

Documentation of Ganga from Gaumukh to Gangasagar

Kannauj and Hardoi Districts

Intangible Cultural Heritage



INTACH

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Kannauj and HarDOI Districts

Intangible Cultural Heritage

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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

Part - A
Kannauj



Figure 1 A beautifully constructed gate at Kannauj, Source: INTACH-ICH

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Cover Image: Process of Itr making at one of the distilleries of Kannauj, Source: INTACH-ICH team

Back Cover: a beautiful mural painting at Girdharnath mandir on the verge of extinction at Bilgram, Hardoi, Source: INTACH-ICH team

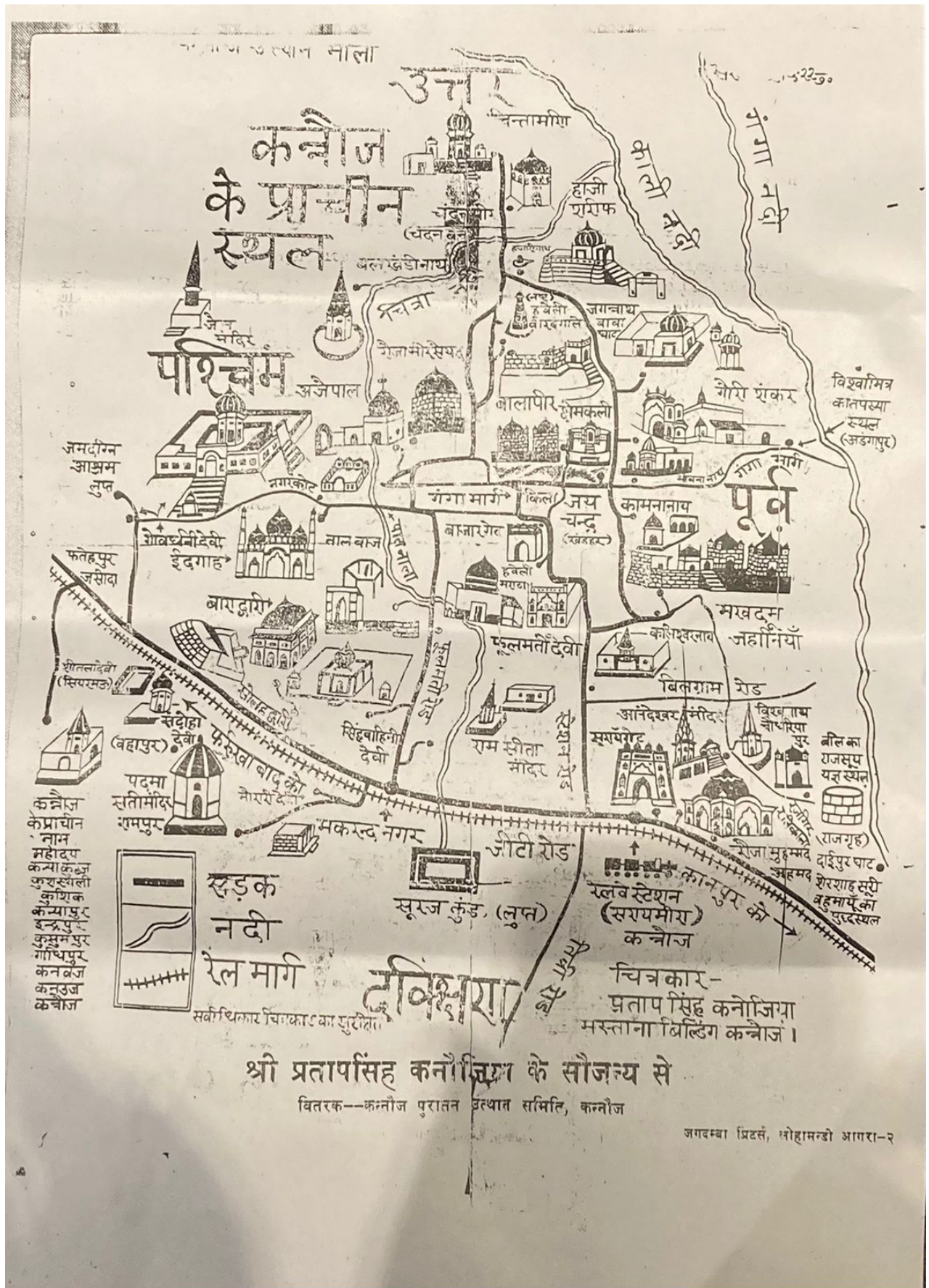


Figure 2 Handdrawn map of Kannauj by Late Shri Pratap Singh Kannaujia (1965)

Introduction

Geography

Kannauj district was carved out of the erstwhile district of Farrukhabad on September 18, 1997. The district is part of the Kanpur Division of Uttar Pradesh. Its northern borders touch Farrukhabad district, on the eastern side Hardoi district is located, Kanpur Dehat is towards the southeast, while the district's western and southern borders touch the districts of Mainpuri and Etawah respectively. The district is divided into three tehsils and eight development blocks.

The district is almost rectangular in physical shape. The Ganga is the main river, flowing along the north eastern border of the district. Kali and Isan are the other important rivers of the area. The Kali flows along the northern border while Isan flows through the middle of the district. The average rain fall in Kannauj is approximately 80 cm. The climate of the district is characterized by a hot dry summer and a pleasant cold season.



Mehndi Ghat Bridge, Ganga, Kannauj

Demography



As per the census of 2011, the district had a total population of 1656616, of which 881776 were males and 774840 females. The average sex ratio is 879 per 1000. The population density of the district is 792 per square kilometre. The population contributes around 0.83% to the total population of the state of Uttar Pradesh.

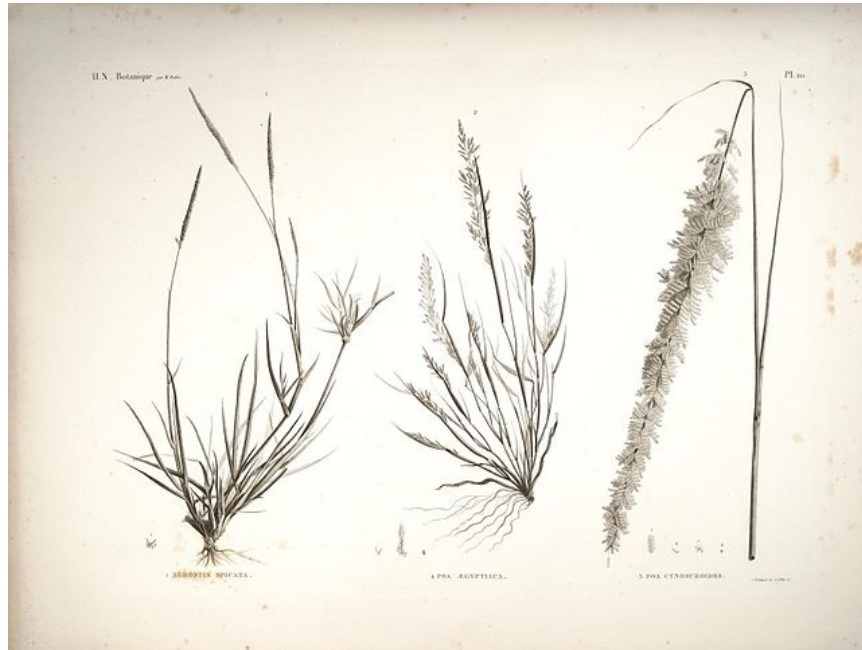
Number of literates: 1017087. Of these, male literates are 603596 and female literates are 413491 respectively. Average literacy rate is around 72.70%. Male literacy and female literacy are 80.91% and 63.33% respectively.

16.95% of the population live in urban areas of the district. In total 280841 people live in urban areas. 83.05% of the population lives in the rural areas of the district. The total population living in the rural areas is 1375775.

People of different religious denominations reside in the district. The predominant religion in the district is Hinduism. Other religions with significant followers are: Islam, Christianity and Buddhism.



The Land called *Kanyakubja, Kushasthala and Mahodaya*



There is ambiguity over who founded the city of Kannauj. However, there are references to Kannauj in the *Mahabhashya* of Patanjali (written around 150 BC) under its Sanskrit name of *Kanyakubja* or the city of 'Hunchbacked Maidens', and in Hindu epics such as the *Ramayana*. According to a story behind the name *Kanyakubja*, King Kuśāmbha, the ruler of the area, had a hundred beautiful daughters whom *Vayu* desired to marry. The marriage, however, did not materialise. This angered *Vayu*, who cursed the girls and they turned hunchbacked. Hence the name *Kanyakubja*.

During the ancient period, Kannauj was known as a centre of culture and crafts, religion and riches, power and politics. Its trade spread as far east as Kolkata during the 6th century AD. The city is said to have enjoyed a near monopoly on trading activity in the Ganga valley.

The other name of Kannauj is *Kushasthala*. The region has *Kush* or *Darbha* grass growing in abundance (Halfa grass). When Chinese scholar Hiuen Tsang visited Kannauj in 643 AD, he described it as ‘The City of Flowers’. The records of the Gahadawal rulers also refer to it as *Kushasthala*. The records mention four areas under the king’s protection, namely Kashi, Kushika (Kannauj), Uttara Koshala (Ayodhya) and Indrasthana. Even today, the Kannauj region has abundance of *Kush* grass and flowers.

According to the *Valmiki Ramayan*, there was once a great king by the name of Kuśa, who married the princess of Berar (modern Vidarbha). They had four sons—Kuśhanābha, Kuśāmbha, Asūrtaraja, and Vasu. Each of these sons founded their own cities and helped protect the kingdom.

The cities they built were:

1. Kaushambī (possibly, Kosambi, (Prayag) Allahabad) built by Kuśhanābha;
2. Mahodaya (Kannauj) built by Kuśāmbha
3. Dharmāranya, (very close to Bodh Gaya, Bihar) built by Asūrtaraja; and
4. Girivraja (Rajgir, Bihar) built by Vasu.

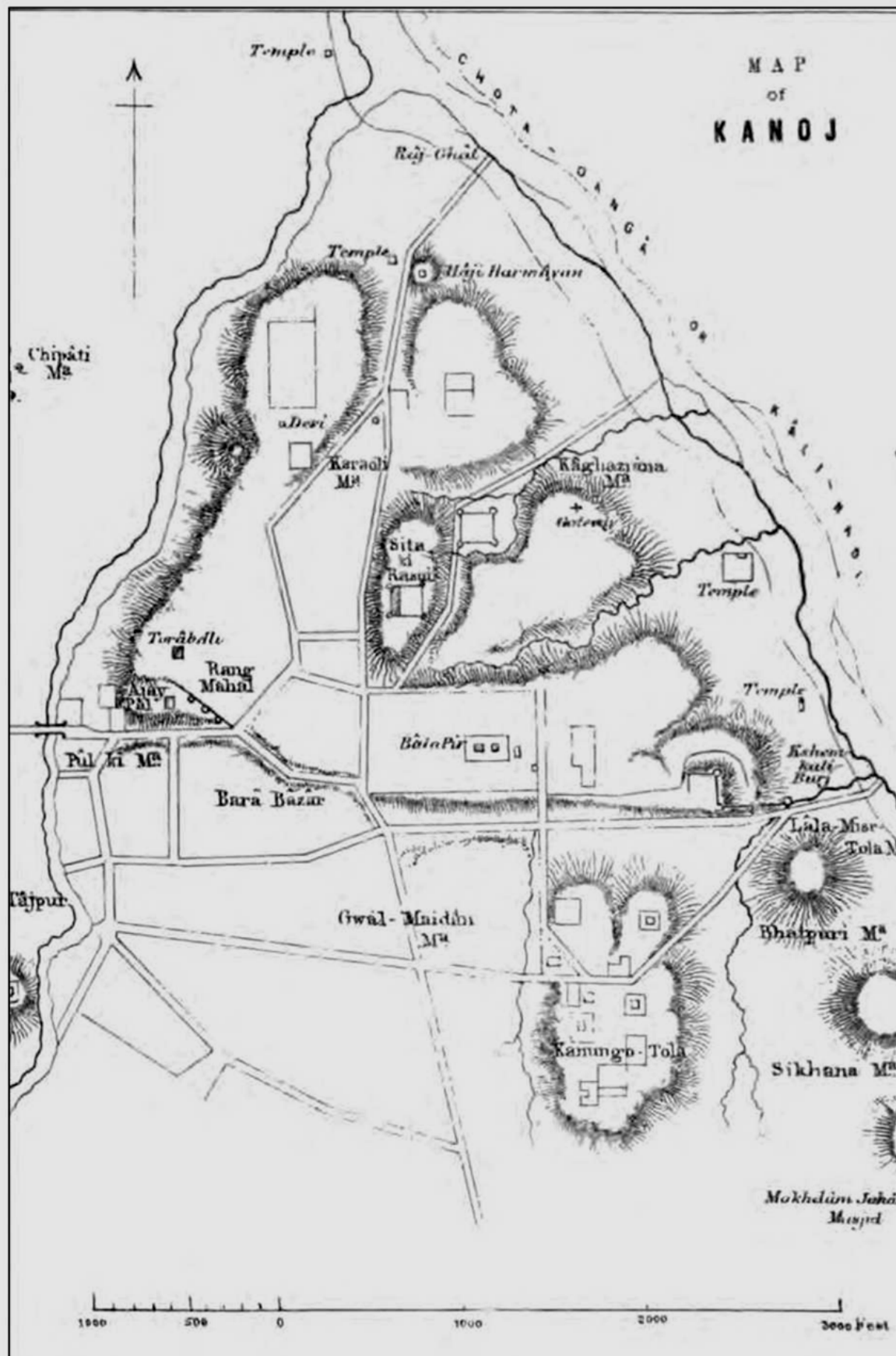
Our story, mentioned earlier is about Mahodaya, the city built by Kuśāmbha (the second son). In this grand city, Kuśāmbha and the celestial damsel, Ghritāchi sired a hundred beautiful daughters.



Figure 3 Entrance of Kannauj Railway station

Mughal Inscription, Kannauj

This important inscription coming from the façade of an inn called Sarai Mir records the construction of a sarai during the time of Emperor Aurangzeb in AH 1094 (1682-83 CE). The place-name has been mentioned as Muhammadabad which is a reference to renaming of Kannauj during the medieval period.



Historical Overview of Kannauj

Kannauj is one of the ancient cities of India with a rich archaeological and cultural heritage. It is said that Kanyakubja Brahmins of whom Shandilya (of whom Rishi Bharadwaj was one of the disciples) is held

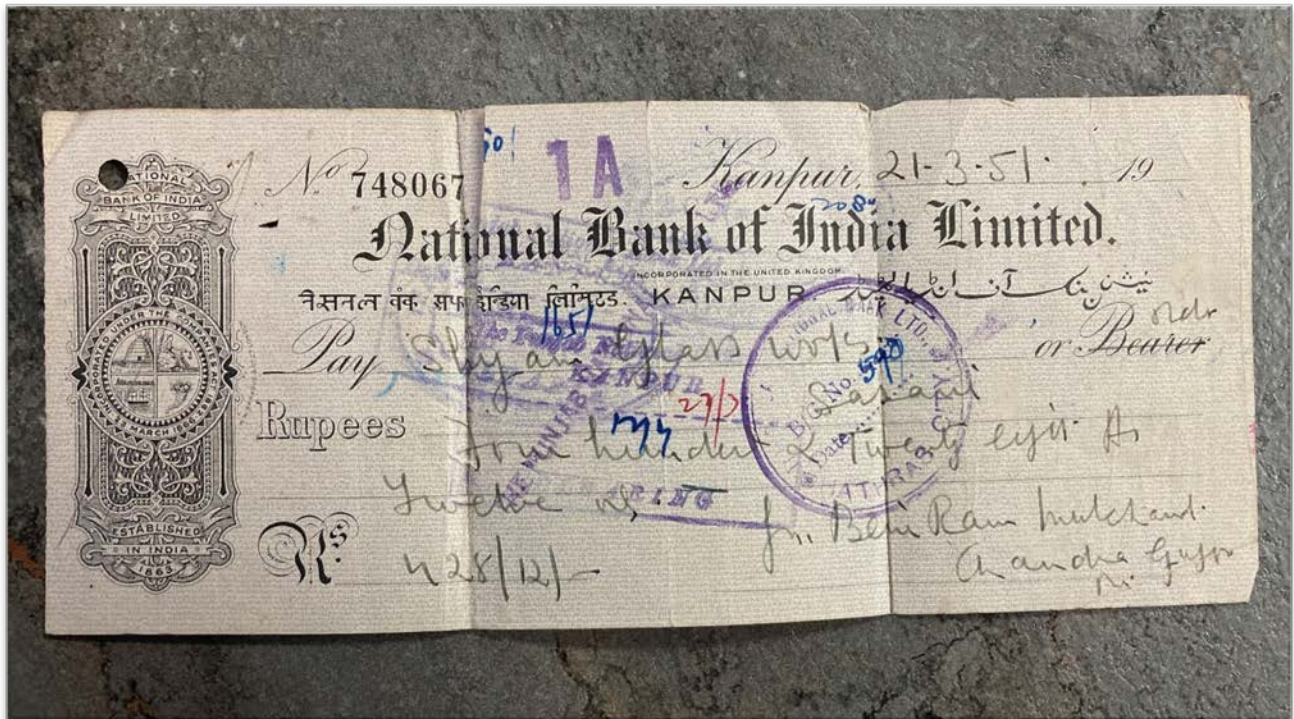


Figure 4 An old image of cheque given by National Bank of India Limited to Beniram Moolchand

to have constituted one of the three prominent families originally from Kannauj. The ancient name of the area is *Kanyakubja* or *Mahodaya*. The early history of the region now covered by the present district of Kannauj goes back to remote antiquity. During the Bronze era, the area was inhabited, as numerous pre historical weapons and tools have been excavated from the area. A large number of stone statuary was also found here. Kannauj can claim great antiquity in sculptures and artefacts.

Archaeological discoveries show that Kannauj was inhabited by the Painted Grey Ware and Northern Black Polished Ware cultures, ca. 1200-600 BCE and ca. 700-200 BCE, respectively. Under the name of Kanyakubja, it is mentioned as a well-known town in the Hindu epics, the Mahabharata and the Ramayana, and by Patanjali. The early Buddhist literature mentions Kannauj as *Kannakuja*, and refers to its location on the trade route from Mathura to Varanasi and Rajgir. It was also known as *Mahodaya* during the time of Gurjara-Pratihara Emperor Mihira Bhoja, around the 9th century.



Figure 5 Remains of Jaichand fort

Amavasu is said to have founded a kingdom, the capital of which was later Kanyakubja (Kannauj). Jahnu was also a powerful king here since the river Ganga is said to have been named after him as Jahnavi. This region rose into prominence during the Mahabharata period. Kampilya was the capital of South Panchala and it was here that the famous Svayamvara of Draupadi was held. The name Panchala was being used for the entire region, of which Kampilya (Kampil) was the main city, which till then had been the capital of South Panchala.

Panchala also figures as the tenth state in the list of the sixteen premier states (Mahajanpadas) at the time of Mahavir and Buddha and is said to have comprised the region covered by the present districts of Bareilly, Badaun and Farrukhabad. About the middle of the fourth century B.C.,

probably during the reign of Mahapadma, this territory was annexed to the Nanda Empire of Magadha.

Ashoka also built a monolithic pillar at Sankisa, which was noticed by the Chinese traveller, Fa-Hien. A large number of coins were found at places like Mathura and Kannauj and in the Panchala region which are supposed to be associated with the Mitra rulers. The coins are believed to be associated with the era between C.100 B.C. and C.200 A.D.





Figure 6 Kannauj Archaeological Museum

That Kannauj was a famous and important city in the second century is attested by its mention under the name of Kangora or Kanogiza by the geographer, **Ptolemy** (C.140 A.D.). However, this is not fully established by historians. The present district of Farrukhabad, which earlier included Kannauj, also shared the fruits of the golden age of the Guptas and contributed much towards its peace and prosperity.

Fa-Hien, the Chinese pilgrim, visited Kannauj between 399 and 414 A.D., during the reign of Chandragupta II. Fa-Hien spent his retreat at the Dragon-Shrine and when it was over, he travelled seven yojanas to the southeast, which brought him to Kannauj.

Sankisa was one of the greatest Buddhist pilgrims' centres at the time of Fa-Hien's visit. Fa-Hien remarks: **"This country is very productive and the people are flourishing and happy beyond compare. When men of other nations come, care is taken of all of them and they are provided with what they require."** Following the Hun invasion, Harivarman appears to have emerged as an important figure and founded the Maukhari house of Kannauj. Harsha also advanced towards Kannauj. The Chinese pilgrim, **Hiuen Tsang**, visited Kannauj in 643 A.D. There were 100 Buddhist monasteries with more than 10000 priests in the region then. A religious assembly was also held here by Harsha. Hiuen Tsang mentions **Kah-Pi-Ta** (Kapitha, identified with Sankisa) as the other important place in the area.

Between the 7th and 11th century, Kannauj became the centre of the Tripartite struggle, that lasted for more than two centuries, between the Pala Empire, Rashtrakuta Empire, and Gurjara-Pratihara Empire. The city later came under the Gahadavala dynasty.

Rajyapala was the ruler of Kannauj when Mahmud of Ghazni attacked India. After sacking Mathura, Mahmud proceeded towards Kannauj in 1018 A.D. He saw "a city which raised its head to the skies and which in strength and beauty might boast of being unrivalled." Mahmud captured all the seven forts of Kannauj in 1019 A.D.

An inscription of the Chalukya dynasty of Lata, dated 1050 A.D. associates the Rashtrakuta dynasty with Kannauj. During 1089-90 A.D. Chandradeva, the first Gahadavala king of Kannauj, ruled and seems to have protected the sacred places of Kushika (Kannauj). His grandson Govindachandra "raised Kannauj to unprecedented glory." Kannauj once again recovered a large measure of its old importance during the period from 1114-1154 A.D.

During the reign of the Chauhans (1170-1194 A.D.), Kannauj became powerful and was later annexed to Delhi. Kannauj, King Jaichandra's capital, was said to be the scene of the *Svayamvara* of his daughter Samyogita, who was, however, carried off by Prithviraj III. This unverified tale is immortalised in the legendary text *Prithviraj Raso*, attributed to Chand Bardai, the court poet of Prithviraj. Mohammad Ghauri invaded India and the Ghurid general Qutub-ud-din Aibak killed Jaichandra in the Battle of Chandwar in

1193/4 A.D. The Ghurids captured 300 elephants alive, and plundered the Gahadavala treasury at the Asni fort, believed by most historians to be the present-day Asni village in Fatehpur district.

Jaichandra's son, Harichandra continued to occupy Kannauj even after 1193 A.D.

Alberuni has referred to "Kanoj" as the key geographical point to explain marching distances to other Indian cities (India, Vol 1, from p 199 onwards, Translated by Dr Edward C. Sachau, London 1910). The "glory of Imperial Kannauj" ended with Iltutmish's conquest.

In 1233-34 Iltutmish ordered the Kannauj Garrison to join the imperial forces in an expedition against Kalinjar. In 1244, the district of Kannauj was conferred by the dissolute Sultan of the Slave Dynasty, Alauddin Masud, on his uncle Jalaluddin for his maintenance. The royal forces reached Kannauj and besieged the fort of Balsandah. This fortress was very strong and the royal forces returned with immense booty.

Ghiasuddin Balban, who sat on the Delhi throne between 1268-87 marched towards this region and divided the whole area into a number of military commands. At each of these places he erected forts, garrisoned with seasoned Afghan troops. Balban himself remained in the vicinity for many months. Ziauddin Barani writes "Sixty years have passed since these events, but the roads have ever since been free from robbers."

In 1290, Jalaluddin Firoz Khalji visited the Bhojapur fort and it is said that he built a bridge across the Ganga near the fort. In 1346-47, Muhammad Tughlaq went on another expedition to this region and reach Sargdaori. In 1392, after a gap of about forty-five years, this region was once again up in arms against the imperial authority of the area. In coordination with the Chauhans and Solankis of the surrounding tracts, the Rajputs of this area broke out in open rebellion. In 1394, on the suspected outbreak of another rebellion in this region, the Sultan conferred on Khwaja Jahan the title of Malik-ul-Sharq "and appointed him governor of Hindustan from Kannauj to Bihar, devolving upon him full power." Malik-ul-Sharq died in 1399 and his adopted son, Mubarak Shah became the virtual ruler at Delhi and reached Kannauj.

In 1414, Khizr Khan (whom Timur had left in charge of his possessions in India) occupied the throne of Delhi and inaugurated the rule of the Saiyid dynasty. Immediately after his accession in 1423, Mubarak Shah Saiyid marched to Kampil to suppress the Rajputs of the place.

