

# Documentation of Ganga from Gaumukh to Gangasagar

Rae Bareilly District



Intangible Cultural Heritage



INTACH





# Documentation of Ganga from Gaumukh to Gangasagar

Rae Bareilly District

Intangible Cultural Heritage

December 2021

Indian National Trust for Art and Cultural Heritage

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



  
INTACH Indian  
National Trust  
for Art and  
Cultural Heritage



# Contents

---

**Introduction..... 1**

**Demography..... 3**

**History..... 3**

**Rae Bareilly and the Revolt of 1857..... 8**

**The Historic Town of Dalmau..... 14**

**Traditional Crafts..... 21**

**Performing Traditions..... 28**

**Places of Interest..... 30**

**Traditional Attire..... 36**

**Foodways..... 38**

**Culture..... 38**



## Introduction

---

Rae Bareilly is a district located in the Uttar Pradesh state in northern India. It is a part of one of the six districts of the Lucknow Division in Uttar Pradesh. Rae Bareilly was founded by the British in 1858 CE and is named after the British headquarters town. It is believed that this town was founded by the people of the Bhar tribe and was known as 'Bharauli' or 'Barauli', which later got colloquially corrupted to Bareilly. The prefix 'Rae' is said to be a representation of the title of the Kayasths who dominated the town for a long time. Another belief states that the prefix 'Rae' is a corruption of Rahi, a village located 5km away from the town. (*History | District Raebareli, Government of Uttar Pradesh | India, n.d.*)

# UTTAR PRADESH DISTRICT RAE BARELI



Note: District/Tahsil headquarters is also the Tahsil/Vikasthand headquarters.

BOUNDARY : DISTRICT	—————
TAHSIL	—————
VIKAS KHAND	—————
HEADQUARTERS: DISTRICT, TAHSIL, VIKAS KHAND	● (●) (●)
VILLAGE HAVING 10,000 AND POPULATION WITH NAME	●
URBAN AREA WITH POPULATION SIZE: I, III, IV & V	●●●●●
NATIONAL HIGHWAY	NH 58
STATE HIGHWAY	SH 38
IMPORTANT METALLED ROAD	—————
RAILWAY LINE: BROAD GAUGE	—————
RIVER & STREAM	~~~~~

Area ( Sq. Km.)	4,609.00
Population	31,05,559
Number of Tahsils	07
Number of vikas khands	21
Number of Towns	09
Number of Villages	1773



## Demography

---

Rae Bareilly district is spread over an area of 4609 km<sup>2</sup>. The district has two principal rivers flowing through it: the Ganga and the Sai. The southern boundary of the district is bound by the river Ganga which separates it from the neighbouring district of Fatehpur. It has a total literacy rate of 67.25%. The sex ratio as per the census of 2011 is 943, and the population density is 739. The major languages spoken in the region are Hindi, Urdu and Awadhi. As per the 2011 Census, the broad details of the district are as follows:

- Area – 4609 km<sup>2</sup>
- Population – 34,05,559
- No. of Tehsils – 7
- No. of Blocks – 21
- Nagar Palikas – 2
- Nagar Panchayats - 7
- No. of Gram Panchayats – 965
- No. of Villages - 1733

## History

---

Traditional accounts suggest that the region of Rae Bareilly has had human settlements since early times. The early history indicates that Rae Bareilly was a part of the ancient Kosala kingdom of the celebrated King Rama of Treta Yug. The Kosala kingdom stretched from the foothills of the Himalayas in the north to the Vatsa kingdom in the south. It was surrounded by the Kingdom of Panchala in the west and north-west, by the Kingdom of Kashi in the south-east and by the river Sadavira on the east. (*0927\_PART\_A\_DCHB\_RAE BARELI.Pdf*, n.d., p. 3). Ayodhya, the capital of the erstwhile Kosala Kingdom, lies very close to Rae Bareilly today. The remains of the solid brickwork, broken terracotta and burnt and un-burnt clay seals imprinted with Buddhist symbols indicate that it must have been a thriving Buddhist centre. The remains of Buddhist stupas under the Fort of Shankerpur also shed light on the region's Buddhist history. As per the census report of 2011, the excavations made in the 20<sup>th</sup> century include coins, earthen pots, copper tools, gold and silver coins, temples, images of Gods and Goddesses, which suggest that the district must have been inhabited for three thousand years. The coins from the Kushana period excavated in Daundia Khera and

Gagaiso and the gold and silver coins of the reign of Skand Gupta and Chandra Gupta II discovered in Dalmau Maharajganj reveal that Rae Bareilly was a part of the Maurya, Shunga and Gupta period. The artistic images of Sun, Vishnu, Shiva, Ganga, among others found at Saraini, belong to the Gupta and the early medieval period. It is believed that the great 7<sup>th</sup>-century Chinese pilgrim Huenstang also travelled through Dalmau and Jagatpur. (0927\_PART\_A\_DCHB\_RAE BARELI.Pdf, n.d., p. 4)



*The fort at Dalmau situated on the north bank of the Ganges river. Located on a high cliff, the fort was constructed on the ruins of two Buddhist stupas circa the 14th century. Image Source: Sita, R. (1814) 'Dalmow near Allahabad.' The British Library, UK. <http://www.bl.uk/onlinegallery/onlineex/apac/addorimss/t/019addor0004739u00000000.html>*

During the medieval period, it became an integral part of Awadh or Oudh, a region in the modern Indian state of Uttar Pradesh that stretched from the foothills of the Himalayan ranges in the north to the Ganges in the south. (*History | District Raebareli, Government of Uttar Pradesh | India*, n.d.)

An accurate historical account of the present-day Rae Bareilly is not available until after the medieval Muhammadan conquest. It is believed that the Rae Bareilly region of Awadh was long occupied and ruled by the Bhars, who were defeated and displaced by the Rajput rulers. (Govt. Press United Provinces, 1905, p. 129) There is little information available

about the history of the Bhars. Still, tradition holds that names of the cities of Rae Bareilly and Dalmau (a town in the present-day Rae Bareilly district) are attributed to the Bhar chieftains Dal and Bal. (Govt. Press United Provinces, 1905, pp. 129–130)

Three Rajput clans were dominant in the Rae Bareilly district, the Bais in the South and the West, the Kanhpurias in the East and the Amethias in the north, among which the Bais were the earliest occupants. (Govt. Press United Provinces, 1905, pp. 130–135) The Bais legend traces their roots to the mythical ruler Salivahan, the son of the serpent King Takshak, represented by the snake totem of their clan. Their migration to the Awadh region is dated circa 1250 CE when a Bais youth Abhai Chand was awarded land (now in the neighbouring Fatehpur district) by Gautam Raja of Agral, Fatehpur, for saving the queen and her daughter from Muslim invaders. The descendants of Abhai Chand went on to settle down and rule over the Baiswara region of Awadh. (Govt. Press United Provinces, 1905, pp. 131–134) The Kahnpurias from Kahnpur also made an early entry into the region and came into power by defeating the Bhars. The Amethias moved from Amethi Lucknow to settle in the northern part of the region but never found a stronghold as the more powerful Bais and Kahnpurias overthrew them. (Govt. Press United Provinces, 1905, p. 135)

The Muslim invaders did not find much success in establishing themselves in the region due to the Rajputs' predominance. Historical accounts indicate that the Dalmau region of the Rae Bareilly district was the first to be invaded and conquered by a Muslim warrior Salar Sahu circa the 11<sup>th</sup> century. During the reign of Muhammad bin Tughlaq of the Delhi Sultanate around the 14<sup>th</sup>-century C.E., Dalmau came under Muslim occupation. With the rise of the Jaunpur Sultanate, Islamic rule was asserted further in this region. Dalmau came under Mardan Daulat Nasir-ul-Mulk, who later came to be known as Khizr Khan (the founder of the Sayyid dynasty) in 1376 CE. Later, in 1394 CE, Dalmau was passed onto Khawaj-i-Jahan, who founded the Jaunpur Sultanate. The Sultanate supremacy peaked in 1401 CE under Ibrahim Shah of Jaunpur, who elevated Rae Bareilly into a major town and established Muslim outposts in the region. Following his death, Rae Bareilly again fell into the hands of the Rajputs of Bais and Kahnpur, who were later subjugated by Husain Shah, the grandson of Ibrahim Shah. The Delhi Sultanate came into power in the region when Bahlol Lodi defeated Husain Shah. By the late 1500s, the Mughals established their hold over the region after defeating

Ibrahim Lodi. Today's Rae Bareilly district underwent several territorial changes under the Mughal regime. (Govt. Press United Provinces, 1905, pp. 136–142)

After the Mughal Emperor Akbar's death, the region was again dominated by the Bais and Kahnपुरia Rajputs. The formation of the Awadh (Oudh) State in the 18<sup>th</sup> century led to their alliance with the Awadh (Oudh) polity. The first Nawab of Awadh, Saadat Khan, travelled through the region to meet with the Rajput leaders and receive their submission. The landholdings of the Rajput chiefs were acknowledged by the Nawab, who granted them the ownership and the collection of revenues of their land in return for yearly taxes. These powerful Rajput leaders were bestowed with the title of 'Rana'. This system was challenged when the British set foot to annex the region. Many of these leaders played a vital role in defending their land when the rebellion of 1857 broke out against the British East India Company. Notable among them was Rana Beni Madho Baksh Singh, a Bais Rajput of the Saibasi clan of Shankarpur, who was instrumental in leading the rebellion in Rae Bareilly. (Govt. Press United Provinces, 1905, p. 72) Rana Beni Madho was a close aide of Begum Hazrat Mahal, the wife of the Nawab of Awadh who was put in exile by the British forces.

After initial success, the region eventually fell into the hands of the British. (Russell, 1957a, p. 260) In 1858 CE, after the British annexation of Awadh, the present-day Rae Bareilly district was formed. (Govt. Press United Provinces, 1905, pp. 136–146) The region of Rae Bareilly saw significant activity during the Indian freedom struggle. Pandit Madam Mohan Malaviya visited the region in 1921 C.E., and Mahatma Gandhi passed through it on his way to Lucknow in 1925 C.E. During the Quit India Movement, launched in 1942, the region saw active participation. In retaliation, there were mass arrests, lathi charges and police firing against the freedom fighters. The police at the Saraini police station opened fire against the crowd gathered in protest against the arrest of a local Congress worker, killing a freedom fighter named Audan Singh. (0927\_PART\_A\_DCHB\_RAE BARELI.Pdf, n.d., p. 5)

The present-day Rae Bareilly is a booming district that has seen significant development. While predominantly agrarian, it has several factories and industries, including the Birla Cement Factory, the Rail Coach Factory in Lalganj, and National Thermal Power Corporation in Unchahar. The district is home to institutions such as the Rajiv Gandhi Institute of Petroleum Technology, India Gandhi Rashtriya Uran Akademi, National Institute of Fashion

Technology, National Institute of Pharmaceutical Education and Research etc.  
(0927\_PART\_A\_DCHB\_RAE BARELI.Pdf, n.d., p. 5)



Image Source: <https://www.naidunia.com/national-government-is-clement-on-raebareilly-772915>

## Rae Bareilly and the Revolt of 1857

---

The region of Rae Bareilly, a part of the erstwhile kingdom of Awadh, was an active participant in the revolt of 1857 against the British. The rebellion in Awadh was led by the Nawab's wife Begum Hazrat Mahal, who was supported by landowners and chieftains of the different regions of Awadh, the most notable among them being Rana Beni Madho Baksh, a heroic Rajput chieftain from Rae Bareilly. The area witnessed fights and proceedings of the revolt as it gained momentum in a bid to reclaim Awadh. The revolting sepoys had sworn their lives to fighting for their motherland till the last drop of their blood mingled with the waters of the holy Ganga river. (Russell, 1957a, p. 270)



Image Source: *Crossing the Ganges into Oude. My diary in India, in the year 1858-9. 1* (p. 229): by William Howard Russell, Cambridge Univ. Pr.

The district of Rae Bareilly was only formed after 1858 until which it was a part of the Salon region under the kingdom of Awadh. Awadh was spread across a vast area with its roots tracing back to the ancient kingdom of Kosala. The name Awadh or Oudh was derived from

Ayodhya, the capital of Kosala. After the Muslim invasion in the 16<sup>th</sup> Century C.E., Lucknow and Faizabad became the principal cities of the kingdom. In the 18<sup>th</sup> and 19<sup>th</sup> centuries, as the Mughal Empire declined, Rae Bareilly was ruled by the seat of the Nawab stationed in the capital city of Lucknow. However, it did not remain independent for long with the British intervention, which began circa 1760. The Nawabs were ceremonial kings who were semi-autonomous rulers of the region, with a portion of control being in the hands of the British. The kingdom's strategic location made it prey to the British forces that annexed it in 1856 CE. In retaliation, the leaders of the several provinces of Awadh united and led a rebellion against the British to save their land and estates. As a result, the area covering the Rae Bareilly district, also a part of Awadh, was annexed along with the other regions. (*Awadh | Historic Region, India*, n.d.)



