



CHRONICLE

Department of History



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EDITORIAL

We feel satisfaction with the quality of content and rate of participation with this third edition of "The Chronicle". It's been a competitive and collective exercise to be covered and to improve the newsletter in the Department of History. The Chronicle has kept the alumni connection active and provided space for enormous expressions waiting for ventilation. This edition includes the particular piece of work dealing with the history of the city of Delhi and therefore becomes important as students made attempts to write the history of a place that they experienced in present. Despite of all attempts, we could not accommodate all entries but we appreciate the enthusiasm of the students and hope that these entries will find space in the upcoming editions. The expressions compiled here are edited with the reasonable consciousness and by leaving the essence untouched. However the ideas and facts belongs to the author and they are open to the criticism and appreciation. We thank our principal for her kind support, we are also thankful to our readers whose feedback is crucial for the improvement of this newsletter. You may send your feedback at mschistorydepartment@gmail.com

EDITORIAL TEAM



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A DEVOTEE.... (SKETCH)

Jasmeet Kaur

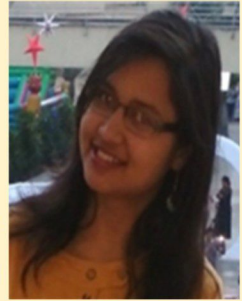
B.A.History Honours Semester IV



“DELHI ON MY MIND’

Priyanka Gupta

B.A.History Honours Semester VI



Along with a rich history, Delhi is dotted with numerous spell-binding historical monuments. The monuments in Delhi are from different periods of history. These monuments are the wonderful examples of the architecture. They are not just buildings but more than that they are real heritage of our cultural India. Ranging from the Indo-Islamic architecture to British architecture, Delhi is filled with innumerable historical buildings which are equally important, not just to construct history but also to enjoy the past of our syncretic India which is famous for its cultural diversity and thus, it becomes our duty to encourage it further

These monuments glorify the beauty of our city. Purana Qila (Old Fort) which stands on the ancient city called Indraprastha (presently excavations are going on to verify that it was the capital of Pandava in the great war of Mahabharata) is an example of Indo-Islamic architecture. This fort was built by the second Mughal emperor Humayun in his city which he named as Dinpanah. Other medieval times monuments are such as Qutub Minar (13th century) which is a UNESCO world heritage site. Its construction was ordered by Qutub-ud-din Aibak and completed during the period of Iltutmish and later, Firoz Shah Tughlaq got it repaired and added one more storey to it. This minaret is surrounded by many historical structures including Quwwat-ul Islam mosque, Iron pillar, Alai Minar etc.

Feroz Shah Kotla fort built by Feroz Shah Tughlaq in 14th century and this fort is also best known for Ashokan pillar (3rd century B.C.) which was installed at the third storey of pyramidal structure here. Amongst other monuments of the medieval period are Sheesh Gumbad and Bada Gumbad of the Lodi period however these are not the finest examples of architecture but these are the important part of our heritage. Besides the Purana Qila, another monument built by Mughals was the Humayun's Tomb, a World Heritage site (near the dargah of Nizamuddin Auliya), built with the patronage given by Akbar

in 1570 and it is one of the finest example of Indo- Islamic architecture.

Another great example of Indo-Islamic architecture is Red Fort, a fortress built with the patronage of Shahjahan in the 17th century, when he shifted the capital from Agra to Delhi. He established a city called Shahjahanabad (present day, Old Delhi) having various gateways such as Delhi gate (southern gate), Lahori gate (main entrance to the Red Fort), Turkman gate (near the oldest shrine of Delhi - Dargah of Hazrat Shah), Kashmiri gate (northern gate), Mori gate(north) and Ajmeri gate (southeast); and the Red Fort is also surrounded by the market called Chandni Chowk designed by the daughter of Shahjahan, Jahanara. Jama Masjid (Masjid-i- Jahan-numa) was also built by the emperor Shahjahan.

Jantar Mantar was built by Maharaja Jai Singh II in 18th century and this monument consists of 13 architectural astronomy instruments. Later, Safdarjung Tomb was built in 1754 and it is the tomb of Nawab Mirza Muqim Abul Mansur Khan Safdarjung constructed by his son and this is one of the last major garden-tombs of Mughal Delhi.

From 1911, Delhi became the official and permanent capital of India and the area that was designed by two British architects - Edwin Lutyens and Herbert Baker, is called New Delhi. Here, some of the major works of this area includes India Gate also known as All India War Memorial, dedicated to the troops of British India who died in the years between 1914 and 1919; Rashtrapati Bhawan (then built as viceroy's house). The Parliament House was also designed by Lutyens and Baker. Connaught Place, a landmark and iconic market of our city is a beautiful example of Georgian architecture.

Thus, the few buildings mentioned above are the real jewels and prestige of our city and at the same time, these are the heritage sites which give us sense of belonging and pride.

References –unesco.org and ASI.

FIROZ SHAH KOTLA: KUSHAK-E-FIROZ' ON THE BANKS OF YAMUNA

AN AFTERNOON WITH THE DJINNS...

Vaishnavi

B.A. History Honours Semester VI



Founded and built by Sultan Feroz Shah Tughlaq in the latter half of 14th century AD (1354) on the banks of Yamuna river as a walled city - Ferozabad, today lies forgotten adjacent to the famous Feroz Shah Kotla Cricket Stadium on Bahadur Shah Zafar Marg in Delhi. The Fort came into existence when the Tughluqs decided to shift their capital from Tughlaqabad to Ferozabad, because of water scarcity.

The Fort comprised of pillared halls, palace, mosque, madrassas and water tank (Baoli). One of the most notable features of the Feroz Shah Kotla Fort is the 13 metre tall Asoka Pillar, which stands upon a pyramid-like structure. The pillar was brought from Ambala to Delhi by Feroz Shah and is engraved with edicts of Asoka's principles. But all these astounding characteristics does not flatter the local populace anymore, as this fort became famous for "the myths associated with this beautiful cluster of ruins associate it with two djinns who call it their haunt ". Fascinating right?

On one fine day suddenly it was decided that we shall visit Feroz Shah Kotla 'the so called haunted place' for a layman. As I never visited the fort, there was always a sense of curiosity to know what actually makes it 'haunted', and coincidentally the day came out to be Thursday and we

reached there after 2. Initially, the fact that there is a lot of rush to see the fort intrigued me that people are interested in visiting this forlorn monument, but what I saw after entering the monument shook me to the core, my world turned upside down as the rush was to please djinns residing there to fulfil their wishes. As I entered the picture in my head became clearer and I was convinced the populace has nothing to do with the historicity of the place but what matters to them was their undeterred faith in the spirits. We saw in the niches and alcoves of the fort, believers pray, light candles and write letters to djinns. I heard a man explaining to other person *'For the faithful, these spirits made of fire listen patiently and can solve any problem. Visiting them on Thursdays is guarantee of prayers being heard'*. We were not allowed to enter the mosque while wearing our shoes and sandals, and each and every corner was filled with burning coals as a part of some kind of ritual. As we went ahead near the baoli, the three sides of it were again occupied by garlands incense sticks and people were performing some kind of activities, many were seated and chanting some mantras. To see the famous Asokan Pillar we tried to climb the clumsy stairs but we could not move ahead; reason being they were clogged by smoke and fumes which made it impossible to breathe. I was flabbergasted to see men feeding eagles with meat pieces as a process of cleansing themselves of the sins.

I read many news articles on the same monument and how it grew famously infamous for the lousy activities. Feroz Shah Kotla - City of Djinns, the shadowy and mysterious world of Sufis, Fakirs and unknown saints, the place where belief and spirituality challenge the limits of logical explanations, a place which is the last refuge for those who have given up on usual avenues of religious practice. Where devotees come and write letters to the Djinns of Feroz Shah Kotla Fort, stick coins to the walls of the mosque, offer milk, sweets, fruits and even meats to the Djinns, all with the single objective of appeasing the 'unhappy spirits' and getting a long-cherished wish fulfilled!



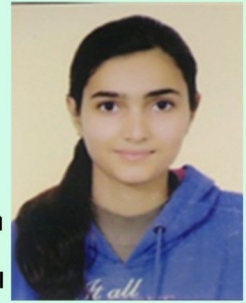
In the 21st century, where science and technology has completely overhauled the whole world, third world countries like India lags behind for the same reason. Here majority of the population still believes in the irrational and superstitious activities which have no legit ground. In the case of Feroz Shah Kotla the problem lies in the fact that there is no concerned authority to look after the deeds happening in the premises. Even if somebody tries to stop it, they are shunned down by the locals for hurting their sentiments. The fort was built for a different purpose and has different purpose in the view of history but serves different purpose. The lighting of diyas, incense sticks and other materials harm the 'the already ruined monument'. People are so blinded by their faith that they cannot see the actual significance of the monument. Strict actions must be taken by the government or the respective authorities to condemn such kind of vexatious activities. After we exited the place, on my way back I could somehow figure out that the Feroz Shah Kotla Fort does not share historical purpose anymore but has only become a religious avenue for the commoners but it does hold significant place for the student of history or people associated with the field. Some serious actions need to be taken to safeguard these kind of monuments and awareness must be spread amongst the public to refrain from such kind of troublesome activities as it becomes essential to retain the lost significance of the monument.



CITY OF SHAHJAHANABAD

Shikha

B.A. History Honours Semester VI



Delhi has a long history which despite certain disruptions has shown a remarkable continuity and has the unique distinction of being India's capital longer than any other city. Ancient legend has that "he who rules Delhi, rules India". Shahjahan too was probably aware of the inadequacies of not occupying the center stage, Delhi. Earlier he showed preference for Agra but after the death of his wife in 1631 he found the surroundings gloomy. While supervising the construction of Taj, Shahjahan also paid attention to the repair and construction of some other buildings at Agra and Delhi. This was the time when he thought about establishing a new city at Delhi.

