed the age of copper and bronze. The knowledge of the iron and its use was a revolutionary event. The agricultural implements made of iron were far more superior in durability and working. They helped transform the whole socio-economic scenario. From Noh (Bharatpur), Jodhpura (Jaipur), Sunari (Jhunjhunu), Rairh (Tonk) iron implements and weapons have been found. The iron implements and tools from Noh are important source to fix the date of the advent of the Iron Age in India. From Jodhpura and Sonari remains of the furnaces for iron forging weapons and other implements have been found. Rairh is called the ancient ‘Tatanagar’ of Rajasthan because of the abundance of the iron articles found here.

In continuance with Iron Age a few centuries later arose cultures known for their pottery. These have been named Painted Gray Ware (PGW) cultures. Remains of these cultures were found from Viratnagar, Jodhpura, Sonari, Noh; etc. Thereafter, begins the historical period in Rajasthan.

Ancient Civilisations of Rajasthan

Kalibangan - The ancient Drishadvati and Saraswati river valley (present day Ghaggar riverine area) cradled the civilisation of Kalibangan. This civilisation situated in Hanumangarh district is six thousand years old. The site where this civilisation was excavated came to be called Kalibangan after the black bangles found during the excavations here. In Punjabi ‘bangan’ means bangles. Amalanand Ghose was first to report this site in 1952. In 1961-62 B. B. Lal and B. K. Thapar undertook the excavations here, which revealed five cultural levels. The first two levels are older than the Harappan civilisation. The material excavated from the rest of the three levels is similar to and therefore contemporary of the Harappan civilisation. On this basis the civilisation here has been dated as (1) Pre-Harappan and (2) Harappan.

Kalibangan was a planned city. Generally, the sunbaked bricks were used to build houses. The earthen pots and pot sherds found here are light, thin and not well-made. Pots are painted red with black and white line decorations. A ploughed field has also been found here. From the ploughing patterns it is inferred that they sowed two crops simultaneously. The burial ground discovered here provides information about the burial systems prevalent here. A skull of a child with six holes has also

been found. The holes may have been the indication of treatment given for encephalitis. Toy bullock-cart, fire altars, wooden drains and a cylindrical seal are some other finds of significance.

Ahar – A 4000-years old chalcolithic culture was discovered following excavations at Ahar on the banks of the Ahar river near Udaipur. It was found buried under a mound called Dhoolkot (dhoolkot means earthen mound). Excavations here were undertaken first by Akshyakirti Vyas in 1953 followed by Ratan Chandra Agrawal and H. D. Sankalia.

Houses here were made of sunbaked brick and stone. The Ahar people buried their dead with jewelry and ornaments, which testify their belief in life after death. Large quantities of clay Black and Red pottery have been found here, which makes Ahar a major center of the Black and Red Ware culture. Ahar was also known by the name Tamravati because a large number of copper implements and tools have been found here. Discovery of blocks indicate that dyeing and printing of cloth was one of the main professions.

Gilund – Excavations at two mounds in Gilund in Rajasamand district on the banks of river Banas brought to light a culture associated with the Ahar culture. It is also called Banas culture. The first excavation here was conducted under the supervision of B. B. Lal in 1957-58. Thereafter, another excavation was undertaken by V. S. Shinde of Deccan College, Pune and Gregory Possehl of University of Pennsylvania between 1998 and 2003. Remains of a Chalcolithic culture were found here in two phases. The Phase II may have begun in the middle of the second millennium B. C.

The Chalcolithic pottery found here can be classified in following broad groups: Red ware, Black and Red ware, Painted ware, Buff ware and Grey Ware. Clay toys, beads and ivory bangles are some other finds. Houses were made of mud-brick, but use and manufacture of burnt brick was also found. Burnt brick was not in use in Ahar.

Bagor – Bagor is an important Mesolithic and Microlithic site. It is situated in Bhilwara district on the banks of river Kothari. Bagor was excavated under the supervision of V. N. Mishra between 1967 and 1970. Four to five thousand years old remains of prehistorical period were found here. Copper implements have been found in abundance, a needle with an eye is an important find. The economy was based on hunting and stock-raising, though evidence of agriculture has also been found.

Ganeshwar – Ganeshwar is an important site of a copper culture discovered at the source of river Kantali at Neem ka Thana in Sikar district. Here, excavations first

undertaken by the Department of Archaeology and Museums, Rajasthan, brought to light around 5000 years old culture. A large number of painted OCP (Ochre Colour Pottery) pot sherds decorated with patterns in black colour have been found. The copper implements found here have a very high copper ingredient, which suggest the abundant availability of the metal here. In fact, copper was supplied to the Harappans from here.

Some other Important Ancient Cultures

Excavations carried out by R. C. Agrawal have also yielded remains of an ancient settlement. An important find from the site is a Roman amphora; (water jug with a short neck and two bowed opposite handles from shoulder to neck); which may be indicative of its being a foreign trade center.

Similarly, from Iswal village in Udaipur district remains of an iron age culture have been found.

Bairath was ancient Viratnagar, the capital of the ancient Matsya janapad. where the Pandavas spent the thirteenth year of their exile in disguise (agyatavas). Two Ashokan inscriptions and some important ancient Buddhist relics have also been found here. Excavations carried out on the hill called Bijak-ki-Pahari have yielded remains of a Mauryan circular stupa-shrine made of lime-plastered panels of brickwork alternating with twenty-six octagonal pillars of wood, preceded by monastic remains with a double row of cells arranged around an open square courtyard. The Ashokan Bhabhru inscription is considered to be the most authentic document attesting Ashoka being a Buddhist.

Balathal is an important chalcolithic site from Vallabhnagar tehsil of Udaipur district. It was excavated by V. N. Mishra. Its contact with the Harappan civilisation is attested from their house construction; and Reserve-Slipped ware (high quality glossy bichrome pottery) found here.

Ancient cultures have also been recovered from Rangmahal (Hanumangarh), Ojhiana (Bhilwara), Nagari (Chittor), Baror (Ganganagar), Tilwara (Barmer), Jodhpura (Jaipur), Sunari (Jhunjhunu), Noh (Bharatpur), Nagar (Malpura Tehsil, Tonk); etc.

Expansion of Aryan Culture – After the decline of the Harappan civilisation (around 1800 B. C.) begins the age of the Aryan culture. Though many historians disagree with this view; as they believe that the Harappan and the Aryan were not two different civilisations. Sources of the history of early Aryans are the four Vedas (Rigveda, Yajurveda, Samaveda and Atharvaveda), and therefore; this period is called the Vedic Period. Material remains of this culture have been found in Rajasthan from Anupgarh, Tarkhan Wala Dera and Chak-64.

A number of settlements of the Aryans find mention in the epics. Ramayana tells the story that when Lord Rama wanted to cross the ocean to reach Lanka, he requested the ocean deity for permission to cross over. The ocean did not pay any heed to Rama's request. This angered Rama and he loaded a divine arrow (amoghastra) on his bow to dry up the ocean. Seeing the danger, the ocean deity appeared and pleaded for mercy. But once loaded the divine weapon had to be used. Therefore, at the advice of the ocean deity divine arrow was launched towards the north and it created the Thar desert by drying up the whole area, which was under the sea. Though this is a legend, but it shows that this region was known to the author of the Ramayana.

The Aryans of Rajasthan find mention in the Mahabharata as well. According to the Mahabharata, The Jangal (Bikaner) was under the Kaurava-Pandava Kingdom. The kingdom of Matsya, where the Pandavas spent their thirteenth year in exile, was an ally. Virata, the king of Matsya died fighting on the side of the Pandavas in the war of Mahabharata.

Due to the lack of adequate archeological and literary sources from this period between the Mahabharata war and Gautam Buddha, not much light can be shed on this period. From the time of the Buddha, with the advent of the historical period, we begin to get more reliable evidence. From the Buddhist sources we come to know that this period is marked by two dominant trends apart from the rise of Buddhism and Jainism – the rise of the janapadas and struggle among them for empire.

Janapadas of Rajasthan

As in other regions of India many janapadas arose, developed and declined. Anguttar Nikaya, a Buddhist text, gives a list of 16 janapadas, which includes Matsya janapada, which was situated in Rajasthan. Moreover, many parts of Rajasthan were under the janapadas of Kuru, Shursen and Avanti. Apart from these the area around Chittor was known as the janapada of the Shivis. Later on, in the wake of Alexander's invasion of India in 327 B.C. republican tribes – Malavas, Yaudheya and the Arjunanayanas – migrated from Punjab to settle in Rajasthan.

Matsya Janapada – As an Arya tribe, the Matsyas has been first mentioned in the Rigveda. This is indicative of its being a very ancient tribe. The Shathpatha Brahmana and Kaushitaki Upanishad also refer to the Matsya tribe. The Mahabharata mentions the Matsya janapada as a prominent janapada. Its boundaries extended upto the hills of Chambal in the south and up to the forests of the river Saraswati in Punjab. Some parts of modern Jaipur, Alwar and Bharatpur formed this janapada. During the Mahabharata times, Matsya kingdom was ruled by king Virata, who built Viratnagar (Bairath) and made it his capital. It is situated around 85 kilometers from

Jaipur. King Virata's daughter was married to Arjuna's son Abhimanyu, whose son Parikshit later inherited the Pandava throne.

According to Dr. Gopi Nath Sharma, after the Mahabharata, Kuru and Yadava janapadas became weak and taking advantage of their weakness Matsya became powerful. In proximity to the janapada, in some parts of Alwar lived the Shalvas. Matsya janapada shared borders with the Chedi janapada. These neighbours often fought with each other. Later on, all of them fell victim to the Magadhan imperialist expansion and were incorporated into the Magadhan empire. During the reign of Mauryas the Matsya janapada was a part of the Magadhan empire. An Ashokan edict and other remains of the Mauryan period found from Bairath confirm this fact.

Origin of The Rajputs

After the death of Harshvardhana in 647 A.D., the political unity established by the Guptas ended and many small kingdoms came to be established in northern India. These kingdoms were ruled by new royal dynasties, which came to be called the Rajput dynasties. The importance of the new dynasties can be gauged from the fact that the post-Harsha period up to the establishment of the Delhi Sultanaate is called the Rajput period in the history of India.

The famous British historian Vincent Smith has written that after the death of Harshavardhana till the establishment of the Muslim rule, they (the Rajputs) had become so powerful that the period from the middle of the seventh century up to the end of the twelfth century may be called the Rajput period.

Who were the Rajputs? This still remains a tangled question. Many theories have been propounded by scholars regarding the origin of the Rajputs but there is no universally accepted view. Gaurishankar Ojha, writing about the origin of the Rajputs, says; that the term Rajput is not new. We come across this term in ancient texts as well. Chanakya in his Arthashastra, Kalidas in his plays and Banabhatta in his Kadambari have used its tatsam form rajputra. The Chinese traveler Hiuen Tsang refers to the rulers as Kshatriya as well as Rajput. But this view of Ojha is not a universally accepted view. We do not come across the term Rajput used for a clan or a caste before the Muslim invasions of India, though the term Rajaputra was also used to refer to the kshatriyas of the royal family. Now, we will discuss in brief various theories about the origin of the Rajputs.

Descendants of the Vedic Aryans – According to Gaurishankar Hirachand Ojha and C. V. Vaid the Rajputs are the descendants of the Vedic kshatriyas (rajanya). They argue that like the ancient Kshatriyas they perform the horse and weapon puja (worship) and yagina and sacrifice (bali). Their well-shaped bodies, long and sharp nose and elongated head make them the descendants of the Aryans.

Origin from Agni-Kunda (Sacrificial Fire-Pit) – Chandra Bardai, who was the court poet of Prithviraj III, relates the story in Prithviraja Raso about the origin of the Rajputs from agni-kunda. According to him, the ancient sages – Vishvamitra, Gautam, Agastya and others – were tormented by the Rakshasas, who would pollute the yajnas the sages performed. Therefore, sage Vashishtha performed a Yajna to safeguard the Vedic religion. Out of the Yajna-fire arose the warriors, whose descendants came to be known as the Parmaras, Chalukyas and the Pratiharas. When these failed to provide protection, the sages created the fourth one, who was more powerful than the three and was adorned with weapons. They called him Chauhan. According to Bardai in this manner the Rajputs were born out of the Agni-Kunda as a result of the yajna performed by Vashishtha.

In this modern scientific age this story would not be accepted though, yet there are a few pointers in this story that the scholars have tried to understand. According to these scholars, the kshatriyas who had converted to Buddhism or the aboriginal tribes, such as the Bhils, Minas or the foreign invaders; such as the Shakas, Hunas, Yueh-chi etc. were consecrated by the yajna fire and integrated in the society as kshatriyas.

Brahmanical Origin – Dr. D. R. Bhandarkar was first to propound the theory of the origin of Rajputs from the Nagara brahmanas. He refers to the Bijolia rock inscription where the heir of Vasudev Chauhan has been referred to as a brahmana of Vatsa gotra, as an evidence for his view. Moreover, according to him the marriage of the brahmana Rajshekhara with Avanti Sundari is an incontrovertible evidence of the origin of the Chauhanas from a brahmana clan. Dr Gopinath Sharma also establishes the Guhilotas of Mewar as the descendants of brahmana Guhedatta of the Nagar clan. Maharana Kumbha of Mewar in his commentary on Gita Govinda accepts the fact that the Guhilotas are the descendants of a Nagar brahmana Guhedatta. But some other historians, especially Dashrath Sharma, do not accept this theory. According to them, some Rajputs adopted the gotra of their purohit, which leads to the impression that they are the descendants of a brahmana ancestor. Dr. Dashrath Sharma logically refutes this view.

Foreign Origin – James Tod says that the Rajputs are descendants of the Sakas or Scythians. On the basis of the fire-pit origin theory he tries to establish his view of foreign origin of the Rajputs. According to him these foreign tribes came to India and when these very foreign conquerors became the rulers, they were consecrated by performing the fire sacrifice and were anointed as kshatriyas. His argument to prove that the Rajputs were scythians is that their customs and traditions, such as horse-worship, weapon-worship, arms-training etc. are similar to that of the Scythian and the Hunas. V. A. Smith says that the Rajputs who appeared suddenly in the 8th or the

9th century were the descendants of the Hunas.

These views cannot be accepted for the following reasons: First, the Rajputs never believed that they were of the foreign origin. They call themselves the descendants of the solar and the lunar lines of the ancient kshatriyas. To show similarities between the customs of the Rajputs and the Scythians is right. As these customs were already prevalent in India.

It is clear from the above that there is a deep difference of opinion among the scholars. In the absence of any conclusive proof most scholars accept the Rajputs as the descendants of the Indo-Aryans. This is also true that the foreign tribes that came to India, settled down here and were gradually got integrated into the Indian society. Dr. Kanungo is right when he says that the 'fire pit' story would not be accepted by the modern mind, the same is true for the solar or lunar origins. But one thing is beyond doubt, that they kept the customs and traditions of the Kshatriyas of the epic period alive.

Prominent Rajput Dynasties of Rajasthan

Guhil Dynasty and its Important Rulers –

Udaipur, Rajsamand, Chittor, Pratapgarh and their surrounding area was known as Mewar. The Guhilas ruled Mewar. This dynasty was named after its founder Guhil. There are diverse views about the origin and the native place of the Guhilas. Abu'l Fazl relates them to a Naushekhan, a ruler of Iran. Tod associates them with the rulers of Vallabhi, whereas Nainasi and Gopinath Sharma refer to them as Brahmanas. According to Gaurishankar Hirachand Ojha, Guhil established his rule around 566 AD. After Guhil the next important ruler was Bappa.

Bappa Rawal (734-753) – From 'Raj Prashasti' we come to know that in 734 AD Bappa defeated Manmori, the ruler of Chittor and annexed Chittor. The capital of Bappa's kingdom was Nagada. He built a temple of Eklingaji (Lakulisha) at Kailashpuri. Eklingaji was the tutelary deity of the Guhilas. According to Gaurishankar Hirachand Ojha the real name of Bappa was Kalabhoj. Bappa was his title. The author of Vira Vinod Shyamaladas says that Bappa was not anybody's name, it was a title. It is believed that Bappa was in the service of Manamori. When a foreign army attacked Chittor, Bappa Rawal took the challenge and chased them off as far as Sindh. It is because of this reason that historian C. V. Vaidya compares him with Charles Martel (a French commander, who was first to defeat Muslims in Europe).

Jaitra Singh (1213-1253) – Jaitra Singh, a Guhil descendant, conquered Chittor from the Parmaras and made it the capital of his kingdom. He also defeated

the army of Sultan Iltutmish of Delhi in the battle of Bhutala in 1227. This battle has been described in Jaisingh Suri's *Hammir Maradana*. In this book Iltutmish has been called Hammir. Gaurishankar Hirachand Ojha has lavished praise on him. He writes, during the times of the Sultans of the Slave Dynasty in Delhi, Jaitra Singh of all the kings of Mewar, was the most brilliant and powerful, who earned praise even of his adversaries.

Ratan Singh (1302-1303) – Rawal Ratan Singh had to face the invasion of Alauddin Khilji in 1303. The cause of the attack was imperialist ambition of Alauddin and the strategic and commercial importance of Chittor. A later day writer Malik Muhammad Jayasi in his book *Padmavat* (1540 AD) says that the reason of the attack was to acquire Padmini, wife of Ratan Singh. Dr. Dashrath Sharma accords credence to it, but a large number of historians do not accept this view.

Alauddin Khilji's forces laid siege to the fort. It was a long siege. Eventually, Ratan Singh and his commanders, Gora and Badal fell fighting Alauddin's army and Rani Padmini with 1600 other women performed jauhar. Amir Khusrau, Alauddin's court historian who participated in this battle has described this battle in his *Khazain-ul-Futuh* (a short history of Alauddin Khilji's reign). Alauddin appointed his son Khijra Khan the administrator of Chittor and changed the name of Chittor to Khijrabad. Ratan Singh is regarded to be the last ruler of the Rawal branch of the Guhil dynasty.

Rana Hammir (1326-1364) – In 1326 AD, Hammir, a Jagirdar of Sisodha thikana, wrested and occupied Chittor and re-established the Guhil dynasty there. He was called Sisodiya as he was the jagirdar of Sisoda. Hammir's grandfather Lakshman Singh, with his sons, died fighting against Alauddin Khilji. The line of rulers after him came to be called the Sisodiyas. Hammir is also called the 'Liberator of Mewar'. Rana Hammir has also been called Vishamghati Panchanan (like a lion in arduous battles) in Rana Kumbha's *Kirtistambha Prashasti*. Hammir has the credit of defeating Muhammad-bin-Tughlaq's army in the battle of Singoli (Banswara).

Maharana Lakha (1382-1421) – Maharana Lakha ascended the throne in 1382. Hansabai, sister of Ranamal of Marwar was to be married to Lakha's son Chunda, but by coincidence got married to Lakha instead. There was a condition attached to the marriage that the heir to the Mewar throne would be Hansabai's son. As a result, Lakha's worthy son lost his right to be the king. For his sacrifice, Chunda is also called the 'Bhishma Pitamah' of Rajasthan. During Rana Lakha's reign, increase in the extraction of silver and gold from Jawar mines lead to the prosperity of State. It was around this time, that a banjara constructed the famous Pichhola Lake.

Maharana Mokal (1421-1433) – Mokal was the son of Maharana Lakha and Hansabai. In 1421 AD, when he ascended the throne, he was a minor. Chunda took charge of his custody. But when he came to know that Mokal's mother suspects his motives, Chunda left Mewar and went to Mandu. In 1433, Mokal was murdered by his uncle and Mahapa Panwar.

Maharana Kumbha (1433-1468) – Kumbha succeeded Mokal in 1433 AD. He ended the influence of the Rathors from Mewar and earned the trust of the feudals of Mewar. He made Chittor and Kumbhalgarh the centers of power. In 1437, in the battle of Sarangapur, he defeated Mahmud Khilji I and made him prisoner. To commemorate this victory, he erected Vijay-Stambha. On the question of succession in Nagaur, Mewar fought a war against Gujarat in which Gujarat was defeated. In 1453, Kumbha seized Mandor from Marwar and later he entered into an alliance and married his son Raimal to a princess of Marwar.

Mahmud Khilji I of Malwa and Kutubuddin of Gujarat joined hands and signed the treaty of Champaner in 1456. They decided that they would attack Kumbha and after defeating him would equally divide his kingdom between them. The attack happened in 1457-58 AD, but Kumbha, shrewdly, created differences between them and the campaign failed to achieve the objective.

He is supposed to have built 32 forts. Forts of Sirohi, Achalgarh and Kumbhalgarh are more famous among them. Out of the 84 forts of Mewar, poet Shyamaldas, also gives credit to Kumbha for building 32 forts. Kumbhalgarh had special importance because of its geographical location, design and built. Mandan was the architect of this fort. In addition to forts, Kumbha also built the temples of Kumbhaswami and Shringarchanvari, rebuilt the temple of Eklingaji and built a Vishnu temple there. The temples built by Kumbha at Ranakpur stand out for their magnificence and exquisite carvings.

Kumbha was a scholar in his own right, a philomath and a patron of arts and sciences. From Eklinga Mahatmaya of Kanha Vyas we come to know that Kumbha took deep interest in the Vedas, smritis, mimamsa, upnishad, vyakarana and politics. He wrote Sangitaraj, Sangitamimamsa and Sudaprabandha. Moreover, Kumbha is also believed to have written commentaries on Chandishataka, Gita Govinda and Sangita Ratnakar. The Kirtistambha Prashasti was written by his court poets Atri and Mahesh. In the contemporary literary texts and the eulogies (prashastis) Kumbha has been addressed with titles, such as, Maharajadhiraj, Raorai, Danguru, Rajguru, Paramguru, Halaguru, Abhinavabhartacharya, Hindu Surtan etc.

The above account establishes undoubtedly that Kumbha was a great ruler. But he spent his last days in misery. He suffered from a mental disorder – hysteria or mania. He was murdered by his son Uda in 1468.

Rana Sanga (1509-1528) – Sanga (Sangram Singh) and his brothers, Prithviraj, Jaymal and Raj Singh, each one, regarded himself as the rightful successor to the throne. In this situation, there was bound to be conflict. Sanga emerged winner and ascended the throne in 1509. At this time, Sultan Nasiriuddin was the ruler of Malwa. There was a war of succession after the Sultan died in 1511 AD. Mahmud Khilji II, with the help of a Rajput sardar Medani Rai, defeated his enemies and became Sultan of Malwa. This success enhanced Medani Rai's stature and importance and he became de facto ruler of Malwa. Eventually, with the help of Gujarat the amirs of Malwa removed Medani Rai from power and he took shelter in Mewar. This led to war between Chittor and Malwa. Sultan Mahmud Khilji II was defeated and taken prisoner by the Rana.

The question of succession at Idar, efforts to establish his supremacy over Nagaur and extending support to Malwa were the issues that caused considerable friction between Sanga and Sultan Muzaffar. But both the parties failed to gain the upper hand. In 1517, Sanga defeated Ibrahim Lodhi of Delhi in the battle of Khatoli. Soon after, Rana's army again defeated Ibrahim Lodhi's army in the battle of Badi (Dholpur). These victories enhanced Rana's prestige and he established himself as the most powerful king in the northern India. In 1526, Babur occupied Agra after defeating Ibrahim Lodhi in the battle of Panipat. Thereafter, Babur proceeded against Rana Sanga on the pretext that Sanga had failed to keep his promise of help to Babur in the battle against Ibrahim Lodhi. But there is no proof available for this accusation. Since both Sanga and Babur were powerful and ambitious, battle for supremacy was inevitable. Before the decisive battle of Khanwa, Sanga's forces had defeated Babur in February 1527. But in the Battle of Khanwa on 17th March 1527, the artillery and the tulghuma tactics (flanking maneuver) clinched the battle in Babur's favour. The Rana was severely wounded and was taken to a safe place away from the battle ground. His feudatories were not in favour of continuing the fight. When Sanga refused to return to Chittor without avenging the defeat, they poisoned him. Sanga died on 30th January 1528 at Basawa (Dausa). There is a memorial of Sanga in Mandalgarh.

After the death of Rana Sanga, Rana Ratan Singh (1528-1531) and after him Rana Vikramaditya became the rulers of Mewar.

Rana Uday Singh (1537-1572) – Renowned Panna dai, saved the life of Uday Singh from Banbir, the usurper of the throne of Mewar, by replacing him (Uday Singh) by her son. Panna dai took Uday Singh to Kumbhalgarh for safety. Later in 1537, the coronation of Rana in Kumbhalgarh took place with the help of Maldeo and the Sardars of Mewar. In 1559, he built the city of Udaipur and made it his capital. Here he constructed Udayasagar lake and beautiful palaces of Moti Magari.

In October, 1567 AD Akbar attacked Chittor. On the advice of his Sardars Uday Singh left the fort in the charge of his commanders – Jayamal and Fatta – and went away to the hills. Jayamal and Fatta died defending the fort. Deeply impressed by their chivalry, Akbar got stone statues of Jayamal and Fatta riding on elephants installed outside the Agra Fort.

Maharana Pratap (1572-1597) – Born on 9 May, 1540 in Kumbhalgarh, Pratap became the ruler of Mewar in 1572 AD. Maharana Uday Singh had announced Jagmal as his heir, but the Sardars of Mewar did not accept him as the ruler and installed Pratap on the throne. At this time, Akbar was the ruler of Delhi. Pratap had two options before him: either accept the suzerainty of Akbar and live a life of comfort or keep his independence and the prestige of his country intact. The second option involved hardship and misery. And yet, Pratap chose the second one. He knew that he will have to face the might of Akbar. Therefore, he took upon himself to unify different sections in his State. He organised a group of committed feudatories and Bhils who were always ready to defend the country. He gave the Bhils important positions in his army and the honour that came with that. From Gogunda, he shifted his residence to Kumbhalgarh to avoid the Mughal gaze on his military preparations. Akbar wanted Mewar to accept his overlordship. To this purpose, between 1572 AD and 1576 AD he sent four embassies led by Jalal Khan, Man Singh, Bhagwandaas and Todarmal, to the Maharana. But he turned down Akbar's offers. This made the war inevitable. In the beginning of 1576, Akbar reached Ajmer to supervise preparations for the Mewar campaign and entrusted the command of the campaign to Man Singh.



On 18th June 1576 the Mughal army fought with Pratap near Khamnor, which is famous in history as the Battle of Haldighati. In this war, the Chief Commander of the Mughal army was Man Singh of Amer, while the Haraval (advance squad) of Pratap's army was led by Hakim Khan Sur. During the battle, seeing the life of Pratap in danger, Jhala Bida fought by wearing Pratap's crown and sent Pratap away from the battlefield. This war remained inconclusive but some of the historians of Rajasthan believed that Pratap won this battle. After the battle of Haldighati, Maharana Pratap, living in the mountains, started raiding from there, tormenting the Mughals. This war has been called the battle of Khamnor by Abu'l Fazl, the battle of Gogunda by Badayuni and the battle of Haldighati by James Tod.

From 1576 to 1585, Akbar sent many campaigns to capture Mewar but could not achieve much success. During this period two important events took place. Maharana's son Amarsingh suddenly attacked the Mughal camp of Sherpur in 1580 and imprisoned the women of Abdur Rahim Khan-i-khana's family. On receiving information about the entire incident, Pratap ordered the Mughal women to be sent back safely and respectfully. This is a unique example of the Indian tradition of respect for women. In 1582, during the attack on the Mughal outpost of Dewair, Kunwar Amarsingh killed the Mughal officer Sultan Khan, who was stationed there with a single blow of spear. After the conquest of Dewair, Pratap gained control over this mountainous region. It was a big victory for the small Mewar army and that is why Colonel Tod called Dewair as 'Marathon of Mewar'.

After 1585 Akbar could not launch more military campaigns in Mewar. From 1586 AD to 1597 AD apart from Chittor and Mandalgarh, Pratap recovered rest of Mewar from the Mughals. He made Chavand his capital and established administrative orderliness. Maharana Pratap died on 19th January, 1597. The last rites were performed in a village called Badoli near Chavand. Tod says that there is no valley in the Aravalli hills, which was not consecrated by some chivalrous deed, glorious victory or even more glorious defeat. Haldighati is Thermopylae and Dewair is the Marathon of Mewar.

Rana Amar Singh (1597-1620) – Amar Singh ascended the throne in 1597. He also had to face the Mughal incursions. In 1613 AD Jahangir arrived at Ajmer and entrusted the command of the Mewar campaign to Prince Khurram (Shahjahan). He created chaos in Mewar by looting. The feudatories of Mewar were war weary and their jagirs were left desolate after long years of war with the Mughals. In such a situation they, with the help of Kunwar Karna Singh, put pressure on Amar Singh for a treaty with the Mughals. Amar Singh succumbed to the pressure and gave his consent for the treaty. In February 1615 AD Mewar-Mughal treaty was signed. Chittor was returned to Mewar with the condition that repair work will not be undertaken there. This ended the 90 years of Mewar-Mughal struggle. Amar Singh could not reconcile with what he had done. He was so unhappy that he disengaged himself from all official work. The treaty with Mewar is counted as Jahangir's great achievement.

Maharana Raj Singh (1652-1680 AD) – Raj Singh, immediately after becoming the ruler, decided to complete the repair work at Chittor. But the Mughal emperor regarded it as a violation of the treaty of 1615, and therefore, sent a contingent of 30000 under Sadulla Khan to demolish the repairs done on the fort. Raj Singh did not consider it prudent to fight, therefore he withdrew his army deployed there. Mughal army demolished turrets and towers here and there in the fort and went

away. In 1658, when the war of succession broke out among the Mughal princes, Maharana did not want to take sides, so he kept avoiding. Eventually Aurangzeb became the emperor, his relations with him were cordial. Aurangzeb granted him a manasab of 6000 zat and sawar. But, later in 1660, he offended Aurangzeb by marrying Charumati, a princess of Kishangarh, who was to be married to Aurangzeb. In 1679 he opposed the imposition of jizya by Aurangzeb. Moreover, he sided with the Rathods during the Mughal-Marwar conflict. He died in 1680 AD.

One of his important welfare measures was construction of the Rajsamand lake by building a dam over river Gomti. At the place called nau chauki on the northern end of the lake, he put up an inscription, known as Rajprashasti. Ranchhod Bhatt was the author of this Sanskrit inscription. It is inscribed on 25 black marble rocks. This is believed to be the world's longest rock inscription.

Rathod Dynasty of Marwar and Its Prominent Rulers

The issue of the origin of the Rathods is quite contentious. Various copperplate inscriptions, rock edicts and ancient texts have offered various theories regarding the origin of the Rathods. Some scholars believe them to be the descendants of Hiranyakashyapa. In the Jodh Rajya ki Khyat, they have been called the progenies of king Vishvutman's son Brihadbal. Dayaldas in his khyat declares them to be the Suryavamshis and descendants of a brahmana Bhallarava. Nainsi believes them to have migrated from Kannauj. Colonel Tod on the basis of the vanshavalis of the Rathods proclaims them to be the Suryavamshis.

Thus, there is no consensus on the origin of the Rathods, but most of the scholars relate them to the Rashtrakutas of southern India. Rathods of Jodhpur and Bikaner are the more prominent branches of this clan. The Rathods of Jodhpur are believed to be the descendants of Siha, who in turn was a scion of Gahadvala Jaichand of Kannauj. Siha could establish a small principality on a small area on the north-western part of Pali in Marwar. Though Siha established a Rathod principality but could not consolidate it.

Rao Chunda (1394-1423 AD) – Through pluck and diplomacy, Rao Chunda occupied Mandor and made it his capital. Thereafter, he conquered the areas of Khatu, Didwana, Sambhar, Ajmer, Nadol etc. In 1423 AD he was treacherously killed by Bhatias of Pungal. His wife Chand Kanwar constructed Chand Baori (Jodhpur).

Rao Ranmal (1427-1438 AD) – Ranmal had shifted to Mewar as he could not reconcile his younger brother Kanha's accession to the throne. He married his sister Hansa Bai to Rana Lakha of Mewar. This marriage had a condition attached to it that Hansa Bai's son will be the heir to the throne after Rana Lakha. After the death of

Lakha, the accension of his nephew Mokal to the throne made Ranmal very powerful in the setup of Mewar. In 1438 AD, with the help of his ladylove Bharmali, Ranmal was assassinated by the Mewar feudatories.

Rao Jodha (1438-1489 AD) – Rao Jodha was the son of Ranmal. After the assassination of his father in 1438 AD Jodha fled to the forests and began to gather and consolidate his forces. In 1453, he succeeded in capturing Mandor. He made peace with Mewar by marrying his daughter with a Mewar prince Raimal. He founded the city of Jodhpur in 1459 AD and made it his capital. To safeguard the city, he built a fort on top of a hill called Chidia-tunk. The fort is known as Mehrangarh Fort. Rao Jodha had earned prestige by defeating a force of Bahlol Lodhi. Dr. Gaurishankar Hirachand Ojha regards him as the first eminent ruler of Jodhpur.

Rao Maldeo (1531-1562 AD) – Rao Maldeo fought in the battle of Khanwa on the side of Rana Sanga. He fought in the battle as a representative of his father Rao Ganga. He also helped Rana Vikramaditya in 1532 AD when Bahadur Shah attacked Mewar. In 1536, he married a daughter of Rao Lunakaran of Jaisalmer, Uma-De. She, later on, became famous by the name of ‘roothi rani’ due to her strained relations with her husband, Maldeo. Maldeo attacked Biram Deo of Merta and Rao Jaitsi of Bikaner in 1542 AD and took their territories under his domination. Biram Deo’s sons and Jaitsi’s relations sought refuge with Sher Shah. After his defeat at the hands of Sher Shah in 1539-1540 AD, Humayun was wandering from place to place. In this hour of need, Maldeo sent an offer of support to Humayun in his fight against Sher Shah, because Maldeo was aware that after Humayun he was going to be the next victim of Sher Shah.

Eventually, in 1543-1544 AD, Maldeo had to face the invasion of Sher Shah. Sher Shah created distrust between Maldeo and his commanders. Maldeo left the field, but his commanders, Jaita and Kumpa, fought a valiant battle at Giri Sammel, and died fighting. After winning a very hard-fought battle, Sher Shah is said to have exclaimed ‘I would have lost the throne of Delhi for a fistful of millet’.

After the death of Sher Shah in 1545 AD, Maldeo recovered Jodhpur, Pokharan, Falaudi, Barmer, Kotada, Jalore and Merta; which he had lost to the Afghans. He died in 1562.

Rao Chandrasen (1562-1581 AD) – After Maldeo’s death, the succession to the throne was not smooth. His sons competed for the throne. Maldeo himself was partly to blame for this. He had nominated his third son, Chandrasen, his successor as he was not happy with his elder sons; Ram Singh and Udai Singh. The elder brothers contested the claim of Chandrasen. In 1564 AD Ram Singh went to Akbar’s court for help. Akbar sent a force under Hussain Quli Khan, who occupied Jodhpur.

In 1570, with the hope of getting Jodhpur back, Chandrasen went to attend the Nagaur Darbar of Akbar. But, upon noticing Akbar's attitude in favour of Ram and Udai, he left Nagaur and chose the path of conflict. Akbar, in the meanwhile, put Jodhpur under the supervision of Rai Singh of Bikaner, thereby obviating the possibility of any help for Chandrasen coming from Jodhpur and possibility of creating trouble in Gujarat through this route.

After leaving Jodhpur in 1564, Chandrasen continued his resistance to the Mughals from Bhadrajun, but when he was encircled by the Mughal forces, he shifted his base to Siwana and strengthened the fortifications there. Siwana fort and the hilly area was very difficult and an inaccessible tract. When Chandrasen could not be found, the Mughals decided to finish his supporters and sympathisers. Rawal Sukhraj, Suja and Devidas were pursued and chased away. Thereafter the Mughal contingents were deployed in Siwana. Fed up with his plight, Chandrasen took refuge in the Rampura hills. Mughal forces pursued him even there, but could not lay hands on him. From Siwana he fled to Piplod and from there to the hills of Kanuja and began pillaging the areas acquired by the Mughal forces. This was resented by the people of Marwar. In this situation he went away first to Sirohi, then to Dungarpur and Banswara. The Mughals kept pursuing him wherever he went. Evidently, Chandrasen's whole career is a saga of his struggle against the Mughals. In spite of the hardships he suffered, he refused to submit to the authority of Akbar. Vishveshwarnath Reyu has compared him with Maharana Pratap. He also, like Pratap, suffered hardships but did not accept the suzerainty of the Mughals. That is why he has been acclaimed as the Pratap of Marwar. He died in 1581 AD.

Mota Raja Uday Singh (1583-1595 AD) – Between 1581 AD to 1583 AD Central Marwar was khalsa land (centrally administered territory). In 1583 AD Akbar appointed Uday Singh the ruler of Jodhpur under the Mughal suzerainty. He was the brother of Chandrasen. Uday Singh married his daughter Jodhabai (Jagat Gusain) to Jahangir. Khurram was Jahangir's son from this Jodhpur princess. On the occasion of the marriage, Uday Singh was conferred a mansab of 1000 zat and sawars.

Maharaja Jaswant Singh I (1638-1678 AD) – Jaswant Singh was born in 1628 AD in Burhanpur. When his father, Gaj Singh died, he was in Bundi for his marriage. With the news of his father's demise he received an invitation from Shah Jahan to reach Agra. He was duly received in Agra and was anointed successor to his father by a special decree and invested with tika, khilat, (ceremonial robe), jadau jamdhar (studded dagger). He was also bestowed with the title Maharaja and a mansab (position) of 4000 zat (soldiers) and sawar (horsemen). At this time, Jaswant Singh was 11 years old. The emperor appointed Thakur of Asope, Raj Singh Kumpawat as his minister with a mansab of 400 sawars.

In 1645 AD he was entrusted the supervision of Agra and in 1648 was sent on the Kandahar campaign. In the war of succession for the Mughal throne he fought on the side of Dara Shikoh against Aurangzeb in the battle of Dharmat. Dara Shikoh lost and Jaswant Singh had to return to Jodhpur. When he reached Jodhpur, his 'Udaipur Rani' refused to open the gates of the fort saying Rajputs either return victorious or lay down their life in the battle field. As Maharaja returned having lost the battle, she began preparations to perform Sati. Eventually, she relented and opened the gates of the fort after queen mother's persuasion and the word given by the Maharaja to avenge the defeat. Historians do not give credence to this story. Shyamal Das accepts it to be true. On 5 January, 1659, due to his differences with Aurangzeb, Jaswant Singh returned without participating in the battle of Khajuwā fought for the throne between Aurangzeb (who had declared himself the Emperor of Hindustan at Agra) and Shah Shuja (who had declared himself the Emperor of Hindustan in Bengal). Later on, mediation by Jai Singh reduced the estrangement between Aurangzeb and Jaswant Singh and he was reinstated in his mansab and made the subedar of Gujarat. In 1662 AD he was sent to help Shaista Khan in the campaign against the Marathas, but met with little success. In 1673 AD he was sent to Kabul. Later on, he was asked to stay put in Jamrud (Khyber district), where he died on 28 November, 1678.

Jaswant Singh was a patron of learning and the learned. Surat Mishra, Naraharidas, Navin Kavi, Banarasidas etc. are some of the prominent scholars of his times. Muhnot Nainsi was a minister in his court, who is the author of Nainsi ri Khyat and Marwar ra Pagana ri Vigat.

Rathod Dynasty of Bikaner and Its Prominent Rulers

Rao Bika (1465-1504 AD) – Bika was the son of Rao Jodha of Marwar. Stung by his father's barb he moved to the Jangal region. The story goes that with the blessings of goddess Karni he founded a new principality. There is another story that Rao Bika and a Jat Sardar Nara jointly conquered the Jangal region, which came to be called Bikaner after their names – Bika and Nara. Taking advantage of dissensions among the local clans Bhatias, Chauhans, Khinchis, and Kayamkhanis, Bika occupied number of villages. By marrying the daughter of Rao of Pungal, he consolidated his position further. In 1488 AD, he founded the city of Bikaner and made it the second center of Rathod power. He also built the original temple of Goddess Karni.

Rao Lunakarna (1505-1526 AD) – Lunakarna was the younger son of Rao Bika. He had defeated Muhammad Khan, ruler of Nagaur. In 1526, he died in the battle of Dhosi fighting against Nawab Abimira of Narnaul. Bithu Suja in his work Rao Jaisi ro Chhand, has described him as 'Karn of Kalyug'. In Karmchandravamshotkirtankavyam his charity has been compared with that of legendary Karna. He is also known to have constructed Lunakaransar Lake.

Rao Jaitsi (1526-1541 AD) – Among Jaitsi's achievements was his victory over Kamran (Humayun's brother), the ruler of Kabul. Bithu Suja has described this battle in his work Rao Jaitsi Ro Chhanda. During the attack of Maldeo on Bikaner he sent his minister Nagraj to Sher Shah asking for help. Before the help could arrive, he died in the battle of Saheba/Paheba (Jodhpur) (1541 AD).

Rao Kalyanmal (1541-1574 AD) – Kalyanmal had fought in the Battle of Khanwa in 1527 AD under Sanga. In 1544 AD he fought against Maldeo in the battle of Giri Sammel from Sher Shah's side. He conquered the fort of Bhatner and went to Akbar's Nagaur Darbar and accepted his suzerainty. He was the first Rathod ruler to accept the Mughal subordination. Kalyanmal had two sons – Rai Singh and Prithviraj. In 1572 Rai Singh was appointed by Akbar as the administrator of Jodhpur and Prithviraj was a court poet of Akbar. He was the author of the famous *Beli Kisan Rukmani Ri*.

Rao Rai Singh (1574-1612 AD) – Rai Singh had joined the Mughal army at the time of Akbar's Nagaur Darbar in 1570 AD. He had also proved his mettle in Akbar's Gujarat and Kandahar campaigns. In 1572, he was appointed the administrator of Jodhpur by Akbar. In 1574, he ascended the throne with the title of 'Maharajadhiraj'. Rai Singh built the fort of Junagarh and at the gates of the fort installed the statues of Jaimal Rathor and Fatta Sisodia (the defenders of the Chittor fort at the time of Akbar's attack in 1567-1568 AD). He also installed a eulogy (prashasti), which is called the Rai Singh prashasti. Once, his state faced a severe famine. He spent a lot of money in famine relief. Munshi Deviprasad has called him 'Karna of Rajputana'.

Rao Karna Singh (1631-1688 AD) – Karna Singh played an important role in Shah Jahan's campaigns of southern India. He fought a war over border dispute involving Jakhniya village against Amar Singh, which is known as 'matire ki raad'. During the war of succession to the Mughal throne Karna Singh stayed neutral. Later, when he saw Aurangzeb winning, he sent his sons Padm Singh and Kesari Singh to fight for Aurangzeb's cause. When the latter became the Emperor, Karna Singh joined Aurangzeb's Court. In Chintamani Bhatt's work *Shukrasaptati*, he has been called 'Jangaldhar Badshah' (emperor of Jangal). Karna Singh is credited to have composed *Sahitya Kalpdramu* and one of his court scholars, Gangananda Maithil composed *Karnabhushana* and *Kavya Dakini*.

