

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



Documentation of Ganga from Gaumukh to Gangasagar

Kanpur District

Intangible Cultural Heritage



INTACH

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2021

Indian National Trust for Art and Cultural Heritage

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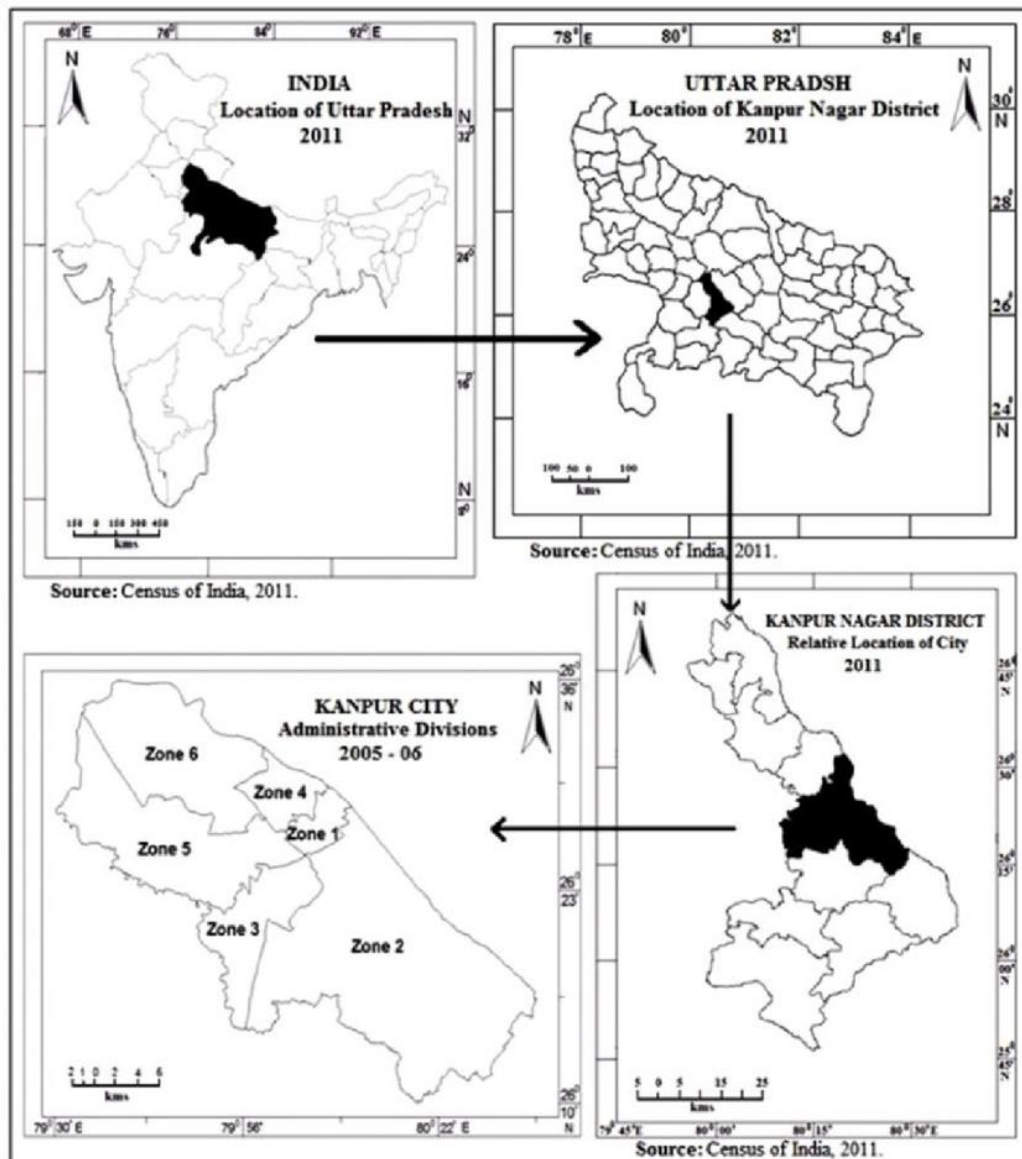



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INTRODUCTION



Location of Kanpur - Shamshad, researchgate.net

The district of Kanpur, formerly known as *Cawnpore* during the British times, is a district in the state of Uttar Pradesh in India. It lies in the lower Ganges-Yamuna doab that is characterised as an alluvial tract of land before the two rivers confluence at Allahabad.

Nestled at the banks of the river Ganga, Kanpur is a major financial and industrial centre in India, and also the ninth largest urban economy in the country. Due to its geographical location, it was also an important river port and trading hub for grains which gave it the moniker Manchester of India.

Kanpur was an important garrison town in colonial India and the cityscape is dotted with buildings and monuments reminiscent of the colonial style of architecture.

Kanpur is the second most populous city in Uttar Pradesh, after Lucknow, and its urban agglomeration is among the largest in India. It is an important road and rail hub and has an airport for domestic flights. The region is especially renowned for its leather industry, which includes some of the world's largest tanneries and exports fine quality products to the west.

Kanpur District was divided into two districts, namely Kanpur Nagar and Kanpur Dehat in year 1977. The two were reunited again in 1979 and again separated in 1981. The Uttar Pradesh government decided to rename Kanpur Dehat district as Ramabai Nagar district on 1 July 2010. In July 2012, it was returned to Kanpur Dehat. ¹



Facade of Kanpur Railway Station - Manjulika Pramod

¹ Pradesh, G. o. (n.d.). *Historical Background*. Retrieved from Kanpur Dehat: <https://kanpurdehat.nic.in/history/#:~:text=The%20story%20of%20Kanpur%20Dehat,Dehat%20on%20April%2023%2C%201981.&text=According%20to%20a%20report%20by,Shahpur%20was%20named%20after%20Guda%20ikera.>

While Kanpur Nagar is the more industrialised part of town, Kanpur Dehat includes mostly the rural countryside. Kanpur Dehat (part of the Kanpur Division) is also a district.. The administrative headquarters of the district are at Mati-Akbarpur.

Some of the towns in Kanpur Dehat include Akbarpur, Bhognipur, Derapur, Rasulabad, Sikandara and Maitha. It is around 45kms away from Kanpur Nagar but seems to be well connected.

According to the 2011 census report, the total population of Kanpur (both Nagar and Dehat) is estimated to be 6,368,043

District Name	Total Population	Sex Ratio	Density	Child Population	Literacy Rate: M/ F
Kanpur Nagar	1,795,092	852	1449	484,529	85.27/76.89
Kanpur Dehat	4,572,951	862	594	243,919	85.07/68.48

In a study conducted to evaluate the intra-regional disparities in Uttar Pradesh, the findings revealed that Kanpur Nagar was one of the most developed regions in Central UP with a composite development index of 125+ while Kanpur Dehat was classified as ‘High Medium Developed’ with a CDI between 105 – 125². Not a stark difference yet when it comes to economic differences, even a little goes a long way. The differences between the rural and urban populations also find its manifestations in the architectural planning of the city. Kanpur Nagar includes a good number of industries, residential localities and markets includes certain famous localities like Swaroop Nagar, Arya Nagar, Kanpur Central, Govind Nagar, Panki, Kakadeo Ramadevi Cantonment Kalyanpur, Bithoor etc and situated on the banks of River Ganga. On the other hand, Kanpur Dehat, surrounding the Kanpur Urban district has been deemed as a satellite town³.

Nevertheless, both districts boast a rich cultural history and heritage. It has remnants of Mughal legacy as well as the revolt of 1857⁴. The road to the south of Kanpur was known as Mughal Road due to its proximity with significant sites. The most prominent language spoken in Kanpur Dehat is Hindi with 98.99% of its population speaking it, followed by Urdu, Bengali and Bundel Khandi. Meanwhile the 2011 Census states that Kanpur Nagar has a 92.63% Hindi speaking population followed by Urdu and Punjabi. In fact, Kanpur being an urban cityscape

² Diwakar, D. M. "Intra-regional disparities, inequality and poverty in Uttar Pradesh." Economic and Political Weekly, 2009.

³ Final Report: *Kanpur City Development Plan Under JNNURM*, http://kmc.up.nic.in/PDF_Files/Chapter%20-%20City%20Profile.pdf 2006.

⁴ Kanpur Dehat, *Culture & Heritage*. Government of Uttar Pradesh <https://kanpurdehat.nic.in/culture-heritage/>

is also home to a range of ethnic communities such as Bengalis, Punjabis, Sindhis, Parsis and even Portuguese.



Shukla Talab (in Akbarpur, Kanpur Dehat) built by Sheetal Shukla, Deewan of Emperor Akbar

Source: Wikimedia Commons

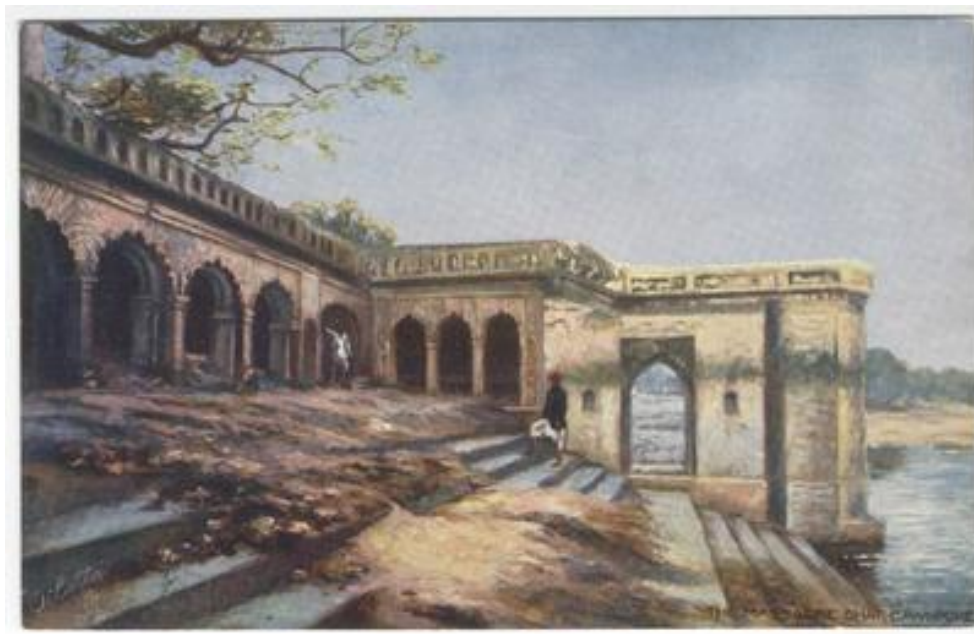
HISTORICAL PERSPECTIVE

It is said that Raja Kanh Deo of the Kanhpuria clan established the village of Kanhpur in 1207. The region was of little significance until 1765, when Shuja-ud-daulah, the Nawab of Avadh, was defeated in battle by the British at Jajmau.

Kanpur was officially transferred to the British under a treaty signed in 1801 with the ruling Nawab of Avadh and was declared a district in 1803. Appreciating the strategic location of Kanpur on the banks of the Ganga, colonial traders started setting up business in the sleepy hamlet, converting it into a thriving garrison town.

The history of Kanpur saw its most significant turn in the 1857 uprising, in which Nana Sahib, one of the key players in the events of India's first uprising against colonial rule, declared independence on 7 June 1857 in Kanpur.

The garrison commander Brigadier General Hugh Wheeler retreated into trenches dug along a canal in the cantonment area with about one thousand British residents. They were laid siege to by the Mutineers and many died of gunfire, disease and starvation. Towards the end of June, the garrison surrendered on condition of safe passage to Allahabad. As they were boarding boats at the Satichaura Ghat, a group of mutineers attacked with swords and guns. Most of the men were killed. The women and children who survived were taken prisoner and kept at the Bibighar.



Massacre Ghat - University of Kentucky

On July 15th relief came in the form of fresh British forces under the command of Brigadier General Havelock. Panicking at the possibility of defeat, the Indian soldiers butchered the couple of hundred women and children who had survived the Satichaura massacre. Their dismembered bodies were then thrown into a nearby well. The British, on their part, wreaked dreadful revenge, executing several innocent locals and shooting prisoners from the mouth of cannons. As the Mutiny was subverted, Nana Sahib escaped and is believed to have died in 1859. After the British took possession of Kanpur once again, the well was bricked over and a memorial with a cross raised at the site of the horrific massacre.



Collector's House Kanpur - British Library (Pinterest)



Portrait of Nana Sahib - rootsofindian.com



Bibighar - tornosindia.com- Revolt of 1857.



Bibighar (Present state) - Olivepink.in (India, Unvisited)

In 1876 five residents of Cawnpore, namely, Mr. George Allen (afterwards Sir George Allen), Mr. W.E. Cooper (afterward Sir William Earnshaw Cooper), Mr. Bewan Petman, Dr. Condon, and Mr. Gavin S. Jones erected a small mill for the manufacture, chiefly, of army blankets.

This company, which was known as 'The Woollen Mills Cawnpore', continued somewhat precariously until 1882, when advantage was taken of the New Indian Companies Act to convert it into a public company with limited liability. It was later renamed as 'Cawnpore Woollen Mill'.

Cawnpore Woollen Mills is one of the oldest working mills of Kanpur, active since 1869. It was one of the first ventures of the British residents of India. The company was set up in Kanpur with the obvious intention of getting the rich raw materials from the nearby fertile land of the Ganga. With increasing industrial activity in Kanpur, transportation became very important, railway lines were put up and Kanpur railway station was constructed in the 1850s. Kanpur was already connected very well by roadways with major industrial and administrative cities of India.



Lal Imlī Mill

The benefit which the Cawnpore Woollen Mills got was the easy access to the raw material to produce cotton and wool, and also cheap resources. The company itself produced the electricity required for the production work, hence a totally self-dependent organization was built up.⁵

Cawnpore Woollen Mills was the parent company to **Lal Imlī Mill**. The fame of clothing items produced by Lal Imlī achieved great heights during the mid-20th century. In fact, its fame outgrew that of its parent company, as Cawnpore Woollen Mills (later British India Corporation) was famous among customers as Lal Imlī Mills. It is popularly believed that Lal Imlī had the capacity to produce 65,000 meters of cloth during the 1950s, a length that can approximately cover the road connecting Kanpur and Hamirpur. Further, it is also stated that it employed 10,000 workers in three shifts for 24 hours a day to produce supreme quality woollen clothes made from Merino wool. Other than manufacturing woollens that

⁵ *Lal Imlī Mill - British India Corp. (Kanpur)*. (29, May 2021). Retrieved from wikimapia.org: <https://wikimapia.org/3902048/Lal-Imlī-Mill-British-India-Corp>

were exported to foreign shores, Lal Imli also manufactured clothes used by the military for varied purposes. ⁶



Lal Imli Mill - knocksense.com



Lal Imli Mill - knocksense.com

⁶ Pandey, S. (2021, April 5). *Visit the Kanpur of yore with a trip to Lal Imli Mill, one of the last remnants of BIC.* Retrieved from Knock Sense: <https://www.knocksense.com/kanpur/lal-imli-textile-industry-kanpur>

The town of **Bithoor** which is located near Kanpur is also of great religious and historical significance in the region. The town has been mentioned in ancient Hindu manuscripts. According to legends, Bithoor became the residence of Lord Brahma after Lord Vishnu recreated the universe.



Bithoor- where mankind is said to have originated- newsgram.com

Bithoor got its name after a series of changes. Utpalaranya forest is believed to be the site of Brahma's Ashwamedha Yajna (A nail of one of the horses used in the Yajna is believed to have been preserved at the site and stands as a testament to the ancient legend). The temple (one of the few shrines devoted to Lord Brahma in India) also has a Shivaling named Brahmeshwar Mahadeva that is believed to have been established by Brahma. After completion of the yajna, the same forest was given the name of Brahmavart Ghat (the seat of Brahma), which the locals later started calling Bithoor. The first humans, Manu and Shatarupa are also believed to have been created in the Brahmavart Ghat. ⁷

⁷ India, I. C.-G. (2021, February 18). *Bithoor, Uttar Pradesh*. Retrieved from indianculture.gov.in: <https://indianculture.gov.in/stories/bithoor-uttar-pradesh>



Bhramavat Ghat, Bithoor - Mritunjoy Chatterjee, trekearth.com



Bithoor Ghats by Sita Ram – Pinterest

Later, Bithoor flourished under the reign of emperor Uttanpad. His son Prince Dhruva (who grew up to be a saint) was a great devotee of Lord Brahma. It is said that Dhruva meditated on one foot to appease Lord Brahma. Delighted with his dedication and devotion, Lord Brahma appeared before him and granted him the boon of immortality and Dhruva became a shining star in the galaxy. The star Dhruva Taara is named after him. Moreover, Dhruva

Teela (Dhruva's Hill) still stands in Bithoor as an evidence to the penance performed by Dhruva.⁸



Dhruva Teela complex- nativeplanet.com

Bithoor is also considered to be a prominent religious place because of its association with the ancient text, *Ramayana*. The town houses the Valmiki Ashram. It is believed that sage Valmiki composed the *Ramayana* in this ashram. Goddess Sita took refuge in Valmiki Ashram during her exile and gave birth to Luv and Kush. A place inside the Valmiki Ashram is known as Luv-Kush Janmsthal. It is said that Luv-Kush received their education from Valmiki at this spot. The ashram also consists of Sita Rasoi, which is believed to be Goddess Sita's kitchen during her exile. Another site, Sita Patal Pravesh, is the site where she decided to unite with mother Earth. Additionally, Lord Hanuman is believed to have stayed in Valmiki Ashram while searching for the whereabouts of Luv, Kush and Goddess Sita. Therefore, Valmiki Ashram has immense religious significance.⁹

⁸ India, I. C.-G. (2021, February 18). *Bithoor, Uttar Pradesh*. Retrieved from indianculture.gov.in: <https://indianculture.gov.in/stories/bithoor-uttar-pradesh>

⁹ India, I. C.-G. (2021, February 18). *Bithoor, Uttar Pradesh*. Retrieved from indianculture.gov.in: <https://indianculture.gov.in/stories/bithoor-uttar-pradesh>



Valmiki Ashram- Kanpur Tourism



Sita Rasoi at Valmiki Ashram - Amar Ujala

In the 18th century Maharaja Tikait Rai Bahadur, Diwan of Awadh built a bathing structure of red stone in Bithoor, which is known as Patthar Ghat. This ancient structure stands on the banks of the river Ganga and houses a temple devoted to Lord Shiva, in which the Shivaling is made from the Kasauti Stone. ¹⁰

¹⁰ India, I. C.-G. (2021, February 18). *Bithoor, Uttar Pradesh*. Retrieved from indianculture.gov.in: <https://indianculture.gov.in/stories/bithoor-uttar-pradesh>



Patthar Ghar, Bithoor - <https://india360.com/uttar-pradesh-bithoor/>

During the British Raj, Bithoor used to be a part of Cawnpore (today known as Kanpur) district in the United Provinces. It played a significant part in the First War of Independence of 1857. Rani Laxmi Bai, a freedom fighter spent her childhood in Bithoor. The Siege of Cawnpore (5th - 25th June 1857) is said to have started in Bithoor near the premises of Bithoor Fort. Nana Saheb (adopted son of Maratha Peshwa Bajji Rao II) was banished to Bithoor after which Bithoor Fort became the headquarters for planning the fight against the British. Prominent freedom fighters such as Rani Laxmi Bai, Nana Saheb, Ram Chandra Pandurang and Tatya Tope started the revolt against the British in Bithoor. The actions of the force led by Nana Saheb resulted in the killing of over 300 British men, women and children during the Siege of Cawnpore. ¹¹

General Havelock captured Bithoor on July 19, 1857. Bithoor Fort, ghats and temples were set on fire by the British officials in which Mainawati, Nana Saheb's 14-year-old daughter was also burnt to death. Around 25,000 men, women and children of Bithoor were killed by the British to spread terror and their bodies were found hanging on the trees of the town. Bithoor is remembered as a place where a large number of people were mercilessly killed for revolting against the British Empire. At present, what remains of the Bithoor Fort is only ruins.