He visualized the city of Shahjahanabad with wide streets and parks. The work began in 1639 and was completed by 1648. Shahjahan formed a team of officials who were given the task of choosing the architect, engineers, and other specialized workers, astrologers were also consulted. Ustad Hamid and Hira were the chief masons. The city had two imposing structures of red sandstone – the imperial palace-fortress and the Jama Masjid and a number of fine but smaller buildings of marble, sandstone and brick.



RED FORT -

The entry to it was from the Lahore gate side. Inside the Lahore Gate is the Chhatta Chowk or covered bazaar where merchants sold their goods to the nobles. Then comes the Naqqar Khana where the imperial band was played. Inside Naqqar Khana is Diwan-i-Aam [Hall of Public Audience] where the emperor sat in Public Durbar. It was a pillared hall with arches or basically a shamiana in stone. This is followed by Diwan-i-khas [Hall of Private Audience] where the emperor received private visitors and his counsellors of state. The throne here is the one which was placed after Nadir Shah carried away the Peacock throne to Persia. To the left of it comes the royal baths and Moti Masjid which was built by Aurangzeb. Next we enter the palace garden -Hayat Bagh, which had two buildings on both the sides known as Sawan and Bhadon and acted as resorts for the rainy season. Beyond this was another garden called Mehtab Bagh. At the end is Shah Burj where the emperor held secret meetings with his ministers.

On the other side of Diwan-i-khas are the private apartments of the emperor. The jharokha or balcony is the place where the emperors sat to show themselves to the crowd, a practice called Jharokha Darshan. Beyond the private apartments is the Rang Mahal [Palace of Colors] this was the palace of the *padshah begum* or the chief lady of the court. Besides there is another alluring building, Mumtaz Mahal. The rest of *zenana* was pulled down to make barracks after the revolt of 1857. A stream known as *Nahar-e-Behisht* entered the palace from under Shah Burj and flowed throughout.

JAMA MASJID -Jama Masjid, the biggest and the best mosque of India also belongs to the same period. It was commissioned by Shahjahan and the architect was Ustad Khalil. It is built on a raised ground and supported on a high plinth. Two of the special features of Mughal mosques are their domes and minarets. Before Mughals no separate minarets were added to mosques. While the early sultans built half domes [quarter circle] Mughals introduced full domes [semicircle] which we see in Humayun's tomb but later on bulbous domes were built seen in Jama Masjid. Alternate strips of white and black marble were used for domes. Other mosques in Shahjahanabad are Fatehpuri Masjid, Zinat-ul-Masjid, Sonehri Masjid etc

CHANDNI CHOWK -

The two major thoroughfares in Shahjahanabad were the main bazaars as well. The largest stretched from Lahori Gate of the fort to the Fatehpuri mosque and was designed by Jahanara Begum. It was 40 feet wide and 1520 yards long and contained 1560 shops. *Nahar-e-Behisht* flowed in the center and formed a pool that reflected the moon and thus was called *chandni chowk*. It was a flourishing trade center. *Francis Bernier* said that *Chandni Chowk* was the most important commercial center of the East.

This city is full of every kind of historical monument -mosques, houses, streets, gardens etc. It was encircled by a wall with 14 gates and hence came to be known as *Walled City*. Five of the gates survive today – Ajmeri, Delhi, Kashmiri, Turkman and Nigambodh. Though the meticulously planned city has fallen apart due to crowded roads, endless traffic, unauthorized construction and crumbling infrastructure but in its full grandeur it would have justified the inscription of *Diwan-i-khas* “*if on Earth there be a place of bliss, it is this, it is this, O it is this!*”



Sources – DELHI -ITS MONUMENTS AND HISTORY – PERCIVAL SPEAR

SHAHJAHANABAD THE SOVEREIGN CITY IN MUGHAL INDIA – STEPHEN P BLAKE

DELHI, A TALE OF SEVEN CITIES – URMILA VARMA

OLD FORT EXCAVATIONS-RECREATION OF THE PAST



Jyoti Kumari

B.A. History Honours Semester IV



Aksheta Chougankor

B.A. History Honours Semester IV

We are not the makers of history we are made by history- Martin Luther King Jr.

The excavations at Purana Qila (Dinpanah) which was the sixth city among the seven cities of Delhi reveal the layers from our past. These excavations are instrumental in creating some new historical new perspectives.

The Purana Qila is situated on the Mathura Road in South Delhi and is an excellent architectural example of the 16th century fortress. Initially, it was constructed by Emperor Humayun in 1533 and was later modified by the Afghan Emperor, Sher Shah Suri in 1540 and renamed as 'Shergarh'.

The primary aim of our visit was to get a firsthand experience of the excavation and enhance our knowledge. It was an overwhelming experience for us to actually see the archaeologists at work and the recently excavated material. The most fascinating part about the excavation being conducted at Purana Qila for us, as the student of history, was that we got the chance of a live experience to observe the archaeologists working under the guidance and supervision of our professors Ms. Shabnam Suri, Ms Divya Surana, Ms Panchali Devi and Mr Satveer Singh on 10th February 2018.

At the Purana Qila we came across a number of architectural structures, ranging from gateways to baoli to the mosque. We entered through a Gateway, which is called "Gateway to Dinpanah" as ma'am told us – the first thing that we noticed was the two stars on the walls, and the citadel was built mainly for safety purpose. After entering the fort we moved towards the Baoli, which is of great architectural significance as it functioned not only for storage and irrigation but was also used as a refuge to escape from city's heat. The step well or baoli is well placed between the Qila-i-Kuhna Mosque and the Sher Mandal. Sher Mandal is double-storied octagonal tower of red sandstone with steep stairs. This was the spot from where the Mughal emperor Humayun had a fall and died.

The Qila-i-Kuhna Mosque was built by Sher Shah inside the Purana Qila. The mosque contains inscriptions and geometrical designs, with thin turrets on the corners. The flanking arches are also ornamented. The design of the 'Mihrab' is unique. Sher Shah Suri built it for his private use. The Mosque was built with 'core masonry'. Blocks of quartzite, marble and red sandstone were also used in construction process.

Besides the Bara Darwaza there is also the Humayun Gate and Talaqi Darawza. All of these gates are double storied sandstone structures flanked by two huge semi- circular bastion towers, decorated with white and black coloured marble inlays and blue tiles. Balconies or small windows (jharokhas) pavilion supported by cupolas (chhatris) depict typical blend of Rajasthani and Mughal architecture.

As we moved on towards the excavation site, there we met the team of archaeologists who were very helpful. One of the archaeologists displayed some of their major excavated objects like the figurine of the Ganesha most probably from the Rajput period; the famous terracotta figurine of goddess of the Mauryan as well as the post-Mauryan; the terracotta figurine of a bull; coins of the Mauryans and of the Kushanas- the punch marked coins, the silver coins which shows that trade was flourishing over a period of time. The most beautiful and mesmerizing excavated find for us was the carnelian red stone bead and the jewellery used by the common people. The Purana Qila houses an Archaeological Museum which was established in 1973 CE. The main aim of the museum is to display the antiquities recovered from the excavation over a period of time.

It was interesting for all of us along with our professors to see them. *We the students of Mata Sundri College {University of Delhi} are blessed to have this live experience of the excavation at the site along with our respected teachers and are grateful to them as the students of history as the visit has added to our knowledge and enhanced our thoughts regarding our past.*

Here we have listed some basic details regarding the excavations:-

There have been three major excavations in the past forty years at Purana Qila by Archaeological Survey of India- 1954-55 by Prof B.B Lal, in 1969-73 again by Prof B.B Lal and in 2013-14 in which the ring well belonging to Mauryan period was discovered. The most recent is the ongoing excavation of 2017-18.

During the last three excavations, a number of antiquities like the terracotta beads, toys of Mauryan period, terracotta yakshis, figurines of Shunga period, copper coins of Kushanas period, seals and coins of Gupta period, different types of beads and coins of Sultanate eras, glass wine bottles, a gold earring of Mughal period along with many objects used by the ancient and medieval people, were found.

The ASI also discovered a ring well 4.4 meters below the earth, lined with earthen rings of Mauryan period. They have also discovered bricks of different periods. Beside the well, there is a drain probably of a kitchen of the Mauryan period. The excavation of 2013-14 also revealed an eighteen centimeter tall Vishnu idol, believed to be from Rajput era although it is also claimed to be from Akbar's reign.



"This along with fragments of northern black earthen ware and greyware unearthed are proof that the excavation has reached up to the Mauryan period which was from 322 BCE – 185 BCE."

The Hindu, 29th May, 2014

The recent excavation by ASI has been done to find out about the Mahabharata Period.

"On this the ASI superintending archaeologist Vasant Kumar Swarnkar has told Times Of India, that their main mission now is to find stratigraphic deposits of that period"

The Times of India, 21 December, 2017

"The final round of the excavations has unearthed traces of painted grey ware, which is believed by experts to represent the Iron Age culture of the western Gangetic Plain the Ghaggar-Hakra valley, roughly corresponding to the period between 600 BCE and 1200 BCE. Swarnakar says the site is the only place in Delhi, which has cultural deposits of the last 2,500 years in its various layers, from the pre-Mauryan to the modern era."

