

National Mission for Clean Ganga

(Reg. Society)

Ministry of Jal Shakti

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

**GNAMAMI
GANGETE**

 Indian
National Trust
for Art and
Cultural Heritage
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Azadi Ke Rang Bharatiya Sanskriti Ke Rang

Documentation of Ganga from Gaumukh to Gangasagar

Kaushambi District

Intangible Cultural Heritage



INTACH

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October-November 2021



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Kusam/Kosam Tree

It is believed that Kaushambi derived its name from Kusum/Kosam tree (Schleichera Olesoa) also known as Malay Lac Tree or Ceylon Oak. Buddhaghosha (Buddhist commentator of 5th Century A.D.) records that Kaushambi used to have a large number of Kusam trees along the Ganga and Yamuna rivers which got uprooted. Besides having medicinal properties, the lac of the tree is used for stitching gold ornaments since it is yellow in colour.

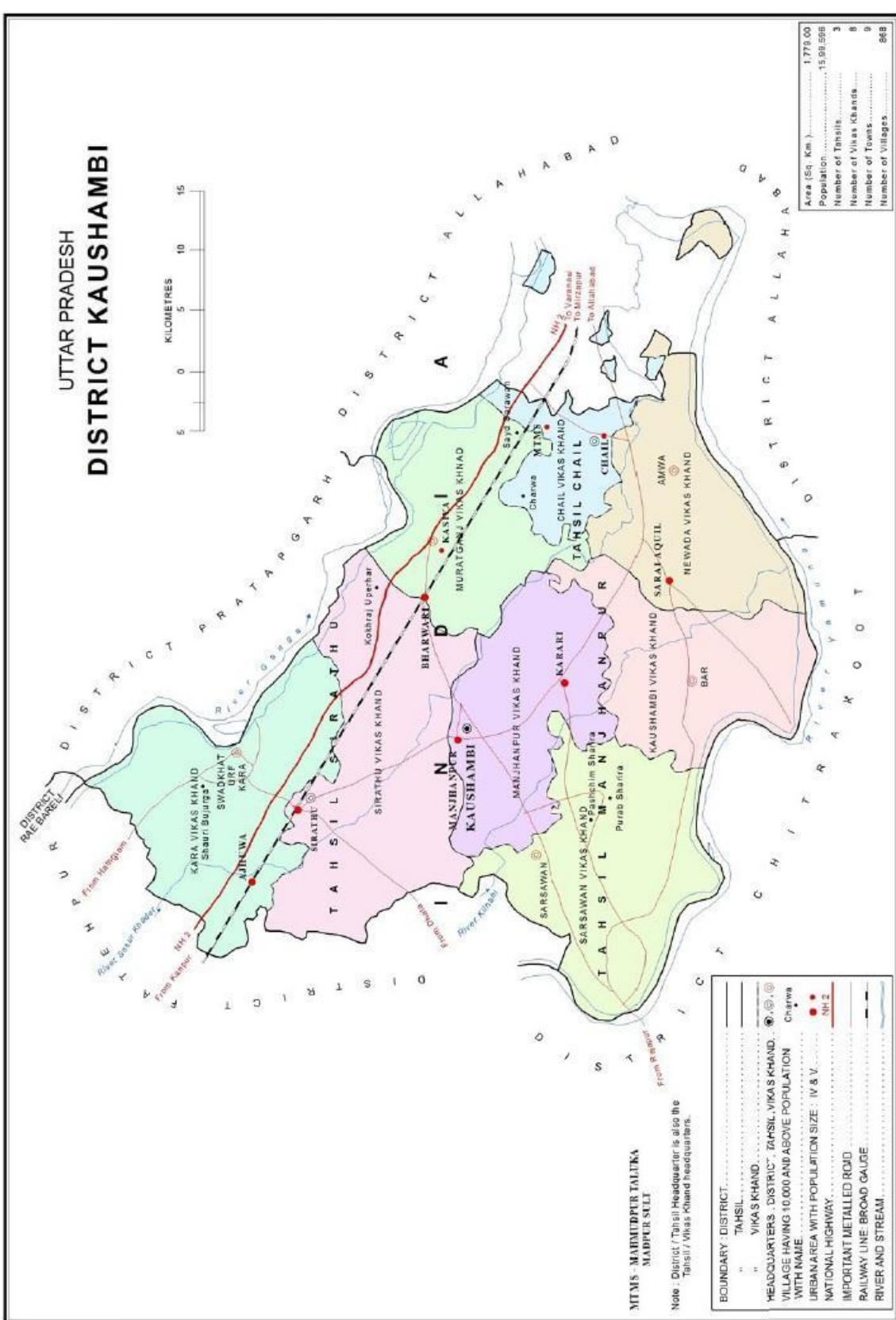
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Cover Image: A Sage watches the calm Ganga while a young boy untangles his fishing net at Sandipan Ghat, Source: ICH team

Back Cover: Residence of freedom fighter Durga Bhabhi in dilapidated condition at Shahjadpur, Kaushambi Source: ICH Team

UTTAR PRADESH DISTRICT KAUSHAMBI



Area (Sq. Km.)	1,779.00
Population	1,500,596
Number of Tahsils	3
Number of Vikas Khande	8
Number of Towns	9
Number of Villages	868

MTMS - MAHURPUR TALUKA
MADPUR SULLI

Note : District / Tahsil Headquarter is also the Tahsil / Vikas Khand headquarters.

BOUNDARY : DISTRICT :
 " " TAHSIL :
 " " VIKAS KHAND :
 HEADQUARTERS : DISTRICT : (●), TAHSIL VIKAS KHAND : (⊙), CHITRAWA (⊙)
 VILLAGE HAVING 10,000 AND ABOVE POPULATION WITH NAME : (⊙)
 URBAN AREA WITH POPULATION SIZE : IV & V : (●)
 NATIONAL HIGHWAY : (—)
 IMPORTANT METALLED ROAD : (—)
 RAILWAY LINE : BROAD GAUGE : (—)
 RIVER AND STREAM : (—)

Introduction



Figure 1 A view of Shiva temple along with a mosque and river Ganga

The present Kaushambi district was carved out of Allahabad district on 4th April 1997. The District Headquarter, Manjhanpur, is situated in the south-west of Allahabad on the north bank of the Yamuna river, about 55 km away from Allahabad. It is surrounded by the districts Chitrakoot in the south, Pratapgarh in the north, Allahabad in the east and Fatehpur in the west. The ruins of the well-known site of Kaushambi (25°20' 30"N., 81°23'12"E.) are situated on the left bank of the river Yamuna at a distance of 51.2 km from Allahabad in a south-westerly direction. The remains of the ancient city viewed from a distance give the impression of an imposing hillock, which, when approached nearer, reveals itself as a chain of rolling mounds, standing high above the surrounding plains, girdled on the south by the Yamuna. The Vindhya range across the horizon at not a great distance beyond the river Yamuna provides the southern frame of the Panorama.

Sir Leonard Wooley in his famous report had suggested Kaushambi as one of the two important sites in the Ganga valley, the excavation of which, according to him, would unravel the early history of the Indian people. It was a memorable event in the History of Indian Archaeology when on the 1st of March, 1948, Sir Mortimer, authorized the University of Allahabad to excavate Kaushambi with G.R.Sharma as Director. The excavations have been conducted in the following areas: near the Ashokan pillar which laid bare a part of the residential area of the city, the Ghositarama monastery, the defences near the Eastern Gateway and the tower at the north-eastern corner, the Stone Fortress Palace.



Figure 2 A village lady works in the field at Kara, Kaushambi



Kaushambi district map

The chain of mounds has a peripheral circuit of about 6.45 km. The rampart proper has an average height of 9 to 10 meters from the surroundings from the field-level. The towers or the bastions, however, are considerably higher, those in the north-western corners being as high as 21.33m. The fortified city forms an irregular oblong on the plan. The city was provided with gates on three sides-east, west and north. The location of the southern gate cannot be determined on account of the erosion caused by the Yamuna. Besides the bastions, gates and sub-gates, the city was encircled on three sides by a moat, which, though filled up at places, it still discernible on the northern side. At some points, however, there is evidence of more than one moat. The defences of Kaushambi betray an advanced knowledge of fortification. At places the gates are provided with curtain-walls on the outside, the same being best illustrated near the eastern gate. The entire city, thus encircled by the rampart wall and moat, is littered with a huge mass of bricks indicating the density of structures in the city. With the passage of time, the habitation levels inside the city went on rising and an approximate thickness of 17m of habitation deposit furnishes the vertical record of the city's life and antiquity.

The district is divided into three Tehsils named Manjhanpur, Sirathu and Chayal. Tehsils are divided into Development Blocks. Sarsawa, Manjhanpur and Kaushambi are the development blocks in the Manjhanpur tehsil, Kada and Sirathu are the development blocks in the Sirathu Tehsil, Chayal, Mooratganj, and Newada are the development blocks in the Chayal tehsil. The Ganga and The Yamuna are the main rivers of the district. The plain area of the district is situated in between Ganga and Yamuna so these rivers play a very pivotal role in the agriculture of the district.¹

¹Official site of Kaushambi district: <https://kaushambi.nic.in/history/>

History

The antiquity of Kaushambi and its historic origin is attested by several sources. The several origin myths of Kaushambi are mentioned in various literatures. The oldest mentions of Kaushambi can be divided into three broad categories: The Epics, The Puranas and the Pali Literature.

