Chapter-1

HARYANA :

- Historical Importance of Haryana
- Religion and Culture of Haryana
- Origin and Development of Art in Haryana
(A) HISTORICAL IMPORTANCE OF HARYANA

Haryana came into existence as a new state of the Union of India on November 1, 1966, when it was carved out of Punjab. It is located in the north-western part of India and bordered by Uttar Pradesh and Delhi in the east, Punjab in the north-west, Himachal Pradesh in the north and Rajasthan in the south-west. The state comprises 21 districts viz. Ambala, Bhiwani, Faridabad, Fatehabad, Gurgaon, Hisar, Jhajjar, Jind, Kaithal, Karnal, Kurukshetra, Mahendragarh, Nuh (Mewat), Palwal, Panchkula, Panipat, Rewari, Rohtak, Sirsa, Sonepat and Yamunanagar.

The ancient land of Haryana, which has been traditionally known as a seat of renowned sages, witnessed the historic battle of the Mahabharata, during which Lord Krishna delivered the sacred sermon of the Bhagwad Gita to Arjuna, a Pandava, at Kurukshetra. It is the ancient land of the Aryans that composed well-known scriptures of knowledge, including the four Vedas viz. the Rig Veda, Yajur Veda, Atharva Veda and Sam Veda. The history of Haryana is replete with events that shaped the destiny of the people in India. All tribes and invaders that entered India had to tread the land of Haryana to reach the interior parts and various locations that were occupied or inhabited were politically captured by the invaders. Haryana has been a witness to many significant events in history ranging from the early Rajpoot to later Mughal periods that determined the shape of things
not only for the people of the state but the whole of India. The three famous battles in the history of India were fought on the plains of Panipat in 1526, 1556 and 1761 AD. These battles proved devastating for the fortunes of the local kings and princes and shaped the events for the future. Thus, the state of Haryana has a significant place in the cultural history of India.¹

Many archaeological mounds discovered at several places and investigated during the last 100 years in Haryana have revealed many missing links in the history of Haryana, apart from enabling historians to come up with cultural evidences on the richness of art and culture of the people of ancient Haryana. Cunningham², C. Rodgers³ and later on D. B. Spooner and many other scholars⁴ pioneered the archaeological explorations in Haryana. Beginning with the excavated objects, the discovery of Stone-Age tools from Pinjore, Chandigarh and Ferozepur Jhirka approves the presence of human life in this region during ancient period.⁵ Stone tools belonging to lower Palaeolithic age have also been discovered from Dera Karoni, Mansa Devi, Ahian, Dhamla, Kotla, Paplona, Suketri (all in Kalka tehsil occupying the Shiwalik foothills of Ambala district).⁶ These tools include choppers, cores, unworked flakes, scrapers, cleavers and hand axes.⁷

Moving on to pre Harappans of the 3rd millennium B.C. belonging to Banawali, Hisar district were skilled in pottery with a wide range of decorative shapes. To decorate them, they used ornaments of gold beads,
semi precious stones, terracotta, steatite and bangles of clay, shell and copper. Pre *harappans* were replaced by *Harappans* at Banawali about 2300 B.C. The seals of this time prove excellence in craftsmanship, while their terracotta figurines throw light on their folk art. Another *Harappan* site – *Mitathal* in Bhiwani district has also become evident of certain findings as gold beads and pieces, arrowheads, razor blades, sickle-hook, chisels and nails of copper and bronze, beads of semi precious stones, terracotta bangles, cakes, marbles, figurines, toy-cart frames and wheels and cakes bearing *Harappan* characters. The late *Harappan* culture was widely spread over *Haryana* and can be gathered from the discovery of its pottery at various sites in the districts of Ambala, Kurukshetra, Karnal, Jind, Hisar, Bhiwani, Rohtak, Mahendragarh and Gurgaon.

In around 1st millennium B.C., a new era began in *Haryana* with the advent of Painted Grey Ware (PGW). PGW is a typical fine grey pottery painted with black design and has been found from a large number of sites all over *Haryana*, more specifically in the *Kurukshetra* region. It has been associated with the Mahabharata period at sites like Panipat, Sonepat, Indraprastha, Baghpat, Tilpat, Kurukshetra, Hastinapur, Barnava and Bairat. This era came under the Vedic age and the tribes that entered *India* during the Vedic times brought the new culture of composing the hymns that were sung in the praise of gods during sacrifices. These hymns composed by the priests were carefully handed down by the word of mouth to the new
The Vedic hymns were composed and recited on the holy banks of the divine rivers- the Saraswati, the Dradvati and the Yamuna. As the goddess of speech, Sarasvati is associated with Brahma and his creation. It is known as the River Goddess of the Aryans. Dradvati on the other hand has been associated with the kindling of sacred fire and offerings made by Bharata Princes, Devasravas and Devavata on her banks. River Yamuna has been famous for her traditional associations with Lord Krishna.

