

INTRODUCTION OF MADHYA PRADESH

Article-1 of the Indian Constitution declare that India. I.e. Bharat shall be a Union of states. After Independence, India was divided into four Categories of States and Union Territories- part an included the 9 ears while British India Provinces Part B included the Princely States with Legislature, Part c included Five Centrally Administered States were again reorganized and constituted on 1st November 1956. On the recommendation of the Justice Fazl Ali Commission on states Reorganization 1956. It was constituted form the parts of the ears while states of C.P. Berar (part "A"), part of central Provinces (part "B"), and parts of Vindhya Pradesh and Bhopal state (part "C"). This state was again reconstituted on 1st November 2000. When the new state of Chhattisgarh was carved out from the then Madhya Pradesh. Presently the state is organized into 10 divisions and 51 districts.

Madhya Pradesh is perhaps one of the earliest dwellings grounds of human beings in the sub continent. In fact, the excavations here have revealed a culture sequences right from the late Stone Age to the early historical period. Paleolithic, Mesolithic, Neolithic, Chaloclitic and Iron Age Culture have flourished in the state along Narmada Valley belt. Its strategic central location and meeting point of various culture streams of India thus makes it as the culture hub state of India.

At present M.P. is the second largest state in India, after Rajasthan. Form historical point view, King Asoka first of all ruled over Ujjain. A sizeable portion of Central India which at ruled maximum part of Central India. Some women rulers like Queen. A Ahilyabai Holkar of Indore, the Gond Maharani Kamalapti and Queen Durgawati also ruled different states of the earestwhile central India. Madhya Pradesh came into existence on 1st November, 1956. It was reorganized on 1 November 2000 and a new State Chhattisgarh was carved out of it. The present Madhya Pradesh is surrounded in the North by Uttar Pradesh, East by Chhattisgarh, and South by Maharashtra. And West by Gujarat and Rajasthan.

MadhyaPrades has also produced eminent Scholars In various arenas like the great Kalidasa, the maestro of music Tansena and the Queen of melody Lata Mangeshkar, Madhya Pradesh has been a focal centre during India's Freedom Struggle against the Britishers. It has an enormous wealth of Folk. /Tribal art and culture. The native form of tribal art has earned global recognition and appreciation.

Part A	India	M.P.	capital
Part B	1 earst while British Indian	C.P & Berar	Nagpur
Part C	Provinces	Central province	Gwalior
Part D	Princely states with Legislature	Vindhya Pradesh	Rewa
	5 Centrally administered state	& Bhopal	
	UTS		

HISTORICAL PERSPECTIVES OF MADHYA PRADESH

- The late Stone Age to the early historical period. Paleolithic, Mesolithic, Neolithic, chaloclitic and . Iron Age Culture has flourished in the state along Narmada valley belt.
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- Madhya Pradesh occupies perhaps the oldest part a of the subcontinent.
- Close to Bhopal at Bhimbetka are the pre-historic caves that preserve some fascinating paintings dating back to Paleolithic times. Expert has concluded that these are at least as old as the specimen at pyres. One of the earliest dwellings human beings.
- Riches state in the country in respect of painted rock-shelters, the majority of which have been found in the districts of Sehore, Bhopal, Raisen, Hoshangabad and Sagar.
- The ascendancy of the Guptas the whole region came under the domain of the imperial Guptas and subsequently formed part of Harshvardhan's empire.
- With the decline in imperial power the province was broken up into small principalities contending forever to establish their supremacy over one another.
- Chandels were one such dynasty claiming descent from the moon, who carved out a string prosperous kingdom for themselves after the decline of the great empire.
- There was a short spell of inspired construction activity under the Chandels in the 10th to 11th century's temples at Khajuraho.
- Chandels were followed by Pratihara and Gaharwar Rajput dynasties claiming mythical origin relating their scions to the gods or heroes in the epics.
- The grand Moghul Akbar succeeded in subduing most of them and his sterner grandson Aurangzeb broke through the last pockets of resistance in this region.
- Bir Singh Deo of Orchha was for instance installed on his throne by Jahangir who felt obliged to the Bundela chieftain for having removed a painful thorn- Abul Fazal, from his side. Abul Fazal one of the nine jewels of Akbar's court, was murdered at his behest near Gwalior.
- Rulers of Ratlam and Sitamau claim close relationship with the ruling house of Jodhpur in Rajasthan
- In course of time the Marathas were replaced by the British who entered into treaty relationship with these princely states and established paramount over them.
- Independence of India was followed by the merger of hundreds of princely states into the union, will the foundation of the Republic on 26 January 1950
- The boundaries were rationalized will reorganization of states and Madhya Pradesh assumed its present face.

DYNASTIES OF MADHYA PRADESH

History of the civilized man is divided into three major parts:

1. **Ancient History:** It begins with discovery of Iron and runs through till 750AD, when the first Muslim invader came in India.
2. **Medieval History:** It is the history of Muslim rule and Rajput came in India.
3. **Modern History:** It begins with the coming of European powers in India.

The strategic position of Madhya Pradesh, at the centre of India, made it a vital part of every empire. The Vindhyan ranges made it the key to south India. There have been many Glorious rulers in Madhya Pradesh and some of those important kingdoms are discussed below.

1 Avanti and Chedi Janpad:

- These were two of the 16 Maha Janpad of ancient India. Avanti was the part of Ujjain and Maheshwar which were ruled by the different branches of Avanti Janpad.
- It was a famous centre of Buddhism.
- It was annexed to Magadh Janpad after the defeat of Nandivardhan by Shihunag.
- On the other hand, Chedi was the area of Bundelkhand. Shishupal, of Mahabharat, was the ruler of Chedi Janpad.

- It was also annexed to the Magadh Janpad
- **Mauryan Empire:** after the end of Nand dynasty's rule at Magadh came the Great Mauryan Empire. Chandragupta Maurya, with the help of Kautilya or Vishnu Gupta, ended the Nand Dynasty and founded Mauryan Empire.
- He expanded his empire to the south India.
- His son Bindusara was a patron of Jainism. His reign also saw further expansion of the empire.
- He made his kingdom to every direction and made a huge empire. After his Kalinga war he accepted Buddhism and started preaching peace.
- He constructed many stupa across India and made rock edicts and various inscription. From these inscriptions it is clear that Vidisha, Sanchi and Ujjain were his chief centre of politics and religion.
- After Ashoka the Mauryan empire declined and eventually replaced by the Shunga dynasty.

2 shunga Dynasty

- Pushyamitra Shunga killed the last Mauryan Emperor Brihadrath and founded the Shunga dynasty with its capital as Bes Nagar (Vidisha).

3 satvahan Dynasty:

- shisuka 'Bhriya' founded this dynasty around 27 BC.
- It covered the parts of Avanti, Ujjain, AKar, Anup of Mahishmati. Some of their coins are founded near Ujjain, Dewas, Jamuliya (Hoshangabad), Bhilsa with "Raja Siri Saat" inscribe on them.

4. Kushana Dynasty:

- It belonged to the 'Kui Chang' sect of the Yuchi tribe.
- It entered into India in 1st AD. K. Khadepis was its founder and Wema Khadepis, his son, was the first king in India to issue Gold coins.
- His coins are founded in Vidisha and Shahdol.
- Then came the famous Kanishka in 78 AD and launched the 'Shak Samvat' he was the most powerful Kushana ruler, and 5 coins are founded from Shahdol and Bilaspur.
- Their coins are founded from Hoahangabad, Harda, Sanchi, and Mathura.

5. Nag Dynasty

- In 2nd AD Vrishnath Founded the Nag dynasty at Vidisha
- The coins of this dynasty are found at Vidisha. His successor Bhimnag shifted the capital to Padmavati.
- From the Puna inscription of Prabhavati Gupta it is known that Kuberang, the wife of Chandra Gupta Vikramaditya, was a Nag dynasty Princess.

6 Gupta Period

- It is known as the Golden Era of Indian History. It was the most prosperous period of Indian history
- Allahbad inscription tells about the victory of Samudra Gupta to the South.
- It mentions about the defeat of the King of Kosal and Mahakanter (Baster region).
- It also says about the defeat of Ganapati Nag and Nagsena of Nag Dynasty
- Eran inscription of Samudra Gupta mentions that Eran (Sagar) was the then "Swabhog Nagar".
- Some of his coins are found at Sakor and Bamnala.
- Udaya giri caves and "Devichandraguptam" of Vishakhadatta are also important source of information about Gupta Empire in Madhya Pradesh.

7 Vakatak Dynasty:

- According to Purana it was founded by Vindhyashakti at Vidisha. His son Pravarsena expanded his rule up to Narmada
- He made matrimonial alliance with Nag dynasty to strengthen his empire.
- King Prithvisen also made matrimonial alliances with Guptas by marrying his son Rudrasen with Prabhavati, the daughter of Chandra Gupta II.