¹¹ India, I. C.-G. (2021, February 18). *Bithoor, Uttar Pradesh*. Retrieved from indianculture.gov.in: <https://indianculture.gov.in/stories/bithoor-uttar-pradesh>

All Souls' Church (25 kilometres from Bithoor) was built in the year 1875 to honour British officials who were killed during the Siege of Cawnpore. The church premises also has a Memorial Well erected to mourn the lives of the British women and children who lost their lives in the Battle of Bithoor. ¹²

The state government has now established a memorial park, Nana Saheb Smarak. It consists of a museum, a gallery containing historical relics from the colonial period like Royal Orders, coins, stamps and other antiques. It also has statues of Nana Saheb, Rani Laxmi Bai, Tatya Tope and other freedom fighters who started the Siege of Cawnpore. It is believed that the park has old banyan trees on which the residents of Bithoor were hung when British officials ordered mass hangings after the siege of Cawnpore. These historic trees have been preserved as a testimony to the struggle of the people of Bithoor against the British. ¹³



Nana Saheb's statue at Nana Saheb Smarak Park, Kanpur – destimap.com

¹² India, I. C.-G. (2021, February 18). *Bithoor, Uttar Pradesh*. Retrieved from indianculture.gov.in: <https://indianculture.gov.in/stories/bithoor-uttar-pradesh>

¹³ India, I. C.-G. (2021, February 18). *Bithoor, Uttar Pradesh*. Retrieved from indianculture.gov.in: <https://indianculture.gov.in/stories/bithoor-uttar-pradesh>

According to a legend, before renouncing his titles and going to Nepal, Nana Saheb threw his jewels in a well. The well is now located in Nana Saheb Smarak. The whereabouts of the jewels is not known.

The descendants of Maratha Peshwas (Nana Saheb and his generals) still reside in Bithoor and its adjoining areas. The Maratha names of those who reside in Bithoor include Tope, Moghe, Taknikar, Sapre, Hardekar, Sehajwalkar, Athwalle and Pinge. The descendants hoist the tricolour on every Independence Day (since 1947) at the spot where Nana Saheb used to formulate policies with his generals.

Bithoor commemorates important events from various time frames of the history of India. It is a testimony to the experiences, struggles and memories of people from ancient, medieval and modern India. ¹⁴

KANPUR AS A PART OF AWADH AND THE GANGA-JAMUNI TEHZEEB

Awadh or Oudh is a region in Uttar Pradesh that roughly comprises the districts of Kanpur, Lucknow, Ayodhya, Unnao, Allahabad, Lakhimpur Kheri, Sultanpur and Faizabad amongst others. Before Indian independence, the region was known as the United Provinces of Agra and Oudh.

Awadh region is known as the granary of India and was a strategically important region in control of the lower Ganga-Yamuna doab.

Awadh's political unity can be traced back to the ancient Hindu kingdom of Kosala, with Ayodhya as its capital. Modern Awadh finds historical mention only in the Mughal time of Akbar, in the late 16th century. Since AD 1350 different parts of the Awadh region were ruled by the Delhi Sultanate, Sharqi Sultanate, Mughal Empire, Nawabs of Awadh, East India Company and the British Raj. Kanpur was one of the major centres of Indian rebellion of 1857, participated actively in India's Independence movement, and emerged as an important city of North India.

Ganga-Jamuni tehzeeb, that poetic Awadhi phrase for a distinctive, syncretic Hindu-Muslim culture, is also reflected in the many crafts and weaves — in their form, symbolism, aesthetics and spiritual connotations. ¹⁵

K. Warikoo, Professor at the Centre for Inner Asian Studies at Jawaharlal Nehru University describes the concept as one exemplifying communal harmony and a shared culture between the Hindus and Muslims of India - "*Ganga-Jamuni Tehzeeb compares the Hindu-*

¹⁴ India, I. C.-G. (2021, February 18). *Bithoor, Uttar Pradesh*. Retrieved from indianculture.gov.in: <https://indianculture.gov.in/stories/bithoor-uttar-pradesh>

¹⁵ Chari, P. (2018, July 28). *Ganga-Jamuni tehzeeb: Syncretic ethos in weaves and crafts*. Retrieved from The Hindu: <https://www.thehindu.com/society/history-and-culture/ganga-jamuni-tehzeeb-syncretic-ethos-in-weaves-and-crafts/article24532379.ece>

*Muslim harmony and friendship to the holy confluence of India's major rivers - the Ganga and Yamuna. It assumes a peaceful merging of Hindu and Muslim culture and lifestyle in Banaras as expressed in their friendships, joint festivities and interdependence. As such, the Ganga-Jamuni Tehzeeb reminds people of the incomparable unison they share across religious communities. This in turn sets a parameter for the people to uphold religious peace. The metaphor is especially popular in the intellectual discourse as it coincided well with the Nehruvian rhetoric of a composite culture.”*¹⁶

Ganga-Jamuni tehzeeb, a poetic Awadhi phrase for a distinctive and syncretic Hindu-Muslim culture, is reflected in the fused spiritual connotations, forms, symbols, aesthetics, crafts and weaves, for example Kashmiri Muslim carpet makers feature Durga in their patterns, Muslim sculptors making idols of Durga, and Hindu craftsmen create the Muharram tazia. This religious syncretism based on the *vasudhaiva kutumbakam*, unity in diversity and multi-communitarianism is a result of centuries of interfaith exchange and accommodation among Indian religions (Hinduism, Buddhism, Jainism, Sikhism) and foreign origin religions (Islam and Christianity) wherein India communities preserve their own cultural and religious identities while facilitating the shared celebration of festivals, customs and traditions. The shared Indian national identity is separated from the personal religious identity where nation and common social good comes first above the personal religion.¹⁷

The province of Awadh is famous for its cultural refinement, politeness, generosity, sophistication in speech, elegant mannerism (tameez and tehzeeb), and last but not the least, high standards of gastronomic etiquette. Awadh has always been the epitome of legendary hospitality. The culture of ‘Pahle aap’ (you first) is still seen in the local residents of the city. The very mention of Awadh invokes the mind of language dripping with politeness, which is to the splendour of the nawabi era. The nawabi era has been glorified down the ages by famous writers, poets and historians.¹⁸

¹⁶ Warikoo, K. (2010). *Religion and Security in South and Central Asia*. Routledge.

¹⁷ Safvi, R. (2015, June 15). *Understanding Ganga-Jamuni Tehzeeb: How diverse is the "Indian multiculturalism"*. Retrieved from DNA: <https://www.dnaindia.com/analysis/standpoint-understanding-ganga-jamuni-tehzeeb-how-diverse-is-the-indian-multiculturalism-1995684>

¹⁸ Tewari, J. R. (n.d.). *Culinary Tourism and Awadhi Cuisine A study of Culinary Tourism at selected tourist destinations of Uttar Pradesh*. Retrieved March 1, 2021, from Shodhganga : a reservoir of Indian theses @ INFLIBNET: <https://shodhganga.inflibnet.ac.in/bitstream/10603/272323/4/chapter%201.pdf>

RIVER GANGA AND KANPUR

River Ganga, the holiest river of the Indian subcontinent carries with itself profound religious, spiritual and mythological significance while also being related to socio-cultural and economic opportunities. This diverse relationship of Ganga with the people and the culture of India is deeply rooted in the psyche of every Indian since childhood through folklore, scriptural references and a host of customs and traditions. Driven by faith, tens of millions of pilgrims take the holy dip in the Ganga every year and some or the other part of their lives is associated through the rituals they perform. An inventory of types of congregations, rituals and routine activities of the population staying along this sacred river suggests strong interrelationship and emotional dependence of the people.¹⁹

Hindu religion is recognised by a very wide range of rituals associated with every occasion. Water, considered as one of the five constituting elements of the human body, plays a central role, and in that context Ganga-jal or water of river Ganga is considered pious and is said to wash away one's sins and purify the body. The rituals along the course of Ganga are varied, distinct and draw tens of millions of people every year. The historical origin of these rituals dates back thousands of years and the faith and belief are rooted deep in Vedic scriptures which in turn accord special status to the River Ganga – as a mother and thereby as a sacred entity. These rituals and festivals have evolved over time and have impacted Ganga and her devotees in numerous ways and have also been impacted in their turn. In this context, this section attempts to capture in brief the beliefs and the significance of some of the main samskaras, rituals and festivals typically performed/celebrated along the bank of River Ganga.²⁰

GANGA GHAT FESTIVITIES IN KANPUR DISTRICT

The city of Kanpur offers an incredibly rich history and cultural heritage. One of the most prominent centres in Kanpur are the Ganga ghats that touch the city, and the living traditions, crafts, festivals and rituals that are celebrated at this site. The ghat is a primary pilgrimage centre for Hindus and is set against the backdrop of the mighty Ganga.

¹⁹ Indian Institute of Technology. (2013, December). *Cultural-Religious Aspects of Ganga Basin*. Retrieved from cganga.org: http://cganga.org/wp-content/uploads/sites/3/2018/11/045_GBP_IIT_SEC_ANL_07_Ver-1_Dec-2013_0.pdf

²⁰ Indian Institute of Technology. (2013, December). *Cultural-Religious Aspects of Ganga Basin*. Retrieved from cganga.org: http://cganga.org/wp-content/uploads/sites/3/2018/11/045_GBP_IIT_SEC_ANL_07_Ver-1_Dec-2013_0.pdf

One such tradition is the annual Ganga Mela (held in March) wherein the festivities coincide much with those observed during Holi, yet with a classic Kanpurite touch. In fact, this weeklong Holi revelry in Kanpur is intertwined, not with mythology, but with the independence movement of the 20th century. Its grand conclusion is the aforementioned famous Ganga Mela on the Sarsaiyya Ghat on the banks of the river Ganga.

The history of this Ganga Mela can be traced back to 1942. The British had imposed a curb on native festivities, including Holi. In light of this, during the Holi of 1942, freedom fighters namely Ghulab Chand Seth, Hamid Khan, Shyam Lal Gupta, Amrik Singh, Raghubar Dayal Bhatt, Bal Kishan Sharma, and Pitambar Lal made a formal announcement of the country's freedom and were consequently arrested²¹. The arrests were met with strong uproar and protests in the entire city of Kanpur, following which the British officials succumbed to the pressure and released them. This day coincided with the occurrence of 'Anuradha Nakshatra' according to the Hindu calendar. Post the release of the freedom fighters, the people of Kanpur, irrespective of caste, creed and religion, came together and celebrated Holi. By evening, their happiness knew no bounds and they set up and organised the historic Ganga Mela.

The tradition of organising Ganga Mela on the Anuradha Nakshatra has continued ever since. Generally, this Nakshatra falls seven days after Holi and hence, Holi celebrations in Kanpur usually go on for a week. In contemporary times, the Ganga Mela involves a variety of culturally interesting and historically relevant elements that constitute a major part of the procession - buffalo carts loaded with big drums, horse carts, elephants, tableau of Lord Shiva etc. The procession tours the entire city which ends on the banks of Sarsaiyya Ghat. After taking part in the morning procession, the civilians bathe in the holy water of Ganga and afterward gather for the Ganga Mela in the evening. Another feature is the sport of 'Matki Phod', a competition where various local teams participate to break a pot which is fixed at a high length, conducted on Ganga Mela day in Kanpur.



²¹ Singh, Vishwajeet. *More fact, some legend: Seven days of festivity*. The Hindustan Times, 2006

Perhaps the most fascinating part of this entire festivity is that it is celebrated at the exact same historical place where the freedom fighters had hoisted the Tricolour in 1942 – now known as Rajjan Babu Park of Hatia. With participation from members of diverse social and religious sections, this festival is an example of communal harmony and unity. Moreover, special delicacies are offered to the attendees and flower petals are showered upon them. In the evening, Sarsaiyya Ghat in Kanpur becomes a bustling hub of locals and visitors, and turns into a meet and greet event for the auspicious occasion of Holi²².

Situated on the banks of the Ganga, Bithoor is also a site of considerable historical and religious importance in Kanpur²³. According to Hindu scriptures, Lord Brahma came to Utpalaranya, as it was known then, for the creation of mankind. Here, a nail of the horseshoe embedded in the steps of the ghat has become an object of special reverence for devotees as it is now considered to be of Brahma's horse which he used while going for the Ashwamedha Yajna. The small pool inside Valmiki Ashram, famously known as Sita-kund, has also emerged as a tourist attraction²⁴.



²² Misra, Ananya. *Ganga Mela: Why Holi is celebrated twice in Kanpur*. Slow, 2021.

²³ Tewari, Saurabh. *Urban Landscape of Bithoor: Between its Pratha and Praja*. Trust For Search, 2018.

²⁴ Final Report: Kanpur City Development Plan Under JNNURM. *Heritage and Tourism*. 2006.

Bithoor on the banks of the Ganga: Land of Brahma and Valmiki.



Brahma's Khunti or Nail Source: Inditales

Further, Kanpur is also home to the Ganga Dussehra festivities, particularly at the Parmat and Sarsaiyya Ghats. Ganga Dussehra is celebrated in the month of Jyeshtha (June) to commemorate Gangavataran, the descent or birth of the river on earth. A local priest explained, “The first ten days of the month Jyeshtha known as 'Dashahara' are dedicated to honour the Ganga. It is believed that if one offers prayers on this day, they will attain salvation from the ten sins.”²⁵

To mark this auspicious Hindu festival, the devotees in Kanpur offered a 51,000 meter-long cloth to holy river Ganges in 2014²⁶! The programme was organized by volunteers in collaboration with Kanpur's main shrine of Lord Shiva. Starting from Bramhavrat Ghat area at one end of Kanpur, the 51,000 meter-long cloth extended till Jajmau area at the other end of the city. In Kanpur, there does seem to be a natural move towards preserving and embracing these culturally rich sites. The fervour and zest shown by the local communities as well as the pilgrims illustrates the need for preserving Kanpur's intangible heritage. Active support from local and central administration in protecting these sites and making it a viable, cleaner and culturally sound space for tourism would reap fruits for the contours of Kanpur.

²⁵ *Ganga Dussehra celebrated in city with 'Deep daan', 'aarti'.* The Times of India, 2013.

²⁶ *Hindu devotees offer 51,000 metre long cloth to holy Ganges on 'Ganga Dussehra'.* India TV, 2014.



River Ganga at Kanpur - timesofindia.indiatimes.com



Rituals at Ganga - Nav Bharat Times

OTHER PRACTICES:

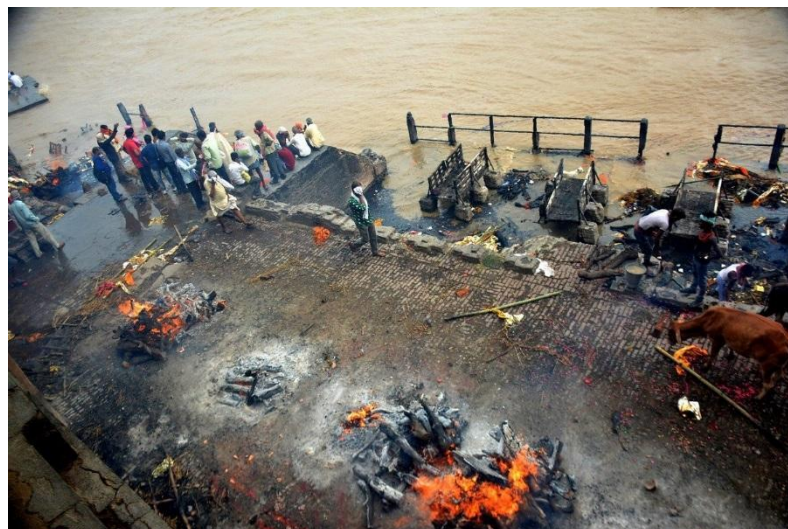
- Mundan Samskara or Mundan is the eighth of the sixteen samskaras that a Hindu is supposed to undergo in his/her lifetime. It is the first hair cut for a child and involves tonsuring before the first or after the third birth anniversary. In tradition, the hair from birth is associated with undesirable traits from past lives. Thus at the time of the *mundana*, the child is freshly shaven to signify freedom from the past and moving into the future. The rite is performed as a special ceremony in most homes,

for infants. It is a typical ritualistic ceremony performed in holy places such as Rishikesh, Haridwar, etc. Besides tonsuring for the young ones, grown up men also resort to shaving of their heads on various occasions while visiting holy places. The hair thus removed is symbolically offered to the river – in this case, River Ganga.



A baby's mundan at Ganga ghat - The Times of India

- Antim Samskara/ Antyeshti. Antim Samskara or cremation is the last of the sixteen samskaras that a Hindu is supposed to undergo/embrace upon death. It is a ritualistic process where the mortal remains of an individual are consigned to the flames. Significance of cremation is far beyond the mere disposal of a dead body in hygienic method – the main objective is to sever the link between the gross body and the astral/ subtle body and thereby facilitate onward journey/ transmigration of the departed soul to heavenly planets. Typically river banks of Ganga are preferred places for cremation in the country as it is believed to free the soul and provide heavenly ascent. Cremation is followed by immersion/disposal of the ashes and the remains, if any, into the river.



Cremation at Ganga Ghat - Amar Ujala

- Immersion of Ashes. According to Hindu scriptures, the Ganga descended on the Earth in response to the penance performed by Sage Bhagirath who persevered to secure salvation for 60,000 of his ancestors. As per Hindu beliefs, a soul would get moksha if the ashes are immersed into Ganga and it will continue to reside in heavenly planets as long as the ashes remain submerged under its holy waters. This custom is known as 'asti visarjan' and Hindu families from across the length and breadth of India as well as among the diaspora aspire to perform it ideally in Haridwar or any other location along its banks.



Ash immersion - Parmarth Niketan, parmarth.org

- Jal Samadhi for a sadhu or a sanyasi; it is believed that his/her soul is already liberated and hence unlike a householder, the body need not be cremated after death, instead it can be released into a water body or even buried. The custom of releasing the dead body into a river is known as Jal Samadhi where the intention is to serve some purpose even after death whereby lesser species could feed on the body.
- Tarpan represents symbolic offerings of water and flowers to the God, the Sun, sages, and ancestors seeking their satisfaction and in return blessings for the individual. Typically this is performed on the banks of holy rivers and other water bodies at pilgrimage centres.



Floral offering in River Ganga - pinterest.com

- Snan is a dip in the Ganga anywhere along its course, but especially at the holy places listed earlier; is believed to offer riddance from sins of this and the previous lives. This belief alone attracts a large number of pilgrims and tourists alike to the banks of the Ganga round the year. Significance of a holy dip is believed to be far more on special occasions e.g., Makar Sankranti, solar eclipse, Mahakumbh, etc. and accordingly footfalls during such occasions are much more as compared to normal days.



Ganga Snan during Mahalaya Amavasya - DNA India

- Aarti is a routine ritual which is performed daily or several times in a day and which represents paying obeisance to the deity. Ganga Aarti is an elaborate ritualistic process accompanied by offerings of sacred fire, water, flowers, incense and of

course blowing of conch, and beating of bells, cymbals and drums, etc. At many places along the Ganga e.g., Rishikesh, Haridwar and Varanasi, an elaborate Aarti is performed every evening which has also emerged as a major draw for the pilgrims, tourists and sadhus and sages alike. Besides the head priests, individuals also perform the same ritual and release a little lamp and floral offerings into the river.

- Shraadh is a ritual of paying obeisance to one's ancestors. According to Hindu scriptures it is believed that depending on its karma a soul after departure from its human form could wander into different realms and could suffer. Based on this belief, the religious/social custom of shraadh has evolved for expressing one's respectful obeisance to ancestors, satiate their desires, if any, and alleviate sufferings of the soul. This is performed during special days in a year and could involve a range of rituals at home as well as on the banks of the river or other water bodies.

CRAFT – LEATHER INDUSTRY AND OTHERS

The state of Uttar Pradesh is renowned as an important supply source for leather products globally. In particular, Kanpur is known for fine quality leather tanned by the numerous tanneries in the region.

Leather tanning seems to have reached its zenith by 3000 B. C. The production of shoes made for rural use have a robust strength with bold patterns executed in very bright colours and heavy coarse stitches. Owing to the wide prevalence in the rural areas, much of the tanning is locally done by indigenous methods which are quite labour intensive.

The skins used earlier were of tiger and deer particularly of the dark variety. Even Lord Shiva is seen clothed in a tiger skin and deer skin was used as a seat by the Brahmins of ancient India. Shantiniketan, under the poet Tagore’s guidance, blazed the trail for the modern decorative leather items, which include current utility articles.

Basic Material	Decorative Material	Colouring	Tools
Antelope leather Camel leather, shell powder, glue, wood apple, Raw Leather, clay, goat skin, sheep skin	Brass, Copper metal, beads, embroidery threads/ silken floss	Potassium dichromate, aniline, vegetable dyes, Colours	Knife, blade and chisel, measuring tape, revolving punch, stitch maker, pricking awl, a pair of scissors, wooden mallet, shoe hammer

Sheepskin or goatskin is first tanned either with tannic acid derived from tree bark or from potassium dichromate to avoid decay. It is finished with aniline. Pattern of the shoe or chappal is drawn on thick paper. This tracing is kept on the leather, which is cut accordingly.



