

National Mission for Clean Ganga

(Reg. Society)

Ministry of Jal Shakti

Department of Water Resources, River Development & Ganga Rejuvenation
Government of India

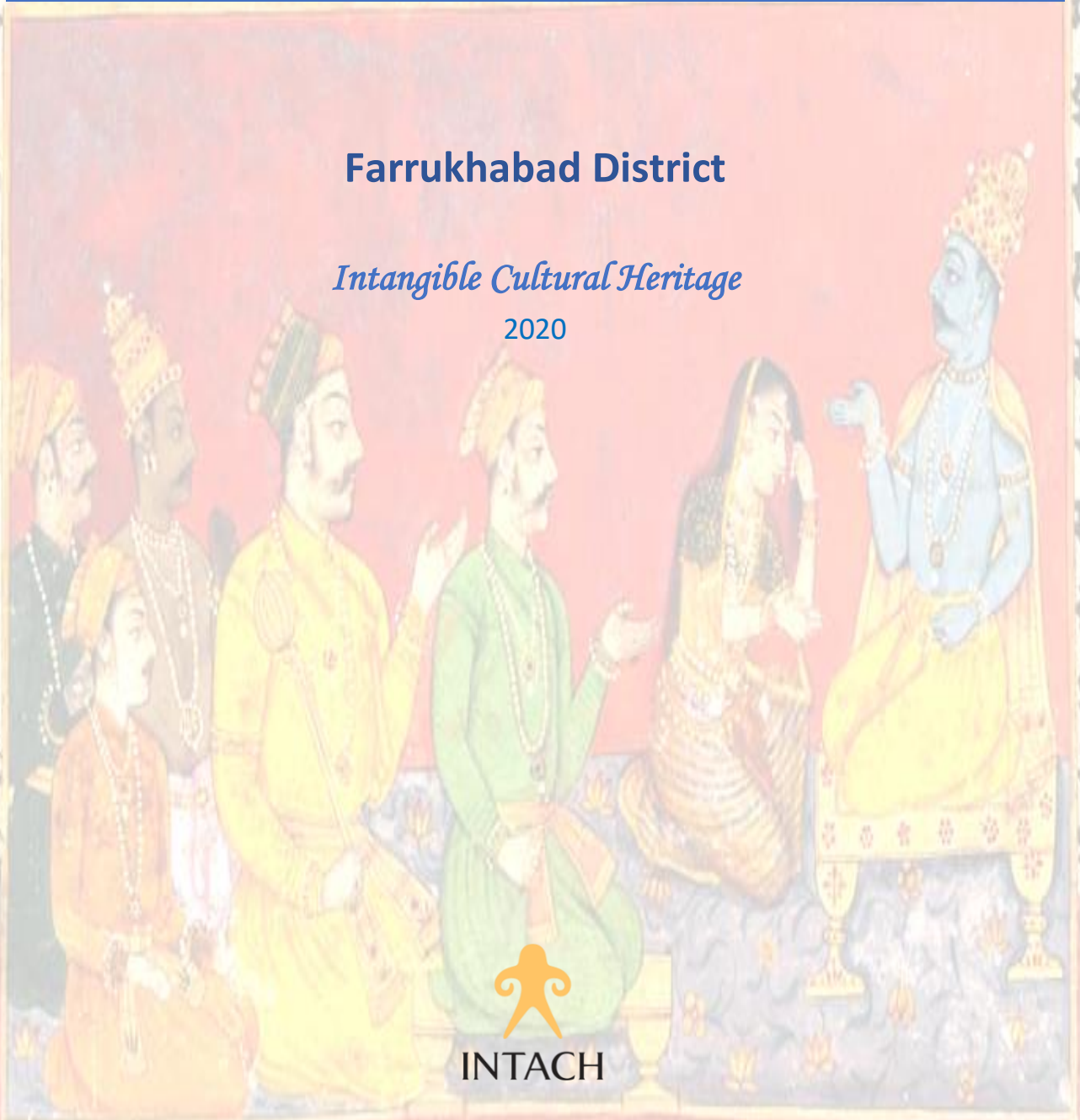
**GNANAMI
GANGE**

Documentation of Ganga from Gaumukh to Gangasagar

Farrukhabad District

Intangible Cultural Heritage

2020



INTACH

Indian National Trust for Art and Cultural Heritage

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Figure 1. Tree of Life, traditional motif used by the Sadh Community on the textiles of Farrukhabad

Farrukhabad: An Overview



Figure 2. Vishrant Ghat

Farrukhabad is well-known for its ancient Vedic, mythological and historical significance and places associated with that. In 1714, Nawab Mohammad Khan Bangash unified 52 villages of Bisen Kshatriyas (Bumtelas) and named them Farrukhabad, after Farrukhsiyar (Aurangzeb's son) who never actually visited Farrukhabad. The present district Farrukhabad, spread over 228830 hectares, is configured with three tehsils, seven blocks, 603 gram sabhas, 1020 villages, 14 police stations, two municipalities, four nagar panchayats and one cantonment board. The total population of the district is 18.85 lakhs (as per 2011 census) and average literacy lies at 69%. Most administrative units of the district are located in Fatehgarh. The main economic driver here is agriculture. The rural areas of the district are mainly

dependent on agriculture and animal husbandry. The major crops here are potato, pea, gram, barley, wheat, millet, sunflower, tobacco, mango, guava and beetlenut. There are more than 80 cold storages in the district, which produces ten percent of the national production of potatoes. Apart from this, small and micro cottage industries are also a means of employment.

Textile printing and *zari* industries here are of international repute. The Government of Uttar Pradesh has given recognition to the textile printing industry under the 'One District One Product' policy. Copper and brass utensils, tobacco and bidi industry also hold an important place in the economy. Agriculture, *Zardozi* and handicrafts trade on the one hand, and soldiers, litterateurs, poets and sportspersons on the other constitute the social fabric of this region. Various defence establishments are also situated here, namely the Rajput Regiment, the Sikh Light Infantry, and the Territorial Army. The stories of valour of the Rajput Regiment and of Rajputs of the district are plentiful. There is a grand martyrs memorial in village Maudha in Mohammadabad block.

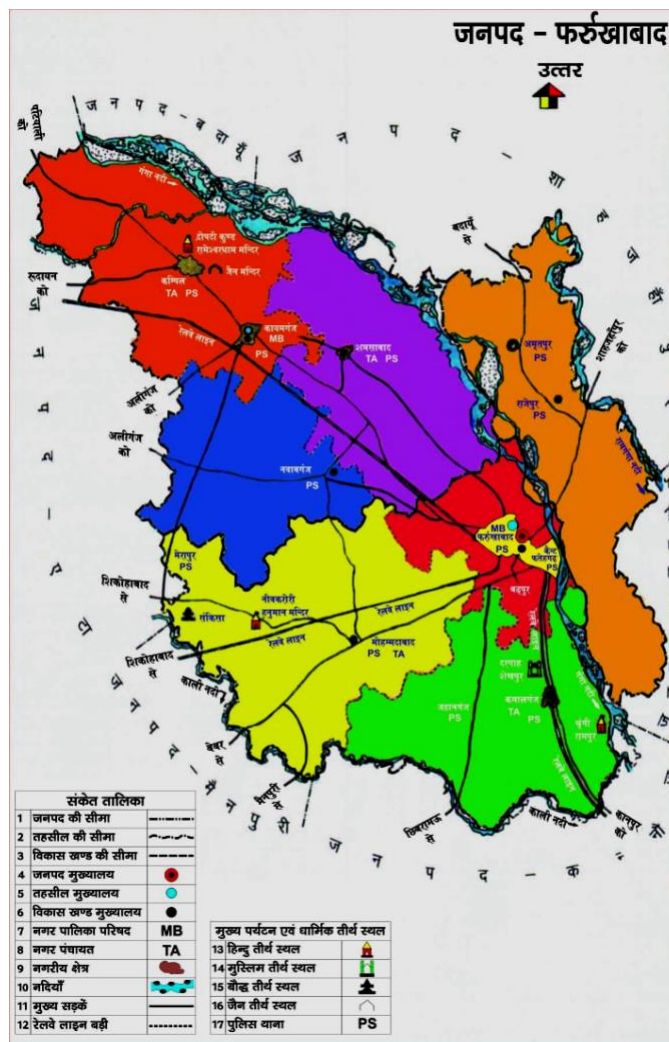


Figure 3. Map of Farukhhabad

An important part of undivided Farrukhabad as a major constituent of ancient Panchal is also the present district of Kannauj, which was once the capital of India, and which was carved out as a new district in 1997. Like Kashi city, the crescent-flowing Ganga River in Farrukhabad and Fatehgarh and numerous *Shivalaya* here give it its fame as *Aparkashi*. The Kali river and the Ramganga here also have historical significance, binding it with north and south boundaries.

In the order of various historical periods—Vedic period, post-Vedic period, Aryan civilization, Satyuga, Tretayuga, Dwaparyuga and Kal Yuga—all have been witness to important events in this district. And many locations are centres of reverence and hold special significance in the heart of the common man. Different sections of the chronology of past events, some places and people have unfortunately been forgotten.

The Vedas, (Samhita), Sanatan scriptures, Buddhist texts, Jain texts and accounts of foreign nomadic travelers like Hieun Tsang and Fa Hien provide rich historical descriptions of the Panchachal region. To this day, various spiritual, history and literary scholars in their individual capacity have written or are writing about the rich culture and heritage of the district. Many of the scholars have been working to document the history and archaeological sites of Farukkhabad without any government or administrative support. Only 16 sites have been preserved by the Archaeological Department (whereas Farrukhabad consists of many more historical and mythologically significant sites), including the tomb of three Muslim Nawabs, the tomb of seven British rulers, three Buddhist sites, a mound, a pond and a fort¹.

There are many opinions about how the name of 'Panchal', which was a major kingdom, was derived. These have been outlined in the next section. Panchal was an important *Mahajanapada* among the 16 *Mahajanapadas* that existed before Gautama Buddha. Later, a union of Kuru *Mahajanapada* and Panchal formed, where first the monarchical and then the republican system ruled. Panchal district was also among the five important districts before the Shodash *Mahajanapadas*. *Yagnas* were popular in the Panchachal region, but when these became expensive due to complex rituals, their practice declined. After this Brahm Vadi Shasthartha (eg Yajnavalkya Gargi Shastharth) gained precedence, starting from the Panchal region and also in Videha state.

The theory of reincarnation ahead of Brahmanism also emerged from the ruler of Kanyakubja of Panchachal region (Kaal 700 BC). Pravara was raised from childhood in an ashram near the present Khudaganj on the banks of the river Kali with his Brahmin maternal uncle, Muni Mahashal. Pravara's wife was the great-grandmother of Lopa Gargi Vakchanvi. Pravara first propounded the principle of reincarnation, which is firmly established among Hindus to date. The Kshatriya king Pahlavan ruled the Panchal kingdom from his capital at Kannauj. His disciples were Brahmins like Aruni, Uddalak, Shvetketu, Satyakam, Jabali etc.

¹ Local organisations like The Panchal Shodh avem Vikas Samiti and Draupadi Dream Trust, Farukkhabad, has been working in their individual capacity in the documentation and promotion of local historically significant monuments and archaeological sites. According to them there are many places of ancient importance in the district which the Archaeological Department (ASI) or Ministry of Culture, Government of India, should take under their patronage and which can be renovated and established as, for example, the Ganga Research and Conservation centre.

The capital of the ancient Panchal state was Kampil, the birthplace of the sage Kapila who is the prophet of Sankhya philosophy Kapil. Lord Krishna, who was also the ruler of Panchal region for some time, said in the Gita, "I am Kapil among the sages." Kampil was also the capital of King Drupada and the site of Draupadi's birth. It is also the birthplace of Lord Vimalnatha, the thirteenth Tirthankara of Jainism, and a major centre of faith for Jain religion as the sermon site of Lord Tirthankara, Lord Mahavira. The ancient temple of Mahadev is also located here, famous by the name of Rameshwar Nath Ji, about which it is said that Shatrughana, Lord Rama's brother, established the Shivalinga worshiped by Sita in Lanka, here. Treta Yugin Sankashya is currently known as Sankisa whose king Kushadhawaja was the brother of Janaka, father of Sita. Lord Buddha was also said to have visited and preached here, and given Swargartran from here.

The Stupa and Hasti Stambh built by Emperor Ashoka is also found here. In nearby Shamshabad is the ancient and scenic temple of Chaumukhi Mahadev, with two Shivlingas. Shamshabad which was famous as the ancient Khor was also known as Sargdari or Swargadwari. The village Baksuri was the city of the *Mahabharata* monster Bakasur. Bakasura was slaughtered by Pandava Bhima to protect a Brahmin, liberating the people from his atrocities. The temple of Pandeshwar Nath ji is also related to the Pandavas. The Shiva lingam was said to have been established by Pandavas at Pandaveshwara Dev Temple. The Gurugrameshwari Devi temple of Goddess Mangala Gauri established by Guru Dronacharya is in Farrukhabad. The mohalla Bhikampura of Farrukhabad city is the present Bhishma Nagar, established by the Pandavas in the name of Bhishma Pitamah.

The present townhall of Farrukhabad was a fort built on the banks of the Ganga. Ekachakranagari is the present Dhilaval village where Mata Kunti lived in a Brahmin's house. An ashram, purportedly of the son of Mansa Devi, a sage who protected the Nagavansha in the Nag Yagna of Janmejaya, is near the District Magistrate's residence at Fatehgarh. The Dhaumya Rishi Ashram is on the banks of the Ganga in Fatehgarh, where Dharmaraja Yudhishtira received the Akshaya Patra (mythological opinion); the site near the police lines is known as Dhoom Ghat, where the remains of an ashram still exist. The village Naukhanda has claims of being witness to the incident of splitting of the horn on the head of Shringi Rishi, who performed the pratishhti sacrifice for the birth of Lord Rama. The holy pilgrimage site of Shringi Rishi is Shringi Ram Pur which is the centre of faith for many pilgrims today.

There is a temple of Gayatri in Astal, which was built by Scindia, the ruler of Gwalior. The remains of many ancient temples are still present here and are waiting for protection. Chyavan Rishi's ashram is on the banks of the Ganga in Chiyasar; *Chavanprash* with the name of Chyavan Rishi is famous all over the world today. The ashram of Dhanvantari, the originator of Ayurveda is also believed to be close by. Tapunabhumi, Karmabhoomi and the ashram of Aruni, Uddalak and Nachiketa are still present today near the Kali river on the border of Farrukhabad and Kannauj districts. The ashram of the sermon which is famous as the *Kathopanishad* is also near Khudaganj here. This holy place needs protection today.

Baba Laxman Das's Tapobhumi Neemkarori is famous all over the world by the name of Baba Neemkarori Dham visited by the religious-minded throughout the year. Farrukhabad has also been the land of various Sufi saints whose tombstones and mausoleums are centres of great faith. The music family of Farrukhabad and Thumri emperor Lalan Piya enriched the folk music here and gave fame to the district. Vishrant Ghat, Budhi Ganga, Bridge of Jhannakhar, Town Hall, and Central Jail etc. are some of the places which have been witness to the activities of many revolutionaries and freedom fighters. A market is required for the products of the industries and agricultural produce here. The perfume of Kannauj is world famous and is an important element of the economy. If the right policies are made, not only tourism but also industry can touch the heights of development here. Along with Kuthala Lake

(Vikas Khand Rajepur) and Chintamani Talab (Vikas Khand Nawabganj), Ganga Beach Vishrant Ghat and other ghats can also become attractive tourist centers after beautification.

Thus, many possibilities of tourism and research exist in Farrukhabad district. Many local organisations feel that the ancient culture of Bharatvarsha is intact due to its mythological and spiritual consciousness. It is their endeavor to preserve the important sites of their area and to convey their significance to future generations. Their goal is to work towards the development of local tourism which will not only increase historical and spiritual knowledge of the people, but add new dimensions in terms of employment. But it is evident that for the development of tourism, government support and protection will be necessary, with good access, means of transport, security, accommodation, as well as publicity and dissemination. A heritage conservation committee involving local citizens and organisations could identify places of historical and/or spiritual importance in the district, which can then be taken up for development.

The members of the 'Panchal Research and Development Committee' have been periodically inspecting important sites and informing the administration from time to time about their status. It is the endeavor of the committee to connect people to the mythological, historical, cultural and folk arts of the Panchal region so that these can be recognised at the national level. In this regard, the committee is constantly convening experts and seeking guidance from them, conducting seminars, and holding essay and painting competitions for students. They are trying to publish magazines like *Desh ka Gaurav Panchal*. The committee is also trying for a theme park in the city which would present all the earlier mentioned locations and notable personalities of the district. There is also felt the need for an auditorium at the district headquarters to provide a space for cultural and educational programs.²

² Panchal Shodh avem Vikas Samiti, Farukhabad. (This committee has been constituted to understand and present the coordinated wishes of the youth, social workers, academicians, advocates of district Farrukhabad. Its registration number is 1332/2017 -18 under the Society Registration Act 1860.)

The Ancient City of *Kampil*



Figure 4. A painting depicting Draupadi with Krishna and the Pandavas. *Source:* Draupadi Dream Trust

Kampilya is a Vedic-era heritage city with a rich composite cultural heritage of Bharat, located in Kaimganj Tehsil under present Farrukhabad district of Uttar Pradesh. Kampil is located about 45 km from Farrukhabad, and 55 km from Badaun. It is an important place from an historical and mythological point of view. In ancient times this town reached its highest glory as the capital of the Panchala Kingdom, which extended from Himalayas in the north to the river Charmanwati in the south during the period of the Mahabharata. It had Kuru, Surasena and Matsya kingdoms to the west and the forest Naimisha to the east. Later, Panchala was divided into Southern Panchala (Panchala proper ruled by King Drupada, the father-in-law of the Pandavas) and Northern Panchala (ruled by Ashwathama, the son of Drona. Drona was Drupada's former friend who later became his enemy). The Ganga River separated the two Panchalas.

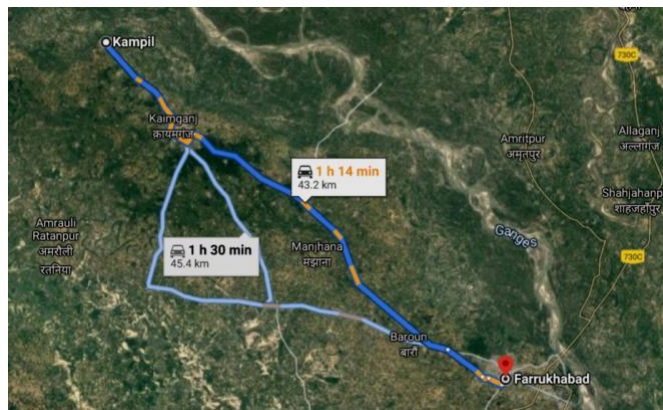


Figure 5. Kampil and Farrukhabad

There are abundant materials for a history of Farrukhabad in the early period owing to its connection with Kannauj. In the *Mahabharata*, however, its name is not found, and in that epic, Kampil is the most important city of Panchala. The daughter of king Drupada, Draupadi—a pivotal character from the epic of *Mahabharata*—and his son Dhristadyumna who participated in the Mahabharata war, were said to be born here. (*Mahabharata* 1/166/39-44). The other name of Draupadi was Panchali as she hailed from the kingdom of Panchala.



Figure 6. Depiction of the Swayamvara

It is at Kampil that the scene of the dramatic *Swayamvara*, or choosing the suitors, is enacted, when Arjun succeeds in bending the bow *Gandiva* of King Drupada and wins the hand of his daughter, Draupadi. A war soon breaks between Drona the preceptor of the Pandavas, and Drupada; the latter is given the southern half of the kingdom, and Kampil becomes his capital. But beyond this reference from legend, Kampil dwindles into oblivion, superseded by Kannauj³.



Figure 7. Draupadi Kund, now concretised, cutting off natural water flow

³ Farukhabad – A Gazetteer, Volume IX, 1911, page 118

प्राणाय स्वाहा पानाय स्वाहा ब्यनाय स्वाहा।
अम्बे अम्बिके अम्बालिके न मा नयती क चन।
सससत्य वकः सूभद्रिकाम भद्राम कामपिलवासिनीम॥
~ यजुर्वेद २३/१८

The above text from the *Yajurveda* contains this sacred mantra (generally chanted during Hindu sacred rituals) which mentions Kampil, the ancient name of Farrukhabad area. Kampilya in ancient times was a *Janpada* in itself among the sixteen *Mahajanpadas*⁴.



Figure 8. A beautiful sculpture from the Panchala region. *Source:* Draupadi Dream Trust

⁴ The Mahajanapadas were sixteen kingdoms or oligarchic republics that existed in Northern ancient India from the sixth to fourth centuries BCE during the second urbanisation period.

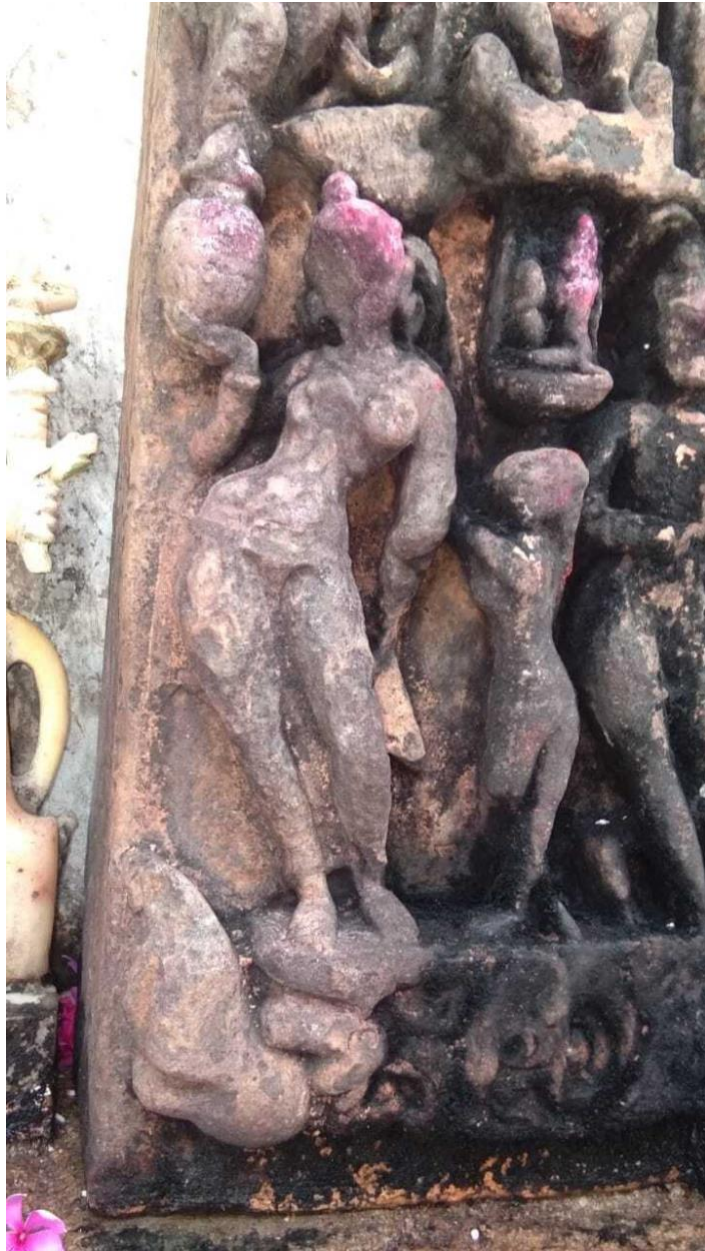


Figure 9. Idol depicting Ganga and Bhairav



Figure 10. Stone carvings at Kampilvasini

A detailed description of the city is found in the *Mahabharata*. Panchala region was believed to be the culmination of Indian intellectualism. It was a land of philosopher kings, and of learning that created synergies between spiritualism, materialism and 'Purshartha'. The Upanishads, the *Charak-Samhita* (dealing with Ayurveda), the original version of the *Kamasutra*, and many works of knowledge

originated from here. “It was also a land of protests; Aruni Uddalika protest against Karamkanda or Draupadi’s protest against injustice,” according to Prof U.P. Arora of JNU.

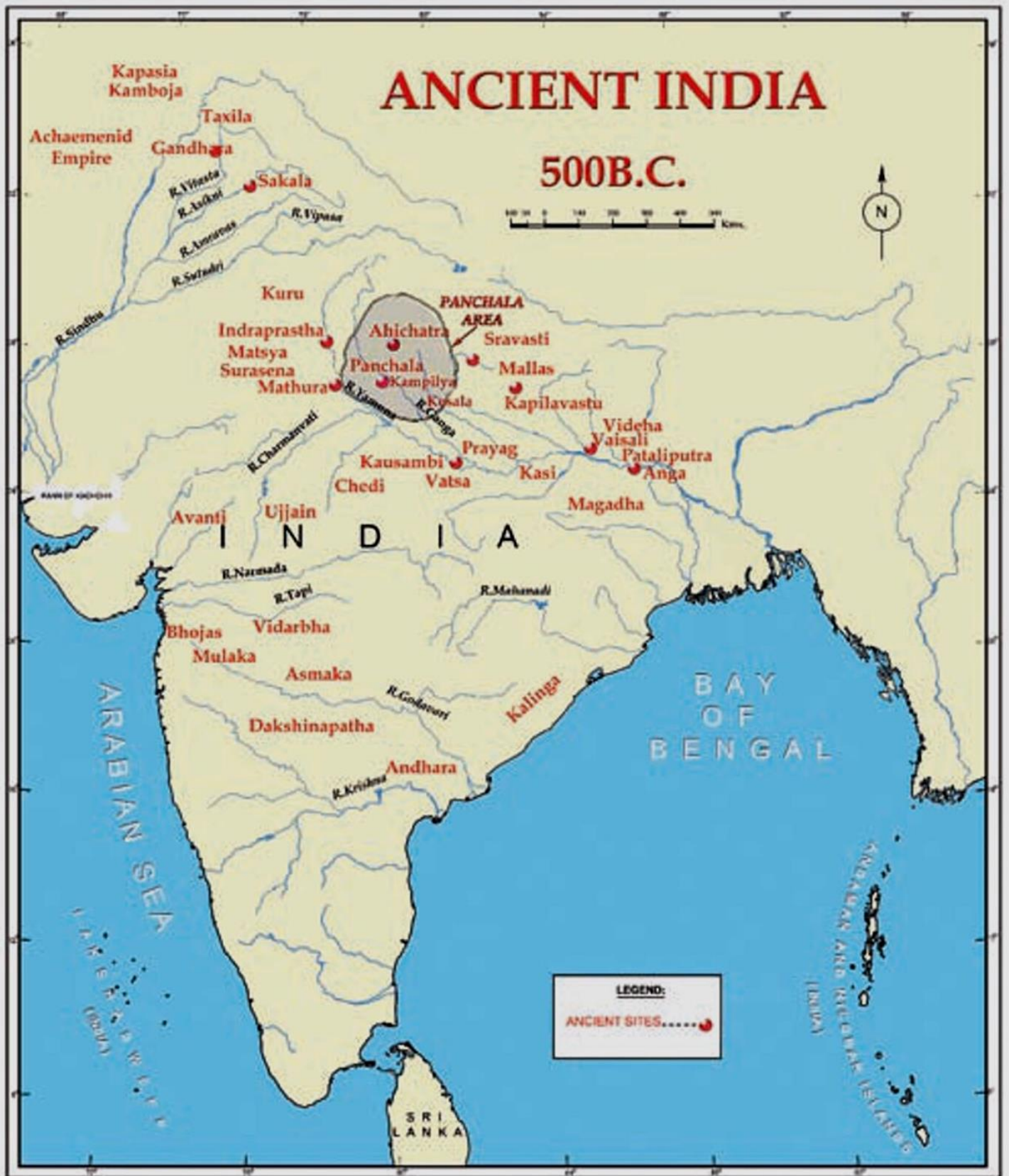


Figure 11. Kampilvasini Mandir which is dedicated to Draupadi

Few realize the immense significance of this place, Kampilya, linked to the identity of Uttar Pradesh. The state symbol comes from the Swayamvar ceremony tournament at Kampilya—representing skill, determination, dedication, direction.