On Sikandar Lodhi's death in 1517, his son, Ibrahim, became emperor. He reached Kannauj where he was greeted by Azam Humayun Sarvani, the governor of Kannauj. The result was that several Afghan chiefs willingly joined him and Kannauj became a fiefdom under his sovereignty. Kannauj appears to have been recovered later by the Afghans. In 1527 Babar mobilized his forces against the rebel chief of Chanderi. Babar captured Chanderi but lost Kannauj and Shamsabad to the Afghans. Kannauj became a dependency of the rebels who found themselves at the head of the Muslims and the Rajputs. Humayan's continued preoccupation in the north gave the ambitious Sher Shah Suri a free hand in the east.

In July 1537, the governorship of Kannauj was entrusted to Humayun's half-brother, Hindal's brother-in-law, Nur-ud-din Mohammad Mirza. However, Sher Shah Suri cut off Humayun's communication with Delhi and the desertion of Hindal and Nur-ud-din (governor of Kannauj) completely blocked Humayun from all sides. Humayun fled across the river to Mainpuri and later in 1543 left India for Kandahar.

It appears that immediately after the capture of Kannauj, Sher Shah destroyed the old city and built a fort of burnt brick there "and on the spot of gaining victory he built a city Sher Sur." In 1555, the Afghans were overthrown and the power of the Mughals was once again established by Humayun, who returned to India after 12 years, but he died soon after in January 1556. Humayun was succeeded by his son Akbar. Kannauj was then the headquarters of a Sirkar containing 30 Mahals. Kampil, Saurikh, Sakrawa, Sakatpur of Akbar's time have also retained their old names. In 1610, Jahangir (1605-27) granted the *jagirs* of Kannauj and Kalpi to Abdur Rahim Khan-i-Khanan (one of the *Navratnas* of Akbar's court), the son of General Bairam Khan, to subdue rebellions there.

Colonial period

During the early period of the English sway over the region, the city was spelled **Cannodge** by them. The Nawab Hakim Mehndi Ali Khan has been constantly associated with the development of city of Kannauj by the travellers and writers of the period. A ghat (Mehndighat), a Sarai (for the free stay of travellers and merchants) and various metalled roads were built by the Nawab which also bear his name.



Figure 7 Pradeep Kumar, Gallery Assistant, showing the idol of *Ardhnareshwar* found at one of the archaeological sites of Kannauj

Sacred Places in Kannauj/Other Important Sites

Annapurna Devi Temple (Tirwa)



The Annapurna Devi temple, about 18 kms away from the main town, has large dimensions with fine architectural work. The adjacent tank contains five small temples known as **Panchvati**. To the west of the temple lies a pond known as *Rani-ka-Talab*.

Ajay Pal Temple

Ajay Pal was the Guru of King Jai Chandra and this temple was built to commemorate him. It has an idol of Ajay Pal made of red stone with a *Trishul* in his hand.

Baba Gauri Shankar Temple



This is a Shiva temple with a beautiful canopy and a flag made from gold. Formerly known as 'Kanya Kubjeshwar Temple', it has a shivling in it. It was believed to have been renovated by a Maratha ruler.



Figure 8 Inside view of Baba Gauri Shankar Mandir

Baba Vishwanath Temple

This temple is situated on a high mound in the village of Chaudhariapur.

Govardhan Devi Temple

This temple is located in village Gudhni, about 4 miles from the main city. The original temple was destroyed by Muslim invaders but was renovated later by the Sikhs and Marathas. According to Padma Puran, the idol appeared by itself after rigorous worship by the sons of Brahma. A fair is held at the temple every Tuesday.

Jagannath Temple

This is situated in Ladhपुरi. A colourful chariot procession takes place here every year.

Jain Temple



The Jain temple is situated in Chhipatti, northwest of Kannauj. It has a big statue of Bhagwan Mahavir. The temple has been recently renovated.

Kaleshwar Nath Temple

This is an old temple situated at Shekhana in Kannauj and was built by a great worshiper of 'Kalpriya Nath'. This temple has an idol of Lord Vishnu and a shivling. There is a tradition here of people offering snakes to the deity to get rid of their fears.

Kali Devi Temple

This temple stands on the Kannauj-Makarand Nagar Road. Idols of Ram, Sita, and Saraswati are also found in the temple besides the idol of Kali. A popular fair is held here every Saturday.

Kali Durga Temple

This temple is situated in Sarai Meera Sarai. The idols placed here were found while cultivating a field nearby. It is believed that the idols were consecrated when Shankaracharya visited this place. This temple also contains an idol of Ma Bhuvaneshwari among other idols.

Kshemkari Devi Temple

This temple is situated in the northeast corner of Jai Chandra fort complex. Kshemkari Devi is believed to protect the people from miseries.

Maurari Devi Temple

This temple stands on a mound near the Kannauj City Station. This temple houses a large number of idols, some of which are broken now, believed to have been destroyed during the regime of Aurangzeb. This temple is under the control of Naga Sadhus.

Padma Sati Temple (Rampur)

This is situated right to the east of Dewaria pond in village Rampur. It is dedicated to Rani Padmavati, although it is not clear which Padmavati is being referred to here.

Pakaria Nath

This temple stands in village Makarand Nagar alongside the G.T. Road. The present temple was built only 40 years ago.

Maa Phoolmati Devi Temple



Figure 8 Phoolmati mata idol, Source: INTACH-ICH

The time of construction of this temple is unknown. Phoolmati Devi is said to be the daughter of King Ben. The temple has the idols of Rani and Raja Ben. A big fair is held here every Guru Purnima.

Ram Lakshman Temple

This temple is situated in Makarand Nagar and contains idols of Ram and Lakshman.

Sandohan Devi Temple

This is situated in a very pleasant environment in the village of Vahapur, 3 km from Jalalpur-Panwara Railway Station. Thakur Baghel Singh, the Zamindar of Mirpur, used to maintain it.

Shitla Devi Temple

This is said to be a 300-year-old temple. It is situated at a distance of about 8 km from the city in the village of Seermau. It was destroyed by Muslim invaders but was renovated by devotees from time to time. It is believed that people get rid of various ailments by worshipping the idol here. Even though the idol is in a vandalized condition, people's strong belief still makes them throng here for worship.

Shivala or Shivalaya, Sarai Meera (Anshik)

This is a large temple complex situated near the G.T. Road (National Highway 91A) in Sarai Meera. The temple was built by Lalaman Chhammilal Mishra, approx. 250 years ago.

Singhvahini Temple

Situated on the Kannauj-Makarand Nagar Road, near the Kannauj power station, the temple has an idol of Durga *Singhvahini* made of red stone. Today this temple lies almost desolate.

Chintamani

This is situated towards the east of Jai Chandra fort. Formerly this used to be an ashram of Sant Chintamani, a renowned saint and worshiper of Devi Saraswati. Today the sandals of Saint Chintamani are kept in this temple.

Dargah Haji Sharif

This dargah is famous for its 'Urs' fair, which is attended in large numbers by both Muslims and Hindu followers.

Fort of King Jai Chandra

The old fort structure, right next to the river, is fully in ruins and is more of a high mound. It is under ASI protection but does not seem to have been conserved or excavated in more than 25 years (at the last excavation, many idols and pottery were recovered). A recent seminar in February 2020 concluded that if the fort of King Jaichandra of Kannauj is excavated, a lot of antiquities, terracotta sculptures, and metal could be found. An appeal for excavation of the fort was made during this event.

Jama Masjid (or) Sita Rasoi

A huge building, called Sita Rasoi by Hindus and Jama Masjid by Muslims stands in Mohalla Tila in Kannauj. The whole structure is based on 52 pillars of white stone. On the main gate, a text is carved in Persian language. At present Namaj is performed here regularly. It is locally known as Bawan Khambe (52 pillars).

Mosque and Tomb of Makhdum Jahaniyan



This is a grand building in the eastern part of Kannauj city. Domes on its outer walls resemble the architectural style of the Red Fort. The name of the building is given after the title name awarded to Saint Jalaluddin Sails who travelled all over the world on foot. He was buried here after his death. The beauty of this building is compared with that of Humayun's tomb. It is also under ASI protection.

Ramashram Shyamnagar (Satsang)/ Tomb

This is situated on the Gursahaiganj-Fatehgarh road in district Kannauj near the Kali River. Also, at Gursahaiganj is the tomb of Sergeant, instructor of Musketry, James Norfolk.

Suryakund Tirth

This place lies near village Makarand Nagar. Its old name was 'Manikund'.

Rajgirh/Rajgriha

Rajgirh, a village in Kannauj, is known for the erstwhile Nawab of Rajgirh, who was a Sheikh Muslim. Nawab Mahal was built during his time. He was known for dispensing justice to the villagers. King Bali is said to have performed the 'Rajsuya Yagya' in this place. King Jai Chandra's family was said to live here. It was believed to be a magnificent palace but now only ruins remain. The Rajgirh fort is dated to the 11th century and it is believed that Aalah Rudal took refuge here. The monument is in close proximity to the Ganga and are under ASI protection but lie in a dilapidated condition today.

The photographs of the Rajgirh Fort below are the most recent (July 2020), contributed by Dr Pradeep Sharma, an Assistant Professor of History at the Kanpur University.







Above four images by Dr Pradeep Sharma

Bala Pir Shrine

The shrine with Mughal architecture contains the tombs of Bala Pir and his son, Sheikh Mehdi. Sheikh Kabir, commonly called Pir, Bala is said to have been tutor to the brothers, Nawab Dalel Khan and Bahadur Khan, the former having governed Kannauj in the days of Shahjahan.

There are five inscriptions on the door of the tomb of Bala Pir. One dated 2nd November 1644 in Persian prose and verse and *Nastaliq* script records the death of Hajrat Sheikh Kabir Bala Pir son of Hajrat Sheikh Kasim Kadiril.

The second inscription in Persian language and *Nastaliq* script dated 1647-48 A.D. records the construction of the lofty tomb.

The third inscription in Persian language and *Nastaliq* script records the construction of the tomb of Sheikh Kabir by Sheikh Mehdi.

The fourth inscription in Persian language and *Nastaliq* script states that the lofty dome was constructed during the time of great Nawab Bahadur Khan, son of Darya Khan Afghan Ghoriya Khail Daudzai.

The fifth inscription dated 1642-43 A.D. in Persian language and *Nastaliq* script records the demise of Sheikh Kadir Shah, son of Hajrat Sheikh Kabir¹⁹⁵.

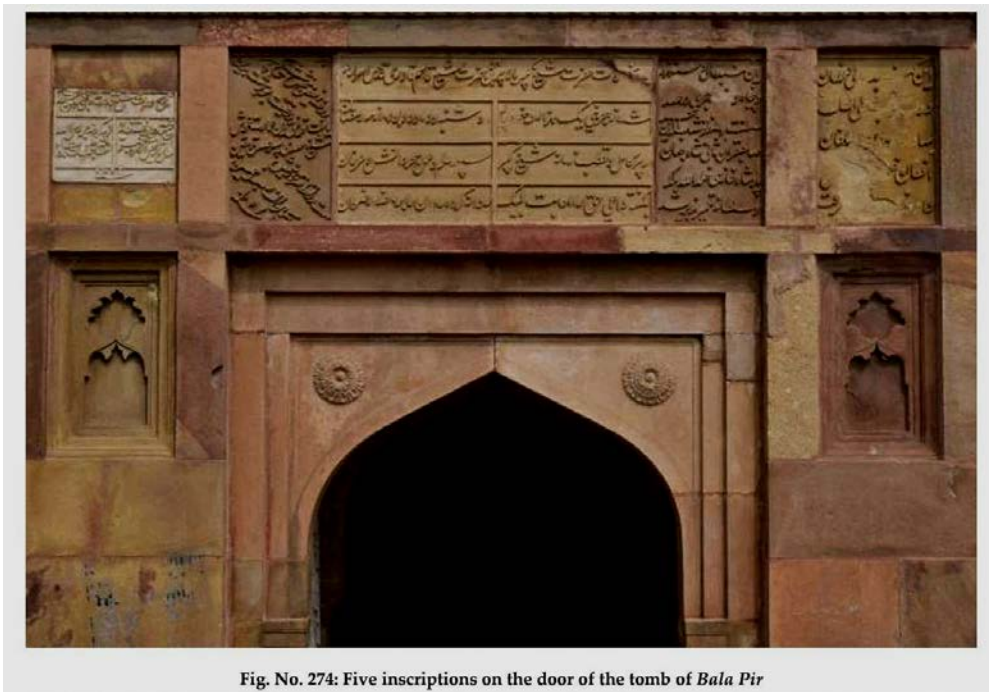


Fig. No. 274: Five inscriptions on the door of the tomb of Bala Pir

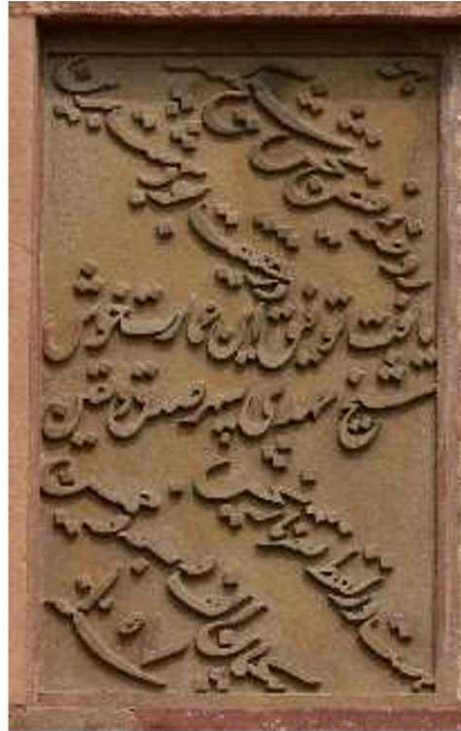


Fig. No. 276

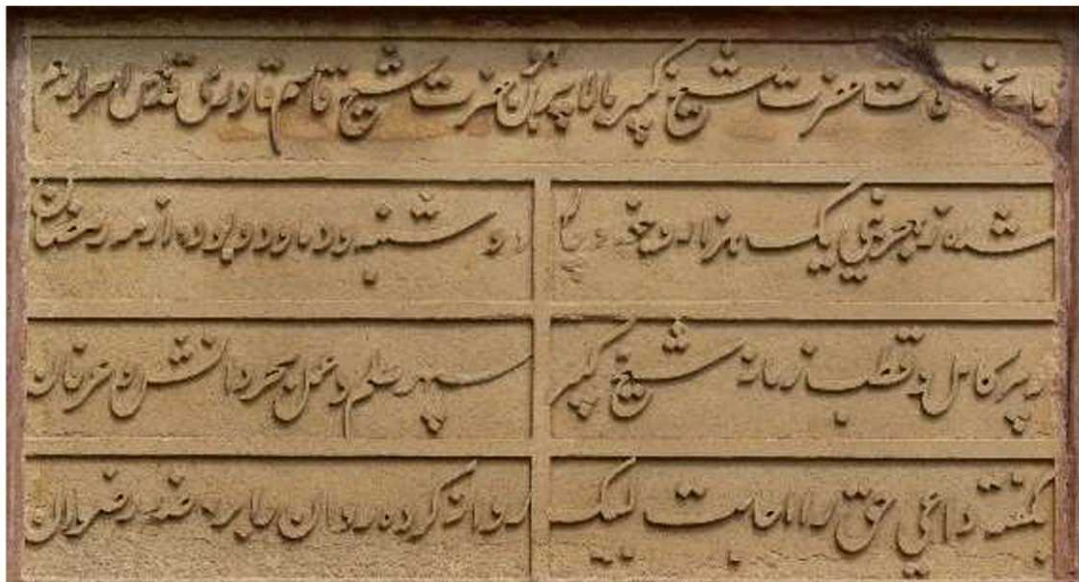


Fig. No. 277

Inscriptions on the tomb of Sheikh Mohammad Mehdi



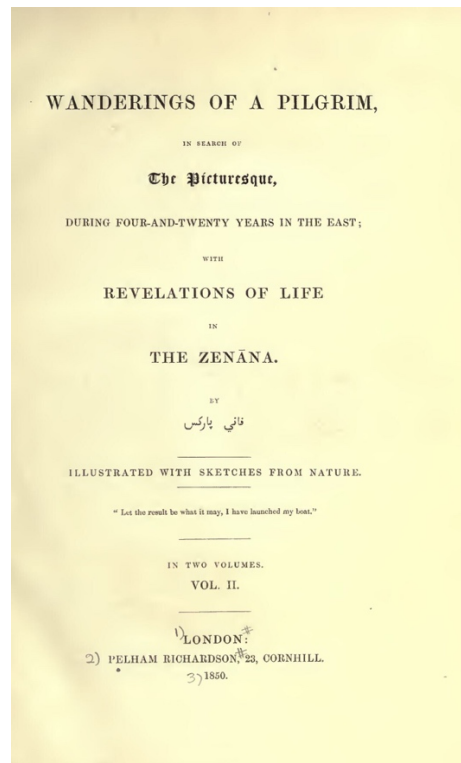
No single personality has been at the centre of political domination in Awadh, and for such a long period of time (1793-1837), then Nawab Meerza Mehdi Ali Khan, alias Hakim Mehdi. He has rightly been described by the British as 'the stormy petrel of Oudh politics. He was born in Kashmir around 1743-44. His father Mir Mohammad Saeed alias Khwaja Sakhi traces his descent from Janab Ibrahim, a son of Imam Moosi e Kazim (A.S.), the 7th Imam of the Athna-e Ashari sect of Islam. Hakim Mehdi had an elder brother, Mir Hadi Ali Khan.

Humayun, the 2nd Mughal King, after being defeated by Sher Shah Suri in 1540, was given shelter by the Safavid Kings of Persia and had stayed there for 13 years. After getting back the throne of Delhi in 1553, with the help of Persia, Humayun brought along with him some very important and able administrators to India. He had also established marital relations in Persia, and Syed Ghulam Haider Ibn-e Syed Mohammad Haider, an ancestor of Hakim Mehdi, was one of them.

In his introduction to Mrs Meer Hassan Ali's book, *Observations on the Mussalmauns of India*, William Crooke of the Indian Civil Service, wrote in 1917 that Hakim Mehdi had been the right-hand man of the Nawab Sa'adat Ali, and on the accession of his son Ghazi-ud-din Haidar in 1814, he was dismissed on the ground that he had incited the King to protest against interference in Oudh affairs by the Resident, Colonel Baillie. The King at the last moment became frightened at the prospect of an open rupture with the Resident. Nawab Hakim Mehdi was deprived of all his public offices and of much of his property, and he was imprisoned for a time. On his release he retired into British territory, and in 1824 he was living in magnificent style at Fatehgarh. He was responsible for many developments works in the region including the suspension bridge over the Kali Nadi in order to join the metalled road from Gursahaiganj.

In that year Bishop Heber visited Lucknow and received a courteous letter from the Nawab inviting him to his house at Fatehgarh. He gave the bishop an assurance 'that he had an English housekeeper, who knew perfectly well how to do the honours of his establishment to gentlemen of her own nation. (She is, in fact, a singular female, who became the wife of one of the Hindustani professors at Hertford, now the Hukeem's dewan,[2] and bears, I believe, a very respectable character.)'. As Croke notes, interestingly, "the authoress makes no reference to Hakim Mehndi, nor to the fact that she and her husband were in his employment."

The lifestyle of the Hakim Mehdi has in fact been described by Fanny Parks in her book, *Wanderings of a Pilgrim: In Search of the Picturesque*, offering insights into a British woman's look at life in India (some extracts are given below).



CHAPTER XL.

THE NAWAB HAKĪM **MENHDĪ**, AND CITY OF KANNOUJ.

Zenāna of the Nawab of Fathīghar—The Nawab Hakīm Menhdī—His Attire and Residence—Shawl Manufactory—The Muharram—Visit to the Zenāna of the Nawab—Lord Brougham—Molineux and Tom Crib—The Burkā—Departure from Fathīghar—Return to Allahabad—Voyage on the Ganges—The Legend of Kurrah—Secunder-al-Sanī—The Satī—A Squall—Terror of the Sarang—The Kalā Nadī—Ruins of Kannouj—The Legend—Ancient Coins—Rosewater—Burning the Dead—Arrival at Fathīghar.

1835, *April 15th.*—I received an invitation to pay my respects to the Begam Moktar Mahal, the mother of the Nawab of Fathīgar; she is connected with Mulka Begam's family, but very unlike her, having none of her beauty, and not being a lady-like person. Thence we went to the grandmother of the Nawab, Surfuraz Mahal, in the same zenāna. They were in mourning for a death in the family, and wept, according to dastūr (custom), all the time I was there: they were dressed in plain white attire, with no ornaments; that is their (mátim) mourning. The young Nawab, who is about twelve years old, is a fine boy; ugly, but manly and well-behaved.

The Nawab Mootuzim Adowlah Menhdī Ali Khan Bahādur, commonly called Nawab Hakīm Menhdī, lives at Fathīgar; he was unwell, and unable to call, but he sent down his stud to be shown to me, my fondness for horses having reached his ears.

22nd.—I visited a manufactory for Indian shawls, lately established by the Hakīm to support some people, who, having come from Cashmir, were in distress; and as they were originally shawl manufacturers, in charity he gave them employment.

This good deed is not without its reward ; three or four hundred workmen are thus supported ; the wool is brought from Cashmir, and the sale of the shawls gives a handsome profit. I did not admire them ; they are manufactured to suit the taste of the English, and are too heavy ; but they are handsome, and the patterns strictly Indian. Colonel Gardner's Begam said to me one day, at Khāsgunge, "Look at these shawls, how beautiful they are ! If you wish to judge of an Indian shawl, shut your eyes and feel it ; the touch is the test of a good one. Such shawls as these are not made at the present day in Cashmir ; the English have spoiled the market. The shawls made now are very handsome, but so thick and heavy, they are only fit for carpets, not for ladies' attire."

26th.—The Nawāb Hakim Menhdi called, bringing with him his son, a man about forty years of age, called "The General." He invited me to pay him and the Begam a visit, and wished to show me his residence.

29th.—We drove to the Nawāb's house, which is a good one ; he received us at the door, and took *my* arm, instead of giving me his. He is a fine-looking old man, older than Colonel Gardner, whom in style he somewhat resembles ; his manners are distinguished and excellent. He wore an embroidered cap, with a silver muslin twisted like a cord, and put around it, as a turban ; it was very graceful, and his dress was of white muslin. The rooms of his house are most curious ; more like a shop in the China bazār, in Calcutta, than any thing else ; full of lumber, mixed with articles of value. Tables were spread all down the centre of the room, covered with most heterogeneous articles : round the room were glass cases, full of clocks, watches, sundials, compasses, guns, pistols, swords ; every thing you can imagine might be found in these cases.

The Hakīm was making all due preparation for celebrating the Muharram in the most splendid style ; he was a very religious man, and kept the fast with wonderful strictness and fortitude. A very lofty room was fitted up as a Taziya Khāna, or house of mourning ; from the ceiling hung chandeliers of glass of every colour, as thickly as it was possible to place them, all the length

Above 3 Extracts from *Wanderings of a Pilgrim: In Search of the Picturesque* by Fanny Parks, are an interesting read.

The protected sites in the ASI Agra Circle lists for Kannauj are as follows:

Bala Pir Tomb

Big Mosque

Kachhiriwala Tomb

Mosque and the Tomb of Makhdum Jahaniyan

Mound known as Old Fort

Outer gateway

Small mosque west of Bala Pir

Small inner gateway

Tomb of Sheikh Mohammad Mehdi

Zanana Gumbad

City of Perfumes: Attar of Kannauj

Background



Figure 10 Deeg, Chonga (apparatus for Itr) at Fragrance India Distillers

Kannauj Perfume, also known as Kannauj *Ittar* or *attar*, is a traditional Indian manufacture of perfume. This perfume production is popular in Kannauj. It has been protected under the Geographical indication (GI) of the Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS) agreement. It is listed as "Kannauj Perfume" of the GI Act 1999 of the Government of India with registration confirmed by the Controller General of Patents Designs and Trademarks.

STATE WISE REGISTRATION DETAILS OF G.I APPLICATIONS
15th September, 2003 – Till Date

S. No	Application No.	Geographical Indications	Goods (As per Sec 2 (f) of GI Act 1999)	State
FROM APRIL 2013 – MARCH 2014				
194	205	Kalanamak Rice	Agricultural	Uttar Pradesh
195	232	Patan Patola	Handicraft	Gujarat
196	386	Orissa Pattachitra (Logo)	Textile	Odisha
197	387	Bastar Dhokra (Logo)	Handicraft	Chhattisgarh
198	388	Bell Metal Ware of Datia and Tikamgarh (Logo)	Handicraft	Madhya Pradesh
199	242	Kaipad Rice	Agricultural	Kerala
200	383	Kullu Shawl (Logo)	Textile	Himachal Pradesh
201	384	Muga Silk of Assam (Logo)	Handicraft	Assam
202	165	Firozabad Glass	Handicraft	Uttar Pradesh
203	167	Kannauj Perfume	Manufactured	Uttar Pradesh

Kannauj perfume has a long historical background and Kannauj has had perfume trading for hundreds of years. Due to the key role of perfume production in Kannauj, the city is known as "the perfume capital of India" and "Kannauj is to India what Grasse is to France."