Chauhan Dynasty of Shakambhari and Its Prominent Rulers

There has been dispute among the historians regarding the origin of this dynasty. In the genealogies (*Vamshavalis*) and the *Khyats* they have been described to be of Agnikul. According to Gaurishankar Hirachand Ojha, they were the kashatriyas of Solar dynasty. In the Achleshwar temple inscription the Chauhanas

have been called Chandravamshis. Dr. Dashrath Sharma, after discussing all the views regarding their origin, holds them to be of Brahmanical origin.

The Bijolia rock edict mentions Vasudeva, the builder of the Sambhar Lake, as the founder of the Chauhanas of Shakambhari, who is believed to have existed around 551 AD. He began his career as the vassal of the Gurjar-Pratiharas. Later, Guvak I freed them from vassalhood. His descendent Samant, who was the ruler of Sambhar, was believed to have been born in a brahmin family of the Vatsa gotra. Vakpatiraj was a powerful early Chauhan ruler, who had defeated the Pratiharas. Vighraharaj II was another powerful Chauhan ruler. The Harshnath inscription of 973 AD describes his conquests. One of his significant achievements was his victory over a Chalukya ruler, Mulraj of Gujarat. Vighraharaj was followed by Durlabhraj and Govind III on the throne. In Prithviraj Vijaya, Govind III has been described as vairigatta (destroyer of enemies). According to Farishta, a court historian of the Deccan Sultans, Govind III had stopped Ghazani from entering into Marwar.

Ajayraj (1105-1133 AD) – Ajayraj, who ascended the throne in 1105, was an eminent ruler of the Chauhan dynasty. He founded the city of Ajaymeru (Ajmer) and issued silver and copper coins, which were called Ajaypriya drumbh. On these coins the name of his queen Somalvati is also inscribed. Ajayraj, a devotee of Shiva, was a tolerant ruler. He gave due respect to the followers of other faiths – Jains, Vaishnavas etc. In the new city (Ajmer) he permitted the Jains to construct a temple and donated a gold kalash for the Parshvanatha Temple.

Arnoraj (1133-1155 AD) – Arnoraj defeated the Turks and the rulers of Malwa, but was defeated by Kumarpal Chalukya, a ruler of Gujrat. He built the Aanasagar Lake and the Varaha Temple at Pushkar. Himself a Shaiva, he gave equal respect to other religions. He donated land to the followers of Khatargachcha in Ajmer. Devabodh and Dharmabodh were great scholars of his times. Though defeat at the hands of the Chalukyas was a setback to his prestige, but by defeating the Ghaznavids and leading the campaigns against Malwa and Haryana he kept the prestige of his dynasty high.

Vighraharaj IV (1158-1163 AD) – Vighraharaj defeated the Tomars and wrested Delhi from them. He was the first Chauhan ruler to have conquered Delhi. He defeated Khusroshah of Ghajini. Jayanak Bhatt has given him the title 'Kavibandhava'. Both Vighraharaj; and his court writer Somadev composed a play each, Harikeli and Lalit Vighraharaja respectively. He is credited to have constructed the building of a Sanskrit school and got inscribed lines from his play Harikeli on its walls. This Sanskrit school was later converted into a mosque called Adhai Din ka Jhonpada. Vighraharaj also settled the town of Bisalpur and built the famous Bisalpur Lake.

Dr. Dashrath Sharma, evaluating Vighraharaj, writes that his greatness is unquestionable. He was not only a successful military general, he was a patron of letters, a poet in his own right and an insightful builder. The writer of Prithviraj Vijayai writes that after the death of Vighraharaj the title 'Kavibandhava' lost meaning and value, as there was none to be worthy of it. Somadev not only counted him first among great warriors but also as first among the men of letters. His praise of Vighraharaj was not hollow as, his play, Harikeli stands testimony to his worthiness. Kielhorn extolls his competence as a playwright by comparing him with Kalidas and Bhavabhuti. The reign of Vighraharaj is regarded as the golden period of Sapadalaksha.

Prithviraj III (1177-1192 AD) – Prithviraj III, the most famous among all the Chauhan rulers, came to the throne at the age of 11. He ruled over most of the modern Rajasthan, Haryana and Delhi and parts of Madhya Pradesh, Uttar Pradesh and Punjab. In 1182 AD he defeated the Bhandankas of the Satluj region. In the same year, he defeated Paramardidev, the Chandela ruler of Mahoba as well. In this battle, the famous brothers Alha and Udal of Mahoba died defending their State. Prithviraj defeated Jaichand of Kannauj and at the time of svayamvara he abducted Jai chand's daughter Sanyogita and married her. He defeated Muhammad Ghori in the first battle of Tarain in 1191 AD but lost the second in 1192 AD. This battle marks the decline of the Chauhans and the beginning of the rise of the Turks in India.

Prithviraj III was a great warrior, patron of poets and scholars. Jayanaka, the author of Prithviraj Vijay and Chandbardai, the author of Prithviraj Raso were his court poets.

Story of Sanyogita's Svayamvar – Jaichand, the ruler of Kannauj performed the Rajasuya sacrifice and svayamvar of his daughter Sanyogita. Many kings were invited to the svayamvar but Prithviraj was left out. Jaichand did not stop at this. To humiliate him further, Jaichand installed a statue of Prithviraj dressed as a gatekeeper outside the svayamvar-arena. Sanyogita and Prithviraj liked each other. Sanyogita's eyes were searching for Prithviraj. With the wedding garland (varamala) in her hands, Sanyogita moved around in the mandap to find Prithviraj. When in the end she reached the gates, there she saw the statue of Prithviraj. She put the garland around its neck. By that time Prithviraj had reached there. He picked Sanyogita and went off to Ajmer. The Chauhan soldiers blocked Jaichand's army from stopping Prithviraj. Upon reaching Ajmer, Prithviraj married Sanyogita. This incident further exacerbated the relations between the two rulers.

Historicity of the Sanyogita-Story – Historians are not unanimous on the historicity of the Sanyogita-story. Dr Gaurishankar Hirachand Ojha regards it as a figment of imagination. He says that Prabandhkosha, Hammir Mahakavya, Prithviraja Prabandha and Prabandhachintamani do not mention this incident. Dr Romila Thapar

and Dr R. S. Tripathi also reject the historicity of the story. The contemporary Persian historical texts also do not refer to this story. But Abu'l Fazl has referred to this story in his account. Dr Dashrath Sharma opines that there are quite a few errors in the Hammir Mahakavya and Rambhamanjari, therefore, the omission of Sanyogita incident in these texts does not imply that it is a figment of imagination. He further says that love is an important aspect of life. There is every possibility that this incident took place. C. V. Vaidya and Dr. Gopinath Sharma concur with this view.

It is difficult to reject this incident as complete fiction. The story, that has been told for centuries, may have come to acquire accretions over time. But the core of the present version may be accepted as historical.

Chauhan Dynasty of Ranthambhore and Its Prominent Rulers

The founder of the Chauhan dynasty of Ranthambhore was Govindraj (1194 AD). He was the son of Prithviraj III. Valhana, Pralhadana and Veernarayan were his successors respectively. Veernarayan died in a battle against Iltutmish. His successor Vagbhatt managed to save his principality from the Turks. His son Jaitra Singh repulsed Nasiruddin's attack on Ranthambhore, but was obliged to agree to pay tribute.

Hammir (1282-1301 AD) – Upon his accession in 1282, Hammir adopted the expansionist policy. He forced the principalities of Abu, Kathiawar, Pushkar, Champa, Dhar etc. to accept his suzerainty and defeated Samar Singh, the ruler of Mewar. In 1291 Jalaluddin Khilji attacked Ranthambhore without success.

Hammir gave asylum to Muhammad Shah and Kehbru, the Mongol rebels, who after the battle of Jalore, in which they had sided with the Rajputs against Alauddin Khilji and had killed Allauddin's nephew, fled to Ranthambhore. This enraged Allauddin. When Hammir refused to surrender the rebels to him, Alauddin attacked Ranthambhore in 1299 AD. Hammir defeated the Turk army. In 1301 AD Alauddin, came himself to lead the attack. When he failed to defeat Hammir, he resorted to skullduggery. He lured Ranmal and Ratipal, two commanders of Hammir to his side by promising them that the Fort would be handed over to them. The betrayal resulted in the fall of Ranthambhore. Hammir fell fighting and his queen Rangdevi with the other women in the Fort committed jauhar.

Hammir was a brave and a generous ruler. Nayanchandra Suri's Hammir Mahakavya, Jodhraj's Hammir Raso and Chandrashekhar's Hammir Hatha describe Hammir's courage, chivalry and bravery. Even after more than 700 years Hammir still remains alive in the folklore.

Chauhan Dynasty of Jalore and Its Prominent Rulers

Jalore has a place of pride in the medieval history of Rajasthan. It was

strategically located on the Delhi-Gujarat and Malwa route, therefore, rulers of Delhi always wanted to control Jalore. During the Delhi Sultanate period when the Turko-Afgans were in power in Delhi, Jalore was under the Chauhan rule. The founder of the Chauhan dynasty of Jalore was Kirtipal who established this dynasty in 1181 AD.

Kanhad Dev (1305-1311 AD) – Kanhad Dev is regarded as the most powerful ruler of the Chauhan dynasty of Jalore. He came in conflict with Sultan Alauddin Khilji on the question of providing passage to Alauddin's army, which was on its way to attack Gujarat, through Jalore. In 1305 AD, Alauddin sent his general Ayn-ul-Mulk Multani to Jalore. Multani managed to persuade Kanhad Dev to come to Delhi. Kanhad Dev found the atmosphere of the court demeaning to his self-respect. He left the Delhi Darbar and came back to Jalore. His act soured his relations with Alauddin, which led to the conflict between them. According to Nainsi, the cause of conflict between the two was Viram Dev's (son of Kanhad Dev) refusal to marry Alauddin's daughter Firoza. In 1308 AD, the Sultan wrested Jalore's mighty fort of Siwana from Kanhad Dev and renamed it Khairabada and appointed Kamaluddin Gurg as his representative. In 1311 AD, Alauddin laid siege to Jalore without any success. Eventually, treachery by the Dahiya Sardar Bika led to the fall of the fort. Kanhad Dev died fighting and the women committed jauhar. Alauddin gave new name Jalalabad to Jalore.

Kachchhawa Dynasty of Amber and Its Prominent Rulers

Kachchha was believe themselves to be the descendants of Lord Ram's elder son, Kush. Suryamal Misan, traces their ancestry from Kurma, a scion of Raghukula. Later they came to be called the Kachchhawas. They founded their own principality in the Dundhar region only after defeating the Meenas and the Badgujars. At first Dausa was their capital. They started their career as the feudatories of the Chauhanas. In 1137 AD Dulharai defeated the Badgujars and founded a new principality in Dundhar. Later on, Dulaharai defeated the Meenas at Jamwa Ramgarh and made it his capital. In 1207 AD Kokil Dev defeated the Meenas of Amber and made Amber his capital.

Bharmal (1547-1573 AD) – Bharmal became the ruler of Amber in difficult circumstances. To strengthen and consolidate his position he needed a strong support, and such a support came in the form of Akbar. Bharmal was the first Rajput ruler to submit to the Mughal authority. In 1562 AD, Akbar came on a pilgrimage to Ajmer. On his way back to Delhi, at Sambhar. Bharmal married his daughter Harakhabai (who later came to be known as Mariam-uz-Zamani) to Akbar. Jahangir, Akbar's successor to the Mughal throne was the son of this Harkhabai. In 1562 AD in Sambar itself, Bharmal, with his son Bhagwan Das and grandson Man Singh accepted the overlordship of Akbar.

Bhagwan Das (1573-1589 AD) – Bhagwan Das became the ruler in 1573 AD. He fought many battles for Akbar. He remained the Subedar of Punjab for seven years. In 1585 AD he married his daughter Manbai to Jahangir. Khusaro was the son of Manbai and Jahangir. In 1589 AD Bhagwan Das died in Lahore.

Man Singh (1589-1614 AD) – Man Singh went into the Mughal service at the young age of 12. He served two Mughal emperors – Akbar and Jahangir. During the Akbar's Ranthambhore campaign in 1569 AD, Man Singh played an important role in persuading Surjan Hada to accept the Mughal suzerainty. During Akbar's Gujarat campaign, Man Singh took the second proposal of treaty to Maharana Pratap. In the battle of Haldighati in 1576 AD, he led the Mughal forces against Pratap. He was counted among the nine jewels of Akbar. Akbar gave him the title 'Farzand' (son) and a mansab of 7000. In 1589 AD, when he was the Subedar of Bihar, his father Bhagwan Das died and he became the ruler of Amber. In 1592 AD, he conquered Orissa and annexed it to the Mughal empire. He died in 1614 AD at Ellichpur (Amaravati). Man Singh was a patron of the men of letters. In his reign works like Mancharitra and Maharajkosha were composed; Muraridan and Jagannath authored Manprakash and Mansinghkirti Muktavali. It was during Man Singh's reign that Rani Kankavati had constructed the Jagat Shiromani temple in the memory of her son, Jagat Singh.

Mirza Raja Jai Singh (1621-1667 AD) – Jai Singh was just 11 years old when he became the ruler of Jaipur. He served three Mughal Emperors—Jahangir, Shah Jahan and Aurangzeb. He led many a Mughal military campaigns. In 1623 AD he was sent to Deccan against Malik Ambar, where he gave a good account of his extraordinary courage and bravery. In 1629 AD he quelled the Uzbek rebellion in the North-West Frontier Region and in 1630 AD he suppressed the rebellion of Khan-e-Jahan Lodi. He accompanied Shah Jahan in this Deccan campaigns against Bijapur and Golconda.

In 1637 AD he was honoured with the title Mirza Raja and sent to Kandhar with Prince Shuja. Later, at the time of the war of succession for the Mughal throne he was sent by Dara Shikoh against Shuja. He defeated Shuja in the battle of Bahadurpur in 1658 AD. But finally, towards the end he sided with Aurangzeb in the war of succession. Impressed by Jai Singh's competence and diplomatic skills, Aurangzeb sent him to south to suppress the Marathas. Jai Singh, through his diplomatic initiatives, managed to isolate Shivaji and conquer the fort of Purandar. What would be a greater proof of Jai Singh's ability that he stalled Shivaji's progress, who had defeated Aurangzeb's powerful general, Afzal Khan. Eventually Shivaji and Jai Singh signed the treaty of Purandar in 1665 AD. This treaty was a high point in the career of Jai Singh. Apart from his military achievements, he knew many languages and gave respect to scholars. Bihari was his court poet, who composed the famous Bihari Satsai.

Sawai Jai Singh (1700-1743 AD) – Finding Jai Singh, who was born on December 3, 1688, more heroic and eloquent than the Jai Singh I (Mirza Raja), Aurangzeb named him Sawai Jai Singh as he was a step ahead (sawaya) of Jai Singh I in many respects. After him all the rulers of Jaipur began to use the title Sawai with their name. In 1700 AD Jai Singh took over the reins of Amber. In 1707 AD, after the death of Aurangzeb, in the war of succession he sided with Muhammad Azam Shah. But in this war Muazzam emerged victorious after defeating Azam in the battle of Jajau. He ascended the throne assuming the title Bahadur Shah. Thereafter Bahadur Shah proceeded against Jai Singh, wrested Amber from him and declared Vijay Singh the ruler. But Jai Singh, with help from Mewar, regained Amber and reinstated himself to the throne. Later, the Emperor also recognised him as the ruler of Amber. In 1713 AD, Farrukhsiyar, who succeeded Bahadur Shah, made Jai Singh the governor of Malwa. It was on his initiative that the Hurda Conference was called on July 17, 1734 to put up a united front of the Rajput States to ward off the Maratha incursions in Rajasthan. But due to mutual differences among the rulers the Conference failed to achieve its objectives. In 1729 AD, Sawai Jai Singh intervened in the succession battle for the throne of Bundi. This gave the Marathas an excuse to enter into the politics of Rajasthan. Jai Singh died in 1743 AD. He was the one ruler who saw the reign of seven Mughal Emperors.

Jai Singh's contribution to society, culture and science is unparalleled at least among the medieval rulers of Rajasthan. Sawai Jai Singh built five observatories at Delhi, Mathura, Banaras, Ujjain and Jaipur to promote the knowledge of astronomy. The Jaipur observatory was the largest and is called Jantar-Mantar. In July 2010, it was recognised as a World Heritage Site by the UNESCO. He prepared a set of tables to help people make astronomical observations. He named these tables Zij Muhammadshahi. He was the last Hindu ruler to have performed the ancient Vedic sacrifice, the Ashvamedha sacrifice. Construction of the city of Jaipur is regarded as his crowning achievement. Vidyadhar, an architect from Bengal, designed the city on grid pattern. The city was founded in 1727 AD. Moreover, he built the Nahargarh Fort in 1734 AD. He also built Chandra Mahal, Sisodia Rani Palace and Jalmahal. Jaivana cannon was manufactured during his reign. It was the largest cannon on wheels of that time. He worked for reforms in the society such as the abolition of Sati and widow remarriage.

Bhatti Dynasty of Jaisalmer and Its Prominent Rulers

The Bhatti royal family of Jaisalmer believe themselves to be the descendants of the Chandravamshi Yadavas. From the time of Vijairaj, we begin to get a regular account of their history. Vijairaj's son was Bhoj, who died fighting the Ghauris. Bhoj's successor was Jaisal, who laid the foundation of Jaisalmer.

The Jaisalmer Fort is famous for adhavi saka. The first saka was performed in 1295 AD after an eight years siege of Jaisalmer by Allauddin Khilji. Mularaj was the ruler at that time. The second saka took place in the 14th century when Rawal Duda was the ruler and Firoz Shah Tughlaq attacked Jaisalmer. The third saka, called the half saka, happened in 1550 AD. Lunkaran was the ruler. He provided asylum to Amir Ali, the ruler of Kandhar, but Amir Ali betrayed him and attacked Lunkaran. Lunkaran perished fighting with his men, but the Bhattis emerged victorious. Jauhar, that was to follow the Saka, did not take place. Therefore the event is called 'half Saka'.

At the time of Akbar's Nagaur Darbar, Hararai Bhatti accepted the Mughal suzerainty and married his daughter to him. Jawahar Singh was the last ruler of this dynasty.

Jat Royal Dynasty of Bharatpur and Its Prominent Rulers

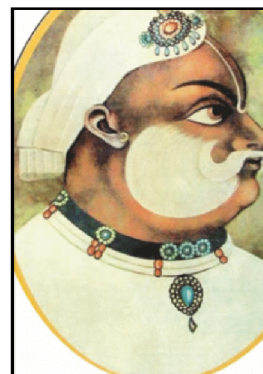
The Jats are an agricultural community. Its rise as a political power began during the reign of Aurangzeb. In 1669 AD the Jats of the Mathura region rose in revolt against Aurangzeb under the leadership of Gokul. Gokul was killed early but the Jat revolt continued under Rajaram. After the death of Rajaram in 1688 AD his nephew Churaman took up the leadership.

Churaman (1695-1721 AD) – Churaman was the founder of the Jat principality of Bharatpur. His repeated incursions into the Mughal territories of Mathura and Agra had shaken the Mughals. Bishan Singh, the ruler of Jaipur was sent to suppress the Jats. But he met with limited success. Gradually, Churaman grew in power and stature. He constructed a fort at Thun, set up a small principality and declared himself the ruler.

Badan Singh (1723-1756 AD) – Badan Singh was the successor of Churaman. Jai Singh II, ruler of Jaipur, invested him with the title Brajraj and gave him jagirs of Mathura, Vrindavan, Mahavan, Hisar, Chhata, Kosi and Hodal. Badan Singh made Deeg his abode and constructed a strong fort, beautiful water palaces and laid expansive gardens. Apart from Deeg, he constructed forts at Kumher, Bharatpur and Weir as well. Badan Singh was a peace loving ruler. He fostered Jat-Kachchhawa friendship and expanded his possessions. He died in 1756 AD in Deeg.

Maharaja Surajmal (1756-1763 AD) – Surajmal was the son and successor of Badan Singh. He built a fort at Bharatpur and made it his capital. Like his father he also followed the policy of friendship and cooperation with Jaipur. After the death of Jai Singh II in 1743, in the succession battle he supported Ishwari Singh and fought on his side against his rivals. He went to fight against Ahmad Shagh Abdali in the Third Battle of Panipat in 1761 with the Marathas, but due to erratic and rude

behaviour of the Maratha general Sadashivrao Bhau, came back to Bharatpur. But after the defeat of the Marathas, he provided shelter and assistance to them. He died in the battle against the Rohillas in 1763. Najib Khan, the Rohilla chief, did not believe the news that Surajmal has died till he got the definitive proof. This is an example of the terror that Surajmal had struck in the minds of his adversaries.



Maharaja Surajmal

Kalikaranjan Kanungo writes that Surajmal combined in him all the qualities of his tribe. He was wise, politic, valiant and grand, indefatigable and a man of indomitable spirit.

Yadava Dynasty of Karauli

The royal dynasty of Karauli associate themselves with the Shurasena branch of Mathura and Shri Krishna. The Yadava dynasty of Karauli was founded by Vijaypal in 1040 AD. He made Bayana his capital. In 1348 AD, Arjunpal settled Kalyanpur, which is now called Karauli. Dharmapal II, in 1650 AD, shifted the capital to Karauli. Gopalpal constructed the famous Temple of Madanmohanji.

Paramar Dynasty

Literal meaning of Parmar is 'the destroyer of enemies'. In the beginning, the Parmars ruled over Abu and the adjoining areas. With the decline of the Pratiharas, the Parmar power began to grow.

Parmars of Abu – Dhumraj was the founder of the Parmar dynasty of Abu, but their genealogy starts with Utpalraj. Being neighbours, Parmar rulers were in constant conflict with the rulers of Gujarat. After his defeat at the hands of Mulraj Solanki, ruler of Gujarat, Dharanivaraha had to seek shelter at the doors of the Rashtrakuta ruler Dhaval. A little later, Dharanivaraha wrested Abu from the Solankis.

Dharavarsh (1163-1219 AD) was a powerful ruler of this dynasty. He commanded the forces of Gujarat in the battle against Muhammad Ghauri. Later on, he overthrew the yoke of vassalage of the Solankis and became independent. He kept good relations with the Chauhanas of Nadol. During the reign of his son Som Singh, Tejpal, a ministers in the court of Virdhaval, built a temple Luna Vasahi or the temple of Neminath, the 22nd Tirthankar of the Jainas in 1230 AD. Around 1311 AD Rao Lumba, the Chauhan ruler of Nadol, conquered Chandravati, the capital of the Parmars and established Chauhana Rule.

Entry of Marathas in Rajasthan

After the death of Aurangzeb (1707 AD) the Mughal empire gradually began to

decline. Meanwhile, Marathas had been consolidating and increasing their power under the able leadership of Peshwas. Though the influence of the Marathas was spreading in Gujarat and Malwa, still no Maratha commander had entered Rajputana. But this situation did not last long, and internal conflicts gave the Marathas a chance to enter Rajputana. There were 3 major centres of mutual conflicts in Rajasthan – Bundi, Jaipur, and Jodhpur.

Bundi – Conflict for Succession – Sawai Jai Singh wanted to increase his power. Situated on the border of his state, king Budh Singh of Bundi was the brother-in-law of Jai Singh. Till 1727 CE, good relations existed between the brothers-in-law. But suddenly relations between them got strained and were broken in the end. They turned opponents. Maharao Budh Singh started hating Jai Singh's sister (Kacchhwaha queen) and started working on the directions of his Chundawat queen. After few days Budh Singh refused to accept Kacchhawa queen's son Bhawani Singh as his own. Jai Singh got angry and decided to dethrone Budh Singh. While Maharaj Budh Singh was away from his capital for some reason, in his absence Jai Singh sent his army and seized the Bundi fort. He made Dalail Singh, the second son of jagirdar Hada Salim Singh of Karwar, to sit on the throne of Bundi in 1730 CE. In a couple of years, Marathas got -an opportunity to interfere in the politics of Rajputana. In 1732, Jai Singh got his daughter, Krishna Kumari, married to Dalail Singh. To pave Dalail Singh's way to the throne, Jai Singh got Bhawani Singh murdered. This incident made Kacchhwaha queen an opponent of Jai Singh and she tried to seek Maratha help. Marathas were looking for such an opportunity.

On April 18, 1734, Maratha army under the leadership of Malhar Rao Holkar and Ranoji Scindhia, attacked Bundi. After four days of conflict, on 22 April, Bundi was under the Marathas occupation. Rule of Maharao Ummaid Singh (he was the son of Budh Singh, who was addicted to opium and alcohol) was established in Bundi. To express her gratitude, Kacchhawa queen made Holkar her brother by tying him a rakhi. As Ummaid Singh was still a minor, Pratap Singh was given the charge of the administration. Pratap Singh was the elder brother of Dalail Singh.

Hurda conference – The failure of Mughal rule to stop Marathas from entering Malwa, Gujarat and Bundelkhand, and the first interference of the Marathas in internal conflicts of the Rajput rulers was an eye opener for all the discerning rulers of Rajputana.

Sawai Jai Singh tried to gather all the rulers of Rajasthan in Hurda, to plan a strategy to face the Marathas effectively and to stop their entry in Rajputana. On July 16, 1734, the conference started at the proposed venue Hurda, which was presided by the new Maharana of Mewar, Jagat Singh II. In the conference, besides Sawai Jai Singh, other rulers like Abhay Singh of Jodhpur, Bakht Singh of Nagaure, Jorawar

Singh of Bikaner, Durjansal of Kota, Dalail Singh of Bundi, Gopal Das of Karauli, Raj Singh of Kishangarh, etc. were -also present. After much deliberations all the rulers signed an agreement on 17th July. As per the agreement all the rulers would maintain unity and disrespect of one will be considered disrespect of everyone. No state will give shelter to the rebels of the other state. The action against the Marathas would commence after the rainy season, for which all the rulers would gather with their army at Rampura and if any ruler is not present for any reason then he would send his son or brother. But the plans of this conference could never be executed, each ruler had his selfish interests and therefore solidarity was impossible. This way Hurda conference proved to be an unsuccessful effort.

Jaipur's War of Succession – In 1708 AD, Sawai Jai Singh got married to Chandrakunwar Bai, the daughter of Maharana Amar Singh II of Mewar. Before marriage, Jai Singh had signed an agreement according to which the son born to the princess of Mewar would sit on the throne of Jaipur irrespective of his age. Afterwards, in 1722, a son Ishwari Singh was born to Suraj Kunwar, Khinchi queen of Jai Singh and in 1728, Madho Singh, a son was born to the princess of Mewar, Chandrakunwar. Therefore, after Jai Singh's death, succession battle became inevitable between Ishwari Singh and Madhav Singh.

After the death of Sawai Jai Singh in September 1743, his eldest son Ishwari Singh sat on the throne but Madho Singh claimed his right to throne on the basis of the agreement signed in 1708 which resulted in a feud between Ishwari Singh and Madho Singh. Both the parties sought help from the Marathas. Madho Singh promised Malhar Rao Holkar 20 lakh rupees in return for military assistance. Ishwari Singh got help from Ranoji Scindhia. In February 1745, Madho Singh attacked Jaipur but Ishwari Singh with the help of the Marathas defeated Madho Singh. Madho Singh sent a representative to Kalpi to get military help from Malhar Rao once again. In return, he promised to give him 2 lakh rupees. Malhar Rao sent his son Khanderao with one thousand horsemen to help these 3 Rajputs. As a result, on March 1, 1747, a fierce battle was again fought between the brothers at Rajmahal in which Ishwari Singh emerged victorious.

Prior to the battle of Rajmahal, Peshwa was inclined towards Ishwari Singh but after this battle when Maharana Jagat Singh (ruler of Mewar) offered to give him more money, Peshwa, who was deep in debt, left Ishwari Singh's side and supported Madho Singh. After this Ishwari Singh faced the Marathas at Bagru. In this battle which lasted for 6 days, Ishwari Singh was defeated (though this time Jat ruler Surajmal fought bravely alongside Ishwari Singh) and had to promise to give Madho Singh 4 parganas, return the state of Bundi to Ummed Singh and give Marathas a huge amount of money.

After the battle of Bagru (August 1748), Ishwari Singh failed to pay the amount promised to Marathas. For the recovery of this amount, Holkar moved towards Jaipur. On the way he met the ambassador of Jaipur with 2 lakh rupees but Holkar was not happy with this amount and he kept proceeding towards Jaipur. When the ambassador returned and informed Ishwari Singh about this, Ishwari Singh got petrified as he did not have the money to give to the Marathas. In a state of helplessness, he committed suicide in December 1750 and freed himself from all the political entanglement.

Now Holkar called Madho Singh and made him the ruler of Jaipur. Immediately after that, the Marathas put forth their demand of huge amount before Madho Singh. Madho Singh wanted to teach the Marathas a lesson. He got a golden opportunity on January 10, 1751. On this day approximately 4000 Marathas entered the newly constructed city of Jaipur to see its artistic temples and markets. In the afternoon Madho Singh closed all the gates of the city and suddenly Rajput soldiers and citizens started the massacre of Marathas. In the politics of Rajasthan, a new twist in the Rajput-Maratha relations developed after this incident, which proved to be ruinous for both the parties as well as for Rajasthan in the times to come.

Battle of Tunga

Chauth was a bone of contention between Jaipur state and the Marathas. As a result, Marathas used to plunder Jaipur State under the leadership of Mahadji Scindhia. Pratap Singh, the then ruler of Jaipur, was so harassed by these actions of the Marathas that he made an effort to get rid of them. Pratap Singh formed an alliance with Vijay Singh, the Maharaja of Jodhpur, against the Marathas and the rulers of Shivpur and Karauli also gave their military support to this union. Besides this, Mahadji's aide, Mughal commander Mohammed Beg Hamdani also joined the Rajputs. Eventually, on July 28, 1787 a battle was fought between the Marathas (Mahadji Scindhia) and the Rathore-Kachchhawa alliance at Tunga near Lalsot. In spite of a fierce battle and a lot of bloodshed the battle remained indecisive. Mahadaji retreated and the Rajput army had the upper hand.

Even after the battle of Tunga, the Marathas still were not ready to leave their dominance over the Rajput states. Therefore, the battle of Patan was also fought between the Rajputs and the Marathas on June 20, 1790 in which Maratha army was victorious and the Rajputs surrendered.

Pratap Singh, the ruler of Jaipur made one more effort to liberate himself from the Marathas. With the help of Jodhpur on April 16, 1800, he fought against the Marathas at Malpura. And yet again the Marathas were victorious. Hence Jaipur state had to reconcile themselves with the Maratha presence.

Krishna Kumari Dispute

War like situation occurred between the ruler of Jaipur, Jagat Singh and the ruler of Jodhpur Man Singh on the issue of marriage with the princess of Mewar, Krishna Kumari. Krishna Kumari was the daughter of Maharana of Mewar Bhim Singh, who was engaged to the ruler of Marwar Bheem Singh, but Bheem Singh died before the marriage. After the death of Bheem Singh, the ruler of Mewar fixed Krishna Kumari's marriage with the ruler of Jaipur Jagat Singh. But the new ruler of Marwar, Man Singh, took it as an insult and decided to attack Mewar. These developments once again gave an opportunity to Marathas and Amir Khan Pindari to interfere in the internal matters of Mewar and Marwar. Amir Khan Pindari supported the ruler of Marwar Man Singh, and encamped in Mewar. Amir Khan Pindari proposed two options before the Maharana: either Krishna Kumari be married to Man Singh or be killed, failing which, he threatened to destroy Mewar. This dispute finally came to an end with the end of Krishna Kumari's life on 21st July 1810.

War of Succession in Jodhpur

The significant problem which occurred in Rajasthan was on the question of succession of the Jodhpur state, which continued for many years. Maharaja of Jodhpur Abhay Singh's brother, Bakht Singh wanted to remove him from the throne and become the ruler. In June 1749, after the death of Abhay Singh, his son Ram Singh ascended the throne. In November 1750, Bakht Singh defeated Ram Singh and usurped the throne of Jodhpur from him. Ram Singh fled and came to Jaipur and under the protection of Madho Singh, started making efforts to secure help from the Marathas. In 1752, when Bakht Singh conquered Ajmer, Marathas got one more reason to oppose him as they wanted to take over Ajmer.

On September 21, 1752 Bakht Singh died and his son Vijay Singh ascended the throne of Jodhpur. Ram Singh was already trying to get back the throne of Jodhpur with the help of the Marathas. Therefore in June 1753, Raghunath Rao sent Jayappa Scindhia to attack Jodhpur to help Ram Singh become the ruler. On September 15, 1753 a fierce battle was fought between both the parties in which Vijay Singh was defeated and fled to Nagaur and took refuge in the fort of Nagaur. For a long period, Vijay Singh was not in a position to compete with the Marathas and was forced to sign a treaty with them in 1756. The conditions of the treaty were :

1. Ajmer and Garhbeetli (Taragarh) would remain under the Marathas.
2. Authority of Ram Singh was accepted over Jalore and half of Marwar -in which Sambhar, Maroth, Sojat, Parbatsar, and 84 villages of Kekri were included. The dominance of Vijay Singh was accepted on Jodhpur, Nagaur, and Merta.

3. Vijay Singh agreed to pay rupees 50 lakhs as war indemnity in which 25 lakhs were to be given in the first year and the remaining amount in 2 years in 2 instalments.
4. Ram Singh agreed to pay Marathas 5 lakhs rupees in lieu of their help.
5. Jodhpur State would give one and a half lakhs rupees as annual tax to Marathas.
6. Vijay Singh was free to take military action against Ram Singh if he infringed upon his boundary.

The entry and interference of Marathas had started in almost all other states along with the above-mentioned important states of Rajasthan. Only Bikaner and Jaisalmer escaped from the plunder of the Marathas. The dominance of the Marathas was gradually established over the remaining Rajasthan. After a while the aides of the Marathas, the Pindaris, organised their own armies and started plundering Rajasthan. The states of Rajasthan had never been prosperous and now their economic condition became worse.

Exercise

Multiple Choice Questions

1. Kalibanga is located in which district of Rajasthan?
 (a) Sikar (b) Jaipur
 (c) Sriganganagar (d) Hanumangarh
2. Who propounded the theory of origin of Rajputs through agni kund?
 (a) Chandbardai (b) Amir Khusro
 (c) Chandrashekhar (d) Barni
3. Padmini was queen of which ruler ?
 (a) Sanga (b) Ratan Singh
 (c) Raj Singh (d) Man Singh
4. In which year Prithvi Raj III defeated chandel ruler of Mahoba ?
 (a) 1181A.D (b) 1182A.D
 (c) 1191 A.D (d) 1192A.D

5. Krishna Kumari was princess of which state.
- (a) Mewar (b) Jaipur
- (c) Marwar (d) Bikaner

Very short answer type questions

1. Ganeshwar civilisation is situated in which district and on the banks of which river ?
2. Who has accepted Rajputs as foreign invader?
3. Write four upper paleolithic sites in Rajasthan?
4. Who was the ruler of Matsya Janpad in Mahabharat period?
5. Who was ruler of Chittor during the attack of Allauddin Khilji?
6. Where is Rana Sanga's monument located?
7. When and where was Battle of Diwer fought?
8. Who is famous as 'Roothi Rani'?
9. Match the following :

Dynasty	Founder
1. Rathore	Vasudev
2. Chauhan	Seeha
3. Jat	Dulharai
4. Kacchhwaha	Chudaman

Short answer type questions :

1. Write the changes that were evident in the feudal system during Mughal period?
2. Write short note on the battle of Tunga (1787).
3. Why did Hurda conference fail? Explain with reasons.
4. Give a brief introduction of the Parmar dynasty of Abu.
5. Throw light on the relations between Kanhad Dev and Allauddin Khilji.
6. Examine the historicity of Sanyogita -swayamvar.

Essay type questions :

1. Examine different prevalent theories related to origin of the Rajputs.
2. Write a detailed article on the relations between Akbar and rulers of Mewar.

Project work :

1. Locate different dynasties of Rajasthan on the map and collect the pictures of their rulers.

Imagine :

1. If you were the resident of the Mesolithic Period or middle stone age, what would your life be like?

Chapter

2

Important saints and folk deities of Rajasthan

Folk deities

A new trend becomes visible in the life of the people of Rajasthan from thirteenth century onwards in wake of the entry of Islam following the Turkish invasion in this region. In an atmosphere of the increasing influence of Islamic culture and the social ethos riddled with obscurantism and ostentatious ritualism, there appeared enlightened thinkers and reformers who worked for socio-religious reforms. They made people realise that the temple, idol and ritualism associated with them is meaningless. Remembering the Almighty and keeping Him in one's heart is the true path to salvation.

In this period, some great people were born in Rajasthan who showed a new way and led the people by example. They were men of character and perseverance. The people not only followed their path but deified them, and worshipped them as their god or followed them as the wise men or saints. In this chapter, we will study some such great personalities.

Gogaji

Gogaji's name is taken with great reverence amongst the five Pirs worshipped in Rajasthan.

Pabu, Harbhu, Ramde, Manglia, Meha
Panchun pir padharjyo, Gogaji jeha.

His father's name was Zewar and mother's name was Bachchal. He is considered to be a contemporary of Gorakhnath and Mahmud Ghaznavi. Gogaji had a property dispute with his cousins Arjan-Surjan. Arjan-Surjan brought an



army of Muslims and surrounded Gogaji's cows and had a fierce battle with Gogaji. In this battle, Gogaji killed Arjan-Surjan, but he himself also attained martyrdom saving the cows.

Dadrewa, the birthplace of Gogaji is called Shirshmedi, and his memorial is called Ghurmedi. Bhadrapada Krishna Navami is celebrated as Goga Navami in Gogamedi (Hanumangarh) and all over Rajasthan, in the memory of Gogaji. On this day, he is worshiped as a warrior with spear in hand, or as a snake demigod. His place of worship, with snake idol engraved on stone, is usually under the tree of Khejdi in villages. It is believed that by worshipping Gogaji as 'Jahir Pir', the poison of snakebite becomes ineffective. He is worshipped as 'Nagaraja' by the Hindus and 'Gogapir' by the Muslims.

Tejaji

Veer Teja was born in 1073 CE on Magh Shukla Chaturdashi to Taharji and Ramkunwari in Kharnal village (Nagaur). When Tejaji went to his in-laws at Paner to pick up his wife Pemal, on the same day Mer people stole the cows of Lachha Gujar. On the request of the Gujar, he went to free the cows when on the way he found a snake at a place called Sursura. Tejajii, stopping the snake from biting him, promised that he would come back to him after freeing the cows. After a fierce fight, Tejaji succeeded in getting the cows freed. Even after being badly injured, he went back to the serpent as promised. Due to the wounds on the whole body, he put forward his tongue for the snake to bite. He died on Bhadrapada Shukla Dashami in Sursura (Kishangarh) succumbing to the snakebite. On the occasion of Teja Dashami (Bhadrapad Shukla Dashami) a huge cattle fair is organised at Parbatsar, Nagaur from Panchami to Purnima.



Tejaji, like Gogaji, is revered as the god of serpents. Tejaji is depicted as a warrior riding a horse and holding a sword, whose tongue is getting bitten by a snake. It is believed that if a Tant (chord) is tied on the right leg of the person bitten by a snake, the poison becomes ineffective.

It is not necessary that these beliefs and stories related to folk deities are true word to word. Their basic objective is to give common folk the message associated with these stories, such as protecting the weak, keeping one's promise and so on.

Pabuji

Pabuji was the son of Dhandhalji Rathore. He was born in 1239 AD at Kolu.

According to a popular belief, historian Muhanot Nainsi and Mahakavi Modji Ashiya, Pabuji was born 1.6 kms off Barmer, in a village called Juna of Khali Khabar. The name of his mother was Apsara. Pabuji was married to Sodhi, daughter of Surajmal Sodha of Amarkot. During the marriage ceremony, his rival, brother-in-law, ruler of Jayal (Nagaur) Jindrao Khinchi surrounded the cows of Deval Charani due to the previous grudge. Deval requested Pabuji to get his cows freed. After taking only three pheras (rounds around the sacred fire), he rode on saffron kalami mare of Deval Charani to protect the cows. In a fierce fight, in 1276 AD, Pabuji, along with many companions, attained martyrdom. The common folk worship him as a folk deity for his bravery, sacrifice, keeping promise, protecting the refugee and his martyrdom while protecting the cows. The main place of his worship is in Kolu (Phalodi) where a fair is held every year in his memory. His insignia is popular as a horseman with a spear in his hand.



Pabuji is worshiped as the god of camels. He is credited to be the first to bring camels to Marwar. The Bhopas sing 'Pabuji ki phad' when the camels regain health. The villagers consider him to be an incarnation of Lakshmanji.

Devnarayanji

Devnarayan was the son of Bagadavat chief Bhoj and Sedu Gurjar and was born around circa 1243 AD. His father was killed along with twenty-three of his brothers in a conflict with the ruler of Bhinay even before his birth. In order to protect him from the Bhinay ruler, his mother Sedu took him to Malwa to her maternal home. As a ten-year-old boy he was returning to Rajasthan to avenge the death of his father, when he married Pipalde, daughter of Jai Singh Dev Parmar in Dhara Nagari en route. Thereafter, he went to Bhinay to take revenge where Devji killed Bhinay Thakur in a fight over cows.



The main place, where he is worshipped, is in Asind (Bhilwara) where a fair is annually held on Bhadrapad Shukla Saptami. His followers mainly are Gujjars who worship him by singing the 'phad of Devji' and the poetry of 'Bagadavat' related to Devji and Bagadavats. It is believed that if sung for nine hours every night, it would complete in six months.

Mallinathji

Mallinathji was born in 1358 AD. He was the eldest son of Rawal Salkha of Marwar and Janide. After the death of his father, he began to look after the administration of his uncle Kanhadde at Mahewa. He became the ruler of Mahewa in 1374 AD after the death of his uncle Kanhadde. In order to expand his territory, he defeated the army of Nizamuddin, Subedar of Malwa under Firoz Tughlaq in 1378 AD. Inspired by his queen Rupade, he became a disciple of Ugamsi Bhati in 1389 AD and received diksha in yoga-sadhana. According to a legend, he was a man with precognition and could perform miracles like the devatas (gods).

Mallinathji collected all the saints of Marwar and organized a huge Hari kirtan in 1399 AD. In the same year, on Chaitra Shukla Dwitiya he died. He has a temple in Tilwara village (Barmer) on the banks of Luni river, where a huge cattle fair is held every year from Chaitra Krishna Ekadashi to Chaitra Shukla Ekadashi. The western pargana of Jodhpur was named Malani after him. He is still highly revered in Malani (Barmer).