8. Hung Dynasty:

- Huna were defeated in their first attempt to invade India by the Guptas.

- But during their second invasion under the leadership of Torman in early 6th century they captured north India and reached up to Madhya Pradesh.
- Varah Statue at Eran (Sugar) tells about the first year of his reign.
- His successor Mihir Kul expanded his rule up to Malwa region, but was drawn out of Malwa by king Yashodharaman of Aylinkar dynasty.
- Later he was again defeated but the Gupta king Narsimh Gupta Baladitya and Huna Empire was shattered into pieces

9. Aulinkar Dynasty:

- It was established in the 4th century at Mandwaur (Dashpur).
- Mandsaur inscription of Bandhuvarman tells about the suzerainty of Guptas over Aulinkar dynasty.

10. Parivrajak Dynasty:

- According to the Khoh inscription of King Histin, Devadaya was the founder to this dynasty at Panna (Bundelkhand region).

11. Chandel Dynasty:

- It was founded by the "Dhangde", Chandel rulers are more famous for their architecture at Khajuraho than their majestic rule.
- Their distinctive style of exotic sculpture is world famous and has been appreciated from every corner of the world.
- Dhangdev built the beautiful temples of "Parshavanth" and 'Vishvanath" at Khajuraho. His son 'Ganddev" built the temples of "Jagdambe" and "Chitragupta'.
- And his son "vidyadhar" buit the famous "khandariya Mahadev' temple of Khajuraho.

ROLE OF M.P. IN THE INDIAN FREEDOM STRUGGLE

The great Indian uprising of 1857 against the British colonial rule in India had a national affect.

It market the beginning of mass unrest amongst the Indians to attain 'swarajya' (Independence), Which ultimately culminated into India's Independence in 1947. Madhya Pradesh was also under the state of turmoil during the national upsurge for freedom.

The simmering discontent of the people of Madhya Pradesh broke out on 3rd June 1857 at Neemach. When the Bunglows of British officials were set to Fire.

With the incident the spirit of nationalism spread like wild fire in the hearts of the people of state.

Soon the Indian soldiers at Murar (Gwalior) Cantt. Rebelled and destroyed all the communication channels' Then on 20th June 1857 Shivpuri was under siege, and so was Mau Cantonment under the leadership of Saadat Khan.

But the most historic and heroic effort was mad from Rani Laxmi Bai of Jhansi when she attack Gwalior along with Tatyapa Tope and shook the foundation of Britishers in the region.

Though she was killed during war and the attempt failed but she left an unprecedented example of brave and Nationalism.

A similar effort came from Rani Avanti Bai Rewa, but she also died. These acts of nationalism e he tone for future course of action to achieve independence from foreign rule.

It marked an unmatched unity between people the state without any discrimination of caste or creed. It left the people with any of light that the unity an more coordinated efforts could win them freedom. Some of the prominent activities that took place after the 1857 revolution are dicussed below.

1. **Flag (Jhanda) Satyagrah:** It began' in 1923 from Jabalpur when the police Commissioner insulted our national flag. Then national flag was hoisted in every part of the state and Sarojini Naidu and Maulana Azad hoisted the National flag at the town hall of Jabalpur. For Some time Flag Satyagrah was also launched at the national level.
2. **Salt Satyagarh:** It was launched at Jabalpur under the leadership of Pt. Govind das for the same cause as done by the Gandhiji.
3. **Jungle Satyagarh:** It was launched by the tribals of Betul region for the protection of the1r land and forest from the encroachment of Britishers.

Mandla, Jabalpur, Balaghat and Seoni districts: It also overlies Vindhya in Satna district and is spread over a large area South-West of Madhya Pradesh in Indore, Khargone and Khandwa district of the State. Weathering of this rock through millions of years have given rise to Bauxite and Laterite deposits. Younger intrusives viz. Malajkhahd Granite found in North-East Balaghat district is the bearer of famous Malajkhand Copper Deposit. Alluvium of Quaternary age occurs extensively in the river valleys viz. Narmada, Tapti and Chambal. In these valley areas, especially the Narmada Valley records of earlier civilization have been noted.

Some of the prominent minerals of the state are as follows:

1. Manganese: M.P. is the chief producer of Manganese in the country. It is mostly used in air craft industry and in manufacturing alloys: State is enriched with good deposit of manganese ore mainly spread over in the Balaghat, Chhindwara and Jabua districts. The total reserve of 23.64 million tones of manganese ore is available, in the State constituting 14.09% of total national reserve. The "Bharveli manganese mine" in Balaghat district is largest underground mine operating in Asian sub-continent. The manganese ore deposits of the State are being exploited mainly by the Manganese Ore Inaid Limited. 50% of the total manganese production comes from M.P. in the country.

2. Bauxite: It is the ore of Aluminum. Reserve of 63.87 million tones of bauxite is spread over in Shahdol, Mandla, Balaghat, Rewa, Satna and Katni districts. Bauxite of Katni and Satna districts is of higher grade and being used in refractory units of the State.

3. Coal: Madhya Pradesh has an approximate coal deposit of around 2,68,000 lakhs Ton. The coal deposits are confined in two belts of MP. the Satpura coal field and the central India coal field. Most of the being utilized in domestic thermal power plants. Central India coal Fields produce more coal and it has four major coal fields, Sohagpur coal mines are the largest, singroli coal mines are second largest (both produce high quality coal, which is used by the NTPC), johila river coal mines and Umariya coal mines. Though M. P. has large coalfields but it does not have large quantity of high quality coal. Lack of modern machinery also adds to the poor coal production in the state and lastly lack of proper transport facilities also hampers the effective utilization of coal.

4. Iron: M.P. does not have much Iron ore. Most of the iron ore deposits are now in Chattisgarh state.

5. Copper: Its ore is found primarily in Malajkhand. Malajkhand; the country's largest open cast copper ore mine, is situated in Balaghat district. The State has 190.84 million tones of Copper ore reserves in Balaghat district, which is 41.39 % of total national reserve. The Hindustan Copper Ltd. is exploiting the copper ore from this mine.

6. Diamond: It is found in Majgaon area (Panna) and Kimberlite belt of Diamond is also there in Satna district. It has approximately 100 thousands Karat of Diamond deposits.

7. Lime stone: It is found in Jabalpur, Katani and near by areas.

8. Tungsten: found in Hoshangabad district. It is used in electric bulb.

9. Rock Phosphate: It is found in Jabua district and is used in the manufacturing of Phosphatic Fertilizers.

10. Grafite: used in nuclear and electrical industries. It is mostly found in Betul district.

11. Feldspar: found in Chindwara, Jabalpur, Shahdol districts.

12. Corundum: found in Panna and Sidhi districts

13. Dolomite: The State is enriched with steel grade, refractory grade and low silica dolomite. 1152.66 million tones of dolomite deposits are spread over in the districts of Balaghat, Chhatarpur, Sagar, Mandla, Jabalpur, Katni, Sidhi, Narshinghpur Seoni, Jhabua, Khandwa and Dewas.

14. Fire Clay: The fire clay deposits occurring mainly in Shahdol, Gwalior, Kanti, Jabalpur and Sidhi districts has led to establishment of number of refractory and some ceramic Industries in the State.

15. Slate: State is the sole producer of slate in the country. White and red coloured slate found in the Mandsaur district used mainly in producing state pencil.

16. Pyrophyllite / Diaspore: Rich deposit of pyrophyllite and diaspore occurs in the State. A total of 207.74 million tones of perphyllite and diaspore reserves are spread over mainly in the districts of Chhatarpur, Tikamgarh and Shivpuri constituting 81.66 % of Country's reserves.

Dimension Stones of Madhya Pradesh

Madhya Pradesh - A Store House of Stones Too

Stones have been adored from time immemorial for its natural beauty, varied colors, durability hardness and permanency. Madhya Pradesh the sole producer of Diamonds in the country, is richly endowed by nature with a variety of "STONES" besides significant deposits of Coal, Pyrophyllite-Diaspore etc.

Multicolor and Black Granites, exotic varieties of Marble as well as Sandstone (Flagstone) constitutes the most important stone wealth of the State. From the lofty Vindhyan Sandstones the GWALIOR FORT to the world renowned majestic KHAJURAHO TEMPLES have been built.

Granite: In today's fast paced world where art is struggling to keep up with the technology, there is a need for material that combines natural beauty, vivid colours of nature and strength. Obviously the best choice is Granite which has played a vital role in intriguing structures of Yesteryears in form of sculptures is now also sought after as the best-polished material for floors and walls among other things.

The Chhatarpur, Panna, Sagar, Datia and Shivpuri districts of Bundelkhand region host massive medium to coarse grained equigranular as well as porphyritic varieties of pink, red and gray granites.