The Vedic age also displayed the usage of terracotta, iron, copper, stone, glass, ivory, bones and shells to make artefacts. After PGW, it was NBP (Northern Black Polished) ware that was discovered at Rupar and Sugh in Ambala district, besides Kurukshetra, Panipat, Sonepat and Rohtak. The Mauryan terracottas recovered from several places confirm Mauryan control over the region.

Later, in the 7th Century A.D., a Chinese pilgrim Hiuen Tsang visited Haryana. He mentioned Ashokan Stupas towards the west of Yamuna in Sugh, Ambala district. The spread and propagation of Buddhism Ashokan administration gets confirmed by the Topra edict, pillars at Hisar and stupas at Sugh, Chaneti and Thanesar which were constructed during that period.

The archaeological evidences of Sunga period in Haryana affirm their
hold over the region. Sugh seems to be an important centre of terracotta art. 

Human figurines are mostly of female form, representing Mother Goddess. The animal figurines of Sunga period that are found in abundance include bulls, horses, rams, dogs, birds and elephants. Yakshas statutes belonging to Sunga period have also been discovered; one of them has been found from Palwal. Other yaksha images have been derived from Mehrauli, Bhadas and Hathin in Gurgaon district. The Mehrauli yakshi suggests shalabhanjika pose- standing under a tree, embracing the trunk of that tree with her left hand. Bhadas yaksha is carved in red sandstone on a railing pillar. Hathin yaksha in similar manner depicts legends concerning to Buddha’s life.

Yaudheya culture gradually came into being. They had mints at Naurangabad and Rohtak to manufacture punch-marked coins. Coins, having impression of the word Bahudhanyak on one side and the figure of a bull on the other, were recovered from both sites as indicated. Coins containing impression of the phrase - Yaudheya Gann Ki Jai in Sanskrit were also discovered from these sites. The sculptures that were found from Shrughn, Thanesar, Amin and Rohtak, depict upward quality in this art during the period of Yaudheyas. The sculptures clearly show the lifestyles, type of ornaments, hairstyles and costumes of that period. Lots of coins that belong to this era have been kept in safe custody at Archaeological Museum of the Gurukul at Jhajjar in Haryana.
Further the discovery of clay seals and sealing at Daulatpur in Kurukshetra district highlighting the legend Sthanesvarasya- Lord Sthanesvara\textsuperscript{34} attest the presence of Saivism in the area during 4\textsuperscript{th}-5\textsuperscript{th} Century A.D.\textsuperscript{35} Gupta period can be reflected through a stone slab depicting Ganapati from Amin\textsuperscript{36}, rock inscription from Tusham, district Hisar.\textsuperscript{37} Also, Gupta age can be considered for excellence in sculptural forms. Male and female figurines recorded from Sugh in terracotta plaques reflect elaborated and varied hair-styles and elegance in faces.\textsuperscript{38} Head of a female figure derived from Rohtak has even been considered as a master piece of Gupta terracotta.\textsuperscript{39} Sandstone sculptures of Mahishasuramardini from Bhiwani and Anantsayi Vishnu\textsuperscript{40} from Sonepat are some other important finds of Gupta period. The cast-brick temples of Gupta-Vardhan period located at Kalayat (Kaithal) and Sitamai (Karnal) are prominent vestige of the vastushilpakala of that period. The temple at Kalayat has been preserved in its original form with great effort by the Archaeological Survey of India (ASI) as it has been declared as a protected monument. Sculptures of the periods as noted above were mainly of buff sand stone and were beautifully ornamented.\textsuperscript{41}

**Places of Historical Importance in Haryana**

A place that has been in continued existence for many centuries and bears vestiges from the past in any form, be it artefacts, remains or ruins of buildings and structures such as tanks, temples, palaces, forts etc. and has
been mentioned in historical literature comprising old texts as well as modern literature, can be called an important place to be taken note of. On account of the foregoing, there are many places spread throughout the length and breadth of Haryana that qualify to be historically important. A few are listed below in alphabetical order, district-wise:

**Ambala**: Existence of mango groves in the city attests its name as Ambala. Stone-Age tools of Palaeolithic age, Pottery belonging to the late Harappan culture, NBP (Northern Black Polished) ware and Ashokan Stupas were discovered from Ambala district.

Towards the end of the 18th Century, Ambala became the headquarters of a district and division formed under the Punjab administration. Hindu temples and memorials at several places in the district such as Sadhaura, Buria, Jagadhari and Ambala contained wall-paintings depicting various religious themes including events from the life of Lord Krishna.

**Bhiwani**: The archaeological discoveries at Mitathal suggest that this area was part of the Harappan civilization. Some sculptures and lots of wall-paintings are also found in the area.

