

# Documentation of Ganga from Gaumukh to Gangasagar

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Chandauli and Ghazipur Districts

Intangible Cultural Heritage



INTACH



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Chandauli and Ghazipur Districts

Intangible Cultural Heritage

Nov-Dec 2021

**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



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# Chandauli District

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## Intangible Cultural Heritage

2021-22

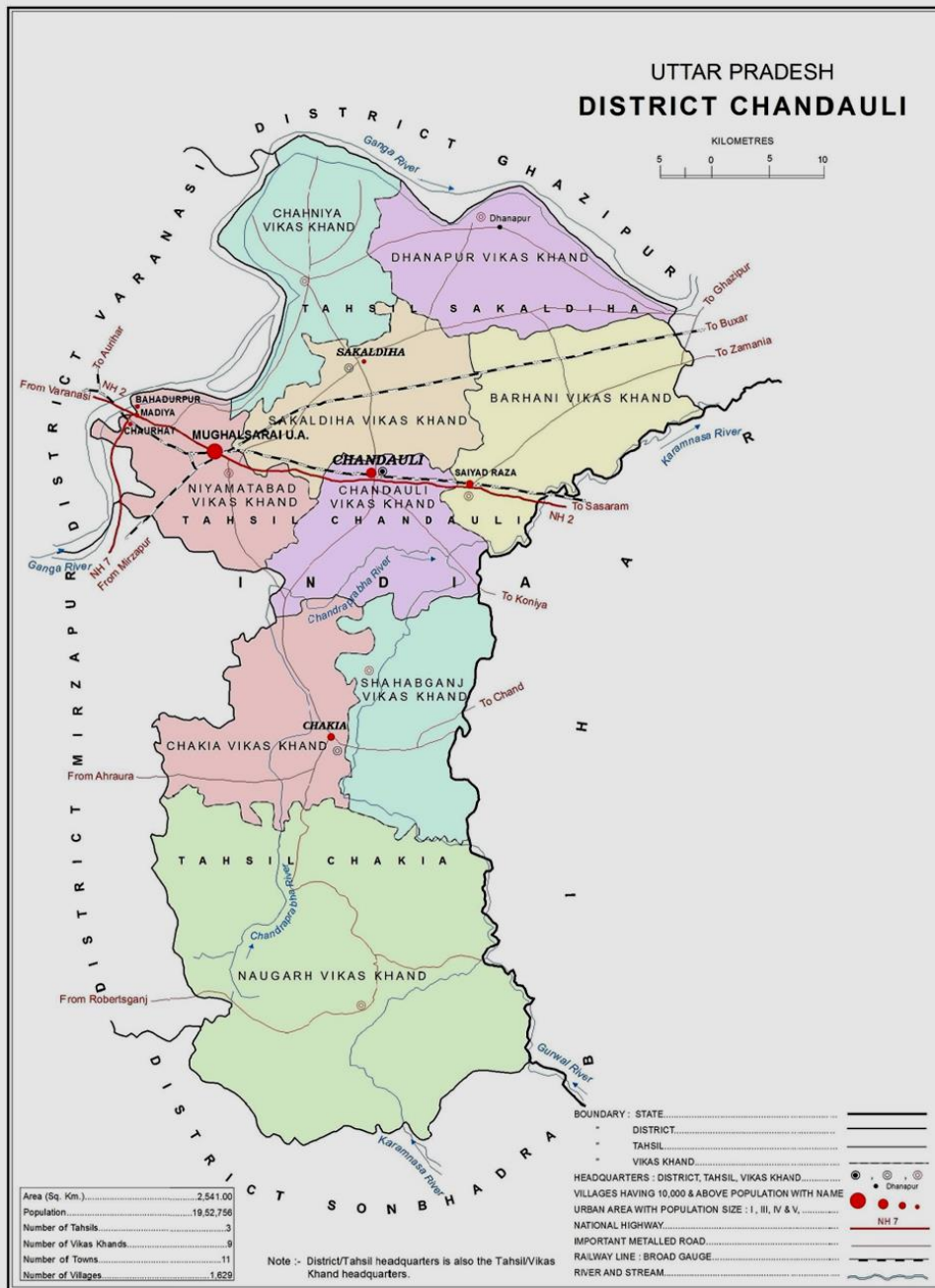


Figure 1 Map of Chandauli district

Source: [https://censusindia.gov.in/2011census/dchb/0965\\_PART\\_B\\_DCHB\\_CHANDAULI.pdf](https://censusindia.gov.in/2011census/dchb/0965_PART_B_DCHB_CHANDAULI.pdf)



## Introduction

Chandauli is a town and a nagar panchayat in Chandauli district in the state of Uttar Pradesh, India. It is the administrative headquarters of Chandauli District. Chandauli became a separate district for the first time on 20 May 1997. However, the Mulayam Singh Yadav government dissolved it on January, 2004 and ensured its merger again in Varanasi. But the decision was challenged in the High Court after which its recreation was ensured on 17 June 2004.

## Geography

The District Chandauli is located in 24° 56' to 25° 35' north and 81° 14' to 84° 24' east at a distance of about 30 kms east-south-east of Varanasi. Chandauli is bound on east by Bihar State, on the north-north-east of Ghazipur District, South of Sonbhadra District, South-east of Bihar and South-West of Mirzapur. Karmanasa River is the dividing line from Bihar State. Ganga, Karmanasa and Chandraprabha rivers form the geographical and economic strategy of the district.

## Physiography of Chandauli District

On the basis of geology, soils, topology, climate and natural vegetation, the district is subdivided in the following regions:

1. Chakia Plateau
2. Chandauli Plain
3. Ganga Khadar

### Chakia Plateau

The region is comprised of southern part of Chakia Tehsil. The 100 meter contour separates the region from Chandauli Plain. It is hilly tract with dissected surface. There is a zone of escarpment in the centre part which is further converted into spur towards north. The Vindhyan Range extends up to this region. The maximum height is represented by 300 m (1000') contour which runs in the south eastern part. Variation in surface height is more in central part whereas southern part is a flat table land. The general slope pattern is also found. The height decreases towards north. The rivers originate from south and drains towards north through sharp bends and

lofty waterfalls. Deodari waterfall on Chandraprabha is a beautiful picnic spot. In the northern part of this zone, soil erosion along the river course is a common physical feature. Bhainsora reservoir on a rivulet of Karmanasa has been constructed for irrigation and power generation. Since it is a hilly tract, large part of the region is covered with forest and the area left for agricultural pursuit is very much restricted. The northern part nearby to Chakia is relatively plain and irrigated by canals. This small patch is suitable for agriculture. Paddy is the main crop which is cultivated here. Geologically the region belongs to upper Proterozoic period.

### **Chandauli Plain**

The region comprises parts of Chandauli, Sakaldiha and Chakia Tahsil. The area under Chandauli tahsil is comparatively low which causes water logging during rainy season. Surface is plain with least physical variation. Major part of the region is devoid of streams. The Chandraprabha and the Karmanasa rivers drain towards north east direction through the southern part. Garai is a small rivulet of Chandraprabha. Soil erosion along the drainage course of the above rivers are an important physical feature. The general slope is towards north but there are variations at local level. The central part is relatively higher. Geologically the region is composed of Alluvium and dun gravels. The presences of large number of canals indicate its agricultural prosperity. The level surface, alluvial soil, further provide impetus to agricultural pursuits. The physical conditions are suitable for the development of transport but the Ganga is a barrier to this aspect. The links with other areas are well developed.

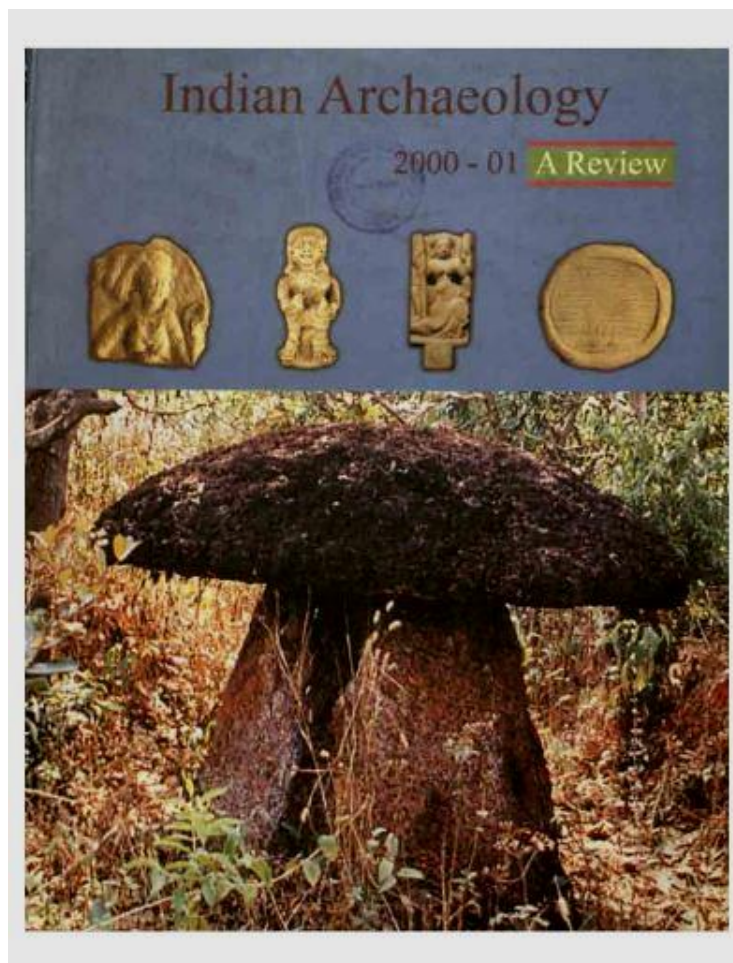
### **Ganga khaddar**

It is a narrow belt along the Ganga river extending from one end of the district to the other end. Surface is low lying and subject to inundation during flood. Approach of flood water delimits the boundary of this region. The Ganga is the main river which flows in the northern and western part. Natural levee, dead arms of the river and sand bars are the main physical features along the Ganga river. Geologically the region is composed of alluvium and dun gravels of recent period. Agriculture is limited to Rabi crops only. However thin layer of new alluvium increases the agricultural productivity.

## History

For administrative purpose, the district Chandauli was constituted in the year 1997 from the district of Varanasi. The district is situated in the eastern and southern side of holy river Ganga. The district is named after its tehsil headquarters name. The region covered by the present district was part of the ancient kingdom of Kashi. Apart from the numerous legends connected with this district, valuable evidence of antiquity has been found here and the remains of brick strewn mounds are spread all over the district. The history of the district for the most part is unknown. There are some deserted sites, tanks and kunds seen in tehsils of the district and they carry vague legends.

### Explorations and excavations at Chandauli district



Source : Indian Archaeology, a review

[https://indianculture.gov.in/indian-culture-repository?search\\_api\\_fulltext=chandauli+district](https://indianculture.gov.in/indian-culture-repository?search_api_fulltext=chandauli+district)

As per archaeological survey of India the following explorations have been carried out

### **1961-1998**

From 1961-62, T.N. Roy, Vidya Prakash and P.C.Pant of Varanasi Hindu University explored Prahladpur, situated 13 km north east of Dhanapur village on the banks of river Ganga, in Tehsil Chandauli of District Varanasi. They found, N.B.P. Ware and the associated grey, black-and-red, black-slipped and red wares in the form of common bowls and plates. Objects such as beads and bangles made of shell, glass and terracotta and a few microliths comprising parallel sided blades were also found. Observations were recorded of presence of terracotta ring wells along the river bank. Around thirty nine proto historic sites from Chakia and Chandauli tehsil were brought to light, after partial exploration. Black and red ware and N.B.P. ware was found at several sites in Chakia and Chandauli Tahsil.

The sherds from Janso-ki-Marai were also found to be painted and incised, in the year 1962-63. A Shiva temple belonging to early medieval period located at Mandara was found in 1979-80. Along with it the presence of medieval and late medieval sculptures was recorded at Adalganj, Chandauli, Gaudiha, Gothani, Kamauji, Karauli, Khevana, Kusumhen, Oinimishra and Orgai. In 1997-98 Rakesh Tewari of state archaeology department, Uttar Pradesh, undertook explorations in Karmanasa Valley in Chakia, Chandauli district, and a number of earlier known sites were revisited to assess their significance for further investigations. Paintings on walls and ceiling of rock shelters comprising of animals and human figures engaged in hunting, dancing and other activities. Most of the paintings were made of ochre colour. Such paintings were found at Nakatidari, Nimbika-Ka-tanda, and Dhandhrawali Mana. Malhar, located on the left bank of the River Karmanasa, has yielded black-and-red ware, red ware, black-slipped ware, grey ware and NBPW, besides stone balls, pestles, terracotta discs and beads, etc. A few examples of cord impressions are also found on black-and-red ware, and red ware sherds. The presence of iron slag and ore in a considerable quantity is notable. The assemblage shows that the aforesaid material may represent the deposits of Chalcolithic, early Iron Age and NBPW periods. Latifshah situated on the left bank of the Karmanasa also consists of the above mentioned ceramic industries noticed at Malhar. However, certain varieties such as cord impressed and

incised pottery, besides iron slags have not been found at this site. Sherds of red ware, black-slipped ware and grey ware contemporary to that of NBPW, besides remains datable to medieval period, have been found at Banbhikhanpur. Remains of Munsakhand include red ware and a few stone images of early medieval period.

### **1998-1999**

Rakesh Tewari and R.K. Srivastava, assisted by K.K. Singh, Rajiv Trivedi, Balram Krishna, Ram Gopal Misra, M.M. Dimari and Ramaji of the State Archaeology Department, Government of Uttar Pradesh, undertook excavation at the ancient site of Malhar. This site is located on the left bank of the River Karmanasa near Musakhand dam in Chakia tehsil of District Chandauli. The excavations were carried out with a view to ascertaining the antiquity of the early Iron Age deposit. Two habitation areas, i.e., MLR-II and I were encountered, besides a small mound located about 300 m south of MLR I bearing a heap of iron slag. In all twelve trenches covering an area of 387.33 sq m were excavated. Total habitation deposit is divisible into four cultural periods.