The Epics

The Mahabharata as well as the Ramayana both explain the origin myth of Kaushambi however they do not agree with each other. The **Mahabharata** attributes the origin of Kaushambi to the powerful Cedi king- Uparichara Vasu. He had five powerful sons: Brihadratha, Pratyagraha, Kusamba, Mabella, Yadu. Each was installed over a new kingdom and that became famous after his name. Thus Kaushambi owes its name to Kusamba. The **Ramayana** mentions that there was a powerful King Kusa, who was a follower of sacred rites and had a religious wife by the name of Vaidarbhi. They were blessed with four sons: Kusamba, Kusanabha, Dharmaranya, Vasu founded Girivraja and the powerful Kusamba founded Kaushambi.²

The Puranas

Kaushambi is mentioned in the oldest and most important Puranic accounts. The Matsya Purana mentions that when Hastinapura was washed away by the Ganges, the Kuru/Bharata King Nichakshu, fifth in descent from Parikshit(grandson of Arjun) went and dwelt in Kaushambi. This establishes the fact that Kaushambi already existed and Nichakshu was not the founder and that the town was important at the time of migration of Nicholsakshu is clear. The Satapatha Brahmana mentions Proti Kaushambya who was a native of Kaushambi. The mention of Kaushambi also occurs in: Pali Pitakas, Jatakas, non-canonical Buddhist literature such as Lalitavistara, Meghaduta, Kathasaritasagara and Ratnavali. Apart from this the town finds mention in the accounts of Chinese pilgrims- Fa Hien and Hiuen Tsang.³

²Early History Of Kaushambi by N. N. Ghosh
<https://archive.org/details/earlyhistoryofka035153mbp>

³ Ibid

The Mahaparinibbana Sutta of the Digha Nikaya mentions six great cities during Buddha's time and Kaushambi was one of them. During Buddha's time Kaushambi was a wealthy city where millionaire merchants, lesser merchants and middle men resided. Kaushambi was the most important entrepot of goods and passengers coming to Kosala and Magadha from the south and the west. Famous bankers such as Ghosita/Ghosika, Kakoda and Pavariya built beautiful hermitages and ashrams and gardens for the residences of Bhikkus-this is mentioned in the Sumangalavilasini, a commentary on the Digha Nikaya by famous exegete Budhaghosha.⁴

Kaushambi was one of the sixteen Janapadas which was ruled by the Vatsas. Nichakshu who was of the Kuru/Bharata descent was succeeded and his successors ruled the city of Kaushambi. Seventeenth in line from Nichakshu was Udayana who ruled during Buddha's time. During his reign Udayana's Kaushambi was surrounded by two powerful rival states. Kaushambi was squeezed between Avanti ruled by Pajjota and on the eastern front Magadha ruled by Ajatashatru. Udayana allied Kaushambi to both states by the ties of matrimony. Thus Kaushambi acted as a buffer state between the two. During his reign Kaushambi was guarded very well by fortresses and had palaces, tanks and gardens.⁵

⁴PURĀṆIC CHRONOLOGy, Author(s): M. K. Dhavalikar,Source: Annals of the Bhandarkar Oriental Research Institute , 2011, Vol. 92 (2011), pp. 1-5,Published by: Bhandarkar Oriental Research Institute,Stable URL: <https://www.jstor.org/stable/43941265>

⁵ COUNTRIES AND PEOPLES OF INDIA (Epic and Pauranic Sources), Author(s): Bimala Churn Law,Source: Annals of the Bhandarkar Oriental Research Institute , 1935-36, Vol. 17, No. 3 (1935-36), pp. 217-242
Published by: Bhandarkar Oriental Research Institute
Stable URL: <https://www.jstor.org/stable/41694109>



The Pali canons as well as the Jatakas mention that Buddha delivered several suttas in Kaushambi. Pindola, a native of Kaushambi, proceeded to preach Buddhism after he attained the six-fold abhinna before Buddha. After Udayana's conversion, Buddhism received royal patronage from Kaushambi. Several viharas, ashramas, and residences of Bhikkus sprang up. Ghositarama was the most famous of them built by the wealthy merchants of Kaushambi Ghosita. From here Buddha delivered the Kosambiya Sutta, Sandaka Sutta, Upakkilesa Sutta which all had the central instruction against schism. Ghositarama was the residence of Buddha at Kaushambi and this was situated in the southeastern corner on the banks of Yamuna- the ruins of this vihara were seen by Chinese pilgrims: Fa- Hien and Hiuen Tsang.



Kaushambi as a centre of Buddhist activities,

Source: <https://www.travelandtourworld.com/news/article/kaushambi-to-be-developed-as-a-buddhist-circuit-by-the-up-tourism/>

The four kings after Udayana were Vahinara, Dandapani, Niramitra, Ksemaka; after this no record of any king is mentioned in the puranic list. The last of Saisunga kings was Mahanandin who married a Sudra and thereby his children lost high-born status. His son Mahapadmananda was the first Nanda king of Magadha. The Nandas were 9 in number and reigned for 2 generations and ruled for over 100 years. The Nanda dynasty ended in 321 B.C when Chandragupta Maurya ascended the throne of Magadha. ⁶

The Mauryan rule is attested by the fact that Kaushambi was a district in the Ashokan empire ruled by a Mahamatra and this is proven by the Allahabad pillar which was originally established in Kaushambi. The pillar inscription: the first is the Queen's edict and the second edict is known as the Kaushambi edict which has the sasana or order to the Mahamatra to expel a Bhikshu or Bhiksuni detected in the act of creating a schism.

There were four copper coins excavated by Cunningham in Kosam. One of them bears the name of King Bahasatimitra and valuable corroboration is provided by the Pabhosa Cave

⁶Early History Of Kaushambiby N. N. Ghosh
<https://archive.org/details/earlyhistoryofka035153mbp>

inscription, two miles from the ruins of Kaushambi. Bahasatimita ruled in the second century and was connected in matrimony with the Panchalas as well as the house of Mathura. Thus the question whether Kaushambi was a feudatory state under the fifth ruler of Sungas, Odraka of Magadha. The issuing of coins signifies a privilege of an independent ruler. Kaushambi was an independent state in the time of the 5th Sunga king, a fact that is attested by the coins issued independently. The Sungas ruled Magadha until 73 B.C and were replaced by the Kanvas who ruled for 45 years and were overthrown by the Andhras; however the tranquility was undisturbed and independent rulers like Asvaghosa, Jethamitra, Devamitra and Pavata continued to rule Kaushambi.

Kaushambi was absorbed by the Kushanas and this is attested by the epigraphic evidence that is the statue of Buddha that was excavated in March 1934 which bears the inscription of Kanishka, issued during the second year of his reign. It was a gift of a pious Buddhist lady to perpetuate the sacred memory of Buddha's several visits to Kaushambi. After the fall of the Kushanas the empire broke up into a number of independent states out of which only the Nagas and the Vakatas gained supreme importance.⁷

The Allahabad inscription of Samudragupta mentions the last Naga King Ganapati Naga of Mathura as one of the three Kings killed in the one-day battle of Kaushambi that took place in 345 A.D. Vakatas arose in the central Deccan during the close of the 3rd century and became a predominant power in central India and ruled a considerable portion of north India. Kaushambi came under the power of the Nagas and was wrested away from the Nagas by the Vakatas in the beginning of the 4th century. Vakatakas yielded great power and claimed imperial dignity in the times of Pravarasena I. Maharaja Sri Bhimasena was a Vakataka prince and 4 printed inscriptions in a cave temple about 40 miles south-west of Allahabad mention him as the governor of Kaushambi in his 52nd year. The Guptas attained imperial supremacy in the time of Samudragupta. The wars of Samudragupta in Aryavarta can be divided into two parts: before the Southern expedition, and after it. Samudragupta's decisive victory against

⁷THE POST-KUSHANA URBAN DECLINE IN INDIA : IMPLICATIONS OF ECOLOGY ,Author(s): V. K. THAKUR,Source: Proceedings of the Indian History Congress , 1992, Vol. 53 (1992), pp. 97-105
Published by: Indian History Congress,
Stable URL: <https://www.jstor.org/stable/44142774>

three Kings: Achyuta, Nagasena and Ganapati Naga, rulers of Ahichhatra, Mathura and Padmati, took place at Kaushambi. Samudragupta's proclamation of victory was in situ at Kaushambi which was subsequently transferred to Allahabad by Akbar.



Figure 3 Ghoshitarama Buddhist Monastery, Kaushambi

The history of Kaushambi from the fifth to the seventh centuries has been documented by the Chinese pilgrims, Fa Hien and Hiuen Tsang. Fa Hien visited during the reign of Chandragupta II, Vikramaditya the son and successor of Samudragupta, and stayed in the country for 6 years. Hiuen Tsang visited during the reign of Harshavardhana (629-643). While Fa Hien's account gives only a brief mention of Kaushambi, Hiuen Tsang's mention is fuller. Both accounts however are silent on the political conditions and both mention Kaushambi as an important centre of Buddhist activity especially of Hinayana Buddhism.⁸

⁸THE POST-KUSHANA URBAN DECLINE IN INDIA : IMPLICATIONS OF ECOLOGY ,Author(s): V. K. THAKUR,Source: Proceedings of the Indian History Congress , 1992, Vol. 53 (1992), pp. 97-105 Published by: Indian History Congress
Stable URL: <https://www.jstor.org/stable/44142774>

Fa Hien mentions that 13 yojanas from the Deer park Kaushambi is located where there is a garden of Ghositarama where priests of lesser vehicles dwell. When Fa Hien visited, the vihara was in a pleasant condition whereas when Hiuen Tsang visited, it was reduced to ruins. A probable explanation of this would be the Hunas who carried out vandalic ravages through the latter part of the 5th century. Hiuen Tsang found almost ten such monasteries in Kaushambi in ruins. He mentions almost 300 brethren of the Hinayana system dwelling in Kaushambi. He mentions that within the royal enclosure of the capital there existed a large Buddhist temple of over 60 ft with carved sandalwood image of Buddha along with a stone canopy over it that was requested by Udayana. He also mentions the ruins of the banker's house Ghosita in the south east corner of the city on the banks of Yamuna. He also mentions another Buddhist temple, a nail and hair relic, the remains of Buddha's bath house stupa. This is consistent with the data in Pitakas that stated that Buddha preferred to stay outside the city and several Aramas were built in different places for the residence of Buddha outside the city.