The Indian Express, article by Divya A

SHER SHAH GATE

Vandana Gauhar

B.A. History Honours Semester VI



Delhi, the capital of India, is one of the wealthiest places in our nation as far as its legacy or inheritance of our past is concerned. Here, we can see the existence of monuments or historical sites ranging from ancient to medieval and medieval to modern period. Whether its remains of ancient historical sites such as the city of Indraprastha to medieval fort of Mughal emperor Humayun (Old Fort) to modern time monument of India Gate, Delhi assumes indispensable part in exhibiting our Heritage.

On Mathura Road, Delhi one can see an important medieval monument of one of the ablest ruler of 16th century India i.e. Sher Shah Suri. But today, it lies in the ruins, totally at the mercy of the archaeologists and lies at the bottom of the tourist's travel list. However, it is easy to locate, as it is situated opposite to the grand remains of Purana Qila. Sher Shah gate is a splendid gate, built during medieval times, named after its founder, Sher Shah Suri. In the wake of defeating Mughal emperor Humayun here in 1539 AD, Sher Shah built his capital Shergarh where Humayan had started building the city of Dinpanah, however, what remains today is the southern door of Shergarh.

It is also called Lal Darwaza because of utilization of red sandstone and red painted stone utilized for its development and adornment. Sher Shah Gate adapts the components of Indo – Islamic patterns of architecture. The gate has certain resemblance with the Bada Darwaza, which is the key gateway of Purana Qila. During the sovereignty of Sher Shah, the gate is said to be renovated several times.

However, in past several years some portions of the gate collapsed due to some natural causes. In the year 2012, the monument was hit with heavy rainfall in the month of August. According to the newspaper The Times of India "It was reported that the effect of lime mortar, which acts as a binding agent weakened over time and with added pressure of the rain, some portions collapsed." That time a brick wall was raised to support the structure. However, the repair and restoration work started almost two and a half years after the collapse in 2015. For that time the monument was closed for almost a year "in the interest of public safety".



The monument is ASI protected monument. What it requires is just little attention of both the concerned authorities and the tourists. As a citizen it's our moral obligation to take care of our legacy.

ASOKAN PILLAR

Pranjali Saini

B.A.History Honours Semester IV



Standing proudly amidst the remained ruins of Firoz Shah Kotla is an Asokan pillar, cut out of buff-coloured chunar sandstone going back to the Mauryan period of 3rd century B.C. It is made of monolithic stone like the other Mauryan pillars. It was actually carved during the reign of Asoka Maurya in Topra and subsequently, brought to Delhi when Sultan Firoz Shah Tughluq noticed them there in the course of his military campaigns. He was so impressed by them that he decided to transport them to Delhi. The pillar was carefully removed and wrapped in cotton silk encased in reeds and hides, to be transported by a specially made carriage with 42 wheels. At Firozabad, it was hoisted onto its present position in the palace complex with great skill and labour.

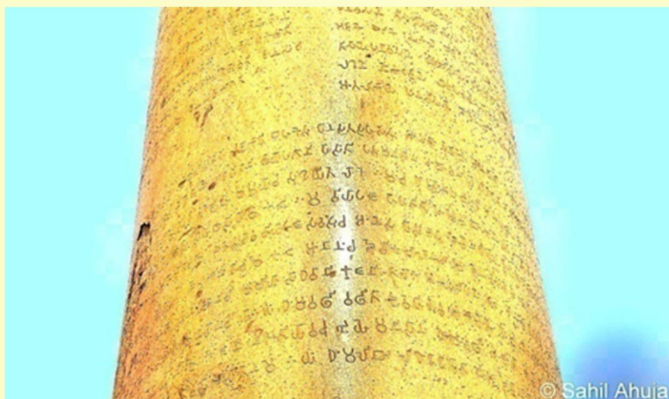
The majestic free-standing Asokan pillars symbolize the axis of the world that separated heaven and earth. The pillars of the Mauryan period, as distinct from others periods, have lustrous, polished surface. Some of the pillars have a set of six edicts but in the case of Delhi-Topra pillar, there are seven edicts which make this pillar unique. This pillar has three 12th century inscriptions of the Chauhan king Vigraharaja IV. These inscriptions show that a pillar which had proclaimed the dhamma of Asoka and majesty of the Mauryas more than two thousand years earlier was later used to proclaim the victories and greatness of a medieval Rajput king. There are several other inscriptions in Sanskrit and Persian belonging to the later period of 13th-16th centuries. The Delhi-Meerut pillar has three short early medieval Sanskrit inscriptions.



Asoka did not start the practice of erecting pillars, although he may have been the first to place inscriptions on them. The inscriptions are composed in the vernacular language of Magadha, a form of Prakrit and reflect the actual thought of emperor himself. The inscription on Delhi-Topra pillar is in Brahmi script, which was deciphered by James Prinsep

In 2016, this Asokan pillar was showing clear signs of deterioration. A large part of the inscription flaked off completely. This pillar has 7 edicts, so, it is only one of its kinds. Since then ASI took its conservation in their hand and saved what was left. The pillar has been chemically cleaned and barricaded from all the sides, to prevent any further damage to the

majestic pillar.



CONNAUGHT PLACE

Radhika Malhotra

B.A. History Honours Semester IV



Connaught Place is a perfect example of modern architecture. Situated in the heart of Delhi, it is a perfect blend of architectural splendour and a popular shopping complex, welcoming rich and middle class, old and young alike.

Built by Edwin Lutyen and Herbert Baker, Connaught Place became a part of Lutyen's Delhi. It was inaugurated on 15th February, 1931 by the British as their seat of power.¹ The construction of this expensive and fashionable market complex began in 1929 and the inspiration being the Royal Crescent, in the city of Bath. The British wanted to create an elite, sophisticated market complex which was distinct from the markets of the Mughal period like that of Chandni Chowk. The construction was completed in 1933 under the supervision of Robert Tor Russell.



The present day Connaught Place was once covered with trees and some parts were villages. The people of these villages were relocated to Karol Bagh for the construction of the same and the forest cover was cleared. However, a Jain temple in Jaisinghpura [one of the villages], Jantar Mantar and Hanuman Temple were not razed down. The two storied Georgian style building was constructed with two concentric circles, namely Connaught Place and Connaught Circus.²

Connaught Place has always been a class apart from other markets because of the history associated with it and the stores it consisted of since its birth. However, the place that has always been a part of my memory is having iced coffee and vegetable sandwich at De Paul's. I have fond memories of me accompanying my parents to the eatery in childhood and playing with the rabbits enclosed within a fence nearby. And now, I enjoy going there with my friends because of it being located in the vicinity of my college. Apart from it, United Coffee House and Regal Cinema are also closely associated when one thinks of Connaught Place. However, Madame Tussauds wax museum has recently replaced Regal Cinema and has now become a distant memory of the past. It is also house to India's first underground market, Palika Bazaar. Today, Connaught Place stands well connected due to the construction of Delhi Metro and the nearest station being Rajiv Chowk. Despite various skyscrapers enclosing it, Connaught Place has not lost its charm. It is still regarded as a unique destination, a city within a city, bustling with life.



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References-

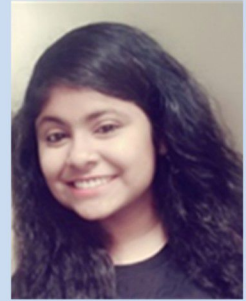
[1] Hindustan Times dated 16 February 2018, page 4.

[2] indianexpress.com

BRAIN TEASER

Anjali Ghosh

B.A. History Honours Semester VI



Questions:-

1. Which of the following monuments is not located in Qutub complex?

- A) Tomb of Ala-ud-Din Khilji.
- B) Ali Minar.
- C) Tomb of Raziya Sultan.
- D) Tomb of Iltutmish.

2. Identify the mosque associated with the tag line "Mosque commanding a view of the world".

- A) Qila-i-kuhna mosque.
- B) Fatehpuri mosque.
- C) Sunehri masjid.
- D) Masjid-i-Jahan numa.

3. Which of the following monuments is known as the 'Tomb of unknown Soldiers'?

- A) Kashmiri Gate.
- B) India Gate.
- C) Hauz Khas.
- D) None of them.

4. Lady Willingdon enclosure is also known as _____.

- A) Lodi Garden.
- B) Mughal Garden.
- C) Shantivan.
- D) Connaught Place.

5. Which city was built on the remnants of Dinpanah?

- A) Feroz Shah Kotla.
- B) Siri Fort.
- C) Qila Rai Pithora.
- D) Shergarh.

6. The Lahori gateway was the primary entrance of which palace?

- A) Bhagirathi Palace.
- B) Feroz Shah Kotla.
- C) Red fort.
- D) None of the above.

7. The lotus Temple is also known as _____.

- A) Baha'i Temple.
- B) Iskcon Temple.
- C) Digambar Jain Temple.
- D) None of them.

8. "The flame of Immortal Warrior" is a part of which monument?

- A) Khooni Darwaza.
- B) India Gate.
- C) Rajghat.
- D) All of the above.

9. Who was the chief architect of Connaught place?

- A) Edwin Landseer.
- B) W H Nicholas.
- C) Robert Tor Russell.
- D) None of them.

10. Which one of these tombs popularly known as Bhulbhulaiya?

- A) Khan Shahid's Tomb.
- B) Adham Khan's Tomb.
- C) Maulana Majduddin's Tomb.
- D) Quli Khan's Tomb.

11. Which one of these organizations is not working for the protection of Humayun's Tomb?

- A) ASI.
- B) UNESCO.
- C) INTACH.
- D) Aga Khan Trust.

