

**National Mission for Clean Ganga**  
(Reg. Society)  
Ministry of Jal Shakti  
Department of Water Resources, River Development & Ganga Rejuvenation  
Government of India

  
Indian National Trust  
for Art and Cultural Heritage  
**INTACH**  
**INDIA@75**  
*Azaadi Ke Rang Bharatiya Sanskriti Ke Sang*

**नमामि  
गंगा**

# Documentation of Ganga from Gaumukh to Gangasagar Budaun District Intangible Cultural Heritage



  
**INTACH**

Front Cover Image: Zari-Zardozi Embroidery

Image Source: Google Arts and Culture(<https://artsandculture.google.com/story/zari-zardozi-dastkari-haat-samiti/fgWBrx-kemloKw?hl=en>)

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Budaun District  
Intangible Cultural Heritage

March-May 2022

Indian National Trust for Art and Cultural Heritage

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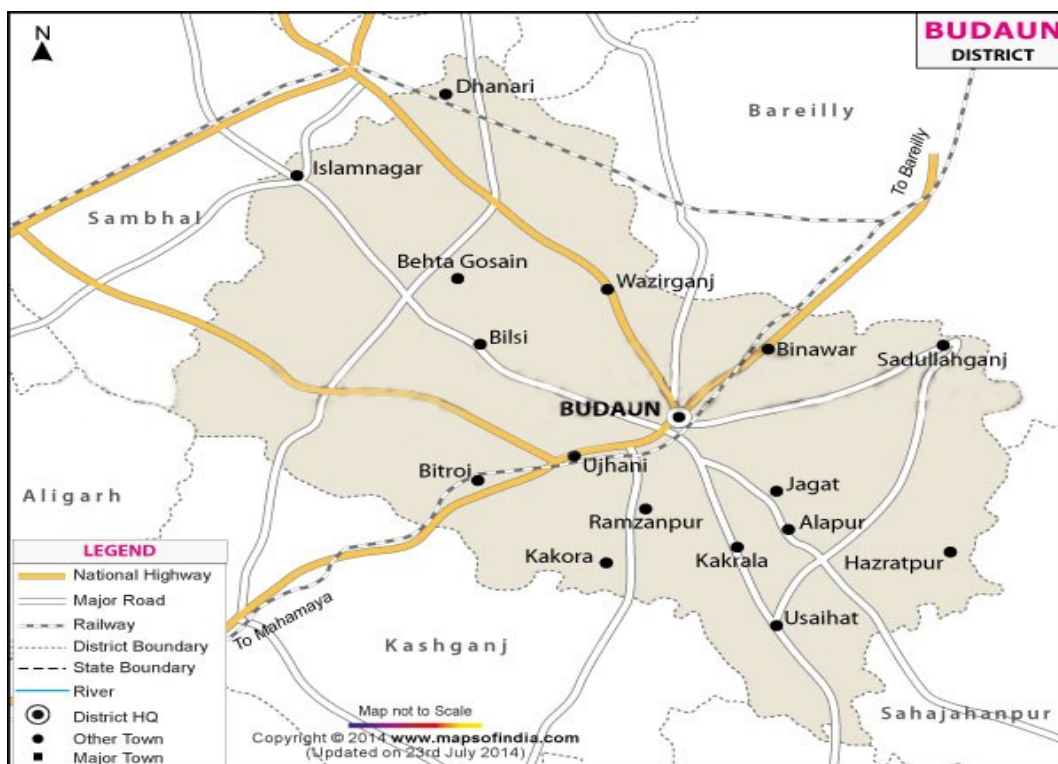
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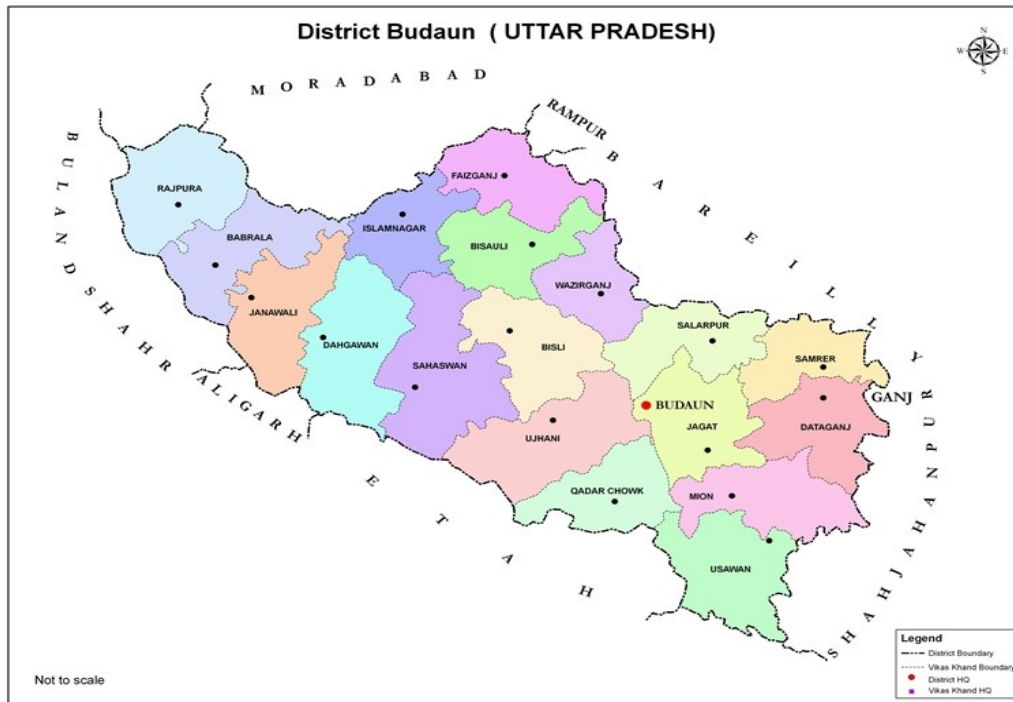
# Introduction

Located on the tract of land between river Ganga and one of its tributaries Ramganga, the district of Budaun is found on the western half in the state of Uttar Pradesh in the **Bareilly division**. Known for its rich history that dates back to the ancient times of the Buddha, this district is considered as the land of the **Great Sufi Saints**<sup>1</sup>, Budaun is also often associated with the Mahabharata. This district is divided into majorly five subdivisions, **Gunnaur, Bisauli, Sahaswan, Budaun** and **Dataganj**. The northern side of the district is surrounded by districts Moradabad and Bareilly as well as Rampur. On its eastern side, Ramganga forms the boundary between Budaun and district Shahjahanpur. River Ganga separates the district on the western and southern sides from the other districts that largely are situated in the Ganga doab like Aligarh, Bulandsahar, Etah and Farrukhabad.



Map of Budaun District, Image Source: <https://budaun.nic.in/district-map/>

<sup>1</sup>(<https://budaun.nic.in/about-district/>)<https://budaun.nic.in/about-district/>



Map of Budaun District, Uttar Pradesh.

Image Source: [http://www.nrccdp.org/District\\_link.aspx?id=Badaun&state1=Uttar%20Pradesh](http://www.nrccdp.org/District_link.aspx?id=Badaun&state1=Uttar%20Pradesh)

Budaun is cut across chiefly by river Ganga and its tributaries, some of which originate in the district and intersect each other here along their course, the most important tributaries being the Mahawa and the Ramganga. Many of the other streams originate in the neighbouring districts and traverse through the region like the Tikta, Burdmar, Chhoiya, Kamra, Narha and Bhainsaur, making this tract fertile thus conducive for cultivation of crops.

It is a land known for its rich literature and heritage, a place which has given the nation many renowned literary figures whose compositions and writings continue to inspire and enthrall us. Budaun is also the cradle point of music and other folklore traditions as well as various art and craft forms like pottery, Khadi weaving, carpentry, *ban* and *moonj* basket making and the most prominent being the work of *zari* and *zardozi*.<sup>2</sup>

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<sup>2</sup>(Singh, 1986)





Five subdivisions of Budaun district, Image Source:

<https://www.mapsofindia.com/maps/uttarpradesh/tehsil/badaun.html>

# History

## **BUDAUN IN THE ANCIENT PERIOD AND ITS ORIGINS**

Budaun, as per tradition, was earlier known as **Buddhgaon**, the foundation of which is attributed to an Ahar Prince, dated back as early as 10<sup>th</sup> century BC. However, Budaun according to a popular legend got its current name much later. Initially, it was called by various names like **Buddhmau, Vodamau** and **Bedamau** or as Prof. Goti John has opined, as **Bedamooth**.<sup>3</sup> It is believed once upon a time, Surajdhvaj, a great Vedic scholar who was the prime minister of Mahipal of the Tomar dynasty of Delhi, had established a centre of Vedic learning here.<sup>4</sup> The credibility to this legend, is provided by the fact that this district once formed part of the territory of the **Tomars** as can be deduced from an inscription of Lakhanpur.

Various antiquities found here like the presence of bronze weapons and tools, copper hoard at Bisauli and other artefacts like the presence of copper celts, harpoons and ‘ochre-washed’ wares which indicate the antiquity of this region as old as early Aryan or Vedic age. The **Paurava king Bharata**,<sup>5</sup> who is considered the ancestor of the Kauravas and the Pandavas belonging to the Kuru clan, had also held his sway over this region. It is believed that this region was once inhabited by the descendants of the Bharata, the **Panchalas** of the *Mahabharata*.<sup>6</sup> As per the Puranic traditions, Pururavas Aila who was the grandson of Manu, the progenitor of the human race is considered to be the first monarch who ruled over this region.<sup>7</sup> Yayati, his descendant is also said to have ruled this region, that earlier formed a part of Madhyadesa. If the Puranas are to be referred, it is said that after a brief period of interregnum, this region was under the overlordship of Mandhatri, who belonged to solar race or *suryavanshi* of the Ayodhya region. This district was also a part of the conquests of the Haihaya chief, Kartavirya Arjuna.<sup>8</sup>

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<sup>3</sup>(<https://budaun.nic.in/about-district/>)

<sup>4</sup>(Nevill, 1907, p. 131)

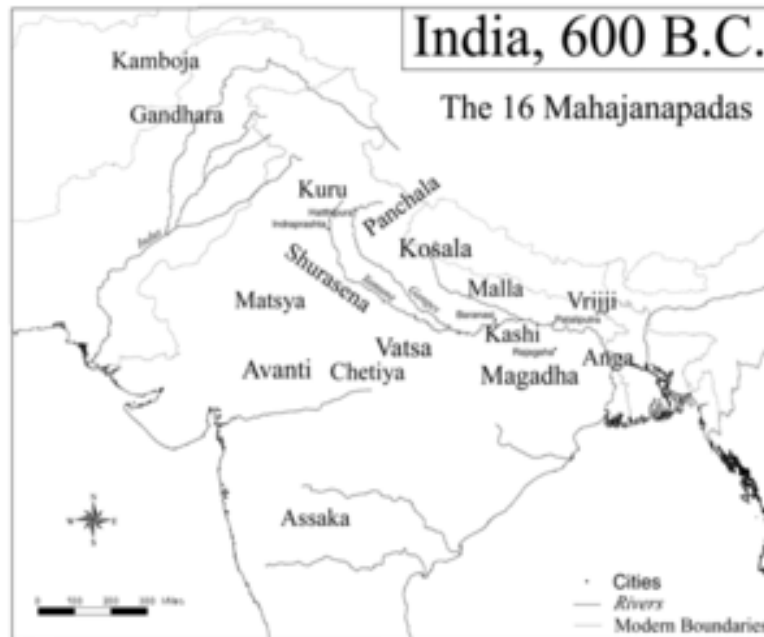
<sup>5</sup>Bharata was the son of Shakuntala and Dushyanta (Kalidas's *Abhijanamshakuntalam*)

<sup>6</sup>(Singh, 1986, p. 17)

<sup>7</sup>Ibid, p.18

<sup>8</sup>Ibid, p. 18

Subsequent mention of this region can be seen during the 6<sup>th</sup> and the 5<sup>th</sup> century BC. This region that was a part of the Panchala kingdom was one of the sixteen *mahajanapadas*, where the Panchalas had formed a republic union or a *sangha*. In the 4<sup>th</sup> century BC, this area came under the suzerainty of the Nandas of Magadha.