Source: Draupadi Dream Trust





Source : Sudarshan Sharma, Archeology Survey of India, New Delhi

Figure 12. A map of ancient India marking the Panchala region

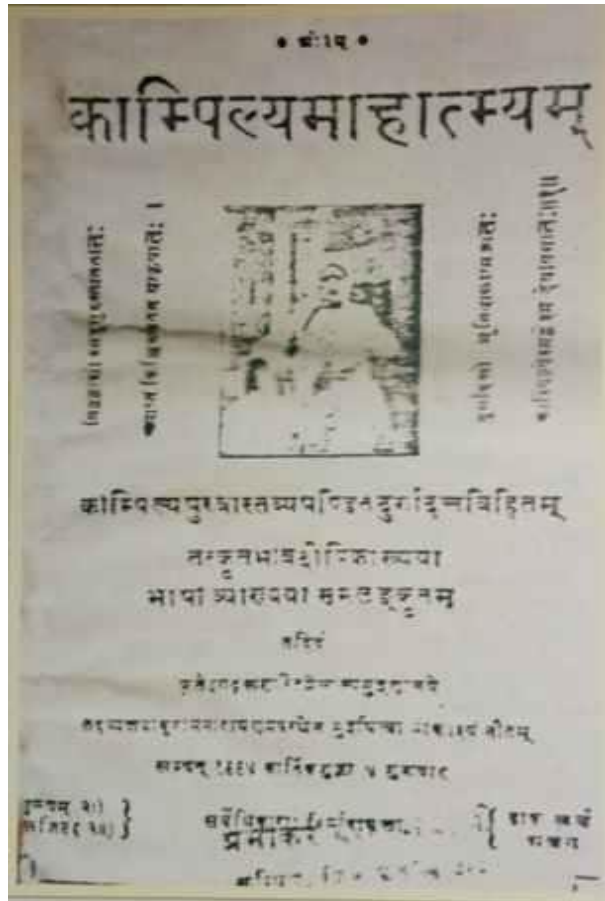
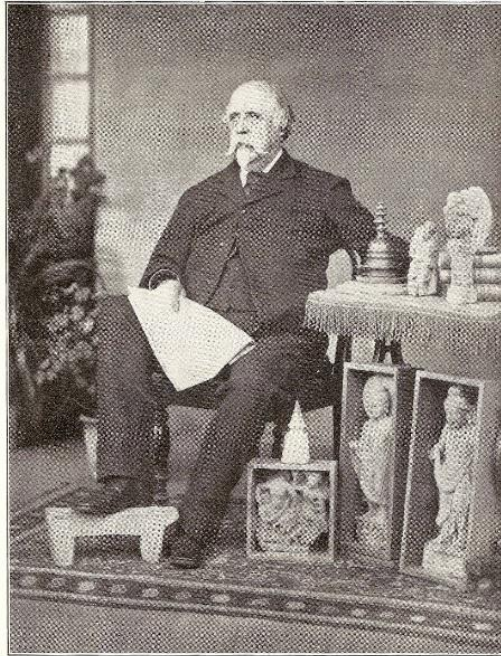


Figure 13. The *Kampilya Mahatmya*

Critical analysis

Critical analysis by Annamaria Dallaporta in her book (with Lucio Marcato) *Kampil, Archeological Study of a Site in the Ancient Kingdom of Panchala*, 2011, states that the Kampil/Kampilya identity, as maintained in 1878 by Alexander Cunningham, then head of Indian archaeology, was corroborated by the local traditions which superimposed on the topography of the area the topography connected with the events of the Mahabharata, although this is a fact common to other nearby localities. According to Dallaporta, Durgadatta Sharma in *Kampilya Mahatmya* did not intend to provide objective proofs of the past greatness of Kampil; his aim was to offer his fellow citizens a myth of greatness of which they could be proud.



MAJOR-GENERAL SIR ALEXANDER C. CUNNINGHAM, K.C.S.I., C.I.E.,
LATE BENGAL ENGINEERS.

Figure 14. Sir Alexander Cunningham

Alexander Cunningham writes in the *Archaeological Survey of India, Report of Tour in 1875-76 and 1877-78, Vol. XI*, “I had long wished to see this old city which is famous as the scene of the 'Swayamvara' of Draupadi, the beautiful daughter of Raja Draupada. I didn't expect to find any ancient buildings of the time of Mahabharata⁵, but I thought that the people would be able to point out the place where the great 'Swayamvara' was believed to have been held. Whatever ancient buildings may have existed at Kampil when the Mohamedans first took possession of the Gangetic doab must have been swept away long ago by the mad despot Muhammad Tughlaq who in A.H. 745 AD 1345 encamped his army near Kampil and Patiyali on the banks of the Ganges and drew supplies from Oudh and Kare.” He further writes, “I found no traces of old buildings, but only a succession of undulating ground, rising in some places to high mounds with broken bricks thinly scattered here and there. The only sites that have got names are on the banks of Budhi Ganges or Old Ganges. There are several holy ghats in kunds and ponds in which pilgrims bathe, but there is no running system. A great mela or fair is held here on the full moon of Chaitra.”

Rameshwarnath Mahadev temple

Farrukhabad is also known for its magnificent *Shivalaya*. It is believed that even today, after Kashi, the number of *Shivalayas* in Farrukhabad is the maximum. That is why Farrukhabad was given the status of *Aparakashi* or *Chhoti Kashi*. The city is associated with both *Dwapara* and *Treta Yuga*. There is a mythological belief regarding the *Shivalinga* established in the temple—that it is a *Shivalinga* known as *Trimbak* which was worshipped by Kuber, Dhanadhish. Later, Ravana conquered Kuber and took this *Shivalinga* on his *Pushpaka Vimana* to Lanka and worshipped it by the name of *Chandishwar* and became a *Trilok* conqueror. During her stay in Lanka, Sita worshipped this *Shivlinga* in *Ashoka vatika*.

⁵ Mahabharata could date back to 1500-2000 BCE, instead of 900-1000 BCE as commonly believed, on the basis of the findings of renowned archaeologist BB Lal.

Lord Rama brought it back to Ayodhya after the Lanka victory. He entrusted his younger brother Shatrughana to install this *Shivalinga* at a holy site while going to slay Lavanaasura in Mathura. Shatrughana installed this *Shivalinga* at Gangatat Kampil. Due to this belief, the location got the recognition of *Upajyortiling*, second after the *Shivalinga* established in Setu Bandha Rameswaram. The Kanwar Mela runs for a month along the Ganga and *Kanwari* devotees offer Ganga water at Rameshwar Nath temple with full faith and reverence. The ancient city of Farrukhabad is identified with Shiva temples. The 200 dilapidated Shiva temples in Farukhabad require repairs and renovation.



Figure 15. Rameshwar Mahadev Temple



Figure16. Inside the temple

Shri Vimalnath, Jain Tirthankar



Figure 17. Shri Vimalnath Temple

Vimalanath was the thirteenth Jain Tirthankara of the present age (*Avasarpini*). According to Jain belief, he became a *Siddha*, a liberated soul which has destroyed all of its karma. Vimalanath was born at Kampilya to King Kratavarma and Queen Shyamadevi of the Ikshvaku dynasty. His birth date was the third day of the Magh Sukla month of the Indian calendar. The temple has a black idol of Bhagawan Vimalanath in the *Padmasana* Posture. This idol is believed to be around 2600 years old. It is said that the idol was recovered from the river Ganga.⁶



Figure 18. The Jain Prateek Chihna. This Jain symbol was agreed upon by all Jain sects in 1974.

⁶ Tukol, T. K. (1980), Compendium of Jainism, Dharwad: University of Karnataka



Figure 19. Idol of Bhagwan Vimalnath

History of Farrukhabad

The district of Farrukhabad forms part of the Kanpur division. The traditional history of the district from the earliest times till the end of Mahabharata war is gleaned mainly from the Puranas and the *Mahabharata*. Panchal also figures as the 'tenth' in the list of the sixteen premier states (*Mahajanpadas*) in the time of Mahavira and Buddha and is said to have comprised the region covered by the present districts of Bareilly, Badaun and Farrukhabad. The finding of numerous prehistorical bronze weapons and tools indicates that the region must have been civilized in prehistoric times, probably during the Bronze Age. A large number of small pieces of pottery have been found all over the district, out of which the pottery known as grey and painted grey ware found at Kampil are similar to those found at Hastinapur and Atrangi Khera. The earliest known Aryan people who settled in the region were the Panchals who were close allies of the Kurus and their territory roughly corresponded to the present Bareilly, Badaun, Farrukhabad and adjoining districts of Uttar Pradesh.

In ancient times (Late Vedic Period- 1100-500 BCE), this region located in the Ganges-Yamuna Doab of the Upper Gangetic Plain was called Panchala. It was a powerful state closely allied to the Kuru Kingdom. It is said that King Bhadrashva from the lineage of King Yayati, had five sons—Mudgal, Jai, Brahadishu, Javinar and Kapil. That is how the name Panchala came about. Another prevalent story is of how the presence of Ganga, Yamuna, Chambal, Kali Nadi, Ganga in the middle part (Doab) of Yamuna and Ramganga, gave this region the name Panchala. The historian Alexander Cunningham states that five important rulers of the area—Krivi, Kesin, Turvas, Sanjay and Somal are responsible for the region's name Panchala. The capital of Panchala was Kampilya or Kampil, and Kannauj was an important town here.

The ASI report states the following:

Kampil, Dt. Farrukhabad

Kampil identified by A. Cunningham with ancient Kampilya, capital of Southern Panchala, on an old bed of the Ganga, where Drupada is said to have ruled in the days of the *Mahabharata*. A small-scale excavation conducted by the Banaras Hindu Univ. under K.K. Sinha in 1976 revealed it to be a single-culture site of the PGW complex. The 1.30-2 m deposit yielded, apart from the PGW, the fine grey and red wares, the black-slipped ware and a few sherds of the black-and-red ware. These had all the traditional types of the dish and bowl as identified at Hastinapura, though the number of painted sherds was very limited. It has been observed that the number of painted sherds decreases as one moves e.wards. Other antiquities included discs, terracotta stoppers, copper piri, animal figurines and copper balls. Traces of a mud embankment were noticed in one of the trenches.

A few pieces of NBPW were found in section scrapings and cultural remains of the medieval period also occurred sporadically. The excavations at Drupad Kila (Lat. 26°30' and 28°30'N, Long 77°33' and 80°00'E), 5 kilometres from Kampilya in Kaimganj tahsil, District Farrukhabad (Uttar Pradesh) were carried out by Prof. G.G. Fillipi of Department of Indology and Far Eastern Studies of 'Ca' Fascari' University, Venice and K.N. Dikshit of Indian Archaeological society in 2000.

- Dallaporta, Annamaria and Lucio Marcato. 2011. *Kampil: Archaeological Study of a Site in the Ancient Kingdom of Panchala*. Munshiram Manoharlal Publishers, Delhi.
- Tripathi, V., 1976, *Painted Grey Ware, an Iron Age Culture of n. India*, Delhi.

- *Annual Report 1, Archaeological Survey of India*, p.255.
- IAR 1975-76, pp. 51-52.
- Dikshit, K. N. 1999-2000. *Report of the First Archaeological Campaign at Drupad Kila (Kampilya)*. *Puratattva* 30. pp.164-170.
- Marcolongo, B. 2001. *Proceedings of the First International Symposium on Kampilya Project*. CNR, Padova

It is also famous as the birth place of Varahmihir, the writer of *Brihatsamhita* which was written during the sixth century A.D. and which talks about *Gandhyukti* or a type of fragrance in one of its chapters. So there is a possibility that fragrance-making was known to the people of Kannauj, which was a part of Farrukhabad.

Farrukhabad, as the city known currently, was founded by Nawab Mohammad Khan Bangash. In 1714, the Nawab made a collective of Besain Kshatriyas, also called Bamtelas, spread over 52 villages, and called it Farrukhabad, in honour of Farrukh Shiyar, the son of Aurangzeb. The emperor never once visited the city named after him. The presence of numerous *Shivalayas* has given it another exalted religious status, *Aparakashi*. The flowing Kali and Ramganga rivers seem to bind Farrukhabad's northern and southern boundaries. Like Kashi (Banaras), the river Ganga flows in Farrukhabad and Fatehgarh in a half moon curve. The present day Farrukhabad is known for its Vedic, *Pauranik* and historical influence on the Indian subcontinent.

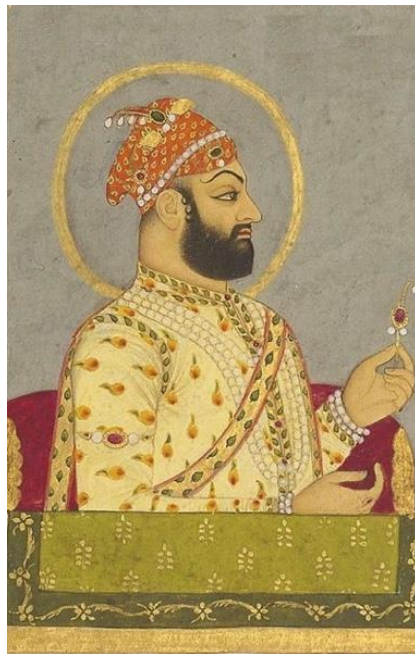


Figure 20. Portrait of Farrukh Shiyar



Figure 21. Nawab Mohammad Khan Bangash, founder of Farrukhabad

The Archeological Survey of India (ASI) has so far listed only 16 sites of Farrukhabad under the Protected Monuments Category—3 graves of Muslim Nawabs, 7 graves of Englishmen, 3 Buddhist Sites, One Mound, One Lake and One Fort. There are many other religious and historical spots and monuments that need to be renovated and preserved.

1857 Mutiny at Farukkhabad

Farukkhabad couldn't seclude itself from the waves and sequence of events of 10th of May, 1857 in Meerut where the rebels protested against the atrocities and curbing of freedom. The Nawab of Farukkhabad, Tazaful Hussain Khan, was forced to resign and his pension approved by the East India Company (E.I.C.) was stalled with immediate effect in open disregard. When the news of the mutiny at Meerut reached Farukkhabad, a situation of administrative chaos emerged. The local soldiers serving in the E.I.C. were in the sync with their fellow soldiers posted in other divisions in this belief that the E.I.C. was intentionally hurting their religious sentiments and engaging in malpractices of using leather and fat from animals in coin minting, and mixing the flour served at the mess with mixture of powdered animal bones.



Figure 22. Entrance to the Fatehgarh Fort/Cantonment area

The E.I.C. sensed trouble from them but was not prepared for the magnitude of it. As a result the 10th platoon deployed at Farukhabad which had a majority of India locals rebelled and due to their pressure the British officials left Fatehgarh Fort quickly. The Nawab appealed to the public to maintain peace, exercise restraint and not fall prey to hearsay. Colonel Smith from the E.I.C. requested the Nawab to assist them in quelling the revolt before it went out of hand. The Nawab provided 30 soldiers to guard the western gate of Fatehgarh Fort but as expected the soldiers couldn't resist the prevailing sentiments and joined the revolt. At the behest of Subedar Amir Khan, Nawab Tazaful Hussain Khan usurped the seat and a formal public announcement was made for his re-election as the Nawab of Farukhabad:

*खल्क अल्लाह का मुल्क बादशाह का
हुक्म नवाब रईस बहादुर का*

The 41 Battalion of E.I.C. rebelled, broke open the jails, looted the royal treasury, and burnt the bungalows of European officials. On 25th June 1857 the rebels from the battalion attacked Fatehgarh Fort, forcing the British to flee. The officials from the 10th Regiment of E.I.C. including Major Robertson and others fled for Kanpur by taking the river Ganga route. Kotwal Gulam Ali played a heroic role in the 1857 uprising at Farukhabad. He joined the rebels and arranged for ammunition for his fellow countrymen. He ensured that Fatehgarh Fort remained in the hands of the rebels and for this he stayed at the fort with the others. But the uprising couldn't last for long and by 1858 the E.I.C. used its full might to curb the Mutiny. Major Colin Campbell from the E.I.C. along with his troops suppressed the attacks of the rebels at Khudaganj. Thousands of rebels were captured, paraded and executed in full

public view to instigate fear among the locals. Nawab Tazaful Hussain Khan was pronounced guilty and the death sentence was pronounced but he was allowed to visit Mecca (as his last wish) where he breathed his last. The 1857 Mutiny at Farukhabad thus concluded.⁷



Figure 23. Sukhawut Hossein Khan

Sukhawut Hossein Khan: Dictionary of Martyrs⁸

Sukhawut Hossein Khan: Resident of Furrukhabad [Farukhabad], the North-Western Provinces (now Uttar Pradesh); he joined the Uprising of 1857 soon after its outbreak at Furukhabad; took part in fighting the British and plundering their property; later on he was captured by the British and charged with treason, plundering and rebellion against the British authority; he was sentenced to death and executed in July 1859; his property and stipends were confiscated. [Mutiny Records, Abst. Proc. (Judl Deptt.), NWP (1858- 59), UPSAL]

⁷ Farukhabad Smarika 2003

⁸Dictionary of Martyrs, Ministry of Culture <https://rb.gy/iurbjp>

India's Freedom Movement



Figure 24. Mahatma Gandhi at the Charkha

The non-co-operation movement started by Mahatma Gandhi in August, 1920, also had its impact in the district. Meeting and *hartals* were held at Farrukhabad, Fatehgarh, Kampil, Shamsabad, Kannauj, Indergarh and other towns. In 1928 a complete *hartal* was held, with large demonstrations and processions, waving of black flags, and banners with the words "Go Back Simon." In 1930, the civil disobedience movement was started in Farrukhabad. Salt was also manufactured at Sikandarpur, Bholepur, Chibramau and Kannauj. On his way from Kanpur on November 30, 1931, Jawahar Lal Nehru was met by large crowds at each station in the district. Subhash Chandra Bose visited Farrukhabad on January 25, 1940, and made a rousing speech. The district also remembers its local people who participated in the struggle for freedom.

Dr. Ramakrishna Rajput, a historian at Farrukhabad, says, "On 22 September 1929, Gandhiji came here with his wife Kasturba Gandhi to give a new direction to the war of independence. The purpose of Gandhiji's arrival at that time was to increase the participation of women in the freedom movement. With her inspiration, hundreds of women also plunged into this war of independence. Meanwhile, Mahatma Gandhi visited Farrukhabad for the third time. Acharya Kripalani also accompanied him on that tour. Then great revolutionary leaders Kalicharan Tandon, Shri Krishna Malhotra, Brajkishore started a big movement taking inspiration from Gandhi ji. At Saraswati Bhavan, addressing a large gathering, he gave the call of freedom from the British. History experts say that Gandhi ji, then Sushila Devi, a woman from Kannauj, collected women and linked them to the freedom struggle movement. It is said that at that time Gandhiji's travels proved very useful to connect Hindus, Muslims, Sikhs and Christians. It was because of these visits that at that time all sections of Farrukhabad participated strongly in the freedom struggle."



Figure 25. Town Hall, Farrukhabad



Figure 26. Swarajya Kutir, near ISBT, Farrukhabad, is testimony to India's independence movement

Farrukhabad has thus been witness to several freedom and nationalistic movements for India's independence. The Vishrant Ghat also served as the meeting point for revolutionaries and freedom fighters. The revolutionary, Pandit Chandrashekar Azad, had expressed his wish that some strong young comrades who had the desire to liberate the country would join him. It was in the year 1926 or 1927 when he met some of the young men for the Revolutionary struggle, like Pandit Ram Narayan Dubey (who was known as the 1912 prison-certified Pandit Ram Narayan 'Azad') of Sahabganj Chauraha in Farrukhabad city, and Pandit Lajjaram. Pandit Lajjaram also went to jail for a while at that time but records of this could not be found.



Figure 27. Ram Narayan Dubey 'Azad', Freedom Fighter

The life of 'Azad' Krantivir Ramnarayan Dubey is a glorious saga of his efforts for the freedom struggle. He was born on 18 October 1898 in the Shiv Temple complex near the Sahabganj intersection of the city to Badamo Devi. The movement of revolutionaries in the 1930s was at a peak throughout the country. The British intelligence department declared Azad a revolutionary. He began to organize revolutionaries of many districts at his home, on historical banks and other places along the Ganga. Yogesh Chandra Chatterjee, an active member of the premier Revolutionary Duhadstan Republican Association of Bengal, had a warrant against him in Bengal. Subhash Chandra Bose sent Chatterjee to Ramnarayan 'Azad' in Farrukhabad. Azad gave the responsibility of making bombs in his house to Chatterjee. He also entrusted other revolutionaries with the task of making bombs. The Swaraj cottage was built to accommodate the revolutionaries with the help of treasury funds. He was sentenced to one year of house arrest in 1926 and two years and 6 months during the Salt Movement in 1930. Sowing the seeds of freedom in the hearts of Indians, he departed from the world only four days before independence. On 10 August 1947, a traitor shot him in the chest at his home and he died on August 11.

In 1936 Neta ji Subhash Chandra Bose visited Farrukhabad in context of establishing the Forward Block. He was invited by the local freedom fighters Pandit Nityanand Sharma and Ramkrishna Sharaswat. During a public rally Subhash urged from the people of Farrukhabad to be ready to sacrifice their all for the nation. This was Bose's first and last visit to Farrukhabad.

Farrukhabad was also one of the main centers for the independence movement. There were thousands of people like Ram Narayan 'Azad' who are no longer remembered though they gave their all for the country⁹. Pandit Ramnarayan Azad was one among them. His political guru was Shaheed Chandrashekhar Azad, with whom he had carried out many secret missions and meetings at the Vishrants of Farukkhabad. He admired Chandrashekhar so much that he adopted his pen name 'Azad' to his. Pandit Ramnarayan was also poetic by nature and wrote several songs and patriotic poems to instigate the sentiment for freedom. One of his poems is:

शीष जिनके वतन पर चढ़े हैं,
झंडे उनके दुनिया में गड़े हैं,
सरफरोशी दिल में है तो और सिर पैदा करो
नौजवानों! हिंद में फिर से ग़दर पैदा करो
फूँक दो, बर्बाद कर दो आशियाँ अंग्रेज़ का
जिसने बेड़ा गर्क कर डाला है अपने देश का
अब तो दिल में हूक उठती, कुछ करो या फिर मरो,
सरफरोशी दिल में है तो और सिर पैदा करो

Ramnarayan Dubey 'Azad'



⁹ *Forgotten stories from my village, Harwai; The Life and Times of my Father: Pandit Ram Narayan Azad* by Hari Govind Narayan Dubey

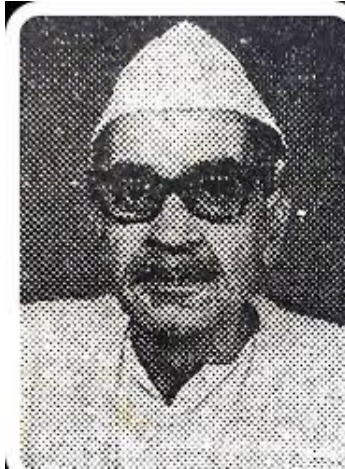


Figure 28. Chhote Lal Kapoor, Freedom Fighter

Chhote Lal Kapoor, another prominent freedom fighter from Farrukhabad, was born in 1910. His father, Swaraj Suraj Prasad Kapoor, was also associated with the freedom struggle. It was from him that Chhote Lal was attracted to the movement and started participating while still a student of the Government School at Farrukhabad. He was arrested and sentenced to 9 months in jail due to his participation in 1930. He was kept in the jails of Fatehgarh, Lucknow and Faizabad. After being freed, he was arrested again in 1932 for participating in the Civil Disobedience Movement on the call of Mahatma Gandhi. Chhote Lal Kapoor was a strong supporter of the Gandhivadi school of thought. In acknowledgement of his services, a letter was also written by Indira Gandhi, and after death, he was cremated with full state honours.



Figure 29. Martyrs' Memorial, Pipargaon, Farukkhabad

Why is study of local history important?