M/s. Fortune Stone Ltd; a joint venture company with the MP. State Mining Corporation Ltd. engaged in mining the "Jhansi Red" / "Fortune Red" granites from Katera, Garhi Malhera areas of Chhatarpur district is exporting the Raw Gangsaw size blocks mainly to Korea, Indonesia and Far East Countries.

The most promising area for multicolour and black granites in the Bundelkhand region are Pista, Bira, Laulas and Baruli in Panna district; Katera Garhi-Malhera, Hardwar in Chhatarpur district; Bagrohi and East Shahgarh in Sagar district; Janakpur-Nargarh, Malkhanpur, Sikaua and Baruni in Datia district and Sarh in Shivpuri District.

The Satpura region of the State also holds a good potential for "exclusive patterned varieties" of dimension stones. In Balaghat, Seoni, and Betul districts of satpura region besides common varieties similar to "Jhansi Red" "Sira Grey" and "Disco-Grey" which are massive variety with uniform colour and grain size, patterned varieties similar to "Tiger, Skin" "Ranjita Zuparana", "Paradis" are also available.

The most promising areas for granites in Satpura region are Kachewara, Bhuriyagaon, Nagarwara Kholwa, Maneri and Kanjah in Balaghat district: Berghat block in Seoni district and Kesal, Jamundhana and Kacharboh in Betul District.

A tentative possible reserve of 0.8621 million cubic meters of Black Granite and 21.279 million cubic meters of Multicolour Granite down to a depth of 10 meters has already been estimated by none other than the Geological Survey of India.

Marble: A Marble block from the Jabalpur district was sent to Paris Exhibition in the year 1865, was pronounced to be equal to Italian Marble. However the mining, sawing and export of Marble commenced a couple of years back due to the pioneering efforts of entrepreneurs from Rajasthan.

Madhya Pradesh is now fast emerging as Marble producing state in the country. Exotic varieties of Marble are available in Katni, Jabalpur, Narsinghpur, Harda, Sidhi, and Jhabua districts. Number of fully mechanized mines is already in Operation in the state. There is ample scope for opening new marble mines as well as for establishing cutting and polishing units in the state. Export of KATNI MARBLE has already commenced to number of countries viz. Sharjah (U. A. E.), Yemen, Kuwait, Nigeria, Manama, and New York.

STONE PARK; Keeping pace with the economic development policy of the State: with a view to develop the Marble deposits of Katni district, Development of a STONE PARK over an area of 120 Acres has already commenced near Sleemnabad to house 40 units. The day is not far off when Katni Jabalpur road will be known as latest MARBLE HUB of India.

Sandstone : Extensive deposits of white, buff, cream, pink and red coloured Sandstone (Flagstone) occurs in the Shivpuri, Guna, Gwalior, Panna, Vidisha, Raisen and Sagar districts. The best deposits occurring in Shivpuri and Panna districts are amicable to cutting and polishing 18 being exported mainly to Gulf countries for construction of gigantic mosques. There is ample scope for opening new mines and establishing cutting and polishing units operation mainly in the Gwalior, Shivpuri, Panna, Vidisha and Raisen district:

Pyrophyllite : Rich deposits of pyrophyllite occurs on the State. A total of 207.74 million tones of pyrophyllite reserves are spread over mainly in the districts of Tikamgarh, Chhatarpur and Shivpuri constituting about 82% of country's reserves. The pyrophyllite deposits of the State are extensively used in carving handicrafts, flower vases, table lamps, chess boards, toys, wine glasses, coasters and made to order decorative items too besides industries uses.

The Stone Industry in the State is certain to prosper more and more with the kind of nature's endowment and appropriate entrepreneurship. Entrepreneurs willing to enter Stone mining in Madhya Pradesh are requested to Log on Our website or the Email given at the end.

The State is blessed with favorable geological and geotectonic setting. Rocks ranging from Precambrian to recent era to accommodate every episode of mineralization are present.

Madhya Pradesh government has set up State Mineral Development Corporation, at Bhopal, for proper exploitation of the mineral resources it undertakes works like extraction of minerals, exploration for new sites, Marketing of minerals, and other allied activities to provide Commercial benefits to the state. At present it is engaged in the extraction of rock phosphate in Jhabua, Sagar, Chhatarpur areas. All the Granite deposits in the State are being exploited in the utilization of mineral resources in M.P.

COAL IN MP

Coal reserves of 16027.07 million tonnes are spread over in the district of Sidhi, Shahdol, Umaria, Betul, Chhindwara and Narsinghpur which is 7.71% of total Coal reserve of country. Subsidiary companies of Coal India Limited namely, NCL (Northern Coal Field Limited) is working in the Sidhi district, WCL (Western Coal Field Limited) in the Chhindwara and Betul districts and SECL (South Eastern Coal Field limited) in the Shahdol and Umaria districts. The Gotitoriya coal block of Narsinghpur district has been leased out of M/S BLA Industries for captive power generation. The country's thickest coal seam viz Jhingurda, which is 135 m thick, occurs in the Singrouli Coal Field of Northern Coal Field Limited.

COAL BED METHANE

S.No.	Industry	No. of Units	Location
1	Cement	9	Rewa, Satna, Damoh, Katni, Sidhi & Neemuch
2	Thermal power	10	Shadol, Umaria, Sidhi, Satna, Betul, Damoh, Katni, Rewa, Ujjain

- To make mining sector vibrant and more dynamic adequate technical hands are the first requirement Technical Education Institutions will be persuaded to start mining, engineering courses both as graduate and ' diploma. Besides, efforts will also be made to impart suitable training in Industrial Training Institutes of the State to obtain ability certificate for the Jobs like Mines Foreman, Blaster, and Mine Surveyor etc.
- Mining industries active involvement will be ensured in designing and conduct of courses in industrial Training institutes.
- Mining industry will be encouraged to start industrial Training Institute.
- Necessary facilities will be provided to the Indian School of Mines, Dhanbad for Its proposed institutes in Singrauli.

State	Minerals Found in Respective Districts	Brief Summary and Important Links
MADHYA PRADESH		
Annupur	Bauxite	Madhya Pradesh is the sole producer of diamond form Panna. The value of principal minerals remained at Rs. 11225.04 crores and 1702.58 crores was contributed by the minore mineral sector. It is also a leading producer of pyrophyllite, copper concentrate, manganese ore, clay, shale, diaspore.
Badwani balaghat	calcite Bauxite, Copper, Dolomic, Limestone, Manganese, Quartz/Silica sand, Molybdenum	
Betul	China clay, Copper, Coal , Fireclay, Iron ore (H), Granite, Graphite, Rock Phosphate	
Chhatarpur	China Clay, Diamond, Diaspore& pyrophyllite, Dolomite, Granite, rock phosphate	
Chhindwara	China Clay, Dolomite, Fireclay, Limestone, Manganese, Granite	
Damoh	Dolomite, Limestone	
Datia	Granite	
Dewas	Dolomite, Quartz/Silica sand, Barytes	
Dhar	Limestone, Ochre, Quartz/Silica sand, talc/steatite/soapstone, barites	
Guna	Bauxite	
Gwalior	China Clay, Iron ore (H), Ochre	
Harda	Dolomite	
Hoshangabad	China Clay, Dolomite, Limestone	
Jabalpur	Bausite, china, copper, Dolomite, fireclay, Iron ore (H), Limestone, Manganese, Ochre, Quartz/Silica	

	sand, talc/steatite/soapstone, feldspar, Gold	
Jhabua	Calcite, dolomite, Limestones, Manganese, Vermiculite, Granite, rock phosphate	
Katni	Bauxite, china Clay, Dolomite, Fireclay, Iron ore (H), Limestone, Ochre, talc/steatite/soapstone	
Khandwa	Quartz/silica sand, talc/steatite/soapstone	
Khargaon	Calcite, china Clay, limestone, Quartz/Silica sand, talc/steatite/soapstone	
Mandla	Bauxite, Dolomite, Ochre, feldspar, fuller's earth	
Mandsore	Limestone, Calcareous shales (slate pencil use)	
Morena	Limestone, Quartz/silica sand	
Narsingpur	China Clay, Dolomite, fireclay, Limestone, Talc/steatite/soapstone	
Panna	Diamond, fireclay, Granite, potash	
Raisen	China Clay	
Rewa	Bauxite, Limestone, Ochre, Quartz/silica sand	
Sagar	Diaspore & pyrophyllite, Dolomite, fireclay, Limestone, talc/steatite/soapstone, rock phosphate	
Satna	Bauxite, China Clay, Limestone, Ochre	
Sehore	Limestone, Quartzite	
Seoni	Dolomite, Granite	
Shahdol	Bauxite, China Clay, Coal, fireclay, Limestone, Ochre, Quartz/Silica sand, feldspar, Gypsum	
Shivpuri	Bauxite, Diaspore & Pyrophyllite, barites, Granite	
Sidhi	Bauxite, China Clay, Coal, fireclay, Limestone, barites, gold, Graphite, sillimanite	
Tikamgarh	Diaspore & pyrophyllite, barytes	
Umaria	Ochre	
vidisha	Bauxite	

CULTURE OF MADHYA PRADESH

As varied is the natural beauty of Madhya Pradesh so is its art and culture. Madhya Pradesh is a cauldron of diverse cultures as it has been home to Hindus, Jains, Buddhists, Muslims and various tribes. Virtually all races and phases have left an indelible mark in the form of temples, stupas, palaces etc. all over the state.