Map of Ancient India indicating the terrain under the Panchalas, one of the 16 Mahajanapadas,

Image Source: InsightsonIndia.com

After the **Nandas** were overthrown by the **Mauryas**, the region of Budaun was under control of the Mauryan dynasty, who controlled this region, though indirectly for over a century. Following the decline of the Mauryas, a brief period of chaos and anarchy ensued. Peace was instilled when the Sungas under Pushyamitra Sunga defeated the Mauryas and established the **Sunga** dynasty. After a long rule of hundred years, the **Kanvas** brought this region under their sway. The Kanvas were usurped by the repeated incursions of the Greeks as is mentioned in Patanjali's Mahabhashya.<sup>9</sup>

This tumultuous phase ended with the coming of the mighty **Guptas**. However, the period in between saw the rise and fall of many independent kings as can be inferred from the coins that

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<sup>9</sup>(Singh, 1986, p. 20)

have been found here. This brief gap also saw a dynasty, known as the Panchalas, some of the Panchala kings who ruled over this tract are Rudragupta, Jayagupta and Damagupta. The Panchala kings were succeeded by a series of as many as fourteen rulers with the suffix of 'mitra' in their names as deduced from their coins found in the region<sup>10</sup>. However, around 1<sup>st</sup> century AD, they started declining. Right before the Guptas we can also see a short rule of the Kushana dynasty followed by the Nagas. In the 4<sup>th</sup> century AD, the Guptas emerge in the political scene here. For two long centuries, there was semblance of peace and prosperity, the veracity of which is substantiated by the Gilgit manuscripts.<sup>11</sup>



Coins issued by king Harsha, whose territory comprised of the current region of Budaun,  
Image Source: Wikipedia.org

The region of Budaun after the downfall of the Guptas, was dominated by the Maukharis of Kannauj and then by King **Harshavardhana** during the 7<sup>th</sup> century AD. Since **Hiuen Tsang**, the Chinese pilgrim had come to India during Harsha's reign it is not wrongly estimated that he must have travelled through this region as well.<sup>12</sup>

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<sup>10</sup>Ibid, p.20

<sup>11</sup>Ibid, p.21

<sup>12</sup>Ibid, p. 22



Hiuen Tsang, the Chinese Buddhist pilgrim who is known to have visited this region during the reign of Harsha,

Image source: Wikipedia.org

Post Harsha's reign, this region had slipped into a state of utter confusion and disarray for more than half a century. In the 8<sup>th</sup> century AD, Budaun was brought under the dominions of Yashovarman of Kannauj. Eventually, the Gurajara Pratihara dynasty of rulers rose in power and annexed this area of Budaun that attained some amount of importance especially when rulers Mahendrapala I and Bhoja I ascended on the throne.

Sometime later, the Gurajara Pratiharas started facing multiple challenges due to the incursions by the Rashtrakutas, as well as internal dissensions and fratricidal struggles. The problem was aggravated by the repeated raids of the Muslim invaders or the Turks.<sup>13</sup> The attack by Mahmud

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<sup>13</sup>(Singh, 1986, p. 21)

of Ghazni in 1019 AD was the strongest which had given a serious blow to the foundations of the Pratihara Empire. It was during this time, when Al- Biruni, the Khwarizm scholar, who visited India and took a great interest in Indian culture, wrote about the region of Budaun, then known as Panchala in his account “**Kitab-ul-Hind**”. He described it as one of the great kingdoms in his account.<sup>14</sup>



Al Biruni, the 10<sup>th</sup> century scholar who visited India and wrote about the region of Budaun, erstwhile Panchala kingdom in his account Kitab-ul-Hind, Image Source: Wikimedia Commons

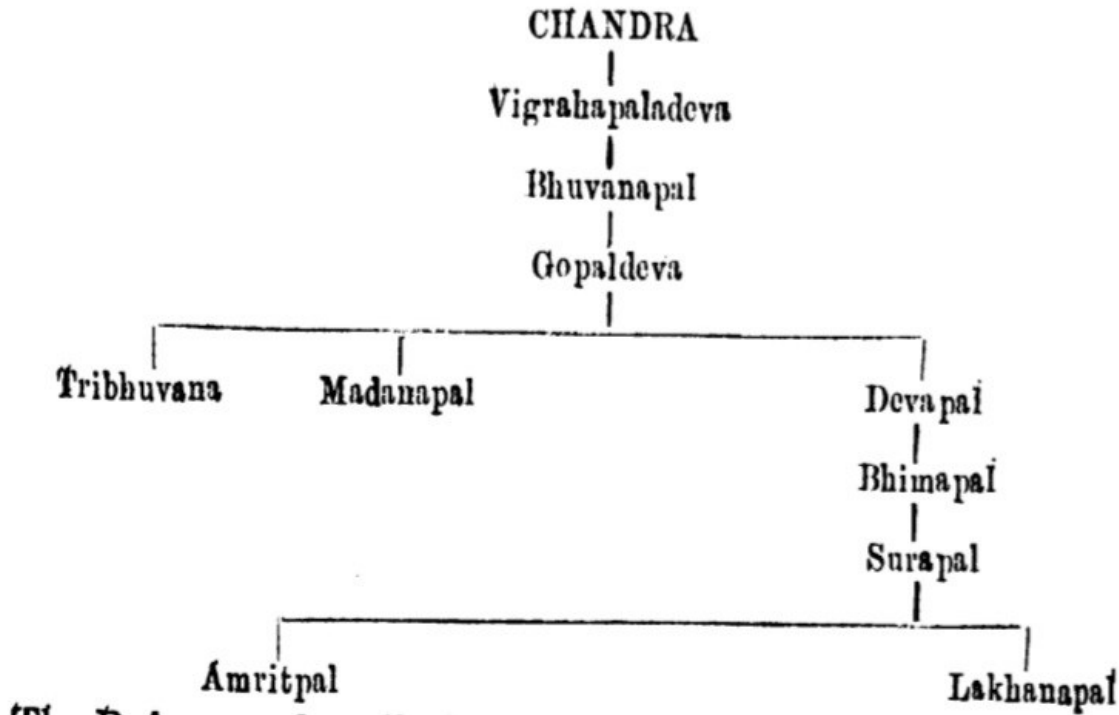
The final nail in the coffin of the Gurjara Pratihara kingdom was put by the feudatories of the empire, who started asserting their independence compromising with the allegiance they had with their overlords. The Rashtrakutas took advantage of the waning of the power of the Gurajara Pratiharas and established themselves. During their rule, the region of Budaun flourished and became one of the prime urban centres in northern India as historian Hasan Nizami writes.<sup>15</sup> As per the inscription of Lakhanpur, which is now in the museum of Lucknow, there were as many as 11 rulers of the Rashtrakuta dynasty who are known to have ruled here, some of whom are credited with the construction of major landmark structures like Amritpala is

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<sup>14</sup> (Singh, 1986, p. 22)

<sup>15</sup>ibid,p. 23

known to have built a Shiva temple in Budaun during the 12<sup>th</sup> century. Similarly, the construction of the Budaun fort is attributed to either Lakhanpala or Ajaypala.<sup>16</sup>



The family tree of the Rashtrakutas showing the 11 rulers who ruled over the region of Budaun, Image Source: (Nevill, 1907) District Gazetteer, Budaun

## **BUDAUN DURING THE MEDIEVAL PERIOD**

Following the invasion of Mahmud of Ghazni, Muhammad Ghori had inflicted attacks and invasions in the Indian subcontinent, following which he had left **Qutubuddin Aibak**, as his governor in India. It is believed that Aibak during his sojourn in Budaun had built a college called the Muizzi Madrasa.<sup>17</sup>

Subsequently, his son in law, **Itutmish** became the governor in 1203 AD. During the brief period of his governorship before he ascended on the throne of the Delhi sultan, it is said that he

<sup>16</sup>(Singh, 1986, p. 23)

<sup>17</sup>Ibid, p. 24

had built the Idgah here. He is known to have defeated Yalduz, one of his strong contenders for the throne at Delhi and a favourite slave of Muhammad Ghori. Yalduz was kept as a hostage here in Budaun where he subsequently died. A tomb dedicated to him is built here which is known as the **Gor Shah Balkhi**.<sup>18</sup> Iltutmish's rule was not one of peace and tranquillity. Here were instances of local insurrection which Iltutmish was successful in suppressing with all his might.

There is no clarity as to who succeeded as the governor of Budaun after Iltutmish, but in 1228, Prince Rukunuddin, eldest son of Iltutmish is known to have received the grant of Budaun. Before he ascended on the Delhi throne, he is known to have completed the construction of the Shamsi Masjid or the Jama Masjid as it is known today, as per a Persian inscription inside the mosque.

The medieval period in the district of Budaun was marked with repeated rebellion and insurrections that had to be forcibly put down, by the forces of the Sultan reigning over the throne in Delhi. After Iltutmish, series of governors came and governed Budaun, until Ghiyasuddin Balban ascended on the throne of the Delhi Sultanate. However, his reign was fraught with troubles caused by the uprisings of the Katehriya Rajputs in Budaun. Since, the governors had failed to control the Katehriya Rajputs, Balban himself had set out with his mighty forces and was able to suppress them and instil peace in the region.

During the reign of the Khalji dynasty, this region was marred with continuous rebellions and uprisings caused by the Katehriya Rajputs, local insurgents and the Mongol invasions. When **Jalaluddin Khalji** was in power, he had put Malik Mughalti in charge of governing Budaun and for putting the rebels down. After Jalaluddin, when **Alauddin Khalji** had succeeded, rebellions again broke out, in which the then governor Umar Khan who was also his nephew had sided with the rebels. The impending crisis of Mongol invasions had hit hard during Alauddin's reign. The effects of the attack by the Mongols under Ali Beg Gurgan had reached the doab and extended till Budaun as well.<sup>19</sup>

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<sup>18</sup>(Singh, 1986, p. 24)

<sup>19</sup>Ibid, p. 26



After AlauddinKhalji's eventful reign for Budaun, nothing significant happened until Firoz Shah Tughlaq came to power in 1351. However, the contemporary governor of Budaun, Saiyad Muhammad was betrayed and treacherously killed by Rai Kharku, who was also the chief of Katehr. As per the account of Ferhista, in order to take avenge of Saiyad Muhammad's death, Firoz Shah Tughlaq had led a siege on Budaun in order to capture Rai Kharku. However, Rai Kharku managed to successfully flee away, but Budaun was laid waste, with no scope of cultivation save wilderness, thus making it his hunting preserve. Following this, Malik Qabul was made the governor, but Sultan Firoz Shah Tughlaq frequented this region, in order to keep any kind of uprising at bay.<sup>20</sup>

The end of Firoz Shah's reign began a period of utter confusion in Budaun. When Mahmud Khan, reigned over Delhi, Budaun was brought under the governorship of Mahabat Khan. However after Mahmud passed away, Mahabat Khan changed sides and made an alliance with Har Singh who was the local chieftain of Katehiriya Rajputs. Later, when Khizr Khan of the Saiyyad dynasty came to power, he sent an army under Taj ul Mulk to take care of the recalcitrant elements, which were rising in rebellion. The failed attempts at taming the insurgents were aggravated when Khizr Khan had finally led siege on Budaun, which went in vain. Subsequently it was Mubarak Shah, son of Khizr Khan who had visited Budaun in 1423 who had accomplished to do so.

