

National Mission for Clean Ganga

(Reg. Society)

Ministry of Jal Shakti

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

GNAMAMI GANGE



INTACH

Indian
National Trust
for Art and
Cultural Heritage

INDIA@75

Azaadi Ke Rang Bharatiya Sanskriti Ke Sang

Documentation of Ganga from Gaumukh to Gangasagar

Shahjahanpur District

Intangible Cultural Heritage



Documentation of Ganga from Gaumukh to Gangasagar



Documentation of Ganga from Gaumukh to Gangasagar

Shahjahanpur District

March-April 2022

Intangible Cultural Heritage

Indian National Trust for Art and Cultural Heritage

National Mission for Clean Ganga

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



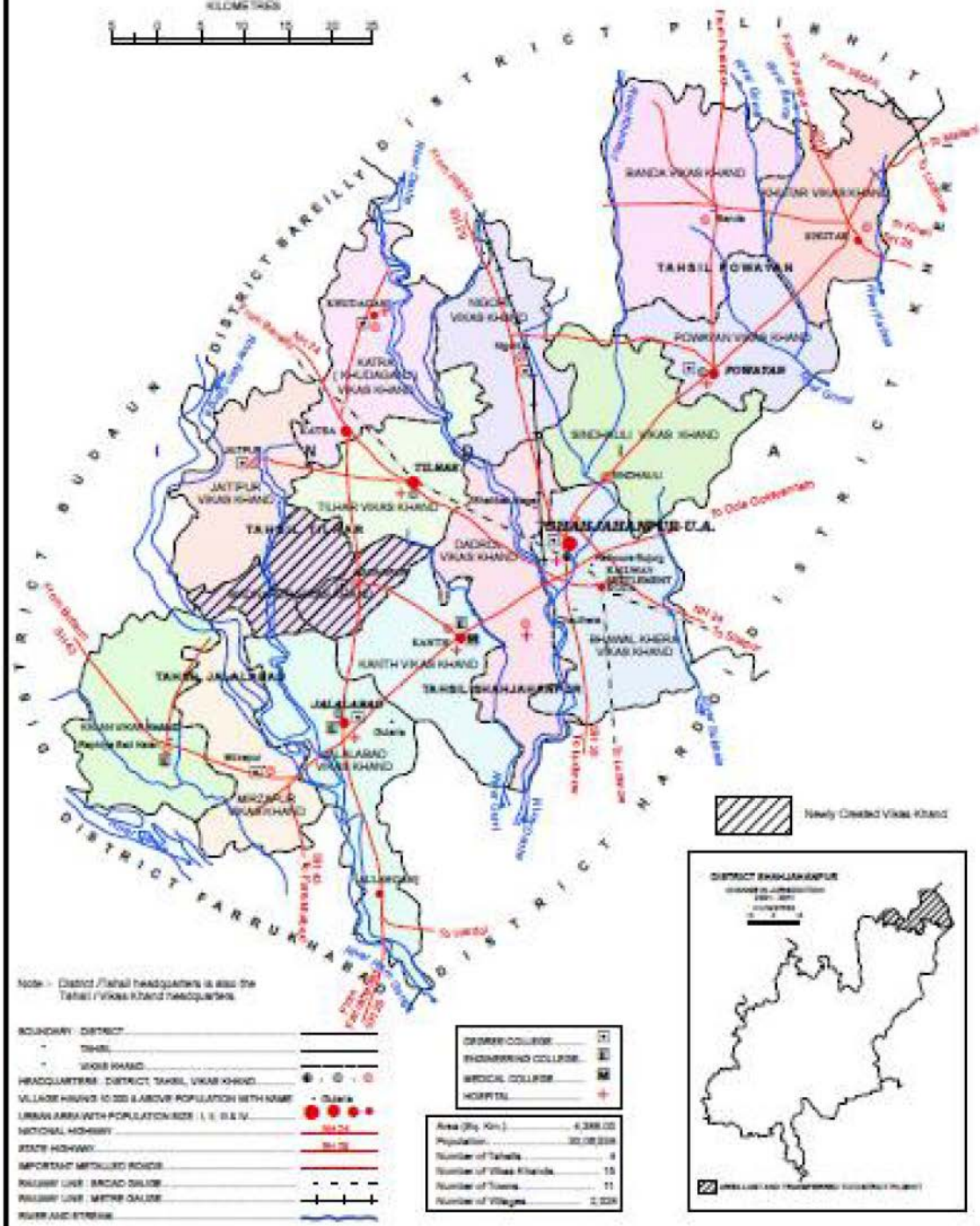
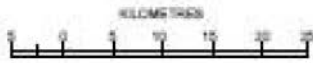
Contents

Introduction	1
Demography	6
Geography	8
The journey from Ancient to Modern	11
Shahjahanpur and the Revolt of 1857	16
Temples and Sacred Complexes	20
Ghats	26
Traditional Crafts.....	28
The Historic Town of Tilhar	33
Performing Traditions.....	35
Food and Cuisine.....	43
Literature, Language and Culture.....	45
Fairs and Festivals.....	46
Places to visit.....	49
Selected References.....	54



Figure 1 Hanuman Dham at Shahjahanpur, Image Source: Worldorgs.com
<https://lh5.googleusercontent.com/p/AF1QipORzKKJT42Z7GUetWUaOhyKsM5cmTgrL7INcYb=w1080-k-no>

INDIA
UTTAR PRADESH
DISTRICT SHAHJAHANPUR

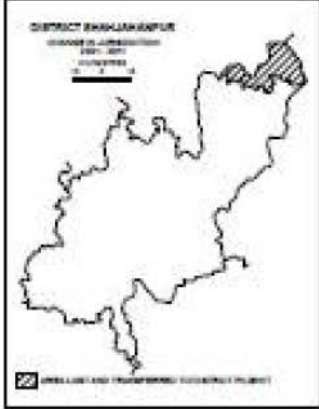


Note :- District /Taluq headquarters is also the Taluq /Vikas Khand headquarters.

BOUNDARY: DISTRICT	— — — — —
TAHUQ	— — — — —
VIKAS KHAND	— — — — —
HEADQUARTERS: DISTRICT, TALUQ, VIKAS KHAND	● ○ □
VILLAGE HAVING 10 000 & ABOVE POPULATION WITH NAME	●
URBAN AREA WITH POPULATION SIZE: I, II, III & IV	● ● ● ●
NATIONAL HIGHWAY	— + — + — + — + —
STATE HIGHWAY	— + — + — + — + —
IMPORTANT METALLIC ROAD	— + — + — + — + —
RAILWAY LINE: BROAD GAUGE	— + — + — + — + —
RAILWAY LINE: METRE GAUGE	— + — + — + — + —
RIVER AND STREAM	~~~~~

DEGREE COLLEGE	□
ENGINEERING COLLEGE	□
MEDICAL COLLEGE	□
HOSPITAL	+
Area (Sq. Km.)	6,388.00
Population	32,08,259
Number of Taluqs	4
Number of Vikas Khands	15
Number of Towns	11
Number of Villages	2,329

Newly Created Vikas Khand



Introduction



Figure 3 A view of Virasat Ghat Image Source: Sachingupta.com [http://1.bp.blogspot.com/-SYwyz_oRcs/UiGnokGTrgI/AAAAAAAAAF2g/OjwU_eIBMmc/s1600/2.+Hanumat+Dham+Shahjahanpur+\(30\).JPG](http://1.bp.blogspot.com/-SYwyz_oRcs/UiGnokGTrgI/AAAAAAAAAF2g/OjwU_eIBMmc/s1600/2.+Hanumat+Dham+Shahjahanpur+(30).JPG)



Figure 2 Shah Jahan- A Mughal King Image Source: Wikimedia Commons

Shahjahanpur, a city between Bareilly and Lucknow is the birthplace of many valiant freedom fighters. The city was founded by two brothers Bahadur Khan and Diler Singh. Both of these brothers were highly respected during the rule of Shah Jahan. The founder duo named the city after Shah Jahan. The culture of Shahjahanpur is rich in terms of both tangible and intangible heritage as well as history. There are many temples and mosques around the city. It is also well known for its posh cantonment area with parks and grounds. Shahjahanpur is famous for its jewellery and carpet industry.



The traditional craft of Zari and Zardozi is practised at this place. Zari work is an intricate and complex art of weaving threads made up of fine gold and silver. Thereafter, these threads are further woven into fabrics mainly made up of silk, to create intricate patterns. Zari thread is widely used for weaving purposes. In addition to this, it is very selectively used in embroidery. The designs made in Zari work are very precise and beautiful. The city is also famous for its carpet and jewellery industries besides Zari and Zardozi.

Figure 4 Woman working on Zari-Zardozi embroidery. Image Source: Go Heritage Run https://encrypted-tbn0.gstatic.com/images?q=tbn:ANd9GcQlioZyBWomfnWw_eD60SaEAzqRpRa3VAY72Pw

Shahjahanpur has a rich amalgamation of culture and traditions mainly due to the presence of its multicultural population. Many temples and mosques are present in Shahjahanpur which give an insight into the heritage and historical background of the city. There are other monuments as well that can be visited. Other than these local attractions, the food and cuisine of Shahjahanpur is delightful. From mouth-watering street food to high-end restaurants, the city offers a variety of cuisines to satisfy every taste bud.