Figure 11. An itr shop at Kannauj



Figure 12 Brass inlay work on Itra Daan made of teak at Katrah mohalla, Kannauj

According to the District Gazetteer of 1911, this industry was flourishing and the price of pure *itr* had witnessed a decline. According to its accounts, the purest “Otto” of roses, or *itr*, was to be had at Kannauj, but a half tola phial cost Rs. 25 since a mound of rose leaves produces but one tola of the genuine *itr*. In addition to *attar* (Otto) of roses, there were some twenty or more different scents manufactured at Kannauj, of which those made from jasmine, *khaskhas*, orange and mango were considered the least unpleasant to the European nose.



Figure 13 Image of old newspaper cutting with advertisement of Zulf Panjab Hair Oil

The *attar* manufacture skill is passed down from generation to generation. Apart from flowers, musk, camphor, saffron and other aromatic substances are used for production. Flower like white jasmine, and plants like vetiver (*khus*), are used for summer varieties while soil is used for monsoon variety, which known as *Mitti attar*, that gives out the typical scent of wet earth. *Heena* attar and musk attar are winter varieties. The natural perfume is free of alcohol and chemicals, except for some specific production. Fragrant attar from rose has a stronger bouquet while attar that is made from sandalwood oil has a lasting fragrance. Normally for the production of a small bottle of scent, 15 days are needed. Kannauj perfume has local and international markets and about 20 companies export to foreign countries such as the U.K., the U.S., Australia, the U.A.E., Saudi Arabia, Iran, Iraq, Singapore, France, Oman, Qatar, and others.



Archaeological excavations of Indus valley civilization have revealed round copper stills called “Deegs”. Following the seasons of the flowers, traditional attar-makers, with their deegs, travelled all over India to make fresh attars on the spot. Even today, a few traditional ittar-makers travel with their deegs during harvesting period. Their equipment has changed little. A number of references to cosmetics and perfumes in Sanskrit literature have been found such as in the Brihatsamhita, a 6th century Sanskrit encyclopaedia by Varahamihira (505-587 A.D.). Besides personal use, cosmetics and perfume were used in worship. Gandhayukti gave recipes for making scents. It gives a list of eight aromatics ingredients used for making scents. They were Rodhar, Usira, Bgnonia, A guru, Musta, Vana, Priyangu and Pathya. Gandhayukti gave recipes for mouth perfumes, bath powders, incense and talcum powder, the manufacture of rose water began perhaps in the nineteenth century AD. The earliest distillation of ittar was mentioned in the ayurvedic text Charaka Samhita, The *Harshcharita*, written in 7th Century AD in Northern India, mentions use of agar wood oils.¹

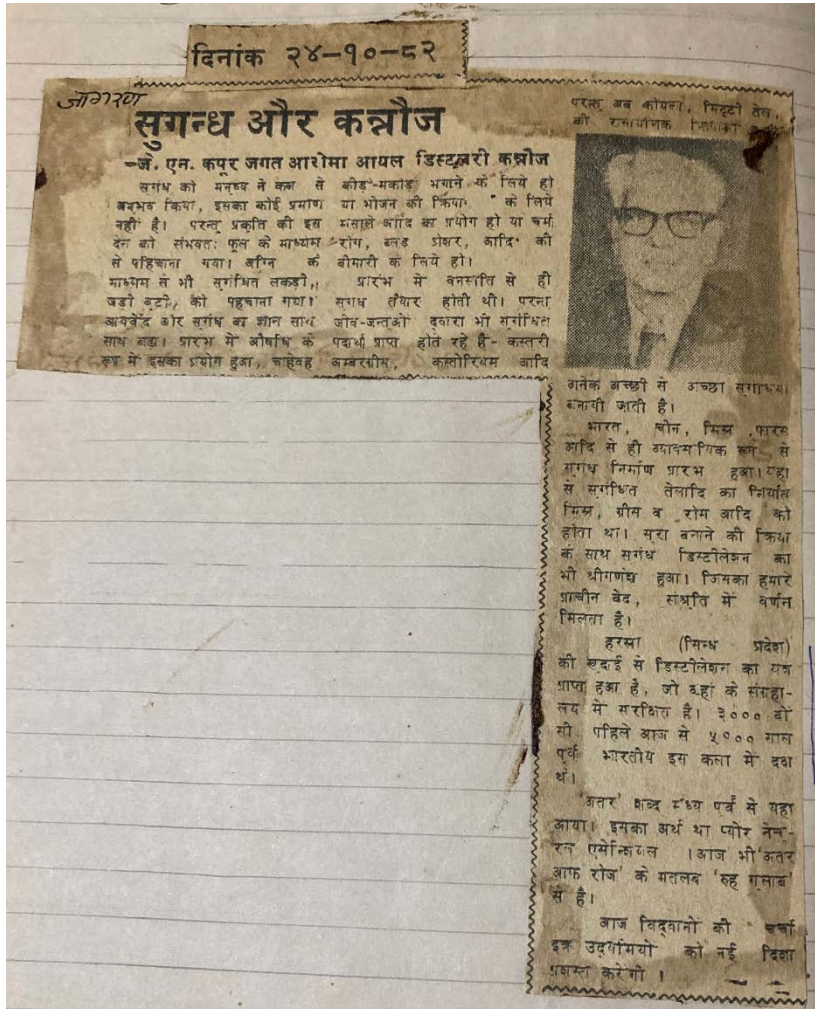
Historical Perspective

The term 'perfume' in English derives its name from its original form when it was 'incense' in the Egyptian temples (*perfumare*, to fill with smoke). A perfume may be defined as any mixture of pleasantly odorous substances incorporated in a suitable medium.

From time immemorial India is well known for its scents and fragrant substances. Fragrant unguents were considered as accessories of beauty and there exist several references in ancient Sanskrit texts about their use by men and women. Kalpasutras refer to the use of perfumed substances. It is stated that friends and relatives of a brahmachari used to bring fragrant substances or sandalwood paste at the Samavartana ceremony which he applied to his body and washed himself with scented water boiled with herbs of all kinds. It is mentioned in the Grihya sutras that a fragrant substance known as Sthagara was offered to snakes and that special unguents were offered to snakes at the gravano ceremony. Epics and other literary works are also replete with references to the practice of anointing the body with anulepana and angaraga prepared generally from the grass Usira (*Andropogon muricatus*) or of Candana (sandal). Several other substances are also mentioned from which perfumed oils, unguents, etc., are produced. Kaleyaka (a plant producing essential oil), Agaru (*Aquilaria agallocha*), Ingudi (*Terminalia catappa*), Candana, Kasturi (musk), Kuakuma (saffron), etc., are the popular substances.²

Perfume-making has a long history in India. It is said that the Mahajanapada kingdom of Gandhara (in present-day Peshawar) took its name from the root word 'gandha', meaning aroma, because the region was once renowned for its perfume makers, who made fragrances from aromatic herbs, flowers and spices. Kannauj was one of the ancient capitals of powerful empires in North India and perfume-making here may go back to the time of Emperor Harshavardhan (r. 606–47 CE).

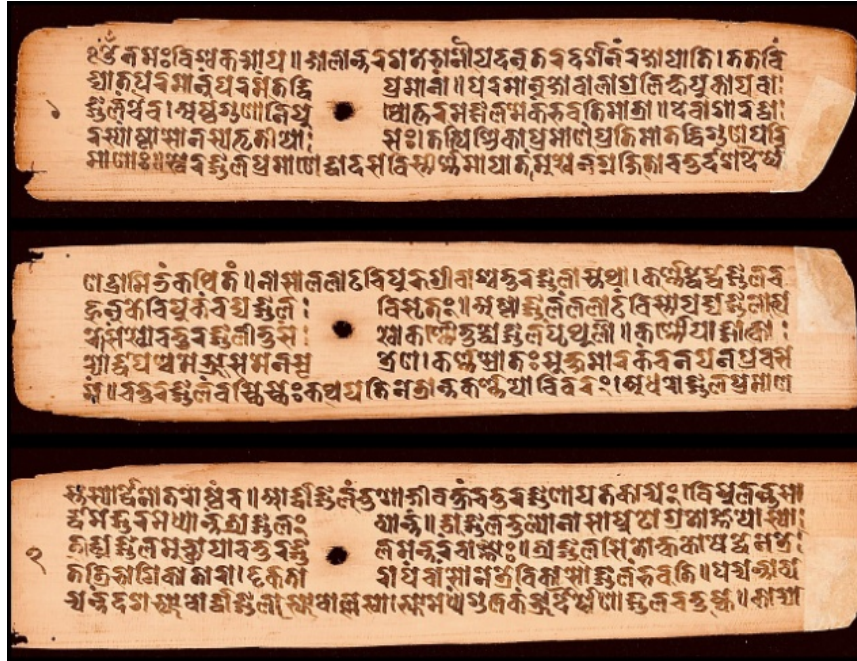
² Perfumery in Ancient India by Mrs. Radha Krishnamurthy, Indian Journal of History Science



The Brihatsamhita³, written by Varahamihira during sixth century A.D., talks about *gandhayukti* or a combination of perfumes in one of its chapters. It offers rich material related to the scientific manufacture of perfumed articles, their natural sources, methods of preparations, etc. *Gandhayukti* stands for the art and science of cosmetics and perfumery. The words 'gandhayuktijna' and 'gandhayuktiridas' were also prevalent in those days which suggest that a specialised class of artisans had taken up the manufacture of and trade in cosmetics as an occupation. This chemical art of perfumery,

gandhayukti, is also mentioned in Samardya sfitra. Vatsyayana refers to this as one of the 64 auxiliary arts connected with Kama sastra. The scientific art is dealt with in other texts like the Saragadhara Paddhati, Agnipurana, Manasollasa of King Somesvara, and Gandhasara of Gangadhara. Keladi Basavaraja of 17th century A.D. has included an elaborate treatment of this scientific subject in his voluminous treatise Siva Tattea Ratnakara (STR) which is a veritable source of knowledge of chemistry, metallurgy, etc.

³ Chapter LXXVII (77) of Varahamihra's Brihat samhita is on Gandhayukti (preparation of perfumes). Perfumes and scents said to have been manufactured for the benefit of royal personage and inmates of harems. Common people also used some of them.



The Shahnama by Firdausi mentions King Jamshid (11th Century AD), the fourth Shah of the Pishdadian Dynasty and credits him with introducing scents. He writes:

*‘He introduced the scents that men enjoy
 As camphor, genuine musk, gum Benjamin,
 Sweet aloe, ambergris, and bright rosewater.
 Next leechcraft and the healing of the sick,
 The means of health, the course of maladies
 Were secrets opened by Jamshid: the world
 hath seen no other such discoverer.’*



Traders in Kannauj also suggest a connection with Mughal Empress Nur Jahan who emerged from a *hammam* (Turkish bath) smelling of roses, leading a court physician to investigate the cause and discover that hot water had an aroma dispersion effect, and he subsequently designed the traditional pot/vat called *deg*. This story is likely to have been added later, but a similar process had indeed been developed by the Persian polymath Avicenna (Ibn Sena), in the late ninth or early tenth century, when he used steam distillation to produce essential oils from roses.



Although the history of perfume-making may go way back to ancient times, Kannauj gained wider popularity in India and abroad as a centre of perfumery during the Mughal period. There are many sources which cite that use of *attar* oils and fragrances added a nice whiff to life during the Mughal times in India. The history of *attars*, of manufacture and trade in *attar*, is very much intertwined with the history of Kannauj. As a result of this close association, Kannauj is also known as the “perfume city of India” or *Ittra Nagri*. There are more than 500 units manufacturing traditional *attar* in Kannauj. The city has been known

for natural *attars* even before Mughal times when aromatic plants such as sandalwood, rose, camphor, saffron and musk was used to prepare natural fragrances.



These natural organic aromas were further explored and experimented with during the Mughal period. According to some historians, Mughal emperor Akbar had a whole department of perfumery so that he and his successors could keep their bodies (and minds) well scented in a region where the hot climate needed to be countered effectively. In the *Ain-e-Akbari*, Abu Fazl mentions the rate list of perfumes during Akbar's reign. Akbar believed Abu must chronicle the record for his future descendants to know about the types of flowers and herbs available in India and how to fight the challenging climate of India.

The following six images are very interesting to study, as they are extracted from the *Ain-e-Akbari*. They give the list of perfumes and their prices (page 75), a list of the flowers used (page 77), a reference to Abu Sina and the qualities of 'Ambar used in perfume (page 78), other substances like camphor and civet (Page 79), agar roots (Page 80), and sandalwood or *chandani* (Page 81).

musk; 5 *t.* Iksír; mix with two sérs of refined sugar and one bottle of rosewater over a slow fire. 9. *Fatilah*, 5 *s.* Aloewood; 72 *t.* Sandelwood; Iksír and Ládán, 20 *t.* of each; 5 *t.* Violet root; 10 *t.* Lúbán; 3 *t.* refined sugar; mix with two bottles of rose-water, and make into tapers. 10. *Bárjât*, 1 *s.* Aloewood; 5 *t.* Ládán; 2 *t.* musk; 2 *t.* Sandelwood; 1 *t.* Lúbán; $\frac{1}{2}$ *t.* Camphor. Then distill it like *Chúwah*, (*vide* below). 11. *'Abir-Iksír*, $\frac{3}{4}$ *s.* Sandelwood; 26 *t.* Iksír; 2 *t.* 8 *m.* musk. Pound it, and dry it in the shade. 12. *Ghasúl* (a liquid soap),* 35 *t.* Sandelwood; 17 *t.* Katúl (?); 1 *t.* musk; 1 *t.* *Chúwah*; 2 *m.* Camphor; 2 *m.* Mid. Mix with 2 bottles of rose-water.

A List of Perfumes^a and their Prices.

'Ambar i ashhab,.....	1 to 3 Muhurs, <i>per tólah.</i>
Zabéd (civet),	$\frac{1}{2}$ <i>R.</i> to 1 <i>M.</i> , do.
Musk,	1 to 4 $\frac{1}{2}$ <i>R.</i> , do.
Lignum aloes, Hind. <i>Agar</i> ,	2 <i>R.</i> to 1 <i>M.</i> , <i>per sér.</i>
Chúwah (Distilled wood of Aloes),	$\frac{1}{2}$ <i>R.</i> to 1 <i>R.</i> , <i>per tólah.</i>
Gaurah, ^b	3 to 5 <i>R.</i> , do.
Bhímsíní Camphor,	3 <i>R.</i> to 2 <i>M.</i> , do.
Mid,	1 to 3 <i>R.</i> , do.
Za'farán,	12 to 22 <i>R.</i> , <i>per sér.</i>
Za'farán i Kamandí,	1 to 3 <i>M.</i> , do.
Za'farán (from Kashmir),	8 to 12 <i>R.</i> , do.
Sandalwood,	32 to 55 <i>R.</i> , <i>per man.</i>
Náfah i mushk,	3 to 12 <i>M.</i> , <i>per sér.</i>
Kalanbak (Calembic),	10 to 40 <i>R.</i> , <i>per man.</i>
Siláras,	3 to 5 <i>R.</i> , <i>per sér.</i>
'Ambar i Ládán,	1 $\frac{1}{2}$ to 4 <i>R.</i> , do.
Káfúr i Chínah,	1 to 2 <i>R.</i> , do.
'Araq i Fitnah,.....	1 to 3 <i>R.</i> , <i>per bottle.</i>
'Araq i Béd i Mushk,	1 to 4 <i>R.</i> , do.
Rosewater,	$\frac{1}{2}$ to 1 <i>R.</i> , do.
'Araq i Bahár,	1 to 5 <i>R.</i> , do.
'Araq i Chambélf,	$\frac{1}{2}$ to $\frac{1}{4}$ <i>R.</i> , do.
Violet-root,	$\frac{1}{2}$ to 1 <i>R.</i> , <i>per sér.</i>
Azfár uttírb,	1 $\frac{1}{2}$ to 2 <i>R.</i> , do.
Barg i Máj (brought from Gujrát),	$\frac{1}{2}$ to 1 <i>R.</i> , do.
Sugandh Gúgalá,	10 to 13 <i>R.</i> , do.

^a According to some MSS. *Kanwal*.

^b Most of the following names are explained below.

* In the text, p. 85, by mistake *Kaurak*.
Vide my text edition p. 94, l. 6.

3. The *Ja'fari*. A golden yellow, or orange coloured, or greenish. In spring.
4. The *Gudhal*. Of different colours, red, yellow, orange, white. In the rains.
5. The *Ratanmanjari*. Bright red. It is smaller than jasmin. All the year.
6. The *Késá*. In the hot season.
7. The *Sénbal*. Dark red. In spring.
8. The *Ratanmála*. Yellow. In spring.
9. The *Sónsará*. Yellow. In spring.
10. The *Gul i Mátti*.
11. The *Karn p'hál*. A golden red.
12. The *Karil*. In spring.
13. The *Kanér*. Red and white.
14. The *Kadam*. Outside green; in the middle yellow threads; the inside leaves white. In spring.
15. The *Nághésar*. In spring.
16. The *Surpan*. White, with red and yellow stripes in the middle. During the rains.
17. The *Siri p'hándi*. Inside yellowish white, outside reddish. In spring.
18. The *Jait*. Inside yellow, outside a blackish red. In the rains.
19. The *Champaláh*. White, like orange blossoms. In spring.
20. The *Láhi*. It blooms in Pisces.
21. The *Gul i Karasundáh*. White. It is smaller than the Chambéli, and blooms during the rains.
22. The *D'hanantar* resembles the *Nílúfar*. During the rains.
23. The *Gul i Hinná*.
24. The *Dupahriyá*. Bright red, and white. All the year.
25. The *Bhús Champá*. Peach coloured.
26. The *Sudarsan*. Yellow; it resembles the *Nílúfar*, but is smaller.
27. The *Kanglái*. There are two kinds, red, and white.
28. The *Sirs*. Yellowish green. It is full of stamens. In spring.
29. The *San*. Yellow. During the rains.

On the Preparation of some Perfumes.

1. 'Ambar. Some say that 'Ambar grows at the bottom of the sea, and that it is the food brought up again after eating, by various animals living in the sea. Others say that fishes eat it and die from it, and that it is taken from their intestines. According to some, it is the dung of the sea-cow, called *sárd*; or the foam of the sea. Others again say, it trickles from the

mountains of islands. Many look upon it as marine gum; others whose opinion I adopt, take it to be wax. It is said that on some mountains a great deal of honey is to be found, so much in fact that it runs into the sea; the wax rises to the surface, when the heat of the sun reduces it to a solid state. As the bees collect the honey from sweet smelling flowers, 'Ambar is, naturally, scented. Bees are also occasionally found in it. *Abū Sīnā* thinks that there is a fountain at the bottom of the sea, from which 'Ambar rills, when it is carried by waves to the shore. 'Ambar, when fresh, is moist; the heat of the sun causes it to dry up. It is of various colours: the white one is the best, and the black is the worst; the middling sort is pistachio-coloured and yellow. The best kind goes by the name of *ashhab*. It feels greasy, and consists of layers. If you break it, it looks yellowish white. The whiter, lighter, and more flexible it is, the better. Next in quality is the pistachio-coloured 'Ambar; and inferior to it the yellow kind, called *Ahashkháshh*. The black kind is bad; it is inflammable. Groody *bázár*-dealers will mix it with wax, *Mandal*, and *Ládan*, &c.; but not every one has recourse to such practices. *Mandal* is a kind of 'Ambar taken from the intestines of dead fishes; it does not smell much.

2. *Ládan* is also often called 'Ambar. It is taken from a tree which grows in the confines of *Qíbrus* (Cyprus) and *Qíós* (Chios) or *Qístós*. It is a moisture that settles on the leaves of the tree. When goats in grazing pass near it, the hairs of their legs and the horn of their hoofs stick to it, and the whole then dries up. Such *Ládan* as is mixed with goat's-hair, is counted superior. It looks greenish, and has a good smell. But *Ládan* which is mixed with horn is looked upon as inferior. Sometimes people tie ropes round about the trees, and collect the *Ládan* which sticks to them. Afterwards they boil it in water, clean it, and make it into cakes.

3. The *Camphor tree* is a large tree growing in the ghats of Hindustan and in China. A hundred horsemen and upwards may rest in the shade of a single tree. Camphor is collected from the trunk and the branches. Some say that during summer a large number of serpents wind themselves round about the tree, for the sake of its coolness; people then mark such trees by shooting an arrow into the trunks, and collect the camphor during the winter. Others say that camphor trees are much frequented by leopards, which like camphor so much as never to go away from the trees. The camphor within the tree looks like small bits of salt; that on the outside like resin. It often flows from the tree on the ground, and gets after some time solid: If there are earthquakes during a year, or any other cosmical disturbances, camphor is found in large quantities.

Of the various kinds of camphor, the best is called *Ribááhí*, or *Qaichírf*. Although different in name, they are the same; for it is said

that the first camphor was found by a king of the name of *Ribáh* near *Qaiçár*, which is a place near the island of Ceylon. According to some books, it is white like snow: and this is true, for I have broken it myself from the tree. Ibn Baiçár, however, said that it was originally red and shining, and only got white by artificial crystallization. Whatever the case may be, there is certainly a kind of camphor which is white in its natural state. And of all other kinds it is the best, the whitest, which has the thinnest layers, the cleanest, and the largest. Inferior to it is the kind called *Qurçái*, which is blackish and dirty. Still inferior is the light brown kind called *Kaukab*. The worst camphor is mixed with pieces of wood; it goes under the name of *Bálús*. By artificial crystallization each kind will become clean and white. In some books camphor in its natural state is called *Júddnah* or *Bhínsíní*. If kept with a few barley grains, or peppercorns,¹ or *surkh dánahs*, it will evaporate the less. The camphor which is made of *Zurumbád* by mixing it with other ingredients, is called *Chíní* or *Maysít-camphor*. White *Zurumbád* is finely pounded, and mixed with sour cream, of cow or buffaloe's milk; on the fourth day they put fresh cream to it, and beat it with the hand till foam appears, which they take away. With this they mix some camphor, put it into a box, and keep it for some time in the husks of grains. Or, they reduce some white stone to fine powder, mix it at the rate of ten dirhams of it with two dirhams of wax, and half a dirham of oil of Violet, or oil of *Surkh Gul*. The wax is first melted, and then mixed with the powder, so as to form a paste. They then put it between two stones, and make it thin and flat. When it gets cold, it looks like camphor, bits of which are mixed with it. Unprincipled men profit in this manner by the loss of others.

4. *Zabád* (civet) is also called *Shákh*. It is a moist substance secreted during the rutting season by an animal which resembles a cat, having, however, a larger face and mouth. The *zabád* which is brought from the harbour-town of Sumatra, from the territory of Achin, goes by the name of *Sumatra zabád*, and is by far the best. The moist substance itself is yellowish white. The animal has below its tail a bag, of the size of a small hazel nut, in which there are from five to six holes. The bag may be emptied every week or fortnight, and yields from half a *tólah* to eight *máshahs*. Some civet cats become so tame as to hold quiet when the bag is being emptied; but in the case of most animals, they have to catch hold of the tail, and draw it through the cage, when they take out the *zabád* with a shell, or by pressing gently against the bag. The price of a civet cat varies from 300 to 500 Rs. The *zabád* of the male is better than that of the female, because in the latter the vulva is just above the bag. When removed, the *zabád* is washed, and

¹ Bázár dealers here give a few pepper- | corns along with every piece of camphor.

becomes afterwards one of the finest perfumes. The smell will remain a long time in the clothes, and even on the skin. There are several ways of washing it. If the quantity be small, they put it into a cup, or if greater, into a larger vessel, and wash it thirty times in cold water, and three times in warm water. The latter renders it thin and removes impurities. Then they wash it again in cold water till it gets solid, when they wash it three times in lime juice, which removes all unpleasent smell. After this, they wash it again three times in cold water, pass it through a piece of cloth, put it into a China cup, and wash it three times in rose water. They then smear the zabád on the inside of the cup, keep it at night inverted in extract of Chambéli, or Ráúbél, or Surkh gul, or Gul i Karnah, and expose it at day-time to the rays of the sun, covered with a piece of white cloth till all moisture goes away. It may then be used, mixed with a little rose water.

5. *Gaurah* looks greyish white, but does not smell so well as the preceding. It is a moisture secreted during the rutting season by an animal like the civet cat, but somewhat larger. It is also brought from the confines of Achín. The price of this animal varies from 100 to 200 Rs.

6. *Mid'* resembles the preceding, but is inferior to it. They mix it with other substances; hence they sell it in larger quantities. The animal which yields *Mid*, is found in various countries, and only sells from five to six dáms. Some say that *Mid* is the dried bag of the civet cat, pounded and boiled in water; the greasy substance which rises to the surface is the *Mid*.