After Mubarak Shah was killed, Prince Muhammad who was the grandson of Khizr Khan had ascended on the throne with the help of Sarwar-ul Mulk, who was known to have been a part of the conspiracy that was hatched to kill Mubarak Shah, this made the sultan unpopular among his nobles. Thus Miya Chaman who was the governor of Budaun, rose in rebellion and killed Sarawar-ul- Mulk. Miya Chaman on account of this feat was given the title of Ghazi-ul-Mulk and was made in charge of the territories of Budaun and other surrounding areas.<sup>21</sup>

After Muhammad, his son who had assumed the title of Sultan Alauddin had stayed in Delhi, away from the political exigencies in Delhi. Soon, Bahlol Khan Lodi took over and for years to

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<sup>20</sup>(Singh, 1986, p. 26)

<sup>21</sup>Ibid, p.28

come the Afghans held their suzerainty over the area, until the Lodis under Ibrahim Lodi were overthrown by **Babur** in the first battle of Panipat in 1526. Soon Babur had brought the entire tract of Rohilkhand which also included Budaun, under his control. Nothing significant happened here in the area, especially during the reign of Akbar, the records of which are mired in obscurity and Budaun had also lost the status of being the capital of a province, thus depriving it of any importance worthy enough to get recorded. After Aurangzeb had passed away, this region had again slipped into chaos and instability.<sup>22</sup>

## **BUDAUN DURING THE MODERN PERIOD**

Budaun during the modern period was held by the Rohilla Pathans and the Bangash Pathans under Muhammad Khan Bangash of Farrukhabad, who had forcibly taken control of this region in 1720. Later it was given to Ali Muhammad in 1737, who was the chief of the Rohilla Pathans by the Mughal emperor Muhammad Shah, to whom Ali Muhammad had rendered his services.<sup>23</sup> Both the Rohilla Pathans and the Bangash Pathans ruled together, side by side over this region, however the growing influence of Ali Muhammad helped by the Afghan refugees who joined him post Nadir Shah's invasion, deeply resented and aroused jealousy in the mind of Safdar Jung who was the nawab wazir of Awadh. The latter had thus led a siege here and soon defeated Ali Muhammad who was taken a prisoner, only to rise again in power when in 1748; Ahmad Shah Abdali's invasion had redeemed his opportunities to re-establish himself again.

However, soon the Bangash Pathans and the Rohilla Pathans were pitted against each as contrived by Safdar Jung. In the battle that ensued in 1749, the Rohillas under Dunde Khan and Hafiz Rehmat emerged successful, thus taking possession over the entire district and the Bangash Pathans under Qaim Khan met with defeat. This angered Qaim Khan's son, Ahmad Khan, who then unleashed an attack on **Safdar Jung**, by enlisting support from the Bangash and the Rohilla Pathans. Apprehending a devastating attack, Safdar Jung made an alliance with the Marathas, the Sindhias and the Holkars.<sup>24</sup>

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<sup>22</sup>(Singh, 1986)

<sup>23</sup>Ibid, p.33

<sup>24</sup>Ibid, p.34



Safdar Jung, the nawab wazir of Awadh, Image Source: Wikipedia

The next few years, Budaun saw repeated attacks as a result of the contest for territories between different contenders; the situation was aggravated due to the incompetency of the later Mughal rulers and the repeated attacks by the Afghan invaders and the Marathas who also eyed this region. There were repeated campaigns that were carried out here. The Rohillas then sought support from Shuja ud Daula by signing a treaty that they would help the Rohillas in keeping the Marathas away in return for a bond of money that amounted to forty lakh rupees. This alliance materialized into stopping the Marathas from leading incursions in the region of Budaun.

However when Hafiz Rehmat failed to pay the huge sum as promised to Shuja ud Daula, a battle broke out, the battle of **Miranpur Katra** in 1774, where Hafiz Rehmat met his nemesis and Shuja ud Daula came out victorious, with the entire area of Rohilkhand which also comprised of Budaun, now under his control. Following this Budaun remained in the hands of the rulers of Awadh, who would appoint governors to look after the region.

Thus, for many years nothing major noteworthy event occurred when slowly the whole nation was coming under the clutches of the foreign rule of the East India Company that ultimately

revealed its menacing side of it, until the revolt broke out in 1857 as a result of major discontentment among the civilian population due to the new policies and implementations by the Company (East India Company) regime which had significantly hurt religious sentiments and the mass impoverishment caused by its revenue extracting measures and the land revenue settlements. Thus when the news of the sepoys rising in revolt at the military cantonment in Meerut reached Budaun on 15<sup>th</sup> May, 1857, localized form of protests and rebellion started here in Budaun as well, where any and every symbol of the British regime was defied.



Civil Rebellion of 1857, Image Source: Wikipedia

By June 1858, when the British restored them to power by carrying out widespread repression of any form of opposition, many rebels belonging to Budaun were arrested and even killed. The British had come down heavily upon the local rebels whose properties and estates were also seized. Some of the leaders of Budaun who were severely coerced are Tafazzul Hussain, Ahmad Hussain, Rafi-ullah Khan, Majid Ali, Muhammad Shah among many others.<sup>25</sup> The ruthlessness with which the revolt was suppressed and the oppression unleashed had instilled fear among people, hence for fifty long years; we don't see any uprising against the colonial government except its expansion in various forms and reorganization of administration.

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<sup>25</sup>(Singh, 1986, p. 40)

In the latter half of the 19<sup>th</sup> century, **Swami Dayanad Saraswati**, founder of the **Arya Samaj** had visited Budaun. It is believed the activities and philosophy of revivalism<sup>26</sup> propounded by the Arya Samaj was instrumental in bringing some kind of an upsurge in the minds of the people and a mass mobilization.



Swami Dayanand Saraswati, founder of Arya Samaj, Image Source: Wikipedia

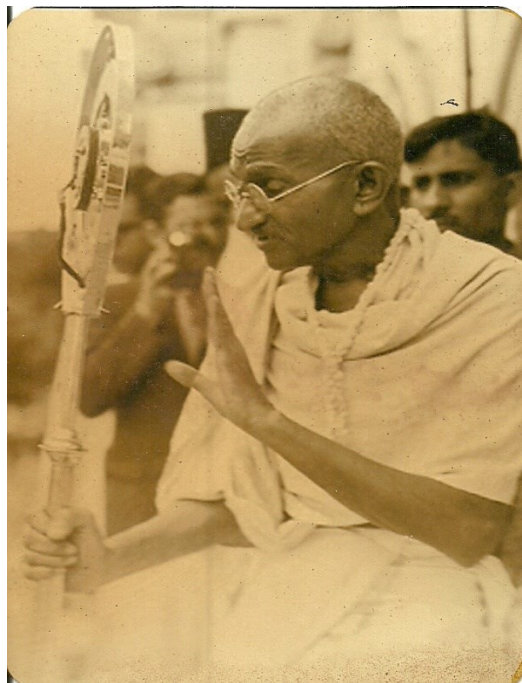
However, the beginning of the 20<sup>th</sup> century is known to be the harbinger of radical form of nationalism that shook the basis of the colonial government in India. Thus, when the entire nation was burning in the rage of anti-colonial resistance, Budaun was not an exception. Public meetings were held, people spread awareness and local strikes were organized. When the **Swadeshi movement of Bengal** found reverberations of it throughout the nation, Budaun also

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<sup>26</sup>The doctrine of monotheism, end of untouchability and discrimination and the advocacy of education and equal rights for women etc. (Singh, 1986)

was echoing with it. The Swadeshi movement had struck deep roots in the district where people took oaths to promote indigenization and boycott everything western.<sup>27</sup>

The real momentum came in with the advent of the **Mahatma Gandhi** in the national political scene post his return from South Africa in 1915. The rising indignation among the people was worsened by the introduction of many atrocious and discriminatory laws like the Rowlatt Act and the acts of violence as in the Jallianwala Bagh massacre. People of Budaun started organizing meetings and *hartals* to popularize anti-colonial agenda of *Swaraj* and *Swadeshi*. Mahatma Gandhi is known to have visited Budaun in 1921, where he had undertaken a procession and had launched a campaign for the promotion of indigenous goods especially khadi and other home spun materials. His magnanimous personality had drawn people belonging to different sections, peasants, students, workers to the movement, as a result of which the district administration had imposed a ban on the sale of Khadi items in retaliation to which the people would burn foreign cloth into ashes.



Mahatma Gandhi who had visited Budaun several times to propagate the ideals of the freedom movement,  
Image source: <http://mahatmagandhi-philately.blogspot.com/2012/03/mahatma-gandhi-addressing-people-post.html>

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<sup>27</sup>(Singh, 1986, p. 41)

Three years later in 1924, **Jawaharlal Nehru** had paid a visit to this district when he came here to attend the district political conference and take part in the procession. Similarly, **Motilal Nehru** and **Lala Lajpat Rai** had also come here during 1925-26, before the assembly elections.

The Civil Disobedience Movement had started after Gandhi ji gave a clarion call for it. He visited Budaun in November, 1929 reiterating the main principles of the Civil Disobedience.<sup>28</sup> However, when the British had arrested Gandhi and the other leaders post-Civil Disobedience movement, the local people here took out processions and sang patriotic songs, organized picketing of shops.

Budaun was time and again visited by the leaders of the national movement like Nehru and **Subhas Chandra Bose**, who infused the fiery spirit of rising up against the coercion of the foreign regime. Thus, in 1941 when individual *satyagraha* was launched, many people took part in it and even courted arrest.<sup>29</sup>

People of Budaun have thus actively taken part in breaking free from the shackles of colonial rule and materializing the dream of being a free and a sovereign nation. The contribution of the people of this district and their valiant efforts in the anti-colonial resistance and the independence struggle of India shall be forever etched in the history of our country.

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<sup>28</sup>(Singh, 1986, p. 42)

<sup>29</sup>Ibid, p. 43

## Art and Crafts

Budaun is a land where several local art and craft forms are practised by the local population, contributing immensely to the local economy and trade. Many small scale or cottage industries are thriving due to these local art forms that form a part of the local heritage, passed down from the previous generations. These handicraft traditions are instrumental in giving employment to mostly women who form a large section of the workforce. Some of the art and craft works found here are; **wood work or carpentry, carpet or *dhurrie* and Niwar making, Handloom and Khadi weaving, Ban and Moonj basket making.**<sup>30</sup>

### KHADI WEAVING

**Handloom and Khadi weaving** is one of the oldest cottage industries of this region. People in this district used to engage in the spinning of the yarn and weaving of Khadi cloth in their household as part of their part-time vocation in the bygone era. This industry got affected to a large scale after the coming of the British, who were responsible for the large-scale impoverishment and the breaking up of the economic semblance of the Indian society. Khadi weaving was no exception. It faced a stiff competition from the mill made cloth of the extortion of the Indian peasants that took over the Indian markets. This industry revived after Mahatma Gandhi entered the political scene and the weaving of khadi became the symbol of swadeshi, which formed the pillar of the national movement. Post-independence the khadi industry with the initiative the industry revived and gained momentum.<sup>31</sup> Reorganisation of this sector took place in the district after 1976 when weaver's cooperative societies were started and more capital was invested in this industry. According to a latest report as many as 12 centres have received approval by Central Khadi Mark Committee (CKMC) for the issuance of the Khadi Mark Certificate.<sup>32</sup>

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<sup>30</sup>(Singh, 1986)

<sup>31</sup>(Singh, 1986, p. 94)

<sup>32</sup>(Approval Accorded by Central Khadi Mark Committee (CKMC) to Issue Khadi Mark Certificate to Khadi Institutions/ Individuals/ Companies , 2018)





Khadi Weaving Unit, Image Source: Youtube

**Approval accorded by Central Khadi Mark Committee (CKMC) to Issue Khadi Mark Certificate to Khadi Institutions/Individuals/Companies in Budaun**

Sr. No.	Name of Khadi Institution / Individual / Companies
1.	Jan Sewa Ashram, KheraNawada, Budaun (Uttar Pradesh)
2.	Laxmi Narayan Gramodyog Vikas Samiti, Moh.Thakuryan, New Colony, Holi Chowk, Bisoli, Budaun (Uttar Pradesh)
3.	Lok Sewa Ashram, Moh. Kalyan Nagar, Budaun (Uttar Pradesh)
4.	Maharshi Wagbhatt Khadi Gramodyog Sansthan, Gram & Post-Mudiya Dureki, Ghisoli, Budaun (Uttar Pradesh)
5.	Sarva Hitay Sansthan, Moh. Maharajnagar, Near Jal Nigam Colony, Budaun (Uttar Pradesh)

<b>6.</b>	Sarvodaya Khadi Gramodyog Vikas Sansthan Town & Post- Mundia, Dhureki,Bisauli,Budaun (Uttar Pradesh)
<b>7.</b>	Sarvodaya Sansthan, Kalyan Nagar, Budaun (Uttar Pradesh)
<b>8.</b>	Satya Om Sidhay Khadi Gramodyog Vikas Sansthan, Gram-Navabpura, Post- Asafpur, Ghisoli, Budaun (Uttar Pradesh)
<b>9.</b>	Shree Narayan Bhatt Sewa Samiti, Town & Post-Mundia, Dhureki, Dist.Budaun (Uttar Pradesh)
<b>10.</b>	Usehat Gramin Kalyan Sewa Parishad, Gram-Oya, Post-Jinora, Dist.Budaun (Uttar Pradesh)
<b>11.</b>	Kashyap Khadi Gramodyog Samiti, Londa Bahery Budaun. (Uttar Pradesh)

Source: (Approval Accorded by Central Khadi Mark Committee (CKMC) to Issue Khadi Mark Certificate to Khadi  
Institutions/ Individuals/ Companies ,

2018)[https://kviconline.gov.in/KRDPPORTAL/portal%20data/Components/km\\_2196%20Query1\\_17.10.2018.pdf](https://kviconline.gov.in/KRDPPORTAL/portal%20data/Components/km_2196%20Query1_17.10.2018.pdf)

## ART OF BASKET MAKING OR BASKETRY

Another major art and craft form practised by the people of the district is the **art of basketry or the making of baskets made of *ban and moonj***. This is one of the oldest cottage industries of the district also considered as one of the major domestic craftworks. In the Gunnaur and Sahaswan tahsils, the grass moonj grows wildly and from this ban is made which in turn is used for the making of baskets.<sup>33</sup>Basket making sees largely the participation of women who learn this from their mothers. The baskets are made by drying the moonj and then coiling them after which they are then stitched or winded together giving the shape of a basket. The baskets are usually lightweight and are mainly used in the household for storing grains and other food items.