Figure 5 Traditional art of Zari -Zardozi from Shahjahanpur, Image Source: <https://thedesigncart.com/blogs/news/the-art-of-zari>



Figure 6 Kali Badi Mandir Shahjahanpur Image Source: Jagran Images
https://www.jagranimages.com/images/21_03_2018-21shn10-c-2.jpg

Festivals are part and parcel of Indian culture. All over Northern India festivals are celebrated with pomp and gaiety. At Shahjahanpur, major festivals like Holi, Eid-ul-Fitr, Diwali, Makar Sankranti, Lodi, Christmas, Eid, Dussehra and Muharram are all celebrated with grandeur. Shahjahanpur is well connected to New Delhi and Lucknow, the capital of Uttar Pradesh. This city is around 347.6 kilometres from New Delhi and approximately 171.8 kilometres from Lucknow.

Shahjahanpur contributed significantly to the freedom movement of 1857. The revolution in the first war for independence is known as the 1857 revolt. Freedom fighters like Nana Sahib Peshwa, Shehjade from Delhi, Ahmad Ullah Shah from Faizabad and Khan Bahadur Khan from Bareilly came together at Shahjahanpur and planned for the future actions in the struggle. Apart from this, Shahid Ramprasad Bismil, Ashfaquallah Khan and Roshan Singh from Shahjahanpur made major contributions to the freedom movement.



Figure 7 Ram Prasad Bismil- a freedom fighter and a poet Image Source
[:https://upload.wikimedia.org/wikipedia/commons/1/16/Pandit_Ram_Prasad_Bismil.jpg](https://upload.wikimedia.org/wikipedia/commons/1/16/Pandit_Ram_Prasad_Bismil.jpg)

Ram Prasad Bismil is a renowned freedom fighter and poet belonging to Shahjahanpur. Ram Prasad Bismil had written many Hindi and Urdu poems to invoke patriotism in society. Bismil was hanged to death for acting against the British Raj in 1927. A memorial for him named "Amar Shaheed Ram Prasad Bismil" was established in Shahjahanpur.

Another freedom fighter, Ashfaqulla Khan was also a poet with the pen name "Hasrat". He was born in 1900 in Shahjahanpur. Ashfaqulla Khan and Bismil were close allies. Ashfaqulla was involved in the 1925 Kakori train robbery.

The total literacy rate of Shahjahanpur district was 59.54 % as per the 2011 census. This literacy rate of Shahjahanpur is lower than the average literacy rate of Uttar Pradesh which is 67.68 %. The male literacy rate was 68.19% and the female literacy rate was 49.57 %.

Shahjahanpur district is between Lucknow and Bareilly. It is located in the south-east of Bareilly division as established by the British government in 1813. Geographically it is situated at 27.35 N latitude and 79.37 E longitude. The district is divided into the tehsils of Powanyan, Tilhar, Jalalabad and Sadar. Shahjahanpur has an area of 4,575 square kilometres and it is placed at an elevation of 472 feet above sea level. The neighbouring districts of Shahjahanpur are Bareilly, Lakhimpur-Kheri, Hardoi, Pilbhit and Farukhabad. Gomati, Ramganga and Garrah are the three main rivers that flow through the district. Shahjahanpur is situated at the intersection of the Khannaut and Garrah rivers. Agriculture is practised in this region and the main cash crops that are grown in this place include wheat, millet, gram and potatoes.

Shahjahanpur has a tropical climate. This place experiences hot summers when the temperature can be anywhere between 22 to 40 degrees Celsius. Monsoon arrives at this place in July and lasts till October when the city gets soaked in monsoon rain. Winter temperatures lie between 11 to 23 degrees Celsius. The winter in Shahjahanpur begins in October and ends in March.

Hanuman Mandir is considered an important temple in the city. Pilgrims from different corners of the world come to this temple to seek the blessings of Lord Hanuman. This temple is an identity of Shahjahanpur and is surrounded by the river Khanaut which provides a cool breeze to the temple precincts. The location of the temple on the banks of the river draws a

lot of tourist attention apart from the pilgrimage. The statue of Hanuman ji is located at Virasat Ghat, which is mainly a 4-5km drive from Shahjahanpur railway station and bus stand. An almost 100 feet tall statue of Lord Hanuman has been installed on a podium situated in a place created by the intersection of two local rivers overlooking the ghat. Lord Hanuman's idol has red sinduri colour and exhibits the idols of goddess Sita and Lord Rama on his chest. The place is counted as a sightseeing option by local tourism enthusiasts. It is believed by the Hindus that praying to Lord Hanuman relieves a devotee from all sufferings and gives him the strength to fight with the odd battles of life. This statue of Lord Hanuman represents the socio-cultural belief system of Shahjahanpur. Not only that but also it is connected with religious beliefs, morals and spiritual elements. The understanding of religion varies from person to person. Moreover, not all religions are centred on a belief in a god, gods or supernatural forces. Likewise, Hinduism represents Dharma or a way of life. Hindus worship many gods and goddesses in addition to Brahman.

There are many tourist attractions in Shahjahanpur that include Shaheed Udyan Park, Ashfaquallah Khan's Mausoleum and ancestral home, Ahmadullah Shah's Mausoleum, Ram Prasad Bismil Samarak and Mumuksh Ashram. Besides, Shahjahanpur is also well known for its carpets, especially the knotted ones which are vibrant and unique in design. Sarrafa market in Shahjahanpur is famous for its jewellery. Apart from all these, many other bazaars can be visited to buy souvenirs from Shahjahanpur.

Demography



Figure 8 Map of Shahjahanpur representing Tehsils, Image Source: <https://www.mapsofindia.com/maps/uttarpradesh/tehsil/shahjahanpur-tehsil-map.jpg>

Shahjahanpur district is spread over an area of 4,575 km² in the Allahabad division. It has a total literacy rate of 59.5 %. The sex ratio as per the census of 2011 is 872 females for every 1000 males and the population density is 685/ km². The major languages spoken in the region are Hindi, Urdu and Awadhi. According to some traditional accounts, this area was ruled by indigenous groups like Gujars, Ahirs, Pasis, Arakhs, Bihars and Bhils.

According to the Census of 2011:

Area: 4,575 sq. Km.

Population: 3,006,538

Language: Hindi

Villages: 2325

Male: 1,606, 403

Female: 1, 400, 135

District Highlights as per 2011 Census:

- Shahjahanpur ranks 33rd in terms of population in the state.
- The percentage share of the urban population in the district is 19.8 percent against 22.3 percent of the population in urban areas of the state.
- It has a population density of 685 persons per sq.km. which is less than the state average of 829 persons per sq. km.
- The district ranks 57th in terms of sex ratio (872) which is lower than the state average of 912 females per thousand males.
- Shahjahanpur district ranks 62nd in literacy with 59.5 percent which is lower than the state average of 67.7 percent.
- There are only 240 uninhabited villages out of a total of 2328 villages in the district.
- Decadal growth rate of the district is 22.0 which is higher than the state average of 20.2 percent.
- Powayan tehsil has the highest number (671) of inhabited villages while Jalalabad tehsil has the lowest number (374) of inhabited villages.
- The district has 11 towns which are all statutory towns. Neither any statutory town has been added, merged nor declassified after the 2001 census. One new Vikas Khand (Block) Madanapur has been added after the 2001 census.
- There are 527,501 households in the district accounting for 1.6 percent of the total households in the state. The average size of households in the district is 5.7 persons

Geography

The district Shahjahanpur is located in the southeast corner of the Rohilkhand division. It is bordered by Pilibhit district in the north, on the east by Kheri, on the south by district Hardoi and Farrukhabad and the west by Budaun and Farrukhabad. The area of the district is 4,575 sq. kilometers. Based on geology, soils, climate and topography the district is divided into four sub-regions.



Figure 9 River Garrah flowing through Shahjahanpur city, Image Source:
https://en.wikipedia.org/wiki/File:River_GARRAH_Shahjahanpur,_Uttar_pradesh,_India.JPG

The climate of the district is known for humidity in the monsoon, hot dry summer and bracing cold.

The region covers major parts of Tilhar and Shahjahanpur tehsils. The eastern boundary of this region coincides with the watershed zone of the Ganga River which drains the Shahjahanpur plain. Ram Ganga, Bahgul, Andhoi and Aril are the main rivers that flow in the region. There are traces of the old abandoned course of streams. The Bahgal river forms a meander before meeting the Ram Ganga. There are patches of Bhur along the Ram Ganga.

Shahjahanpur plain is situated in the central part of the district occupying a major part of the total area of the district. This plain consists of the part of Shahjahanpur, Powayan and Tilhar tehsils.

Gomati basin is situated in the eastern part of the district covering the major part of the Powayan tehsil. The Gomti is the main river that flows through the centre of the region. Other tributaries of Gomti joining the region are Basna, Jokhai, Bhainsi and Kathna. Gomati river has its source in the marshy tract near Mainakot tehsil.