During the reign of Harsha, Kanauj became the most important town, and Kaushambi's fate became linked to it. After Harsha, Kanauj was taken over by the Gurjara-Pratiharas. That Kaushambi was a part of the kingdom of Kanauj is attested by two inscriptions: the Jhunsi Copper Plate inscription by Trilocanapala and the second is that of the Yasapala that specifies that in the 11th century Kaushambi was an administrative subdivision of the Kanauj.⁹

Kara, also known as Svaad Khat, is an old village situated in the Kaushambi district of Uttar Pradesh. Kara is an ancient civilization, which was once capital for centuries under the rule of Delhi and Jaunpur Sultanates. Over time, Kara underwent several changes and titular declinations. Once the capital, it was reduced to a presidency, and then further to a district before it was finally registered as a village. It is said that once upon a time residents of Kara lived in homes built of gold and silver but today Kara is a town left with old torn down homes made of bricks and mud and ruins of ancient *havelis*, forts and various other monuments which are gradually decaying leaving behind fields of debris.

⁹Ibid

Ever since Allahabad's two and a half tehsils were partitioned and the district Kaushambi was formed, Kara has since been classified as a tourist destination by the government. According to government reports, in the year 1865, the size of Kara was approximately 220 acres comprising a total of 17 areas. The population census from the year 1881 was 5080 and by 2001 the population had grown to 7200. In the year 1881, the government imposed land tax onto the area but due to the dire financial state and worsening economy, the land tax was lifted in 1909. Several religious, historic and some of India's great philosophers' resting places still remain in Kara today. Some famous landmarks of Kara are: *Sheetla Devi Temple* (Maa Sheetla Dham), *Raja Jaichand fort*, *Sthal Baba Mulk Das*, *Dargah Khwaja Kadak*, *Kaaleshvar Nath Mahadev Temple* and a *Naked Sadhu* (Naga Baba) *depot*, and *Dargah Maulana Khwajgi*. The trade world of Kara comprised Gold ornaments, especially 'Jugnu', designed here, were very popular; *Tazias* made in Kara were very renowned for their design. Paper, at one point, was made by hand. An area of Kara has been named as *Kaghazyana* to pay tribute to the practice.

The last rulers under this empire were King *Jaichand*, and King *Maanikchand*, respectively. The fort in Kara was named after King *Jaichand* currently stands in the northeastern region of Kara, on the shore of River Ganges. It seems that the fort was built long after Kara was populated because the use of coal and pebbles are apparent in the construction of the fort. The fort covers an area of 18 acres. There are two popular landmarks on the property. On the eastern side of the fort there is a round room, which is popularly known as **Seeta's Kitchen**, a term coined by the locals. The other landmark is a wide tower that is wrapped around by a whirling staircase, allowing people to climb to the top of the tower. The purpose of this tower was for the officials to oversee the population of Kara and also measure the town's growth. Till about 10-12 years ago, the townspeople also did some farming on the fort; however, that is no longer the case.

In 599 Hijri (around 834 years ago) *Qutubuddin Aibak* was heading to Varanasi from Delhi when he noticed the towns of Kara and Manikpur. He then battled the rulers of the region and successfully established his regime in the region. He considered the province of Kara and Manikpur as foreign lands. However, during the rule of King Akbar, Kara and Manikpur were

no longer a province, instead the title of presidency was given to the city of Allahabad. This new presidency now consisted of 9 new districts, each with its own government: Kara, Manikpur, Allahabad, Koda, Kalinjer, Chunar, Jaunpur, Varanasi, Ghazipur.

During Akbar's regime, his government created 12 sub districts: Kara, Hathgaam, Hasvaa, Fatehpur, Asothar, Tharyaanv, Hasanganj, Yakdal, Kotlaa, Dhaata, Atahraban, and Karaari. During the British regime in India, Allahabad's designation was changed to a county. The British later titled Kara, which was a tehsil before the regime, a town. Kara's status was on a continuous decline between the era of King Akbar and the British. ¹⁰



Painting of Hiuen Tsang , Source: Hindustan Times.

¹⁰<http://khwajkarkiyansimplesite.com/436435487>



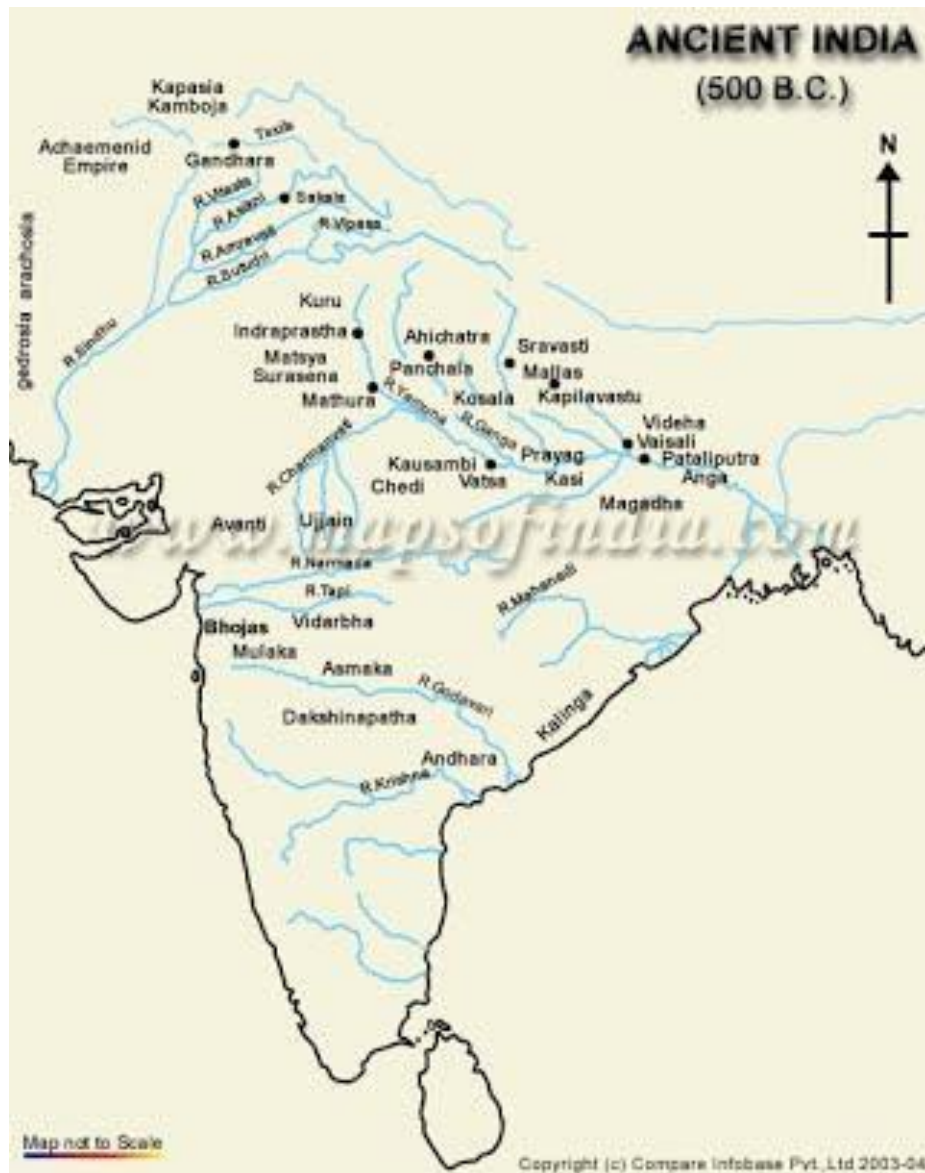
Fa Hien at the ruins of Ashoka's Palace, Pataliputra, Hutchinson's story of the Nations

Trade- Ganga and Kaushambi



The waterways of India, Source: <http://indiaconnectingworld.com/trade-routes-of-ancient-india/>

All of the world's ancient civilizations began on the banks of rivers. Rivers served as arteries of trade in ancient India, and towns on the banks of such rivers served as important trade routes and ports. These river banks and towns have often been the confluence of several cultures, traditions and beliefs. Ganga has been one of the most important rivers in India. As it flows, through its pulsating flow, the ripple of its rhythm carries forth hundreds of years of stories, cultures and traditions along with it. An integral part of the Hindu belief system, the towns and settlements that sprang up on its banks were associated with divinity and became sites of bardic influence as well as pilgrimage. Both economically as well as culturally and socially, the Ganga has been acting as a thread that eventually binds northern India with the rest of the Indian towns. These towns were not only important politically at various junctures of history but also were a site of constant change, be it economic, cultural, or political. To simplify this generalisation, without oversimplifying the nuances of each town or place, we could look at our research site, Kaushambi, with the help of the map below:



Important river-based towns of Ancient India, Source:

<https://sites.google.com/site/ancientindiaoclassbatchelor/government-and-economy>

Kaushambi rose to prominence during the Vatsa rule and attained the status of a mahajanapada. Under king Udayana, however, it remained squeezed between the two most important focal points of power, Mathura and Pataliputra. Yet, as a port town its importance was unparalleled.

The various **ancient routes** can be grouped under three divisions, Mahapatha, Vanikpatha and Rajapatha. Magadha was the national highway leading to all the four quarters of India.