Ramdevji

Ramdevji, son of Ajmalji of Tanwar dynasty and Mainade was born in Undu-Kasamer village, Sheo tehsil of Barmer district. He is considered to be a contemporary of Mallinathji. In his childhood, after receiving Pokhran region from Mallinathji, he ended anarchy and terror there by killing a cruel person, named Bhairav. He was married to Netalde, daughter of Dalji Sodha of Amarkot. He gave Pokhran in dowry to his niece and went on to settle in a village called Ramdevra (Runiche) and took samadhi on Bhadrapada Shukla Ekadashi in 1458 AD. Here, a huge fair is held on Bhadrapad Shukla Dwitiya. Communal harmony is the main feature of this fair.



Where Hindus worship him as an incarnation of Shri Krishna, Muslims worship Ramdevji as Ramsa-pir. Generally, Ramdevji's 'pagliye' (foot prints) are installed in villages on a high platform under a tree. These places are called 'Than'.

Kamadia Panth was founded by Ramdevji. Terahtaali dance is performed at Ramdevji's fair by the followers of this sect. Ramdevji was a brave hero as well as a social reformer. He opposed caste system, idol worship and pilgrimage.

Mehaji Manglia

Mehaji Manglia is one of the five pirs of Rajasthan. He was a contemporary of

Rao Chunda. He was born in a Kshatriya family, but was brought up in a village Manglia, by his maternal grandfather and therefore became famous as Mehaji Manglia. Due to his self-respecting nature, he made many foes. Finally, he attained martyrdom while fighting Rao Ranangdev Bhati of Jaisalmer. He was a good Shakun Shastri. He is worshiped as a folk deity for helping people and protecting them. He has a temple in Bapni where a fair is organised on Bhadrapada Krishna Ashtami.

Harbhuji

Harbhuji was the son of Maharaj Sankhla of Bhundel (Nagaur) and a contemporay of Rao Jodha (1438-1489 AD). After the death of his father, he left Bhundel and started living at Harabhajmal. Here, by the inspiration of Ramdevji, he renounced his weapons and took diksha from his Guru Balinathji. There is a popular belief that while Rao Jodha was trying to free Mandor from Mewar, he gave a dagger along with his blessings to him. When this territory was freed by Jodha, he gifted 'Bengti' village to Harbhuji.

Harbhuji was considered a good Shakun Shastri, vachansiddh (the one whose words always come true) and a great man who possessed magical powers. His main centre is at Bengti (Phalodi). On fulfilment of their wishes, devotees offer prayers at 'Harbhuji ki gaadi' in his temple here.

Do you know?

Kallaji, who showed exceptional bravery and courage during the invasion of Chittor Fort by Akbar, is popular as a four-handed folk deity in Mewar region. It is believed that even after Kalla-ji was beheaded, his torso reached Rundela while fighting the Mughals.

Saints

Dhanna

The credit for initiating religious movement in Rajasthan is given to Saint Dhanna. He was born in Dhuwa village in Tonk district in 1415 CE in a Jat family. His nature was religious right from the childhood. Later, Dhanna went to Kashi and became a disciple of Acharya Ramanand. Under the influence of Guru Ramanand, he became a follower of Nirguna Brahm. Guru Ramanand instructed him to do bhakti (worship) while staying at home. He exerted to keep himself pure while staying in his ancestral occupation of agriculture. Dhanna guru had great faith in devotion. He was of the opinion that the Ultimate End can be achieved only through devotion towards one's guru. He considered chanting of god's name as the means of achieving God. He always opposed ostentatious ritualism.

Pipa

Khinchu Rajput Pipa was the ruler of Gagron (Jhalawar). He is believed to have been born in 1425 AD. Later on, Pipa went to Kashi and became a disciple of Ramanand. Like Dhanna, he was also instructed to remain steadfast in bhakti while leading the life of a Grahastha. On Pipa's request, Acharya Ramanand, along with his disciples, visited Gagron on his way to Dwarka. At that time, Pipa also left his kingdom and joined him along with queen Sita.

After this, he went to Toda (Tonk) and made Shursen, the ruler of Toda, his disciple, when he distributed his wealth among the saints. After travelling to many places, he returned to Gagron and started living in a cave at the holy confluence of Ahu and Kalisindh. Here, his temple, abode and cave are visited by the devotees. There is a grand temple of Pipaji in Samdari village of Barmer district. Here, a major congregation of his followers of Darji (Tailor) society is held every year on Chaitra Shukla Purnima.

Abundant literature related to Pipa is available in handwritten manuscripts, which include Pipa ki katha, Pipa-Parchi, Pipa ki Vani, Saakhiyan, Padas etc. Chitaavani, a handwritten treatise from the 17th century composed by Pipa, has also been found.

Pipa has said that guidance of the guru is necessary for the attainment of god. He considered bhakti (chanting god's name) as the main means of attaining salvation. Pipa insists on worshiping god and opposing idol worship. Pipa did not believe in inequality. He supports the oneness of human beings, saying that in the eyes of god all beings are equal.

Jambhoji

Jambhoji, the founder of Vishnoi sect, was born in 1451 AD on Bhadrapada Krishna Ashtami. He was born to Lohatji, a Rajput of Panwar dynasty of Pipasar (Nagaur), and Hansa devi. After the death of his parents in 1483 AD, he went to live in Samarathal (Bikaner) and spent his time in satsang and Hari-charcha (discussion).

In 1485 AD, he introduced Vishnoi sect at this place. Those who follow his life and thoughts are called Vishnoi. He ordered his followers to follow twenty-nine principles. Sacrificing their life for welfare of animals and protection of trees has been a tradition of this sect. Jambhoji is also called an environmentalist due to his attachment to the environment. Major texts composed by Jambhoji are Jambh Samhita, Jambh Sagar Shabdavali, Vishnoi Dharmaprakash and Jambhsagar.

In 1536 AD, he gave up his mortal body in Lalasar village and his memorial was made near Talwa village. This place is called Mukam. A fair is held here twice a year on the Amavasya of Phalgun and Ashwin.

Jasnathji

The founder of the Jasnathi sect, Jasnathji was born in 1482 AD in Katariasar (Bikaner). He was the foster son of Hamirji Jyani Jat and Rupande. According to a popular belief, he performed a very rigorous penance for twelve years at Gorakhmalia (Bikaner) and gave the message of pity towards all beings. Jasnathji shattered the arrogance of a tantrik named Loh Paangal. He also gave his blessings to Raolunkaran to be the ruler of Bikaner. Impressed by his miraculous powers, Sultan of Delhi Sikander Lodhi gave him land near Katariasar. Jasnathji and Jambhoji met each other in 1500 AD. On Ashwin Shukla Saptami in 1506 CE, Jasnathji took samadhi at Katariasar at the tender age of twenty-four. His teachings are available in the collections, Simbhudada and Konda.

Katariasar is the place of penance and deeds of Jasnathji. Huge fairs are organised thrice a year here on Ashwin Shukla Saptami, Magha Shukla Saptami and Chaitra Shukla Saptami.

Laldas

Laldas, the founder of Laldasi sect, was born on Shrawan Krishna Panchami in 1504 AD at Dholidub village of Alwar in Mewat region. His father's name was Chandmal and mother's name was Samda. Lal das got diksha from fakir Gadan Chishti of Tijara and left Dholidub and built a hut on 'Singh Shila' in Bandholi village.

To remove religious and social evils spread in the Mewat region, Laldasji stressed on moral purity. Saint Laldas preached to adopt the goodness of both Hindu and Muslim religions. He believed that God and Allah are the same. One who hurts others, puts his own life into trouble. The Meo Muslims consider Laldasji as pir. Laldas ki Chetavniyan (Warnings of Laldas) is his main poetic text. He left for heavenly abode at the age of 108 years in 1648 AD at Nagla. His samadhi is in Sherpur where a fair is held on Ekadashi and Magha Purnima of Ashwin month.

Saint Haridas

Saint Haridas, the founder of the Niranjani sect, was born in Kapdod village of Didwana tehsil in 1455 AD. His original name was Hari Singh Sankhla and initially he was a plunderer, but the teachings of a sanyasi changed his life. In 1513 AD, he attained enlightenment and named himself Haridas. He preached Nirguna bhakti and opposed social evils. In this sect, the divine is called 'Alakh Niranjan' or 'Hari Niranjan'. The spiritual thoughts of Saint Haridas are compiled in books titled Mantra Rajprakash and Haripurush ki Vaani. He left for heavenly abode in 1543 CE at Didwana.

Dadudayal

Dadudayal, 'Kabir of Rajasthan', is believed to have been born on Phalgun Shukla Ashtami in 1544 AD in Ahmedabad, Gujarat. After receiving diksha from a saint named Buddhan (Vriddhanand), Dadu came to live in Sambhar in 1568 AD. He started the work of a carder (dhunia) and began preaching from here.

In 1575 AD Dadu came to Amer with 25 of his disciples, where he resided for the next 14 years. Dadu also visited Fatehpur Sikri in 1585 AD to meet Mughal emperor Akbar.



Dadu then travelled to the states of Dhundhar and Marwar giving sermons en route. In 1602 AD he came to Naraina, a village adjacent to Phulera and he gave up his body in 1603 AD on Jyeshtha Krishna Ashtami. Dadu's body was kept as per his instructions at a nearby place called Dadu Khol under Bherana hill. Dadupanthi regard this place very sacred.

Dadu gave his teachings on Brahma, jiva, jagat and moksha in a simple language (Sadhukkadi). The teachings and ideas of Daduji are found in texts called Daduji ki Vaani and Dadu ra Duha. Dadu, like Kabir, was a reformist, believer in conduct and a seeker of the Ultimate. Dadu strongly opposed rituals, caste-system, idol worship, orthodoxy etc. Garibdas, Miskindas, Sundardas Bakhnaji, Rajjab, Madhodas etc. were his prominent disciples.

Mirabai

A devotee of Krishna, poet and singer Mirabai was one of the greatest saints of the sixteenth century India. Mira is also known as 'Radha of Rajasthan'. She was born circa 1498 AD in a village named Kudki (Pali) in the house of Ratan Singh, son of Rao Duda Rathore of Merta. Her father Ratan Singh Rathore was the vassal of Bajoli. Mira was raised in Merta at her grandfather's place. In 1516 AD, she was married to the crown prince Bhojraj, the eldest son of Rana Sanga. She became a widow at a young age. Her brother in law Rana Vikramaditya did not appreciate Mira sitting and singing hymns amongst the saints. Vikramaditya also tried to kill Mira by getting her bitten by a venomous snake and a poisonous drink, but Mira's devotion to Krishna did not lessen.



Mira got the inspiration of worshipping Krishna from her grandmother. Once,

seeing a wedding procession of a groom, the girl Meera was thrilled and went to her grandmother and eagerly inquired about her groom. The grandmother said, Giridhar Gopal. From that time, Mira devoted herself to Giridhar Gopal.

Mira, in her last years moved to Ranchhor temple at Dakor in Dwarka, Gujarat and she merged with her Giridhar Gopal in 1547 AD there. The padavlis (metric verses) of Miraji are very popular and a part of the folklore.

The main feature of her devotion was that she gave importance to emotions and reverence over knowledge. Meera's bhakti has been of sweet sentiment (love for Krishna and direct union with him).

Saint Ranabai

Ranabai, 'the second Mira of Rajasthan', was born in a Jat family in 1504 AD on Vaishakh Shukla Tritiya in Harnawa village (near Makrana), Marwar. Her father's name was Ramgopal and mother's name was Gangabai. Ranabai, a disciple of saint Chaturdas of Palari, was a devotee of Krishna. At the age of 66, Ranabai took samadhi on Falgun Shukla Trayodashi in 1570 AD at Harnawa village. A huge fair is organized here annually on Bhadrapada Shukla Trayodashi.

Saint Mavji

Saint Mavji was born in 1714 AD in Saabla village. To give his thoughts a lasting and concrete form Mavji established a sect called Nishkalank (holy and sinless). It is said that when he was 12 years old, he left home and started doing penance (tapasya) in a cave at the confluence of the Mahi and Som river. It was at this place on Samvat 1784 Magh Shukla Ekadashi on Thursday, that he attained enlightenment and on the same day he established Beneshwar (Vena Vrindavan). After this, he started preaching religion and accepted people of all castes, without any discrimination as his disciples.

He purchased paper from Ahmedabad with the donation received from a Patel, his devotees from Lasara and composed five big texts consisting of 72 lakh 96 thousand verses, by staying alone at Dholagarh. Written in the style of debate, they are called Chopada.

These Chopadas of Mavji are taken out only on the day of Diwali. The followers of Mavji consider him as the 'Kalki avatar', the tenth incarnation of Vishnu. He has a large number of followers in Dungarpur district. The main temple is in Saabla where there is a four – armed (Chaturbhuj) statue of Mavji riding a horse with a conch (shankh), a disc (chakra), mace (gada) and lotus (padma). A fair is organised at Beneshwar Dham on Magh Shukla Purnima at the Triveni confluence of Som, Jakham and Mahi rivers.

Ram Charan

Ram Kishan (childhood name of Ram Charan) was born to Bakhat Ram and Devhuti Devi of a Vaishya clan on Magha Shukla Chaturdashi in 1719 AD in a small village Sodha, in the erstwhile Jaipur state. In 1751 AD. Ram Kishan became Ram Charan after receiving diksha from Maharaja Kripa Ramji in Dantra village of Mewar. Seeing adverse attitude of the sadhus towards religion at the Galataji's fair in 1758 AD, he lost interest in the world and Ramcharan ji became a recluse. After this, he went to Bhilwara, and selected a lonely place (Miyani ji ki Chand Baori) for tapasya, and began to preach nirgun bhakti and love towards all. Ramcharan went to Kuhada village after being harassed by idolaters. On receiving an invitation from Shahpura, he moved there. The ruler of Shahpura, Ran Singh built a canopy and established a monastery for him. He died in 1798 AD at Shahpura chanting the name of Ram. His spiritual teachings are compiled in a book called Anubhav Vaani.

The sect founded by Ramcharanji is famous as Ramsnehi sect. There are four main branches of this sect. Ramcharan is said to be the founder of Shahpura branch. Dariyavji, Hariram Dasji and Ramdasji are considered to be the founders of other three branches of Ren, Sinhathal and Kherapa respectively. Phuldol festival of Ramsnehi sect has its own peculiarities.

Maharshi Navalram

Maharshi Navalram, founder of the Naval sect was born at Harsolav (Nagaur) on Bhadrapada Krishna Ashtami, Vikram Samvat 1840 in a lower family belonging to the Dalit community. Taking note of his inclination towards spirituality in childhood, his father Khushalram sent him to the Saint Kartaram of Ramanand sect. Saint Kartaram named him Navalram and preached to him the Nirguna and formless (Nirakar) God. Maharshi Navalram travelled from place to place in the country and emphasized the importance of education. He sensitized people by opposing the religious and social evils prevailing in the society, orthodox outlook, ostentation, witchcraft, Sati system, untouchability, purdah system, child marriage etc. Maharshi considered truth, Guru and devotion to God helpful in attaining salvation. He supported monotheism and emphasized the worship of formless God.

Saadhe bhai hum nirguna deedaara

Naam anaam mein naa hi, abhe akhand swaroop hamara.

Maharshi Navalram composed hymns, couplets, shlokas, verses and chaupais in Marwari language. Mansingh, the ruler of Marwar, respected him very much. The main Peeth of Naval Sect is in Jodhpur.

Sangliya Dhuni (Sikar)

This Ashram, situated in Sangliya village of Dhod Tehsil of Sikar District is the

main centre of Sarvangi Sect, which was established by Lakkardas Maharaj in 1649 AD. This sect believes in the equality of human beings instead of caste differences. The followers are taught to walk on the right path while expressing disbelief in amulets. The main salutation of the followers is 'Jai Saheb'. Satsang is organized in the Ashram on the Amavasya and Purnima of every month in which spiritual hymns are sung instead of pretentiousness. Baba Khinwadas College is also being run by the Ashram to promote education in rural areas. For the establishment of this college, President K R Narayanan honoured Peethadhishwar Khinwadas Maharaj of the Ashram.

Exercise

Multiple choice questions

1. Which of the following is not included in panch pir?
(a) Pabuji (b) Gogaji
(c) Ramdevji (d) Tejaji
2. Tejaji was born in which district?
(a) Nagaur (b) Ajmer
(c) Pali (d) Jodhpur
3. Whose disciple was Dhanna?
(a) Kabir (b) Ramanand
(c) Pipa (d) Dadu
4. Who was the founder of Vishnoi sect?
(a) Asnathji (b) Jambhoji
(c) Laldas (d) Kabir

Very short answer type questions

1. Where is the main place of worship of Devnarayanji located?
2. What were the names of Ramdevji's parents?
3. Who is called the Kabir of Rajasthan?
4. When and with whom was Mirabai married?

5. Who was the founder of Ramsnehi sect?
6. Where is the main temple of Mavji located?

Short answer type questions

1. Write a brief note on folk deity Tejaji.
2. Mention the main thoughts of saint Haridas.
3. Highlight major aspects of the life of Krishna devotee Mira.
4. Why is saint Ranabai called 'Second Mira'.

Essay type questions

1. Write a detailed article on Panch pir of Rajasthan.
2. Illustrate the character of two prominent women saints of Rajasthan.
3. Highlight the life and teachings of Dadudayal.

Project work

1. Prepare a chart of the major folk deities and saints of your district.

Imagine

1. You are a devotee of Ramdevji and have returned after participating in Ramdevra fair. Share your experiences with your friends.

Chapter

3

Celebrations, Festivals, and Fairs of Rajasthan

Festivals and Celebrations

There is a saying in Rajasthan– ‘Saat vaar, nau tyohar’ (Seven days, nine festivals), that is, there are nine festivals in seven days of the week here. The folk celebrations are the expressions of the folk culture. These celebrations, festivals, and fairs are designed in such a way that seasons, time and spirit of people is reflected in them. Often harmonised with the harvesting of crops and changing seasons, these occasions fill the common man with a new energy. These festivals, celebrations and fairs provide physical and mental peace and entertainment in a world of struggle and toil. Here are glimpses of some of the major celebrations, festivals and fairs that reveal the identity of Rajasthan's colourful culture.

Gangaur

Gangaur is a major festival of Rajasthan. Gana means Shiva and Gaur means Gauri Parvati. On this occasion, unmarried girls pray for a suitable groom and married women pray for long life of their husbands by worshipping Shiva and Parvati. This festival spans from Chaitra Krishna Pratipada, the second day of Holi to Chaitra Shukla Tiritiya. On this occasion, the cakes made of the ash of Holi are worshipped with the sprouts of barley. Unmarried girls decorate flowers in vases (kalash) and bring them home, singing songs of Gangaur.

The festival of Gangaur is celebrated by worshipping the idols of Isarji and Gangaur representing Shiva-Parvati. According to the popular belief, it started with the singing of the welcome song by friends of Parvati on her return to her father's house. In memory of this, women decorate the wooden idols of Gangaur and go to the nearby pond or water reservoir with clay idols and wooden idols of Gangaur. They immerse the clay idols, singing and dancing, and bring back the wooden idols and reinstate them. This festival is celebrated with great pomp in princely states of

Jodhpur, Jaipur, Udaipur and Kota.

The procession (savaari) of Gangaur has always been the custom on the occasion of Gangaur. Colonel Tod has given a very interesting account of the Gangaur procession of Udaipur, where women, children and men of all castes, adorned with ornaments and colourful clothes watch Gangaur procession, sitting in their balconies. The procession starts from the palace with the sound of the cannon blast and drums and reaches at Gangaur Ghat of Pichola Lake in all grandeur and ends up after boating and display of fireworks.

Teej

A saying in Rajasthan is very popular – ‘Teej tyohar baori, le doobi Gangaur’, that is, the cycle of festivals starts with Teej in the month of Shravan and ends with Gangaur.

Celebrated in the month of Shravan in the rainy season, Teej is the favourite festival of ladies. Girls and the newly-weds celebrate this festival on Shravan Shukla Tritiya. It is a custom to celebrate this festival at wife’s maternal house first time after marriage. It is believed that the bride and mother in law should not live together during the first Shravan after marriage, therefore, the in laws send their daughter in law to her maternal house to evade any misfortune.

On this occasion, all the newly-wed ladies would hang a swing on the trees and sing songs related to the season and adornment while swinging. They apply mehndi on hands and feet a day before Teej. Fairs are organized on the banks of ponds. Chickling (moth), millet and beans is also sown in the fields around this festival. Teej festival of the Pink city, Jaipur is famous in Rajasthan. Well decorated elephants, horses, camels, and their mahouts, horsemen clad in uniforms walk in procession with the idol of Teej. Thousands of people come from all over the state to enjoy this festival. People sing folk songs and dance in traditional dresses. Foreign tourists enjoy this view by staying there for hours.

Do you know?

Kajli Teej of Bundi : Where the festival of Teej is celebrated all over Rajasthan on Shravani Teej, it is celebrated in Bundi on Bhadrapad Krishna Tritiya. The joyful procession of Teej in decorated palanquins starts from the picturesque Naval Sagar and ends at Kumbha Stadium.

Holi

Festival of Holi is celebrated on Phalgun Purnima with great enthusiasm and gaiety all over India. Change of season and harvesting of Rabi crops makes people enthusiastic for entertainment. Holika is worshiped on this occasion. People gather to

perform religious rituals in front of the bonfire. The significance of the festival is demonstrated by the dance, music and colour.

The tradition of smearing each other with colours on Holi is almost the same everywhere. But in some places, it also shows diversity. Kodamar Holi is played in Bhinay, in which people divide in two teams and strike each other with ropes dipped in coloured water. Bhagoria Holi is played by tribal people in Udaipur, Banswara, Dungarpur and southern Rajasthan in Mewar. Ger dance is performed on the occasion of Holi in many regions of Mewar.

At a famous Jain pilgrimage site Srimahavirji, Lathmar Holi is played where women strike men with sticks in their hands. Gindad dance is performed on the occasion of Holi in Shekhawati region. In Stone Holi of Barmer, Eloji's marriage procession is taken out, which later turns into sobbing and crying. This entertains people.

'Janam, Maran and Paran' is organized by civilized society on occasion of Holi for the last few years in Jaipur. In this programme, funeral of father, marriage procession of son, and birth of grandson is shown. The two-hundred-year-old Nhan event of Awan and Sangod towns of Kota is also famous. People entertain themselves with games and tamashas.

Akshaya Tritiya

Tritiya of Shukla Paksha of Vaishakh month is called Akshaya Tritiya. Akshaya Tritiya is regarded as an auspicious date for which no muhurat required.

Earlier, a large number of child marriages used to take place on this day without any muhurat in the rural areas, but the numbers have now come down due to the strict attitude of State administration and increasing awareness amongst people. On this day, farmers plough the fields and pray for good rain and harvest. Seven grains including millet, wheat, rice, sesame, barley etc. are worshipped. On this day khichda of wheat-millet etc., galwani of jaggery, and saag of mangodi is made. Being the foundation day of Bikaner, it is celebrated with more enthusiasm there.

All the festivals celebrated in the whole country are celebrated with equal joy and gaiety in Rajasthan. There are many other festivals of Indian folk from the perspective of religion and seasons, among which Rakshabandhan, Janmashtami, Ganesh Chaturthi, Navratri, Dussehra, Deepavali, Makar Sankranti, Sharad Purnima, Basant Panchami, Nag Panchami etc. are prominent.

Apart from these, many festivals related to Jainism are celebrated with great reverence in Rajasthan. Paryushana, the most sacred and important festival of Jains is celebrated in Bhadrapada. On this occasion, devotees go to the temple and perform

self-purification, self-control and obey the rules by performing various rituals of puja, archana, stavan, kirtan, vrat, fasting etc. The last day of this festival is called Samvatasri. On Ashwin Krishna Pratipada, on occasion of Kshamavani festival, all disciples gather at one place and apologize to each other.

Among the Muslim festivals, Eid ul Juha, also known as Bakra Eid, is celebrated on the tenth day of Dhu al-Hijjah in remembrance of the sacrifice of his beloved son Ismail by Ibrahim.

On occasion of bereavement of Muharram, they fast for ten days and on the last day, take out Tajia to commemorate the sacrifice of Hussain Imam, the grandson of Mohammed Saheb. The festival of Bara'a night (Shab e Barat) is very joyous. It is believed that on this day the deeds of all humans are examined and their fate is determined according to their deeds. The festival of Barawafat is celebrated with great devotion by Muslim community as the day of birth and death of Mohammad Saheb. The last day of Ramzan is called Eid-ul-Fitr, the day on which people of Muslim society meet each other, clad in new attire.

New year (January 1), Easter, Good Friday, Christmas, etc., are important Christian celebrations which Christians celebrate with great fervour in church and homes.

Apart from these major folk celebrations, birth anniversaries of great men, vrat and upvas are also celebrated. Among the birth anniversaries, Mahavir Jayanti, Narasimha Jayanti, Hanuman Jayanti, Buddha Jayanti are the main ones. Among the vrat celebrations of Amavasya vrat, Savitri vratas, Nirjala ekadashi, Devjhulani ekadashi, Haritalika teej, Pavitra chaturdashi, Rishi panchami, Anant chaturdashi, Gopashtami, Amla ekadashi are the main vratas.

Fairs

Fair means– gatherings of people at a particular place for the celebration of some occasion. People participate with enthusiasm and gaiety in these fairs. This brings folk culture alive. These festivals, celebrations and fairs have their own songs and culture.

Religion is often at the core of these fairs and festivals but many fairs and festivals are more famous due to their social and economic importance. Pushkarji's fair in Ajmer, Nathdwara's fair in Annakut, Shivratri's fair in Shivad- (Sawai Madhopur), Salasar Hanumanji's fair in Churu district, Dadhimati mata's fair in Goth-Manglod- (Nagaur), Charbhuj's fair near Udaipur, Kaila devi's fair in Karauli, Shivaratri fair in Eklingji, Dhulev fair of Kesariyaji, Bharthhari fair near Alwar etc. are religious fairs.

Beneshwar fair of Dungarpur and Sitabari fair of Saharias at Shahabad tehsil, Baran represent the fairs of tribals. Tejaji's fair in Parbatsar, Ramdevji's fair in Runicha, (Pokharan), Pabuji's fair in Kolugarh, Gogaji's fair in Dadrewa are the fairs of folk deities. Fairs of Teej, Gangaur etc. are prominent among seasonal fairs.

Pushkar Fair

Pushkar in Ajmer district is a major centre of the Hindu faith. The only temple of Lord Brahma in India, in which he is duly worshipped is in Pushkar. There is also a temple of Savitri on the hills behind this temple. The full moon fair held in the month of Karthik at Pushkar is unique due to its magnitude. According to a legend, there was once a demon named Vijranath, who had created havoc in Pushkar. The demon intended to kill Brahmaji's sons. When Brahmaji came to know of the evil intentions of the demon, he appeared and killed the monster with a lotus flower. The three places where the lotus petals fell, turned into lakes – jyeshtha (big), madhyam (medium) and kanishtha (small) Pushkar. Among these, the importance of jyeshtha Pushkar is the most pious. After this, Brahmaji organised a yajna at this place in which all the gods, goddesses and sages were invited. This yajna was performed in the Karthik month.

The tradition of deepdan in Pushkar in Karthik month is very important and puranic. An animal fair is also organized at this time. Foreign tourists also come here in large numbers. People dressed in colourful clothes, sadhus dressed in saffron, thousands of cattle and decorated camels, adorned with all these, Pushkar fair offers a very attractive and vibrant scene.

Jeenmata Fair

The Jeenmata (goddess of power) temple is situated at the foothills in Rewasa village of Sikar district. This temple was built in 1121 Vikram Samvat by Hathar of Mohil. The eight-handed (ashtabhuji) statue of Mother goddess is installed here. In front of it, two lamps, one lit in ghee and the other in oil have continuously been burning for hundreds of years. It is believed that the tradition of lighting these lamps was started by the Chauhan kings of Delhi.

There is a folktale that Harsha and Jeena were brother and sister. Their parents died in their childhood. Unhappy with her sister-in-law's (Bhabhi) behaviour, Jeen left her brother's house and came to the hills of Rewas. When Harsha came to know about this, he requested Jeen to return home. When Jeen was not ready to come home in any way, then Harsha also started doing penance to please the goddess. Finally, the goddess appeared, and, according to popular belief, stays there till today. Apart from Rajasthan, lakhs of pilgrims from other states also come here for the fulfilment of their wishes. During Navratras, in the months of Chaitra and Ashwin,

people gather here in large numbers.

Khatu Shyamji Fair

The temple of Khatu Shyamji, located in Sikar district is very famous. This temple of Shri Shyamji, a form of Shri Krishna, located about 50 kms from district headquarters, is crowded with devotees throughout the year. An annual fair is held from the tenth day of Shukla Paksha of Phalgun to Dwadashi in the temple of Shree Shyamji, famous by the name sheesh ke dani. Shyam garden and Shyam kund located near this temple are also worth visiting.

Bhartrhari Fair

Lakhi fair is held twice a year in Vaishakha and Bhadrapada at a place called Bhartrhari, 40 kms from Alwar. Hundreds of babas (saints) with kamandal (water-vessel) and tongs in hands, whole body smeared with ashes, long hair and beard make this place come alive as mini Kumbh. It is believed that Gopichand Bhartrhari was a great king. His wife Rani Pingla was extremely beautiful. For some reason, when the king got discontented, he renounced his kingship and took renunciation. Bhartrhari liked this forest very much and he remained there till his death. His samadhi is also situated there.

Diggi Kalyanji Fair

A fair on the Amavasya of Shravan month is held at Diggipuri, Malpura tehsil of Tonk district, about 75 kms from Jaipur. Lord Kalyanji, the deity of Diggipuri is a form of lord Vishnu.

There is a public belief about Diggi that Indra, angered by Apsara Urvashi of his court, sentenced her to stay on earth (mrityulok) for twelve years. Urvashi started living on earth. Here, she used to walk as a mare in the night in the garden of the king of Chandragiri. The angry king of Chandragiri chased the mare one night and captured it. The mare took the form of a beautiful lady. The king was fascinated by Urvashi and was eager to bring her to his palace. Urvashi kept a condition that he will have to save her when Indra comes to pick her up at the end of the sentence. If he is unable to do so, she will curse him. At the end of punishment, Indra came to mrityulok to take back Urvashi. Indra defeated Digva with the help of Lord Vishnu and took Urvashi back. Urvashi cursed the king to become a leper. Lord Vishnu took pity on king Digva and said to the king that after some time one of his idols will come flowing in the nearby sea, and by seeing the idol the king's disease will be cured. Later, that idol came and the king was cured with the mere sight of it. Since lord Vishnu cured king Digva of leprosy, this temple was named Kalyan mandir.

Shri Mahavirji Fair

This fair is organised from Chaitra Shukla Trayodashi to Vaishakh Krishna Pratipada every year in memory of Mahavir Swami at Chandanpur village (Shri Mahavirji) situated on the banks of Gambhir river in Hindaun tehsil of Karauli district. This is the largest fair of the Jains. It is believed that a tanner named Kirpadas used to graze his animals on a mound. Presently this mound is known by his name. Once, one of his cows did not give milk for several days. He followed that cow to find out the reason, he saw that the cow was spilling its milk on a mound. On digging the mound, he found a grand statue of deep red colour. Kirpadas placed the statue in a hut. Jain Amarchand Bilala of Baswa first recognized this statue of Mahavir ji and donated a large amount to build a temple.

Even today, when the fair starts, the first ritual before the chariot journey is to get the chariot touched by the hands of descendants of that tanner. This fair of Shri Mahavirji is unique in itself and an unparalleled event of all religions.

Karni Mata Fair

The temple of Kuldevi Karni Mata of Rathore rulers of Bikaner is situated in Deshnok, Nokha tehsil, Bikaner district. It is known as the Temple of rats. Here the rats roam freely without fear of the people. Fairs are held here every year during Navratris of Chaitra and Ashtami.

Sheetla Mata Fair

Sheetla Mata Fair is celebrated on Chaitra Krishna Saptami and Ashtami in Sheel Dungri of Chaksu tehsil in Jaipur district. The temple of Sheetla Mata is situated on a hill, which was built by Maharaj Madhav Singh of Jaipur. Famous as 'bullock cart fair', villagers from far and wide come in their well-decorated bullock carts dressed in colourful clothes. Animal fair is also organised on this occasion.

Sheetla Mata is worshipped as Matirakshika Devi. The goddess is known as 'Mahamai' in north India, 'Maai Anama' in western India and Sedh, Sheetla and Sedhal mata in Rajasthan. It is believed that the outbreak of smallpox occurs due to the mother's wrath.

Kaila Devi Fair

There is a grand temple of Kaila devi in the valley of Trikuta mountain in Karauli district. A fair is held here on Chaitra Shukla Ashtami. Due to the large number of devotees coming to the fair, it is also called Lakkhi mela. There are two idols in the temple of Kaila Mata. On the right side is the idol of Kaila devi, also known as Lakshmi. On the left is the statue of Chamunda mata. In front of the temple of Kaila devi, there is also a temple of Hanumanji, whom the locals call languria.

According to a folklore, when Kansa put Vasudev and Devaki in prison, Devaki gave birth to a girl. When Kansa wanted to kill that new born girl, she got out of his hand and flew towards the sky. When this Yogamaya descended on earth, the goddess became famous as Kaila Devi.

Kapil Muni Fair

Kapil Muni's fair is held on Kartik Purnima at Kolayat in Bikaner district. According to Skanda Purana, Maharshi Kardana was the son of Brahma. He was married to the daughter of Maharshi Manu, and Kapil muni was born to them. Kapil Muni attained higher level of religious knowledge and started living in the Himalayas. During his journey he saw a distinct place and fascinated by its beauty, a part of his soul stayed there and meditated for the world and the remaining part went to the Himalayas. That oasis later came to be known as Kapilasthan. This place became famous and many devotees started coming here, but the devatas hid this place in desert. Skandadev, son of Shiva-Parvati, rediscovered the place. Taking a bath in this holy lake has immense importance. It is believed that this cuts off the sins of devotees.

Khwaja Moinuddin Chishti Urs, Ajmer

Sufi saint Khwaja Moinuddin Chishti came to India from Iran in 1192 and spent the rest of his life in Ajmer. Khwaja Saheb, also known as Garib Nawaz, dedicated his entire life in the service of humanity. His tomb in Ajmer is a major centre of faith for Muslims from all over the world. According to the Islamic calendar, the Urs of Khwaja Saheb is celebrated in Ajmer from the first to sixth day in the month of Rajab. It is believed that at the age of ninety-nine, Khwaja Moinuddin Chishti felt that the time had come to meet Mahbub-u-Hakiki. When Khwaja Saheb did not come out from the hujre for six days, khadims went inside. There they found that the spirit of Khwaja saheb had left the body. Urs is celebrated every year in memory of him.

During this Urs, pilgrims also offer chadar (holy cloth) at the tomb after doing their prayers. There is a programme of qawwalis in Akbari Masjid and Mahfil-khana built by Akbar. Urs begins with the flag hoisting ceremony at the Buland Darwaza of the Dargah Sharif after sighting the moon. On the sixth day of Rajab, in the ritual of Kul, rose water is splashed on pilgrims. Three days after, on the ninth day, the ritual of the big kul is performed. During Urs, rice is cooked in badi deg and chhoti deg, gifted respectively by Akbar and Jahangir, and prasad is distributed.

This Urs of Khwaja Saheb is perhaps the largest fair of Muslim community in the whole of India, which sets a unique example of harmony amongst all religions.

Galiyakot Urs

There is a tomb of Saint Syed Fakhruddin in the town of Galiyakot in Sagwara tehsil of Dungarpur district. It is the main centre of faith of Dawoodi Bohra sect. It is also called Mazar-e-Fakhri. Mazar Sharif is decorated with flowers and lamps are lit on the occasion of Urs on the 27th day of Muharram. There is a collective prayer and recitation of Quran Sharif.

Beneshwar Fair

Beneshwar fair of Rajasthan is called the 'Kumbh of the tribals'. All the colours of tribal culture are seen in this fair. The fair is held on the occasion of Magha Purnima Shivaratri at a place called Nawatpura of Aspur tehsil, Dungarpur district.

The name Beneshwar is based on the lingam of Lord Shiva. It is believed that this Shivalinga emerged by itself. This Swayambhu Shivlinga is fragmented at five places. The legend says that a cow from Nawatpura village used to come to the Shiva temple every day and anoint the Shivlinga with her milk. One day, the cattleman became upset and followed the cow. When he reached the Shiv temple, he saw the cow anointing the Shivlinga with milk. In an effort to run from there, hoof of the cow struck the Shivlinga and it got fragmented at five places. It is surprising that it is worshiped even after it is fragmented, because the broken statue is generally not worshipped.

Apart from these traditional fairs, National Dussehra fair-Kota, Saras fair (handicrafts), International Kite Festival, Dhulandi Celebration, Elephant Mahotsav, Teej and Gangaur fair, Jaipur literature festival (Literary Utsav)-Jaipur, Abhaneri Utsav-Dausa, Thar festival-Barmer, Camel festival-Bikaner, Maru festival-Jaisalmer, Marwad Utsav-Jodhpur, Ranakpur Utsav, Gorwar fair-Pali, Summer and Autumn festival-Mount Abu, Mewar festival-Udaipur, Mira Mahotsav-Chittorgarh, Matsya Utsav-Alwar, Chandrabhaga fair-Jhalawar also attract a large number of tourists.

Do you know?

Khalkani Mata Donkey fair is held at Bhavgarh Bandhya village near Jaipur. There are no animals other than donkeys and mules in this fair. It is said that the Kachhwahas started this fair 500 years ago to cherish their victory over Chandra Meena.

Exercise

Multiple Choice Questions

1. In which district does Bhartrhari fair takes place ?
(a) Alwar (b) Sikar
(c) Bundi (d) Udaipur
2. In which month is the festival of Kajali Teej celebrated in Bundi ?
(a) Shravana (b) Phalgun
(c) Chaitra (d) Bhadrapad
3. Where is lathhmar Holi played in Rajasthan ?
(a) Shri Mahavirji (b) Salasar
(c) Pushkar (d) Kailadevi
4. Which of the following festivals is not related to Christianity ?
(a) Good Friday (b) Christmas
(c) Easter (d) Navroz

Very Short Answer Questions

1. Match the following :

Fair	Place
1. Kalyanji	Deshnok
2. Kapil muni	Sawai Madhopur
3. Shri Mahavirji	Kolayat
4. Karni Mata	Diggi
2. Write the names of the three festivals of Muslim community.
3. Which date is considered Abujh Sawa (marriage date on which no auspicious time is required)?
4. Which is the biggest fair of Rajasthan's tribal society?
5. In which district of Rajasthan is the Jeen mata temple located?
6. Which temple is famous as the temple of rats?
7. Khatu Shyamji is considered to be a form of which god?

Short Answer Type Questions

1. Describe the Kalyanji fair of Diggi.
2. Write a note on the nature of Holi held in different parts of Rajasthan.
3. 'Teej tyohar baori, le doobi Gangaur'. Explain this line.
4. Write a brief note on the Urs of Khwaja Moinuddin Chishti.

Essay Type Questions

1. Write an article on the four major fairs of Rajasthan.
2. Describe the two major fairs of Sikar district.
3. Write a detailed commentary on the celebration of Gangaur.

Project work :

1. Attend a fair near you and prepare an article on it.

Imagine :

1. You are on a visit to Ajmer, what are the major religious places you will visit there ?

Chapter



Costumes and Ornaments of Rajasthan

The costumes of any region are influenced by the climate, available resources and culture of that place. If we talk about Rajasthan, even after all modernity, there is an indelible mark of culture on the costumes here. The most special thing about Rajasthani costumes is the vibrant colours.

Although all the colours are used in Rajasthan, but the varieties of colour red used here are amazing. That is why it has been said that “Maaru thare desh me upje teen ratan, ik dhola, dooji marwan teejo kasmool rang”, (Kasmool meaning red).

Men's Clothing

Clothes of cotton have been in use in Rajasthan since the time of Kalibangan and Ahar civilization. The spinning jenny and spindles found during excavations from these places is an evidence that the people of that period used cotton clothes. Common people required limited clothing. This pattern is still visible to us today. In the villages of Rajasthan, men wear dhoti and “pachewade” (clothing used to cover the upper part of body). The use of angarakhi in winters has been prevalent since ancient times.

We know from various sources that among the Rajasthani men there was a practice of wearing printed and embroidered clothes. The people of different professions wore differently styled costumes.

Many Kalpasutras illustrated in Rajasthan, throw ample light on the dress of the common man and the Maharajas. These included the crown and turban of kings, dupattas, embroidered dhotis and thick angarakhis.

The contact with the Mughals brought diversity and changes in these costumes. Various styles of turban such as Atapati Amarshahi, Udayshahi, Khanjarshahi, Shivashahi, Vijayshahi and Shahjahani. People of different professions wore turbans

of different styles. There was a difference of length and the pech (twists) in the turbans of the people of different professions. Goldsmiths wore antewali and the banjaras thick striped turban. The colour of the turbans changed with seasons. They wore Mothda turban in marriages, Lahariya in Shravan, Madeel on Dussehra and floral prints on Holi. To make the turban shiny, turre, sarpech, baalabandi, dhugadhugi, gospech, pachewari, latkan, fatepech etc. were used. The upper-class people used to tie cheera and phenta.

The turban had an important place in costume. To protect one's pride, the saying is still prevalent in Rajasthan, "pagdi ki laaj rakhna". Wearing the turban used to protect the head from strong sunlight and it also reflected the social status and religious feelings of the person. In Rajasthan, the practice of giving honour by presenting turban in marriages and other celebrations is still prevalent.

Angarakhis which were worn by the common people changed with time and it came to be called by different names. Angarakhis were made in various types and sizes, which were called Tansukh, Duttai, Gaaba, Gadar, Mirzai, Dhodi, Kano, Dagla etc. The angrakhis for winters were stuffed with cotton. Khes, shawl and pamdi were thrown on the shoulders during winters.

Now, almost all of India has adopted western costumes. Pants and shirts have become the most accepted garment. Nevertheless, Rajasthan's Jodhpuri coat still holds its place.

Women's Clothing

We know about women's apparel from various sources. In the early medieval period women wore a special type of lower garment which is now popular in Rajasthan by the name Ghaghra. By the early medieval period, women clothes began to be printed, and embroidered. This tradition can be seen even today in the apparel of the nomadic and the tribal women of Rajasthan. Initially ghaghra, the lower garment that was wrapped around the waist became 'gherdaar kaliyon waala ghaghra'. It is also called lehenga. Kurti is particularly notable among the garments worn above the waist. It is still prevalent in Marwar today. 'Kaanchali' was worn under kurti.

The sarees of various types are in fashion, e.g., chol, nichol, pat, dukool, ansuk, vasan, cheer-patori, chorso, odhani, chundari, dhorawali saree etc. Chundari and lahariya are the special sarees of Rajasthan.