1. Pre-Iron Age
2. Early Iron Age
3. NBPW
4. Early historical

It may be noted that the deposits of earlier two periods were revealed at Malhar II and the latter two at Malhar I. The cultural deposit of Period I comprising layer (4) is 45 cm thick. Black-and-red ware, red ware and a few black ware sherds represent this period. The main shapes include dish-on-stand, lipped-bowl, perforated and footed-vessel, shallow bowl and water vessels. The black-and-red, and red ware sherds with cord impression on their exterior are present in considerable proportion. A few painted and incised sherds were also found. Often their exterior is rusticated or treated with a red slip. Most of the sherds are wheel-thrown while a few hand-made examples are also present. Burnt-clay lumps, some of them with bamboo and reed impressions indicate that the first settlers at this site used to live in huts made of wattle-and-daub. No evidence of floors and post-holes could be found because of the limited area available for

excavation and that too disturbed by pits. The subsistence pattern appears to have been based on hunting and agriculture. The bones revealed in considerable number and a few of them are charred while some of them bear cut marks. Charred grains and other botanical remains are also collected by floatation method. Other antiquities comprise stone pieces, bone arrow-heads, a few terracotta and stone beads and bladelets, besides a few slags (restricted to the upper levels only).

Period II (layers 1 -3, MLR I) comprises 65-70cm thick deposit. This period is represented by the presence of iron slag, iron artefacts, furnaces for iron smelting and forging. The iron artefacts include nail, spear-head, arrow-head, chisel, etc. It may be noted here that iron slag and artefacts were traced from the lower to the upper levels. Ceramic industries of this period include black-slipped ware and grey ware in addition to black-and-red and red wares. It may be noted that black-and-red ware of coarse and thick variety are restricted to lower levels of this period. However, their finer variety continued in upper levels also. Dishes are represented in all the ceramics, except the black ware; deep bowl, beaker, corrugated bowl, vase, basin, etc, comprise other shapes.

Three successive rammed-floors along with a few post-holes, besides burnt-clay lumps with bamboo and reed marks clearly indicate that the huts of this period would have been made of wattle-and-daub. The noteworthy antiquities of this period are bone arrowhead, terracotta and stone beads, nail and a celt, copper objects, heavy duty tools. Apart from the bones in large quantity, including charred and those bearing cut marks, charred botanical remains and a few microliths were also found.

Periods III and IV are represented by NBPW, red ware sherds of second century BC to second century AD, a terracotta figure of Lakshmi datable to second century AD. However, the deposits of these periods were found to be disturbed due to large pits.

### **1999-2000**

The Department of Ancient Indian History, Culture and Archaeology, Banaras Hindu University and Department of Archaeology, the Government of Uttar Pradesh, jointly conducted explorations in Chakia, Chandauli and Sakaldiha tehsils, under the direction of Purushottam

Singh, Ravindra Nath Singh and Rakesh Tewari assisted by Laxmi Shanker Yadav and Sunil Kumar and discovered the following sites of archaeological interest.

<b>Village of Site</b>	<b>Nature of Remains</b>
<b>Tehsil Chakia</b>	
Aurwatand	Rock shelter with paintings and Mesolithic tools
Banda	Early historical pottery
Baraidih	Late medieval period
Ben	Black slipped ware and grey ware pottery and remains of group of temples, tenth-thirteenth century
Bhikhampnur	Late medieval fort
Bhorsar	Black slipped ware, NBPW and grey ware pottery
Gurutwamod	Mesolithic tools, factory site
Keradih	Post Gupta and late medieval period
Lathaura	Black slipped ware, NBPW and grey ware
Naugarh/Naugarhkot	Black slipped ware, NBPW and grey ware
Pachwania	Post Gupta period
Parasikalan	Post-Gupta period and remains of temple
Prabhunarainpur/Hiramanpur	Black slipped ware, NBPW, grey ware and red ware
Puranadih	Iron slags and temple remains of eighteenth century A.D
Rampur	Post Gupta period, bricks etc.
SemarSadhopur	Mesolithic tools and painted rock shelter
Sikandarpur	Black slipped ware, black and red ware, NBPW, grey and red ware

Takia/Takiaper	Black slipped ware, black and red ware, NBPW, grey and red ware and post Gupta bricks
Utraunt	Remains of early medieval temple
<b>Tehsil Chandauli</b>	
Barhauili	Early historical pottery
Chanehta	Early historical period
Dush Khas	Post Gupta period
Ganj Khwaja	Post-Gupta and early medieval period
Guas	Gupta and post-Gupta period
Jasuri	Late medieval period
Khurhunja	Late medieval period
Marai	Black slipped ware, NBPW and grey ware
Negura	Early historical pottery
<b>Tehsil Sakaldiha</b>	
Balua Sarai	Remains of post Gupta temple
Derwa Khurd	Black slipped ware, NBPW, grey ware, terracotta pestles and sculptural fragments
Kaili	Temple site with sculptural fragments
Kanwar	Sculptural fragments of tenth-twelfth century
Kurahana	Post Gupta and later period
Mahruanda	Sculptural fragments of early medieval period
Mahuar	Post Gupta structures and sculptural fragments



Mathia	Early historical remains
Matigaon (FarsandMohanpur)	Temple remains with habitation site, bricks of Kushan and post Gupta periods, numerous sculptural fragments including a broken image of Harihara

In addition to the above, a site known as Nindaur (25° 13' 39" N; 83° 17' 0"E) in Hata subdivision of Bhabua district of Bihar was explored. The site is located on the U.P.-Bihar border, just outside the survey area. It is a massive city site with thick fortification walls containing sherds of black-slipped ware, black-and-red ware, grey ware and red ware, besides Maurya-Kushan bricks, ringwell, pestles, net-sinkers, Kushan terracottas, votive plaque, headless image of Jaina Tirthankara and other sculptural fragments.

## 2000-2001

Malhar, district Chandauli

The samples of carbonized botanical remains were systematically collected from a wide range of deposits of pre-Iron and Early Iron Age Cultures (Periods I and II) by the application of water floatation. During the pre-Iron phase of occupation, datable from 1900 BC to 1700-1600 BC (cal. 2283-1639 BC), the agriculture was already established and expected to cover up the need of subsistence. The remains of crop plants have been found in association with weeds and other wild taxa. The most common crop was rice (*Oryza sativa*), while not as numerous as rice, the other grains and seeds have been found as belonging to barley (*Hordeum vulgare*), two forms of wheat (bread wheat - *Triticum aestivum* and dwarf-wheat - *Triticum sphaerococcum*), common millet (*Panicum cf. miliaceum*), lentil (*Lensculinaris*), field-pea (*Pisum arvense*), and khesari (*Lathyrus sativus*). During the following Early Iron phase (1600-800 BC), rice continued to dominate in the remains of food grains. Among the samples, rice, common millet, barley, wheat, lentil, field-pea and khesari are of the same kinds as from preceding phase. Introduction of new crops includes the remains of kodon millet (*Paspalum cf. scrobiculatum*), jowar-millet

(*Sorghumbicolor*), ragi-millet (*Eleusine coracana*), horse-gram (*Dolichos biflorus*) and green gram (*Vigna radiata*). A seed of oeliferoustil (*Sesamum indicum*) was also encountered in highly mutilated and fragile state, which got destroyed in handling. Evidence is suggestive of advancement of agriculture in this subsequent cultural phase.

The associated remains of weeds and other wild taxa have been identified as belonging to wild jujube (*Ziziphus nummularia*), common-vetch (*Vicia sativa*), morning-glory (*Ipomoea* sp.), dhatura (*Datura* cf. *stramonium*), anjan-grass (*Cenchrus ciliaris*), crowfoot-grass (*Dactyloctenium aegyptium*), flat-sedge (*Cyperus* sp.), bristle-grass (*Setaria* cf. *glaucoides*), sweet-clover (*Melilotus* cf. *indica*), sirwari (*Celosia argentea*), Khet-papra (*Oldenlandia* sp.), anwla (*Emblica officinalis*), hejurchei (*Leonotis nepetaefolia*), makoi (*Solanum nigrum*), job's tear (*Coix lacryma-jobi*), etc. wood charcoals on anatomical grounds, belong to the trees of salai (*Boswellia serrata*), bahera (*Terminalia bellerica*), bamboo (*Bambusa* sp.), sal (*Shoera robusta*), mahua (*Madhuca indica*), gular (*Ficus glomerata*), dhak (*Butea monosperma*), babul or khair (*Acacia nilotica* or *A. catechu*), sheesham (*Dalbergia* sp.), teak (*Tectona grandis*), dhaura (*Lagerstroemia parviflora*), and kandi (*Flacourtia* sp.).

### **Pre Historic and Historic Rock Art at Vindhyachal**

In 2009, a regional field survey was carried out in Vindhyan ranges of Mirzapur district, by Ajay Pratap, a faculty member at Banaras Hindu University. The Vindhyan region is a series of discontinuous hills, valleys and plateaus, drained by several rivers like Son, Betwa, Ken, Belan and numerous ephemeral streams and waterfalls. It is located roughly south-south east of Varanasi. It is known that evidences of historic rock imagery have been found at many sites in the ranges. A.C. Carlleyle first discovered some paintings and stone tools in the region around 1883, known till now. The next major survey was done by James Cockburn who located and described numerous painted shelters and associated archaeological material by way of stone tools and burnt bone fragments in the 19th century.

Excavations of great significance, known for their contribution in understanding the origins of Mesolithic period and origin of farming in mid Gangetic plains, have been carried out at

numerous sites in the Vindhyan range. These sites are located in the valleys of various rivers such as Damdama, Mahagara, Mahadaha, Sarai nahar rai, Chopani-mando and Koldihwa. They are home to a variety of flora-fauna and small human settlements.

**The survey indicates that many locations under the area of study have been a source of vandalism and are in serious need of methodical conservation. This is due to continuous ignorance and irresponsible tourist activities such as splashing water on rock paintings, defacing them by drawing graffiti on them and sites gutted by patia mining. Overall there are 250 sites with the presence of historic and pre-historic rock art and copious archaeological data, far more than Bhimbetka, a world heritage site.**

Located within the Vindhyan highlands on the south bank of river Ganga, their area of field survey covered sites like Wyndham, Likhaniya Dari, Chuna Dari and Morahna. These sites are different topographically, geomorphologically, petrologically and hence have varying habitats along with variations in soil profile and micro eco-systemic aspects. Wyndham and Morahna are two sites separated by a distance of 50 km. The Wyndham is an area with sandstone in abundance and appears like a cross shaped water body on the map. It has a topography and drainage different from Morhana. Morhana is on a plateau where sandstone and quartzitic outcrops are found in abundance. Likhaniya Dari and Chuna Dari occur further to the right of Wyndham at a decreased elevation of Vindhyan range.

### **Ancient History**

Being the part of Kashi Kingdom, the history of the Chandauli district is the same as of Kashi Kingdom and of Varanasi district. Before the birth of Lord Buddha, in 6th century B.C., Bharatvarsha was divided into sixteen Mahajanpadas. Kashi was one of them and its capital was Varanasi. Modern Banaras with its surrounding region was known as Kashi Mahajanapada. Varanasi city is one of the ancient cities of India, as well as among the ancient towns of the world. It has been a centre of learning since ages. Its name comes in Puranas, Mahabharat and Ramayana. It is a sacred place of Hindu as well as Buddhist and Jain faiths. Sarnath is nearby, which is a holy place for Boudhdharm. Punarnava, the great grandson of Manu, was the founder of the Kashi dynasty that ruled over this region. The name of Kashi came to be known after the

name of king Kashi, the seventh king of this dynasty. After the seventh generation a famous King, Dhanwantari, ruled over this region, whose name is famous in the field of medicine as the founder of Ayurveda. In Mahabharat it is stated that Bhishma Pitamah carried three daughters of Kashi king forcibly for wedding of his stepbrothers but one of them denied the proposal of marriage and became the cause of death of Bhishma Pitamah. The Kashi Kingdom was, however, dominated by Brahmadutta dynasty of Magadh during the century preceding the Mahabharat war. About hundred kings of this generation are said to have had their supremacy over this region, some of these rulers become the Chakravarty Samrat. King Manoj of Kashi brought the kingdom of Kaushala, Anga and Magadh in his possession and annexed their territories to his empire. In the Jain scriptures, a king of Kashi named Ashwasewa was the father of 23rd Tirthankar, Parshvanath. Bimbasar of Magadh conquered Kaushala at about the third quarter of sixth century B.C. but gained importance at the time of the Emperor Ashoka the great. In the first half of the seventh century, Kashi formed an integral part of Harshvardhan's region.

### **Medieval History**

After the death of Jaichandra of Gahadwal dynasty, the independent Hindu dynasty in Kashi came to an end in 1194-1195 A.D. and went into the hands of Mohd. Gauri. In 1526, Ibrahim Lodhi was defeated in the battle of Panipat and Humayun the son of victorious Mughal emperor Babur took over the charge of the region. Humayun was, however defeated in the battle of Chausa by Sher Shah. Akbar, the great emperor, is said to have reached Varanasi in 1556 A.D. and conferred the three sirkars of Varanasi, Jaunpur and Ghazipur to Munim Khan after taking them away from Ali Quli Khan. The area continued to be administered by various governors appointed by the Mughal emperors. In 1738 Mansaram, a Gautam Bhimkha and Zamindar, was given the administration of Sirkars of Varanasi, Jaunpur and Chunar by Sadat Khan, a subedar of Avadh. The administration was passed on to his son Balwant Singh, after his death. In 1775, the Kashi kingdom had come under the influence of the British Empire. The last king of this generation was Bibhuti Narayan Singh who ruled for about eight years till the emergence of independent India. At the time of independence, Banaras state was merged with India.

### **Birth Place of Aghoreshwari Saint**

Ramgarh village of tehsil Sakaldiha, in Chandauli district, is known as the birth place of great Aghoreshwari Baba Kinaram. It is believed that Baba Kinaram is responsible for the revival of the Kashi Aghor Lineage in the 16th century.