Uttarapatha-Rashtriya Mahamarg- This highway covered the northern areas from Kamarupa (Assam) up to the North West frontier. It linked Manipura, Mahasthan, Gaud, Pundra Vardhan, Vaishali, Kushinagar, Kapilvastu, Sravasti, Ahikshetra, Indraprastha, Takshashila, Purushpur (Peshavar) and Pusharavati. Kautilya designated this national highway as 'Haimavatha Mahamarga'. An important national highway started from Tamralipti (present Tamluk on Subarnarekha river in Bengal), which was the international port as well as emporium. Crossing Gaya, Kashi, Prayaga, Kanauja, it joined Uttarpath Mahamarg at Indraprastha. Another important Mahamarg started from Indraprastha and crossed Agroha, Sirasa, Mulasthana (Multan) to reach Bolan, where the Aparantapath merged.

Dakshinapatha-Rashtriya Mahamarg- Pataliputra (Patana) was the capital of the vast Mauryan empire. Naturally this mahamarg was the longest route going to south India. It had several branches bifurcated from important trade centers to the east and west. The main route starting from Pataliputra reached Bejawada crossing Rajagriha, Bhita Tripura, Nagpur to Vastagulm (Vashim in Vidarbha). The second important route starting from Patliputra ran to Kannauj, and turning south to Vidisha (Madhya Pradesh), it entered in Maharashtra, from where it proceeded to Karnataka and through Karnataka it went to Tiruchirapalli in Kerala, finally destined to Rameshvara. The famous ports on Ratnakar (Arabian sea) were connected to this road. The commodities of export value from the north and central India thus reached the ancient ports. Another important route from Ujjain entered Gujaratha, the ancient commercial state with international emporiums and harbors.

Purvantapath Mahamarg- This Mahamarga started from Gauda and covered the whole eastern coastal regions including Tamratipti, Kaling, Puri, Vishakhapatanam, Masulipattanam, Kanchipuram, and Kaveripattinam. Then it proceeded to meet the national highway coming from Kannauj so as to reach up to Rameshvar.

Aparantapath Mahamarg- This important route coming from the far western point of Bolan crossed Sindha and entered Gujarat. Crossing the commercial capitals of Patna and

Bharukachcha it entered Sopara, the celebrated international port (near present Mumbai). Then it proceeded south up to Kanyakumari. Aparant is the ancient name of Kokan. There were seven Kokans which included the coastal area of Maharashtra, Karnataka and Kerala. Apart from these main national trade routes, there must have been several alternate routes.

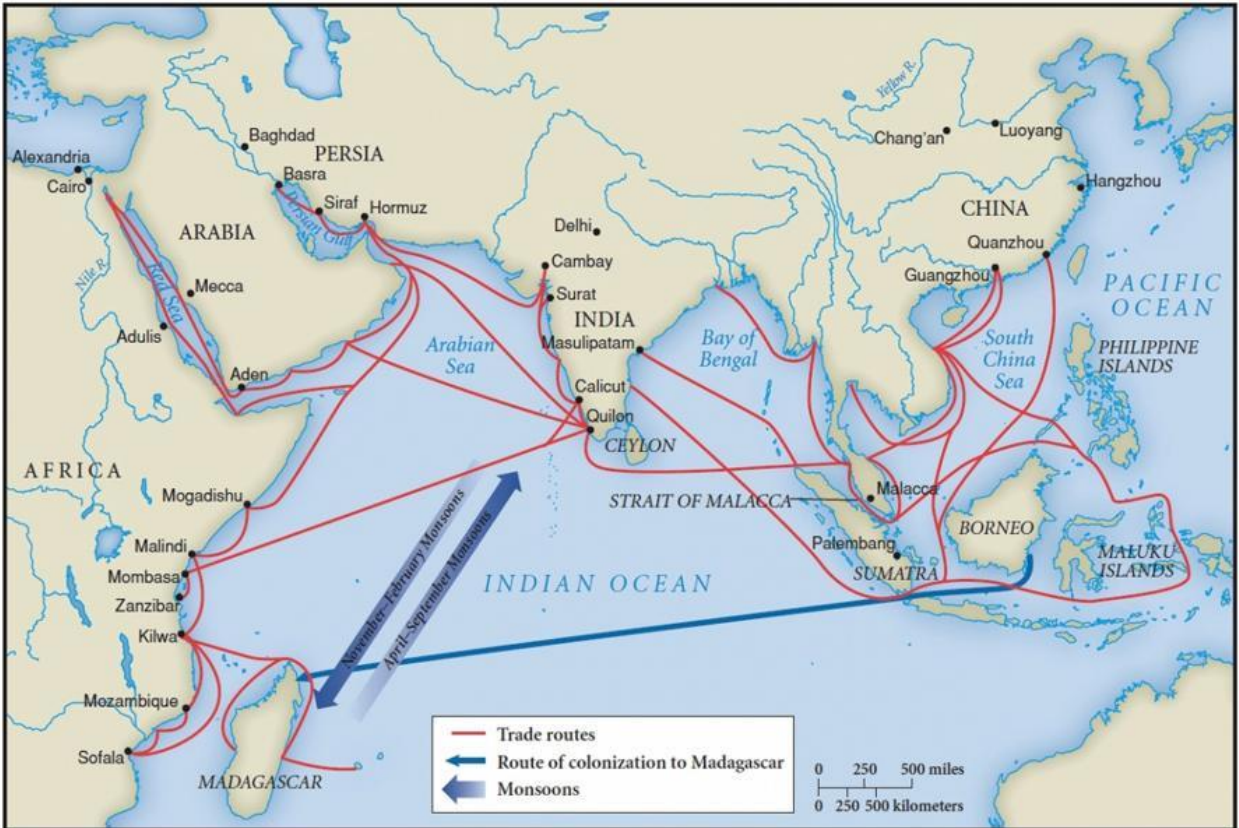
Vanik Patha- The highways naturally served as trade routes, as today we see that the tar-roads are commonly used by automobile vehicles as well as bullock carts and camel carts. Still, some trade routes were specially called vanik-patha. For example, the production of salt is not everywhere. Many janapadas depended for the supply of salt on particular caravans visiting annually. Rice requires a particular environment; in coastal areas it is the main crop. Supply of rice to the regions where rice could not be cultivated was the responsibility of caravans. Such necessities promoted the trade. For the regular supply many trade routes came into use. Some of the routes were created by the administrations of the regions. The caravans carried the supply of rice, corn, salt, copra, betel nut, almond, cardamon, paper, clove, cinnamon, nutmeg, raisin, date and many such commodities regularly. Along such trade routes temporary markets were established, where the people from surrounding villages and small merchants visited to purchase the commodities on retail as well as wholesale rates.¹¹

Let us now look at texts that shed light on the trade and commercial activities of Kaushambi. The Vinaya texts mention that the terminus of the main river route from east to west was Kaushambi. Sahajati was the nearest river station down the Yamuna near the confluence identified with the ruins of Bhita, eight miles from Allahabad. Upwards the river was used for the cargo and the passenger boats plying from the east along the Ganges as far as Sahajati and along the Yamuna as far west as Kaushambi. The traffic downwards extended from as far as Kosala, Magadha and Campa and right up to the mouth of Ganges and thence either across the Bay or along the coast to Burma. Kaushambi was the greatest river port for import and export of goods, the whole of north and mid India had commercial relations with Burma.¹²

¹¹<http://indiaconnectingworld.com/trade-routes-of-ancient-india/>

¹²Early History Of Kaushambi By N. N. Ghosh

Link: <https://archive.org/details/earlyhistoryofka035153mbp>



The waterways and trade routes. Source:

http://indiaconnectingworld.com/trade-routes-of-ancient-india/sindhworkis_seshanint_trade-routes-map/

Durga Bhabhi- Freedom fighter of Kaushambi

Durgavati Devi (Durga Bhabhi)



Women freedom fighters have a special place among the list of those who fought with the British for the freedom of India. Many women sacrificed themselves during the freedom struggle. Indian history is witness to the jabanji of women like Jhansi ki Rani, Ahilya Bai and many other powerful personalities. One name included amongst these women is that of Durgavati. Durgavati Devi is known by the name of Durga Bhabhi. Durga Bhabhi may not have been punished like Bhagat Singh, Sukhdev and Rajguru but she kept fighting during the freedom struggle shoulder to shoulder with her compatriots. Durga used to make bombs and help on the path of victory the sons of the country who took on the British.

Contribution of Durga Bhabhi in the freedom struggle

Durga Bhabhi is also called the 'Iron Lady' of India. Very few people would know that the pistol with which Chandra Shekhar Azad had sacrificed himself, was given to Azad by Durga Bhabhi. Not only this, Durga Bhabhi once became a part of his plan to save Bhagat Singh from the

British by becoming his wife. After the death of Lala Lajpat Rai, Durga Bhabhi was so angry that she herself expressed her desire to kill Scott.

The real name of Durga Bhabhi was Durgavati Devi. Durga Bhabhi was born on 7 October 1907 in Shahzadpur village of Uttar Pradesh. She was an active participant in the armed revolution for the independence of India and the expulsion of the British government from the country. When she joined Bhagat Singh and his party, she also got an opportunity to fight for the country's freedom.



Figure 4 Durga Bhabhi Smarak Bhavan (Exterior)



Figure 5 Durga Bhabhi Smarak Bhavan lacks basic amenities and erratic supply of electricity

Durgavati was married at the age of 11. Her husband's name was Bhagwati Charan Vohra, who was a member of the Hindustan Socialist Republican Association. Other members of this association called her Durga Bhabhi. That is why she became famous by this name. On 16 November 1926, Durga Bhabhi came into the limelight to celebrate the 11th anniversary of the martyrdom of Kartar Singh Sarabhi in Lahore.