Leather Tannery in Kanpur - Business Standard

To prepare the edges of the leather for sewing, weight and thickness of the hide is considered. If a heavier weight skin is sewn, inner edges to be joined are carefully thinned. Once skived and creased, heavy leathers are handled like light and medium weights. Stitch gauge is used to mark the seams for stitch holes. Lighter the leather, smaller the spaces between the stitches. To give a firm support glue is applied to the flesh or inner side of the seam.

The camel leather is first softened and stretched over a clay mould made in the required shape. When the leather hardens, the clay is washed away. A kind of gesso work is used for decoration purposes. At first the pattern is drawn on the leather. After this the portion to be ornamented is raised by repeatedly applying a special preparation of shell powder mixed with glue and a kind of wood apple. The risen surface is painted in gold and other colours while the base is coloured black or red to make the shades at the top stand out.

Leather is first softened and then stretched over a clay mould made in the desired shape. When the leather hardens, the clay is washed away. The pattern is first drawn on the leather, then the portion to be ornamented is raised by repeatedly applying a special preparation of shell powder mixed with glue. When the surface rises it is painted in gold and other colours while the base is coloured black or red to make the shades at the top stand out.²⁷

²⁷ Ministry of Textiles. (2021, February 15). *Cluster Detail*. Retrieved from Ambedkar Hastashilp Vikas Yojana (AHVY): <http://www.craftclustersofindia.in/site/index.aspx?Clid=687#>

In manufacturing leather goods, the first step is to process animal skins and hides into leather. A large proportion of hides and skins are sourced from fallen animals, from both rural and urban areas. The collection and distribution of fallen stock is a complex step. As soon as an animal dies a natural death, the owner becomes anxious to dispose of the carcass, and the responsibility for the same comes onto the village '*chamar*' [harijan] who brings the fallen cattle to a '*Bhagar*' where flaying is done. Often, there is a time interval before flaying begins and the carcass becomes exposed to vultures and bacteria which deteriorate the leather making properties of the hide. The dead animal now is the perquisite of the village *chamar* [harijan], who takes the hide of the carcass- which is the primary product of leather. ²⁸

After the hides are received in the tannery, the hides need to be soaked for cleaning purposes and to soften the fibres so as to bring them as close as possible to the state of green hides. The methods and duration of soaking depend on the condition in which the hide is received by the tannery. The soaking process requires special care to be taken of the bacterial content of the soak water, its temperature and duration. A perfectly soaked hide has a slippery and flexible feel.

The process which follows soaking is known as liming. Liming is done to loosen up the hair on the hides so that it can be scraped off. Usually, an alkaline mixture or lime and sulphide mixture is used and then the depilation process is carried out, which involves the removal of the hair.

The next process is bating, which is mainly done to make the grain surface of leather clean, smooth and fine and also to make the leather soft, pliable and stretchy. Bating also minimises growth marks and drawn grain removes scud and flattens the grain. The degree of bating depends on the purpose for which leather is being manufactured. For many centuries, up to the early 20th century dog, pigeon or hen dung was used for bating. Hen and pigeon dung are more penetrating due to the presence of uric acid but are less softening. Hence, thicker hides required hen and pigeon dung as less bating was required for harness leather. Bating liquors prepared from these dungs were used at normal temperature to render their action slow and to give bating sufficient time to penetrate the pelt gradually and uniformly. Glazed kid made from goat skins required more intense bating and hence dog dung was used to make the leather soft and pliable. Since goat skins are thin and don't require much bating penetration, the dog dung liquor was used at a higher temperature. ²⁹

Bating is followed by drenching, which essentially is a process of de-liming the hides or the skins with a fermented infusion of wheat bran and other similar substances. Fermentation of wheat bran produces weak acids that de-lime the pelts. This process also produces gases between the fibres which help to separate the fibres and helps in the de-liming.

²⁸ Ahmad Jamal, M. (1987). Leather Industry in UP. *Kanpur University*, Chapter 04.

²⁹ Ahmad Jamal, M. (1987). Leather Industry in UP. *Kanpur University*, Chapter 04.

This is followed by the process of pickling, in which the hides are brought into an acidic condition by treatment with an acid and salt solution.

All of the processes mentioned above are pre-tanning processes. The pelts, even after passing through the pre-tanning processes, still remain raw and are subject to getting putrefied after a time. The innate putrefy-able condition of the pelts can only be changed by the process of tanning. Tanning converts the animal hides and skins into a substance that does not putrefy, does not dry and does not swell when it gets wet- this substance is called leather.

There are many tanning processes, but Bag tanning is the one practiced by village '*harijans*'. Other two important processes are Vegetable tanning and Chrome tanning. For vegetable tanning wood, nuts, barks, etc. are used as agents. These materials are soaked in water and a liquor is prepared. Then the animal hides are soaked in the liquor for a month or more. In chrome tanning, the hides are treated with a solution of chrome salts for a few hours and then treated with fats.³⁰

Following tanning is the process of Shaving or Splitting. In this process the thickness of the hides is evened out by shaving or the thicker layers are split into two or three layers of leather.

Dyeing is the next process in manufacturing of leather, synthetic coal-tar dyestuffs have largely superseded vegetable products for dyeing leather. In leather, the colour is required to permeate thoroughly into the substance of fibre and not merely coat the surface. Some commonly used dyeing techniques for leather are- Tray dyeing, Paddle dyeing, Drum dyeing, Brush dyeing and Spray dyeing; of which the Drum dyeing technique is commonly practiced.

Next, the fibres of tanned leather need to be lubricated with a coating of oil so as to prevent the fibres from sticking together during the drying process. Fat-lubrication gives leather flexibility, strength and soft handle.

Finishing of leather is the next process, which is done to improve the appeal and to make the leather adaptable for fashion and styling. Traditionally, finishing was done by coating mixtures of dyewoods, mucilage, oxblood, milk and egg whites. Pigment finishing is the process that is followed nowadays as it assures even surfacing even on hides with uneven surfaces. After finishing, the leather is dried and is now ready for manufacturing of products.

³¹

Product diversification in leather goods mainly includes footwear, purses, belts, luggage, industrial leather goods, agricultural leather goods, sports goods and the requirements of the army and the police force.

Under the One District One Product Scheme of Uttar Pradesh government, which aims to provide employment avenues to the youth within the districts, thereby eliminating the need

³⁰ Ahmad Jamal, M. (1987). Leather Industry in UP. *Kanpur University*, Chapter 04.

³¹ Ahmad Jamal, M. (1987). Leather Industry in UP. *Kanpur University*, Chapter 04.

to migrate to cities. With the scheme considering only one product per district these districts will be able to specialize in the manufacturing process of the product which will eventually increase the quality of the products and they will be able to compete on the global scale. The district Kanpur Nagar has been notified for 'Leather Products' under ODOP Scheme of Uttar Pradesh. This will enable the people to gain expertise in manufacturing of Leather and 14 leather related products and the quality of the products will eventually be raised to the international standards. Kanpur is the sole producer of saddlery products and is also a prominent centre for leather processing.³²

OTHER ECONOMIC ACTIVITIES AND INDUSTRIAL CLUSTERS

The city of Kanpur has traditionally been an industrial centre; and at one point of time, it was the second largest industrial centre in India, only after Kolkata. Due to the large number of cotton textile mills and a vibrant trade centre, it was also called the 'Manchester of India'.

Kanpur, due to its advantageous geographical location, at a vantage point on two national highways i.e. NH2 and NH25; raw material availability for many industries viz. Leather, food processing, plastics etc., proximity to large markets, availability of skilled manpower have all contributed to the acceleration of economic growth of Kanpur.

During the British times, it was mainly the industries related to tanneries, cotton and woollen clothes production, sugar mills, flour mills, refineries which were established in Kanpur. Kanpur during that time was of strategic importance for movement of troops from one region of the country to another. This led to development of a large cantonment base at Kanpur and contributed to development of the leather industry in the form of various saddle units catering to the requirement of British troupes. After independence, Kanpur continued to be an important city and large public sector companies such as British India Corporation, National Textile Corporation, ordnance factories, etc. were set up here. At present, Kanpur has mostly industries relating to leather shoe-making and cotton textiles. Other factories manufacture silk, woollen and jute textiles, food products, fire-bricks, fertilizers, railway wagons, textile machinery, television sets, metal ware, leather goods, soap, tents, durries, fountain pens, hosiery, cutlery, television picture tubes, etc.³³

³² MSME Development Institute. (2021, May 14). *District Industrial Profiles*. Retrieved from MSME Development Institute, Kanpur: <http://www.msmedikanpur.gov.in/cmdatahien/dip/DIP%20Kanpur%20Nagar.pdf>

³³ JPS Associates Pvt. Ltd. (2006). *Kanpur City Development Plan*. Kanpur: Jawaharlal Nehru National Urban Renewal Mission (JNNURM).



Some Leather products manufactured in Kanpur - knocksense.com

Manufacturing Sector		Service Sector
1.	Cotton Hosiery	Cold Storage Industry
2.	Readymade Garments	Tailoring (Job Work)
3.	Soaps & Detergents	Motor Vehicle / Motor Cycle Repairing
4.	Paint & Allied Industries	Repair of TV, VCR, Radio, Tape recorder, Refrigerator and other similar items
5.	Harness & Saddlery	Repair of Household Electrical Appliances
6.	Sandals & Chappals	Repair of Bicycle, Cycles Rickshaw and other mechanized vehicles
7.	Steel Furniture	Repair and maintenance of Electric Motors, Generators and Transformers
8.	Bakery & Namkeen	
9.	Pharmaceuticals	
10.	Corrugated Paper & Conversion Products	
11.	Power-loom Textiles	
12.	Plastic Products	
13.	Pan Masala	
14.	Agriculture based Industries	
15.	Leather Tanning	

Chart Courtesy: MSME Development Institute. (2021, May 14). District Industrial Profiles. Retrieved from MSME Development Institute, Kanpur: <http://www.msmedikanpur.gov.in/cmdatahien/dip/DIP%20Kanpur%20Nagar.pdf>

ROPE CRAFT:

The Rassi Walas in Kanpur make their produce using a machine called the charkha. The demand for their product is there throughout the year, although it reduces in the monsoon season because the charkhas have to be dried out.



Stages of Rope making

The rassi walas supply their product to the local traders and shopkeepers in the nearby market who tell the rassi walas how much to produce. Everyday almost 200 kilos of the product is made. The rate of the product is 60 rupees per kilo. Each worker earns around 450 rupees per day after working for 12 hours. The major grievance of the labour working with these charkhas is the number of work hours they have to put in to get their daily wages. The contractor often makes more money and the workers get the minimum amount despite working beyond 8 hours.

The workers do not have any support from an external organization and **their work does not fall under any government scheme**. Moreover, the charkha work happens on the

roadside and there have been instances where the workers have been forced to close down their shops due to the orders of the police. The lack of a permanent space like land or property for the labourers to work, makes them **vulnerable to their surroundings and threatens their livelihood.**





Rope making in process

CUISINE OF KANPUR

The wealth, prosperity and richness of cultural heritage of any region is displayed through the variety of food consumed as well as the way it is presented. Kanpur is known for its Awadhi cuisine, which is native to the Awadh region in the state of Uttar Pradesh.

The various invaders to the Indian sub-continent had in some way influenced the cooking and feeding habits, as many of them settled in the fertile land of the doab. It was the intermingling of these people with local residents of the area that gave rise to new and improved cuisine.³⁴

It is said that the chefs of Awadh region invented the 'dum' style of cooking, which is essentially a method of slow cooking. Awadhi cuisine is known for its kebabs namely Kakori, Galawati, Shami, Boti and Seekh, which are some of the popular ones in the region. Awadhi kebabs are distinct from kebabs from other regions as they are grilled on a chulha or sometimes on a skillet. Awadh region, being geographically located on the most fertile land of the Gangetic plains produces a variety of vegetables, cereals, grains, maze, and pulses. Fruits such as mangoes, jackfruit, litchi, guava, lemon, and melon are also cultivated in the region.



Awadhi Cuisine- Kebab and Parantha – TripAdvisor

³⁴ Tewari, J. R. (n.d.). *Culinary Tourism and Awadhi Cuisine A study of Culinary Tourism at selected tourist destinations of Uttar Pradesh*. Retrieved March 1, 2021, from Shodhganga : a reservoir of Indian theses @ INFLIBNET: <https://shodhganga.inflibnet.ac.in/bitstream/10603/272323/4/chapter%201.pdf>



Dum cooking - Creative Kitchen

Curry preparations include kormas- both vegetarian and non-vegetarian ones made using chicken, lamb, or fish.

Rice preparations include pulao, biryani and tehri- all of which are rice-based dishes flavoured with spices and layered with either vegetarian or non-vegetarian curries. Biryani in particular is cooked along with meat in ghee, along with aromatic spices.

Since wheat is the staple in the region, a variety of flatbreads are consumed by the population- roti, paratha, puri, kulcha, naan, rumali roti, tandoori roti, sheermaal, to name a few.

Awadhi cuisine is classified as the richest and most lavish cuisine of North India. The Muslims brought a refined and courtly etiquette of both group and individual dining, and of sharing food and fellowship. Food items indigenous to India were enriched with nuts, raisins, spices, and ghee (clarified butter). Chefs of the royal kitchen got enough liberty in creating innovative, lavish, rich and mouth-watering dishes. The richness of cuisine depends upon the variety of ingredients available for cooking. During the reign of nawabs non-vegetarian ingredients like lamb, fish, chicken, biter, teetar, game birds, and game animals were available along with vegetarian ingredients like pulses, rice, cereals, millets, vegetables, fruits and nuts. Cooking medium was desi ghee, butter and mustard oil. Generous use of dry fruits was in practice.³⁵

³⁵ Tewari, J. R. (n.d.). *Culinary Tourism and Awadhi Cuisine A study of Culinary Tourism at selected tourist destinations of Uttar Pradesh*. Retrieved March 1, 2021, from Shodhganga : a reservoir of Indian theses @ INFLIBNET: <https://shodhganga.inflibnet.ac.in/bitstream/10603/272323/4/chapter%201.pdf>

Chaat or street food is widely popular in Kanpur. One of the most popular food items in Kanpur is 'badnaam kulfi' and 'thaggu ke laddoo' or 'laddoo for the cheater' which have evolved into an eponymous brand.

A third-generation entrepreneur of the brand, Ravi Pandey, says *"Our grandfather was the follower of Mahatma Gandhi and was a regular at his public meetings. He would get motivated by listening to the Mahatma's speeches. Once, Gandhiji referred to sugar as white poison. His words put our grandfather in a dilemma. As a follower of Gandhi, he wondered how he would prepare laddu without sugar. So, he decided to be true to his customers and named his product Thaggu ke Laddu, implying that he was a cheat because he was using sugar in his laddus."* Though Thaggu ke laddoo were famous in Kanpur, they hit the limelight when in 2004, actors Abhishek Bachchan and Rani Mukherjee hit the spot to shoot for their movie *Bunty aur Babli*. Any director or producer who wanted to show Kanpur in their production showcased their brand name and gradually, *Thaggu ke Laddu* became a destination brand.³⁶

Another unique specialty of Kanpur is 'malai makhan' which has earned a reputation in food culture. The preparation of this dessert is an arduous process. Cow's milk is boiled and left under the sky in winter nights- the dew laden milk is churned into a delicate, fluffy substance which is then garnished with saffron along with powdered cardamom, almond flakes and pistachio.



Malai makhan - Times of India

³⁶ Agarwal, P. (2019, December 17). *From selling on the streets to becoming a destination brand, the story of Kanpur's Thaggu ke Laddu*. Retrieved from Your Story: <https://yourstory.com/smbstory/thaggu-ke-laddu-kanpur-business-entrepreneurs-badnaam-kulfi-bunty-babli-pati-patni-aur-wo>

HERITAGE AND PLACES OF CULTURAL IMPORTANCE

Kanpur is a region of immense historical importance and so has centres of historical, religious and commercial importance.

Up to the 1st half of the 18th century Kanpur was an insignificant village. In May, 1765, Shuja-ud-daula, the Nawab Wazir of Awadh, was defeated by the British near Jajmau. The strategic importance of the site was realized by the British during this time. European businessmen had gradually started establishing in Kanpur. ³⁷

After 1857, the development of Kanpur was phenomenal. The Government Harness and Saddler Factory was started for supplying leather material for the army in 1860, followed by Cooper Allen & Co. in 1880. The first cotton textile mill, the Elgin Mills, were started in 1862 and Muir Mills in 1882. ³⁸

Historical sites in Kanpur include Jajmau, where excavations were carried out in the 1950s to discover exquisite antiquities. Jajmau was known as Siddhapuri in ancient times and is said to have been the kingdom of Yayati, the Puranic king. The high mound overhanging the Ganga is known as the site of his fort. Today, Jajmau has temples dedicated to Siddhnath and Siddha Devi along with the mausoleum of Makhdum Shah Ala-ul-Haq, the famous Sufi saint, built by Firoz Shah Tughlaq in 1358. A mosque built by Kulich Khan in 1679 is also situated here.

The mound has relics of an ancient King's palace which had been turned upside down by the curse of the Sufi saint Hazrat Makhdoom Shah Baba whose mausoleum can still be seen. Historically, Tughlaq dynasty ruler Sultan Firoz Shah Tughlaq built his tomb in 1358 AD. Besides, a mosque constructed by Kulich Khan in 1679 AD also stands. ³⁹

Partial excavations of the mound are suggestive of mud-bricks for making houses and also burnt-bricks to make streets, an iron artefact, red-ware, pottery, terracotta seals and house complexes in a quite unbroken condition. By its topographical expansion, it seemed this region had been developed during the medieval times. ⁴⁰

³⁷ JPS Associates Pvt. Ltd. (2006). *Kanpur City Development Plan*. Kanpur: Jawaharlal Nehru National Urban Renewal Mission (JNNURM).

³⁸ JPS Associates Pvt. Ltd. (2006). *Kanpur City Development Plan*. Kanpur: Jawaharlal Nehru National Urban Renewal Mission (JNNURM).

³⁹ Ahmad, S. (2017, March 9). *JAJMAU: From the past to the present*. Retrieved from YourStory.com: <https://yourstory.com/mystory/713ccee12-jajmau-from-the-past-to-the-present/amp>

⁴⁰ Ahmad, S. (2017, March 9). *JAJMAU: From the past to the present*. Retrieved from YourStory.com: <https://yourstory.com/mystory/713ccee12-jajmau-from-the-past-to-the-present/amp>



Excavated site at Jajmau – archive.indianexpress.com

Bithoor, which is located 27 kms from Kanpur is another important site of historical and religious importance. According to scriptures, Lord Brahma came to this region for the creation of mankind, and the place came to be called Brahmavarta. Lord Brahma also installed a shivling, which is worshipped as Brahmeshwar Mahadeva at the Brahmavarta Ghat of Bithoor. Valmiki Ashram at Bithoor is another important site, which houses a pool known as 'Sita-kund' and also 'Sita-rasoi'. 'Swarga Naseinee' or Deep Malika Stambha, studded with niches all around for illumination, is also located in Valmiki Ashram.



A nail of the Horse shoe embedded in the steps of the ghat is an object of special reverence for devotees as it is considered to be of Brahma's horse which he used while going for Ashwamedha Yajna. On the completion of the yajna, the forests of Utpalaranya came to be known as Brahmavarta, from which the Bithoor name is derived. In later centuries, Uttanpad ruled the Brahmavarta and his son Dhruva did penance here in order to please Brahma and the place is known as Dhruva Teela.⁴¹

Bithoor was also referred to as 'Baavan ghaton ki nagri' or 'City of 52 ghats', of which only 29 are still left. Patthar Ghat built by Raja Tikaitrai is one of the most beautiful ghats. Another important ghat is the Kalvari Ghat, where a temple dedicated to Lord Ganesha was built by the Peshwas still exists. Other notable sites at Bithoor are the Tripura Sundri temple,

⁴¹ JPS Associates Pvt. Ltd. (2006). *Kanpur City Development Plan*. Kanpur: Jawaharlal Nehru National Urban Renewal Mission (JNNURM).

Shivananda Ashram, Gyaneshwar Mahadev temple, Janki temple, Pantha Devi temple and Sri Gayatri Dham.