Many types of clothes for women's costumes were in vogue, some of which were—jaamadaani, kimkhaab, tasar, cheent, malmal, makhmal, paarcha, masru, chik, elaichi, mahmudi chik, mir-i-baadla, naurangshahi, bahadurshaahi, farookhshahi cheent, baafra, momjama, gangajali etc.

Salient features of Rajasthan's textile industry

Some of the 36 karkhanas (factories) established by Sawai Jaisingh were associated with textiles, such as simvankhana, rangkhana, chhapakhana, where the clothes were stitched, coloured and printed respectively.

Generally, dyeing work is done by the dyer (Rangrez or Neelagar). Among the fabrics to be dyed are – turban, saafe, odhani, ghaghra and angarakhi. The major types of dyeing are pomcha, lahariya and chunri. Apart from these, chaukadi, chaukadi ka jaal, patanga and dhanak etc. are some other kinds of dyeing.

Pomcha means an odhani with a lotus flower motif on it. It is customary for the mother of a new-born to receive yellow pomcha on the birth of a son and pink pomcha on the birth of a daughter from the maternal side.

Especially on the occasion of Teej in Shravan, women of Rajasthan wear Lahariya bhaant ki Odhni and men wear Lahariya turban. The lahariyas are made in one, two, three, five and seven colours. The number five is considered auspicious. Hence, panchrang lahariya is worn on religious occasions.

Many types of lahariya were popular. We find 'Pratapsahi' lahariya mentioned in literature. Rangrez and Neelgar of Jaipur dyed 'Rajashahi' lahariya which had bright pink coloured stripes. If the stripes were oblique on one side only, then it was called lahariya, and if they were on both sides crossing each other, then it was called mothara. The lahariya of 'samudra lahar' is dyed by the dyers of Jaipur. The stripes are a little broader in this kind of lahariya. The 'samudra lahar' is also made in two, three, five and seven colors.

The baddh (tied) technique of Bandhej of chunri is most popular. Any religious work is incomplete without chunri. 'Jodhana' chunri made in Jodhpur is bright and durable. The bandhej of Sikar (Shekhawati) is also popular.

Earlier in Rajasthan, garments coloured in Malagiri (Malayagiri), brown colour remained fragrant for years. The angarakhis of Maharaja Sawai Ramsingh II kept in the City Palace, Jaipur still retain their fragrance. 'Amowa' was used by hunters that resembled khaki colour.

Today printing work is being done all over Rajasthan. Large and bold designs and patterns are printed in Pipad, Jodhpur and Pali, in which red, black, blue and green colours predominate. Barmer is famous for its ajrakh method of printing the garments. Printing on both sides of the cloth in red and blue is the speciality of the ajrakh print. Its designs are geometric and resemble the Turkish tiles. Chunri is printed mainly in red and black in Ahar and Bhilwara. But to make the odhani attractive, parrots, peacocks, flowers and leaves in yellow, pink and green are printed. Due to the large-scale printing in Akola, this town is called 'Chhepon ka

Akola'. Bagru (Jaipur) is famous for its black - red prints in which flowers, leaves, animals and birds are made in red and black on the base in matia (earthen) colour.

Sanganer (Jaipur) has very different types of elegant printed embellishments, a style which is totally different from that of other places. The major contribution of chhipas here lies in the use of beautiful, gentle and attractive colours. Twirled petals, bent leaves and intricate beauty of the flowers reflect how deft and accomplished these workmen are.

Do you know?

Sanganeri hand block print, Bagru hand block print and Kota Doria have received geographical indication in handicraft related category. Geographical indication is an aspect of industrial property that refers to a product's country or place of origin that assures quality and uniqueness that necessarily correlates with that defined geographic location, area or country.

The weavers used to make costly apparels from masuriya of Kaithoon, Mangrol (Baran), tansukh, malmal of Mathaniyan (Jodhpur) and wool of Bikaner-Jaisalmer. Tukari was considered the best amongst the indigenous clothes of Marwar. It was best made in Jalore and Maroth towns.

To decorate the garments, a figure is cut out of a cloth and hung on another cloth. It is used to decorate the curtains, tents and animal clothings. This is called chatapati.

Gota (gold and silver lace) is used to make clothes attractive. On cotton warp (tana) a lace is woven with the woof (bana) of silver thread which is called Gota. Gota, lappa, lappi, bamkri etc. are its various types. According to its width, gota can be chaumasya or aathmasya. Gota with a larger width is called lappa and that with a smaller width is called lappi. Khandela town of Sikar district in Rajasthan is a famous centre of the gota industry.

The women of Sikar and Jhunjhunu embroider odhanis of red gota. They mostly embroider camels, peacocks, bulls, elephants and horses. In Shekhawati, different coloured clothes are cut in different designs and stitched onto the other cloth, which is called patchwork.

To adorn the garments, they are embroidered upon with silk, kalaboot and silver thread. In eastern and southern Rajasthan, very intricate embroidery is done by employing reverse back stitch, chain and long small stitches. Men's clothing jama, chuga and angarakhi are embroidered.

In north-west Rajasthan, red and black coloured clothes are adorned by filling it with thick stiches of silk and fixing glass fragments here and there, which makes the

garments shinier. This kind of embroidery is prevalent even today in Jaisalmer and Barmer.

Ornaments

To look beautiful is the desire of every human being and the residents of Rajasthan are no exception to this. This desire is probably slightly stronger in women than in men. There is evidence of use of ornaments in Rajasthan since ancient times. Women in Kalibangan and Ahar used to wear ornaments made of clay and stones. During the Shunga period women wore bangles in their hands, khadwas (anklets) in the feet and hangings necklaces, made of gold, silver, pearls and gems. Women who were not rich, decorated themselves with ornaments made of bronze, brass and copper. Ornaments made of ivory were also in vogue.

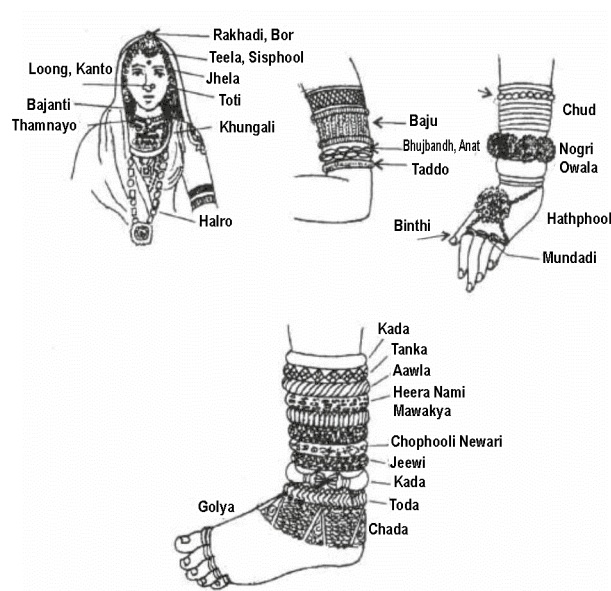
During the medieval period a lot of changes occurred in the making of the ornaments, much of which can be known from the literature and craft of that time. From the sculptures of Osian, Nagda, Dilwara, Kumbhalgarh etc. we know various forms and shapes of kundal, necklace, armlet, bangles, ankle bells (nupur) and, rings (mudrika).

The jewellery that is tied on the head by women is called bor, borla, sheeshphool, rakhri and tikra. Jewellery worn around the neck is called thamanyo, thedyo, aar, munthaya, jhaalra and thussi. Other jewelleries worn around the neck are tulsi, bajatti, haalro, haansli, timaniyan, pot, chandrahaar, kanthmaala, hamel, haankar, mandalya, chapkali, hanshaar, sari, kanthi. Among the jewellery worn in the ears are karnphool, peepalpatra, phool jhumka, angottya, jhela, latkan and toti. Jewellery worn in hands include kada, kankan, mokdi (bangles made of lac), kaatarya (bangles made of glass), nogri, chaant, gajra, gokhru and bangles. Similarly, in fingers, beenti, daamna, hathpaan, chhada are worn. Kada, langar, payal, paayjeb, ghunghroo, nupur, jhanjhar, nevri etc. are worn in the feet. Nath, besar, baari, bogli, kaanta, chooni, chop, bhanwarkadi etc. are worn in the nose. Kandora and kardhani is worn around the waist. The teeth are coated with gold which is called rakhan. Inserting a gold nail in the middle of teeth by a woman is called choonp.

In Rajasthan, men also wear different types of jewellery. The tradition of wearing murkiyaan, laung, jhaale, chhelkadi in the ears, baajuband, kada, narmukh in hands and ring, beethiya, moondriya in fingers has now reduced considerably, but these ornaments are still worn in rural areas.

Children also wear a wide variety of ornaments. Hansuli in the neck, kade in hands and legs and moti or loong in the ears are worn by children. Kadas of hands and legs are known as kaddulya. The thin Sangli worn in the foot with ghunghroos attached is called jhaanjhriya or jhaanjhariya. It is also called painjanni. An ornament

worn around the neck by children to prevent them from bad omen and evil spirit is called najarya. Children's ears are pierced and worn with gold or zinc kudak. Later, they are replaced by moti, loong, gurma, murki or baali. Kudak of solid gold is known as murki.



Rajasthani ornaments of Women

Rajasthan also has a very rich tradition of jewellery making. When the capital of Rajasthan, Jaipur was founded, the value of jewellery was so much in the mind of its founder that he named the main market of Jaipur as Johri Bazaar. The most important Chaupad here is named Manak Chowk, because manak is regarded as the king of jewels. Presently Jaipur is world famous for its business of jewellery and gems. Some cities of Rajasthan are also famous for their distinctive jewellery making style. Nathdwara, the city of Shrinathji is famous for its silver jewellery Taarkashi (made of fine metal wires). Similarly, the Theva art of Pratapgarh in which heavy gold work is done between the glass holds its own distinct identity in the whole country.

Exercise

Multiple choice questions

1. Which colour is Kasumal?
(a) Red (b) Black
(c) White (d) Green
2. Which place of Sikar district is famous for gota industry?
(a) Nechwa (b) Piprali
(c) Khandela (d) Khood
3. Where do women wear jewellery named Borla?
(a) Nose (b) Ear
(c) Hand (d) Head
4. Putting a gold nail between the teeth is known as
(a) Choonp (b) Baari
(c) Borla (d) Daamna
5. To which district does Theva art belong?
(a) Pratapgarh (b) Udaipur
(c) Churu (d) Jhalawar

Very short answer type questions

1. What do you understand by 'murki'?
2. Name four jewellery items worn by women around the neck.
3. What is 'Pomcha'?
4. In which month do the women wear the odhani of lahariya bhaat?
5. What do you understand by 'patchwork'?
6. Tell us about the 'penjani' ornament.
7. Which place is famous for 'taarkashi'?
8. Name two major centres for textile printing in Rajasthan.

9. Match the following-

Ornament	Wearing place
1. Thussi	Ear
2. Pipalpatra	Finger
3. Damna	Head
4. Borla	Neck

Short answer type questions

1. Mention different types of angarakhis.
2. Name various clothes popular for women's apparel.
3. Write a note on different types of lahariya.
4. Mention various ornaments of children.

Essay Type Questions

1. State the main features of Rajasthan's textile industry.
2. Write an article on Rajasthani male costumes.
3. Write an article on the jewellery worn by women and men of Rajasthan.

Project work

1. Find the major centres of India related to textile industry and mark them on the map.
2. Find the methods of printing, dyeing and weaving of Rajasthan textile industry by collecting and preparing samples.

Imagine

1. You are a woman going to your brother-in-law's marriage procession, what jewellery would you wear ?

Chapter



Rajasthani Painting and Folk Art

Painting

Rajasthan has had a very rich tradition of painting. Here, various schools of painting flourished. Diverse surfaces were used for paintings – papers, clothes, walls of temples and havelis.

The drawings of the primitive man found in rock shelters at Alnia, Dara (Kota), Bairath (Jaipur) and Dar Barahna (Bharatpur) represent the earliest tradition of painting in Rajasthan. Moreover, V.S Vakankar in 1953 discovered rock shelters in the Chambal Valley and Darra in Kota, Kalisindh valley in Jhalawar- and at Mount Abu and Idar in the Aravalli ranges. On the other hand, the earliest available example of illustrated text is Audh Nirukti Vritti and Das Vaikalika Sutra Choorni, composed in 1060 A.D., now conserved in the Jaisalmer archive.

We may accept circa 1500 A.D. to be the time of the origin of Rajasthani painting. Medpat (Mewar) is the birthplace of Rajasthani painting, which is influenced by the Ajanta School of Painting. In the beginning, Rajasthani painting exhibits influences of the Jain, Gujarat and Apabhramsa styles, but later on, it came to be influenced more and more by the Mughal style.

The first scientific classification of Rajasthani painting was presented by Anand Kumar Swami in his book Rajput Paintings in 1916. Along with Kumar Swami, O.C. Ganguli and Havell have named it Rajput Painting. W.H Brown in his work Indian Paintings has termed the painting of this region as Rajput Art. Raikrishna Das refuted this nomenclature and renamed it 'Rajasthani Painting'.

Many scholars have written on the various schools of Rajasthani painting. Some of the more important scholars who published their work on the various schools of Rajasthani painting are: Dr Motichand, Sridhar Andhare, Dr. R. K. Vashishta on Mewar School; Erik Dickinson and Dr. Faiyyaz Ali on Kishangarh School and

Pramod Chand, W. G. Archer and Maharaja Brijendra Singh of Kota on Kota-Bundi School.

Main Features of Rajasthani Painting

1. Deep connection with folk-life, emotionalism, diversity of subject matter, combination of colours, natural environment, conformity with space and time gives unique identity to Rajasthani painting.
2. In the paintings of the religious and cultural places, we find a rich depiction of folk life, vivid portrayal of both bhakti and shringar in vibrant and bright colours.
3. Rajasthani painting is publicly visible on the walls of palaces, forts, temples and havelis.
4. The amatory (sringarik) depiction of seasons and their impact on human life.
5. Vivid depiction of the natural as well as the feminine beauty gives Rajasthani painting a distinct identity.
6. Rajasthani painting flourished mainly under the patronage of rulers, princes, and feudal lords.

Schools of Rajasthani Painting

Various styles of Rajasthani Painting have been classified under four sub-categories on geographical and cultural basis :

1. **Mewar School** : Chavand style, Udaipur style, Nathdwara style, Deogarh sub style, Savar sub style, Shahpura substyle and art of thikanas like Banera, Bagore, Begun and Kelwa.
2. **Marwar School** : Jodhpur style, Bikaner style, Kishangarh style, Ajmer style, Nagore style, Sirohi style, Jaisalmer style and thikana styles of Ghanerao, Riyan, Bhinay and Juniyan.
3. **Hadoti School** : Bundi style, Kota style, Jhalawar sub style.
4. **Dhundhar School** : Amer style, Jaipur style, Shekhawati style, Alwar style, Uniara sub-style and thikana art of Jhilai, Isarda, Shahpura, Samod.

1. Mewar School

Early and indigenous style of Rajasthani painting can be seen in the Mewar school. Early on, it found expression in the form of illustrations to accompany the Pothi texts. The illustrated text of Shrivakpratikramansutrachoorani of 1260 A.D is the earliest example of this school of painting, which was prepared during the reign of Tej Singh.



Rajasthani Painting

We find depiction of this school of painting in the book Supasnah Chariyam, which was written in Delwara in 1423. Douglas Barrett and Basil Gay consider Mewar as the place of origin of the Chourpanchashika style.

The period of Maharana Kumbha is considered to be the golden era from the point of view of the evolution of various arts. Among the paintings of the period of Udai Singh (1535-1572), Parijat avtaran of Bhagwat Purana is the work of Mewar painter Nanaram. During the time of Maharana Pratap, painting evolved at his capital Chavand located in the hills of fifty six (Chhappan ki pahadiyan). The famous creation of this period is 'Dhola Maru' (1592), which is conserved in the National Archives, New Delhi.

Udaipur School

The Chawand style of painting flourished especially during the reign of

Maharana Amar Singh I. Ragmala is an important text of the Mewar style prepared in the reign of Maharana Amar Singh (1605). These paintings are attributed to painter Nisardin. The period of Rana Jagat Singh I can be called the golden era of miniature paintings. During this period miniature paintings were made on the themes of Rasikpriya, Geetgovind, Bhagwat Puran and Ramayana. The important painters of the reign of Rana Jagat Singh are Sahabdin and Manohar. Maharana Jagat Singh established a picture gallery in the palace with the name 'chiteron ki ovari' which was called Tasviran ro Karkhano.

During the reign of Rana Jai Singh, miniature paintings became the main form of painting. The important paintings during the reign of Maharana Sangram Singh II are the paintings based on the themes of Geet Govind, Bihari Satsai, Sunder Sringar, Mulla Do Pyaja Ke Latife and Kalila-Damana.

The male figures of the Mewar School- are sturdy, mustachioed and round faced with big eyes, open lips, short neck and short in height- wearing Udaipuri turban and long headdress and women figures are painted simple looking, fish-eyed, long sharp nose, double chin, diminutive, wearing lugri-ghaghara (stole-skirt) and kanchuki and adorned with typical Rajasthani ornaments.

Nathdwara School

The second important phase of Mewar school, can be seen in the Nathdwara style of painting. The famous Pitha (shrine) of the Pushti Marg sect in Nathdwara is the main center of the devotees of Srinathji and adds a new chapter in the tradition of painting of Mewar. This style is a fusion of Udaipur and the Braj Schools. A major and an original contribution of Nathdwara style includes pichhvai paintings done on a large piece of cloth, which was hung behind the idol of Srinath ji for the purpose of decoration. In these paintings of 18th century we find depiction of the legend of Krishna, which includes depiction of all the characters related to the legend – Yashoda, Nand, childhood friends, Gopis and the saints of Vallabh Sect. Colours green and yellow have been profusely used in these paintings. Other features include the image of Shrinathji at the center, cows moving around, depiction of deities looking down from heaven, dense vegetation in the background and predominance of the banana trees.

The prominent painters of Nathdwara style are Baba Ramchandra, Narayan, Chaturbhuj, Ramlinga, Champalal, Ghasiram, Tulsiram etc. Kamala and Ilaichi are the foremost women painters of this school.

Deogarh School

Deogarh Thikana was founded by Dwarikadas Chundawat in 1680 A.D during the reign of Maharana Jai Singh. Thereafter, Deograh style developed here. The

feudals of Deogarh were called Solvain Umrao. This style exhibits a fusion of Marwar, Jaipur and Mewar styles. Deogarh style was first brought to light by Dr Sridhar Andhare. Bagta, Kanwala, Kanwla II, Harchand Nanga, Chokha and Baijnaath are prominent painters of this style. Natural surroundings, hunting scenes, harem (antahpur), royal procession are the main subjects of this style of painting. The wall paintings of this style adorn 'Ajara Ki Auvri', 'Moti Mahal', etc.

2. Marwar School

The splendour of the Marwar painting reflects in the courtly style of paintings of Jodhpur. The impact of this style can be seen in Jaisalmer, Nagaur and Ajmer too.

Tibetan historian Lama Taranathhas mentions a painter Shringdhar in Maru Desh in the 7th century who founded Yaksha Style in Western India. The earliest remains of this style are found in Audh Nirukti Vritti of the Pratihara period. For the most part, paintings portray the stories of romance from the Marwari literature.

Jodhpur School

The credit of providing new environs to art and culture in Marwar goes to Maldeo. The examples of the representative style of this period can be found in the Chokhelav Mahal and the illustrated Uttaradhyayan Sutra. The Bhagwat written and illustrated in 1610 combines many features of both Mewar and Marwar styles.

In 1623, artist Veerji painted Ragmala chitravali for the hero of Pali, Vitthaldas Champawat. The miniatures painted on small sized slim cards are in pure Rajasthani style.

A turning point in the Jodhpur style came during the reign of Maharaja Jaswant Singh. The richness of the legend of Krishna and the impact of the Mughal style can be seen in the paintings of this period. Probably the paintings of the time of Maharaja Ajit Singh appear more beautiful and livelier. These paintings are the realistic depiction of feudal culture of the period. Artist Dal Chand earned acclaim during the time of Maharaja Abhay Singh. His paintings 'Maharaja Abhay Singh watching a dance performance' (1725AD) are conserved in the Mehrangarh Museum Jodhpur and Kunwar Sangram Singh Museum, Jaipur.

Maharaja Man Singh took Marwar's painting to its zenith. The Maharaja, who was the patron of the Nath sect- commissioned innumerable paintings of the Naths. The prominent painters of this period are Amar Das Bhati, Dana Bhati, Shankar Das, Madho Das, Ram Singh Bhati -and Shiv Das. The culmination of the Marwar style of painting reached in the works of Dana Bhati.

Romance forms the central theme of the Marwar (Jodhpur) style. Among these, the romance of Dhola-Maru, Mumal-Mahendra, Rupamati-Baj Bahadur are the most

popular. Men portrayed in the Jodhpur paintings are tall with strong body built and long curled whiskers, high turban, ornaments and attire displaying royal splendour and the females are mainly depicted in Rajasthani lehenga, odhani with red tassels. Almond shaped eyes and big lofty turban is an exclusive contribution of the Jodhpur style. In the Marwar school, red and yellow colours predominate, which is its regional characteristic. Depiction of nature is the true reflection of the environmental surroundings in Marwar.

Bikaner School

Bikaner school originated towards the end of the 16th century. The earliest paintings of this style are found in the illustrated volume of Bhagwat Purana, painted during the reign of Rao Rai Singh. Bikaner ruler Rai Singh was so impressed by the work of the Mughal artists that he brought a few of them to Bikaner. Prominent among them were Ustad Ali Raza and Ustad Hamid Ruknuddin. The works of these artists gave rise to Bikaner School.

In the evolution of the Bikaner style of painting, contribution and influence of two families was substantial – Matheran and Usta family. Members of the Matheran family were the masters in the traditional Jain style mixed with the Rajasthani style of painting. Usta family were the masters in Mughal style of painting. This family developed the Usta Style by painting on the camel pelt in gold. Even Akbar held them in high esteem. He gave the Usta artists honourable position in his court.

The pure form of Bikaner style can be seen in the paintings produced during the reign of Anup Singh. Ram Lal, Ali Raja and Hasan were the foremost painters of this period. The Usta artists did hundreds of paintings depicting Hindu themes- and illustrating Sanskrit, Hindi and Rajasthani texts. During this period this school of painting reached its zenith.

As a result of the fusion of Mughal elements in the indigenous Bikaner elements, a mature Bikaner style evolved. Slim and delicate female figures painted in blue, green, red, purple, violet and grey colours; male figures painted wearing high turbans of the Shahjahan and Aurangzeb style and high Marwari style turbans; local flora and fauna; Bikaner's way of life depicted with the stamp of the Rajput culture, all these elements go into making the Bikaner style of painting. Picturesque images of crane-couple (saras-mithun) under the raining clouds are the unique feature of this school of painting. In this style, the impact of the Deccan style is also clearly evident in the court scenes, fountains etc.

Kishangarh School

In 1609 AD Kishan Singh founded the State of Kishangarh. Like many other States, Kishangarh developed its own school of painting. The royal family was a

devout follower of the Vallabh sect of Bhakti tradition. Therefore, under their patronage, the lilas of Krishna-Radha became the main theme of paintings of the Kishangarh School.

The reign of Raja Sawant Singh (1748-1764) is said to be the golden period of Kishangarh art. Sawant Singh was popular by the sobriquet Nagaridas. His love for poetry and music, his beloved Bani-Thani's devotion to music and the paintings of Moradhvaj Nihal Chand took Kishangarh art to great heights. In fact, Nihal Chand gave expressions to the imagination of his master Sawant Singh (Nagaridas). The painting of Bani-Thani, which was conceived as representation of Radha, is a special attraction of the Kishangarh School. Eric Dickinson has acclaimed it as the 'Mona Lisa of India'.

Two features distinguish this school— individualistic facial type and religious intensity. Paintings of this school can easily be identified by sharp and elongated facial features of the men and women. They are drawn with pointed noses, chins deeply curved, half-closed eyes, and serpentine locks of hair. Their action is frequently shown to occur in large panoramic landscapes. Vast expanses of lakes, frolicking swans, ducks, storks, boats floating around, banana groves, woodlets, amorous dalliances of Radha-Krishna in the moonlight, vermillion clouds of morning and evening are some other features of the Kishangarh art. Predominant colours used are white, pink, grey and vermillion.

The prominent painters of the school are : Nanakram, Sitaram, Surdhwaj, Mulraj, Mordwaj Nihal Chand, Badan Singh, Ramnath, Sawairam and Laladi Das.

Ajmer School

Due to continuous political upheavals and religious influences from the outside, the culture of Ajmer city was courtlier and more feudal. Whereas in the rural Ajmer, the folk-culture was dominant, in the Thikanas, the Rajput culture predominated.

The thikanas of Bhinaya, Sawar, Masuda, Junia played an important role in the development of the Ajmer School of painting. Chand from Junia, Tayyab from Sawar, Ram Singh Bhati of Naand, Jalji and Narayan Bhati from Kharwa, Madhoji and Ram from Masuda and Allabaksa and Usna and Sahiba (female painters) from Ajmer are the prominent painters of the Ajmer School. The portrait of Raja Pabuji by painter Chand in 1698 AD is a fine example of the Ajmer art.

Nagaur style, a subgenre, was influenced by the Marwar style. The Marwar influence is quite evident on the Nagaur paintings on wooden doors and the frescos on the walls of the fort. Paintings depicting the 'old age' are special. Transparent attire is idiosyncratic to this style. Another subgenre developed in Jaisalmer mainly during the reigns of Maharawal Harraj, Akhai Singh and Mulraj. Mumal is the

representative painting of the Jaisalmer school. What is important about it is that it is a completely local style, uninfluenced by Mughal or Jodhpur styles.

Situated towards the south of Jodhpur, there is a Thikana called Ghanerao. Painters Narayan, Chhajju and Kriparam developed a style, which is called Ghanerao style, a subgenre of the Marwar School.

3. Hadoti School

Hadas, a branch of the Chauhan dynasty ruled over Bundi, Kota and Jhalawar region. Hence this region came to be called Hadoti, the land of the Hadas. Three separate styles evolved here– Bundi, Kota and Jhalawar, and they are subsumed under the Hadoti School.

Bundi School

The style that evolved in Bundi was influenced by the Mewar School. The artists of this school produced so much work in the form of text illustrations and miniatures that the Bundi paintings have been exhibited in the museums the world over. Its marked development took place during the reign of Rao Shatrushal (Chhatrasal). He constructed a Rangmahal, which is world-famous for its murals (Bhitti Chitra). Bhav Singh and his son Aniruddh Singh participated in the Mughal campaigns in the Deccan. Their Deccan connection facilitated the incorporation of the Deccan elements into the Bundi painting. A Chitrashala was constructed during the reign of Rao Ummed Singh. Ummed Singh hunting a wild boar (1750 AD) is a well-known painting of this school.

During the reign of Raja Ummed Singh the Bundi style took a new turn. Diversity of flora and fauna, multi-coloured clouds and lakes began to be depicted in all richness.

Female figures are tall and slender with narrow waist, wearing short choli, colourful ghaghra and translucent odhni, having facial features: pointed nose, receding chin, almond shaped eyes, reddish brown flesh tint and reddened lips. One noticeable feature of the Bundi style is the landscape in the background – hills and wild animals wandering around in the foothills, flowing rivers, thick vegetation with birds frolicking in it, dancing peacocks, somersaulting monkeys and colourful flowers. Predominant colours used are pink, red, green. Many sets of Ragamala, Baramasa, Bhagawat Purana and Rasikpriya minitures were produced. Other themes of the Bundi painting of this style were: Krishnalila, court scenes, hunting scenes, elephant fight, festivals etc.

The prominent painters of the Bundi style were Surjan, Ahmad Ali, Ramlal, Shri Kisan and Sadhuram.

Kota School

The credit of establishing the Kota style as an independent genre has been given to Maharao Ram Singh (1661-1705 AD). After him Maharao Bhim Singh gave precedence to depiction of Krishna Bhakti. Kota painting achieved its zenith during the reign of Ummed Singh. Artists of the House of Painting Studio (musavvirkhana) of Kota, painted on walls and large canvases the scenes of group-hunting. Varied hunting scenes painted in dazzling colours are the hallmark of the Kota paintings. In Kota paintings, queen and ladies have also been depicted hunting. The celebrated painters of Kota Style are Raghunath, Givindram, Dalu, Lachchhiram and Nur Muhammad.

Female figures of the Kota paintings stand out for their beauty. Corpulent lips, long and pointed nose, slender waist, lustrous cheeks and long locks of hair make the females full of life. Males are broad-shouldered having raised brows, muscular bodies, moustached and bearded faces, clad in bejewelled attire with sword or a dagger hanging from the waist lend them dignity and grace. Predominant colours used by the painters are light green, yellow and blue.

Jhalawar Style

Paintings on the walls of the palaces of Jhalawar depicting Shrinath-ji, Radhakrishna lila, Ramlila, royal splendour etc. have been found, but determination of a distinct style on the basis of these paintings remains to be done.

4. Dhondhad School

Amer Style

Jaipur style emerged out of the style developed at Amber, the earlier capital of the State. The most prominent text illustrated in the early Amber style is Yashodhara Charitra (1591 AD). Around this time, an illustrated copy of the Razmnama (1588 AD) was also prepared for Akbar in the Suratkhana of Amber. It contains 169 large sized paintings and among the painters, the names of the artists of Jaipur have also been mentioned. Wall paintings have been found on the walls of the so-called Mughal Garden of Bairath and Mauzamabad. The Mughal impact is clearly visible in them.

The second phase of the Amber style began during the reign of Mirza Raja Jai Singh (1621-1667 AD). He got the illustrated volumes of Rasikpriya and Krishna Rukmani ri Veli prepared for his queen Chandrawati in 1639. In these illustrations Krishna and Gopis have been depicted in local folk genre. Mirza Raja also constructed Ganesh Pole adorned with murals.

Jaipur School

The reign of Maharaja Sawai Jai Singh was notable in many ways. He established thirty-six workshops (Chhattis Karkhanas), which included a painting workshop or studio Suratkhana. This was the place where painters worked. It was during this period that the illustrated volumes of Rasikpriya, Kavipriya, Geet Govind, Baramasa, Navras and Ragmala were prepared. Sawai Ishwari Singh shifted the Suratkhana from Amber to Jaipur. During his reign Sahibram and Lalchand produced works of high quality. Sahibram did life-sized portraits and started a new tradition. Lalchand painted many an animal fight scenes.

During the reign of Sawai Madho Singh I, painters began using pearls, lacquer and other suitable material with a binder instead of colour. This is known as Manikuttim technique. During this period, on the walls of the Temple at Galtaji, Sisodia Rani's Palace, Chandramahal, Pundrik's Haveli a large number of murals were painted. Lal Chitera, who served Sawai Ishwari Singh and Sawai Madho Singh, was the foremost painter of their reigns.

During the reign of Sawai Pratap Singh, more than fifty painters were working in the Suratkhana. Prominent among them were Ramsewak, Gopal, Hukama, Chimana, Salgram, Lakshman etc. The main themes of the painting of the period were Radha-Krishna Lilas, Naika-bhed, Ragmala, Baramasa.

For the promotion of arts Maharaja Sawai Ram Singh established Maharaja School of Arts and Crafts in 1857, which is now known as the Maharaja School of Arts.

The artists of Jaipur in their murals, illustrations, life-sized portraits and miniatures while absorbing the Mughal influences, skilfully maintained the exquisiteness and grace of the Rajput culture and folk-artistry in the use of colours.

The introduction of the tradition of life-sized portraits and murals is the distinctive contribution of the artists of Jaipur. The technique used for the murals is called ala gilla, araish and morakasi in the local dialect. In this method, first lime was ground to a fine smooth powder, then it was plastered on the wall and on this wet plaster painting was done with colour dissolved in water. The wet lime plaster absorbs the colour and the painting becomes the integral part of the wall. This method of painting was first used in Rajasthan by artists of the Jaipur school in Amber. The import of this technique into Rajasthan was the result of Kachchhawa-Mughal relations.

The Jaipur style influenced the painting that developed in the thikanas of Isarada, Siwar, Jhilaya, Uniara, Chomu, Samod and Malpura.

Alwar Style

The Alwar style came into existence in 1775 AD in the reign of Rao Raja Pratap Singh. During his reign two painters – Shivkumar and Daluram – came to Alwar from Jaipur. The murals in the Shish Mahal of Rajgarh are of their times. These are regarded as the best paintings of the early phase of the Alwar style.

The wall paintings in the Shish Mahal of Alwar, done during the Bakhtawar Singh's reign, marked the beginning of the Alwar Style. Baldev, Daluram, Salaga, and Saliagram were the prominent painters of his times. Among the hundreds of paintings made during the reign of Bakhtawar Singh, the paintings depicting Bakhtawar Singh involved in discussion with the Nathas, Jogis and Fakirs in the forests are some remarkable pieces of work.

The contribution of Vinay Singh in the promotion and development of the Alwar painting is comparable to that of Akbar's in the Mughal painting. Vinay Singh learnt painting from Baldev. Production of a calligraphed and illustrated volume of Gulistan is a unique event of his reign. Rupees one lac are said to have been spent on the production of this volume of Gulistan. All the illustrations in this volume were made by Baldev and Ghulam Ali.

During the reign of Balwant Singh, Saligram, Jamanadas, Chhotelal, Baksaram, Nandram etc. painted illustrations for the texts, miniatures and rolls of Patchtras.

During the reign of Shivdan Singh, hundreds of outstanding paintings were made depicting erotic love. The painting Naferi Vadan is an excellent example of this genre of painting. In the reign of Maharaja Mangal Singh, Mulchand and Udairam did some fine, exquisite painting on ivory plaques. In the reign of Jai Singh, Ramgopal, Ramprasad, Jagmohan, Ramsahaya Nepalia kept the torch of the Alwar School burning till the last.

In the Alwar paintings, we witness a balanced fusion of the Iranian, Mughal and Rajasthani, especially the Jaipur Style. The female figures in these paintings are short with raised braids; bodies and the parts thereof were drawn with utmost care. Figures of the prostitutes is a unique feature of this School. Beautiful floral designs painted on panels of card-board is another speciality of the Alwar Style.

Uniara School

The Naruka dynasty of the Uniara Thikana paved the way for the development of Uniara School. Painters Dheema, Mirbaksa, Kashi, Ramlakhan, Bhim and others enjoyed the patronage of Raoraja Sardar Singh. Painted by Mirbaksh, a painting depicting Ram, Sita, Lakshman And Hanuman is an excellent piece of work. Uniara School was influenced by Bundi and Jaipur Schools.

Murals of Shekhawati

The Shekhawati mural art was deeply influenced by the Jaipur School. From the middle of the 19th century to the beginning of the 20th century, the businessmen of the region built magnificent Havelis. The artists of the region adorned the walls of these Havelis with beautiful murals. Havelis of Nawalgarh, Ramgarh, Fatehpur, Laxmangarh, Mukundgarh, Mandawa, Bisau boast of exquisite mural work. Because of these murals, the Shekhawati region is famously called Open Art Gallery.

Depiction of big elephants and horses, Chobdars and Chanwar bearers, on both sides of the windows are characteristic to these Havelis. Under the projecting or overhanging eaves (chhajjas) the Shekhawati painters painted wrestling scenes, scenes from domestic life – curd-churning, cow-milking, myths and legends, gods and demons, erotic scenes, Ragmala, saints and ascetics and folk tales. Generally, both the outer and inner sides of walls were painted. Colours predominantly used were catechu, blue and pink. Now this invaluable treasure is facing erosion and is badly in need of restoration and conservation. In this context the restoration work taken up by Nadine Le Prince, a French conservationist, is commendable.

FOLK ART

Folk art may be said to be the spontaneous expression of the local genius of a region. It is the art of people produced by the people for the people. It is produced by the artists without formal training. Context of the folk art, generally, is the local life.

Principal Folk Arts of Rajasthan

Sanjhi

Sanjhi is made during the Shraddha Paksha (fortnight) before Dussehra. Unmarried girls draw Sanjhis (Goddess) on the walls with cow-dung and embellish it with pieces of glass, beads, cowry, stone pieces, feathers, cloth, lacquer, flower petals etc. and worship her for the whole fortnight. The goddess is variously called Sanjhi, Sanjhuli, Sinjhi, Sanjh ke Hanji, Hanjya etc.

Sanjhi is worshipped as an incarnation of the goddess Parvati with a wish for a virtuous husband of a good family. From the first to the tenth day one or two symbolic images are drawn, during the last five days much larger and bigger Sanjhi is made, which is called Sanjhya kot. On the first day the Sun, moon and stars, on the second day five flowers, on third day a feather, on fourth day an elephant rider, fifth day a chaupad, sixth day a swastika, seventh day ghewar, eighth day drums (dholak or nagada), ninth day (bandanwar), tenth day date palm, during the last five days at the centre of the sanjhyakot, goddess Sanjhi and a man, animals and birds are drawn.

Mandana

There is a tradition of drawing Mandanas on auspicious as well as celebratory occasions. Mandanas are drawn to decorate walls, doorsills, doorways, platforms (chabutaras), courtyard, place of worship (puja sthal) and so on. Their purpose is not just to decorate the place, but also to ward off evil. Different kinds of mandanas are made on different occasions. On the occasion of marriage, foot-prints of Ganesh ji and Laxmi ji, Swastika, peacock-peahen, flower-pots, animals, floral motifs; on the occasion of childbirth galeecha, flowers, Swastik; on Rakashabandhan, Shrawan Kumar; on Gangaur galeecha, flowers, bageecha etc.; on somebody's return from pilgrimage Pushkar Padi and Pathwari are drawn. Various geometric forms of Mandana are in vogue – triangle, square, hexagon, octagon and circle. They are made in white and red ochre colours.

Phad

The painters of the Joshi (a sub-caste of the Chhipa caste) families of Shahpura in Bhilwara district have been the traditional artists of this folk art-form for the last two centuries. Shree Lal Joshi is a well-known present day Phad artist. These phads are made for the Bhopas, who carry the phad rolled on a wooden staff from village to village narrating the great deeds of the deities depicted on the phad, jiving to the tunes emanating from Ravan Hattha or Jantar. Phad narration is a unique combination of folk-theatre, folk vocal and instrumental music, folk lore, folk painting and folk religion. On the phads are depicted the various episodes and miracles associated with the lives of the folk deities. The central character or the deity is depicted far larger in size in comparison to the other figures. The symbolic use of colours is very effective in the depiction of qualities. For example, goddesses are painted in blue, gods in red, devils in black, sages in white or yellow. Every colour represents a quality, a character, e.g. – vermilion or red symbolises valour or bravery.



Pabuji's Phad

Phad is painted on a thick cloth. To prepare the cloth for painting, starch made from wheat or rice mixed with gum is applied on it. When the surface is ready, it is burnished by rubbing (ghotana). The painting is done with six or seven colours – bright orange, red, yellow, black, blue, green and brown – made from stones and

minerals. Human bodies are painted in mellow red, clothes in green and the architectural objects in red brown and only the outlines are drawn black.

Paane

On the occasion of festivals pictures/paintings on paper (paane) are installed to perform the ritual. Paanas began to replace the wall-paintings as they were more cost effective. In Rajasthan the Paanas of Ganesh ji, Lakshmi ji, Ramdev ji, Goga ji, Shrawan Kumar, Tejaji, Ram, Krishna, Shiv-Parvati, Dharmraj, Devnarayana ji, Shrinath ji, Nrisingh etc. are common. The paana of Shrinath ji is the most artistic of them all, it is painted in twenty-four ornamentations (chaubis ornamentations).

Kavad

Kavad making is the ancestral occupation of the Khairadiyas of village Bassi of Chittorgarh district. Mangilal Mistri, in order to preserve his hereditary occupation, has introduced many new innovations in the art of Kavad making. His Kavad is gracing many a museum world over. Kavad is a medium of expression of the faith and the beliefs of the people. Therefore, it receives patronage from the society.

Kavad, made of wood, serve the purpose of both a storybook and a shrine simultaneously. The storytellers carry it to their patrons in the rural area. Kavad is a kind of box having many door panels. Every panel has paintings on it. These paintings are the illustrations of the themes of Ramayana, Mahabharata, Krishna lila, etc. or the stories of the local divinities – Pabuji, Ramdevji, Harishchandra, Gopinath Bharthari etc. As the storyteller proceeds with the story, relevant panels keep coming up to the front. Kavad is painted red, then on this red base mythological stories are painted in black.

Do you Know?

Godlia

A practice to cauterise or brand the livestock with large sized artistic forms was prevalent in Rajasthan. Branding was also done to give an identification mark to the domestic animals which was helpful in identifying the stolen livestock as well. The process of branding was called aterana and the branded mark was called godliya. In some places the marks used to be the signs or symbols of some caste, at other, of the region, at some other, of belonging to some royal house. These signs included various ingredients (upadan) of nature, symbols of religious faith, human forms, various agricultural implements and articles of daily use. Hot iron rods, clay plate (dhakani), iron and brass letters (lohe aur pital ke akshar) or twig of some specific tree were used for branding. **Sanjhi Kala : Dr. Mahendra Bhanawat**

Mehndi

Tradition of Mehndi is an age-old tradition. Ladies and young girls draw intricate mehndi patterns with a thin stem on the hands. Mehndi of Sojat and Malwa is very popular in Marwar. It is applied on auspicious occasions– marriage, betrothal, child birth, while performing various rituals– by the women. Various kinds of designs, some very intricate, are drawn – on the occasion of Diwali, paan, conch, foot prints of the goddess Lakshmi, sixteen earthen lamps (dipak), sudarshan chakra; on Makar Sankranti, ghewar and hand fan (bijani); on Karwa Chauth, small basket (chhabadi), svastika; on Rakshabandhan, lahriya, cheek; on marriage, toran, kairi, water chestnut (singhada), svastika, urn (kalash), flowers etc.

Tattoo (Godana)

Like mehndi, Godana (tattooing) is also prevalent as a means of adornment on the human body. A piercing needle-like tool is used to insert black pigment into the skin, which creates a permanent mark. This is called Godana. It is more prevalent among the tribal communities. Due to the lack of resources to buy ornaments, Godana is the preferred way of adorning the body. Women get their forehead tattooed with the images of moon, tilak or aad (an ornament). To make their eyes look sharp like an arrow, they have sarya tattooed under the lower eyelid. Religious symbols and idols – Ram, Lakshman, Sita, Hanuman, Swastika, urn (kalash), om and trident etc. are the preferred images for tattooing. Animals and birds are also tattooed and so are flowers, leaves, plants and trees.

Kothian

In the rural areas, Kothis are made for storage. These Kothis, made of clay, are embellished with jalis, ventilators (jharokhe), ornamental crenelle (kangoore), paintings of gods and goddesses, animals, foliage and mandanas.

Veel

In the rural areas of Western Rajasthan, Veel is a commonplace in the house. The Veel is made from wicker and clay mixed with horse-dung. It has many shelves and compartments of various sizes. To make it look beautiful, small alcoves (gavaksh), mesh (jaalis), crenelle (kangoore) are created, embellished with small pieces of mirrors. Apart from being showpiece, it is also used as a showcase.