Madhya Pradesh is not only the heart place of India but it is also a point of confluence of Indian Art culture. History reflects that it has been ruled by many dutiful rulers like Ashoka, Chandragupta Vikramaditya, Raja Bhoj, Man Singh, Ahilya Bai, Rani Durgawati etc. While these rulers were brave on the field they were also great patrons of Art and Culture. Therefore Madhya Pradesh is full of Cultural heritage of both pre historic and traditional culture. It is a state which provided enormous opportunities for the growth and progress of Art, Literature, Language, Dance and Music. Both nagar and Folk Arts are found in ample in the state. It is a state which has been nourishing our tribal heritage and regional cultures for centuries. Its cultural heritage is discussed in the following articles.

Madhya Pradesh is the geographic heart of India with a rich culture and tradition which have been existing over Centuries. The people are kind, loving, friendly and hard working. They retain their past glory by celebrating various fairs and festivals and also by other means like making objects of utilities and preparing delicious cuisines. Their rich culture is also reflected in their dance, music, art and crafts and cuisines.

People:

Most of the population in Madhya Pradesh are tribals, the most important group among them are the Gonds after whom Gondwana is named Bhils occupy the western part of MP while Oraons dominate the eastern part of the state. It is also home to some of the famous people of India like Atal Bihari Vajpayee, Amjad Ali Khan, Habib Tanvir, Lata Mangeshkar and Maqbool Fida Hussain

Dance and music.

Dance and music are essential parts of Madhya Pradesh's folk culture. The various types of folk dances in Madhya Pradesh include Gaur, Muria, Saila, Karma, Kaksar, Sugga, Matki, Phulpati, Grida and some other typical dances of nomadic tribes.

Madhya Pradesh has probably the longest musical lineage among all Indian states. The tribals have their own folk music. Every occasion be it marriage or festival must be accompanied with the presentation of dance and music. The state also celebrates various cultural fairs and festivals, the most important being the Khajuraho Dance Festival and Tansen Music Festival.

Art and crafts

Madhya Pradesh is famous for its rich art and crafts. The hereditary skills among the artisans make a contrasting variety of handicraft items which are of great demand in national as well as in international markets. The various objects include Silk or A Cotton Blended Saree, Block Printed Fabrics, Stuffed Leather Toys Or Floor Coverings, Folk Paintings, Bamboo, Cane Or Jute, Woodcraft, Stone Craft, Iron Craft Metal Craft, Terracotta Works, Papier Mache, Zari Work (Gold Thread Embroidery), And Ornaments.

Madhya Pradesh's handicrafts emporia known as "Mriganayanee Emporiums" are located within state at Bhopal, Indore, Pachmarhi, Sanchi, Jabalpur and Khajuraho. The emporiums are also located outside the state under the same name as Mariganayanee Emporiums in Noida (Uttar Pradesh), Ahmedabad, Mumbai, Pune, Panaji, Chennai, Bahgalore Kolkata and Kozhikode where you can buy objects of great beauty and utility

Cuisines

people of Madhya Pradesh are fond of delicious foods, mainly sweets and namkeens. The cuisines are aromatic and spicy. The types and tastes differ from region to region. The north and west are mainly wheat and-meat based, while the south and east are rice and fish eaters. A popular thali of Madhya Pradesh consists of rice or chapatti with dal and a variety of dishes.

As staple food people like rice, wheat, jowar and maize. Variety of dals and lentils and vegetable dishes are favourite during lunch and dinner. Daily based dishes are usually taken by the people Gwalior and Indore districts.

Languages

The predominant language of the region is Hindi. Urdu is spoken in Burhanpur, the former princely state of Sironj (Tonk), Kurwai and areas with larger Muslim populations. In Old Bhopal, a unique style of very polite (Aap-janab style of Bhopali Hindi-Urdu mixed language) is spoken.

In addition to standard Hindi several regional variants are spoken, which are considered by some to be dialects of Hindi: and by others to be distinct but related languages. Among these languages are Malvi in Malwa, Nimadi in Nimar, Bundeli in Bundelkand, and Bagheli and Avadhi in Bagelkhand and the southeast. Each of these languages or dialects has dialects of its own. Other languages include Bhilodi (Bhili), Gondi Korku, and Kalto (Nahali), all spoken by tribal groups. Due to rule of Marathas Marathi is spoken by a substantial number of people.

LITERATURE

ANCIENT

1. KALIDASA

and theory This period is noted for its pre dominance of erotic elements in Hindi literathure. As a typical writer of the period, Padmakar mostly wrote about the Krishna’s life emphasizing more on the Shringaric aspect, his leela, his relation with the Gopis and the physical description of the beauty of Radha. His dohas or couplets were predommantly about Bhakti which means devotion, arid Shringaar which means love towards lord Krishna and Radha. He passed away in the year 1833.

PANDIT MAKHANLAL CHATURVEDI

Pandit Makhanlal Chathrvedi also called Panditji, was an Indian poet, writer, essayist, playwright and a journalist who is particularly remembered for his participation in India's national struggle for independence and his contribution to Chhayavaad the Neo-romanticism movement of Hindi literature. He was awarded the first Sahitya Akademi Award in Hindi for his work ,Him Tarangini in 1955.

Biography

Makhanlal Chaturvedi was born on April 4,1889 in Bavai village in Hoshangabad district of Madhya pradesh. He had teacher's training at home and school Along with it, he became proficient in Sanskrit, Persian, urdu. Arabic, Bangla, Marathi, Gujarati and English Languages. He entered the literary world through Sanskrit and Urdu Later on he took to Hindi. He started his career as a school teacher. He was only sixteen when he took up a teacher job in a school, though he left it in 1912 1n the favour of journalism. He later remained the editor of Nationalistic Journals "Prabha" and later "Karmaveer" ,and was repeatedly incarcerated during the British raj. After independence in 1947, he refrained from seeking a position in the government, instead continuing to speak and write against social evils and in support of an exploitation-free, equitable society as envisioned by Mahatma Gandhi. Charge of sedition was made against Makhan Lal ji in 1912 for his article ^kfDr iwtk* On April 7th Journal "Prabha". In 1921, he went to jail in the Gandhi's Satyagrah, In 1923 he took part in the Jhanda Satyagraha , in Nagpur,1n 1923-24 edited the 'Pratap' in Kanpur. He presided over the Editors Conference held at Bharatpur in 1929. On 17th January 1930, he began to edit and publication 'of' Karmvir' In 1931 was the president of Praja Parishad, Madhya Praniya' Sammelan in Raipur 1930 and Katani in 1935. He died on January 30, 1968

Literature

Dada Makhan Lal Chaturvedi spread over the literary sky with his two celebrated novels- 'Bhartiya Atma' and 'Sahitya Devata'. The way in which Makhan Chaturvedi, treading the path of sacrifice, ,presented through poetry, the Indian Freedom movement, is really unique and unprecedented Sahitya Devata created a sea of emotional nationalism in poetry, which is matchless upto this day. He was a source of energy to his contemporaries, and the life-force danced to this tunes in every word, whether it be his poetry, essay Or Speech.

The earth of Bharat created a worthy son, who had the soul Of Gandhiji and was a revolutionary. By birth he was dynamic in action his literary works were Latin with living nationalism pervading the whole nation m such a musical foam that emitted the incantations of revoluto1n and the flowers which had a deep desire to be sacrificed on motherland. This is well expressed in his poem (wish of flower) The poerty spread the poetic beauty of a lustful woman at eve1y step His life was devoted to the goddess of literature He was poet, an orator, a dramatist. Above all this, he was a teacher, such a teacher in whose pious voice Was hidden steersman of the nation, among whom someone was a scientist or an great politician and an artist as well. Dr. Hazari Prasad Dwivedi has tried to fathom the sea of his heart by depicting him as a trinity of saint orator and rebellious tongue. An orator like him was difficult to find. His pen was fountain of affection, dynamism and force. His pen had unique power on_ one side, the British government shuddered of him, while on the other -,hand his speech inspired the young men to court arrest and lay down life for the sake of freedom of Bharat India.