Bhramavat Ghat at Bithoor - Postcards of India, BlogSpot

Kos Minars are ancient, unprotected structures built during the Mughal period by Sher Shah Suri; with successive minars located at a distance of 1 Kos or 3.2 kms from each other. Kos minars were built to make journeys safer and more planned.



Present condition of Kos Minars in Kanpur - hiddenheritage.in

Nibiya Khera's Brick temple complex is also an important site from an architectural point of view. This brick temple complex is built in panchayatana style with a central shrine and four subsidiary shrines. However not all the subsidiary shrines are at the corners? Three subsidiary shrines are built at the corner but one is built in line with the northern wall of the central shrine. Central shrine is a fine example of Latina shikhara of Nagar temple style. A small antarala precedes the garbha-griha. The sanctum has a barrel-like roof while the shikhara above the sanctum rises above the base in curvilinear fashion. Bhadra-niches are provided at all external walls, however all are empty at present. The front portion of the antarala seems to have been renovated in recent times. Ganga and Yamuna are present at the bottom of the antarala door jambs. An image of Lakshmi is present at Lalata-bimba, center of lintel. Nava-griha (nine planets) are present on the architrave above the door lintel. A Shivalinga is placed inside the sanctum. There is a panel on the inner west wall of the sanctum however the images are much worn out due to excessive usage of vermilion and other ointment-like material. It appears that one image could be of Kartikeya and another might be of Veerbhadra. The four subsidiary shrines are almost the same in style and construction. All are without a roof. The entrance is triangular in shape. All these shrines are empty at present. ⁴²



Nibiya Khera's Brick Temple - Indian History and Architecture, puratattva.com

⁴² Saxena, S. (2011, December 6). *Nibiya Khera – Brick Temple Complex*. Retrieved from Indian History and Architecture- Navigating Indian History through its Architecture: <https://puratattva.in/2011/12/06/nibiya-khera-brick-temple-complex-1383>

The Kanpur Memorial Church was built in 1875 in honour of the British who lost their lives in the war of 1857. The Church was designed by Walter Granville, architect of east Bengal Railway. The complete church in Lombardic Gothic style is attractively executed in bright red brick with polychrome dressings. To the east of the church is a Memorial Garden which can be approached through two gateways. It has a handsome carved gothic screen designed by Henry Yule. Its centre is occupied by the beautiful carved figure of an angel by Baron Carlo Marochetti, with crossed arms, holding palons i.e. symbols of peace. The king Edward VII memorial hall and Christ Church building are other noteworthy buildings built in 1840. ⁴³



Kanpur Memorial Church - kanpurnagar.nic.in

The Jain Glass Temple is a modern architectural marvel in Kanpur. It was built 150 years ago- initially built out of stone, the temple was renovated by Lala Raghunath Bhandari with glass and meenakari work. ⁴⁴

It has exquisite work of glass to the extent that the temple literally glows with glass-work throughout. The ornate mirror work covers the surfaces of the walls, floor and ceiling of the

⁴³ JPS Associates Pvt. Ltd. (2006). *Kanpur City Development Plan*. Kanpur: Jawaharlal Nehru National Urban Renewal Mission (JNNURM).

⁴⁴ Pandey, S. (2021, February 24). *Kanpur's Jain Glass Temple marks 150 years with festivities over a three-day period*. Retrieved from Knocksense.com: <https://www.knocksense.com/kanpur/kanpurs-jain-glass-temple-marks-150-years-with-festivities-over-a-three-day-period>

temple. Stained glass murals add elegance to the temple complex. The murals have been designed in such a way that these depict teachings which have been taken from different Jain scriptures. Marble has been extensively used in the flooring of Jain Glass Temple lending the temple complex a unique ambience. Ornamental arches make up most of the interiors of the temple. The Jain Glass Temple is specially decked up during the Paryushana Parva celebrations. Special discourse sessions on Kalpa Sutra are held during this period at the Jain Glass temple. A procession of Kalpa Sutra is also carried out through the lanes of Kanpur and pilgrims participate in it with full devotion.



Jain Glass Temple - tripadvisor.com

Kanpur Sangrahalaya is the official museum in Kanpur, established in 1999. It houses artefacts and exhibits that tell the tale of the events and people who influenced the making of Kanpur city, including many interesting details about the historical past of the city.

Located in Phool Bagh Ground at the intersection of Mall Road and the Kanpur-Lucknow Road, the museum's collection includes an old colonial period artillery gun.⁴⁵

Bhitargaon is a small village in Kanpur district and is famous for an ancient brick temple of the Gupta period. As per a local tradition, there was a city named Pushp-pur in the olden days; the middle part of that city was known as Bhitargaon, which literally means the inner village. The external part of the city is known as Barigaon (which means the outer village), which is adjacent to Bhitargaon separated at a distance of about 1 km.⁴⁶



Information plaque by ASI - Anshika Shukla, medium.com

⁴⁵ Travellers, T. L. (2021, May 14). *Kanpur Beyond Stereotypes: The City with a Little of Everything!* Retrieved from tripoto.com: <https://www.tripoto.com/uttar-pradesh/trips/kanpur-beyond-stereotypes-the-city-with-a-little-of-everything-5dad96a31a569>

⁴⁶ Saxena, S. (2011, December 4). *Bhitargaon – The Glory in Terracotta*. Retrieved from Indian History and Architecture: <https://puratattva.in/2011/12/04/bhitargaon-the-glory-in-the-terracottas-1366>

This temple is located amidst houses and a market place, suddenly springing into view to a visitor. Alexander Cunningham visited this place in 1877 and again in 1878 on the invitation of the King Shiv Pratap who should be credited in putting this monument on the heritage map of India.



Photo by JD Beglar (1875)- Anshika Shukla, medium.com



View of Temple from western side - Anshika Shukla, medium.com

The Bhitargaon Temple is a terraced brick building fronted with a terracotta panel. Built in the 5th century during the Gupta period, it is the oldest remaining brick/ terracotta Hindu shrine with a roof and a high shikhara, though its upper chamber did sustain some damage in the 18th century. The temple is built on a square plan with double-recessed corners, and faces east. There is a tall pyramidal spire over the garbhagriha. The walls are decorated with terracotta panels depicting aquatic monsters, Shiva and Vishnu etc. When Alexander Cunningham first visited the site, the remains of the porch and of the ardhamandapa were still visible, which later collapsed.



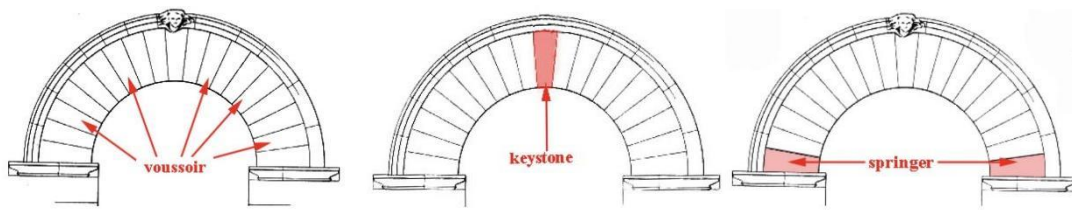
Varaha (centre), and Vishnu with Ayudhapurushas (left) depicted on the larger terracotta panels while in one of the niches above Krishna is shown wrestling with someone - Anshika Shukla, medium.com

The temple at Bhitargaon is rightly called a 'splendour in bricks', and compared to its bustling surroundings, this ancient temple, which was once dedicated to the worship of Bhagwan Vishnu, is an oasis of delight and meditative calm. The temple compound is a fairly small, square plot of land with the shrine situated in the middle of the complex. Compared to its open environs, as seen in the pictures from the late 19th century, the place is now a teeming centre of rural economic activities. Rising eloquently from amidst a thick habitation this shrine is an important site for the study of the art and architectural traditions prevalent during the Gupta age.⁴⁷

The terracotta art for which this ancient brick temple is famous was one of the ancient crafts of India. Trade in kaulalaka (things made by the kulala or potter) and prakriti (images) on the Uttarapatha route is referred to by Panini in his work. There are also references to terracotta art-ware being transported in bullock carts and then shipped to distant islands in other texts such as the Jain text *Nayadhammakahao*. Well organised and prosperous srenis (guilds) of kumbhakaras (potters) commanded the manufacturing and trade in terracotta. As per Vogel the decorations on the temple at Bhitargaon are similar to those found on the Nirvana temple at Kasia which could be dated to no later than the Gupta era and could perhaps even be from the time of the Kushans. This temple is possibly older to both the Devgad and Bhumara temples and can be assigned a date of construction sometime in the mid fifth century CE of the Gupta era. Much like the other temples of northern India its

⁴⁷ Shukla, A. (2019, August 12). *The Essence of Civilisation – An essay on the ancient brick temple at Bhitargaon, Kanpur*. Retrieved from Medium.com: <https://medium.com/@cherrywalnut529/essence-of-civilisation-the-ancient-brick-temple-of-bhitargaon-kanpur-a-splendour-in-terracotta-3d1620ea1734>

destruction was caused by the invading hordes which ravaged the region during the early years of medieval India.⁴⁸



Features of voussoir arches - Anshika Shukla, medium.com

The temple at Bhitargaon is known for possessing one of the earliest known voussoir or true arches in India. Voussoirs are wedge shaped blocks which are placed side by side, as shown in the images, to construct arches. The central block is known as the keystone and the two blocks on either end known as springers. “During construction of an arch, the voussoirs require support from below until the keystone has been set in place; this support usually takes the form of temporary wooden centring”.⁴⁹

The Bhitargaon temple is tri ratha in plan with the central projection called the ‘bhadra’; the projections on the two sides of the ‘bhadra’ called the prati-bhadra or prati-ratha. This style of temple architecture was defined by the number of vertical offset projections on the outer surface of the temple which were called pagas or rathakas. The tri ratha temple has one paga or rathaka and two kanika pagas or rathakas. These projections were used to give the temple a distinct aesthetic look which was further enhanced by the use of moulded bricks and terracotta panels of varied carvings and composition. The plan of the temple as published in the British records shows that there was a wide *Jagati* with supporting *Adhishthana* or platform on which this edifice was constructed, but these features now lie buried underneath and are no longer visible in the temple’s current form. Texts such as the *Brihat Samhita*, *Vishnudharmottara*, *Agni Purana*, *Matsya Purana* and others which deal with types of temples give us an idea of the kind of Jagatis that were raised for building temples in earlier times. As per *Brihat Samhita* “the height of a temple should be double its width and the flight of steps (over which the edifice is built) equal to a third of this height.

यो विस्तारो भवेद् यस्य द्विगुणा तत्समुन्नतिः ।

⁴⁸ Shukla, A. (2019, August 12). *The Essence of Civilisation – An essay on the ancient brick temple at Bhitargaon, Kanpur*. Retrieved from Medium.com: <https://medium.com/@cherrywalnut529/essence-of-civilisation-the-ancient-brick-temple-of-bhitargaon-kanpur-a-splendour-in-terracotta-3d1620ea1734>

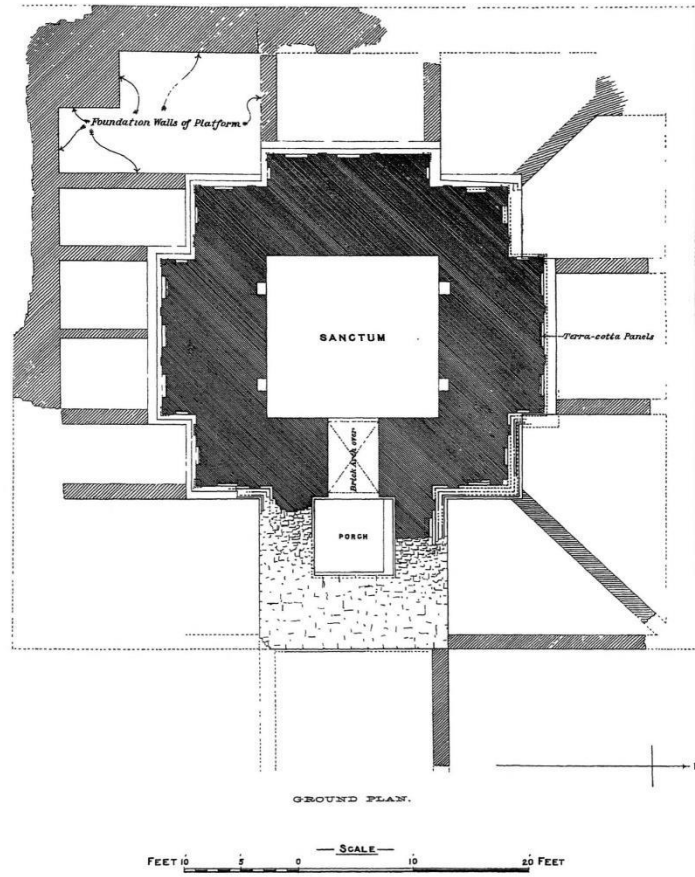
⁴⁹ Shukla, A. (2019, August 12). *The Essence of Civilisation – An essay on the ancient brick temple at Bhitargaon, Kanpur*. Retrieved from Medium.com: <https://medium.com/@cherrywalnut529/essence-of-civilisation-the-ancient-brick-temple-of-bhitargaon-kanpur-a-splendour-in-terracotta-3d1620ea1734>

उच्छ्रायाद् यः तृतीयांशः तेन तुल्या कटिः स्मृता ॥

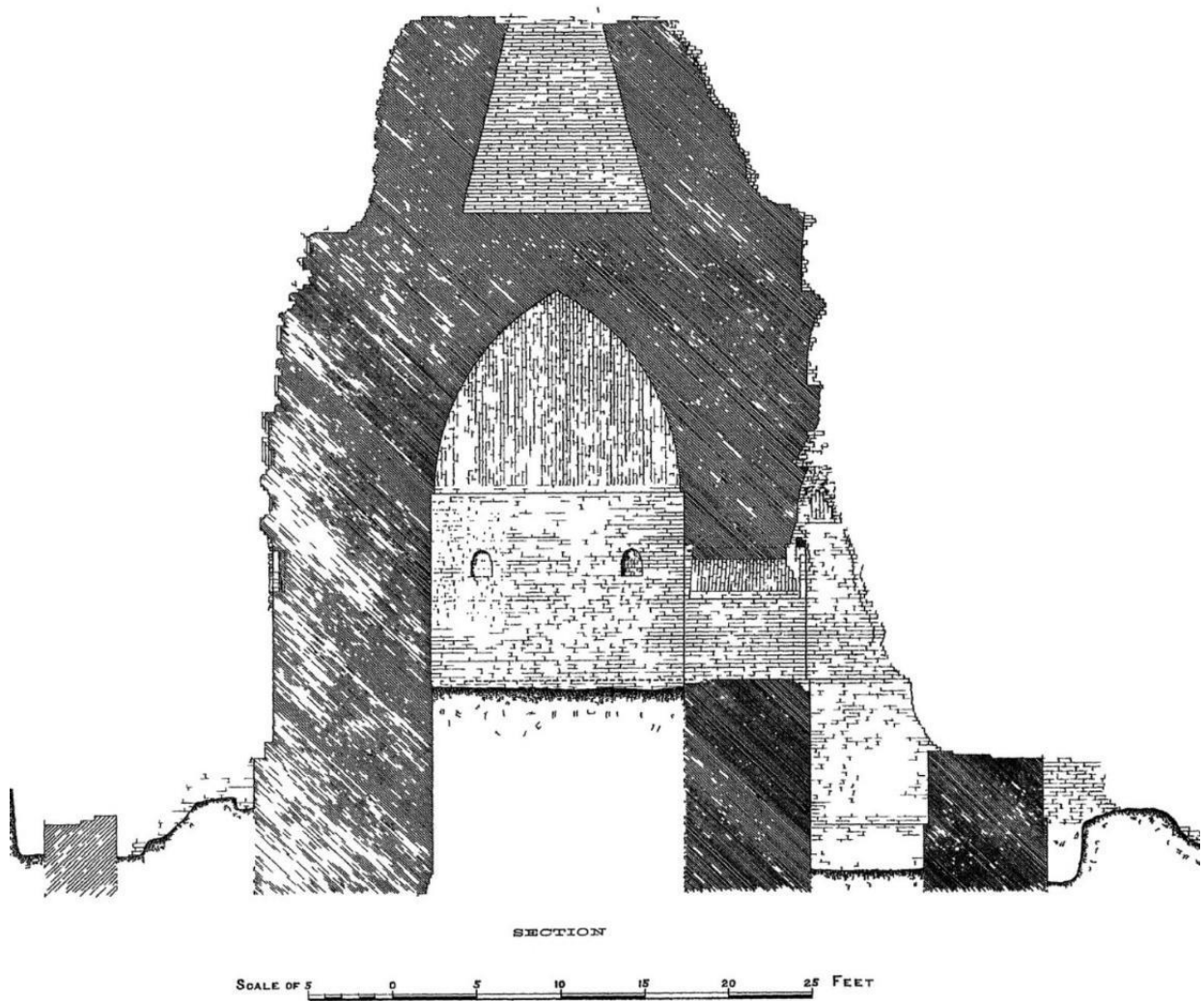
As per *Agni Purana* the Jagati on which the temple stands should be made equal to the length of the *shikhara*, even twice the length of the *shikhara* if that adheres to standards of beauty.

शिखरेण समं कार्यमग्रे जगति विस्तरम् ।

द्विगुणेनापि कर्तव्यं यथाशोभानुरूपतः ॥



Ground plan of the temple - Anshika Shukla, medium.com



Cross section of the temple - Anshika Shukla, medium.com

The expansive *Vedibandha* of the temple, although devoid of embellishments, showcases some of its elemental features in a tall *kumbha*, *kalasha*, *antarapatta* and a *kapotapali*.