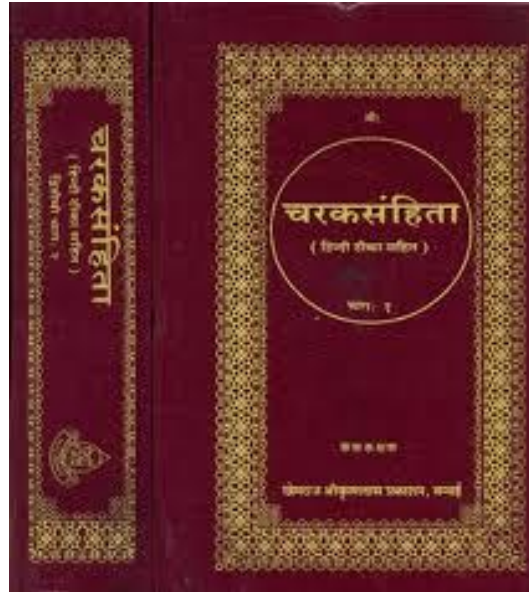
“Many people asked me, "Why are you putting so much emphasis on local history ? ”

Studying local history is important because it allows us to understand our past which in turn allows us to understand our present. If we want to know how and why our world is today, then we have to see its history for answers. People often say that "history repeats itself," but if we study the successes and failures of the past we can ideally learn from our mistakes and avoid repeating them in the future. The study of history gives us insight into cultures as well as origins, and cultures we may be less familiar with, increasing cross-cultural awareness. Curiosity led to trying to understand about the history of Farrukhabad. The temple and mosque ruins are important ancient sites... I have tried to understand about them. Many people ask me how you have come to history as a man of science...my father was a researcher of ancient history.”

Sh. V.N. Kapoor, cultural enthusiast and writer, Farrukhabad
(Creator, *History of Farrukhabad* Facebook Page)



Kampilya: The Land of Ayurveda



The *Charaka Samhita*¹⁰ of Indian Ayurvedic science is the first available written document. Lord Punarvasu Atreya, while traveling near the banks of river Ganga in Kampil, capital of Panchal Mandal, taught his disciple Agnivesh, and the work of study, teaching, and investigation of Ayurveda is contained within this text. Laboratory research on the properties of drugs, juices, semen, *vipak* etc. with drug knowledge is detailed here. The teachings from the work of Atreya found their way into the *Charaka Samhita*, which was compiled by Acharya Charaka in the Sanskrit language. The time of its writing is believed to be between 3 BCE to 2 BCE. After all the transitions it saw, it is well-established that the beginning of ancient medical science was from the Panchal region.

In an ancient gathering of about 100 sages in the Himalayas, the brothers of Dehumya Deval Vishwamitra, Dhaumya and Chyavan were present as representatives of Kannauj, Kampil, and Panchal (present district Farrukhabad). According to scholars and public opinion, this confluence is Saurikh. In this meeting, Pt. Bharadwaj Muni was entrusted with the responsibility of propagating Ayurveda. After studying the *sangopang* of medicine, Bharadwaj Muni came to Kampil, the capital of his friend Maharaj Prasati (Kampilya).

According to an article in *Kalpathirtha*, a text from the 14th century, the area of Kampil (present day Farrukhabad) was a great center of ayurvedic medicines. The book describes a typical yellow, mineral soil with gold fragments in it; from that and the description of the pure water which was available here, we can deduce that Kampil was pollution free and considered a healthy habitation of that era. Bathing in

¹⁰ The *Charaka Samhita* or 'Compendium of Charaka' is a Sanskrit text on Ayurveda. Along with the *Susruta-Samhita*, it is one of the two foundational Hindu texts in this field that have survived from the ancient past of the country. The pre-2nd century CE text consists of eight books and one hundred and twenty chapters.

its pristine, clean water, after applying the yellow soil was believed to cure skin diseases and enhance beauty. The method of extracting gold from clay at Kampil was described by Amir Khusrau¹¹, who was born in Patiyali and studied at Kampil University, as:

तोरज गन्धक , मोरज पारा , तामे बैठो नाग पंवारा ।
नागमार नागिन को दीजै , सारा जग कंचन कर लीजै ॥

Here medicines were found in the forest groves. That is why Maharishi Charak, the great *Vaidyaratna* of the world, chose Kampil for a seminar. Between Kampil to Kannauj, places like Dhaumya Ashram, Shringi Rishi Ashram, and Chyasar are still present on the banks of the Ganga; these locations can be further researched.

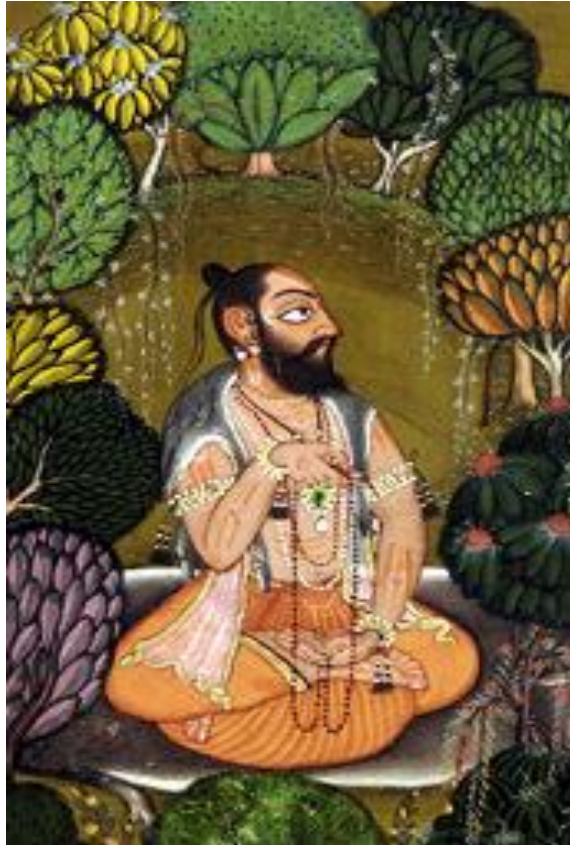


Figure 30. Chayavan Rishi

¹¹ Amir Khusrau (born in 1253 A.D. at Patiyali) was a Sufi singer, poet and scholar in India. He was an iconic figure in the cultural history of the Indian subcontinent. Khusrau is regarded as the "father of qawwali" (a devotional form of singing of the Sufis in the Indian subcontinent), and introduced the ghazal style of song into India, both of which still exist widely in India and Pakistan.



Figure 1 Medicinal utensils on display at Dr. Ramkrishna Rajput Museum, Farukhabad.

Source: Dr. Ramkrishna Rajput Museum, Farukhabad

Kampilya the land of Ayurveda

According to *Kampilya Mahatmya*¹², page 160, in the land of Panchala, on the banks of the Ganga, there was the capital city, Kampilya, where many brahmins had their homes. One day, during the month of Asadha, the sage Punarvasu, Muni of the gotra of Atri, went out of the city with his disciple Agnivesa, in his turn teacher of Dronacharya, and taught him the knowledge of medicine in oral form. Then Agnivesa taught it to his own disciples. As the mode of transmission was purely oral and the compilation was not done at one place but while wandering, the doctrine is called Charaka-Samhita. This is the fundamental work of the Indian medicinal system.

Charak Samhita (Kampil)

The literature of *Charak Samhita*¹³ was composed at Kampilya; there is a common belief or misnomer that Charak was the name of a person who composed Charak Samhita; which in actual fact denoted the

¹² The *Kampilya Mahatmya* (written in 12th Century A.D. by Durgadatta Sharma) constitutes important streams of the Indian tradition, putting in evidence the greatness either of a place or of a character. Among the many mahatmyas, the *Kampilya Mahatmya*, focusing its attention on the region of Kampilya, has a unique significance, as the exact identification and location of the holy *tirtha* of Kampilya remains a subject of mystery and controversy even today. Kampilya was the capital of the ancient realm of Pancala. The area around Kampilya, also known as Kaliksetra was the environment where King Drupada's daughter, Draupadi, manifested herself and where the tournament for the choice of her husband took place.

¹³ *Charak Samhita* is Ayurveda's definitive treatise and the most referenced text by students, scholars, teachers, physicians and researchers. It has the unique distinction of being the only text available worldwide on restorative science. It emphasizes the promotion of health and prevention of disease as the actual solution for controlling diseases, which is especially relevant in modern times. Further, it also seriously dwells upon the concept of healthy aging and longevity, as described in the *Swastha Chatushka* and *Rasayana* chapters.

'charwaha' or 'shepherd' and 'samhita' meant the process or the method of research. As mentioned earlier, the *Charak Samhita* epitomizes one of the finest examples of classical Vedic teacher-student (Guru-Shishya) interactions ever recorded, either in ancient or modern times. Though literally meaning the 'Compendium of Charak', it was actually authored by Agnivesha, an ancient physician of renown. Charak redacted the text called the *Agnivesha Tantra*, believed to have been written circa 1000 BCE by Agnivesha, a disciple of the legendary Vedic sage, Punarvasu Atreya. There are no chronological records marking the evolution of the body of knowledge that is Ayurveda, but it is speculated that Charak lived sometime in the 8th century, BCE. A scholar named Dridhabala (300 CE) redacted and also worked on it to restore some lost portions of the text.¹⁴



Figure 32. Ms. Neera Misra, Chairperson, Draupadi Dream Trust, Delhi

As Ms. Neera Misra, Chairperson, Draupadi Dream Trust¹⁵ puts it, "The gospel of preventive medicine and science of life 'Ayur-veda' is the *Charak Samhita* which means research by travelling to various parts of the land. It was not commercial exploitation, as Vedic dharma is based on the principles that Ganga too was channeled from heavenly waters for the welfare of mankind." A sholka written in *Kampilya Mahtamya* mentions how *Charak Samhita* was orally transmitted and compiled into a compendium here at Kampilya, the present day Farukhabad.

अत्रैव जाह्नवीतीरे क्षेत्रे पांचालमण्डले । द्विजाति-वरसंवासे यसस्यां तस्यां महीपते ॥ १६ ॥
 काम्पिल्लराजधान्यां हि पश्चिमे धर्ममासके । भगवान् मुनिरात्रेयो यः पुनर्वसुसंजयकः ॥ १७ ॥
 वृतेन्तेवासिवृन्देन विचरन् वनते वनम् । स्वशिष्यायौस्विश्याय प्राब्रवीत्री पनन्दन ॥ १८ ॥
 द्रोणस्य गुरवे लेकहितां चरकसंहिताम् । महर्षिरेग्रवेशोथ स्वशिष्येभ्ये ददौ पुनः ॥ १९ ॥

¹⁴ Singh R.H. (2020). *Charak Samhita New Edition*. In: Deole Y.S., Basisht G., (Eds.), *Charak Samhita New Edition* (1st ed. pp.1). CSRTSDC. <https://doi.org/10.47468/CSNE.2020.e01.s01.001>

¹⁵ Draupadi Dream Trust, Delhi. The Trust derives its name and strength from the historical Princess of Panchala Desha, Draupadi, and is working in her birthplace, Kampilya (Dist. Farrukhabad, UP) & Indraprastha (Delhi), besides other areas of India, and follows the method of Advocacy, Awareness and Training. Ms. Neera Misra is the present Chairperson of the trust. <https://www.draupaditrust.org/index.html>

विचरन् स यतश्चक्रे ततश्चरकसंहिता। या मूलमायुर्वेदस्य नृपशा दूले कथ्यते ॥२०॥

Kampilya Mahatmya¹⁶, Page 160

यहाँ ही गंगा किनारे पांचाल देश में ब्राह्मणों की बस्ती है, कंपिल राजधानी में आषाढ़ मास में त्रिगोत्री पुनर्वसु मुनि ने शिष्यों सहित वन में विचरते अपने शिष्य, द्रोणाचार्य के विद्यागुरु अग्निवेश को 'चरक संहिता' पढ़ाई। विचरते हुए बनाने से यह चरक संहिता कहलायी।

अत्रैव जाह्नवीतीरे क्षेत्रे पाञ्चालमण्डले । द्विजाति-
वरसंवासे यस्यां तस्यां महीपते ॥१६॥ काम्पिलराज-
धान्यां हि पश्चिमे घर्ममासके । भगवान् मुनिरात्रे यो
यः पुनर्वसुसञ्ज्ञकः ॥१७॥ बृतोन्तेवासिवृन्देन विचरन्
वनतो वनम् । स्वशिष्यायोग्निवेश्याय प्राब्रवीन्नु-
पनन्दन ॥१८॥ द्रोणस्य गुरवे लोकहितां चरकसंहिताम् ।
महर्षिरग्निवेशोथ स्वशिष्येभ्यो ददौ पुनः ॥१९॥ विचरन्
स यतश्चक्रे ततश्चरकसंहिता । या मूलमायुर्वेदस्य नृपशा-
दूले कथ्यते ॥२०॥ (पह कथ। चरकसंहिता: विमानस्थान में देखो)
यहाँ ही गंगा किनारे पांचाल देश में ब्राह्मणों की बस्ती
कंपिला राजधानी में आषाढ़ मास में त्रिगोत्री पुनर्वसु मुनि ने
शिष्यों सहित वन में विचरते अपने शिष्य, द्रोणाचार्य के विद्या-
गुरु अग्निवेश को चरकसंहिता पढ़ाई थी पीछे अग्निवेश ने अपने
शिष्यों को पढ़ाई । विचरते हुये बनाने से यह चरकसंहिता कहलायी।
जो वैद्यक का मूल ग्रंथ कही जाती है ॥१६॥१७॥१८॥१९॥२०॥

Figure 33. Extract from the *Kampilya Mahatmya*

¹⁶ Written in the twentieth century by Durgadutt Sharma, the *Kampilya Mahatmya* is a harmonic compilation on the greatness of Kampilya composed from different references of traditional Indian sources; it is the result of a research begun by the grandfather of the author that has been accomplished, through family transmission and with the help of other poets' previous works. The book, presenting the original Sankrit text, with its fluent translation into English, provides a plethora of information on ancient legends and dynasties of pre-Pauranic and Pauranic times, and would be useful to scholars of ancient Indian mythology and history.



Figure 34. Urmila Devi ji practicing Ayurveda based on the principles of the *Charak Samhita*, Farrukhabad

Dr. Ramkrishna Rajput Museum (Personalia Museum), Farrukhabad



Figure 35. Dr. Ramkrishna Rajput Museum.

In Farrukhabad district there is a personalia museum built by Dr. Ramkrishna Rajput, a historian, writer and cultural enthusiast who has written many books on the history of Farrukhabad. Dr. Rajput built his own personal museum to preserve and showcase the rich historical and cultural heritage of Farrukhabad. At one point Dr. Rajput had offered to donate his museum to the government. His biggest contribution has been to organize the 'Farrukhabad Festival' to spread awareness on the history of the district among people. He has been organizing this event since 1996 without any government support. Recently, he was awarded the 'Socrates Memorial' award to mark his achievements, at the 17th Hindi Conference at Athens, Greece. Dr. Rajput has received the prestigious Ambedkar National Award, Hindustan Academy Award, Allahabad, Sahitya Bhushan Award, Yash Bharti Award and other similar recognition.

During a telephonic interview, Dr. Rajput talked about the dilapidated state of the museum, due to lack of support, despite possessing rare collections of bronze sculptures and coins of the Bronze Age which were found in the area during excavations. A large number of stone sculptures found in Sankisa Kannauj and Kampil are also in the collections of the museum. The copper collection is an informal collection of weapons that is believed to be as old as 5000 years. These weapons confirm the location of the Mahabharata period, according to Dr. Rajput.



Figure 36. Collection of copper hoard and bronze weapons in the Dr. Ramkrishna Rajput Museum, Farrukhabad

“The history of Farrukhabad district is quite ancient. The ancient locations in this district, which have achieved the glory of the Mahabharata, are being ruined. Many historical buildings, monuments are crumbling due to lack of protection and care. Efforts are not being made to save these. Many buildings of the Nawabi era have gone. Every year a lot of cultural activities, and planning in name of creating awareness regarding preservation of culture and heritage, are held. Even after that, nothing has changed on the ground. Our district was known as the capital of Panchal Pradesh. Many references here from the Mahabharata still prove the authenticity of this fact.

There are many such remains like the Draupadi Kund to other Mahabharata period locations, other mausoleums, religious places, and the heritage of the Jain community. The buildings, which were witnesses to India's freedom struggle against the British, are on the verge of extinction today. On a positive note, the Department of Archaeology has worked towards conservation but the way in which work should have been done was not done. There is lot of potential for this place to be a tourist destination if infrastructure is developed.”



Dr. Ramakrishna Rajput
Historian, Director, Dr. Ramkrishna Rajput Museum, Farrukhabad

Ghats of Farrukhabad



Figure 37. A bird's eye view of the amazing ghats and Vishrants of Farrukhabad

In Farrukhabad, about 36 Ghats along with Vishrants were built from Kampil to the ancient stream, the Budhi Ganga (old Ganga), to Khudaganj. Vishrants were used for trade during the British rule in which trading activities used to take place through boats that ran from Calcutta to Garhmukteshwar. The trading comprised of salt, indigo, sora or saltpetre, opium, textiles, utensils. Apart from trade, religious and cultural activities, fairs and festivals such as Ganga Mela, Magh Mela, and other social celebrations that saw a huge gathering of people on these ghats, also established their importance. The Mughal ghat of Kampil was built by the Mughal emperor Aurangzeb. He constructed this as he was aware of the significance of the healing properties of the river Ganga, and the belief that "If the holy water of River Ganga remains clear and pure, it has strength to fight many diseases."

Similarly, in Jhannilal, Seth Shah Ji's Vishrant, Toca Ghat, Panchal Ghat, Qila Ghat, Rani Ghat, Bargadia Ghat, Kachehri Ghat, Dhumghat (Dhaumya Ghat), Shasta Rishi Ashram Sundarpur Ghat, Singirampur of Maratha family of Shamsabad in Farrukhabad, the Vishrants were very beautifully laid out. There were

about 200 ancient temples from Ganga Darwaja to Toca Ghat, Neewalpur. There were said to be precious stones and idols of Ashtadhatu which are not seen today. All these temples ceased to exist and the beautiful ghats have fallen into a state of disrepair.



Figure 38. Mughal Ghat

Following the Rajasthani, Iranian, and Awadh style, the ghats are made of red stone. In their domes, Rajasthani and Awadh painting style is visible. Religious paintings depict scenes from the *Ramayana* and *Mahabharata*; also seen are images of the Nawabs of the Mughal era, folk arts and folk life; a saga of the past. A temple on the Ganga Ghat is presently a temple with a stone Mathia or Nadia in which the red Rajasthani stone carved statues still reflect spirituality. Vishnu, Navagraha, Sitaharan from the *Ramayana*, Durga-Shiva marriage, and other such religious depictions are seen. Folk art is inscribed at the bottom, on the platform of the temple. In the northern direction of the temple, the river stands as sentinel for Shiva devotees.

The culture of the district and the presence of the ghats is inextricably linked with the river Ganga and its religious significance. The history here is also archaic. During the British rule, however, the main use for the ghats was for trade, when business boats ran from Calcutta to Garhmukteshwar, and salt, indigo, sora, opium, textiles, utensils was traded. For religious importance and cultural activities, the Mughal emperors and Seth Dhanna Seth had built restful ghats.¹⁷

¹⁷ Patrika <https://www.patrika.com/farrukhabad-news/500-years-old-history-of-the-ganga-ghats-in-farrukhabad-1322421/>

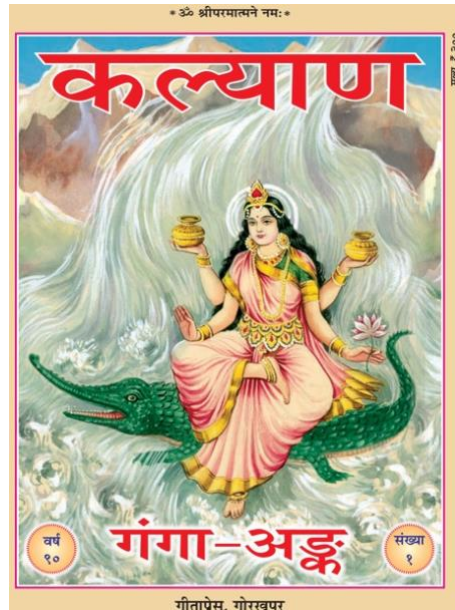


Figure 39. The Ganga issue of *Kalyan*

Kalyan Press Gorakhpur in its Ganga Issue declared the best Ghat in India on the banks of the Ganga at Farrukhabad. Known as Ardha Kashi of that time, it was spread over five km from west to east in Farrukhabad. It can be divided into three parts: Toca Ghat, Gufa Ghat and Ghatiya Ghat, now called Panchal Ghat. These gurd or dome-like structures were on the banks of the Ganga. There was a separate arrangement for bathrooms for women. The ghats had staircases and platforms. There was a verandah made with platforms with workmanship and painting on the walls.

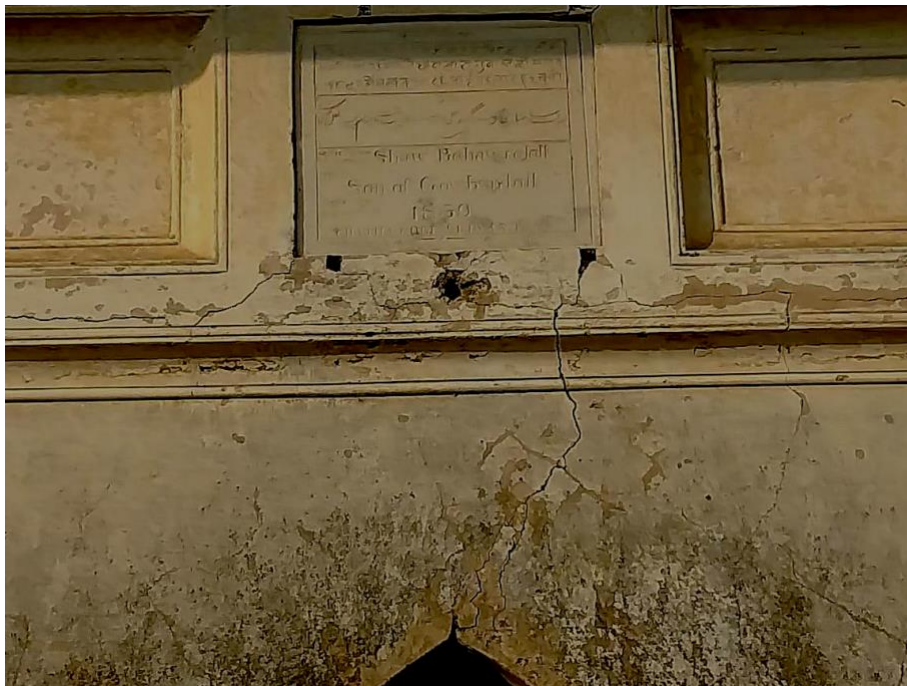


Figure 40. Panel on the Ghat, with information about the builder

Panchal Ghat



Figure 41. Pilgrims at Panchal Ghat

Due to neglect over the years, the heritage of Farrukhabad is in ruins or is fragmented today. The name of the ghat earlier known as Ghatiya Ghat was changed to Panchal Ghat. As in Prayagraj, at Panchal Ghat too, a fair is held throughout the month of Magh. People from surrounding districts undertake *Kalpavas* during this fair. Shopkeepers also set up shops.

Today, the sorry state of these areas can be seen, with the glory of Farrukhabad long gone. Only the temples and havelis of Kannulal ji Gokul Prasad Sadanand Tiwari are left at Toca Ghat. At some distance lies Shah ji's Vishrant. Behind it is the ancient temple of Kaleshwar Nath. The ancient temple of Kaal Bhairav and Kali Devi are at a short distance. Locals feel that this heritage can be saved if the authorities turn their attention to it. Institutions like Farrukhabad Vikas Manch, under the *Save Ganga* campaign, can raise the call to get these ghats renovated.



Figure 42. Kachehri Ghat



Figure 43. Bargadiya Ghat

Vishrants of Farrukhabad: Testimony of Trade via the Ganga



Figure 44. Vishrant Ghat

According to historical, archival and Gazetteer records, the Farrukhabad region was very important in terms of trading activities. Here, in earlier times, trading in brassware, printed cloth, opium, indigo, and sora (or Saltpetre¹⁸ which is used to make dynamite) used to be prominent. The Ganga played an important role in trading activities; the approximately twenty-four Vishrants or rest houses for the merchant class near the banks of the river Ganga are testimony to this.¹⁹

¹⁸ Saltpetre soil from Farrukhabad is confined principally to the sites of villages and towns, as nitre is not native in the earth but results from chemical changes due to fermentation of vegetable matter and other organic substances. In the past common salt was made round about Bahbalpur Mistini in the Kampil pargana, but the infamous British Salt Law put a stop to this. Farrukhabad A Gazetteer, Volume IX of the District Gazetteer of the United Provinces of Agra and Oudh, edited and compiled by E. R. Neave, I. C. S.

¹⁹ Farrukhabad: Hamari Vriasant



Figure 45. Vishrant Ghat

These multi-storey Vishrants are beautiful buildings with a dome as superstructure. Indigenous building techniques were used to make them which included imported Sal and Teak wood and the use of lime, milk, and the husk of grains as binding materials.

Unfortunately, the Ganga has changed its course and has left an area of around one kilometre towards north direction from the Vishrants which has resulted in the decline of the charm of the historical monuments and history of this place. Earlier from here goods via small boats used to be exported to Kanpur, Prayagraj, Patna and Kolkata. The Judge Sahib Ki Kothi is testimony to this. The Vishrants at Farrukhabad are an architectural marvel with beautiful and intricate design and patterns with reflections of vernacular art forms, similar to those noticed by INTACH team at Mirzapur. Further neglect will completely destroy these beautiful structures.



Figure 46.



Figure 47.



Figure 48.



Figure 49.



Figure 50.



Figure 51.

Figures 46-51 above. The beautifully embellished structures of Shah Ji Vishrant

The colonial state's commercial interest in India required the improvement and regulation of communication routes in the Indian subcontinent. One of these interests included the variegated activities carried out on the river Ganga. Bernstein (1987) documented maritime trade on the Ganga during colonial times, remarking their importance to the foreign power as, "highways of European conquest and embassy, and eventually as military routes of conquest and arteries of civil government."

Safety was a primary concern for the British as they used this waterway to transport high-value items. One British Lt. G. F. White wrote in 1838, "As Government despatches treasure by these boats, they are accompanied by a guard of soldiers...the thieves of India being exceedingly expert, and frequently committing great depredation on the river, by means of small boats, in which they glide noiselessly to any unguarded vessel, which they speedlessly strip of everything valuable."