Nawab Wajid Ali Shah with Begum Hazrat Mahal and Birjis Qadr circa 1850. Source: <https://www.news18.com/amp/news/india/the-prince-is-dead-long-live-the-legend-1572011.html>

Wajid Ali Shah, the then Nawab of Awadh, was forced into exile and fled to Calcutta. (*History | District Lucknow, Government of Uttar Pradesh | India*, n.d.) The mutiny of the sepoys against the British, which began in Meerut and Bengal, gained momentum in Awadh after the ouster of the Nawab. With their ruler deposed, the people of Awadh stood in

solidarity with the rebel sepoy who were up in arms against the British. In Awadh, Begum Hazrat Mahal led the rebellion, whose 12-year-old son Birjis Qadir was made the crown prince. (1957a, p. 371) Despite the Nawab's exile, the Begum was relentless in not giving the British complete autonomy and control. Aiding her were the feudal lords and rulers of the provinces of Awadh, who were angered by the forceful seizure of their land and power.

While the forces in Awadh were in full swing in fighting against the British, the region of Rae Bareilly did not see much action until the expulsion of the British from Lucknow. Later on, the movement gained impetus under the leadership of Rana Beni Madho Baksh, a Bais Rajput from the Saibasi clan of Shankarpur (a village of the present-day Rae Bareilly district in the Dalmau tehsil about 16 miles from the Rae Bareilly town). (Asthana & Jafri, 2009, p. 386) Rana Beni Madho owned about 239 villages and four forts – Shankarpur (destroyed by the British), Bhikha, Pukbiyan and Jagatpur. He was a devout follower of Goddess Durga and had patronised a temple of Durga in Shankarpur. (Asthana & Jafri, 2009, p. 386) He was a powerful chief of the Baiswara Rajputs and an expert in guerrilla warfare. (Asthana & Jafri, 2009, p. 386) The Rana held the rank of a Nasim under the Nawab of Awadh, Wajid Ali Shah. He fought valiantly for the Nawab several times and was conferred with the title of 'Sirmaur Rana Bahadur Diler Jang'. (Asthana & Jafri, 2009, p. 386) With the annexation of Awadh, the Rana was forced to surrender 119 of his villages and his forts and arms to the British authorities under the Summary Settlement of 1856 CE. (Govt. Press United Provinces, 1905, p. 147) This turned him against the British, and he swore his allegiance to the Nawab's wife Begum Hazrat Mahal and her 12-year-old son Birjis Qadr, the new heir of the throne of Lucknow. As Sir William Howard Russell notes in his 'My Indian Mutiny diary' (1957) :

*"Bene Madho has promised the young King of Oudh, and his indefatigable mother, that he will not surrender; or that, at all events, he will not submit till he is driven to the last extremities."*





Begum Hazrat Mahal. Image Source: <https://indianculture.gov.in/stories/begum-hazrat-mahal-revolutionary-queen-awadh>

Begum Hazrat Mahal was an influential figure during the revolt of 1857. She was born as Muhammadi Khanum in a humble family of Faizabad. She was taken into the royal harem (zenana) as a Khawasin (attendant), had been promoted to the rank of a pari and was bestowed the title of 'Mahak Pari' while being trained in singing and dancing in the Pari Khana. She then became a royal concubine. She was rechristened as 'Begum Hazrat Mahal' after being accepted by King Wajid Ali Shah of Awadh and giving birth to her son Birjis Qadr. (Russell, 1957a, p. 462) Along with Rana Beni Madho Baksh Singh of Shankarpur, she was aided by Raja Drig Bijai Singh of Mahona, Maulvi Ahmad Ullah Shah of Faizabad and Raja Man Singh, among others, in her fight against the British.

The mutiny broke out in May 1857, and the Begum and her troops successfully fought the British and seized control over the region by June 1857. (Asthana & Jafri, 2009, p. 387) The area covered by Rae Bareilly fell under the Salon district, where the Kanhpuria Rajputs gained control and burnt down the courthouses and destroyed government records after the departure of the Britishers. (William Charles Bennett, 1878, p. 148) The British forces had to face the hostility and wrath of the people of Rae Bareilly, where they executed Major Gall, thereby thwarting his attempts of carrying dispatches from Lucknow to Allahabad. (William Charles Bennett, 1878, p. 148) With the rebellion successfully unwinding in the region, Birjis Qadr appointed Rana Beni Madho as the administrator of Jaunpur and Azamgarh, underscoring the Begum's trust in him. (Asthana & Jafri, 2009, p. 388) The Rana continued to fight bravely in the region until the British were forced to retreat by November 1857 CE. (Asthana & Jafri, 2009, p. 388)

Despite the initial success of the Begum and her allies, Awadh eventually fell into the hands of the British in March 1858. (Asthana & Jafri, 2009, p. 389) After the fall of Lucknow,

the Begum was forced to flee to Nepal along with her son and her entourage. The British government pressed the local chieftains and landowners to reconsider their stance. But Rana Beni Madho continued his rebellion against the British with his cavalry of 15,000 men, thus proving his loyalty to the Begum. (Rizvi S. A. A., 1958, p. 378) His bravery and valour were commended, admired and feared by the British, who made multiple attempts to either make a settlement or take him down, both of which he stealthily avoided. In one instance, the British surrounded his fort in Shankarpur from all sides, hoping to get hold of him finally. The fort was under strict surveillance throughout the night, with the British troops scornfully calling him out :

***"Where have you been to all the day***

***Benee Madho... .... Benee Madho?***

***Trying to keep, sir, out of the way***

***Very bad o!.....very bad o!***

***Why so shy of British pluck***

***Benee Madho..... Benee Madho?***

***Because to beat you is not my luck***

***That very sad o!..... very sad o!"*** (Kavanagh, 1860, p. 216)

Little did they know that the Rana had strategically escaped to Daundia Khera, a village by the banks of the river Ganga, in the west right under their watchful eye along with his family, troops and treasure. (Asthana & Jafri, 2009, p. 396) The fort was taken down and left in ruins by the British, after which they followed him to Daundia Khera along the banks of the Ganga. (Asthana & Jafri, 2009, p. 396) A game of hide-and-seek ensued by the river banks as the British led by Lord Clyde chased Beni Madho and his troops which he again managed to escape. (Russell, 1957b, pp. 237–239)

The revolt died down in the Rae Bareli region by the end of November 1858 CE. (Asthana & Jafri, 2009, p. 400) Rana Beni Madho fled to Nepal following the Begum, where he was barred from entering by Maharaja Jang Bahadur of Nepal. (Asthana & Jafri, 2009, p. 398) Instead of surrendering the Rana chose to fight the Gorkha troops discharged by the Maharaja and sacrificed his life, proving his faithfulness to his motherland and its ruler. (Asthana & Jafri, 2009, p. 399) A note about Rana Beni Madho in the Rai Bareli Gazetteer of

1905 summarises that the Rana 'professed a great zeal for the cause of the deposed king and maintained an obstinate resistance to the last.' (Govt. Press United Provinces, 1905, p. 147) The present-day Rae Bareilly houses some landmarks and memorials erected in the memory of this heroic Rajput ruler to symbolise his bravery and sacrifice for his motherland. A tamarind tree in the premises of the magistrate's office in Mustafabad, a village in Rae Bareilly, stood as a mark of the local participation in the revolt of 1857. About 22 revolvers, including Mir Baqar, a close aide of Rana Beni Madho, were hung from this tree for their alleged rebellion and non-cooperation with the British government. (*Commemorating 1857: Will People Succeed Where Government Failed?*, n.d.) Rana Beni Madho Singh's bravery has been immortalised by the local poet Dulare through the following lines:

*अवध में राना भयो मरदाना।*

*पहिल लड़ाई भई बकसर मां सेमरी के मैदान।  
हुवां से जाय पूरवामां जीत्यो तबै लाट घबराना।  
नक्की मिले, मानसिंह मिलिगै जानै सुदर्शन काना।  
छत्री बंश एक ना मिलि है जानै सकल जहाना।  
भाई बंधु औ कुटुम कबीला सबका करौं सलामा।  
तुम तो जाय मिल्यो गोरन ते हमका है भगवाना।  
हाथ मा भाला बगल सिरोही घोडा चलै मस्ताना।  
कहैं दुलारे सुन मेरे प्यारे यों राना कियो पयाना।।*

(Posted by डॉ गोपाल नारायण श्रीवास्तव on April 30 & Discussions, n.d.; *अवध में राना भयो मरदाना | 1857 का लोकगीत*, n.d.)



*Rana Beni Madho Singh from the cover of 'Rana Beni Madho and Pir Ali (Amar Chitra Katha)*

## The Historic Town of Dalmau

---

Dalmau is a historic town of Rae Bareilly district located on the banks of the river Ganga. The town has several monuments and structures of historical importance, along with the sacrosanct ghats that flank the holy waters of the Ganga.



Dalmau - Ganga Ghat. Source: <https://raebareilly.nic.in/gallery/dalmau/>

Flanking the holy waters of Ganga in Dalmau are the sacred Bada Matth ( $26^{\circ}03'23.2''\text{N } 81^{\circ}01'57.3''\text{E}$ ), Chotta Matth ( $26^{\circ}03'24.7''\text{N } 81^{\circ}01'55.6''\text{E}$ ) and the two ghats - Zenana Ghat of the Mughals ( $26^{\circ}03'36.0''\text{N } 81^{\circ}01'48.1''\text{E}$ ) and Pakka Ghat ( $26^{\circ}03'52.0''\text{N } 81^{\circ}01'39.0''\text{E}$ ). A



Dalmau - Ganga Ghat. Source: <https://raebareilly.nic.in/gallery/dalmau/>

bridge in the vicinity of Bada Matth – the Dalmau Ganga bridge – connects Rae Bareilly to the neighbouring district of Fatehpur. Pilgrims and locals throng the Ghats of Dalmau bordering the Ganga, especially during the Kartik Purnima fair.

Since time immemorial, the Kartik Purnima fair has taken place on the full moon day of the Kartik month of the Hindu Calendar. People gather to take a ritual bath in the holy waters of Ganga and also offer worship in the temples nearby. Apart from the religious rituals, several markets and entertainment stalls are set up as part of the fair with trading activities that attract locals and people from neighbouring villages.



Kartik Purnima Fair - Dalmau Ganga ghat. Source: <https://www.amarujala.com/uttar-pradesh/raebareli/one-million-devotees-took-a-dip-raibaraily-news-lko491900247>

One of the most iconic landmarks of Dalmau is the Bhar chieftain fort located (26°04'02.7"N 81°01'37.6"E) by the banks of the river Ganga. While the current condition of the fort cannot be accurately assessed, it lies largely in a state of disrepair, with some traces of its lost glory visible in its ruins.

The Dalmau fort, associated with the legend of the Bhar chieftain Daldev, was built on the banks of the River Ganga. A precise history about the origins of the fort cannot be traced. However, tradition suggests that the now-ruined fort was built circa late 14<sup>th</sup> century C.E. by the Bhar king Dal Deo who ruled the place along with his brother Bal Deo. (Govt. Press United Provinces, 1905, p. 162) The fort is located on a mound, about 100 feet high, looking over the banks of river Ganga. It is said to have been built on the ruins of two Buddhist stupas. (Govt. Press United Provinces, 1905, p. 165) The stupas' remains are visible in parts on the sides of the mounds eroded by the river water. The fort was inhabited by the Bhar chieftain who sought the hand of the daughter of Baba Haji, a Saiyid under the rule of Sultan Ibrahim Sharqi.