Mouldings of the Vedibandha - Anshika Saxena, medium.com

Above the *Vedibandha* is the *Jangha* composed of *bhadras* and *karnas*, both with rectangular niches displaying terracotta panels depicting themes from the *Ramayana* and the *Puranas*. Each of the *bhadras* on the western, northern and southern walls of the temple has a set of three niches on the front and two on side corners. The niches on the two *karnas* vary in alignment with that of the *bhadras*. The temple's *Jangha* is "decorated with sunken rectangular niches containing terracotta figures separated by ornate pilasters. The *kapotapali* is surmounted by a *rupakantha* embellished with rectangular terracotta friezes framed by bands showing chequer pattern. The friezes show *patralata* and *ihāmr̥gas*." ⁵⁰

⁵⁰ Shukla, A. (2019, August 12). *The Essence of Civilisation – An essay on the ancient brick temple at Bhitargaon, Kanpur*. Retrieved from Medium.com: <https://medium.com/@cherrywalnut529/essence-of-civilisation-the-ancient-brick-temple-of-bhitargaon-kanpur-a-splendour-in-terracotta-3d1620ea1734>



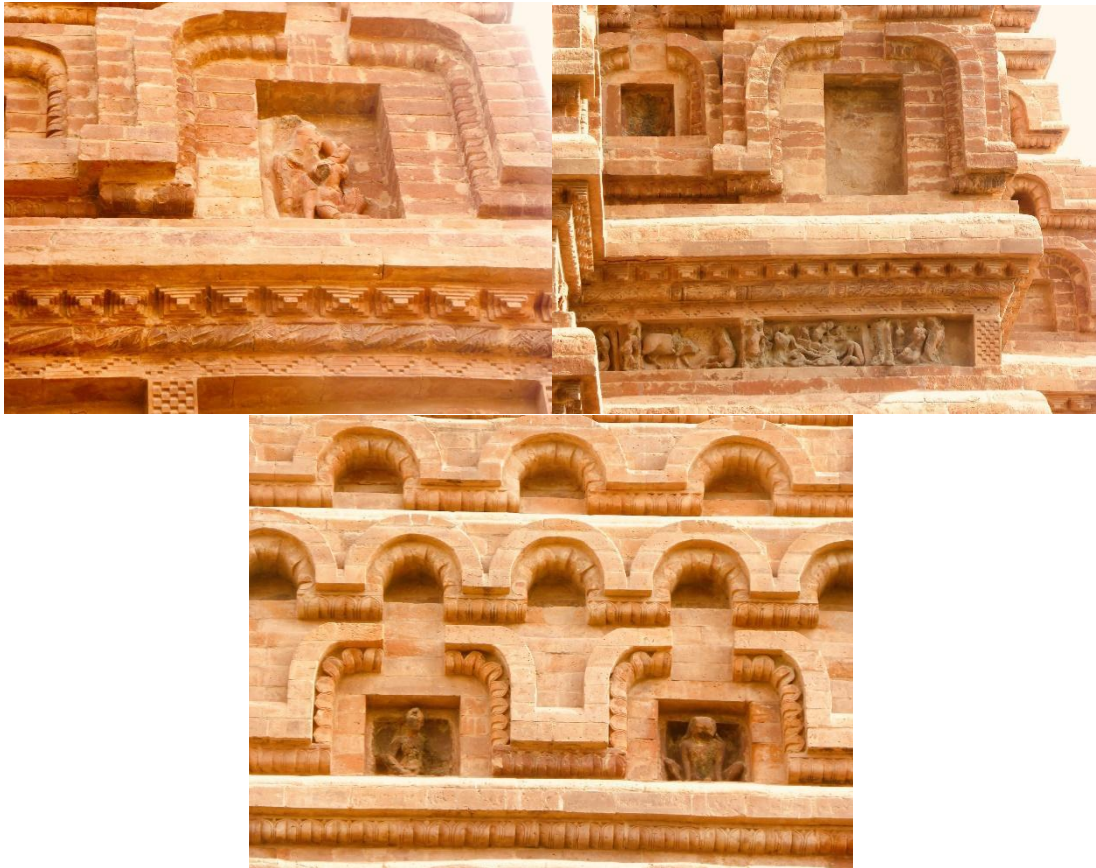
Various mouldings on the Jangha - Anshika Saxena, medium.com

“Each pilaster shows an exquisitely ornate *ghata* base, a shaft with square, octagonal, circular sections surmounted by a stylised inverted lotus, and spirally twisted garland, *ghata*, and a pair of *phalakas* carved with palmettes. There are four pilasters on each *bhadra* and two on each *karna* face. The pilasters interrupt a frieze of stepped triangles and support a heavy *kapotapali* with two *karna* mouldings beneath; the upper carved with reversed *kapisirsaka*, the lower with lotus petals”.⁵¹



Pilaster motifs and mouldings - Anshika Shukla, medium.com

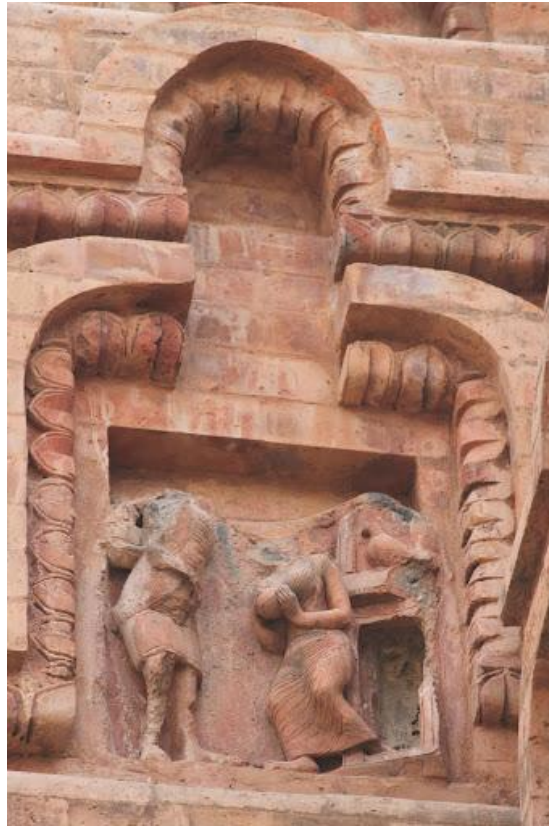
⁵¹ Shukla, A. (2019, August 12). *The Essence of Civilisation – An essay on the ancient brick temple at Bhitargaon, Kanpur*. Retrieved from Medium.com: <https://medium.com/@cherrywalnut529/essence-of-civilisation-the-ancient-brick-temple-of-bhitargaon-kanpur-a-splendour-in-terracotta-3d1620ea1734>



View of the niches and the terracotta art housed in them - Anshika Shukla, medium.com

The *shikhara* of the temple is decorated with niches of varying sizes. These niches were used to house bas relief panels, some of which can still be seen in situ. A variety of themes from the *Ramayana* (*Ravana* begging alms of *Maa Sita*), the *Krishnalila* (*Kuvalayapidavadha*, *Aristasuravadha*), and other religious accounts (*Nara – Narayana*, *Ganesha* with sweets pursued by a gana) were represented on terracotta panels which were housed in these niches.⁵²

⁵² Shukla, A. (2019, August 12). *The Essence of Civilisation – An essay on the ancient brick temple at Bhitargaon, Kanpur*. Retrieved from Medium.com: <https://medium.com/@cherrywalnut529/essence-of-civilisation-the-ancient-brick-temple-of-bhitargaon-kanpur-a-splendour-in-terracotta-3d1620ea1734>



Sita giving alms to Ravana - Saurabh Saxena, puratattva.com

“The preponderance of *Vaishnava* images on the *Jangha* may indicate that the temple was once dedicated to the worship of *Bhagwan Vishnu*. On one of the terracotta panels taken from the temple site and now housed in the Indian Museum, Kolkata, is depicted Lord Vishnu reclining on *Sheshanaga*. This depiction is known as the *Seshashayi* or the *Sayanamurti* of Vishnu and was a recurrent iconographic theme during the Gupta era. In this portrayal besides Vishnu, Brahma is shown seated on a lotus stalk originating from the navel of Lord Vishnu. The scene is completed with devas and asuras hovering around the Lord. In this plaque *Madhu* and *Kaitabh* are depicted armed with maces facing *Bhagwan Vishnu*.⁵³

⁵³ Shukla, A. (2019, August 12). *The Essence of Civilisation – An essay on the ancient brick temple at Bhitargaon, Kanpur*. Retrieved from Medium.com: <https://medium.com/@cherrywalnut529/essence-of-civilisation-the-ancient-brick-temple-of-bhitargaon-kanpur-a-splendour-in-terracotta-3d1620ea1734>



Seshashayi Vishnu depicted on a terracotta plaque - Anshika Shukla, medium.com



Vishnu killing Madhu, Kaitaba - Saurabh Saxena, puratattva.in



Krishna fighting with a wrestler - Saurabh Saxena, puratattva.com

The temple at Bhitargaon was built on a raised platform with cell foundation like the temples found in the erstwhile Central Provinces. Its brick arches both inside and outside the sanctum were supported by stone beams and lintels. The temple in its original form had a projecting portico (entrance hall) or *Ardha-Mandapa* with a series of steps leading to a small anteroom called the *Antarala* from which a passage opened into the sanctum or the garbha griha. “Like the *garbhagrha*, the *gudhamandapa* was roofed internally by a corbelled brick dome; the passage and steps were roofed by *Vallabhi* wagon vaults. These roofs were built using the indigenous technique of *kadalikākarana*.”⁵⁴

⁵⁴ Shukla, A. (2019, August 12). *The Essence of Civilisation – An essay on the ancient brick temple at Bhitargaon, Kanpur*. Retrieved from Medium.com: <https://medium.com/@cherrywalnut529/essence-of-civilisation-the-ancient-brick-temple-of-bhitargaon-kanpur-a-splendour-in-terracotta-3d1620ea1734>



Entrance to the temple - Anshika Shukla, medium.com

The whole temple was conceived in terms of brick work with moulded pillars, pilasters, friezes, and reliefs. Large sized plaques and moulded bricks decorated with a great number of designs and figures and religious themes were freely used on the exterior walls of the shrines of which the temple at Bhitargaon stands as the earliest extant example remarkable both for its high quality of clay sculpture and several of the architectural devices. The walls of the temple at Bhitargaon rise in bold mouldings and are conceived from top to bottom in terms of terracotta friezes and beautified bricks. The upper portion of the walls are decorated with a row of rectangular panels alternating with ornamental pilasters. The decorations on the bricks are exceedingly varied and beautiful. Some of the typical ones being inverted lotus petals, rosettes, fret work, interlocked chains, meanders and scrolls. The designs of the mouldings in the basement and the shikhara and the vertical bands

forming the facade, the sides and the door frames are worthy specimens of the planning and skills of the builders. ⁵⁵

*Top portion of the temple -
Anshika Shukla, medium.com*



⁵⁵ Agarwal, V. (n.d.). *Gupta Art*.

THE GHATS OF KANPUR AND THEIR HISTORIES:

Shri Anup Kumar Shukla, Chairman of Itihas Samiti, shared histories and key information about the ghats of Kanpur:

The Ganga enters Kanpur from Kannauj. Angir asama was an ancient pilgrimage point. The word akhin comes from this and it is derived from the Amod Kanam of the Vidyapathi age. Mostly people from villages would bathe on the temporary ghats of Ganga. The permanent ghats made of stone sprung up in areas where towns and cities were established. In Surajpur there is this Asvath Dhama's Shiv mandir. Right opposite it, is a ghat called Saraiya ghat. The temple is old (around 19th century) but the ghat was made by the government later. Saraiya Ghat has five shivalayas.

In Vibhur, the first place that comes up is Khoyra which has many sites dating to the 11th-13th century and also has a famous Shivala Siddhanath temple which is the west peeth (a pilgrimage spot) of Kanpur. The first ghat in Khoyra that lies on the banks of river Ganga is Dandi Wala Ghat. The name is derived from the Dandi saints who lived there. Following this is a Mouni Ghat, again derived from a saint Mouni baba who lived there. Atmanand Saraswati took Samadhi here. There is a Bhagat Sawan Das Ghat named after a person famous for the work of leather in Kanpur. This is followed by the Bairaj Ghat. The next ghat is the Yogaswam ghat where Swami Dayanand, who was the student of Swami Gyananda, lived.

From this point, the population of old Kanpur starts. The first ghat here is the Rameshwar ghat named after a person whose reference is found in Dargahilal's book from 1875. The Tiwari ghat and Mahalwa ghat are almost next to each other. Raja Khamsyan Singh (Chauhan) had built a palace on Mahalwa ghat. The British have built a great sketch (as there was no photography) of a boat in the Ganga. The last is Baari ghat and moving slightly upwards there is a Raani ghat. Padmakar and others lived here. Padmakar, who had written Ganga Lahari, was a poet from Bundelkhand. Apparently, he had fallen sick and someone recommended that he should worship the Ganga. Padmakar did so and was eventually cured. Sukhamala ghat and Raani ghat are practically the same ghat. Then there is a dam after which is the Bahiro ghat which is also called Visaan ghat. This is the boundary of old Kanpur village.

The next few ghats mentioned are in the town section of Kanpur. There is Magzeen ghat. There a few small ghats in the middle and then there is the Permit ghat (it used to be a custom house). Following this are baba ghat, tuta ghat and the ghats behind the jail (these ghats are associated with Kashmiri pandits and other saints). Following this is the Sarsaiya ghat. Halsi was the collector from 1860-1870 who got the Sarsaiya ghat developed. Later, the Nagar nigam added a Janana Ghat to it, which was the last stop for the tram in British times. After these ghats are Gola ghats, Falani ghat and finally the Bhagvatdas ghat which is close to the Stuart leather factory. After this is the Sukla bridge. Massacare ghat or Chhati chhora ghat is right after this point. The village of Chhati chhora is right behind the Circuit House in Kanpur.

Moving forward, there are few more small ghats after which is the ghat of a Bengali Babu Ram Mohan Ghosh. After this is the Siddhanath Ghat. Beyond this, there are no more ghats.

Beyond Mahoauli where the Pand river joins the Ganga, there are a few ghats – Nazabgarh and Dhorighat or Dhiorighat. Dhiori means steps. Others are small ghats used by villagers.

Sohan Sarkar has developed a place called Bandi mata. In Pathakpur, there are only temporary ghats. There are Lakshmibai ghat, Tuta ghat, and others. Then there is the Brahmavad ghat which is said to have been made by Brahma. Then there is Baradhari Ghat which is close to another Stone (Patthar) ghat. Recently, a plaque was put there that said that both the ghats had been made by Tikai Rai, a diwan who had gotten a temple made at the stone ghat. However, the Baradhari Ghat can actually be associated with the Tikku family of the Kashmiri pandits. After a few small ghats, beyond the railway station there is Maharaja ghat (which has a shavalaya called Saraswateshwar dedicated to one of the wives of Bajirao called Saraswati). It is most popular along with Ganga Mahal ghat and these are associated with Maharashtrian families. Then there are the Kamalpur Sanghania ghat and Haridham ghat.

FOLKLORE

There are many stories associated with Kahnapur. Some are folk stories associated with Kanhaiya or Lord Krishna. Shri Anup Kumar Shukla, Chairman of Itihas Samiti, Kanpur, shared the story of the origin of the word Kanpur and the other mythological related stories with the INTACH team.



Anup Kumar Shukla, Chairman of Itihas Samiti, Kanpur, talking to the INTACH team

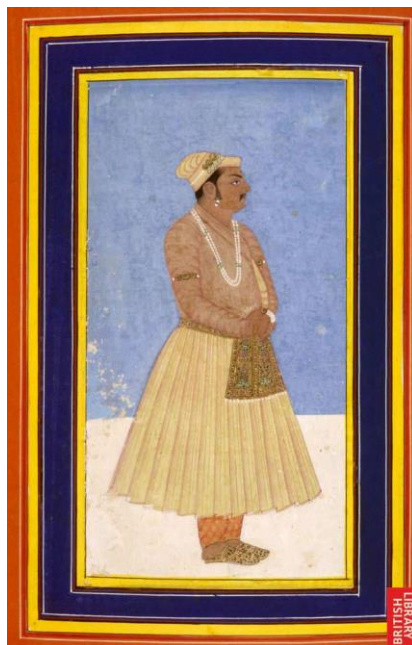
He shared a story that refers to a king named Kahn Nadiyo who gave a piece of land in old Kanpur to Dubey Vansh. This story was revealed when there was some contention over this piece of land as a king called Hindu Singh made Gansham Singh the ruler of Ramaipur. This led to a court case during the British period. The plaintiff on one side was Kailashnath Karju and on the other side was Motilal Nehru. The decision of the court was that a ruler Kahn Nadiyo after taking a bath in the river Ganga had given the land to a Brahmin, Dubey Vansh. According to a book, this incident happened 200 years before the court case. The history of Kanpur cannot be traced back beyond this time period. When it comes to Kahn Nadiyo, his surname is not known; however, there are speculations about the same. In 1950, when the history of Kanpur was written, it was written Kahn Nadiyo (Chandel). There were other references made to the surname being Chauhan, Gaur Chhatri, Kanpuriya Chhatri in Rai Bareilly (a book by Ajay Singh has also been written on the establishment of Kanpuriya Chattri, Kahn Nadiyo). In this manner there were many surnames. When a collector called

Robert Montgomery wrote about this, he noted in one of his remarks that the possibility of a zamindar named Kahn Nadiyo can also be considered.

The name 'Kanpur' for the city continued no matter who the ruler was. There is a record of a seal with the words Kanpur used for official purposes. It must be noted that the British wrote the spelling based on what they heard and understood from the native population. The most popular spelling for the city was Cawnpore. Later it changed to Kanpur.

Other interesting folk tales:

Birbal Janmabhoomi ⁵⁶



Portrait of Birbal - columbia.edu

History doesn't just exist in textbooks, it also exists in the fascinating stories passed on by the elders to the younger generations, in the folktales and folklores that are an invaluable source for understanding how people engage with a person or events from the past.

Though there is no documentary evidence about Birbal's early life, people in a village called Dahilar, about 50 kilometres south of Kanpur, believe that he was born there. They say that he lived in the village till his teens before Akbar spotted him and absorbed him into the

⁵⁶ Ghosh, R. (2017, February 13). *Birbal janambhoomi: this Kanpur mansion is where locals say he was born.* Retrieved from Catch News: <http://www.catchnews.com/india-news/birbal-s-mansion-in-kanpur-is-crumbling-are-stories-all-that-will-remain-of-him-1439896135.html>

royal court. Every resident of Dahilar owns a treasure of stories from Birbal's childhood, which people outside would never have heard of.

Yadunath Sachan, a 70-year-old resident of Dahilar, says that Birbal has been an integral part of life in the village as generation after generation have grown up listening to his anecdotes. According to Sachan, Birbal was born in a Brahmin family. "The family's surname was either Mishra or Bajpai," he says.

It is believed that it was Birbal's maternal grandfather who lived in Dahilar. According to village folklore, Birbal's mother, Anabha, was married to a person named Ganga Das, a native of Kalpi, which is close to Kanpur. Soon after they got married, a terrible drought hit Kalpi, forcing a pregnant Anabha to return to her father's home in Dahilar. This is where Birbal was born.

According to legend, financial woes forced Birbal's mother to work in the fields of other landlords in the village. People here believe that Birbal was not an ordinary soul. Recounting a popular anecdote in Dahilar, Sachan says, "We're told that on one occasion Anabha placed Birbal by the side of a field while working. The sun was fierce. People working on the field suddenly noticed that a cobra had spread its hood over the child to protect him from the blazing sun, and as years passed, he became famous for his wit. Whatever he said proved to be true. People started saying he was especially blessed by Goddess Saraswati."

When Birbal was a teenager, Akbar happened to camp close to Kanpur. "The emperor was getting a fort built at Chaparghata near Kanpur. The fort still exists. During the construction of the fort, Akbar came to know about Birbal's wit. An impressed Akbar took Birbal to his capital as his courtier."

However, the mansion in which Birbal was born hasn't survived the way his stories have. The mansion is falling apart. If we approach the mansion, we see a front wall made of mud with a rickety wooden door.

As we cross the threshold, we enter a dark storeroom. The storeroom leads to the courtyard, around which are rooms that have now crumbled. Even though the mansion is centuries old, much of the damage has taken place in the last 50 to 60 years. Sachan recalls that when he was a child, the mansion had two storeys but at present only parts of the first floor exist.

There may not be any documentary proof of Birbal's birth in Dahilar but experts say the village's oral tradition is sufficient as evidence.

According to Sarvesh Pratap Singh, Professor of History at Kanpur's Christ Church College, "Birbal was a historical figure and he isn't present just in folklore. He was one of the nine gems in Akbar's court. If the people of Dahilar have been saying for the last 200 years that Birbal was born there, then it has to be believed."⁵⁷

⁵⁷ Ghosh, R. (2017, February 13). *Birbal janambhoomi: this Kanpur mansion is where locals say he was born*. Retrieved from Catch News: <http://www.catchnews.com/india-news/birbal-s-mansion-in-kanpur-is-crumbling-are-stories-all-that-will-remain-of-him-1439896135.html>

Story of Brick temple of Bhitargaon



Bhitargaon brick temple - Saurabh Saxena, puratattva.com

As per local tales, a treasure is hidden beneath the temple, which is guarded by the spirits. It is also said that whoever went to the temple complex after sunset did not return alive. Due to this, the complex has been locked at 7pm for over 100 years. Ajay Singh, a resident of the village recalls that his elders used to say that around 12 in the night, the sound of ghungroos along with dhol and shehnai were heard from the temple complex.⁵⁸

According to the villagers, in 1905 Banjaras came to the village and encamped near the temple complex. Meanwhile, the villagers told them about the treasure and about two dozen banjaras reached the temple to dig it at night. But before they could loot the treasure, all of them died a painful death. Ajay Singh says that the next morning the bodies of the banjaras were found in a desolate condition. After this incident, the British got the temple locked at dusk and since then the practice has continued. Village elder Shivratan recalls that a few thieves came from Kuakheda to loot the temple treasure, but their bodies

⁵⁸ Shrivastava, N. (2017, June 7). *What went to this temple after sunset did not return alive*. Retrieved from Patrika.com: <https://www.patrika.com/kanpur-news/horror-story-of-ghatampur-bhitargaon-temple-in-kanpur-up-india-hindi-news-1595334/>

were found the next morning and ever since the villagers have stopped visiting the temple.
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Along with Ajay, other people, labourers and farmers do not know what deity resides in the temple, they have never been inside it. According to the local tales, the treasure of Chandragupt Maurya is hidden in the temple and is guarded by spirits. Ajay also recalls a pond being dug near the temple and amidst the mud, a few gold bricks were found and that is said to have confirmed the presence of a treasure in the temple.⁶⁰

⁵⁹ Shrivastava, N. (2017, June 7). *What went to this temple after sunset did not return alive*. Retrieved from Patrika.com: <https://www.patrika.com/kanpur-news/horror-story-of-ghatampur-bhitargaon-temple-in-kanpur-up-india-hindi-news-1595334/>

⁶⁰ Shrivastava, N. (2017, June 7). *What went to this temple after sunset did not return alive*. Retrieved from Patrika.com: <https://www.patrika.com/kanpur-news/horror-story-of-ghatampur-bhitargaon-temple-in-kanpur-up-india-hindi-news-1595334/>

PERFORMING ARTS

The major performing art seen in Kanpur is the 'Ram-leela', which depicts through drama the life and virtues of Lord Rama and is held over a ten-day period, culminating in the festival of Dussehra, when the effigy of Ravana is burnt.