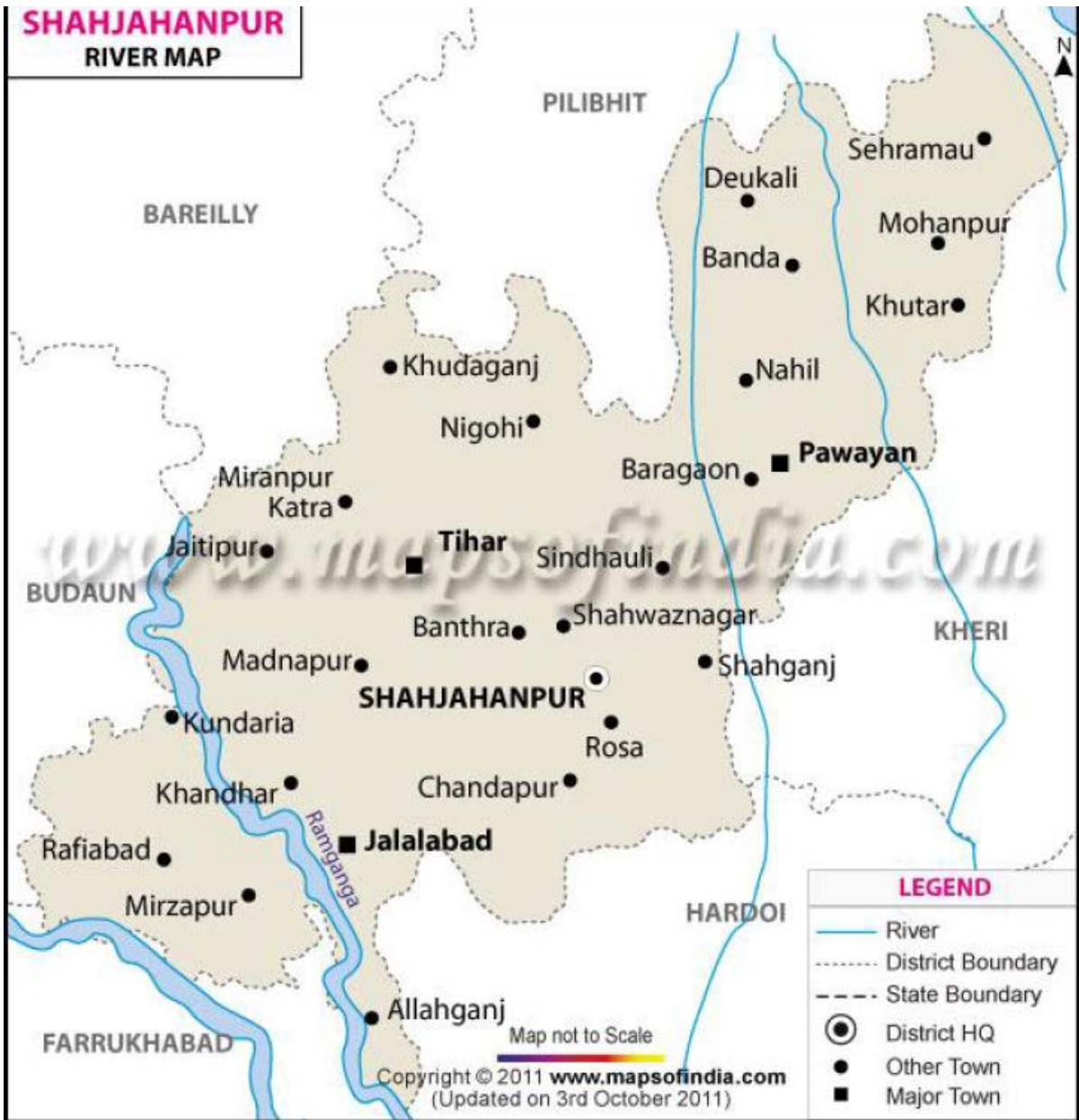


Figure 10 River Map of District Shahjahanpur, Image Source: <https://www.mapsofindia.com/maps/uttarpradesh/rivers/shajahanpur.html>

The Journey from Ancient to Modern

The district is named after the headquarter town, Shahjahanpur. The city was founded by Diler Khan during the rule of Shahjahan. Diler Khan defeated the Rajputs at Hinaur. In recognition of his success, the emperor bestowed 14 villages on Diler Khan and ordered him to build a fort at Noner Khera. It was a place near the junction of the Gavra and the Khanant where an old stronghold existed in former days. The town that flourished around the fort was called Shahjahanpur after the name of the emperor Shahjahan. Shahjahan's full name was Shahab-ud-din Muhammad Khurram and he was the fifth Mughal emperor of India. He ruled from 1628 to 1658. It is to be noted that under Shah Jahan's rule, the Mughal Empire reached the peak of its glory.



Figure 11 King Pururavas from the Aila dynasty, Image Source :<https://en.wikipedia.org/wiki/File:Pururavas.jpg>

Panchalas are the earliest known Aryan people associated with this region who lived in the land that lies between the Himalayas in the north and the Chambal in the south. The word Panchalas in the post-Vedic literature was associated with both people as well as the region. The Panchalas were close allies of the Kurus. According to the Puranas, the history of the region begins with King Pururavas of the Aila dynasty. King Pururavas was known to be the first monarch who held control over this region. Yayati was the great-grandson of Pururavas Aila. It is believed that Yayati ruled the whole of Madhyadesh. During that time, Shahjahanpur district was also included in this region of Madhyadesh. In the post Mahabharata period, Panchala was used as a common name for the entire region where Kampilya was the capital. The present-day Kampil in Farrukhabad district is situated at some distance from the southern border of Shahjahanpur district.

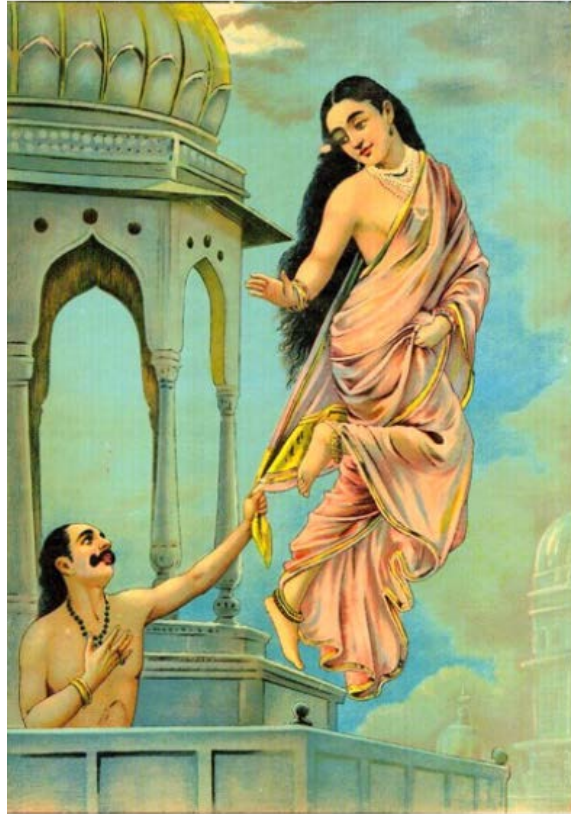


Figure 12 Painting of King Puruvas with Urvashi, by Raja Ravi Verma, Image Source: https://en.wikipedia.org/wiki/File:Urvashi-Pururavas_by_RRV.jpg



Figure 13 Coins from the Ahichchatra Period, Image Source: https://en.wikipedia.org/wiki/Ahichchhatra#/media/File:Panchalass_of_Adhichhatra.jpg

During the fourth century A.D., the Guptas ruled and established unity in India. The present district of Shahjahanpur also contributed immensely to the culture and heritage of the region. During the period of the next two centuries, the district formed part of the Ahichhatra Bhukti. This district is

part of archaeological evidence of Ahichchatra coins that have been discovered in Mati. Mati is in the pargana of Khutar. It is one of the few sites along with Nigohi, Gola and Raipur where ancient remains have been recovered. Ahichchatra Bhukti was a province of the Gupta empire that was governed by the Kumaramatyā. After the downfall of the Guptas, this region was

ruled by Harsha (60-647A.D.). Later, followed by Yasovarman (725-752A.D.), Nagabhata-II (815A.D.), Bhoja I (836-885A.D.) and Mahendrapala I (885-910 A.D.).

The presence of ancient mounds, terracotta figurines, coins, potteries and other such antiquities present in this area suggests that there was a regular habitation in the region of Shahjahanpur district. Despite a lack of detailed archaeological excavations, several "Kheras" or mounds have been discovered which are known to contain ruins of ancient buildings and habitations. These sites also bear archaeological traces of coins, old buildings, potteries and terracotta figurines.

As per the traditional or historical records, this region was under the undisputed possession of the aboriginal tribes of Ahirs, Gujars, Pasis, Bhils, Bihars and Arakhs. These indigenous tribes were the only inhabitants of this region for a long time before any Musalman or Rajput invaders made their way into the region. However, no archaeological evidence of their presence has been discovered. Apart from this known knowledge, as per the local legend, a mythical king by the name of Raja Ben or Vena used to rule over the region. People attribute the ruins of the old fort at Mati to Raja Ben.

In medieval times, Shahjahanpur is said to be a part of the greater region of Katehar. There have been pieces of evidence of Muslim settlement till the establishment of the town of Jalalabad. Since it was on the main route used by the Muslim armies this particular town was initially established as a place for the garrison. Kant became particularly inhabited by the Musalmans as a Muslim power gradually became consolidated in the region. During the fifteenth century, it is highly probable that Gola came under the empire of Muslim rulers and it was established as a Muslim outpost.



Figure 14 Zia-ud-din Barani, Image Source: <https://storyofpakistan.com/wp-content/uploads/2005/01/19Ziaud-din-Barni.jpg>

The present status of this region is only marked by a mound and archaeological evidence in the form of Muslim coins which are also found in this region. It is evident from the works of some scholars like Zia-ud-din Barni and Firusti that Gola was a region under the governorship of Hisam-ul-Mulk. The governor was in charge of both Sambhal and Gola in the year 1377.