(Govt. Press United Provinces, 1905, p. 163) A fight ensued as the latter were not happy to proceed with the alliance. On the day of Holi, the Bhar king Dal Dev was killed by the Muslim King. (Govt. Press United Provinces, 1905, p. 163) The Bhars mourned the death of their leader and vowed not to celebrate the festival. (Govt. Press United Provinces, 1905, p. 163) Even



A water colour painting. British School circa 1869 'Dalmau Ghaut, Ray Bareilly' a painting by Artistic Rifki. Source: <https://www.mutualart.com/Artwork/Four-Works---Dalmau-Ghaut--Ray-Bareilly-/394546CEE7E3F7DF>

today, the Bhar descendants inhabiting Dalmau villages skip the festival in his memory and celebrate it after 3-5 days of the actual festival. (Rathi, 2011; आज भी याद की जाती है राजा डल की शहादत, n.d.) The tomb of Dal Dev was erected around two miles away from Dalmau, in Pakharauli, where the Ahir folk offer milk in the month of Sawan (the fifth month of the Hindu calendar). (Benett, 2010, p. 3) The Ahir women of the Bharotia gotra gave up on wearing nose rings and glass bangles to commemorate this fateful defeat of their leader. (William Charles Benett, 1878, p. 355)

After this conquest, the Dalmau fort was considerably damaged and underwent repairs after falling into the hands of Ibrahim Shah of Jaunpur. He restored it around 1417 CE and also constructed a garden and a well on its site. (Govt. Press United Provinces, 1905, p. 163)



A watercolour painting of a ghat at Dalmau with the fort visible on the left in the background. Image Source: Sita, R. (1814) 'A ghat on the river Ganges with other buildings and tombs at Dalmau' The British Library, UK. <https://www.bl.uk/onlinegallery/onlineex/apac/addorimss/t/019addor0004739u00000000.html>

Another structure erected near the banks of Ganga in Dalmau was a masonry well and a garden erected by Sultan Ibrahim Sharqi. The garden also had the tomb of his grandson Muhammad Shah known as Maqbara-e-Shah-e-Sharqi. (William Charles Benett, 1878, pp. 355–356)

The Governor of Oudh, Nawab Shuja-ud-daula, had also erected a brick mansion and a garden around two miles north of Dalmau, which was pulled down after the annexation to make way for a road connection between Dalmau and Lalganj. (William Charles Benett, 1878, pp. 356–357)

Several other landmarks punctuate the landscape of Dalmau, including the baithak of Alhaa Udal and mosques and tombs ascribed to the Muslim invaders. Historical records suggest that an isolated mound near the north-western side of the town has the remains of a tomb with about eight rounded pillars which are said to belong to the two famous local heroes

Alha and Udal. (Archaeological Survey of India, 1871, p. 60) Some records suggest that the Dalmau fort also had remains of a ruined mosque from Shah Jahan's time (circa 17<sup>th</sup> century C.E.) and a *baradari* (summer house) from where a bucket could be lowered down to collect the water from Ganga. (Archaeological Survey of India, 1871, p. 60) The mosque has some old carvings and elements which possibly date back to the Gupta period. (Archaeological Survey of India, 1871, p. 60)

The Ganga Ghat and the Dalmau Fort have also been an essential part of the famous Hindi poet Suryakant Tripathi 'Nirala's' (1896-1961) literary journey. While in Dalmau, he spent a significant time studying the works of Tulasidas. The local legends are replete with instances of the poet spending his time by the Ghat and on the terrace of the ruined Dalmau Fort. The writer is said to have weaved the cultural fabric of Dalmau and its people in several of his works and characters. One of his most famous works, 'Kulli Bhaat' (translated in English as 'A Life Misspent' by Satti Khanna), is a memoir and an account of his



Stamp of Suryakant Tripathi 'Nirala' by Indian Post. Source:

[https://commons.wikimedia.org/wiki/File:Suryakant\\_Tripathi\\_1976\\_stamp\\_of\\_India.jpg](https://commons.wikimedia.org/wiki/File:Suryakant_Tripathi_1976_stamp_of_India.jpg)

friendship with Kulli Bhaat of Dalmau. In this work, he also briefly mentions the influenza pandemic that gripped the county during 1917, in which he lost his family. He penned the following lines describing the grave scenario:

***"I would go sit on a mound by the Ganga and watch and watch the file of corpses brought to the river."***

Long before the Hindi poet drew inspiration from Dalmau, it was home to another literary genius Mulla Da'ud, a famous Sufi poet. The poet is believed to have been a follower of the Sufi saint Nizamuddin Auliya of the Chisti order. While there is limited information about the writer, it can be gathered from the limited sources that he belonged to Dalmau. Mulla Da'ud is credited with the composition of 'Chandayan', a Sufi *premakhyans* (love stories) composed in Awadhi – a dialect of Hindi – circa 1379 CE. *Chandayan* follows the love story of Chanda and Lorik with verses composed in a classic literary structure of 'doha' and



'chaupai' prevalent in the region during that time. The love story also has mystical undertones and is considered as one of the earliest Indo-Islamic *manasvi* that combines local language, motifs and themes with Sufi ideals.

In one of the verses of *Chandayan*, Mulla Da'ud mentions Dalmau located on the banks of the river Ganga.

दलमौ नयरु बसै नवरंगा

उपरि कोट तले बहे गंगा

धरमी लोग बसहि भगवंता

गुनगाहक नागर जसवंता (Gupt, n.d., p. 15)

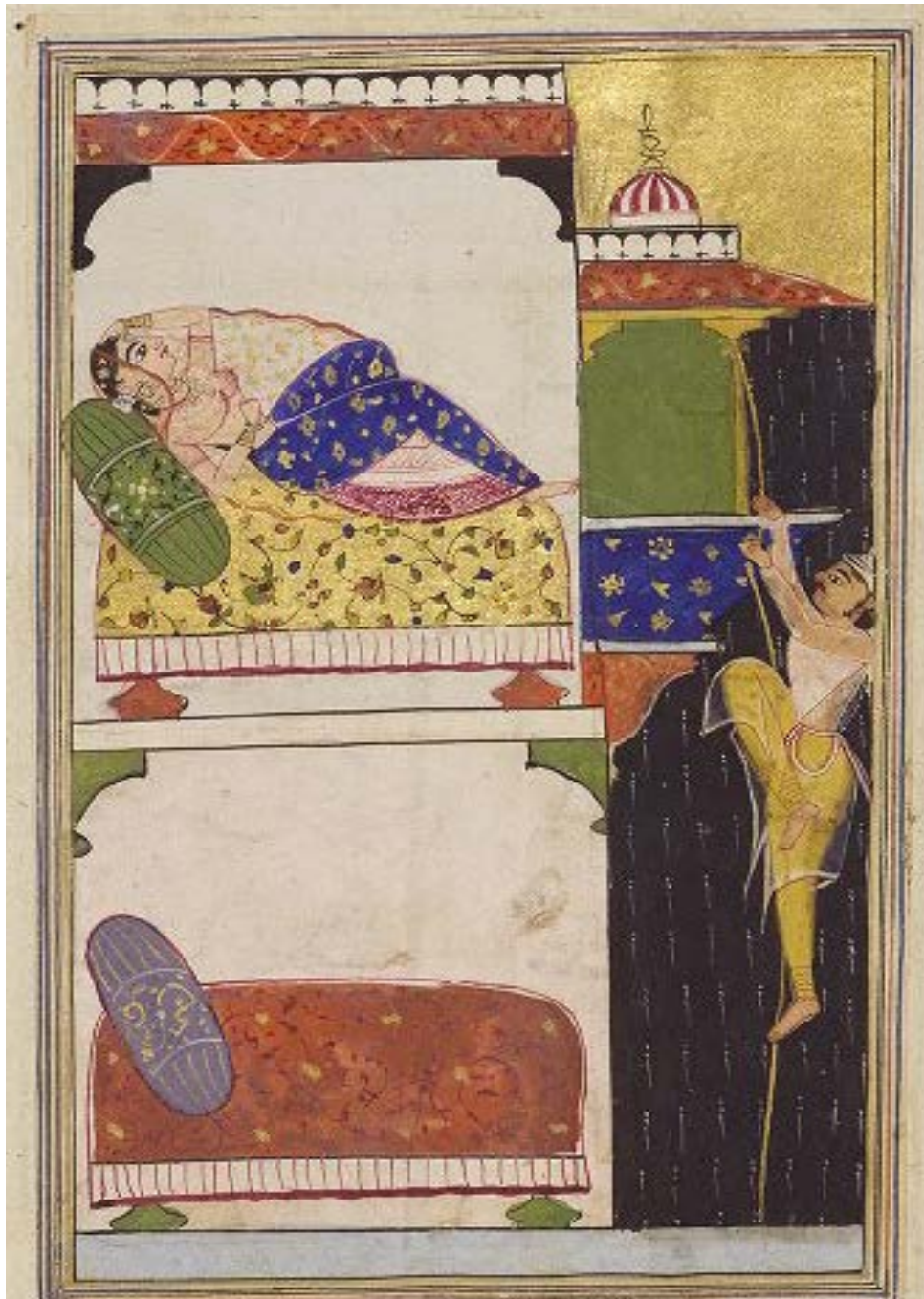
**The colourful city of Dalmau flourished,**

**With forts on hills, the Ganga flowing below below.**

**Good, conscientious people lived there,**

**Sophisticated, connoisseurs of arts, well-reputed. (Hines, 2009, pp. 40–41)**

It is here in this historic city of Dalmau, where Mulla Da'ud composed *Chandayan* in the fourteenth century C.E., the literary tradition of Sufi Premakhyan began, which included some iconic works of Hindi literature such as *Padmavat*, *Madhumalati* among others.



'Laur climbing into Chanda's bed Chamber'. Folio from Laur-Chanda, an illustrated manuscript of Chandayan circa 1570 CE, Rylands collection, The University of Manchester Library. Source: <https://luna.manchester.ac.uk/luna/servlet/detail/Manchester~91~1~417431~149115?page=328&qvq=&mi=328&trs=654>

## Traditional Crafts

---

### Woodwork

Several regions of Uttar Pradesh are considered major centres for woodwork, with Saharanpur being the most popular. History suggests that the woodworking art of this region dates back to the 15<sup>th</sup> century when Bahlul Lodi brought some Afghani artisans to the outskirts of Saharanpur. (*Explore the Center of Wood Working Craft in India*, n.d.) Over time the artisans spread out in the area, and some of them may have settled in Rae Bareli. The wood carving art of Rae Bareli is registered under the One District, One Product Programme of Uttar Pradesh. (*Official Website of One District One Product Uttar Pradesh / Raebareli*, n.d.) The wooden artefacts made here comprise decorative artwork and furniture and household items like doors, beds, chairs etc.

The craftsmen specialize in making ornamented carved pieces made usually out of Sheesham(rosewood), teakwood and mango wood. (*Wood Carving of Raebareli, Uttar Pradesh – India InCH – Address Directory*, n.d.) This woodcraft is time-consuming and done using manual tools. The seasoned wood is first sanded and prepped by tracing its design, which the artisan then carves out. Once the piece has been carved, it is sanded and painted or polished as per the required finish. At times power tools are used for more intricate designs for the sake of precision. At times the wood articles are inlaid with other materials such as brass and other metals. The wood required for the craft is locally available, and the finished



products are sold in the local markets as well as the adjoining cities of Lucknow, Kanpur and Allahabad. (*Official Website of One District One Product Uttar Pradesh / Raebareli*, n.d.)

A carved wooden box. Image Source: <https://www.indiach.org/craft/wood-carving-of-raebareli-uttar-pradesh/>



An intricately carved wooden artefact. Image Source: <http://odopup.in/en/article/Raebareli>

## Chikankari Embroidery

The Chikankari embroidery is synonymous with the state of Uttar Pradesh. It is considered one of the oldest traditional hand embroidery arts that flourished in the city of Lucknow. While the capital city of Lucknow is recognized as the hub of chikankari, the artisans can be found in the neighbouring districts, Rae Bareli being one among them. Chikankari artisans

settled in Rae Bareli are also actively involved in producing this intricate hand embroidery art sold worldwide.

*(Shopping in Raebareli, Markets in Raebareli, Bazaars in Raebareli, n.d.)*

Several stories surround the origin of this textile art, but it is primarily believed that its development can be traced to Persian influence. Some studies opine that chikankari



A white-on-white Chikankari 'kairi' (mango) motif. Image Source: <https://www.dsource.in/gallery/chikankari-embroidery>

stemmed from the white-on-white embroidery of Shiraz which was brought to the Mughal courts of India by Persians. (Dhamija, 2004, p. 264) A local version of Lucknow attributes chikankari to the Mughal Empress Noor Jehan. (Dhamija, 2004, p. 264) Legend suggests that the Empress conceived this idea while making a cap for Jehangir, the Emperor. She used the locally used cotton mul cloth for her embroidery. (Dhamija, 2004, p. 264) This version of the origin of chikankari is the most widely accepted one. It is believed that during the reign of Nawab Wajid Ali Shah, this embroidery art flourished and was made accessible to the people of Oudh, which became a centre for producing Chikankari. (*Chikan-Kari.Pdf*, n.d.)

This embroidery work involves stitching delicate motifs on various cloths, including cotton, silk, and muslin. (Dhamija, 2004, p. 264) Originally the chikankari applied white embroidery on a piece of white fabric, but over time a variety of colours are used for the base and the embroidery work. While the art involves several varieties, in its most basic form, the



*Chikankari embroidery in process. The blue ink is used to print the pattern on the cloth which is secured on a frame before the pattern is stitched. Image Source: <https://www.utsavpedia.com/motifs-embroideries/lucknow-chikan-craft/>*

chikankari work requires printing the design on the cloth using a block printing technique or a stencil. It is followed by stitching the embroidery using long needles. The embroidery work is time-consuming and is done by hand, one hand works on the pattern on the top part of the fabric, and the other secures the thread under the fabric. (*Craft Clusters of India.*, n.d.) Once

the pattern is complete, the cloth is washed to remove traces of the printed pattern. The embroidery patterns usually have floral motifs.