Moonj baskets, Image Source: <https://cultureandheritage.org/2021/10/moonj-grass-basketry-of-uttar-pradesh.html>

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<sup>33</sup>(Singh, 1986, p. 95)



Making of moonj baskets, Image source: D'source

Adding to the rich plethora of art and crafts of the district is the art of **making carpets and dhurries**. In the training centres established by the Government in Islamnagar, Imalia and Usawan in Budaun,<sup>34</sup> weavers are organized into co-operative societies who make dhurries in different weaving patterns for different purposes. Traditionally done by women, carpets are weaved on a '*punja*' or '*pit loom*' with wool.<sup>35</sup> After the designs are prepared wool hanks are detangled and then the dyed and the un-dyed yarn are put on the warp. Traced back to the Mughal era, it is believed that often the designs on the carpets and the dhurries have a strong Persia influence.<sup>36</sup>

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<sup>34</sup>(Singh, 1986)

<sup>35</sup>(The History of the Traditional Indian Dhurrie)<https://exclusivelane.com/blogs/handmade/the-history-of-the-traditional-indian-dhurrie>

<sup>36</sup>(Flat Weaves of Uttar Pradesh: The Process of Weaving)<https://artsandculture.google.com/story/UwWBRgkriY5JJQ>





Dhurries or Carpets, Image Source: Wikipedia



Faltweavig of Dhurries, Image Source: Google arts and Culture

However the major art form that largely dominates and contributes immensely to the economy and heritage of Budaun is the work of *zari-zardozi* that is elucidated in the following section.

## **ZARI-ZARDOZI WORK**

Zari-zardozi is a popular form of metal embroidery that is prominently seen in the Bisoli, Dataganj and Budaun tehsil of Budaun district, where almost 35% of the families are involved in this handicraft.<sup>37</sup> It is considered as the largest cottage industry of the district and is listed in the “**One District One Product**” scheme of the Uttar Pradesh government that aims at encouraging and promoting the specialized art and craft forms of each district. There are approximately 5,000 registered industrial units. Considered, an important element of Persian culture, zari-zardozi derives its name from the Persian words, “Zar” meaning gold and ‘Dozi” meaning embroidery. This elaborate and detailed embroidery entails the use of silver and golden threads with embellishments.<sup>38</sup>



Zari Zardozi Embroidery, Image Source: D'source

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<sup>37</sup>(Budaun)<http://odopup.in/en/article/budaun>

<sup>38</sup>(Baral, Divyadarshan, & G., Zari Zardosi - Agra: The Art of Metal Embroidery, p. 1)





Specimen of Zari zardozi Embroidery, Image Source: Google Arts and Culture

This intricate and ornate embroidery work was largely done in order to cater to royalty. Primordially patronized by the affluent and the courtly classes, zardozi work was seen mostly on clothes worn by the nobility.<sup>39</sup> This craft form is believed to have travelled to India all the way from Central Asia sometime in the 12<sup>th</sup> century. However, it was during the time of the Mughals that this form of embroidery was used to embellish the attire of the Mughal rulers and nobles as well as on upholstery of the royal tents and accoutrement of the regal elephants and horses.<sup>40</sup> It saw its prime and flourished primarily during the reign of Akbar. It spread even more when Shah Jahan ascended to the Mughal throne; whose craftsmen called the *zardos* further developed this craft form and employed this technique of embroidery for embellishing the outfits of the Empress Mumtaz Mahal. However, it is believed that after Aurangzeb, this craft form, due to the lack of impetus, the high cost and the rare availability of the raw materials, died down. It was

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<sup>39</sup>(Zari Zardozi: Embroidery with Metallic Threads)<https://artsandculture.google.com/story/zari-zardozi-dastkari-haat-samiti/fgWBrx-kemloKw?hl=en>

<sup>40</sup>(Baral, S., & G., Zari Zardosi - Agra: The Art of Metal Embroidery)<https://www.dsource.in/resource/zari-zardosi-agra/downloads>

only after India attained freedom, that it slowly became popular among the people, thus increasing the demand for it.<sup>41</sup>



Materials required for zari-zardozi embroidery, Image source: D'Source

The zari-zardozi industry is largely a cottage industry. Majorly done on velvets, brocades and silks, this intricate embroidery is done with silver and golden thread, *kardana pearl*, beads, spangles, *kora kasab*, mirrors, *nakshi nos*, fish wire, etc. Locally it is also called *Karchobi*.

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<sup>41</sup>Ibid, p.1





Sequins, beads and spangles, Image Source: Google Arts and Culture



Needle and threads used for zari-zardozi embroidery, Image Source: D'Source

Some of the important equipments used in the process of zari-zardozi embroidery are butter paper, hook tipped awl which is also known as the *ari*, used for making perforation and for putting the thread through the perforation along with sequins of different kinds. A wooden frame of four legs, called the *adda/adda bichanais* used for fixing the fabric.



Fixing the fabric in the *adda*, Image Source: Google Arts and Culture



Tracing the design on the butter paper, Image Source: D'source





Making the stencil by perforating on the design on butter paper, Image Source: Google Arts and Culture



Sample of a design used for Zar-Zardozi embroidery, Image Source: D'source



Taking the design impression on the fabric, Image Source: Google Arts and Culture



Sewing needle is inserted in the beads or golden strips, Image Source: D'Source



The beads are sewed on the traced design on the fabric, Image Source: D'Source

Zari-Zardozi embroidery is done by first drawing the layout of the design on butter paper, which is then later perforated with the help of a needle. The design thus outlined by perforation is then traced on the fabric. For this, a powder mixed in kerosene oil is rubbed on the stencil made out of butter paper, which then transfers the design on the cloth laid out in a wooden frame, the *adda bichana*. This wooden frame is made of wooden planks are held together with nuts and bolts. Then the fabric is stretched and wound up tightly with a strong *sutli* (thread) along the width of the frame of the *adda bichana*. This process is called *taankna*.<sup>42</sup>

The next step is transferring the pattern to be embroidered onto the fabric. This process is called *chapyi*.<sup>43</sup> Once the design is taken on the fabric, the artisan starts following the pattern for embroidering with the help of needles of various sizes. The thread used for embroidery purpose was traditionally made of gold and silver, as it was originally used in the Mughal era. However, due to scarcity in availability and high cost of silver and gold threads, in most cases currently, artisans use threads made of polyester and cotton, which are commonly known as 'imitation

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<sup>42</sup>(Gambhir)

<sup>43</sup>ibid



zari'. Another kind of thread used in this are made of copper wires, which are known as 'metallic zari'.<sup>44</sup>

The craftsmen sit cross-legged around the *adda bichana* with their tools and start stitching. Motifs include elephants, peacocks, dancing figures, leaves, floral and geometric patterns etc.



Artisans at a zari-zardozi embroidery unit, Image Source: Google Arts and Culture.

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<sup>44</sup>Ibid, p.1



An artisan doing Zari-Zardozi embroidery, Image source: D'Source

*Zardozi* stitches are done with *muthiya* which is a special kind of wooden needle with a bent metal tip used for pulling the thread from below the fabric. This technique eases out the process for the craftsmen who can use both hands as they work. The hand above the cloth works with the needle while the hand below the cloth ties each stitch. Most of *zardozi* embroidery is done with *saadi* and *naksi* which are small metallic springs made by swirling metal threads tightly. It is done on all sorts of fabrics like silk, cotton, net, georgette, *shaneel* (velvet) etc.<sup>45</sup> Once the embroidery is done after putting all the embellishments, the fabric is ready for sale.

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<sup>45</sup>(Gambhir)





Zari-Zardozi embroidery on a saree, Image Source: D'Source



Zari-zardozi work done on a velvet material, Image Source: <https://thedesigncart.com/blogs/news/the-art-of-zari>

## Folk-songs and Music

Folk songs and folk music form an intrinsic part of the rich repertoire of the cultural heritage of the district. Most of the songs sung locally by the people are based on the seasonal changes. While the women in the household mostly sing songs that form a tradition related to the familial occasions and celebrations.

The most commonly sung song during the season of spring during the festival of Holi, quintessentially the festival of colours is *Phag*<sup>46</sup>, derived from the name Phagun or the month of spring season as per the Hindu calendar. During the rainy season, folk songs are sung in the *Malharraga*. This particular form of raga is known for inducing rainfall, popularly sung in Hindustani classical music. Historically it is believed that Tansen, the court musician during the reign of Akbar had sung song in the same raga, which had caused torrential rainfall. Other than this, one can see the prevalence of *Kajrigeet*.<sup>47</sup> *Kajari* is a popular form of folk song prominently found in various districts of Uttar Pradesh. Literally meaning Kajal or kohl, it has a popular legend associated to it. It is said that once, a woman was longing to meet her husband and couldn't hold her desperation; and out of love she cried profusely which caused the rains. This story of love and separation is similar to how rains are long awaited. Just like people desperately wait for the rains after the long hot and sultry summers similar to a woman wanting to meet her distant husband in a far off land.<sup>48</sup> It is also believed that the name kajri comes from the colour of the dark black clouds during the rainy season, similar to the black of the kohl.<sup>49</sup> *Kajri* is also a derivative of the word, *Kajli* meaning *vrata* (a vowed observance) associated with the goddess Kajli of Vindhyachal (Mirzapur district).<sup>50</sup>

*Kajri* music sung here are primarily of four different types namely; *Kajri*, *dhunmuniya*, *shayri* and *shastriya*.<sup>51</sup> Along with *Kajri*, the *Alha* is also sung and recited during the monsoon.<sup>52</sup>

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<sup>46</sup>(Singh, 1986, p. 219)

<sup>47</sup>Ibid

<sup>48</sup>(Kajari Music)<http://www.bharatonline.com/uttar-pradesh/culture/music/kajari.html>

<sup>49</sup>(Prasad, p. 66)

<sup>50</sup>Ibid, p.66

<sup>51</sup>Ibid, p. 17

However, Alha is mostly recited by individuals rather than by a group or a community wherein the musical instruments or the *vadyanakkarak* are also handled by the individual during the performance. Songs are also sung during the sowing season of Chaitra, the last season of the Hindu calendar and Asvina, the season of autumn.

The women folk of the district can be seen singing songs dedicated to specific ritualistic observances at different stages of life. Songs like the ***Bana-Bani*** are sung during marriage. These songs are also sung during festivals like the *navratri*, when Goddess Durga is worshipped, celebrating the relation of Durga and her marriage with Lord Shiva. Another form of folk music called the ***soarta*** is also sung on Dussehra, a festival that celebrates the victory of good over evil.