12. Where is 'Gandhi Smriti' located?

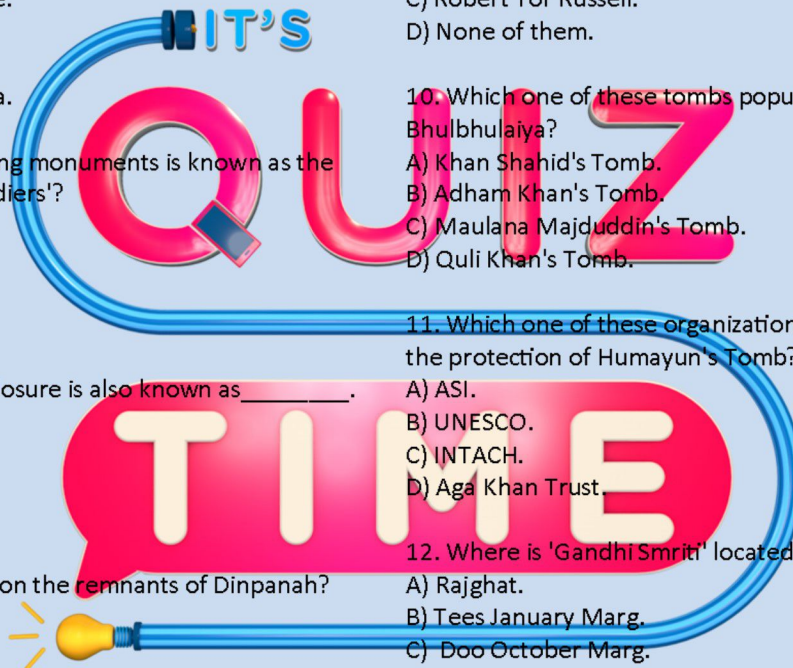
- A) Rajghat.
- B) Tees January Marg.
- C) Doo October Marg.
- D) Gandhi Marg.

13. Which Organization has designated Ugrasen ki Baoli a protected monument?

- A) Aga Khan Trust.
- B) INTACH.
- C) ASI.
- D) None of them.

14. Which city of Delhi came up during the reign of Muhammad Bin Tughlaq.

- A) Jahapanha.
- B) Sahajahanabad.
- C) Dinpanha.
- D) Shergarh.



15. The Khooni Darwaza is also known as _____.

- A) Delhi Gate.
- B) Turkaman Gate.
- C) Kabuli Darwaza.
- D) Lahori Darwaza.

16. Which one of these gate has two arched gateways?

- A) Qudsia Bagh Gate.
- B) Kashmiri Gate.
- C) Turkman Gate.
- D) Khooni Darwaza.

17. Moti Masjid in Agra is used as a model for which mosque in Delhi?

- A) Golden Mosque.
- B) Masjid-i-Jahan numa.
- C) Fatehpuri Mosque.
- D) Qudsia Mosque.

18. In which year did The National Zoological Park was set up near old fort?

- A) 1959.
- B) 1958.
- C) 1960.
- D) 1961.

19. Khooni Darwaza was used as the gate of which historical city?

- A) Shahjahanabad.
- B) Shergarh.
- C) Firozabad.
- D) Purana qila.

20. Which one of these monuments can be called as 'The last flicker in the lamp of Mughal architecture in Delhi'?

- A) Humayun's Tomb.
- B) Red Fort.
- C) Safdarjung's Tomb.
- D) Qudsia Bagh.

21. G.B. Road is now known as _____.

- A) Swami Shradhanand Marg.
- B) Netaji Subhash Marg.
- C) Akbar Road.
- D) Sham Nath Marg.

22. The Qudsia Garden has been now used for which bus terminal?

- A) Ambedkar bus terminal.
- B) Swami Vivekanand ISBT.
- C) Vir Hakikat Rai ISBT.
- D) Maharana Pratap ISBT.

23. Where did the first ASEAN - Indian Music Festival began?

- A) Lal Qila.
- B) Purana Qila.

C) Humayun's Tomb.

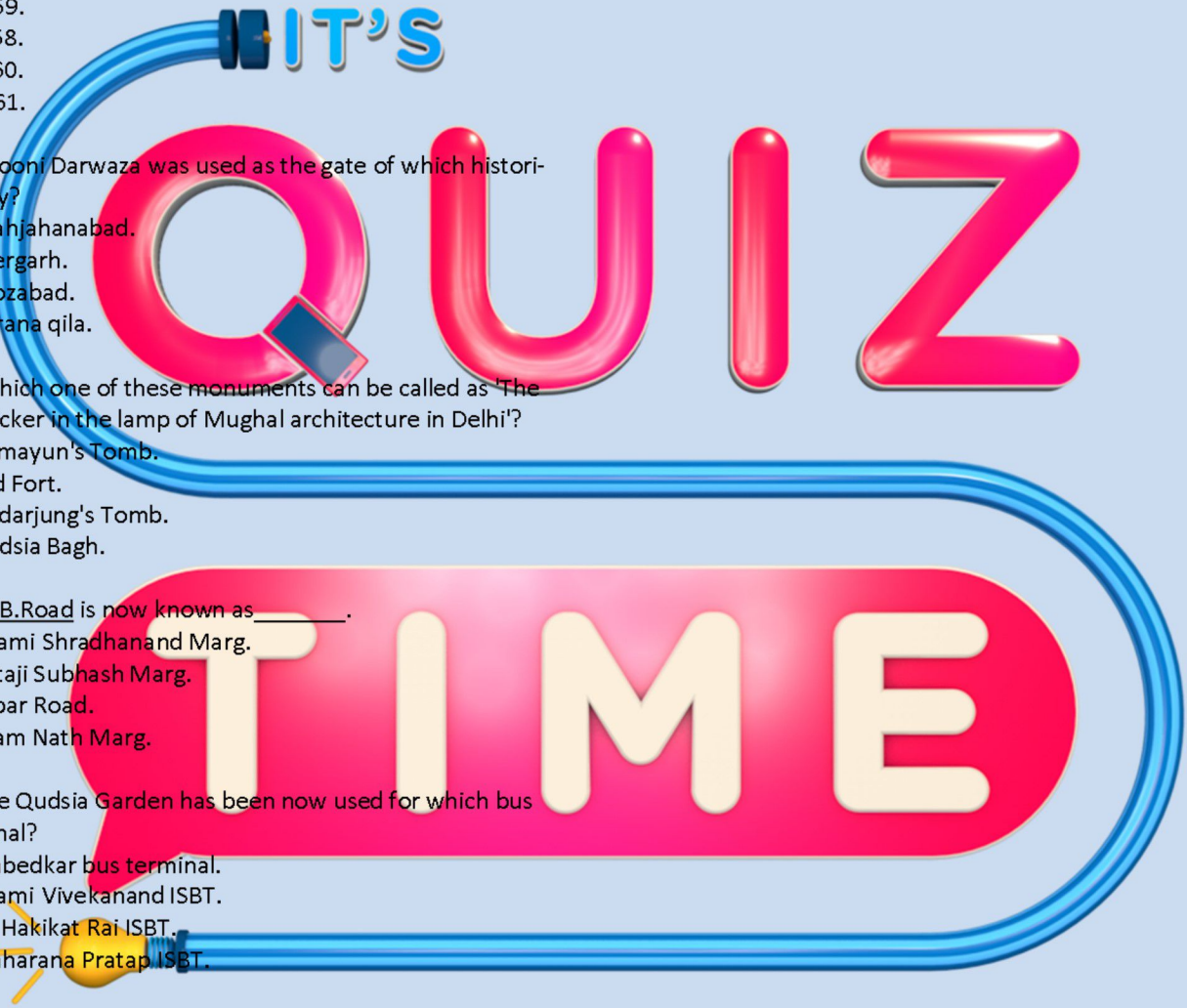
D) Firoz Shah Qotla.

24. Which one of them is not an instrument of Jantar Mantar?

- A) Ram Yantra.
- B) Samrat Yantra.
- C) The Jai Prakash.
- D) Vipal Yantra.

25. How many pillars have been used for the circular structure of Parliamentary House?

- A) 147.
- B) 447.
- C) 247.
- D) 347.