**Faridabad**: During 2nd Century AD, a sandstone image had been recovered from Sanghel in Faridabad district. This image is named as Ekanamsa
depicting Lord Krishna.\textsuperscript{43}

**Fatehabad:** Ashoka got two pillars installed in Topra that had inscriptions. It is recorded that the pillars were observed by Ferozshah Tughlaq who got them removed to be carried away to Delhi and Hisar. One of the pillars was bifurcated and parts were installed at both Hisar-e-Feroza and fort at Fatehabad.

**Gurgaon:** This was a village that is believed to be the one that Yudhisthir, the eldest of the Pandavas, bequeathed to Dronacharya, his Guru. It is also believed that here, Dronacharya delivered spiritual as well as military instructions to Kauravas and Pandavas.\textsuperscript{44}

**Hisar:** Banawali, Rakhigarhi and Siswal belonging to Hisar occupy an important place in the history of Haryana. They were considered as a hub of Harappans. Pillars, inscriptions and forts have all been traced from Hisar district.

_Feroz Shah Tughlaq_ had built a fort at this place in 1232 AD in pursuance of his victory over Bengal. The place selected was Shikargah and settled on the site of two villages located on the old track route from Delhi to central Asia via Multan. The ruins of the old fort and several other monuments such as Jama Masjid, including the Buddhist Pillar from Topra, can be seen in Hisar-e-Firoza.\textsuperscript{45}
During a couple of excavations in **Hansi**, ancient sculptures were unearthed from the mound. On one these sculptures — a beautifully carved image of **Surya** — was a chance find and can now be seen installed in a temple house adjacent to **Barsi** Gate in the main bazaar street. The image has been carved out of black granite stone and polished.46

**Hansi** fort has its own special features which is pictorial representation of **Chauhan**'s power also. Mohammad **Gauri** had special attraction towards this place. The **Char Qutub** graves, **Farid**’s Suﬁ vision and invaluable idols of Lord **Vishnu** and **Lord Krishna** can be found from this place.47 **Siswal** lies in **Hisar** district. The preserved remains of artefacts made of bone and other articles such as ceramics found at this place during excavations indicate a contact between the pre-**Harappan** and **Harrapan** culture.

**Jhajjar**: This place of royal elegance has a historical reference of mosques in **Mughal** era and a very famous **gurukul** known for spreading Vedic knowledge. A museum of **Jhajjar** containing some rare artefacts, inscriptions, coins and other items is also of historical importance.48 **Bahadurgarh** in **Jhajjar** district was formerly known as **Sharafabad**. **Bahadur Khan** and **Tej Khan**, **Baluchis** of **Farrukhanagar**49 had built here a small fortress, the structure of which resembles a huge gate.
**Jind:** Jind has a famous temple known as Bhuteshwar temple which is situated in the middle of a lake and looks like a lotus in a pond. This religious town is a historical place with a rich history and tradition. The historical temples in Kalayat are fine examples in vastu kala. One rare thing about these temples is that the walls were made only of bricks without the usage of cement. ⁵⁰

**Kaithal:** The place has a mention in Vayu Purana and is said to be the birthplace of Sri Hanuman, the Monkey-God and a dedicated disciple of Lord Rama of Ayodhaya. This place is also known for old historic buildings of the Sikh importance. The presence of Razia Sultana can also be felt here. ⁵¹

**Karnal:** This city belongs to patron Karna as well as the proud kshatriya community. Till date, the place is enlightened with the source of power and devotion. ⁵²

**Kurukshetra:** Kurukshetra is one of the most sacred places of India. Description about its importance and mention of all the 360 tirathas located within the holy land were enumerated in Kurukshetra Mahatamya. On the road to Pehwa is located Narkatari—the exact location where Bhishma Pitamaha was laid to rest on the bed of arrows. Not far from this place is Jyotisar at which site Lord Krishna delivered the sermon of the Gita to Arjuna. Brahmasarovar, the vast water body and the small ancient tank called Sannihit sarovar add to the spiritual significance of the place.
This place was a centre for *Aryans* and had been visited by a number of known people in the history, like *Ved-Vays, Vashisht* and *Saint Vishwamitra*, to name a few. King *Kuru* established this place after cutting forests and started farming here. The biggest historical event here was the historic war between the *Kauravs* and *Pandavs*, for which this place is known as the land of Mahabharata. This place was also termed as *Dharamkshetra* because of the plenty of religions prevailing here.\(^{53}\)

*Braham Sarovar* is another famous place in *Kurukshetra* which has a temple built in the centre of a lake. During the Solar eclipse, millions of devotees visit this place for a holy bath. *Lakshmi Narayana* temple is an excellent specimen of the ancient temple art of India –though built with *lakhauri* bricks fixed in lime mortar. An example of excellence of architecture can be seen in a Mosque and tomb of *Sheikh Chehli*, both located adjacent to each other on the eastern corner of *Harsh ka Tila* at Thanesar (in Kurukshetra). *Sri Krishna* Museum and several beautiful ancient temples in the town and nearby villages contain fine images of *Lord Krishna*.