## Zardozi

The Zardozi embroidery work has been an imperial textile craft that incorporates metal embroidery on fabric. Traditionally the zardozi work was done using pure silver and gold wires embedded with beads, pearls and precious stones. The word 'Zardozi' stems from the Persian words 'zar', which translates to gold, and 'dozi', which means sewing. (Willem, n.d.) While the art of metal embroidery has existed in India since ancient times, zardozi work thrived under royal patronage during the reign of the Mughal Emperor Akbar around the seventeenth century CE.(India, 2017). The zardozi embroidery clusters have been dominant in Lucknow, Rae Bareli, Barabanki, and Unnao. (2039201602393132 *Craft Process.Pdf*, n.d.; *Zardozi Workers Struggle to Make Ends Meet*, n.d.; Rawat, 2013)The Zardozi work of Lucknow has been accorded the Geographical Indication (G.I.) tag, which includes the Zardozi



A Zardozi motif. Image Source: <https://www.dsource.in/resource/zari-zardozi-embroidery-bhopal-madhya-pradesh/introduction>

handicraft cluster in Lucknow and the surrounding districts of Rae Bareli, Barabanki, Unnao, Sitapur, Hardoi and Amethi. (Rawat, 2013) A majority of the zardozi artisans are Muslim



A Zardozi artisan at work. Image Source: <https://www.dsource.in/resource/zari-zardozi-embroidery-bhopal-madhya-pradesh/introduction>

craftsmen and women. The Zardozi motifs of Uttar Pradesh usually incorporate floral patterns and birds like peacocks and parrots, which have been popular since the Mughal era. (India, 2017) But as the craft traversed regional boundaries and flourished in the royal courts of Bengal, Gujarat and Rajasthan, where it was fused with the local themes and motifs. (India, 2017)

The luxurious craft saw a decline with the fall of the Mughal Empire as the royal patronage was curbed, and the craftsmen could not afford to work with such expensive raw materials. It was later revived after the Indian Independence in 1947 C.E., and the costly raw materials were replaced with *bullien* (copper and brass coated threads), *dabkaa* (gold and silk threads) and *kasab* (silver and gold-plated threads), making it accessible to the masses. (India, 2017) The precious gems and pearls were replaced with metal stars, sequins, glass and plastic beads. The Zardozi embroidery is a labour intensive and time-consuming craft that incorporates specific tools like a curved hook and needles along with wires, threads and beads

for embellishment. The cloth, usually silk, satin or velvet, is first stretched out on a wooden frame called *adda* and the design is traced on it. The needle is used to embedded zardozi elements into the fabric. Once the embroidery is done, the pattern is flattened using a lightweight wooden hammer before being ready to dispatch. Today this opulent craft is used to make garments for special occasions. (India, 2017)

## Manihars – bangle makers

The Manihars belong to an artisan Muslim community that is spread over different parts of India. The term Manihar comes from the Sanskrit words ‘Mani’, which means jewel

and ‘kara; which means maker; Manikara translates to jewel makers. (*The Tribes and Castes of the North-Western Provinces and Oudh, Vol. 2, n.d., p. 230*)

They are also called ‘Churihars’ or ‘Sheeshgars’, which refers to their occupation of glass (*sheesha, kanch*) bangle (*churi*)-making. The Churihars are divided into two sub-sects – Lakhera and Kanchera. The Lakheras make bangles



*Glass Bangles. Image by author*

from lac, and the Kancheras make bangles from glass. (*The Tribes and Castes of the North-Western Provinces and Oudh, Vol. 2, n.d., p. 230*) The primary occupation of this community is making bangles. The Manihars are spread across different parts of India and retain different lifestyles and traits depending on the region. Historical accounts indicate that Rae Bareli has been home to this bangle-making community that manufactured glass bangles in Oudh. (Govt. Press United Provinces, 1905, p. 48) The Manihars are mainly Muslim craftspeople who retain several Hindu customs. Traditionally both men and women of the community were involved in the craft of bangle making.

The general setup of their trade was based on a cottage industry model, with the men and women making these bangles at home and selling them directly to customers or retailers. Over time, with a decrease in demand or replacement by factories, the Manihars have been



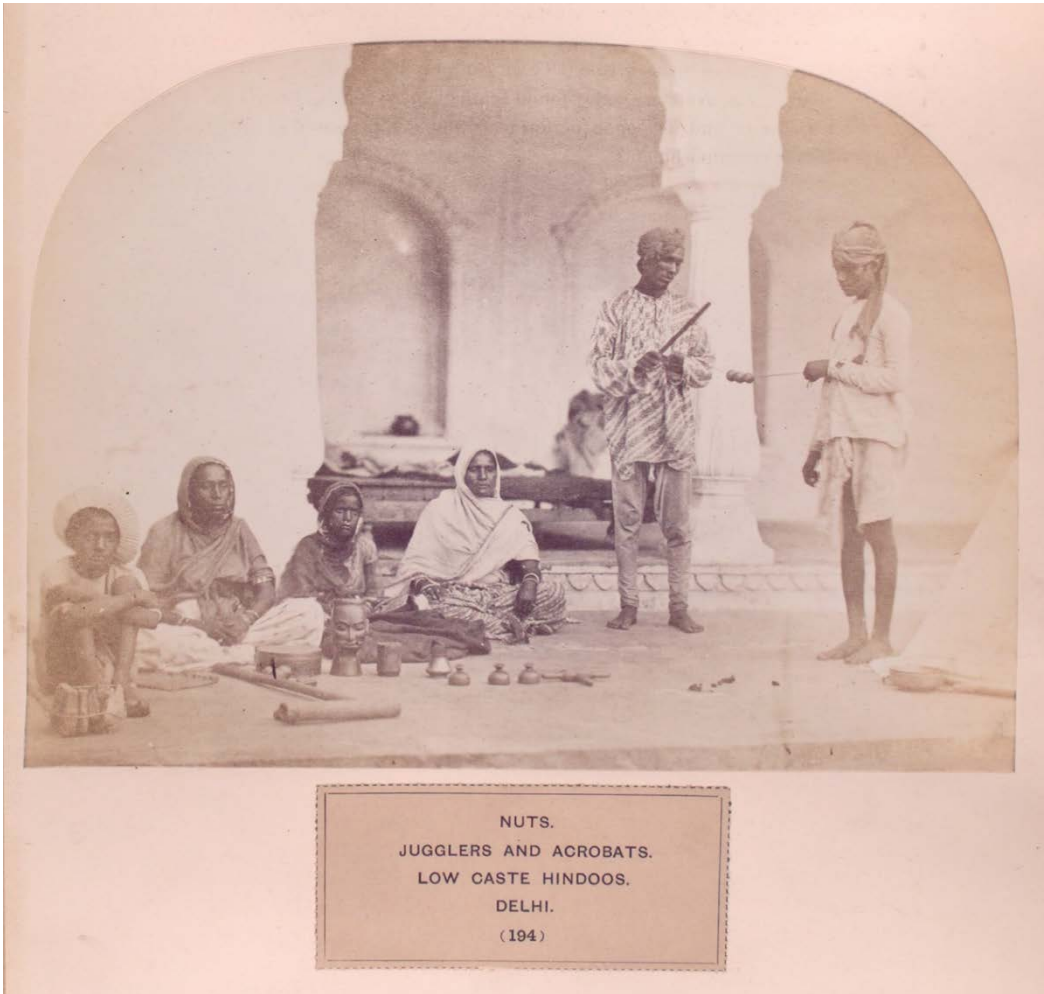
involved in secondary occupations like selling cosmetics, tikli (forehead adornments) and sealing wax. Some Manihars work as tailors, rickshaw drivers, poultry farmers, vegetable sellers, wage labourers. At the same time, some are self-employed or have taken up government jobs.

## Performing Traditions

---

### Nats – street performers

Rae Bareilly is home to the Nat people of a nomadic community predominantly spread across Northern and Western parts of India. The Nats of Rae Bareilly are traditionally street performers and are closely connected with or a subgroup of the Bajania Nat or Nat community of Uttar Pradesh. The Nats were involved in acrobatics, juggling, tight rope walking, and singing depending on the sub-group they belonged to. Historical records suggest that the Nats of Rae Bareilly mainly belong to a tribe called *Karnat*, which has a southern origin, probably in Karnataka. (Crooke, 1890, p. 123) In the earlier days, the Nats travelled across villages and performed during fairs and festivals to earn their livelihood. Their street performances would include tightrope walking and dancing, juggling, along with other tricks like swallowing swords and fire. (Jafri, 1931, p. 289) Over time as other means of amusement replaced street performances, their traditional occupations declined as they started taking up other occupations to sustain themselves



*Image Source: The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Photography Collection, The New York Public Library. (1868 - 1875). Nuts, jugglers and acrobats, low caste Hindoos, Delhi. Retrieved from <https://digitalcollections.nypl.org/items/510d47dd-c48d-a3d9-e040-e00a18064a99>*

## Places of Interest

---

### Mahesh Vilas Palace, Shivgarh

The Mahesh Vilas Palace (26°32'32.5 "N 81°14'59.1 "E) is located in the Shivgarh region of the Rae Bareilly district. It was built in 1942 C.E. by Raja Bharkandi Mahesh Pratap Singh, a Gaur Rajput. The royal Rajput family had relocated to Uttar Pradesh from Bengal. The family at first lived in a mansion on the land granted to them until Raja Mahesh Pratap built this palace on the same premises. The palace was designed after the Lalgarh Fort of Bikaner, Rajasthan, with typical Rajputana elements such as the cupola-like *chattris* – *domed circular or polygonal balconies with a decorative roof and arched openings* – that jut out on the top. It flaunts a decorative façade with about 60 marble pillars, made from Carrara marble from Italy, alternating with arched openings. The premises also houses another small palace with elaborate stucco work that served as the royal family's erstwhile residence. The palace complex also has a Shiva temple and a *hamam* adjoining the oldest house. The *hamam* is stone-lined with a square plan and covered with a *chattri*. The women of the household would first bathe in the *hamam* and go to worship at a small temple near it. While the old houses and the hamam await restoration, the main palace is managed by the descendants of Raja Mahesh Pratap's family, who no longer live there. (Adity, 2016; Digital, 2020)



Mahesh Vilas Palace, Shivgarh, Rae Bareilly. Image Source: <https://www.jagran.com/uttar-pradesh/raebareilly-bollywood-likes-shivgarh-now-satyamev-jayate-two-will-be-shot-20949043.html>

## Samaspur Bird Sanctuary

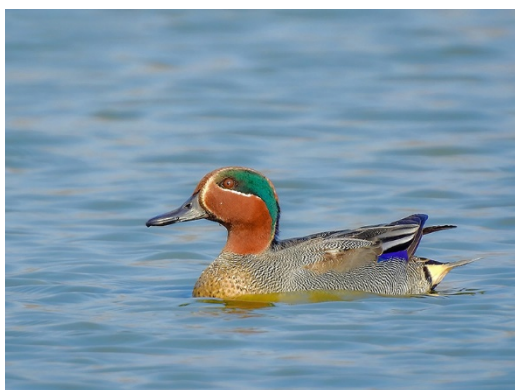
The Samaspur Bird Sanctuary (25°59'39.5 "N 81°23'40.6 "E) is a perennial lowland marsh – a conventional marsh type in the Indo-Gangetic Plains – located near Salon in Rae Bareilly district.

Spread over about 780 hectares of land, the bird sanctuary was established in 1987. The protected area is home to about 250 species of resident and migratory birds, some of which migrate over a



Samaspur Bird Sanctuary. Image Source: <https://raebareli.nic.in/gallery/samspur-bird-sanctuary/>

distance of more than 5000 km. Samaspur has six wetlands, of which five are interconnected while one is standalone. It is connected to six lakes that are heavily reliant on rain. The water



Eurasian Teal. Image Source: Photograph by Shantanu Kuveskar. <https://commons.wikimedia.org/wiki/File:Eurasian>

bodies in the bird sanctuary have 46 different varieties of freshwater fish that migrate from nearby rivers due to floods during the monsoon. The Samaspur Bird Sanctuary is home to native birds like the Indian Spot Billed-duck, Eurasian Spoon-bill, Kingfishers and Vultures. It also sees various migratory birds like the Greylag Goose, Pintail, Eurasian Teal, Northern Shoveler and Ruddy Shelduck. The Pintails are a large species of ducks

found in North America and Europe who migrate south during the breeding season in winters. The Common Teal or Eurasian Teal belongs to a dabbling bird species and is found worldwide. They migrate southwards in winters and feed on aquatic food found in wetlands. The Ruddy Shelduck, or Surkhab as it is locally known, is a vibrant bird belonging to the duck, goose and swan family from North-West Africa and Ethiopia. They migrate to the Indian subcontinent

during winters. The annual counts reveal that more than 75,000 birds flock to this wetland, fostering endangered bird species like the Egyptian vulture, Pallas's fish eagle, and more than 1% of the South Asian population of the common pochard. The motley of birds found in Samaspur makes it a popular site for tourists and bird watchers, especially from November to March. (*Samaspur Bird Sanctuary | Ramsar Sites Information Service, n.d.; Samaspur Bird Sanctuary Raebareli, Samaspur Sanctuary Location, n.d.; Samaspur Bird Sanctuary | District Raebareli, Government of Uttar Pradesh | India, n.d.*)

### Shaheed Smarak Sthal, Munshiganj

During the British rule, the farmers of Rae Bareilly protested against their representative rule and led agitations against the British authorities. The district saw violent agitations during the 'Kisan Andolan Movement' when many local farmers revolted against the British and lost their lives. On 7th January 1921, a mass killing of farmers took place in the region. In the memory of the martyrs, a memorial was erected in the Munshiganj area of Rae Bareilly known as the Shaheed Smarak (26°12'00.4 "N 81°14'48.0 "E). Since then, 'Martyrs Day' has been observed in the region every year on 7<sup>th</sup> January.