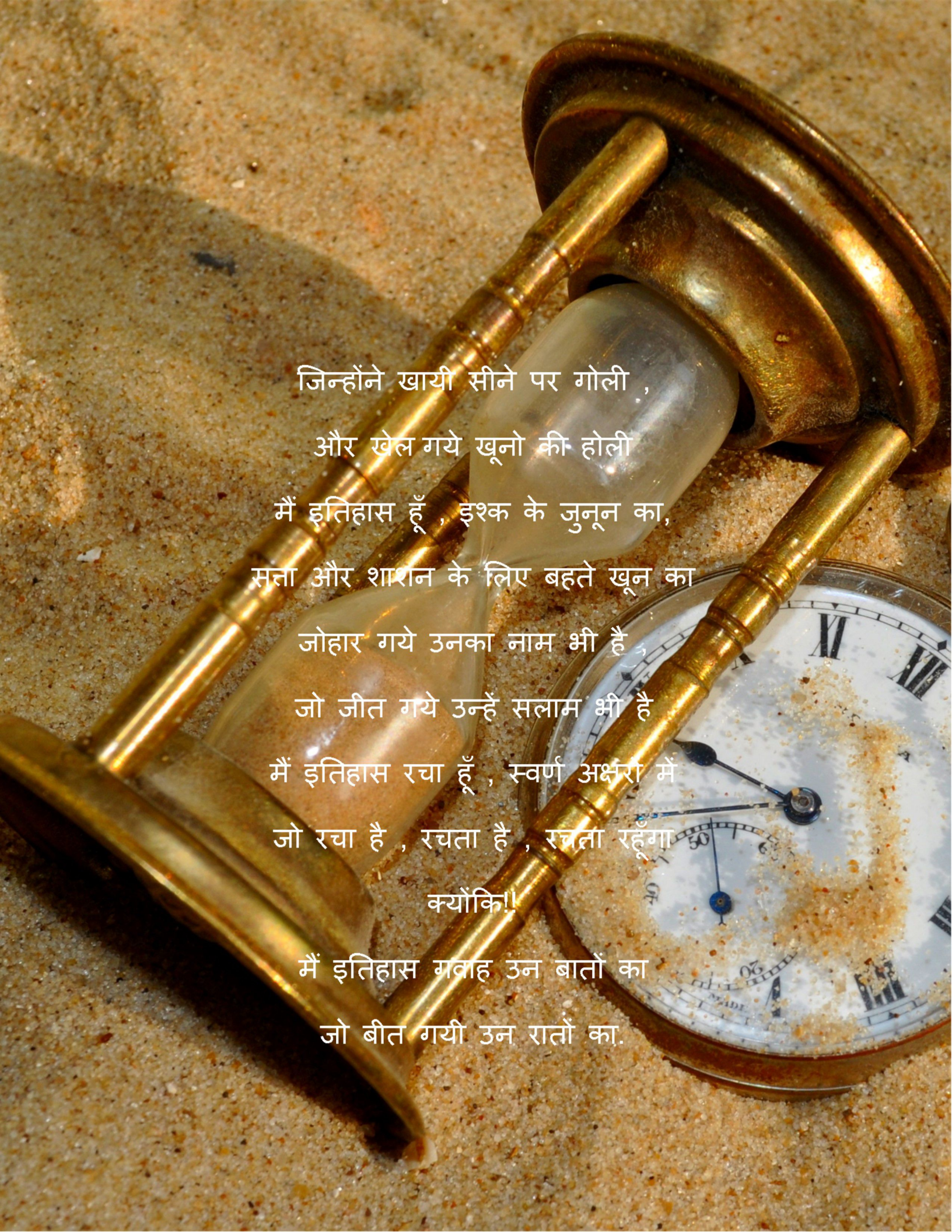
मैं इतिहास

Pranavi Jha

B.A.History Honours Semester VI



मैं इतिहास गवाह उन बातों का
जो बीत गई उन रातों का
मैं वो किस्सा हूँ, जो मिट नहीं सकता
मैं वो हिस्सा हूँ, जो कट नहीं सकता
मैं इतिहास, रचा हूँ पन्नों में
महलों की दीवारों में, उन मंदिर और मजारों में
चाह के भी भुला न पाओगे,
मुझे झुठला न पाओगे
मुझे जानना है तो मेरे पन्नों को खोलो,
उनकीसारी बातें टटोलो
अजीबही हैं मेरी कहानी,
मेरे पन्नों पर लिखी न जाने कितनी ने अपनी जुबानी
मैं इतिहास हूँ उन वीरों का,
धरती के उन हीरों का

A brass hourglass and a pocket watch are resting on a surface of fine, light-colored sand. The hourglass is positioned diagonally, with its top bulb pointing towards the upper right. The pocket watch is partially visible in the lower right corner, showing its face with Roman numerals and hands. The scene is lit with warm, golden light, creating a nostalgic and contemplative atmosphere.

जिन्होंने खायी सीने पर गोली ,
और खेल गये खूनो की होली
मैं इतिहास हूँ , इश्क के जुनून का,
सत्ता और शासन के लिए बहते खून का
जोहार गये उनका नाम भी है ,
जो जीत गये उन्हें सलाम भी है
मैं इतिहास रचा हूँ , स्वर्ण अक्षरा में
जो रचा है , रचता है , रचता रहूंगा
क्योंकि!!
मैं इतिहास गवाह उन बातों का
जो बीत गयी उन रातों का.

लोधी उद्यान: भारतीय सांस्कृतिक धरोहर

Alka Shukla

B.A.History Honours Semester VI



भारतीय ऐतिहासिक सांस्कृतिक, धरोहर के रूप में लोधी उद्यान दिखने में काफी सुंदर है जिसकी सुंदरता ने मुझे अपनी ओर आकर्षित किया। मेरे द्वारा किए गए भ्रमण से मुझे यहां बने ऐतिहासिक स्मारकों की जानकारी मिली जो सैय्यद, लोधी तथा मुगल वंश की वास्तुकला से संबंधित है।

यह उद्यान सफदरजंग के मकबरे से १ कि.मी.पूर्व में दिल्ली के दक्षिणी मध्य क्षेत्र में लोधी मार्ग पर स्थित है। लगभग ९० एकड़ के क्षेत्र में यह उद्यान फैला हुआ है। १५वीं-१६वीं सदी में बने इन इमारतों का पुनर्निर्माण १९६८ ई. में अमरीकी वास्तुकारों (स्टीन तथा ईको) द्वारा किया गया था। इस उद्यान का नाम पहले लेडी विलिंगटन पार्क था जिसे बदलकर लोधी उद्यान रखा गया। इस उद्यान में बनी स्मारकों में मकबरे, गुंबद तथा पुल शामिल हैं।

उद्यान में प्रवेश करने पर सबसे पहले मुहम्मद शाह (सैय्यद वंश के तीसरे शासक) का मकबरा दिखाई पड़ता है जिसका निर्माण उनके उत्तराधिकारी अलाउद्दीन आलम शाह द्वारा करवाया गया था। इसमें मुहम्मद शाह की और शायद इनके ही परिवार के सदस्यों की कब्रें बनी हुई हैं। यह मकबरा आकार में अष्टकोणीय है और इसके मुख्य गुंबद के चारों तरफ बनी छतरियां हिंदू शैली की हैं और इसको लेपो द्वारा अलंकृत किया गया है, इसमें कई मेहराब और कोनों में बुर्ज भी बने हुए हैं जो बहुत ही सुंदर लगते हैं। यह एक अर्ध- गोलीय गुंबद है जिस पर उल्टे कमल के आकार की स्तूपिका देखने को मिलती है। इसके अलावा मकबरे के चारों तरफ बरामदा बना हुआ है जिसे पत्थरों के स्तंभों के द्वारा आधार दिया गया है। इसमें हमें हिंदू और मुस्लिम दोनों वास्तु शैलियों का अच्छा उदाहरण देखने को मिलता है।

उद्यान के बीच में मुहम्मद शाह के मकबरे से ३०० मी.पर बड़ा गुंबद बना हुआ है जो लोधी काल के स्मारकों का बहुत अच्छा उदाहरण है। इसमें बनी कब्रें शायद सिकंदर लोधी के समयकाल के किसी अधिकारी की हैं। इसके मेहराब के अलंकरण में काले संगमरमर के प्रयोग के साथ ही लाल बलुआ पत्थर के कोष्ठों का अलंकरण भी देखने को मिलता है। इसके गुंबद पर भी कमल के आकार का शिखर बना हुआ है। इसी के चबूतरे पर बायीं ओर मेहमानखाना बना है जो लाल बलुआ पत्थर से बना है और दायीं ओर मस्जिद भी बनी है।

मस्जिद की पश्चिमी दीवार की ओर कोने पर एक गोल मीनार बनी हुई है जो कुतुब मीनार की तरह दिखती है । इसको अलंकृत करने के लिए नक्काशी एवं रंगे चूना पत्थर का प्रयोग किया गया है । इसके दक्षिणी मेहराब पर उत्कीर्ण लेख (१४९४ ई.) पाया गया है और मस्जिद के सामने पत्थर से बना एक टीला है जो शायद किसी की कब्र है ।

यहाँ बनी इमारतों में एक शीश गुंबद है जो काफी सुंदर है । इसका निर्माण इब्राहिम लोधी द्वारा १४८९-१५१७ ई. में किया गया । इसका गुंबद और अग्र भाग पर कौंच की रंगीन टाइलों से अलंकृत होने की वजह से इसे शीश गुंबद कहा गया । इसमें बनीं अज्ञात कब्र जिसे शायद प्रथम लोधी सम्राट बहलोल लोधी की मानी जाती है । इसका आकार चौकोर है जिसके कोनों पर अष्टकोणीय मीनारें बनीं हुई हैं । दूर से देखने पर यह इमारत टिमजिला लगती है जो वास्तव में एक ही है । यह अपने विशेष अलंकरण होने की वजह से ये दूसरी इमारतों से अलग दिखती है । आज भी इसमें फियोजी एवं नीले रंग की टाइलों के अवशेष मिलते हैं जिनसे ये स्मारक अलंकृत है । इसमें कंगुरा शैली का भी अच्छा उदाहरण मिलता है।

शीश गुंबद से आगे चलने पर एक दूसरा मकबरा बना हुआ है जो सिकंदर लोधी का है जो काफी बड़े प्रांगण में बना हुआ है जो लगभग ७६ वर्ग मी.में फैला हुआ है । इस मकबरे का आकार भी अष्टभुजाकार है । प्रांगण की दीवारें ३.७ मी. ऊँची हैं । मकबरे के आंतरिक भाग को टाइल द्वारा अलंकृत किया गया है जबकि छत पर प्लास्टर से नक्काशीदार चित्रकारी की गई है।

इस उद्यान में इन स्मारकों के अतिरिक्त एक पुल है जिसे अठपुला कहा जाता है जो सिकंदर लोधी के मकबरे से थोड़ी दूरी पर पूर्व में बना हुआ है । इसमें सात मेहराब हैं और आठ खम्बे हैं जिसको बादशाह अकबर के शासनकाल में नवाब बहादुर नामक व्यक्ति ने बनाया था अर्थात यह एक मुगलकालीन संरचना है ।



इतरह दिखती थी, जिसे लोधी उद्यान की प्राचीनतम स्मारक कहा गया। जिसकी ऊंचाई लगभग ६ मी. बताई गई है परंतु दुर्भाग्यवश यह समय के साथ नष्ट हो चुकी है ।