Figure 15 Region of Rohilkhand also known as Madhyadesh, Image Source: https://www.myind.net/sites/default/files/field/image/6153367e_mercantile-part8.jpg

If we take an in-depth glance at the medieval history of the region, Raja Kharag Singh of Katchriyas was attacked by Firoz Tughlaq in the fourteenth century (around 1379). Firoz Tughlaq at that period ruled Delhi and he wanted to take revenge for the deceitful and treacherous murder of Saiyad Mohammad. After the death of Muhammad Shah (1434), his son Alauddin Alam Shah ascended the throne. The region of Katehar was also included in his kingdom. After Bahlol Lodi's death, his eldest son Sikandar Lodi ascended the throne in 1448. When Akbar ascended the throne in 1556 A.D., Ali Quli Khan was made the governor of Sambhal and he failed to restrain the Rajputs from invading.

This region together with the entire north of India fell into a state of anarchy after the death of Aurangzeb in 1707. The disintegration of the Mughal Empire gave rise to several independent principalities in north India. Among these independent principalities, Farrukhabad, Awadh, Bundelkhand and Rohilkhand were considered more important. Later on, this district along with the entire Rohilkhand came under influence of the Bangash and Rohilla Pathans. A major role was played by Rohilla Pathans in the history of the district.

Ali Mohammad Khan, the Rohilla leader occupied most of the Parganas of present Shahjahanpur in 1741. Khan died on September 25, 1748. In November 1749, Qaim Khan Bangash of Farrukhabad, at the instigation of Safdar Jang (the nawab wazir of Awadh) invaded Rohilkhand but was defeated and slain by the Rohillas. The result of the battle was that the entire district of Shahjahanpur fell into the hands of the Rohillas.

Shahjahanpur and the Revolt of 1857



Figure 16 A picture depicting glimpses of the Revolt of 1857, Image Source: <https://millichronicle.com/2020/08/from-wahabi-movement-to-1857-revolt-muslims-in-indias-freedom-struggle.html>

The province of Rohilkhand including Shahjahanpur was ceded to the East India Company when the rule of nawab wazir Sadat Ali Khan came to an end with the treaty of Lucknow executed on the 10th of November 1801. No further event of importance occurred till the formation of the Shahjahanpur district in 1813-14. Thereafter the district remained in peace till the sudden upheaval caused by the freedom struggle in 1857. The district played a huge role in the revolt of 1857 as it was where revolutionaries like Nana Saheb Peshwa, Mauli Ahmed Ullah Shah from Faizabad, Shahzad from Delhi and Khan Bahadur Khan from Bareilly united to plan the freedom struggle. Ram Prasad Bismil, Banwari Lal, Prem Krishna Khanna, Roshan Singh and Jagdish Singh are all revolutionaries who belonged to Shahjahanpur district.

Ram Prasad Bismil was a revolutionary as well as an Indian poet who played a prolific role in the Indian freedom struggle. He was involved with the Manipuri Conspiracy and the Kakori Conspiracy and fought against the British Raj. The Kakori incident was one of the important events of Jung-e-Azadi. His famous poem Mainpuri's Pratigya became very famous. One of the famous poems of Ram Prasad Bismil reflecting feelings of patriotism and nationalism is reproduced below:

तराना-ए-बिस्मिल

बलासेहमकोलटकाएअगरसरकारफांसीसे,
लटकतेआएअक्सरपैकरे-ईसारफांसीसे।

लबे-दमभीनखोलीज़ालिमोंनेहथकड़ीमेरी,
तमन्नाथीकिकरतामैलिपटकरप्यारफांसीसे।

खुलीहैमुझकोलेनेकेलिएआगोशेआज़ादी,
खुशीहै, होगयामहबूबकादीदारफांसीसे।

कभीओबेखबरतहरीके-आज़ादीभीरुकतीहै?
बढ़ाकरतीहैउसकीतेज़ी-ए-रफ़्तारफांसीसे।



Figure 17 Ashfaqulla Khan, a freedom fighter from Shahjahanpur, Image Source: https://en.wikipedia.org/wiki/Ashfaqulla_Khan#/media/File:Ashfaqulla_Khan_2619.JPG

Ashfaqulla Khan (22 October 1900-19 December 1927) was an Indian Independence activist and co-founder of the Hindustan Republic Association. Khan was a son of the soil of Shahjahanpur.

The revolutionaries of the HRA organised a meeting on 8 August 1925 in Shahjahanpur to give a boost to their movement and buy arms and ammunition to carry out their activities. After much deliberation, it was decided to loot the government treasury carried in the trains. On 9 August 1925, Khan and other revolutionaries, namely Ram Prasad Bismil, Rajendra Lahiri, Thakur Roshan Singh, Sachindra Bakshi, Chandrashekhar Azad, Keshab Chakravarty, Banwari Lal, Murari Lal Gupta, Mukundi Lal and Manmathnath Gupta attacked and robbed a government train in Kakori near Lucknow.

Towards the end of the 19th century, the activities of Arya Samaj were spread to the district headquarters and some other towns. The expansion of nationalism in the country took place in the 20th century. During the partition of Bengal (1905) the district did not lag behind in holding meetings, organizing strikes and protests and creating awareness among the people against the ruthlessness and oppression of the foreign rule. The movement for boycotting foreign goods also gained momentum. This district also heavily contributed to the non-cooperation movement started by Mahatma Gandhi in 1920. During the Khilafat Movement,

the people of the district also shared the rejoicing of the Turkish victories with the rest of the country. The Chauri-Chaura incident that took place in Gorakhpur district in 1922 caused Mahatma Gandhi to call off the Non-cooperation Movement in the whole country. The Civil disobedience Movement started in 1930 in Shahjahanpur, as it happened in all the other parts of the country. The movement continued till May 1934.

In 1941 the movement for individual Satyagraha was launched against the War Fund and several people from the district were arrested. On August 8, 1942, the Indian National Congress passed a resolution calling upon the British to renounce power and 'Quit India'. Nearly all local leaders were arrested but their places continued to be filled by other volunteers. This resulted in large-scale destruction of government property, uprooting of railway lines and disruption of telephone lines. Schools and colleges were closed for an indefinite period and anti-government literature was put into circulation. On August 15, 1947, the country was liberated from alien rule and became free. The day of independence is celebrated every year in this district, as elsewhere in the country.

Temples and Sacred Complexes

Shahjahanpur is well known for its famous religious spots and temples. The famous ones include the following:



Figure 18 Hanuman Temple at Shahjahanpur, Image Source: <https://www.facebook.com/KaviShailJohari/photos/104-feet-hanuman-ji-at-shahjahanpur-up/467375747408224/>

Hanuman Temple (Hanumat Dham) is the identity of Shahjahanpur. An almost 100 feet tall statue of the Lord Hanuman is installed on a podium. The local river Kannot overlooking the ghat is a huge attraction of this place. The ghat where the Lord Hanuman statue is installed is called Virasat ghat. Hanuman Dham, the Hanuman temple, is one of the eminent Hindu pilgrimage sites dedicated to Lord Hanuman. A saffron-coloured statue of Lord Hanuman is

installed in this temple. This temple was established 10 years back, very close to a place called Hussainpura. The very giant Lord Hanuman idol portrays the sight of Lord Rama and Goddess Sita sitting in his heart. Hanuman Jayanti is the main festival celebrated at this temple.



Figure 19Tulsi Math at Shahjahanpur, Image Source:
https://www.immoabroad.com/uploads/2/attraction_58ba56583311a.jpeg

Tulsi Math is a well-known religious tourist site. It is located about 85 kilometres from Shahjahanpur. Alakhnath temple is also situated in close vicinity to the Tulsi Math. It is believed to be the home of the great poet and saint, Tulsidas. He is the renowned author of 'Ramcharitamanas' which is the Hindi- Awadhi version of the Sanskrit Ramayana. It is also believed that Tulsidas was the reincarnation of Shri Valmiki as he rewrote the Ramayana. This place is well maintained by the authorities and daily prayers are also offered. At this place, various plants of Tulsi are grown. The caretaker of these plants resides with the priests. Different festivals like Holi, Diwali, Janmashtami, Ram Navami, Maha Shivratri, Navratri etc are celebrated here. The best time to visit this place is during the festival time. During these times, the temple is beautifully decorated, making it look very appealing. The place holds great spiritual importance from a religious context and it is well known for its calm and serene setting.



Figure 20 Kali Bari Mandir, Image Source: <https://www.justdial.com/photos/kalibari-mandir-sadar-bazar-shahjahanpur-temple-1n02saugjs491d2c-pc-153654715-sco-99qaq2m666i>

Kali Bari Mandir, Khirni Bagh

Kalibari Mandir is located in the city of Shahjahanpur in the area of Khirni Bagh. This place holds great spiritual importance and is dedicated to Goddess Maha Kali who is a manifestation of Goddess Durga. During the festival of Navaratri, a lot of devotees and pilgrims visit this place to seek the blessings of Maha Kali. The foundation stone of this temple was laid by Pandit Radhika Prasad Chakraborty, who worked in an organisation called 'Bangalee Samaj', in the year 1923. According to the Durga Pooja Committee of this temple, the Khirni Bagh Ramleela started in the year 1932.