Durga Bhabhi was a major ally of the freedom fighters. After the death of Lala Lajpat Rai, Bhagat Singh had planned to kill Saunders. In order to take revenge on Saunders and Scott, it was Durga Bhabhi who supported Bhagat Singh and his companions. After this murder, the British went after him. Durga Bhabhi left the city in disguise with Bhagat Singh to save him. In 1929, when Bhagat Singh surrendered after throwing a bomb in the assembly, Durga Bhabhi tried to kill Lord Haley, although he survived. Durga Bhabhi even once sold her jewelry to bail out Bhagat Singh and his associates.¹³



Figure SEQ Figure * ARABIC 6 Ancestral house of Durga Bhabhi in dilapidated condition, Source: ICH Team, INTACH

¹³ <https://www.amarujala.com/shakti/durga-bhabhi-biography-indian-freedom-fighter-became-bhagat-singh-wife>

Ghats of Kaushambi

Kubri Ghat



The Kubri pucca ghat is always a lively place with cultural and religious activities happening round the year; which include fairs and festivals along with the performance of sacred rituals. This is a very important ghat of Kaushambi district and is the biggest ghat. Devotees begin related activities by performing rituals at Kubri Ghat.

Kaleshwar Ghat



The Kaleshwar ghat is another non-pucca ghat which is very important; the famous Kara Dham or Sheetla mata mandir is situated here. The ghat holds immense possibilities provided basic amenities along with converting it into a pucca ghat are ensured. The Ganga-Gomti Samaj Sevi Sansthan along with locals of Kara have tried to develop a pucca ghat here but that is not enough. Local resident and Chairman of the Ganga-Gomti Samaj Sevi Sansthan, Sh. Vinay Kumar Pandey told us that he is also a member of the Namami Gange regional chapter here which is headed by honourable Prime Minister of India and Shri Yogi Adityanath, CM of Uttar Pradesh.

Hanuman Ghat



At Hanuman Ghat generally funeral related activities take place. It is also not a pucca ghat. People from several nearby areas and districts come here to perform the last rites, followed by bathing rituals.

Bazaar Ghat



At Bazaar Ghat the fort of King Jaichand is situated. Although there is a route/trail to reach the fort, it too requires local administration and state government intervention for its preservation and upkeep.

Vrindavan Ghat



At Vrindavan Ghat King Jaichand built a Lord Shiva temple. Along with Puja, sacred bathing rituals take place here.

Akbarpur Ghat

The Akbarpur ghat is a very old habitation. Here too sacred bathing rituals take place from time to time.

Sandipan or Sandipini Rishi Ghat



The Sandipan or Sandipini Rishi ghat is one of the most important ghats of Kaushambi. It is believed that Lord Krishna along with his friend Sudama and elder brother Balaram used to study at Sandipan Rishi's Gurukul.

Parana Ghat

Parana Ghat is situated at Mooratganj and attracts huge crowds during festivals.

Kakrabad Ghat

Located at Shahjadpur, the Kakrabad Ghat is again a non-pucca ghat.

“We (Ganga-Gomti Samaj Sevi Sansthan) along with locals of Kara have tried to develop a pucca ghat there at Kaleshwar but that’s not enough...I would like to tell you that I am also a member of Namami Gange regional chapter here and President of Ganga-Gomti Samaj Sevi Sansthan which is headed by honourable Prime Minister of India and Shri Yogi Adityanath, CM, Uttar Pradesh. I along with locals have been trying to our level best to pursue the Uttar Pradesh government and government at centre that they must focus on our Ghats at Kaushambi....not only they are in dilapidated condition but lacks basic ammenties too. We at our own level have built changing rooms for the ladies here at Kara Dham Ghat but we lack support.”

Sh. Vinay Kumar Pandey,
President, Ganga-Gomti Samaj Sevi Sansthan, Kaushambi

Traditional Crafts

Terracotta

The ancient urban towns that were inhabited were rich in craft-making. The Jatakas mention 18 crafts, Digha-Nikaya mentions 28 crafts and the Milinda Panha mentions 75 occupations. One of the earliest known crafts and the one that has been found in abundance at Kaushambi is the craft of Terracotta. The supply of terracottas was ensured by the skilled potters known as *kumbhakar*s who were organised into guilds or *srenis*. It is important to keep in mind that the *kumbhakar*s resided in the suburbs; they were not villagers but residents of industrial suburbs. They mainly catered to the tastes of one particular class- *nagarakas*, a leisure class who consciously cultivated art. The knowledge of *kalas*(art) and *shilpas* (crafts) was a prerequisite qualification for this class. The terracottas were either produced for a seasonal festival or fertility festivals such as *Shalabhanjika* or *Ashokabhanjika*, or for sports known as *krida*. The Terracottas which were found at the age- old site of Kaushambi that has been inhabited for over a thousand years have been found to embody ritual occasions that manifest *krida* and gaiety. With the progression of urbanisation, scholars have noticed an increased spate of romanticization and secularisation of the original ritual theme.¹⁴

The Terracottas have been divided into two broad types both of which have been found in abundance at Kaushambi: Timeless that barely register change and the Timebound that reflect the variations that occur due to changed social conditions. It is important to note that as a flourishing urban centre situated between two historically important power centres of Mathura and Pataliputra, a host of figurines have been uncovered at Kaushambi that belonged to Buxar, Pataliputra, Mathura as well as terracottas of foreign type. Usually what has been assumed by scholars and what follows as the most plausible explanation is that of the inland trade of terracottas that existed between these centres and due to the vibrant

¹⁴Social Dimensions of Art in Early India, Author(s): DevanganaDesai, Source: Social Scientist , Mar., 1990, Vol. 18, No. 3 (Mar., 1990), pp. 3-32 Published by: Social Scientist
Stable URL: <https://www.jstor.org/stable/3517423>

robust trade route that the Ganga offered, the town attracted traders and these terracotta figurines would have served as tokens or mementos. Terracottas from the early periods of inhabitation to the periods when the town was a thriving centre of trade and commerce are available in great variation.¹⁵

A period wise analysis shows: The greatest numbers of terracottas that are available are from the Sunga and the Kushana period, a period of great prosperity for Kaushambi; there are few timeless figurines from the Gupta era which proves that there was greater creative activity at Kaushambi during the Kushana era than the Gupta era. There are a few Gupta heads wearing coiffures of different patterns which appear to be weather-worn and have a yellowish slip that points to the lost cultural ascendancy during the Gupta period. Terracottas at Kaushambi depict various themes: Festive gathering (*samajas*) in city gardens (*nagaropavanas*) which was a favourite subject of the post-Mauryan public, *Ghosti* or cultural party, wrestling or animal fights, palace scenes of ladies decorating themselves, *Kamasutra* scenes and love-making, Romantic scenes like that of the elopement of Udayana and Vasuvadatta and portrait figures or heads of noblemen and aristocrats. Kaushambi thrived in the Kushana age after which it declined as an urban centre.

The potters of Kaushambi used the soft reddish clay of the Yamuna bed to provide neat expression and sharp features, which is usually painted in red, black or pink. There were hundreds of moulded plaques that were discovered but only five mounds have been found; this type of scarcity has been noticed in other Indian sites as well as in Mesopotamia. There are a number of conclusive theories that scholars have arrived at after an analysis of the terracottas that were unearthed at Kaushambi. The creative originality of the potter in the treatment of both religious and secular themes and the novel techniques employed was one of them. The Art represented by the potters represent the life of the humble folks and not of

¹⁵TERRACOTTAS AND URBAN CULTURE OF ANCIENT INDIA (CIRCA 600 B.C.-A.D. 600) Author(s): DevanganaDesai,Source: Proceedings of the Indian History Congress , 1976, Vol. 37 (1976), pp. 555-562 Published by: Indian History Congress
Stable URL: <https://www.jstor.org/stable/44139025>

the official; the potter catered to general needs which were material and religious in nature and upheld the contemporary societal aspects. The freedom of naturalism was elevated to a much superior level than that of a sculptor.¹⁶

The types of terracotta unearthed are broadly discussed below: **Female Figurines**- Archaic, Timeless, Primitive, Handmade, Applied, incised eyes, flat torso, applied necklaces, composed of a single strip of clay known as 'Sardhern' type. No examples of such technique have been available in Mathura and Ahichhatra. **Immensely Sexual Female Figurines**- Pointed nipples, exposed breasts, wide bulging hips. Spiral earrings belong to the Mathura type. Small figurines- Star Type belong to Buxar, Kaushambi and Bhita, these have no eyes, hands with pointed ends stretched sideways. **Clasping Breasts**-There are numerous figurines which show female figurines in a posture with knees pressing the breasts, hands clasping breasts. Col Cordon says that this is unknown in Indian Terracotta, this however is upset by the two figures of such nature from Akra. These have obscure origins and are well known in Babylonia and Seleucia. The stylistical grounds are in the Kushana period. **Moulded types**- Female type-majority of them stand in straight, graceful postures, have a Tribhagi attitude, found standing inside borders of lotus rosettes. Lotus was a chief form of ornamentation during the Sunga period. The bracelets are in the form of spirals and discs, hair arranged in a variety of ways with the help of a veiled ornament or a headgear. It is also shown as horns developing into volutes. It is made into turban-like rolls bound by plain/ornamental fillet, chains of beads and pearls, the roll is larger on the right side and on the left side stuck up in five emblems: an ankusa, a flag, two objects resembling a Trisula. These have been found in Kaushambi, Ahichhatra, Mathura and Bengal. **Mother Goddess**-Breasts are exposed but nipples are hidden, timeless. **Fertility Cult**-Busts with flower fillets, stamped with lotus rosettes over their head or flowers in the head rolls and holding lotus stalks or creepers in their hands. **Magic**- A female figurine with a baby in left hand and a scorpion on the other hand, unusual in Indian

¹⁶A FEW LESSER KNOWN SMALL ANIMAL DEPICTION IN ANCIENT INDIAN ART, Author(s): SHIVENDRA KADGAONKAR, Source: Bulletin of the Deccan College Post-Graduate and Research Institute, Vol. 77 (October 2017), pp. 105-110, Published by: Vice Chancellor, Deccan College Post-Graduate and Research Institute (Deemed University), Pune
Stable URL: <https://www.jstor.org/stable/10.2307/26609163>

Iconography. Might be the representation of the deity of Chamunda who has a scorpion in the navel region. There are other examples of women with bare breasts with Naga symbols.