Shaheed Smarak Sthal in Munshiganj, Rae Bareilly. Image Source:  
[https://www.censusindia.gov.in/2011census/dchb/DCHB\\_A/09/0927\\_PART\\_A\\_DCHB\\_RAE%20BARELI.pdf](https://www.censusindia.gov.in/2011census/dchb/DCHB_A/09/0927_PART_A_DCHB_RAE%20BARELI.pdf)

## Indira Gandhi Memorial Botanical Garden

The Indira Gandhi Memorial Garden (26°12'09.9"N 81°15'05.3"E) is a botanical garden located on the northern bank of the Sai River. The garden is named after Indira Gandhi, the first Lady Prime Minister of India, as a mark of love and honour by the people of Rae Bareilly; it also has a statue of Indira Gandhi. The proposed project includes 57 hectares of ecological development, out of which



Indira Gandhi Memorial Botanical Garden, Rae Bareilly. Image Source: <https://raebareilly.nic.in/gallery/indira-garden/>

10-hectare area has been developed into a green area with a wide variety of different species of plants. The project was initiated in 1986 and is shaping up in phases gradually. The developed area includes landscaped sectional gardens with varying species of plants and trees. The site consists of a garden with colourful floral plants, a rose garden, a garden with medicinal herbs, a garden with seasonal plants, a cultural plant trial, a bulbous garden, a greenhouse, an aquatic garden and a rock garden with vibrant floral greenery punctuating a rocky terrain. The medicinal portion includes 114 plants and trees of 23 species, including *neem*, *datura*, *kaner* etc., while the cultural plant trail consists of 156 plants of 16 different species, including traditional Indian plants like *bel* and trees like *peepul*. The Indira Gandhi Memorial Garden is designed to conserve botanical biodiversity and demonstrate thorough scientific methods of cultivating plants and maintaining an ecological balance. (*Indira Gandhi Memorial Botanical Garden in Raebareilly*, n.d.; *Indira Garden | District Raebareilly, Government of Uttar Pradesh | India*, n.d.)

## Other Sites

Apart from the well-developed tourist destinations, Rae Bareilly has some undiscovered gems and landmarks that testify to its past. The Durga temple (26°03'33.7"N 81°17'16.9"E) in Shankarpur is one such site that is said to be patronised by the erstwhile Rajput hero Rana Beni Madho Singh, who was a devout follower of the Goddess Durga.



*Durga Temple in Shakarpur, Rae Bareilly. Image Source: [https://public.app/video/sp\\_bkt6mr3x1nn1b](https://public.app/video/sp_bkt6mr3x1nn1b)*



*The Statue of Rana Beni in the Rana Beni Madho Singh Smarak Park in Govindhpora Bhira, Dalmau taluka. Image Source: <https://www.google.com/maps/place/Rana+Beni>*

The temple complex also has a statue of Rana Beni Madho with a plaque bearing the family tree of the Saibasi Rajput clan. The commemorative statue and the Durga temple lie in the vicinity of the "Rana Beni Madhav Singh Smarak Inter College" of Shankarpur. The temple and the statue have most likely been erected in the remains of the fort of Shankarpur, also built by the Rana, which was destroyed by the British. The Rana Beni Madhav Smarak Park (26°11'13.1"N 81°06'15.6"E) in Govindpura Bhira area in Dalmau taluka also has a statue of Beni Madho and was made as a tribute to the courageous leader. The Rana Beni Madhav Singh Park (26°11'58.7"N 81°14'51.9"E) in Garhi Mutawlli is another such park named after the Rana.



The Revtiram Talab is another less-explored site of Rae Bareilly. The locals believe that this artificial lake (Talab) was made by a Raja Hariprasad, a Kayasth Talukdar from Nasirabad, sometime around the mid-19<sup>th</sup> century. Local legend suggests that the Raja proposed the lake to provide water to the farmers, but the water kept drying up. He got seven wells dug in his pursuit to get water to the fields nearby but in vain. The Raja consulted a learned pandit who



Revati Ram Talab in Rae Bareilly. Image Source: <https://www.jagran.com/uttar-pradesh/raebareli-about-raibarilly-tourist-places-20086528.html>

prophesied that the lake would only bear water if a child is sacrificed on the site. Coincidentally a baby had been born in the household of Lala Revati Ram, a local villager. He agreed to give up his child, who was sacrificed at the site, on hearing the prophecy. After which, the lake was filled with water and did not dry up ever since then. The lake premises also have separate bathing chambers for men and women used in the older times. A fair is held at the lakeside every year on Janmashtami. The age-old sacrificial tradition is still carried out on this day where an animal is sacrificed in the lake. It is said that the colour of the water keeps changing as per the seasons. The Revatiram Talab is located on a beautiful site surrounded by trees on all sides. However, the lake water and its premises remain in a state of neglect and require upkeep and maintenance. (Ghumakar Srivastava, 2017; Nomadic Sachin, 2020; *Raebareli Ka Rewati Ram Ka Talab || Mysterious Heritage of Rabareli ||* - YouTube, n.d.)

## Traditional Attire

---

The traditional sartorial culture of Rae Bareilly stems from its Awadhi history. The *dopalli topi* and the *farshi ghaghra/pajama* represent the cultural heritage of Rae Bareilly, patronised by the royal families. The *dopalli topi* is a specific headwear popularised by the Nawabs of Lucknow.



Made out of two pieces of cloth, the cap also features

*An embellished dopalli topi. Source: 3315843. (n.d.). Costumes and Textiles of Awadh. Issuu. Retrieved 2 October 2021, from <https://issuu.com/accpublishinggroup/docs/costumesofadwhaissuu/14>*

light Chikankari embroidery and was an integral part of the traditional attire of Muslim men. (*Dopalli Topi*, 2016) The cap is said to have been introduced to the region by a prince who migrated to Lucknow from Delhi during the decline of the Mughal rule. (Beg, 2020) This simple double layer (dopalli) muslin cap that he wore was popularised by the Nawabs and soon featured the traditional Chikankari embroidery. This headwear continues to be a distinct cultural attire for the men in the Awadh region.

The traditional attire of the women is a flowing outfit called the *farshi pajama* adorned by the imperial women during the rule of the Nawabs. (*Culture of Raebareli, Festivals Raebareli, Handicraft Raebareli*, n.d.-b) The entire ensemble comprises three pieces: a kurta (long tunic), a dupatta (a long stole), and the *farshi pajama* – a flowy trouser. The *farshi pajamas* were fashioned after the long gowns worn by British women. ('Kahaani Gharara Ki',



A royal courtesan wearing a farshi gharara.

Source: Jerome Robbins Dance Division, The New York Public Library. (1874). Gowhur dancing girl of the Oudh Court of Lucknow Retrieved from <https://digitalcollections.nypl.org/items/b238cd50-9cac-0136-0d48-4510-c120111>

fabrics, and the long skirts would be folded and held from the centre by one hand while walking while the excess fabric would trail behind. While the dopalli topi was popularised among the masses, the ornate farshi pajamas were exclusively worn by the noblewomen. Over the years the *ghararas* have witnessed modifications and evolved into simpler styles and affordable fabrics.

2014) It is a two-legged flowy skirt ruched at the knee with a drawstring around the waist. The ruched part at the knee is called '*goat*' and is often decorated with laces or embroidery. The dupatta is the most ornate part of the outfit heavily embroidered with zardozi patterns.('The Gharara Culture of Lucknow', 2015) The term *farshi* refers to the length of the skirt which falls on the floor (*farsh*). The royal and noblewomen and royal courtesans of Awadh would wear these skirts with ornate embroidery and embellishments. The *ghararas* were made from exquisite

## Foodways

---

The local cooking style of Rae Bareilly is influenced by Awadhi and Mughal cuisine. The traditional gastronomical fare often includes aromatic spices, saffron, dry fruits, and grains and roasted spices cooked using dum (slow fire) cooking, making the dishes more aromatic and juicier. The famous dishes of Rae Bareilly include Korma, a rich meat dish, Zarda, a sweet rice dish, Nihari Kulcha, a layered bread and Roomali Roti, a thin flatbread. The Awadhi kebabs are another speciality of the region. Several varieties of kebabs like boti, galouti, pasanda, kakori, paneer, and others form an integral part of the Awadhi cuisine. (*The Delicate Flavours of Awadh*, n.d.)

## Culture

---

The cultural milieu of Rae Bareilly bears traces of its royal past when it was a part of Awadh. The major languages spoken in the region are Hindi and Awadhi – a vernacular dialect of Hindi. Much like the other parts of Uttar Pradesh that boast religious diversity, Rae Bareilly has a mixed population. The following excerpt from Suryakant Tripathi 'Nirala' 's novelette 'Kulli Bhat' summarises Rae Bareilly's cross-pollinated culture, which is highly influenced by the neighbouring districts and their customs and traditions. The excerpt describes a man at the Dalmau railway station.

पाचवा स्टेशन डलमऊ ह। उतरा तब सूरज छिप चुका था। लेकिन इतना उजाला कि अच्छी तरह मुह दिखे। चन्द्रिका न सामान उठाया। चल। गेट पर टिकट कलेक्टर के पास एब आदमी खड़ा था बना चूना, बिलकुल लखनऊ ठाट, जिन बगली देखत ही गुण्डा कहगा। तेल से जुल्फें तर, जैस अमीनाबाद मे सिर पर मालिश कराकर भ्राया है। लखनऊ की दुपलिया टापी गोट तल स गीली, सिर के दाहिने बिनारे रखी। एंटी मूछे। दाटी चिकनी। चिकन का कुता। उपर वास्कट। हाय म बेंत। काली मखमली बिनारी की कलकतिया घाती देहाती पहलवानी फशन स पहना हुइ। परा मे मेरटी जूते। उभ्र पच्चीस के साल दो माल इधर उधर। दखने पर अदाजा नगाना मुश्किल ह—हिंदू है या मुसलमान। सांवला रंग। मजे का डीलडौल। साधारण निगाह म तगटा और लम्बा भी।

१६ / कुल्ली भाट

Translation:

*“The fifth station is Dalmau. When I got down, the sun had gone down. But it was so bright that faces could be seen clearly. Chandrika picked up her luggage. Let’s go. A man was standing near the ticket collector by the gate, standing tall with a Lucknowi attitude, at the very sight of whom a Bengali would call him a goon. His hair is soaked in oil as if he has had a head massage from Aminabad. His dopalli topi is wet with the oil places on the right side of his head. A prominent moustache. A cleanshaven beard. A Chikankari kurta (shirt). On it is a waistcoat. From Calcutta, a piece of black fabric with a velvety trim for a dhoti (loincloth). Styled like a wrestler. Shoes from Meerut on his feet. Age a year or two around twenty-five years. It is hard to figure it out from his looks – is he a Hindu or a Muslim. A dark complexion. A fun-loving stature. A well-built physique to the ordinary eye.”*

The coexistence of diverse cultures and religions permeates into the spirit of the region. All major Indian festivals like Diwali, Holi, Eid, Dusshera, Shivratri, Teej, and Nag Panchami are celebrated with much fervour in Rae Bareilly. (*Culture of Raebareli, Festivals Raebareli, Handicraft Raebareli*, n.d.-a) During the festivals, several fairs are set up in the districts' villages and towns, which involve various artisans, craftsmen, traders, dancers, vendors, etc. The Kartik Poornima fair by the Ganga Ghats of Dalmau holds a special cultural significance.



## References:

- 0927\_PART\_A\_DCHB\_RAE BARELI.pdf*. (n.d.). Retrieved 21 August 2021, from [https://www.censusindia.gov.in/2011census/dchb/DCHB\\_A/09/0927\\_PART\\_A\\_DCHB\\_RAE%20BARELI.pdf](https://www.censusindia.gov.in/2011census/dchb/DCHB_A/09/0927_PART_A_DCHB_RAE%20BARELI.pdf)
- 2039201602393132 craft process.pdf*. (n.d.). Retrieved 20 September 2021, from <http://www.handicrafts.nic.in/CmsUpload/2039201602393132%20craft%20process.pdf>
- Adity. (2016, January 31). Shivgarh Palace– near Lucknow. *Something Special*. <https://somethingspecialbyadity.wordpress.com/2016/01/31/shivgarh-palace-so-close-to-lucknow/>
- Archaeological Survey of India. (1871). *Archaeological Survey of India Reports ...: V.1-11, 1862-1865; 1871-1878*. Simla : Printed at the Government central press. <http://archive.org/details/archaeologicalsu11arch>
- Asthana, P., & Jafri, S. Z. H. (Eds.). (2009). *Transformations in Indian history*. Anamika Publishers & Distributors.
- Awadh | historic region, India*. (n.d.). Encyclopedia Britannica. Retrieved 21 August 2021, from <https://www.britannica.com/place/Awadh>
- Beg, M. H. (2020, June 3). *A visual gallery of Islamic Headgear across the Globe—TAWARIKHKHWANI*. <https://tawarikhkhwani.com/a-visual-gallery-of-islamic-headgear-across-the-globe/>
- Benett, W. C. (2010). *A Report on the Family History of the Chief Clans of the Roy Bareilly District*. Read Books Design. <https://books.google.co.in/books?id=xr8aD03F2H4C>

*Chikan-Kari.pdf*. (n.d.). Retrieved 20 September 2021, from

<https://dsource.in/sites/default/files/course/visual-ethnography-designers/sample-reports/file/Chikan-Kari.pdf>

*Commemorating 1857: Will People Succeed Where Government Failed?* (n.d.). Retrieved 4

August 2021, from <http://www.sunday-guardian.com/analysis/commemorating-1857-will-people-succeed-where-government-failed>

*Craft Clusters of India*. (n.d.). Retrieved 20 September 2021, from

<http://www.craftclustersofindia.in/site/index.aspx?Clid=860>

Crooke, W. (1890). *An ethnographical hand-book for the N.W. provinces and Oudh*. north western provinces and oudh Government press, Allahabad.