*Pehowa*, situated 25 kilometres west of Thanesar, is known to be a centre of pilgrimage for ages. An inscription found in this township in the 9th Century tells that at that time, this town was famous for trade of horses.
This is a place where *Pind daan* is done in the belief that the doing so makes it possible for the dead to go to heaven.\(^{54}\)

**Mahendragarh:** The historically important Narnaul town forms a prominent part of *Mahendaergarh* district. In the *Mugal* era, this city was part of the *Jaipur* State. There are many places of historical significance, namely, *Chaata Birbal, Shoba Sagar Talab, Gumbad Chanderpuri and Jal Mahal* etc.

In the 18th Century, this city was taken over by *Thakur* of *Jaipur*. Thereafter, the British captured it and handed it over to the *Nawab* of *Jhhajar*. In 1857, it was made part of the *Patiala* State. There is a *Dhosi* hill near *Narnaul* where Saint *Chywan* had meditated and a fair is held on the *Somwati Amavsaya*. There is also a *Chanderkoop* pond which has 457 Steps and a large number of people go there to take a bath.\(^{55}\)

**Panchkula:** The *Pinjore* Gardens in this district lie near *Kalka*. It is a beautiful garden of the terraced style of the *Mughals*. It attracts a number of tourists. Broken pieces of ancient stone sculptures and architectural fragments are lying scattered all over the place. Many pieces can also be seen studded in the walls.\(^{56}\)

**Panipat:** *Panipat* is known from the times of *Mahabharata*. It is one of the five *‘Pats’* that *Pandavas* had demanded from the *Kauravas*. It was this
place where three battles were fought. There is a mosque and tomb of Shah Qalandar in the city near the old-fort mound. In addition, Kabuli Bagh was also established here by Babar as memorial to the victory over the throne of Hindustan. A mosque and other structures still exist on its premises.\textsuperscript{57}

**Rewari:** This town was established in the year 1000 by King Karmpal. There was a large fort at Golkulgarh, 2 km from Rewari. In 1857, Rao Tula Ram stood against the British from here. This city has two famous Sarabagi temples and a Mosque known as Mosque Barah Hazari. This was built by Rao Teja Singh.\textsuperscript{58}

**Rohtak:** There is an ancient site known as Khokrakot located on the northern fringe of the town. It is the place from where many coins and other historically important artefacts of Yaudheyas were found. Gaukarna tank, considered as a tiratha and an ancient Lingam of Lord Mahadeva, besides a fine image of Varah, made of buff sand stone, is installed in a temple here. The archaeological remains unearthed from Khokrakot indicate that Indus Valley Civilization flourished here a long time ago. There are many fine havelis, Temples and Churches in the town.

Rohtak was also known for its well-carved doors and chaukhats. In this district, the custom of the carpenter’s trade was to employ boys from a very early age.\textsuperscript{59} Asthal Bohar is situated near Rohtak town. The importance of this place is a Mutth of Nath Sampradaye that originated as one of the
Mahayana forms of Buddhism. Guru Gorakh Nath is believed to be its founder. Images of stone, some of them of Jain deities and wall-paintings in the memorial chhatris are worth seeing.

Sirsa: This well-built place established on the banks of River Saraswati was abode of Buddhist and Jainist monks. Dera of Sarsai Nath, memorial of Yogiraj, temples, Gurudwaras and Sufis’ graves exist in this town.

Sonepat: In the Mahabharata, Sonepat is mentioned as one of five ‘Pats’ or ‘Prasthas’ that were demanded by Yudhisthir from Duryodhana. Yaudheya coins and sculptures have been found from this place. The town also has the tomb of Khwaza Khir and Dargah of Mamu-Bhanja. A fine Jaina and a Vaishnava Temples are also located in the old town.

Gohana: It was earlier called Gavambhavana. A mud-brick fort was built here by Prithviraj Chauhan that he named as Daryapur, after one of his chiefs. Ghori destroyed this fort after he defeated Prithviraj in 1192 AD in the battlefield at Taraori. An old Jaina temple situated in the main bazaar and constructed in the 1860s, is a noteworthy place that also has a number of wall-paintings depicting the life of Jaina Munis.

Yamunanagar: Bilaspur, located in the north of Yamunanagar town near Ambala, was earlier called Vyaspur. It was named after sage Vedvyas, compiler of Mahabharata. Among various archaeological findings, Indo-
Sassanian coins of 3rd Century A.D., an image of *Uma-Maheshvara* of the 9th–10th century A.D., of Lord *Ganesha* belonging to the 11th–12th century A.D. in addition to two stone inscriptions found from here are noteworthy.