इस उद्यान का संरक्षण कार्य भारतीय पुरातत्व सर्वेक्षण (ASI) द्वारा किया जाता है। इनके द्वारा यहाँ बने स्मारकों की देखरेख और समय-समय पर नवीकरण (renovation) कार्य किया जाता है। जब मैंने इस स्थान पर प्रवेश किया तब उस समय मैं भी यह कार्य जारी था ।

आज इस सुंदर उद्यान की सुंदरता में कमी देखने को भी मिलती है ,जिसे हम इसका नकारात्मक पहलू कह सकते हैं, जिसके पीछे अनेक कारण हैं :- मौसम या पर्यावरण परिवर्तन , पर्यटकों द्वारा ऐतिहासिक इमारतों तथा यहाँ के सुंदर फूलों को तोड़कर नुकसान पहुँचाना , पर्यटकों द्वारा उद्यान के भीतर इर्द-गिर्द कूड़ा कचरा फेंक देना , लोगों में हमारी ऐतिहासिक सांस्कृतिक धरोहरों के प्रति जागरूकता में कमी , दोषपूर्ण देखरेख, अत्यधिक पर्यटक , उचित आर्थिक सहायता न प्राप्त हो पाना, संरक्षण मानकों में कमी का होना इत्यादि ।

उद्यान की सुंदरता एवं इसके ऐतिहासिक महत्व को ध्यान में रखते हुए हमें लोगों के बीच इसके प्रति अधिक से अधिक जागरूकता फैलाने की आवश्यकता है, लोगोंको उद्यान को नुकसान न पहुँचाने की जिम्मेदारी लेनी होगी ,इस विषय की ओर सरकार द्वारा कई प्रयास किए जा रहे हैं साथ ही हमें भी इसके संरक्षण की जिम्मेदारी उठानी होगी जिससे हम अपनी भावी पीढ़ी को इन सभी सांस्कृतिक धरोहरों को भेंट स्वरूप हस्तांतरित कर सके।



“ दिल्ली में मुगल वास्तुकला के दीपक की अंतिम लौ ”

सफदरजंग का मकबरा

Saroj

B.A.History Homours Semester VI



सफदरजंग के मकबरे के पूर्वी प्रवेश द्वार पर लगे एक लेख के अनुसार सफदरजंग के बेटे नवाब शुजाउद्दौला नेसन 1753 - 54 में इसे बनवाया था । यह स्मारक मिर्जा मुकीम अबुल मंसूर खान जिनकी उपाधि सफदरजंग थी , कि याद में बनवाया गया । मुगल बादशाह मुहम्मद शाह के शासन काल में सफदरजंग अवध के सूबेदार थे और बाद में उसके प्रधानमंत्री भी बने । यह मकबरा बागीचानुमा मकबरे के नक्शों की अंतिम मिसाल है , जो हुमायूँ के मकबरे से बनना प्रारम्भ हुआ था । ऐसामाना जाता है कि इसके निर्माण में उस समय करीब 3 लाख रूपए खर्च किये गए थे ।

इसके निर्माण में संगमरमर एवं लाल बलुआ पत्थर का प्रयोग किया गया है । इस इमारत के लिए इतनी अधिक मात्रा में संगमरमर और लाल बलुआ पत्थर अब्दुर रहीम खाने खाना के मकबरे से लाया गया था ।



यह स्मारक 300 वर्ग कि.मी. के क्षेत्र में स्थित है । केन्द्रीय इमारत में एक बड़ा गुम्बद है जो सफेद संगमरमर पत्थर द्वारा निर्मित किया गया है । 18.29 वर्ग.कि.मी. का यह दो मंजिला मकबरा है जिसका निर्माण एक ऊँचे चबूतरे पर किया गया है तथा इसके बरामदे के सामने मेहराबी दरवाज़े हैं और बरामदे के आंतरिक भाग में कोठरियां हैं । इस मकबरे के बीच का कक्ष आस पास के 8 कमरों सहित चौकोर है । जिसके बीच के कक्ष में एक स्मारक कब्र है , दो कब्र इस चबूतरे के बीच के भूमिगत कक्ष में स्थित हैं । संभवतः उनमें से एक सफदरजंग की है और दूसरी उनकी बेगम की है । इसमें कई मंडप हैं जिन्हें विचित्र नामों से जाना जाता है , जैसे:- जंगली महल , मोती महल

और बादशाह पसंद । मकबरे का प्रवेश द्वार काफी अलंकृत है तथा मकबरे के चारों ओर बगीचा है जो मुगल चार बाग प्रणाली पर आधारित है ।

इस मकबरे के संरक्षण कार्य का उत्तरदायित्व भारतीय पुरातत्व विभाग(ASI) को सौंपा गया है । मकबरे के संरक्षण कार्य पर ध्यान न देने के कारण उसकी स्थिति खराब हो चुकी है परन्तु वर्तमान समयके ASI अधिकारियों द्वारा जानकारी दी गयी है की मकबरे के कई हिस्सों के संरक्षण का कार्य आरम्भ किया गया है । सफदरजंग का मकबरा एक चबूतरे पर बना है जो करीब 10 फुट ऊँचा है , इस चबूतरे के 3 कोनों के घेर के पत्थर गिर चुके हैं , केवल एक ही कोने पर घेरा मौजूद है । यह पर्यटकों के लिए हानिकारक सिद्ध हो सकता है । आज भी हमारे समाज में अपनी सांस्कृतिक धरोहर के प्रति जागरूकता की कमी है , सांस्कृतिक महत्व की इन स्मारकों के खराब होने के कई कारण हैं:- दोषपूर्ण देखरेख, संरक्षण के मनको में कमी, उचित आर्थिक सहायता न मिल पाना , अत्यधिक पर्यटन , मानवीय हस्तक्षेप , परिवर्तनशील वातावरण इत्यादि इनके लिए उत्तरदायी हैं ।



सांस्कृतिक महत्व की इन इमारतों के संरक्षण और परिरक्षण के संपर्क में सरकारद्वारा अनेक प्रयास किये जा रहे हैं और इनकी सफलता के लिए आवश्यक है की आम नागरिक भी इन इमारतों के महत्व को समझे और अपना सहयोग प्रदान करे , जिससे हमारी प्राचीन धरोहर को भावी पीढ़ी को हस्तांतरित किया जा सके ।

कबीर: “समन्वित भारत का प्रतीक”



Kavita Sharma

B.A. History Honours Semester VI

जैसा की हम सभी जानते हैं, कबीर जी की कोई जाति या धर्म नहीं थी, वे एक ऐसे समाज का हिस्सा थे जहाँ उन्होंने समानता, न्याय आदि शब्दों का उपयोग किया। जहाँ समाज कई धर्मों के जटिल जालों में जकड़ा हुआ था। उन जालों से बाहर निकलने व मनुष्य को मानवता के पथ पर लाने के लिए कबीर जी की वाणियों ने पत्थर का कार्य किया।

कबीर की इसी सोच ने हमें आज फिर से इस बात के लिए जागरूक कर दिया है की हम साम्प्रदायिकता के बन्धनों को तोड़ कर कबीर की वाणियों के माध्यम से मानवता का प्रसार करें।

इसी उद्देश्य के पूर्ति हेतु १६ मार्च २०१८ को माता सुन्दरी कॉलेज के हमारे इतिहास विभाग ने मिलकर एक ऐसे सेमीनार का आयोजन किया जिसका लक्ष्य हमारे आज को बेहतर बनाना था। इसी उद्देश्य को लेकर माननीय वक्ताओं ने अपने अनुभवों को हमारे साथ साँझा किया व भिन्न-भिन्न उदाहरणों के माध्यम से कबीर जी की सोच की आवश्यकताओं व भिन्न-भिन्न धर्मों द्वारा उनकी अहमियत को आज के सन्दर्भ में रखते हुए एक नई सोच का विकास किया।

सेमीनार के उद्देश्य की पूर्ति उस दौरान हुई जब भिन्न-भिन्न कार्यक्रमों जैसे- नाटक, डॉक्यूमेंट्री, प्रश्नोत्तरी(Quiz) तथा दोहों के प्रकटीकरण ने इस बात की पुष्टि कर दी की विद्यार्थियों ने भी इसकी अहमियत को समझा।

माननीय वक्ताओं ने भी गुरु ग्रन्थ साहेब व बीजक के उदाहरणों द्वारा कबीर जी के दोहों को साँझा किया। साथ-ही-साथ उन्होंने ये भी बताया की किस प्रकार भिन्न-भिन्न धर्मों ने कबीर जी की मान्यताओं को अपनाया व अपने अनुरूप या अपने अनुसार उन्हें श्रद्धांजली

भी दी।





इसी प्रकार हमें इस बात का ज्ञान भी हुआ कि कबीर जी की सोच की जरूरत हमें भविष्य में भी काफी होगी क्योंकि आज समाज एक ऐसे दौर से गुजर रहा है जहाँ साम्प्रदायिकता , भ्रष्टाचार, व्यक्तिगत स्वार्थता, कटुता आदि कई कुप्रथाओं से घिर गया है। समकालीन समाज जो कि बहुआयामी संस्कृति की प्रकृति वाला है उसे उसका पार्श्विक रूप देने के लिए कबीर जी के वचनों की आवश्यकता है। जैसे कि कबीर जी ने स्वयं कहा था :-

“ अव्वल अल्लाह नूर उपाया, कुदरत दे सब बन्दे
एक नूर ते सब जग उपज्या , कौन भले कौन मंदे।”