Kashi (Varanasi) is known as the city of Shiva. The Aghoris claim lineage from avadhuta siddhas of Varanasi which in turn is said to have emanated from lord Shiva himself. Baba Kinaram established the Aghor ashram in Varanasi. It is believed that while travelling across the country, Baba Kinaram witnessed people suffering and engaged himself in alleviating their misery. It is said that, after observing Baba Kinaram's dedication, Goddess Hinglaaj blessed him in Girnar and followed him to Varanasi where she is present in the form of mantra in a mystical geometric pattern.

## Festivals and Fairs

### Paschim Vahini Mela

#### Importance of Mauni Amavasya Snan on the ghats of river Ganga during Paschim Vahini mela.

Paschim means east and vahini means flowing, this mela is organised to celebrate the flow of river Ganga from east to west.



Figure 2 Devotees taking a holy dip in the holy river ganga  
(Source:<https://www.chandaulisamachar.com/importance-of-mauni-amavasya-snan-in-chandauli/>)

The PaschimVahini mela is celebrated in the month of January and hence the locals call it magh mela. It is set up at the banks of river Ganga in Balwa taluka, district Chandauli. More than 300 thousand devotees gather to bathe in the holy waters of the Ganga on that day. Balwa is one the two places in India where the river flows from east to west. People from neighbouring districts and states reach Balwa a night before the day of PaschimVahini mela and take shelter either at their friends or relative's place or at rainbaseras built by the government, so that they can reach the ghats for the holy dip early in the morning around 2:00 am. This activity continues till late afternoon.



Figure 3 Ariel view of the mela

(Source:<https://www.chandaulisamachar.com/importance-of-mauni-amavasya-snan-in-chandauli/>)



Figure 4 Devotees donating cereals and pulses to the bhikshuks

(Source:<https://www.chandaulisamachar.com/importance-of-mauni-amavasya-snan-in-chandauli/>)

The age old tradition of devotees donating cereals and pulses to the bhikshuks still continues. It is believed that by taking a holy dip at this place and time of the year can cure mental illnesses and can free a person from his/her fears, misconceptions, false notions, etc. Also, if he/she fasts following all the traditional rules and regulations, it could free him/her from the faults present in his chart made at the time of birth. It would compel god to rightly align them in a way that brings joy, happiness and prosperity to their life. Devotees await this yearly mela and show up in thousands due to many such beliefs and folklores spread across the country.





Figure 5 Temporary amusement park for children



Figure 6 Pop-up markets selling handcrafted goods by local artisans and crafts persons  
(Source: <https://www.chandaulisamachar.com/importance-of-mauni-amavasya-snan-in-chandauli/>)

A small scale informal amusement park is temporarily put up near the ghats for the children to play while their parents go for the holy dip.

Pop-up markets selling things for household use and entertainment contribute a lot to the local artisans and crafts persons' yearly income.

## Vindhyachal Festival

Every year during the time of Navaratri devotees from Chandauli, Mirzapur and Sonabhadra district gather to celebrate this festival dedicated to the Vindhyavasini goddess residing in the ancient temple at Vindhyachal.

Vindhyachal (Vindhya + achal) means 'mountain named Vindhya'. Similarly Vindhyavasini means 'goddess dwelling in Vindhya mountains'. Vindhyachal is the only place where the Devi is worshiped as per tenets of 'VaamMaarg' as well as 'DakshinaMaarg' of shakti cult of Hinduism. Also, it is the only place where temples have been constructed dedicated to all three forms of goddess Vindhyavasini—Kali, Lakshmi and Saraswati in a way that a highly energised and spiritually potent *trikona* is created between them.



Figure 7 Shikhar of the temple

(Source: <https://vindhyachalmata.com/plan-a-journey/history/>)

The place Vindhyachal and goddess Vindhyavasini have been mentioned in many ancient scriptures of India, namely, Mahabharata, Vaaman Puran, Harivansh Puran, Skand Puran, Raja Taranginee, Brihatkatha, Kadambree and many tantra scriptures. The famous war between goddess Durga and demon Mahisasur is said to have occurred at Vindhyachal. Since then goddess Durga/Vindhyavasini is also known as Mahisasurmardini. The temple of Vindhyachal commemorates this great victory of divine female power over the malefic forces of society.

The places Sita kund, Sita rasoi, Ramgaya ghat, Rameshwar temple in the region are testimony to the journey of lord Rama along with wife Sita and brother Laxman during his period of exile. In ancient times the main temple of Vindhyachal was surrounded by thousands of small temples and other religious places of shakti cult; however during the reign of Aurangzeb, many were believed to have been razed to the ground.

It is evident from the scriptures that the Vindhyachal region was engulfed by dense forests with lions, elephants and many other animals. Due to the passage of time and increased haphazard development these have been converted into modern mid-sized townships. Only in the areas such as Kali Khoh, Sita Kund, Ashta Bhiya, remnants of an ancient jungle are visible.

Although the idol of the goddess in the temple is believed to be ancient, the structure of the temple does not appear to be from an ancient period.

## Festivals celebrated around the district

### Kala Namak Rice Festival

**Kalanamak** is one of the finest quality scented rice varieties grown and available in India. It is named after its black husk ( Kala-Black and namak-salt). This variety has been in cultivation since the Buddhist period. It is also called scented black pearl of Uttar Pradesh. It was featured in the book *Speciality Rices of the World* by the Food and Agricultural Organisation of United Nations.

These days, however, acreage under this variety has declined sharply, forcing it to near extinction, for various reasons, some of which are:

- outburst of panicle blast epidemics during two consecutive years 1998 and 1999.
- tall stature of the crop
- long duration of harvest (6 to 7 months)
- non availability of quality seeds and research support.



Figure 8 Black husk and grains of Kalanamak rice (Source: [https://en.wikipedia.org/wiki/Kalanamak\\_rice](https://en.wikipedia.org/wiki/Kalanamak_rice))

Recently on March 14, 2021, the Uttar Pradesh government launched 'Kalanamak Rice Festival', as an initiative to promote local agricultural products. The event took place in Siddharth Nagar. It is known through historical records that Kalanamak rice farming was practised in the area since 600 B.C. As per a Times of India article, "Currently, the variety is grown on 5000 hectares in just Siddharth Nagar as compared to 20,000 hectares before independence, in U.P, which had dropped to 2200 hectares". The un-viability of the process has forced the farmers to shift to other crops.

The government is actively trying to revive the crop production amongst the farmers through research and innovation to increase yield, while reducing investment. It has been included in various government schemes like One District One Product, and marketing, branding and technical support is being provided to the farmers by the government while making the platform to sell the produce bigger. Also, institutes like PUSA, Delhi and Acharya Narendra Dev University of Agriculture and Technology, Ayodhya, have been researching on Kalanamak rice and providing significant inputs to raise its viability.

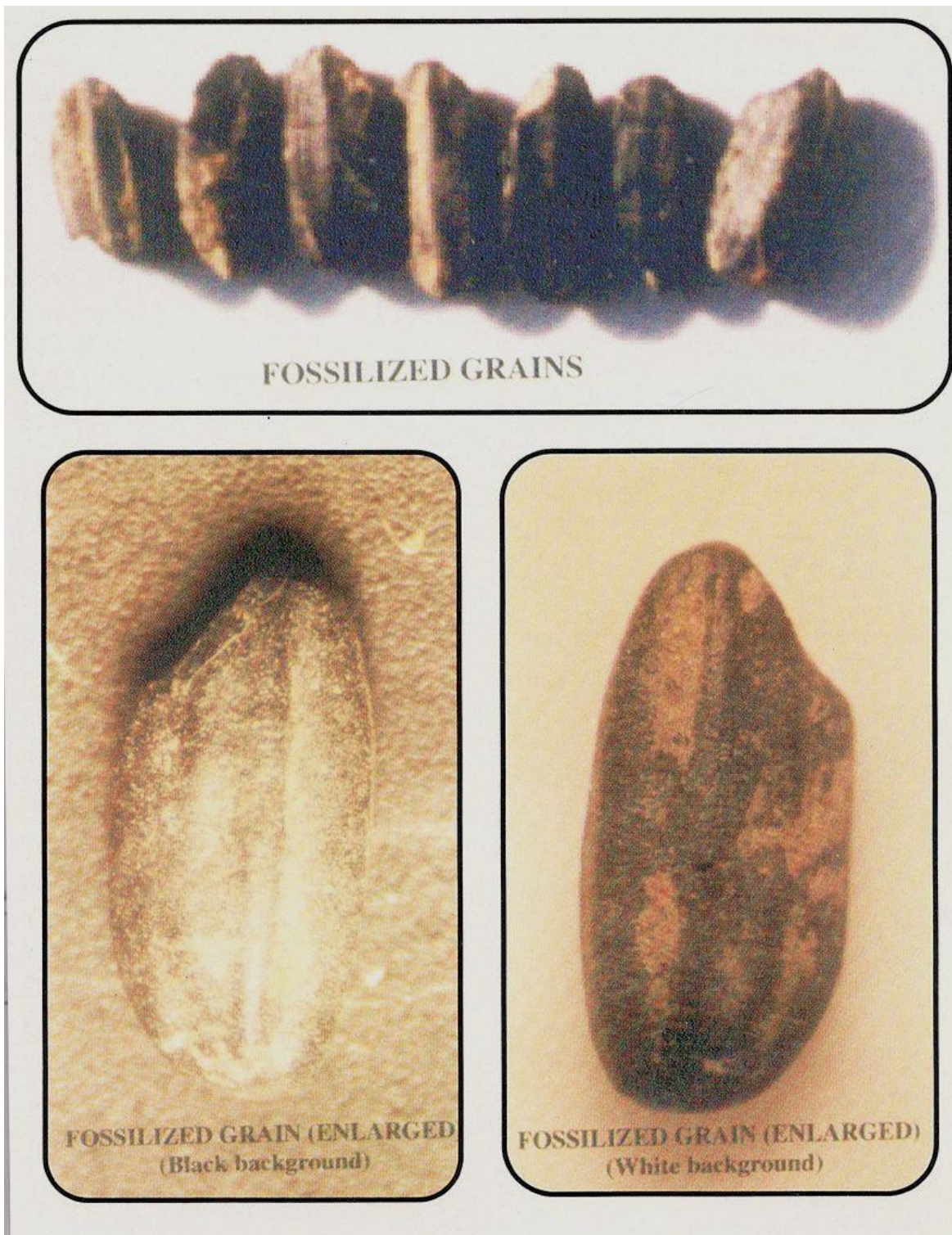


Figure 9 Picture of fossilized grain of Kalanamak rice found during the excavation of Aligarhwa, Siddharthnagar, Uttar Pradesh (believed to be a part of Kapilvastu). Image taken from book 'A Treatise On The Scented rices of India' by R.K. Singh and U.S. Singh page 425 (Source: [https://en.wikipedia.org/wiki/Kalanamak\\_rice](https://en.wikipedia.org/wiki/Kalanamak_rice))

Aligarhwa has been identified as the real Kapilvastu, the kingdom of king Suddhodana, father of Gautam Buddha. Carbonised rice grains resembling Kalanamak were recovered from one of the rooms, identified as kitchen/store during an excavation in Aligarhwa, located at Nepal border.

Faxian, the famous Chinese monk, wrote that when Gautama Buddha (Buddha) visited Kapilvastu for the first time after attaining 'enlightenment', while passing through Bajha jungle, he was stopped at Mathla village by the people. The villagers asked Siddhartha to give them 'prasad'. Siddhartha took the rice he had taken in alms and gave it to the people, asking them to sow it in a marshy place. The rice thus produced "will have typical aroma which will always remind people of me," he said. Since then Bajha jungle has vanished and its place has been taken by Bajha village near Kapilvastu. Instead of Mathla, now Mudila village exists. The actual belt of Kalanamak rice is still believed to be the tract between Bajha and Aligarhwa. This variety, if sown elsewhere, loses its aroma and quality.

The first effort for the conservation of Kalanamak was made by the Englishmen William Pepe, J H Hemprey, and Edcan Walker (Jamindars of Alidapur, Birdpur, and Mohana) during the British Raj. They built four reservoirs at Bajha, Marthi, Moti, and Majhauri to produce Kalanamak in large quantities. They not only produced this variety for their own consumption, but transported it to England from Uska-bazar mandi, passing through Dhaka (now in Bangladesh) via the sea route. Due to its increasing demand, the British captured the land around Kapilvastu, and established Birdpur and Alidapur states. They produced Kalanamak through bonded labour and exported it to Britain. When the shrewd Gujarati businessmen came to know about its business potential they formed a mandi at Uska-bazar to export Kalanamak. To counter them the British "shopkeepers" built a rail route to carry rice on the goods train. But after independence, Uska-bazar mandi became non-functional due to negligence, and the reservoirs gathered silt. This led to a fall in the production of Kalanamak.

All such evidences indicate that Kalanamak has been cultivated in Siddharthanagar area from or even before the Buddhist period (600 BC).

## Arts and Crafts

### Chandauli Cluster

A geographic concentration of units producing near similar products and facing common opportunities and threats are called clusters. Artisans clusters are mostly found in villages/ townships. They are household units producing handicraft/ handloom products. A typical cluster often belongs to a traditional community, producing a long established product for generations. The Chandauli cluster in Uttar Pradesh consists of 500 plus artisans and 25 SHGs supporting the work force.







Figures 10& 11 Products made by local artisans of Chandauli district

According to crafts clusters of India

(Source:[http://www.craftclustersofindia.in/site/index.aspx?mu\\_id=3&Clid=415](http://www.craftclustersofindia.in/site/index.aspx?mu_id=3&Clid=415)), the following crafts are being practiced in the region. **Zari- Zardozi:** Embroidery done with metallic threads is called kalabattu and forms the zari. The main zari production centres are at Varanasi in Uttar Pradesh. Here, the metal ingots are melted into metal bars called pasa from which lengths are got by beating it after treatment. This is then pulled through perforated steel plates to make it into wires, followed by the tarkashi process to make it thin with rubber and diamond dies. The last stage is called badla where the wire is flattened and twisted with silk or cotton thread to become kasab or kalabattu. This has uniform evenness, flexibility, softness, and ductility. Kasab can stand for real silver/gold, as well as for plated silver/gold or for an imitation in which a copper base is given a coat of silver or golden colour to make the product less expensive.