<http://archive.org/details/dli.csl.7075>

*Culture of Raebareli, Festivals Raebareli, Handicraft Raebareli*. (n.d.-a). Retrieved 23 June

2021, from <https://www.raebarelionline.in/city-guide/culture-of-raebareli>

*Culture of Raebareli, Festivals Raebareli, Handicraft Raebareli*. (n.d.-b). Retrieved 2 October

2021, from <https://www.raebarelionline.in/city-guide/culture-of-raebareli>

Dhamija, J. (2004). *Asian Embroidery*. Abhinav Publications.

Digital, S. (2020, March 16). रायबरेली का महेश विलास पैलेस बॉलीवुड का बना पसंदीदा शूटिंग

स्पॉट. <https://www.swadeshnews.in/uttar-pradesh/others/mahesh-vilas-palace-of-rae-bareli-became-bollywood-favorite-shooting-spot-512930>

*Dopalli Topi*. (2016, July 4). The Lucknow Observer. <https://lucknowobserver.com/dopalli-topi/>

topi/



*Explore the Center of Wood Working Craft in India.* (n.d.). Mela Artisans. Retrieved 18 September 2021, from <https://melaartisans.com/blogs/mela-2017-blog/explore-the-center-of-wood-working-craft-in-india>

Ghumakar Srivastava. (2017, May 15). *Raebareli Lala Revati Ram's Talab Hidden Heritages Part :01.* <https://www.youtube.com/watch?v=y8nPtcqgNEc>

Govt. Press United Provinces, A. (1905). *Rai Bareli, A Gazetteer, Being Volume Xxxix Of The District Gazetteers Of The United Provinces Of Agra And Oudh.*  
<http://archive.org/details/in.ernet.dli.2015.35020>

*History | District Lucknow , Government of Uttar Pradesh | India.* (n.d.). Retrieved 21 August 2021, from <https://lucknow.nic.in/history/>

*History | District Raebareli, Government of Uttar Pradesh | India.* (n.d.). Retrieved 29 July 2021, from <https://raebareli.nic.in/history/>

India, H. (2017, August 1). Silver and Gold- Story of Zardozi. *Heritage India Magazine, Punyakatha - A Book on Pune's History.* <https://heritage-india.com/silver-gold-story-zardozi/>

*Indira Gandhi Memorial Botanical Garden in Raebareli.* (n.d.). Retrieved 6 October 2021, from <https://www.raebarelionline.in/city-guide/indira-gandhi-memorial-botanical-garden-raebareli>

*Indira Garden | District Raebareli, Government of Uttar Pradesh | India.* (n.d.). Retrieved 6 October 2021, from <https://raebareli.nic.in/tourist-place/indira-garden/>

Jafri, S. N. A. (1931). *The history and status of landlords and tenants in the United Provinces (India).* Pioneer Press, Allahabad. <http://archive.org/details/dli.csl.7059>

Kahaani Gharara ki: The story of the Gharara. (2014, September 23). *Rana Safvi.*  
<https://ranasafvi.com/kahaani-gharara-ki-the-story-of-the-gharara/>

Kavanagh, T. H. (1860). *How I Won the Victoria Cross*. Ward & Lock.

<https://books.google.co.in/books?id=R24BAAAAQAAJ>

Nomadic Sachin. (2020, June 8). *रायबरेली जिले का रहस्यमयी तालाब Raebareli (U.P) India*.

<https://www.youtube.com/watch?v=yXEmYbKf5Ik>

*Official Website of One District One Product Uttar Pradesh / Raebareli*. (n.d.). Retrieved 18

September 2021, from <http://odopup.in/en/article/Raebareli>

Posted by डॉ गोपाल नारायन श्रीवास्तव on April 30, 2015 at 8:48pm in ओपन बुक्स ऑनलाइन

परिवार, & Discussions, V. (n.d.). *बैसवारे का अमर क्रांतिकारी: राना बेनीमाधवबख्श सिंह -*

*डा० गोपाल नारायन श्रीवास्तव*. Retrieved 20 August 2021, from

<https://openbooksonline.com/forum/topics/0->

[8?page=1&commentId=5170231%3AComment%3A653534&x=1](https://openbooksonline.com/forum/topics/0-8?page=1&commentId=5170231%3AComment%3A653534&x=1)

*Raebareli Ka Rewati Ram Ka Talab || Mysterious Heritage of Rabareli ||—YouTube*. (n.d.).

Retrieved 6 October 2021, from

[https://www.youtube.com/watch?v=jS8Xpj5Q\\_wc&ab\\_channel=MOREKNOWLEDGE](https://www.youtube.com/watch?v=jS8Xpj5Q_wc&ab_channel=MOREKNOWLEDGE)

Rathi, R. (2011, August 17). Dalmau, where Holi is celebrated 3 days later! *Holy Ganga*.

<http://holyganges.blogspot.com/2011/08/dalmau-where-holi-is-celebrated-3-days.html>

Rawat, V. S. (2013, April 24). Lucknow zardozi gets GI registration. *Business Standard India*.

[https://www.business-standard.com/article/current-affairs/lucknow-zardozi-gets-gi-registration-113042400432\\_1.html](https://www.business-standard.com/article/current-affairs/lucknow-zardozi-gets-gi-registration-113042400432_1.html)

Rizvi S. A. A. (1958). *Freedom Struggle In Uttar Pradesh Vol-ii (1958)*. Bureau Information

Department. <http://archive.org/details/dli.ernet.506864>

Russell, W. H. (1957a). *My Indian Mutiny diary*. London, Cassell.

<http://archive.org/details/myindianmutinydi0000russ>

Russell, W. H. (1957b). *My Indian Mutiny diary*. London, Cassell.

<http://archive.org/details/myindianmutinydi0000russ>

*Samaspur Bird Sanctuary | Ramsar Sites Information Service*. (n.d.). Retrieved 6 October 2021, from <https://rsis Ramsar.org/ris/2415>

*Samaspur Bird Sanctuary Raebareli, Samaspur Sanctuary Location*. (n.d.). Retrieved 6 October 2021, from <https://www.raebarelionline.in/city-guide/samaspur-bird-sanctuary>

*Samspur Bird Sanctuary | District Raebareli, Government of Uttar Pradesh | India*. (n.d.).

Retrieved 6 October 2021, from <https://raebareli.nic.in/tourist-place/samspur-bird-sanctuary/>

*Shopping in Raebareli, Markets in Raebareli, Bazaars in Raebareli*. (n.d.). Retrieved 20 September 2021, from <https://www.raebarelionline.in/city-guide/shopping-in-raebareli>

*The Delicate Flavours of Awadh*. (n.d.). INDIAN CULTURE. Retrieved 2 October 2021, from <http://indianculture.gov.in/food-and-culture/distinctive-cuisines/delicate-flavours-awadh>

The Gharara Culture of Lucknow. (2015, October 31). *Lucknow Pulse*.

<http://lucknowpulse.com/lucknow-gharara-culture/>

*The Tribes and Castes of the North-Western Provinces and Oudh, Vol. 2: Crooke, William, 1848-1923 : Free Download, Borrow, and Streaming*. (n.d.). Internet Archive.

Retrieved 17 August 2021, from

<https://archive.org/details/tribescastesofno0000croo>

Willem. (n.d.). *Indian Zari Embroidery*. Retrieved 20 September 2021, from <https://trc-leiden.nl/trc-needles/regional-traditions/indian-subcontinent/indian-zari-embroidery>

William Charles Benett, O. (1878). *Gazetteer of the Province of Oudh...* Printed at the Oudh government press [etc.]. <http://archive.org/details/gazetteerprovin01oudhgoog>

*Wood Carving of Raebareli, Uttar Pradesh – India InCH – Address Directory: Traditional Craftspeople, Weavers, Artists Across India*. (n.d.). Retrieved 18 September 2021, from <https://www.indiach.org/craft/wood-carving-of-raebareli-uttar-pradesh/>

*Zardozi workers struggle to make ends meet*. (n.d.). Retrieved 20 September 2021, from <https://gulfnews.com/lifestyle/zardozi-workers-struggle-to-make-ends-meet-1.2253404>

*अवध में राना भयो मरदाना | 1857 का लोकगीत*. (n.d.). Retrieved 21 August 2021, from <https://www.bharatdarshan.co.nz/article-details/1009/awadh-mein-rana-bhayo.html>

आज भी याद की जाती है राजा डल की शहादत. (n.d.). Dainik Jagran. Retrieved 5 September 2021, from <https://www.jagran.com/uttar-pradesh/raebareli-15660252.html>

## Bibliography

585 Ritu Kumar, *A story of sartorial amalgamation*. (n.d.). Retrieved 2 October 2021, from [https://www.india-seminar.com/2008/585/585\\_ritu\\_kumar.htm](https://www.india-seminar.com/2008/585/585_ritu_kumar.htm)

0927\_PART\_A\_DCHB\_RAE\_BARELI.pdf. (n.d.). Retrieved 21 August 2021, from [https://www.censusindia.gov.in/2011census/dchb/DCHB\\_A/09/0927\\_PART\\_A\\_DCHB\\_RAE%20BARELI.pdf](https://www.censusindia.gov.in/2011census/dchb/DCHB_A/09/0927_PART_A_DCHB_RAE%20BARELI.pdf)

0927\_PART\_B\_DCHB\_RAE\_BARELI.pdf. (n.d.). Retrieved 21 August 2021, from [https://censusindia.gov.in/2011census/dchb/0927\\_PART\\_B\\_DCHB\\_RAE%20BARELI.pdf](https://censusindia.gov.in/2011census/dchb/0927_PART_B_DCHB_RAE%20BARELI.pdf)

3315843. (n.d.). *Costumes and Textiles of Awadh*. Issuu. Retrieved 2 October 2021, from <https://issuu.com/accpublishinggroup/docs/costumesofadwhaissuu/14>

2039201602393132\_craft\_process.pdf. (n.d.-a). Retrieved 20 September 2021, from <http://www.handicrafts.nic.in/CmsUpload/2039201602393132%20craft%20process.pdf>

2039201602393132\_craft\_process.pdf. (n.d.-b). Retrieved 20 September 2021, from <http://www.handicrafts.nic.in/CmsUpload/2039201602393132%20craft%20process.pdf>

A balancing act. (2017, January 1). *One India One People Foundation*. <https://oneindiaonepeople.com/a-balancing-act/>

*A ghat on the river Ganges with other buildings and tombs at Dalmau*. (n.d.). Retrieved 7 October 2021, from <http://www.bl.uk/onlinegallery/onlineex/apac/addorimss/a/019addor0004740u00000000.html>

Adity. (2016, January 31). Shivgarh Palace– near Lucknow. *Something Special*. <https://somethingspecialbyadity.wordpress.com/2016/01/31/shivgarh-palace-so-close-to-lucknow/>

Aditya. (2020, June 24). Poems and Chronicles: A Pandemic and a Literary Account. *Poems and Chronicles*. <https://poemsandchronicles.blogspot.com/2020/06/nirala-1918-influenza-flu-india.html>

Archaeological Survey of India. (1871a). *Archaeological Survey of India Reports ...: V.1-11, 1862-1865; 1871-1878*. Simla: Printed at the Government central press. <http://archive.org/details/archaeologicalsu11arch>

Archaeological Survey of India. (1871b). *Report[s]*. Simla: Govt. Central Press. <http://archive.org/details/cu31924070620178>

Asthana, P., & Jafri, S. Z. H. (Eds.). (2009). *Transformations in Indian history*. Anamika Publishers & Distributors.