One of the most famous Ram-leelas held in Kanpur is the Parade Ground Ram-Leela. According to Ramesh Agarwal, a member of the organizing committee of Parade Ground Ram-Leela, "Parade Ram-Leela started in the year 1877. The ground used to be used by British soldiers and was hence known as Parade Ground. In 1877, Pandit Parag Narayan Tiwari, Lala Shiv Prasad Khatri and Rai Bahadur Vishambarnath Agarwal sought permission from the British to organize a Ram-Leela and the first one debuted in the year 1877 and even the British came to see it. The British liked the staging of Ram-Leela so much that they gave permission to organize it every year".⁶¹



Parade Ground Ram-Leela - Benish Kumar, youtube.com

The Parade Ground Ram-Leela is also synonymous with inter-faith harmony and is a prime example of the Ganga-Jamuni tehzeeb of Kanpur. Ever since the inception of the Ram-Leela in 1877, the effigies of Ravana, Meghnad and Kumbhakaran have been prepared by Muslims.

⁶¹ Singh, A. (2017, September 29). *The Ramlila of Parade Ground is most special, know it's importance*. Retrieved from Patrika.com: <https://www.patrika.com/kanpur-news/pared-maidan-ramleela-special-story-kanpur-hindi-news-1857529/>

Members from the Muslim community also participate in the tableau of the Parade Ground Ram-Leela. ⁶²



Ravana effigy at Parade Ground Ram-Leela, Kanpur - RadioCity India, youtube.com

Another famed performing art from Kanpur region is Nautanki- a folk operatic theatre form, which has emerged out of many traditions such as Bhagat, Swaang etc. It implies acting with and through singing. Central to the performance is the Nakkara, a percussion instrument which heralds the announcement of the start of a performance, bringing the audience into the performing space, which could vary from the village square to the marketplace. The audience sits around a raised platform (sometimes constructed) on which a nightlong performance takes place. The atmosphere is informal and interactive. The stories vary from episodes in the Ramayana and Mahabharat (like Satya Harishchandra) to Persian tales like Laila Majnu. Many groups use written scripts by authors, like Natharam Gaur, but there is ample scope for improvisation and spontaneity. Heightened poetry consisting of metric patterns of different syllables like doha, tabil, maand, khamasa, dedtuki, behre tabil, chaubola, are used. There is an element of high drama because of emotional conflicts and universal situations that are played out, incorporating shades of valour, pathos and love. In Hathrasi style there is an emphasis on singing which borders on classical ragas, but the artist has the freedom to add individual colour and improvise spontaneously while performing. The Kanpur style incorporates stylised and eloquent speech with broad clear gestures. Interludes, comedy and dances are interwoven, which over a period have gained popularity. Earlier the female roles were enacted by male actors but the 1930s entry of women

⁶² Singh, A. (2017, September 29). *The Ramlila of Parade Ground is most special, know it's importance*. Retrieved from Patrika.com: <https://www.patrika.com/kanpur-news/pared-maidan-ramleela-special-story-kanpur-hindi-news-1857529/>

changed the scenario completely. Some groups use elaborate costumes while others do not consider this essential.⁶³ All nautankis (Hathras or Kanpur shailis), would always start with a vandana to Devi Saraswati and Ganesha. The sutradhar would then present a musical summary of the entire story, after which the show would start. ⁶⁴



Nautanki in Kanpur - India Net Zone

This is a form widely spread over the Jamuna-Gangetic plain of Northern India. Nautanki is a secular, broad and an inclusive art form that incorporates people from various castes and communities such as Khangar, Pal, Thakur, Darzi, Gadehr, Nai, Pasi, Chamar, Kahar and Brahmin Valmiki, Dholi, Jato, Mirasi, Bhand and Kalamat and Muslim communities. The women performers are mostly from the Bedin, Sonar, Barin and Lodhi communities. The Nats are also involved in acrobatic and comic acts. ⁶⁵

⁶³ India, I. C.-G. (2021, May 14). *Nautanki*. Retrieved from Indian Culture- Discover, Learn, Immerse, Connect: <https://indianculture.gov.in/node/2686434>

⁶⁴ Express, F. (2021, March 27). *Jatra, Tamasha, Yakshagana and Nautanki: A look at India's traditional folk drama forms on World Theatre Day*. Retrieved from Financial Express: <https://www.financialexpress.com/lifestyle/jatra-tamasha-yakshagana-and-nautanki-a-look-at-indias-traditional-folk-drama-forms-on-world-theatre-day/2221647/>

⁶⁵ India, I. C.-G. (2021, May 14). *Nautanki*. Retrieved from Indian Culture- Discover, Learn, Immerse, Connect: <https://indianculture.gov.in/node/2686434>

Kanpur began to develop its own brand of Nautanki sometime around 1910. One of the first local *akharas* was that of Ustad Chandi Lal and poet Bhairon Lal, whose *Jagdev kankali* was published in 1914 by Umadatt Vajpeyi of Brahman Press, Kanpur.⁶⁶ Chandi Lal was introduced as a "resident of Kanpur" on the title page, and thirty-one titles appear on the back cover in a publication list, indicating an already well-developed playwriting tradition based in the city.⁶⁷ It is said that from the end of the nineteenth century, troupes from Hathras were frequently performing nautanki in Kanpur. Kanpur was an important town from the point of view of British interests- it was one of the largest grain markets, had the stationing of ten thousand British troops, it was a region of agricultural prosperity. After the opening of railway lines connecting the city to Calcutta and Lucknow in the 1860s, the industrialization of spinning and tanning turned Kanpur into a manufacturing center surpassed only by Bombay, Calcutta, and Madras. In 1901 the semi-industrial male labour force was estimated at twenty-seven thousand. Rapid social mobility characterized the society, especially among the lower castes, yet westernization in the sense of interest in British education, culture, nationalist politics, or even religious life scarcely existed. These conditions helped create both the audience and commercial structures that sustained popular entertainments like Nautanki.⁶⁸

Qawwali is another performing art popular amongst the Muslim community in Kanpur. Traditionally, Qawwali is devotional music. It belongs to a tradition of Islamic mysticism and contains the compositions of the Sufi saints. The salient feature of Qawwali is an elaborate verbal code sung to the beat of the Dholak. Its repertoire comes from the different saintly lineages, and also those which reflect regional styles and languages. It extends to the larger network of social and ideological bases. Apart from religious functions, it is also sung during the birth and other life cycle ceremonies. The singers are supported by musical instruments such as the Harmonium, Sarangi, Sitar, Tabla and Dholak. The rendition starts with Hamd (in praise of Allah), Qual (the sayings of the Prophet Mohammad), Naat (in praise of the Prophet), (in praise of the Saints) and ends with Rang (in praise of the Chishti lineage). The rhythm and music have a powerful impact on the listeners, and create an atmosphere of piety. Qawwali is sung as an offering (haazri) to Allah and to the Pirs (saints). The knowledge and style of singing is transmitted orally, from generation to generation, and that is how the tradition has been kept alive. The singers' quest is for unity with God, a spiritual experience which transcends his consciousness with mystical love, and transforms him into a state of ecstasy. The rhythm and poetry culminates in a vibrant performance. It combines in itself

⁶⁶ Hansen, K. (1991). *Grounds for Play- The Nautanki Theatre of North India*. Berkeley, Los Angeles, Oxford: University of California Press.

⁶⁷ Hansen, K. (1991). *Grounds for Play- The Nautanki Theatre of North India*. Berkeley, Los Angeles, Oxford: University of California Press.

⁶⁸ Hansen, K. (1991). *Grounds for Play- The Nautanki Theatre of North India*. Berkeley, Los Angeles, Oxford: University of California Press.

the religious, mythological and festive aspects of the community, and is an expression of its aesthetic and creative aspirations of the community.⁶⁹



Qawwali- esplanade.com

⁶⁹ Culture, M. o. (2021, May 29). *National List for Intangible Cultural Heritage (ICH)*. Retrieved from Ministry of Culture, GOI: <https://www.indiaculture.nic.in/national-list-intangible-cultural-heritage-ich>

LANGUAGE AND LITERATURE

Language is a product of active human consciousness working in well-defined social groups. As such, it plays a key role in facilitating relations in a society. Each society builds its own language according to its specific requirements and language in turn affects the society and paves the way for change in future society. An academic paper by Dr Sujata Chaturvedi explores the language construction in the prominent industrial city of Kanpur in Uttar Pradesh. Popularly known as the 'Manchester of India', Kanpur is home to a number of flourishing industrial houses. Moreover, Kanpur has also acquired an important status as a centre of higher education with Indian Institute of Technology and various other engineering and medical colleges being located here.

Dr. Chaturvedi classifies the Kanpur population into three major types: floating (students), migratory and permanent; and all three groups uniquely contribute to the verbal repertoire of this area⁷⁰. Amongst these three broad varieties of population, there exist other classifications based on social status, income level, education level, profession and family background. The verbal repertoire of Kanpur city consists of approximately eighteen languages, namely Hindi (Khari Boli), English, Punjabi, Sindhi, Bengali, Urdu, Gujarati, Marathi, Malayalam, Tamil, Telugu, Kannada, Konkani, Assamese, Oriya, Sanskrit, Arabic and foreign languages like French, German, Spanish etc. and seven dialects- Avadhi, Brajbhasha, Kannaui, Bhojpuri, Bihari, Uram and Nepali. The city of Kanpur is linguistically an area of Kannaui dialect in the so-called Hindi belt. Kannaui itself is a dialect of Western (Paschimi) Hindi and is prevalent in this area of Kanpur-Kannaui-Etawah-Shahjahanpur-Farrukhabad-Hardoi.

Hindi language, in totality refers to many dialects that are spoken in north India. This continuum is usually divided into two forms: Eastern and Western Hindi. Eastern Hindi is mainly made up of Awadhi, Chhattisgarhi and Bagheli dialects, while Western Hindi consists of Hindustani, Banagru, Braj Bhaka, Bundeli and Kanauji dialects.

Kanauji is a little-known dialect of Hindi language and is very less documented. It takes its name from the town of Kanauj – the historic and one of the oldest cities dating back to ancient India. However, the language is not merely confined to the district/town of Kanauj. Kanauji is presently, in its various forms, spoken in Kanpur, Farrukhabad, Etawah, Hardoi, Shahjahanpur, Pilibhit, Mainpuri, and Auraiya districts of Uttar Pradesh.

Kanauji has little literature to its credit and that too is available only in broken form. Some amount of folk literature and folk songs are found and preserved by the people in the form of local oral literary traditions.⁷¹ The reason attributed to Kanauji being not as popular is that it has been overshadowed by Braj Bhasha and Awadhi. Most of the authors were

⁷⁰ Chaturvedi, Sujata. "A Sociolinguistic study of linguistic variation and code matrix In Kanpur." *Procedia-Social and Behavioral Sciences*, 2015.

⁷¹ Trivedi, G. (1997). *Ganga ke Nichle Doab ka Bhasha Sarvekshan*. Kolkata: Anthropological Survey of India Press.

Muslims and they wrote in Arabic and Persian. Among Hindu and Muslims authors writing in a vernacular, that is Kanauji, was not favourable.⁷²

Authors from Tikampur/Tikawanpur town of Kanpur district, who lived in mid-17th century, such as Chintamani Tripathi, Matiram Tripathi, Bhushan Tripathi and Nilkanth Tripathi^{73 74}. They were siblings and together they published numerous works. All of them were patronized as poets in courts of many Mughal and Hindu Kings such as Shah Jahan, Aurangzeb, Shiv Raj of Sitara, Chhatrasal of Panna, etc. However, most of the works of these authors were in Hindi and Urdu and not Kanauji. From the perspective of linguistics, the credit of being the first modern work on Kanauji can be given to *A Grammar of Modern Hindi* written by S. H. Kellog, originally published in the year 1876 by Mission Press, Allahabad, India. However, his work mainly focuses on Hindi; it discusses Kanauji as a dialect of Hindi and lists only a few examples explaining its morphology and phonology. The first major work on Indian languages including Kanauji is the *Linguistic Survey of India* written by George A. Grierson during 1894–1928.⁷⁵

Kanpur, being an important city and an industrial hub of Uttar Pradesh, is frequented by people from all over the country and many people from different parts of India are also settled in Kanpur. Though the major population speaks either Hindi or Kanauji, or both; people speaking Punjabi, Bengali, Marathi, Urdu, Tamil, Oriya, etc. and other dialects of Hindi such as Braj, Awadhi, Bihari, Bhojpuri, Bagheli Bundeli, etc. are also found. Apart from the Indian languages, the younger population of Kanpur is also well versed in English.

In fact, two leading Hindi newspapers of Kanpur - 'Dainik Jagran' and 'Amar Ujala' have launched their Hinglish versions namely 'I-next' and 'Amar Ujala Compact' respectively. The increasing popularity of Hinglish is evident from the increase in readership observed in these two newspapers. For instance, Amar Ujala Compact, launched in 2007, grew from 14,000 per day to a whopping 25,90,000.

With such a rich confluence of languages in one place, instance code mixing and code-switching are common and inevitable among the people in day-to-day life. However, long and wide-spread presence of these languages has given rise to what is popularly referred as Kanpuria Hindi. Kanpuria Hindi has its base in standard Hindi but words are used from Hindi, English and other Indian languages and dialects. However, a major percentage of these

⁷² Dwivedi, P., & Kar, S. (2016, June). *KANAUJI OF KANPUR: A BRIEF OVERVIEW*. Retrieved from ResearchGate: https://www.researchgate.net/publication/304621466_Kanauji_of_Kanpur_A_brief_overview

⁷³ Upadhyay, A. (1934). *The origin and growth of Hindi language and its literature*. Patna: Patna University.

⁷⁴ Keay, F. (1920). *A history of Hindi literature*. Mysore: Wesleyan Press.

⁷⁵ Dwivedi, P., & Kar, S. (2016, June). *KANAUJI OF KANPUR: A BRIEF OVERVIEW*. Retrieved from ResearchGate: https://www.researchgate.net/publication/304621466_Kanauji_of_Kanpur_A_brief_overview

words is from Kanauji and other Hindi dialects such as Awadhi, Bhojpuri, Bihari, Bagheli and Bundeli than Kanpuria Hindi is a very popular medium of networking and peer talk.⁷⁶

Interestingly, the population of Kanpur has lent its own dimensions and style to Kannauji and has turned it into 'Kanpuria' i.e. a language that is new and unique to Kanpur. With its rich and varied confluence of nearly 18 languages and 7 dialects, Kanpur stands as a shining example of thriving multilingualism and a harmonious co-existence of these languages and dialects. Some scholars also point out that perhaps it is the less educated class (local vegetable sellers, the coolies, rickshaw puller, auto/taxi driver, small shopkeepers, daily vendors, and domestic helpers) that, in fact, play a key part in binding the languages together. The nature of their work requires them to understand their customer's needs, and communicate with them in different dialects so that they can connect with each and every one of their diverse populations.

The use of various harsh and, occasionally, abusive adjectives has added to the direct and blunt identity of this dialect. A few notable examples include 'Humach ke maar dees' (to hit aggressively) or 'Chikai le lees' (to make fun of) etc. In fact, the influence of many Avadhi expressions has only recently made Kanpuria a bit softer and more musical. Research shows that the affluent class are still not very inclined towards Kannauji or Kanpuria, much preferring Hindi and English. Nevertheless, Kanpur has been an active centre of popular movements, literature and fine arts and Kanpuria Hindi has managed to incorporate and echo all these sentiments in its linguistic and literary capacities.

Pankaj Dwivedi and Somdev Kar's fieldwork⁷⁷, conducted in Kanpur Nagar, reveals that most of the high-school and university students are not even aware of the name of Kanauji language – they call it either Hindi or a type of Hindi, sometimes "Hindi of the uneducated people." A fair portion of the educated youth admitted that they feel ashamed using Kanauji in public though they are well familiar with the language. Moreover, they stated that they do not use Kanauji in formal situations, (such as a doctor's visit, interaction with teachers, the village head, policemen, etc.). It is clear that there exists a general negative perception against Kanauji.

L.V. Khokhlova in his work Language endangerment and preservation in South Asia, opined that, "In the present state of sheer indifference, Kanauji is being rapidly devoured by its neighboring languages and Standard Hindi, heading to what may be called a death of a major language."

Kanpur's literary culture is also of immense significance. The propagation of Hindi owes much to this city, with great Hindi writers such as Acharya Mahavir Parasad Dwivedi, Ganesh Shanker Vidyarthi, Pratap Narain Mishra, Acharya Gaya Prasad Shukla 'Sanehi' and Balkrishna Sharma 'Navin' having hailed from here. Kanpur is also the site of numerous historically

⁷⁶ Dwivedi, P., & Kar, S. (2016, June). *KANAUJI OF KANPUR: A BRIEF OVERVIEW*. Retrieved from ResearchGate: https://www.researchgate.net/publication/304621466_Kanauji_of_Kanpur_A_brief_overview

⁷⁷ Dwivedi, Pankaj, and K. A. R. Somdev. "Kanauji of Kanpur: A brief overview." *Acta Linguistica Asiatica*, 2016.

significant events in the subcontinent and so naturally, that political and socio-cultural fervour has been absorbed and translated into the literature of this city as well.

Bal Krishna Sharma Naveen, whose mentor was none other than Ganesh Shankar Vidyarthi, became the editor of 'Pratap' – the paper from Kanpur – after him⁷⁸. His editorials were sharp and interspersed with sarcasm and humour which made it stand apart from the colonial slumber of the time. An eminent freedom fighter, his contributions through poetry and prose were prolific. In the 1920s, a Kanpur style of popular Nautanki theatre was developed by Srikrishna Khatri, a former wrestler and tailor. He transformed it into a more commercial performance, with elements of modern and nationalist historical plots. He subverted its musical culture and its success was evident by the chapbook of his plays being printed and sold widely⁷⁹.

In the 1980s, Nareshchand Chaturvedi worked upon the history of Kanpur literature and along with notable writer Giriraj Kishore, published a literary magazine 'Nirantar'. The Historical Storyteller Conference of Progressive Writers Association was also held in Kanpur. In fact, there has arisen a discourse that Kanpur and the Uttar Pradesh state, in general, was witnessing a golden age of prose writing in the 1980s which was eventually hindered by the decreasing popularity for Hindi literature and its proximity to the dynamic city of New Delhi⁸⁰

In contemporary times, Kanpur Literature Fest has also worked towards reviving interest in the unique literary tradition of Kanpur. Nevertheless, it is clear that intensive and focused research, promotion and propagation is required to sustain the unique language and literary voice of Kanpur. UR Ananthamurthy in his seminal talk, "Towards the concept of a New Nationhood: Languages and Literatures in India" suggests that Kanpur acts as a site of true heterogeneity of verbal repertoire, code-matrix and linguistic variation which further reinforces the strength of India i.e., 'the process of cultural inclusion and quiet synthesis'. It is upto us – the citizens, the community, the state and the relevant stakeholders to uphold this sentiment and preserve the language and literature of Kanpur.

⁷⁸ Malik, Rumi. *Unearthing a literary gem: The life and times of Balkrishna Sharma 'Naveen'*. Sunday Guardian, 2021.

⁷⁹ Orsini, Francesca. *The Hindi public sphere 1920–1940: Language and literature in the age of nationalism*. Oxford University Press, 2009.

⁸⁰ Kumar, Vikas and Alok Tiwari. *Uttar Pradesh had a thriving literary culture in the 1980s, but proximity to Delhi killed it*. The Print, 2021.