Zari thread is used widely in weaving but more selectively in embroidery. For intricate patterns, gijai or a thin, stiff wire is used; sitara, a small star-shaped metal piece is used for floral designs. This type of embroidery is called salma-sitara. The thicker kalabattu is a braided gold thread

used for borders while the thinner variety is used at the end of the drawstring of purses or batwas, and in tassels, necklaces, and strings. Tikora is a gold thread spirally twisted for complicated designs. The dull zari thread is called kora and the more shiny one is called chikna. The equipment that is used for embroidery is a rectangular wooden-frame called karchob and a wooden leg called thapa used for sewing laces.

Listed below are different kinds of zari work:

Zardozi: This is a heavy and more elaborate embroidery work which uses varieties of gold threads, spangles, beads, seed pearls, wire, and gota. It is used to embellish wedding outfits, heavy coats, cushions, curtains, canopies, animal trappings, bags, purses, belts, and shoes. The material on which this kind of embroidery is done is usually heavy silk, velvet and satin. The kind of stitches found are salma-sitara, gijai, badla, katori, and seed pearls, among others. The main centres are in Delhi, Jaipur, Banaras, Agra, and Surat. The old teach the young and the skill continues from generation to generation.

### **Zardozi under ODOP Scheme**

Art and culture enriched every corner of India and these are known for one or other handicraft activity. Zari Zardozi is one of them, and even after the passing of five centuries from its evolution, it maintains its dominance as an elegant embellishment work. This art is a kind of hand embroidery and done with the help of needle and threads of gold, silver and mixed alloy. Different types of raw material like chandla, sitara, gota, dabka, gizai, moti etc. are used as per the needs of the design. This art is done on male/female garments, accessories like purses, shoes, belts and home decorative pieces. This art has been taken up as an ancestral profession in the artisan families. Many artisans have adopted this as their main occupation or profession but the rest have adopted it as a supplementary or secondary occupation to earn a livelihood. Increasing inflation and decreasing real wages have made the condition of the workers here pitiable.

After the introduction of machinery and mass production, the employment possibilities of this handicraft shrank and low wages compelled the artisans to adopt other sources of livelihood but

to make up seasonal demand, women, teenager children and other family members of these artisan families also take it up.

**Kamdani:** This is a lighter needlework which is done on lighter material like scarves, veils, and caps. Ordinary thread is used and the wire is pressed down with the stitching producing a satin-stitch effect. The effect produced is glittering and is called hazarabutti (thousand lights).

**Mina Work:** This is called thus owing to its resemblance to enamel work. The embroidery is done in gold.

**Kataoki Bel:** This is a border pattern made of stiff canvas and the whole surface is filled with sequin edging. A variation of this border technique is lace made on net and filled with zari stitches and spangles.

**Makaish:** This is one of the oldest styles and is done with silver wire or badla. The wire itself serves as a needle, piercing the material to complete the stitches. A variety of designs are produced in this manner.

**Tilla or Marori Work:** This is the kind of embroidery where gold thread is stitched onto the surface with a needle.

**Gota Work:** The woven gold border is cut into various shapes to create a variety of textures in the patterns. In Jaipur the border of the material or sari is cut into shapes of birds, animals, and human figures, attached to the cloth, and covered with wires of silver and gold; it is surrounded by coloured silks. The work resembles enameling.

**Kinari Work:** A small variation is kinari work where the embellishments are done only at the edges in the form of tassels. This is done mainly by men and women of the Muslim community.

## **Raw Materials**

Basic Material: Silk, zari, cotton, polyester, jacquard loom; dori (thread; 80no./60 no., mercerized yarn (dhaga) 30 no.

Decorative Material: Peacock feathers.

Colouring Material: Bukani (colour powder).

## **Process**

A pattern of the design to be woven is drawn on paper. The design is transferred on the cotton yarn with the help of tilli through the warp and weft grid. This contrivance is known as jala, which contains the total graphic pattern. This jala is hung from top of the loom and tied to the warp threads only the controlled warp threads are lifted as per the design. Extra weft threads of zari/silk are inserted in the raised portions, row by row, along with the running weft thread. Jala device has been replaced by the punched cards on the jacquard looms for these brocade decorations. Gyasar the Tibetan woven offerings, are very closely woven. Apart from the silk/zari thread, peacock feathers are used in a satin weave to produce an entire surface of the feathers. The motifs are woven on dark red, yellow, blue and white satin ground with use of gold and silver zari.

## **Techniques**

### **Applique-and-Cut technique**

Normally, fine white stranded cotton is used for chikan embroidery. Some stitches are worked from the front of the fabric, others from the back. Sheila Paine, in the book, *Chikan Embroidery*, observes that there are six basic stitches, which are used in combination with a series of stitches for embossing flowers and leaves. Pulled work (known in chikan work by the Hindi word jali, which means a window with a pierced lattice, which can be looked out of but not into) and khatao (an applique-and-cut technique, where one piece of fabric is hemmed on to another piece and then cut away) complete the repertoire.



Figure 11 A Zari artist at Dulhipur, Chandauli with her semi-finished work.



Figure 12 Mohd. Rizwan Ali looks at his handloom. Majority of houses in Dulhipur have in-house looms installed within



Figure 13 Mohd. Aalm a Zari worker, sells his material to a wholesaler in Dulhipur

*“Three members of my family are engaged in the work of Zari. Even after putting so much effort into it, we can earn just Rs 150/-per day in earning combined together. To meet our daily needs we have to struggle a lot and even have to work as maids in the houses of others. The work of Zari and its demand is most during the winter season for two-three months starting from December while in summer it completely disappears...My brother and other male members of the family work as daily wage labourers in other districts. During the months of summer and monsoon, all our earnings just evaporate putting us on the brink of begging from others for two meals... We always pray may God bless us with some sarees (for zari work) so we can survive. Most of the women in Dulhipur are engaged in this craft. For an average saree if three persons are engaged it takes around two hours to complete. The only request from the state government is that they come and formulate an initiative to increase our daily wages and to motivate our craft especially in this situation of intermittent lockdown and pandemic.”*



Reshma Parveen (left)

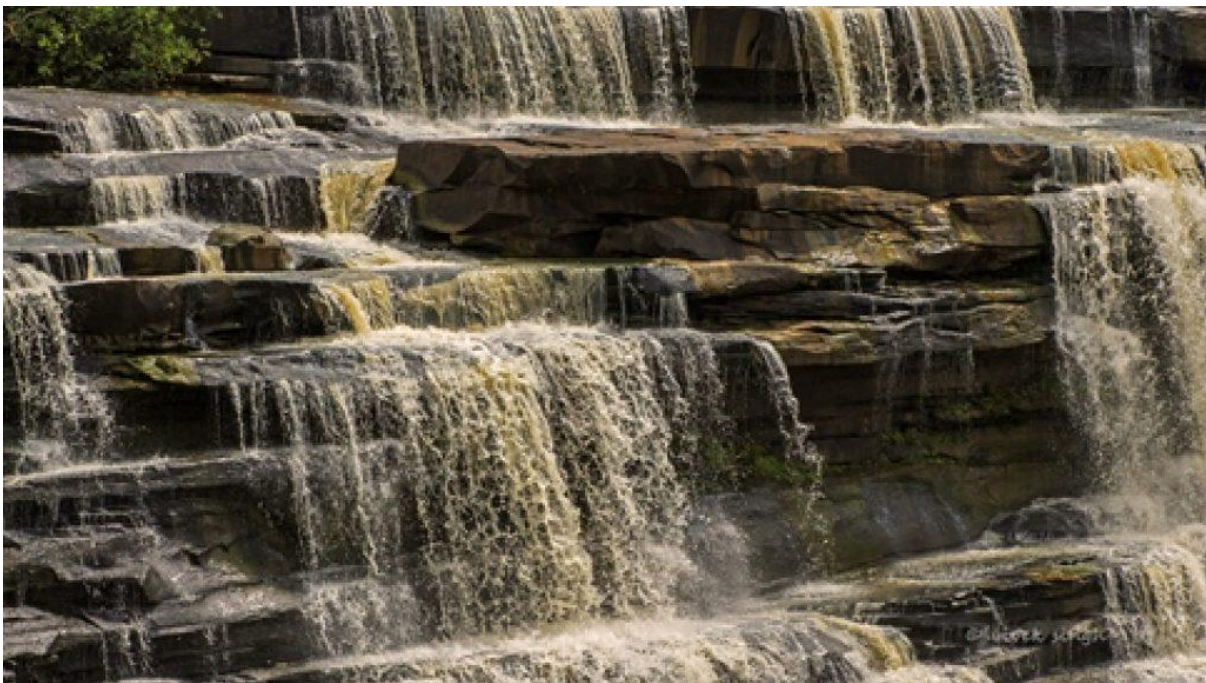
Zari worker,

Dulhipur, Chandauli



## Places of tourist interest

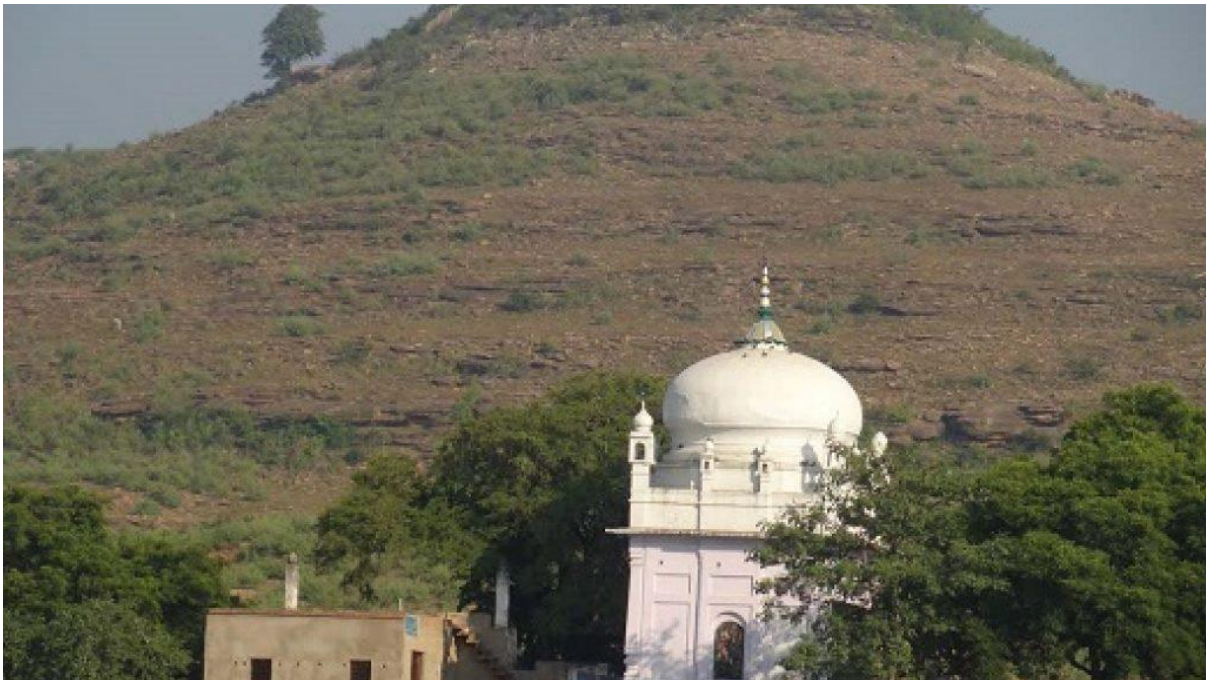
### Dev Dari Waterfall



Source: <https://chandauli.nic.in/tourist-place/waterfall/>

The Rajdari and Devdari waterfalls are located in the Chandraprabha Wildlife Sanctuary. The sanctuary was established to conserve Asiatic lions and though their population has dwindled, there are several species of animals and birds found here. Apart from the animals and birds, the sanctuary is home to several other attractions, more notably the Rajdari and Devdari waterfalls. The crystal clear waters, gurgling over the rocks present a breath-taking sight. The scenic, tranquil surroundings lend a sense of peace to the experience. People usually come here for a day trip and though there is no accommodation here, there are several eateries here to serve snacks and drinks.

### **Latif Shah Tomb and Dam**





Source: <https://chandauli.nic.in/tourist-place/waterfall/>

Latif Shah Tomb – This mazar belongs to a sufi saint, Hazrat Latif Shah Beer Rahmatullah, and is located at a distance of 3 km from Chakia.

Latif-Shah Dam — One of the oldest dams in India, Latif-Shah was completed in 1921; it is built on the river Karmanasa. The reservoir created by the dam is used mainly for irrigation and human consumption.

### **Chandraprabha Wildlife Sanctuary**

‘Chandraprabha’ is a land covered with dense forest; small hills, prehistoric caves shelters and majestic waterfalls.

The forest is named after the Chandraprabha River; meaning ‘The Luminescence of Moon’. The river is a tributary of the Karmanasa river and both flow through the forest to finally meet the Ganga, nourishing a wide variety of flora and fauna on the way for thousands of years. The rare

and rich vegetation has been a prime source of Ayurvedic Medicine since the era of Kashi Raj Divodas Dhanvantari.

The hills and the dense forest have hundreds of caves hidden in a spread of over an area of 78 km<sup>2</sup> that lies on the Naugarh fort and Vijaigarh fort on the northern slope of the Kaimur Range. Presently abandoned, these caves had been home to prehistoric humans for a long time. One can still find evidence of their lives and habitats on these cave walls in the form of primitive cave paintings.



Old painting showing king and his men hunting in the forest

Source: [http://chandraprabhawildlife.com/About\\_US.html](http://chandraprabhawildlife.com/About_US.html)

The forest was developed as a hunting preserve for the rulers of Varanasi, in the second half of the 18th century. A variety of wild animals are found here, which include Blackbuck, Chital, Sambar, Nilgai, Wild Boar, Bear, Leopard, Porcupine, Chinkara, Gharial (small crocodile) and Python. The park is a bird watcher's paradise, as one can discover around 150 species of birds here.