Figure 21Kashi Viswanath temple, Image Source: https://www.google.com/local/imagery/report/?cb_client=local_photo_viewer&image_key=!1e10!2sAF1Qi pODH3wd8C6JO6rb7y9G04EYn2-r_7XI2PuDhNeA

Kashi Viswanath Temple

This temple is the most famous Hindu temple here dedicated to Lord Shiva. The main deity is known by the name Shri Viswanath and also by the ancient name, Visveshwara. The etymology of the name Vishveshwara stands for Vishva which means universe, Isha means lord, and Vara means excellent. This word represents the supreme lord of the universe, also

known as the Parambrahman. The sacred complex of Baba Vishwanath is located at Sadar Bazar, Shahjahanpur.



Figure 22 A devotee bowing her head in front of Lord Shiva at Kashi Viswanath temple, Shahjahanpur,
Image Source:
https://www.google.com/local/imagery/report/?cb_client=local_photo_viewer&image_key=!1e10!2sAF1QipOJ4deXuf-lbGrUgNmHNoYfhhP35BPtgxgbSESt



Figure 23 A beautiful view at Kashi Vishwanath temple, Shahjahanpur, Image Source: https://www.google.com/local/imagery/report/?cb_client=local_photo_viewer&image_key=!1e10!2sAF1Qi pP2Gw5qtTNiiHqLW-HmGXBUBX3-JzhiNa8vzouc

Ghats



Figure 24 Virasat Ghat at Shahjahanpur, Image Source :https://www.tripadvisor.in/LocationPhotoDirectLink-g2645493-d14202064-i342051428-Hanumat_Dham-Shahjahanpur_Shahjahanpur_District_Uttar_Pradesh.html

There are numerous ghats in Shahjahanpur. The word Ghat signifies places with steps leading down to the water-along the holy river Ganga and its tributaries. These ghats possess special significance in Hindu mythology and are primarily used for bathing and performing Hindu religious rituals. Some ghats are also used for cremation purposes. A walk along the ghats is also a fascinating and calming experience.

Uttar Pradesh is well known for many Ghats alongside river Ganga and other rivers. Ghats are regarded as sacred sites where one changes the body as one changes the dress. In Hinduism, it is believed that a man is given a new body or life as per his deeds which in Sanskrit is called karma. Many travellers, artists and poets get mesmerized by the glories, stories and beauty of the ghats.

Prominent Ghats of Shahjahanpur are **Virasat Ghat, Dhai Ghat, Autni Ghat, Peepal Ghat and Kalamath Ghat.**



Figure 25 Virasat Ghat at Shahjahanpur, Image Source: <https://media-cdn.tripadvisor.com/media/photo-s/14/63/4a/f9/ghat-view-from-foot-bridge.jpg>

Traditional Crafts



Figure 26 The Art of Zardozi, Image Source :<https://thedesigncart.com/blogs/news/the-art-of-zari>

Zari Zardozi is an artistic style of embroidery that came to India from Central Asia around the period of the 12th century. Previously, actual gold and silver wires were used along with seed pearls and gemstones. Traditionally, the craft was dominated by men as professionals but contemporarily women are also practising this style of embroidery at workshops as well as in their homes. Zardozi is

a form of embroidery that is found mainly in Iran and the Indian subcontinent. The word Zardozi is derived from two words, zar meaning gold and dosi is the art of sewing. It is used as a decoration for a wide range of applications that incorporate clothes, household textiles and animal trappings. Although this embroidery was traditionally done with pure silver and gold wires, presently the craftsmen and artisans make use of a combination of copper wire along with golden or silver polish and silk threads.



Figure 27 Zari- Zardozi traditional art, Image Source: <https://thedesigncart.com/blogs/news/the-art-of-zari>

This kind of beautiful metal embroidery is also practiced in Shahjahanpur. Primarily in medieval times, it was practised by artisans to embellish the attires and traditional dresses of the royal families in India. Around 80% of the population of Shahjahanpur is employed in agriculture-based businesses and industries. However, carpet making and zari zaradozi embroidery are also dominantly practised in the eastern part of the district. Since the Mughal era, the Zaradozi art of this area is famous and around 10000 to 15000 craftsmen and artisans are involved in this craft form. Zari Zaradozi embroidery of this area is still in huge demand.



Figure 28 Artisans practising the traditional craft of Zardozi, Image Source: <https://thedesigncart.com/blogs/news/the-art-of-zari>



Figure 29 A craftsman weaving a carpet, Image Source: <http://odopup.in/images/bhadoi4.jpg>

Carpet making: Shahjahanpur is one of the main centres of carpet making in the country. During the rule of the British empire, huge demand from outside the country led to the growth of the carpet industry. Finer weave in the carpets is achieved by using twisted cotton thread, jute twine is used for rougher qualities. The carpets are about 60 knots per square inch and are of medium quality. Both traditional and new designs are found here. Contemporary designs are the result

of the convergence of new and traditional designs. Artisans and weavers follow traditional

designs from Persia, Afghanistan and Turkey. These traditional designs are further twined with the style and imagination of the weavers. Many low-cost woollen carpets are manufactured at Shahjahanpur but this industry is deteriorating due to changing fashion trends as well as due to a lack of support.

Woodworking/ Woodcarving The traditional craft of woodwork is also practised in Shahjahanpur. The craft is equally famous by the name of wood carving. Some old wooden temples in Uttar Pradesh are evidence of the continuing existence of this craft form. The most common type of wood which is widely used in this craft is Sheesham. However, other woods including mango, walnut, deodar, ebony and sandalwood are also used at a great scale.



The artifacts made at Shahjahanpur are not only diverse but unique in appearance as well. It is to be noted that woodcraft is one of the phenomenal craft forms. The wooden artifacts made at Shahjahanpur are very famous all over the world for their durability, design and style. The range of decorative wooden pieces is immense.

Figure 30 The art of wood carving, Image Source: <https://www.ubuy.co.in/productimg/?image=aHR0cHM6Ly9tLm1lZGhhLWFltYXpvbi5jb20vaW1hZ2VzL0kvNjFO RW1mdHFPbUwuX0FDX1NMMTAwMV8uanBn.jpg>

Ceramics: The traditional art of making ceramics is also in the limelight and practised at Shahjahanpur by various artisans and craftsmen. A ceramic is any kind of hard, brittle, heat-resistant and corrosion-resistant material. Ceramics are made by shaping and firing inorganic non-metallic materials like clay at a high temperature. During ancient times, the earliest

ceramics in existence were pottery objects or figurines made of clay or sometimes mixed with other substances like silica.



Figure 31 The traditional art of making ceramics, Image Source: https://www.thecrucible.org/wp-content/uploads/2021/03/claypots-1323747_1920-800x532.jpg



Figure 32 The traditional art of pottery, Image Source: https://www.thecrucible.org/wp-content/uploads/2021/03/potters-wheel-58557_1920-800x558.jpg

The Historic Town of Tilhar



Figure 33 The ruins of fort present at town Tilhar at Shahjahanpur, Image Source:
<https://lh3.googleusercontent.com/-oob1OusqD-k/XxbO1XRo4qI/AAAAAAAAQac/LhP0d33YUqALVZWVJfW6x149hrNeeMqBgCLcBGAsYHQ/s1600>

The old city of Tilhar is situated in Shahjahanpur. This city was known by the name of Kamaan Nagar during the rule of Emperor Jahangir as the city supplied bows to the Mughal armies.



Figure 34The manufacturing of ancient types of bows for Mughal Armies took place at Tilhar in the past, Image Source: https://upload.wikimedia.org/wikipedia/commons/e/e5/Hun_bow.jpg

Tilhar was named after Trilok Chandra, a Kayastha. He came from Pakhna Vihar situated near Farrukhabad either just before or during the rule of Mughal emperor Akbar. A fort was also constructed by Trilok Chandra in Tilhar. The ruins of this fort can be seen in Dataganj Mohalla of the town. The fort had three large gates and two of them are still in existence. The village of Trilokpur is named after Trilok Chandra. This village is located 7 kilometres south of Tilhar. There is another fort named Dodrajpur which was built by Raja Dudhraj. He was the successor of the same family as Trilok Chandra. The descendants of this family still live in the town. They are still considered the most prominent members of the village by the locals. Tilhar is one of the oldest cities in Uttar Pradesh in the present-day district of Shahjahanpur.

Mangal Khan who also ruled this place established a fort in the village of Mansurpur located in the vicinity of Tilhar. As per different historical accounts, he and his family owned this place until the Indian Revolt of 1857. After the first war of Independence in 1857, the British government occupied it and transformed it into a tehsil.

Performing Traditions

Kajri is one of the folk dances of Uttar Pradesh that is mainly performed by women just before the advent of the monsoon. This dance is performed before the arrival of monsoons to celebrate life, joy and happiness. The dance is accompanied by Kajri songs which are sung by women from Uttar Pradesh and surrounding regions. Women sing these folk songs all through the night while dancing in a semi-circle on the third day, in the second half of the month Bhadra.



Figure 35 A glimpse of KajriTeej, Image Source: <https://www.boldsky.com/img/2013/08/23-1377250630-img-53.jpg>



Nautanki

Figure 36 Nautanki, a theatre form from Uttar Pradesh, Image Source: https://www.indianetzone.com/photos_gallery/50/Nautanki.jpg

Nautanki, a folk operatic theatre form, has emerged as a consequence of the convergence of many traditions such as Bhagat, Swaang etc. The performance is a cross generic representation of acting and singing. Central to the performance is the Nakkara, a percussion instrument that heralds the announcement of the start of the performance, bringing the audience into the performing space. The performing space can

vary from the village square to the marketplace.