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A few years before the turn of the century, he married Madanmanjari Devi (1888-?) He had one son and sarod heir, Ali Akbar Khan, and three daughters, Sharija, Jehanara and Annapurna who grew up as Roshanara Khan. Sharija died an early death Suffering from diseases in her childhood and when Jahanara got married and a jealous mother-in-law burnt her tanpura, a shocked Alauddin Khan decided not to train his only remaining daughter. One day, however, he came home to discover Annapurna teaching her brother Ali Akbar Khan, and her talent made the emotional father change his mind. Annapurna learned classical vocal music, Sitar, and surbahar from her father. She later married and divorced Ravi Shankar.

Ragas created by Allauddin Khan

Khan was fond of sankeerna (compound) ragas, and created many ragas of his own, including Arjun, ' Bhagabati, Bhim, Bhuvaneshvari, Chandika, Dhabalashri, Dhankosh, Dipika, Durgeshvari, Gandhi, Gandhi Bilawal. Haimanti, Hem-Behag, Hémant, Hemant Bhairav, Imni Manjh, Jaunpun Todi, Kedar Manjh, Komal Bhipulasi, Komal Marwa, Madanmanjari, Madhabsri, Madhavgiri, Malaya, Manjh Khamaj, Meghbahar, Muhammed, Nat-Khamaj, Prabhakali, Raj Bijoy, Rajeshri, Shobhavati, Subhabati, Sugandha and Surasati. Many of these have not become common Maihar repertoire; Manjh Khamaj is perhaps the best known Some of Allauddin's recordings have been released on CD, on the Great Gal anas: Maihar compilation 1n RPG/EMI's chairman Choice series.

Films

- Raga (1971). Directed by Howard Worth.

Hafiz Ali Khan (1888-1972)

He was an Indian Sarod player. He Was a tall figure in twentieth-century carod music. A fifth-generation descendant of the famous Bangash Gharana of sarod players, Hafiz Ali was own for the lyrical beauty of his music and the crystal-clear tone of his strokes. The occasional critic has, however, Observed that Khan's imagination was often closer to the semi-classical thumri idiom than the austere dhrupad style prevalent in his times.

Early life and background

An illegitimate son of the sarod player Nanne Khan, Court Musician to the Maharaja of Gwalior, Haiiz overcame severe odds to inherit his father's position at the court. The source of Hafiz Ali Khan's early musical training is a matter of speculation.

He grew up in a community of sarod players, it is likely that he studied with his father and a number of his proximate disciples. He later took lessons from his cousin Abdulla Khan ,nephew Mohammad Amir Khan, and finally the beenkar Wazir Khan of Rampur. It said that Khansahib later studied dhrupad and thumri with ganeshilal Mishra and Bhaiyya Ganpatrao, respectively.

Performing career

Khansahib's regal appearance and electnfyng charisma made him one of the most sought-after musicians this time, which was no mean achievement for an instrumentalist in an era largely dominated by vocal music. Oldtimers who have seen him in concert recall his stage presence and musicianship with reverence and awe. While still a court musician in Gwalior, Hafiz Ali Would undertake numerous hips to Bengal, where heperformed at all major music festivals, and taught a large number of disciples. Khan's music found generous ms in two Ben gali aristocrats, Raychand Boral and Manmatha Ghosh, both of whom studied with him various points. Apart from his formidable command over traditional sarod compositions, dhrupad and thumri, Hafiz Ali Khan was particul arly. appreciated in the Viceregal firmament of colonial India for his Unique, stylized renditions of God Save. The King on his sarod. This tradition of perfoi mmg sacred, religious and official state hymns on the sarod is kept alive by his illustrious son, Ustad Amjad Ali Khan as well grandsons Amaan and Ayaan.

Legacy

Hafiz Ali Khan died in 1972, at the age of 84. The grand old man left behind three sons. Ustad Mubarak Ali, the eldest, was considered the most serious contender for the mantle of this hallowed tradition, but as Per a widely circulate anecdote, fell prey to a conspiracy by his uncle Nabbu Khan, Hatiz Ali's half-brother and " legitimate son of Nanne Khan. Mubarak Ali spent most of his adult life as an opium

addict and his musical career never took off. Rehmat Ali Khan, the next in line, had a distinguished career as a staff artiste with All India Radio in Bhopal.

The youngest of the three, Ustad Amjad Ali Khan, is one of the most loved and admired sarod players today and is the greatest exponent of his family tradition. His sons Amaan Ali Khan and Ayaan Ali Khan and nephew Ameen Ali Khan are making earnest efforts to take this tradition into the next century.

Amir Khan (singer)

Ustad Amir Khan Also known as Sur Rang (August 15, 1912 February 13, 1974) was a well known Indian classical vocalist. He is considered one of the most influential figures in Hindustani Classical music, and the founder of the Indore Gharana.

Early life and Background

Amir Khan was born on August 15, 1912 in a family of musicians in Indore, M. P. His father, Shahmir Khan, a sarangi player of the Bhandi bazaar gharana, served at the court of the Holkars of Indore. His grandfather, Change Khan, was a smgerm the court of Bahadurshah Zafar Amir Ali's mother died When he was nine years old. He had a younger brother, Bashir, a sarangi player at the Indore station of All India Radio.

He was initially trained in the sarangi by his father. However, seeing his interest in vocal music his father gradually devoted more time to vocal training, focusing on the Memkhand technique Amir Ali was exposed at an early age to many different styles, since just about every musician who visited Indore would come to their house, and there would be mehfills at their place on a regular basis. Also, he learnt the basics of tabla playing from one of his maternal uncles, who was a tabla player. Amir Ali's father died in 1937.

Amir Khan moved to Boinbay in 1934, and there he gave a few concerts and cut about half a dozen 78rpm records. Later, he lived for some time in Delhi and Calcutta but after the partition of India he moved back to Bombay.

Personal life

Amir Khan's first marriage was to Zeenat, sister of the sitar player, Ustad Vilayat Khan, From this marriage, which eventually failed and ended in separation, he had a daughter, Farida, His second marriage was to Munni Bai, who gave birth to a son, Ekram Ahmed. Around 1965, Khansaheb married Raisa Begum, daughter of the thumri singer, Mushtari Begum of Agra. He had expected that Munni Begum would accept the third wife however, Munni disappeared and it is rumored that she committed suicide. With Raisa he had a son, hiader Amir, later called Shahbaz Khan.

Khan died a premature death in a car accident in Calcutta. on February 13, 1974 (aged 61)

Singing career

Amir Khan developed his own singing style, incorporating the styles of Abdul Waheed Khan, Rajab Ali Khan and Aman Ali Khan. This unique style, known as the Indore Gharana, blends the spiritual havor and grandeur of dhrupad with the ornate vividness of khayal. He presented an aesthetically detailed badhat (progression) in ati-vilambit laya (very slow tempo), followed by sargams, taans and bol-taans, including Merukhandi patterns, and finally a madhyalaya or drut laya (medium or fast tempo) chhota khayal or a rubaidaar tarana. His performances had an understated elegance, reverence, restrained passion and an utter lack of showmanship that both moved and awed listeners. He believed that poetry was important in khyal, Compositions, and with his pen name, Sur Rang ("colored in swara"), he has left several compositions.

He helped popularize the tarana, as well as compositions in Farsi. He often used the Jhoomra and Ektaal taals, and generally preferred a simple 'theke' from the tabla accompanist. As in the case of Bade Ghulam Ali Khan, Amir Khan's initial sarangi training was important in establishing him as a great singer, showing up in his intricate taans. Even though he had been trained in the sarangi, he generally performed khayals and taranas with only a tanpura and tabla for accompaniment. Sometimes he had a subdued harmonium accompaniment, but almost never used the sarangi.

Besides singing in concerts, Amir Khan also sang film songs in ragas, most notably for the films Baiju Bawra, Kshudhita Pashan, Shabaab, and Jhanak Jhanak Payal Baaje. He also sang a ghazal Rahiye Ab Aisi jagah for a documentary on Ghalib.

His disciples include Pandit Amarnath, A Kanan, Srikant Bakre, Singh Brothers, Mukund Goswami, Gajendra Bakshi, Kankana Banerjee Pradyumna Kumud Mukherjee and Poorabi Mukherjee, Hridaynath mangeshkar, Akhtar Sadmani, Amarjeet Kaur, AJit Singh Paintal, Bhimsen Sharma, Munir Khan, and Kamal Bose. His Style has also influenced many other singers and instrumentalists, including Rashid Khan, Mahendra tok, Shanti Sharma, Gokulotsavji Mahraj Nikhil Benerjee and the Imdadkhani gharana. Although he refemed to his style as the Indore Gharana,he was a hrm believer of absorbing elements from various gharanas.

Amir Khan was awarded the Sangeet Natak Akademi Award in 1967 and the Padma Bhushan in 1971.