“ हिन्दू कहाँ तो हूँ नाहीं, मुसलमान भी नाहीं
पञ्च तत्वों का पुतला , गायत्री खेले मोही।”

यदि हम केवल उन वचनों को स्मरण भर भी कर लें तो जीवन के उन मार्गों को खोज सकते हैं जिन पर हमें आज चलने की जरूरत है।

पुरातत्व -संक्षिप्त परिचय

Shweta Shukla

Alumni Batch-2009-2012



बात जब इतिहास की करते हैं तो मन में स्रोतों का विचार स्वतः ही आता है और स्रोतों का यह विचार पुरातत्व के अध्ययन की ओर आकर्षित होता है क्योंकि लिखित इतिहास ऐतिहासिक काल से उपलब्ध हैं और प्रगौतिहसिक काल तथा ऐतिहासिक काल की टूटी कड़ी को जोड़ने का कार्य पुरातत्व के द्वारा संभव हो पाया।

प्राचीन और हाल ही के मानवीय अतीत का अध्ययन हम पुरातत्व में करते हैं। पुरातत्व एक ऐसा अध्ययन है जिसमें भौतिक अवशेषों को खोजकर उनका निरीक्षण किया जाता है। इसे मानव विज्ञान का उपक्षेत्र भी कहा जाता है। जिसमें मानव की पूर्ण संस्कृति का अध्ययन किया जाता है। अफ्रीका में मिले करोड़ों वर्ष पूर्व से लेकर 20 सदी तक के अवशेषों का अध्ययन करना संभव है।

पुरातत्व इतिहास और संस्कृति समझने में सहायक -: पुरातत्व उत्खननों के द्वारा ही प्रगौतिहसिक काल के इतिहास का ज्ञान हुआ। पुरातत्व मानव संस्कृति और इतिहास का अनूठा परिप्रेक्ष्य प्रस्तुत करता है। मानव कहा रहता था, कैसे रहता था, क्या खाता था, अस्थायी से स्थायी जीवन प्रणाली का उद्भव कब हुआ? आदि मानव से आधुनिक मानव की यात्रा में किस प्रकार के परिवर्तन आए तथा इन परिवर्तनों के क्या कारण रहे? इस प्रकार के प्रश्नों की जिज्ञासा को उत्खननों से ही शांत किया जा सकता है। कच्चे भोजन से कृषि की शुरुआत तथा जटिल सामाजिक प्रणाली के उद्भव के साक्ष्य भी हमें पुरातत्वविक उत्खननों से ही प्राप्त हुए हैं। पुरातत्व हमें अनुमति देता है कि लिखित इतिहास से पूर्व के कालखंड को समझ सकें। पुरातत्व के क्षेत्र में ही सभी कालखंड और भौगोलिक क्षेत्रों का अध्ययन करना संभव है। इस क्षेत्र में किए गए अध्ययनों के आधार पर ही आज हम हड़प्पा सभ्यता, मिस्र के धर्म, तथा पूर्व भूमध्यसागर के व्यापार के साक्ष्य प्राप्त कर पाए हैं।

पुरातत्व के प्रकार -: प्रगौतिहसिक पुरातत्व में प्राचीनकाल के बचे हुए भौतिक अवशेषों की उत्खनन द्वारा पुष्टि की जाती है जिससे इस काल की संस्कृति और इतिहास का बोध होता है। आज प्रगौतिहसिक काल की जो भी जानकारी हमारे पास है वह पुरातत्व की देन है।

ऐतिहासिक पुरातत्व, इस काल में पुरातत्व इसलिए महत्वपूर्ण हो जाता है क्योंकि कभी-कभी साक्ष्य उचित अवस्था में नहीं मिलते और खुदाई के दौरान मिले अवशेषों का अध्ययन करके उचित जानकारी प्राप्त होती है। उदाहरण के लिए महाभारत का जिक्र हमें साहित्यिक स्रोतों से मिलता है लेकिन विद्वान इतिहासकार बी.बी. लाल के द्वारा हस्तिनापुर का उत्खनन करके बहुत से तथ्यों को सिद्ध किया गया है जिसका संदर्भ Historicity of Mahabharata में लाल जी ने किया है।



क्लासिकल पुरातत्व का अध्ययन 19 वीं सदी के पुरातत्वविद **Heinrich Schliemann** द्वारा 1800 में प्राचीन रोम और ग्रीस की सभ्यता पर प्रकाश डाला गया। इस अध्ययन द्वारा कला, साहित्य, और दर्शन के बारे में जानकारी प्राप्त हुई।

जलस्थ पुरातत्व :- इस विधि में पुरातत्वविक जल के अंदर जाकर सर्वेक्षण करते हैं। इस तकनीक में टूटे हुए जहाज के टुकड़े या अन्य जलमग्न अवशेष भी प्राप्त किए जाते हैं जो कभी बाढ़ आने या किसी और कारण से डूब गए हों और जो किसी संस्कृति विशेष के बारे में जानकारी उपलब्ध कराते हैं।

पुरातत्व स्थल :- यह वह स्थल होते हैं जहां मानव क्रिया के अवशेष प्राप्त होते हैं। यह स्थल नदी व समुद्र के नीचे भी हो सकते हैं और जमीन के नीचे भी हो सकते हैं। इन स्थलों की पहचान तकनीकी रूप से की जाती है। जैसे remote sensing, radar, group penetrating, metal detector इत्यादि के द्वारा पता लगाया जाता है कि इस स्थल का उत्खनन संभव है या नहीं।

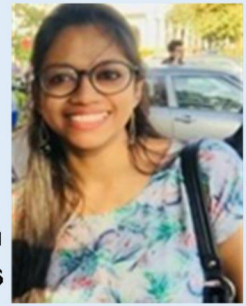
संदर्भ :- पुरातत्व में संदर्भ, कलाकृति का एक दूसरे से संबंध तथा वह स्थिति जिसमें प्राप्त हुई हैं का उल्लेख करती है। क्योंकि यह अवशेष एक काल विशेष की जानकारी उपलब्ध कराती है इसलिए आवश्यक है कि जिस स्थान से वह प्राप्त हुई हैं उसे वहां से हटाने से पूर्व उसकी रिकॉर्डिंग की जाती है इसलिए पुरातत्व में संदर्भ का महत्व अधिक है।

इसी संदर्भ में यहां मैं अपना अनुभव सांझा कर रही हूँ। एम .ए के दौरान हमें प्रोफेसर नयन ज्योत तहरी से पढ़ने व उनके साथ अप्रैल 2014 में फील्ड ट्रीप पर जाने का अवसर मिला । यह फील्ड ट्रीप करनपुरा गांव जो कि राजस्थान के हनुमान गढ़ जिले में स्थित हैं यहाँ पर उत्खनन का कार्य पुरातत्वविद डॉ .वी .एन .प्रभाकर के नेतृत्व में हो रहा था। करनपुरा में पूर्व हड़प्पा संस्कृति के अवशेष मिले थे इस स्थल पर मृदभाण्ड ,चूड़ियों के टुकड़े ,मनके ,मिट्टी के बर्तन के अवशेष मिले। इस ट्रीप के दौरान हमने पुरातत्व को सही तौर पर समझने की कोशिश की ,किस प्रकार स्थल को खोजकर उसे विभाजित किया जाता है और उत्खनन का कार्य शुरू किया जाता है। इस कार्य में विभिन्न प्रकार के टूल्स की आवश्यकता पड़ती हैं जैसे खुप्री ,चाकू और ब्रश इनकी सहायता से ही अवशेष प्राप्त किए जाते हैं और प्राप्त हुई सामग्री का संदर्भ नोट करके उपयोगी व अनुपयोगी सामग्री का विभाजन किया जाता है। फिर छाई व अन्य परीक्षणों को पूर्ण कर antiquity registrar रिकॉर्ड बनाकर इन्हें संरक्षित रखा जाता है। इस प्रकार विभिन्न चरणों से गुजरकर यह सामग्री ऐतिहासिक साक्ष्य का रूप ले लेती है। यह ट्रीप मेरे लिए एक अद्भुत अनुभव रहा बहुत करीब से पुरातत्व को समझने का अवसर था। फरवरी 2014 में मुझे एक बार फिर नयन ज्योत तहरी के साथ हस्तिनापुर के फील्ड ट्रीप पर जाने का मौका मिला। जिसका उपयोग हम इतिहास के अध्ययन में करते रहते हैं।

अंततः यह कहा जा सकता है कि पुरातत्वविक उत्खननों का मुख्य उद्देश्य इतिहास में उठ रहे अंतर्द्वंदों को वैज्ञानिकता से समाप्त करना है क्योंकि खोजों में पुरातत्वविद कोई खजाना नहीं ढूंढते बल्कि वह पूर्व समाज की व्याख्या करने के लिये जिज्ञासु रहते हैं। कप ,प्लेट ,औजार ,खाना ,रहन-सहन इत्यादि के बारे में जानकारी एकत्रित करके अतीत के बारे में सूचना उपलब्ध कराते हैं यही पुरातत्व का लक्ष्य है।



Bharat, Bharat Mata and the Nationalist Discourse



Sushmita Shukla

Alumni Batch – 2013-2016

Bharat Mata is the national personification of India as mother goddess. This national personification emerged during the nationalist discourse in the late 19th century India. It was basically related to the idea of claiming the national territory, by tracing our own history in the ancient time, against the British Empire.