FAIRS AND FESTIVALS

Ganga Mela is an important fair held almost a week after Holi in Kanpur. It is said that the history goes back to the year 1942. The freedom fighters made a formal announcement of the country's freedom and hoisted the Tricolour on Holi day.⁸¹

However, this led to the arrest of many freedom fighters including Ghulab Chand Seth, Hamid Khan, Shyam Lal Gupta (lyricist of 'Jhanda uncha rahe hamara'), Amrik Singh, Raghubar Dayal Bhatt, Bal Kishan Sharma, Pitambar Lal and many more. The arrest was met by uproar in the whole city. Holi celebrations were stopped and people demanded the release of the freedom fighters. Following the strong protests, the British administration succumbed to pressure and released them. Coincidentally, it was the day falling under the influence of 'Anuradha Nakshatra'. After the release of freedom fighters, Kanpurites, irrespective of caste, creed and religion, celebrated Holi throughout the day and finally in the evening, they organised the historical Ganga Mela.⁸²



Celebration during Ganga Mela in Kanpur - The Times of India

⁸¹ Singh, V. (2006, March 20). *More fact, some legend: Seven days of festivity*. Retrieved from Hindustan Times: <https://www.hindustantimes.com/india/more-fact-some-legend-seven-days-of-festivity/story-nvhPraGtFdsKYIXIJbip8O.html>

⁸² Singh, V. (2006, March 20). *More fact, some legend: Seven days of festivity*. Retrieved from Hindustan Times: <https://www.hindustantimes.com/india/more-fact-some-legend-seven-days-of-festivity/story-nvhPraGtFdsKYIXIJbip8O.html>

Since then, the tradition of organising Ganga Mela on the Anuradha Nakshatra has been continuing. Generally, this Nakshatra falls seven days after Holi and hence, Holi celebrations in the city continue for seven days at a stretch. On the Mela Day, a procession is taken out from Rajjan Babu Park, Hatia, on a buffalo cart loaded with big drums of different colours. Besides, a horse cart, elephant and tableau of Lord Shiva and many other attractive and historical elements are also major attractions of the procession.⁸³



Buffalo cart procession during Ganga Mela - Rajeev Shukla, gaonconnection.com

The Ganga Mela is celebrated at the same historical place, which is now known as Rajjan Babu Park of Hatia, where freedom fighters had hoisted the Tricolour. This part of the city was also a major meeting point for the freedom fighters like Jawahar Lal Nehru, Mahatma Gandhi, Chandra Shekhar Azad and Bhagat Singh.⁸⁴

According to the autobiography of Pandit Sadhguru Sharan Awasthi, it can be figured that the Ganga Mela festivities date much before the pre-independence incident. He writes in his autobiography that when he visited Kanpur in 1910, the gap between Holi and Ganga Mela celebration was long. This indicates that the tradition of playing with colour during the Mela at Ganga banks may be around 120-125 years old.⁸⁵

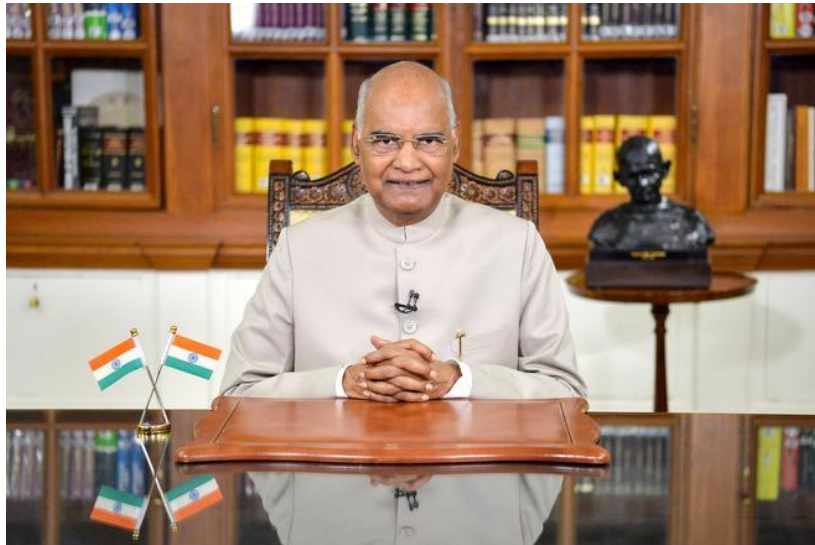
⁸³ Singh, V. (2006, March 20). *More fact, some legend: Seven days of festivity*. Retrieved from Hindustan Times: <https://www.hindustantimes.com/india/more-fact-some-legend-seven-days-of-festivity/story-nvhPraGtFdsKYIXIJBip80.html>

⁸⁴ Singh, V. (2006, March 20). *More fact, some legend: Seven days of festivity*. Retrieved from Hindustan Times: <https://www.hindustantimes.com/india/more-fact-some-legend-seven-days-of-festivity/story-nvhPraGtFdsKYIXIJBip80.html>

⁸⁵ Times News Network. (2016, March 28). *Sarsaiya Ghat gets ready to host Ganga Mela*. Retrieved from The Times of India: <https://timesofindia.indiatimes.com/city/kanpur/sarsaiya-ghat-gets-ready-to-host-ganga-mela/articleshow/51579559.cms>

FAMOUS PERSONALITIES FROM KANPUR

Ram Nath Kovind



Ram Nath Kovind, 14th President of India - The Tribune India

Ram Nath Kovind (born 1 October 1945) is an Indian politician serving as the 14th and current president of India. Prior to his presidency, he served as the 26th Governor of Bihar from 2015 to 2017 and as a Member of Parliament, Rajya Sabha from 1994 to 2006. Before entering politics, he was a lawyer for 16 years and practised in the Delhi High Court and the Supreme Court of India until 1993.

Ram Nath Kovind was born to Maiku Lal and Kalawati on 1 October 1945, in Paraunkh village in the Kanpur Dehat district of Uttar Pradesh, as the youngest of five brothers and two sisters. His father ran a shop and was also a farmer and a local Vaidya. His mother was a homemaker. He holds a bachelor's degree in commerce and an LLB from DAV College, Kanpur.

He took office as the 14th President of India on 25 July 2017.

Frank Bellew



Frank Bellew - wikipedia.org

Frank Henry Temple Bellew (April 18, 1828 – June 29, 1888) was an American artist, illustrator, and cartoonist. Bellew was born in Kanpur, India to Francis-John Bellew, a British officer, and Anne Smoult Temple. Bellew Avenue Road in Parade locality of Kanpur is named after Frank.

Bellew drew for most of the notable publications of his time, including *Frank Leslie's Illustrated*, *Harper's Monthly*, *Harper's Weekly*, *Harper's Bazaar*, *St. Nicholas*, and humour magazines such as *The Lantern*, *The New York Picayune*, *Vanity Fair* (US, 1859-1863), *The Funniest of Phun*, *Wild Oats*, *Puck*, *Judge*, and the comic *Life*.

Naresh Chandra Chaturvedi



Figure 1 Naresh Chandra Chaturvedi - loksabhaph.nic.in

Naresh Chandra Chaturvedi (born 30 April 1928) is a writer and poet, predominantly writing in Hindi language. He was born in Farrukhabad, Uttar Pradesh. He completed his M. A. in Hindi from the Jabalpur University.

Chaturvedi was the member of Indian National Congress, and was elected to the 8th Lok Sabha from the Kanpur constituency.

Books published- *Control aur Bhrashtachar*; *Acharya Mahavir-Prasad Dwivedi* (Biography); *Hindi Sahitya Ka Vikas aur Kanpur* (Hindi Ka Pratham Janpadiya Itihas); *Sahitya Chintan* (Nibandh Sangrah); *Narain Prasad Arora* (Biography) and *Snehi Jeevan aur Kavya*; *Chalna Hoga*—Collection of representative National Poems of Katakji; *Dharadhar Dhakar*—Poetic translation of Meghdoot written by Kalidas and Pratap Narain Mishra Granthavali.

Ganesh Shankar Vidyarthi



Figure 2 Ganesh Shankar Vidyarthi - wikipedia.org

Ganesh Shankar Vidyarthi (26 October 1890 – 25 March 1931) was an Indian journalist, a leader of the Indian National Congress and an independence movement activist. He was an important figure in the non-cooperation movement and the freedom movement of India.

Shyam Lal Gupta

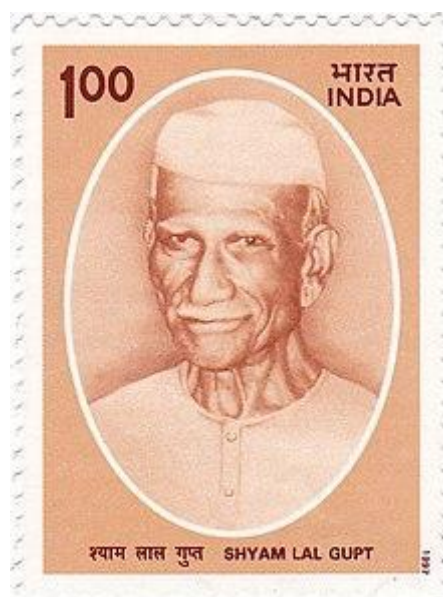


Figure 3 Shyam Lal Gupta - wikipedia.org

Shyamlal Gupta, popularly known by his pen name Parshad, (9 September 1896 – 10 August 1977) was an Indian poet and lyricist. A song written by him which featured in the 1948 Hindi film, *Azadi Ki Raah Par*, (sung by Sarojini Naidu), has been accepted as the flag song of India and is sung every year during the flag hoisting ceremony during the Independence Day and Republic Day celebrations. He was the recipient of the fourth highest civilian award (Padma Shri) in 1969. In 1997, the Government of India issued a postage stamp in his honour.

The flag song was originally written by Gupta in March 1924 as a patriotic poem and was released by Khanna Press in Kanpur, The poem sold over 5000 copies. The Indian National Congress adopted the song as the official flag song in 1924 and it was first sung at the Jallianwala Bagh Martyrs' Day on 13 April 1924 at Phool Bagh in Kanpur, a function attended by Jawaharlal Nehru.

In 1938, Sarojini Naidu presented the song at the Haripura Session of the Indian National Congress in the presence of freedom leaders such as Mahatma Gandhi, Motilal Nehru, Jawaharlal Nehru, Dr Rajendra Prasad, Govind Vallabh Pant, Jamnalal Bajaj, Mahadev Desai, and Purushottam Das Tandon.

A decade later, the song was featured in the film, *Azadi ki Raah Par*, released in 1948. The film was directed by Lalit Chandra Mehta, and had Prithviraj Kapoor and Vanamala Pawar in the lead roles. The song, composed by Shekhar Kalyan and sung by Sarojini Naidu, is reported to have instilled a sense of patriotism among Indians during the pre-independence period. It is sung every year during the flag hoisting ceremony at the Independence Day and Republic Day celebrations.

The song in Hindi:

विजयी विश्व तिरंगा प्यारा, झण्डा ऊँचा रहे हमारा।

सदा शक्ति बरसाने वाला, प्रेम सुधा सरसाने वाला। वीरों को हर्षाने वाला, मातृ भूमि का तन मन सारा।।
झण्डा ऊँचा रहे हमारा ...

स्वतंत्रता के भीषण रण में, रख कर जोश बढ़े क्षण-क्षण में। काँपे शत्रु देखकर मन में, मिट जाये भय संकट सारा।। झण्डा ऊँचा रहे हमारा ...

इस झँडे के नीचे निर्भय, हो स्वराज जनता का निश्चय। बोलो भारत माता की जय, स्वतंत्रता ही ध्येय हमारा।। झण्डा ऊँचा रहे हमारा ...

आओ प्यारे वीरों आओ, देश धर्म पर बलि-बलि जाओ। एक साथ सब मिल कर गाओ, प्यारा भारत देश हमारा।। झण्डा ऊँचा रहे हमारा ...

शान न इसकी जाने पाये, चाहे जान भले ही जाये। विश्व विजयी कर के दिखलाएं, तब हो ये प्रण पूर्ण हमारा।। झण्डा ऊँचा रहे हमारा ...

Sucheta Kripalani



Figure 4 Sucheta Kripalani - wikipedia.org

Sucheta Kripalani (25 June 1908 – 1 December 1974) was an Indian freedom fighter and politician. She was the first woman who became the Chief Minister of an Indian state, serving as the head of the Uttar Pradesh government from 1963 to 1967.

She was one of the few women who were elected to the Constituent Assembly of India. She was elected as the first woman CM of the state of Uttar Pradesh from the Kanpur constituency. She was part of the subcommittee that drafted the Indian Constitution. On 14 August 1947, she sang *Vande Mataram* in the Independence Session of the Constituent Assembly a few minutes before Nehru delivered his famous "Tryst with Destiny" speech.

Gopal Shankar Mishra



Figure 5 Gopal Shankar Misra - realworldrecords.com

Gopal Shankar Mishra (1957 in Kanpur - 1999 in Bhopal) was an Indian musician and music teacher, who played the vichitra veena. Surrounded by and growing up with music, his interest deepened following an international tour with his father. He had studied vocal music and sitar since the age of four and was interested in cricket and other sports.

At the age of 15 his interest in music turned serious. His father introduced his son in 1975 at Varanasi.

At the age of 22 he was appointed lecturer in music at Banaras Hindu University and shortly afterward became Doctor of Music in Sitar. He had also studied Sanskrit for his M.A. degree. Over the years he became a "Grade A" Indian musician, making several radio recordings and giving concerts, while encouraging a number of students to take up the veena.

Narendra Mohan



Figure 6 Narendra Mohan - wikipedia.org

Narendra Mohan (10 October 1934 – 20 September 2002) was an Indian industrialist, Chairman and Managing Director of the Jagran Prakashan, the publisher of India's best-selling Hindi newspaper *Dainik Jagran*. He was renowned for his dedicated journalism and deep simplicity and sincerity. During his heyday, Mr. Mohan was an extremely hands-on editor and wrote editorials, a column and one poem each week in *Dainik Jagran*. He could fluently dictate an editorial over the phone without notes – never pausing for a moment.

He was also elected as a Member of Parliament, Rajya Sabha in the year 1996 from Uttar Pradesh.

He served on managing boards of many organizations in Kanpur as President of Rotary Club, Kanpur Leprosy Eradication Association. As Vice President of Vice-President of Chinmaya Mission, Kanpur, and Sadhna Manch. He was the Chairman of Uttar Pradesh Sangeet Natak Academy, Institutional Finance Committee, Uttar Pradesh, and Press Trust of India. He was also the Director of National Small Scale Industries Corporation, Delhi, and Uttar Pradesh Electronics Corporation Limited.

He was an avid reader and writer and wrote thousands of articles on different subjects/ He was author of numerous poems and short stories in Hindi/ He also authored and published three anthologies of poems titled *Amrit Ki Oar*, *Dasatva Se Ubaaro*, and *Thumara Sangeet*. He authored four books namely- *Dharm Aur Sampradayikta*, *Aaj Ki Rajniti aur Bhrashtachar*, *Bharatiya Sanskriti*, and *Hindutva*.

Peter De Noronha



Figure 7 Peter De Noronha - geni.com

Chevalier Peter Bertram Cypriano Castellino de Noronha KSG CE (19 April 1897 – 24 July 1970) was a well-known businessman and civil servant of Kanpur, India. He was knighted by Pope Paul VI in 1965 for his work for the Christian community in India.

Peter was born to Claudine Rachel de Noronha and William Constantine, a prominent Goan businessman in Kanpur who owned an auctioneering company. He received his early education from St Mary's High School, Bombay, and later from St Joseph's College, Nainital. He excelled in academics and athletics and went on to join the Thomason College of Civil Engineering (the predecessor of IIT Roorkee), one of the elite engineering colleges in India.

During World War II he served in the city's civil defence and later served in bringing together the Hindu and Muslim communities during the Hindu-Muslim riots in the 1940s.

During the great Kanpur floods in 1950, he was instrumental in helping save the lives of many trapped people and offering medical aid to the injured. For this he was awarded a certificate of merit by the District Magistrate of Kanpur.

Noronha wrote many books. Among them was *The Pageant of Life* (1964) in which a collection of his thoughts were penned.

In 1965 Pope Paul VI knighted him with the Order of St. Gregory the Great for meritorious services rendered to the country and the Catholic Church. He was also awarded the gold medal Pro Ecclesia et Pontifice.

Peter de Noronha died on 24 July 1970 after ailing for some time. His death saw condolence messages from all around the world and in India. Among them were from the then President of India, Varahagiri Venkata Giri; former president Sarvepalli Radhakrishnan; the governor of Uttar Pradesh, the Archbishop of Bombay, Cardinal Gracias, and the then Information Broadcasting Minister, Inder Kumar Gujral, (later to be the Prime Minister of India).

John Forbes Royle



Figure 8 John Forbes Royle – Wikipedia.org

John Forbes Royle (10 May 1798 – 2 January 1858), British botanist and teacher of *Materia medica*, was born in Kanpur (then Cawnpore) in 1798. He was in charge of the Botanical Garden at Saharanpur and played an important role in the development of economic botany in India. John Forbes Royle Botanical Garden is named after him in Kanpur. The plant genus *Roylea* and Royle's pika (*Ochotona roylei*) are named after him.

He served with the Bengal army at Dum-Dum and in parts of the North-Western Provinces where he found time to study botany and geology, and made large collections from the Himalayas. In 1823, Royle was appointed as Superintendent of the Botanical Garden at Saharanpur which had been established by the East India Company in 1750 with the aim of promoting the introduction of new crops of commercial value. One of Royle's major interests was in the traditional botanical remedies used by Hindu medical practitioners based on which he would later write *On the Antiquity of Hindu Medicine* (1837). He noted the effectiveness of many of these remedies. He also began a scheme of recording weather data at Saharanpur.

He made use of his collections to publish his *Illustrations of the botany and other branches of the natural history of the Himalayan mountains* (2 vols. 1839).

In 1851 he superintended the Indian department of the Great Exhibition.

Royle's list of publications includes *On the antiquity of Hindu Medicine* (1837) , *Illustrations of the botany and other branches of natural history of the Himalayan mountains and of the flora of Cashmere* (1839) , *An essay on the productive resources of India* (1840) , *On the culture and commerce of cotton in India and elsewhere* (1851), *Descriptive catalogue of the woods commonly employed in this country for the mechanical and ornamental arts* (1852) and *The fibrous plants of India fitted for cordage, clothing, and paper* (1855).

Laxmi Ganesh Tewari

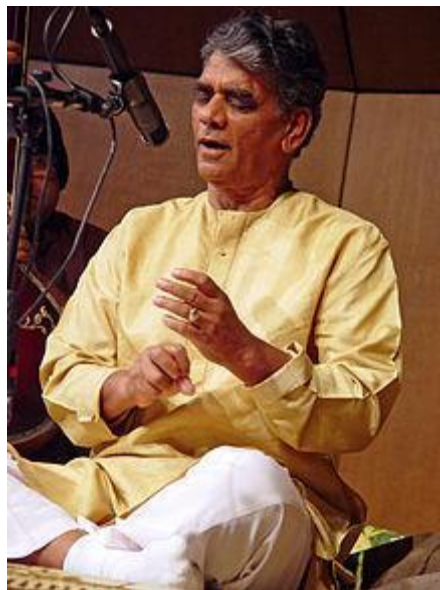


Figure 9 Laxmi Ganesh Tripathi - wikipedia.org

Pandit Laxmi Ganesh Tewari (born 8 September 1938) is a Hindustani vocalist, an exponent of the Gwalior gharana of vocal music. He was born in 1938 in Kanpur, Uttar Pradesh, India, Tewari studied at Banaras Hindu University earning a doctor of music degree in 1967.

He is one of the leading ethnomusicologists with an exemplary body of work on Indian, Buddhist, and Arabian and Gamelan music. He has also made numerous recordings of his music; chief amongst them is his rendering of *Sameshwari*, a Raga created by Dr. Lalmani Misra to preserve the notes of Samagana of Sama Veda period. He has conducted field research in India, Turkey, Trinidad & Tobago, Thailand, Fiji, Ghana, and Zimbabwe. In addition to his books and recordings, Tewari's articles have appeared in *South Asia Research*, *South Asia Journal*, and *Asian Folklore Studies*.

He has written the following books- *A Splendour of Worship: Women's Fasts, Rituals, Stories, and Art*. New Delhi, 1991; *Alhakhand ki Parampara*, 1993; *Folk Songs of Trinidad Indians*, 1994; *Singitendu Pandit Lalmaniji Misra: Ek Pratibhavan Sangitagya*, 1996; *Svar Sadhana*, 1998; *Folk Songs from Uttar Pradesh*, 2006.

Ragini Trivedi



Figure 10 Ragini Trivedi - raginitrivedi.com

Ragini Trivedi is an Indian classical musician performing on the vichitra veena, sitar and jal tarang. She was born in 1960 in Kanpur, India. She is the daughter of the vichitra veena player and musicologist Lalmani Misra and the sister of Gopal Shankar Misra. She is an exponent of Misrabani and is the creator of a digital music notation system called Ome Swarlipi.