Another popular form of folk dance and song is ***nautanki***. These are mostly open-air plays and dramatic performances, mostly inspired by mythology and local folklore. The stories are enacted and depicted in an entertaining manner. It is believed that the historicity of this art form can be drawn back to the times of Mughal emperor Akbar, during whose reign; apparently this was practised as the mention of it can be found in Abul Fazl's (the court chronicler of Akbar) *Ain-e-Akbari*.<sup>53</sup> In Budaun, nautankis are performed on the stories of the legends of the Mahabharata and the Ramayana mostly catering to large group audience.

Apart from the rich heritage of folk songs, Budaun is a place where light music is enjoyed by the populace and hence it is no wonder that many renowned musicians belong to this place. Some of them are Mehdi Ali Khan, Bande Ali Khan, **Inayat Husain Khan**. Other exemplary exponents of classical Hindustani music who belong to this place are **Ustad Nissar Hussain Khan**, Pandit Surendra Mohan Sharma, Waris Ali Khan, Gauhar Ali Khan and many others.<sup>54</sup>

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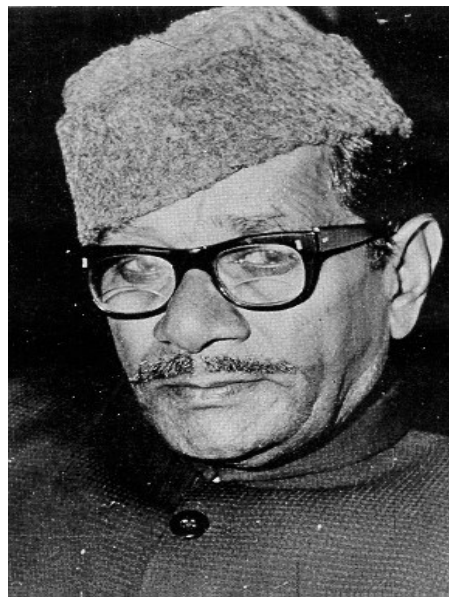
<sup>52</sup>(Singh, 1986, p. 219)

<sup>53</sup>(Nautanki Dance Form of Uttar Pradesh)<https://bharatstories.com/nautanki-dance-form-of-uttar-pradesh/>

<sup>54</sup>(Singh, 1986, p. 220)

## USTAAD NISAAR HUSSAIN KHAN

Born in 1906, in Budaun district of Uttar Pradesh, Ustad Nissar Hussain Khan is considered as one of the '*gharanedar ustads*' of Hindustani classical music.<sup>55</sup> He learnt music from his grandfather, Ustad Haider Khan and subsequently from the **Maharaja of Baroda, Sayaji Rao Gaekwad III**, under who's training, he was also appointed as the court musician<sup>56</sup>. His cousin **Inayat Hussain Khan** is another maestro of Hindustani classical music who also belonged to the district of Budaun.



Singer Ustad Nissar Hussain Khan, Source: [https://www.parrikar.org/vpl/?page\\_id=460](https://www.parrikar.org/vpl/?page_id=460)

A virtuous musician and a specialist in *tarana*, he was awarded with the Padma Bhushan in 1971<sup>57</sup> and other reputed accolades that were conferred on him like the Sangeet Natak Akademi awarded, the Tansen Award from the Government of Madhya Pradesh and many others, he was a renowned All India Radio Artist. He is known to have performed in many concerts and for many

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<sup>55</sup>(ITC Sangeet Research Academy: Tribute to a Maestro) <https://www.itcsra.org/TributeMaestro.aspx?Tributeid=17>

<sup>56</sup>ibid.

<sup>57</sup>(Nissar Hussain Khan) [https://artsandculture.google.com/entity/m06\\_vfcq?hl=id](https://artsandculture.google.com/entity/m06_vfcq?hl=id)

years he also taught music and gave *taleem* to many young musicians. Some of his most famous disciples are Ghulam Mustafa Khan and Rashid Khan.<sup>58</sup> He passed away in the year 1993.

## **INAYAT HUSSAIN KHAN**

Inayat Hussain Khan, born in 1849 in Sahaswan, Budaun, was a proficient musician and a vocalist. A *beenakar*, *vaggeykar*, he was also the founder of the ***Rampur-Sahaswan*** gharana of music.<sup>59</sup> He primarily learnt music from his father Mehboob Khan, who was a musician in the royal court of Rampur. Later he got his *taleem* (training) from Ustad Bahadur Hussain, from whom he learnt *khayal* and *tarana*.<sup>60</sup>



Inayat Hussain Khan, Image source: <https://alchetron.com/Inayat-Hussain-Khan>

Inayat Hussain Khan the stalwart of classical Indian music is known to have composed under the pen names of “*Inayat-piya*” or “*Inayat-miya*”. Some of his popular compositions are “***Tadapat Raina Din***” (*Maru Bihag*), “***JhananaJhanana***” (*Chhaya Nat*) and “***PapiDadurbaBulai***” (*Gaur*

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<sup>58</sup>Ibid

<sup>59</sup>(The Great Musician: Inayat Hussain Khan)<https://www.pressreader.com/india/hindustan-times-lucknow/20210522/282252373430256>

<sup>60</sup>Ibid



*Malhar*).<sup>61</sup> These form an integral part of the repertoire of Hindustani classical music. Along with *khayal* and *tarana*, he was equally versed in *dhrupad*, *thumri*, *tappa*, *tapkhyal*, *dhamar* genres of Hindustani music. Inayat Hussain Khan is known to have been the court musician at the Nizam's durbar in Hyderabad as well as in the durbar of the King of Nepal, Bir Shamser Rana.

Inayat Hussain Khan is known to have settled in Benaras (modern day Varanasi), in his old age, where he started giving training to people. Some of his famous students were his brothers Ali Hussain and Mohammad Hussain, Haidar Khan Rampur, Bhaiyya Ganpatrao, Fida Hussain Khan, Ramkrishna-buaVaze, Chhajju Khan, Nazir Khan, Khadim Hussain Khan, and Shiv Sevak Mishra.

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<sup>61</sup>Ibid

## Places of Interest

### IKHLAS KHAN KA ROZA

Known as the mini Taj Mahal of Budaun, Roza- Ikhlas Khan is a mausoleum of Nawab Ikhlas Khan in Jawaharpuri, Budaun district. His wife constructed this tomb or Roza in his loving memory in 1690. The length of this Roza is 152 and width is 150 ft and made is primarily made of bricks. This mausoleum is a memorable building of Mughal period.<sup>62</sup>

This nationally protected monument under the protection of the Archaeological Survey of India has four minars with *chhatris* on top on all four sides.

This tomb is known to have five graves that belong to the members of the family, the mortal remains of Ikhlas Khan's wife, their son Shahwaz Khan.<sup>63</sup> There are other two tombs belonging to unidentified people.



Ikhlaas Khan ka Roza, Image Source: <https://budaun.nic.in/tourist-place/ikhlas-khan-ka-roza/>

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<sup>62</sup>(<https://budaun.nic.in/about-district/>)

<sup>63</sup><https://www.youtube.com/watch?v=Jul9s2TSxXU> (Tomb of Ikhlas Khan in Badaun) Channel- WildFilmsIndia

## THE GREAT MOSQUE OR THE JAMA MASJID

The Jama Masjid Shamsi or the Great Mosque was started by Iltutmish, the ruler of Delhi Sultanate and the first governor of the district. This mosque is an example of the confluence of the Persian and Afghan style architecture. Located in the higher part of the old city known as the Maulvi Tola Muhalla<sup>64</sup>, this mosque has three gates: the main gate made of red marble, facing Shakeel Road is 100 feet tall. The second gate is in Farshori Tola and the third one in Sotha.<sup>65</sup> The mosque is built on an elevated area called Sotha Mohalla, and can be called the highest structure in the town of Budaun. This mosque is the third oldest existing and seventh largest mosque of the country after Delhi's Jama Masjid. It is also a Monument of National Importance and a National Heritage Site.<sup>66</sup>

An inscription on the doorway, gives away the date in which Iltutmish had constructed the mosque. The construction was carried out under the supervision of his son, Rukunuddin. This mosque was later restored by the sultan of the Tughlaq dynasty, Muhammad bin Tughalq in 1326.

The walls of the mosque from the exterior look plain and minimalistic. The minimalism is broken only by lines of simple brick moulding. Nevertheless, the small bastioned towers at the four corners are richly ornamented with various geometric patterns.<sup>67</sup> It has a central dome surrounded by two more domes, and 5 other domes too. The floor is made from white marble (*SangeMarMar*). The mosque has a spacious courtyard inside which is divided into three parts "*WuzuKhana*" (Washroom and sitting Room) on its premises. Two sides of mosque are occupied by residential blocks: the Jama Masjid Quarters. The central portion is known to have tank or *hauz*. A central large dome surmounts the mosque on the top. On either side of the mosque, there are vaulted chambers, divided into five bays. The mosque overall is octagonal in shape. The sides have recessed arches and on the western side, there is a *mihrab*, which indicates the direction of Mecca, the direction in which Muslims pray.<sup>68</sup>

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<sup>64</sup>(Singh, 1986, p. 249)

<sup>65</sup>(Great Mosque, Budaun)[https://en.wikipedia.org/wiki/Great\\_Mosque,\\_Budaun](https://en.wikipedia.org/wiki/Great_Mosque,_Budaun)

<sup>66</sup> Ibid

<sup>67</sup>(Singh, 1986, p. 250)

<sup>68</sup>(Singh, 1986, p. 249)

The most striking aspect of this mosque is the archway is the ornately decorated with cut-brickwork, however most of it is now concealed behind plaster and cement.

This mosque as can be inferred from an inscription was restored and renovated multiple times by several eminent men. Sheikh Khuba Koka, the foster brother of Jahangir, is known to have restored the dome. The gilded finial was restored later by Qutb-ud-din Khan, in 1671.<sup>69</sup>

This majestic mosque dominates the landscape of Budaun and is a prime place of attraction for the devotees who gather here in large numbers to offer prayers in the district.



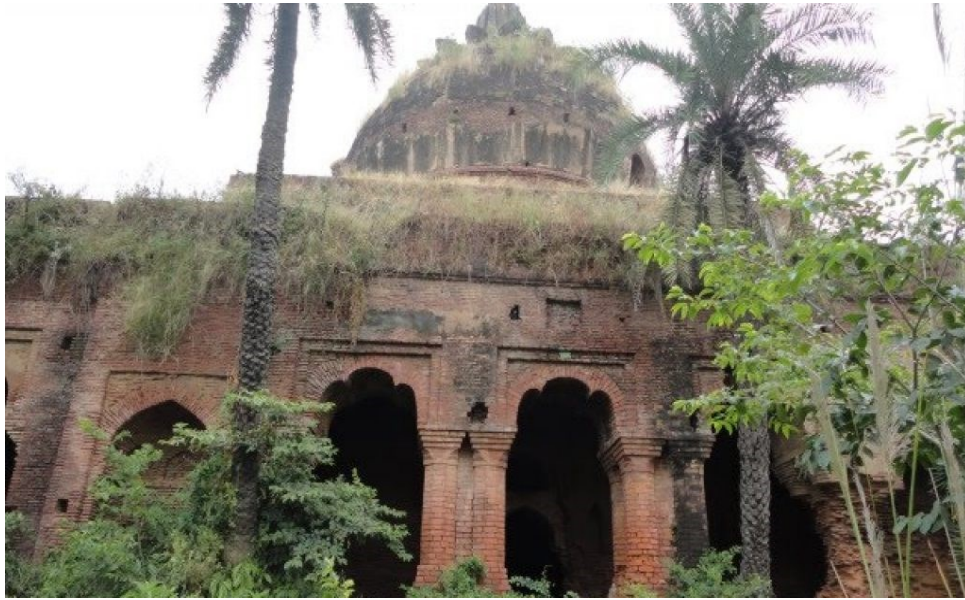
Jama Masjid, Budaun, Image Source: <https://budaun.nic.in/>

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<sup>69</sup>(Singh, 1986, p. 250)

## **TOMB OF PARWAR KHANUM**

The mausoleum of the younger sister of Mughal Empress Mumtaz Mahal, beloved wife of Mughal emperor Shah Jahan, **Parwar Bano Khanum** is located in the town of Shekhupur in Budaun, Uttar Pradesh.<sup>70</sup> Parwar Khanum had married Shaikh Farid or Shaikh Ibrahim Ali Farooqui, foster brother of Jahangir and son of Nawab Qutubuddin Koka, who is known for building the Sheikhpur Fort in the same area. Shaikh Farid was the governor of Budaun district.<sup>71</sup> This brick structure however now lies in a derelict and dilapidated state.