The British established trade posts along the Ganga to control the movement of people and goods, by collecting tolls from boats navigating the river, and to prevent smuggling. Cargo consisted of items such as grain, stone, timber, fuel, and fodder. The British officers often relied on the navigation skills of the local boatmen, employing thousands of them from various localities. This had a significant socio-economic impact, as many of the boatmen would leave their homes for extended periods of time under the employ of the East India Company.

By systematically documenting all navigators and their boats, the British sought to control and monitor the boatmen. Other details required of these boatmen included their caste, patrilineal descent, place of residence, and the "length of the river under his pilotage." If the boatmen refused to comply, they would either be arrested or fined by the authorities. In this way, the boatmen would either work for the British as disciplined river navigators, or as manual labourers punished for not following the law.

In Banaras, the river routes were used not only as a point of trade, but as a point of pilgrimage. It is, thus, unsurprising that the British authorities began to levy taxes and tolls on the pilgrims who came to visit the city. The management of public ferries promulgated under the 'Northern India Ferries Act' of 1878 was similar to the previous 'Forest Act' of 1856, as it allowed the British to employ "legal mechanisms to assert and safeguard state control" over resources.

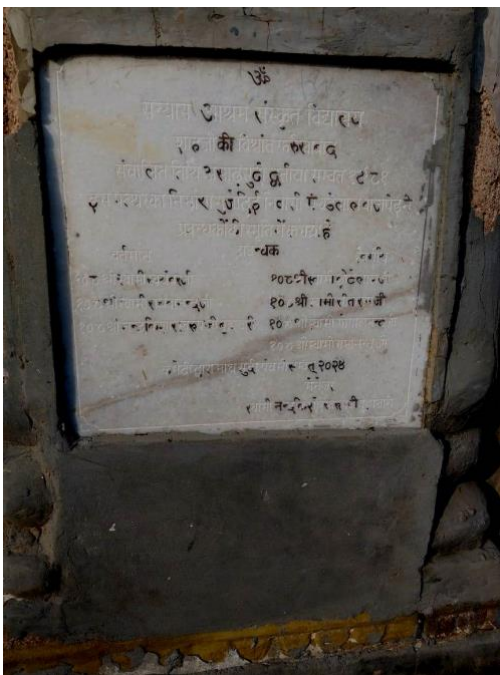


Figure 52. Stone plaque for Shah Ji Vishrant

Northern India Ferries Act, 1878

The 'Northern India Ferries Act 1878' effectively restricted navigation on the river by different communities, limiting the commercial activities of boatmen and prescribing 'appropriate' and legally sanctioned operational methods for plying boats and carrying cargo. The Act also enabled the British Government to directly control all ferries and legally assumed control of any private boat/ferry for public use. Therefore, all public and private ferries had to comply with the rules and regulations set by the authorities. The British also set about containing religious gatherings and festivals, such as Durga Puja, on the banks of the river Ganga, since there was fear of social unrest. There are cases of authorities forcibly taking possession of boats during such occasions, denying local boatmen an additional source of income. Such acts soured the already tense relationship between the British and local denizens of the area. (Source: *Caste, Occupation and Politics on the Ganges: Passages of Resistance*, Assa Doron).



“The ancient city of Farrukhabad saw the emergence of several Sanatani religions such Jainism, Buddhism, the Sufi sect, and others. Chyavan Rishi Ashram, Shringi Rishi Ashram, Dhaumya Rishi Ashram and Neemkarori Dham are the prominent places. Potatoes, mango orchards, nurseries of plants, printing of garments, *Zardozi*, and *namkeen-dalmoth* are the major agricultural and cottage industries of this place, which can become a major centre of many commercial possibilities. There are also many grand temples. In this way, Farrukhabad has immense potential to develop from the point of view of tourism and as a business centre; it will not only increase revenue and employment but also awaken the spiritual and cultural consciousness of the people.”

Sh. Bhupendra Pratap Singh
District Coordinator,
Ganga Vichar Manch,
Farrukhabad



Sacred Complexes

Kampilvasini Mandir

The Kampilvasini Temple is situated at current Kampil (Kampilya) which is 45 Kms away from Farukhabad town. The temple is revered since time immemorial. It is one of the oldest temples dedicated to Draupadi of the epic, *Mahabharata*. Kampilvasini is the only temple devoted to her. As per the *Kampilya Mahatmya*, Draupadi is Parvati.

ॐ अम्बे अम्बिके अम्बालिके नमा नयति कश्चन।
ससस्त्यश्वकः सुभद्रिकां काम्पील वासिनीम्॥

The above *Yajurveda* shloka is heard at almost every '*Yajna*' puja; other pujas also mention *Kampilvasini*. The British Surveyor General, Alexander Cunningham visited Kampil in 1878 and identified it with the original ancient Kampilya. In 1920 it became a protected site under the Archaeological Survey of India (ASI).



Figure 53. The inner sanctum at Kampilvasini Mandir, dedicated to Draupadi



Figure 54. Kampilvasini Mandir

Shri Vimalnath Digambar Jain Tirth Kshetra Kampilji

Situated about 45 km from the district headquarter in Tehsil Kaimganj, this temple is a place of great antiquity and is said to have been founded by the Sant Kampil, as it is said to have witnessed the *garbha, janm, tapa,* and *Gyan Kalyanak* of Vimalnath, the 13th Tirthankara according to the history of Jainism. An idol of Vimalnath was obtained from the river Ganga and installed in this temple, which made it an important place of pilgrimage for Jains. This temple is also important in Hinduism as it is believed that during the Mahabharata, Draupadi's Swayanvara took place here where Arjuna, one of the Pandava brothers, succeeded in winning her hand in marriage.



Figure 55. Inside the temple



Figure 56. Idol of Lord Vimalnath



Figure 57. Vimalnath Temple

Rameshwar Nath Mahadev Mandir

Situated in Kampil, this temple's history dates back to the time of *Ramayana* when Shatrughana, the twin brother of Lakshmana and one of the crown princes of Ayodhya, installed within the temple complex a Shivalinga which had been worshipped by Rama's wife Sita while she was held in captivity in Lanka. [Details mentioned in Chapter 2].

Shri Neminatha Digambar Mandir

The Sarawagi/Saraogi community in Farrukhabad has installed three temples dedicated to the 22nd Tirthankara Neminatha.

Sankisa

Also known as Basantpur, Sankisa is a place of great importance to Buddhism since it is believed that it was here that Buddha descended onto the earth once more using a ladder made of gold, after he spent three months in Heaven. The Chinese pilgrim Hieun Tsang is also said to have travelled to Sankisa, calling it Kapittha in his travelogue. Excavations carried out by the Archaeological Survey of India have revealed several mounds, which were remains of Stupas. They have also found scriptures, terracotta figurines, bronze coins and stone dishes from the times of both Buddha and the third Mauryan Emperor Ashoka. One of the biggest finds from this dig was a capital of one of Ashoka's great pillars, carved in the shape of an elephant (unfortunately the trunk of this sculpture was missing). The relics are exquisite works of art and represent a high level of craftsmanship. A *Shivalinga* is also located within the area, which makes Sankisa an important place of worship for Buddhists as well as Hindus.



Figure 58. Sankisa



Figure 59. Sankisa



Figure 60. Sankisa

Shringi Rishi Dham

According to Dr Ramakrishna Rajput, a historian in religious texts, we find many references of Shringi Rishi who was like a brother-in-law to King Dasharatha. When King Dasharatha had no children, Shringi Rishi was invited to Ayodhya at the behest of Guru Vishwamitra and he performed a Putreshti Yajna there, the description of which is written by the great poet Radheshyam in *Radheshyam Ramayana*.

Following this visit of Shringi Rishi at the behest of Guru Vishwamitra, King Dasharatha received four sons. Due to this, Shringi Rampur has the status of Tirth Raj. On the first Monday of Sawan, Shiva devotees from many regions come here and take Ganga water and offer it to Lord Shiva.



Figure 61. Shringi Rishi



Figure 62. Shringi Rishi Dham

" मुनि राजम् अस्तिकम् नमः "



Figure 64. Inside the ashram

Chintamani Talab



Figure 65. Chintamani Talab

The pond is believed to be of the Mahabharata period, made of very ancient Kakaiya or Lakhori bricks. It is 40 feet deep, with stairs, doors, domes and passages. Even today devotees from far flung areas come to take a dip here. It is said that bathing in this pond cures leprosy. It was built by Somdev from the Chandra dynasty of Kannauj.

All Souls Church, Farukhabad

This church was built on 2 November 1857. It is said that Jind Kaur, the mother of Maharaja Dilip Singh, was imprisoned in this church. During the 1857 Mutiny, under the leadership of Nawab Tafjul Hussain Khan, the revolutionaries massacred people of the Christian community of Fatehgarh, and the church was built in memory of the 32 Christians who were killed.



Figure 66. All Souls Church, Farrukhabad

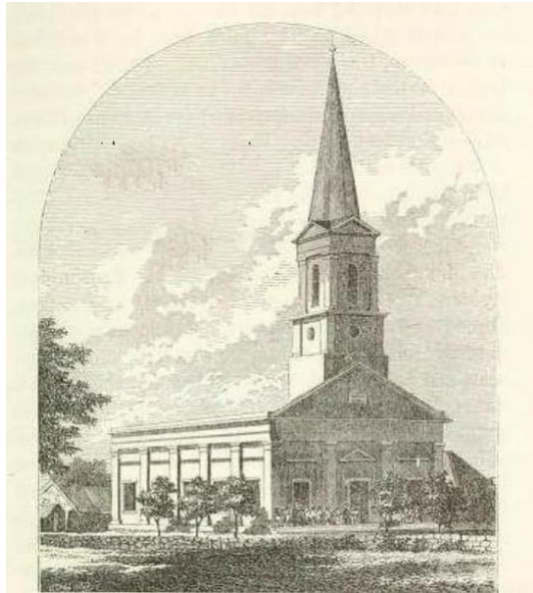


Figure 67. An old depiction of the church

Tomb of Nawab Rasheed Khan



Figure 68. The Tomb of Nawab Rashid Khan, located in the north of Kaimganj, built in the 17th century

Nawab Rashid Khan built this tomb when he was alive and after his death was buried here in 1649 CE. The tomb shows features of Mughal architecture, with the grave itself displaying some Bengali features. The walls of the tomb have beautiful floral patterns and designs made in lime. The monument was taken under its jurisdiction by the ASI in 2014 after a news report by Mohammad Aqib Khan, social activist was published in Hindustan.



Figure 69. News report on the Tomb of Nawab Rashid Khan

Maulana Fazl Ahmad Khan’s Dargah

Maulana Fazl Ahmad Khan (1847-1907), also known as Hujur Maharaj, was a Sufi saint of the Naqshbandi Order²⁰. He adopted a liberal approach towards the understanding and dissemination of Sufism. He was thus able to take the knowledge of Sufism to people from all religious beliefs without any distinction of caste and creed. Also known as Hujur Maharaj, he was the first person in the Sufi Orders, who, without any discrimination, spread this method of spiritual practice amongst the Hindus. The Mausoleum of Hujur Maharaj is situated at Raipur, Farukkhabad.

He preached that God’s blessings can be attained by a seeker by following the path of devotion. He mentions this bonding in a composition:

*प्रबल प्रेम के पाले पड़ कर, प्रभु को नियम बदलने देखा ।
उनका मान घटे घट जाये, जन का मान न टलते देखा ॥*

He was sixth in the line of succession from Mirza Zanzana in the Naqshbandi Order. Through his spiritual awareness and liberal religious approach, he made the practice of the Sufi way extremely simple. He was able to bestow the priceless spiritual knowledge of Naqshbandi Order to all, including non-Muslims, without conversion to Islam.

²⁰ Sufi orders include Ba 'Alawiyya, Badawiyya, Bektashi, Burhaniyya, Chishti, Khalwati, Mevlevi, Naqshbandi, Ni'matullāhī, Uwaisi, Qadiriyya, Qalandariyya, Rifa'i, Sarwari Qadiri, Shadhiliyya, Suhrawardiyya, Tijaniyyah, Zinda Shah Madariya, and others.



Figure 70.



Figure 71.

Figures 70 & 71. Maulana Fazl Ahmad Khan's Dargah. *Source:* Sh. Mohammad Aqib Khan, Farrukhabad

Crafts of Farrukhabad



Zari and Zardozi of Farukhabad

Farrukhabad is one of the major centres of textile printing, block printing (using either wood or brass), wood block making and zari zardozi embroidery. The art of hand-block printing has made a huge impact on the handicrafts industry of India. The products made in this district are of such fine quality that they are in demand in countries such as England, the United States, Brazil, Japan, and Saudi Arabia, among others. Even the wooden blocks used in the process are exported abroad, and the hand blocks used in Rajasthan's textile industry are also sourced from Farrukhabad.

In 1962, Ustad Kale Khan established the first zari zardozi karkhana (workshop) in Farrukhabad. On 13th May, 2010, the Textile Ministry of India in collaboration with the State government, established the Farrukhabad Textile Park Pvt. Ltd. This company brought the district onto the national map, and apart from the revenue it has generated for the district, it has created many job opportunities for the local youth.

The printing industry was established in Farrukhabad more than a century ago. The technique evolved gradually, initially done using a potato by engraving the design on its surface. The vegetable and other natural dyes were used then to print the design on fabric. The potato was eventually replaced by a wood stencil, and this is how block printing began. The wood assured longer durability of the engraved design, making it easier to replicate the same pattern on a large quantity of fabric. Although the wooden stencils have immense cultural value, most of the articles produced by this industry are done through the process of screen printing. Dhoti, bedsheets and sarees are the main products produced by the handicrafts industry in this district.

The Sadh community in Farrukhabad is credited for making the textile industry what it is today. They were the first craftsmen and artisans who experimented with the process and presently they are known to be savvy businessmen, establishing various plants throughout the city.

However, this traditional industry is under heavy financial pressure as they come to rely more and more on machine-based printing to produce more articles for the market. Due to widespread illiteracy, many artisans are unable to evaluate their supply chain and market demand, which is why they are rarely able to compete on an equal footing with multinational corporations from abroad. Under the 'One District One Product' scheme of the Uttar Pradesh government, the cloth printing of Farrukhabad has been given due recognition. Copper and Brass Utensils, Tobacco and Bidi Industries also contribute to the region's economic wealth.

In December 2019, Bata had a showroom in Italy, and the supplies were provided by the textile industry of Farrukhabad. At present there are around 500-700 textile industries in Farrukhabad.

TOOLS used for Zardozi

1. Kalabattu, fine badla is wound around a silk or cotton thread
2. Kasab
3. Karchob (a rectangular wooden-frame),
4. Thapa (a wooden leg)
5. Zari Needle
6. Gudiya
7. Zardozi is done using Small Hand needle



Figure 72. Zari needles

The earliest reference to the use of zardozi embroidery dates back in time, when the Prophet Ismail covered the Holy Kaba with a silk cloth embroidered with gold and silver wires. This tradition of covering the Holy Kaba with a silk cloth embellished with Zari can be traced from 300 CE onwards, and the practice continues even now. The size of the Zari cloth is about 47 x 14.95 metres and it is manufactured by 250 Zari craftsmen from all over the world, including India.

Another historical reference to the use of Zari cloth comes from the reign of the Pharaohs in Ancient Egypt. The courtiers and their families used to wear silk clothes which were well decorated with gold and silver threads and studded with diamonds, precious stones and beads. The heavenly holy book, the Tora, revealed that the Prophet Moses used to wear gold and silver embroidered silk cloth.



Figure 73. A zari craftsman at work

In the Zoroastrian, Persian, Greek and Roman Empires, clothes made using the Zari Zardozi embroidery were quite popular and were seen as a status symbol, mostly worn by members of the clergy, the royalty, and the elite. It is believed that this art originated during the time period of the Persian Empire (Zar means 'Gold' in Persian, and Dozi means 'Embroidery').

The art of Zardozi and Arri embroidery reached its zenith during the reign of the Mughal Emperor Akbar, who was a great patron of art and music and sponsored hundreds of artisans along with their karkhanas (workshops). Zari Zardozi cloth was extensively used to enrich the garments of the court, wall hangings, palanquins, scabbards, regal sidewalls of tents and the rich trappings of elephants and horses. A closer look at the miniature paintings of the royal court of the Mughal era reveals the elaborate and highly refined floral motifs in gold, embroidered on the princely attire.

Problems for this industry started emerging during the reign of Aurangzeb. Unlike his great-grandfather, Aurangzeb saw no use in the spread of art and culture and instead directed the treasury funds towards more practical uses. A major problem involved in Zari Zardozi embroidery is that raw materials are incredibly expensive, as they need to be of the highest quality. Without any patronage, the embroiderers could no longer continue their craft and were forced to move out of the Mughal Court.



Figure 74. Fine workmanship is the hallmark of zari work



Figure 75. Zari is most popular for wedding garments

After the Rebellion of 1857, when the last Mughal Emperor and the last Nawab of Lucknow were removed by the British power, the clothes made using Zari Zardozi method became confined among the landlords and Taluqdars. The forced Industrialization which India underwent in the 18th and 19th century due to the efforts of the British also proved to be a setback, since a time-consuming and expensive craft like Zari Zardozi had no place in such an economy. Post-Independence, this style of embroidery was still unaffordable due to the high cost of silk, gold and silver thread and precious stones. As a result, the traditional embroiderers had to turn to general cotton cloth and artificial, cheap synthetic/metal thread and plastic glass beads as a replacement. At present, many of these Zardozi clothes are used by general masses for special occasions like marriage, thread ceremony and other special gatherings.

With the emergence of a Muslim nobility in Bengal, the craftsmen found substantial patronage and settled down on the banks of the River Hooghly, in the Uluberia and Ranihati area, naturalizing the Zardozi and Arri craft to Bengal. At present, over 75% of the population of Uluberia depends on this craft for their livelihood.

The process of making the designs on the fabric is unique. After the images are drawn on a tracing paper, holes are pierced with a needle all along the lines. To transfer the design on to the fabric, a mixture of kerosene and chalk is made and rubbed with linen on the tracing paper. The liquid seeps through the holes and the design impression stays on the fabric. Then, the craftsmen sit cross-legged beside the adda with their box of coloured threads, sequins and a needle with a hooked end. Both Arri and Zardozi follow the appliqué method of embroidery wherein the needle is pushed through the fabric from the top while the craftsman holds a retaining thread below the fabric, finally pulling it up with the hooked end of the needle.

In this looped manner, the small yet fine stitches create a dense mesh of exquisite artwork. While Arri looks like a fine chain stitch, Zardozi, on the other hand, has finer designs as the hand above the cloth works the needle, while the hand below the cloth ties each stitch, which makes Zardozi products not only beautiful, but durable as well.



Figure 76. Zari work is a painstaking process




Figure 77. The finished product is exquisite



The Farrukhabad prints are also well-known in the block-printing industry, and have been given recognition under the 'One District One Product' programme of the UP government, as well as GI status.


FARRUKHABAD PRINTS



प्ररूप O-2 FORM O-2


भारत सरकार
GOVERNMENT OF INDIA


भौगोलिक उपदर्शन रजिस्ट्री
Geographical Indication Registry

वस्तुओं का भौगोलिक उपदर्शन (रजिस्ट्रीकरण तथा संरक्षण) अधिनियम, 1999
 Geographical Indication of goods (Registration and Protection) Act, 1999

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 Date : 01.04.2011

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के नाम से	वर्ग में	संख्या के अधीन	दिनांक को
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के लिए रजिस्टर में रजिस्ट्रीकृत किया गया है।

Certified that the Geographical Indication (of which a representation is annexed hereto)/ authorised user has been registered in the register in the name of **Vastra Chapai Udyog Samiti, 4/15 Chowk, Railway Road, Farrukhabad - 209625, Uttar Pradesh, India.**

in class 24 & 25 under no. 234 as of the date 01.04.2011
 in respect of **"FARRUKHABAD PRINTS"**

Falling in Class - 24 in respect of - Textile goods not included in other classes
 Class - 25 in respect of - Clothing

आज दिनांक 30 माह 20

Sealed at my direction this 30 day of March

को वेन्नई में मेरे निदेश पर मुद्रांकित किया गया।

20 13 at Chennai.

Chaitanya

रजिस्ट्रार, भौगोलिक उपदर्शन
Registrar of Geographical Indication.

Figure 78. GI Registration for Farrukhabad Prints



Figure 79. Support under the ODOP programme



Figure 80.



Figure 81.



Figure 82.

Figures 80-82. Process of Printing

Boat-making in Farrukhabad



Figure 83. A boat under construction

The history of the wooden boat in the district is believed to be about 250 years old. According to Nagma Cantt. resident Sh. Dhaniram Sharma, "In earlier times here at Farukhabad, big boats were built which were used by the King and commoners to carry or transport their soldiers with their elephants, horses to cross the river. For past 50 years ago, boats are now being made by applying tin sheets."

The boat making and sale of boats has gone down due to the shortage of raw material and the opening of factories and construction of bridges on the river. If there are floods, two or four boats are sold, otherwise there is not much demand for them. Boats made here are sold in Delhi, Bareilly, Pilibhit, Daataganj and other areas. To make a wooden boat generally Steel/Tin sheet, nails, jute and wood is used. It is difficult to repair boats made of these materials later on. But boats made of tin and wood has the flexibility of after sale services given their ductile nature.²¹

The cost of making lumber/wooden boat is around 40 thousand rupees, while tin boats are available at cheap prices. Generally, the sale of boats is high at the time of festivals (such as Ramnagriya Mela) or during natural calamities such as floods. Lumber/wooden boat can be run only in deep water. There are around 500 families in the village of Sota Bahadurpur, Farukhabad, who are engaged in boat making. The village is Muslim community dominated. According to Sh. Mohd. Yunus Ansari, a resident of Sota Bahadurpur, the village has a population of 8000 people whose livelihood is directly based on this occupation. Not only are they into boat making but also expert divers. Around 100 bravehearts from the same village have saved several lives in the Ganga. But the bravery has remained unrecognized by the local administration.



Figure 84. Sh. Mohd. Ansari, a resident of Sota Bahadurpur

According to Sh. Ansari, the boats are usually made of Eucalyptus wood which is procured from the jungles of Lakhimpur Kheri and Tin sheets from Kanpur district. A boat can cost anywhere from Rs 40,000-90,000/- starting from as basic as 15 feet to 90 feet in length; the task is very tedious and takes time from one week to 2 months based on the nature of requirement. During festivals like Ramnagriya Mela and rituals like *Pahravan* ritual and during floods, the demand for boats is at its peak. There is no association or any registered committee to represent the grievances of the boat-makers, as a result of which they have had to face several challenges. They have difficulty in applying for bank loan facilities, as these are not applicable for boats.²²

²¹ Patrika, Farukhabad <https://rb.gy/qbly9c>

²² Telephonic interview



Figure 85.



Figure 86.

Figures 85-6. Boats being built

Traditional building style in Farukhabad

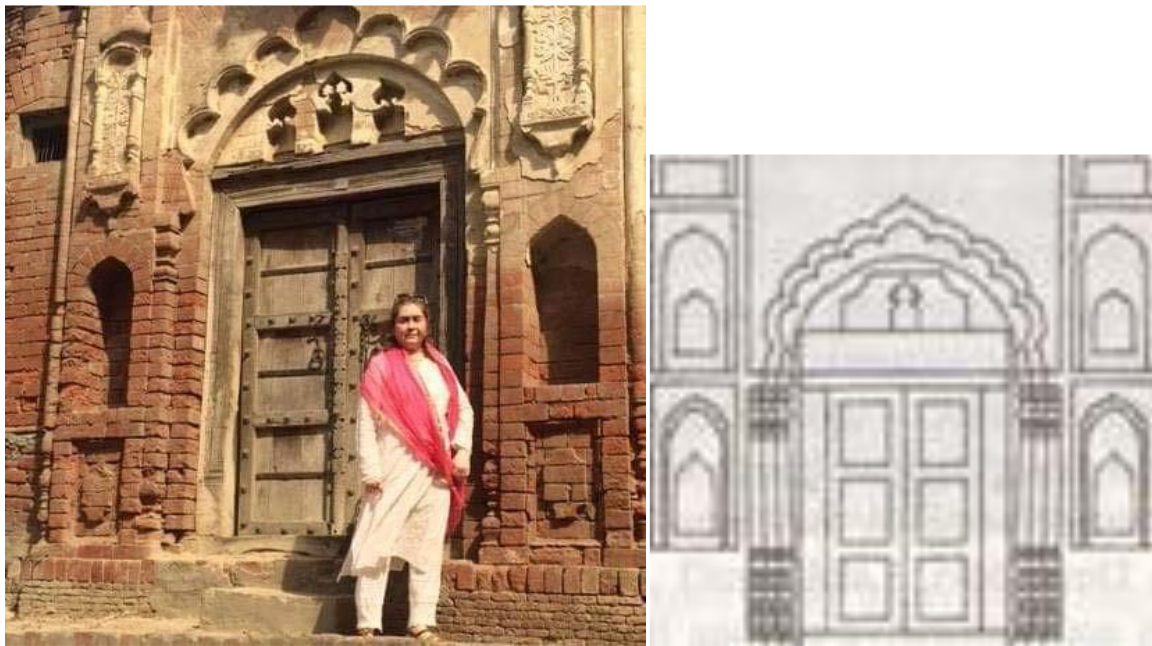


Figure 87. Traditional haveli in Farrukhabad. *Source: Ms. Neera Misra*

Ms. Neera Misra at her ancestral house at Kampil (image above), during 2005 Research Study by her on the cultural wealth of the region. The diagram (on right, above) of this ancestral home by Dr (Mrs) M. Marcolongo, was done during 1997-99, as part of the Italian explorer team of Dr Bruno Marcolongo and Prof. Gian G. Phillippi. It was published in her book KAMPIL, published by D.K Printworld.

During field season 2002-2003, Sh. Sandeep Kumar Chaudhary (Lucknow Univ) completed village level exploration and reported PGW, NBPW, with medieval pottery.