*Awadh | historic region, India*. (n.d.). Encyclopedia Britannica. Retrieved 21 August 2021, from <https://www.britannica.com/place/Awadh>

Bacon, E. E., & Human Relations Area Files, inc. (1956). *Uttar Pradesh: An Area Handbook*. Human Relations Area Files. <https://books.google.co.in/books?id=4lagAAAAMAAJ>

Beg, M. H. (2020, June 3). *A visual gallery of Islamic Headgear across the Globe—TAWARIKHKHWANI*. <https://tawarikhkhwani.com/a-visual-gallery-of-islamic-headgear-across-the-globe/>

*Begum Hazrat Mahal: The Revolutionary Queen of Awadh*. (n.d.). INDIAN CULTURE. Retrieved 13 August 2021, from <http://indianculture.gov.in/stories/begum-hazrat-mahal-revolutionary-queen-awadh>

Benett, W. C. (2010). *A Report on the Family History of the Chief Clans of the Roy Bareilly District*. Read Books Design. <https://books.google.co.in/books?id=xr8aD03F2H4C>

*British School, 19th Century | Four Works: 'Dalmau Ghaut, Ray Bareilly' 'Mahim Fort, Bombay' 'Well at Hydraghur | MutualArt*. (n.d.). Retrieved 5 September 2021, from <https://www.mutualart.com/Artwork/Four-Works---Dalmau-Ghaut--Ray-Bareilly-/394546CEE7E3F7DF>

*Buy Costumes and Textiles of Awadh: From the Era of Nawabs to Modern Times Book Online at Low Prices in India | Costumes and Textiles of Awadh: From the Era of Nawabs to Modern Times Reviews & Ratings—Amazon.in*. (n.d.). Retrieved 2 October 2021, from <https://www.amazon.in/Costumes-Textiles-Awadh-Sushma-Swarup/dp/8174368914>

Chanana, P. (2012). COLONIAL REMODELING OF LAND RIGHTS AFTER THE UPRISING OF 1857: CONFIRMATION AND RESUMPTIONS IN BAIWARA REGION. *Proceedings of the Indian History Congress, 73*, 737–746.

*Chikankari Embroidery: The Art Of Traditional Lucknowi Embroidery | The Ethnic Soul*. (n.d.). Retrieved 20 September 2021, from <https://www.craftsvilla.com/blog/chikankari-the-art-behind-the-traditional-lucknowi-embroidery/>

*Chikan-Kari.pdf*. (n.d.). Retrieved 20 September 2021, from <https://dsource.in/sites/default/files/course/visual-ethnography-designers/sample-reports/file/Chikan-Kari.pdf>

*Commemorating 1857: Will People Succeed Where Government Failed?* (n.d.). Retrieved 4 August 2021, from <http://www.sunday-guardian.com/analysis/commemorating-1857-will-people-succeed-where-government-failed>

*Craft Clusters of India*. (n.d.). Retrieved 20 September 2021, from <http://www.craftclustersofindia.in/site/index.aspx?Clid=860>

Crooke, W. (1890a). *An ethnographical hand-book for the N.W. provinces and Oudh*. north western provinces and oudh Government press, Allahabad. <http://archive.org/details/dli.csl.7075>

Crooke, W. (1890b). *An ethnographical hand-book for the N.W. provinces and Oudh*. north western provinces and oudh Government press, Allahabad. <http://archive.org/details/dli.csl.7075>

*Culture of Raebareli, Festivals Raebareli, Handicraft Raebareli*. (n.d.-a). Retrieved 23 June 2021, from <https://www.raebarelionline.in/city-guide/culture-of-raebareli>

*Culture of Raebareli, Festivals Raebareli, Handicraft Raebareli*. (n.d.-b). Retrieved 2 October 2021, from <https://www.raebarelionline.in/city-guide/culture-of-raebareli>

*Dalmau 2021, #113 places to visit in uttar pradesh, top things to do, reviews, best tourist places to visit photo gallery | HelloTravel India*. (n.d.). Retrieved 5 September 2021, from <https://www.hellotravel.com/india/dalmau>, <https://www.hellotravel.com/india/dalmau>

*Demography | District Raebareli, Government of Uttar Pradesh | India.* (n.d.). Retrieved 30 July 2021, from <https://raebareli.nic.in/demography/>

Dhamija, J. (2004). *Asian Embroidery*. Abhinav Publications.

Digital, S. (2020, March 16). रायबरेली का महेश विलास पैलेस बॉलीवुड का बना पसंदीदा शूटिंग स्पॉट. <https://www.swadeshnews.in/uttar-pradesh/others/mahesh-vilas-palace-of-rae-bareli-became-bollywood-favorite-shooting-spot-512930>

*Dopalli Topi.* (2016, July 4). The Lucknow Observer. <https://lucknowobserver.com/dopalli-topi/>

Dr. Mohsin Atique Khan: Rana Beni Madhao of Raebareli a forgotten freedom fighter. (2016, August 14). *Dr. Mohsin Atique Khan.* <http://mohsinatique.blogspot.com/2016/08/rana-beni-madhao-of-raebareli-forgotten.html>

*Encyclopaedia of the World Muslims: Tribes, Castes and Communities—Google Books.* (n.d.). Retrieved 17 August 2021, from [https://books.google.co.in/books?id=Zzfs\\_G7QHoAC&pg=PA929&lpg=PA929&dq=manihar+caste+glass+making&source=bl&ots=Y14Y4JXRSA&sig=ACfU3U1LepyELP1ai-YWYkpTkGg7nXVPjw&hl=en&sa=X&ved=2ahUKEwi525jZ2rLyAhUp4zgGHVKjCsQQ6AF6BAgPEAM#v=onepage&q=manihar%20caste%20glass%20making&f=false](https://books.google.co.in/books?id=Zzfs_G7QHoAC&pg=PA929&lpg=PA929&dq=manihar+caste+glass+making&source=bl&ots=Y14Y4JXRSA&sig=ACfU3U1LepyELP1ai-YWYkpTkGg7nXVPjw&hl=en&sa=X&ved=2ahUKEwi525jZ2rLyAhUp4zgGHVKjCsQQ6AF6BAgPEAM#v=onepage&q=manihar%20caste%20glass%20making&f=false)

*Explore the Center of Wood Working Craft in India.* (n.d.). Mela Artisans. Retrieved 18 September 2021, from <https://melaartisans.com/blogs/mela-2017-blog/explore-the-center-of-wood-working-craft-in-india>

*Food in Raebareli, Raebareli Cuisine, Street Food in Raebareli.* (n.d.). Retrieved 23 June 2021, from <https://www.raebarelionline.in/city-guide/food-in-raebareli>

Ghumakar Srivastava. (2017, May 15). *Raebareli Lala Revati Ram's Talab Hidden Heritages Part :01.* <https://www.youtube.com/watch?v=y8nPtcgNEc>

Glass apart: The story of 200-year-old Firozabad's glass industry. (2018, October 31). *SME Futures.* <https://smefutures.com/breaking-glass-ceiling-story-firozabad/>



Govt. Press United Provinces, A. (1905). *Rai Bareli, A Gazetteer, Being Volume Xxxix Of The District Gazetteers Of The United Provinces Of Agra And Oudh.* <http://archive.org/details/in.ernet.dli.2015.35020>

*Gowhur dancing girl of the Oudh Court of Lucknow.* (n.d.). NYPL Digital Collections. Retrieved 2 October 2021, from <https://digitalcollections.nypl.org/items/b238cd50-9cac-0136-0d48-4f40c6d39dd4>

Gupt, M. P. (n.d.). *Chandayan.* Retrieved 8 September 2021, from <http://archive.org/details/in.ernet.dli.2015.327393>

Halder, S., & Sarda, R. (2021). Promoting Intangible Cultural Heritage (ICH) tourism: Strategy for socioeconomic development of snake charmers (India) through geoeducation, geotourism and geoconservation. *International Journal of Geoheritage and Parks.* <https://doi.org/10.1016/j.ijgeop.2021.02.008>

Hibbert, C. (1978). *The Great Mutiny: India 1857.* <http://archive.org/details/TheGreatMutinyIndia1857ChristopherHibbert>

Hines, N. A. (2009). *Maulana Daud's Cāndāyan: A critical study.* Manohar Publishers & Distributors.

*History | District Lucknow , Government of Uttar Pradesh | India.* (n.d.). Retrieved 21 August 2021, from <https://lucknow.nic.in/history/>

*History | District Raebareli, Government of Uttar Pradesh | India.* (n.d.-a). Retrieved 23 June 2021, from <https://raebareli.nic.in/history/>

*History | District Raebareli, Government of Uttar Pradesh | India.* (n.d.-b). Retrieved 29 July 2021, from <https://raebareli.nic.in/history/>

*History of Raebareli, Formation of Raebareli District.* (n.d.). Retrieved 23 June 2021, from <https://www.raebarelionline.in/city-guide/history-of-raebareli>

History of Raebareli from Bharauli or Barauli to Raebareli. (n.d.). *JobInfoGuru.In.* Retrieved 23 June 2021, from <https://jobinfoguru.in/history-of-raebareli-from-bharauli-or-barauli-to-raebareli/>

Home | Official website of Development Commissioner (Handicrafts), Ministry of Textiles, Government of India. (n.d.). Retrieved 20 September 2021, from <http://handicrafts.nic.in/>

How Begum Hazrat Mahal built her army and recaptured Lucknow from the British. (2017, August 10). *InUth*. <http://www.inuth.com/india/women-freedom-fighters-of-india/how-begum-hazrat-mahal-built-her-army-and-recaptured-lucknow-from-the-british/>

India, H. (2017, August 1). Silver and Gold- Story of Zardozi. *Heritage India Magazine, Punyakatha - A Book on Pune's History*. <https://heritage-india.com/silver-gold-story-zardozi/>

*Indian Archaeology 1965-66 A Review.pdf*. (n.d.). Retrieved 31 July 2021, from [http://nmma.nic.in/nmma/nmma\\_doc/Indian%20Archaeology%20Review/Indian%20Archaeology%201965-66%20A%20Review.pdf](http://nmma.nic.in/nmma/nmma_doc/Indian%20Archaeology%20Review/Indian%20Archaeology%201965-66%20A%20Review.pdf)

*Indira Gandhi Memorial Botanical Garden in Raebareli*. (n.d.). Retrieved 6 October 2021, from <https://www.raebarelionline.in/city-guide/indira-gandhi-memorial-botanical-garden-raebareli>

*Indira Garden | District Raebareli, Government of Uttar Pradesh | India*. (n.d.). Retrieved 6 October 2021, from <https://raebareli.nic.in/tourist-place/indira-garden/>

Jafri, S. N. A. (1931a). *The history and status of landlords and tenants in the United Provinces (India)*. Pioneer Press, Allahabad. <http://archive.org/details/dli.csl.7059>

Jafri, S. N. A. (1931b). *The history and status of landlords and tenants in the United Provinces (India)*. Pioneer Press, Allahabad. <http://archive.org/details/dli.csl.7059>

*KABA\_-\_Firozabad\_WP18\_FINAL.pdf*. (n.d.). Retrieved 15 August 2021, from [https://www.ifpindia.org/media/documents/KABA\\_-\\_Firozabad\\_WP18\\_FINAL.pdf](https://www.ifpindia.org/media/documents/KABA_-_Firozabad_WP18_FINAL.pdf)

Kahaani Gharara ki: The story of the Gharara. (2014, September 23). *Rana Safvi*. <https://ranasafvi.com/kahaani-gharara-ki-the-story-of-the-gharara/>

*Kamat's Potpourri: 1857 War for Independence*. (n.d.). Retrieved 13 August 2021, from <http://www.kamat.com/kalranga/itihhas/21875.htm>

Kavanagh, T. H. (1860). *How I Won the Victoria Cross*. Ward & Lock. <https://books.google.co.in/books?id=R24BAAAAQAAJ>

*Lifestyle in Raebareli, Modern Lifestyle in Raebareli.* (n.d.). Retrieved 23 June 2021, from <https://www.raebarelionline.in/city-guide/lifestyle-in-raebareli>

Limited, A. (n.d.). *Stock Photo—Hazrat Mahal.* Alamy. Retrieved 13 August 2021, from <https://www.alamy.com/hazrat-mahal-image353151239.html>

*M17446.pdf.* (n.d.). Retrieved 15 August 2021, from <https://joshuaproject.net/assets/media/profiles/maps/m17446.pdf>

Mar 19, S. N. / U., 2020, & 1st, 06:00. (n.d.). *The river of the dead.* Mumbai Mirror. Retrieved 7 September 2021, from <https://mumbaimirror.indiatimes.com/opinion/columnists/supriya-nair/the-river-of-the-dead/articleshow/74699277.cms>

Mukherjee, R. (n.d.). 'A Begum and a Rani': How Hazrat Mahal of Awadh and Lakshmibai of Jhansi joined the 1857 rebellion [Text]. Scroll.In; <https://scroll.in>. Retrieved 13 August 2021, from <https://scroll.in/article/1001346/a-begum-and-a-rani-how-hazrat-mahal-of-awadh-and-lakshmibai-of-jhansi-joined-the-1857-rebellion>

Mukherji, P. C. (2003). *The pictorial Lucknow.* Asian Educational Services.