Serpent Goddess-Representation of Mansa devi, head of a bird or a serpent, have long necks and thin waists, broad hips, body covered with cross designs, eyes and breasts are marked by punched ringlets of clay. This is an angelic human form of a Goddess.

Winged figurines- Both male and female winged figurines, female represents Goddess Shri with wings. Both have lotus shrubs and are sacred in nature and represent celestial objects.

Dampati Scenes- In various postures, sitting on a couch with their pets, depict stories like Gaja Sasa Jataka.

Sexual Couple-In various postures, either standing or sitting, where the female sits on the male's lap on a cushioned couch, the apparel and jewellery all indicate a refined aristocratic class.

Drunk Couples-A common subject in the Kushana period. Men and women are shown drinking sitting on a couch, the man holds the *madhupatra* (cup) and woman holds the wine jar or *madhughat*. This can be dated to the 1st century A.D.

Sexual objects-Various sexual activities garnered in the Kamasutra depicted as amorous and erotic themes during the first centuries of the Christian era. Sexual intercourse has been depicted and was probably kept in the private apartments of the newly wed couples.

Naga cult-These have obscure origins and are rare. Represented with two hoods attached to the timeless female bust. There are other hood-like projections but these are not definitive nagis.

Furious elephant of Nalagiri-The furious elephant of Ujjaini is shown chained to the post. This is the famous depiction of the furious elephant that uprooted the post, ran into the town and wreaked havoc until it was calmed by the lute of the skillful Udayana.

Winged Lion-There are plenty of representations of men fighting winged lions of western asiatic origin, as have been found in Bharhut.

Gupta heads-Very few examples of these have been found owing to the cultural degradation during Gupta times. The creative centres then had shifted to Varanasi and Ahichchatra.

Foreign subjects-There are a number of terracotta figures that depict features of alien people. These are due to the prolonged influence of Greeks, Bactrians and Parthians. There are a number of terracotta figures that depict greek dancers, foreign dancing girls.¹⁷

¹⁷Terracotta Figurines From Kaushambi Mainly In The Collection Of The Municipal Museum Allahabad by Satish Chandra
Link: <https://archive.org/details/in.ernet.dli.2015.127509/page/n23/mode/2up>



Title: Figures Riding an Elephant ,Period: Shunga period Date: 1st century B.C. ,Culture: India (Uttar Pradesh, Kaushambi) ,Medium: Terracotta,Dimensions: H. 4 1/2 in. (11.4 cm) ,Classification: Sculpture Credit Line: Samuel Eilenberg Collection, Gift of Samuel Eilenberg, 1987, Metropolitan Museum of Art.



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Fertility Goddess with Lotus Flower Head in the birthing posture. India, Uttar Pradesh, Kosham, 1st–2nd century, Terracotta, 16.2 cm. Santa Barbara Museum of Art, Gift of Stephen P. Huyler, 2008.4.162.



Bull, India, Uttar Pradesh, Kosham, ca. 200 BCE or earlier, Terracotta with black slip, 2.9 x 8.6 cm. Santa Barbara Museum of Art, Gift of Stephen P. Huyler, 2008.4.148



Woman riding two bulls (bronze), from Kaushambi, c. 2000-1750 BCE, Source: Wikimand



Fairs and Festivals

Mela Sheetla Devi

A large fair is held each year during the months of *Saawan* and *Chet Asaad*. The fair is more commonly referred to as *Ashtimi*. Hundreds of thousands of pilgrims attend *Ashtimi* each year. Pilgrims from across the state of Uttar Pradesh come not only to pay a visit to the temple but also to trade goods. As part of the rituals of the pilgrimage, devotees shave their heads and bathe in the Ganga at various *Ghats* such as the *Kunbari Ghat*, *Kaaleshvar Ghat* and *Hanuman Ghat*. Each pilgrim has to register their name and their hometown with the local officials upon their arrival. This tradition has been practiced for several decades. Pilgrims are divided into groups and are designated to local hosts who offer them food and shelter during their stay. Several myths about the *Maa Sheetla Dham* of the town Kara exist. It is believed that the Goddess Durga, now known as Sheetla Devi, arrived at an unknown town, now known as Kara, and left her handprint on a rock she touched. In the Sanskrit language the word 'hand' translates to 'kar' and henceforth the town was named Kara.

Khwaja Kadak Muharram Processions

Khwaja Kadak came to prominence during the reign of King Alauddin Khilji. There is a porch right next to the Khwaja's residence, where, from time-to-time, works of maintenance and whitewashing take place. On the death anniversary of the Khwaja each year, the procession passes the porch of Khwaja's residence and proceeds towards the riverbanks to fill up water, as part of the ritual. Upon returning from the river, the procession gathers again at the porch where *Gaagar* is placed and some sugar is sprinkled onto it. The *Gaagar* is then taken to the *Dargah* and placed on the shrine and a *Fatiha* is held, and the sherbet is served to the public.

Kuppi Yudh Mela of Daranagar



Figure 7 Idols of Ravana and allies at Daranagar ground

When the entire nation is busy in celebrating Dussehra by burning the effigies of Ravana and his allies, at Kaushambi it's a different tradition altogether with Kuppi Yudh. As per the local belief the 238 year old traditional and unique Kuppi Yudh or battle is organized during Dussehra festival every year at Daranagar area of Kaushambi district. The ceremonial battle of Lord Rama and Ravana's army is staged in the Kuppi war. In this battle both the armies fight with one another and sometimes get injured mildly. The Kuppi Mela begins a day before Dussehra. There are 20 fighters on both sides and along with music and chanting war cries they hit each other with light plastic/leather balls. A large number of residents reach the surrounding area to see the Kuppi war. Organizers start preparations a month in advance to make the Kuppi war a success.

In the two-day staging of the Kuppi Yudh, the battle is fought in 7 stages. In the first 4 battles, Ravana's army registers victory over Lord Rama's army and in the last 3 battles, Lord Rama's

army kills Ravana and registers victory of truth over falsehood. With this victory, the residents celebrate the festival of Vijay Dashami with great enthusiasm and distribute sweets.



Figure 8 Visuals of Kuppi Yudh Mela

Sacred Complexes

District Kaushambi is rich in historical places. Their History demystifies the importance of the district. Kara, Prabhasgiri and Kaushambi are the main historical centers. The district is full of temples in which Sheetla temple of Kara Dham and the Jain temple of Prabhasa are the main attraction. The historical and religious importance of Kara is very old. This place is situated in the north-west of Allahabad about 69 km away. There are many temples in Kara of which Sheetla Mata temple, Chhetrapal Bhairav temple, Hanuman temple and Kaleshwar Mahadev temple are famous.



Kara Dham: Sheetla Mata Temple

Sheetla Mata Temple



The temple of Maa Sheetla is situated on the banks of the Ganga river. It is known as a major Shaktipeeth from amongst the 51 shaktipeethas of the Goddess. The idol of Sheetla Devi is sitting on the gardhabha. Followers of all the religions worship in this temple. It is said that by the worship of Goddess Sheetla on the ashtami of Krishnapaksha of the month of Chaitra one can get rid of evil powers. This place is believed to have been a religious pilgrimage since at least 1000 A.D. Kara was also an important township in the kingdoms of the medieval kings

of northern India and even today one can see the remains of the fort of King Jaichand, the last hindu king of Kannauj.

A local legend is related to the story of Lord Krishna. The king of Mathura, *Ugrasen*, had a son named *Kans* and a daughter called *Devki*, who was married to *Shri Vasudev*. *Narad Muni* successfully enticed *Kans* into believing that one day *Devki's* son would execute him. Enraged by the prophecy, *Kans* overthrew *Ugrasen* as the ruler and took over the throne. He then ordered for the arrest of *Shri Vasudev* and *Devki* and had them imprisoned. *Kans* also ordered for the execution of any child born to *Devki*. She and her husband were determined to save their eighth child, a son named *Krishna*. Once born, his father took *Krishna* across the river Yamuna into a town called *Gokul* where *Shri Vasudev* entered the house of *Yashoda*, the daughter of *Shri Nanda Gope*. *Yashoda* was asleep after giving birth to a girl. *Shri Vasudev* put his son *Krishna* in the cradle and took *Yashoda's* daughter back to the prison with him.

After learning that *Devki* has given birth, *Kans*, as usual, ordered the execution of the infant. That very moment the newborn transformed into a deity that flew out of the prison in a fit of anger and landed in Kara. During her stay she placed her palm on a stone until her anger melted away after which she flew away to Vindhyachal. A statue of the deity still remains in Vindhyachal. The deity resting her palm (translated in Sanskrit as *Kar*) earned the locality the name Kara. It is also said that since Kara was the land where the deity's anger calmed, it began to be referred as *Maan Sheetla Dhaam*, after the deity was popularized by the name *Sheetla*. The stone with the palm print is found in a reservoir here in Kara. The pilgrims pay a visit to the stone every year and according to ancient rituals pour milk on the stone. Several years ago, milk was reported to squirt out of the stone, which is sacramental to the pilgrims.

Birth Place of Saint Malukdas

Kara is also the birthplace of the famous saint Malukdas (1631 – 1739 A.D.). The Ashram and Samadhi of the saint is here. He was also a follower of Goddess Kara. The famous Sikh guru Teg Bahadur had come to Kara to discourse on various topics with Saint Malukdas. According to the gazetteer of Allahabad and Manikpur published in 1928, the Hindu saint, *Baba Maluk Das*, was born on *Vikrami* of 1631 in the lanes of *Bhagat sthan* of Kara. He belonged to a

Mehnat family, which fell under the *Khatri Caste*. A firm believer in God, Baba Das was a renowned Hindi poet of his time. A few members of his family migrated from Kara to Sirathu and then later to Allahabad, where they settled in various areas that include *Kakkad Nagar*, *Dariyabad* and *Kalyani Devi*. Baba Das' messages were conveyed through his poetry.