Figure 37 A depiction of an instance of Nautanki, Image Source: https://assets.thehansindia.com/hansindia-bucket/2863_Tamasha.jpg

The audience sits around a raised platform (sometimes constructed) on which a night-long performance takes place. The textural atmosphere of the performance is informal and interactive. The stories vary from episodes from the Ramayana and Mahabharata (like Satyavadi Harishchandra) to Persian tales like Laila Majnu. Many groups use written scripts by authors like Natharam Gaur. However, there is ample scope for improvisation and spontaneity. Heightened poetry consists of metric patterns of different syllables like Doha, Tabilmaand, Khamsa, Dedtuki, BehreTabil, and Chaubola which are recited in this performance. There is an element of high drama because of emotional conflicts and universal situations that are played out, incorporating shades of valor, pathos and love. In Hathrasi style

there is an emphasis on singing which borders on classical ragas, but the artist has the freedom to add individual colour and improvise spontaneously while performing. The Kanpur style incorporates eloquent speech with broad and clear gestures. Interludes, comedy and dances are interwoven, which over a period have gained popularity. Earlier the female roles were enacted by male actors but from the 1930s, the inclusion of women in the performance has changed the scenario completely. Some groups use elaborate costumes while others do not consider this to be essential. It is a secular, broad-based and inclusive form that incorporates people from various castes and communities such as Khangar, Pal, Thakur, Darzi, Gadehr, Nai, Pasi, Chamar, Kahar and Brahmin Valmiki, Dholi, Jato, Mirasi, Bandh and Kalamat, and Muslim communities. The women performers are mostly from the Bedin, Sonar, Barin and Lodhi communities. Interestingly, the Nats are also involved in acrobatic and comic acts.

Folksongs

Historically, with the growing dominance of Brahmins and the priestly class in Hindu society, oppression of Dalits and lower castes increased. Therefore, this led to a rise in alternatives as resistance to this oppression. These alternatives included the rising popularity of religions like Buddhism, Jainism, the Bhakti movement, Sufism and so on. Many people from the so-called lower castes gravitated toward these religions and movements to reclaim their self-respect and more importantly, to align themselves with a form of religion that treated them with equality and a sense of belonging.



Figure 38 Alha- Udal- a musical representation, Image Source: <https://i.ytimg.com/vi/T7PkeGsWbQw/maxresdefault.jpg>

Alha: Alha, a typical ballad of Bundelkhand narrates the heroic deeds of Alha and Udal, the two warrior brothers who served Raja Parmal of Majoba. This is the most popular regional music of Bundelkhand which is popular elsewhere in the country as well. The Alha is full of tales of feudal chivalry, which have appealed to common men. It highlights the high principles of morality, chivalry and nobility prevalent in those times.



Figure 39 A picture exemplifying the phrase " Braj Mein Hari Hori Machayi", Image Source: <https://i.ytimg.com/vi/V8lzVvOtUIU/hqdefault.jpg>

Hori: The history of Hori, its evolution and tradition are quite ancient. It is based on the love prank of 'Radha-Krishna'. Hori singing is associated with the festival of Holi. In India, the tradition of singing Hori during the spring season and while celebrating Holi has been continuing since ancient times. This phrase 'Braj Mein Hari Hori Machayi.....' signifies the antiquity of

this tradition.



Figure 40 Sohar- a tradition of singing songs, Image Source:
<https://i.pinimg.com/600x315/54/a0/78/54a078f5cd3f06cfbebb21d3b7db21c3.jpg>

Sohar: Social ceremonies have, at times, served as a potent factor for the intermingling of different cultures. North India has a strong tradition of singing 'Sohar' songs when a son is born in a family. This has influenced the Muslim culture and a form of 'Sohar' song gained popularity in the Muslim families living in some regions of Uttar Pradesh. 'Sohar' songs unmistakably point to the mingling of two cultures.

One of the famous Lokgeet sung during Sohar is written below in Awadhi language:

चैतमासतिथिनौमी
बंसीतोबाजीमेरेंग-महलमें
चलोचलीसखियासहेलिया
रामललानहछू
द्वारेसेराजाआए

Shahjahanpur Gharana



Figure 41 Sarod instrument, Image Source:
https://en.wikipedia.org/wiki/Sarod#/media/File:Sarod_MET_DP-14177-002.jpg

Shahjahanpur Gharana is one of the Gharanas that produced many Sarod players or Sarodis. The glory of this Gharana is embedded in the immense contribution made by Ustad Murad Ali Khan, Ustad Mohammed Ameer Khan, Pandit Radhika Mohan Moitra and Pandit Buddha Dev Dasgupta. Sarod legend Amjad Ali Khan also belongs to Shahjahanpur Gharana.

The historical account of this Gharana can be explained through the Bangash tribe of Afghanistan that migrated to India approximately two hundred (200) years ago and brought along with them the Afghan Rabab. Initially, after coming to the Indian land, Bangash tribesmen settled in the region of central India and opted for occupation as soldiers under various ruling kings. However, eventually they became court musicians.



Figure 42 Sarodis practising Shahjahanpur Gharana, Image Source: <https://scroll.in/magazine/914063/in-kolkata-the-inheritor-of-the-lucknow-shahjahanpur-gharana-is-trying-to-keep-its-legacy-alive>

The descendants of these three Afghan tribesmen were Rabab players. Ghulam Ali Khan along with his cousins Enayet Ali and Niyamatullah laid the foundation stone of this Gharana. The Bangash community became influenced by Indian music through Zafar Khan. Zafar was a descendant of the legendary court musician Tansen. It is believed by some that the Bangash family learned music under the patronage and guidance of Tansen who was a prominent figure of Hindustani classical music born in a Hindu Gaur Brahmin family.

GENEALOGICAL TABLE

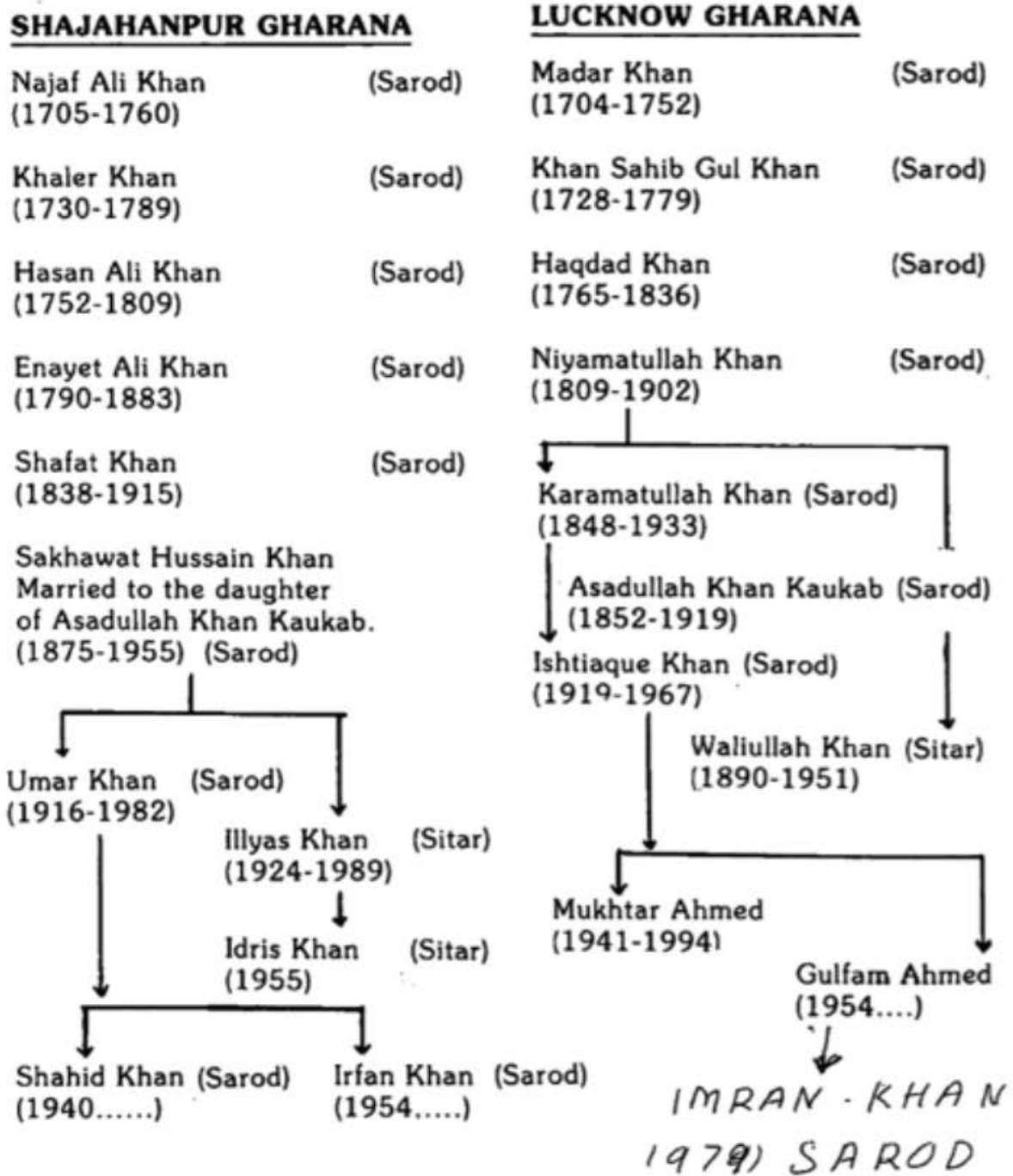


Figure 43 Genealogical table with reference to Shahjahanpur and Lucknow Gharana

Food and Cuisine

Food and cuisine in Shahjahanpur are a mix of Awadhi and Mughal delights. Finesse, refinement, and sophistication involved in the Nawabi way of life are reflected in the Awadhi style of cuisine. Awadhi cuisine is a cuisine indigenous to the Awadh region in Northern India.