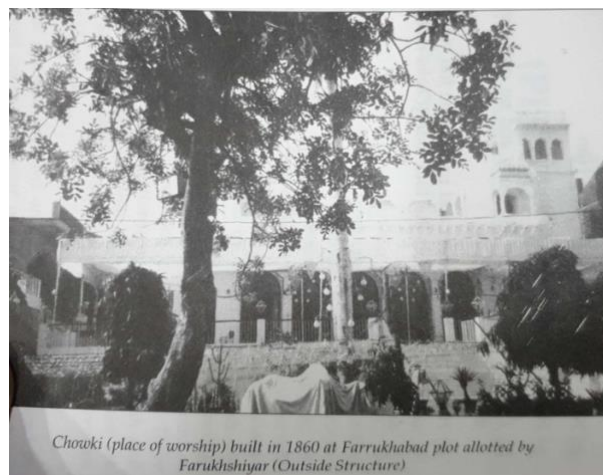


Figure 88. Another old structure in Farrukhabad

Fairs and Festivals

Ramnagariya Mela



Figure 89. Ramnagariya Mela at the banks of the Ganga

During the Magh month a fair known as Ramnagariya Mela is held at the 'Mokshadayini' Ganga. Kalpavas is traditionally performed during the fair from Paush Purnima to Maghi Purnima. It is believed that worship on the banks of the Ganga in this month has an impact on the upcoming life of the devotees. During Magh, Kalpavas attains unparalleled virtue for the devotee. During this fair, worldly people, away from deceit, live only in worship of Goddess Ganga and God. The whole area shines with the faith of the Kalpavasis from distant districts across the country. Devotees and saints regularly reach the Mela area and organize their camp, from the districts of Hardoi, Shahjahanpur, Bareilly, Badaun, Mainpuri, Etah, Etawah, and Kannauj. The Kalpavasis during Ramnagariya are absorbed in bathing thrice, eating satvik food and worshiping and singing hymns throughout the day.



Figure 90. Entrance to the Ramnagariya Mela Grounds



Figure 91. Saints arriving at Ramnagariya Mela

गोमुख से गंगा मैया जाती हैं गंगासागर,
 कल-कल बहती पावन करती खेत गांव और नगर ॥
 बहते बहते राह में जब यह अर्धचंद्र सी आती,
 तट पर वहीं शिवालयों की नगरी अपरा काशी कहलाती ॥
 यूं तो आते जाते निसदिन भक्त यहां दिख जाते,
 किंतु माघ के महीने में इसके तट हैं इठलाते ॥
रामनगरिया नाम का मेला सबको खूब लुभाता,
 एक माह के लिए यहां गृहस्थ जोगी बन जाता ॥
 सन 55 में शुरु हुआ था गंगा तट का मेला,
 पूर्व विधायक महरम सिंह ने डाला था तब डेरा ॥
 बढ़ते बढ़ते आज यहां की आभा हुई निराली ,
 धर्म और अध्यात्म के संग में लोक कला भी छा ली ॥
 एक तरफ साधु सन्यासी कल्प वासी हैं रहते,
 वेद पुराण धर्म और अध्यात्म के बोल सभी हैं कहते ॥
 दूर दूर से संत महन्त और कल्पवासी यहाँ आते,
 प्रातः काल से रात्रि काल तक धर्म ध्वजा फहराते,
 संत और गृहस्थ के अंतर यहां सभी मिट जाते ॥
 समय के साथ ही मेले का बदल रहा रूप,
 दूर-दूर से खेल तमाशे और दुकाने आने लगे हैं खूब,
 छोटे बच्चे झूलें झूला खूब करें लरकाई,
 बिंदी, चुन्नी, लाली, पॉलिश खरीदें ननद भौजाई ॥
 सॉफ्टी, खजला, चाट, पकोड़े खाएं भाभी भैया,
 भुने आलू ने धूम मचा दी खाएं सब बैठ चटइया ॥
 सरकारी पंडाल प्रदर्शनी भी है अब तैनात,
 खेती-किसानी, साफ-सफाई सबकी हो रही बात ॥
 लोकगीत और आल्हा गाकर झूमे भाई भाई,
 सांस्कृतिक पंडाल में हो रहे नाटक भजन चौपाई ॥
मेला रामनगरिया की है ऐसी अद्भुत शान,
गांव- गांव में शहर - शहर में चर्चा इसकी महान ॥
गंगा मां का तट और उस पर मेला रामनगरिया,
धन्य है यह पावन भूमि जहां रहते धर्म खेवइया ॥

- भूपेन्द्र प्रताप सिंह

Ritual of *Pahravan* (गंगा को पहरावन)

During major festivals like Magh Mela, Mauni Amawasya, Ganga Jayanti, Ganga Dussehra or Ramnagariya Mela at Panchal Ghat, Farukhabad witnesses an interesting sacred ritual that is performed by the women on the river Ganga. Known as *Pahravan* (गंगा को पहरावन), during this ritual an idol of Ganga is dressed by the women of Farukhabad, along with the singing of folk songs or *Mangal*. A garland made of dhotis/saris is made and is stretched from one to the other bank of the river Ganga by the devotees after performing *Solah Shringar*²³ of Ma Ganga.



Figures 92-3. The ritual of *Pahravan* on the Ganga

मेरी नैया में रामजी सवार गंगा मैया धीरे
बहो॥
काहे की तूने नाव बनाई काहे की है पतवार
गंगा मैया धीरे बहो॥
काठ कील से नाव बनाई बांस के हैं पतवार
गंगा मैया धीरे बहो॥

- Folk song sung by women during *Pahravan*

“Ganga is Maiya Sakshat Devi, on many occasions, the mother wears *Pahravan* and *Solah Shringar* is done. It is a custom to dress up the idol of Ma Ganga when a wish or prayer is fulfilled. The Kalpavasis also dress up the idol of Ma Ganga and decorate her with beautiful ornaments during their Kalpavas.”

Smt. Anuja Somvanshi
Resident, Farrukhabad



²³ This is the ancient tradition of sixteen Shringari (Shodash Shringar) mentioned in Indian literature.

Folk Tales and Songs of Farrukhabad

Generally there are two types of existing folk genre in Farukhabad, apart from the *Aalah Khand* or *Parmal Raso*:

Qissa (Story)	Folksongs
<i>Tota Maina</i>	<i>Patiyali ke Amir Khusrau-Lokgeet-Mukariyan</i>
<i>Ghasiram Pandit-Bulaki Das Nai</i>	Vanshidhar Shesh (Farukhabad) <i>Shri Ram Katha Lok Geet</i>

Patiyali ke Amir Khusrau-Lokgeet-Mukariyan



Figure 94. Amir Khusrau

Mukariyan is a form of poetry in which, while retracting from what was said earlier, something else should be said. It is a kind of folk poem which is a kind of riddle in form, and in which something real is

said in a polite form, but later the said thing is retracted and another suitable idea put in its place. Amir Khusrau's Mukari in Hindi are popular. This is also called 'Kaha Mukari'. Literally, the subject of Mukaris comes under Chhekapahruti Alankar. Amir Khusrau was a Sufi singer, poet and scholar who was an iconic figure in the cultural history of the Indian subcontinent. He composed his poetry mostly in Persian but also used Hindavi. He also developed the qawwali and ghazal styles of singing. He was a mystic and a spiritual disciple of Nizamuddin Auliya of Delhi. There is a debate regarding his birth place; some believe he was born at Patiyali village in Kasganj District of Uttar Pradesh, hence the popularity of this particular poetic form in the region.

अर्ध निशा वह आया भौन
सुंदरता बरने कवि कौन
निरखत ही मन भयो अनंद
रे सखि साजन? ना सखि चंद!

प्रेतात्मा आवाहन
तैने काहे को करी अबेर
अहूत देवा अब चलु रे
तोही मान भनेजन की आन
अहूत देवा अब चलु रे

देवी पूजा
लेहू न बीरा मै कब की ठाड़ी

लगुन

रघुनंदन फूले न समाइ लगुन आई मेरे अंगना

लोकोक्ति

पंची पांच रोटी खाइ
आधी बाग को लै जाइ

कौआ पोटि पोटि खाइ
पंची लोटि लोटि जाइ

ढाक गीत

(सर्प विषहरण मंत्र)

थर थर थर थर थारी बाजे थारी ऊपर बेला
उठौ डंक निरविष करौं में बासुकि को चेला

फसल गीत

मईया कौं मनाउत जायें
लयें पौरो लालु उदै
बाली बच्चा देखन कौं जायें
सकरकंदी आलू खुदें

मां को मानते जाए फावड़ा लेकर खेत की तरफ (अर्थात अच्छी फसल की कामना करके)
बाल बच्चे शकरकंद और आलू खुदते देखने जाएं

चकिया गीत

ओ चकिया मेरी ओ चकिया
नेकु पीर करे जिन की सहाराइ दे
चकिया चलै डड़ा मन्नाइ
पीसत बहुयें सरकती जाइ

ओ चक्की मेरी ओ चक्की
जिन के दर्द हो रहा है उसको जरा सहला दे
चक्की चलती है डंडे के सहारे और पीसती हुई बहुए सरकती
जाती है अर्थात अपने स्थान से बैठे बैठे ही हट जाती हैं ।

*डूब गई सुक्कर तरैया
किसान भैया हरु लै चलो
आज गेहूं को हुई है बुआन
चलो झोली भरि लै चलो*

वर्षा के साथ तालाबो में पानी भर गया है
किसान भाई हल ले चलो
आज गेहूं बोए जायेगे
चलो झोली भर ले चलो



Figure 95. Horticulture is also part of the economy

Aalah: the Ballad of Farrukhabad

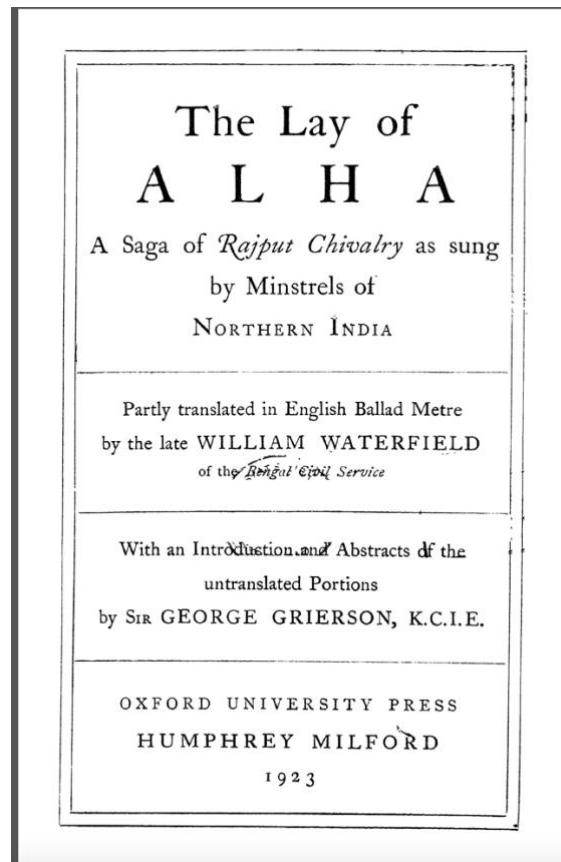


Figure 96. The title page of the Ballad of Aalah translated into English

The tradition of composing war cries and songs has been there in every epic war which has been fought on this earth; in India it has been in existence since ancient times. Although this folklore, composed in local dialects, has been on the verge of extinction over the course of time, they are still popular in parts of Uttar Pradesh. Aalah is one of the folklore narrations existing in Farrukhabad. Not only is it pleasant to hear but also meaningful to comprehend. It is recited in *Bundelkhandi* or *Kannauji* dialect. Such was its charm that during the pre-independence era a British linguist William Waterfield translated it into English as *The Lay of Alha*. Later, Sir George Grierson edited it and got it published from Oxford University Press. In the northern part of India, the *Aalah Khand* is believed to be recited the most, after the *Ramcharitamanas*. It infuses enthusiasm in the hearts of the listeners. The core theme of bravery in various versions has been immensely popular in the region. But the one which holds most significance for people are the *Aalah Khand* or *Parmal Raso*²⁴

²⁴ Farukhabad Hamari Virasat (Smarika), 2003

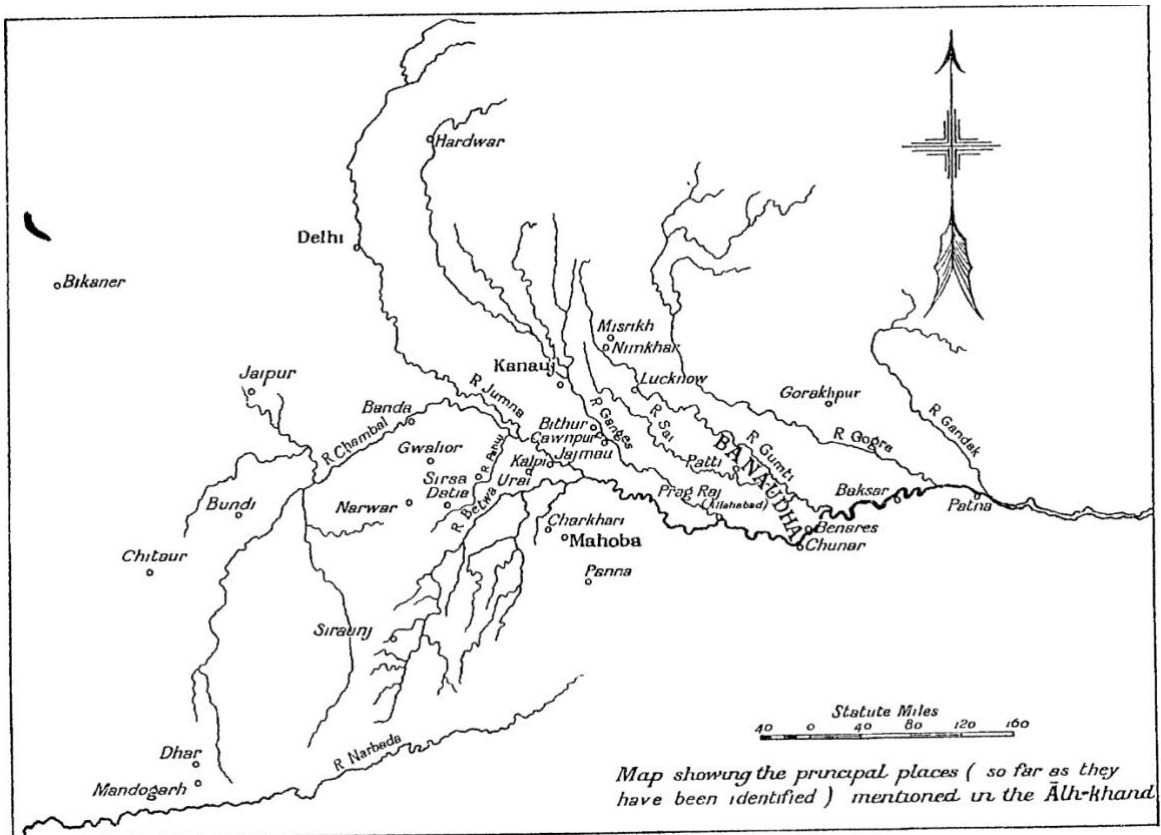


Figure 97. The Map from the English translation showing the main locations of the *Alha-Khand*

Waterfield writes, "The work (*Parmal Raso*) is of a somewhat different character. No old manuscripts of it have ever been discovered. Parmal, whom it celebrates, disappeared from history in ignominy, and Mahoba, his capital, ceased to exist as a royal town only eleven years after the death of Chand and Prithviraj. The very name of its author is unknown except for a tradition of little value that it was composed by Jagnaik, Parmal's sister's son. Nevertheless, it is, without doubt, the most popular poem of its kind in Hindostan. It is the property, not of educated men, but of illiterate minstrels who are found scattered over northern India from Delhi to Bihar. These *Alha Ganewalas*, as they are called, make it their profession to recite the *Alh-khand*, or *Lay of Alha*, handed down to them from generation to generation by their predecessors. Under such circumstances the text varies from place to place, and the language has changed as time elapsed. It now presents the singular appearance of a poem composed in the twelfth century, yet containing such English words as 'pistol', 'bomb', and 'Sappers and Miners'."

*Prithi the king and Chand the bard,
The litter in they bore ;
Sanjogin passed to the palace at last,
And bade them close the door.*

The Lay of Alha, Waterfield, page 56

The epic *Prithviraj Raso* written by Chand Bardai and *Parmal Raso* by Jagnik in the 12th Century A.D. were independent works of two court poets serving two different kings. According to Waterfield, “Chand’s poem deals with the story from the point of view of Delhi, and the *Alh-Khand* from the point of view of Kannauj and Mahoba²⁵.”

A few lines in it regarding the environment after it rains go:

आषाढ़ गरजा सावन बरसा, पुरवा चली शरीर कसमसाय।
जीवन अंग उमंग लेत है, बिरहा बैरी रहो सताय।

The *Aalah Khand* is infused with bravery. As a common practice in the local dialect *Aalah Khand* is called *Aalah*. It is normally recited during the monsoon months when the farmer, after hard labour in the field, gets a few precious moments of leisure. *Aalah* singers perform with *dholak* and *manjiras*. During Ganga Dussehra and Vijay Dashmi, the hypnotic fervour of *Aalah Khand* is in full swing. The duty of a brave man has been denoted in the saga thus:

तुम न भगियो रण खेतन से, चाहे तन धजि-धजि उड़ जाय।

The *Aalah Khand* also talks about Love, Affection and Beauty once a person gets married. It goes:

कंगन मौघो कर इन्दल के, सिर पर दीनहि मोर धराय।
पहिन केग जामा-ओ-पैजामा, दूल्हा बने इंदलसीह राय।

It had never been reduced to writing till Mr. (afterwards Sir Charles) Elliott, when in Farrukhabad in the late sixties of the last century, found some three or four minstrels, and employed one of them to compile a complete set of the entire cycle from their joint memories. Farrukhabad is close to Kanauj, one of the places with which the heroes of the cycle were closely connected, and so the text, as we have it, may be called the Kanaujī recension of the poem. This is the only complete version of the cycle of which I am aware. The popularity of the Kanaujī edition, which has been several times reprinted, has induced other publishers to produce sections of the poem from the mouths of other reciters, and I myself have published portions collected by me in Bihār¹ and by Mr. Vincent Smith² in Bundelkhand. Mr. Elliott drew the attention of Mr. W. Waterfield, of the Bengal Civil Service, then Accountant-General of the North-West Provinces, to the cycle which he had had compiled, and that gentleman undertook the task of translating the whole into English ballad metre. A portion of this translation appeared in instalments in vols. lxi to lxiii (1875–6) of the Calcutta Review, under the name of ‘The Nine-Lākḥ Chain or the Maro Feud’, but that periodical was

Figure 98. Farrukhabad finds mention in George A. Grierson’s Introduction to the *Lay of Alha*

²⁵ *The Lay of Alha*, Waterfield, 1923, Page 10, para 2

Foodways

The cuisine of Farrukhabad is similar to that of the rest of Uttar Pradesh. Both vegetarian and non-vegetarian food items are enjoyed by the people of this district. The non-vegetarian recipes mostly follow Mughlai cooking methods, with Mughlai dishes like biryani, kebabs, and mutton gravies being hugely popular. Awadhi cuisine is also fairly popular in the city, which is also a derivative of Mughlai cooking techniques. A variety of spices used in the preparation of food forms the distinctive identity of Awadhi cuisine.

Wheat, being the staple food in the region, is used to prepare chapatis, naan, paratha and puri, which makes up the daily meal of the inhabitants of the city. A range of snacks, such as namkeen, dal moth, chaats like dahi puri, papri, samosa chaat, and bhelpuri, kebabs like boti, shami, kakori, seekh, pasanda and galawat make up just some of the many options available in Farrukhabad, along with desserts like rabari, gujia and kheer.

A popular and intriguing post-meal treat in Farrukhabad is the sweet supari, a popular paan variant made with beetle nut. Farrukhabad is one of the leading manufacturers and exporters of sweet supari across the country. This variant of paan acts as a mouth freshener after a heavy meal; however in 2004, the International Agency for Research on Cancer (IARC), a division of the World Health Organization, classified the areca nut (from which sweet supari is made) as carcinogenic to humans. The repeated chewing of supari is likely to cause cancer, even though it doesn't contain tobacco or magnesium carbonate.

The area in which Farrukhabad is situated occupies part of the alluvial plain of the Ganga and is irrigated by the Lower Ganga Canal. Farrukhabad's economy is primarily based on agriculture. Most villagers depend on agriculture and animal husbandry as their primary source of income. The range of products cultivated are—Potato, Peas, Chickpeas, Jowar, Wheat, Millet, Sunflower, Tobacco, Mango and Guava. Contributing to 10% of the overall potato production in the country, Farrukhabad has more than 80 cold storage units for this crop.

Kapurkand (कपूर कंद) is a famous traditional sweet of Farukhabad. It is made with grated rings/fine slices of lauki or bottle guard, with gulab *ark*, water, and *chasni* or sugar syrup. It resembles sweet noodles. It is generally made during festivals and other occasions and is a somewhat secular sweet as it is prepared both during Deepavali and Ramzan.



Figure 99. The thin slivers of Kapurkand



Figure 100. The preparation of Kapurkand

Dahi Gujiya



Another famous snacks prepared during the festival of Holi at Farukhabad is the *Dahi Gujiya* which is very popular among all age groups, Dahi Gujiya is made of Urad dal (Split & skinned black gram), curd, tamarind and various other Indian spices. Very easy to make, this takes very less time and makes for a super delicious Chaat recipe. This North Indian recipe of Homemade Dahi

Gujiya is very delicious and hygienic as compared to other sweets prepared artificially; those from the market.



Figure 101. Dahi Gujiya

Dalmoth Namkeen

Dalmoth started trading in Farrukhabad around 1922 during the British rule, but it was not so popular at the time. While the British were served it as a snack with tea, the Indians did not have any special interest in it. As the British attracted the people towards tea, the Indians started taking interest in milk whey as well as tea, and accompanying snacks.²⁶



Figure 102. A plate of Dalmoth as a teatime snack

By the year 1950, tea started to become quite popular and the urban population started drinking tea in large quantities. Along with tea, the business of Dalmoth also started increasing. About 60 years ago, when a young man named Deshraj tried his hand in the Dalmoth trade, he did not look back. Gradually, Dalmoth became so famous that the district of Farrukhabad became famous nationally, and Deshraj's name became a brand in itself, with the taste of Dalmoth of Farrukhabad spreading to many states. Today, there are about 40 Dalmoth shops in the city; people are preparing these in their own particular ways and providing a spicy snack to the customers.

²⁶ JNI News, <https://rb.gy/qkqpd>



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Figure 103. A Namkeen Bhandar in Farrukhabad



Figure 104. Packets of Farrukhabadi Namkeen

After starting the business of Dalmoth in Farrukhabad, Shri Deshraj, who has spent his entire life in this business, is much older now but his interest in the business has not diminished. His sons now run the business, but a close watch on the quality of the product remains. Now due to the unavailability of raw materials and other ingredients, the original trademark taste is difficult to create. The increased cost of raw materials, and despite its fame, the lack of a government scheme for the traders and others associated with this business, has resulted in heavy inflation in the trade.

Farrukhabadi Namkeen is also traded on a large scale in big cities like Delhi, Mumbai, Jaipur, Bikaner, Kolkata, Lucknow, Kanpur, and Banaras. 40 percent of the total snacks produced in the district are sent to the markets of other cities due to heavy demand.

The Dalmoth namkeen industry is a demanding industry which requires man power to meet the growing demand and other challenges, on daily basis—from processing the raw materials to preparation of Dalmoth, packaging and dispatching it. According to an estimate, more than two thousand families are engaged in this traditional snack business and are struggling to make ends meet.



Sem ke beej

“Peeled beans are quite expensive in the market. After breaking the beans, the people of rural areas do not sell the vegetables to the market; rather they sell the peeled beans at good prices.

Primarily, after peeling, in about one quintal of beans vegetable, only 20 kg of beans is procured. After this, the seed is also peeled, and then its weight decreases even further. After frying and preparation, the weight of salted beans from 20 kg to ready beans remains at only four kilos. This is the key reason why the Namkeen of bean seeds sells in the market at the rate of 500 rupees per kg.”

~ Sh. Deshraj, Deshraj Namkeens, Farrukhabad



Yakhni Manda

Yakhni (*ghee*) Manda (flour) is similar to *Rumali roti* and is served with non-vegetarian gravy dishes. It is a Mughalai delicacy made in Kaimganj, Farukhabad, and is very popular. This Mughalai dish is credited to Nawab Rashid Khan of Akbarabad province. In the 16th century he established Mau Rashidabad, a village in present Kaimganj Teshil, with the help of a Pathan from Afghanistan.