Kathputali (Puppets)

Kathputali is an age old and one of the most popular theatres of Rajasthan. Puppets are carved out of wood and manipulated with strings. Kathputali or stringed puppetry is Rajasthan's contribution to the world of art and entertainment. Traditionally, the ballads based on the tales from Singhasan Battisi, romances like

Prithviraj-Sanyogita and heroics of Amar Singh Rathore etc. are shown by the Kathputaliwalas. In the Third International Puppet Festival, Bucharest, Romania, organised in 1965, the Kathputali artistes of the Bhartiya Lok Kala Mandal had created a stir by claiming the first prize.

Exercise

Multiple Choice Questions

1. Pichhvayi painting is associated with which school of painting ?
(a) Kishangarh (b) Bundi
(c) Kota (d) Nathdwara
2. To which school does Bani-Thani belong ?
(a) Kishangarh (b) Kota
(c) Marwar (d) Chavand
3. To which School of painting do Jamanadas, Chhotelal, Baksaram and Nandlal belong?
(a) Jhalawar (b) Alwar
(c) Bikaner (d) Marwar
4. What was the name of the Karkhana, which was the work place of the painters ?
(a) Toshakhana (b) Sutarakhana
(c) Suratkhan (d) Jawaharkhana
5. The school of painting, of which birds are an important feature :
(a) Bundi (b) Chavand
(c) Jaipur (d) Deogarh
6. Which goddess Sanjhi is an incarnation of ?
(a) Sita (b) Durga
(c) Usha (d) Parvati
7. Who were the Phad reciters?
(a) Bhope (b) Kalbelias
(c) Banjaras (d) Sargadas

8. Which art form Mangilal Mistri is associated with ?
 (a) Ravan-Hattha (b) Kavad
 (c) Pungi (d) Shahnai
9. Which district does, Shrilal Joshi, a Phad artist, belong to?
 (a) Bhilwara (b) Sikar
 (c) Jaipur (d) Churu
10. Sojat is famous for :
 (a) Jaggery (b) Blankets
 (c) Kavad (d) Mehndi

Very Short Answer Type Questions

1. Describe Chitrashala.
2. Write any two characteristics of the Bundi School of painting.
3. Which is the oldest illustrated text available in Rajasthan?
4. Who was Nisardin?
5. What are the Pichhvais?
6. Match the following –

Folk Art	Material
-----------------	-----------------

- | | |
|------------|--------|
| 1. Paane | Wood |
| 2. Phad | Colour |
| 3. Mandana | Cloth |
| 4. Kavad | Paper |
7. When is Sanjhi worshipped?
 8. What do you understand by Godalia?
 9. What is sarya?
 10. Write the names of the four subjects of Mandana.
 11. For how many days Sanjhi is worshipped?
 12. What are the Paanas?
 13. In the rural areas for what purpose the 'Kothis' are made?

Short Answer Type Questions

1. Write two main characteristics of the Kishangarh School of painting.
2. Write in brief the characteristics of the Nathdwara school of painting.
3. Classify various schools of Rajasthani painting.
4. What are the main characteristics of Rajasthani painting?
5. Write a brief note on Kathputali art.

Essay Type Questions

1. Describe the main characteristics of various schools of Rajasthani painting.
2. Write a detailed note on the Marwar School of painting.
3. Describe the Phad art.
4. Discuss various aspects of Kavad.

Chapter



Various Dimensions of Architecture and Crafts

In the history of human culture, architecture holds an important place. Architecture is a thread that combines the scattered links of centuries to present a real cultural picture of a nation and society. Architecture plays an important role as source for the reconstruction history of pre and proto historical periods as well.

If we take the case of Rajasthan, its geographical location has influenced its architecture. Cities, palaces, ramparts, forts, lakes and cisterns were constructed keeping in view the strength of the buildings along with utility.

Town-Planning and Architecture

There is plenty of evidence that came to light from the excavations at Kalibangan and Saunthi, in Hanumangarh district, that many centuries before the Rigvedic period, planning and architecture of the cities established on the banks of river Saraswati and Drishdwati was of high standards. The houses, roads, drains, round wells, altars etc. made of bricks stand testimony to this fact.

In south-west Rajasthan, Ahar and Gilund were the centers of culture. Windows, doors, verandahs, and open squares gave completeness to the residential buildings and are indicative of a prosperous society. Grindstone, sheets of copper etc. point towards an agrarian-industrial (metallurgy) civilisation at Ahar. During the proto-historical period there existed many cultural centers in Rajasthan – Pushkar, Marudhanva, Jangal, Matsya, Salva, Marukantar etc.

In the Mahabharata we come across descriptions of the places like Pushkar, Virat Nagar (Bairath) etc. which tell the story of an evolved state of city planning and architecture. From the Mauryan period to the post Gupta period, a distinct style of architecture developed in Rajasthan on the lines of the Indian architecture. The art of this period not only flourished under the royal patronage, but also flourished under the social patronage. Virat Nagar (Jaipur) is a fine example of the art of Ashokan

period. A rock edict and the remains of a Buddhist monastery are among the important finds from Bairath. The remains of the city of Madhyamika (near Chittor, now known as Nagri) on the banks of Berach river indicate that there was a magnificent city that flourished from 3rd century BCE to 6th century AD.

Mainal, Amjhera, Dabok and the area around Bharatpur are witness to the urban splendor of Gupta and Post Gupta period. The archaeological remains of step wells, water tanks, temples, roads, drains and residential buildings point to an evolved state of architecture.

The period between seventh century and thirteenth century is very important in Rajasthan from the point of view of architecture. With the rise of the Rajput culture, forts, the symbol of valour and defence and temples, symbolizing religious trends were constructed.

In the Rajput period, every capital city had a distinctive planning. To build a city, the site was chosen while keeping in mind the protection and availability of resources to survive. With this view, places like Bhinmal, Chittor, Mandore, Osian, Ranthambore, Jhalrapatan, Rajorgarh, and Amer were selected to be built as capital cities. Later on, native kings founded cities like Jodhpur, Jaisalmer, Bikaner, Udaipur, Bundi, Kota, and Jaipur to make them their capitals and further developed them as ideal cities.

For example, if we look at the construction of Jaipur city, we find that famous architect Vidhyadhar designed it on a grid of nine blocks. In the well-planned city of Jaipur, construction of broad and straight roads and pathways was an important aspect. At both the ends of the city, there are two chaupads (Choti and Badi Chaupad), in the middle of which there are fountains and shops on both sides of the roads. For the exit from city, Surajpole, Chandpole, Ghatgate, Sanganeri Gate, Ajmeri Gate, Jorawarsingh Gate, etc. are the important exit points.

To realize Sawai Jaisingh's dream, the foundation of the Jaipur city was laid in November 1727 by Rajguru Pandit Jagannath Samrat. In the times to come, the town-planning and architecture of Jaipur influenced the city planning of whole of Rajasthan.

Jaisalmer was founded in 12th century, keeping in view the proximity of the jungle and availability of water. The whole plan was in the interest of the people and promotion of trade. During the times of the Chauhans, Ajmer was counted amongst the rich cities. In the text Prithviraj Vijay, Ajmer has been compared to Indrapuri.

Availability of sufficient water has played a vital role in the architecture and establishment of Bundi. Settlement of the cities of Jodhpur and Bikaner – the construction of forts, walled cities and houses was impacted by geographical

conditions. Bikaner city was built on plain ground. The city was divided on the basis of professions. The haats and markets were built to facilitate economic activity. Udaipur, founded in a valley and surrounded by seven lakes, was also divided into localities based on various professions.

The architecture of the villages was different from the architecture of cities. The villages in the hilly terrains were settled on the hilly slopes, for eg. Kelwara, Sarada etc. We find tribal settlements in the form of two or more huts on the hummock in the mountains and in the dense forests. Villages in the desert region were settled keeping in view the availability of water. Therefore 'sar' or (reservoir) is used as suffix in the names of villages of Bikaner and Jaisalmer, for eg. Bidasar, Jetsar, Udasar.

Fort Architecture

There is hardly any district or region in Rajasthan where we do not find a small or a big fort or fortress. The tradition of constructing forts is very old. According to Shukraniti, there are seven 'angas' or parts of a State, and fort is one of them. In our country, after Maharashtra and Madhya Pradesh, Rajasthan is the State where we find maximum number of forts and citadels. Here the kings and the feudal lords constructed the forts for their residence, safety, storage of goods, to protect the people at the time of attack, to secure livestock, and to conceal their wealth.

In Rajasthan, the first example of fort architecture has been found in the excavations from Kalibangan. In the course of time, in the Mauryan and Gupta periods and later, the tradition of constructing forts continued. During this period, priority was given to temples and reservoirs in the construction of the forts. Among the forts built in Rajasthan during the Rajput period, Bhatiyon Ka Sonargarh, Garhbeethli Taragarh of Ajayraj Chauhan in Ajmer, Kumbhalgarh of Kumbha are worth mentioning.

After the defeat of Prithvi Raj Chauhan in the second battle of Tarain, Turk-Afghan rule was established in Delhi which impacted the fort architecture of Rajasthan. After 13th century a change is perceptible in the tradition of fort construction. During this period, special attention was given to protection and defence. Therefore, the forts began to be constructed on hills with flat surfaces. Here, proper arrangements were made for cultivable land and means of irrigation. During this period many forts of ancient times, which got destroyed or were in ruins, were reconstructed for example, Achalgarh fort in Abu was transformed into a new fort by Maharana Kumbha. Kumbha also got Chittorgarh fort reconstructed as per his requirements.

When cordial relations of Rajputs were established with the Mughals, a change can be seen in the fort architecture. Now the Rajput rulers started constructing city

forts on plains in place of hills, for example, Jaipur, Bikaner, Bharatpur etc. as this was a period of peace and stability for Rajput rulers in Rajasthan.

Do You Know ?

6 important forts of Rajasthan- Amer Palace, Gagron, Kumbhalgarh, Jaisalmer, Ranthambhore and Chittorgarh have been included in the list of world heritage site of UNESCO in 2013 at the meeting of World Heritage Committee held in Phnom Penh.

All the specific features of forts cited in the ancient texts can be seen in the forts of Rajasthan. We generally find strong ramparts, impregnable bastions, deep trenches (parikha) around the fort, secret entrances and tunnel, armory inside the fort (silakhana), cisterns or water tanks, palaces and residential areas for soldiers in the forts of Rajasthan.

Types of Forts

On the basis of location, architecture and utility, forts can be classified into various categories. Some important types of forts are as follows :

1. **Auduk Durg** or water fort are the forts which are surrounded by water, eg. Gagron Fort.
2. **Giri Durg** or hill fort is situated on high mountain. Most of the forts of Rajasthan fall under this category.
3. **Dhanvan Durg** is the fort constructed in the desert, eg. Jaisalmer Fort.
4. **Van Durg** is the fort built in the dense rugged forest, eg. Siwana Fort.
5. **Airan Fort** is the fort which is inaccessible due to ditches, thorns and stones, eg. Chittor Fort and Jalore Fort
6. **Parikh Durg** is the fort which has large ditch around it, for example, Fort of Bharatpur, Junagarh of Bikaner.
7. **Paaridh Durg** are the forts which are fortified with big walls, like Chittor, Jaisalmer.
8. **Sainya Durg** is the fort where soldiers who are intelligent in planning and strategy of war live in.
9. **Sahay Durg** is the fort, where brave and mutually cordial bandhav people reside.

There are few forts which fall under two or more categories of forts, like Chittor fort has features of Giri Fort, Paarikh Fort and Airan Fort. Among all the categories of forts, military forts are considered to be the best.

Many forts of Rajasthan along with Chittor fort can be placed in the category of 'military fort'.

Important Forts of Rajasthan

Chittorgarh

Chittor fort, the pride of Rajasthan, is the most ancient and preeminent fort among the hill forts. Located on the route from Delhi to Malwa and Gujarat, this fort had its strategic importance in the ancient and medieval period.

According to Veer Vinod, a historical text of Mewar, this fort was constructed by Maurya king Chitranga (Chitrangad), who named it Chitrakot which was later changed to Chittor. Bappa Rawal, the founder of Guhil dynasty in Mewar, defeated the last Maurya ruler (Manmori) and captured Chittor around 8th century. Allauddin Khilji captured Chittor and renamed it 'Khijrabad'.



Chittorgarh

The fort is situated on a plateau which is famous as the Plateau of Mesa. It is considered to be the crown of all forts. Thus goes an old adage underlining the preeminence of Chittorgarh- Garh Toh Chittorgarh, baaki sab garhaiya.

Chittor has witnessed three famous sakas of history. The first happened in 1303 when Allauddin Khilji attacked Chittor, second in 1535 at the time of Gujarat ruler Bahadurshah's attack, and the third at the time of attack of Akbar in 1568.

Chittor Fort, that has witnessed Rani Padmini's Jauhar, heroism and sacrifice of Veer Jaimal Rathore and Patta Sisodia, stands unparalleled in the history of forts.

Strong and curved ramparts, lofty and large bastions, seven impenetrable entrances, and a serpentine spiral path to reach the fort, all these features make it a formidable fort. Among the buildings in the fort, Tuljamata Temple, Navlakha Bhandar, Bhamashah Ki Haveli, Sringer Chanvri Palace, Tripolia Gate, Kumbha Shyam Temple, Somdev Temple, Vijay Stambh erected by Kumbha, palace of queen Padmini, palace of Gora Badal, Chitranga Mori Pond, and Jain Kirti Stambh are worth mentioning.

Kumbhalgarh (Rajsamand)

Built by Maharana Kumhba, in accordance with the prescriptions laid down by the canons, the Kumbhalgarh Fort is an excellent example of Giri Durg. Situated on

the borders of Mewar and Marwar near village Sadadi, Kumbhal Garh served as a safe haven in the times of crisis.

The chief architect of this fort was Mandan. Kumbhalgarh is surrounded by a 36 km-s. rampart. Its defence wall is so broad that as many as eight horsemen can move side by side on it. With its strong ramparts, watch towers, crenelles, Kumbhalgarh has been compared with Etruscan architecture by Col. Tod.

The fort boasts of Jhalibav Baori, Kumbhswami Vishnu Temple, Jhalirani's Malia, Mamadeo Pond, Cenotaph (Chhatari) of Udana Rajkumar (Prithviraj Rathod) and some other monuments. The fort was witness to two very important events: Uday Singh's coronation and Rana Pratap's birth. At the upper end of the fort is situated Kumbha's residence, which is called Katargarh. About the height of this fort, Abul Fazl wrote that it is built at such a height that when one looks up to see it, the turban falls off from one's head.

Ranthambhor Fort (Sawai Madhopur)

This fort was built by the Chauhan rulers in the eighth century. According to one belief this fort was built by Ranthan Dev Chauhan. The Ranthambhor fort is mute witness to the courage and valour of Hammir Dev Chauhan who died fighting Alauddin's forces in 1301 AD for the sake of keeping his vow to save the asylee. What is special about its architecture is that it combines the characteristics of both Giri Durg and Van Durg. Impressed by its natural protective cover Abu'l Fazl called it an 'armoured fort' (bakhtarband durg). There are the following important monuments within the precincts of the fort: Hammir Mahal, Rani Mahal, Hammir's Court, Supari Mahal, Battis Khamba Chhatari, Jogi Mahal, Pir Sadruddin's Dargah and Ganesh Mandir.

Siwana Fort (Barmer)

Situated atop the Chhappan ka pahad, Siwana fort is a famous fort. It is also called 'Ankhalon Siwanon' fort. It was constructed by Virnarayan of the Parmar dynasty in 954 AD. During Allauddin Khilji's reign in Delhi, Siwana fort was in the charge of Kanhadade's nephew Sitaldev. Khilji attacked the fort circa 1310 AD. Sitaldev died defending and the fort went into the possession of Alauddin.

Siwana fort was the place where Marwar rulers took refuge during the periods of crisis. Rao Maldeo took refuge here after the battle of Giri-Sumel when he was pursued by Alauddin's forces. Chandrasen made Siwana fort his base in his struggle against the Mughals.

Taragarh Fort (Bundi)

An excellent Giri Durg, being situated on the peak of a mountain, Taragarh fort

looks like a star from the ground. Therefore, it came to be called Taragarh. It was built by Rao Bar Singh in the fourteenth century to safeguard Bundi from potential attacks of Mewar, Malwa and Gujarat.

According to Veer Vinod, Maharana Kshetra Singh died attempting to conquer Bundi. When his son Maharana Lakha also failed despite his utmost exertions to fulfil his oath to destroy the fort of Bundi, he got a clay replica of the fort made and destroyed it. But interestingly, Kumbha Hada put his life at stake to save the fort made of clay.

The palaces inside the Taragarh are excellent pieces of architecture. A special feature of these palaces is a priceless treasure of rare and lively murals. Especially the Chitrashala, created during the reign of Maharao Ummed Singh is a splendid example of the Bundi School of painting. Chaurasi Khambon ki Chhatari, Shikar Burj, Phool Sagar, Nawalsagar Sarovar and Garbh-Gunjan Top (cannon) stand testimony to the grandeur of the Bundi fort.

Nahargarh Fort (Jaipur)

Situated on the top of a hill of Aravalli range in Jaipur, the Nahargarh fort was built by Sawai Jai Singh to safeguard Jaipur from the Maratha incursions. This fort is also called Sudarshangarh. It is named Nahargarh after Nahar Singh Bhomia. There is a popular folklore that when the fort was under construction, the spirit of Jujhar Singh began to obstruct the work as it was his abode. The occultist (Tantrik) Ratnkar Paundrik was called, who persuaded Nahar Singh Baba to shift to some other place and a shrine was constructed near Ambagarh for the spirit of the Baba, where he is worshipped as a local god (lokdevata). Sawai Madho Singh constructed nine suites for his nine wives in the fort.

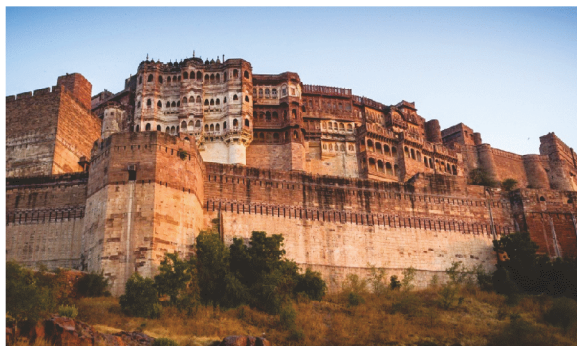
Taragarh (Ajmer)

Situated on the Aravalli hills in Ajmer, Taragarh is in ruins. It is also called Garh Bithali and Ajaymeru. During the reign of Shah Jahan Vitthaldas Gaur was the custodian of the fort. There is a possibility that the fort came to be called Gadh Bithali after the name of this valiant warrior. According to Col. Tod, this fort was built by the Chauhan ruler Ajay Pal. The ramparts of the fort are studded with 14 big watch towers. Among them the major towers are: Ghunghat, Gugadi and Footi burj, Bandara burj, Bondara burj, Imali burj, Khidaki burj and Fateh burj. In 1823 AD, when William Bentick, Governor General of India, visited the monument, he exclaimed in wonder, Oh! The second Gibraltar of the world.

Mehrangarh (Jodhpur)

Mehrangarh was founded by Rao Jodha in 1459 AD. It is situated atop the

norther hillock called Chidiatunk, in the Jodhpur city. It has other names as well – Mayurdhvaj and Garhchintamani. Built of red sandstone, the palaces of the Mehrangarh are grand specimen of the Rajput architecture. It was due to its vastness that it got the name Mehrangarh – ‘Garh banyo Mehran’.



Mehrangarh (Jodhpur)

The fort houses beautiful Moti Mahal, Fateh Mahal, Phool Mahal and Singar Mahal. The Pustak Prakash library established by Maharaja Man Singh is still functioning. There are many long-range cannons in the fort: Kilila, shambhuban, Ghazanikhan, jamjama, Kadak Bijali, Nusrat, Gubbar, Bichhoo Ban, Mir Bakhsh, Rahasya Kala and Gajak. Within the precincts of the fort there are ancient temples of Chamunda Mata, Murali Manohar and Anandghan. Moreover, other buildings such as Takht Vilas, Chokhelav Mahal, Bichala Mahal, Singar Chauki also adorn the fort.

Churu Fort

The Churu Fort was built by Thakur Kushal Singh in 1739 AD. In 1814, the army of Bikaner State laid siege to the Churu fort and bombarded it with cannon fire. In retaliation, fire was returned from the fort. Soon lead required to make cannon-balls was exhausted. The wealthy and the common people came forward, brought whatever silver they had and laid it before the Thakur. When the silver ball fell on the enemy, they were aghast to see the balls of silver falling on them. Impressed by the sacrifice of the people of Churu, they lifted the siege.

Akbar's Fort (Ajmer)

Akbar built a fort in the middle of Ajmer city during 1571-1572. This fort is also called Akbar ka Daulatkhana and Akbar's Magazine. This is the only fort in Rajasthan, which was constructed in accordance with the Muslim fort architectural system. The plan for the battle of Haldighati against Maharana Pratap was finalized here in 1576 AD. When Thomas Roe, the ambassador of King James of England came to India, he presented his credentials to Emperor Jahangir in this fort in 1801 AD the English took possession of the fort and made it their armoury (magazine).

Junagarh Fort (Bikaner)

The foundation of this fort was laid by Maharaja Rai Singh in 1589 AD. The ramparts and the rest of the fort is mostly built of red stone, therefore, it is called Lalgah. A panegyric (prashasti) of the founder of the fort Raja Rai Singh is inscribed

on the inner entrance, Surajpole gate. On both sides of the Surajpole are installed the statues of celebrated warriors Jaimal Medatiya and Fatta Sisodiya seated on elephants. Some major buildings in the fort are the following: Ratan Niwas, Rang Mahal, Karna Mahal, Anup Mahal, Chhatra Niwas, Lal Niwas, Sardar Niwas, Chini Burj, Vikram Vilas.

Bhainsrogarh Fort (Chittorgarh)

Situated at the confluence of the Chambal and Bamani rivers, Bhainsrogarh is surrounded by water on three sides. Therefore, this is a jaladurg. According to Col. Tod it was built by traders Bhainsa Shah and Roda Charan to protect their caravan from the mountain bandits. It was passed on from the Paramaras of the Dod branch to the Rathods, the Shaktawats and the Chundawats and finally to the Hadas of the Bhainsrogarh, but mostly it remained in the possession of Mewar. It is also called the Vellore of Rajasthan.

Gagron Fort (Jhalawar)

Situated on the confluence of the Kalisindh and Ahu rivers, Gagron fort is a Giri and Jaladurg. It was built in the 11th century AD by the Dod Paramars. It was called Dodgarh or Dhulargarh after the name of its rulers. Afterwards it came in the possession of the Khinchi Chauhans. This fort reminds of Achaldas Khinchi's valour, who died in the battle against Hoshang Shah, Sultan of Mandu in 1423 AD. There are Pipa ki Chhatari, Sufi Saint Mitthe Sahab (Saint Hamiduddin Chisti) ki Dargah on the sides of the fort and the Buland Darwaza built by Aurangzeb are a few monuments that adorn the Gagron fort.



Gagron Fort (Jhalawar)

Jaigarh (Amer)

Among the prominent military buildings Jaigarh is the only fort which had a Cannon manufacturing factory. The Jaibana cannon placed in the fort is the biggest cannon in Asia. Jaigarh Fort is also famous for large water reservoirs. Various Kachchhawa rulers contributed in the construction and extension of the fort. It was Sawai Jai Singh who gave this fort its present form. Jaigarh is also called a mysterious fort, as there are many secret tunnels running out of the fort.

Jalore Fort

Jalore fort is built on the Songiri hill on the banks of Sukadi river. In the inscriptions Jalore is referred to as Jabalipur and the fort as Suvarnagiri. It was built by the Pratihara rulers in the eighth century. The Topkhana Mosque, which was constructed over a Sanskrit school built by Bhoj Parmar, is an attractive monument. Kanhadade Chauhan was the most famous ruler of Jalore, who died defending the fort against Alauddin in 1311 AD.

Jaisalmer Fort

Jaisalmer fort, built on the Trikuta hillock of yellow sandstone, is also called Sonar Qila or Golden fort. It was built by the Bhati ruler, Rao Jaisal in 1155 AD. The fort stands in the middle of a sandy desert. There is a proverb about the fort: One can access the fort only if one has feet of stone, body of iron and is riding on a wooden horse.

From a distance the fort on the hill-top appears like an anchored ship. Masons did not use mortar or cement to join the stones in its construction. The ancient and magnificent temples of Rishabh Dev and Parshvanath rival the temples of Dilwara in respect of their carvings and beauty. Among the palaces inside the fort, Rang Mahal, Moti Mahal, Gaj Vilas and Jawahar Vilas are the main attractions. The fort also houses an archive of ancient and rare manuscripts.

Lohagarh

Lohagarh of Bharatpur, symbolising the valour and courage of the Jat rulers of Bharatpur is famous for its invincibility and solidity. It was built by Maharaja Surajmal in 1733 AD when he was the crown prince. Surajmal built it over a small preexisting mud fortress and gave it the present form. There are two gates in the fort – one in the north and the other in the south. The northern gate is made of ashtadhatu. The ashtadhatu gate was brought from Delhi in 1756 AD by Maharaja Jawahar Singh. The broad walls of the fort make it impregnable. The outer walls of the fort are mud walls and the whole structure is surrounded by a moat which was filled with water from Moti Jheel and Sujana Ganga. The English General Lord Lake, with a large army and artillery, attacked the fort five times in 1805 AD but failed in every attempt to breach its defences.

Important monuments in the fort are Kishori Mahal, Mahal Khas, Kothi Khas, Jawahar Burj and Fateh Burj (erected to commemorate the victory over the Mughals and the British Army).

Apart from the afore described forts, some other notable forts are: forts of Bayana (Bharatpur), Timargarh (Karauli), Sojat and Kuchaman (Marwar), Shivad,

Kalakh, Kakod and Khandar (erstwhile Jaipur State), Shergarh (Hadoti), Basantgarh (Sirohi) and Lakshmangarh (Sikar).

Temple Architecture

Temple architecture is the main form of architecture of the Hindus. In Rajasthan we begin to find temples from the seventh century AD onwards, although construction of temples began well before the seventh century. Unfortunately, only scanty remains of the temples of the earlier period have been found – of a circular Buddhist temple from Bairath and a Vaishnava temple from Nagari (Chittorgarh). The period of development of temple architecture in Rajasthan is between the seventh and the tenth century AD. From circa eighth century a new style of architecture evolved in Rajasthan – Gurjar-Pratihara or Mahamara. The temple of the Pratiharas of Mandor, Chauhanas of Sambhar and Mauryas of Chittor are the early examples of this style.

The most important temples of the early phase (from 8th to the early 9th century) are situated in Osian, Chittorgarh and Abhaneri. Among the temples built in Osian between the 8th and the 12th century, the most notable temples are the Surya Temple on the hillock near Sachchiya Mata Temple and Harihar and Mahavir Temples on the ground below.

The most notable temples – Kameshwar and Ranchhod ji – of Gurjar-Pratihara style that developed in the 9th century are located at Khed, near Aowva and Balotara in the Pali district. Around the 10th and the beginning of the 11th century, the Gurjar-Pratihara style reached its zenith and a new style – Solanki style – began to emerge. The first temple of this period is the Nilkantheshwar Temple of Kikindh or Jasnagar to the south of Merta. The Harshnath temple near Sikar is also of this period. To the south west of Sariska, in Paranagar, there is a trikutakar (having three peaks) Nilkantheshwar Temple. The pillars of the last two temples are round, which later became a common feature. The grandest and the last temple of the Gurjar-Pratihara style is the Someshwar Temple (circa 1016 AD) of Kiradu. This temple is counted among the best of Indian temples.

The tradition of architecture was carried forward by the Gurjar-Pratiharas of Jalor, after them by the Chauhanas, Parmaras and the Guhilas. But there are quite a few temples built in a style different from the Gurjar-Pratihara style. Such temples are: temples at Badoli, Saas-Bahu Temple at Nagada and Jagat Ambika Temple, Udaipur.

The period between the 11th and the 12th centuries may be said to be the high point in the history of architecture of Rajasthan. During this period, a large number of magnificent temples, embellished with exquisite sculpture were made in both

Solanki and Maru Gurjar style. Some important temples of this style are Sachiya Mata Temple at Osian, Samidheshwar Temple in Chittor fort etc. The pillars of this style of temples are ornate, slender, long and rounded. These temples were built on a raised platform.

During this period one more style arose – Bhumij. The oldest temples of this style (1010-1020 AD) is a Jain Temple Sewadi in Pali district. Mahanaleshwar Temple in Menal (circa 1075 AD), Bhanddevara Temple of Ramgarh in Baran district and Undeshwar Temple at Bijolia are some other examples.

The period following the 13th century is not remarkable as far as architecture is concerned. Thanks to the Rajput rulers, apart from the lower Himalayan ranges, Rajasthan was the only region in India, where the construction of large temples continued. Among the temples of the post 13th century period, Jagdishji Temple of Udaipur, temples at Eklingji, Keshoraipatan Temple and Jagatshiromani Temple at Amer are some important examples. These temples were magnificent structures and required large sums of money and time. Later on, due to the atmosphere of religious intolerance and destruction of temples, temple building suffered a setback. This led to the development of Haveli Temple architecture after the 16th century.

The Jain temples have an important place in the history of architecture of Rajasthan. Their lay-out, composition of various parts and their form, all were in harmony with their worship and ritualism and belief system. The Dilwara temples are the most famous Jain temples. Jain temples of Ranakpur, Osian, Jaisalmer etc. are also acclaimed for their grandeur and beauty.

Eklingji Temple, Udaipur

The Lakulisha Temple at Eklingji is situated at Kailashpuri village near Udaipur on the Nathdwara highway. It was constructed in the 8th century by the Guhil ruler Bappa Rawal and was given its present form by Maharana Raimal. A tetra-headed idol made of black marble of Lord Lakulisha is placed in the sanctum sanctorum. Eklingji is the tutelary deity of the Mewar Royal family though the rulers of Mewar regard themselves as the diwan of the deity. Within the compound of the temple is also situated a Vishnu Temple built by Kumbha.

Temples of Kiradu, Barmer

The ancient name of Kiradu was ‘Kirat Koop’, which is situated on top



Temples of Kiradu, Barmer

of a hill near Hathama village, which in turn is five kms away from Khadeen Railway station. The temples of Kiradu were built in 11th-12th century. This is a cluster of five Vaishnava and Shaiva temples. The Someshwar temple is the most beautiful among these temples. With its exquisite carvings, it exhibits a beautiful synthesis of the Gupta and regional Parmar and Solanki styles. Kiradu is also famously called the Khajuraho of Rajasthan.

Jagat Shiromani Temple, Amber

The Jagat Shiromani temple was built by the Kachchhawa ruler Man Singh's wife Kankawati in memory of her son Jagat Singh. According to the tradition, the black marble idol of Krishna is the same that Mira used to worship in Chittor. Man Singh brought the idol from Chittor.

Jain Temples, Dilwara

The Dilwara temples represent the pinnacle of the Late-Medieval temple architecture. They may be said to be the outstanding specimen of Rajasthan-Gujarat Solanki style of architecture.

Of the five temples, two stand apart. The first is devoted to the first Jain Tirthankar, Rishabh Dev. It was built by a minister Vimal Shah of Chalukyan ruler of Gujrat, Bhimdeva in 1031 AD. This temple is also known by the name Vimalvasahi. The second temple is devoted to the 22nd Tirthankar Neminath. It was built by Vastupal and Tejpal in 1230 AD. This temple is also known as Luna Vasahi. All the parts of this temple – mandap, pillars, canopies and platforms – are made of white finely carved marble. Artistically, Rang-Mandap and Navachauki are the exquisite pieces of artistry.



Jain Temples, Delwara

Harshadmata Temple, Abhaneri

Abhaneri, a village in Dausa district, is famous for an eighth century Harshadmata temple. The temple is built in the Gurjar-Pratihara style. The temple is completely in ruins; originally it was a temple of Vishnu.

Shiva Temple, Badoli

The Shiva Temple at Badoli, a village in Chittor district, is built in panchayatana style. This temple is believed to be built by Mihirkula, the son of Huna king Toramana. The temple houses the sculpture of Shiv-Parvati and their retinue.

Shiva Temple, Bhandadevara

Situated in Ramgarh in Baran district, the Shiva Temple of Bhandadevara is famous as the Khajuraho of Hadoti. It was built by Malaya Varma of the Med Dynasty in the 10th century. the temple is built in panchayatana style.

Jain Temple, Ranakpur

Situated in Pali district, the Jain temple of Ranakpur is renowned for its marvelous sculptures and magnificence. Devoted to the first Tirthankar Adinath, it was built during the reign of Maharana Kumbha by Dharani Shah, a Jain trader. The temple rests on 1444 pillars, therefore it is also called khambon ka ajayabghar (a marvel on pillars). A tetra-headed idol of Adinath is enshrined in the sanctum sanctorum.

Sachchiya Mata Temple, Osian

Osian is located 57 kms south west of Jodhpur. The groups of the 8th century Hindu and Jain temples at Osian were prominent centers of Gurjar-Pratihara architecture. Among the Hindu temples the Harihar temple and Surya temples still stand out in all glory.

Established on a hillock, this is an age-old shrine that dates back to the 8th-century which was built by Upmendra, a Parmar ruler. The entrance of the temple is formed of ornately carved arches. A long flight of stairs leads to the fore-chamber where Sachchiya Mata idol is enshrined.

Saas-Bahu Temple, Nagada

Nagada is situated about 27 kms. from Udaipur. In 1026 AD, some temples were constructed by Guhil ruler Sridhar. Two temples out of these are famous as Saas-Bahu temple. Both of these temples differ only in size, as they are similarly decorated. This temple is dedicated to Vishnu (Sahasrabahu).

Palace Architecture

With the establishment of the Rajput states in Rajasthan began the construction of palaces. From Menal, Nagada, Amer etc. the ruins of early medieval palaces have been found. Small rooms, small doors, absence of windows and two cornered rooms joined with a verandah are some of the features of these buildings.

During the medieval period, as the economic prosperity rose, larger, grander and well-furnished palaces came to be built. In the beginning the palaces were simple in design and mostly without ornamentation. The palaces of Kumbha period typify these early palaces. After the 15th century, as the Rajput-Mughal relations began to grow, the influence of the Mughal architecture began to be felt on the

Rajput buildings. Fountains, small gardens, floral designs, the use of marble, vaults and arches, domes etc. became part of the Rajput palaces. All these features can be seen in the palaces of Amar Singh in Udaipur, Jagmandir of Karn Singh, Pritam Niwas of Jagat Singh II's period, Jagniwas palace, Dewan-e-Khas and Diwan-e-Aam of Amber Palace, Karn Mahal of Bikaner, Shish Mahal, Anup Mahal, Rang Mahal, Jodhpur's Phool Mahal etc.

From 17th century onwards, in the palaces of Kota, Bundi, Jaipur etc. the fusion of the Mughal and Rajput styles is all too evident. Now, Diwan-e-Aam, Diwan-e-Khas, Chitrashalas (painting galleries), Baradaris (pavilions), Gavaksh-Jharokhas (balconies) etc. became, common features of the Rajput palaces. The City Palace of Jaipur, the City Palace of Udaipur and the palaces of Deeg are outstanding examples of the fusion of Rajput-Mughal elements.

Haveli Architecture

The Haveli (mansions) architecture flourished in the 18th and the 19th centuries in Rajasthan. The Havelis were usually built by feudal lords and the merchants. The tradition of Haveli architecture first flourished in Jaipur and then it took roots in smaller places like Ramgarh, Nawalgarh, Fatehpur, Mukundgarh, Mandawa, Pilani, Sardar Shahar, Ratangarh, Lakshmangarh etc.



Mandawa Haveli

Haveli of Salim Singh in Jaisalmer, Nathmal's Haveli and Patwon ki Haveli are world famous for their stone jalis, ornate wall paintings, intricate yellow sandstone-carved jharokhas (balconies), gateways and archways. Similarly, the Havelis of Karauli, Bharatpur and Kota built with Banshi stone are also known for their stone-cutting and artistic stone-carvings. Apart from these private Havelis (mansions), later Vaishnava temples were also built on the Haveli style.

Among the Havelis of Bikaner, the Haveli of the Bachhawats, built in the second half of the 16th century by Karna Singh Bachhawat and the Havelis of Mohta, Mundara, Rampuria etc. are renowned for their architectural grandeur. The Havelis at Bikaner are constructed of red stone. Paintings decorating the walls exhibit a fusion of Mughal, Kishangarh and European painting styles.

The Havelis of Shekhawati are renowned for their colourful and vibrant paintings. More famous among the Nawalgarh Havelis are Roop Niwas Palace, Bhagat, Jalan, Poddar and Bhagerian. Similarly, some other famous Havelis are:- the

Havelis of Nathuram Poddar, Seth Jaidayal Kedia and Sitaram Singtia's Havelis in Bisau (Jhunjhunu); Seth Lalchand Goenka's Haveli in Dundlod (Jhunjhunu); Seth Radhakrishna and Kesardev Kanedia's Havelis in Mukundgarh (Jhunjhunu); Bagadian's Haveli, Chirawa (Jhunjhunu), Sone-Chandi ki Haveli in Mahansar (Jhunjhunu); Pansari ki Haveli in Shrimadhopur (Sikar); Char Chauk Haveli and Chetram's Haveli in Lakshmangarh (Sikar).

Gaurilal Biyani ki Haveli in Sikar, Tarachand Ruiya ki Haveli in Ramgarh (Sikar); Nandalal Devara ki Haveli in Fatehpur (Sikar) are famous for the murals adorning their walls. Among the Havelis in Churu, Malji ka Kamara, Ramniwas Goenka ki Haveli, Mantrion ki Haveli are some outstanding Havelis.

Bade Miyan ki Haveli, Pokharan ki Haveli, Rakhi ki Haveli in Jodhpur; Sunehari Kothi in Tonk; Baghor ki Haveli in Udaipur; Nataniyon ki Haveli, Ratnakar Pundrik ki Haveli, Purohit Pratapnarayan ji ki Haveli in Jaipur are excellent examples of Haveli architecture.

Memorials (Chhatris and Dewals), Mausoleums and Dargah

To erect memorials after the death of the men of eminence is an age-old tradition. In Rajasthan we come across the Chhatris and Dewals constructed in the memory of the ruling families and rich merchants at various places. They are an invaluable treasure of our architectural heritage. Gator in Jaipur, Jaswant Thada in Jodhpur, Chhatravilas Bagh in Kota are some important places from this point of view.

The Chhatris are beautiful fusion of Mughal and Rajput art. The Chhatri of Musi Rani and Fateh Gumbad in Alwar, Gopal Singh's Chhatri in Karauli, Chaurasi Khambon ki Chhatri in Bundi, Sethon ki Chhatri in Ramgarh, Rao Kalyanmal's Chhatri, Sawai Jai Singh's Chhatri at Gatore, Jaswant Singh's Thada in Jodhpur, Chhatris of rulers and Paliwals in Jaisalmer are remarkable pieces of architecture.

The Dargah of the Sufi Khwaja Moinuddin Chishti in Ajmer, Hamiddudin Nagori in Nagaur are matchless specimen of architecture. Some other important Dargahs are : Dargah of Diwan Shah (Kapasan), Dargah of Mitthe Shah (Gagron), Dargah of Shakkar Pir Baba (Narhad), Mazar of Abdul Pir (Bhawanpura), Mir Sahab's Dargah (Bundi), Khwaja Fakhruddin's Dargah (Sarwar), Mausoleum of Abdullah Khan (Ajmer) etc. are symbols of the synthesis of Hindu-Muslim architecture.

Architecture for Water Conservation

A large part of Rajasthan is sandy. Therefore, it was natural that the people devised techniques and methods of water conservation. This led to the development of a new genre of architecture – wells, pools, step-wells (baoris) and (tankas). Well is

a very easy and useful source of water in Rajasthan. The marble-well dug with modern technique at village Batadu in Barmer is worth visiting.

Tankas are foremost examples of water conservation architecture. Rain water was collected in the Tankas for future use. The better Tankas are found in the forts. Some of the best water reservoirs can be seen in the Jaigarh Fort of Jaipur. These Tankas are fine examples of medieval civil engineering.

Baoris were very important for the people of Rajasthan. Utility was the main reason for the construction of the Baoris, though artistic embellishments added to their beauty. These were usually constructed by the queens, queen mothers and rich merchants. Mostly the information regarding the patron, builder and the artisans was carved on the inscription related to the Baori.

The Chand Baori of Abhaneri near Bandikui is perhaps the most artistic of all the Baoris. It is believed to be built by some ruler named Chand. The queen Ramarasade of Maharana Raj Singh of Mewar built a trimukhi (tri-faced) Baori in Udaipur. Naulakha Baori near Dungarpur was built by Preimal Devi, the queen of Maharawal Askaran. Raniji ki Baori, situated in Bundi, was built by Nathavati, the queen of ruler of Bundi, Aniruddh Singh in 1699.

Lakes (Taalabs) formed the largest manmade reservoirs, which made maximum conservation of water possible in the dry and arid regions. Such lakes were generally built in the hilly areas. Usually a dam was made to block and divert the stream flowing through the passage between two hills to the lake. Some famous lakes built with this technique are the following: Pichhola (Udaipur), Gebsagar (Dungarpur), Rajsamand and Jaisamand (Dhebar). This technique was continued to be used from the 11th to 17th century. Among these lakes, Rajsamand lake has special significance. It was built to provide relief to the people in times of severe adversity. On the embankment of the lake are built three Chhatris, each having three parts. The whole structure is called Nau Chowki. These are matchless pieces of the art of carving.

Exercise

Multiple Choice Questions

1. About which fort has it been said that 'It is an armoured (Bakhtarband) fort'?
(a) Ranthambhore (b) Nahargarh
(c) Siwana (d) Taragarh
2. In which fort do we find nine identical suites ?
(a) Nahargarh (b) Taragarh
(c) Chittorgarh (d) Gagron
3. Where is the Akbar's Fort situated ?
(a) Ajmer (b) Jaipur
(c) Bikaner (d) Chittorgarh
4. Where is the Harshadmata temple situated ?
(a) Abhaneri (b) Pushkar
(c) Salasar (d) Mount Abu

Very Short Answer Type Questions

1. Name the forts which have been included in the list of 'World Heritage Sites'.
2. On which plateau is the Chittorgarh Fort situated?
3. Who was the chief architect of Kumbhalgarh?
4. Which fort is also called Sudarshangarh?
5. Which fort is also called Vellore of Rajasthan?
6. Where is the Saas-Bahu temple situated?
7. In which city is the Haveli of the Bachchhawats situated?
8. Match the following pairs:

Chhatri	Place
1. Chhatri of Gopal Singh	Jodhpur
2. Chhatri of Musi Rani	Gatore
3. Chhatri of Sawai Jai Singh	Alwar
4. Jaswant Thada	Karauli

Short Answer Type Questions

1. Write a brief note on any two Baoris of Rajasthan.
2. Write the names of five major Dargah of Rajasthan.
3. Explain briefly the main features of the Lohagarh fort.