Tomb of Parwar Khanum, Image Source: <https://budaun.nic.in/tourist-place/mumtaz-mahals-sisters-mausoleum/>

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<sup>70</sup>(<https://budaun.nic.in/about-district/>)<https://budaun.nic.in/tourist-place/mumtaz-mahals-sisters-mausoleum/>

<sup>71</sup>(The Lady of the Taj Mahal – Arjumand Banu Begum)<https://historyofislam.com/contents/the-land-empires-of-asia/the-lady-of-the-taj-mahal-arjumand-banu-begum/>



## SHEIKHPUR FORT

This fort situated in the Sheikhpur town in Budaun, which was developed by the Faridi branch of Farooqi Sheikhs who inhabited this region during the reign of Mughal emperor Akbar. Shaikh Salim Chisti belonged to this family. However, it was **Shaikh Ibrahim Ali** Farooqui also known as **Nawab Mohtashim Khan**- elder son of Nawab Qutubuddin Koka, foster brother of Jahangir and grandson of Salim Chisti, who had received Budaun as *jagir* from Emperor Jahangir. He had built this fort in Sheikhpur, known by the same name. This fort has lost its grandeur and now lies in a deserted and dilapidated state. He was married to Parwar Khanum, younger sister of Mumtaz Mahal, whose mausoleum is also located in the same area.<sup>72</sup>



The broken ramparts of the Fort of Sheikhpur, Budaun,  
Image Source: (Youtube Channel: WildFilmsIndia)

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<sup>72</sup>(Sheikhpur, Budaun)[https://en.wikipedia.org/wiki/Sheikhupur,\\_Badaun](https://en.wikipedia.org/wiki/Sheikhupur,_Badaun)



Broken arch inside Fort of Sheikhpur, Image Source:  
Image Source: (Youtube Channel: WildFilmsIndia)

## **TOMB OF MAKHADUMAN-I-JAHAN**

This Archaeological Survey of India protected monument in Sheikhpur, Budaun, belongs to Makhaduman-i-Jahan, who was the wife of Sultan Muhammad Shah Sayyid and mother of AlauddinAlam Shah of the Sayyid dynasty of rulers who reigned on the throne of Delhi Sultanate for a brief period during the 15<sup>th</sup> century. However not much is known about this structure.



Tomb of Makhaduman-i-Jahan, Image Source: <https://www.youtube.com/watch?v=dsWSpsWICfY>  
(Youtube Channel: WildFilmsIndia)



The plaque of ASI in front of the tomb of Makhduam-i-Jahan,  
Image Source:(Youtube Channel: WildFilmsIndia)

## Literature and Eminent Men and Women of Letters

Budaun, a land where people commonly use the Western dialect of Hindi along with Braj and Hindustani as used in the districts of Bulandshahr and Moradabad. The Muslim population here uses Urdu majorly. In a place where people speak and use a diverse language palate, it is no surprise that Budaun has a rich repository of good literature by men who have shown their literary prowess in some remarkable compositions and accounts that were unique and exemplary. However, most of these works belong to the bygone era, when men of letters received royal patronage. Besides being the seat of the provincial governor in the sultanate and the Mughal period, Budaun developed a centre of considerable political activity the district also produced some eminent men of letters.<sup>73</sup>

Some of the notable literary scholars of this district are **Zia Nakshabi**, a writer who flourished between 1236 and 1816. **Abd al Qadir Budauni**, who primarily wrote at the court of Akbar, was however extremely critical and freely expressed his disapproval of the religious tendencies of the emperor.<sup>74</sup> His most famous work is the *Mutakhab-ut-Tawarikh*, which records the general history of India from the establishment of the Delhi to his own times based on well-known sources. Towards the beginning of the present century there were poets like Shaukat Ali Khan '**Fani**' (1879-1941), who attained considerable fame and left a collection of works. Maulvi Mohammad Fasik-uddin (1870-1938), who was a retired collector and district magistrate, was also equally proficient writer. Waheed Ahmad (born in 1898) was the author of *Tasavuf-ki-Asliat, Gardeh-Rah, Islam-Mashriq-Men, biography of Khawaja Garib Nawaz and Dhup-Chhaon*. Among the recent writers, the most famous was Shakil Ahmad 'Shakil' who published *Raaiyaan, Sanam-o-Ilaram* and *Naghma-e-Firdous* and many other works. He was also a renowned lyricist and is more known for his contribution in making the film music popular.<sup>75</sup> Of the more recent and contemporary times, **Ismat Chughtai, Urmilesh Shankhdhar, Shakeel Badayuni, Jeelani Bano, Dilawar Figar, Ale Ahmad Suroor, Bekhud Badayuni, Ada**

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<sup>73</sup>(Singh, 1986, p. 220)

<sup>74</sup>Ibid, p.220

<sup>75</sup>Ibid, p.220



## ZIAUDDIN NAKHSHABI

Ziyauddin Nakhshabi was a renowned poet and writer and a Sufi, hailing from Budaun. He is known for writing texts on Sufism. It is believed that he was born in Nakhshab now located in Uzbekistan however due to havoc wreaked by the repeated Mongol invasions in Central Asia he migrated to India and stayed at Budaun which back in the day was a centre of Islamic culture and knowledge at that time.<sup>76</sup> He was an established and reputed writer; having written excellent texts on Sufism and endowed with a powerful Persian language to express himself both in poetry and prose.

At a time when Persian, the language of the court was strictly limited to only the class of nobles and the Islamic royal circles, Zia Nakshabi was the first person to have translated a Sanskrit work into Persian, the famous *Tutinama*, that chronicles the tales of a Parrot told to a woman, whose husband is in a far off distant land, written during the time of the Delhi sultan, Muhammad bin Tughlaq.<sup>77</sup>



A miniature painting of *Tutinama*, which was commissioned later by Mughal Emperor Akbar,

Image Source: Wikipedia

<sup>76</sup> (Tuti Nama: The Golistan of Nakhshabi) <https://associationforiranianstudies.org/content/tuti-nama-golistan-nakhshabi>

<sup>77</sup>(Chandra)



He is credited with many other translations like the old Indian treatise on sexology, the Kok Shastra. He also translated the old Indian treatise on sexology, the Kok Shastra, into Persian. Later during the reign of Firuz Shah, Sanskrit books on medicine and music were translated into Persian. Sultan Zain-ul-Abidin of Kashmir had the famous historical work Rajatarangini and the Mahabharata translated into Persian by Zia Nakhshabi. He is also known to have translated Sanskrit works on medicine, astronomy and music into Persian.<sup>78</sup>

## **ABD AL-QADIR BADAUNI**

Abd al- Qadir Badauni(1540- 1596) was one of the renowned Indo-Persian historian in the court of Akbar. He moved to Buadaun at a very young age in 1562, which justifies his suffixed named “Buadauni”.

Abd-al-QadrBadauni was a student of history invested in reading primarily Islamic theology along with reading and writing history. He is known to have entered into the service of the Mughal emperor Akbar in the year 1573-74. Akbar had entrusted upon him the task to translate the Mahabharata from Sanskrit into Persian, *Ramzanama*.<sup>79</sup> Some of his popular works are *Bahr-ul-Ismar* and *Najat-ul-Rashid*.<sup>80</sup> However his most notable work is the *Muntakhab-ut-Tawarikh*.

Even though this work was written during the time of Akbar, but it was a work meant for posterity. The first volume is a narration of the political events in a more or less chronological order that recounts the history of the sultanate according to the dynastic succession, starting with the Ghaznavids.<sup>81</sup>

The second volume talks in detail about Akbar’s reign, primarily the first forty years of his reign; while the third volume gives the biographical notes on the scholars, poets and Sufi saints of Akbar’s reign. His work Muntakhab-ut-Tawarikh presents a different take on the rule of Akbar.

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<sup>78</sup>(Chandra, p. 214)

<sup>79</sup>(Medieval Historiography:Indo-Persian)<https://egyankosh.ac.in/bitstream/123456789/44446/1/Unit-10.pdf>

<sup>80</sup>(Mukhia, 1976)

<sup>81</sup>(Mukhia, 1976)

This work even though written during the reign of Akbar, was not meant to eulogize him. Rather this work was a frank account of his disagreement and a strong dislike towards the new liberal measures and innovations that Akbar was introducing. As someone, who strongly believed in the Islamic values and principles, he often found himself in loggerhead with Akbar's philosophy of religion and was not very supportive of the ideas evinced by the Emperor.<sup>82</sup> Badauni's account of the religious discussions held in Akbar's *Ibadat Khana*, Akbar's differences with the Muslim orthodoxy that led to religious controversies depicts the currents and cross currents of thought in the contemporary times.<sup>83</sup>

The most striking aspect of his works, that makes him stand out from the rest is that is that his works have a wider scope that vividly describes the accounts of the literary, religious and social activities of the people belonging to different walks of life - as he felt it was essential to study man in relation to his environmental, irrespective of any class bias. The emphasis broadly is on life (culture), labour (form of work), and language (linguistic of persons).<sup>84</sup>

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<sup>82</sup>(Abbas)

<sup>83</sup>(Medieval Historiography:Indo-Persian)

<sup>84</sup>(Abbas)<https://www.jstor.org/stable/44142612>

## FANI BADAYUNI

Fani Badayuni (1879-1941), the Urdu poet, whose original name was Shaukat Ali Khan, was born in Islam Nagar, in the district of Budaun, Uttar Pradesh. His family had migrated to India from Kabul when Mughal emperor Shah Alam was on the throne. Although he was professionally trained in law, he never felt satisfied practicing it, thus he found difficult to sustain and shifted from place to place when finally, on receiving an invitation from Maharaja Srikrishna Prasad in 1932, he started working as a head teacher and continued working till 1939.<sup>85</sup>



Fani Badayuni, Image Source: <https://www.rekhta.org/poets/fani-badayuni/profile>

However, his life was not one of happiness, rather it was filled with difficulties and pain and suffering, which found expression in his writings and compositions. For a long time, he remained unemployed due to his professional disappointment, he didn't inherit any of his familial assets or

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<sup>85</sup>(Fani Badayuni)<https://www.rekhta.org/poets/fani-badayuni/profile>

favours. Added to his material loss was his personal loss when he lost both his daughter and wife.

Thus, he started writing poems as a way to find expression of his bereavement and loss. Most of his poems are thus about pain and pining.<sup>86</sup> His poems “imparted a touch of existential angst to his poetry and brought a touch of genius to it. His poetry is remarkable for its rich ambiguity, precision of expression, and spontaneity of tone.”<sup>87</sup> Unfortunately, most of his works have lost in obscurity. Only some of his later works that were put together in the collections *Diwan-e Fani*, *Baqiat-e Fani*, and *Irfaniyaat-e Fani* are known.

Badayuni had moved to Hyderabad when the Nizam’s diwan Maharaja Kishan Prasad “Shad” appointed him in the department of education.<sup>88</sup> Later in 1941 he passed away here in Hyderabad where his body is now laid to rest.

## **URMILESH SHANKHDHAR**

UrmileshShankhdhar was a renowned poet writer and lyricist who primarily wrote in Hindi.

Born on 6<sup>th</sup> July, 1951 in Islamnagar of Budaun district, Shankhdhar was a Professor of Hindi at the Nehru Memorial Shivnarayan Das Memorial College in Budaun.

Urmish Shankhdhar is known widely for his compositions and *ghazals* that are widely read and appreciated. Some of his published notable works include ‘*Dr. Urmilesh Ki Ghazale*’, ‘*Faisala Vah Bhi Galat Tha*’, ‘*Dhoop Nikalegi*’, ‘*Sot Nadi Bahti Hai*’, ‘*Chiranjeev Hain Hum*’, ‘*Jagaran Ki Dehri Par*’, ‘*BimbKuchhUbharte Hain*’, ‘*Ghar Bunte Akshar*’, ‘*Vardanon Ki Pandulipi*’, ‘*Gandho Ki Jaagir*’, ‘*Aaina Aah Bharte Hai*’, ‘*Akshat Yugmaan Ke Sareekhe*’ and his poetry collection ‘*Sot Nadi Bahti Hai*’.<sup>89</sup>

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<sup>86</sup>(Fani Badayuni)<https://www.rekhta.org/poets/fani-badayuni/profile>

<sup>87</sup>Ibid.