Movies

- Baiju Bawra
- Tori Jai Jai 'Kartar' (raga Puriya Dhanashree; alternate version here)
- 'Sargam' (raga Darbari)
- 'Langm Kankariya Ji Na Maro' (raga todi, with D. V. Paluskar)
- Aaj Gawat Man Mero Jhoomke' (raga Desi, with D. V. Paluskar)
- 'Ghanana Ghanana Ghana Garjo Re' (raga Megh)
- Kshudhita Pashan (Music director: Ali Khan)
- 'Kaise Kate Rajni' (raga Bageshree, with Protima Banrjee)
- 'Piya Ke Aavan Ki' (thumri in raga Khamaj)
- 'Dheemta Dheemta Derena' (tarana m raga megh)
- Shaabaab
- 'Dya Kar He Giridhar Gopal' (raga Adana)
- Goonj Uhti Shehnai (ragamala with Bismillah khan)
- Bhaityar
- Ramkali
- Desi
- Shuddh sarang
- Multani
- Yaman
- Bageshree
- Chandrikauns
- Ragini
- 'Jogiya Mere Ghar Aaye' (raga Lalit)
- Public and private recording
- Abhogi – two versions
- Adana-longer performance of 'Jhanak Jhanak Payal Baje' title song, two other versions
- Ahir Bhairav- two versions
- Amirkhani
- Bageshree
- Bageshree Kanda
- Bahar
- Bairagi-two version
- Bihag
- Bilaskhani todi
- Chandrakauns
- Chandramadhu
- Charukehsi
- Darbari-four versions
- Deshkar
- Gaud Malhar
- Hansadhwani

He has adorned positions as State Musician of the erstwhile State of Satara (Maharashtra), Gwalior, Emeritus Professor of Madhav Music College Gwalior, Producer Ementus All India Radio and Doordarshan. Panditji has trained a number of disciples He founded a school of music Shankar Gandharva Mahavidyalaya in Gwalibr in 1914. He has evolved an easy & independent notation system in 1914. Panditji has published 8' ' books & written many articles in differentjournals & magazines.

Panditji breathed his last on 22nd August, 1989 at Gwalior, his recordings and writings provide inspiration' and encouragement to all the present and coming generations. With him has passed away a stalwart of a bygone era the like of whom will perhaps never adorn the field of Indian Classical music in the years to come. His great tradition continues with his illustrious son Pt L K Pandit, grand daughter Meeta Pandit and a number of prominent disciples.

Kumar Gandharva

Early life and education

Kumar Gandharva (Shivaputra Siddramayya Komkali (Kannada:) was born on April 8, 1924

Sulebhavi, near Belgaum Karnataka, India, to a Kannadiga family. He was a Hindustani classical singer, famous for his unique vocal style, refusal to be bound by the tradition of any gharana, and his innovative genius. The name Kumar Gandharva is a title given to him when he was a child prodigy; a Gandharva is a god of music in Hindu mythology.

He studied music under the well-known Prof B R Deodhar. He married Bhanumati Kans in April 1947 and moved to Dewas, Madhya Pradesh. Soon after moving there he was stricken with lung cancer which was wrongly diagnosed as tuberculosis. He was forced to have a surgery to remove the cancerous lung or face eventual death by the disease. Kumar opted for the surgery after much persuasion by his family and despite warnings that he might not be able to sing anymore. Recovering from the trauma of a surgery in Khanapur near Belgaum Karnataka, Kumar Gandharva was visited by a friend who was also a physician. The doctor noted his surgical wounds had healed and asked Kumar Gandharva to attempt singing once again. Gradually, helped by this doctor, medicines of those years and care from Bhanumati Kans, Kumar Gandharva recovered and began singing again. However, his wonderful voice and singing style would always bear the scars of his surgery, which are evident to any person who listens to his songs such as 'Hrunanubandhachya' from the drama "Dev Dina Ghan' Dhavla".

He Died on January 12, 1992 (aged 67) in Dewas, M. P.

Career

Bhanumati Kans, who was learning music first under Deodhar and later under Kumar Gandharva himself, nursed him through his illness. His first mehfil after recovery from illness took place in 1953. The illness greatly affected Kumar's singing in later years he was to be known for powerful short phrases and his very high voice. He may not have reached the same heights of popularity as contemporaries like Bhimsen Joshi, but he always enjoyed the love and support of dedicated and connoisseur enthusiasts. His singing was also true to the Indian classical music tradition of dialogue with the listeners, of impromptu creation and interactivity.

Kumarji also experimented with other forms of singing such as Nirguni Bhajans (Devotional songs) folk songs, and with both ragas and presentation, often going from fast to slow compositions in the same raga something rarely done by any other Non-Indian musician. He is remembered for his great legacy of innovation questioning tradition without rejecting it wholesale, resulting in music in touch with the roots of Indian culture: especially the folk music of Madhya Pradesh. His innovative approach towards music led to the creation of new ragas from combinations of older ragas.

His style of singing attracted considerable controversy. Veteran singer Mogubai Kurdikar did not consider his Vilambit (slow tempo) singing interesting and his own teacher Deodhar criticised some aspects of Kumar's singing but their relationship was strained from the 1940s when Kumar Gandharva married Bhanumati. According to Pandharinath Kolhapure's book on Kumar Gandharva, Deodhar was against the match. But the criticism mostly centred around his vilambit gayaki. His singing in faster tempos, particularly his mastery over madhya laya, was very widely revered.

Kumar Gandharva's first son, Mukul Shivaputra Komkali, was born around 1955. After Bhanumati's death in 1961 during childbirth, Kumar married Vasundhara Shrikhande, another of his fellow-students at Deodhar School. Vasundhara Komkali formed a memorable duo with him in bhajan singing. She also provided vocal support to his classical renditions quite often. Their daughter Kalapini Komkali would later accompany both her parents on tanpura.

Some of Kumar Gandharva's ideology is carried forward by his son and daughter, as well as students such as Madhup Mudgal, Shubha Mudgal, Vijay Sardeshmukh and Satyashee Deshpande. Kumarji's grandson Bhuvanesh (Mukul Shivaputra's son) has also made a name for himself as a classical singer.

For a long period Kumar Gandharva's activities as a musician were managed by his friend and table accompanist Vasant Acharekar. Acharekar was Vasati Desai's assistant in the 1950s but later devoted himself fully to his role as an accompanist to classical singing until his death in late 1970s. His son Suresh Acharekar is also a table player, and has accompanied Kumar Gandharva and other artists.

Kumar Gandharva was awarded the Padma Vibhushan award in 1990.

King Chakradhar

Earlier Raigarh State had area about 1486 square miles. In its South there was Sarangarh State, in North Jashpur, Udaipur and Gangpur states and in East only Gangpur State was there. Its ancient history is not well known but on basis of some historical informations the state was related to Gond dynasty of Chanda. The Raigarh state was established by Madan Singh who came here from a small village Bairagarh of Chandi District. After reaching Raigarh how he established his kingdom it is not known. After his death Takhat Singhi Beth Singh, Dilip Singh and Jujhar Singh, Devnath Singh, Ghanshyam Singh, Bhupdev Singh became kings one by one.

Maharaja Bhupdev Singh, had interest in music. He started the celebration of Ganesh festival in b102161 level. The name of his palace was BADALMAHAL. In Ganesh festival lot of musicians, dancers and poet were Pariticipated. After the death of Bhupdev Singh his elder son became kin g of the state but he also died in 1924 and after that the younger son Chakradhar Singh got the kingdom of Raigarh State. Maharaja Chakradha' Singh was born on 19 August 1905 at Raigarh.

- Hem Kalyan
- Hijaz Bhairav (a. k a. Basant Mukhari)
- Hindol Basant
- Jaijaiwanti
- Janasanmohini-two versions
- Jog -three versions
- Kafi Kanada
- Kalashri
- Kalavati
- Kausi Kanada
- Kedar
- Komal Rishabh Asavari
- Lalit-three versions
- Madhukauns
- Malkauns-three versions
- Marwa-two versions
- Megh-two versions
- Miya malhar
- Multami
- Nand
- Nat Bhairav
- Puriya-two versions
- Puriya Kalyan
- Rageshree
- Ramdasi Malhar
- Ramkali
- Ram Kalyan (a.k.a. Piry Kalyan)
- Shahana- three versions
- Shree
- Shuddh Kalyan
- Shuddh Sarang (With drut section in Suha)
- Todi-two versions
- Yaman
- Yaman Kalyan

Awards and recognitions

- Sangeet Natak Akademi Award in 1967
- Presidential Award in 1971
- Padma bhushan in 1971
- Swar vilas from sur sungar Sandad in 1971

KRISHNARAO SHANKAR PANDIT

Krishnarao Shankar Pandit's name occupies an important place in the gharana (Gwalior) of Haddu Khan He was born on 26th July 1893 in an illustrious family of musicians of Gwalior. He received his early musical tutelage from his father, Shankarrao Pandit, who was a legend In himself, being the disciple of the great Ustad Haddu Khan and Ustad Nathu Khanthe Innovators of the Gwalior style and then Nathu Khan's Son Ustad Nissar Hussain Khan. Benefiting from an extensive and Intensive training from his father, Krishnarao's extraordinary regimen included pre dawn practice in the woods to perfect swara, laya and breath control. He was taught wrestling, gymnastics, yoga and swimming to develop stamina, and a range of three octaves.