Figure 44 Dum-Pukht style of cooking, Image Source: NDTV Food
[file:///C:/Users/ICH/Downloads/5s4hpa7_biryani_625x300_29_November_19%20\(1\).webp](file:///C:/Users/ICH/Downloads/5s4hpa7_biryani_625x300_29_November_19%20(1).webp)

The cooking patterns of Shahjahanpur are similar to those styles found in Central Asia, the Middle East, and Northern India. Dum-pukht style of cooking food is one of the techniques used in Awadhi cooking. In this technique, food is cooked in a heavy-bottomed vessel with its lid sealed and left on a low fire for several hours.



Figure 45 Indian spices, image Source: <https://static.toiimg.com/photo/65993311.cms>

The Mughalai food delicacies of Shahjahanpur are renowned for their rich and aromatic flavour. Extensive usage of spices like saffron, cardamom, black pepper, dry fruits and nuts and use of a rich cream base of milk and butter in the preparation of curry bases can be seen in this style of cooking.

Traditional foods mainly sweets are given much importance in Shahjahanpur. During the time of festivals, an enormous number of sweets are sold and distributed among family and friends following the traditions of the city.

The food delicacies include both vegetarian and non-vegetarian dishes. The region of Shahjahanpur district has been greatly influenced by Mughal cooking styles and the cuisine of Shahjahanpur shows many similarities to those of Central Asia, Kashmir, Punjab and Hyderabad. Shahjahanpur city is also glorified for its Nawabi cuisine.

Literature, Language, and Culture

The culture of the city Shahjahanpur is an amalgamation of both Hindu and Muslim ways of living and teaching. The Hindu way of teaching involved imparting the knowledge of the Vedas in Gurukuls and Ashrams whereas the Muslim way of teaching was focused on the Makhtabs that were set up by Muslims. Islamic concepts were also introduced as the basis of imparting knowledge.

At Shahjahanpur, people wear traditional as well as western-style dresses. Urdu and Hindi languages are spoken by the natives of this region. People are very religious and also focused on preserving the traditional culture of the region.

Fairs and Festivals

Shahjahanpur ka Laatsahab (Holi festival)



Figure 46 The festival of colours- Holi / Shahjahanpur ka Laatsahab, Image Source: <https://images.memphistours.com/large/9998d7099288fe05c91cb67cf71e8b8a.jpg>

This festival is celebrated all over India, especially in the Northern regions with a lot of passion and excitement. Not only this, the festival and its unique features of playing with coloured powder known as Abeer or gulal have been adopted for multiple celebratory occasions. One example is "fun runs" or marathons. Different regions of India celebrate this festival of colour in their unique traditional fashion with certain households preparing particular meals like Maal Pua, mutton and Gujiyars. Other traditions include a brother-in-law (the devar) gifting his sister-in-law (the jethani) a saree which she wears before playing Holi with colour. In some regions, a day before Holi the 'Holika Dehan' is performed where people in different states burn different items like cow dung or badis into the Holika fire.

All these traditions are well known and adding to these rituals, so to say, another peculiar tradition of the 'Laathsahab'. In the district of Shahjahanpur, a ritual called 'Juloos' is performed during Holi. In Juloos ritualistically, a man is selected to be the 'Laathsahab' of that

year and he is bombarded with shoes and sticks and all sorts of things with the sole purpose of hitting him.

Vasant Pachami



Figure 47 Goddess Saraswati, Image Source: <https://www.worldhistory.org/img/r/p/500x600/4239.jpg?v=1618802102>

Vasant Pachami, also known by the name of Saraswati Pooja is celebrated at Shahjahanpur with love and laughter. This is a festival that marks the onset of spring. In addition to this, the Vasant Panchami festival also marks the beginning of preparations for the Holi festival which is celebrated forty days later. The festival is primarily observed by the Hindus as well as Sikhs in northern India. During the celebration of this festival, Goddess Saraswati is worshipped which is the symbolization of creative energy and power in all its forms. Saraswati is the goddess of knowledge, language, music and arts. This festival is very important from the perspective of agriculture as well. At this time of the year, the agricultural fields are glorified with the ripening of yellow flowers of the mustard crop. These yellow flowers are attributed to be Devi Saraswati's favourite colour.

People including both men and women of Shahjahanpur dress up in yellow-coloured traditional apparels and share yellow-coloured foods and sweets with their close ones and offer them to Goddess Saraswati to seek her blessings.

Hanuman Jayanti :



Figure 48 Festival of Hanuman Jayanti, Image Source:
https://www.jagranimages.com/images/newimg/26092019/26_09_2019-25shn05_19614741.jpg

Hindu God Hanuman is worshipped all over the country and his Janmotsava or birthday is known as Hanuman Jayanti among the devotees. Lord Hanuman is worshipped to gather vigour and attain victory over evil. It is believed that Lord Hanuman protects his disciples from all the negative energies. Devotees receive prasada and recite various devotional hymns and prayers like Hanuman Chalisa and Sundarkant Path. People also read the holy scriptures of Hinduism like Ramayana and Mahabharata. Hanuman Jayanti is the biggest festival celebrated in India as Lord Hanuman is an ardent devotee of Lord Rama. He is widely known for his unflinching devotion to his guru, Lord Rama. Lord Hanuman symbolizes strength and positive energy. He wields the Gada and moves mountains, seizes the clouds and has many other celestial powers.

Places to visit

Shaheed Udyan Park



Figure 49 Shaheed Udyan Park, Image Source: https://spiderimg.amarujala.com/assets/images/2018/06/08/udyan_1528401734.jpeg

This park, known as Shaheed Udyan Park is one of the entertainment spots for the general public of Shahjahanpur district. This park was established nearly two decades ago as a memoir to remember the immense contributions of the freedom fighters of Shahjahanpur. It educates the people about the historical significance of this place as well as revives the patriotic feeling of nationalism in the hearts of the youth and people of the district.

This park is a landmark location situated in the vicinity of Sadar Bazar in Shahjahanpur.

Ashfaqullah Khan's Mausoleum and Ancestral Home



Figure 50 Ashfaqullah Khan, Image Source: <https://www.shareyouressays.com/biography/short-biography-of-shaheed-ashfaqullah-khan-1900-1927/3189>

Ashfaqullah Khan was born on October 22, 1900, in Shahjahanpur, Uttar Pradesh. Khan and Bismil together laid the foundation of the organisation of the Hindustan Socialist Republic Association (HSRA) with the ambition of achieving independence. HSRA published its manifesto 'The Revolutionaries' in 1925.

The Kakori Conspiracy took place in August 1925. The planned robbery was focused on funding the activities of the HSRA organisation. When Bismil was arrested in September 1926, Khan was on the run. Bismil, Khan, Rajendra Lahiri and Roshan Singh were sentenced to death and other revolutionaries were given the life sentence as a consequence of this robbery. Ashfaqullah Khan's mausoleum and ancestral home are located in Shahjahanpur and are dedicated to the patriotism of Khan and his service to the country.

Ahmadullah Shah's Mausoleum



Figure 51 Ahmadullah Shah, Image Source: <https://www.sify.com/news/ahmadullah-shah-hero-whose-head-and-body-are-buried-news-national-tionulfgbeaei.html>

Ahmadullah Shah's mausoleum is located at Shahjahanpur and is dedicated to Maulavi Ahmadullah Shah. Shah was known as the Lighthouse of Rebellion in the Awadh region. Many British officials like George Bruce Malleson and Thomas Seaton mentioned the courage, valour and strong spirit of Ahmadullah. The contribution of this great personality is also mentioned in the book 'History of Indian Mutiny' written by G.B. Malleson. This book is written in six volumes and covers the Indian Revolt of 1857. Shah was an epitome of religious unity and also a practising Muslim. During the rebellion of 1857, Shah fought alongside national figures like Nana Sahib and Khan Bahadur Khan. Shah was brutally killed by Raja Jagannath Singh, the king of Powayan on the orders of the Britishers.

Ram Prasad Bismil Smarak



Figure 52 Ram Prasad Bismil Smarak, Image Source: <https://static.langimg.com/thumb/msid-83427624,imgsiz-364629,width-700,height-525,resizemode-75/navbharat-times.jpg>

Ram Prasad Bismil is a very important nationalist figure who also belonged to the Shahjahanpur region. He was a poet, writer and a revolutionary who took part in the Mainpuri Conspiracy of 1918 and Kakori Conspiracy of 1925 to fight against the British rule in India. Bismil is one of the Indian freedom fighters who played a very active role in the freedom struggle of India. His birthday, 11th June, is observed as a celebration day by Indians to commemorate his role in the freedom struggle.