Besides this, there are a number of *tirthas* in and around Bilaspur. The most famous of these is *Kapal Mochan*.62

**(B) RELIGION AND CULTURE OF HARYANA**

**RELIGION:**

Religion is an integral part of human life. It usually obeys the laws of inheritance as it is transferred on to the new generation from the prevailing one. *Haryana* is no exception. The ancient remains and artefacts support the assertion that *Haryana* has been a hub of diverse races, cultures and faiths. The spread of various faiths during different time periods can be gauged through the archaeological remains, presence of various monuments and also through the literary sources. The people of *Haryana* have mainly been Hindus (*Shaivits* and *Vaishnavits*), *Jainas*, *Buddhists* and *Sikhs* and lately — in some numbers — Christians.

The early people worshipped ‘*Surya*’ or Sun as their God. Sun temples were built by the devotees during the reign of *Pratihars* and *Tomars*. An image of Sun God, discovered from *Hansi* was installed in a temple, as principle deity, in the fort-city.63 Another image of Sun god is
installed in a modern temple at Tosam, depicting the deity in standing pose, nine planets carved over his head.64 A similar image has also been discovered from Beri in Rohtak district. Various other images have also been found in Haryana, particularly at sacred tanks dedicated to the deity at Tosam, Kurukshetra and Amin.65

Moving to Shaivism, it is largely considered as the most ancient faith, traces of which have been found in the seals of Indus Valley Civilization. Also on the earthen sculptures and coins of Kushana period are depicted various forms of Lord Shiva and his bull vehicle, Nandi. During the reign of Pratihars, Tomars and Chauhans, thousands of sculptures of Lord Shiva were recovered from various sites. Temples devoted to Lord Shiva were built at Kalayat in the 12–13th Centuries. A stone inscription, mentioning the construction of a temple of Lord Shiva at Sirsa, during the reign of Bhojdev, a Pratihara ruler, has been found.66

The archaeological remains and literary sources indicate the influence of Buddhism and Jainism on the people of Haryana. Buddhist literature mentions that Lord Buddha passed through the territory of Haryana when he was on his journey to north-western frontier provinces, now located in Pakistan and Afghanistan. The Mauryan ruler Ashoka was his devout follower who had erected pillars with Buddhist inscriptions and got built a few Stupas in the territory of Haryana, the evidence of which came to be
recorded from several places such as Hisar, Topra, Chaneti and Thanesar. The earliest image of Buddha has been collected from Sanghi in Rohtak district and Jhajjar.\textsuperscript{67} Two Buddhist sculptures representing seated Buddha in \textit{padmasana} pose belonging to the 11\textsuperscript{th} and 12\textsuperscript{th} centuries A.D. have been discovered from Yadbadri district Ambala.\textsuperscript{68} On the other hand, Agroha, Rohtak, Hansi and Sirsa were the main centres of the Jains. Jain deities were represented in the form of sculptures found from various places such as Pinjore\textsuperscript{69}, Jind\textsuperscript{70}, Sirsa\textsuperscript{71}, Khokarakot district Rohtak, Asthal Bohar, Satkumbha district Sonipat, Mohanbari district Jhajjar and Norhel, Nagram and Somerwala district Hisar in Haryana.\textsuperscript{72}

The presence of images of Lord Karttikeya at Gujjar kheri district Sonepat, Khokarakot district Rohtak\textsuperscript{73}, Jaintidevi district Ambala\textsuperscript{74} and Phapharana district Jind\textsuperscript{75} and Lord Ganesha as seated images, recovered from Kalayat\textsuperscript{76}, Pinjore\textsuperscript{77}, Yadbadri and Kapal Mochan district Ambala\textsuperscript{78}, Sirsa and Rasidan district Jind\textsuperscript{79} indicate their worship was in vogue in Haryana. According to Somdeva, a writer of 10\textsuperscript{th} Century A.D., Karttikeya worship has a special mention at Thanesar and Pehwa district Kurukshetra.\textsuperscript{80}

\textit{Vaishnavism} came into existence in the early centuries of the Christian era. This religion had successfully acquired a prolonged influence on the minds of people. Lord Vishnu has been statistically placed on fourth
rank among all the deities. Majority of the scholars opine that Vishnu is a form of Sun in the Rigveda. The popularity of Vaishnava cult can be measured from several epigraphically important records. A temple of Lord Vishnu constructed at Pehowa had a mention in an undated inscription of the time of Mahendrapala, a Pratihara ruler. Some other images of Lord Vishnu such as Seshasayi, Vaikunth, Lakshmi-Narayana, Balrama with Revati have also been discovered from various places. Lord Vishnu, the preserver, with all his ten incarnations, was worshipped in Haryana. Out of these, the most recognized and worshipped are images of Rama and Krishna.

The Nath cult has a prominent place in the devotional history of India. It mainly consists of Gorakhpanti or Kanphatta Jogis, who used to wear kundals (long ear rings). They are also known as Kanphadas. The main centres of this cult in Haryana were Pehowa and Asthal Bohar.