Prabhasgiri

Prabhasgiri or Prabhosa is famous as a religious historical place on the banks of the Yamuna river at the Manjhanpur Tehsil about 50km away to the north of Allahabad. It is also said that Shri Krishna, mistaken for a deer, died at this place by the arrow of Jaratkumar. The famous Cave dragon mentioned by Hiuen Tsang was supposed to be a cave in Prabhosa.



Prabhasgiri , Kaushambi Uttar Pradesh

Digambar Jain Temple

This is a beautiful Temple of Lord Chandraprabhuji with a height of 95 feet. About 180 years ago, during the British period, Begum Sumeru ruled here. While digging a canal from the river Ganga, a white, sitting posture Idol of Lord Chandra Prabhu Ji was found. One of the eminent poets had predicted that the place where this Idol would be established would be the rule of Jains. So the Begum ordered the Idol to be taken out of her area. While transporting the Idol by bullock cart, the vehicle got stuck at Mehelaka at the place where there was already a temple of Lord Parshwanathji; this Idol was thus established in the same temple. It was experienced that Idol became extremely light after its placement. Earlier there was continuation of the Jain race through adoption, but after the establishment of this Idol this changed. There is hearsay that no one gets killed by a snake bite in Mehelka region. The Annual Fair here is the Annual Rath Mahotsav in the month of April.

In the earlier days there was a big Jain temple on a hill. After the demolition of this, another Jain temple was constructed in 1824A.D. at the spot. A cave which is 9 feet long and 7 feet wide is also here. In this cave records are found in the Brahmi Lipi of the second century before the Gupta dynasty. Till now this place is the center of faith of the followers of Jainism. This was the place where the sixth tirthankara of Jains Bhagwan Padma Prabhu lived most of his life.



Digambar Jain Temple, Kaushambi

Kamasin Devi Temple

Kamasin Devi Temple is situated on the banks of a pond in a village called Gambheera Purb, approximately 10 km to the western side of the town of Mahajanpur, which is the administrative headquarters of Kaushambi district. The temple is a favourite destination of the people of the surrounding areas as well as from distant places. Most people visit the temple in the belief that the darshan of the goddess Kamasin Devi blesses them with the fulfillment of all their wishes. The temple, therefore, remains a busy hub of devotees and tourists throughout the year. This temple is situated about 1km away in the south-west of Manjhanpur town area. It houses black stone idols of Goddess Durga and Lord Shiva. It is believed that these idols are from the time of the Buddha. On the occasion of Navratri, large crowds gather to worship Goddess Durga. Local people have a great faith in the divine powers of this temple. This place is situated about 30km away from Allahabad on the Allahabad Kanpur road, in the Chail tehsil area. A huge temple of Lord Shri Ram is also situated here. This temple was constructed around 20 years ago.



Kamasin Devi Temple Complex

Bahula Golok Siddh Mandir, Prabhas



Bahula Golok Siddh Mandir is situated on the banks of the river Yamuna near Pabhosha village. Every year during Makar Sankranti thousands of devotees gather for the circumambulation of Yamuna place and Giriraj. It is believed that on Makar Sankranti one circumambulation of the Giriraj gives the result/benefit of 33 crore sacrifices. It is believed that Lord Shri Krishna had sacrificed his body in the forests here when the stray arrow of a hunter hit him.





Figure 9 Idol of Bahula cow at Bahula Golok Siddh Mandir

“As per epic Vishram Sagar written by Baba Raghunathdas There is an idol of Bahula cow in the temple along with Yogeshwar which has its own unique story. There used to be a Brahmin in this village, who had a cow named Bahula. Bahula used to come and graze on this mountain every day. One day a tiger ambushed and attacked Bahula and the moment he was about to kill her Bahula started pleading for mercy. She started crying and pleading for mercy as she had a dependent little calf. While pleading to tiger she requested him if he let her go and meet her calf for once; she promise that she will return back to him after she feeds her calf as the calf was very young for one last time. Tiger was not in a mood to listen to her and told her that he was hungry for several days and want to kill her in any moment and that he doesn't believe her story. Finally on after much persuasion, Tiger let her go but knew that Bahula's would not come back as promised & that he will die and unfortunate death of hunger. The cow reached her home; she started crying after holding her calf. She fed him milk and started coming back after and narrated him the whole episode. Her calf started crying, the people with the cow started crying. Bahula started her journey again to reach the spot where she promised tiger that she will come back & that tiger can kill her. When tiger saw that Bahula cow kept the integrity of her promise, he felt how true she was. The darkness inside him dispelled and after seeing the truth that Bahula had a vision of God; tiger pleaded to Bahula and said – O! mother forgive me, I have done many things till date. I have committed sins but your truth has shown me the right path today. That's the story. Hence the idol of Bahula cow along with Yogeshwar (Lord Krishna) has been placed here.”

*Shri Gauri Shankar, Priest,
Bahula Golok Siddh Mandir*

As per the belief of Yuga and commencing time the 'Kara' (hand) of Daksh Prajapati's daughter Sati fell here. As a result of which a small body emerged due to impact of the fall which exist even today. The Kara and Kund (water body) is worshipped even today.

Now coming to the story of Ma Sheetla – there was a demon called 'Vishfuta' who used to do atrocities on meditating, helpless sages and rishis, disturbing their prayers...annoyed with this act the group of sages approached Lord Vishnu and told their grievance. Lord Vishnu assured them that he will kill the demon. As a result of a fight between Lord Vishnu and Vishfuta commence and continue for thousands year with no result. At one moment Vishfuta with treachery disguise himself and enters the body of Lord Vishnu in liquid form as Puss; as result of Lord Vishnu started feeling unbearable pain and discomfort which resulted in development of smallpox like boils on his body. So, it is not smallpox but the demon called Vishfuta which exist even in India today. Lord Vishnu cried for help him to heal his pain and wounds. Ma killed and confined Vishfuta into a pot by using sacred Ganga water sprinkled on him by using her Kushi Marjani. Lord Vishnu in praise and thanksgiving chants following verse to Ma:

शीतले त्वं जगन्माता शीतले त्वं जगत्पिता।
शीतले त्वं जगद्धात्री शीतलायै नमो नमः ॥४२ ॥

or

Ma Sheetlay! You are the mother of the world, O Ma Sheetlay!
You are the father of the world, O Sheetlay! you nurture this world and mankind.
Many many greetings to you Ma Sheetlay.
Sheetlashtakam
Verse: 42

Even today as per customs the 'Maali' or gardener is approached who in a way is care taker of Ma Sheetla; to perform sacred rituals at the temple & to bless the devotees in getting rid of the smallpox which is nothing but demon Vishfuta. Now coming to the iconography of Ma (Sheetla)...one will wonder why Donkey is her vehicle...it is because when Vishfuta got killed and confined into the pot by Ma Sheetla it was his wife who prayed to Ma Sheetla to spare her husband & show mercy to him; which ma agrees on one condition that she will reduce the degree of his punishment and will turn him into a donkey but he will close to her as a vehicle. Hence, Vishfuta got transformed into a Donkey; the vehicle of Ma Sheetla.

Shri Radhe Shyam Panda, Priest
Sheetla Ma Mandir

Literature, Language and Dialect and Luminaries

The common tongue of the people of Kaushambi is the Awadhi dialect of Eastern Hindi with people speaking Bundeli in the southern border areas. There isn't any ancient literature available to us from Kaushambi.

The luminaries:

Baba Maluk Das



According to the gazetteer of Allahabad and Manikpur published in 1928, the Hindu saint, *Baba Maluk Das*, was born on *Vikrami* of 1631 in the lanes of *Bhagat sthane* of Kara. He belonged to a *Mehnat* family, which fell under the *Khatri Caste*. A firm believer in God, Baba Das was a renowned Hindi poet of his time. A few members of his family migrated from Kara to Sirathu and then later to Allahabad, where they settled in various areas that include *Kakkad Nagar*, *Dariyabad* and *Kalyani Devi*. Baba Das' messages were conveyed through his poetry.

During his reign, the Mughal emperor Aurangzeb heard of Baba Maluk Das' poetry and his strong belief in God. Impressed by his work, Aurangzeb expressed his desire to meet Baba Das and sent messengers from Delhi to the town of Kara to inform him of the King's wish. However, several of those messengers remained in Kara and did not return to Delhi. According to a history book published in 1916, two graves of Aurangzeb's messengers were

discovered in Kara. On inquiring about this from the local caretaker of the graveyard, Shri Shiva Kaant Pandey, we were told that there is only one grave belonging to Aurangzeb's messenger and that is of *Fateh Khan*.



Figure 10 Entrance to Sant Maluk Das Sadhna Sthal

After several visits by Aurangzeb's messengers, Baba Das finally made the journey to Delhi to meet the emperor. Baba Das presented his vast body of work in the field of poetry and literature before the king in the royal court and received acclaim from the emperor. An impressed Aurangzeb compared the works of Baba Das to Kabir Das'.

The Mughal emperor put Baba Das through several tests. Aurangzeb welcomed Baba Das to join him for a meal. Baba Das took a quick glimpse of the food and it immediately turned

into ashes. He then explained to Aurangzeb, "dust and ashes are for the beggars."

Once Baba Das witnessed a Muslim saint praying on top of a well whilst sitting on a sheet of cloth to cover the opening. Baba Das stopped to address the saint and said, "why

should there be a barrier between God and you?" After saying that, Baba Das and the saint removed the cloth from underneath and continued to pray while sitting next to each other. Upon hearing of this incident, Aurangzeb was so impressed by Baba Das that he donated the lands of Sirathu to Baba Das. However, the lands fell under the landlord system and later due to the mismanagement of landlords, large parts of the land was sold. This was brought out in the discussions with *Shri Laxman Prasad Kakkad* and with *Sri Mehnat Hanuman Prasad*.