Essay Type Questions

1. Write a detailed note on Haveli architecture of Rajasthan
2. Discuss the main characteristics of the temple architecture of Rajasthan
3. Discuss the types of forts with examples.

Project Work :

1. Visit a nearby temple and prepare a chart of its characteristics.

Imagine :

1. A foreigner friend of your wants to visit the main Havelis of Rajasthan, which Havelis would you take him to visit?

Chapter



Folk Music

The distinctive geographical environment of Rajasthan lends colourfulness to its folk life. The history of its people, social and moral ideals are all treasured in its folk music. Folk songs of Rajasthan express every context and aspect of life.

Folk music is a reflection of natural outpourings of the felt experience of the common people. The basis of the folk music are the folk songs, which are sung on various festivals and ceremonies in chorus. Use of folk instruments enhances their melody.

Rabindranath Tagore has called folk music that art of culture, which is a carrier of a pleasant and delightful message. In words of Gandhiji, ‘folk songs are the language of people, they are custodians of our culture.’

In the Standard dictionary of folklore, mythology and legend, folk song is defined thus: Folk songs are the musico-poetic compositions of that group of people whose literature is enshrined in the oral tradition.

Folk music cannot be compared with the classical music as the former is for almost every occasion – family and social functions, seasons, sacraments, festivals, gods and goddesses, ceremonials and rituals. Classical music is canonical and is required to be learnt whereas folk music is a spontaneous outpouring of the sentiments and emotions.

We can divide folk music into three categories. The first category of folk music includes those songs which are sung by people on different occasions. Second category includes those songs which evolved in a feudal environment. Many castes sang songs in praise of their patron king or feudal lords etc. to earn their bread and butter. The third category consists of songs in which regional features are abundantly visible.

Folk Songs of Men

Most of the folk songs are sung by females on the occasions of ceremonies, festivals, and celebrations. Songs associated with birth and marriage are by far more numerous than the songs for any other occasions. On the occasion of marriage, songs related to various ceremonies—sagai, badhava, chaak-bhaat, ratajaga, mayra, haldi, ghodi, bana-bani, var-nikasi, toran, hathlewa, kanwar kalewa, jeemanwar, kankandora, jala, jua-jui are sung.

The desire of love of bride and bridegroom post marriage is reflected in bana-bani songs. Before marriage, bridegroom is invited by relatives and while returning, song related to 'bindola' (bindoli) is sung. On the departure of bridegroom, at the time of ghudchadi, 'ghodi' is sung. Females of bride's family going to see the location of janvasa finds mention in 'jala' songs. The songs that are sung on the birth of a child are called 'jaccha' songs. These songs sing the praise of the expectant mother, joy of growth of family and blessings for the child.

There are many festival and celebration songs which are sung on the occasion of Gangaur, Teej, Holi, Raksha Bandhan, Deepawali, Navratri, Makar Sankranti. Gangaur and Teej are the important festivals of Rajasthan. The festival of Gangaur is organized in ritualistic manner by unmarried girls and married women for sixteen days in the month of Chaitra. The famous song of Gangaur is as follows –

*“Khelan do gangaur bhanwar mhane khelan do gangaur,
Mhari sakhiyan jove baat ho bhanwar mhane khelan do gangaur”.*

Ghoomar dance-song sung on the occasion of Teej and Gangaur, has become identical with Rajasthan. Song goes this way-

“Mhari ghoomar chhe nakhrali e maa gori ghoomar ramava mahai jasya”.

On the occasion of Teej, Teej songs are sung depicting the natural beauty of Shravan month. In the month of Falgun (last month of the Hindu calendar) at the time of Holi, groups of men singing songs like Rasiya, Hori, Dhamaal etc. can be seen in every region of Rajasthan. Among the seasonal songs of Rajasthan, songs related to winter, summer, rainy and spring season like faag, beejan, shiala, barahmaasa, holi, chaiti, and kajli, jaada are important. Songs of sawan month include choumasa, papaiyo, badli, mor and songs in praise of Indra.

Among the folk deities, Tejaji, Devji, Pabuji, Gogaji, Jhujarji, etc. had sacrificed their everything for the sake of charity, so many hymns in their praises are sung immersed in devotion. Among the folk goddesses, Sati mata, Seetla mata, Diyadi mata are worshipped with great reverence. Hymns are sung in their worship.

The verses of Meera, Kabir, Dadu, Raidas, Chandrasakhi, Bakhtawarji and

hymns of Nathpanthi and Nirguni are part of the folklore. Due to the influence of Brij culture in Bharatpur and Kaman, songs related to 'Krishna Leela and 'Languriya' songs sung by the devotees of Kela Devi are very popular in the Karauli region.

Songs pertaining to various other facets of the folk culture of Rajasthan have also been found. Through them, aspirations, emotions and contexts or incidents are presented by making certain things or objects the vehicle of expression. Such songs include Indoni, Kangsiyo, Gorband, Panihari, Loor, Olun, Supna, Hichki, Mumal, Kurjan, Kajaliya, Kaga. The krida songs of children and Kaman songs related to witchcraft also reflect the beauty of the folk music.

Folk Songs of Professional Castes

In Rajasthan many castes adopted music as their profession. These castes are Dholi, Mirasi, Langa, Dhadi, Kalawant, Bhat, Rav, Jogi, Kamad, Vairagi, Gandharva, Bhopey, Bhawai, Kalbeliya, Kathik etc. Their music is refined, emotional, varied and wide ranging. Like khayal and thumri they are adorned with short taans, small embellishments (murkiyan) and jhataka. These songs bear resemblance with many ragas like Mand, Des, Sorath, Maru, Paraj, Kalingda, Jjogiya, Asawari, Bilawal, Peelu, Khamaj etc.

Mand singing of Rajasthan is famous the world over. The song padharo mahare des by famous mand singer Padma Shri Allah Jillai Bai is an open invitation to tourists to visit Rajasthan. Various types of mand are prevalent in different areas with some variations, e.g., Udaipur Ki Mand, Jodhpur Ki Mand, Jaipur-Bikaner Ki Mand, Jaisalmer Ki Mand etc.

Most of the couplets here are based on ragas Des and Sorath. The heroic songs sung by the commercial castes during wars are based on Sindhu and Maru ragas.

Regional Folk Songs

In Rajasthan, geographically, various kinds of landforms – desert, hilly region and plains are present. Songs of desert regions like Barmer, Jaisalmer, Bikaner, Jodhpur etc. are very melodious. Due to free and unrestrained environs, the folk songs here are sung on high octave and full throated with long taans. Kurjaa, Pipli, Rattan Rano, Mumal, Ghughri, Kevda are some outstanding folk songs of this region. Kamad, Bhopey, Langas, Mirasi, Kalawant are the major musician castes of the region.

In the southern hilly region of Rajasthan like Udaipur, Dungarpur, Banswara, Pratapgarh, Sirohi and Abu, group-singing is favoured more than solos or duets. This region is inhabited by Bhil, Meena, Girasiya, Sehriya tribes. The tunes of their songs are simple, short and with limited notes. The main songs of Mewar area are geet

patelya, bichhiyo, lalar, machar, nokhila, thari unta ri aswari, navri aswari, shikar etc.

The famous song of the Bhils of northern Mewar is humseedo which is sung by male and female together.

Jaipur, Kota, Alwar, Bharatpur, Karauli and Dholpur make up the flat plains of Rajasthan. Here, linguistically and compositionally diverse songs are prevalent; there is predominance of bhakti and shringar ras songs in these regions.

All in all, Rajasthan has had a rich tradition of folk music. Shringar rasa songs, especially those depicting the pangs of separation of the beloved who has gone to foreign lands (viyog shringar) to earn livelihood, are the most popular and more numerous than the songs of any other kind. In popularity, after the Shringar rasa songs come the shanta rasa and veer rasa evoking songs.

Sport Songs of Children (Bachchon ke Khel Geet)

Sports form an important part of day's routine of boys and girls. Song and poem make the sport more interesting. The tunes of these songs are simple and yet melodious.

1. Kaan katarni, kaan katarni chabbak chaiya chabbak chaiya, bol mera bhaiya
2. Tempo ghodi phool gulab ro
3. Kakad vail matira pakya tindsian ka tora lagya, Rajaji Rajaji kholo kunwad (for small kids)
4. Machli machli ktno pani? haan miyaji itno pani (for small kids)
5. Mhara mahailan pache kun hai ?

15 days before Deepawali, boys and girls often go from house to house singing. Songs of boys are called 'lovadi' or 'harni' and songs sung by girls are called 'ghadalyo'. This practice is prevalent in Mewar.

Folk music of Rajasthan: Devilal Samar; page-57-58

Do You Know?

1. Occasions for the songs of men – bhajans, chang songs on Holi, dhamaal, pernoctation (ratri jagran) in temples, keertan etc.
2. Occasions for the songs of young boys– chowk chyanani (Ganesh Chaturthi festival), songs of dhaff, dhamaals, bhajans sung on

pernoctation (ratri jagran) in temples.

3. Occasions for the songs of female– Holi, Teej (Chomasa), Gangaur (Ghoomar) marriage, birth of a boy, ratijage, harjas, bara masiye, sheetla, on the arrival of guest, kartik snan, jaccha, jaat, jadule and fairs.
4. Occasions for the songs of young girls – Gangaur, arrival of brother-in-law, festival of chanachat, teej (songs of swings), holi and Deepawali.

Exercise

Multiple Choice Questions

1. What is Pateliya, Bichhiyon, and Lalar ?
(a) Folk Dance (b) Folk Songs
(c) Folk Drama (d) Playing Instruments
2. Languriya song is related to which god / goddess ?
(a) Jeen Mata (b) Khatushyam ji
(c) Kaila Devi (d) Shree Mahaveer ji
3. What is the reason for the popularity of Allah Jillai Bai ?
(a) Maand singing (b) Dance
(c) Kurja singing (d) RavanHathha

Very Short Answer Type Questions

1. Name four folk songs that are sung on the occasion of marriages.
2. Write two lines of the song sung on the occasion of Gangaur.
3. Name the folk songs sung by men on Holi.
4. Mayra, haldi, ghodi, etc. folk songs are sung on what occasion?
5. On what occasion is the folk song 'Jaccha' sung?

Short Answer Type Questions

1. In how many categories are the folk songs of Rajasthan divided? Explain.
2. Describe the major castes of Rajasthan, which have adopted music as a profession.

3. Name the different songs which represent the folk culture of Rajasthan.
4. How is folk music different from classical music? Throw some light.

Essay Type Questions

1. Write an article on the folk songs sung by common people/general public.
2. Write an essay on the folk songs of the commercial castes and regional folk songs.

Project work :

1. Attend a wedding ceremony in your area and write about the different folk songs in your notebook.
2. What are the different folk songs sung in different regions of India? Find them and locate them on a map.

Imagine :

1. Your elder brother is getting married, which folk songs will be sung on this occasion?

Chapter



Folk Dances and Folk Theatre of Rajasthan

Folk Dance

Rajasthan has been a colourful land of various arts including dances, hence the sobriquet Rangeela Rajasthan. The uncomplicated movement of the body in harmony with the rhythm of some tune or a song is called folk dance.

Unlike classical dance, folk dance does not follow strict rhythm or beat. These folk dances of the common folk are the artistic expression of their lives. The tradition of folk dance has continued for centuries which is in tune with colorful costumes and area-specific traditions on occasions of folk festivals, fairs, local rituals etc.

The folk dances are influenced by geographical locations, social customs etc. The famous connoisseur of art and the founder of Lok Kala Mandal of Udaipur, Devi Lal Samar, has divided the folk dances of Rajasthan in three types on the basis of the geographical features of the regions of their prevalence – hilly, Rajasthani, and dances of eastern plains (purvi maidani).

Some folk dances have become the identity of specific regions of Rajasthan. These have been discussed below :

Gair Dance

Gair is the famous folk dance of Mewar and Barmer region. Men with wooden sticks in their hands dance in circles on the occasion of Holi. As this dance is performed in circles, it is called “gair” and the dancers are called ‘gairiye’. The basic structure of gair dance of Mewar and Barmer is same. The difference is in the movement and the process of the formation of groups. The main instruments used are dhol, bankiya and thali.

Gindar Dance

This famous dance of Shekhawati region continues for a week during days of

Holi. Men dance to the beats of the nagada and with every beat of nagada, the men strike their sticks. This dance is purely for men. The instruments used in this dance are dhol, tambourine, and chang. Songs related to Holi are also sung. Some men dress as women and participate in this dance and are called gangaur. The men wear a variety of disguises like saint, hunter, seth-sethani, bride groom, sardar, pathan, priest, magician, etc.

Kachhi Ghodi Dance

This is the commercial folk dance of the regions of Shekhawati and Kuchaman, Parbatsar, Deedwana etc. This dance is performed on the occasion of marriages. The instruments used are dhol or drum and thali. The dancer dresses up like a warrior and dances with a sword in his hand, mounted on a horse made of wood and cloth.

Chang Dance

This dance is performed by men during the festival of Holi in Shekhawati region. In this dance, every man dances in a circle playing chang. Then they gather in the middle of the circle and sing songs of merriment and Holi.

Dandiya Dance

This is the famous dance of Marwar which is performed after Holi. A group of 20-25 men dance in a circle with dandiyas in their hands. The singers and the nagada and shehnai players sit in the middle square of the field. Men sing lok-khayal and Holi songs in laya or rhythm. These songs are primarily in praise of Bhaironji of Badhali. The dresses worn by the dancers are of kings, saints, Shiv, Ramchandra, Krishna, queens, Sita etc. The guise of the king resembles that of the ancient rulers of Marwar.

Agni Dance

The famous Agni dance of Jasanathi cult originated in Katriyasar village of Bikaner. The disciples of the dancers of Jasanathi sect are the people of Jat siddh tribe. Only men take part in this dance. The pile of embers is called 'Dhuna'. The dancers dance in front of their gurus and while chanting 'fatefate' they step onto the 'Dhuna'. The dancers use the embers and present everyday actions such as ploughing the field, cracking water melon etc. artistically. The blend of fire with raag and faag (songs sung during Holi) is rare and unique feature of this dance.

Ghudla

Ghudla is the famous folk dance of Jodhpur. This dance is performed only by women. In this dance, women carry perforated pots on their heads with burning lamps inside. This pot is called ghudla.

Dhol Dance

Dhol dance is a famous folk dance of Jalore. This dance is performed by the men of Dholi and Bhil castes on the occasion of weddings. Former Chief Minister Mr. Jayanarayan Vyas helped these professional dancers to earn recognition and acclaim. In this dance 4-5 drums are played simultaneously. The drummer starts playing the dhol in 'thaakna' style. Once 'thaakna' stops, the men, some with swords in their mouth, some with sticks in their hands, some with handkerchiefs around their arms start dancing to a rhythm.

Bum Dance

This is a famous folk dance of Bharatpur and Alwar region. This dance is performed by men to celebrate coming of the new harvest in the month of Fagun. In this dance, a big nagada called bum is played while standing with two thick sticks. Along with nagada, the other instruments like thali, chimta, dholak, etc are used.

Ghoomar

Famous as the dance of the Rajasthan state, Ghoomar is a popular dance performed by women on auspicious occasions, festivals etc. The circumference of the lehenga which spreads in a circular form is called 'ghumm'. The instruments used are dhol, nagada, clarinet, etc. The repeated spin in this dance along with flexible hand movements make the dance impressive.

Garba

Gujarat and Rajasthan's cultural fusion can be seen in Garba. This dance is very popular in Dungarpur and Banswara. This is performed during Navratri in worship of goddess Durga. This dance is performed in three styles. The first style is worship of power. Women place a perforated earthen pot with a lamp burning in side, on their head and dance moving in circles. The second form of Garba takes the form of presentation of the love of Radha-Krishna, Gopas and Gopis. In the third form, themes depicting the beauty of the folk life are presented, such as women fetching water, the emotions of a newlywed bride, women busy with household chores, etc.

Valar Dance

This dance performed by men and women is a famous dance of Garasiya tribe of the Sirohi region. No instrument is used in this slow-paced dance. This dance is performed in semi circles. It has two semi circles with women form the inner while the men form the outer circle. The dance starts by a man holding an umbrella or a sword in his hand.

Bhawai Dance

Among the commercial folk dances of Rajasthan, 'Bhawai' is very famous for its extraordinary lithe body movements, exceptional body balance and variations of rhythm. Some of its specialities are creating a lotus flower by flashing colourful turbans in the air, dance with 7-8 earthen pots on the head, picking up a handkerchief lying on the floor with lips, dancing on the edges of glass and plates, and dancing on the edges of swords and pieces of glass. In Udaipur region, this dance is performed in many names and themes – Shankarya, Surdas, Boti, Dhokri, Bikaji and Dhola-Maru. The famous artistes of this dance form are Roop Singh Shekhawat, Dayaram and Tara Sharma. Only trained dancers can perform this dance.

Terah Taali Dance

Kamad caste sing the glory of Baba Ramdev ji through this Tera taali dance. Kamad women present this song in festivals and fairs. The men play tanpura, cymbals and chautara. This dance is performed with 13 cymbals (manjira) tied on various parts of the body – nine cymbals on the right leg, one on each arm above the elbow, and one held in each hand. A beautiful sound is created by hitting the cymbals on the various parts of the body with the cymbals in the hands. Mangi bai and Lakshman Das are the prominent dancers of this dance form.

Do you Know?

In 2010, UNESCO included Kalbeliya dance form in its intangible heritage list. The famous dancer of this dance type, Gulabo, brought fame to this dance in India and abroad.

Among other dances Neja , Ramani, War dance, Hathimana, Ghoomra, etc. are the dances of the Bheel tribes. Ghoomar, Gaur, Jawara, Moriya, Loor, Kood, Mandal, etc. are the dances performed by the Garasiya tribe. Indoni, Panihari, Bagadiya, Shankariya, Chakri, etc. are the dances of the Kalbeliyas. Chari and Jhoomar dances are performed by the Gurjars and the fish dance is performed by the Banjaras. Chakri, Dhakad etc. are the dances of the Kanjars. Hunting dance is the folk dance of the Sehariya tribe. Mavliya is Kathaudi tribe's dance.

Folk Theatre

The tradition of the folk theatre is very old. The themes for the theatre are picked from the stories, dialogues, and songs already popular among the people and are in tune with their concerns. These dramas are performed for the entertainment of the common man by the common man. In present times, apart from picking up themes from historical, mythological, and other subjects of the folklore, the folk

theatre also makes political, administrative, economic and other current issues of concerned public its subject.

The folk dramas of Rajasthan are kaleidoscopic and have taken varied forms. In the hilly regions of the Aravali, one gets to see a glimpse of the vibrant culture of Bheels, Meenas, Banjaras, Sehariyas, and Garasiyas. Their natural environment, their belief in gods and goddesses and their zest for life fill their dances, dramas, and colourful attires with fulness and colour.

In the desert regions of Rajasthan, the hard-working people are entertained by professional castes like Nat, Mirasi and Bhat. Their conversations primarily are satirical and humorous.

In the folk dramas of Alwar and Bharatpur region, one can witness the blending of folk cultures of Rajasthan, Haryana and Uttar Pradesh. On the folk theatre of Dholpur and Sawai Madhopur, influence of the Braj culture is clearly visible. Folk dramas prevalent in Rajasthan are as follows :

Khyal

Khyal has been counted among the folk dramas of Rajasthan right from the beginning of 18th century. The themes of the khyals are generally related to mythologies and sagas of valour which contain some historical elements too. Due to geographical variations, these khyals adopted different forms. Some of the important khyal forms are as follows-

(1) Kuchamani Khyal

Kuchamani khyal was started by the famous folk dramatist Lachhi Ram. He fused his style into the tradition of khyals. Chand Nilgiri, Rao Ridamal and Meera Mangal are the main khyals created by Lachhi Ram. Ugam Raj is also one of the main artistes of the Kuchamani khyal. The features of this style are as follows :

- (a) Its form is like an opera.
- (b) Predominance of folk songs.
- (c) Performed in an open theatre.
- (d) The female characters are played by men
- (e) In this khyal, players of dhol, sarangi, clarinet, and dholak are the main accompanists.
- (f) The language is very simple and the subjects are based on social humour.

(2) Shekhawati khyal

The most prominent artiste of this style is Nanu Ram of Chirawa. The main khyals among his self-composed khyals are Heer Ranjha, Harichand, Bhartrihari, Jaydev Kalali, Dhola Marwan and Alha Dev. The main features of this folk drama style are-

- (a) Impressive foot-movement.
- (b) Simple language and simple postures.
- (c) Primarily harmonium, sarangi, clarinet, flute, nakkara, and dholak are the accompanying instruments.

Khyals of Duliya Rana, a disciple of Nanu Ram are very famous. Lyrical dialogues make his khyals literary and suitable for theatre. Only the family members of Duliya Rana have been bearing the expenses incurred in maintaining these khyals.

(3) Jaipuri Khyal

The artistes of Gunijankhana take part in Jaipuri khyal. There are certain features of this khyal which make it different from other khyals. These are :

- (a) The role of female characters is played by women
- (b) This khyal is not rigid, that is why there is a lot of scope of for experimentation.
- (c) This khyal is a beautiful fusion of contemporary news, poetry, music, songs and dance.
- (d) Some popular khyals of this style are Jogi-Jogan, Kan-Goojri, Miyan-Biboo, Pathan, Raseeli Tambolan etc.

(4) Hela Khyal

Hela khyal is a folk theatre of Dausa, Lalsot and Sawai Madhopur regions. The key motivator of this khyal was a poet called Hela. Bum (badaa nagaadaa) is used to mark the beginning of this khyal. Kettledrum (naubat) is another instrument that is played. One of the special features of this khyal is the artistes giving out a long and loud cry (Hela Dena).

(5) Kanhaiya Khyal

Kanhaiya khyal is the famous folk drama of Karauli, Sawai Madhopur, Dhaulpur, Bharatpur, and Dausa regions. The main story told in this khyal is called 'Kahan' and the main character is called 'Mediya.'

(6) Turra Kalangi Khyal

Mewar saints Shah Ali and Tukangir founded the Turra Kalangi Khyal 400 years ago. Turra is a symbol for Shiv and Kalangi of Parvati. Tukangeer represented the Turra party whereas Shah Ali represented the Kalangi party. Their poetry compositions, which were known as ‘Dangal’, were the vehicle to communicate their ideas of Shiva-Shakti to the people. Their dialogues are called ‘Bol’ and they are poetic. The very first khyal which was played with in this style (Turra Kalangi) was called ‘The Khyal of Turra Kalangi’. It is non-commercial. In it, 20 feet high theatre is built and its decoration is done completely in Rajasthani style. In this folk theatre there is always a chance for the audience to participate in the performance. Chang is also played in this drama.

The main centres of this khyal are Ghosoonda, Chittor, Nimbaheda and Nimach (Madhya Pradesh). Prominent artistes of this Khyal are Soni Jaydayal, Chetram, Hameed Beg, Tarachand, and Thakur Onkar Singh.

Gavri

‘Gavri’ of Bhils of Mewar is unique in its instrumental music, dialogues and presentation of the folk-culture of Mewar. There are dance dramas based on the mythological stories, folklores and folk life. Gavri is a religious folk drama based on the story of Shiv-Bhasmasur.

On the second day of the festival of Raksha Bandhan, on Bhadva Krishna Pratipada (sixth month of the Hindu calendar), Bhopa takes the permission of Kheda Devi to present Gavri. After this, the dresses of the characters are made. Characters bow down in the temples and invoke lakhs of gods and goddesses, 64 Yoginis and 52 Bherus. Gavri is played for 45 days. During this period alcohol, meat, and green vegetables are prohibited. The village from where Gavri starts, bears its expenses.

The chief character of Gavri, Boodia and prayers are sung in his respect. ‘Raiyan’ in the form of a female is the symbol of Parvati and Vishnu. Jhamatya recites the poem in the local dialect. Kutkadiya acts as a facilitator by repeating it. ‘Budiya’ complements Kutkadiya in his dialogues. The other characters are called ‘Khela’. In Gavri there are only male characters. The ‘acts’ played are Ganpati, Bhamariya, Bheawad, Meena, Kaan-Goojari, Jogi, Khadliya Bhoot, Lakha Banjara, Natadi and Maata and Sher.

Rammatt

On the occasion of Holi, Rammatt has a special place among the various kinds of popular folk-entertainment of Rajasthan. The main centres, where Rammatt is organised are Jaisalmer, Phalodi and Bikaner. The poetic works composed on the

famous folk heroes and great personalities of Rajasthan are enacted on the stage. Maniram Vyas, Tulsiram, Phagu Maharaj, Sua Maharaj, Tej Kavi (Jaisalmer) are the prominent writers of Rammat. Tej Kavi Jaisalmeri started the coliseum of Rammat under the banner of Sri Krishna Company. In 1943, he wrote 'swatantra bavani' and presented it to Gandhiji.

One of the notable features of Rammat is its literary quality. In these times of professionalism Rammat still remains a popular form of folk drama. The stage for Rammat is set in an open colony or mandi (a courtyard of the market). A throne is made with a canopy on big wooden planks for king and queen to sit.

The spectators sit around the main stage and on the stage, in a corner, sit the players of the nagada, tabla, jhanjh, pair of tongs, tandoora, dholak and harmonium. The characters exhibit their talent by dancing to the lyrics of 'teriye'.

The more famous Rammats of Bikaner are – Rammat of Amar Singh Rathore of Acharyon ki Chowk, Bisson ke Chauk ke Chaubel Nautanki ki Rammat, Kikani Vyason ke Chowk ki Rammat.

Tamasha

Tamasha is the famous folk theatre of Jaipur. It started during the reign of Maharaja Pratap Singh. Bhatt family traditionally does public staging of Tamasha even today. Phool Ji Bhatt, Gopi Kishan Bhatt and Vasudev Bhatt have kept alive this tradition of Tamasha. Gopichand and Heer Raanjha are the main Tamashas. Tamasha is played on an open stage, which is called 'akhada'. Music, dance and song predominate in a Tamasha performance.

Swaang

Swaang means to dress up and do makeup to present oneself like a particular historical, mythological or famous character or like a goddess or a god. Swaang is more popular in villages. Its artist is called 'behrupiya' (impersonator). The most famous artiste of this almost extinct art is Parshuram of Kelwa. One famous artiste Janki Lal Bhand (Bhilwara) has represented Rajasthan in the Bharat Utsavs.

Do you know?

The Swaang, which is played as an imitation of bride and groom by the females of the groom's side, when the groom's procession leaves for the bride's house, is called tuntiya, tuntki or khodya. In this swaang, one woman plays the groom and the other the bride and a sham marriage ceremony is performed. The only objective behind performing this act is to keep both bride and groom safe from mental and physical suffering.

Leela Natya

Leela Natya holds an important place among the Rajasthani folk theatres. Apart from Ramleela and Raslila, there are other forms of lilas which are prevalent, such as Ravlon ki Ramat, Samaya, Gavri, Lila of Sankadikas, Gor lilas of Garasiyas. The childhood and adolescence acts of lord Krishna are presented in Raslilas. There are many troupes of raslila in Phulera, Jaipur, Asalpur, Hardauna, Gunda etc. The primary purpose of Ramlila is the live depiction of the tale of Lord Ram's life. In its presentation, Bharatpur, Patuda and Bisau have their own separate identity. The main objective of the Ramlila is to present various episodes of Ram's life. Dance, songs and various instruments are used in this style.

Gor organised by Garasiyas on the fourteenth day of Vaishakh (the second month of the Hindu Calender) shukl paksha (moon lit half of the month) is known as bhakhyor ki gangaur. On this occasion, the Garasiya women dance with the wooden images of Gor and Hansar on their heads. In the middle of them, the male displays swordplay with a mask.

Lilas of the Sankadikas are very popular in Rajasthan. The main areas of these lilas are Ghosunda and Bassi. In Ghosunda, the lila of Radha-Krishan and other raslilas are organized. The faces of incarnations are covered with various types of masks. In Bassi, the tableaux of Brahma, Ganesh, Kalika, Hiranyakashyap and Nrisingh Avatar are also put on a show.

Nautanki

Nautanki is popular in Dholpur, Karauli, Alwar, Gangapur, Bharatpur and Sawai Madhopur. The important plays of nautanki are - Roop Basant, Nakabposh, Satyavadi Harishchandra, Raja Bhartrahari etc. These are mostly organised on the occasion of marriage, social functions, fairs, and public festivities (lokotsavas).

Chaar Baint

This is a famous folk drama of Tonk. This is played in the form of music-contest (sangit dangal). This was started by Karim Khan Nihang during the reign of Nawab Faizulla Khan of Tonk. In this, the singer, while standing on his knees plays his tambourine and conveys his talk through singing.

Exercise

Multiple Choice Questions

1. Gindar dance is associated with which region ?
(a) Mewar (b) Marwar
(c) Shekhawati (d) Barmer
2. With which occasion is the Kacchi Ghodi dance associated ?
(a) Holi (b) Vivah
(c) Teej (d) Navratra
3. Dhol dance is associated with which district?
(a) Jalore (b) Sikar
(c) Jaipur (d) Pratapgarh
4. Lacchiram is related to which folk drama ?
(a) Shekhawati khayal (b) Kuchamani khayal
(c) Jaipuri khayal (d) Hela khayal
5. Chaar Baint is the famous folk drama of-
(a) Dausa (b) Tonk
(c) Jaisalmer (d) Kota

Very Short Answer Type Questions

1. What do you understand by 'Swaang'?
2. During whose reign folk drama 'tamasha' started?
3. Who presented a copy of swatantra baavni to Gandhiji?
4. Hela khayal is the famous folk drama of which region?
5. Who is the folk deity worshipped in Terahtaali dance?
6. Which musical instruments are used in Gair dance?
7. Agni dance belongs to which cult?
8. Name the important artists of Bhawai dance.

Short Answer Type Questions

1. Write a note on Ghoomar dance.
2. Describe different physical moves manifested during Bhawai dance.
3. Write a short note on folk drama Chha Bhatti.
4. Nautanki/gimmick is popular in which region of Rajasthan? It is organised on which occasion?

Essay Type Questions

1. Write a detailed note on various folk dances of Rajasthan.
2. While describing khayal natya, explain its main features.
3. Describe characteristics of Lila natya/dramas.

Project Work :

1. Prepare a chart showing a table of various dances and the places and occasions associated with them.

Imagine :

1. You are an artist of the swang folk drama, prepare a list of the swangs you will put on.

Chapter



Rajasthani Language and Literature

Rajasthani language refers to the mother tongue of the people of Rajasthan. Marubhasha, which was the language of Western Rajasthan, was also one of the 18 native languages mentioned in Kuvalayamala written by Udyottan Suri in Vikram Samvata 835 (913 A.D).

It was George Abraham Grierson who first used the term Rajasthani in 1912 in the Linguistic Survey of India for the languages of Rajasthan. He used this term as a collective noun for various languages spoken in the region. Now, this term has become popular denoting the languages of the Rajasthan state. Marwari, Mewari, Dhundari, Mewati, Hadoti etc. are the various dialects or sub dialects of this language.

Origin and Development of Rajasthani Language

Till the 10th century AD, the language spoken in the region now called Rajasthan was greatly influenced by the *Apabhramśa* languages which were spoken in Western India. Though the origin of Rajasthani language dates back to 11th -12th century AD, but after the 16th century, Rajasthani Language developed as an independent language. Regarding the development of Rajasthani Language, it can be said that 'Vedic Sanskrit' is the mother of all Indian languages, which, due to its linguistic intricacies, was later converted into laukik (secular) Sanskrit. When laukik Sanskrit became rigid and jargoned, it was replaced by Pali. When Pali began to deviate away from the people, it got replaced by Prakrit. As it is believed that language flows from simple to complex, so when Prakrit grew abstruse, then Apabhramśa evolved in different forms in different areas. Rajasthani language also developed from *Apabhramśa*.

Generally, three *Apabhramśa* languages– Shaurseni apabhransha, Nagar apabhransha and Marugurjari apabhransha—are referred to vis-à-vis the development

of the Rajasthani language and every scholar interprets the role of Apabhramśa in his own way. Among all the interpretations, the one that propounds that Rajasthani evolved out of 'Marugurjari Apabhramśa' seems more appropriate. According to this view Marubhasha (Rajasthani) evolved from Marugurjari Apabhramśa and Gujarati language evolved from Gurjari. Both these languages, Rajasthani and Gujarati, evince grammatical similarities too.

Regional Dialects

Dr. Grierson has divided Rajasthani dialects in five main groups. But broadly Rajasthani dialects can be divided into two categories-

1. Western Rajasthani: Marwari, Mewari, Bagdi, Shekhawati.
2. Eastern Rajasthani: Dhundari, Hadoti, Mewati, Ahirwati (Rathi).

Important Dialects of Rajasthani

Marwari – Historically and geographically, Marwar holds an important place in the Annals of Rajasthan. Geographical area of Marwar has remained very vast and the dialect spoken in this area is called Marwari. This is the reason why Marwari is very important among all the Rajasthani dialects and relatively more literature has been produced in this dialect. Due to this reason, sometimes, it is regarded as synonymous with Rajasthani. The erstwhile Marwar state occupied the western parts of Rajasthan, which is why Marwari is also called the dialect of the Western Rajasthan.

In present times, Jodhpur, Nagaur, Jaisalmer, Pali and parts of Shekhawati are affiliated to this dialect. Thali and Gorwari are its sub dialects.

Mewari – Broadly speaking, the of the region under the erstwhile Mewar State is Mewari. The literary tradition of Mewari has also been very rich. The literary achievements of the Mewari writers are comparable to those of the Marwari writers.

In modern Rajasthan, the area of Udaipur, Chittorgarh, Rajsamand and Bhilwara can be called the area of Mewari dialect. The dialect spoken in the hilly regions of Mewar is called Parvati Mewari and the dialect spoken in the plains is called 'Maidani Mewari'.

Dhundari – Dhundari is the dialect spoken in the ancient Dhundar region, which has remained associated with the Amber State. An important feature of this dialect is the usage of word, Chhe. The use of this word indicates the Gujarat influence on this dialect.

The area of Jaipur, Dausa, Dudu is called Dhundar. Torawati, Rajawati, Nagarchola etc. are its subdialects.

Hadoti – The dialect spoken in the region that was ruled by the Hada Rajputs has been called the Hadoti dialect. In this dialect also we can see the use of word Chhe (छे) just as in Dhundari.

Hadoti is the dialect of Kota, Bundi, Jhalawar and Baran region.

Mewati – The area of Alwar and parts of Bharatpur is also known as Mewat and the dialect spoken here is Mewati. The scope of this language extends to the areas of Haryana around Rajasthan. In the areas close to Bharatpur we can see the influence of Brij language on this dialect.

Wagadi – The language spoken in the Wagad area of Rajasthan is called Wagdi. This language is spoken in the areas of Banswara, Dungarpur and the nearby hilly areas. A clear Gujarati influence can be seen on this language.

Malawi – Since the ancient times Malwa has remained closely connected with Rajasthan, therefore, the impact of the Malawi dialect can be seen on the dialect spoken in the areas of Rajasthan which were in close proximity to Malwa. It is very difficult to distinguish between the dialects spoken in these areas and Malawi. Therefore, Malawi is also considered as a dialect of Rajasthani. The area this dialect in Rajasthan is Pratapgarh. Ratlam, Jhabua etc. are the areas of Madhya Pradesh where this dialect is spoken. ‘Rangdi and Neemadi’ are its sub dialects.

Shekhawati – The region called Shekhawati was named after Rao Shekha. The dialect spoken in this areas is called Shekhawati. Today the areas of Churu, Jhunjhunu, Hanumangarh, Suratgarh and Ganganagar are the area of this dialect.

Bhili and other Hilly Dialects – In Rajasthan a major part of the tribal population still resides in the hilly regions. Among these tribes, Bhil, Meena, Garasiya are some of the more important tribes. In these tracts, population wise, the Bhils predominate. Therefore, Bhili is the main dialect of this region.

Thus, we may say that languages evolve out of the dialects. And the Rajasthani language evolved out of the dialects of the various communities residing in Rajasthan.

Rajasthani literature

History and Tradition of Rajasthani Literature– The early literature of Rajasthani is available in the form of inscriptions. The literature which is engraved on inscriptions, coins and seals is called archival literature. Though the body of literature available in this form is meagre, but whatever material is available is of great literary and historical importance.

The influence of the oral tradition on Rajasthani literature is clearly visible. It

retains many features of the oral or folk literature. The oral tradition, generally, is an exhaustive repository of the experience of the people of all spheres of life.

The historical tradition of Rajasthani literature may be presented in the following form -

S.No.	Period	Trend	Chronology
1.	Ancient Period	Viragatha Period	1050-1450 AD
2.	Pre-Medieval Period	Bhakti Period	1450 -1650 AD
3.	Post Medieval Period	Shringaar, Riti and Niti Period	1650-1850 AD
4.	Modern Period	Period representing diverse tendencies and rise of new genres	1850 AD - To date

1. Ancient Period – Viragatha Period (1050-1450 AD)

India has faced continuous incursions since the ancient period through its western borders. The incursions affected this region deeply. Its rulers had to contend with these attacks. In such a situation, to keep the morale of the society high, tales of the heroic deeds of its heroes were composed in poetic form. Due to the predominance of the heroic poetry during this period, it came to be called the Viragatha Period. An important work of this period is Rannmal Chhand of Sridhar Vyas. The Jain works of this period are also worth mentioning.

2. Pre-Medieval Period – Bhakti Period (1450 -1650 AD) –

Rajasthan has a long history of conflict and wars and these wars deeply affected its religion and culture. These conflicts gave rise to political expansionism and propagation of religion. The political strife was a challenge to peace and tranquility. In these conditions common man sought refuge in devotion (Bhakti) to God. These were the times when we see rise of Bhakti Movement propagated by the bhakti saints who showed the path to the common man. They tried to give a concrete form to the dream of ideal society by eradicating all discrimination through their teachings. Due to the predominance of the compositions of these saints and the devotees, this period is called bhakti period.

During this period many a saint established their own sects, which became very popular among the masses. The important sects of this period are Ramsnehi, Nathpanth, Alakhiya, Vishnoi and Jasnathi. These sects emphasized on the importance of remembering God all the time (naam smaran), worshipping the God

without attributes (nirguna Ishwar) importance of guru and eradication of caste discrimination. They declared, 'Nobody should care for the caste, one who remembers God, belongs to God.' (jaat-pant poochai na koi, hari ko bhajai so hari ko hoi).

Along with the Nirgun saints, there was another stream of bhakti propagated by the sagun saint-poets, the worshippers of God with attributes (sagun Ishwar) who also invoked and glorified their God through their compositions. The verses of Bhakt Shiromani Meera Bai, Veli Kisan Rukmani Ri by Prithviraj Rathore, Ramraso of Madhudas Dadhwadiya, Harirasos of Isardas, Naag Daman of Devyaan Sayanji Jhoola are some major compositions of the Sagun bhakta poets.

3. Post Medieval Period – Shringar or Riti Period (1650-1850 A.D.) –

The post-medieval Rajasthani literature dealt with diverse themes. This period was of political tranquility. Rulers gave patronage to artists and authors who developed diverse dimensions of literature and art. In this period works focusing on shringar or riti and niti were composed. The folktales of romance became the subject of many works. Some important works of this period include Raghunath Rupak of Kavi Manchharam, evocative didactic (nitikarak) poetry 'Rajiya ra Sortha', 'Chakariya ra Sortha', 'Bheriya ra Sortha', 'Motiya ra Sortha' etc.

4. Modern Period- Period of different subjects and genres (1850 AD-till date)

After the First Indian War of Independence (1857), a new consciousness arose in the society which impacted almost every class of society and even literature did not remain untouched. A new consciousness developed in literature which marks the beginning of the modern period in literature.

The dawn of the new consciousness in literature was announced by Kaviraja Bankidas of Marwar and Suryamal Misran of Bundi. Their revolutionary ideas awakened the society and this awakening was carried forward by the future generations of writers. This awakening culminated in the achievement of freedom by the country.

In the sphere of modern Rajasthani literature – both in poetry and prose, a lot of writers have been contributing and enriching it.

Genres of Rajasthani Prose and Poetry

Khyat

Rulers of princely states have treasured the accounts of their valour, victories and other important deeds by getting their history written by the chroniclers. These accounts are called Khyats. Many Khyats were written during the medieval period.

Some of the more famous Khyats are Dayaldas ri Khyat' by Dayaldas which is an account of the history from Rao Bika of Bikaner to Maharaja Anup Singh. Bankidas ri Khyat, Jodhpur Rajya ri Khyat etc. are some other khyats Munhta Nainsi ri Khyat by Munhta Nainsi is a preeminent work of the khyat tradition.

Vachnika

Derived from the sanskrit word vachan Vachnika emerged as a genre of literature during the medieval period. Vachnika is written in a rhyming prose-poetry form. The two most famous Vachnikas are Achaldas Khinchi ri Vachnika by Shivdas Gaadan and Khidiya Jagga ri Kahi (as told by) by Rathore Rattan Singh

Dawavait

Dawavait is another form of artistic prose, quite similar to Vachnika. Vachnika was written in Rajasthani, whereas in Dawavait Urdu and Persian words are used as well. The Dawavait sing the glory of the protagonist of the story. Akhmaal Deora ri Dawavait, Maharana Jawan Singh ri Dawavait, Raja Jai Singh ri Dawavait are some major Dawavait texts.

Vaat

Vaat is a genre just like telling and listening a story. The storyteller goes on telling the story and the listener responds with a 'yes' from time to time to show that he is listening to the story with interest. These vaats throw light on the various aspects of life – war, dharma, philosophy, entertainment and so on. Vaats are available in three forms – prose, poetry and prose-poetry. Rao Amar Singh ji ri Vaat, Khinchiya ri Vaat, Pabuji ri Vaat, Kanhad de ri Vaat, Achaldas Khinchi ri Vaat are some important works of this genre.

Jhamaal

Jhamaal is metric verse of Rajasthani poetry. In Jhamaal, first a complete couplet and then at the fifth stage the last line of the couplet is repeated. Rao Indra Singh ri Jhamaal is one of the most famous Jhamaal.

Jhoolna

Jhoolna is written in metric verses. Amar Singh Rathore ra Jhoolna, Raja Gaj Singh ra Jhoolna, Rao Surtan-Devre-ra-Jhoolna are a few important Jhoolna works.

Parchi

The life history of the saints which is available in poetry form in Rajasthani language is known as Parchi. Sant Namdev ri Parchi, Kabir ri Parchi, Sant Pipa ri Parchi, Sant Dadu ri Parchi, -Mirabai ri Parchi, are some important compositions in this genre of Rajasthani literature.