7. '*Ud*, or wood of Aloes, called in Hind. *Agar*, is the root of a tree. They lop it off and bury it in the earth, when whatever is bad rots, and the remainder is pure aloes. Some say that they do so with the whole tree. The statement occasionally found in some old books that the habitat of the tree is Central India, is an absurdity of fanciful writers. There are several kinds: the best is called *Mandali*, and the second in quantity, *Jabali* or *Hindi*. The smell of the wood, especially that of the first kind, is a preventive against fleas; but some think both kinds equal in this respect. Of other good kinds I may mention the *Samandúri*; the *Qumári*, which is inferior to it; the *Qáqult*, next in rank; the *Barri*; the *Qit'i*; and the *Chinese*, also called *Qismúri*, which is wet and sweet. Still inferior are the *Jaláli*, the *Máyatáq'i*, the *Lawáq'i*, the *Rítali*.² But of all kinds the *Mandali*, is the best. *Samandúri* is grey, fatty, thick, hard, juicy, without the slightest sign of whitishness, and burns long. The best of all is the black and heavy; in water it settles at the bottom, is not fibrous, and may be easily pounded. The wood which floats is looked upon as bad. Former kings transplanted the tree to Gujráat, and now-a-days it grows in Chánpánír. It is generally

¹ *كاسرا* with the *kasrah*, a kind of perfume. *Kashfullughát*.

² The last three names are doubtful.

brought from Achfn and Dahnásari. Nothing is known of the *habitat* mentioned in old books. Aloewood is often used in compound perfumes; when eaten, it is exhilarating. It is generally employed in incense; the better qualities, in form of a powder, are often used for rubbing into the skin and clothes.

8. *Chúwah* is distilled wood of aloes; it is in general use. The preparation is as follows: They take fine clay, mix it with cotton or rice bran, and beat it well. When properly intermixed, they take a small bottle large enough to put a finger into it, smear it all over with the clay, and let it dry. After this, they put very small pieces of wood of aloes into it, so as nearly to fill the bottle. The wood must have been kept wet for a week before. Another vessel, with a hole in the middle, is now placed on a three-legged stand. Into this vessel, they pass the neck of the little bottle inverted, placing a cup full of water at the bottom of the vessel, in such a manner that the mouth of the bottle reaches the surface of the water. On the top of the vessel they then put wild cow's dung, and light a gentle fire. Should flames break out, they extinguish them with water. The wood of aloes will then secrete a moisture which trickles on the surface of the water, where it remains. This is collected, and washed several times with water and rose water, to take off all smell of smoke. The oftener it is washed, and the older it gets, the better will be the scent. It looks black, although experienced people make it white. One sér of wood of aloes will yield from two to fifteen tólahs of *Chúwah*. Some avaricious dealers mix sandalwood or almonds with it, trying thereby to cheat people.

9. *Sandalwood* is called in Hind. *Chandan*. The tree grows in China. During the present reign, it has been successfully planted in India. There are three kinds, the white, the yellow, the red. Some take the red to be more refreshing than the white; others prefer the white. The latter is certainly more cooling than the red, and the red more so than the yellow. The best is that which is yellow and oily; it goes by the name of *Maqáçari*. Sandalwood is pounded and rubbed over the skin; but it is also used in other ways.

10. *Siláras* (storax) is called in Arabic *M'ah*. It is the gum of a tree that grows in Turkey. The kind which is clear, is called *M'ah i sailah* (liquid); the other kinds, *M'ah i yábisah* (dry). The best kind is that which spontaneously flows out of the trunk; it is yellowish.

11. *Kalanbak* (calembic) is the wood of a tree brought from *Zírbád* (?);¹ it is heavy and full of veins. Some believe it to be raw wood of aloes. When pounded, it looks grey. They use it for compound perfumes; and they also make rosaries of it.

¹ *Zírbád* (*Zírábád*), a town near the frontiers of Bengal. *Ghidsullughát*.

Most of the Mughal emperors and their queens were fond of *attar* fragrances and this led to the discovery and development of new *attars* in India. According to some sources, the process of development of *attar* from roses was discovered by the then Mughal queen Noorjahan. However, according to Dr. R. Nath, it was in fact the discovery of her mother Asmat Begum. This is also borne out by a reference in the *Tuzuk-i-Jahangiri*; or, *Memoirs of Jahangir*, translated by Alexander Rogers, edited by Henry Beveridge.



Figure 9 Image of Kevda (Botanical: *Pandanus Fascicularis*)

connected with my august name, I gave it the name of Chashma-i-Nūr, or 'the fountain of light.' In short, the one fault it has is this, that it ought to have been in a large city, or at a place by which men frequently pass. From the day on which it was completed I have often passed Thursdays and Fridays there. I ordered that they should think out a chronogram for its completion. Sa'idā Gilāni, the head of the goldsmiths, discovered it in this clever hemistich:—

“The palace¹ of Shāh Nūru-d-dīn Jahāngir” (1024).

I ordered them to put a stone with this carved upon it on the top of the portico of the building.

In the beginning of the month of Day, merchants came from Persia and brought pomegranates of Yazd and melons from Kāriz, which are the best of Khurasan melons, so many that all the servants of the Court and the Amirs of the frontiers obtained a portion of them and were very grateful to the True Giver (God) for them. I had never had such melons and pomegranates. It seemed as if I had never had a pomegranate or a melon before. Every year I had had melons from Badakhshan and pomegranates from Kabul, but they bore no comparison with the Yazd pomegranates and the Kāriz melons. As my revered father (may God's light be his witness!) had a great liking for fruit, I was very grieved that such fruits had not come to Hindustan from Persia in his victorious time, that he might have enjoyed and profited by them. I have the same regret for the *Jahāngīrī 'itr* (so-called otto of roses), that his nostrils were not gratified with such essences. This 'itr is a discovery which was made during my reign through the efforts of the mother of Nūr-Jahān Begam. When she was making rose-water

¹ Mahall-i-Shāh Nūru-d-dīn Jahāngir, 1024 (1615). See Proceedings A.S.B. for August, 1873, pp. 159-60.

a scum formed on the surface of the dishes into which the hot rose-water was poured from the jugs. She collected this scum little by little; when much rose-water was obtained a sensible portion of the scum was collected. It is of such strength in perfume that if one drop be rubbed on the palm of the hand it scents a whole assembly, and it appears as if many red rosebuds had bloomed at once. There is no other scent of equal excellence to it. It restores hearts that have gone and brings back withered souls. In reward for that invention I presented a string of pearls to the inventress. Salima¹ Sultān Begam (may the lights of God be on her tomb) was present, and she gave this oil the name of 'itr-i-Jahangiri.'

Great difference appeared in the climates of India. In this month of Day, in Lahore, which is between Persia and Hindustan, the mulberry-tree bore fruit of as much sweetness and fine flavour as in its ordinary season. For some days people were delighted by eating it. The news-writers of that place wrote this. In the same days Bakhtar Khān Kalāwant, who was closely connected with 'Ādil Khān, inasmuch as he ('Ādil) married his own brother's daughter to him, and made him his preceptor in singing and *durpat*² *guftan*, appeared in the habit of a dervish. Summoning him and enquiring into his circumstances, I endeavoured to honour him. In the first assembly I gave him 10,000 rupees in cash and 50 pieces of cloth of all sorts and a string of pearls, and having made him a guest of Āsaf Khān, ordered him to enquire into his circumstances. It did not appear whether he had come without 'Ādil Khān's permission, or the latter

¹ Salima died in the 7th year, so that the discovery must have occurred some time before this mention of it.

² Hindustani, *durpat*, "petit poème ordinairement composé de cinq hémistiches sur une même rime." "It was invented by Rāja Mān of Gwalior" (Garcin de Tassy, Hist. Litt. Hindouie, i, 12).

Extract from the *Tuzuk-i-Jahangiri*; or, *Memoirs of Jahangir*, translated by Alexander Rogers, edited by Henry Beveridge



Source: <https://uk.images.search.yahoo.com/>

Evolving techniques over the years

Aromatherapy and Aroma Dispersion techniques

Ibn Sina or Abu Sina (980-1037) also known as Avicenna was a Persian, and probably the most prolific and famous of all Islamic physician scholars. His life was the stuff of legend. At the age of 16, he began studying medicine and by 20 he had been appointed a Court Physician, earning the title 'Prince of physicians'. He wrote 20 books covering theology, metaphysics, astronomy, philology, philosophy and poetry, and most influentially, 20 books and 100 treatises on medicine. His 14-volume epic 'Al-Qanun fi al-Tibb', which means 'The Canon of Medicine' was over one million words long and contained the sum total of all existing medical knowledge. He is also credited with developing aromatherapy and the aroma dispersion technique.



Apart from already existing traditions in India at the time, Ibn Sina's techniques and methods may have also influenced the art of making perfume during Mughal times, although a clear connection has not been established, except for the reference in *Ain-e-Akbari*.

Table 1: Medicinal plants for treatment of depression from the view of Avicenna and their current effects

Scientific Name Family	Name in PM	Parts Used	Effects in PM	Pharmacological Effects/ Active components	Type of study
<i>Pistacia vera</i> L. Anacardiaceae	Festeg	Fruit	Exhilarating Cardiac Tonic	Regulate HPA axis function Anti-inflammatory/Flavonoids & tannins	In vitro (Hosseinzadeh <i>et al.</i> , 2012)
<i>Coriandrum sativum</i> L. Apiaceae	Kozboreh	Leaf, Seed	Exhilarating Cardiac Tonic Palpitation relief	MAO-B inhibitor/ Linalool	In vivo (Cioanca <i>et al.</i> , 2014, Guzmán-Gutiérrez <i>et al.</i> , 2015, Kharade <i>et al.</i> , 2011)
<i>Hyacinthus orientalis</i> L. Asparagaceae	Sunbul	Herb	Exhilarating Cardiac Tonic Memory Enhancer Palpitation relief	Regulate HPA axis function/Flavonoids	In Vitro (Hosokawa <i>et al.</i> , 1995)
<i>Inula helenium</i> L. Compositae	Rasen	Root	Exhilarating Cardiac Tonic	Regulate HPA axis function/Flavonoids	In Vitro (Wang <i>et al.</i> , 2012)
<i>Echium amoenum</i> Fisch. & C.A.Mey. Boraginaceae	Lesan-Al-Sour	Flower	Exhilarating Cardiac Tonic Palpitation relief	Regulate HPA axis function/Flavonoids	Human study (Sayyah <i>et al.</i> , 2006)
<i>Terminalia cheb ula</i> Retz. Combretaceae	Halilaj	Fruit	Exhilarating Memory Enhancer Palpitation relief	Anti-depressant like activity/Chebulinic acid	In vivo (Onasanwo <i>et al.</i> , 2014)
<i>Centaurea behen</i> L. Compositae	Bahman	Root	Exhilarating Cardiac Tonic Palpitation relief	Regulate HPA axis function/Flavonoids	In Vitro (Sheikh <i>et al.</i> , 2016)
<i>Doronicum pardalianches</i> L. Compositae	Durunaj	Root	Exhilarating Cardiac Tonic Palpitation relief	-	
<i>Cyperus longus</i> L. Cyperaceae	Soud	Root	Exhilarating Cardiac Tonic		

Capturing the scent of rain: *Mitti Attar*

Rain picks up odours from the molecules it meets and can therefore give off scents according to the topography of the place where it falls. To many in India, the earthy smell of rains soaking India's dry soil is "the scent of life itself." The earthy essence is strongest when rain soaks the parched ground.

In the 1950s and 60s, a pair of Australian mineralogists, Isabel Joy Bear and Richard Grenfell Thomas, wanted to discover the source of that tantalising fragrance. Ultimately, they were able to establish a link of the scent to organic compounds that build up in the atmosphere, including heady-smelling terpenes secreted by plants. The major components in turpentine and resin, terpenes also put the essence in essential oils. They are the freshness in pine, the cool in peppermint, the spice in ginger. Rocks and clay absorb terpenes and other molecules from the atmosphere like sponges, and during hot, dry stretches, desert-like places build up great stores of the compound. When the humidity shifts ahead of monsoons, moisture loosens the material from its rocky pores and sends its pungency adrift on the wind. The aroma is more powerful in the wake of drought because the essential oils have had more time to build in the layers of rock.

In the journal *Nature* in 1964, Bear and Thomas proposed a name for the scent brought on by rain falling on parched ground. They called it "petrichor," a blend of the Greek words *petra*, rock, and *ikhor*, the blood of the gods in Greek mythology. At the same time, it was acknowledged by them that they were not the first to identify or extract this fragrance.

Extracted from dry soil and distilled using ancient techniques, this is known as *Mitti Attar*—the earth's perfume. The villagers at Kannauj still make this during the monsoon. The technique has been in practice here for more than a hundred years.⁴ The *mitti attar*, *the only attar that doesn't come from a plant*, has to be kept and sealed in a *kuppi*, a special leather bottle, otherwise it would be not release its true scent. For the *mitti attar*, half-baked clay is distilled. The clay is first collected in neighbouring villages, where little clay cakes are made, dried, baked and placed in

⁴ Source: The Atlantic

the *deg*. The fragrance is a sweet mixture where the woody and oriental note of sandalwood is complemented by an earthy smell.



Cakes of clay being dried in a Kannauj village

It can take about 100 pounds of flower petals or herbs, infused into a pound of sandalwood oil—the ideal and purest base for essential oils—to make about one pound of pure *attar*. Avoiding the heat of the day, members of each family head out in the early morning or later evening to pick the fragile flowers grown in tracts, pack them in jute sacks, and rush, before the petals start to wilt, to one of two dozen steam distilleries in the town.

Many of these distilleries where the essential oils are brewed, including the rain fragrance, are very old-fashioned, with hardly any lighting, industrial machinery, or any modern equipment. The artisans are seen tending fires under copper cauldrons or stills called *deg* or *deeg*. This ancient, slow hydro-distillation process in Kannauj is called *deg-bhapka*. The copper *deg*—resting above its own oven and beside its own furrow of water—and a bulbous condenser called

a *bhapka* (receiver) are the main equipment. When a fresh supply of flowers or plant material comes in, the rose or jasmine or other petals are put into each *deg*, covered with water, a lid or *sarpos* sealed on to it with a mixture of clay and cotton. A wood or cow-dung fire is lit underneath, the receiver is filled with sandalwood oil—which serves as a base for the scents—and sunk into the water. The *deg* and *bhapka* are connected with a hollow bamboo pipe (*chonga*) that carries the fragrant vapours from the simmering pot into their sandalwood oil base. A typical large batch of petals can take up to six or seven hours to distil.

The skill of the artisans has been passed down generationally. Due to the complexity and preciseness of the techniques, perfumers pass down formulas as closely guarded secrets through generations in the same family. Many families in Kannauj say they have been making perfume for countless generations.

They have to make sure the process of distillation happens as required, and that the aroma is imbued into the essential oils, not burnt or evaporated. Once the distillation is over, the odoriferous oil trapped in the sandalwood oil is placed in the sun in a leather bottle, allowing the excess water to evaporate and the moisture to be absorbed by the leather. Earlier, the bottles used to be made from camel skin, but now mostly buffalo or goat skin is used. The smell of these attars is very strong and can be associated to a heavy oriental perfume. But it is subtle at the same time, as behind the rose or the jasmine odour, one can sense the sweet and woody note from the sandalwood.



A row of Degs with bamboo pipes leading to the receiver placed in a cold-water bath at a distillery in Kannauj



A worker prepares for the next distillation, putting the bamboo pipe in the receiver



Under the Deeg, firewood is used to heat the water and the plant material



One of the leather bottles in which residual water is evaporated to form the final product

Ecologically serene

The process of attar-making is eco-friendly and there is no waste. The most interesting aspect is that its manufacturing process has not changed since ages. "Simply put, ittar manufacturing is a play of water and fire, and almost all the other raw materials are natural," says Gaurav Malhotra of Puja Perfumeries. There are primarily two kinds of ittars—floral (rose, bela etc), and herbs (sugandh mantri, cardamom, clove etc)—and the flavours are extracted directly from flower petals or herb plants. Ittars are manufactured using a hydro-distillation process that are fired through dung cakes or wood.

Traditionally, sandalwood is used as the base oil. But none of the oil is wasted. The equipment used in the manufacturing process is made of copper or bamboo sticks. And alcohol is not used in the production process. Not only is the process green, even the by-product is recycled. For example, the used rose or sandalwood petals and even the burnt wood are consumed by the agarbatti (incense sticks) industry. Even the water that is drained after ittar is made is so clean that local workers often take a bath in the water that is drained after the process.

Use of natural products in the making of Attar

The perfume making cottage/small scale industry in Kannauj uses a wide range of herbs and flowers such as Jasmine, Lavender, Rose, Clove, and Pandanus as the main base for extracting essential oils. Essential oils can also be extracted from a wide variety of natural substances like bark (Cinnamon, Cassia), berries (Juniper, Allspice), leaves (Basil, Eucalyptus, Pine, Rosemary, Vetiver, Lemon Grass), peels (Lime, Orange, Tangerine), resin (Frankincense, Labdanum, Myrrh), rhizome (Ginger), seeds (Nutmeg, Flax) and wood (Agarwood, Camphor, Rosewood, Sandalwood).

Some of these ingredients are sourced locally, and the rest are sourced from other regions of India. Earlier, attars were also made of animal extracts like Musk (Musk Deer, Civet) and Ambergris (Sperm Whale), though now these have been replaced by synthetic alternatives, since these animals fall under protected species.

Perfumers in Kannauj are particularly famous for making sandalwood oil-based attars. Attar is the essence of a flower (of a root, or even earth) that is captured in 100% sandalwood oil. Sandalwood oil is used as a base material because it has a strong fixative property and can retain the floral essence over a long period of time.

Most perfume shops in Kannauj are concentrated around Safdarjung, Subzi Mandi Road and Farsh Street, in the heart of the city. The oldest known perfumery in Kannauj, established in 1896, is S. Md. Ayub Md.Yaqub (Perfumers) Pvt. Ltd. They are one of the largest manufacturers and exporters of traditional Indian Ittar or perfume oils. They manufacture the world famous Shamama attar/ittar.

*

Shamama

This special attar is manufactured through co-distillation of a variety of herbs and natural essential oils. Known for its exotic fragrance, it is a rare and precious Attar in the form of long-lasting perfume that is prepared by combining various flowers through the hydro/steam distillation process.

The perfume industry at Kannauj produce fragrances not just for attar but for use in a range of home products, such as shampoos, toothpaste, detergents, hair oil, talcum powder, soap, room freshener, etc., and flavours used in food and beverages, such as ice-cream, chewing gum, sherbet, soft drinks, confectionary products, etc.

Traditional and Ancient Aromatics

The Indian sub-continent appears to be the oldest centre where it was customary to use extracts from plants. Thus, the extraction techniques developed as aromatic(s) played an important role in the religious and socio-cultural life of Indians. The people of the Indus Valley Civilization had developed the art of distillation as explained in the earlier section. The development of perfumery and aromatics continued during the Vedic period. The classic literature of Ayurveda mentions *attar* of rose and calamus.

This indicates that distillation of rose and other *attars* was known in the Vedic Period. Vedic (one example in Ayurveda mentions medication administered by the sense of smell called 'Vamanopaya') and post Vedic literature (*Brahmanas, Sutras, Aranyakas, Upanishads, Vedangas, Jataka* stories and Buddhist sacred texts) gives a detailed account of Dhoopa that contain Satpuspa, Kunduruka and Sandalwood.

A UGC major Project by Dr. Jyoti Marwah on the *Historical Study of attars and essence making in Kannauj*, outlines the use of aromatic formulations for anointment, with sandalwood being an important component of these. Periplus and Pliny accounts are also a valuable source for this information.

The prosperity of the region during the Mauryan period is well known, which probably led to further interest in developing perfumes and fragrances. Kautilya's Artha Shastra describes the splendour of aromatics; Sect II.11 highlights the demand for aromatic woods for various reasons describing 16 varieties of sandalwood. This exploration of the sense of smell continued through the Sunga Satavahana period. The *Mahabharata* also mentions the extensive use of aromatic resins, musk and sandalwood.

From the Kusanas to the advent of the Guptas and epics by Asvaghosa and Vatsayana's *Kamasutra* and *Saundarananda* there is a mention of trade in aromatics for use as unguents (Pipesangavilepanamhi), for fumigation of apparels (Vasonganakacidavasayacca), as requisites for bath (Ayojayatsnana-vidhim tathanya) and fragrant flower garlands (Jagranthuranyah surabhihsrajasya).

Most of the plant material mentioned in these texts finds its place in the making of attars. *Brihatsamhita* LXXVI 26 mentions Sarvatobhadra scent made from Nakha (nail like marine shell that also finds mention in ancient Babylonian incense processes. It is said to be the oldest animal-derived aromatic that was traded globally), Tagara (Valeriana wallichii, a rhizome herb that grows in the Himalayas, and has medicinal properties. Also, a flowering plant in the Himalayas), and Olibanum (Turuska; oleoresin or gum collected by making incisions in the bark of the Olibanum trees found in North-east Africa) mixed in equal quantities and treated with mace (javitri), camphor, musk and guda.

The *Brihatsamhita* also mention an incense Kopacchada made from Benzoin (an oil, tapped from a tree *Styrax benzoin*), Musta (*Cyperus rotundus*, Nagarmotha or nut grass or a species of Sedge, used in both medicine and perfume making), Nakha, Bdellium (Guggul, a semi-transparent oleo-gum resin extracted from *Commiphora wightii* or Guggul plant/spiny shrub in India and *Commiphora Africana* in Ethiopia and Eritrea), Srisarja (a herb used in making perfume and in medicine), Camphor and honey.

The *Agnipurana* gives a list of 21 ingredients, aromatic woods and resins. They are Nakha (Unguis odoratus), Kushta or Kustha (*Costus speciosus*), Ghana (root of Cyprus), Nard, Benzoin, Saffron, Shellac

(laksa), Sandalwood, Agallocham (Aloes, Nidada), Pine Resin, Devakastha (Pinus Devadaru), Bdellium (Guggula), Srinivasaka (resin of Pinus longifolia), camphor, myrrh, olibanum (kundaruku), sarjarasa (resin of vatica robusta). *Agnipurana* mentions that any two substances when mixed with honey give an incense (Pinyaka) particularly Nakha with sandalwood. Incense tablets (Gandha-vatika) in *Lalitavistara*, perfumed pills (Gutki) in *Agnipurana*, fragrant unguents (Gatranulepani), fragrant cosmetics (Varti), ointments (Varnaka) and fragrant oils (Vilepana) (also find mention in *Amarakosa*).

In the *Amarakosa* II.6. P123-132 there is a mention of various denominations of aromatic woods. It gives four names to the sandalwood of ancient India (Gandhsara, Malayaja, Bhadrasri, Candana) also the best sandalwood has three names (Tailaparnika, Gosirsa, Harichandan) and Red Sandalwood has five names (Tilaparni, Patranga, Ranjana, Raktachandan). *Amarakosa*, interestingly, describes a bath which is a procedure using perfumes in different formulations for cleansing, perfuming, chaffing, rubbing, kneading, cleaning and restoration of body perfume after a bath. It also mentions a perfume Yaksakadama made from camphor, agallochum, musk, and kakkola.

Fragrance & Flavour Development Centre (FFDC)

The Centre was set-up in the year 1991 by the Ministry of MSME, Government of India, with the assistance of UNDP/UNIDO and the Government of Uttar Pradesh.

The FFDC aims to serve as an interface between essential oil, fragrance and flavour industry and the R & D institutions both in the field of Agro Technology and chemical technology. The main objective of the centre is to serve, sustain and upgrade the status of farmers and industry engaged in the aromatic cultivation and its processing, so as to make them competitive both in the local and global market.

It conducts regular skill development programmes and certification courses, with training cum-workshops on subjects like 'Essential oil, Perfumery and Aromatherapy', 'Agarbatti, Dhoopbatti, Havansamgri & Perfumery', and 'Commercial cultivation of aromatic crops, its processing and marketing'. In Covid-19 times, it has tried to make these programmes available online.

"Kannauj has been the perfumery town of the country for thousands of years," says Shakti Vinay Shukla, the Director of the Fragrance and Flavour Centre (FFDC) in Kannauj.



Perfumery plants in Kannauj with FFDC





Stamps commemorating the production of attar in India

प्ररूप O-2



बौद्धिक
सम्पदा भारत



भारत सरकार

GOVERNMENT OF INDIA

FORM O-2



INTELLECTUAL
PROPERTY INDIA



भौगोलिक उपदर्शन रजिस्ट्री
Geographical Indication Registry

वस्तुओं का भौगोलिक उपदर्शन (रजिस्ट्रीकरण तथा संरक्षण) अधिनियम, 1999
Geographical Indication of goods (Registration and Protection) Act, 1999

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Certificate of Registration of Geographical Indication under section 16 (1) or of authorised user under section 17(3)(c)

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दिनांक
Date : 09.02.2009

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in class 3 under no. 157 as of the date 09.02.2009

in respect of "KANNAUJ PERFUME"

Falling in Class- 3 – in respect of - Perfumery (attar) and Essential Oils



आज दिनांक माह 20 को चेन्नई में मेरे निदेश पर मुद्रांकित किया गया।

Sealed at my direction this 31st day of March 2014 at Chennai.