Islam was propagated in the 11th-12th centuries A.D. and continued to envelop vast native populations including those residing in Haryana during the rule of Mughal emperors in whose times the common masses were forced to adopt Islam as their religion.

Towards the end of 18th Century, Sikhism also spread in the northern districts of the present-day Haryana. At that time mainly three religions were prevailing. These were Hinduism, Islam and Sikhism. In 1875,
Swami Dayanand founded The Arya Samaj. According to Swami Dayanand, Vedas embodied the highest truth about the ancient Hindu religion and ethics.  

Following the constitutional directives, the people of Haryana respect all faiths and visit one-another’s shrines in addition to observing festivals.

CULTURE:

Culture of any place refers to the lifestyle of its people throughout an yearly cycle. It includes all the aspects of living like performing daily chores, observing fasts and rituals, celebrating the festivals and carrying out various ceremonies on occasions like births and marriages etc. Haryana, too, is endowed with many a rich form of folk-culture.

Haryana is mainly an agricultural land where farmers toil in their fields and are helped by hard-working women in domestic as well as farm-work. The state’s popular culture also indicates it as a martial land. The people of Haryana are simple, religious, straight-forward, enterprising, brave and hard-working. They have simple food habits and they are also known for their love for cattle and the abundance of milk and curd in their diet. After the work is done, the rural menfolk enjoy sitting together and sharing the daily routines over hukka.
Traditionally, the Haryanavi men used to wear dhoti, kurta, khandwa (turban) and a pair of juttis (shoes), while the women wore a ghagra, a shirt, an odhni and juttis almost all the time but nowadays it seem to be on the wane, especially in the urban areas. Now only the rural people wear traditional dresses and that, too, on celebrations in the family and special occasions such as a wedding. Earlier, the people used to beautifully dress themselves with the aforesaid apparels, especially on the occasion of fairs, festivals and wedding ceremonies.

Various fairs and festivals are being held on the pious land of Haryana since ages. The fairs in Haryana have broadly been classified as national as well as of religious importance such as the Surya Grahan (Solar eclipse) fair at Kurukshetra, Kapil Muni fair is organized at Kalayat, Somavati Amavaysa fair at Pehwa and Pandu Pindara, Puranmasi fair at Ramrai (near Jind town), that promotes the worship of Veer Parshuram. Kapal Mochan fair is observed every year on the day of the full moon in the month of Kartika at Surya Kund, near Bilaspur in Yamunanagar district. The disciples of the Nath cult organize a fair at Asthal Bohar on three days in Falgun beginning the 6th of the lunar days or bright moonlit nights. Gugga fair is observed at Dadri and Khanpur Khorda (in district Jhajjar). Besides above, Kali Mai fair at Kalka, Char Qutub fair or Urs at Hansi, Mahashivaratri fairs at Karmara, Kiloi, Baghot, Siswal, and Kalayat and all such places where old Shivalayas are located, is held twice a year. Animal
fairs at Jehajgarh, Hisar, Rohtak, Sampla, Meham and Bhiwani are regularly held. *Gitajayantimahotsva* at Kurukshetra is also held annually.

The people of *Haryana* celebrate festivals with great enthusiasm and traditional fervour. The seasonal and religious festivals such as *Baisakhi*, *Guruparva*, *Buddh Purnima*, *Diwali*, and *Holi* glorify the culture of this region. Some other festivals that are celebrated in *Haryana* are *Teej*, *Gugganaumi* and *Sanjhi* at the time of *Janamashtami*, *Dussehra* and *Goverdhan Puja*.

*Teej* is the most colourful festival that is celebrated on the third of the bright moonlit nights in the month of *Sravana* during the Monsoons. In *Haryana*, it is seen as a rejuvenation of life-in-leaves, in greenery that soothes every living being. To the Haryanvis, *Teej* has a special social significance. ‘*Teej*’ is also believed to be a symbol of the eternal marriage of *Shiva* with *Parvati*. The married women observe the fast of ‘*Hartalika*’ (on this day the women apply *mehndi* to exposed limbs and wear new bangles) on ‘*Teej*’ for a long and happy married life. A ‘*chowk*’ is drawn on this occasion where the *Puja* is performed. Swings are also set up in the open courtyards.

*Guggapir* is believed to be the protector of snakes. He is worshipped on the naumi. In this context, the image of *Guggapir* is drawn on the wall with the help of turmeric powder, *geru*, and charcoal. He is shown as riding
a horse. In front of him snakes are painted; that, too, with charcoal. To complete the ritual, a particular variety of grass named ‘Unga’ is brought from jungle; it is also pasted adjacent to the image. Then, the Puja is performed.

Sanjhi is recognised as Goddess Parvati. Its form is created on the wall by Haryanvi women ten days before the Dussehra. It is worshipped by rural folk of Haryana. The base is prepared with fresh cow-dung on which various parts of body are installed. The stars, moon and the bright face of the goddess are attractive features of the installation. Occasionally, the parts are also coloured with turmeric and geru.