Prakas

The works which throw light on the achievements and incidents of a particular individual and dynasty are called Prakas. Rajprakas by Kishore Das, Mahayash Prakas by Ashiya Mansingh, Suraj Prakas by Karnidan are important Prakas texts.

Marasya

These works were composed to mourn the death of a king or an important person. Marasya described the character, traits and other commendable works of the person. Rane Jagpat ra Marasya was written to mourn the death of Maharana Jagat Singh of Mewar.

Raso

According to Motilal Menaria, the poetic text where we find description of the greatness of a king, his conquests, wars, valour is called raso. Among the raso texts, Prithviraj Raso by Chand Bardai, Beesaldeo Raso, by Narpati Nalha, Sagat Raso by Girdhar Asiya, Khuman Raso by Dalpat Vijay, Ratan Raso by Kumbhkaran and Hammir Raso by Jodhraj are worth mentioning.

Rupak

Rupak is the kind of poetry work which describes the great achievements of a dynasty or an individual. Gajgunrupak, Rupak Gogadeji Ro and Raj Rupak are some important Rupak texts.

Vigat

Vigat gives detailed account of the subject it takes up to describe. In terms of history, it refers to the ruler, his family, important persons of the State and their contributions in social and political spheres. The data available in the Vigats is also useful to know the economic conditions of those times. Marwar Ra Pargana Ri Vigat, by Munhta Nainsi gives an account of the population, boundaries, types of soil, types of crops, means of irrigation of each pargana.

Veli

Veli texts are written in 'velio' verses. They deal with diverse subjects—religious and historical. Daidas Jaitawat Ri Veli, Ratanasi Khiwavat Ri Veli and Rao Ratan Ri Veli are some important Veli texts.

Saakhi

The term saakhi originated from the term sakshi. The Saakhis contain the spiritual experiences and knowledge. Saakhis were written in soratha (a popular metre in the medieval poetry) verse. Kabir's Saakhis are well known and widely read poetry.

Siloka

Siloka are the compositions of moderately educated people. Therefore, they may be said to voicing the sentiments of ordinary men. Some important Silokas are Rao Amarsingh Ra Siloka, Ajmalji Ro Siloko, Rathore Kusal Singh Ro Siloko, Bhati Kehar Singh Ro Siloko.

Modern Rajasthani literature

Kaviraj Bankidas of Marwar and Suryamal Misan of Bundi sowed the seeds of national consciousness in the minds of the people of Rajasthan, which later reflected in the poetry of the poets of modern period. Hingalajdan Kaviya and Shankardan Samore should also be mentioned along with them. Modernity is not only related to time, it is also associated with ideas, and the way of looking at the world. Scientific outlook to understand life and realistic approach are the main characteristics of modernity. Poetic compositions of Umardan depict a poignant picture of the people suffering from famine during samvat 1956. It also exposed the hypocrisy of the monks. Ramnath Kaviya through his Draupadi Vinay awakened women consciousness.

Kesari Singh Bareth, Vijaysingh Pathik, Jai Narayan Vyas, Heeralal Shastri, Gokul Bhai Bhatt, Manikyalal Verma, Jan Kavi Ganeshilal Vyas are those poets of Rajasthan who not only participated in the freedom struggle but also made their pen a weapon for this struggle. Ganeshilal is one such poet who himself participated in the struggle for freedom and also strongly expressed his disillusionment post-independence through his poems. The compositions of Rewatdan Charan awakened the common man on feudal exploitation.

Many Rajasthani poets made Kavi Sammelans an instrument to spread their message among the masses. There was a time when Meghraj Mukul's senani was counted among the most popular poems read in the Kavi Sammelans. Satyaprakash Joshi, with his original and unconventional thinking was held in high esteem by the people. His poetic work Radha published in 1960 is remarkable from the point of view that where the Rajasthani poems sang the paeons of war, Joshi, condemns war and sends a message to Sri Krishna through his Radha to prevent the war. Similarly, the compositions of Kanhaiyya Lal Sethia (whose song Dharti Dhoran Ri can be called the iconic song of Rajasthan) have the force to awaken even a sleeping soul. Meenjhar and Lilatans are the major poetry collections of Sethia ji.

The first phase of modern poetry lasted till the middle of the seventh decade. During this phase, many literary magazines and journals of Rajasthani language, Maruvani, Jalambhaum, Jankari, Olamo, Laadesar, Haraval, Rajasthali, Isarlat, Rajasthani – Ek halo, Deeth, Chamal, Aparanch etc. were being published. Through

these publications many new poets came to the fore. This was the period when compositions like *Judaav* of Paras Arora, *Gaon* by Gordhan Singh Shekhawat, *Kathai Kin Vhaigau Hai* by Tej Singh Jodha, *Sojati Gate*, *Pagfero*, of Mani Madhukar, *Bole Sarnaato*, *Bathan Mein Bhoogol*, *Paagi*, *Kavad*, *Marag* by Chandra Prakash Dewal, 'Rindrohi' by Arjundeo Charan, 'Utryo Hai Abhau' by Malchand Tiwari took Rajasthani literature to new heights.

Shiv Chandra Bhartiya may be called the first prose writer of Rajasthani literature. Lakshmi Kumari Chundawat brought the past glory of Rajasthan alive with her stories – *Manjhal Raat*, *Amolak Vataan*, *Mumal*, *Gir Uncha Uncha Garhan*, *Kai Re Chakwa baat* etc. Vijayadan Detha made a unique compilation of folk tales scattered around in Rajasthan in his series *Baataan Ri Phulwari* (14 volumes) that earned him fame. Few important Rajasthani-Hindi story collections of Vijayadan Detha are – *Duvidha*, *Uljhan*, *Alekh Hitler*, *Sapan Priya*, *Antaraal* etc. A film called 'Paheli' is an adaptation of Vijayadan Detha's *Duvidha*. His work *Choudhary Ki Chaturai* has also been very well received. The stories of Yadvendra Sharma Chandra have been compiled in his collections – *Jamaaro*, *Samand Ar Thar* and some of his novels are – *Hun Gori Kin Peev Ri*, *Jog Sanjog* and *Chanda Sethani*.

Similarly, the story collection of Nathmal Joshi – *Paranyodi-Kanwari* and novels – *Abhaiy Pataki*, *Dhoran Ri Dhor*, *Ek Binani Do Been* are very popular. Dr Nar Singh Rajpurohit, Annaram Sudama, Rameshwar Dayal Srimali, Dr Manohar Sharma and Sanvar Daiya are some other popular story writers.

Literary Journalism

Literary journalism of Rajasthan has a glorious history. These literary, short and occasional journals have given impetus to the writing in Rajasthani as well as provided a platform to the litterateurs of the Hindi speaking regions. *Vatayn of Bikaner* (Harish Bhadani), *Ajmer Ki Lehar* (Prakash Jain), *Bharatpur ki Or* (Vijendra), *Sambodhan* from Kankroli (Kamar Mewari), *Kavita* from Alwar (Bhagirath Bhargava), *Bindu* from Udaipur have provided a high standard forum to many writers. *Sampreshan* (Chandrabhanu Bhardwaj) and *Madhumadhvi* (Nalini Upadhyay) along with *Madhumati*, *Journal of Rajasthan Sahitya Akademi* contributed in creating a literary environment in Rajasthan. Among the Rajasthani language journals, apart from *Jagti Jot of Rajasthani Bhasha*, *Sahitya Evam Sanskriti Academy*, *Bikaner*, *Harawal* by Satyaprakash Joshi, *Olyun* by Kishore Kalpnakant, *Maruvani* founded by Kavi Chandra Singh are some other prominent Rajasthani journals.

The whole discussion above is a brief introduction of the rich Rajasthani literature. The treasure house of Rajasthani literature is so vast and enormous that it is not possible to present it within the limits of a chapter.

Exercise

Multiple Choice Questions

1. 'Baataan Ri phulwari' is written by-
(a) Malchand Tiwari (b) Laxmi Kumari
(c) Shrilal (d) Vijaydan Detha
2. That poetic text where we find description of glory, wars and valour of a king is-
(a) Rupak (b) Raso (c) Vigat (d) Veli

Very Short Answer Type Questions

1. Name two dialects of western Rajasthan.
2. What do you understand by Jhamaal.
3. Name two important poetry collection of Kanahiya Lal Sethia.
4. Rane Jagpat Ra Marasya was written to mourn the death of which ruler?
5. Who was the first to use word 'Rajasthani' for the language of Rajasthan?
6. Bhili is a sub dialect of which dialect?

Short Answer Type Questions

1. Differentiate between Vachnika and Dawavait.
2. Write note on Mewati dialect.
3. Differentiate between Vigat and Veli.
4. Throw light on nationalist poet and his writings in the modern period.
5. Express your views on literary journalism.

Essay Type Questions

1. Describe the various dialects of Rajasthan and their scope.
2. Write a detailed article on modern literature of Rajasthani language.

Project work :

1. Collect and paste the pictures of various writers of Rajasthani language in your scrap book.

Imagine :

1. You are on a journey to the rural areas of Udaipur and Chittor, which dialects you will find people speaking there ?

Chapter

10

Important Tourist Places of Rajasthan

Tourism has emerged as one of the largest industries in the world today. Rajasthan is a rich State in terms of tourist places, which attract millions of tourists every year. Statistics show that every third tourist visiting India comes to Rajasthan. The Department of Tourism, in Rajasthan was established in 1956 and was given the status of an industry in 1989.

Today every country wants to earn foreign exchange from tourism and therefore is developing and promoting the tourism industry. Rajasthan government is also making efforts in this direction. The division of Rajasthan in ten tourist circles is one such step forward. Here we will study some important tourist places of Rajasthan.

Ajmer

Adhai Din Ka Jhonpra

The building called 'Adhai Din ka Jhonpra' was originally a Sanskrit college built by Vigraharaja IV, but later it was converted into a mosque by Sultan Mohammad Gauri's commander Aibak. This building, a sample of Hindu and Islamic architecture was further embellished by Sultan Iltutmish. The reason behind its name is related to a legend that it took two and a half days to convert this building from a temple to a mosque. Hence its name became 'Adhai din ka jhonpra'. Another legend has it that during the Maratha period, Punjab Shah Baba's Urs of two and a half days was organised here, hence the name, 'Adhai Din ka Jhonpra'.

Dargah of Khwaja Saheb

In Ajmer, the greatest number of domestic and foreign tourists come to the Dargah of Khwaja Moinuddin Chishti to make a wish and offer 'chaadar' when the wish is fulfilled. Khwaja Saheb commands great respect among people of all religions. The Dargah has three main Gates. The main gate called 'Nizam Darwaza'

was built by the Nawab of Hyderabad. The 'Shahjahani Darwaza' was built by the Mughal emperor Shahjahan and the 'Buland Darwaza' was built by Sultan Mahmud Khilji. During the Urs, after the ceremony of flag-hoisting at the Dargah, food is cooked in a Badi deg, a huge frying pan (kadhav) of copper in which 4800 kg of food is cooked and the Choti deg in which 2240 kg of food is cooked, which is distributed as prasad among the devotees. Devotees also pay and get the food cooked in these degs after their wishes are fulfilled and distribute it. The most surprising thing is that only vegetarian food is cooked here.

Anasagar lake

It is an artificial lake built by Ajayraj Chauhan, son of King Ajay Pal Chauhan. He was also called Anna ji hence the name Ana Sagar lake. Daulat Bagh near it was built by the Mughal emperor Jahangir and five Baradaris (pavilions) were built by Shah Jahan. Beautiful Baradaris made of marble are surrounded by green trees. Tourists come here to relax and for mental peace.

Mayo College

It used to be a boarding school for the children of Indian royalty. During days of the British Raj, Mayo College was established by Richard Bourke in 1875 AD. The architecture of this building is an incomparable example of Indo-Saracenic (Indian and Arabic) style. This building made of marble is very attractive.

Soniji Ki Nasiyan

This Jain temple built in the 19th century is one of the rich temples of India. Its main hall has been named the Golden City. Its entrance gate is made of red stone and has marble walls built inside, on which wooden images and paintings of Jain Tirthankaras with pure gold foils have been made.

Brahma Temple

The only Brahma temple in the entire world is located in Pushkar. Brahma's four-faced statue is installed in the sanctum sanctorum of the temple made of marble, embedded with silver coins with a red shikhara and the image of a swan (Brahmaji's vehicle). The marble statue of the Sun God stands like sentinel in this temple. The specialty of this idol is that the Sun God is seen wearing shoes.

Savitri Temple

On the high hill behind the Brahma temple is the temple of Savitri, who was the first wife of Brahmaji. There is a staircase to reach the temple. From the top, the lake, the temple and the sand dunes look beautiful. Legend has it that Lord Brahma married Gayatri as his second wife to perform his yajna in Pushkar. Angered by this,

the first wife Savitri cursed him, as a result of which there is only one temple of Lord Brahma in the whole world – in Pushkar. Now the ropeway facility is also available at the Savitri Temple.

Pushkar lake

Pushkar lake, popularly known as Tirtharaj, is called the king of all pilgrimage sites. It is believed that a dip in this lake completes a pilgrimage. In a semi-circular form, about 9 to 10 meters deep, this lake is surrounded by more than 500 temples and 52 ghats.

Alwar

Sariska Tiger Reserve

Sariska was granted the sanctuary status on November 1, 1955. Subsequently, in 1978-1979, it was given the status of a Tiger Reserve. Its forest area is spread in around 1213 sq. kms. Apart from tiger, species of various animals and birds such as nilgai, fox, wild boar, rabbit, leopard, chital, sambar, monkey are also found here. Among the birds, forest babbler, nightingale, quail, crested serpent eagle, red spurfowl, sandgrouse, woodpecker etc. are found here.

Bhangarh

Bhangarh is located 50 kms from the Sariska wildlife sanctuary. It was constructed by Madhav Singh, son of Maharaja Bhagwan Das of Amer, as his first city. After the desertion of Bhangarh over time, many stories came to be spun around the abandoned place. Bhangarh has the distinction of being the most mysterious place in India. Even today, a seven-storeyed palace, well-organized market, shops, Someshwar Mahadev temple, Ganesh temple and a pond can be seen in the ruins of this fort.

Cenotaph of Musi Maharani

The architecture of cenotaph built by Maharaja Vinay Singh in memory of the queen of Maharaja Bakhtawar Singh, Musi Rani is a fusion of Indian and Islamic styles. This cenotaph made of white marble has 12 large and 27 other pillars. The interior part of this has the images of Lord Shri Krishna, Shri Ramchandra, Lakshmiji and Sitamata. Surrounded by the Aravalli hills and built near the City palace, Sagar Lake and the temple, these cenotaphs look stunning. This cenotaph also contains illustrations related to the life of Maharaja Bakhtawar Singh.

Bhartrihari Temple

King Bhartrihari was a recluse rural of Alwar. The last times of his life were spent here. Maharaja Jai Singh gave a new look to the temple of Bhartrihari in 1924

AD. A flame always remains perpetually lit in the temple. The main fair is held here on the Bhadrapada Shukla Ashtami in which a large number of devotees come to worship Baba Bhartrihari. Hanuman temple, Shiva temple and Shri Ram temple are also located nearby.

Siliserh Lake

Amidst the mountains, at the western end of the Aravalis lies the famous Siliserh lake. This lake is 15 kilometres from Alwar on its way to Sariska. It was built by Maharaja Vinay Singh in 1845 as Siliserh dam. The lake was built by stopping a branch of the local river 'Ruparel'. Shining like a pearl, Siliserh Lake Palace can be seen amidst the green valleys on the banks of this lake, which is now a heritage hotel run by the Rajasthan Tourism Development Corporation. Facilities of boating and bird watching are also available for tourists in the Siliserh lake. In winters, birds of different species, ducks swimming in the water and crocodiles are the tourist attractions.

Banswara (City of Golden Islands)

Mahi Dam

It is the largest dam in the division at a distance of 18 kms from Banswara on the Mahi river, which has 16 gates and the total length of the dam is 3.1 kms. In the rainy season, when it is full, the view generated by opening of all the gates is unique and beautiful. Tourists wait all year to see this. There is an immense potential of water sports here.

Tripura Sundari

Tripura Sundari is an ancient temple situated in Umrai village near Talwara, 19 kms on Banswara-Dungarpur road. There is a Shiva linga in the northern part of the temple, dating back to the time of Emperor Kanishka. It is said that this place has retained its preeminence since Pre-Kanishka period. There is a huge divine statue of Shakti holding the divine Ayudh with eighteen arms riding a lion made from black stone known as Shaktipeeth. The locals call it Tartai Mata, Tripura Mahalakshmi. The inscription near the temple is of 1540 Vikram Samvat. Famous in the country and abroad, Shaktipeeth Maa Tripura Sundari is a major religious tourist place. Thousands of devotees come here during the Navratri in the months of Chaitra and Ashwin.

Mangarh Dham

Mangarh Dham, popularly known as Jallianwala Bagh of Rajasthan, is located on a hill of Rajasthan-Gujarat border near Anandpuri, 85 kms from Banswara. This place is regarded to be the workplace of the great saint Govind Guru, who was the

leader of the freedom movement in the tribal region. According to a historical belief, during a meeting organized under the leadership of Govind Guru on 17th November 1913 on the hill of Mangarh, the British brutally killed 1500 patriotic tribesmen by firing bullets on the people who were demanding freedom from the British rule.

A fair is organized every year on Margashirsha Purnima at Mangarh Dham which attracts thousands of devotees from Rajasthan, Gujarat and Madhya Pradesh. It is currently being developed as a National Martyr Memorial.

Abdullah Pir

This is a popular tomb of Bohra Muslim saint Abdul Rasul. Located in the southern part of the city, this dargah is known as Abdullah Pir. Every year a large number of people, especially from Bohra community come to join the Urs of Dargah.

Baran

Sitabari

This temple, dedicated to Sita Mata and Lakshmana, is 45 kms away from Baran and it is believed that Lord Ram and Sita's two sons Luv and Kush were born here. It also has many ponds (kundas) –Valmiki kund, Sita kund, Laxman kund, Surya kund etc. The famous 'Sitabari fair' is also organized here. It is also famous as a picnic spot.

Shergarh fort

At a distance of about 65 kms from Baran, situated on the banks of the Parvan river is the Shergarh fort which is one of the most popular tourist attractions. This monument was of strategic importance to the rulers. After remaining under the rule of various dynasties for many years Shergarh got its name from Shershah after it was captured by him. Its original name was Koshavardhan.

Ramgarh Bhand Devra Temple

40 kms from the city, this temple, dedicated to Lord Shiva, is considered to be an ancient temple of the 10th century. Its architectural style resembles the Khajuraho style, that is why it is also called 'Mini Khajuraho' of Rajasthan. Nestling on the banks of a small pond, this temple is unique from other temples. Here, sweets and dry fruits are offered to one deity and meat and alcohol is offered to the other.

Barmer

Temples of Kiradu

Shining like red ruby, these beautiful temples are located about 35 kms away from the town in the Thar desert. These temples are distinguished by the intricately

carved pillars and stone carvings embossed in the Solanki architectural style. These temples have been dedicated to Lord Shiva. It is worth mentioning here that some idols are in place and some lie scattered here and there in the sand dunes. There are five temples here of which 'Someswar Mahadev' temple is artistically superior.

Shree Nakodaji Jain Temple

This grand Jain temple has endured many attacks. Alam Shah attacked this temple in the 13th century and looted it but luckily could not take the statue of the god with him. The villagers, realizing that the attack would happen, hid this idol in the village. After peace was established, the statue was brought back to the temple and restored in the 15th century. Although this temple, built in the third century, has been rebuilt many times. The largest temple here is that of Parshvanatha.

Rani Bhatiyani Temple

Rani Bhatiyani, popularly known as Bua Sa, is a Hindu goddess who is revered in western Rajasthan and Sindh, Pakistan. The temple of Rani Bhatiyani, located in Jasol village of Barmer is the centre of faith of the Dholi caste. This queen was the princess of Jogidas village in Jaisalmer and was Bhati Rajput. She came to Barmer after marrying the Rathore king, but out of jealousy, the elder queen of Rathore killed her and her son Lal Singh by poisoning them.

Bharatpur

Keoladeo Ghana National Park

Far from noise, with dense trees and ponds, this place is a paradise for birds. It was declared a Protected Bird Sanctuary in 1971 and also a World Heritage Site in 1985. Thousands of rare migratory birds come here every winter season, make their nests, breed and go back to their country at the beginning of summer. Birds of about 230 species can be seen here. Ghana Bird Sanctuary was constructed in the mid-18th century as a small reservoir to the southeast of Bharatpur. Today, it has the distinction of being the most spectacular and attractive bird sanctuary in the world. Birds of different species like Indian cranes, Siberian cranes, water fowls, Chinese hens, herons, painted storks, cormorants, knob-billed ducks, white spoonbills, sandpipers etc. come here.

Lohagarh Fort

True to its name, this fort repulsed many British attacks. Bharatpur remains the only erstwhile State of Rajasthan which had faced the British. The fort was finally captured by the British military officer Lord Combermere in 1826. Its strong gates are made of ashtadhatu and wood. It is surrounded by a deep moat. Some of the

monuments inside the fort are Kothi Khas, Mahal Khas and Kishori Mahal. Out of the eight huge towers of the fort, Jawahar Burj was built as a monument to Maharaja Jawahar Singh's victory over the Mughals (1765) and Fateh Burj was built as a monument to victory over Britishers (1806).

Band Baretha

It is an old wildlife sanctuary of the rulers of Bharatpur where only royal families used to come for hunting. Currently it is under the Forest Department. Maharaja Jaswant Singh started the construction of a dam here in 1866 and it was completed by Maharaja Ram Singh in 1897. The 'Shahi Mahal' near this dam was built by Maharaja Kishan Singh, which is now the personal property of the Bharatpur royal family. Apart from four legged animals in Band Baretha, more than 200 species of birds are also found here.

Ganga Mandir

The popular temple of Bharatpur is a beautiful blend of Rajput, Mughal and Dravidian architectural styles. The construction of this temple was started by Maharaja Balwant Singh in 1845 and the construction work continued for 90 years. Maharaja Brijendra Singh installed the idol of Goddess Ganga in this temple. It is believed that all the employees and rich people of the state donated one month's salary for its construction. The main attractions here are the idols of Lord Krishna, Lakshminarayana and Shiva Parvati. A large number of people visit here on the occasion of Ganga Dussehra on Ganga Saptami.

Bhilwara (Textile city)

Menal Waterfalls

On National Highway 27 on Kota Road, 80 kms from Bhilwara, Menal attracts thousands of tourists due to its supernatural scenic splendour. The waterfall of Menal, surrounded by forests, attracts foreign tourists also. Its water falling into a 150 feet deep valley makes a loud sound leaving the spectators spellbound. There is a very beautiful and magnificent temple of Shiva in Menal.

Mandalgarh

Situated 54 kms from Bhilwara, this place has historical significance as it has witnessed many battles during the medieval period. Before the battle of Haldighati, Mughal General Man Singh had camped here. The fort, about half a mile long, on the crest of the hill, has the protection of strong walls and a ditch. There are two temples in the fort, one of which is dedicated to Lord Shiva and the other is dedicated to Lord Krishna.

Shahpura

Shahpura town is 55 kms from Bhilwara. Surrounded by a four-gate wall, it is a place of pilgrimage established in 1804 for followers of the Ramsnehi sect. Pilgrims from all over the country come here throughout the year. The annual fair known as Phuldol fair is held for five days in Phalgun Shukla (March-April). There is a huge palace complex in the northern part of Shahpura which is beautified by balconies, minarets and chhataris. The scenic view of the lake and the city can be seen from its upper reaches. The famous freedom fighters Kesari Singh, Zorawar Singh and Pratap Singh Barhat belonged to Shahpura. Trimurti Memorial, haveli of Barhatji (which has now been converted into a State museum) and Piwaniya pond are other important attractions here. Shahpura is also known for traditional phad painting.

Bundi (City of Pools and Stepwells)

Taragarh Fort

Built by Raja Bar Singh in 1354 AD, this fort, in Rajput style, is the most attractive place of Bundi. This fort and the palace are built on a high hill and unfortunately are in a dilapidated state. Its beauty can be gauged from the beauty of its temples, pillars, cenotaphs with top mandapas, curved roof decorated in the form of elephant and lotus.

Eighty-Four Pillared Cenotaph

Cenotaph built by Maharaja Aniruddh Singh of Bundi, in memory of his foster-mother's son Deva rests on eighty-four pillars. It is an impressive and beautiful structure that tourists love because of its artistic carvings featuring deer, elephants and nymfs.

Chitra Mahal

The 'Chitra Mahal' in Bundi was once a palace full of magnificent gardens, with various artistic fountains and many pools that housed various species of exotic fish. This palace is named 'Chitra Mahal' because it has all the walls and roofs decorated with very beautiful and attractive paintings. In the olden days, during 18th century, Bundi city was home to artists who made miniature paintings and the kings here used to promote miniature paintings very much. Ranging from gods and goddesses, battle scenes, pictures of elephants and various images of Radha Krishna these paintings depict a special delicacy that is seen only in the art of this region. There is another 'Chitrashala' in the Chitra Mahal which was built on the orders from Maharaja Umaid Singh. This Chitrashala is situated in the innermost part of the palace and therefore, the paintings here have not yet been affected by the sunlight and the moisture and the brightness and colour used by the artists are also intact.

Raniji ki Baori

Queen stepwell, Raniji ki Baori was built in 1699 by the younger queen, Nathavatiji, of the ruler of Bundi, Rao Raja Aniruddh Singh. The main gate of this stepwell catches attention. At the archway of the multi-storey stepwell is the exquisite carving of Gajaraj (elephant king) whose trunk is turned inward, giving the impression that the elephant is drinking water from the stepwell.

Chittorgarh

Chittorgarh Fort

This fort of the Sisodia Rajputs is situated on the banks of river Gambhiri and Bedach. There is a dispute regarding the historical date of its construction. According to a Puranic tale, it was constructed in the Puranic period by Bhima, one of the Pandava brothers of the epic Mahabharata. There are many grand monuments in the fort, some of which are getting dilapidated with time.

Vijaya Stambh

Its construction was started in 1440 AD by Maharana Kumbha to commemorate and perpetuate his victory on the Muslim ruler of Malwa, which was completed in 8 years. A stunning specimen of craft, Vijay Stambh is a 9-storied pillar made of red sandstone and white marble. It has elaborately decorated idols of Hindu deities. It has a narrow staircase leading to the top and panoramic view of the entire city is available from the balconies.

Kirti Stambh

This huge pillar is dedicated to Jain Tirthankara and great educationist Adinathji. It was built in the 13th century by a wealthy Jain merchant, Jeeja Bhagherwala and his son Punya Singh. This 24.5-metre-high pillar, built in Hindu architectural style, is older than the Vijay Stambh. Hundreds of miniature sculptures of Jain Tirthankaras have been carved on this 6-storeyed pillar.

Bhainsrodgarh Fort

On a 200-foot-high flat hilltop, this magnificent fort is surrounded by the rivers Chambal and Bamani. Overwhelmed by the beauty of this fort, British historian James Tod said that if he was offered a Jagir in Rajasthan, he would choose Bhainsrodgarh. Due to lack of accurate information, nothing can be said clearly regarding the construction of this fort. It is although believed that this fort was built in the second century. After remaining under many dynasties, it is believed that Alauddin Khilji also attacked this fort and destroyed all the old temples and buildings here. The fort is currently being operated by the royal family as a

magnificent heritage hotel. Surrounded by rivers on three sides and located amidst the beauty of Aravali mountain range and the dense forests, the beauty of this fort attracts Indian and foreign tourists very much.

Dausa

Chand Baori-Abhaneri

Established by Raja Chandra on Jaipur-Agra road, Chand Baori of Abhaneri is the main attraction of Dausa district. Its real name was 'Abha Nagri', but in common parlance, it became Abhaneri. The 'Abhaneri festival' is organized by the Tourism Department here in September-October every year. It is organised for 2 days and Rajasthani cuisine is offered and folk songs and dances are performed by artists to entertain the tourists.

Harshad Mata Temple-Abhaneri

Located in the Chand Baori campus, 33 kms from Dausa, this temple is dedicated to Harshad Mata. It is believed that Harshad Mata, the goddess of joy always seems cheerful and blesses the devotees to be happy.

Dholpur

Van Vihar Sanctuary

This sanctuary was built in an area of 24 square kms to entertain the rulers of Dholpur. This sanctuary is a centre of attraction for the tourists and especially for nature lovers. It is a repository of various flora and fauna such as sambhar, chital, nilgai, wild boar, bear, hyena and leopard.

Machkund

This ancient and sacred site was named after King Machkund, the 24th ruler of the Suryavanshi dynasty. At a distance of about 4 kms from the city, this site was reigned by King Machkund, nineteen generations before Lord Rama. According to ancient religious literature, King Machkund, was once sleeping when a demon Kalyaman suddenly woke him up. As the demon touched King Machkund, he was burnt to ashes because of a divine blessing to King Machkund. For this reason, it is considered an ancient holy place of pilgrimage.

Talab-e-Shahi

In 1617, this lake famous as Talab-e-Shahi was built as a hunting ground for prince Shahjahan. 27 kms from Dholpur and 5 kms from Bari, this lake is one of the beautiful lakes of Rajasthan. Many types of migratory birds like pintail, red-crested pochard, duck and pigeon come here to build their nests during winter season.

Dungarpur

Beneshwar Temple

After taking a dip in the rivers Som and Mahi, devotees come here to pay obeisance to Lord Shiva in the Beneshwar temple. The most revered Shivalinga of this region is located in the Beneshwar temple. Situated on the banks of Som and Mahi, this five feet self-created Shivalinga is divided into five parts. The Vishnu temple located near Beneshwar temple was built in 1793 by Janakunwari, daughter of Mavji, a highly revered saint who is believed to be an incarnation of Vishnu. The temple is said to have been built at the place where Mavji spent his time praying to god. Aje and Vaje, Mavji's two disciples, built the Lakshmi Narayan temple. Apart from these temples, there is also a temple of Lord Brahma. On Magh Shukla Purnima (February) a huge fair is held here at the confluence of Som and Mahi rivers, where people and tribesmen from far away villages and cities come to take holy bath and worship in the temple.

Galiakot 'Galiakot Dargah' is a sacred place for Dawoodi Bohra community. Galiakot is a village situated on the banks of Mahi River, 58 kms from Dungarpur. This place is known for the tomb of Syed Fakhruddin. He was a famous saint who was buried in the village. The shrine is made from white marble and his teachings have been engraved with gold on the walls. The interior of the dome is decorated with beautiful gold foils, while the teachings of the Holy Quran are engraved in golden foils on the tomb.

Gaib Sagar Lake

Due to the natural environment and being far away from the hullabaloo, a large number of birds live here. The delightful Gaib Sagar lake is a major attraction of Dungarpur. There is a temple complex of Shrinathji on its banks. This temple complex includes many beautiful temples with carvings and 'Vijay Rajrajeshwar' temple.

Hanumangarh

Kalibangan

The Harappan civilization flourished here on the banks of Saraswati river 4500 years ago. An important place for archaeologists, Kalibangan is a famous site for the discovery of the remains of the Harappan civilization. These remains belong to the Harappan and Pre-Harappan period of 2500 years BCE. Excavations at Kalibangan have unearthed Harappan seals, human skeletons, undeciphered script, copper bangles, pearls, coins, and toys made of terracotta and oysters. An Archaeological Museum was established here in 1983 for remains excavated from 1961-1969. There

are three galleries in the museum, one gallery dedicated to the Pre-Harappan period and the remaining two galleries dedicated to the artefacts of Harappan period.

Bhatner Fort

Bhatner is a distortion of Bhatti Nagar and is famous as the guard of northern border. Bhatner fort or Hanumangarh Fort, considered one of the oldest forts in India, is situated on the banks of river Ghaggar. The importance of the district can be gauged from the fact that it is mentioned in Ain-i-Akbari. The fort was built about 1700 years ago by Bhupat, the son of Raja Bhati of Jaisalmer. Several brave rulers, including Timur and Prithviraj Chauhan, tried to capture the fort. No one was able to win this fort for centuries. Finally, in the year 1805, Raja Surat Singh of Bikaner defeated the Bhati kings and captured the fort.

Jaipur (Pink city)

Hawa Mahal

This palace, which looks like the crown of Lord Krishna from outside, is unique. Built in 1799 AD by Maharaja Sawai Pratap Singh, this palace is five storeyed and it was designed by an architect Lal Chand Ustad. Hawa Mahal, a symbol of the pink city, made of sandstone, is a blend of Rajasthani architecture and Mughal style. Its walls are only one and a half feet wide and there are 953 very beautiful small sized vents. The original purpose of making it was that the queens could sit inside this palace to watch the fairs, festivals and processions in the city. Hawa Mahal remains air-conditioned even in the summer season due to these vents.

Amer Fort

Amer, the old capital of Kachhwahas, at a distance of 11 kms from Jaipur, is the main attraction of tourists for its fort and architecture. Amer Fort, situated on a high hill is included in UNESCO World Heritage List. It is a beautiful blend of Hindu and Mughal style. The palace of Amer was built by Raja Man Singh I in 1592 AD to fight and defend from the enemies. The interior of the Amer palace was done with red sandstone and marble. Etching, carving of precious stones, enamelling, mosaic work, large mirrors fitted here and there add to its grandeur.

Jantar-Mantar

It is the largest of the five astronomical observatories built by Jaipur's founder Maharaja Sawai Jai Singh II. It is known as Jantar Mantar. It has been included in the World Heritage List by UNESCO. The complex machines built in the observatory measure time, movement of the sun and its orbits and give detailed information about the celestial bodies.

Jaigarh Fort

The fort was built in 1726 CE by Maharaja Jai Singh II for protection of Amer. Due to the arsenal manufactured in it, the unique Armoury Museum, the foundry for making cannons and the world's largest cannon Jaibana, the fort is a centre of tourist attraction. For the tourists visiting Rajasthan Jaigarh Fort is a must visit spot. An interesting fact about the cannon Jaibana is that it was fired only once, it created a crater 35 kms away from the city. It is 31 feet 3 inches in length and weighs 50 tons. 100 kgs of gun powder was filled in its 8-meter-long barrel.

Nahargarh Fort

The spectacular, amazing and mesmerizing view of Jaipur city from the Nahargarh Fort under the light of stars in the dark night, is a feast for the eyes. Looking at the light of the city it feels as if the stars have landed on the ground. Built in 1734 AD, during the reign of Maharaja Jai Singh, this fort appears to be the guard of the city. The Madhavendra Bhawan built in this fort was used as the residence of the Maharaja during the summer. With comfortable lobbies for the queens and group of chambers for king, decorated with plush doors, windows and frescoes, Nahargarh stands in pride with memories of the past. Recently a sculpture art gallery has also been built in the palace.

Albert Hall (Central Museum)

The Prince of Wales laid its foundation stone in 1876 AD. It was named after the Albert Museum in London. It was designed by Sir Swinton Jacob and was built in Indo-Saracenic architectural style. The unprecedented and enchanting building of the Albert Hall at the centre of the Ramnivas Garden attracts tourists in all seasons. Apart from other collections, it has a large collection of miniature paintings of Kota, Bundi, Kishangarh and Udaipur style and Jaipur art school.

Galtaji

Galtaji is an ancient pilgrimage centre in Jaipur. This was the place of penance of sage Galav. Taking a bath in the holy tank of Galtaji has a religious significance. Pilgrims come here for holy bath. This place has a temple, pavilion and a holy tank. Visitors coming to Galtaji first come at Ram Gopalji temple premises, which is called the 'monkey temple' by the locals. It got this name because of 'a large group of monkeys' found here. Beautiful scenes of greenery and jumping monkeys add to the pleasant atmosphere of the area. At the top of the hill is a small temple dedicated to the Sun God, which is called the Sun Temple. This temple, built by Diwan Kriparam is a revered by the people of city.

Isarlat (Sargasuli)

Isarlat, a 60-foot-high tower in the middle of the city is also known as 'passage

to heaven' or Sargasuli. Raja Ishwari Singh built this tower in 1749 AD to commemorate a grand victory. Situated near Tripolia Gate, this tower has a staircase inside leading to the top from where a panoramic view of the Jaipur city can be seen.

Govind Devji Temple

The idol of Shri Govind Devji was brought by Sawai Jai Singh from Vrindavan to Jaipur, which was installed here with reverence in Shri Govind Devji temple, located in the walled city. Govind Devji, venerated by the royal family and the local people, has a proper system in place for the darshan through seven tableaux.

Jaisalmer (City of Forts and Havelis)

Jaisalmer Fort

This fort is a World Heritage Site. Standing on the Trikuta hill of the Thar desert, the fort stood witness to many historical battles. When sunlight falls on this fort, it shines like gold because it is made of yellow sandstone. That is why it is called 'Sonar fort' or 'Golden fort'.

Desert National Park

This park is the most important habitat of the diverse wildlife of the Thar desert. There are various species of animals such as black buck, chinkara and desert fox in the Park. Critically endangered great Indian bustard, one of the world's largest flying birds can also be seen here. This national park is located 40 kms from Jaisalmer.

Patwon Ki Haveli

Inside this haveli there are five havelis which were built by Guman Chand Patwa for his five sons in 1805 CE. It took 50 years to complete it. The largest and most beautifully carved haveli in Jaisalmer, this five-story structure stands proudly in a narrow street. Although the haveli has now lost its grandeur, some paintings and glass work can still be seen on the inner walls.

Tanot Mata Temple

Bhati Rajput king Tanu Rao (Tannuji) built this temple and established the idol of Tanot Mata in 828 Vikram Samvat. People from the nearby villages, and the BSF jawans offer prayers here. The Temple is about 120 kms from Jaisalmer. Tanot Mata is worshipped as an incarnation of the Goddess Hinglaj.

Ramdevra Temple

Ramdevra temple is a sacred place of Runicha Baba Ramdev and Ramsa pir. He is worshipped by people of all religions. Ramdevji is a folk deity of Rajasthan. His

image looks like a king riding a horse. He is a symbol of Hindu-Muslim unity. Ramsa Pir is one amongst the five revered pirs of Rajasthan. Ramdevra temple is located on Jodhpur-Jaisalmer Road, 12 kms from Pokaran. Most of the people believe that this temple is dedicated to Lord Rama but in fact it is dedicated to the famous saint Baba Ramdev. This temple is believed to be the final resting place of Baba Ramdev. People of all religions visit the place. A big popular fair called Ramdevra fair is organized here in Bhadrapada which is attended by a large number of devotees who sing devotional songs all night.

Bada Bagh

It is a huge garden that holds the memories of Bhati kings. Bada Bagh is located 6 kms north of Jaisalmer which is also known as 'Barbagh'. This garden houses the royal cenotaphs of former Maharajas of the Jaisalmer state. The location of the garden is such that the tourists get a wonderful view of the sunset. A dam was built here by Maharaja Jai Singh II (1688-1743) of Jaisalmer, which helped a large part of Jaisalmer flourish. After his death, his son Lunkaran built his father's cenotaph here in 1743 AD. After that, cenotaphs of other kings were also built here.

Jalore (City of Granite)

Jalore Fort

There is not much of decoration to be seen in the forts and palaces here. The most powerful ruler here was Kanhadadeva, who defeated Alauddin Khilji, Sultan of Delhi, many times. Khilji tried in many ways to take revenge against Kanhadadeva, but in the end he became an admirer of Kanhadadeva and his son Viramadeva's bravery. The main attraction of the city is the fort of Jalore. It is a great symbol of architecture and is believed to have been constructed between the eighth and the tenth centuries. The fort is situated on a steep hill at an altitude of about 336 metres and offers a panoramic view of the city below. The main features of the fort are its high walls and battlements.

Sundha Mata temple

Sundha mata temple is situated atop the Sundha mountains in the Aravali ranges. This temple is built at an altitude of 1220 metres above sea level and is considered very sacred by the devotees from all over India. There is an idol of Chamunda Devi here. The white marble pillars of the temple remind one of Dilwara temples of Mount Abu. There are quite a few inscriptions of historical importance on the temple.

The Mosque of Malik Shah

Alauddin Khilji, during his rule in Jalore built this mosque in the honour of

Malik Shah, the Sultan of Baghdad. This mosque is famous for its unique architecture. Its structure is strongly influenced by the buildings of Gujarat.

Jhalawar

Gagron Fort

When the ruler of this place, Achaldas Khinchi was defeated by Hoshang Shah, the ruler of Malwa, Rajput women performed 'Jauhar' to protect themselves from the enemies. Gagron fort, an example of hill and water fort, is the pride of Rajasthan, and is one of the six hill forts of UNESCO World Heritage Site list. Surrounded by the rivers Ahu and Kali Sindh, one is forced only to admire the grand beauty of this fort. An annual fair is organized in the month of Moharram at the tomb of 'Sufi saint Mittheshah' outside the fort. Gagron fort was built by Bijaldev in the 12th century. Tourists come here to see the fort and confluence of three rivers.

Bhawani Natyashala

Built in 1921 AD this theatre is a mute witness to many memorable plays and cultural programmes. It is believed that there are only eight such theatres in the whole world. Plays written by Shakespeare were played here. Foreign tourists are very interested in seeing it. This theatre is an excellent example of architecture in theatre and art world. A unique feature of this is an underground passage for the entry of horses and chariots.

Sun Temple

The twin city of Jhalawar is Jhalrapatan, which is also known as the City of Bells. Due to a large number of temples here, the sound of bells is heard all around in the morning and evening. Built in the 10th century, the 17-feet-high Sun temple, dedicated to Lord Shiva, is one of the most beautiful temples in Jhalrapatan. The shikhara of this temple is similar to that of the Konark Sun temple of Orissa, popularly known as Padmanabha or Sun Temple. Tourists are greatly impressed on seeing the life-size idols here.

Buddhist Caves and Stupas

The most famous in Jhalawar are the ancient Buddhist caves of the Kolvi village. The most impressive and majestic is the huge statue of Buddha and a carved Stupa in the caves. Located at a distance of about 90 kms from Jhalawar, they are considered to be the best living specimen of Indian art. Tourists can also visit the caves near Vinayaka and Hatiyagaur villages.

Shekhawati (Sikar, Jhunjhunu, Churu)

Tal Chhapar Sanctuary

In Tal Chhapar, frolicking fawns attract the attention of tourists. This sanctuary of the blackbucks is in Chhapar village of Sujangarh Tehsil, Churu, 210 kms from Jaipur. It is covered with open fields, large trees and vines. Along with deer and desert fox, wild cat can also be seen here. For the bird lovers, there are eagles, ibises, sarus cranes, the birds coming from Southern Europe and Central Asia, cranes, ruddy shelducks, pigeons etc.