He had a good flair for writing patriotic poems that inspired many revolutionaries to a great extent. He had command over both the languages of Urdu and Hindi. His poems were written under the pen name Ram, Agyat and Bismil. The most popular among these three was “Bismil”. He was hugely inspired by a book titled Satyarth Prakash, a book written by Swami Dayanand Saraswati. Bismil was one of the founding members of the Hindustan Socialist Republic Association (HSRA). He translated the books, Catherine from English and Bolshevikon ki Kartoot from Bengali.

Bismil was hanged on 19th December 1927 by the British for all his revolutionary activities. Ram Prasad Bismil Smarak is located at Shahjahanpur to remember his deep devotion and nationalism towards his country.

Mumuksh Ashram



Figure 53 Mumuksh Ashram, image Source <https://m.jagran.com/lite/uttar-pradesh/bareilly-city-ever-celebrities-used-to-camp-in-mumukshu-ashram-now-people-are-hesitant-to-approach-19595881.html>

Mumuksh Ashram is a spiritual hub located in Shahjahanpur that focuses on modern education along with preserving Indian culture. There is a school inside the campus of the Mumuksh Ashram, called Shri Shankar Mumukshu Vidyapeeth (SSMV) that focuses on imparting a national and cosmopolitan perspective in the pedagogy. Such kind of innovative perspective in pedagogy aims at establishing a new progressive and dynamic society.

Selected References

1. Shahjahanpur District, Retrieved from <https://en.wikipedia.org/wiki/Shahjahanpur>
2. Pal, Mallika, ' An Assessment of the Factors that Impact the wellbeing of Handicrafts in India', *iopscience.iop.org*, 2022, Retrieved from <https://iopscience.iop.org/article/10.1149/10701.15603ecst/meta>
3. Shahjahanpur- One District, One Product (OPOD) - Zari Zardozi, Retrieved from <http://odopup.in/en/article/Shahjahanpur>
4. Zari Zardozi- Embroidery with metallic threads, Retrieved from <https://artsandculture.google.com/story/zari-zardozi-dastkari-haat-samiti/fgWBrx-kemloKw?hl=en>
5. Rahman, Faziur, ' Trends and pattern of sugarcane production in Shahjahanpur District, Uttar Pradesh: A geographical Analysis', *Economic Affairs*, 2019, Retrieved from <https://publication.economicaffairs.co.in/ms/publications/295567/trends-and-pattern-of-sugarcane-production-in-shahjahanpur-district-uttar-prades>
6. Nisha Sahai- Achuthan, " Folk songs of Uttar Pradesh", Published by University of Illinois Press, 1987, Retrieved from <https://www.jstor.org/stable/851663>
7. Ram Prasad Bismil, a freedom fighter, [Retrieved from https://en.wikipedia.org/wiki/Ram_Prasad_Bismil](https://en.wikipedia.org/wiki/Ram_Prasad_Bismil)
8. Ashfaqulla Khan, a freedom fighter, Retrieved from https://en.wikipedia.org/wiki/Ashfaqulla_Khan
9. Ashfaqulla Khan, a freedom fighter, Retrieved from <https://www.shaheedashfaqullah.org/>

10. Prem Krishna Khanna, Retrieved from
https://en.wikipedia.org/wiki/Prem_Krishna_Khanna
11. Ram Chandra Babuji, Indian spiritual leader, Retrieved from
[https://en.wikipedia.org/wiki/Ram_Chandra_\(Babuji\)](https://en.wikipedia.org/wiki/Ram_Chandra_(Babuji))
12. Abu Salman Shahjahanpuri, Pakistani scholar,
https://en.wikipedia.org/wiki/Abu_Salman_Shahjahanpuri
13. Jadunath Singh Rathore, Retrieved from
https://en.wikipedia.org/wiki/Jadunath_Singh
14. Zardozi, Retrieved from
<https://www.gujarattourism.com/handicrafts/zardozi.html#:~:text=One%20of%20the%20finest%20techniques,of%20gold%2C%20silver%20or%20copper.>
15. The Art of Zari, Retrieved from <https://thedesigncart.com/blogs/news/the-art-of-zari>
16. Zardozi, Retrieved from <https://www.mptourism.com/zari-zardozi.html>
17. Zardozi, Retrieved from <https://gaatha.org/Craft-of-India/study-zari-zardozi-craft-bhopal/>
18. Shahjahanpur district, Retrieved from <https://shahjahanpur.nic.in/>
19. Shahjahanpur, Retrieved from <https://www.shahjahanpuronline.in/city-guide/about-shahjahanpur>
20. Chambers, Thomas, ' Marginalisation, Connectedness and Indian Artisans-An Introduction' in *Network, Labour and Migration among Indian Muslim Artisans*, UCL Press, 2020, pp 1-21, Retrieved at
<https://www.jstor.org/stable/j.ctv13xps20.7?seq=1>

21. Freedom Fighters, Retrieved from
<https://shahjahanpur.nic.in/history/#:~:text=Even%2C%20in%20the%20struggle%20of,contribution%20in%20%E2%80%9CFREEDOM%20MOVEMENT%E2%80%9D>
22. Culture and Heritage of Shahjahanpur, Retrieved from
<https://shahjahanpur.nic.in/culture-heritage/>
23. History of Shahjahanpur, Retrieved from
<https://www.brandbharat.com/english/up/districts/Shahjahanpur/history.html>
24. Famous personalities of Shahjahanpur, Retrieved from
<https://www.shahjahanpuronline.in/city-guide/famous-personalities-of-shahjahanpur>
25. Ram Prasad Bismil Samrak, Retrieved from
<http://www.nagarnigamshahjahanpur.in/en/page/nature-parks>
26. Culture and Heritage of Shahjahanpur, Retrieved from
<https://shahjahanpur.nic.in/culture-heritage/>
27. Shahjahanpur District, Retrieved from
<https://www.britannica.com/place/Shahjahanpur>
28. Nevill, H.R, *Shahjahanpur-A Gazetteer*, District Gazetteers of United Province of Agra and Oudh, Government Province, 1910, Retrieved from
<https://indianculture.gov.in/gazettes/shahjahanpur-gazetteer-being-volume-xvii-district-gazetteers-united-provinces-agra-and>
29. 8 days in Shahjahanpur Itinerary, Retrieved from <https://www.inspirock.com/trip/8-days-in-shahjahanpur-itinerary-with-culture-outdoors-romantic-and-beaches-ade65bbce-3e47-471c-ba59-f038fdb0e1d6>

30. YOUTUBE City Tour, Retrieved from
<https://www.youtube.com/watch?v=oRI8ztu5LyU>
31. Shahjahanpur, city, Retrieved from
<http://www.nagarnigamshahjahanpur.in/en/page/about-shahjahanpur-city>
32. Census of India (2011), District Census Handbook, Retrieved from
<https://censusindia.gov.in/nada/index.php/catalog/1286>
33. Shahjahanpur District, up online.in, Retrieved from
<https://www.uponline.in/about/districts/shahjahanpur>
34. Temples of Shahjahanpur, Retrieved from
<https://www.justdial.com/Shahjahanpur/Temples-in-Shahjahanpur-H-O/nct-10475644>
35. Maa Kali Mandir in city Shahjahanpur, World orgs Retrieved from
<https://in.worldorgs.com/catalog/shahjahanpur/golf-course/maa-kali-mandir>
36. Shahjahanpur Gharana, Retrieved from <https://www.sarodia.com/>
37. Sarod Ustad Irfan Mohammad Khan, Nehru Centre, London Retrieved from
https://www.nehrucentre.org.uk/events/stringfest-4/?doing_wp_cron=1650274702.6714060306549072265625
38. Retracing echoes of loss between Lucknow and Berlin, Retrieved from
<https://sonicaekrano.pt/en/the-albatross-around-my-neck/>
39. Themes in Nautanki, Retrieved from
https://www.indianetzone.com/63/themes_nautanki.htm
40. Hanuman Jayanti, Retrieved from
<https://www.hindustantimes.com/lifestyle/festivals/hanuman-jayanti-2022-date-puja-timing-history-significance-of-the-festival-101650027675573.html>

41. Mushir, Ali, " Geographical Analysis of Micro Natural and Cultural Unit, Shahjahanpur District, Uttar Pradesh, *International Journal of Advanced and Innovative Research*, October 2015, Retrieved from https://www.researchgate.net/publication/336588482_Geographical_Analysis_of_Micro_Natural_and_Cultural_Unit_Shahjahanpur_District_Uttar_Pradesh_India
42. Mumuksh Ashram, Retrieved from <http://www.ssmv.net.in/about.html>
43. Singh, P.B., *Hindu Tradition of Pilgrimage*, Dev Publishers & Distributors, New Delhi, 2013
44. Agrawal, Dipali, ' शहीदरामप्रसादबिस्मिलकीलिखी 5 श्रेष्ठकविताएं', *Amar Ujala*, Retrieved from <https://www.amarujala.com/kavya/kavya-charcha/ram-prasad-bismil-poems-in-hindi>
45. Sohar Lokgeet, Retrieved from <https://www.hindi-kavita.com/HindiLokGeetSohar.php>

RESEARCH TEAM

Report by



Indian National Trust for Art and Cultural Heritage
Intangible Cultural Heritage Division

Research Coordination and Editing
Nerupama Y. Modwel, Principal Director, ICH Division

Core Research and Documentation Team
Bindiya Kamboj and Ananya Singh, ICH Division