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Registrar of Geographical Indication.



ONE DISTRICT ONE PRODUCT

UTTAR PRADESH

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Kannauj

Home / Kannauj

Perfume (Attar)

Kannauj is popularly known as the 'perfume city'. The 'Suras' and 'Aroma Development Center' (FFDC) in the district is operational since 1991. This institution has been established in collaboration with UNIDO, Central Government and State Government. The district is best known for its essence, flavor, and fragrance in the International market. In this institution, all the dimensions related to 'attar' (the cultivation of the plant, processing, biotechnology, training consultants and other related functions of aromatic plants) are carried out. Farmers are diversifying from traditional crops towards cultivation of aromatic essential oil products, hence enjoying good profit from these cash crops.



Introduction

Perfumery in Kannauj has the GI Certification (Geographical Indication Registry), and is covered under the One District, One Product programme of the Government of Uttar Pradesh, so the scope for developing this industry to its full potential is big.

Challenges to the perfume industry in Kannauj

In Kannauj, the perfume capital of India, indigenous workers are under pressure to keep their craft alive in the face of severe competition from modern fragrance makers. This fight, between small businesses such as Pragati Aroma Oil distillery and global groups such as Armani and Chanel, mirrors thousands of other battles across India between ancient practices and the forces of modernity.

Kannauj has been a key trading centre for Indian perfumes, boasting almost 700 distilleries up until the late 1990s. These days, due to chemical alternatives and paraffin-based perfumes, that number has dwindled sharply to less than a third.

As per report of the United Nations Industrial Development Organisation (UNIDO) report, 1986, Kannauj faces challenges from Indonesia in terms of sandalwood, as Indonesia overtook India as the world's chief supplier of sandalwood oil. Steps need to be taken to ensure a continual long-term supply of sandalwood to Kannauj. No serious attempts seem to have been made to cultivate the species in Kannauj district or nearby areas. Some reported attempts at cultivating the species outside the Mysore area have met with little success as the oil quality has not been maintained.⁵

Originally, attars were used as such on the skin. The Mughals were especially admirer of the *Gulab Attar* (Rose attar). These days, however, since sandalwood oil is edible, they are mostly used in the flavouring of chewing tobacco. With the shortage of sandalwood trees in Southern India, the attar industry in Kannauj is under threat. In any case, for the past decade or so, the industry has survived in part on *attar's* popularity as a fragrance for tobacco products. But with many Indian states calling for bans on the cancer-causing materials, reliance on this single market may not be possible in the future.

The recent bans on pan masala and chewing tobacco have affected demand, as these sectors buy close to 80 per cent of all attar manufactured in the country, according to the district administration data. A small percentage is also used in the wellness sector. Attars of rose and kewra are also used in traditional sweets for flavouring. The remaining is used in food items such as ice-creams and drinks.

A detailed study on the medicinal benefits of it and an increase in its use in the wellness sector would help greatly. The new emerging market for wellness products includes products related to aromatherapy, but it still hasn't established a foothold in Kannauj, with oils used for aromatherapy accounting for less than 0.5 per cent volume in usage.

The perfumers of Kannauj have sought to find alternatives to sandalwood oil as their base material. Many have found that liquid Paraffin may also be used successfully as a base material. As a result, most attars

⁵ Assistance to the Perfumery Industry of Kannauj District, Terminal Report, 1986

now lack the full and round woody/sweet and milky note given by sandalwood. But in the absence of standards regulation, the quality of the product suffers. Now that sandalwood oil has been replaced with petroleum products such as Di-octyl Phthalate (DOP) or liquid Paraffin, the credibility of the industry has suffered.

The situation is further compounded by rising production and labour costs. Maintenance of age-old equipment is another problem. The quality of *attar* is also dependent on the quality of raw material, mainly the flowers. The time duration between the plucking of flower and the process of distillation can also affect the quality of attars. Local traders feel that “Most of the species, which are used in the manufacturing of Indian traditional fragrances, such as Jatamansi, Sugandh Bala, Kapur Kachri, Sugandh Mantri and Nagarmotha, have no specifications for their quality assessment.”

Traders further say that “poor marketing” is keeping *attar* away from the main market of perfumes and fragrances. Many years ago, the then Uttar Pradesh Chief Minister Akhilesh Yadav visited Grasse, France’s perfume capital, to save the industry. A joint venture, with the Kannauj-Grasse pact, would have enabled sharing of expertise, and a proposal to set up an international perfume museum in Kannauj in collaboration with the French government. A course on perfumery at the Kannauj Engineering College was also planned. But it is not clear if these plans fructified.

Kuppi making and ittardan (glass bottles for selling attar) production, as distinct craft forms in themselves, can also be developed as associated products since changes in the demand and supply of one affects the other.

The scope for large-scale upscaling of production, promotion and marketing, and alternative uses for Kannauj attar, is tremendous.



Laxmi Narayan, 72, has spent the last 30 years making what is known as attar, an oil-based perfume manufactured using a method dating back thousands of years. A picture taken on August 14, 2012, shows an Indian perfume producer working at a factory in the city of Kannauj near the city of Kanpur. Traditional perfumers are struggling to keep their craft alive in the face of fierce competition from modern fragrance makers. "Attar-making is a painstaking craft," Narayan told AFP through a cloud of thick smoke that billowed from wood fires set below a row of simmering copper pots that he was constantly monitoring. "We rely on our instincts, we know the attar is ready by the smell and feel of it," he added. Sushil Singh, a supervisor at the distillery about 130 km from the state capital Lucknow in Uttar Pradesh state, believes machines can never take the place of experienced hands. "The smell will be lost if we start using machines. People are forgetting the value of attar. But we know what goes into (its) making. For us, attar is our life."



Figure 15 Mohd. Mustaqeem, the last Kuppi maker of Kannauj at his workshop, INTACH-ICH

Gates of Kannauj



“There are two gates built by my ancestors M/S Beniram Moolchand Itr Factory at Kannauj. These were built in year 1943 and the architect whom we assigned this task was Bandi Mishri (Khalifa) along with other workers and the one which you are seeing just behind is much older than the others. Beside Itr, people identify Kannauj from the rest with these two gates...There was a purpose behind their construction as during British time it was difficult to demarcate the boundary of Kannauj along with entrance and exit as a common point of reference was missing to identify Kannauj city, its Zilla panchayat and the then 17 wards. So, with the permission of the British officials...a copy of which is still in our possession... these gates were built; one near the Phoolmati mandir just next to SS Intercollege and the second at Sarai Mira near present day Kotwali of Kannauj. These gates are totally vernacular in nature from concept, design, to the people involved in it...We are the custodian of the gates and even today we maintain it from time to time although now we have to bring workers from outside of Kannauj. These gates are tangible testimony of the intangible heritage of Kannauj, i.e. Itr.”

~Sh. Sunil Kumar Gupta (Munna Bhaiyya),
Managing Director, Beniram Moolchand Itr Karkhana, Kannauj



Noted Personality of Kannauj

Padmashri Malini Awasthi



Malini Awasthi, born in Kannauj in 1967, is a Ganda Bandh* student of the legendary Hindustani Classical singer, *Vidhushi* Girija Devi of Banaras. Malini Awasthi is a regular performer at the popular classical music festival, *Jahan-e-Khusrau*. She is popular for her rendition of the Thumri, *Thaare Raho Baanke Shyam*.

According to her, women across the world have been the custodians and promoters of their culture. She says, *“women have been empowered through generations in India. The essence of folk songs can be deciphered from earlier times when the infant mortality rate was very high and there were limited resources. Hence, prayers to nature in the expectation to let the child live and let the child be most obedient son like Rama himself and let the daughters be like Sita. So, at that time every one of us was seeking some kind of spiritual attainment, which we even do today in various forms, be at a temple or in the agricultural field or in a job⁶.”*

⁶ Source: TEDx, Lecture Demonstration, <https://youtu.be/KnKEBu-8uC0>

So, folk songs like the following were created:

सुन्न लागदी दिया बिन् मंदिर माँग सिंदूर बिना होय
अरे ललन वैसन सून टेरिया गोदाई एक बालक बिन् होय

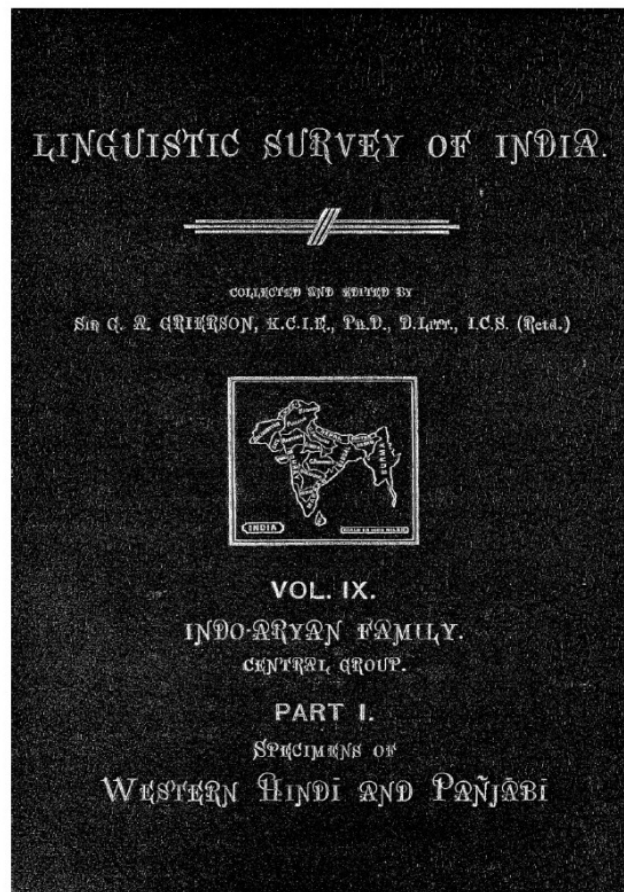
*As a temple is desolate without a lamp
a woman is without child.*

* The ceremony of Ganda Samaroh is a known practice, from time immemorial, for the entrance of a new disciple into any specific tradition, lineage or Gharana, to attain knowledge in that specific field. In this, a red thread is tied by the Guru (called *Mauli* in Hindi and *Nadachhadi* in Gujarati) on the right wrist of the disciple, and while doing so the Guru chants the mantras with the expectation that the disciple would be eventually perfect in the chosen subject and the relation between Guru and Shishya should remain pious. The Guru then puts coriander seeds and jaggery in the mouth of the disciple and the first hour of training begins, in presence of an august gathering. Then the disciple is recognized as an authentic follower of the Gharana⁷.

⁷ Source: Shodhganga

Language: *Kannauji*

Kannauji language



Kannauji is an Indo-Aryan language spoken in the Kannauj region of UP. Kannauji is related to Hindustani, with a lexical similarity of 83–94% with Hindi; some consider it to be a dialect of Hindustani, whereas others consider it a separate Western Hindi language. Kannauji has at least 9.5 million native speakers as of 2001.

Kannauji shares many structural and functional differences from other dialects of Hindi, but in the Linguistic Survey of India it has been added as a variant of Braj and Awadhi.

Kannauji has two dialects or variants of its own: Tirhari and Transitional Kannauji, between standard Kannauji and Awadhi. It is not a standard dialect of Hindi but assumed to be the transitory phase between Braj Bhasha and Awadhi. The Eastern parts are influenced by Awadhi whereas Western districts are Braj speaking.

Kannauji is predominantly spoken around the historic town of Kannauj in the following districts of the Ganga-Yamuna Doab: Kannauj, Mainpuri, Etawah, Farrukhabad, Auraiya and Kanpur. In the non-Doabi areas, it is spoken in Hardoi, western parts of Lakhimpur Kheri and Sitapur districts in Awadh and Shahjahanpur and Pilibhit of Rohilkhand.

A distribution of the geographical area can be found in volume 9 of 'Linguistic Survey of India' by George A. Grierson. There is no published grammar of Kannauji till date, but some of the basic features of Kannauji, which can be observed are of Kannauji as a pro-drop language⁸. In such languages pronouns are dropped for the convenience of the speaker. For example, *ka: tum huan jaiyo:* can be simply *huan jaiyo*.

Word formation processes of Kannauji are more or less like Hindi, but some processes of word formation of Kannauji are not found in Hindi. In borrowing something from other languages directly into a language, it is a common and productive process of word formation. On the lexical and semantic basis, we can divide borrowing into two types: in lexical borrowing a word is directly taken into a language from another language. Lexical borrowing is common in Kannauji. Sometimes a word is not borrowed; some phonetic changes are made to it to match the properties of the target language.

⁸ A **pro-drop language** (from "pronoun-dropping") is a language in which certain classes of pronouns may be omitted when they are pragmatically or grammatically inferable.

Folklore of Kannauj: *Aalah Rudal*



Figure 10 Sangram Singh (standing) and troupe performing Aalah, INTACH-ICH

Aalah and Rudal's heroic stories are a part of the folklore of almost every village in Northern India. The two brothers are said to have taken refuge in the kingdom of Kannauj after being evicted from Mahoba in Bundelkhand. Raja Jaichandra is said to have hosted the two brothers in the city of Rizgir or Rajgirh which was seen as an affront to King Prithviraj Chauhan of Delhi. The historical heritage fort of Aalah Rudal is now in ruins while the village of Rajgirh is in a bad shape. However, both the heroes are still alive in the memory of the people of the region.

Aalah and Rudal came to Kannauj in the 11th century. There is also evidence of their existence in Kannauj in Jagnik's *Alha Khand*⁹:

'आल्हा-ऊदल कनवज छाये, सूनो पड़ो महोबा गांव'

and

'जागन जाय रहे कनवज को आल्हा-ऊदल लेहें मनाय', संग मां अइहें लाखन राना, जो हैं शूर कनौजी राय'

According to Jagnik's *Alha Khand*, Alha-Udal were Rajputs who were loyal to King Parimal. They fought battles and established an empire, conquering 52 forts in North India, from Bundelkhand, Orai, Kannauj, Kanpur to Jajmau, Kalpi, Kabul, Kangra, Charkhari, Junagadh, Jhansi, Jharkhand, Delhi, Nahargarh in Madhya Pradesh, Nainagarh of Rajasthan, Bundi, Mandoun, Sirsagarh, Ahgalaj, Haridwar, and Kajrivan.

Historians say the evidence of the arrival of Aalah-Rudal in Kannauj is found from the 11th century. In the month of *Bhadon*, King Parimal of Mahoba drove out Alha-Udal. After this they reached Lakhan, nephew of King Jaichand of Kannauj. Lakhan gave them a place in the city of Rajgirh in the state. After living here for many years, they returned to Manuhar during the invasion of Mahoba by Prithviraj Chauhan.

People still sing the above lines in Kannauj city and Rajgirh.¹⁰ The *Aalah Rudal* as a heroic saga is still sung in the region. In the *Aalah Khand*, which is written in poem form, this saga was a specialty of the deities, revered by the gods. There is a temple here of "Mania Devi" of Mahoba. The worship of Bah Banfar is also described. At the beginning of the description of each battle, "Saurini" (Sumiran) is part of the saga. It is said that the blessing of Goddess Sharada is a blessing which confers the power to destroy the world with the sword.

⁹ Alhaknd Lokkvi written by Jagnik Heroic Head poetry that Parmal Raso is considered to be a part of. There are thrilling descriptions of 52 battles of two famous heroes called Alha and Udal in Alhakhand.

¹⁰ <https://www.jagran.com/uttar-pradesh/kannauj-14613819.html>

The saga also has some weaknesses. There is exaggeration in the descriptions of group battles. In battles, only the names of the characters are changed. The remaining events remain the same. Recurrence leads to fatigue. Anticipation of geographical knowledge is also meaningless as some cities and strongholds have not been clearly identified. It is shown as a simple matter to kill millions in a fight. Animals and birds are shown to be seekers or deterrents in these battles. There are flying calves, sorcerers, bidinis; all of this stretches the imagination.

The characters of the saga have also changed with location and dialect. In Kannauji and Bhojpuri depictions, Alha was married to Sonavati (Sunwa), the princess of Nainagarh, or Machil, the daughter of Ragomachha of Hardwar in Western Hindi text. After listening to the entire *Alha Khand*, and the heroic feats of Uday Singh (Udal, Udan, Rudal), one wonders why it was named *Alha Khand*. It is believed that "Dheer-Veer" Alha represents Yudhishtira of the *Mahabharata* and his brother Udal, Arjun. Alha's sword has the power to destroy, but he does not use it.

This heroic saga has a historical backdrop - three kings are mentioned:

1. Prithviraj Chauhan of Delhi i.e. Pithora;
2. King Jaichand Rathore of Kannauj (Kanwaj); and
3. Chandel King Paramardeve of Bundelkhand Mahoba.¹¹

Prithviraj Chauhan and Jaichand Rathore were said to be descendants of Anangpal Tomar (Tanwar) of Delhi. After his death, being the eldest, Jaichand was to ascend the throne, but Prithviraj was made king. That is why Jaichand and Prithviraj lived a lifetime of rivalry. Jaichand was slaughtered at the hands of Qutubuddin in 1194 AD. His son fled to Marwar where he established his kingdom, currently Jodhpur region.

Paramardeve Chandel reigned from 1165 to 1202 AD. Around 1172 AD, Prithviraj evicted him from Mahoba. And in 1203 AD, Kalan and Mahoba came under the Muslim control. The Nannuk dynasty, had been established in Bundelkhand (Jejakabhukti) around 900 AD with the capital at a village called Kharjuravahak (Khajuraho). This Paramardeve Chandel (Parmar) was the lord and guardian of Mahoba's Veer Aalha. The *Alha Khand* revolves around the above mentioned Chauhans, Chandels and Rathors, and deviates considerably from history.

¹¹ Indira Gandhi National Centre for Arts, Delhi

According to legend, Parimal conquered the whole of India. The first city was Mahoba, whose king was Basdev Parihar. King Basdev had three daughters, Malana (Malhna, Malan de Nar), Divala (Deval De), Tilaka and a son, Mahil Mahla. Malhna was the wife of King Parimal of Mahoba. Parimal respected Mahla greatly, but the latter could never forgive Parimal who had defeated his father. This proved to be the reason for the fall of Parimal. Throughout the Aalha section, Mahil plays the role of a vicious character.



शाल और शील्ड्स बहुत हैं घर में मेरी और संग्राम की...

...सरकार ने बहुत दी हैं ...लेकिन शाल और शील्ड से घर नहीं चलता ना पेट भरता है...

*(There are many shawls and shields in the house for me and Sangram...
...the government has given a lot of them...but the shawls and shields do not run
the house or fill the stomach...)*

*~ Shri Jagveer Singh,
Aalah singer*

Part - B

Hardoi

Documentation of Ganga from Gaumukh to Gangasagar

Hardoi District

Intangible Cultural Heritage

June-July 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




Indian
National Trust
for Art and
Cultural Heritage
INTACH

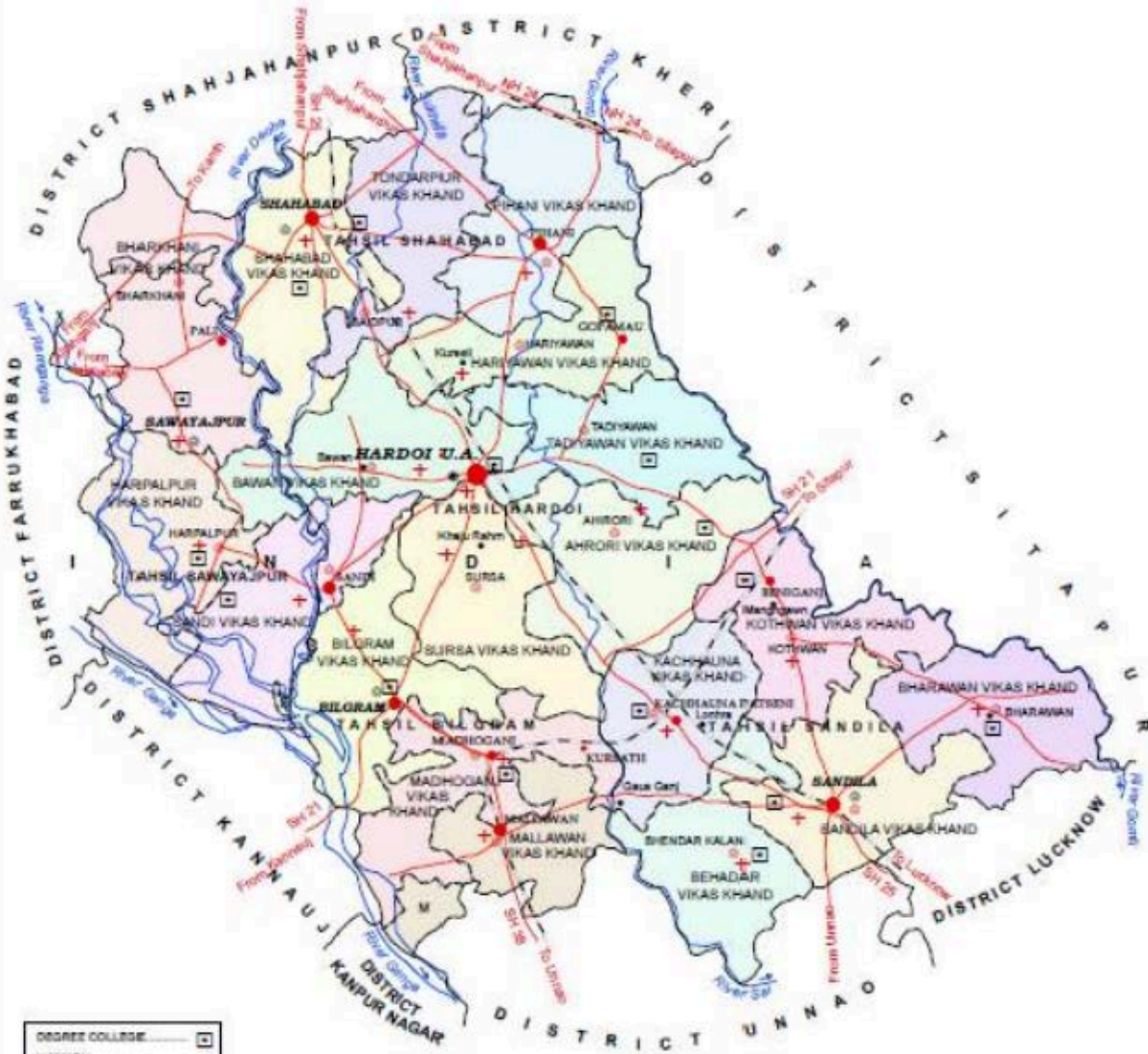
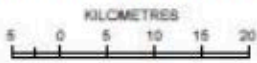
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Figure 17 Source: INTACH-ICH

UTTAR PRADESH
DISTRICT HARDOI



DEGREE COLLEGE	□
HOSPITAL	+

BOUNDARY - DISTRICT	—————
TAHSIL	—————
VIKAS KHAND	—————
HEADQUARTERS - DISTRICT, TAHSIL, VIKAS KHAND	● ○ □
VILLAGE HAVING 10,000 & ABOVE POPULATION WITH NAME	●
URBAN AREA WITH POPULATION 500 - I, II, III, IV & V	● ● ● ● ●
NATIONAL HIGHWAY	—————
STATE HIGHWAY	—————
IMPORTANT METAL LEO ROAD	—————
RAILWAY LINE - BROAD GAUGE	—————
RIVER AND STREAM	~~~~~

Area (Sq. Km.)	5,986.00
Population	40,92,845
Number of Tahsils	5
Number of Vikas Khands	19
Number of Towns	13
Number of Villages	2,070

S - PART OF SANDI VIKAS KHAND
B - PART OF BILGRAM VIKAS KHAND
M - PART OF MALLAWAN VIKAS KHAND
Note - District/Tahsil headquarters is also the Tahsil/Vikas Khand headquarters.

Introduction



Figure 18 A view of streets of Bilgram, Hardoi, Source: INTACH-ICH

HARDOI, also known as the **City of Bhakt Prahlad**, is a district of the Lucknow Commissionarate in the Indian state of Uttar Pradesh. The district lies between Latitude 26°53' north and 27°47' north and Longitude 79°41' and 80°49' East. It is bounded on the north by Shahjahanpur and Kheri. On the east, the Gomti river separates it from district Kheri and Sitapur. On the south lie the districts of Unnao and Lucknow, while to the west are the districts of Shahjahanpur and Farrukhabad and for a very short distance in the southwestern corner, the Kanpur district. The western boundary is formed by the river Sendha up to river Daprapur. It then runs southward till at Gadanpur it joins the Ganga, which constitutes the boundary as far as the border of district Unnao. The district is an irregular quadrilateral in shape, with its greatest length of 126 km. from north-west to the southeast and an average breadth of 74 km. from east to west.