Khwaja Kadakshah Abdul Rehmatullah Alaih

The king of Isfahan, *Syed Muhammad Haider*, was a strong proponent of justice. Haider's son, *Syed Hasan Rehmatullah Alaih*, was his successor. Syed Muhammad belonged to the *Hashmi* caste and was a *Hasnul Hussaini*. Syed Hasan Rahmatullah Alaih had 3 sons, *Syed Ahmed*, *Syed Mohammad* and *Syed Mohsen*. Ahmed was born a prince and members of Mohammad's family reside in the area of *Khwaja Kadki*. Mohsen, however, had no children.

Due to the massive bloodshed during the uprising of Genghis Khan's army, Syed Hasan abandoned his throne and began living in Sabzevar under a secret identity. Sometime later, Hasan and some of his close associates decided to relocate. Posing as a wandering caravan, they fled to Afghanistan via the cities of Balkh, Bukhara and Samarkand. At the beginning of the 12th century, the tribe then entered Delhi through the Khyber Pass. A few days later, the group departed Delhi and via Agra reached the town of Bamrauli from where the caravan moved to Kara. Syed Ahmed saw foreign characteristics in Bamrauli and therefore, appointed *Maulana Shah Muhammad Ismail Qureshi Rehmatullah Alaih* as his caliph and sent him away to Kara. At Bamrauli, however, *Hazrat Khwaja Khizr* served Syed Ahmed some sherbet, which signified the appointment of Syed Ahmed as Khwaja.

The superiors of the caravan became fond of Kara and decided to construct a house and a mosque in the town's bazaar. The house and mosque now go by the name *Khwaja Kadak*. *Kadak* is a Hindi word that translates to 'a loud voice'. The Khwaja was known to speak in a very loud voice and had a very noisy personality in general. He was soon named *Kadak Shah* by the people and therefore came to be popularly known as *Khwaja Syed Ahmed* aka *Khwaja Kadak Shah Abdel*.

Khwaja Kadak came to prominence during the reign of King Alauddin Khilji. In 1288, Jalal Uddin Firuz Khilji handed over the treasury of Kara, Manikpur, to his nephew and son-in-law, Alauddin. However, the greed of succeeding to the throne let Alauddin to deceive and murder his uncle. Alauddin then took the throne in Delhi and ruled as king between 1296 and 1315. After becoming the absolute ruler, Alauddin made Ala-ul-Mulk the governor of Kara,

Manikpur, who was later succeeded by Nusrat Khan. There is a porch right next to the Khwaja's residence. On the death anniversary of the Khwaja each year, the procession passes the porch of Khwaja's residence and proceeds towards the riverbanks to fill up water, as part of the ritual. Upon returning from the river the procession gathers again at the porch where *Gaagar* is placed and some sugar is sprinkled onto it. The *Gaagar* is then taken to the *Dargah* and placed on the shrine and a *Fatiha* is held and the sherbet is served to the public.

Khwaja Shah dedicated a part of his residence to his mother's shrine. Many years ago, Gaya Prasad, a resident of Kara, illegally occupied Khwaja's property that included his home and mosque. In order to vacate the property, Kari Jameel, head imam of the local mosque filed for a legal notice against Gaya Prasad in the court. Syed Ashiq Hussain who was a resident of Kara and was regularly present at the court throughout the trial period filed the suit. After winning the case, the documents were then transferred on 18/8/1965 to Molvi Manzoor Hasan Sahab Vakeel. *Syed Ashiq Hussain* is the writer's father. Although the land and mosque were taken back from Gaya Prasad, neither work of maintenance nor any renovation has taken place on the property.

The Khwaja worked several wonders, which have been documented in the book, *Aaftaab-e-Isfahan*, and can also be found in historical records of Kara. It is written that once, Qutub Aalam Bakhtiyar Owaisi Rehmatullah Alaih asked one of his aides to personally deliver a *Kharka* (robe worn by beggars) to the Khwaja. Upon arrival, the aide found Khwaja sitting by a fireplace. When the aide offered the *Kharka* to Khwaja, he asked him to toss it in the fireplace, which the aide did. The aide returned to Delhi and informed Qutub Aalam about the incident who then sent the aide to bring back the *Kharka*. Upon asking about the *Kharka*, Khwaja asked the aide to pick it out of the fireplace. The aide did so and found the *Kharka* completely undamaged and in its original state. The interior section of the *Dargah* has been built beautifully with colorful marble. Mr. Shah Neyaz Ashraf has made large financial contributions towards the renovation of the *Dargah* but he wasn't the only one. The government of Uttar Pradesh had also made significant donations to assist the renovation project.

Foodways

Kokabeli (Water Lily) Prasad



Figure 11 Granules of water lily

According to Sh. Avdhesh Kumar, sweet shop owner, Kara Dham, *“The Kokabeli grows in ponds or in water bodies. It is white in colour which is found inside the Lily flower in granular form. These granules are extracted and after that cleaned and soaked in curd or buttermilk for a while. After a few hours once soaked completely they are taken out and given to ‘Bhunjwa’ or street hawkers to roast the Kokabeli in sand. Again after it gets roasted, the Kokabeli is cleaned and is mixed with Khoya (dried milk solids). Once all the ingredients get mixed well, the Kokabeli is cut into the desired shape and size. Kokabeli belongs to Kara Dham or Ma Sheetla Mandir and is not found elsewhere; it is a trademark Prasad of Kaushambi...it is a special bhog of Mata ji.*



Figure 12 Sweet shops selling Kokabeli

The ODOP portal of Uttar Pradesh mentions that the district of Kaushambi is famous for banana cultivation and a famous variety of Guava. The District Kaushambi is mainly an agricultural district in which the main crops are wheat and rice. Some areas are cultivated for pulses like Arhar, Urad and Chana. The principal sources of irrigation are canals and tube wells. The city is also known for its Banana cultivation and processing of various banana products.

Bananas are cultivated on a large scale in the district and this makes it possible for associated industries to flourish here. The food processing units produce a variety of items including banana chips, beauty products, toiletries etc. These units provide direct as well as indirect employment to a large number of people. The processing of these industries not only includes growing the fruit, but also the packaging, processing, and shipping of the products directly from the plantations to worldwide markets. Banana cultivation and processing is a significant economic engine of the district because it is labor-intensive and delivers a relatively quick return on effort and investment.¹⁸

Other cuisines of Kaushambi are mentioned below:

Baati Chokha-It is an authentic dish consisting of wheat baati which is round, and chokha which is made of mashed potatoes, brinjal, and tomatoes. It is paired with desi ghee, green chutney, and chaat masala. The battis are baked in mud ovens which give it a unique aroma and taste. **Bedhai**-It is crispy, deep-fried wheat chapatis (puri), with spicy curry based potato sabzi. **Pedha**-These are made of mawa with cardamom or saffron. They are decorated with chandi vark or dry fruits.

Petha-The white pumpkin is soaked in water for two to three days and then cooked in flavored sugar syrup. A wide range of flavors are available for this delicacy, like chocolate, kesar, paan, etc. **Tehri**-It is also known as vegetable pulao. The finest of all basmati rice is used

¹⁸<http://odopup.in/en/article/Kaushambi> - One District One Product of Uttar Pradesh Government, official site

to make this dish. Varieties of vegetables are cooked with the rice with different spices which provides it the special taste and aroma. The dish is usually paired with green chutney which enhances its taste. **Baingan Ki Longe**-The brinjal is sliced from between and filled with masala. The stuffed masala is made of all types of different spices. The stuffing is quite spicy and tasty.

Bhindi Ka Salan-The crispy fried lady finger is dipped in yogurt-based curry with the twist of different spices. **Malpua**-It is a sweet dessert. It is a deep fried maida puri, soaked in cardamom flavored sugar syrup. It is decorated with dry fruits and chandi vark. **Dum Aloo**-The crispy fried potatoes are soaked in thick gravy, and are made out of various spices. **Chaat**-It consists of an enormous variety of flavours, with various toppings and masala. The samosa chaat, aloo tikki chaat, matar chaat are the most known among the wide variety. **Aloo Puri**-The dish is the combination of crispy and spicy aloo sabzi with deep fried wheat chapatis.

Bedmi-Bedmi is the deep fried maida puri stuffed with urad dal and masala. The bedmi can be enjoyed with chutney or with any curry based dish. **Rewari**-This is a sweet delicacy. It is made out of white til. The white til is mixed in cardamom flavored sugar or jaggery syrup and set to cool down. Then it is chiselled out in different shapes and sizes. **Gujiya**- The maida flour chapatis are filled with cardamom flavored mawa and dry fruits, and deep fried.¹⁹

¹⁹ These are the cuisines famous all over Uttar Pradesh.



Gujiya(https://www.google.co.in/url?sa=i&url=https%3A%2F%2Ffood.ndtv.com%2Frecipe-mawa-gujiya-952088&psig=AOvVaw1x0U1TOq9BOISaM49XOTQG&ust=1625552944573000&source=images&cd=vfe&ved=0CAoQjRxqFwoTCMDxt-Omy_ECFQAAAAAdAAAAABAD)



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Malpua



Swasthi

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Petha (https://www.google.co.in/url?sa=i&url=https%3A%2F%2Fwww.amazon.in%2FFreshoCartz-Sweet-Agra-Petha-400%2Fdp%2FB08MCF22XB&psig=AOvVaw1Nnv1nI9He-Pox8MotzQdk&ust=1625553789896000&source=images&cd=vfe&ved=0CAoQjRxqFwoTCPiI1fqpy_ECFQAAAAAdAAAAABAJ)

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