A distinguished and versatile musician, with a rich repertoire. Krishna Rao was equally at home in Khayal Tappa and Tarana. He was considered a master of 'Layakari'. Krishnarao became a well-known singer at an early age. In 1921 he was awarded the title Gayak Shiromani at the All India Congress For a while, Krishnarao Shankar Pandit served as Court Musician In the court of Madhavrao Scindia of Gwalior. He also opened a music school in Gwalior, Shankar Gandharva Mahavidyalaya, In 1914. He was a respected performer for over thingh years and the various positions of distinction he held also included State

Musician of the erstwhile State of Satara (Maharashtra), Emeritus Professor of Madhav Music College, Gwalior and producer Emeritus All India Radio and Doordarshan. For his immense contribution to the world of classical music, he received numerous awards including the Padma Bhushan in 1913 and the Tansen award in 1980.

His disciples included Laxman Krishnarao Pandit (son), Prof. Sharadchandra Arolkar Balasaheb Poochwale, Meeta pandit (grand daughter). He evolved an easy and indepeideht notation system in also published several books and articles in different journal & magazines.

Krishna Rao Shankar Pandit breathed his last on 27th August 1989 at Gwalior.

Honours by the Govrnment & Academies

Padma bhushan	President of India, Govt o India-1973
Tansen Award	Madhya Pradesh Government-1980
National Singer	President, Government of India-1959
Sangeet Bhishmacharya	All World Marathi Sammellan, Bombay- 1989
	All india Radio (Being one of the oldest broadcaster of AIR having broadcasted his inspiring music from all stations of AIR undivided India)
Akashwani Award	Indira Kala Sangeet Vishwavidhyalaya, Khairagarh- 1961
Doctor of Music	Madhya Pradesh Government-1973
Shikhaar Samman	Jagatguru Shankaracharya Sankeshwar Peet- 1975
Gaan Maharishi	Sangeet Saurabh- 1982
Bhuwalka Award	Surisngar Samsad, Bombay 1971
Swar Vilas	Gwalior state - 1945
Sangeet Ratnalankar	Rajgarh state - 1925
Taan Samrat	Patiala state - 1923
Laya Samrat	Harvallabh Sangeet Sabha – jalandhar - 1923
Sangeet Visgarad	Multan Sangeet Sabha - 1922
Sangeet Shiromani	All India Congress, Ahmedabad- 1921
Gayak Shiromani	

King Chakradhar Singh completed his education in Rajkumar college Raipur. He studied there literature, English, Sanskrit and Music. After getting kingdom in raigarh he started to search devotee artists and invite them. In his kingdom the first music teacher was Pt. jagannaath prasad from jaipur gharana who taught kathak dance here 3 years continuously. After that in 1930 Pt. Jailal has been invited in raigarh by king Chakardhar, he lived here upto death of 'Chakradhar Singh. King Chakradhar Singh also invited guru Kalka prasad from 'Lucknow Gharana along with his three sons Acchhan Maharaj Lacchhu Maharaj and Shambhu Maharaj. These people developed Kathak Gharana by residing here and taught music and dance not only the king's family but also the other interested people.

King Chakradhar Sing became famous in 1938 at India level. In this year, one all India music conference was organized in allahabad (UP) under chairmanship of king Chakradhar Singh, in this conference Chakradhar Singh went with his team of 60 artists. In 1943 one conference has been organized of all state rulers at kharigarh chhattisgarh. In this program kalyan das presented his kathak dance and kingh Chakradhar himself cooperated with himon TABLA.

In 1939 again one.all India level conference has been organized in welcome party of Viceroy, in this conference Kartik Kalyan presented dance with cooperation of kin g Chakradhar on TAB LA. Viceroy rewarded Chakardhar Singh as "SANGIT SAMRAT" King Chakradhar was not only a great artist but also he was a great research fellow of music. He had a very good knowledge of Hindi, Sanskrit, Urdu and Oriya. He was also very good writer. He had written several books on Indian traditional music like Taalbal Pushpakar, Taal Toynidhi, Nartan Sarwasya, Moorj paran Pushpakar Raag ratna manjusha And Joshe pharhad, Nigare pharhad, Prem ke teer, Kavya kanan ,Mayaehakra, Ratnahar, Bairagadiya rajkumar, Alkapuri tilasmi, Ramyaras,Mriganayni.

Really he was all rounder of music he was very good dancer also. He invented a new dance form by mixing different danceforms He appreciated artists fornew research in music in his kingdom lot of great artists and brilliant people had been honored and appreciated out of these artists Pt.Omkarnath thakur,

ARCHEOLOGICAL HERITAGE OF MADHYA PRADESH

Antiquity of Madhya Pradesh goes back to the dawn of history. Widely distributed rock shelter paintings present an eloquent testimony of its hoary past. Madhya Pradesh which forms central India is associated with some famous names in Indian History.

Emperor Ashoka began his career from Ujjain. Major portion of Central India formed part of the Gupta Empire(300-550AD). In the first half of the seventh century it was part of domains of famous emperor Harsha. The close of tenth century was a period of confusion.

In the early eleventh century the Muslims entered central India, First Mahmud of Ghazni & then Mohammad Ghori Who incorporated certain parts with Sultanate of Delhi. It also formed part of Mughal Empire with the rise of Marathas. Till the death of Madhoji Scindia in 1774, Marathas ruled supreme in Central India, but after that independent & smaller states came into being. The disintegrated smaller states paved way for British suzerainty. Some great women rulers like Rani Ahilyabai Holkar of Indore, Gond queen Rani Kamla devi & Rani Durgawati have carved a nick for them in history.

Madhya Pradesh in its present form was created in 1956 out of former states of Madhya Bharat, Vindhya Pradesh, Bhopal and fourteen (Mahakoshal) districts of old Madhya Pradesh.

Madhya Pradesh has a rich past with monumental, archeological and architectural heritage ranging from prehistoric rock shelters to a rich variety of edifices such as rock out caves, stupas, Vihara, temples of different faith and orders mosque, tombs, churches, forts, palaces, tanks and reservoirs belonging to different periods of regions long history. These monuments are maintained and preserved by the Directorate of Archaeology, Archives & Museums and Archeological Survey of India. The State Department of Archaeology and Archeological Survey of India look after nearly 335 and 282 Archeological monuments respectively. The monuments highlight different types of conservation measures undertaken in respect of selected monuments since independence. Here we are giving the brief introduction about the important monuments of Madhya Pradesh.

Bhimbetka, discovered during the last decade this group of over four hundred rock-shelters containing paintings of men and animals in myriad forms has justifiably become famous as one of the richest group of rock shelter paintings in the world.

Bes nagar (Vidisha), The Ancient mercantile city was a focal point of Various culture from the Mauryan times to about the Mughal time as is evident from the remains of these periods located in and around the town. On the outskirts of the ancient city can still be seen the Garuda pillar containing a Brahmin inscription erected by a Greek, Heliodoras, stating that it was set up by him in honour of Vasudeva (Vishnu) proclaiming the fact that Heliodoras embraced Hinduism and became a Bhagavata. About 6 Km. west of Vidisha, at Udaigiri, are twenty rock-cut caves carved into an isolated sandstone hill. Dating back to circa fourth-fifth century A.D. cave nos. 1 and 20 are Jain as can be seen from the trithankam images installed. The other caves are Brahmanical. Of these, Cave No 5, with its majestic representation of the Varaha (Boar) incarnation of Vishnu, holding aloft on its right tusk, Parvathi, the earth goddess, is an outstanding specimen of early Indian art. These caves are important from the point of view of art, architecture, history and epigraphy of early Gupta period. Located on a hill top nearly 91 meters in height the stupas at Sanchi constitute some of the most impressive and extensive Buddhist remains in India. The site is unique not only for Buddhist stupas but also because it contains remains covering a period of about 1300 years from the third century B.C. to the eleventh century A.D. one of the stupas, No. 3, enshrines relics of two foremost disciples of the Buddha, Sariputra and Maudgalayana. The most imposing edifice is Stupa 1, also known as the Great Stupa, with its hemispherical dome about 3660 meters in diameter and 16.46 meter is height. At the ground level of the Great Stupa is the lower part of an Ashokan pillar containing a damaged inscription of Ashoka.

An outstanding example of Paramara art and architecture of the eleventh century is the Nikanthesvara temple at Udayapur built by Udayaditya, the Paramara king. Built in twenty two years, the structure is in a perfect state of preservation and the fineness of the sculptures all round the temple wall is indicative of the skill of the builders.