Figure 105. The Yakhni Manda of Kaimganj. *Source:* Sh. Mohammad Aqib Khan



Figure 106 . The Yakhni Manda; similar to Roomali Roti. *Source:* Sh. Mohammad Aqib Khan

Potato Capital of India—Farukhabad

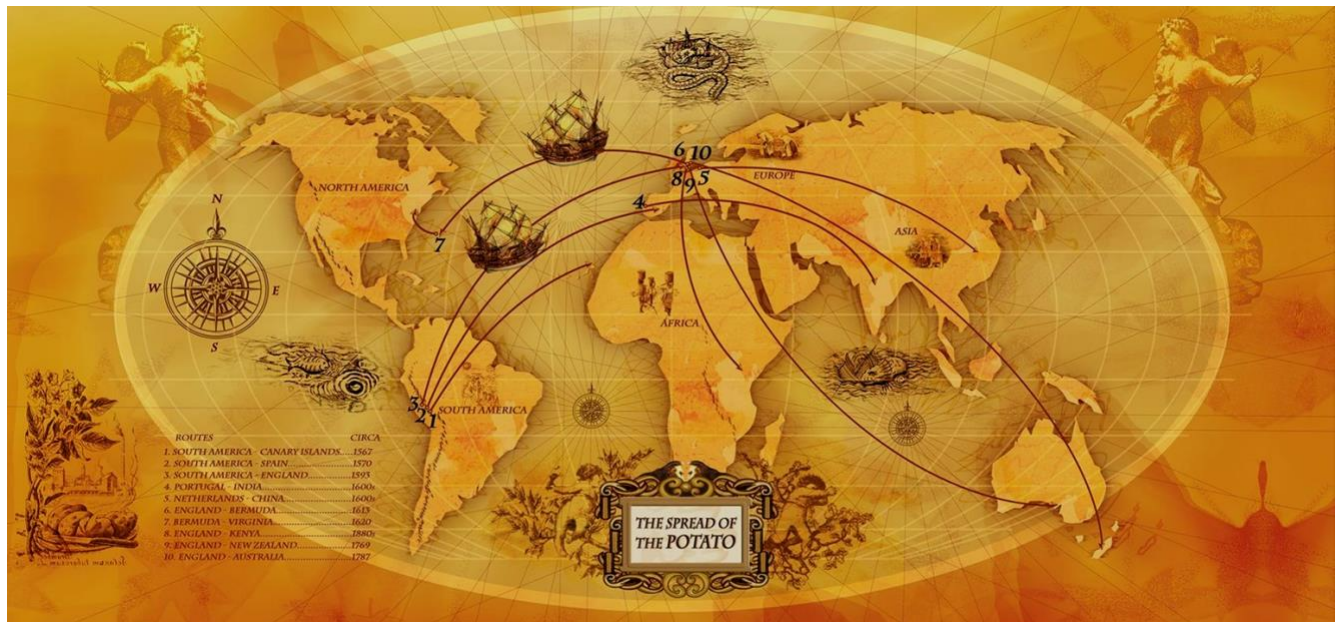


Figure 107. The International Potato Center created a map to show the global movement of the potato from its origin in the Andes. *Source:* International Potato Centre

There is no mention of the history of potato cultivation in Farrukhabad. The history of potato in the world suggests that South Americans used to cultivate potatoes. They brought it from Peru to Spain after the Spanish invasion in 1585. It came to Europe where it started to be cultivated. In India, there is mention of a royal dinner in which potato was served by Asaf Khan in 1815 to Sir Thomas Roe in Ajmer. It was also cultivated in Surat and Karnataka. From various records, we can deduce that potato farming in Farrukhabad started in the 19th century. Today, Farrukhabad is the main potato growing district of India. The district makes a big contribution to the agriculture economy of UP. Due to a lack of sufficient cold storage facilities, there is a demand and supply issue due to which the farmers here are forced to bear the loss. In recent times, the problem of potato transportation has been solved to a great extent by the construction of a big transport line. This is the reason that Farrukhabad is directly connected to all the big cities of India and is known as a 'Potato Hub'.



Figure 108. Potato farming constitutes a large part of the agricultural economy of the region

Potato was probably introduced between the middle and close of the 16th century, in the warm regions of Virginia and North Carolina in the United States of America. It is believed that it was introduced in India in the 17th century when the Portuguese opened trade routes to India. In Uttar Pradesh it was introduced by Major Frederick Young (1786-1874), an army officer at Dehradun, at the beginning of the 19th century.



Figure 109. Major Frederick Young

Later, it spread to the north-western hill areas. When trade developed between the hill areas and the plains, by 1839, it covered the surrounding districts. In Farukhabad, potatoes were introduced somewhere between 1865-70 or the beginning of the early 19th century²⁷. At that time Farukhabad was producing tobacco on a large scale. Soon, potato cultivation entered the crop rotation pattern (Maize-Tobacco-Potatoes) and became a major produce of Farukhabad district. "At the 1870 settlement, potatoes and tobacco together covered 4985 acres. Now [1904 Gazetteer of Farrukhabad] 9,202 acres are sown with potatoes and 1,669 with the early kind of tobacco. The potato crop is grown on the best land only and follows maize. Heavy manuring is a necessary preliminary, the amount of the produce depending directly on the quantity and strength of the manure employed. Plentiful irrigation is also required, some nine waterings being the usual allowance, and the cultivation of the crop calls for continual labour and attention. The seed potatoes, which are not cut up as in England, are sown by hand in prepared ridges (*ghoa*)."²⁸

Interestingly, the first detailed record or account of the potato in India occurs in Edward Terry's²⁹ ((1590–1655) *A voyage to East-India* (London: Printed by T.W., 1655), 16–23, 127, 132, 134–36, 158–59, 162–63, 252–53, 256–58, 450–51. It gives an account of a banquet at Ajmer, given by Asaf Khan (brother-in-law of Jahangir)³⁰ to Sir Thomas Roe, the first British Ambassador to the court of Emperor Jahangir in 1615. The potato seemed to have been available in Surat (Gujarat) and Karnataka. He writes, "We sat in that large room as it were in a triangle; the Ambassador (Sir Thomas Roe) on Asaph Chan's (Asaf Khan) right hand, a good distance from him...The Ambassador had more dishes by ten, and I less by ten, than our entertainer had; yet for my part I had fifty dishes...to these potatoes excellently well dressed; and to them divers salad of the curious fruits of the country, some preserved in sugar, and other raw; and to these many roots candied, almonds blanched, raisins of the sun, prunellas, and I know not what, all enough to make up the number of dishes before named; and with these quelque chose (is the French term for something, but in English commonly is defined as 'little thing') was that entertainment made up."³¹

²⁷ Chauhan, V.S. *Emergence of Specialized and Commercialized Agriculture* (Thesis), 1979, Page 137.

<https://shodhganga.inflibnet.ac.in/handle/10603/270704#>

²⁸ District Gazetteer of Farukhabad, 1904, Page 81.

²⁹ As a Chaplain to the East India Company, Edward Terry went to Surat, India in 1616. He joined the English ambassador Sir Thomas Roe in following the Mughal Emperor Jahangir on his travels south. An abridged version of Terry's account was published by Samuel Purchas in 1625; the fuller *A voyage to East-India* featured more extended religious commentary.

³⁰ M-Chida-Razvi, M. (2014). *The Perception of Reception: The Importance of Sir Thomas Roe at the Mughal Court of Jahangir*. *Journal of World History*, 25(2/3), 263-284. Retrieved October 11, 2020, from <http://www.jstor.org/stable/43818482>.

³¹Terry, Edward - *A Voyage to East India*, Pages 196-97.



Figure 110. Edward Terry



Figure 111. Sir Thomas Roe, Ambassador to the Mughal Court of Jahangir

Potato is the staple of the *Farrukhabadi* diet and rightly so since Farrukhabad produces more than 50 varieties of potatoes and is the largest supplier of potatoes in the country. The most popular street food of Farrukhabad is the *papadi* or *papadiya*, a delightful and mouthwatering snack enjoyed by the locals of the region. Another popular delicacy is the 'bhunje aloo' or roasted potatoes. A winter street food, it involves roasting newly dug out batches of potatoes in a bed of sand heated in a huge cauldron over wood logs or cow dung cakes. The roasted potatoes are served with coriander and green chilli *chutney* and locally made spice mix. Besides, *aloo tikki chaat* and *golgappe* are also consumed gleefully by the local people. Going by the latest trends, the chaat stall next to the Christian College has earned the reputation of being among the most popular stalls for *Aloo chaat* and *Dahi Gujiya* in the town.



Figure 112. A streetside vendor roasts the famous Farrukhabadi potatoes

TABLE - 4.6: Parganawise Distribution of Area Under Potato, District Farrukhabad (1870)

Pargana.	Area under Potato (in acre)	Percentage.
1. Kannauj	595	15.76
2. Chhibramau	92	2.43
3. Talgram	61	1.62
4. Bhojpur	831	22.01
5. Shamshabad-East	74	1.95
6. Mohamadabad	21	0.56
7. Pahara	1,179	31.22
8. Shamshabad-West	298	7.89
9. Kampil	519	13.74
10. Imratpur	51	1.35
11. Khakhhatmau	6	0.16
12. Param Nagar	4	0.11
13. Tirwa	38	1.01
14. Saurikh	6	0.16
15. Saketpur	1	0.02
16. Sakrwa	-	--
Total:	3,776	100.00

Source: Settlement Report, 1870.

1. Settlement Reports 1870,72,75.

Figure 113. Settlement Report of 1870 mentioning Potatoes and the areas under its cultivation in Farrukhabad District

... rises as high as 14-5 and 13-07 per cent. of the *kharif* area, while in Kanauj it is only 2-7 per cent. A great many different varieties of rice are grown in the district, to which different local names are given, but they may all be ranged under three classes, which require different methods of cultivation. These are the *mota*, or thick-grained, the *makhi*, or thin-grained, and the black-grained rice. The black rice is sown broadcast in the shallows. The other two are sown in seed beds and planted out afterwards, the essential difference between them being that the *mota* comes to seed in the beginning of October and is harvested in the beginning of November, while the *makhi* comes to seed in September and is harvested in October. The first kind can stand and in-doo requires for its longer period of growth a larger supply of water than the second kind; it is therefore planted towards the centre of a flooded tract, wherever water is deep and the supply likely to last a long time. The second kind requires shallower water and gives the more valuable crop as its fine grain fetches a higher value in the market. It is, however, subject to the attacks of the *gandhuki* fly, the ravages of which the coarser grained rice escapes by the lateness of its seeding, and the latter is therefore the surer crop.

Cotton and arhar.

Cotton, which is almost always grown in combination with *arhar*, has declined very greatly in area during the last thirty years. At the recent settlement only 23,777 acres were planted with the combined crops, as compared with 42,024 acres at the previous revision, while for the past four years the average has been 26,554 acres, or 6-7 per cent. of the *kharif* area. More than half the total cotton of the district is grown in the Kanauj and Tirwa tahsils, and in the former it occupies 16-9 per cent. of the autumn harvest. Cotton is a plant which requires a light rainfall and the series of wet years through which the district passed during the currency of the 1870 settlement was very adverse to its successful cultivation.

Sugarcane was never a very important crop in this district and the average of 18,000 acres sown with it during 1905-1908 is practically the same as that recorded at the 1870 settlement. In this, as in most other districts of the province,

... ousted by the iron mill, which extracts the juice with far greater thoroughness. These iron mills are leased to the cultivators by contractors for the season. The tahsil which grows most sugarcane is Kaimganj, 5,684 acres, or 7-5 per cent. of the *kharif* area, being there devoted to this crop.

In the *rabi*, or spring harvest, the principal staple is wheat, grown singly and in combination with barley and gram. The area under wheat alone averages 133,574 acres, or 32-1 per cent. of the total *rabi*, while the combined crops account for another 116,135 acres, or 27-9 per cent. Barley follows next in order of importance, taking up 54,535 acres, or 13-1 per cent., by itself and 69,546 acres, or 16-7 per cent., in combination with gram. The latter crop covers only 14,168 acres, or 3-4 per cent. by itself. A comparison with the figures of the 1870 settlement illustrates the increasing tendency, observable in all the neighbouring Duab districts, to grow crops in combination. At that time only 40,544 acres were planted with the mixture of wheat, gram and barley, and wheat occupied 178,454 acres, barley 103,293 acres, and gram 16,978 acres, sown by themselves. Poppy has made very great strides since the former settlement, increasing from 10,616 acres to 49,339, and now covers 11-8 per cent. of the *rabi* area. The extension of canal irrigation is the main cause of this remarkable development.

Rabi crops.

A very valuable and important crop, for which Farrukhabad is famous, is that of potatoes. At the 1870 settlement potatoes and tobacco together covered 4,985 acres. Now 9,202 acres are sown with potatoes and 1,669 with the early kind of tobacco. The potato crop is grown on the best land only and follows maize. Heavy manuring is a necessary preliminary, the amount of the produce depending directly on the quantity and strength of the manure employed. Plentiful irrigation is also required, some nine waterings being the usual allowance, and the cultivation of the crop calls for continual labour and attention. The seed potatoes, which are not cut up as in England, are sown by hand in prepared ridges (*ghoa*). During the course of irrigation these ridges gradually subside, and the roots growing larger, become exposed and must have fresh earth

Potatoes.

Figure 114. Extract on the potato crop from the District Gazetteer of Farrukhabad, 1904

Communities of Farrukhabad



Figure 115. A group of Kurmi women in traditional "Hindustani dress" 1916. Source: Wikipedia

Agriculturists, Zardozi and handloom artisans, soldiers, litterateurs, poets and sports personalities are part of the social fabric of Farrukhabad. This land is famous for its social cohesiveness and bonding between different communities. The present day Farrukhabad is spread over 228830 hectares, which contain 3 tehsils, 7 blocks, 603 gram sabhas, 1020 villages, 14 police stations, 2 nagar palikas, 4 nagar panchayats and one cantonment board. As per the 2011 census, the population of Farrukhabad is 18,875,77, and the literacy is 69%. The census divides the population into the religious categories of Hindu (74.23%), Muslim (24.67%), Christian (0.59%), Sikh (0.15%), Buddhist (0.05%), Jain (0.09%), Others (0.01%), Not Stated (0.21%). Most of the administrative offices are in Fatehgarh. A vast majority of the people in Farrukhabad are Hindus. Almost 9% of this demographic is composed of monotheists, with the Shaivites (majority of them being part of the Lingayat community) outnumbering the Vaishnavites (almost half of them being Ramanandis). The other Hindu castes and communities were described thus in the 1911 Gazetteer:

Kisan: This group forms the backbone of the agricultural district of Farrukhabad.

Dalit [described differently at that time]: They are employed either as cultivators in the field or as general labourers. They are known to be honest, hard-working people.

Ahir: Primarily herdsmen who gradually took to cultivation. Their settlements are situated in the middle of usar plains; however, their villages are often poorly planned and structured.

Brahman: They mainly function as landlords (and sometimes cultivators), although in the past they were known to have been a part of the Kanaujiya regiment.

Rajput (or Thakur): They are one of the most important demographics of Farrukhabad. The Rajput community is composed of a number of clans, such as- Rathore, Chauhan, Ganr, Bais Thakur, Sombansis, Gaharwar, Panwar/Pramar/Pomar, Gahlot, Porhiar, and Baghel.

Kachhi: The people from this group are excellent cultivators, who mostly specialize in intensive cultivation of small areas, usually located in the environs of the district. Their signature style of market-gardening requires the highest quality of soil.

Gadariya: Primarily herdsmen and blanket-weavers, this group gradually transitioned to cultivation. They proved themselves to be capable cultivators, when contrasted with the Ahirs who went through a similar transition.

Kurmi: They are on equal footing with the Kachhi as one of the best cultivators in the district. The key point of difference between these two groups is that they practice cultivation on a broader area, and on a much larger scale.

Kahar: Sometimes referred to as Dhimar, this group engages in pisciculture and gathering of water-chestnuts. They occasionally engage in cultivation to supplement their income.

Bania: This group is composed of two sub-castes- the Agarwal, who are bankers and engage in money-lending, and the Umar, who are small shop-keepers and traders. This group was one of the first who made large-scale investments on land.

Sadh: They are a unique group because even though they come under the category of Hindu, they follow none of the tradition's ordinary practices. They worship only one God, Satya Guru or Satya Nam, and forbid any material representation of him. The textile industry of Farrukhabad is almost entirely in their hands, with the richer members of the community being merchants, bankers or landowners, and the poorer members being traders and/or artisans.

Radha and Bhagat: This community is few in number and almost entirely concentrated within Farrukhabad. Members of both groups are known to be professional singers and dancers.

Other castes and social groups within the Hindu community of Farrukhabad, apart from the ones listed above, include the Toli, Dhobi, Dhanuk, Kori, Nai, Lohara, Kayastha, Bharbhunja, Kumhar, Barhai, Sonars, Khatik, Darzi, Mali, Faqir, Beheriya, Chhipi, Patwa, Joshi, Bhat, Beldar, Kalwar, Luniya, Tamoli and Nat.

Within the Muslim community of Farrukhabad, the Sunni outnumber the Shia, the latter forming just over 2% of the Muslim population. There are around 53 different castes within the Muslim community, but the problem in identifying these groups is that the converts in some cases retained their surname from their previous religion.

Pathan: This group constitutes the majority of the Muslim population. They are descendants of people from Afghanistan, which includes other minor groups such as Ghori, Khatak and Yusufzai. The Nawab family in Farrukhabad consists of the heads of these tribes.

Sheikh: This group contains the majority of the converts to Islam, and is sub-divided into the Qureyshi and Siddiqui clans.

Other groups within the Muslim community include the Bohna, Dhuna, Saiyid, Faqir, Thakur Naumuslim, Manihar, Qassab, Kunjra, Mughal, and Tawaif.

Sadh Community

Satnami or Sadhs



Figure 2 *Seva and Sangat* of Sadh community

The history of the Satnamis of Narnaul is often shrouded in mystery and obscurity. The Satnami sect of Narnaul was said to have been founded on 21st April, 1657 CE (V.S. 1714 Baisakh Sudi Dwadashi, Sukarwar) by a native of hamlet Kaunsi, village of Bijhasar, in Narnaul. Another account puts the name of the founder as Birbhan Sadhji and the date of formation of the sect at 1543 CE. They endangered the very state structure to the extent that the mighty Mughal ruler Aurangzeb had to tackle them personally. Persian chroniclers, Abul Fazl Mamuri and Khafi Khan, suggest that they continued to exist as small agricultural and commercial communities and were not completely uprooted as a result of suppression at the hands of Aurangzeb in 1672 A.D. There is a little information about the rebellion and its aftermath. As early as 1714, however, one finds the existence of another sect called 'Sadh' (Satnami Sadhs) in Farrukhabad district of Uttar Pradesh. In 1714, when Nawab Bangash Muhammad Khan laid the foundation of the city of Farrukhabad, he constructed a separate Sadhwara Mohalla (locality) for the Sadhs where they have resided almost exclusively since then.³² At present the total population of the Sadh community is around 15000 out of which around 1500 reside in Farrukhabad.

³² Satnamis or Sadhs: Changing identity of the Satnamis of Narnaul, Abha Singh, pg 501

Satnami Sadh philosophy is believed to be very old, as old as Aadh (starting of the cosmos). The belief is that it was not started by an individual but conferred on mankind itself—at the beginning of time, everyone was Sadh, and religions and sects came about later. There is no concept of birth and death in the Sadh belief system and thus it is neither celebrated or mourned. According to Satnami Sadh 'Pothi':

वो प्रतिपाल सकल सै न्यारा
लोगौ किन्हु न जाया नार

(the supreme nurturer is distinct
because he has not created man or woman)

The *Nirvan Gyan* is the holy scripture of the Satnami Sadh Community which is revered by its followers. The scripture is a compilation of *dohas* (couplets) or *shlokas/banis* which comprise matters of wisdom orally narrated by saints and ascetics, which must be followed by the believers. The beauty of the scripture is that there is no difference of opinion of saints. The *Nirvan Gyan* talks about reverring and believing in only one god and devoting one's thoughts and emotions to the same; that *Maalik* (master) is *Sath* (True) and one should chant just the name of that *Maalik*. In the fourth couplet of '*Sath Avagat*' in *Nirvan Gyan*, there is a verse which says:

सत कहु सत कहु हो मना सत का नाम सदा लेहुँ प्राणी
आकाश आकार ओंकार सेती कीया सत अवगत की साँची वाणी

(o man you keep on chanting Sath Sath (truth)
the sath which created this universe. om word was given shape by him which means truth
the creator who created this air and water you always keep on chanting the name of the master).³³

The *Adi Upadesh* (First Precepts) contains the twelve *hukms* (commandments) that the people of this sect must strictly adhere to:

1. There is only one God. Worship thou Him.
2. Be modest. Adhere to thine own creed. Mix not with those of other faith.
3. Lie not. Speak not evil of any. Employ the tongue only for the praise of God. Steal not. Look not at improper things.
4. Listen not to evil discourse, nor to music or singing except of hymns.
5. Covet not. God is the Giver of all.
6. Declare thyself a Sadh, but engage not in controversy.

³³ Satnami Sadh Pant, Subodh Kumar Sadh

7. Wear white garments, and no ornaments or sectarian distinctions.
8. Avoid intoxicants, perfumes, tobacco. Bow not down to idols or to men.
9. Kill not. Take not by force.
10. A man may have only one wife, and a woman only one husband. The woman to be obedient to the man, and to eat his leavings.
11. Wear not a mendicant's garb, nor beg for alms.
12. Be not superstitious as to days, times, seasons, or omens. Seek only the will of God.

It is evident from the commandments that unitarian doctrines of religions such as Christianity were also present. In other respects, such as cosmogony, and the belief in transmigration and in mukti (final release), the doctrines of the Sadhs do not differ from those of Vaishnavism. The *Alamgir Nama*, the autobiography of the Mughal Emperor Aurangzeb, describes a rebellion in 1672 led by mendicant Satanami leaders (members from the Sadh community). They were referred to as Mundiya (those with shaved heads) by the common people.

Hafi Han, a contemporary of Aurangzeb, gives us an intriguing account of the Sadh community in the 17th century, "There were four or five thousand of these, who were householders in the parganas of Narnaul and Mewat. These men dress like devotees, but they nevertheless carry on agriculture and trade, though their trade is on a small scale. In the way of their religion they have dignified themselves with the title of 'Good Nams', this being the meaning of Sat-nam. They are not allowed to acquire wealth in any but a lawful calling. If anyone attempts to wrong or oppress them by force, or by exercise of authority, they will not endure it. Many of them have weapons and arms."

However strong their forces might have been at the time, the Sadh community were brutally massacred by Aurangzeb's forces, bringing a quick and bloody end to the revolt.

In later times, the Sadh community became engaged in the textile business and achieved success and fame across the world in this field. They specialised in curtains and cotton bedsheets which were also exported. Their world famous design print, the 'Tree of Life', made on cotton bedsheets, remained in demand for a long time for its aesthetics and traditional craftsmanship. During a telephonic interview, Sh. Ratan Dev Sadh of VRT Exports, shared details of the printing process, and the technique and skills required.



Figure 117. Sh. Ratan Dev Sadh, Director, VRT Exports Ltd.

Tree of Life - Printing in Oblivion



Figures 118 & 119 above. 'Tree of Life' motif; modern interpretation (Left); Iconic design that was replicated in the early 20th century



Figure 120. A Sadh trader walking the streets of Paris in the 1920s; 'Tree of Life' design; A trader in London

According to a History of Farrukhabad Facebook post, the story starts in 1924 when Farrukhabadi used to have business with shops in Paris. Even there, they wore their traditional attire (white robes and hats 'pagia'). They were well-respected by the local residents and administration. These Sadhs bought a painting named 'Tree of Life' from an artist and brought it to Farrukhabad and put it on the clothes; the curtains of cotton cloth became famous and were in demand worldwide. The Sadhs of Farrukhabad had the monopoly of this rare printed curtain and single cotton bed sheet. The particular print is no more in existence. A wooden block of 8 x 8 inch was used to print on the bed sheet or curtain. So it would take 500 blocks and 15 days to prepare a single bed sheet. A wooden tank with the following colours would be used; green, black, yellow and red in various proportions and mixing to get the desired result. The Sadh craftsmen used to start their work with this line, "मालिक की महर से." Unfortunately, the specialised printing is no more in the public domain and in a way has been extinct for 45 years.

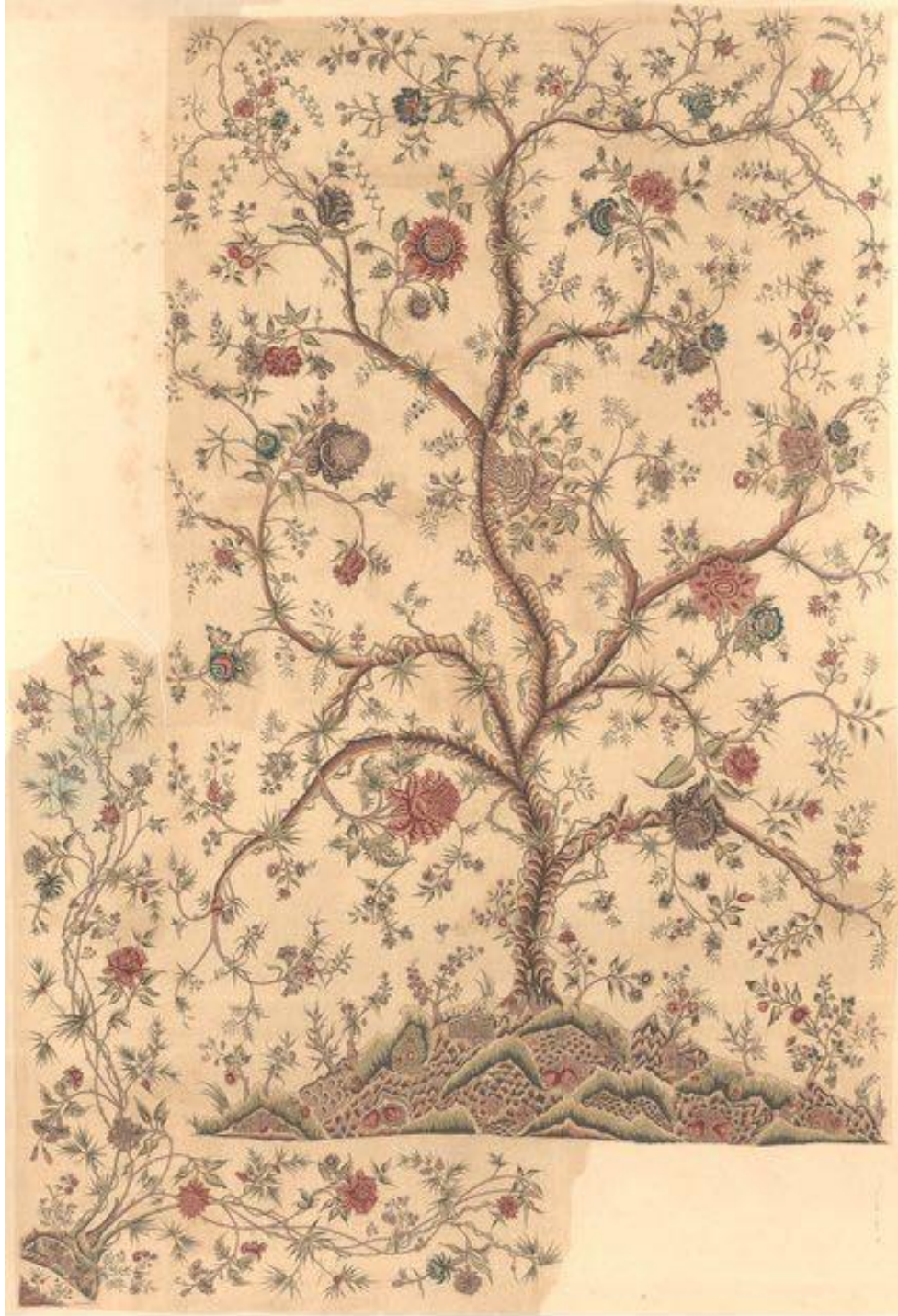


Image 1 - Tree of Life, Etching on Paper, Cotton Wall Hanging, Hand-Painted, India, 17th or 18th Century; from Calico Painting and Printing in the East Indies in the 17th and 18th Centuries by Geo. P. Baker, Originally published by Edward Arnold, London, 1921; Collection of Ritu Kumar.