The term '**Bharat**' was originally used in the ancient time. Manu Goswami talks about Partha Chatterjee's argument about the Puranic cosmological imaginings of space. He says that, in Puranic cosmological imaginings of space, earth consisted of seven islands in which our island was called Jambudvipa. The Jambudvipa was further divided into nine Varsas, and ours was called Bharatvarsha. This Bharatvarsha was further divided into nine khandas (parts), and our part was inhabited by antayaja (jatis). Bharatvarsha is located at the southernmost part of the Jambudvipa. Moreover, Manu Goswami says that, in Puranic schemas, there was no single, comprehensive, fixed geographical designation attributed to either Jambudvipa or Bharat. Furthermore, Bharat is derived from the Puranic sources; either the mythical king 'Bharata' referred in Manusmriti or the tribal group of 'Bharat' which figures in Vedic and Epic traditions. So, origin of Bharat is a contested notion among the historians.

Moreover, for the late 19th century as well as nationalist industry of post-colonial Puranic geographical studies, the very existence of the term 'Bharat' has been read as positive proof, an irrefutable evidence, of an ancient historically continuous and geographically stable nation.

In the context of cartography, the word related to map is absent in the Puranic texts. The term naksha was adopted from Arabic word 'naqshah'. The Puranic map-like representations and bhugolas (globes) had dimensions which did not correspond to the mathematical dimensions of modern geographic space. Purana-inspired maps were not based on cartography, nor do they carry a scale in the modern sense of the term as a qualitative measure of distance. This means that the directions in the puranic spatial representation had symbolic meanings rather than strictly geographical referents.

Moreover, Manu Goswami refers to the Bidylankar's account about the notion of sovereignty. The notion of sovereignty that was organized in the Puranic accounts did not have exclusivity, and also was not connected to territory. This notion was connected in the figurative ideal of universal monarch or exceptional man (Mahapurusha). According to him, the expansion of sovereignty was not only confined to territorial and military conquest, but also forging alliances through complex means, including conciliation (santva), gift giving (dana), etc. According to him, Puranic accounts did not had the modern capitalist understanding of physical territorial or socio-political closure.

Bipin Chandra Pal (a radical nationalist) in his work *The Soul Of India*, 1923 says that, "those who persistently deny any fundamental historic unity or any real national individuality to our land and to our people, either do not know, or they do not remember the fact that we never called our country by the alien name of India or even that of Hindoostan. Our own name was, and is still today, among the Aryan population of the country, Bharatvarsha." He provides an autarkic vision of India's political-economic future with the idealist understanding of the imminent universalism of Hinduism. He showed hatred towards the colonial state's contention that there "never was such an animal as Indian, until the British rulers of the country commenced so generously to manufacture him with the help of their schools and colleges, their courts and their camps, their law and their administration and their press and open platform".

For him, the position of the 'subject' towards the 'stranger' on their land was the proof of a "distinct historic" and "national consciousness". He further adds that, India as Bharat identity was displayed during the 'swadeshi-era project' which established the autonomy of indigenous institutions and practices. The conception of Bharat as a territorially bounded and historically singular national entity had acquired the importance among the upper caste, middle class Hindu, which Pal termed as "Aryan Population".

The main agenda of the nationalist discourse, in the late 19th century, was the construction of colonial India as a national space, which was based on a double movement of the territorialisation of history and collective identity and delimitation of an organic core nation from the standpoint of a fictive continuity between past and present. On the other hand, the popular discourse of India as Bharat sought to inscribe the imagined nation in a universalistic framework of an idealized space-time, which was understood as outside of colonial space. Moreover, the imagined core of the nation was the Arya or the Hindu as true nationals, which was needed to be protected and preserved by the colonialists.

So, in the late 19th century, the gendering of national space-time was done, such that it created a vision of Bharat as Mata or Bharat Mata. This envisioning of Bharat Mata played a very pivotal role in accomplishing the nationalist imaginings of India, against the British Empire. This concept of Bharat Mata worked as enduring matrix of nationalist identification and desire. The search for autonomy and authenticity was concretely figured in the representational form of a gendered body politic. Moreover, the figure of Bharat Mata (Mother India) embodied par excellence the organist's self-understanding of the popular nationalism.

Bharat Mata was conceived as:

- 1.) Place of originary plenitude
- 2.) Object of affective identification and collective desire
- 3.) Territorial economic whole within which the nationals were organically bound.

What it shows is that, the gendering of national space-time expressed the reworking of a perceived alien and alienating colonial space-time in the affectively resonant image of self and world constituting universal power of a Hindu mother goddess, the very embodiment and preserver of an enduring national patrimony. There were many plays, songs, dramas etc. were written to bring the mass into the nationalist fold, against the colonizers.

But, in the book *Everyday Nationalism: Women of the Hindu Right in India*, Kalyani Devaki Menon argues that "the vision of India as Bharat Mata has profound implications for the politics of Hindu nationalism" and that the depiction of India as a Hindu goddess implies that it is not just the patriotic but also the religious duty of all Hindus to participate in the nationalist struggle to defend the nation. This association with Hinduism has caused controversy with India's religious minorities, especially its Muslim population.

Manu Goswami says that the generalization of territorial nativist vision anchored nationalist narratives of history as the moment of becoming designated by itself, i.e., of the continuity even in decline of distinct and singular national space-time and people.

Sumathi Ramaswamy focuses on the importance of cartography in the nationalist discourse. According to her, the image of Bharat Mata was depicted on maps created a huge impact in the popular imaginings of nationalism among the masses. The map depicted Bharat Mata wearing a saree having colour of our national flag. It meant that the *Bharat* is feminine in nature, and it is the responsibility of the males of India to protect the nation from the alien forces i.e. the British.

She says that nation-space in the scientific mapping does not provide the strong feeling of national consciousness, which can be provided by the maps representing a Mother or Goddess. According to her, iconography as body-scapes provided a strong sense of national identity and territoriality.

What has been perceived from this essay is that, the notion of Bharat Mata had the main objective of creating national consciousness, national territory and collective identity against the British. Moreover, the term Bharat Mata shows that there was a strong rejection of foreign terms as well as foreigners, and on the other hand indigenous people i.e. Hindus were considered pure, homogenous and organic. This term aimed at bringing in all the people of India in the nationalist fold, against the British. But what needs to be noted is that, not all the people of India were included in this concept of Bharat Mata and it has always been debated among the historians regarding the generalization that was made about the discourse of Bharat Mata. But, it is also ineluctable that Bharat Mata made a great impact in the imaginings of the population.

The references have been taken from *Manu Goswami's* work "*Producing India, From Colonial Economy to National Space*", and *Sumathi Ramaswamy's* article "*Maps and Mother Goddess*".



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भारतमाता

MOTHER INDIA

ভারতমাতা

ACADEMIC CALENDER JANUARY-APRIL 2018

DEPARTMENT OF HISTORY ALUMNI MEET: 11TH JANUARY 2018



INTACH WORKSHOP, 16TH JANUARY, 2018



HISTORY HONOURS STUDENTS DO US PROUD AT G.K. QUIZ, 1ST & 8TH FEBRUARY, 2018



VISIT TO THE NATIONAL MUSEUM - 30TH JANUARY 2018



VISIT TO PURANA QILA, 10TH FEBRUARY 2018





AWWAL ALLAH NOOR UPAAYA , QUDRAT KE SAB BANDEY ,
EK NOOR TEH SAB JAG UPAJYAA, KAUN BHALEY KAU MANDEY!



KABIR: P1349-50, GGS



“GAATHA”: HISTORY ASSOCIATION

MATA SUNDRI COLLEGE FOR WOMEN

(UNIVERSITY OF DELHI)

INVITES YOU FOR

ONE DAY SEMINAR

DATE: 16TH MARCH 2018 , 10:00AM IN MATA SAHIB KAUR AUDITORIUM

ON

‘KABIR : SYMBOL OF SYNCRETIC INDIA’

KEY NOTE ADDRESS BY :

PROF. HARBANS MUKHIA

PRESIDENTIAL ADDRESS BY :

PROF . JASPAL SINGH

CONVENER: DR.DALJIT KAUR

PRESIDENT: ANJALI GHOSH

ONE DAY SEMINAR ON `KABIR- SYMBOL OF SYNCRETIC INDIA',
16TH MARCH 2018







ACADEMIC ACHIEVERS – JULY TO NOVEMBER 2017

S.NO	NAME	ROLL NO.	CGPA	POSITION
V SEM				
1.	SHIKHA	15044518010	8	FIRST
2.	PRIYANKA GUPTA	15044518007	7.25	SECOND
3.	VAISHNAVI	15044518042	7	THIRD
4.	KAVITA	15044518037	7	THIRD
III SEM				
1.	VISHWA PREETI	16044518013	7.71	FIRST
2.	KUMARI KRITI PRIYA	16044518026	6.71	SECOND
3.	YAMINI	16044518046	6.5	THIRD
4.	SNEHA ROY	16044518011	6.5	THIRD
5.	RADHIKA	16044518022	6.5	THIRD
I SEM				
1.	TRIPTI KUMARI	17044518039	7.18	FIRST
2.	MEHJABI	17044518005	7	SECOND
3.	NISHA KUMARI	17044518019	7	SECOND
4.	NITYA SETH	17044518054	7	SECOND
5.	VINNY KAPOOR	17044518017	6.91	THIRD
6.	FIZZA	17044518037	6.91	THIRD
7.	SADIA SHAKIL	17044518041	6.91	THIRD
8.	RIMPA	17044518009	6.91	THIRD

ANSWERS OF THE BRAINTREASER

1.(C) 2.(D) 3.(B) 4.(A) 5.(D) 6.(C) 7.(A) 8.(B) 9.(C) 10.(B) 11.(C) 12.(B) 13.(C) 14.
(A) 15.(C) 16.(B) 17.(B) 18.(A) 19.(C) 20.(C) 21.(A) 22.(D) 23.(B) 24.(D) 25.(C).