Around the figure of Sanjhi, some other folk motifs are created; such as peacock, swastika, sun, stars, moon, flowers and various decorative objects. Sanjhi is shown fully dressed up and heavily ornamented. Her hands and face are decorated with mehandi. Her face is veiled with a cloth of red colour. The star-studded collage is fixed properly with the use of cow dung on the wall.

Janashtami is observed as the Birthday of Krishna. On this day, idols of Lord Krishna are decorated and processions, depicting the important events in his life, are carried out. Many devotees observe fast and pass the day without solid food until midnight. Krishna-leela as folk theatre is performed in Temples. A ritual named as Jal-Jhulni is also performed on
On the occasion of **Goverdhan Puja**, early in the morning, the Haryanavi women prepare an installation of *Goverdhan* on ground with fresh cow-dung. Then, cotton and grass is placed over it so that it becomes suggestive of vegetation grown on mount *Goverdhan*, the hillock that is said to have been lifted on the little finger by Krishna, and is located in district *Mathura* near a place called *Govardhan*. Thereafter at night *Goverdhan Puja* is held. On this day all the domestic animals in the house are also ornamented with such devices as *gandli* and *patia* vermilion to the forehead and chest. They are also decorated with *mehandi*.

**Gopashtami**, a fast dedicated to **Lord Krishna**, is carried on the *Shukla ashtami* of *kartik*. It is believed that **Lord Krishna** became a *gopa* (*gwala*) on this day. This is the reason that worshipping of cows is of great importance on this day. People believe that they would prosper if they perform this fast with full devotion.

**Folk arts** in **Haryana** exist in the lives of the people in such a way that breaks the monotony of life by observance of various ceremonies, rituals and festivals. The folk arts came into existence not because of the orders of the demanding rulers or the high-class people, but originated as a spontaneous outcome of expressing emotions in a natural way. The folk arts of **Haryana** have been related with ceremonial events, occasional
observances, religious rituals and social needs. The folk art has even been described as a living organism that transforms with the new thoughts and changing needs of the people. It has been kept alive especially by women. In fact, all forms of folk arts are more popular among the rural women. Folk arts of Haryana also get creative expression by encouraging the use of redundant or waste things like clothes for creating figures of animals, birds and various gods and goddesses.

**The Effect of Lord Krishna on the Folk Culture of Haryana**

The effect of Lord Krishna can clearly be found on the folk culture of Haryana. In the character of Lord Krishna, we find the balanced approach of all three aspects, including deed, knowledge and devotion. Krishna in the folk form is riddled with childhood mysteries to boyish mischiefs; and teasing youth to adulthood maturity. The folk arts as well as masses of Haryana pamper, love and respect Lord Krishna, but at the same time, taunt him and show annoyance towards him. The people of Haryana used to get the power of striking a balance in joy and sorrow, meeting and parting, sympathy and cruelty, attachment and detachment, bravery and cowardness and patience and impatience from the inspiration of Lord Krishna. Even the marriageable girls here request their parents to get them a groom like Krishna only. Haryanavi culture has been influenced by Lord Krishna in such a way that he is worshipped on nearly all occasions and
festivals. There are so many folk songs of Haryana that are sung on these occasions like birth of a child and couples going to tie the wedlock etc. There are songs depicting even the routine tussles between husband and wife. All such songs feature Lord Krishna, Radha and Rukmani. Krishna and Radha love episodes have been found in the Barahmasa and Kartik folk songs. Alike these are the phalguna and holi festival songs, where every young man considers himself as Krishna and every young woman as Radha. The episodes not directly relating to Krishna’s birth and other stages also have been given a place in the folk songs of Haryana like the conversation between Devaki and Yashoda. Haryanvi folk preach Krishna and also try to depict him in a wide variety of visual forms like paintings, sculptures, murals, lentils, toys, miniatures and other folk forms.

Influence of Lord Krishna is perennial throughout the ages. The objects that are seen near to Krishna have their relevance in Haryana also. As peacock feather that was always visible in Krishna’s crown, it is put on the taaj (top) of the havelis. Kadamb trees and mountains that were depicted at the back of Krishna are very common in Haryana. Flute that was demonstrated in the hands of Krishna is treated as a folk instrument of Haryana. Cow and calves have generally shown with Krishna and they are worshipped by Haryanavis. Krishna was heavily embodied in the minds of people and that is why he is visible in visual forms of Haryana. He is even depicted in the Lord Shiva and Goddess Durga temples across the state. He
is omnipresent in Haryana.