Figure 121. The above painting was influenced by the Farukhabad design which was in turn influenced by Persian art



Figure 122. A modern interpretation by Austrian symbolist painter Gustav Klimt of the 'Tree of Life' motif



Figure 123. Highly skilled printing techniques are the hallmark of Farrukhabad printing

The Farrukhabad school of designs and patterns range from the classical butis (polka dots) to the famous Persian 'Tree of Life' motif. The butis are often printed on a subdued background, thereby making it look attractive and sparkling when tinted in solid colours. Mango (keri) pattern is made in a variety of shapes, and used in bold, medium and even fine designs. Earlier the blocks were usually made of shisham, mango and ebony wood; today brass blocks are used and the technique has undergone a number of changes. This school of printing uses both techniques, hand painting and block printing.

The curtains and bed sheets business remained in great demand for years and the community could relate to the business, not only in monetary terms, but also due to their religious belief—in the religious book of the Sadhs (Pothi), only employment related to clothes has been described for the Sadhs; this has become the reason for their faith in the business of textiles. The famous print 'Tree of Life' which was once the identity of Farukkhabad can be read about only in the pages of history. Its speciality was that the technique and its design, which had 500 blocks prints (raids) of wood, used to take months to learn, in order to become a fine artisan. Today, there are no artisans, as the 'Tree of Life' curtain printing practice declined decades ago. But the other textile prints are still in demand abroad.



Figure 124. Inside the VRT Exports Factory at NOIDA

There are elsewhere Sadhs who till the soil, but they are towns folk pure and simple. The cloth printing industry is entirely in their hands, and the richer members of the community are bankers and merchants while some are land owners. The poorer are traders and artisans.

Farukhabad District Gazetteer, 1911, page 74

Farukhabad and Kannauj are celebrated for cloth printing as applied to curtains, quilts, table-cloth and the like; but the industry is languishing in Kannauj. A European demand for the articles produced at Farukhabad has recently sprung up.

Imperial Gazetteer, Vol XII, 1908, pp. 69 ff.

Farrukhabad and the *Ganga-Jamuni Tehzeeb*



Figure 125. *Rozedar* (observers of *Roja*) performing *Wuzu* during the holy month of Ramzan, on the banks of the Ganga at Panchal Ghat, Farrukhabad. Source: Sh. Mohammad Aqib Khan

कोई वजु करे मेरे जल से
कोई वजु करे मेरे जल से
कोई मूरत को नहलाये
मानो तो मैं गंगा माँ हूँ
ना मानो तो बहता पानी।

If the Ganga river were to be asked for its opinion on whom it belongs to, perhaps it would quote the above lines in reply, as it nurtures not one community but entire humanity. Deep faith in the Ganga is a

given amongst Hindus. But at Farukhabad, the Ganga has fostered harmony among different faiths for centuries. Here, in a sign of cohesion and harmony among communities, the Ganga is not only revered by Hindus with the *Satyanarayan Katha*³⁴ but also by Muslims. During the holy month of Ramzan, the Rozedar congregate near Panchal Ghat and recite *ayats*³⁵ or verses from the holy Quran and perform *Wuzu*³⁶ with the water of the Ganga. The beauty of this harmony can be appreciated in the following lines of Nazeer Banarasi's ghazal:

'सोएंगे तेरी गोद में एक दिन मरके,
हम दम भी जो तोड़ेंगे तेरा दम भर के,
हमने तो नमाजें भी पढ़ी हैं अक्सर,
गंगा तेरे पानी से वजू कर करके।'

~ नजीर बनारसी



Figure 126. Rozedar at the Ganga. Source: Dainik Jagran, Farrukhabad

³⁴ The Satyanarayana Katha is a religious worship of the Hindu god Vishnu. 'Satya' means 'truth' and 'narayana' stands for 'the highest being', so Satyanarayana implies 'The highest being who is an embodiment of Truth'.

³⁵ *Ayat* is a 'verse' in the Islamic Quran, one of the statements of varying length that make up the Surahs of the Quran and are marked by a number.

³⁶ *Wuzu* is the Islamic procedure for cleansing parts of the body, a type of ritual purification, or ablution. *Wuzu* consists of washing the face, arms, then wiping the head and finally washing the feet with water. *Wuzu* is an important part of ritual purity in Islam.

A village near Panchal ghat, Sota Bahadurpur, is a Muslim dominated village which depends on the river, as it nurtures them not only with a livelihood (the majority of the them earn their living as boatmen near Panchal Ghat), but spiritually as well. Not only does the river get its due respect from them, the community members also ensure that no one pollutes the river and its environs. The boatmen from this village have been of great help to the local administration during emergencies (like floods, drowning) when the villagers have helped save lives. The pain of the Ganga being polluted is shared by all communities at Farrukhabad. Until the Ganga attains its purity, and is free of filth, the following lines of the poet Kailash Gautam will resonate with them:

*गंगा की बात क्या करूँ गंगा उदास है,
वह जूझ रही खुद से और बदहवास है।
न अब वो रंगोरूप है न वो मिठास है,
गंगाजली को जल नहीं गंगा के पास है।³⁷*

~ कैलाश गौतम (कवि)

³⁷ Source: Anubhuti, <https://rb.gy/kuh9ik>

Farrukhabad Gharana



Figure 127. Ustad Haji Vilayet Ali Khan

धिन गिन गिनत गनत नुन तक तटा तन कट

These few words may seem strange, but these are the words that gave Farrukhabad an identity in the world of classical music. It is a matter of regret that the people of his birth land have forgotten the person who coined these words, Ustad Haji Vilayet Ali of Tabla. In tabla playing, he gave a style that was praised by people from all over the world. Only after this was the strong foundation of the Farrukhabad Tabla Gharana laid. Among the six houses of tabla playing in Delhi, Punjab, Azrada, Benaras, Lucknow and Farrukhabad, Farrukhabadi Baaz had its own special style. The abundance of 'Syahi' lyrics in the Farrukhabad Gharana gives it a distinct style.

The Farrukhabad Gharana is considered to be the oldest of the six schools of tabla. It is known for the Purbi Baj, or 'Eastern Style', which is characterized by an extensive use of resonant strokes played on the *sur* of the *dayan* (part of the instrument played by the right hand).

Ustad Haji Vilayet Ali Khan is hailed as the founder and the first Khalifa of this school of tabla playing. He received his education in this field from his contemporary Ustad Bakhshu Khan, the Khalifa of the Lucknow Gharana. It is said that when Vilayet Ali married Moti Bibi, the daughter of Ustad Bakhshu

Khan, he was given 500 compositions (*gat*) as dowry. These compositions are famously remembered as the 'Dowry Compositions' (*Dahej ki gat*).

Although instructed in the style of Lucknow Gharana, Ustad Vilayet Ali gradually developed his own style of playing which was completely independent and original. Eventually, using this new, innovative style of playing as the new medium for instruction, he established the Farrukhabad Gharana.

Ustad Vilayet Ali was a deeply religious man. It is said that after he had gone on the *haj* (pilgrimage) seven times, he stopped performing in concerts. He continued teaching his disciples, constantly creating new compositions using the tabla, and was hailed as one of the greatest gurus (teachers) of the 19th century.

Four sons of Ustad Vilayet Ali—Ustad Nisar Hussain Khan, Ustad Amaan Ali Khan, Ustad Hussain Ali Khan and Ustad Nanhe Ali Khan—are said to have substantially contributed to the development of Farrukhabad Gharana. Ustad Vilayet Ali's son-in-law, Hussain Baksh, was a resident of Hyderabad. The education and skill he received from the Farrukhabad Gharana was invaluable, and he is held responsible for the spread of this school's style throughout the western part of India. One of his descendants, Ustad Baud Khan, is credited for developing the Farrukhabad Gharana in Hyderabad even further, and he is remembered as 'Dakshin ka Thirakwa'.

Ustad Ahmad Jan Thirakwa was one of the most well-known tabla players from the Farrukhabad Gharana. He used to perform for the Rampur court during the reign of Nawab Hamid Ali Khan. After the Nawab's death, he and a few other artists migrated to Kolkata, where they established another branch of the Farrukhabad Gharana alongside players like Keramatullah Khan and his son, Ghulam Ahmed Sabir Khan.

In Kolkata, the Farrukhabad Gharana was further developed and established by Ustad Karamatullah Khan, his son Ustad Saabir Khan, and his main disciples Pandit Gyanprakash Ghosh and Pandit Nikhil Ghosh.

In Maharashtra, the Farrukhabad Gharana was developed by Ustad Muneer Khan and his nephew Ustad Ameer Hussain Khan.

Becharani Chattopadhyay was another famous disciple of Ustad Vilayet Ali. He took the training he had received back to his home town of Bishnupur in West Bengal, developing it further; which is currently known as the Bishnupur Gharana.

In Indore (Madhya Pradesh), the Farrukhabad Gharana was developed and established by Ustad Jahangeer Khan.

As we study and analyse the specialties of Farrukhabad Gharana, we begin to notice that it is neither based on 'bandh baaj' like Delhi or Ajrada gharana, nor it is influenced by 'purab baaj'. According to Pandit Vijayshankar Misra, the style of Farrukhabad is 'Manikanchan Sanyog' of Delhi and Lucknow Gharana. The Gharana has the influence of *pakhawaj* (barrel-shaped, two-headed drum, a precursor to the tabla), but not in the dance style of playing.

The compositions of this Gharana are said to be incredibly pure, as they can be played both solo and as an accompaniment. The students from this school technically had to learn the 'thapiya baaj' of Lucknow

Gharana, since Ustad Haji Vilayet Ali Khan was taught and influenced by this school, and they also had the influence of 'chanti baaj' of the Delhi Gharana on their style of playing tabla. Overall, the Farrukhabad Gharana is responsible for creating a new dimension, style, thought and outlook towards table playing. The students from this school are not only renowned for being excellent table players, they are also hailed as masterful composers.

The late Pandit Shankar Ghosh, a stalwart of Indian classical music, was a student of the Farrukhabad Gharana. He was the recipient of Sangeet Natak Akademi Award in 2000 for his contributions to Indian Classical Music, the ITC Sangeet Research Academy Award, as well as the Ustad Hafiz Ali Khan Award. He rose to great heights in the field of music under the tutelage of Pandit Gyan Prakash Ghosh, Ustad Feroz Khan, Pandit Anath Nath Bose and Pandit Sudarshan Adhikari. In the 1970s he set up a unique all-drum orchestra called Music of the Drums (now called Calcutta Drum Orchestra), for which he both performed and composed songs.



Figure 128. Pandit Shankar Ghosh

Bickram Ghosh, the son of Pandit Shankar Ghosh, is presently considered as one of the greatest tabla players in the world and is also a student from the Farrukhabad Gharana. He learnt the nuances of Carnatic percussion from Pandit S. Sekhar, and performed alongside the legendary Pandit Ravi Shankar for over a decade. It was Pandit Ravi Shankar who honed his skills in the art of accompaniment. It is widely acknowledged that Bickram Ghosh's work in the field has created a revival of interest in classical music. He was recently the recipient of the second highest West Bengal State Civilian award, the Banga Bhushan.



Figure 129. Pandit Bickram Ghosh

The current Khalifa of the Farrukhabad Gharana is Ustad Sabir Khan, who belongs to the 33rd generation of the family (beginning from Mir Akaasa, who is said to have died in 1189). He is known for his incredible dexterity and deftness of hand, and was the recipient of the Best Tabla Player Award from the Indo-American Society of Calcutta in 1981. He also holds the title of Best Tabla Player in the Country from the Rotary Club (Calcutta).



Figure 130. Ustad Sabir Khan

Languages and Dialects in Farrukhabad

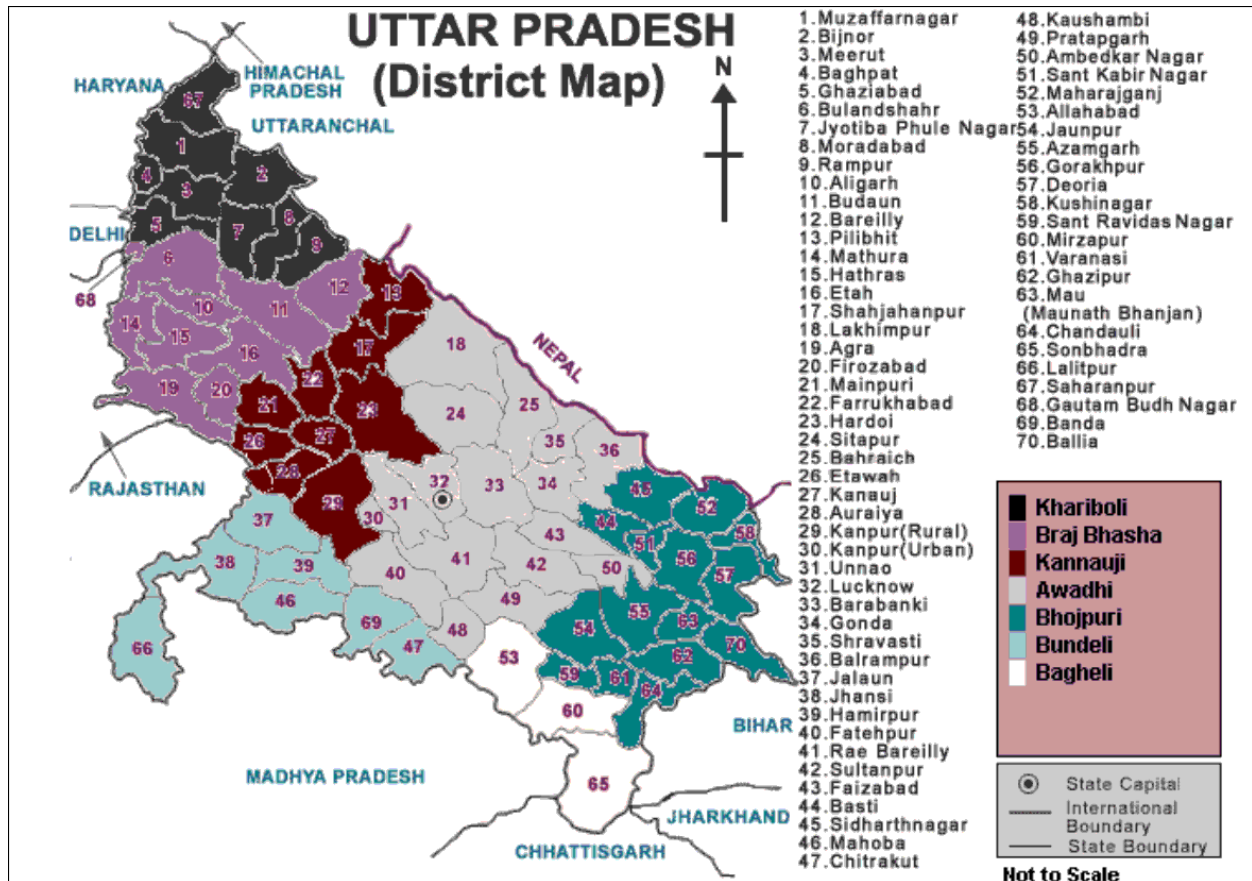


Figure 131. A map showing the distribution of various native languages across the different districts of Uttar Pradesh state, India

The official language of Farrukhabad is Hindi, spoken with a distinct Kannauji dialect, with Urdu occupying the position of additional official language. Other languages spoken include Punjabi, Sindhi, English, and in some cases even Nepali and Bengali. Kannauji is spoken by over 6 million people in India and is written in the Devanagari script, though the dialect has stopped spreading in recent years and is in a state of decline. Kannauji is still spoken in many of the rural areas of the country but many people are shifting to Standard Hindi as a mode of communication, since it is believed to be more prestigious.

Very little folk literature and folk songs were created and composed in Kannauji, due to the dominance of other scripts and languages such as Braj Bhasha and Awadhi. Four brothers from the town of Tikampur/Tikawanpur of Kanpur, who lived in mid-17th century, Chintamani Tripathi, Matiram Tripathi, Bhushan Tripathi, and Nilkanth Tripathi, were well-known authors who wrote in Kannauji. One of the few well-known folk songs in Kannauji is that of Alha and Udal, a story which spans over the course of 52 battles, which are considered to be different 'episodes' in the tale.

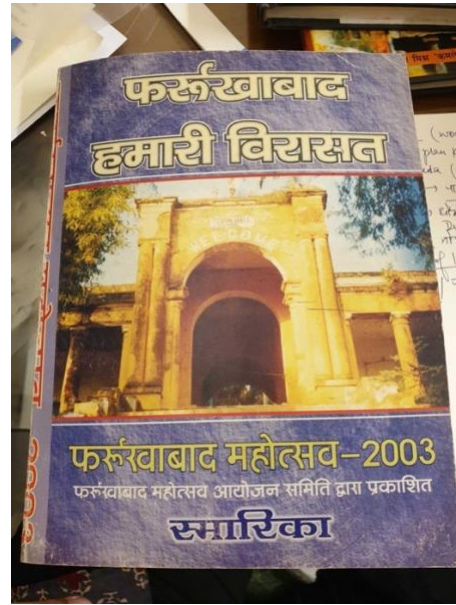
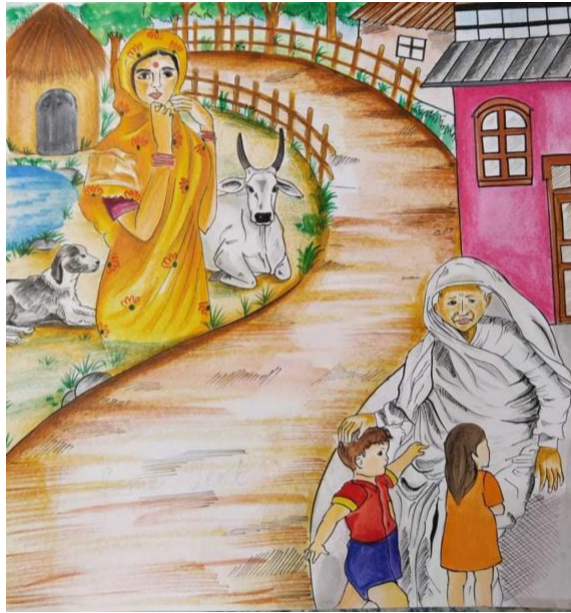
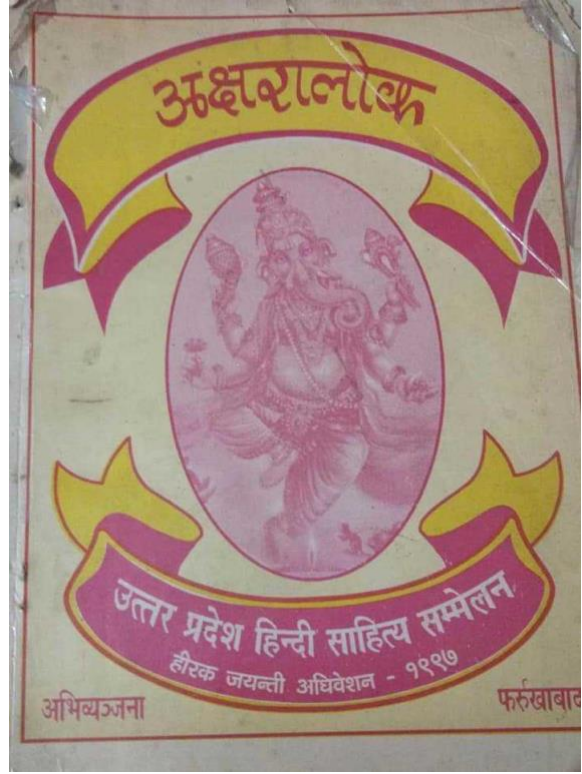
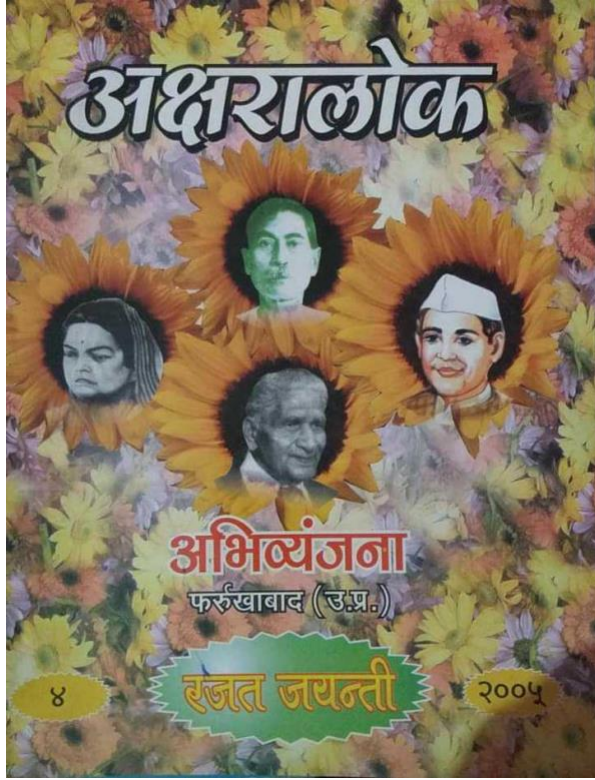
The tale recounts the intertwined fates of the three principal Rajput Kingdoms—Delhi, ruled by Prithviraj Chauhan, Kannauj, ruled by Jaichand Rathore, and Mahoba, ruled by the Chandel King Paramardideva. The protagonists are the brothers Alha and Udal, who serve the Chandel King in the defence of the kingdom of Mahoba against its enemies. The brothers also fight against the fathers of the girls they wish to marry. The antagonist of this tale is Prithviraj, and the climactic battle between the two kingdoms results in the decimation of the Chandel Kingdom, and the weakening of Prithviraj's forces who are unable to handle the subsequent onslaught of the Turkish invaders.

There is no fixed duration at which the tale of Alha and Udal is meant to be told. The story is recounted in an episodic manner during the monsoon season, when people set aside their agricultural work and remain in the confines of their home. Performances usually take place at night, out in the open. Each episode can range from either an hour, the whole night, or take place over the course of a few nights.

“Farrukhabad is an important place of the ancient Panchal region. It is very rich in terms of cultural and folk style. The local dialect spoken here is influenced by Kannauji, Awadhi and in some areas by the Braj. The poets and litterateurs here have made Farukhabad proud from time to time. Kavi Ghagh, *Thumri Samrat* Lallan Piya and Shaidaji's Alha, and among poets, Mahadevi Varma, are famous. I have worked and am continuing to publish the works and biographies of these litterateurs, poets, folklorists by bringing out journals like the *Akshara Lok* through the Abhivyanjana Sahatyik Sanstha. It is our duty and responsibility to protect and promote any society which is identified by the language, style and literature.”



Dr. Rajni Sarin
Director
Abhivyanjana Sahatyik Sanstha
Farrukhabad



Figures 132-135 above: Local publications in Hindi and in local dialects of Kannauji, Awadhi and Braj

Luminaries from Farrukhabad



Figure 136. Mahadevi Verma with her mentor Subhadra Kumari Chauhan, and other luminaries



Figure 137. A bust to honour Mahadevi Verma

Mahadevi Verma (1907-1987): One of the greatest feminists, writers and scholars of the 20th century, was born to an agnostic, Western-educated, English school teacher and a Hindu traditionalist. She grew up in a relatively progressive household at the time. Growing up with such parents, Mahadevi Verma was exposed to both Indian and Western ideologies. Although she was married off at the tender age of 9, she was allowed to complete her education, initially being home-schooled and then later sent to study in Crosthwaite Girls College, Allahabad. It was here that she was introduced to her mentor, Subhadra Kumari Chauhan, and while other children would play and idle around, these two would sit under a tree and compose poems and craft stories. Once she graduated from college, she refused to continue being married and instead chose to live the life of an ascetic. Later in life she became the principal of a girl's school in Allahabad, Prayag Mahila Vidyapeeth, as well as an active member of the freedom movement. She also served as an editor at *Chand*, a progressive magazine known for its dedication to social issues and its celebration of a hybridised and inclusive idea of the Hindi language.

Many of her contemporaries claimed that her writing style and prose parallels that of Mirabai (1498-1546). Her classic work *Srinkhalaa kee Kadiyaan* is still rated as one of the best collections of concise and pointed thoughts about the condition of Indian women, the cause of their pathetic condition and the possible 'Indian' solution to this problem, as against a forced or copied solution. Verma is hailed as one of the four major poets of Chhayavaad (an era of neo-romanticism in Hindi literature), the other three being Suryakant Tripathi 'Nirala', Sumitranandan Pant, and Jaishankar Prasad. Many people are of the opinion that she could have been awarded the Nobel Prize in Literature, had her poems been translated

into English. She was awarded the Padma Bhushan in 1956. In 1979, she was made a fellow at the Sahitya Akademi, becoming the first woman to be awarded such a distinction. Her collection of poems, *Yama* received the Gyanpeeth award in 1982. She was once again awarded the Padma Vibhushan in 1988.