*My diary in India: In the year 1858-9 / by William Howard Russell.* (n.d.-a). Wellcome Collection. Retrieved 7 October 2021, from <https://wellcomecollection.org/works/dh6a6mr8/items>

*My diary in India: In the year 1858-9 / by William Howard Russell.* (n.d.-b). Wellcome Collection. Retrieved 7 October 2021, from <https://wellcomecollection.org/works/dh6a6mr8/items>

Nomadic Sachin. (2020, June 8). *रायबरेली जिले का रहस्यमयी तालाब Raebareli (U.P) India.* <https://www.youtube.com/watch?v=yXEmYbKf5lk>

*Nuts, jugglers and acrobats, low caste Hindoos, Delhi.* (n.d.). NYPL Digital Collections. Retrieved 20 September 2021, from <https://digitalcollections.nypl.org/items/510d47dd-c48d-a3d9-e040-e00a18064a99>

*Official Website of One District One Product Uttar Pradesh / Raebareli.* (n.d.). Retrieved 18 September 2021, from <http://odopup.in/en/article/Raebareli>

Oudh (India), & Benett, W. C. (1878). *Gazetteer of the Province of Oudh ...: H to M*. Printed at the Oudh government Press. <https://books.google.co.in/books?id=S7cBAAAAYAAJ>

PEMBLE, J. (1960). *THE RAJ, THE INDIAN MUTINY AND THE KINGDOM OF OUDH (1801-1859)*. OXFORD UNIVERSITY PRESS, CALCUTTA. <http://archive.org/details/dli.bengal.10689.12776>

Posted by डॉ गोपाल नारायण श्रीवास्तव on April 30, 2015 at 8:48pm in ओपन बुक्स ऑनलाइन परिवार, & Discussions, V. (n.d.). *बैसवारे का अमर क्रांतिकारी: राना बेनीमाधवबख्श सिंह - डा० गोपाल नारायण श्रीवास्तव*. Retrieved 20 August 2021, from <https://openbooksonline.com/forum/topics/0-8?page=1&commentId=5170231%3AComment%3A653534&x=1>

pratibha. (2015, July 3). *D'source Design Gallery on Chikankari Embroidery* [Text]. D'Source. <https://www.dsource.in/gallery/chikankari-embroidery>

Project, J. (n.d.-a). *Manihar in India*. Retrieved 15 August 2021, from [https://joshuproject.net/people\\_groups/17446/IN](https://joshuproject.net/people_groups/17446/IN)

Project, J. (n.d.-b). *Manihar in India*. Retrieved 20 September 2021, from [https://joshuproject.net/people\\_groups/17446/IN](https://joshuproject.net/people_groups/17446/IN)

Project, J. (n.d.-c). *Nat (Hindu traditions) in India*. Retrieved 20 September 2021, from [https://joshuproject.net/people\\_groups/17763/IN](https://joshuproject.net/people_groups/17763/IN)

*Rae Bareli District Map*. (n.d.). Maps of India. Retrieved 29 June 2021, from <https://www.mapsofindia.com/maps/uttarpradesh/districts/raebareli.htm>

*Raebareli Ka Rewati Ram Ka Talab || Mysterious Heritage of Rabareli ||—YouTube*. (n.d.). Retrieved 6 October 2021, from [https://www.youtube.com/watch?v=jS8Xpj5Q\\_wc&ab\\_channel=MOREKNOWLEDGE](https://www.youtube.com/watch?v=jS8Xpj5Q_wc&ab_channel=MOREKNOWLEDGE)

Rathi, R. (2011, August 17). Dalmou, where Holi is celebrated 3 days later! *Holy Ganga*. <http://holyganges.blogspot.com/2011/08/dalmau-where-holi-is-celebrated-3-days.html>

Rathore, A. (n.d.). *Khajurgaon & Thalrai (Taluk)*. Rajput Provinces of India. Retrieved 20 July 2021, from [http://www.indianrajputs.com/view/khajurgaon\\_thalrai](http://www.indianrajputs.com/view/khajurgaon_thalrai)

Rawat, V. S. (2013, April 24). Lucknow zardozi gets GI registration. *Business Standard India*. [https://www.business-standard.com/article/current-affairs/lucknow-zardozi-gets-gi-registration-113042400432\\_1.html](https://www.business-standard.com/article/current-affairs/lucknow-zardozi-gets-gi-registration-113042400432_1.html)

*Reconstructing the past with Kaiserbagh Heritage Walk—Thrilling Travel*. (n.d.). Retrieved 13 August 2021, from <https://thrillingtravel.in/heritage-walk-lucknow-kaiserbagh.html>

Rizvi S. A. A. (1958). *Freedom Struggle In Uttar Pradesh Vol-ii (1958)*. Bureau Information Department. <http://archive.org/details/dli.ernet.506864>

Russell, R. V. (1916). *Tribes and castes of the central provinces of India vol.4*. Macmillan and Co, London. <http://archive.org/details/dli.csl.5454>

Russell, W. H. (1957a). *My Indian Mutiny diary*. London, Cassell. <http://archive.org/details/myindianmutinydi0000russ>

Russell, W. H. (1957b). *My Indian Mutiny diary*. London, Cassell. <http://archive.org/details/myindianmutinydi0000russ>

Russell, W. H. (2010). *My diary in India, in the year 1858-9. 1: My diary in India, in the year 1858-9 / William Howard Russell*. Cambridge Univ. Pr.

R.V. Russell. (1916). *The Tribes And Castes Of The Central Provinces Of India Vol IV*. Macmillan And Co., Limited. <http://archive.org/details/tribesandcasteso001995mbp>

Sahai-Achuthan, N. (1987). Folk Songs of Uttar Pradesh. *Ethnomusicology*, 31(3), 395–406. JSTOR. <https://doi.org/10.2307/851663>

*Samaspur Bird Sanctuary | Ramsar Sites Information Service*. (n.d.). Retrieved 6 October 2021, from <https://rsis.ramsar.org/ris/2415>

*Samaspur Bird Sanctuary Raebareli, Samaspur Sanctuary Location*. (n.d.). Retrieved 6 October 2021, from <https://www.raebarelionline.in/city-guide/samaspur-bird-sanctuary>

*Sampur Bird Sanctuary | District Raebareli, Government of Uttar Pradesh | India*. (n.d.). Retrieved 6 October 2021, from <https://raebareli.nic.in/tourist-place/sampur-bird-sanctuary/>

Sharma, J. S. (1972a). *The National Geographical Dictionary of India*. Sterling Publishers.  
<https://books.google.co.in/books?id=gRQMAAAAIAAJ>

Sharma, J. S. (1972b). *The national geographical dictionary of India*. - ([1st ed.].-). New Delhi:  
<http://hdl.handle.net/2027/mdp.39015002760869>

*Shopping in Raebareli, Markets in Raebareli, Bazaars in Raebareli*. (n.d.). Retrieved 20 September 2021, from <https://www.raebarelionline.in/city-guide/shopping-in-raebareli>

Singh, K. S. (1992). *People of India*. Calcutta: Anthropological Survey of India.  
<http://archive.org/details/peopleofindia0002sing>

Singh, N. K., & Khan, A. M. (2001). *Encyclopaedia of the World Muslims: Tribes, Castes and Communities*. Global Vision Pub House.

Sleeman S. (1858). *Journey Through Kingdom Of Oude 1849-50 Vol 1*.  
<http://archive.org/details/dli.pahar.0492>

S.s.a.jafri. (n.d.). *Diagnostic Study Of Zardozi Handicraft Of Lucknow*. Retrieved 20 September 2021, from <http://archive.org/details/in.ernet.dli.2015.273099>

*The Delicate Flavours of Awadh*. (n.d.). INDIAN CULTURE. Retrieved 2 October 2021, from <http://indianculture.gov.in/food-and-culture/distinctive-cuisines/delicate-flavours-awadh>

*The Forgotten Women of 1857*. (n.d.). The Wire. Retrieved 4 August 2021, from <https://thewire.in/history/the-forgotten-women-of-1857>

The Gharara Culture of Lucknow. (2015, October 31). *Lucknow Pulse*.  
<http://lucknowpulse.com/lucknow-gharara-culture/>

*The tribes and castes of the North-Western Provinces and Oudh*. (n.d.). INDIAN CULTURE. Retrieved 20 September 2021, from <http://indianculture.gov.in/rarebooks/tribes-and-castes-north-western-provinces-and-oudh>

*The Tribes and Castes of the North-Western Provinces and Oudh, Vol. 2: Crooke, William, 1848-1923 : Free Download, Borrow, and Streaming*. (n.d.). Internet Archive. Retrieved 17 August 2021, from <https://archive.org/details/tribescastesofno0000croo>

*The woman who led Lucknow to a rebellion, this is the story of Begum Hazrat Mahal!* (2021, March 12). Knocksense. <https://www.knocksense.com/lucknow/unsung-but-not-forgotten-lucknows-begum-hazrat-mahal-is-an-icon-of-strong-women-in-indian-history>

*Twilight Of The Sultanate A Political, Social And Cultural History Of The Sultanate Of Delhi From The Invasion Of Timur To The Conquest Of Babur.* (n.d.). Retrieved 5 July 2021, from <http://archive.org/details/twilight-of-the-sultanate-a-political-social-and-cultural-history-of-the-sultana>

*Unchahar, Raebareli: ऊंचाहार: शंकरपुर स्थित दुर्गा मंदिर पर सरकार द्वारा जारी कोविड-19 गाइडलाइन की उड़ाई जा रही धज्जियां, जिम्मेदार बेखबर | Public App.* (n.d.). Public. Retrieved 6 October 2021, from [https://public.app/video/sp\\_bkt6mr3x1nn1b](https://public.app/video/sp_bkt6mr3x1nn1b)

*Untitled Document.* (n.d.). Retrieved 29 June 2021, from [http://wgbis.ces.iisc.ernet.in/biodiversity/lake2006/programme/programme/proceedings/f\\_auna\\_index.htm](http://wgbis.ces.iisc.ernet.in/biodiversity/lake2006/programme/programme/proceedings/f_auna_index.htm)

*Uttar Pradesh District Gazetteers: Rae Bareli.* (n.d.). INDIAN CULTURE. Retrieved 23 June 2021, from <http://www.indianculture.gov.in/gazettes/uttar-pradesh-district-gazetteers-rae-bareli>

Varma, R., Ugra, M., Waerker, R., & Pai, A. (2014). *Beni Madho and Pir Ali: Heroes of 1857*. Amar Chitra Katha Pvt Ltd.

Willem. (n.d.). *Indian Zari Embroidery*. Retrieved 20 September 2021, from <https://trc-leiden.nl/trc-needles/regional-traditions/indian-subcontinent/indian-zari-embroidery>

William Charles Benett, O. (1878a). *Gazetteer of the Province of Oudh...* Printed at the Oudh government press [etc.]. <http://archive.org/details/gazetteerprovin01oudhgoog>

William Charles Benett, O. (1878b). *Gazetteer of the Province of Oudh...* Printed at the Oudh government press [etc.]. <http://archive.org/details/gazetteerprovin01oudhgoog>

*Wood Carving of Raebareli, Uttar Pradesh – India InCH – Address Directory: Traditional Craftspeople, Weavers, Artists Across India.* (n.d.). Retrieved 18 September 2021, from <https://www.indiach.org/craft/wood-carving-of-raebareli-uttar-pradesh/>

Wright, C. (n.d.). *The fort at Dalmau on a bluff overlooking the Ganges* [Text]. The British Library. Retrieved 1 July 2021, from <https://www.bl.uk/onlinegallery/onlineex/apac/addorimss/t/019addor0004739u00000000.html>

*Zardozi Embroidery—History & Methods*. (n.d.). Retrieved 20 September 2021, from <http://www.culturalindia.net/indian-crafts/zardozi.html>

*Zardozi workers struggle to make ends meet*. (n.d.). Retrieved 20 September 2021, from <https://gulffnews.com/lifestyle/zardozi-workers-struggle-to-make-ends-meet-1.2253404>

*अवध में राना भयो मरदाना | 1857 का लोकगीत*. (n.d.). Retrieved 21 August 2021, from <https://www.bharatdarshan.co.nz/article-details/1009/awadh-mein-rana-bhayo.html>

*आकर्षणविहीन हैं पर्यटन के ठौर-ठिकाने*. (n.d.). Dainik Jagran. Retrieved 6 October 2021, from <https://www.jagran.com/uttar-pradesh/raebareli-about-raibarilly-tourist-places-20086528.html>

आज भी याद की जाती है राजा डल की शहादत. (n.d.). Dainik Jagran. Retrieved 5 September 2021, from <https://www.jagran.com/uttar-pradesh/raebareli-15660252.html>

तिवारीदेवांशु मणि. (2017, February 21). निराला के साहित्य का प्रतीक है डलमऊ. <https://www.gaonconnection.com/stories/nirala-signifies-literature-dalmau>

धूमधाम से मनायी जायेगी स्वतंत्रता संग्राम सेनानी राणा बेनी माधव बख्श की जयंती. (n.d.). Dainik Jagran. Retrieved 4 August 2021, from <https://www.jagran.com/uttar-pradesh/raebareli-freedom-fighter-rana-beni-madhav-baksh-jayanti-celebrated-with-panoply-18340227.html>

*राणा बेनी माधव सिंह: 'अवध में राणा भयो मरदाना'* - Sanjeevnitoday. (n.d.). Dailyhunt. Retrieved 4 August 2021, from <https://m.dailyhunt.in/news/india/hindi/sanjeevnitoday-epaper-sanjivan/rana+beni+madhav+sinh+avadh+me+rana+bhayo+maradana-newsid-n208789682>



# Research Team:

Report by:



Indian National Trust for Art and Cultural Heritage

Intangible Cultural Heritage Division

Research, Coordination and Editing:

Nerupama Y. Modwel, Principal Director, ICH Division

Core Research and Documentation:

Nandini Rawal