Chandraprabha wildlife sanctuary

Source: [http://chandraprabhawildlife.com/About\\_US.html](http://chandraprabhawildlife.com/About_US.html)

The wildlife sanctuary was established in May 1957 and managed by the government to develop and preserve its biodiversity.

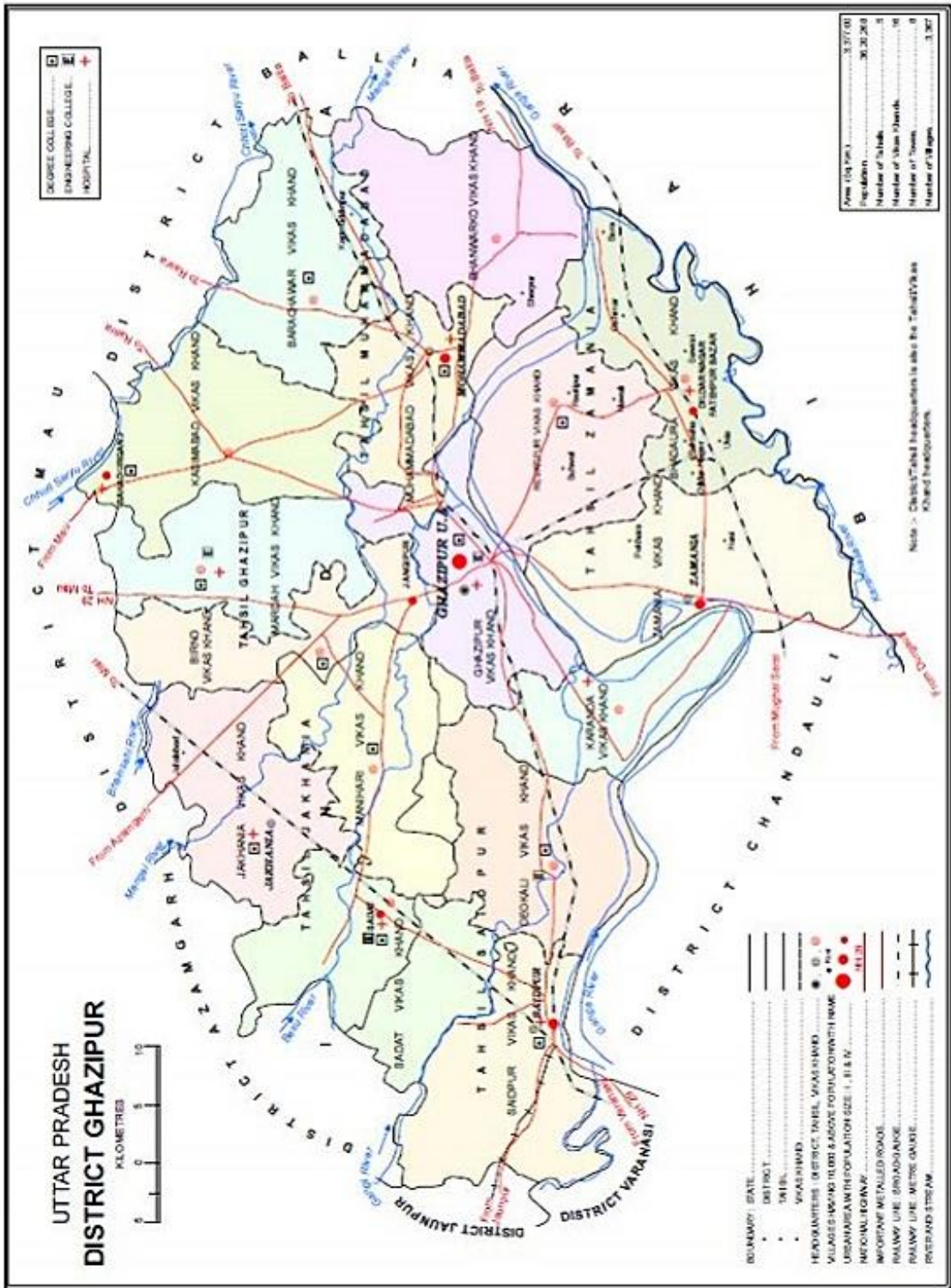
The forest and tourism departments of Uttar Pradesh Govt. have developed very comfortable accommodation and amenities for tourists and visitors in cooperation with private facilitators. Tourists can enjoy a wide range of fun activities like hiking, site seeing, tribal music, along with delicious food and much more.

# Ghazipur District

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## Intangible Cultural Heritage

2021-22



## Introduction



Ghazipur is a district of eastern Uttar Pradesh that was constituted as a separate district in 1818. The city of Ghazipur is the district headquarters. Ghazipur district forms the eastern part of the Varanasi Division. It is famous for production of unique rose-scented spray called 'Gulab Jal'. The "Government Opium and Alkaloid Works" situated in Ghazipur city is the biggest opium factory of Asia.

The district lies to the east and north of the Jaunpur and Varansai districts respectively between the parallels of  $25^{\circ} 19'$  and  $25^{\circ} 54'$  north latitude and  $83^{\circ} 4'$  and  $83^{\circ} 58'$  ew is 90 Km. and width from north to south is 64 Km. The river Ganga from one side and Karmanasa from other side divide it from Bihar State. It is bounded by Ballia and Bihar State in the east, Jaunpur, Varansi and Azamgarh in west, Mau and Ballia in north and the Chandauli district in the south. The boundaries are generally conventional though at places they are marked by natural features.



Ghazipur, garlanded by the Ganga, Karmanasa and Gomti rivers, is locationally stronger in economic and geographic status. The total geographic area of this district is 3384 Sq. Km. Ghazipur is embellished with picturesque geographical environs. This place is a part of the mid-gangetic plain. The total area is aprox. 3,33,209 hectare in which 2,52,824 hectare is for agriculture purposes. Appox 38 % of soil is cattle field. This district does not contain any forest area. As of 2011 India census, Ghazipur city had a population of 231607, out of which males were 121467 and females were 110140. Males constituted 52.44% of the population and females constituted 47.55% of the population. Ghazipur has an average literacy rate of 85.46% (higher than the national average of 74.04%) of which male literacy is 90.61% and female literacy is 79.79%. 11.46% of the population is under 6 years of age and the sex ratio is 904.

## History



The word Ghazipur does not figure as such in ancient Indian History, but according to some historians, Raja Ghadhi, father of Maharshi Jamdagni, was from this place. During that period this place was covered with dense forests and in it many ashrams were situated viz. Jamdagni (father of Parashuram) Ashram, Parsuram Ashram, Madan Van etc. The Maharshi Gautam's Ashram was near Ghazipur town some 16 Kms. east near the village of Gauspur. Sarnath, where Lord Buddha got Bodhisatva or enlightenment in 6th century B.C, is about 65 km. west from the district headquarters and falls in Varanasi district. Thus, it became a centre of Buddha's teachings during his time. This town was an important centre during the Buddhist period.

The Chinese traveller Hiuen Tsang mentions this locality as “Chanchu”, meaning the soil of battlefields, which is signified by many important battles fought here.

As per the verbal and folk history, Ghazipur was covered with dense forest during the Vedic era and it was a place for ashrams of saints during that period. The place is related to the Ramayana period. Maharshi Jamadagni, the father of Maharshi Parashuram, is said to have resided here. The famous Gautama Maharishi and Chyavana were given teaching and sermon here in the ancient period. Lord Buddha gave his first sermon in Sarnath, which is not far from here. However, some sources state that the original name of Ghazipur was Gadhipur.



A 30 ft. high Ashoka Pillar is situated in Latiya, a village 30 km away from Ghazipur city near Zamania Tehsil as a symbol of the Mauryan Empire. It was declared a monument of national importance and protected by the Archaeological Survey of India. In the report on tours in this area in 1871–72, Sir Alexander Cunningham wrote, "The village receives its name from a

stonlat, or monolith." The early history of Ghazipur is mainly a matter of speculation; for, while the district abounds in ancient remains to an extent approached by few others, little has yet been achieved in the way of scientific exploration. The number of sites that would doubtless require close examination is immense, and the archaeologist could hardly desire a fairer field. A cursory excavation made in 1879 by Mr Carlleyle near Saidpur exposed successive strata of debris going back to the remotest age, for at the bottom, almost on a level with the river, were discovered several stones celts and fish bones, relics of the earliest stage of civilisation.

One of the oldest and most important sites in the district, Saidpur, is a collection of mounds stretching from Saidpur to Aunriha and thence along the Jaunpur road. In Saidpur itself are two Musalman buildings, either constructed from Hindu or Buddhist materials or else actually representing chaityas attached to a Buddhist monastery. The remains to the west of the town go back at least to the earliest days of Buddhism. In the hamlet of Budhupur, or Zahurganj, which stands in the angle between the main road to Benares and that leading into the town of Saidpur, is a large mound close to the river, and in another immediately north of the road, Carlleyle discovered the remains of the stone age. Above these were the ruins of ancient temples and houses, and a stone was found bearing the word "Krelulendrapura" which was probably the old name of the place, a fact supported by the assertion of some inhabitants that the village was formerly called Krelendrapur. Old punch-marked coins of the Buddhist period and various other articles were unearthed. West of Zahurganj, on the south of the road, is another large mound, thickly covered with broken brick and fragments of stone, in the village of Ramtawakku; and further west again in Anunrihar, the whole surface of the ground is strewn with fragments, large carved stones are scattered about, fine pieces of sculpture being utilised as common building stones and every few yards traces of masonry walls appear.

Strangely the foreign visitors of ancient times such as Fa Hien who had passed through here on his way from Patna to Benares didn't mention about a place known as Ghazipur. Even Hieun Tsang states that country was then known as Chen-chu, or the "Kingdom of the Lord of Battles," which has been variously rendered as Yudhapatipura, Yudharanapura and Garajpatipura. The last was the translation adopted by General Cunningham, who believed that the place intended as the capital was the modern Ghazipur. Hiuen Tsang states that the capital stood near the Ganga, that to the north-west was a stupa erected by Asoka and that the Buddha resided there for seven days.

## Medieval Period

Ghazipur district is famous for its glorious history during the Mughal period. Historians mention about its nomenclature that Ghazipur is named after Saiyyad Masood Ghazi. Istekbal says that Saiyyad Massod Ghazi, known for Hindu-Muslim Unity, established this city in 1330 A.D. Some historians are of the view that this was established by Ustad Ghazi Mashook. About the naming of various townships of Ghazipur, records state that Zamania Tehsil of district Ghazipur is named after Saiyyad Ali Kuli Khan, and Kasimabad was established by Sheikh Abdullah after the name of his father Abdul Kasim. This district was a major city during the Sultanate and Mughal period. This was a main halt for emperors and their armies as it is situated on the banks of the holy river Ganga. The Pahar Khan ka Pokhra, the Mosque of Nawali by Nawab Sufi and Allalabad and Kasimabad forts were established by Sheikh Abdullah, and give a glimpse of its past history. In the Sultanate period, Kutubuddin Aibak conquered Banaras (now Varanasi) and Jaunpur in 1194 AD. Thereafter, the Mughal emperors Babar and Humayun took over this area.

A historical event of Humayun relates to this place (located in Sherpur village in Muhammdabad) in which a Bhisti was made for Humayun to cross the river Ganga after his defeat in the battle of Chausaat the hands of Shershah Suri. In 1552 AD this place was under Taz Khan Kirani and Akbar won this place after defeating Adil Shah in the battle of Panipat in 1556 AD. Alikuli Khan winning Banaras and Jaunpur established Zamania town. In 1764 AD the British won Buxar and Ghazipur which was thereafter ruled by the East India Company.

The Company posted Mr. Richardson as a judge and Mr. Robert Warlo was made the first Collector of this district. The Britishers used this place for cultivation of indigo, opium, kewra and roses. They established the Opium Factory which is the first of its kind. It is presently a working factory and provides revenue to the govt. of India by producing opium alkaloids. During British rule opium manufactured in this factory was carried to China on boats through the Bay of Bengal.<sup>1</sup>

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<sup>1</sup><https://ghazipur.nic.in/history/>



Figure 14 Tomb of Lord Cornwallis at Ghazipur

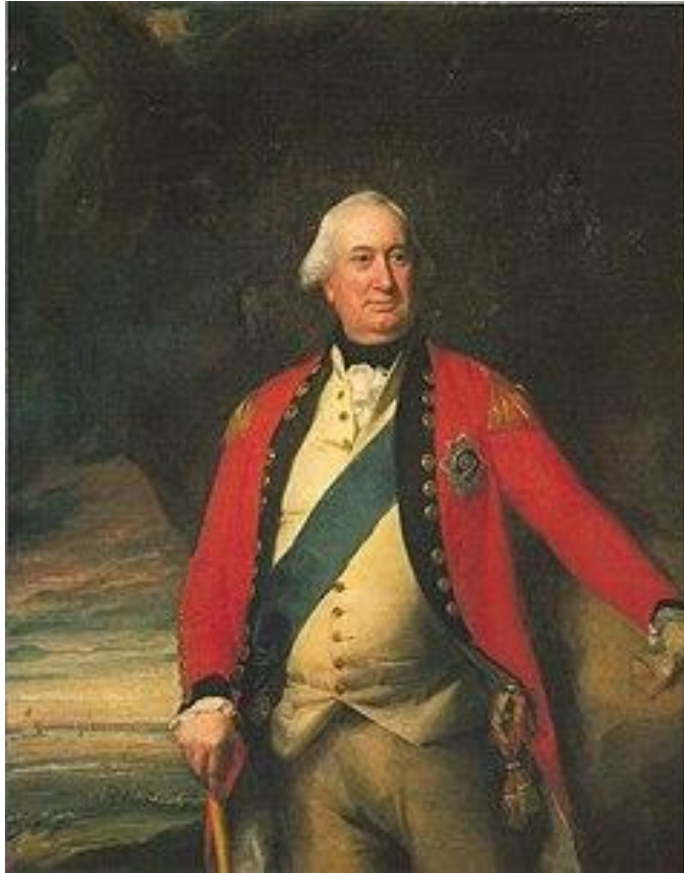


Figure 15 Lord Cornwallis

After the Death of Aurangzeb this area was taken by Jamindar Mansa Ram. Thereafter, Ghazipur came under the suzerainty of the Banaras state and Raja Balwant Singh, the son of Mansa Ram, became the king of Ghazipur. After the attack of Warren Hastings, the then Governor General of the British, this area was ruled by various British appointees. Lord Cornwallis, who was very famous for land reforms, came to visit this place and accidentally died. In his memory a beautiful tomb, which is a big tourist attraction, is also present in Ghazipur City.