स्वप्न से किसने जगाया?
स्वप्न से किसने जगाया?
मैं सुरभि हूँ।
छोड़ कोमल फूल का घर,
दूँढती हूँ निर्झर।
पूछती हूँ नभ धरा से-
क्या नहीं ऋतुराज आया?
मैं ऋतुओं में न्यारा वसंत,
मैं अग-जग का प्यारा वसंत।
मेरी पगध्वनी सुन जग जागा,
कण-कण ने छवि मधुरस मांगा।
नव जीवन का संगीत बहा,
पुलकों से भर आया दिगंत।
मेरी स्वप्नों की निधि अनंत,
मैं ऋतुओं में न्यारा वसंत।

~ महादेवी वर्मा





Figure 136. Khurshid Alam Khan

Khurshid Alam Khan (1919-2013): A former Union Minister, son-in-law of Dr. Zakir Hussain, and the late father of Salman Khurshid. After his early education, Khurshid Alam Khan joined the Agra University as a student of the prestigious St. John's College. Here, he obtained a Bachelor's degree with distinction and a Master's degree in History. He was also a student at the Pennsylvania University, U.S.A., where he successfully completed a course on Management Studies. He had served as Chancellor of Jamia Milia Islamia and was largely responsible for its creation as an independent university through a Parliamentary Law. Khurshid Alam Khan served as a Member of Parliament for 15 years, first as a member of Rajya Sabha from 1974-1984, and then as a representative of Farrukhabad in the Lok Sabha from 1984. He held various portfolios in the Union of Ministers, such as Education, External Affairs, Tourism, Civil Aviation, Textiles and Commerce. He finally resigned in 1989 after he was appointed as the Governor of Goa. He later served as the Governor of Karnataka from 1991-1999, and also officiated as the Governor of Maharashtra and Kerala.



Figure 138. Ghulam Rabbani Taban

Ghulam Rabbani 'Taban' (1914-1992): Born in the Kaimganj tehsil of Farrukhabad, Ghulam Rabbani Taban was one of the greatest Urdu poets of the 20th century. He received his primary education from a village school, moved to Aligarh for intermediate studies, and finally graduated from St. John's College, Agra, where he decided to take up a degree in Law. At the start of his poetic career in college, he wrote under the pseudonym of 'Farhat', and composed poems of a light, simple nature. During his time in

college, he interacted with a range of students, most of whom had Leftist leanings, and as time passed, he slowly began to associate himself with the Communist ideology. Post-college he adopted a new pseudonym, 'Taban', and his poems now took on darker, mature themes. Some of the iconic lines that he wrote are:

ये चार दिन की रिफ़ाक़त भी कम नहीं ऐ दोस्त
तमाम उम्र भला कौन साथ देता है।
~ गुलाम रब्बानी ताबाँ

His political leanings got him into trouble with the British authorities, who eventually sent him to jail. Post-Independence, Taban was once again sent to jail during the course of the Sino-India war in 1962, as it was believed that every Communist was a supporter of China. Once he was released from jail, he subsequently joined Maktaba-e-Jamia, where he became the General Manager until his retirement in 1975. Once he retired, he re-entered the field of journalism, and wrote and published a few books.



Figure 139. Dr. Shiv Om Ambar at his desk

Dr. Shiv Om Ambar (1952-): A renowned poet, academician, writer and a teacher. Born in 1952, his journey into the field of poetry began in Almorā, where his family has its roots. It was the year 1967; a young Shiv Om Pandey had gone on a trip during his summer vacation. He and his family visited a famous temple at Chitai, where he witnessed a sacrificial offering of a goat to the deity. The barbarity of the ritual shook him, and it inspired him to compose his first poem, *Chitai Ke Mandir Main*. The poem questioned the deed and why God, who is the creator of all, accepts such offerings. He continued writing and during the time he was pursuing a Bachelor of Education degree, a trip to Mathura Vrindavan gave him further fuel to channelize his creative outpourings. He witnessed hungry children with sunken eyes near grandiose gates of the temples.

The poem he wrote was then read out by him in 1971 at a Kavi Sammelan in Ganj Dhundhwara in Uttar Pradesh. The young poet had finally found his path. A chance meeting with Ramdhari Singh 'Dinkar', who lauded his work, further encouraged him to take up this career. He was inspired by a genre called

Hindi-Ghazal, a style combining the nuances of Urdu Shayari and the Hindi language. He idolized the poet Dushyant Kumar, a colossus in this field. Dr. Dharmvir Bharti gave him the first taste of success by publishing a poem quartet of his, in the pictorial weekly magazine *Dharmyug*, in the year 1979. With a career spanning over five decades, Dr. Shiv Om Ambar has fleshed out his own distinct style of poetry, which hedisplays in hundreds of Kavi Sammellans and Goshthis. With a large body of published work, he has been awarded the Sahitya Bhushan Samman by Uttar Pradesh Hindi Sansthan, Shri Hedgevar Pragma Samman, Kolkata, Pt. Deendayal Upadhyay Puraskaar, and many more. He continues to teach and write in Nunhai, Furrukhabad.



Figure 140. Anwar Farukhabadi

Anwar Farukhabadi was born in Mohalla Nakhas Farrukhabad in 1928. He was was known as 'Fana', and had established his credentials as a Sufi poet. Anwar Farrukhabadi was a master of the Ghazal genre, songs, poetry and Qawwali. He wrote more than two thousand songs in Bollywood. His songs were given voice by almost all famous popular singers of the time, such as Mohammad Rafi, Manna Dey, Pankaj Udhas, Shankar Shambhu and the Sabir brothers. A couple of popular Hindi film song lines of Farukhabadi are:

"हमें तोह लुट लिया मिल के हुस्न वालों ने."

And

"हम काले हैं तो क्या हुआ दिल वाले हैं."

ये जो हल्का हल्का सुरूर है

ये जो हल्का हल्का सुरूर है
सब तेरी नजर का कुसूर है
...मे अज़ल से बंदा-ए-इश्क हूं,
मुझे जो-दो-कुफ़ का गम नहीं
मेरे सर को दर तेरा मिल गया ,
मुझे अब तलाश-ए-हरम नहीं मेरी बंदगी है
वो बंदगी, जो रहीमे -ए-दर-ओ-हरम नहीं
मेरा इक नज़र तुझे देखना, वो नमाज़ से
काम नहीं बस मेरी ज़िन्दगी तेरा प्यार है
बस मेरी ज़िन्दगी तेरा प्यार है
तेरा नाम लू जुबा से, तेरे आगे सर झुका दूँ
मेरा इश्क कह रहा है, मैं तुझे खुदा
बना लूँ तेरा नाम मेरे लब पर,
मेरा तजकरा है दर दर मुझे भूल जाए दुनिया,
अगर तुझे भुला दूँ मेरे दिल में बस रहे है,
रे बेपनाह जलवे ना हो जिस में नूर तेरा,
चराग ही बुझा दूँ तेरी दिल लगी के सदके तेरी
संगदिली के कुरबा मेरे गम पे
हसने वाले तुझे कोन सी दुआ दूँ...

अनवर फरूखाबादी

अग्नि के गर्भ में पला होगा,
शब्द जो श्लोक में ढला होगा।

दृग मिले कालिदास के उसको,
अश्रु उसका शकुन्तला होगा।

हैं सियासत विराट-नगरी-सी,
पार्थ इसमें बृहन्नला होगा।

दर्प ही दर्प हो गया है वो,
दर्पनों ने उसे छला होगा।

भाल कर्पूरगौर हो बेशक,
गीत का कंठ साँवला होगा।

~ डॉ. शिव ओम अम्बर



Welcome Song for Queen Elizabeth

Baburam Dixit, a resident of Pippargaon, wrote this in January 1961 on the arrival of Elizabeth II to India. He was a retired Inspector of Schools at the time and got it published by the Narayan Press of Farrukhabad and sent it to the Government of India. The composition presented draws the attention of Sudhi creators to the language, style as well as the original narrative. This composition is available in secure government files in the National Archives.

ब्रिटेन की परम तेजस्वी, महामहिम सर्व प्रिय महारानी
श्रीमती एलिजबेथ द्वितीय का
गणतन्त्र दिवस के उपलक्ष्य में भारत आना तथा दिल्ली में उनका

सादर-स्वागत

(१)
यही इंग्लैण्ड, जिसने पूल में जर्मन मिलाया है,
जिसे विकटोरिया, भी जर्मन ने कँबा कटाया है,
यही इंग्लैण्ड जो नम-बल व जल पै राज करता था,
न होता काल रवि जिसमें, सत्ता पककर में रहता था,
उसी की भी महारानी, 'एलेजाबेथ' आई है,
हरण के पीपड़ों पर आज भारत ने पिटाई है,
कन्ही के दर्राओं को देरा, सागर के सटरा सम्रा,
हृष का उबार आया है, देवकर चार सा मुखड़ा।

(२)
यही वह भूमि है जिसमें, हुई वेदोंकी राम रचना,
सभ्यता ने प्रथम हथको, दिया आलोक था अरना,
यही वह भूमि है जिसमें, हुये 'हरिश्चन्द्र' से हानी,
मिठा उपक्रिय अपने को, भरा था डोम पर पानी,
यही वह भूमि है, जन्मे जहाँ रघुवर-लखन-सीता,
यही भी कृष्ण भगवन ने कही अर्जुन से भी गीता,
यही गंगा, यही यमुना, यही सरजू किनारा है,
इसी प्रिय भूमि पर राजेश्वरी ! स्वागत तुम्हारा है।

(३)
यही दिल्ली जहाँ पर, पाखवों ने कृष्ण पूजे थे,
यही दिल्ली जहाँ पर शब्द भेरी बाण गुंजे थे,
यही दिल्ली जहाँ के 'शहजहाँ' ने ताज बनवाया,
'नसत ताकत' पर बढ़कर 'फोह का 'दूर' चमकाया
यही दिल्ली जहाँ 'भेरी' सहित श्री 'जाजी' आये थे,
राजधानी बना इसके, पूर्व गौरव दिलाने थे,
यही दिल्ली जहाँ इस देश का चमका सितारा है,
उसी दिल्ली में हे राजेश्वरी ! स्वागत तुम्हारा है।

(४)
महारानी ! मनोहर - रूप - गुण - वैभव की हैं सङ्ग,
रती - सम स्वर्ग से उतरी, चकित हैं देखि जय जङ्ग,
'कृष्ण एडिनबरा' रम्भा सहरा निज साव लाये हैं,
शाही-युव इन्द्र, 'श्री राजेश्वरी' के घर आज आये हैं,
तेज-मुल-वाल रवि सा लखि, सिले सचके जलत्र - आनन,
राष्ट्रपति-भवन, तब दर्रां से, नन्दन का हुआ कानन,
परल-रज से, परम-पावन, हुआ यह गृह हमारा है,
कृष् - दल - बल सहित, राजेश्वरी ! स्वागत तुम्हारा है।

(५)
हिमालय सन्तरी जिसका, चरण धोता है रत्नाकर,
उगी भारत में प्रगटे, पूरव गौंधीजी, महा छपि-बदर,
उठाकर चक्र चरले का, अहिंसा की पदा डोरी,
दिलाई हमको आजादी, करिमा यह न थी गोरी,
अमर हो राष्ट्र की सत्ता, अमर हो राष्ट्र की भाषा,
विराग्य हों महारानी ! यही है 'राम'—अभिलाषा,
परम पावन पर्व, लखिबस जनवरी यह हमारा है,
बधाई युव श्री राजेश्वरी ! स्वागत तुम्हारा है।

बिनीत रचयिता—
बाबुराम दीक्षित एम. ए.
रिटावर्ड सब डिप्टी इन्सपेक्टर आफ स्कूल,
फर्रुखाबाद (उ०प्र०) भारतवर्ष

पिपरगांव
दिनांक २६-१-१९६१ ई०

नारायण प्रिन्टिंग प्रेस, फर्रुखाबाद।

गंगा एक गीत

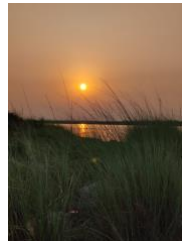
सुरसरिते! तेरा दर्शन संस्पर्श पतित-पावन है
तू भारत की प्राणतत्व है जन-जन का जीवन है
तेरी लहर-लहर से गुम्फित है मंगला ऋचाएँ,
प्रतिबिम्बित हैं तुझमें ही हर युग की मनोदशाएँ।
हिमतनया, तू करुणा की वात्सल्यमयी धारा है,
तेरी यात्रा-पथ आदर्शों का ठाकुरद्वारा है।
सत्यम-शिवम्-सुंदरम का तुझमें शुभ संयोजन है,
तू भारत की प्राणतत्व है जन-जन का जीवन है।

तेरी धारा में होली के रंग नित्य बहते हैं,
ज्योतिर्पर्व तेरी चितवन के आश्रय में रहते हैं।
तेरी साँसों में उल्लास दशहरे का पलता है,
तेरी गति के साथ-साथ रथ उत्सव का चलता है।
तू स्वदेश की पुष्ट कलाई पर रक्षाबंधन है,
तू भारत की प्राणतत्व है जन-जन का जीवन है।





वजू कर रही है अज्ञान तेरी पावन धारा से,
तेरी शुभ आरती छुड़ाती है भव की कारा से।
गुरद्वारों के गुरुग्रंथी तुझको प्रणाम करते हैं,
गिरिजाघर तुझसे जुड़कर खुद को ललाम करते हैं।
तू चिंतन के चित्रफलक पर संस्कृति का अंकन है,
तू भारत की प्राणतत्व है जन-जन का जीवन है।




सुजला, सुफ़ला, शस्य-श्यामला है तुझसे ये धरती,
वन-श्रेणी की हरितमा तेरा अभिनंदन करती
ज़हर घोलने वालों को भी सुधा दान करती है,
तू माँ है संतानों का मंगल-विधान करती है।
तेरे संरक्षण में हम सबका नित संवर्धन है,
तू भारत की प्राणतत्व है जन-जन का जीवन है।




~ डॉ. शिव ओम अम्बर (कवि, फ़र्रुखाबाद)



Hindi Tithi Calendar 2020-21: Farukkhabad

<p>January</p> <p>10th Jan - Paush Purnima</p> 	<p>Paush Purnima is a significant day in the Hindu calendar. The full moon is the lunar phase when the moon appears fully illuminated from Earth's perspective. In lunar calendar, Magha month starts from the next day of Paush Purnima. During Magha Mahina, people take a holy dip at Triveni Sangam at Prayag; this is considered highly auspicious and important on Paush Purnima day. It is believed that the holy dip on the auspicious day of Paush Purnima liberates the soul from the continuous cycle of birth and death.</p>
<p>15th Jan - Makar Sankranti</p> 	<p>Numerous rituals are followed during Sankranti. These rituals vary from state to state and within a state, region to region. The following rituals are celebrated all over the country:</p> <ul style="list-style-type: none"> • ritualistic bonfire a day before Makar Sankranti • worshipping of rising Surya Deva, the Sun God • holy dip in sacred water bodies • making Pongal and distributing it as Prasad (in Tamil Nadu) • performing charity by giving alms to the needy • flying kites especially in Gujarat • worshipping livestock • preparing sweets with sesame and jaggery • taking oil bath, mostly in South India .
<p>24th January - Mauni Amavasya</p> 	<p>It is believed that the water of the most sacred and holy river in Hinduism, the Ganga, turns into the nectar on Mauni Amavasya day. Due to this belief Mauni Amavasya day is the most important day in Hindu calendar to take holy dip in the Ganga. According to the beliefs, Mauni Amavasya falls in the middle of Magha month and is also known as Maghi Amavasya.</p>
<p>29th January - Basant Panchami</p> 	<p>Vasant Panchami day is dedicated to Saraswati, the Goddess of knowledge, music, arts, science and technology. Goddess Saraswati is worshipped on this day. This ritual of initiating education to children is known as <i>Akshar-Abhyasam</i> or <i>Vidya-Arambham/Praasana</i>, which is one of the famous rituals of Vasant Panchami.</p>

<p>February</p> <p>9th Feb - Magh Purnima</p> 	<p>Magha Purnima is an important day in the Hindu calendar. Religious texts describe the glory of the holy bath and austerity observed during Magha Purnima. It is believed that every single day in the month of Magha is special for doing charity.</p>
<p>21st February - Mahashivratri</p> 	<p>Shivaratri is a great festival of convergence of Shiva and Shakti. Chaturdashi Tithi during Krishna Paksha in the month of Magha is known as Maha Shivaratri.</p>
<p>March</p> <p>9th March - Holika Dahan</p> 	<p>Holika was a demoness in Hindu Vedic scriptures, who was burnt to death with the help of God Vishnu. She was the sister of King Hiranyakashipu and aunt of Prahlad. The story of Holika Dahan (Holika's death) signifies the triumph of good over evil. It is believed that all sorts of fears can be conquered by doing Holika Puja on Holi. Holika Puja bestows power, prosperity and wealth.</p>

<p>10th March – Holi</p> 	<p>Holi is a religious festival celebrated by Hindus all over the world. Holi is considered the second biggest festival in the Hindu calendar after Diwali. Holi is also known as the festival of Colours. The second day is known as Rangwali Holi, the day when people play with coloured powder and coloured water. Rangwali Holi which is main Holi day is also known as Dhulandi or Dhulendi.</p>
<p>16th March - Sheetala Ashtami</p> 	<p>Basoda Puja is dedicated to Goddess Sheetala and is celebrated on Krishna Paksha Ashtami after Holi. Basoda is also known as Sheetala Ashtami. Usually it falls after eight days of Holi but many people observe it on first Monday or Friday after Holi. Sheetala Ashtami is more popular in North Indian states like Gujarat, Rajasthan and Uttar Pradesh. According to Basoda customs, families don't light a fire for cooking. Hence most families cook one day before and consume stale food on Sheetala Ashtami day. It is believed that Goddess Sheetala controls smallpox, chickenpox, measles, etc. and people worship her to ward off any outbreak of those diseases.</p>
<p>APRIL</p> <p>8th April - Hanuman Jayanti</p> 	<p>Chaitra month: Hanuman, who is also known as Vanara God, was born on this day and Hanuman Jayanti is celebrated to commemorate the birth of Hanuman. Celebrations at Lete Hanuman and Gore Hanuman temple at Prayag are very famous. Rituals during Hanuman Jayanti:</p> <ul style="list-style-type: none"> • Shodashopachara Hanuman Puja • visiting Hanuman temple • offering Sindoor i.e. red vermilion to Lord Hanuman.

30th April - Ganga Jayanti



Ganga Saptami day is dedicated to Goddess Ganga. This day is also known as Ganga Pujan and Ganga Jayanti as Ganga was reborn on this day.

According to Hindu Mythology Ganga descended to the Earth on Ganga Dussehra day. Lord Shiva took her in His locks to break Ganga's descent. Later Lord Shiva released Ganga.

JUNE

1st June - Ganga Dusshera



Ganga Dussehra falls during Dashami Tithi of Jyeshtha Shukla Paksha and falls in the months of May or June. Ganga Dussehra is also known as Gangavataran which means the descent of the Ganga. This festival is dedicated to Goddess Ganga and this day is commemorated as the day when Ganga descended to the Earth to accomplish her mission to purge the cursed souls of Bhagiratha's ancestors. Before coming to the Earth, the Goddess Ganga was residing in Kamandal of Lord Brahma and along with her the Goddess Ganga brought the purity of heaven to the Earth. On Ganga Dussehra devotees worship Goddess Ganga and take a dip in the Ganga. Taking dip in the Ganga and offering charity or Daan-Punya on Ganga Dussehra day is considered highly auspicious. It is believed that holy dip in Ganga on Ganga Dussehra day can purge all type of sins.

JULY

05th July - Guru Purnima



During the Ashadha month, full moon day is celebrated as Guru Purnima or Vyasa Purnima. Traditionally this day is reserved for Guru Puja or Guru Worship. On this day disciples offer Puja or pay respect to their Gurus. Guru refers to spiritual guide who enlightens disciples by his knowledge and teachings.

This day is commemorated as the birth anniversary of Veda Vyasa. Veda Vyasa was the author as well as a character in the Hindu epic *Mahabharata*. Devout Hindus observe Guru Purnima as one of the main festivals.

<p>AUGUST</p> <p>3rd August - Hariyali Teej</p> 	<p>Teej festivities are celebrated by women in states like Rajasthan, Uttar Pradesh, Madhya Pradesh, Bihar and Jharkhand. Hariyali Teej is celebrated by women during Sawan month. Hartalika Teej Vrat is observed during Shukla Paksha Tritiya of Bhadrapada month. On this day, makeshift statues of Lord Shiva and Goddess Parvati are made with the sand and worshipped for marital bliss and progeny.</p> <p>Hartalika Teej is known by this name due to the legend associated with it.</p>
<p>5th August - Nag Panchami</p> 	<p>Nag Panchami is a significant day and it is observed on Shukla Paksha Panchami during Shravana month. Nag Panchami falls in the months of July or August and women worship Nag Devta and offer milk to snakes on this day. Women also pray for the wellness of their brothers and family. Nag Panchami is a traditional worship of serpent Gods observed by Hindus throughout India.</p>
<p>3rd August - Shrawan Purnima / Rakshabanadhan</p> 	<p>Rakhi, which is also known as Raksha Bandhan, is a Hindu festival which is celebrated across India. Raksha Bandhan is recognized and celebrated among Hindus for its symbolic significance. Raksha Bandhan draws its significance from a sacred thread which is known as Rakhi. It is believed that the thread protects the one who wears it, especially during the auspicious time of Shrawan Purnima.</p>

11th August - Janamshtami



Devotees, who observe fast on Janmashtami, should have only a single meal a day before Janmashtami. On fasting day, devotees take Sankalpa to observe a day-long fast and to break it on the next day when both Rohini Nakshatra and Ashtami Tithi are over. Rituals performed during Janamashtmi:

- a day-long fast
- worshipping Bal Krishna at midnight
- visiting Krishna temple
- cooking sweet dishes specially made of milk products.

23rd August - Rishi Panchami



Rishi Panchami is not a festival, but a fasting day observed by women to pay homage to the Sapta Rishis, i.e. the seven sages, and to get purified from Rajaswala Dosha.

Hinduism gives highest priority to purity and there are strict guidelines to maintain purity of the body and the soul. In Hinduism women are believed to be contaminated during their menstrual cycle. During menstrual cycle women are not allowed to enter in the kitchen for cooking, to participate in any religious activities and to touch any family members. Avoiding these guidelines creates Rajaswala Dosha. Rishi Panchami fasting is advised to get rid of Rajaswala Dosha.

OCTOBER

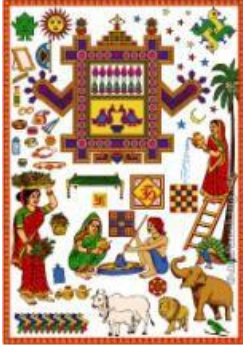
25th October - Dusshera



Vijayadashami is celebrated as victory of Lord Rama over the demon Ravana and also victory of Goddess Durga over the buffalo demon Mahishasura. Vijayadashami is also known as Dussehra and the Prayagraj Dusshera is famous across the country. Apart from Magh Mela, Dusshera is a famous and popular festival in India. Huge crowds gather to pay obeisance to the gods and watch the burning of the effigies of Ravana.

NOVEMBER

8th November - Ahoi-Ashtami



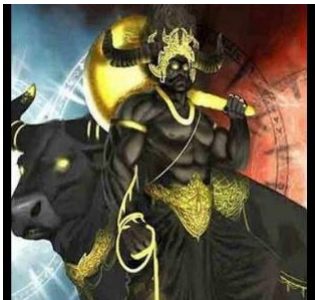
Traditionally, on Ahoi Ashtami mothers used to keep fast from dawn to dusk for the wellbeing of their sons. The fast is broken during twilight after sighting stars in the sky.

The lore goes: Once upon a time, there lived a kind and devoted woman in a village situated near a dense forest. She had seven sons. One day in the month of Kartik, just a few days before Diwali festivities, the woman decided to repair and decorate her house for Diwali celebrations. To renovate her house, she decided to go to the forest to fetch some soil. While digging the soil in the forest, she accidentally killed a lion cub with the spade with which she was digging the soil. She felt sad, guilty and responsible for what had happened to the innocent cub.

Within a year of this incident, all the seven sons of the woman disappeared, and they were considered dead by the villagers. The villagers assumed that her sons might have been killed by some wild animals of the forest. The woman was very depressed and correlated all the misfortune with the accidental death of the cub by her. One day, she narrated her woes to one of the old ladies of the village.

She discussed the incident, of how she had committed the sin of killing the cub mistakenly. The old lady advised the woman that as atonement for her sin, she should offer her prayers to the Goddess Ahoi Bhagawati, an incarnation of Goddess Parvati by sketching the face of the cub. She was suggested to observe fast and perform puja for the Goddess Ahoi as She is believed to be the protector of offspring of all living beings.

13th November - Narak Chaturdashi



Narak Chaturdashi is a festival celebrated in the month of Kartik, on the 14th day of the waning moon. It is also known as Narak Chaudas, Roop Chaudas or even Kali Chaudas. As per ancient Indian mythology, people revere the Lord of death 'Yamraj' with utmost devotion and adoration. As it is celebrated a day before Diwali, it is also known as Choti Diwali. On this day, people light up diyas at their homes after dusk. By lionising the god of death, people make sure that they are absolved from the clutches of untimely death, as well as pray for better health.

14th November –Deepawali



Diwali is the most significant religious festival among Hindus. The festival spiritually signifies the victory of light over darkness, knowledge over ignorance, good over evil and hope over despair. In India, Diwali is celebrated all over the country.

Being Amavasya day, people also perform Shradha for their ancestors at Sangam. Traditionally, most Puja is performed after keeping a day-long fast. Hence, the devotees observe a day-long fast on the day of Lakshmi Puja. The fast is broken after Lakshmi Puja in the evening.

20th November - Chhatt Puja



The Sun God, Surya, the god of energy and of the life-force, is worshipped during the Chhatt Puja to promote well-being, prosperity and progress.

Chhatt Puja is also known as Surya Shashti, Chhatt, Chhathi, Chhatt Parv, Dala Puja and Dala Chhatt.

26th November - Tulsi Vivah



Prabodhini Ekadashi, also known as Devotthan Ekadashi, is the 11th lunar day (ekadashi) in the bright fortnight of the Hindu month of Kartik. It marks the end of the four-month period of Chaturmas, when god Vishnu is believed to sleep. It is believed that Vishnu sleeps on Shayani Ekadashi and wakes on Prabodhini Ekadashi, thus giving this day the name '*Prabodhini Ekadashi*'. The end of Chaturmas, when marriages are prohibited, signifies the beginning of the Hindu wedding season. It is also known as Kartiki Ekadashi, Kartik Shukla ekadashi and Kartiki. Prabodhini Ekadashi is followed by Kartik Purnima, which day is celebrated as Dev Diwali or Diwali of gods.

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