(C) ORIGIN AND DEVELOPMENT OF ARTS IN HARYANA

Varied dynasties played their role in the development of art in Haryana. Art has travelled from one phase to another, thereby reflecting the interwoven culture. Although no schools of art have been traced in Haryana during the initial phase, yet the works of art derived from here leave a memorable imprint on the mind of viewers. Whatever form of art is considered, be it terracotta or any other sculpture, form or architecture or literature or painting, its impression is long-lasting.

Beginning with archaeological findings, the first important phase of this region starts with the advent of the Harappan civilization. The pottery found here shows geometric designs in black over red surface. The next era of Indus Valley Civilization was engaged with the creation of clay and metal sculptures. Then came the Aryans with whom Painted Gray Ware had been associated. The Painted Gray Ware culture found at the site named Bhagwanpura had been dated between 1600 BC TO 1200 BC. Yet, the earliest work of Aryans remains Rigveda. On the basis of language, it is considered to be of about 1000 BC.

Sometime later, during the Mauryan period, came the Ashokan edicts at Topra, Hisar and the Stupa of Chaneti and Thanesar. It was also
during the Mauryan period that *Vishnu Dharamottaram Granth* was created in Kalayat village. This granth encircles the important principles of painting and sculpture. A stone inscription of *Bhojedava* belonging to Sirsa has also been recovered. It referred to a brick and stone temple of *Yogisvara (Shiva)* and was adorned with the images of *Murari (Krishna)* and other deities. Similar is the stone inscription of *Prithviraja II* from Hansi invoking the God *Murari (Krishna).*

Among sculptures, some red sandstone sculptures have been derived from Palwal, Hathin and Faridabad sometime in 2nd Century AD. They depict the theme of *Yakshas* and *Yakshis.* One terracotta figurine had been reported to be of **Lord Krishna** as a child sitting while holding a *takhti* in his hands. Another sandstone image had been recovered from Sanghel, in Faridabad district. This image, named *Ekanamsa,* is a triad. The sister *Ekanamsa* is standing between her two brothers *Balrama* and *Krishna.*

Some other sculptures derived from Ameen in Kurukshetra district were based on Sun pillars. Red sandstone images of the upcoming time based on gods and goddesses have been recorded from Sondh, district Gurgaon and Khokharakot, district Rohtak. Sculptures representing Lord Buddha's head have been derived from Rohtak, Mohanbari, Jhansva, Kurukshetra and Gurgaon. Complete forms of Buddha have been found in Bahmanvas, district Rohtak and Naurangabad, district Bhiwani. These
sculptures were belonging to Kushana period. Moving onto the Gupta period, two sculptures of Buddha have been derived from Thanesar and Sanghi, district Rohtak. Lord Shiva have been found in the form red sandstone from Harnaul, district Gurgaon.107

The brick temples of Agroha belonging to the Gupta period have been decorated by the panels depicting Ramayana and Krishna leela scenes.108 The post-Gupta period include some relics from Gujjar Kheri, district Sonepat that probably depict Krishna-leela scenes.109 Venu Gopala is one small figure recovered from Gujjar Kheri. The figure appeared to be of Krishna playing flute. Its estimated time period is 8th Century AD.110

The later phase has been characterized by excellence in sculptural art. During this period under the Pratiharas, a composite image of Hari Pitamaha has been found in 9th Century A.D. It is an amalgamation of Brahma and Vishnu.111

The painting era begined with the black and white-coloured motifs identified on the clay utensils derived from the pre-Harappan phase in Haryana. The traces of paintings could also be visible in the excavated objects from Mitathal and Banawali. The objects here are painted with black colour and designs have been created with vertical and diagonal lines; natural designs have also been created on these. Vedic as well as Harsha period’s literature proves the presence of matured art forms.112
Nothing much can be found in the painting field in the upcoming years till 19th Century A.D., except for a portrait of a feudal chief Nawab of Jhajjar (of 1840s or 1850s) depicting the chief with his two sons sitting in his royal palace. Some miniatures of the same time period were found in a Bhagwatapurana. It reflected Lord Krishna in different poses and some other deities in rhythmical lines. In case of murals, the position is much better. The ancient literature of Haryana proves the presence of wall-paintings beginning from the Vedic period to the Mahabharata period. Later, this art attained excellence under the dynasties of Mauryans and Guptas for nearly 400 years. However, foreign attackers devastated this art in the later half of 11th Century A.D. Gradually, this art resettled somewhere in the middle period. Wall-paintings maintained their attraction in the minds of people from 16th to 20th Century A.D. This period can be termed as a golden period for the wall paintings.

The paintings on walls depicting historical, mythological and social scenes somewhere around 1850s were found almost in every town and big village. The walls of rich persons’ houses were finely plastered and decorated with paintings. Wall-paintings were created to a great extent; many of them can be seen nowadays. These were made in almost all the monuments as fort, havelis, temples, wells and chhatris, etc. The themes of the wall-paintings were also numerous. At many places these paintings were created to depict the life and times of Lord Krishna, the topic of this study.
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