Cornwallis engaged in reforms of all types, that affected many areas of civil, military, and corporate administration. According to historian Jerry Dupont, Cornwallis was responsible for "laying the foundation for British rule throughout India and setting standards for the services, courts and revenue collection that remained remarkably unaltered almost to the end of the British era." He also enacted important reforms in the operations of the British East India Company and, with the notable exception of the Kingdom of Mysore, managed to keep the company out of military conflicts during his tenure.<sup>2</sup>

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<sup>2</sup>Dupont, Jerry (2001). The Common Law Abroad: Constitutional and Legal Legacy of the British Empire

## India's Independence Movement



Figure 16 Dr. Shiv Pujan Rai

In the history of the Indian National movement, a significant role was played by the people of Ghazipur. In Home Rule, Rowlat Act, Khalafat Movement, Salt Movement, boycotting foreign goods and textiles, Satyagraha and movement of 1942, the people of Ghazipur took part fearlessly. Dr. Mukhtar Ahmad Ansari, Sahjanand Sarwasti, Dr. Sayad Mahmood Qazi, Nizamul Haq Ansari, Bhagawat Mishra, Gajanan Marwari, Vishwanath Sharma, Hari Prasad Singh, Vaseer, Ram Murat Singh, Ram Raj Singh, Bola Singh, Indradev Tripathi, Dev Karan Singh, Vishwnath Ji, Sideshwar Prasad Singh, Ram Sawaroop Pandey, Saraju Pandey, Dalsingar Dube, Ram Bahadur Shastri and many other others recorded their courage during this period. The people of this district played an undeniable role in the Quit India Movement. Under the





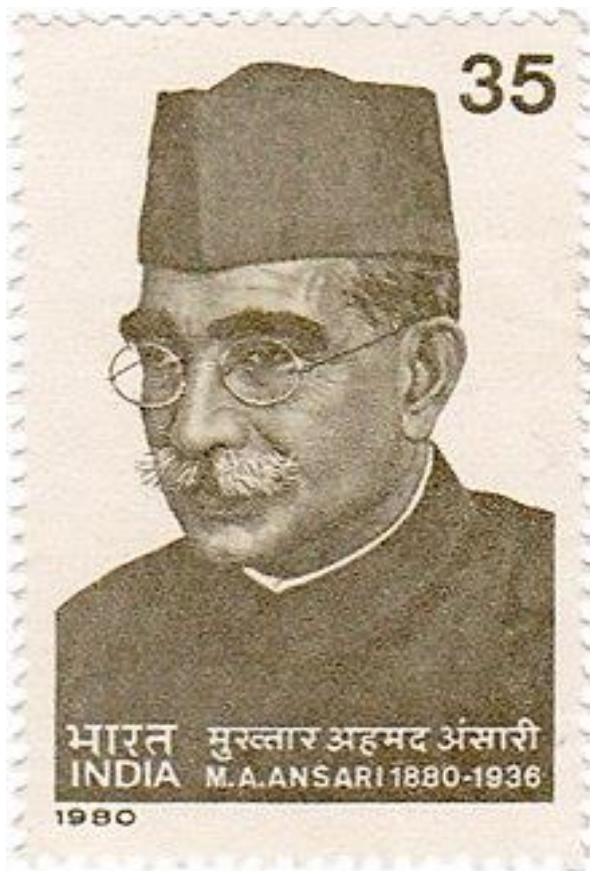
**Figure 17 Dr. Syed Mahmud**

leadership of Dr. Shiv Pujan Rai, a group of freedom fighters hoisted the tri-colour at Muhammadabad tehsil. Dr. Shiv Pujan Rai, Vans Narain Rai, Ram Badan Rai , Raj Narain Rai and Vasishth Narain Rai sacrificed their lives for the country on 18 Aug'1942.<sup>3</sup>

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<sup>3</sup><https://ghazipur.nic.in/history/>

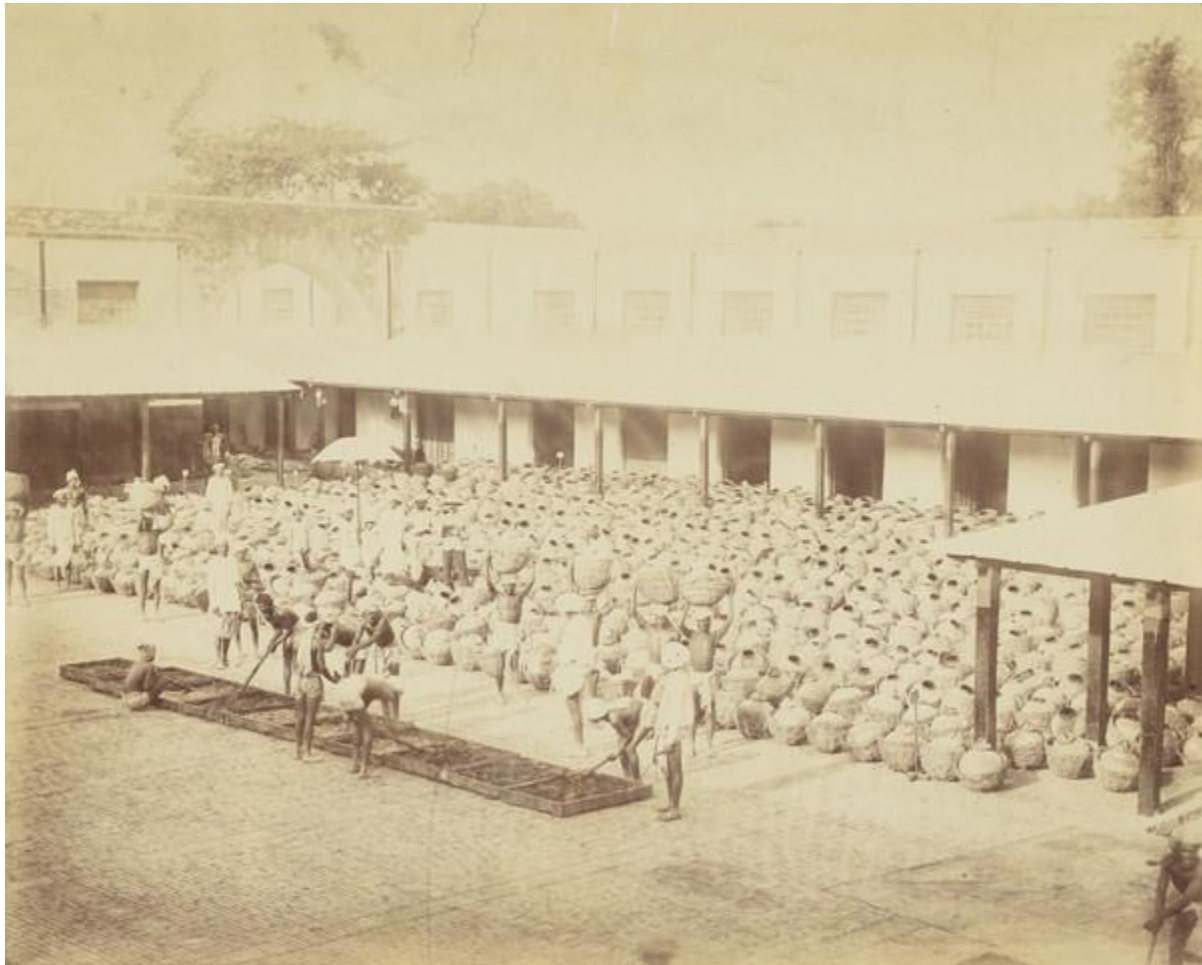
## Mukhtar Ahmed Ansari



Mukhtar Ahmed Ansari (25 December 1880 – 10 May 1936) was an Indian nationalist and political leader, and former president of the Indian National Congress and the Muslim League during the Indian Independence Movement. One of the founders of the Jamia Millia Islamia University, he remained its Chancellor from 1928 to 1936. He was born in Yusufpur-Mohammadabad town in Ghazipur, Uttar Pradesh. Dr. Ansari became involved in the Indian Independence Movement during his stay in England. He moved back to Delhi and joined both the Indian Congress and the Muslim League. He played an important role in the negotiation of the 1916 Lucknow Pact and served as the Muslim League's president in 1918 and 1920. He was an outspoken supporter of the Khilafat movement, and led the Indian medical mission to treat the wounded Turkish soldiers during the Balkan Wars. <sup>4</sup>

<sup>4</sup><https://www.britannica.com/biography/Mukhtar-Ahmad-Ansari>

## Opium Factory of Ghazipur



The opium factory located in the city was established by the British and continues to be a major source of opium production in India. It is known as the Opium Factory Ghazipur or, more formally, the Government Opium and Alkaloid Works. It is the largest factory of its kind in the country and indeed the world. The factory was initially run by the East India Company and was used by the British during the First and Second Opium Wars with China. The factory as such was founded in 1820 though the British had been trading Ghazipur opium before that. Nowadays its output is entirely aboveboard, controlled legally by the Narcotics Drugs and Psychotropic Substance Act and Rules (1985) and administratively by the Indian government's Ministry of Finance, overseen by a committee and a Chief Controller.

The factory's output serves the global pharmaceutical industry. Until 1943, the factory only produced raw opium extracts from poppies, but nowadays it also produces many alkaloids, having first begun alkaloid production during World War II to meet military medical needs. Its annual turnover is in the region of 2 billion rupees (approximately 36 or 37 million US dollars), for a profit of about 80 million rupees (1.5 million dollars). It has been profitable every year since 1820, but the alkaloid production currently makes a loss, while the opium production makes a profit. The typical annual opium export from the factory to the US, for example, would be about 360 tonnes of opium.



Figure 18 An Opium field

As well as the opium and alkaloid production, the factory also has a significant R&D programme, employing up to 50 research chemists. It also serves the unusual role of being the secure repository for illegal opium seizures in India—and correspondingly, an important office of the Narcotics Control Bureau of India is located in Ghazipur. Overall employment in the factory is about 900. Because it is a government industry, the factory is administrated from New Delhi but a general manager oversees operations in Ghazipur. In keeping with the sensitive nature of its production, the factory is guarded under high security (by the Central Industrial Security Force), and not easily accessible to the general public. The factory has its own residential accommodation for its employees, and is situated across the banks of river Ganga from the main city of Ghazipur. It is surrounded by high walls topped with barbed wire. Its products are taken by high security rail to Mumbai or New Delhi for further export.

The factory covers about 43 acres and much of its architecture is in red brick, dating from colonial times. Within the grounds of the factory there is a temple to Baba Shyam and a mazaar, both said to predate the factory. There is also a solar clock, installed by the British opium agent Hopkins Esq from 1911 to 1913. Rudyard Kipling, who was familiar with opium both medicinally and recreationally, visited the Ghazipur factory in 1888 and published a description of its workings in *The Pioneer* on 16 April 1888. The text, *In an Opium Factory* is freely available from Adelaide University's ebook library.

Amitav Ghosh's novel *Sea of Poppies* deals with the British opium trade in India and much of Ghosh's story is based on his research of the Ghazipur factory. In an interview, Ghosh stresses how much of the wealth of the British Empire stemmed from the often unsavoury opium trade, with Ghazipur as one of its centres, but he is also amazed at the scale of the present-day operation.

The Ghazipur Opium Factory may have one more claim to fame, for a rather unusual problem it has. It is infested with monkeys, but these are too narcotic-addled to be a real problem and workers drag them out of the way by their tails!

## Folk Music and Dance Traditions



Figure 19 Artists performing Dhobia dance

As Ghazipur adjoins Bihar state, the culture of both states is seen in its music and dance. The Birhaa, Chaiti, and Sohar are famous. Ghazipur boasts many singers of repute in Birhaa. The Dhobia and Poorbi Nautanki of this area are very famous folk dances of the district. When accompanied by enchanting music generated by Harmonium, Tabla, Dhol, Majeera, Nagara, Jhanjh and Kartal, a magic spell is cast on the spectator. Ghazipur is also the mother land of Pt. Ravi Shankar of Sitar fame and Pt. Udayshankar, a dancer of international repute. Among the community dances, the Phari or Pharia is organised with the beating of the Nagara at the time of marriages, and is still popular. During the rainy season, the battle songs of Alha are sung by professional singers of the Nat community. Dhobia dance is common among the washerman community and this district has produced dancers of national repute. Among the rural folk, telling of stories and legends and singing is common. Performances like Natak and Nautanki, Bhajan mandalies, recitations from the Ramayana and the Bhagwat Kathas (religious stories) and Mushairas and Kavi sammelans etc. are also arranged periodically.

## Crafts of Ghazipur

### Jute Wall Hangings



Figure 20 A finished wall-hanging from Ghazipur

For the past several years, the craftsmen of Ghazipur district have been engaged in making jute wall hangings using traditional techniques. This product is also exported to other regions. **In order to enhance the production of this exclusive craft, there is a need to ensure easy**

availability of raw materials and provide adequate training for product development and marketing.

### Historical Perspective and Origin of the Craft



Figure 21 As per locals sailing ships used to be a trademark design of Ghazipur. The impression of it may have been from the ships carrying opium from Ghazipur

The Wall Hanging holds a prominent position in the decentralized handicraft cluster. It provides direct and indirect employment to approx 5000 artisans. Today these wall hanging are famous throughout India and other foreign countries for their exquisite design, variety and craftsmanship. The major strength of this region in wall hangings is its unique weaving and availability of cheap labour which makes the product of this region more price competitive. This



valuable product is being manufactured in Ghazipur since the last 50 years in about 60 villages, providing earnings to approx four to five thousand craftsmen. Constant efforts are being made by the District Rural Development Agency, Ghazipur, with the help of self-help groups of Sawaran Jayanti Gram Sewa Rojgar yojna and NGOs to create something new every time to meet the demands of the ever changing domestic and export market.