<sup>88</sup>(Fani Badayuni)[https://en.wikipedia.org/wiki/Fani\\_Badayuni](https://en.wikipedia.org/wiki/Fani_Badayuni)

<sup>89</sup>(Urmilesh Shankhdhar)[https://www.hmoob.in/wiki/Urmilesh\\_Shankhdhar](https://www.hmoob.in/wiki/Urmilesh_Shankhdhar)



Urmilesh Shankhdhar, Image Source: Wikipedia

Shankhdhar is credited with the introduction of the Budaun Mahotsav, a cultural fest of Budaun and for finding many literary organizations such as *Manch, Anchala, Yuvjan, and Kavita Chali Gaanv Ki*. He has received various honorary titles such as *Geet Gandharva, Kavi Bhushan, Rashtra Kavi* (National Poet), *Sahitya Saraswat, Acharyashree and Yugacharan, Bharat Shree, Loktantrik Geetkar* (Democratic poet).<sup>90</sup> A leading writer of the contemporary times, he was also conferred with 'Yash Bharti' by the Government of Uttar Pradesh, posthumously in 2007.<sup>91</sup>

Not just in the field of literature, he is known for his commendable contribution in the field of social work especially his contribution in Polio eradication as well as for increasing literacy and environmental awareness.<sup>92</sup>

He passed away on 16<sup>th</sup> May, 2005.

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<sup>90</sup>(Urmilesh Shankhdhar)[https://www.hmoob.in/wiki/Urmilesh\\_Shankhdhar](https://www.hmoob.in/wiki/Urmilesh_Shankhdhar)

<sup>91</sup>(Urmilesh Shankhdhar)[https://en.wikipedia.org/wiki/Urmilesh\\_Shankhdhar](https://en.wikipedia.org/wiki/Urmilesh_Shankhdhar)

<sup>92</sup>(Urmilesh Shankhdhar)[https://www.hmoob.in/wiki/Urmilesh\\_Shankhdhar](https://www.hmoob.in/wiki/Urmilesh_Shankhdhar)



## SHAKEEL BADAYUNI

Born on 3<sup>rd</sup> August, 1916 in Budaun district of Uttar Pradesh, he is known for his immense contribution in Bollywood music and his Urdu poetry as well as Hindi and Persian. He was someone who started writing *ghazals* and also took part in *mushairas* and started gaining attention and fame at a young age. After receiving education from the Aligarh Muslim University, he dreamt of moving to Mumbai and try his hands at Bollywood, thus in 1946 he shifted there to pursue his dreams.<sup>93</sup>In Mumbai, he met film producer A.R Kardar and music composer Naushad Ali, after which he embarked on a career of remarkable music compositions some of which are ‘*Hum Dard Ka Afsana Duniya Ko Suna Denge*’, ‘*Har Dil Main Mohabbat Ki Ek Aag Laga Dengey*’ that gained a lot of appreciation from the audience and was widely lauded and loved. Soon, Shakeel Badayuni and Naushad became the most sought-after music composer and lyricist duo, who have worked on some of the most evergreen movies of all times; ‘*Baiju, Bawra*’, ‘*Mughal-e-Azam*’, ‘*Mother India*’, ‘*Mehboob*’, ‘*Saheb Biwi aur Ghulam*’ and many more.<sup>94</sup>



Shakeel Badayuni, Image Source: Times of India

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<sup>93</sup>(Jalil)<https://thewire.in/books/shakeel-badayuni-poet-lyricist>

<sup>94</sup>(Shakeel Badayuni)[https://en.wikipedia.org/wiki/Shakeel\\_Badayuni](https://en.wikipedia.org/wiki/Shakeel_Badayuni)

He was someone who was known to have followed the romantic trail in his compositions that made him stand out from the rest. His songs have also received the esteemed Filmfare Awards as well, like '*Husnwale Tera Jawab Nahin*', '*Chaudhvi ka Chand*'. Having composed lyrics for songs of as many as 89 movies and many ghazals, he was one of the most acclaimed writers of his time, thus he was honoured by the Government of India with the title of *Geet Kar-e-Azam*.<sup>95</sup>

## **ISMAT CHUGHTAI**

Ismat Chughtai is one of the most famous Muslim women writers of all times who primarily wrote in Urdu. Born in 1911 on 21<sup>st</sup> August in Budaun district, Uttar Pradesh, she created a niche for herself through her writings, as her works were discovering uncharted terrain, exploring the notions that were considered to be a taboo in the 20<sup>th</sup> century.<sup>96</sup> She wrote relentlessly about female sexuality, class conflict, middle class morality and homosexuality. Her writings have time and again explored these concepts which have time and again created controversy.<sup>97</sup>



Ismat Chughtai, Image Source: Wikipedia

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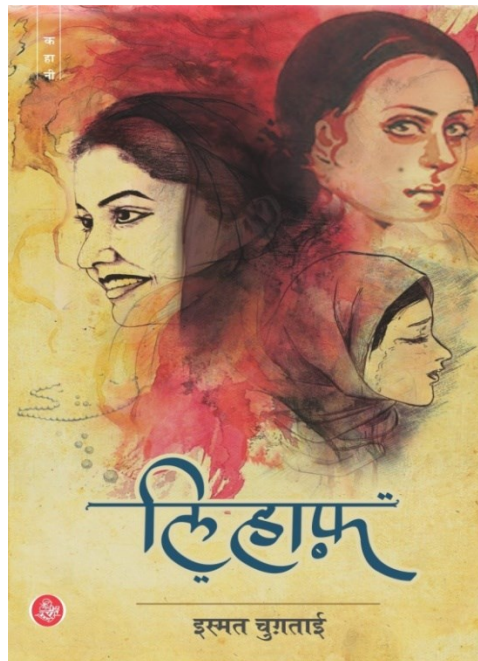
<sup>95</sup>Ibid

<sup>96</sup>(Who was Ismat Chughtai?)<https://indianexpress.com/article/who-is/who-is-ismat-chughtai-5316847/>

<sup>97</sup>Ibid.

Ismat Chughtai started writing stories when she was just eleven years old. Her first story '*Fasadi*' (The Trouble Maker) was published in the distinguished journal '*Saqi*' in 1939. Later, other stories by her stories like '*Kafir*', '*Dheet*', '*Khidmatgar*', and '*Bachpan*' came out which stirred the literary circles, and Ismat became known as an eminent author.<sup>98</sup> In 1941 and 1942, her other works '*Kaliyaan*' and '*Chutni*' came out along with her first novella '*Ziddi*' which also came out in the year 1941 was a sharp critique on the sexual exploitation of women especially of those who belonged to lower economic and social backgrounds.<sup>99</sup>

However, it is her work '*Lihaf*' based on the theme of homosexuality, that explored the intimate relation between two women, which had garnered attention in the Urdu literary circles and was seen as sensational. Her other remaining works like '*JoDa*', '*Genda*', '*Nanhi Ki Nani*', and '*Bhool-Bhulaiyan*' are also equally popular. What is common and commendable about her writing is that it is colossally unique and has some form of rawness as she paints a very realistic picture of the social conditions.<sup>100</sup>



Front Cover image of '*Lihaf*' by Chughtai, Image Source: Amazon

<sup>98</sup>(Ismat Chughtai)<https://www.rekhta.org/authors/ismat-chughtai/profile>

<sup>99</sup>(Khan)<https://www.livehistoryindia.com/story/people/ismat-chughtai>

<sup>100</sup> (Khan)<https://www.livehistoryindia.com/story/people/ismat-chughtai>

In recognition of her exemplary work, she has received many awards and honours from government and non-government organizations. In 1975, she was awarded the Padma Shri by the Government of India. In 1990, the Madhya Pradesh government awarded her the Iqbal Samman, the Ghalib Award, and the Filmfare Award.<sup>101</sup> Ismat Chughtai passed away in 1991 on 24<sup>th</sup> October. She is today an icon of feminist literature and has left behind a legacy.

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<sup>101</sup>(Ismat Chughtai)<https://www.rekhta.org/authors/ismat-chughtai/profile>

## **Budaun: The Land of Sufi Saints**

Budaun is known as the **land of Sufi saints** and a place where miracles abound in its Ziyarat. Famous for its rich historical traditions and old buildings and monuments, within which rest numerous Muslim saints, martyrs and Auliyas, the more notable being Khwaja Saiyid Abdullah Ghaznavi, Badruddin Hazrat Wilayat, Khwaja Saiyid Ahmad Bukhari (father of renowned saint Nizamuddin Auliya), Kliwaja Hasan Sheikh Shahi, popularly known as Sultan-ul-Arifin, and Sheikh Abu Bakr Mu-i-tab.<sup>102</sup> Thus, Budaun is considered to be one of the holiest cities, where many pilgrims come to pray and seek answers to their troubles

### **ZIYARAT OF BUDAUN**

Ziyarat Shareef is located in the Kakrala city inside Budaun district. This mosque was built by Shah Saqlain Miyan.<sup>103</sup> Dated back to the 13<sup>th</sup> century during the reign of the Delhi Sultan Nasiruddin Mahmud of the Mamluk dynasty, the ziyarat of Budaun is considered one of the holiest shrines in India, where people from all across the country come to pray and seek blessings. Here lie the graves of two **Sayyeds (Muslim saints)**, **Sayyed Hassan**, known as *Bare Sarkar*, and his brother **Shah Vilayat Saheb**<sup>104</sup> also known as the **Dargah of Hazrat Badrauddin Rahmatullah Alhay**<sup>105</sup>, or *Chhote Sarkar*. Within a small distance there is another grave belonging to their sister Banno Bi.<sup>106</sup>

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<sup>102</sup>(Singh, 1986)

<sup>103</sup>(Ziarat Shareef)[https://dbpedia.org/page/Ziarat\\_Shareef](https://dbpedia.org/page/Ziarat_Shareef)

<sup>104</sup>(Bhadwar)<https://www.indiatoday.in/magazine/living/story/19860215-miracles-at-ziyarats-of-badaun-in-uttar-pradesh-rain-down-in-benevolent-abundance-800575-1986-02-15>

<sup>105</sup>[https://www.youtube.com/watch?v=K\\_oSptDDgKg](https://www.youtube.com/watch?v=K_oSptDDgKg) (Youtube Channel: WildFilmsIndia)

<sup>106</sup> Ibid





Dargah of *Chote Sarkar*, Image Source: YouTube (Channel: WildFilmsIndia)



Dargah of *Bade Sarkar*, Image Source: YouTube (Channel: Tawarikh Khwani)

On Thursdays or Jummeeraat, devotees, the needy and the sick all flock to the ziyarat. Women devotees go into a trance of cathartic frenzy in which they throw open their hair, shake and

shudder in a delirious and violent state.<sup>107</sup> They cry and plead for their prayers to get answered. In the state of ecstasy or extreme pain and suffering called the *assar*<sup>108</sup> as it is called - they go from grave to grave, from Chote to Bare Sarkar to Banno Bi, and to the graves of the saints' contemporaries whom they call Compounder Sahib and Doctor Sahib and Banke Miyan in the hope that they will find an end or a solution to their suffering. Some thank them and show gratitude.



Pilgrims and devotees gather at the Ziyarat. Image Source: India Today

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<sup>107</sup>Ibid

<sup>108</sup>Ibid



Devotees leave letters at the Ziyarat. Image Source: India Today

The devotees shower the graves with flowers and garlands and colourful lace-cloth or *chadars* in which they offer *Prasad*. The grave sites are filled with the fragrance of burning incense. Along the pathways the trees and wooden posts are filled with knotted string to which the believers tie letters addressing their problems. In the letters they ask for miracles and dispensations in the hope that their prayers would be answered.<sup>109</sup>

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<sup>109</sup>(Bhadwar)<https://www.indiatoday.in/magazine/living/story/19860215-miracles-at-ziyarat-of-badaun-in-uttar-pradesh-rain-down-in-benevolent-abundance-800575-1986-02-15>



The Ziyarat of Budaun, Image Source: YouTube (WildFilmsIndia)

This holy shrine continues to attract many devotees as time and again, their prayers have been heard and answered, the sick gets healed. The troubled minds get their answers and problems get resolved. Thus, instilling and strengthening the faith of the people who believe in the miracle of the Ziyarat.