The district is administratively divided into 05 tehsils namely Shahabad, Sawayajpur, Hardoi, Bilgram, and Sandila. For the implementation of the development scheme, the district is divided into 19 Development Blocks. The total area of the district is 5986.0 Sq. Km. Hardoi. According to the 2011 census, the district's population is 40,92,845, with 19,01,403 females and 21,91,442 males. Hinduism is the majority religion, with 85.71 percent of the population, while Islam is a (major) minority religion, with 13.59 percent.



Fig 1.1 Hardoi, Uttar Pradesh, India [Source: Wikipedia](#)

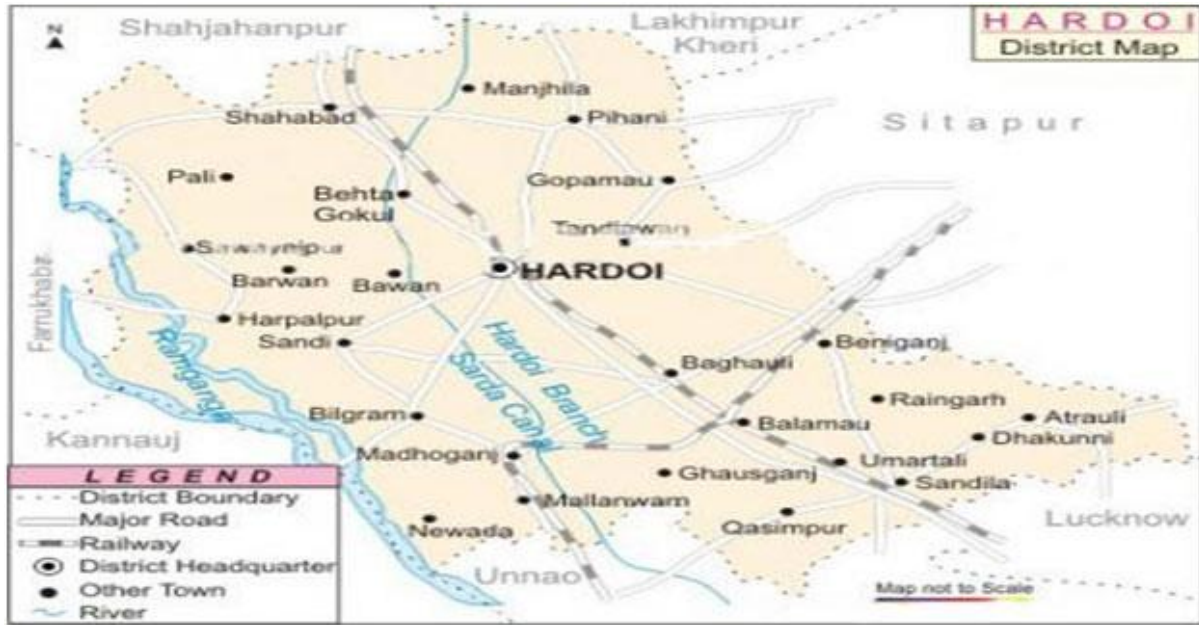


Fig 1.2 Map of Hardoi District, Uttar Pradesh [Source: Wikipedia](https://en.wikipedia.org/wiki/Hardoi)



Fig 1.3 River Ganga Basin in Uttar Pradesh [Source: Wikipedia](https://en.wikipedia.org/wiki/Ganga)

History



Figure 19 A Shiv Linga at Bilgram, Hardoi, Source: INTACH-ICH

The early history of the district is based on traditions and legendary allusions of Shiva Purana which relates Hardoi with Thathera king of Hiranya Kashyap who called himself the God. As per the legend, 'Hardoi' has been derived from the word 'Haridrohi'. It is believed from Puranas that *Hirnakashyap* was an enemy of God Vishnu and his son named *Prahalad* was given severe punishments for the reason that *Prahalad* was a devotee of Vishnu. Upon this, Vishnu had to incarnate himself as *Narasimha* and kill the king. Since *Hirnakashyap* hated God, the place derived its name as **Haridrohi** which in course of time became Hardoi. According to some scholars, the term "Hardoi" originated from the term "**Haridwaya**" which means two gods. Since there were two gods, *Vamana Bhagavan* (in the regime of King Bali) and *Narasimha Bhagavan* (in the regime of King Hiranyakashipu) had been incarnated, hence the place was called Haridwaya which later became Hardoi.

There is another legend that says that there was a chieftain named '**Harnakas**' who too was an enemy of God, which may be another reason for its name Haridrohi.

In another version about the name of the district, Hardoi was founded by **Hardev Baksa**. This is also confirmed by the fact that there still exists a Mohalla (locality) in the name of Hardev Baksa. As per one more opinion, there was a great saint Hardev Baba from which the district derived its name.

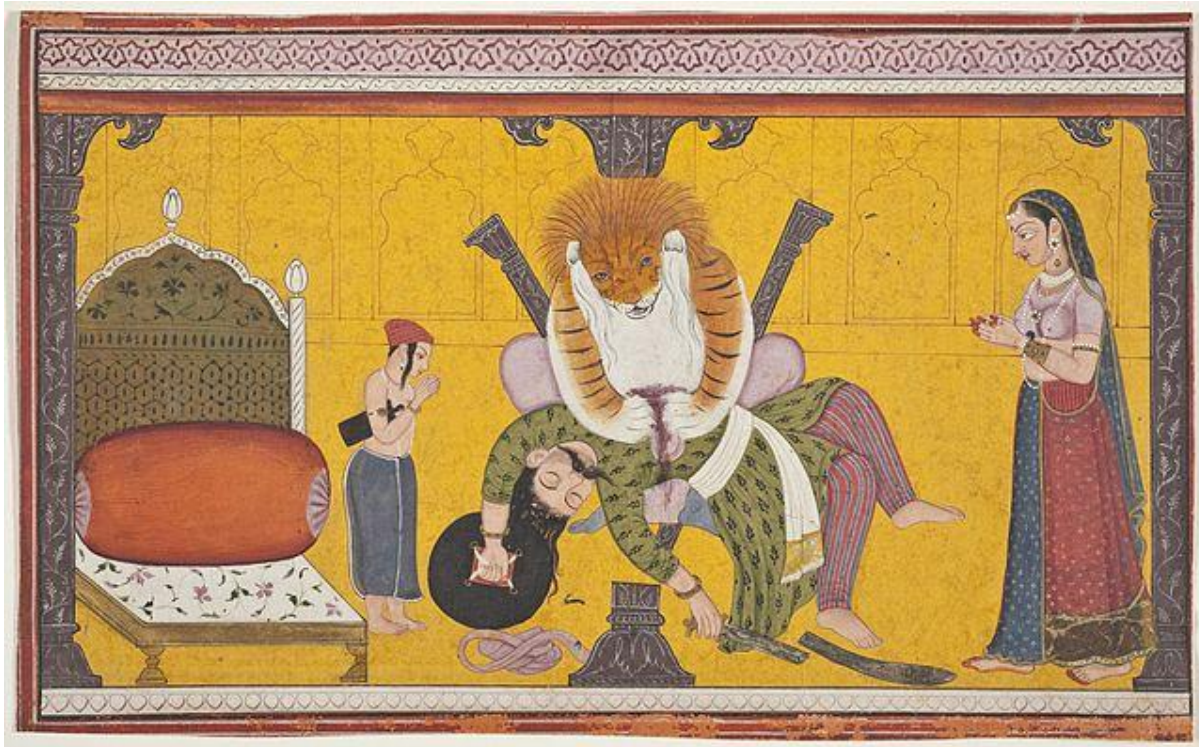


Fig 2.1 Narasimha dismembering Hiranyakashipu, folio from a Bhagavata Purana [Source: Wikipedia](https://en.wikipedia.org/wiki/Narasimha)

Mallawa, Bilgram, Pihani, Shahabad, Sandila and Ruiyaa are places of historical significance in Hardoi. According to some historians, Mallawa was colonized by Buddhists while some believed that Sayyed Salar Masood Gazi came here. Earlier, Mallawa was the district headquarter of this district. The ancient name of Bilgram is '**Srinagar**'. Its present name Bilgram was given by some associates of **Mahmood Gajnavi**. Next, Pihani is derived from the Persian word **Pihani** (place of shelter), it is believed that the Mughal king **Humayun** took shelter in the forests of Pihani when he was defeated by Shershah Suri. Pihani is also related to the **minister Sadarejahan** of Emperor Akbar. His tomb and paintings are still here. Finally, according to the view of some people, **Sandila** was colonized by **Rishi Sandilya**. Sandila is also famous for its old buildings, Mosque and Barakhamba.

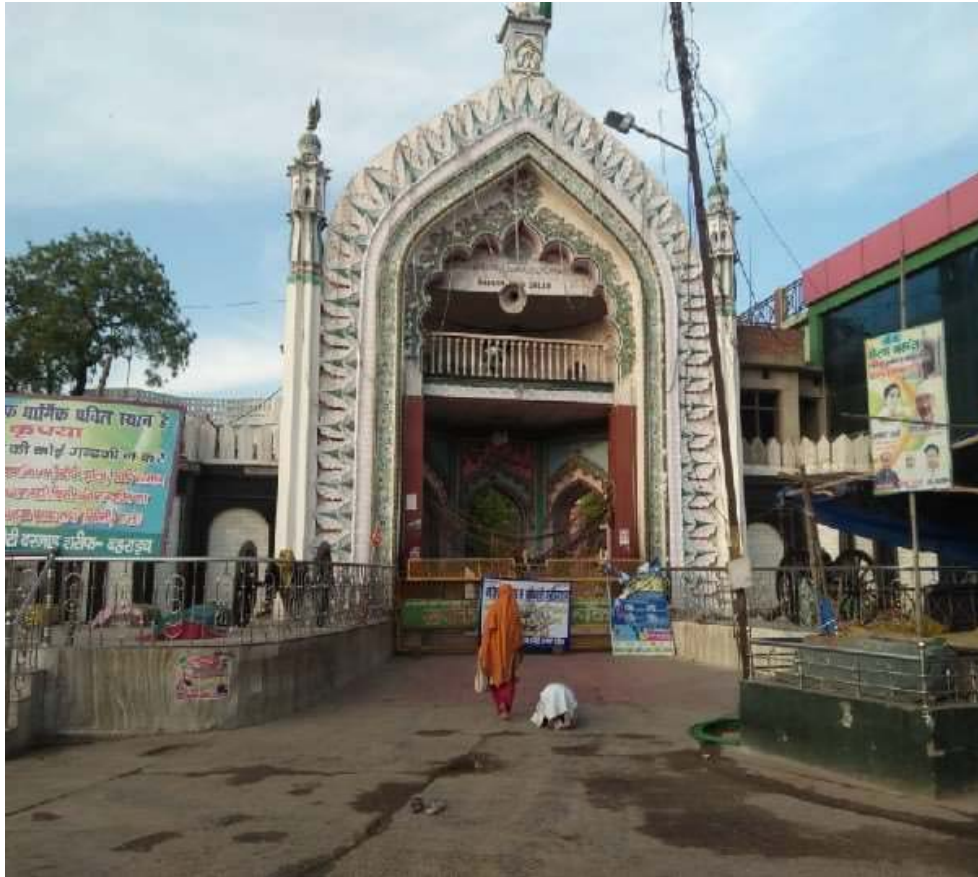


Fig 2.2 Dargah of Syed Salar Masood, Bahraich [Source: Wikipedia](#)

The history of the district during the early Hindu and Buddhist periods is absolutely unknown. Many ancient mounds still conceal the remains of early buildings, which may someday yield material for the historian. No explorations have yet (1904-June 2021) been carried out, and nothing can be stated as to the nature of the buildings which lie buried. The Chinese pilgrims do not appear to have traversed the district. Many of the mounds are connected with the *Thatheras*, who, according to the present story, held large tracts of country and were dispossessed by the Rajputs and Muhammadans. It has been suggested that Thathera is a corruption, by popular etymology, of **Thathar, the name of a caste or clan recorded in the Ain-i-Akbari which was holding land west of the Jumna (Yamuna).**

Many historical events attach political importance to the district. Hardoi is first mentioned during the Muslim rule. In 1028, Bwan was invaded by Sayyid Salar Masud. However, Muslims didn't occupy the region until 1217. After a long struggle, Sayyad Shakir established the first Muslim site at Gopamau. The earliest traditional invasion of the Musalmans is that which occurred about the year 1018 A.D. when

Mahmud of Ghazni reached Kanauj. It is said that Qazi Yusuf of Mahmud's army attacked Bilgram and drove out the Raikwars, but this seems very doubtful.

Tradition is far more abundant concerning Saiyid Salar Masaud, who passed through the district on his way from Kannauj to Satrikh in 1032 A.D. It is said that one detachment of his army was sent from Kannauj against the Thatheras of Bawan, and that a battle was fought there, those who fell being buried by the Surajkund. Another expedition was sent to Mallanwan, where there is a tomb of one of the martyrs in the Uncha Tila muhalla. From Satrikh he sent out armies to conquer all the surrounding country, and Mir Saiyid Aziz-ud-din, later known as the Lal Pir, went to Gopamau, then held by the Thatheras. A battle was fought at the place called Shahidganj, in which the Lal Pir was victorious. He held Gopamau for two years but was overthrown after the defeat and death of Saiyid Salar at Bahraich.

Delhi Sultanate Period

The references to this district by the historians of the reigns of the Delhi Sultans are very few. Firoz Shah visited Sandila in the year 1353 A.D. on his way to Bengal, and again in 1374 when making his pilgrimage to Bahraich. A mosque bearing the date 7691l. (1367 A.D.) was built in the town by his order. In 1377 the government of Oudh and Sandila was entrusted to Malik Nizam-ul-Mulk in order to secure this part of the empire. In 1394, during the reign of Muhammad Shah, the Wazir Malik Sarwar, known as Khwaja-i-Jahan, received the title of Malikush-Sharq and was entrusted with the government of all the territories between Kannauj and Bihar, the fief of Sandila passing into his own possession. This man continued to hold the district till his death in 1399 when he was succeeded by his adopted son, Malik Mubarak, who assumed the title of Mubarak Shah and retained all his father's possessions. In the next year, Iqbal Khan proceeded against the newly established Sultan of Jaunpur and encamped on the Ganga opposite Kannauj.



Fig 2.3 Portrait of Firoz Shah Tughlaq [Source: Wikipedia](https://en.wikipedia.org/wiki/Firoz_Shah_Tughlaq)

In 1401, Ibrahim Shah succeeded to the throne of Jaunpur, and Hardoi remained in his dominions. He was forthwith attacked by Sultan Mahmud of Delhi and Iqbal Khan and marched to Kannauj by way of Sandila. Again, nothing happened, save that Mahmud regained Kannauj which had been acquired by Mubarak Shah. In 1406 Ibrahim was again in the district and attacked Kannauj, then held by Mahmud Tarmati, who surrendered after a four months' siege. The Jaunpur kings held the country till the days of Bahlol Lodi, who ejected Husain Shah about the year 1488, and again brought Hardoi under the sway of Delhi.

Afghan Period

After the defeat of Ibrahim Lodi at Panipat by Babar, Mughals, Kannauj and all the country beyond the Ganga was in the hands of the Afghan nobles. Their leader was Bahadur Khan, son of Darya Khan Lodi, who assumed the title of Muhammad Shah. In 1527 Babar advanced on Kannauj, having heard that the Afghans were on the east bank of the Ganga opposite that place and were preparing to oppose his passage. He threw a bridge over the river, defeated the Afghans, and marched to Lucknow, doubtless by way of Sandila. The district remained more or less under the sway of Babar and his son, Humayun, till the rise of Sher Shah.

In 1539, Sher Shah defeated Humayun at Chaunsaghat, and thus acquired all the land of Jaunpur. From this date, all of Oudh passed into the hands of Sher Shah Suri, who held it till his death in 1545. Humayun escaped by crossing the river Ganga with the help of a bhisti whom he had made king for one day after regaining the throne. Mahmood Ghaznavi is said to have invaded it in 1019 A.D.

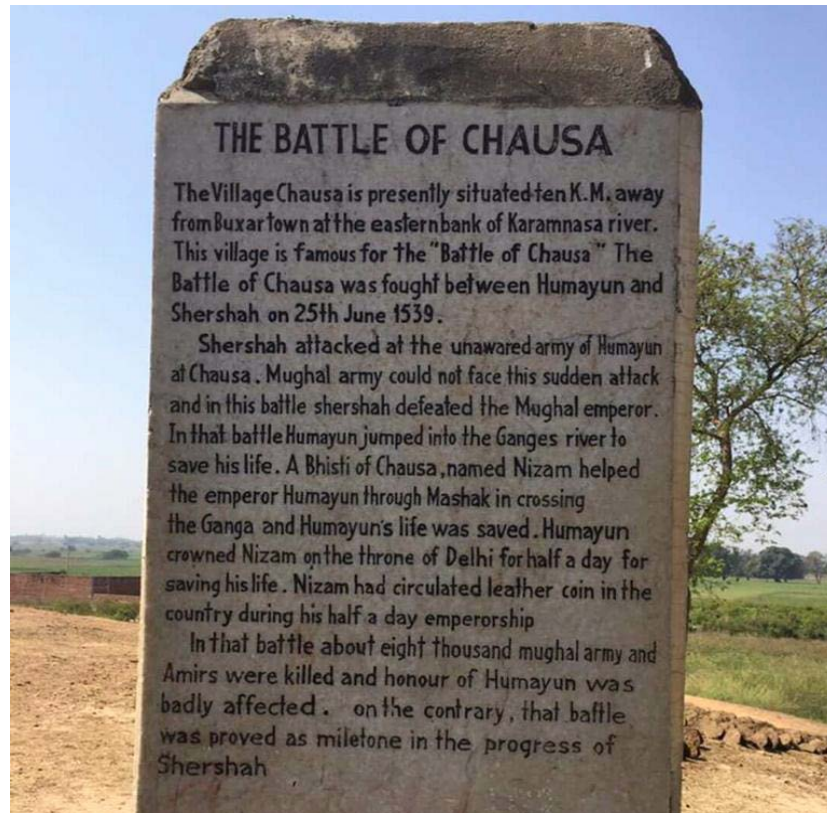


Fig 2.4 Details of Battle of Chausa [Source: Wikipedia](https://en.wikipedia.org/wiki/Battle_of_Chausa)

Mughal Period

In the days of Akbar, the district of Hardoi was divided between the sarkars of Lucknow and Khairabad in the province of Oudh. It was very far from being a single homogeneous tract, but it is possible with the aid of a few conjectures to trace out the relationship between the mahals of the Ain-i- Akbari and the present Parganas. Of the 55 mahals which made up the sarkar of Lucknow, five lay in the present district of Hardoi. The references to this district from the death of Akbar to the formation of Oudh into a separate dominion are scanty. Aurangzeb appears to have visited Mallanwan, where he ordered the stone image at Sonasi Nath to be sawn asunder, but failed on account of its miraculous preservation; at least so runs the story. After the death of Aurangzeb, the whole country was in a state of confusion, and there was no regular government till Saadat Khan formed the kingdom of Oudh.

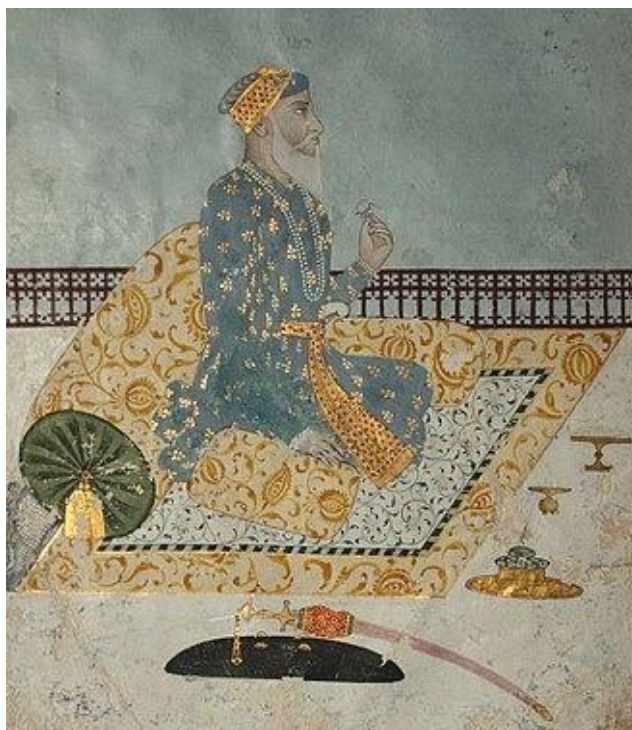


Fig 2.5 Portrait of Saadat Ali Khan, 1722–1739 [Source: Wikipedia](#)

Post-Mughal and British Period

There are only a few casual references to Hardoi during the early years of native rule in Oudh. Hardoi was the most lawless of all the Oudh districts, and even in 1849 Colonel Sleeman wrote that the Bangar “is reputed one of the worst districts in Oude.”

Hardoi formed part of Suba of Awadh under the Mughals, which was ruled by the Awadh dynasty of Nawabs and formed a border with the territory of Rohillas. In 1773 a brigade of British troops was stationed near Bilgram which was shifted to Kanpur. Later till 1849, Hardoi remained as one of the most lawless tracts in the then Avadh province. Later, in February 1856, Hardoi, as a part of Oudh, became part of the British territory after Lord Dalhousie's proclamation. The district was annexed to the British Empire in 1856 along with the rest of the Awadh province and a district was formed with its headquarters at Mallawan. After a year (1857), the first war of independence broke out, plunging the whole area into a state of anarchy. In 1858, the district headquarter was shifted to Hardoi from Mallawan and has retained its position to date.



Fig 2.6 Portrait of William Henry Sleeman [Source: Wikipedia](#)

Revolt Of 1857

The first signs of rebellion in this district occurred in the Sandila tehsil. On the 27th of July 1857, an outbreak occurred among the Musalmans of Malihabad in Lucknow, and Sir Henry Lanence despatched Captain Gould Weston, the superintendent of military police, to that place with a troop of police, cavalry, and a company of the mutinous **7th Oudh Irregular Infantry** to restore order. They subsequently returned to Lucknow, but on the same day Captain Hutchinson, the military secretary, was ordered to accompany a column of four hundred men, drawn from the 7th Cavalry and the 48th Native Infantry, on an expedition through the northwest of the province, the real reason being to remove these troops from Lucknow. On the 1st of June, the column reached Sandila, where news was brought of the outbreak at Lucknow.



Fig. 3.1 Seige of Lucknow, painting by Thomas J. Barker [Source; Wikipedia](#)

Being the first day of the month, Hutchinson took the money from the treasury and paid his troops, leaving a balance of only Rs. 1,200. On the 2nd, Mr. Capper, the Deputy Commissioner at Mallanwan, wrote that the Lucknow rebels had reached Madhoganj, while the news came from Fatehgarh urging Hutchinson not to proceed in that direction. He, however, continued his march past Mallanwan, where the treasury was guarded by a company of the 41st Native Infantry from Sitapur, towards the Ganga. The column crossed the river, but Hutchinson, Lieutenant Tulloch, and twenty Sikhs remained behind. The other officers were

murdered by the troops on the other side, except Major Marriott and Dr. Darby, who had recrossed. The survivors turned back and were joined on the 8th by Capper, who had been compelled to leave Mallanwan; they then rode into Lucknow by way of Mohan, where they were joined by Lieutenant Inglis, who had been in command of the treasury guard.

Mr. Capper had remained at headquarters long after it was evident that the troops would mutiny. Their comrades at Sitapur had broken out on the 3rd of June, and when delay had become dangerous, he had no other course open but to leave the station. Lieutenant Inglis remained till the troops possessed themselves of the treasury and then escaped with difficulty. With the revolt of the garrison and the flight of the officers, the whole district was plunged into confusion.

The Raikwars of Ruia and Rudamau were the first to rebel, as they were the last to yield. They at once descended upon Mallanwan, burned the courthouse, and destroyed the records. The tehsils and police stations were broken up, and complete anarchy ensued. At Darwan, Madho Singh, who was the head of the Sombansi muafidars of that place and had been appointed thanadar at annexation, was attacked and surrounded by a rebel force. Some blood was shed and the town was burnt.

The inhabitants of the district as a whole joined heartily in the rebellion. Large numbers of Hardoi men were in the native army, and consequently, the district was rapidly filled with soldiers who had come from those stations from which the English had been expelled. Practically all the taluqdars, with one notable exception, took part with the rebels and sent their levies to Lucknow. Even **Chaudhri Hashmat Ali of Sandila**, who afterwards rendered conspicuous service on behalf of the British, was present with a considerable force at the defence of the capital, for his camp was subsequently captured by Sir Colin Campbell's army in March 1858.