This jute product is not only aesthetic but affordable for the common man with products in the price range of Rs.250 to Rs. 1000. Craftsmen engaged in this job are being trained for skill up-gradation by organizing design and technology development workshops. The approach is to create awareness in domestic and export markets for these products, avoiding intermediaries and their exploitation, facilitating them to manufacture and market this competitive product for new generations, by adopting modern techniques.

The artisans of Jute Wall Hanging Cluster are situated in Saidpur, Ishunpur, Bhitri, Rasoolpur Kolwar, Pachra, Sawram and Dhuarjun in the radius of 10-15 km in Saidpur tehsil of the district. The cluster is at the distance of 40km. from district headquarter of Ghazipur on Ghazipur-Gorakhpur National Highway. It is also about 40 km from Varanasi, and 600 families of these villages having approx 2500 to 3000 family members and artisans are engaged in this main cluster.

### **Communities involved**

Artisans from Muslim, Schedule caste, OBC and other communities have been involved for generations in this craft in and around Ghazipur district. The craft has spread to Varanasi, Chandauli, Mirzapur and Bhadohi districts as well. The major production area is Devkali block and Saidpur of Ghazipur district with nearly 5000 artisans working in this craft. The important thing to note here is that nearly 30% women are also involved in this craft in a family entrepreneurship.

प्रारूप O-2

भौतिक सम्पदा भारत

भारत सरकार  
GOVERNMENT OF INDIA

FORM O-2  
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**Geographical Indication Registry**

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Date: 25.07.2016

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के नाम से दर्ज में संख्या के अधीन दिनांक को

के लिए रजिस्ट्रेशन में रजिस्ट्रीकृत किया गया है।  
Certified that the Geographical Indication (of which a representation is annexed hereto)/ authorised user has been registered in the register in the name of **Nisha Craft Vikas Samiti, Rasulpur, Kolwar, Dhuvarjun, Saidpur, Ghazipur - 253001, Uttar Pradesh, India. Facilitated by: Human Welfare Association, S-15/116, 2-AC, Mawliya, Saraniath, Varanasi 221007, Uttar Pradesh, India.**

in class 27 under no. 555 as of the date 25.07.2016  
in respect of "Ghazipur Wall Hanging" Falling in Class - 27 - in respect of - Wall Hanging

आप दिनांक 18<sup>th</sup> day of May 2018 को चेन्नई में मेरे निर्देश पर मुद्रांकित किया गया।  
Sealed at my direction this 18<sup>th</sup> day of May 2018 at Chennai.

*OKrupali*  
रजिस्ट्रार, भौगोलिक उपदर्शन  
Registrar of Geographical Indication.

Figure 22 GI Certificate for Wall Hangings of Ghazipur





Figures 23 The wall hangings are made on handlooms (top), silk is also used (bottom left) and dyed (right) to achieve a colourful pattern

## Sacred Complexes and Places of Interest

### Mahahaar Dham



It is believed that this Dham was built by King Dasharatha, and that in Mahahaar Dham, King Dasharatha's arrow struck Shравan Kumar by mistake, due to which he died here. This is the place where the old and blind parents of Shравan Kumar cursed King Dasharatha and he too sacrificed his life here.



Figure 24 Thirteen faced Shiv Linga said to have been made by King Dashratha

Shri Ganga Baba Ashram





Figure 25 Idol of Shri Ganga Baba



## Aunrihar



Aunrihar is situated in lat.  $25^{\circ} 32' N$  and long.  $83^{\circ} 11' E$  on the main road leading from Varanasi to Kushinagar on NH 29, about 42 km. west from Ghazipur city and about 3.2 km. from Saidpur. This place is archaeologically interesting. One of the oldest and most important sites in the district is the belt having collection of mounds stretching from Saidpur to Aunrihar. The whole surface of the ground of Aunrihar is strewn with fragments, large carved stones and fine pieces of sculpture which are being utilised as common building stone. Every few yards traces of masonry walls appear.

## Bahadurganj



Bahadurganj town is situated on the banks of the Saryu river. It is at a distance of about 35 km. from Ghazipur. The place is said to have been founded in 1742 AD by Sheikh Abdullah the Governor of Ghazipur, who also built a large fort here. A small fair is held here on the occasion of Ram Navami.

## Bhitari (Saidpur)



Bhitari is situated about 32 km. from Ghazipur near Saidpur town. The name Bhitari is popularly derived from Bhimutri. Bhitari is archaeologically very important. It is a place of great antiquity and contains many remains of great archaeological value. It is probable that Bhitari was at one time dominated by the Buddhist presence but it probably attained its chief importance during the Gupta Era. The most noticeable relic of that epoch is the famous monolith of red sandstone standing in the fort enclosure on a block of stone. It has a bell shaped capital about a meter high like that of some Ashoka pillars. On it there is an inscription referring to the reign of Skanda Gupta and his succession to Kumar Gupta. The latter name occurs on several large bricks that were excavated at the foot of the pillar in 1885. An oval silver plate bearing the inscription of Kumar Gupta, was found in the adjacent ruins. Apart from the pillar, the most valuable yields here have been a seal and coins giving the genealogy of nine generations of the Gupta kings. Bhitari was probably one of the royal residences of the Gupta kings in the area.

## Virpur (Muhammadabad)



Virpur is situated on the banks of the Ganga at a distance of about 35 km. from Ghazipur. It was the capital of Tikam Deo, a great Cheru Raja. Old coins and pieces of sculpture have been found in the fort that was built by Cheru Raja.

## Dildarnagar

Dildarnaar lies on the road from Varanasi and Zamania to Buxar and 20 km. from Ghazipur. Between the town and the station there is mound called Akhandha, said to have been the seat of Raja Nal and the large tank to the west is called Rani Sagar after his famous queen Damayanti. In the centre of the mound are the ruins of two temples.



## Gauspur

Gauspur, a large village, is situated 14 km. from Ghazipur. The former Jamindars of the place were Bhumihar who claimed descent from those who cured Raja Mandhata of his leprosy and who in consequence received a grant of land. The tank in which the Raja bathed is still pointed out on the eastern border of the village and it has ever since been the resort of persons similarly afflicted. The Raja's fort was at Kathot, an adjacent village on the east. Both in Ghauspur and in Kathot, traces of an Hindu civilization are to be found; large masses of stone and old bricks have been discovered and in the temple are seen several striking pieces of Hindu sculpture. Oldham assigned to these a Buddhist origin and identified the place with the "monastery of unpierced ears" mentioned by Chinese pilgrims Hiuen Tsang and Fa Hien.

## Ghazipur

Ghazipur, the town, is situated in Lt. 25 35' N and Long. 83 35" E on the Varanasi-Gorakhpur National Highway 29. The history of Ghazipur goes to the days of its formal foundation by Sayid Masood in 1330. According to legend the ancient name of city was Gadhipur. The mound found in the city is said to be the site of an ancient mud fort, that is known as Fort of Raja Gadhi. In the south of the city, the Cornwallis monument is present, where the Governor General of India is buried. It is a heavy structure with a domed roof supported on twelve Doric columns. The floor is some four mt. higher than the ground and is of grey marble. In the centre there is a cenotaph of white marble, bearing on the south side a medallion bust of Cornwallis. In the middle of the city there is a tank close to the road known as Pahar Khan's tank. The Chihul Satun or hall of 40 pillars is the place where Abdullah Khan is buried in the garden known as the Nawab-ki-Chahar-diwari. The Gateway of the palace is handsome but the residence itself is dilapidated. Opposite the Chihal Satun, a road leaves the main street on left and runs in a north-easterly direction, past the Jami Masjid. A Math of Pauhari Baba, a great saint of the time, is situated 10 km. from the city. As Ghazipur is situated on the banks of river Ganga, there are some beautiful ghats, like Mahadeva Ghat, Dadri Ghat, Collector Ghat, Massol Ghat, Chitnath Ghat and Posta Ghat. Chitnath Ghat is the oldest among them.

## Saidpur

Saipur town is situated on NH 29 just 30 km from Ghazipur. In the town there are two Muslim dargahs, one being a small domed building resting on square pillars. The other is a larger and more remarkable structure with a massive roof of stone. These town buildings might represent Chaiyas attached to a Buddhist monastery. One of the tombs is of Sheikh Samman, who died in 1595, and other is of Makhdoom Shah.

## Zamania

It is situated on an old high bank of the Ganga about 16 km. south from Ghazipur. The town was founded in 1560 by Ali Quli Khan, the governor of Jaunpur and named after his title, Khan Zaman. According to Hindu tradition, it derived the name of Jamadagnia from the Rishi Jamadagni. Three kms southeast of the town is the Lathiya Pillar, a circular monolith of polished sandstone 50 cm. diameter and about 6mt. in height. There is bell-shaped capital and above this is a group of eight lions facing outwards.



## Fair and Festivals

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Ghazipur district has a rich cultural heritage and it is also known for its bravery and spiritual glory. The culture of Ghazipur, including its music and dances, is quite similar to that of Bihar. Dhobia and Purbi Nautanki are very famous folk dances of the district. Ghazipur is the native land of several renowned musicians. Among the community dances, Phari or Pharia is organized at the time of marriages and other celebratory occasions. This district of Uttar Pradesh is known for producing dancers of national repute. Among the rural folk, recitation of stories and legends and singing are very common. Performances like Nataks and Nautanki, Bhajan Kirtan, recitation from Ramayana and other religious stories, etc. constitute the vibrant and colourful culture of Ghazipur district.

As Ghazipur district is the main centre of the Ganga-Jamuni culture from its past, festivals of all religions are celebrated here. Raksha Bandhan, Baisakhi, Ganga Dussehra, Nag Panchami, Makar Sankranti, Janmashtami, Ramanavami, Ganesh Chaturthi, Vijaya Dashami, Diwali, Kartik Purnima, Vasant Panchami, Shivaratri, Holi, Id Ul Fitr, Muharram, Id Ul Zuha, Barawafat and Shab-e-Barat are the main festivals celebrated here. Buddha Jayanti, Mahavir Jayanti, Guru



Nanak Jayanti are also celebrated. Ghazipur district also reflects a touch of rural culture, so many local level festivals and fairs are celebrated with full enthusiasm and joy.



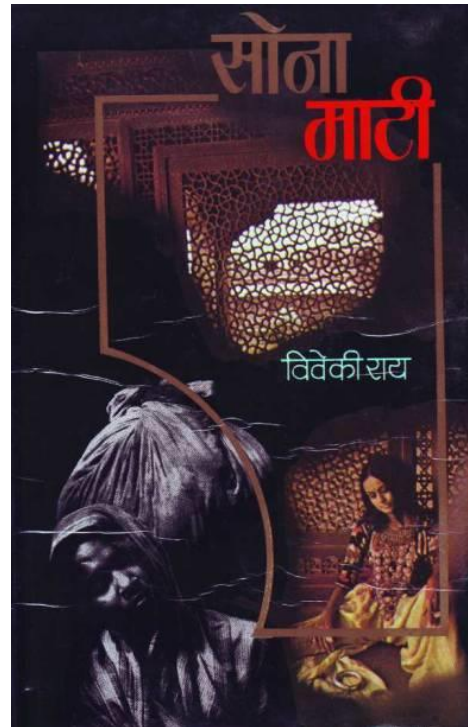
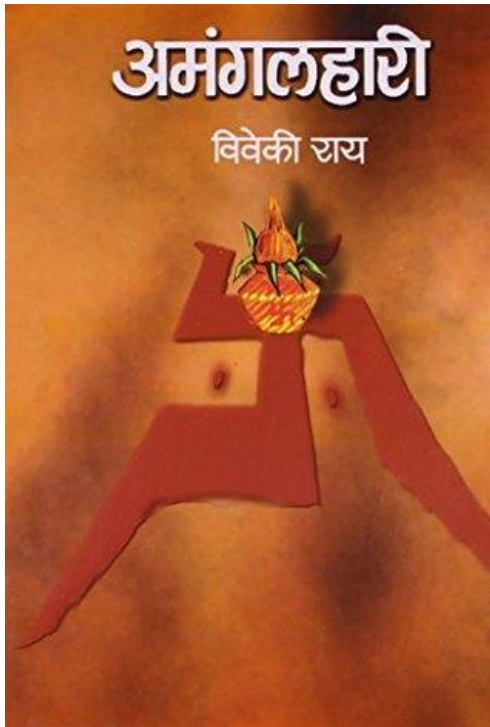
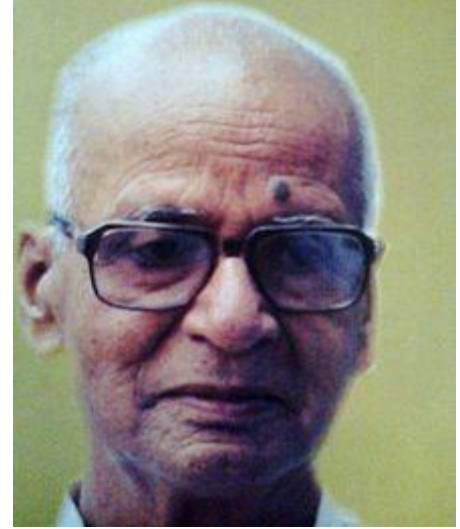
In Ghazipur district, near about 32 big and small fairs are held annually. Celebrations of most of the festivals are accompanied by local fairs as well. Of these the Dhanush Yagya fair is a prominent fair of this district held at village Katghara in Saidpur. Ramlila fair is another important one. Govind Dashami fair at Jafarpur, Navratri Fair, Trimohini fair at Jalapur and Goril Baba fair are also considered prominent. The Fair at Jamdagni Rishi Ashram is also very popular. A large numbers of devotees come here on the occasion of Kartik Purnima and Makar Sankranti every year. Mauni Baba fair at Chochakpur holds tremendous significance. It is held at the temple of Mauni Baba that is situated on the banks of Ganga River in Chochakpur, just 17 kms from district headquarters at Ghazipur and a large number of devotees assemble here on the day of Kartik Purnima.