## NIZAMUDDIN AULIYA

Nizamuddin Auliya, the apostolic Sufi saint of the Chisti silsilah (order), was born in Budaun in 1238 in Budaun district of Uttar Pradesh. He was the third Sufi saint belonging to the Chisti order, the first being Muinuddin Chisti whose shrine is in Ajmer Shariff in Rajasthan. Second being Qutubuddin Bakhtiyar Kaki, whose dargah is located in the area of Mehrauli in Delhi. The third one was Shaikh Fariduddin Ganjshakar whose hospice is located in Pakpattan, present day Pakistan.



Amir Khusrau with Nizamuddin Auliya, Image Source: New Indian Express

Nizamuddin Auliya was the chief disciple of Shaikh Fariuddin Ganjshakar who had appointed him as his *khalifa* or the successor. However, Auliya had established his hospice or *khanqah* in the region of erstwhile Ghiaspur in Delhi, which in the present times is named after him called the Nizamuddin Basti.



The Dargah of Nizamuddin Auliya in Delhi, Image Source: The Times of India

Nizamuddin Auliya, who was popular for his mystical and magical powers, attracted a large number of followers and devotees who went to him every day to seek his blessings. Some of his most famous followers were the Delhi sultans, Alauddin Khalji, Muhammad bin Tughlaq, Amir Khusrau.

His unique approach of devotion based on the virtues of love was highly revered by everyone. At a time when saints were seeking for royal patronage, he continued to stay humble. He witnessed the reigns of as many as seven Sultans of Delhi during the 13<sup>th</sup> and the 14<sup>th</sup> century but he never sought any form of royal patronage rather he mingled with everyone<sup>110</sup> which is why devotees from all sections flocked to him. His humble and simple way of life was the reason why he was so respect, loved and greatly revered by his disciples and followers.

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<sup>110</sup>(Chandra)



## Fairs and Festivals

People primarily in the district of Budaun belong to Hindu and Muslim religious communities. Even though we see sections among the population belonging to the other religious communities like Sikh, Christian and Buddhism etc, they are in far less numbers. Hence, one sees a predominance of celebrations and festivities according to the Hindu and Islamic belief.

As H. Neville records in the District Gazetteer of Budaun, Muslim celebrations and festivals like Muharram and Eid are celebrated widely in Rajpura, Islam Nagar, and Asadpur and Bisauli parganas in the district.<sup>111</sup>

Fairs are also held on the occasion of almost all major Hindu festivals and occasions like Ramleela, Shivratri, Janmashtami, and Dussehra. One of the largest fairs that are held in Budaun every year, during the month of October or November is the **Kakora fair**, which is also popularly known as mini Kumbh Mela because of the huge congregation of people that takes place in the Ujhani Pargana of the district. Huge crowds of pilgrims gather here for the purpose of **Ganga Snan** on a full moon night in the month of Kartik. Devotees who come here perform the rituals like *Yajna* and the shaving of the head.<sup>112</sup>

Kakora fair is also celebrated though in a smaller scale in the Pargana of Rajpura, Sukhela and Asadpur.<sup>113</sup> The most striking aspect of this fair is the immense foot fall that can be seen, which also indicates at the huge trade affair that take place.

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<sup>111</sup>(Nevill, 1907)

<sup>112</sup>(Kakoda Fair)<https://www.amarujala.com/uttar-pradesh/budaun/kakoda-mela-hindi-news-6>

<sup>113</sup>ibid, p. 59



Ganga Snan at the Kakora fair, Budaun; Image Source: Amar Ujala



Kakora Fair in Budaun, Image Source: Live Hindustan

The *Phul Dol* festival is another unique festival observed here in Budaun. On the eighth day after Holi on Chaitra Krishna Ashtami, people take out processions where palanquins are made and decorated with flowers and the deities are decorated and are placed inside the palanquin. People on such processions sing songs dedicated to the deities, the Gods and the Goddesses,

praising the richness of their culture. It is believed that this festival was started in 1900 when after the harvest season and the coming of the spring this is celebrated to infuse new spirit at work. Another aspect of the *Phul Dol* festival is that chaupais are sung to ward off any evil or misery on people or nature.<sup>114</sup>



Phul Dol Festival, Image Source: Amar Ujala

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<sup>114</sup>[https://hi.wikipedia.org/wiki/%E0%A4%AB%E0%A5%82%E0%A4%B2\\_%E0%A4%A1%E0%A5%8B%E0%A4%B2\\_%E0%A4%AE%E0%A5%87%E0%A4%B2%E0%A4%BE](https://hi.wikipedia.org/wiki/%E0%A4%AB%E0%A5%82%E0%A4%B2_%E0%A4%A1%E0%A5%8B%E0%A4%B2_%E0%A4%AE%E0%A5%87%E0%A4%B2%E0%A4%BE)

# Calendar of Events

## Tithis and Calendar of Important Events

NOTE: Exact dates may vary according to the Hindu Lunar Calendar/ Panchang.

Information from **District Gazetteer**<sup>115</sup> and the **Census of India: Uttar Pradesh, (1961)**<sup>116</sup>

MONTH	EVENT AND DATE	DESCRIPTION
February	Basant Panchami  5 <sup>th</sup> February, 2022	According to the Panchang or the Hindu Lunar calendar, Basant Panchami is celebrated every year on the fifth day of Shukla Paksha in the month of Magha. This occasion marks the onset of spring season or the <i>basant ritu</i> and is considered an auspicious day for starting something new. Goddess Saraswati is worshipped on this day and yellow colour is worn by people on this day.
March	Mahashivratri  1 <sup>st</sup> March, 2022	According to the Puranas, this day is considered auspicious by the Hindus, as Lord Shiva got married to Goddess Parvati. Devotees of Shiva consecrate and worship the Shiva lingam by bathing it in water, milk, ghee, honey and curd known as the panchamrita.

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<sup>115</sup>(Nevill, 1907)

<sup>116</sup>(Bhatnagar & Verma, Census of India 1961 Volume XV: Uttar Pradesh Part VII B Fairs and Festivals in Uttar Pradesh)

March	Holi  18 <sup>th</sup> March, 2022	<p>Holi the festival of colours celebrated during the spring season is also known as the Vasant Utsav celebrates the beginning of the harvest season. This festival according to the Hindu mythology celebrates the love of Radha and Lord Krishna as also the triumph of good over evil as Lord Vishnu in the avatar of Narsimha had defeated Hiranyakashyap and the connected tradition of Holika dahan is also observed.</p> <p>The festival of Holi is celebrated every year on the day of full moon or Purnima in the month of Phalguna.</p> <p>On the eighth day after Holi, people in Aligarh celebrate the festival of <i>Phool dol</i>, wherein deities are decorated and placed in the palanquins which are decorated with flowers and it is then taken out by the devotees in processions.</p>
April	Ram Navami  10 <sup>th</sup> April, 2022	Ram Navami according to Hindu mythology marks the birthday of Lord Rama, the seventh incarnation of Vishnu in the Vaishnavite tradition. It falls on the Shukla Paksha tithi in the month of Chaitra, the first month of the



		<p>Hindu calendar.</p> <p>This day is celebrated by reciting Ram Katha and by reading stories of Rama and verses of Ramayana. Devotees worship idols of infant Rama and some even observe fasting.</p>
May	<p>Eid-ul-Fitr</p> <p>3<sup>rd</sup> May, 2022</p>	<p>In Islamic belief, Eid-ul-Fitr is celebrated after a month-long dawn to sunset fasting in the month of Ramadan gets over and the first three days since is observed as the feast of the breaking of the fast in the month of Shawal, the tenth month in the Islamic Hijri calendar.</p>
August	<p>Muharram</p> <p>9<sup>th</sup> August, 2022</p>	<p>Muharram is the first month of the Islamic calendar and on the 10<sup>th</sup> day, Ashura, is observed the anniversary of the Battle of Karbala where Husayn, grandson of the Prophet Muhammad was martyred. Muslims on this day observe fasting.</p>
August	<p>Raksha Bandhan</p> <p>11<sup>th</sup> August, 2022</p>	<p>Raksha Bandhan is the festival of love and protection, when sisters tie a thread on the wrists of their brothers, who in turn to promise to help them from any form of evil or problems.</p> <p>It is observed on the full moon day or <i>Purnima</i> in the month of Shravan according to the Hindu</p>

		Lunar calendar.
August	Baldeo Chhath  17 <sup>th</sup> August, 2022	<p>According to the Puranas, Baldev or Balaram is the elder brother of Lord Krishna and is considered as one of the ten avatars of Lord Vishnu.</p> <p>Baldeo Chhath is celebrated on the occasion of the birthday of Lord Balarama, who is said to be born in the Shukla Paksha in the month of Bhadra. Lord Balaram who is popularly associated with the legends of the origin of Aligarh or as was primordially known as Koil, is worshipped by the local population of Aligarh.</p>
August	Janmashtami  18 <sup>th</sup> -19 <sup>th</sup> August, 2022	<p>Janmashtami is the Hindu festival that celebrates the birth of Krishna the eighth avatar of Lord Vishnu.</p> <p>On the Ashtami tithi of the Krishna Paksha in the <i>Bhadrapada mash</i>, the exact time when Krishna was born to Devki and Vasudeva in the midnight in Mathura inside a prison cell, where Kansa had kept them as captives. In order to protect him from the wrath of Kansa, who was waiting to kill the new born child believing a prophecy that said that one of the children of Devki and Vasudeva would be the impending reason of his death, Vasudeva is known to have crossed the Yamuna on a stormy night to Nanda</p>

		<p>and Yashoda in Gokul, who then fostered Krishna.</p> <p>On this day, at midnight, '<i>baal-gopal</i>', the infant form of Lord Krishna is bathed in milk, water, honey etc and then clothed in new clothes and placed in a cradle. Krishna is then worshipped and flowers are offered.</p> <p>In several places, people recite excerpts from the Bhagvat Purana, known as Bhagvat path that recount the legends of Lord Vishnu. In other places, people organise <i>dahi-handi</i>, where young people imitate how young Krishna used to steal <i>makkhan</i> with his friends. In other places people organise dance dramas in the form of <i>Ras-Lila</i>, which Krishna used to do with the Gopis.</p>
October	<p>Ramleela</p> <p>5<sup>th</sup> October, 2022</p>	<p>In the month Ashvin, on the last day of Navaratri or <i>Vijayadashami</i>, Ram Lila is performed wherein the life of Rama is enacted based on the Ramayana or from the Ramcharitamanas of Tulsidas. The enactment usually climaxes in the form of the war between good and evil or between Rama and then demon Ravana, the effigies of who are then burnt with fire crackers.</p> <p>Ramleela celebrations are widely attended by people.</p>

November	<p>Kartik Purnima</p> <p>8<sup>th</sup> November, 2022</p>	<p>Also known as “Tripurari” Purnima or the “Tripuri” Purnima, Kartik Purnima is one of the holiest days of the Hindu calendar.</p> <p>It is observed by Hindus as an auspicious day for multiple reasons, some believed that it is on this day; Lord Shiva had defeated the demon by the name of Tripurasura, which is why it is known as the “Dev Diwali” or the Diwali of the Gods.</p> <p>Kartik Purnima also marks the birthday of Matsya avatar/ incarnation of Lord Vishnu as well as of Vrinda, the personification of the Tulsi plant along with that of Kartikeya, the warrior God and son of Lord Shiva.</p> <p>Kartik Purnima comes at the end of the Prabodhini Ekadashi which marks the end of the four-month period during which it is believed that Lord Vishnu sleeps</p> <p>Anakutautsav is held, Tulsi Vivah is observed and people go for ritual bathing wherein they take holy dips in river Ganga, known as “Kartik Snana” and eat satvik food.</p>
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Back Cover: Zari-Zardozi Embroidery on the Border of a Saree

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