Mandawa

In ancient times, Mandawa was a major centre on the trade route between the Middle East and China. Goods were bartered from here. Thakur Nawal Singh who ruled Nawalgarh and Mandawa, built a fort in Mandawa and a city around it. Many traders came and settled here, who laid the foundation of a unique and amazing havelis and made this city a place of tourist attraction. The mural paintings, glass work and attractive arched gate of this fort are graced with pictures of Lord Krishna.

Khetri Mahal

Khetri Mahal of Jhunjhunu is one of the finest pieces of art and architecture. It is also known as Hawa Mahal of Jhunjhunu. This palace was built in 1770 AD. The amazing fact is that there are no balconies or gates in the Khetri Mahal and even then, it is known as Hawa Mahal. The uniqueness of Khetri Mahal lies in the arrangement of the buildings for a free and smooth flow of wind. In almost all the chambers of the palace, well-arranged pillars and arches are interconnected, giving the fort a spectacular and splendid appearance.

Shraddhanathji ka Ashram (Lakshamangarh)

The ashram established by Shri Shraddhanathji, a saint of disciple-tradition of Amritnathji Maharaj, is located near the railway station of Lakshamangarh (Sikar). In this ashram, devotees can see the tableau of the dedicated life of Shraddhanathji. This ashram is a major centre of the Nath sect.

Dargah of Hazrat Kamaruddin Shah

Situated to the west of Khetri Mahal, at the foothills of Nehra mountain is the openly arranged complex of dargah of Kamaruddin Shah. It houses a mosque and a madrasa (ancient murals can still be seen here). In the middle of these is the ornate dargah of Sufi saint Kamaruddin Shah.

Nawalgarh

Nawalgarh, situated between Jhunjhunu and Sikar, is famous for its beautiful

havelis. Many Indian and foreign films have also been shot here. The attractive fort here was built by Thakur Nawal Singh. Located nearby is the Roop Niwas which is adorned with gardens and fountains.

Lakshamangarh Fort

This fort is a model of glorious architecture in Lakshamangarh city. This is a unique example of architecture all over the world. It was made with the pieces of rocks scattered here. From its summit, a panoramic view of Lakshamangarh is visible.

Fatehpur

The city of Fatehpur was founded by Kayamkhani Nawab Fateh Mohammed in 1508 AD. He built the fort of Fatehpur in 1516 AD. The city was also known as the capital of Sikar at one time. Today Fatehpur is popularly known as the cultural capital of Shekhawati. There are many places worth visiting here – among them, Dwarkadhish Temple, Singhania Haveli, Nadine Le Prince Cultural Centre and Fateh Chand's Haveli, are outstanding.

Jodhpur

Mehrangarh Fort

This fort is appreciated all over the world today. Its maintenance, richness, solidity and strength are incomparable. The impregnable Mehrangarh Fort stands on a 125-meter-high upright hill overlooking Jodhpur's skyline. This historic fort is one of the most popular forts in India. It has always remained alive in history and legends. The fort of Mehrangarh still bears testimony to a cannon attack on the second gate by the Jaipur forces. The fort is known for its exquisite arched balconies, carved panels, decorated gates and painted walls of Moti Mahal, Phool Mahal and Sheesh Mahal.

Jaswant Thada

An attractive white marble monument built in the late 19th century is dedicated to Jaswant Singh II. It was built by his successor Sardar Singh. It is also known as the 'Taj Mahal of Rajasthan'.

Mandore

The ancient name of the place was Mandavpur. It used to be the capital of the state of Marwar in olden times. According to a legend, it was the birth place of Ravana's wife Mandodari. Ravana's fair has been held here on the second day of Holi for centuries. Mandore lies north of Jodhpur. It has its own historical significance. The memorials and cenotaphs of former rulers of Jodhpur are erected

here. They are constructed in accordance to the structure of Hindu temples as compared to the traditional cenotaphs which are based on Rajasthan architecture.

Kaylana Lake

The artificial lake Kaylana on Jaisalmer Road is a beautiful picnic spot. Looking like a canvas image, the delightful beauty of this lake is unforgettable. Boating facilities for the lake are also available through RTDC.

Machiya Safari Park

The Machiya Safari Park is located about 1 km from the Kaylana lake on the Jaisalmer Road. It is a bird park. Many animals like deer, desert fox, giant lizard, nilgai, rabbit, wild cat, langur and monkey are also seen here. The park is also famous for its sunset scene.

Balsamand Lake

Balsamand lake is located on Jodhpur Mandore Road, about 5 kms from Jodhpur. It was constructed in 1159 AD as a source of water for Mandore. Later, a summer palace was built on the banks of Balsamand lake. It is surrounded by lush green gardens. Animals and birds such as fox and peacock are also found here. This lake is now a popular picnic spot for tourists and locals alike.

Karauli

Kaila Devi Temple

About 25 kms on the outskirts of Karauli is the famous temple of Kaila devi, which is built on the banks of Kalisil river in the valley of mountain of Trikuta. It is believed that this temple, considered as one of the nine Shakti peethas of the goddess, was established in 1100 AD. Every year a large fair is organized at the Kaila Devi temple in Chaitra (March-April) month of Hindu calendar. There is also a temple of Hanumanji, which people here call by the name, 'Languria'.

Shree Mahaveerji Temple

Built in the 19th century, the temple of Shri Mahaveerji, a Jain pilgrimage site is an unmatched structure of architecture. A fair is organized here every year from Chaitra Shukla Trayodashi to Vaishakh Krishna Pratipada (March-April), which attracts thousands of Jain devotees.

Mehandipur Balaji Temple

Balaji, that is Hanumanji's temple in Mehandipur, a village in Karauli, is widely known. It is believed that most of the mentally challenged and sick people who are brought here get cured by the blessings of Balaji.

Kota

Kota Barrage

Kota Barrage is one of the most important water storage sites built on the Chambal river in the state of Rajasthan. In the rainy season, tourists are eager to see the enchanting view of the fast-flowing water stream through its large gates. Lord Shiva's Kansua Temple near the barrage is a scenic spot where a rare four-headed Shivalinga is installed.

Mukundara Hills Tiger Reserve

This tiger reserve can be seen while travelling on the Rawatbhata road, about 50 kms from Kota via Seljhar, Kolipura, Girdharpura upto village Darra and 50 kms from Kota on Jhalawar road from Darra village to Kolipura, Seljjhar. This sanctuary is a dense forest area. Panthers, bears, deer, wild boars, foxes, jackals and a large number of native and migratory birds can be seen here.

Jagmandir Palace

The artificial reservoir of Kishore Sagar and Jag Mandir were built between 1743-45 AD by the queen of Maharao Durjanshal Singh, and princess of Udaipur, Braj Kanwar. Kishore Sagar is located in the middle of the Kota city. The facility of power motor boat and jet ski for tourists and water sports like water zorbing ball and banana boat for children is available here. In addition, Laser film and sound show is organized here in the evening. This place is the main tourist destination of Kota.

Abheda Mahal

The Abheda Mahal was built in the 18th century. This Mahal was constructed as a rest house at a distance of 8 kms from Kota, in which an artificial water reservoir was constructed by princess Dheerdeh, so that more and more wild animals and birds come to quench their thirst here. During the reign of Maharao Umaid Singh II, various species of crocodiles were reared in this reservoir and Abheda's pond was famous for this.

Nagaur

Ladnun

Cotton sarees made in Ladnun are considered to be of the finest quality across India and are preferred for their bright colours and soft fabric. Ladnun, an important centre of Jainism and a spiritual centre of non-violence and compassion, was established in the 10th century. It has a rich history of its own. Jain Vishwa Bharati University is also a renowned centre of education, symbolizing Jainism, spirituality and power. The world-famous saint Acharya Shri Tulsi belonged to Ladnun.

Bade Peer Saheb Dargah

The dargah of Bade Peer Saheb of Nagaur, a well-known holy place was also opened for viewing as a museum on 17 April 2008. The most famous and popular object here is the 'Quran Sharif' which was written with golden ink by Hazrat Syed Saifuddin Abdul Jilani. Also important are his stick and turban. Here the visitors can see old Indian coins of 1805 AD and American coins with the image of Abraham Lincoln.

Jhorda

Jhorda is a small village located in Nagaur Tehsil. Being the birthplace of famous saint Baba Hariram, it is quite famous. About 1-2 lakh devotees visit each year on Chaturthi and Panchami of the Hindu month Bhadrapada. People from Delhi, Haryana, Punjab, Rajasthan and Uttar Pradesh come here. Objects related to the life of saint are also kept here.

Pali

Jain Temples of Ranakpur

Surrounded by valleys amidst natural beauty, this magnificent group of temples is a major pilgrimage site for the Jain community. Shining like diamonds and finely sculpted these temples are unique, amazing and unparalleled. Ranakpur Jain temples, dedicated to Adinath were built in the 15th century, after a Jain merchant had a divine vision. The ruler of the state, Rana Kumbha, encouraged the construction of these temples. It is noteworthy that this is a complex of many temples and not just one temple.

Jawai Dam

The Jawai dam was built on Jawai, a tributary of the Luni river, by Maharaja Umaid Singh of Jodhpur. It is considered to be the largest dam in Western Rajasthan. In addition to being a primary source of water for the city of Jodhpur and surrounding villages, Jawai dam in winter is heaven for migratory birds, leopards and crocodiles.

Bikaner

Deshnok – Karni Mata Temple

This temple, famous for rats the world over, is in Deshnok village, 30 kms from Bikaner. It is popularly known as the 'Temple of Rats' among the tourists. According to a legend, Karni Mata's step-son Lakshman died by drowning in a pond. Karni Mata prayed to Yamaraj to revive him. Yamaraj first refused, but then agreed on the

condition that from that day onwards, all the descendants of Lakshman and Karni Mata would remain alive in the form of rats. Considering thousands of rats as sacred, devotees offer 'laddu' and big bowls of milk which the rats eat and drink. The idol of Karni Mata is installed in the sanctum sanctorum. The entrance to the Karni Mata temple is a beautiful structure made of white marble. Tourists come from far and wide to visit this temple. Newly married bride and groom come here to seek blessings of Karni Mata.

Rajasthan State Archive

There is always a gathering of academicians and researchers here. The ancient administrative records preserved here belong even to the Mughal period, which include decrees in Arabic and Persian and handwritten texts which are preserved and secured in these archives. Records of orders issued and the works done during the reign of almost all the princely states of Rajasthan can also be found here. This archive of Bikaner is extraordinary and very important.

Junagarh Fort

No enemy could ever win this fort. Built by Emperor Akbar's most eminent Subedar, Raja Rai Singh in 1589 AD, this fort has been a centre of attraction for tourists. It consists of magnificent palaces, courtyards, balconies, mandapas and windows made of red sandstone, stone and marble, amazing in their beauty and grandeur.

Lalgarh Palace and Museum

Maharaja Ganga Singh built this magnificent palace in 1902 AD in the memory of his late father Maharaja Lal Singh. Its blueprint and design were prepared by an English architect, Sir Swinton Jacob. This palace has been constructed entirely of red sandstone. It is a fine synthesis of Rajput, Islamic and European architecture. Presently, it has been converted into a heritage hotel. A part of it is for residence of the royal family of Bikaner. In one part of this palace is Sri Sardul Museum.

Kolayat

Important pilgrimage place for the Hindus where devotees from far and wide visit the temple every year. Kolayat is a sacred lake which is about 50 kms from Bikaner. The history of this place describes the details of Kapil muni, founder of the Samkhya School of philosophy, who was so overwhelmed by the peaceful atmosphere of this place that he stopped his journey to the north-west and did penance here to get rid of the cycle of birth and rebirth.

Katariasar

The rural and cultural life of this village on Jaipur road is very rich. In

Katariasar, in the evenings, sand dunes awash in sunlight and create the impression as if gold is scattered all over the earth. Tourists come here in large numbers and get mesmerized by seeing the 'fire dance of the Jasnathjis' on sand dunes. Desert fox, rabbit, chinkara, peacock, and flocks of quail and partridge are seen here. Katariasar is a clean and prosperous village at a distance of 45 kms from Bikaner.

National Research Centre on Camels

The only centre of its kind in Asia, where camels are maintained for research and breeding. Eight kms from the city, it is built on more than 2000 acres of land and is run by the Government of India.

Rajsamand

Kumbhalgarh Fort

Kumbhalgarh fort is the birthplace of the brave, powerful and famous warrior of Mewar, Rana Pratap. Situated about 84 kms north of Udaipur it is the second most important fort in the Mewar region after the fort of Chittorgarh. Kumbhalgarh was built by Rana Kumbha in the 15th century. It is situated in the lap of Aravali hills. It has played an important role in keeping Mewar safe and secure from the enemies. When Vanvir had killed Vikramaditya and captured the Chittorgarh fort, Maharana Uday Singh of Mewar got refuge in this fort during his early life. Being the birthplace of Maharana Pratap, people's feelings are attached to this fort. The fort of Kumbhalgarh offers an excellent panoramic view. The fort walls are so strong and so wide that eight horsemen can move on it side by side. It is spread over an area of about 36 kms. Maharana Fateh Singh renovated the fort in the 19th century.

Rajsamand Lake

Rajsamand Lake was used as a seaplane base by Imperial Airways for nearly six years during World War II. This Lake is the result of one of the oldest relief works initiated in Rajasthan and about 40 lakh rupees were spent at that time to complete the work. The periphery of this lake is 22.5 square kms, the depth is 30 feet and the catchment area is about 524 square kms. Despite having such a wide extent, it tends to dry up during periods of severe drought, like in 2000.

Haldighati

Haldighati, 40 kms from Udaipur is famous for the battle between Maharana Pratap of Mewar and Akbar. The soil of this valley is yellow-coloured like turmeric, therefore, the place got this name. Haldighati is situated in the Aravali hills memorial of the beloved horse of Pratap, Chetak, at Balicha near Haldighati.

Sawai Madhopur

Ranthambore Fort

This fort is inside the Ranthambore National Park area. There is a natural moat of mountains on three sides of the fort which make it strong and invincible. It is believed to have been constructed by the Chauhan king Ranthamanban Dev. Rana Sanga, injured in the Khanwa war, was brought to this fort for treatment. This remarkable fort of Ranthambore was built in the tenth-eleventh century by the Chauhan rulers. Situated at an ideal strategic location, it had been suitable for holding the enemy in the valley. When the fort was under siege by the Muslim invader Alauddin Khilji, this fort became witness to the historical incident of Jauhar by the ladies of the royal family. The temples, reservoirs, huge gates and strong walls are some important features of the fort that attract the tourists.

Sirohi

Guru Shikhar

Guru Shikhar is the highest peak of the Aravali hills. What makes the visit to Guru Shikhar unique, apart from spiritual reasons, is to have a bird's eye view of Mount Abu from the highest point of Rajasthan, 1722 metres above sea level. Before climbing the Guru Shikhar, temple of Lord Dattatreya is there, for which it is believed that Lord Brahma, Vishnu and Mahesh blessed a son Dattatreya, to sage Atri and his wife Anusuya. It is a pilgrimage site for the Vaishnava community.

Dilwara Jain Temple

Pilgrimage to Jain temples of Mount Abu is considered to be important all over the world. It appears austere from outside, but the temple astonishes tourists with unique architectural craft and very fine and intricate carvings. The fine workmanship of the artists is seen in its interiors. This temple was built from 12th-13th century and tourists are left stunned by remarkable craftsmanship on its ceilings, arches and pillars. The undefined beauty of the temples of Dilwara, green surroundings and the tranquil atmosphere is wonderful.

Nakki Lake

Nakki lake, located in the middle of Mount Abu, is the first man-made lake in India. Visit to Mount Abu is not considered complete without visiting this lake, which is about 80 feet deep and ¼ mile wide. One of the many legends associated with this lake is that it was dug by the gods with their nails and that is why it was named Nakki (Nakh meaning nails) lake. Some part of Mahatma Gandhi's ashes was immersed in this lake in 1948, after which Gandhi Ghat was constructed here. The

clean blue water, lush green valleys and beauty of the natural surroundings is like a dream for nature lovers and photographers.

Tonk

Bisalpur Dam

The Bisalpur dam, called the lifeline of Jaipur is a gravity dam built on the River Banas. It is near Deoli town of the Tonk district in Rajasthan. The construction of this dam was completed in 1999 AD and since then, this dam has become a very important source for supplying water to many areas of the state.

Sunehri Kothi

The main attraction of Tonk is the 19th century Sunehri Kothi or Golden Mansion near Bada Kuan on Nazar Bagh Road. The building looks simple from its exterior, but the multi-coloured golden royal look is in harmony with its name. Sheesh Mahal or the room decorated with mirror glass in Sunehri Kothi looks stunning with brilliant enamel work on exquisite glass and floral embellishments. On March 7, 1996, Sunehri Kothi was declared an important historical monument by the Government of Rajasthan.

Diggi Kalyanji Temple

Sri Diggi Kalyanji temple is one of the oldest revered Hindu temples. Shri Kalyanji is an incarnation of Lord Vishnu. People from all over the country come here for liberation from their sufferings and for the blessings of the deity. Testifying to the craftsmanship of ancient times, this temple is situated at a distance of about 60 kms from Tonk. The grand shikhar (spire) of the temple is based on 16 pillars.

Sri Ganganagar

Buddha Johad Gurudwara

This gurudwara was built in 1954 AD under the supervision of Baba Fateh Singh. A fair is organized here on the new moon day of every month. It is said that under the inspiration of Jathedar Buddha Singh, unrighteous Massa Ranghar was beheaded and his head brought to this gurudwara. For this reason, this gurudwara is called as Buddha Johad.

Hindumalkot Border

The Hindumalkot border in Ganganagar separates India and Pakistan. Named in honour of Diwan Hindumal of Bikaner and located near the border, it is a place of tourist attraction. This border is located 25 kms from Sri Ganganagar and is open to tourists daily between 10:00 am and 5:30 pm.

Udaipur (City of lakes)

Pichola Lake

The beauty of lake Pichola shines like gold in the redness of sun at sunset time in the evenings. The lake is named Pichola due to nearby Picholi village. Jag Niwas and Jag Mandir islands are located within this lake. On the eastern shore of the lake is the City palace. A boat ride in the lake at sunset and enchanting view of the lake and City palace attract tourists.

Fatehsagar Lake

Situated north of Pichola, on the edges of mountains and forest resources, this beautiful lake is an artificial lake connected to Pichola by a canal. On the islands in the middle of lake are located the beautiful Nehru garden and Solar Observatory of Udaipur. It was previously called the Connaught dam because it was inaugurated by the Duke of Connaught.

Saheliyon ki Bari

Saheliyon ki Bari is a popular tourist destination in Udaipur, which was built as a garden for the ladies by Maharana Sangram Singh II. Along with a small museum it has many attractions such as marble elephants, fountains, pavilions and lotus pool.

Bharatiya Lok Kala Mandal

Bharatiya Lok Kala Mandal is a cultural institute of Udaipur dedicated to the culture, festivals, folk art and folk music of Rajasthan, Gujarat and Madhya Pradesh. Apart from the promotion of folk culture, it is also a museum which exhibits folk artefacts on various forms of Rajasthani culture.

Nagada

Integrating a part of the history of sixth century, Nagda is situated at a distance of 22 kms from Udaipur. Nestled in the lap of Aravali hills, Nagda is famous for the intricately carved Sahastra Bahu temple, which is popularly known as the Saas Bahu temple among common people. Built in the ninth-tenth century, this temple has an incomparable architectural craft and amazing archway.

Exercise

Multiple Choice Questions

1. In which year was Mayo College established ?
(a) 1874 CE (b) 1875 CE
(c) 1876 CE (d) 1877 CE
2. Keoladeo Ghana National Park is located in which district ?
(a) Bharatpur (b) Dholpur
(c) Bundi (d) Sawai Madhopur
3. Overwhelmed by the beauty of which fort did British historian James Tod say that if he was offered a Jagir in Rajasthan, he would choose that fort?
(a) Bhainsrorgarh (b) Chittorgarh
(c) Nahargarh (d) Taragarh
4. Who constructed Hawa Mahal?
(a) Pratap Singh (b) Jaisingh
(c) Mansingh (d) Ishwari Singh
5. Where is the ashram of Shraddhanathji located ?
(a) Sikar (b) Nagaur
(c) Churu (d) Alwar

Very Short Answer Type Questions

1. What is the importance of Mangarh Dham in the freedom struggle of Rajasthan?
2. Write the names of four important tourist places of Jaisalmer.
3. Where is National Camel Research Centre located?
4. What are the major attractions of Tal Chhapar sanctuary?
5. State the significance of Sitabari located in Baran.
6. When and where was Bhavani Natyashala built?

7. Match the following :

Tourist Places	Location
1. Nagda	Bikaner
2. Katariyasar	Jhunjhunu
3. Khetri Mahal	Jalore
4. Sundhamata	Udaipur

Short Answer Type Questions

1. Describe the incident behind the naming of Gurudwara Buddha Johad.
2. Write a brief note on Soniji ki Nasiyan.
3. Describe the fort of Lakshmangarh from a tourist perspective.
4. Write a brief note on Fatehpur city.
5. Explain how Rajasthan State Archives is useful for researchers?
6. Write the religious significance of Jhorda (Nagaur).
7. Give reasons why Mandawa is attracting Indian film industry?

Essay Type Questions

1. Describe in detail the major tourist places of Shekhawati region.
2. Write an article on five religious tourist places of Rajasthan.
3. Describe the characteristics of Jaipur city that make it the most loved city of foreign tourists.

Imagine :

1. You are a resident of Bharatpur, which places in your state will you make your guests visit ?

Chapter



Important Personalities of Rajasthan

In every era, the world has witnessed the birth of such individuals, who have shown a new path to the society. In the pages we have read about many such personalities, and here we will discuss some more important personalities of our State.

Nihalchand

He is given the credit for taking Kishangarh style of painting to its zenith. He adorned the court of Kishangarh under the rule of Sawant Singh. He immortalized Sawant Singh and his beloved Bani-Thani as Radha Krishna in his paintings. The painting of Bani-Thani is also famously known as the Indian 'Monalisa'.

Panna Dhai

Heera panna mokla, khodya khaan pahaad.

Asli panna to janai, maati dhaar Mewar.

An example of devotion, renunciation and sacrifice, Panna Dhai was born in Hankla Gurjar family in Pandoli village near Chittor. Panna was married to Surajmal, appointed in the army of Maharana Sanga (1509-28 AD). A few days after the birth of Panna's son Chandan, Maharani Karnawati of Mewar gave birth to prince Udaisingh. According to the contemporary traditions, Panna was appointed as foster-mother of prince Udaisingh.

In the year 1535 A.D one of the feudal lords of Mewar Banveer had assassinated Maharana Vikramaditya and subsequently attempted to murder his son, prince Uday Singh. When Panna came to know about Banveer's intentions, she placed her son Chandan on Uday's bed and watched Banveer slew her own son. In this way she saved the life of prince Uday and sent him away to Kumbhalgarh. This selfless sacrifice of Panna Dhai for the kingdom of Mewar is an unforgettable incident in the history of Mewar.

Gaura Dhai (1646-1704 AD)

The significance of Gaura Dhai in Marwar is same as that of Panna Dhai in Mewar. The courageous Gaura Dhai was born on 4 June 1646 to Ratnoji Tak and Roopa in a Mali family in Jodhpur. She was married to Manohar Gopi Malawat of Mandore. After Maharaja Jaswant Singh of Jodhpur died in Jamrud in 1678, his chieftains wanted to take the Maharaja's family safely to Jodhpur. On the way, the queen of Maharaja Jaswant Singh gave birth to Ajit Singh. On receiving this news, Aurangzeb called Jaswant Singh's family to Delhi. Knowing Aurangzeb's intentions, Veer Durgadas thought of a strategy to save Maharaja's successor prince Ajit Singh. Veer Durgadas and other loyal chieftains of Marwar hatched a plan to save the prince from the royal guard by disguising Gaura Dhai as a simple sweeper. She brought the prince out safely in a crate by placing him in place of her son Ajit Singh. The prince was handed over by Gaura Dhai to Mukund Das Khinchi who had disguised as a snake charmer. Thus Gaura Dhai saved the life of the heir to the kingdom of Jodhpur.

The unique sacrifice of Gaura Dhai is sung in the national song of Jodhpur state, Dhusan. In her memory, a six-pillared Chhatri was built in Jodhpur in 1711 AD. There is a Baori (stepwell) named Roopa Dhai Gaura Dhai in Jodhpur.

Gavari Bai

Born to a Brahman family of Nagar in Dungarpur district, she was a poet dedicated to Krishna. She is also known as Meera of Wagad. Maharawal Shiv Singh of Dungarpur had the Balmukund Mandir constructed in 1829 for Gavri Bai.

Durgadas Rathore

Veer Shiromani Durgadas, who is known in history for his loyalty and chivalry, was the son of Askaran, the minister of Maharaja Jaswant Singh. He was born on 13 August, 1638 in Salwa village of Marwar. He served in the army of Jaswant Singh. Following the demise of the Maharaja, he rescued the queens of the Maharaja along with Ajit Singh the heir of Jodhpur (which was declared the Khalsa land by Aurangzeb) throne. By forming Rathore-Sisodia alliance he fought against the Mughal emperor, Aurangzeb, till Aurangzeb's death in 1707. He helped prince Akbar against Aurangzeb and performed his duties as a true friend by giving Islamic education to his son and daughter (Buland Akhtar and Safiyatunissa). Later on, due to some differences over certain matter with Maharaja Ajit Singh, he left Jodhpur and went to Mewar with his family. This shows his independent bent of mind and strength of character. He died in Ujjain on November 22, 1718. Till today he is revered and remembered in Rajasthan for his loyalty and valour. There is a

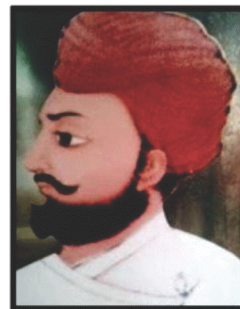


Durgadas Rathore

famous adage – ‘Oh mother! give birth to a son like Durgadas’.

Dursa Adha

He was a contemporary of Akbar and he eulogized patriotism of Maharana Pratap and Rao Chandrasen. His more acclaimed writings include Viruddh Chhahattari (the most famous), Kirtaar Baavni and Veeram Deo Solanki Ra Duha.



Dursa Adha

Dayaldas

Dayaldas, the writer of Bikaner Ri Rathodari Khyat, was born in 1798 A.D in Kudiya village of Bikaner. The handwritten copy of Dayaldas Ri Khyat mentions the history from the rise of the Rathores to the enthronement of Sardar Singh in 1851. This Khyat gives detailed account of the Bikaner Dynasty, and their relations with the Mughals and the Marathas. It is an important document which helps in understanding the administrative system of Bikaner and translations of decree, nishaan etc. in Rajasthani.

Kaviraj Shyamal Das

Kaviraj Shyamal Das, the court poet of Maharana of Mewar, Shambhu Singh and his son Maharana Sajjan Singh, was born in 1836 in Dhokaliya (Bhilwara). He started writing history of the Mewar state on being asked by Maharana Shambhu Singh, which is compiled in Veer Vinod. British Indian Government conferred on him the title of Kesar-e-Hind and Maharana of Mewar bestowed upon him the title of Kaviraja.



Kaviraj Shyamal Das

Gaurishankar Heerachand Ojha

This famous historian and archaeologist of Rajasthan was born in 1863 in Rohida (Sirohi). He had thorough knowledge of ancient scripts and wrote a famous text Lipimala. British bestowed upon him the title of Mahamahopadhyaya and Rai Bahadur. He made the history of Rajasthan prosperous by writing the history of many princely states of Rajasthan.



**Gaurishankar
Heerachand Ojha**

Bavji Chatur Singh

Folk Saint Chatur Singh, who belonged to the Mewar royal family, was born in 1879 in Karjali village of Mewar. He became a widower briefly after marriage and engaged himself in religious work and social service. He spent his life in a hut in Sukher village near Udaipur, practicing yoga, contemplating and writing literature for common folk. He was well versed in Sanskrit and Rajasthani language. His main

works are Gangajali commentary of Bhagwad Gita, Parmarth Vichaar, commentary on Yoga Sutra, commentary on Sankhya Tatva, Manav Mitra Ra Charitra, Shesh Charitra, Alakh Pachisi, Anubhav Prakash, Chatur Prakash, Chatur Chintamani, Samaj Battisi etc. While trying to create public awareness through his works, throughout his life, Chatur Singh died in 1929. Explaining about good and bad people he wrote-

Kaarad to kahto firae, har keeni haknaak,
Janri whae unne kahae, hiyo lifafo raakh.

Birbal Singh

Birbal Singh, the member of Bikaner Praja Parishad, was born in Raisingh Nagar of Bikaner district. He always raised his voice against feudal exploitation and was at the forefront of every movement for civil rights. Praja Parishad called a workers' conference on June 30, 1946 at Raisingh Nagar to decide upon the future line of action. On July 1, 1946 the workers reached the conference venue to pay obeisance to the tricolour. In the meanwhile, they got the news of arrest of workers and the atrocities inflicted on them by the police at the railway station. They started moving towards the station under the leadership of Birbal Singh. The government official in his nervousness ordered firing on the workers. Birbal Singh got injured but did not let the tricolour to fall down. Though he was wounded, he kept on saying, "let our flag always fly high" ("jhanda ooncha rahe hamara").

Vijaydan Detha

Born on September 1, 1926 at Borunda in Jodhpur, his famous stories and novels are Baatan Ri Phulwaari (Collection of folk Tales 1960-1975), Baapu Ke Teen Hatyare (Criticism, 1948), Choudhrayan Ki Chaturai (Short Story Collection, 1996), Duvidha and Alekhu Hitler. He is also the co-founder of Rupayan Sansthan, Borunda. Vijaydan Detha, also known as Bijji, received numerous awards for his works which include Kendriya Sahitya Academy award in 1975, Bhartiya Bhasha Parishad award in 1992, Bihari Puraskar in 2002, Sahitya Chudamani award in 2006, Padma Shri award in 2007 and Rajasthan Ratna in 2012. His stories and novels have been adapted to make films, which include Mani Kaul's Duvidha which was later remade by Amol Palekar as Paheli.

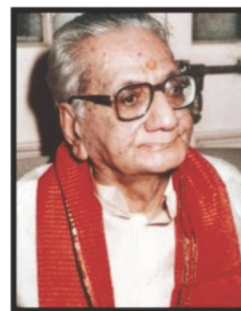


Vijaydan Detha

Kanhaiya Lal Sethia

The writer of immortal Rajasthani popular song 'dharti dhoran ri' and famous song 'paathal aur -peethal', Kanhaiya Lal Sethia was born on September 11, 1919 in Sujangarh (Churu), Rajasthan. After receiving education in Sujangarh and Calcutta,

in 1934, he came in contact with Gandhiji and engaged himself in the work of Khadi movement and dalit upliftment. In 1941 his first collection of poetry 'Vanphool' was published. He was accused of treason because of his poetry collection 'Agniveena' (1942) which had the theme of patriotism and nationalism. He was also active in the Quit India Movement. In 1945, as a key worker of the Bikaner Praja Parishad, Sethia while opposing feudalism awakened the farmer community through his poem 'Kun zameen ro dhani'. During the integration of Rajasthan, he



Kanhaiya Lal Sethiya

struggled to get Abu included in Rajasthan. He played an important role preserving the heritage of Rajasthan by taking active part in the Fourth centenary celebration of Haldighati (1976), Chitrakoot Mela (1976), Western Cultural Council (Udaipur) etc.

Sethia was honored with many awards for his literary works. In 1976, he was awarded by the Kendriya Sahitya Academy, New Delhi for his work 'Leeltaans'. In 1988 he was awarded Murtidevi award for 'Nirgranth', Suryamal Mishra award for 'Sabad' in 1987 and Taatia award for 'Satvadi'. He was awarded Padmashri in 2004 and 'Rajasthan Ratna' in 2012. Sethia also worked tirelessly towards getting constitutional recognition for the Rajasthani language. Kanhaiyalal Sethia died on November 2008 in Calcutta.

Allah Jilai Bai

Allah Jilai Bai, the renowned Mand singer immortalized the song 'kesariya balama aoni padharo mahare des...' through her voice. She was born on February 1, 1902 in Bikaner. For her exceptional contribution to the Mand gayaki (singing), she was awarded Padma Shri in 1982. BBC London also honoured Jilai Bai with Court Singer Award in 1983 at Royal Albert hall.



Allah Jilai Bai

Gavari Devi

The credit of making Maand style of folk singing famous on national and international platform goes to folk singer Gavari Devi. She was born in 1920 in Jodhpur. Gavari Devi inherited her musical talent from her parents. Her mother & father were famous musicians in the Bikaner court. She mesmerized the audience of Bharat Mahotsav held in Moscow with her maand singing.

Company Hawildar Major Piru Singh

Born on May 20, 1918 in Rampura Beri in Jhunjhunu, Major Piru Singh got enrolled in 6th battalion Rajput Rifles. On July 18, 1948 CHM Piru Singh was assigned task to attack and



Piru Singh

capture an enemy occupied hill at Tithwal. Before he breathed his last, he demolished all the enemy posts. He was awarded Paramveer Chakra posthumously. He was the first from Rajasthan to get this honour.

Major Shaitan Singh

Major Shaitan Singh, also famous as 'Banasur Ka Shaheed' was born on December 1, 1924 in Bansur village of Phalodi tehsil in Jodhpur. Shaitan Singh joined Indian army.

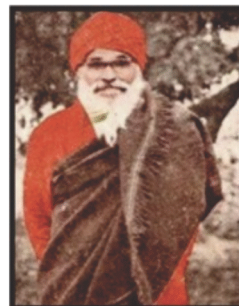
On November 17, 1962, when China attacked Chushul post in the Laddakh region, Major Shaitan Singh and his Charlie company was given charge of defending this post. With the help of his 120 soldiers, he forced Chinese army to retreat twice. He was left with only two soldiers and was seriously injured but kept on moving. He ordered his men to leave and inform the check post. He alone gave a tough fight to the enemy and finally succumbed to his injuries on November 18, 1962 at the age of 38. Major Shaitan Singh was awarded Param Veer Chakra posthumously for his extraordinary courage and bravery.



Major Shaitan Singh

Swami Keshwanand

Educationist and saint, Swami Keshwanand was born to Choudhary Thakarsi in Magloona village of Sikar in 1883. He was influenced by Gandhian style of politics and participated in Indian freedom movement from 1921 to 1931 and even went to jail. In 1932 he became Director of a Jat school in Sangaria. Under his directorship this middle school developed into a college. Within the precincts of the school, he opened an art, an agriculture and a science college along with teacher training institute and also developed a museum and established the Gramotthan Vidyapith. He also opened almost 300 schools between 1944 to 1956 in the desert villages of Bikaner. He also established mobile reading rooms and libraries at various places.



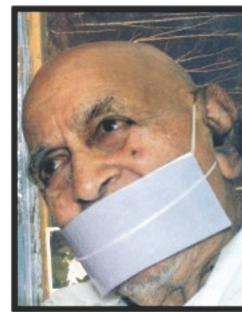
Swami Keshwanand

Pt. Jhabarmal Sharma

Famous as 'patriarch of journalism' Pt. Jhabarmal Sharma was born in 1880 at Jasrapur. Pt. Durgaprasad Mishra gave him education in Hindi journalism and editing. He edited many books which include – Sikar ka Itihaas, Khetri ka Itihaas, Khetri Naresh and Vivekanand, Adarsh Naresh, Sri Arvind Charit, Hindi Geeta Rahasya Saar, Aatm Vigyan Shiksha, Tilak Gatha, Bhartiya Godhan etc.

Acharya Tulsi

Founder of Anuvrata Movement, Acharya Tulsi was born in Ladnun in the Nagaur district on October 20, 1914. He became ninth acharya of Terapanth Sect at the age of 22. He launched the Anuvrata Movement in 1949 for the development of ethical values and travelled one lakh kilometers on foot to connect people with this movement. His message to society is – ‘a man is a man first, Hindu or Muslim afterwards’.



Acharya Tulsi

Acharya Nanesh Muni (1920-1999 AD)

He was born to Modilal Singaarbai in Danta village of Mewar. His childhood name was Govardhan (Nana). Even in his childhood he was full of detachment. In search of a suitable Guru he reached Ganeshlalji Maharaj in Kota and made him his Guru. He received initiation on Vikram Samvat 1996 Pausha Shukla Ashtami in Kapasan village near Danta. In 1952 he was given the post of Acharya by the Guru.

Acharya Nanesh Muni gave the message of Samta philosophy to get a peaceful environment in this turbulent world. He said that religion is the only way to maintain equality in every situation in life. He developed the method of meditation so that one can lead a stress free life. Under his leadership 59 Saints and 310 Yatis got initiation of Jain Bhagwati. He freed the people of Balai caste of Malwa province from bad addictions like eating non-vegetarian food and led them on the path of non-violence and truth. He authored the book ‘Samta darshan and behavior’ in which a detailed discussion of harmony has been given. He strived for social consciousness throughout his life.

Komal Kothari

Komal Kothari was born in Kapasan town of Chittorgarh district on March 4, 1929. He devoted his whole life for the promotion of folk culture. In 1960, he founded Rupayan Sansthan at Borunda in Jodhpur district.



Komal Kothari



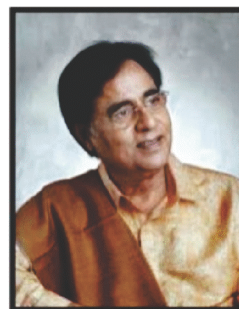
Kripal Singh Shekhawat

Kripal Singh Shekhawat

‘Shilpguru’ Kripal Singh Shekhawat was born in 1922 in Mau village of Sikar district. He earned international acclaim for his portraiture on Blue Pottery. He was conferred with the Padma Shri in 1974.

Jagjit Singh

Jagjit Singh was born in Sri Ganganagar to a Sikh family on February 8, 1941 and passed away on October 10, 2011. He established himself as a world-renowned musician and ghazal singer. He was conferred upon the Rajasthan Ratna by the Rajasthan government posthumously on March 31, 2012.



Jagjit Singh

Pt. Vishwa Mohan Bhatt

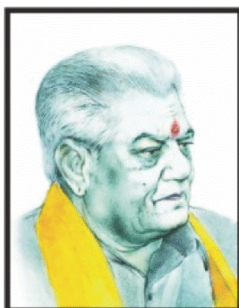
He was born in Jaipur on 12 July, 1950. From 1965 he started giving musical performances on national and international platforms. In 1994 he was awarded with the famous Grammy Award. By fusing the guitar with sitar, sarod, and 14 extra strings of the veena he invented the Mohan Veena.



Pt. Vishwa Mohan Bhatt

Karpurchand Kulish

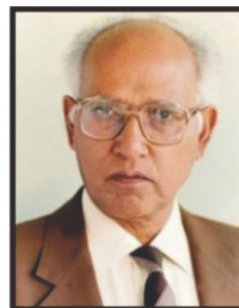
Karpurchand Kulish was born on March 20, 1926 in Soda village in Tonk district. He started his career as a journalist in 1951 and on March 7, 1956 launched the Rajasthan Patrika as an evening daily, which has gone on to become a leading Hindi daily. During the time of emergency (1975), he travelled to villages of Rajasthan and started his series 'mein dekhta chala gaya' on rural life and society of Rajasthan. It is also considered to be an authentic source of rural life in Rajasthan. Kulish also contributed a regular column in Dhundari dialect entitled polampol which is considered to be his literary heritage.



Karpurchand Kulish

Dr. P. K. Sethi

Dr P.K Sethi along with Ramchandra (who worked in Sawai Mansingh Hospital, Jaipur) co-invented the Jaipur foot, an artificial limb in the year 1969 for the handicapped. For this contribution he was awarded with Ramon Magsaysay Award, Dr. V. C. Roy award, Padma Shri, and Rotary International Award for World Understanding and Peace.



Dr. P.K. Sethi

Exercise

Multiple Choice Questions

1. Swami Keshwanand was born in which district?
(a) Sikar (b) Churu
(c) Nagore (d) Jaipur
2. Who is known as the father of Jaipur Foot?
(a) Dr P. K. Sethi (b) Dr P.K. Agarwal
(c) Dr Ashok (d) Dr V.C. Roy
3. 'Humans are first humans, Hindu or Muslim afterwards'. Who gave this message?
(a) Acharya Tulsi (b) Kaviraj Shyamaldas
(c) Komal Kothari (d) Kanahyia Lal Sethia
4. Who is famous as Wagad Ki Meera ?
(a) Gavri Bai (b) Panna Dhari
(c) Rana Bai (d) Karmawati
5. The first Rajasthani to be awarded the Paramveer Chakra?
(a) Piru Singh (b) Shaitaan Singh
(c) Virendra Singh (d) Ved Prakash

Very Short Answer Type Questions

1. When and where was Durgadas Rathore born ?
2. Major Shaitaan Singh headed which company of the Indian army ?
3. Karpurchand Kulish was founder of which newspaper ?
4. Who is the architect famous for illustrations on blue pottery ?
5. Who is known as doyen of journalism?
6. Who is the writer of Pracheen Lipimala text?
7. Which literateur is famous as Bijji?
8. Write one important piece of -work of Kaviraj Shyamaldas.
9. Who composed song 'Dharti Dhoran Ri'?

10. Match the Following :

Person	Area of Work
1. Pt. Jhabarmal Sharma	Journalism
2. Shaitaan Singh	Singing
3. Jagjeet Singh	Devotion/Bhakti
4. Gawri Bai	Bravery/Valour

Short Answer Type Questions

1. Describe the contribution of Swami Keshwanand in the field of education.
2. Why Durgadas Rathore occupies an eminent place in history?
3. Discuss contribution of martyr Birbal Singh in the Indian National Movement.
4. Mention the work done by Pt. Jhabarmal Sharma in the field of journalism.
5. Vijaydan Detha was an exceptional litterateur. Comment.

Project Work :

1. Collect information related to 10 important persons of your district in every sphere.

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Book	Author
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2. Rajasthan ka Itihas	Dr. Gopinath Sharma
3. Rajasthan ka Itihas, Kala, Sanskriti, Sahitya Parampara evm Virasat	Dr. Hukam Chand Jain Dr. Narayan Lal Mali
4. Rajasthan ka Sanskritik Itihas	Dr. Gopinath Sharma
5. Rajasthan ki Sanskritik Parampara	Dr. Jai Singh Neeraj
6. Rajasthan ke Pramukh Durg	Dr. Raghvendra Singh Manohar
7. Rajasthan Mein Bhakti Andolan	Dr. Pemaram
8. Bhartiya Chitrakala Evm Murtikala	Dr. Rita Pratap
9. Rajasthan ki Sanjhi Kala	Dr. Mahendra Bhanawat
10. Bhartiya Murtishilp Evm Stapatya Kala	Meenakshi Kasaliwal Bharati
11. Rajasthani Lok Jivan Shabdawali	Brajmohan Jawalia
12. Rajasthani Bhasha aur Sahitya	Dr. Motilal Menaria
13. Sanskritik Rajasthan	Dr. Pemaram
15. www.nationalwarmemorial.gov.in	
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