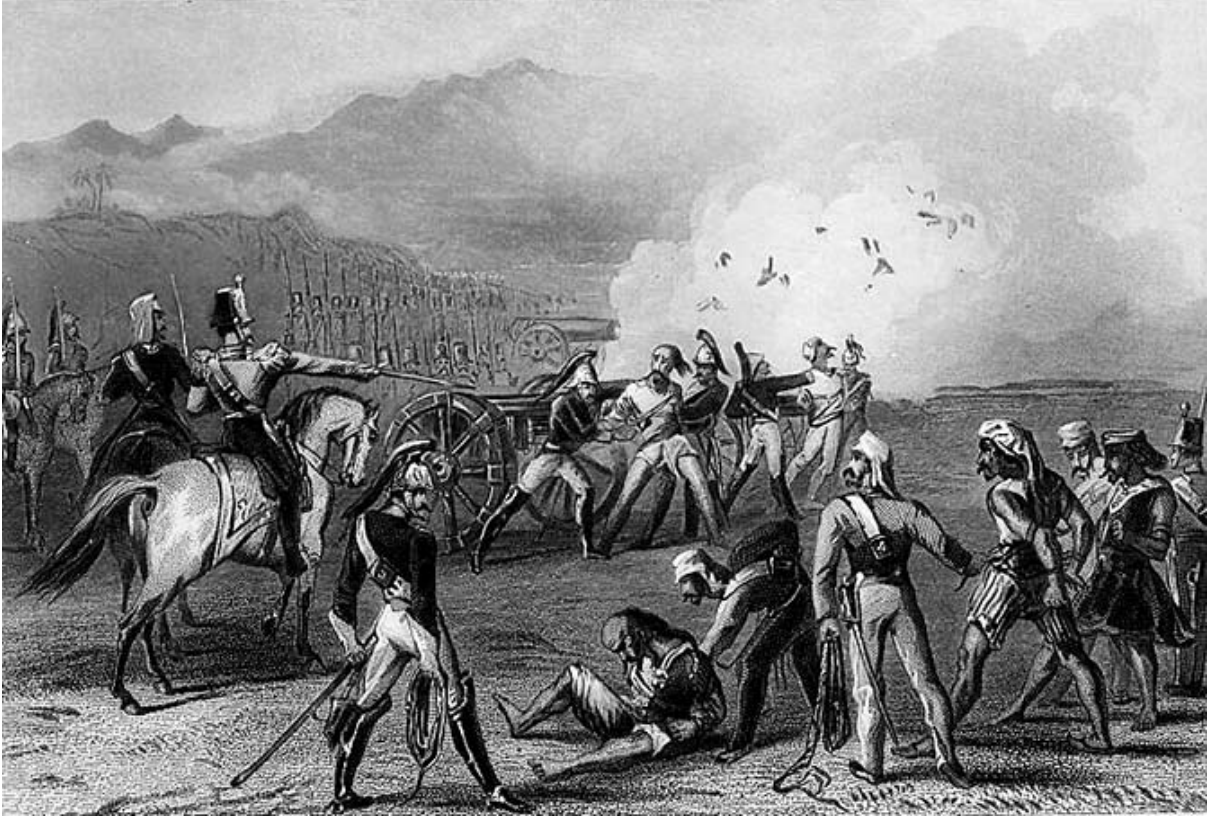


Fig 3.2 Indian Mutiny: Massacre of Officers by Insurgent Cavalry at Delhi from the Illustrated London News, 1857. [Source: Wikipedia](#)

The one exception was **Hardeo Bakhsh of Katiari**, who, with the aid of his uncle, Kesri Singh, sheltered some of the fugitives from Fatehgarh in the person of Mr. Probyn, the Collector, and his family on the 6th of June. He kept them in hiding at Khasaura and Rampura, as well as Mr. R. M. Edwards, the Collector of Budaun, who arrived eight days later, till the 1st of September, when the whole party escaped safely by boat to Cawnpore, with the exception of two children, who died while in hiding. The story is told in Mr. Edwards' **Reminiscences of a Bengal Civilian**, to which reference may be made. Hardeo Bakhsh remained loyal throughout the rebellion, although he was in constant danger of attack from the mutineers at Fatehgarh. His merits were rewarded by the title of raja, a large grant of land revenue-free, a permanent settlement of his other possessions, and the Star of India. His name was among those of the five loyal taluqdars in Lord Canning's proclamation of March 1858.

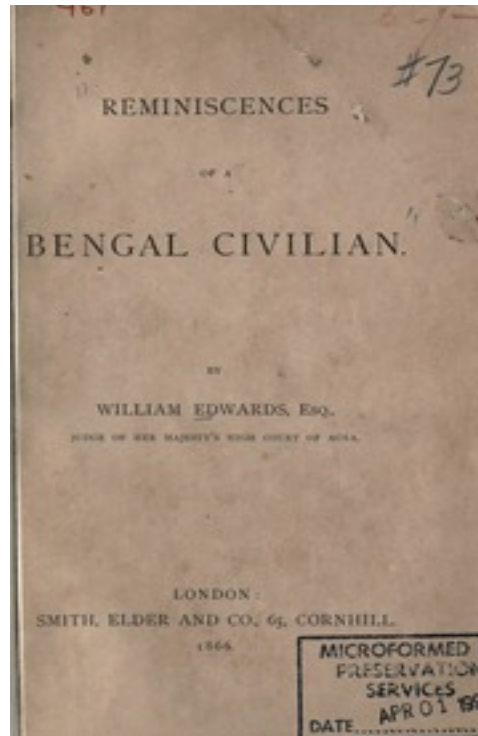


Fig 3.1 Image of the cover of the Reminiscences of a Bengal Civilian [Source: Wikipedia](#)

During 1850-1863, district Hardoi was created under the administration of District Magistrate W.S. Chapper. Owing to the freedom struggle of 1857 there had been a great fight between the army of the East India Company and the freedom fighters from areas of Madhoganj, Ruiya of Hardoi. The work of the district's formation was withheld for a while and later on, it was completed by the time the Victoria Charter was brought into force by 1877.

Abolishing the Company's rule in India, the British Parliament handed over the charge to Queen Victoria and Her Highness was honored with the crown of 'Kaiser-e-Hind'. The Queen announced general amnesty to freedom fighters of the 1857 struggle. On the occasion of celebrations of the enthronement of Queen Victoria on 16th February of 1886, District Magistrate Lieutenant Colonel Harns Fort held a meeting with the local residents who were associated with the 'Company' in the 1857 struggle and chalked out a plan to construct a 'Ghantaghar' (Clocktower) as a memory. After the completion of the construction of the clock tower, a huge clock from Great Britain was installed on top of the tower which worked till 1959-60. Its melodious alarm and sound of 'bells' could be heard up to a distance of five miles which itself speaks of the historic event.



Fig 3.2 Victoria Hall, Hardoi [Source: Wikipedia](#)

Freedom Fighters of Hardoi

Mohan Lal Verma was a leader of the Indian independence movement and a lifelong follower of Mahatma Gandhi. After independence he was appointed as MLC - Member of the State Legislative Council (Vidhan Parishad) from Hardoi constituency from 1948 to 1952. After this tenure, he also served the district of Hardoi for a decade as MLA- Member of the Legislative Assembly for two consecutive terms from 1957 to 1967. He won his first MLA election from Sandila constituency in 1957 and again in 1962 from the erstwhile Gondwa constituency. Even after his political career, he continued to serve the people of Hardoi and bring development to the district until his death.

In 1930, Gandhi launched the Salt Satyagraha and on 5 May 1930, he was arrested at Karadi near Dandi for violating the Salt Law, and section 144 was imposed in the country. Verma led the protest against Gandhi's arrest in Hardoi and was taken into custody along with five of his colleagues. All five, except Verma, apologised in writing to the British Government. As a result of his defiance, Verma was sentenced to four months in jail. He was again sent to jail by the British in 1932 for six months, and served another 15-month jail term in 1940 for his role in India's Independence Movement, during this period he was jailed in Hardoi and Badaun jails. In 1942, when Mahatma Gandhi launched the Quit India Movement, Verma promptly joined the movement and offered his arrest as a symbol of support. The British sent him to Bareilly jail for 15 months including a period of house arrest for participating in the movement.

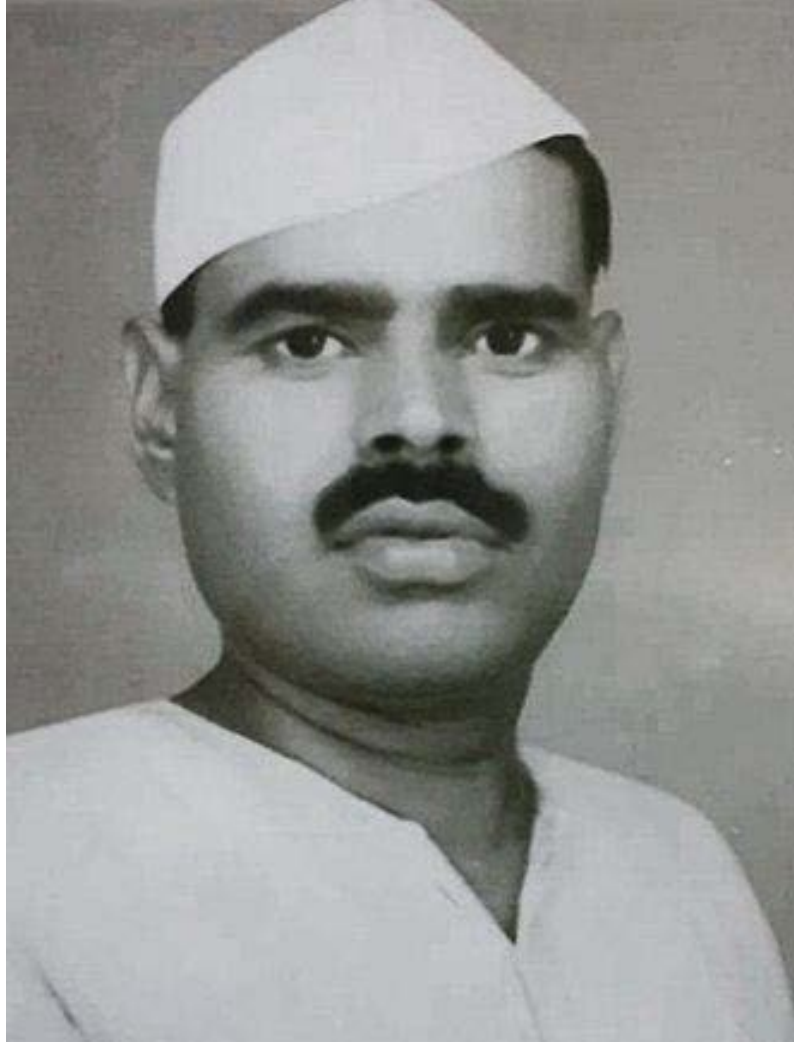


Fig. 4.1 Mohan Lal Verma [Source: Wikipedia](#)

Early Trade and Commerce

Indigo Factory

During the British rule in India, an indigo factory was started at an early date by Mr. Churcher at Mallanwan, but this has long been abandoned and the works are in ruins. Another was built in 1873 by Colonel Tulloch at Udhranpur in the Shahabad tehsil. It was later owned by Pandit Lajja Ram, who employed 137 men; the annual value of the produce was Rs. 2,650. Colonel Tulloch had a second factory at Manjhla on the Bilgram Road where the vats, though unused, remained for some years.



THE LATE MAJOR-GENERAL SIR ALEXANDER TULLOCH, R.C.B.

Fig 5.1 Portrait of Colonel Alexander Tulloch [Source: Wikipedia](#)

Pottery Industry

Pottery of different kinds is manufactured at several places, and some of the ware is of a distinctive type and considerable excellence. The clay found here is of a good character and is usually mixed with river sand in order to enable it to stand the heat of the kiln. That of Bilgram takes the form of *gharras*, coloured and ornamented in green, yellow, and silver; small decorative pots called *amirtbas*, and other painted vessels,

all glazed in red and dark green. At Sandila, pretty painted flower pots are made, in various colours and adorned with flowers. The **metal industries** are scanty. Vessels of brass and bell-metal or phul are made in considerable quantities at Bhagwanthnagar, a part of the town of Mallanwan; and silver thumb mirrors or *arsis* are a speciality of Gopamau and often are of artistic design. Pihani was once the Damascus of Oudh, famous for the strength and temper of its sword blades, but these are now a thing of the past. **Wood-carving**, in the shape of carved doors and lintels, is done at Bilgram and Sandi to a small extent. At Gibsonganj, near the Hardoi railway station, there is a considerable business in the manufacture of **plough handles** and the parts of country carts; they are made from sal wood, which is imported from Kher. The other industries are in no way peculiar to the district but are such as are found in all parts of Oudh. Bilgram was once noted for **shoes** and also for the **brass pan boxes** made there. There was once considerable manufacture of glass bangles, but this seems to have died out.

Blanket Industry

Blankets are made from sheep's wool at Sandi and Adampur, and also at nine other villages in the Sandi pargana, three in Mallanwan, two each in Katiari and Kalyanmal, and one in Bangar, Pachhoha, and Pali. Both sheep and goats are kept in large numbers, for the sake of their wool, which is made into blankets in many parts of the district, and the latter for food, milk, and for penning on the land.

The industries and manufacturers of the district, apart from agriculture, are of very slight importance. The output of country cloth is very small. A certain amount is produced at Sandila and Bilgram; Shahabad once had a name for its fine muslin known as **mahmudi**. The **turbans of Pihani** enjoyed a huge reputation. As almost everywhere, the native fabrics have to a large extent disappeared under the pressure of European competition. At one time **dyeing and cotton printing** were done at Sandi and Bilgram. The woven fabrics of Sandila are of some artistic merit; they chiefly take the forms of table cloths and curtains of cotton in stripes of different colours, crossed to produce a large check. Other textile fabrics include hempen goods and blankets.

Crafts

As per the official website of **One District One Product**, the major industries include **Handloom Industries and Flour** and **Sugar Mill industries**. Hardoi district is famous for agro-based industries. About 150 rice mills are set up in and around Hardoi district, 4 large scale sugar mills and 9 flour mills are functional in this district.

An artisan-based **Zari & Zardozi cluster** has existed in this area for a long time and many artisans are engaged in this work with success, with many artisans earning a sufficient amount to improve their lifestyle. The Hardoi cluster is able to have 300 plus Artisans & 15 SHGs supporting the strong workforce. While Zari thread is used widely in weaving but more selectively in embroidery, Zardozi, on the other hand, is a heavy and more elaborate embroidery work that uses varieties of gold threads, spangles, beads, seed pearls, wire, and gota.

Hardoi is known for **cloth weaving** and making products like loin-cloth, gamcha, shirts, and more. The weavers in the Mallawan region manufacture products worth 70 crores every year. This sector employs approximately five thousand weavers.

Other than this, M/s SAF Yeast Co. Ltd., set up in Sandila Tehsil, is **India's largest yeast-producing unit**. The company apart from producing baker's yeast also produces yeast for applications like winemaking, feed yeast, probiotic yeast, yeast extract, yeast-based natural flavours, distillery, and pharmaceuticals. The company established Leon Research Centre in the year 1989 to develop appropriate technology for the industrial application of yeast in India. The Department of Science & Technology, Govt. of India has recognized this centre as a Research Laboratory.

Other **Small Industries** of Hardoi are Agro-based, Cotton textile, Woollen, silk and artificial Thread based clothes, Jute and jute-based, Ready-made Garments and Embroidery, Wood/wooden based furniture, Paper and Paper products, Leather-based, Chemical-based, Rubber, Plastic & petro based, Mineral based, Metal-based (Steel Fab.), Engineering units, Electrical machinery and transport equipment, Repairing & servicing among many.

Folklore

As per the British gazetteer, history in the Hardoi district is even more hopelessly involved in legends than in any other part of Oudh (Gazetteer 1904).

Name of the district

The folklores of how the city's name was derived are diametrically opposite in nature. One set of people believe that the name Hardoi comes from the word 'Hairdrohi', which means 'anti God', and the other set believes that it was derived from the word 'Hardiwaya', which means 'two Gods'.

Tradition connects the district of Hardoi with the ancient sites of both Ramayana and Mahabharata; with the western kingdom of Hastinapur described in the Mahabharata and with the eastern kingdom of Ajodhya, the subject of the Ramayana. Bilgram tehsil is said to have taken its name from a demon named Bil or according to another version, Ilal, son of Bilal, who was slain by Balarama, brother of Krishna (though another version describes Bil as a demon slain by the Sheikhs in the early Muhammadan period).

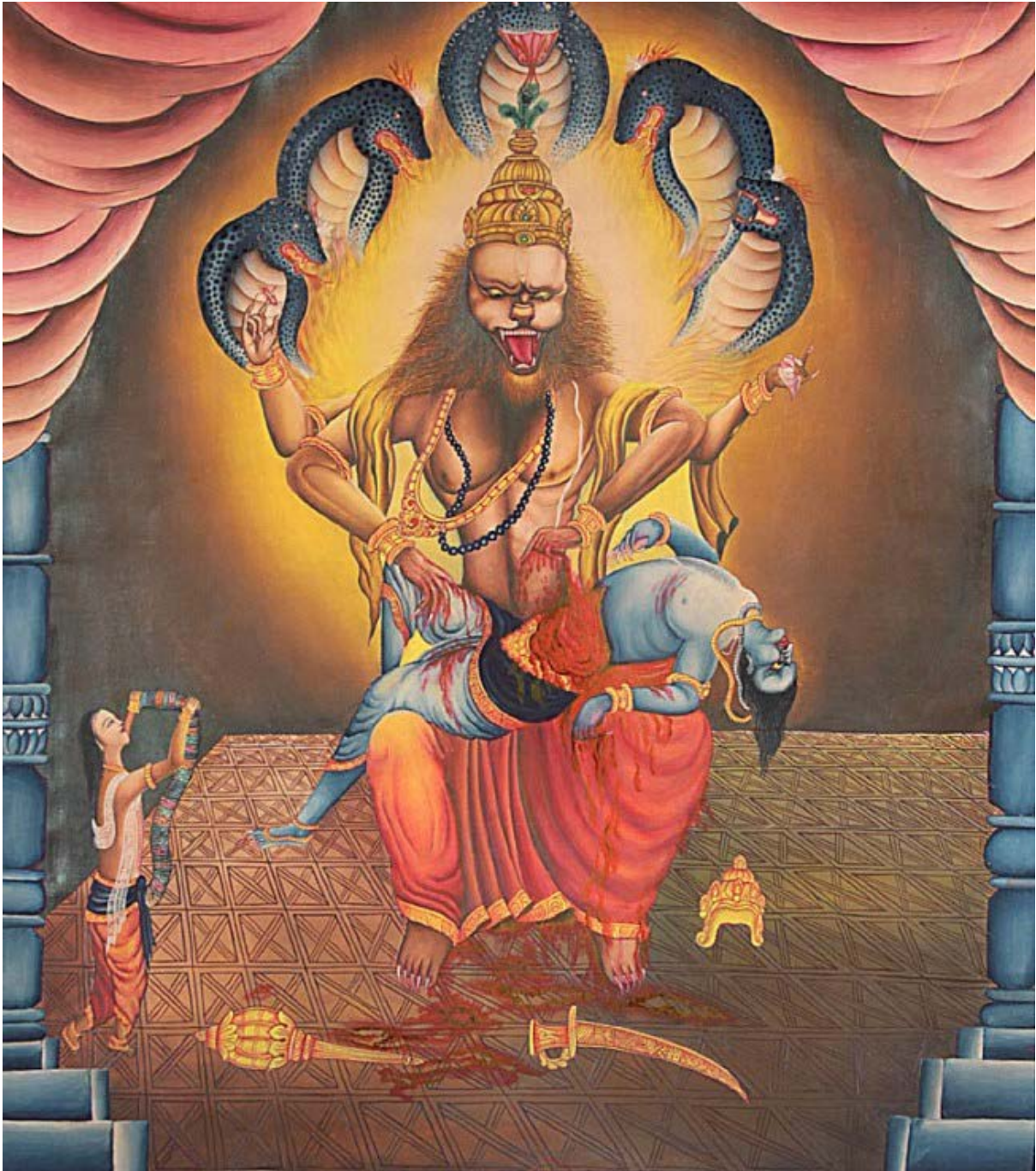


Fig 8.1 Depiction of Narsimha killing Hiranyakashyapu, and Bhakta Prahlad as per the Bhagwata Purana

Source: [Wikipedia](https://en.wikipedia.org/wiki/Narsimha)

The folklores of Arakhs (Sandila, Hardoi)

Not much is known about Sandila's ancient history. According to popular sayings, it was an area of forest, considered the land of worship of the legendary **sage Shandilya**. According to British chronicles, the history of the city of Sandila began in the medieval period after Mohammad Ghori captured the throne of Delhi.

Two brothers belonging to the Arakh Rajpoot martial clan, viz. **Salhia Singh and Malhia Singh** established the cities of Salhiapura (later known as Sandila) and Malhiapura (later known as Malihabad), respectively. Sandila thus became Arakh's seat of power in the early 13th century and became a thriving city under Arakhs Rajpoot. The Arakhs held the region until the last quarter of the 14th century when a large army sent by Firoz Shah Tughlaq under the command of his lieutenant Syed Makhdum Alauddin captured the city and surrounding areas after a fierce battle with the Arakhs.

After the decline of Arakh's power, Sandila came under the rule of the Delhi Sultanate. The folklore of Arakhs (also called Arkawanshi) still relates the bravery of its heroes, Salhia and Malhia.

Folklore of Ancient village of Angad (Shahabad, Hardoi)

The prestigious town of Shahabad has many references in historical sources. It was founded in 1680 A.D. by Nawab Diler Khan, an Afghan officer of Shah Jahan, who was sent to suppress an uprising in Shahjahanpur. The same man also overthrew Pande Parwar bandits of Angni Khera.

The legend has it that this is also the site of the ancient village Angadpur after Angada, nephew of Sugriva.



Fig 8.2 Painting - Angad's Unshakeable Stance [Source: Wikipedia](#)

Folklore of the Tank where Lord Rama bathed

At Kalyanmal in the Sandila tehsil, there is one among the many tanks where Rama is said to have bathed to purify himself after killing Ravana. About 150 km from Lucknow, the capital of Uttar Pradesh, Hatya Haran Teerth is located in the holy Namisharnya Parikrama area in the Sandila tehsil of Hardoi district. It is said that thousands of years ago when Lord Rama had killed Ravana, he was blamed for Brahma Hatya. In order to erase that Sin, Lord Rama also came to bathe in this lake. Since then, people have been able to get rid of murder, cow slaughter, and other sins by coming here on this holy pilgrimage here.



Fig 8.3 Hatya Haran Tirth [Source; Wikipedia](#)

Luminaries of Hardoi

Jagdish Gupta (1924–2001) was a well-known poet of the Nayi Kavita generation, a period of Modernism in modern Indian Hindi poetry, a literary movement of the early 20th century. Gupta was born in Shahabad, Hardoi district. He earned an MA and D.Phil. He worked as chairman of the Hindi Department in Allahabad University and engaged in freelance writing. Gupta was a poet, literateur and critic. His main poetry collection is, *Nav ke panv*, *Aditya Ekant*, *Him Vidh*, *Shabd Dansh*, *Shambuk*, and *Yugm*. He did his thesis on Gujrati and Brajbhasha. He was honoured by the government with the *Braj Sahitya Mandal* of Madhya Pradesh and Uttar Pradesh.



Fig 9.2 Jagdish Gupta [Source: Wikipedia](#)

Lala Mauji Ram Mauji

Mauji, Mauji Ram Lucknavi, or Lala Mauji Ram Lucknavi used to compose under the Pen name Mauji. He was the son of Lala Chatrapati Rai. He was a Srivastava Kaiyasth and lived in a small town of Sandi. His dates of birth and death are not known. He received an education in Lucknow and was brought up in that town. He served as a Qanoongo (Apart from revenue Management). He had a taste for poetry and literature. He knew Persian and Urdu well. In Persian poetry, he was a disciple of Gholam Hamadani Moshafi and had friendly relations with Akhtar¹².



Fig 9.3 Lala Mauji Ram Mauji [Source: Wikipedia](#)

¹² A Comprehensive Evaluation of Prominent Ghazal Writers Of Awadh In Eighteenth Century (Major Persian Poets of Awadh)

Mahtab Haider Naqvi

Born: 01 Jul 1955 | Hardoi, Uttar Pradesh

Prominent contemporary poet, associate professor of Urdu at Aligarh Muslim University



Fig 9.4 Dr Mehtab Haider Naqvi [Source: Wikipedia](#)

Syed Fazl ul Hasan ‘Hasrat Mohani’

Syed Fazl-ul-Hasan (14 October 1875 – 13 May 1951), known by his pen name Hasrat Mohani, was an Indian activist, a freedom fighter in the Indian independence movement and a noted poet of the Urdu language. He coined the notable slogan *Inquilab Zindabad* in 1921. Together with Swami Kumaranand, he is regarded as the first person to demand complete independence for India in 1921 at the Ahmedabad Session of the Indian National Congress.