She has worked towards understanding and practice of technique and style involving a new form of Gatkari (rhythmic stroke patterns) in Vilambit Jhoomara Tal, Vilambit Jhap Tal and Madhya-laya Ada Char Tal. She has developed a new notation system, Ome Swarlipi, based on amalgamation of Bhatkhande and Paluskar notation systems. It incorporates several features suitable for digital adaptation and features symbols to annotate complex Misrabani compositions.

Ragini writes on theory, practice and innovation in music. Her publications include- *Raga Vibodh: Misrabani* (2010), *Sitar Compositions in Ome Swarlipi* (2011), *Raga Vibodh: Misrabani Vol. 2.* (2013).

Sage Valmiki

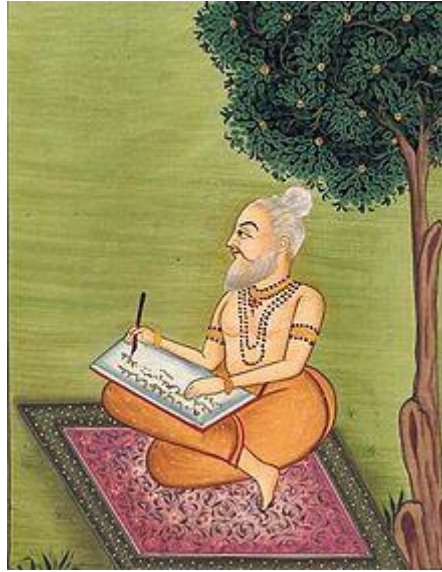


Figure 11 Sage Valmiki composing the Ramayana - wikipedia.org

Sage Valmiki is an Indian poet, revered as *Ādi Kavi*, the first poet, author of *Ramayana*, the first epic poem.

The *Ramayana*, originally written by Valmiki, consists of 24,000 shlokas and seven cantos (*kaṇḍas*). The *Ramayana* tells the story of a prince, Rama, of the city of Ayodhya in the Kingdom of Kosala, whose wife Sita is abducted by Ravana, the demon-king of Lanka. Valmiki's *Ramayana* is dated variously from 500 BCE to 100 BCE or about coeval with early versions of the *Mahabharata*. As with many traditional epics, it has gone through a process of interpolations and redactions, making it impossible to date accurately.

Valmiki was born as Agni Sharma to a Brahmin named Pracheta of Bhrigu gotra. According to legend he once met the great sage Narada and had a discourse with him, moved by Narada's words, Agni Sharma began to perform penance and chanted the word "Mara" which meant "die". As he performed his penance for several years, the word became "Rama", the name of Lord Vishnu. Huge anthills formed around Agni Sharma and this earned him the name of Valmiki. Agni Sharma, rechristened as Valmiki, learnt the scriptures from Narada and became the foremost of ascetics, revered by everyone.

Valmiki played an important role in *Uttara Kanda*, the last chapter of epic Ramayana. It is believed that the Uttara Kanda was not the original work of Valmiki. It is believed to be taken up from *Sesha Ramayana*. According to the legend Rama sent Sita to the forest, Sita found refuge in Sage Valmiki's ashram (located in present day Kanpur district), where she gave birth to twin boys Lava and Kusha. Lava and Kusha were Valmiki's first disciples to whom he taught the *Ramayana*.

CALENDAR OF EVENTS

Month	Event and Date	Description
January	Sankashti Chaturthi 2 January 2021	<p>As per Hindu calendar, Sankashti Chaturthi is celebrated on the 4th day of the waning moon half (Krishna Paksha) of the month. It is an auspicious festival dedicated to the Supreme Lord, Ganesha. The ritual ceremony is performed by the couples who observe the fast to get the blessings of the Lord.</p> <p>Devotees need to wake up early in the morning and put on clean clothes. The idol of Lord Ganesha is placed on a clean platform. Fresh flowers and Durva grass are offered to invoke the Supreme Lord.</p> <p>Delicacies like modaks and laddoos are placed before the Lord Ganesha. The pooja is observed in the evening after the sight of the moon. Worshipers observe a fast and break it only after offering prayers to Lord Ganesha following the moon rise. The ritual begins with chanting the Ganesh mantra and reciting the stories or the Vrata Katha.</p>
January	Makar Sankranti 14 January 2021	<p>Celebrated with much zeal and enthusiasm, Makar Sankranti is one of the most popular Hindu festivals. Observed each year in the lunar month of Magha, which corresponds with the month of January as per the Gregorian calendar, it almost always falls on the same date every year (January 14 or 15), except in some years when the date shifts by a day.</p> <p>Dedicated to the Surya deity (Sun) to convey gratitude to nature for its resources, Sankranti denotes the sun's transit into the zodiac sign of Makara (Capricorn), which marks the end of the winter solstice and the onset of longer days.</p> <p>In Kanpur, devotees celebrate the festival with worshipping and donating after bathing on the main ghats of the Ganges from the morning itself. Devotees will pray for happiness and prosperity by taking a holy dip in the Ganges during Mahapadam Yoga and Punyakal.</p> <p>It is believed that donating 14 things on this day brings all the happiness. Devotees donate food grains, khichdi and</p>

		<p>clothes to the needy after performing Ganga bath, charity and worshipping Lord Bhaskar. Devotees perform snan at Bithoor, Ganga Barrage, Sarsaiyya Ghat, Parmat Ghat and Maskar Ghat from early morning.</p> <p>Food items consumed on Makar Sankranti include sesame, jaggery, gajak and laddus along with khichdi.</p>
February	Vasant Panchami 16 February 2021	<p>Vasant Panchami is a Hindu festival dedicated to the Goddess Saraswati. In Hinduism, Saraswati is considered as the Goddess of knowledge, music, arts, science and technology.</p> <p>Vasant Panchami is also noted to herald the spring season. People in Kanpur wear yellow coloured clothes on this day and worship Goddess Saraswati. Many children also place yellow coloured flowers in their books so as to increase concentration and knowledge. In many families, education of young children is initiated on this day with a special puja at home, after which the child is given books and stationery items.</p>
February	Magha-Purnima 27 February 2021	<p>Magha Purnima is an important day in Hindu calendar. Religious texts describe the glory of holy baths and austerity observed during Magha month. It is believed that every single day in the month of Magha is special for doing charity work. Magha Purnima, which is popularly known as Maghi Purnima, is the last and most important day of Magha Mahina. People perform certain rituals like holy bath, offering alms, donating cow and Homa at Prayag, the confluence point of the river Ganga, Yamuna and Saraswati, on Maghi Purnima.</p>
March	Maha Shivaratri 11 March 2021	<p>Maha Shivaratri is a Hindu festival celebrated annually in honour of the god Shiva. The name also refers to the night when Shiva performs the heavenly dance. There is a <i>Shivaratri</i> in every luni-solar month of the Hindu calendar, on the month's 13th night/14th day, but once a year in late winter and before the arrival of Summer, marks Maha Shivaratri which means "the Great Night of Shiva".</p> <p>It is a major festival in Hinduism, and this festival is solemn and marks a remembrance of "overcoming darkness and ignorance" in life and the world. It is observed by remembering Shiva and chanting prayers, fasting, and meditating on ethics and virtues such as honesty, non-injury to others, charity, forgiveness, and the discovery of</p>

		<p>Shiva. The ardent devotees keep awake all night. Others visit one of the Shiva temples or go on pilgrimage to Jyotirlingams.</p> <p>Shiva temples in Kanpur where the festival is celebrated with great fervour include Anandeshwar Temple, Siddhnath Mahadev Temple, Bankhandeshwar Mahadev Temple, Jageshwar Mahadev, Nageshwar Mahadev Temple and Khereshwar Dham.</p>
March	Holi 29 March 2021	<p>It is the festival of colours, celebrated by throwing gulaal and coloured water on each other. The festival of Holi marks the triumph of good over evil and is celebrated for two days. The evening before Holi is known as Holika Dahan or Chhoti Holi during which people light a bonfire to signify the burning of the demon Holika.</p> <p>As per Hindu mythology, demon king Hiranyakashyap was given a reward which gave him the power to not be killed by either a man or any animal, hence, he wanted to be worshiped by people. His son Prahlad, however, was a devotee of Lord Vishnu.</p> <p>Being angry at the fact that his son didn't worship him, king Hiranyakashyap asked his sister, demon Holika to sit in a pyre while holding his son. While sitting one fire, Holika died, but Prahlad was saved by Lord Vishnu, who later took the avatar of Narasimha- a half human and half lion and killed the demon king.</p>
April	Ganga Mela 2 April 2021	<p>Ganga Mela is an important fair held almost a week after Holi in Kanpur. It is said that the history goes back to the year 1942. The freedom fighters made a formal announcement of the country's freedom and hoisted the Tricolour on Holi day. After this incident the freedom fighters were arrested and this led to eruption of protests. Following the strong protests, the British administration succumbed to pressure and released them. Coincidentally, it was the day falling under the influence of 'Anuradha Nakshatra'. After the release of freedom fighters, Kanpurites, irrespective of caste, creed and religion, celebrated Holi throughout the day and finally in the evening, they organised the historical Ganga Mela.</p>
April	Chaitra Navratri 13 – 21 April 2021	<p>Chaitra navratri is also known as the Vasanta navratri. It usually falls in the month of March or April and marks the first day of the Hindu calendar. It is a grand nine days</p>

		<p>festival celebrated with great enthusiasm. This Navratri is celebrated during the shukla paksha of chaitra <i>masa</i> (hindu calendar month), which is between March and April.</p> <p>During the nine days, Hindus fast through the day consuming water and fruits. The ninth day is celebrated as Ram Navami- the birth day of Lord Rama.</p>
April	Hanuman Jayanti 27 April 2021	<p>Hanuman Jayanti is observed every year on the full moon or purnima during the Chaitra month of the Hindu calendar. It is the birth anniversary of Lord Hanuman which is celebrated with ritualistic worship at homes. A havan is done along with the recitation of Sunder Kand. Devotees in Kanpur visit Shri Panchmuki Hanuman Temple and Shri Balaji Temple on this day.</p>
May	Eid-ul-Fitr 14 May 2021	<p>The end of Ramadan is marked by a big celebration called 'Eid-ul-Fitr' (the Festival of the Breaking of the Fast). It starts the day after Ramadan ends and lasts for three days. Mosques hold special services and a special meal is eaten during day time (the first day time meal for a month). During Eid-ul-Fitr, Muslims dress in their finest clothes, give gifts to children and spend time with their friends and family. A typical feature of this festival is the consumption of vermicelli or 'sewain'.</p>
May	Ganga Saptami 18 May 2021	<p>Ganga Jayanti, also known as Ganga Saptami or Ganga Pujan, is a Hindu festival dedicated to Goddess Ganga. According to Hindu mythology, Goddess Ganga was reborn on Saptami Tithi of Vaishakha Shukla Paksha. On the day of Ganga Saptami, Hindu devotees gather at the banks of the Ganges and worship Goddess Ganga. Taking a dip in the river Ganga on this day is considered highly auspicious.</p> <p>In Kanpur, Ganga Shobha Yatra is organized at Sarsiyya Ghat. Ganga Aarti is held at Sarsiyya Ghat, Parmarth Ghat, Siddhnath Ghat. Devotees flock to the river banks to pay obeisance and to take a dip in the holy waters as it is a very auspicious day for ganga-snan.</p>
May	Buddha Purnima 26 May 2021	<p>Buddha Purnima during Vaishakha month is celebrated as the birth anniversary of Gautama Buddha, the spiritual leader who founded Buddhism.</p>

		Buddha is considered as the 9th incarnation of Lord Vishnu.
June	Ganga Dussehra 20 June 2021	<p>River Ganga is worshiped like a Goddess and it is believed that it was the tenth day of Jyestha bright half when she descended on earth from heaven. The day is celebrated as Ganga Dussehra. On this day, after a lot of hard work and penance, Bhagirath, a Suryavanshi king, succeeded in bringing down the river to earth. Since then, every year the occasion of Ganga Dussehra is celebrated by performing several rites and rituals of Ganga pooja to commemorate her.</p> <p>If it is not possible to take bath in Ganga on Ganga Dussehra, people pray at some other river or reservoir or with pure water at home as per the convenience. After that one should do a pooja in front of the idol of Ganga. The idol of Ganga is considered as Trinetr, quadrilateral, adorned with white clothes and white lotus. King Bhagirath and Himalaya should also be worshipped which is highly recommended during Ganga pooja. Lord Shiva is the prime deity to be worshipped during the Ganga Pooja as he is sole owner and holder of river Ganga and by grace of his mercy only sent the river on earth for the welfare of mankind. The donation of ten edible items mainly fruits and black sesame seeds are considered most auspicious.</p> <p>In Kanpur, 'Deep daan' and special 'Ganga aarti ' are performed at Parmat and Sarsaiyya Ghat to mark the occasion.</p>
June	Vat Savitri Purnima Vrat 24 June 2021	<p>On the 15th day of Jayistha (2nd month of the Hindu calendar) falls Bargad Amavasya (Vat-Savitri).</p> <p>On this day, married women fast for the longevity of their husband's life and offer their prayers to Vat- Vriksha.</p> <p>According to the popular epic of Mahabharata, a woman named Savitri, lost her husband, one year after her marriage near a banyan tree. She followed Yama to the land of the dead and managed to secure back her husband's life. In memory of that event, women go around the banyan trees, tying strings to it.</p>
July	Eid-ul-Zuha 21 July 2021	Eid-ul-zuha (Bakrid) is one of the important Muslim festivals celebrated in the district, in the month of Zulhijja to commemorate the occasion when Ibrahim resolved to

		<p>treat his son as an offering to mark the highest form of sacrificial spirit which was blessed by God the merciful with no injury to Ismail but with sheep's sanctification of the alter instead. The muslims say their namaz in idgahs and sacrifice sheep and goats.</p>
July	<p>Shivratri Mela 23 July – 22 August 2021</p>	<p>Anandeshwar temple in Kanpur is believed to be the place where Lord Shankar himself arrives on every Monday of the Sawan month. The doors of the temple are open throughout the day for the entire month.</p> <p>Mahant Rameshpuri of the temple said that this temple is known from the history of Mahabharata. According to the story, Danveer Karna used to come to worship on the banks of the Ganga. A cow used to come here during the worship. Where Karna used to worship, that cow used to produce milk. After years the Shivling of Lord Shankar was excavated.</p>
July	<p>Guru Purnima 24 July 2021</p>	<p>Full moon day during Ashadha month is known as Guru Purnima day. 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 a spiritual guide who enlightens disciples by his knowledge and teachings.</p> <p>Guru Purnima is also known as Vyasa Purnima which is commemorated as the birth anniversary of Veda Vyasa. He was the author as well as a character in the Hindu epic Mahabharata.</p>
August	<p>Hariyali Teej 11 August 2021</p>	<p>The third day of the Shukla Paksha of the Shravan month is called Hariyali Teej or Shravani Teej. The Teej festival commemorates the women and their spirit of producing offspring. As the season of Monsoon commences, Mother Earth is covered with green hued foliage and fragrant flora all around, the women dance and swing their way to zeal and celebration of their abundant life. The day is celebrated around the country by organizing cultural fairs and processions of The Goddess Parvati, blessing her devotees as she goes by the town.</p> <p>A day prior to the hariyali teej, 'Sinjara' is celebrated. This day begins with the tradition of the in-laws gifting clothes, jewelry, cosmetics, henna, and sweets to their daughter-in-law. This day gives importance to the application of henna on the girls' palms. The intricate patterns and designs of the henna on the palms bring joy to their faces.</p>

		Application of a red-colored liquid (Alta) on the feet symbolises the sacred nuptial bond.
August	Nag Panchami 13 August 2021	Naga Panchami falls on the 5th day of the bright half of Sravana, when the nagas or serpent Gods are worshipped by offerings of milk, flowers and rice. Devotees in Kanpur visit Anandeshwar, Nageshwar, Jageshwar and Kherapati temples to offer flowers, milk and kheer to Lord Shiva. Snake charmers show cobras and other snakes to the devotees at the temples. 'Gudiya' ritual is also held in which boys beat up the dolls made by the girls. Wrestling festivals, locally known as 'dangal' are also organised. A major dangal is organised near Massacre Ghat in Kanpur. People also celebrate the day by flying kites.
August	Muharram 19 August 2021	The first ten days of the month of Muharram is mourned by the Shias devoted to perpetuate the martyrdom of Imam Husain, the grandson of the prophet of Islam and his companions on the battlefield of Karbala. On Ashra, the last of these ten days which is the most important as Imam Husain was killed. On that day, tazias are taken out for burial at Karbala. Chelhum, on the 20th of Safar, falling on the 40th day of Ashra, usually marks the end of the mourning.
September	Hartalika Teej 9 September 2021	Hartalika Teej Vrat is one of the primary Vrats in Hindu religion. Hartalika Teej is celebrated on the third day of Shukla Paksha in the month of Bhadrapada. Hartalika Teej Vrat is kept without the intake of grains and water. It is believed that in order to have Lord Shiva as her husband, Goddess Parvati was the first one to observe this Vrat. Undertaking Hartalika Teej Vrat enables women with marital bliss and happiness.
September	Anant Chaturdashi 19 September 2021	Anant Chaturdashi, also famously known as Ganesh Visarjan, happens precisely after 10 days of Ganesh Chaturthi. It falls on the 14th day of the lunar fortnight and is considered as a day for special prayers for Hindus. The day commemorates the Lord of numerous avatars, Lord Vishnu. On Anant Chaturdashi, after paying homage to Lord Vishnu, a thread is tied onto his arm.
October	Sharad Navratri 7 – 15 October 2021	Sharad Navratri is observed in the month of September/October. During this 9-day festival of Navratri, the 9 manifestations of Goddess Durga are worshipped. Each manifestation of Goddess Durga exemplifies a distinctive

		<p>virtue and is believed to accord spiritual and worldly fulfillment. Sharad Navratri commences on the first and ends on the tenth day of the bright half of the lunar month, Ashwin. Sharad Navratri festival is dedicated to Maa Durga and celebrated with tremendous zeal and enthusiasm. The tenth day is often referred to as 'Vijay Dashmi' or 'Dussehra'. Sharad Navratri is celebrated in the Ashwin month or the Sharad month which indicates the beginning of winters.</p> <p>At many places in Kanpur, Ram Leela is organized which culminates with burning of Ravana effigies on the tenth day of Sharad Navratri. The most famous Ram Leela in Kanpur is held at Parade Ground.</p>
November	Deepawali 4 November 2021	<p>Deepawali or Diwali is the festival of lights. On this day, people engage in cleansing rituals such as decorate their home, gather for a special feast, and light fireworks. In India, Diwali is the most awaited festival which is celebrated with great enthusiasm. The festival gets its name from the two intense words, deep which mean "Light" and avali means "a row" to become a row of light. The sparkling festival of light, Diwali which symbolizes the Light over Darkness, triumph over evil and knowledge over ignorance. Every year Diwali is observed on the holiest month of Kartik, on Amavasya.</p> <p>It is said to be the birthday of Goddess Lakshmi- the goddess of wealth. It is also the day when Lord Ram returned to his kingdom Ayodhya after killing the demon Ravana after 14 years of exile.</p>
November	Kartik Purnima 19 November 2021	<p>Kartik is the eighth lunar month in Hindu calendar. The full moon day during the month of Kartik is known as Kartik Purnima. Kartik is the holiest month among all lunar months. Many people take holy dip before sunrise in Ganges and other holy rivers every day during the month of Kartik. The ritual of holy dip during Kartik month begins on the day of Sharad Purnima and ends on Kartik Purnima.</p> <p>Kartik Purnima is also very significant as many rituals and festivals culminate on the day of Kartik Purnima. The festivities of Kartika Purnima begin on the day of Prabodhini Ekadashi. Ekadashi is the eleventh day and Purnima is the fifteenth day of Kartika month during Shukla Paksha. Hence Kartik Purnima festivities last for five days.</p>

		<p>Tulasi-Vivah, culminates on the day of Kartik Purnima. In this, marriage rituals of Goddess Tulasi and Lord Shaligram, an iconic representation of Lord Vishnu are performed.</p> <p>Dev Diwali which is also known as Diwali of Gods is celebrated on the day of Kartik Purnima. It is believed that Lord Shiva killed demon Tripurasura on the day of Kartik Purnima. Hence Kartik Purnima is also known as Tripuri Purnima and Tripurari Purnima.</p> <p>In Kanpur, a bathing fair is organized on the Ganga ghats in Bithoor on Kartik Purnima.</p>
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