## Luminaries of Ghazipur

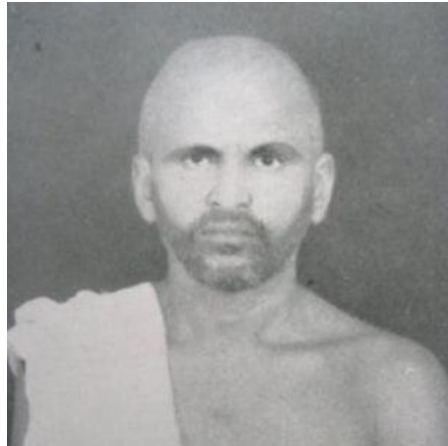
### Viveki Rai, Writer

Vivek Rai was a famous literary figure of Hindi and Bhojpuri literature. He belonged to the Bhumihar Brahmin community of Sonwani village in Ghazipur. He was a well-known Hindi Lalit Nibandhakaar. He received numerous awards from the government of Uttar Pradesh. *Sonamati* is his most popular novel. He was awarded the Mahapandit Rahul Sankrityayan Award in 2001 and Uttar Pradesh's prestigious Yash Bharati Samman award in 2006 for his contribution to Hindi literature. He has also been awarded the Mahatma Gandhi Samman by the Uttar Pradesh government. Shri Rai was awarded the Jagadguru Ramanandacharya Award of Srimath Kashi on 14 January 2012 in Varanasi. He criticized the Indian Emergency through his writing. He also published some notable essays. After a long illness, Rai died on 22 November 2016.



### **Sahajanand Saraswati**

Sahajanand Saraswati was born on 22-02-1889 in Ghazipur. He was a writer, social reformer, historian, philosopher, ascetic, revolutionary, Marxist, politician and memoirist.



### **Nazir Hussain**

Nazir Hussain was born on 15-05-1922 in Usiavillage, Ghazipur. He was a film actor, film director, film producer and screenwriter who is well known for his work in Bollywood.



## Kubernath Rai



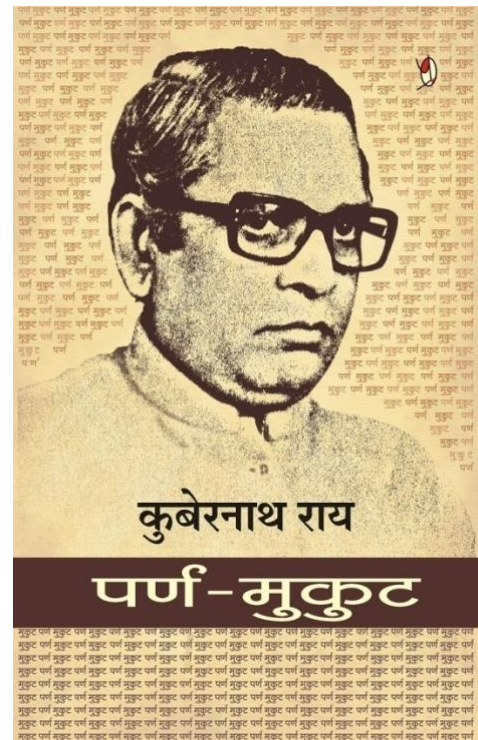
Kuber Nath Rai was born in a Bhumihar Brahmin family in Matsa village of Ghazipur district. His father's name was Vakunth Narayan Rai. He got his early education at village Matsa. However, he did his matriculation from Queen's College, Varanasi. For higher studies he got enrolled in Banaras Hindu University (BHU). He did his master's in English Literature from Calcutta University. As an academician he started his career with Vikram

Vishvavidyalaya but after a short period he moved to Nalbari, Assam, as a lecturer in English literature. He retired from Swami Sahajanand Mahavidyalaya as its Principal.

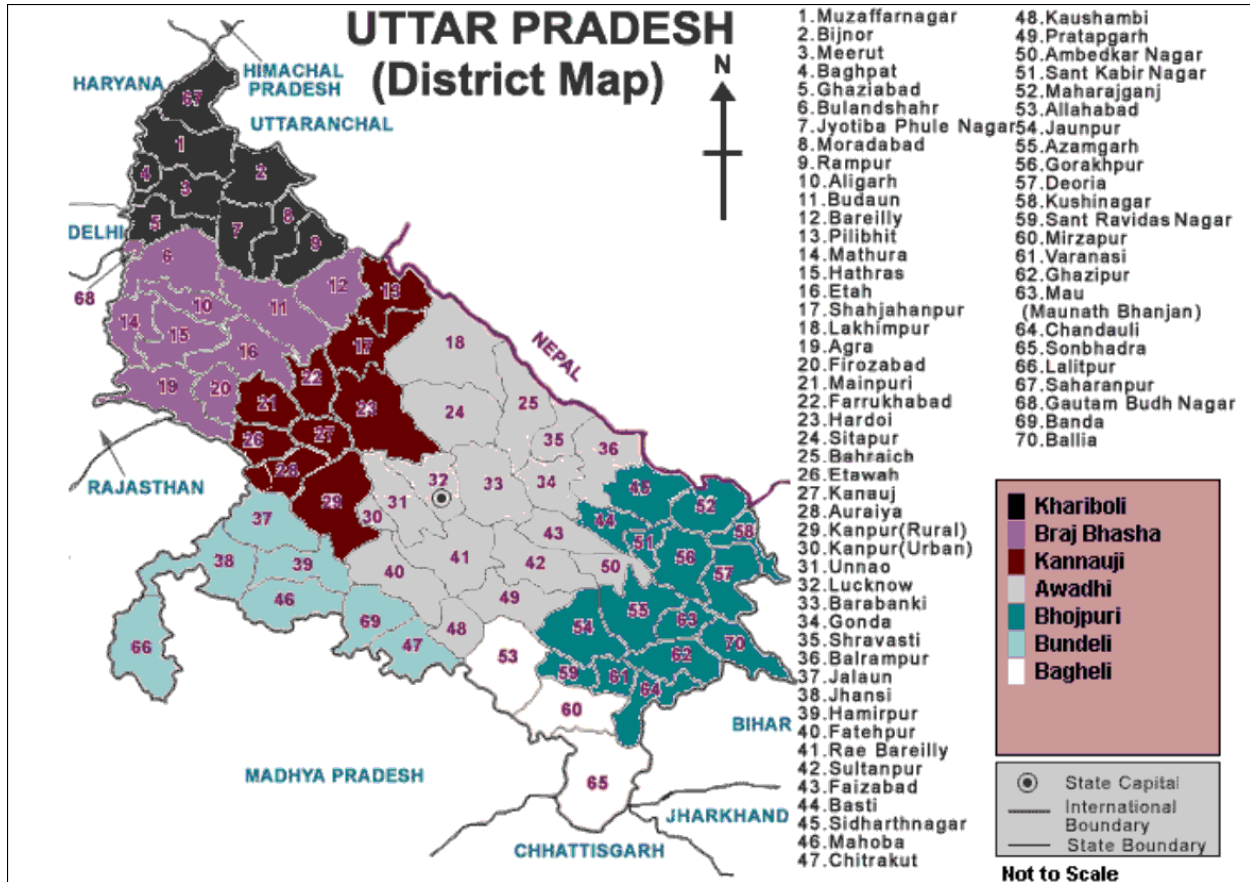
Shri Kuber Nath Rai dedicated his writing entirely to the form of the essay.

His collections of essays Gandha Madan, Priya Neel-kanti, Ras Aakhetak, Vishad Yog, Nishad Bansuri, Parna

Mukut have enormously enriched the form of essay writing. A scholar of Indian culture and western literature, he was proud of the Indian heritage. His love for natural beauty and Indian folk literatures and preference for agricultural society over the age of machines, his romantic outlook, aesthetic sensibility, his keen eye on contemporary reality and classical style place him very high among contemporary essayists in Hindi.









## Languages and Dialects



At the time of the 2011 Census of India, 97.15% of the population in the district spoke Hindi and 2.80% spoke Urdu as their first language. Vernaculars spoken in Ghazipur include Bhojpuri, a language in the Bihari language group with almost 40,000,000 speakers, written in both the Devanagari, {English} and Kaithi scripts.

## Hindi Tithi Calendar 2020-21: Chandauli and Ghazipur

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

<p>29th January - Basant Panchami</p> 	<p>Vasant Panchami day is dedicated to Saraswati, the Goddess of knowledge, music, arts, science and technology. Goddess Saraswati is worshipped on this day. This ritual of initiating education to children is known as <i>Akshar-Abhyasamor Vidya-Arambham/Praasana</i>, which is one of the famous rituals of Vasant Panchami.</p>
<p><b>February</b></p> <p>9th Feb - Magh Purnima</p> 	<p>Magha Purnima is an important day in the Hindu calendar. Religious texts describe the glory of the holy bath and austerity observed during Magha Purnima. It is believed that every single day in the month of Magha is special for doing charity.</p>
<p>21st February - Mahashivratri</p> 	<p>Shivaratri is a great festival of convergence of Shiva and Shakti. Chaturdashi Tithi during Krishna Paksha in the month of Magha is known as Maha Shivaratri.</p>
<p><b>March</b></p> <p>9th March - HolikaDahan</p>	<p>Holika was a demoness in Hindu Vedic scriptures, who was burnt to death with the help of God Vishnu. She was the sister of King Hiranyakashipu and aunt of Prahlad. The story of HolikaDahan (Holika's death) signifies the triumph of good over evil. It is believed that all sorts of fears can be conquered by doing Holika Puja on Holi. Holika Puja bestows power, prosperity and wealth.</p>





10th March – Holi



Holi is a religious festival celebrated by Hindus all over the world. Holi is considered the second biggest festival in the Hindu calendar after Diwali. Holi is also known as the Festival of Colours. The second day is known as Rangwali Holi, the day when people play with coloured powder and coloured water. Rangwali Holi which is main Holi day is also known as Dhulandi or Dhulendi.

16th March - Sheetala Ashtami



Basoda Puja is dedicated to Goddess Sheetala and is celebrated on Krishna Paksha Ashtami after Holi. Basoda is also known as Sheetala Ashtami. Usually it falls after eight days of Holi but many people observe it on first Monday or Friday after Holi. Sheetala Ashtami is more popular in North Indian states like Gujarat, Rajasthan and Uttar Pradesh. According to Basoda customs, families don't light a fire for cooking. Hence most families cook one day before and consume stale food on Sheetala Ashtami day. It is believed that Goddess Sheetala controls smallpox, chickenpox, measles, etc. and people worship her to ward off any outbreak of those diseases.

## APRIL

8th April - Hanuman Jayanti



Chaitra month: Hanuman, who is also known as Vanara God, was born on this day and Hanuman Jayanti is celebrated to commemorate the birth of Hanuman. Celebrations at Lete Hanuman and Gore Hanuman temple at Prayag are very famous. Rituals during Hanuman Jayanti:

- Shodashopachara Hanuman Puja
- visiting Hanuman temple
- offering Sindoor i.e. red vermilion to Lord Hanuman.

30th April - Ganga Jayanti



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



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

## JUNE

1st June - Ganga Dusshera



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

	<p>considered highly auspicious. It is believed that holy dip in Ganga on Ganga Dussehra day can purge all type of sins.</p>
<p><b>JULY</b></p> <p>05th July - Guru Purnima</p> 	<p>During the Ashadha month, full moon day is celebrated as Guru Purnima or Vyasa Purnima. Traditionally this day is reserved for Guru Puja or Guru Worship. On this day disciples offer Puja or pay respect to their Gurus. Guru refers to spiritual guide who enlightens disciples by his knowledge and teachings.</p> <p>This day is commemorated as the birth anniversary of Veda Vyasa. Veda Vyasa was the author as well as a character in the Hindu epic <i>Mahabharata</i>. Devout Hindus observe Guru Purnima as one of the main festivals.</p>
<p><b>AUGUST</b></p> <p>3rd August - Hariyali Teej</p> 	<p>Teej festivities are celebrated by women in states like Rajasthan, Uttar Pradesh, Madhya Pradesh, Bihar and Jharkhand. Hariyali Teej is celebrated by women during Sawan month. Hartalika Teej Vrat is observed during Shukla Paksha Tritiya of Bhadrapada month. On this day, makeshift statues of Lord Shiva and Goddess Parvati are made with the sand and worshipped for marital bliss and progeny.</p> <p>Hartalika Teej is known by this name due to the legend associated with it.</p>

5th August - Nag Panchami



Nag Panchami is a significant day and it is observed on Shukla Paksha Panchami during Shravana month. Nag Panchami falls in the months of July or August and women worship Nag Devta and offer milk to snakes on this day. Women also pray for the wellness of their brothers and family. Nag Panchami is a traditional worship of serpent Gods observed by Hindus throughout India.

3rd August - Shrawan Purnima / Rakshabanadhan



Rakhi, which is also known as Raksha Bandhan, is a Hindu festival which is celebrated across India. Raksha Bandhan is recognized and celebrated among Hindus for its symbolic significance. Raksha Bandhan draws its significance from a sacred thread which is known as Rakhi. It is believed that the thread protects the one who wears it, especially during the auspicious time of Shravana Purnima.

11th August - Janamshtami



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

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

23rd August - Rishi Panchami

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



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

**OCTOBER**

25th October - Dusshera



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

**NOVEMBER**

8th  
November  
- Ahoi-  
Ashtami



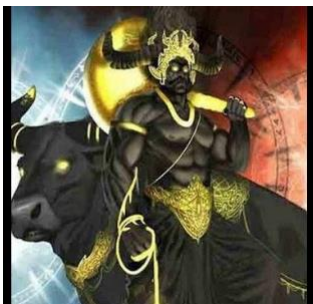
Traditionally, on Ahoi Ashtami mothers used to keep fast from dawn to dusk for the wellbeing of their sons. The fast is broken during twilight after sighting stars in the sky.

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

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

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

13th November - Narak Chaturdashi



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

14th November –Deepawali



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

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

20th November - Chhatt Puja



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

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

26th November - Tulsi Vivah



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





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# Research Team:

Report by:



INTACH

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 Team:

Ghaziपुर- Tripta Singh & Harish Benjwal, INTACH

Chandauli - Stuti Pande