His major books include *Urdu-e-Moalla* (magazine)(launched in July 1903); *Kulliyat-e-Hasrat Mohani* (Collection of Hasrat Mohani's poetry) (Published in 1928 and 1943); *Sharh-e-Kalam-e-Ghalib* (Explanation of Ghalib's poetry); *Nukat-e-Sukhan* (Important aspects of poetry); *Tazkira-tul-Shuara* (Essays on the Poets); and *Mushahidaat-e-Zindaan* (Observations in the Prison).

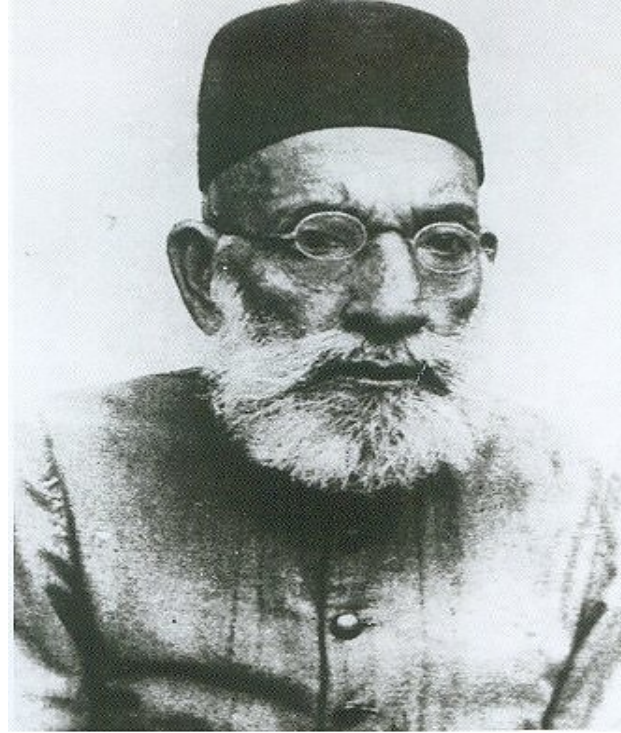


Fig 9.5 Hasrat Mohani [Source: Wikipedia](#)

Shivkumar Bilgrami

Shivkumar has post graduated in English Literature from Lucknow University. He is one of the most progressive Hindi/ Urdu poets. His first compilation of Ghazals - *Naae Kahekashan*- was published in 2015. Several ghazals from this book *Naae Kahekashan* have been composed and sung by several Indian as well as Pakistani singers. Presently he is working as an Editor in the Parliament of India (Lok Sabha Secretariat).



Fig 9.6 Shivkumar Bilgrami [Source: Wikipedia](#)

Zia Faruqi

Born on September 12, 1947, in a family in Hardoi District, Sandila Tehsil, Zia Farooqi is among the more important poets of the Urdu language, considered to be in the Ashrafia class due to his academic background. He graduated from Kanpur and got employed in Transport Corporation Kanpur. He retired from the organization in 2005. Since Bhopal has been a pivot of Urdu literature for a long time, he moved here.

He is as much a critic as a poet, for he meticulously reviews various books and expresses his views on literary topics concerning various Urdu magazines and journals. His literary contributions include *Kanpur Nama*, mentioning the two-and-a-half-century literary history of Kanpur and also bringing to light the linguistic antiquity of Kanpur; *Raqs-e-Ghubar* (Verified Memoirs) (Awarded by UP Urdu Academy); *Pas-e-Gard Safar*, *Dasht-e-Shab* (Awarded by UP Urdu Academy); *Lafz-Rang*; *Tazkira-e-Muarrikhin*, and *Dastan Rang* (collection of short stories).



Fig 9.6 Zia Faruqi [Source: Wikipedia](#)

Languages and Dialects

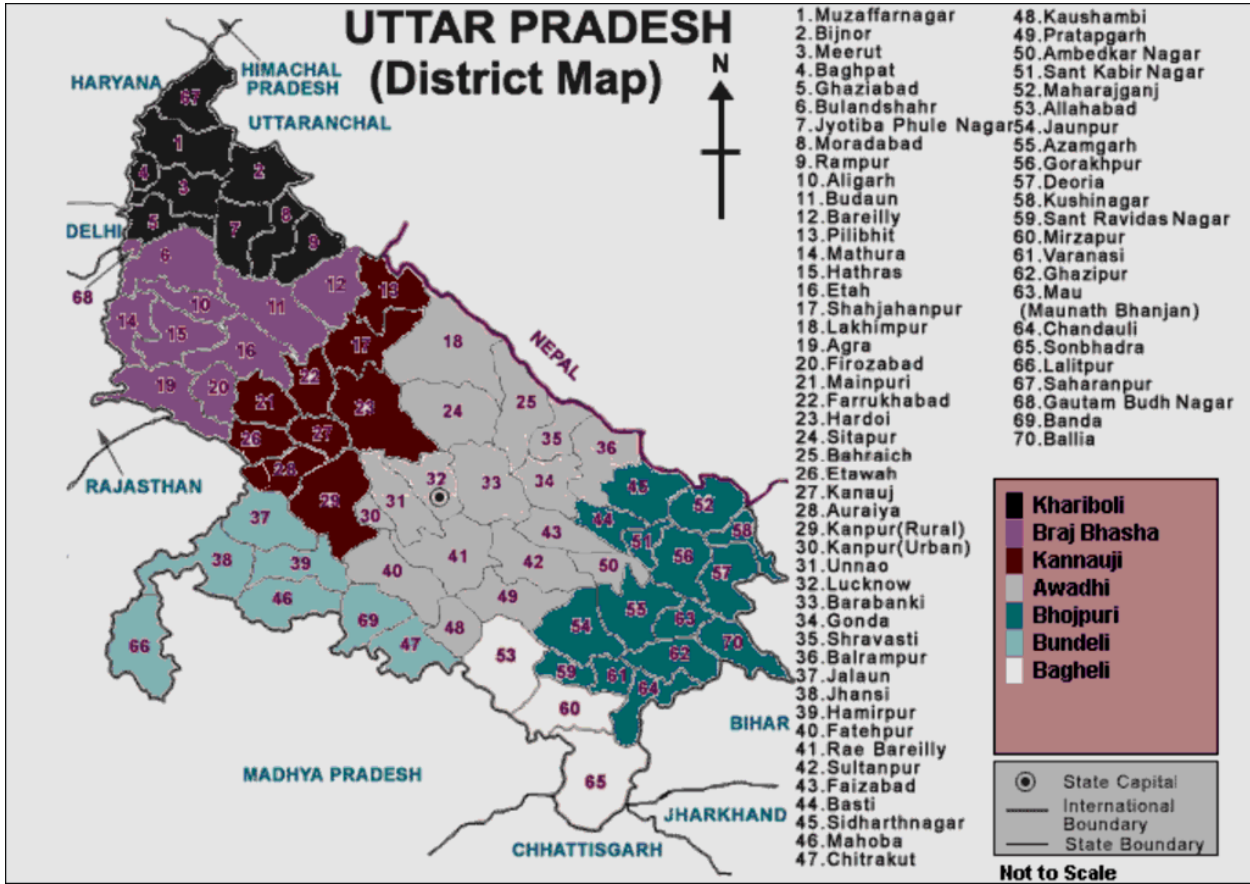


Figure 11 Languages and Dialects of Uttar Pradesh, Source: [Wikipedia](https://en.wikipedia.org/wiki/Uttar_Pradesh)

The language of the district is, generally speaking, the Kannauji dialect of western Hindi. According to the census figures of 1901, this was spoken by all the population except 148 persons, whose language was chiefly English, Bengali, or Marwari. In this respect, Hardoi was different from the rest of Oudh, in which the Awadhi form of eastern Hindi predominated. But, as a matter of fact, the Kannauji of the eastern half of this district is very closely blended with the Awadhi of Unnao and Sitapur, the probable borderline being the river Sai.

In former days, Bilgram had a great name for its learned men and poets. Gopamau, too, and Pihani produced several famous men, but their descendants have not maintained their reputation.

Fair and Festivals

District Hardoi is a land of festivals, with people from different religions. The wide variety of festivals celebrated in Hardoi is a true manifestation of its culture and traditions. There are many festivals and celebrations, the most prominent of which are mentioned below. While the celebrations happen all over the year, October till January is the busy period.

Makar Sankranti, Basant Panchami, Maha Shivratri, Holi, Eid Ul Fitr, Rakshabandhan, Janmashtmi, Ganesh Chaturthi, Navratri, Durga Puja, Dussehra, Diwali, Gurupurab, and Christmas are all celebrated here.



Fig 11.1 Women eating *khichdi* on Makar Sankranti [Source: Wikipedia](#)



Fig 11.2 Ravan Dahan on Dussehra in Hardoi [Source: Wikipedia](#)



Fig 11.3 Rudrabhisheka on Shivaratri, Shahabad, Hardoi [Source: Wikipedia](#)



Fig 11.4 Men offering namaz on Eid Ul Fitr at Bawan, Hardoi, 2019 ([Source](#))

The Ganga always offers attractions to bathers in the sacred stream, and large numbers of pilgrims resort to Meoraghat and other places. The only other fairs of note are those at Barsuya in Shahabad (however, it seems like this fair has not happened in a long time after the last record found in the gazetteer of 1904) and at Hattia Haran in Gundwa. The latter, besides having a sanctity of its own, is one of the halting places in the parikarma or circuit made by the pilgrims to Misrikh in Sitapur.



Fig 11. Hattia Haran (or Hatya Haran) Tirth [Source:Wikipedia](#)

Sacred and Historic Complexes

Bawan-Puri, Hardoi

To the east of Bawan village is a pond named Suraj Kund near which is Nakatiya Devi temple. In front of this temple, there is a Peepal tree under which there are many broken statues. This temple is quite ancient, with a legend that the idol of Kusumbi Devi was broken in attacks; since then, it is known as Nakatiya Devi. Residents of Bawan and nearby villages offer prayers in this temple before performing any auspicious work.



Fig 12.1 Bawan Puri, Hardoi [Source:Wikipedia](#)



Fig 12.3 Roza Sadar Jahan, Pihani, Hardoi [Source: Wikipedia](#)

Raja Narpati Singh Smarak Madhoganj, Hardoi

A small village situated on the north side of Madhoganj town, about two kilometres away, is Ruia Garhi. It is famous for its king, King Narpati Singh, who was a brave freedom fighter. After capturing most of Avadh, the British army also tried to conquer Hardoi, but due to the indomitable bravery and strategy of Raja Narpati Singh, the British had to face defeat. In the fifth war, the British attacked with a large number of soldiers and cannons. Even in this battle, the soldiers of Narapati Singh responded bravely; however, the king was suddenly martyred.



Fig 12.4 Raja Narpati Singh Smarak Madhoganj, Hardoi [Source: Wikipedia](#)

Prahalad Ghaat

In the past, Hardoi was the city of Hiranyakashyap and being against Hari (God), he was said to have named the city Haridrohi. His son Prahlad was a devotee of Lord Hari and in order to kill him, Hiranyakasih had set his sister Holika in the fire. Holika had a boon that she would not burn by fire. Holika and Prahlad sat down in the Agni Kund. Holika was consumed in the fire and the devotee Prahlad was saved by Lord Vishnu.



Fig. 12.5 Shravana Devi Temple, Prahalad Ghaat [Source: Wikipedia](#)



Fig. 12.6 Prahalad Ghaat Main [Source: Wikipedia](#)

Sankat Haran Mandir Sakaha, Hardoi

Lord Shiva's devotees across the country have faith in the ancient Shiv temple located about 20 km from the district headquarters. This temple located in Sakha village is known as 'Shiva Sankat Haran Temple Sakaha'. There is an atmosphere of a fair here throughout the month of Sawan. A large gathering of Kanwariyas and Shiva devotees happens here. It is believed that here the sufferings of the devotees of Lord Shiva go away, hence the name of the Shivalaya is Shiva Sankat Haran.



Fig 12.7 Sankat Haran Mandir Sakaha, Hardoi [Source: Wikipedia](#)

Hatya Haran Teerth, Hardoi

About 150 km from Lucknow, the Hatya Haran Teerth is located in the holy Namisharnya Parikrama area in the Sandila tehsil of Hardoi district. It is said that thousands of years ago when Lord Rama had killed Ravana, he was blamed for Brahma Hatya. To erase that Sin, Lord Rama also came to bathe in this lake. Since then, people have been able to get rid of murder, cow slaughter, and other sins by coming here on this holy pilgrimage.



Fig 12.8 Hatya Haran Teerth [Source: Wikipedia](#)

Tomb of Nawab Diler Khan, Shahabad

Shahabad is a city and a municipal board in Hardoi district. At one point in time, it was counted among the biggest cities of Oudh, but declined rapidly in later periods and is now reduced to a town. It is the site of the Tomb of Diler Khan, a governor at the time of Shah Jahan and Aurangzeb. A Jama-Masjid, Sankta Devi temple, Balaji temple and Baram Baba temple are also located here.

Joseph Tiefenthaler, one of the earliest European geographers to write on India, visited the town in 1770 and described it as a town of a considerable size, with a palace of bricks in the middle strengthened by towers like a fortress, with a vestibule and a covered colonnade. This palace used to be known as Badi Deorhi. Although the palace no longer exists, the two grand gateways are still standing. Nawab Diler Khan also erected the Jama Masjid and his own mausoleum. Both of them are built in the Kankar blocks and the

upper story contains bands of florid decoration in red stone, a style very common to architecture of that period. He also built a grand pond near the mausoleum, known as Narbada.



Fig 12.9 Tomb of Nawab Diler Khan, Shahabad [Source: Wikipedia](#)

Baba Mandir, Hardoi

Hardoi Baba Temple is about 400 years old. This historic temple is situated just a short distance from Prahalad Ghat. It was renovated around 1949, in the courtyard of which there is a peepal tree known as 'हरदोई बाबा का दरबार'



Fig 12.10 Baba Mandir, Hardoi [Source: Wikipedia](#)

Sandi Bird Sanctuary

The Sanctuary is located in the Bilgram tehsil of Hardoi district, 19 Km from the city Hardoi and 129 Km from Lucknow, the state capital.

With over 40,000 waterfowl recorded in 2018, the site, which is rich in aquatic vegetation, provides a fertile home for waterfowl, red-crested pochard (*Netta Rufina*), and ferruginous duck (*Aythya nyroca*). Within the Sanctuary, the vulnerable sarus crane (*Grus Antigone*) has a population of 200.

Drought presents a constant threat; the Sanctuary dried out leading to a subsequent collapse in waterbird populations from 2014 to 2015. The Office of the Conservator of Forests manages the Site in conjunction with local forest and wildlife officers.



Fig 13.1 A photo tweeted by UP Tourism [Source:Wikipedia](#)



Figure 21 An old Shiva temple at Hardoi, Source: INTACH-ICH

Communities

From the many traditions, it would appear that almost the entire district was in the hands of the *Thatheras*. The only exceptions were Pali and Pachhoha in the north-west (where Kisans are recorded as the earliest inhabitants); Sandila and part of Kalyanmal (which was the territory of the Arakhs, who also held the Malihabad pargana of Lucknow); and Gundwa, (which was traditionally held by *Kurmis*, as also were the neighbouring parganas of Mahona in Lucknow and Kursi in Barabanki).



Fig 14.1 The *Thathera* is a Hindu artisan caste in India, whose traditional occupation is making brass and copper utensils. To make these traditional utensils, scraps of brass and copper are first melted in a large underground furnace. Molten metal is then lifted out in iron moulds and allowed to cool. The metal nuggets are then rolled into flat plates using a hand roller. [Source: Wikipedia](#)

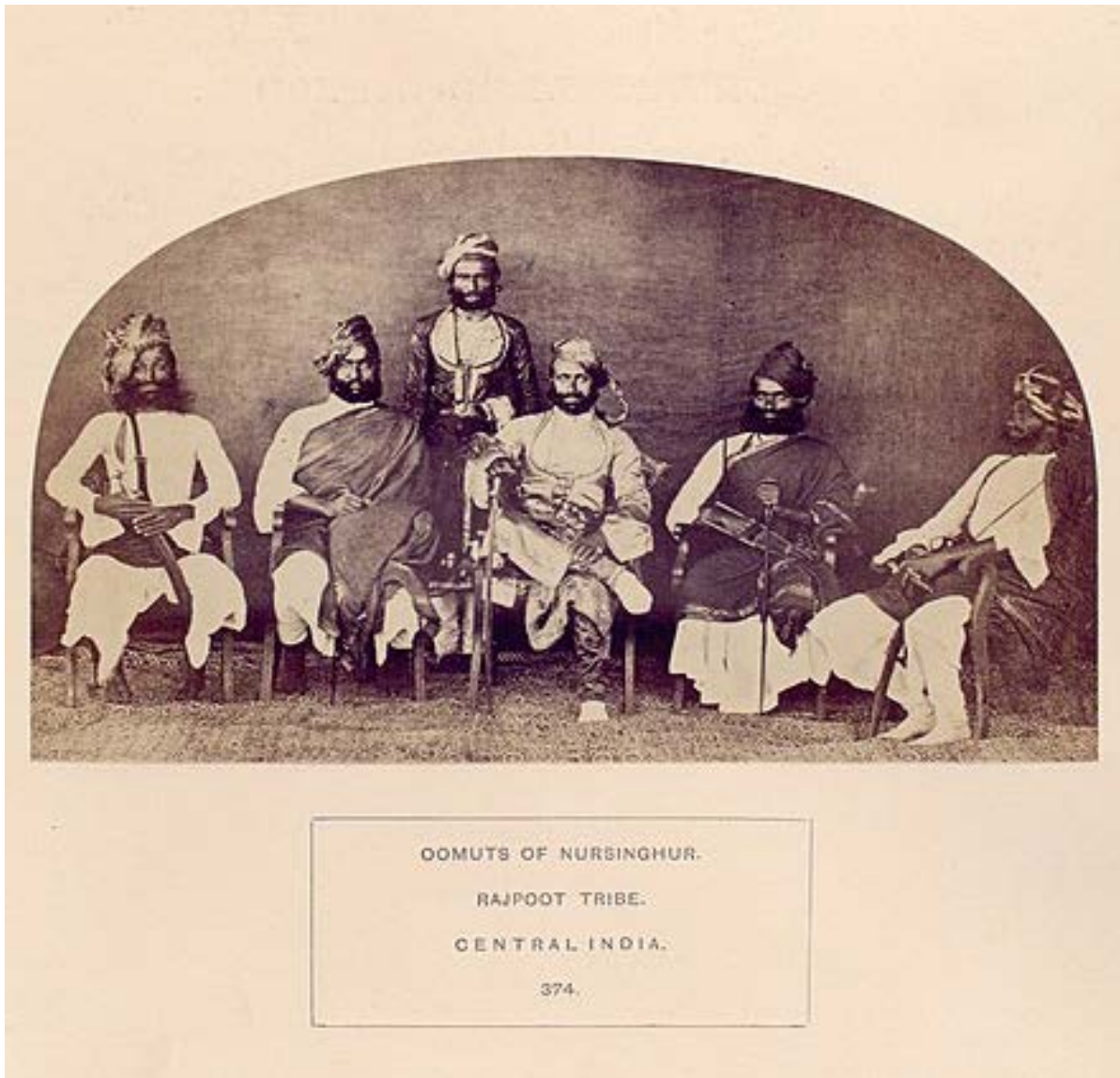


Fig 14.2 Rajputs of Central India [Source: Wikipedia](#)

In Gundwa, too, there are traces of *Jhojhas*, as in the adjoining Malihabad pargana. These aboriginal tribes were gradually displaced by the Rajput immigrants from the west, who came at different times, their colonization extending over several centuries. The first to arrive were the *Raikwars*, who came to Bilgram in the ninth or tenth century and founded the city of Srinagar, afterwards known as Bilgram.

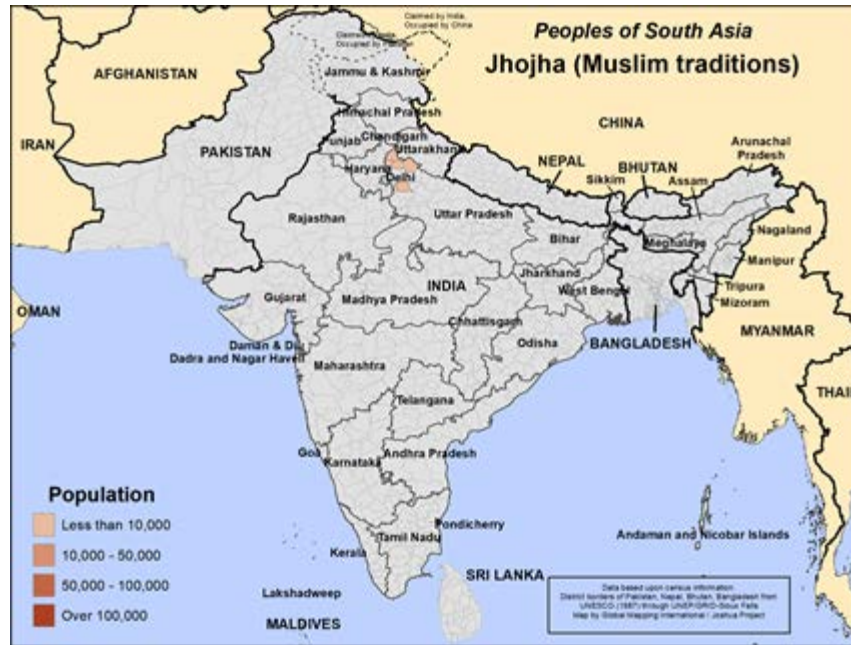


Fig 14.3 Jhojha (Muslim tradition) Map Source: People Group data: Omid. [Source:Wikipedia](https://en.wikipedia.org/wiki/Jhojha)

Towards the close of the twelfth century, the *Sombansis* (Somavanshis) arrived and gradually displaced the old landowners from Sandi, Barwan, and Pali. However, the most extensive migration was that of the *Gaurs* from Narkanjari near Indore; they drove out the *Thatheras* from Bawan, Bangar, Mansurnagar, Sara, Saroman Nagar Pindarwa, and Alamnagar, extending their possessions at a later date over parts of Gopamau and Gundwa. From **Shahabad**, the Thatheras are said to have been expelled by the *Pande Brahmins*, and from Gopamau by the Ahbans.

The *Arakhs* in the **Sandila** tehsil seem to have been supplanted by the Jan wars in the fourteenth century. In **Gundwa** the *Kurmis* held their own for a long time, but were overthrown by *Brahmins* from Benares; they again asserted their supremacy, but afterwards, gave way before the *Gaurs* and *Bais*. The latter first, it would appear, established themselves in Kalyanmal, seizing the lands of the *Thatheras* and *Arakhs*.



Fig. 14.4 A group of Kurmi women dressed in the 'Hindustani' attire from 1916 ([Source:Wikipedia](#))

Mallanwan was colonized by the *Chandels* from Sheorajpur in the Cawnpore district. The old inhabitants appear to have been either exterminated by the invaders or to have become their slaves. They held out longest in the extreme west, and the coming of the *Katyar Tomars* to the Katiari pargana was apparently at a later date than the invasion of the other Rajputs. This part of the district tradition states that; besides the Thatheras, the proprietors were *Ahirs* and *Dhanuks*.

The Rajput supremacy seems to have been affected slowly, and in all probability, the invaders gradually merged in the old races of the country. Although as per the Britishers, history in the Hardoi district is even more hopelessly involved in legends than in any other part of Oudh. One of the chief reasons for this is that the Rajput clans of Hardoi do not appear, from what is known, to have established a regular raj as elsewhere.

The *Sombansis* perhaps constitute an exception to this rule, as the rajas of *Siwaijpur*, though not exercising sway over the whole of the clan, seem to have been the recognized leaders of the bulk of their kinsmen. The *Katyars*, too, were generally subordinate to the chiefs of Dharampur, but they did not assume a position of any importance until the beginning of the nineteenth century. The *Gaurs* never had a raja, nor did the

Nikumbhs. They, as well as the *Ahbans* and *Dais*, seem to have been split up from a very early date into several small and independent communities. The existing taluqas held by these clans by 1904 were purely the result of revenue arrangements in the days of the Nawabi. Atwa was formed by a younger scion of the *Nikumbhs*, and the same may be said of *Khajurahra* and the *Raikwar* estate of Ruia. Even **Hardeo Bakhsh of Katiari** was descended from a younger son and was not the hereditary chief of his tribe.

It has been suggested that this phenomenon was due to the presence of several large *Musalman* towns, such as Bilgram, Sandila, Sandi, Gopamau, and Shahabad, most of which were acquired and garrisoned at an early date. This resulted in the Hindu landowners never allowing rise to undue prominence. There were no men of mark to conquer and establish sovereignty. If in time of peril, a raja was chosen by the clan, the independent communities would not submit to his rule. This was rendered easier by the presence of the old royal highway from Delhi to Jaunpar and Bengal which traversed the district. The result has been that there are **no clan histories preserved in the rajas' families from which the early internal history of the district can be gathered**, while the separate communities each have their own story. These traditions often disagree even on fundamental points.

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