Bhojpur is famous for the Shiva temple, datable to circa eleventh century, the incomplete structure with its massive proportion and bold conception, enshrines a linga and yoni patta of massive dimensions. In the area around the temple can still be seen sculptures and architectural members in various states of execution outlines of designs of the temple and the ramp over which the material for the temple was transported.

Khajuraho is well known for its magnificent temples, built during tenth-eleventh century A.D. of about 85 temple originally built at Khajuraho, only 25 now survive. The temple, which adorned Khanjumbhaka, the capital city of Chandellas, are unrivalled for the profusion of ornamentation in the Kandariya Mahadeva temple, the largest of the groups, details of bewildering complexity are massed together to form perfectly balanced unity. Each of the 800 statues in the temples is a masterpiece of sculptural art. The Lakshmana temple stands on a high platform of masonry with smaller shrines at the four corners thus presenting a panch ayatanu type of temples. The Parsvanatha and the Ghantai temples are equally remarkable for their beautiful design. Profusion of sculptures and graceful pillars.

Dominating Gwalior city is the Fort rising some 300 ft. above the plains, on a sandstone hill. The main attractions of this fort are the Man Mandir, two early temples known as the Teli-Ka-Mandir, the Sas-Bahu temple datable to the eighth and tenth-eleventh centuries A. D. respectively and the Jain monolithic statues. The city itself has a number of monuments; the most popular being is the tomb of Muhammad Ghaus with its beautiful Jali work & Gujri Mahal with valuable antiquities.

The city of Orcha has some magnificent palaces the more important are the Jahangir Mahal and Raja Mahal containing enormous rooms with high ceilings, wall painting and silver-framed mirrors. It is totally medieval city.

The deserted capital of sultans of Mandu lies on a verdant plateau redolent of past glory and the romance of Rupmati and Baz Bahadur. Among its many ruins are the white marble tomb of Hoshang shah with its beautiful screens, the Jama Masjid, a fine specimen of architecture, beautiful Jahaz Mahal with halls, baths, turrets and cupolas, the Hindola Mahal, the famous Rupmati Pavilion built on a hill overlooking the plains of Nimar, 366 m below, and a number of tanks and baolis, tombs and palaces.

The Bagh Caves are famous for paintings akin in style and form to those at Ajanta. The painting adorns the walls and ceilings of rock-caves which were excavated for the residence, meditation and for holding the religious congregations of Buddhist monks. The rock-cut Buddhist caves were executed between the fourth and seventh centuries A. D., on a hilly slope of the ancient Vindhya. Of the nine caves at Bagh, only five (Nos. 1-5) which are all viharas, have survived. Cave No. 2 the best preserved in the series, has a large hall in the centre with cells for monks on three sides. At the rear end, is a large central cell enshrining a stupa. Some of the major Archeological sites of MP. are discussed as follows:

1. **Dangwala:**

In 1979 Vikram University, Ujjain and MP. govt. excavated this near 30 Km from Ujjain. Its excavation reveals that it was a developed society which lasted from Chalcolithic age to Gupta period. Terracotta bull, stone sculptures, bones of animals, evidence of crematories, burnt grains utensils indication a fire outbreak, seals, two fire pits and a hall of sacrifice, painted utensils in red and black colours have been recovered during excavation.

2. **Navdo Toli:**

In 1953 govt. started its excavation near Muheshwar. It is a Stone Age society. It has revealed the gradual development of civilization in this region. Raw mud brick houses, Red and Black Pottery, Polished Red pottery, mud sculptures, toys, ornaments etc have been found here. This site provides a detailed picture of history from early stone age to the Medieval history of India.

3. **Adam garh:**

It is situated near Hoshangabad along Narmada river. It has been a dwelling place of pre historic man as is revealed from the Rock Cave Paintings, and pre historic stone tools, like hand axe, Flake, File etc

4. **Indra garh:**

In 1958 its excavation began near Mandsaur to find an ancient Shiva temple mentioned in a rock inscription written by the king Nanappa near Indra garh. The excavation finished in three stages, in the first part Flat rock slabs, idols of god & goddess, copper coins, ivory and glass idols, iron tools

etc were found. In the second stage remains of ancient society, broken bangles ornaments, weights etc were found. Then in the third stage remains of a two storied house, household articles, 3 skeletons etc are found.

5. Eran:

In 1960 the excavation began here under Prof. Kishna Datta Vajpeyi near Sagar district along River Bina. An inscription mentioning 'Sati' practice by widow is found here. During excavation many articles are found which tells about the life since Chalcolithic age to the 18th century. Micro lithic tools, gold particles, Copper axe, animal sculptures of mud, painted grey ware and painted red were dating back to 2000 BC to 700 BC. Iron tools, punched mark coins, and polished ware dating back from 700 BC to 1 BC. Silver Copper coins, Conch shell, stone beads, burnt brick houses dating back from 1 AD are also found here. With such distinctive phases of civilization Eran has national importance.

6. Kasravad:

Excavated in 1936, near Khargon district along Narmada River, it has revealed remains of 11 Stupa of which 10 were large burnt brick stupa. Some houses are also found along this stupa. Well built roads and drainage system is also found here. Large number of punch marked coins are also found including square coins of silver and copper, molded copper coins, inscribed coins etc. Polished grey ware with inscription in Brahmi script is also found Copper box, iron pins, gold ornaments rock inscription, Conch shell, bones preserved in pots etc are also found at Kasarvad. Other lesser known but important monuments are the Gadarmal and Dasavatara temples and monolithic pillar at Badoh Pathari, the temples at Gyaraspur, the seven-storied Birsingh palace with its exquisite murals at Datia, the Mandsaur fort with its two ambitiously carved gigantic door jambs portraying Siva, dating back to the 6th century A.D. the Paramara temples at Un, the Brick temple at sirpur, the Gupta temple and exquisite sculptures at Nachna and Eran, Medieval temples with exquisite sculpture at Bhoramdev in Rajnandgaon of Chattisgarh.

TOURISM IN MADHYA PRADESH

Madhya Pradesh is rich in Tourism and related activities. It has a great Archeological Heritage of Forts, Palaces, excavated sites and museums Madhya Pradesh is also rich in majestic beauty of nature and forest Wild life. But inspite of such huge wealth of touristic importance M P. lags behind in the tourist density as compared to other States of India. One of the main reasons of this is the insensitiveness of the government towards Tourism. But in recent times the approach of both people and government has changed and efforts are being made to convert Madhya Pradesh into an attractive Tourist Destination. Some of the major tourist spots of M.P. are as follows.

Pachmari: it is the most beautiful Hill Station of Madhya Pradesh. It is situated in the Satpura mountain ranges and has the highest mountain peak of M P. the Dhoopgad. Etymologically 'Pachmari' means Five Huts Mythologically these Five Huts were the Five Pandavas of 'Mahabharat, who lived in the Satpura Ranges for one year during their Exile from their Kingdom. Apart from these five caves or huts Pachmari also have many Water falls and beautiful natural Sceneries.

Chitrakoot: It is an important centre of Pilgrim for Hindu of India. It is the land of Saint Tulsidas who wrote 'Ramcharitmanas' along the beautiful river banks like Ramghat on river Mandakini, Many Temples, Hanuman Dhara, Swastik Shilp, Sati Anusiya, Kadamgiri Janki kund etc.

Sanchi: It is a great place of archeological importance and religious (Buddhist) value. It signifies the glory of Buddhist era as well as the Architectural skill of that period. It is said to contain the remains of Buddha and his preachings.

Khajurhao: This city consists of many ancient temples built by Chandel rulers these temples famous for their exotic art.

Mandu: There are many beautiful palaces in Mandu. The famous palaces of Rani Rupmati, the Jahaj Mahal is very famous.

Madhav National park: This park was declared National Reserved forest in 1956. Except this park there is a royal mansion a Madhav. It is said in 1911, a British Emperor Jorge V came to India. He had a fond of tiger hunting. So he Visited the place. In his honor a royal mansion was built where he spend a night. This mansion is still present there In the name of Jorge Castle. **Bandhavgarh National Park:** It is situated in district Umari. This dense jungle is full of wild animals. Except the wild animals, it also consists of a big fort on the top of a hill. This fort made by Shri Laxman, brother of Lord Ram. This fort later became the fort of Bahel's There are 7 ponds inside this fort and a very ancient temple.

Jabalpur, the Marble City: Jabalpur is famous for its marble. The river Narmada flows the river Narmada falls from a very high point making a large waterfall. Here the water falls in such a high speed that the water looks like smoke. This place is called dhuadhaar (ray of smoke). Other than these two tourist spots there are many holy places on the bank of river Narmada.

HISTORICAL PERSPECTIVES OF MADHYA PRADESH CREATION QB MADHYA PRADESH

Article 1 of the Indian Constitution declares that India. I. Bharat shall be a Union of States. After Independence, India was divided into four Categories of States and Union Territories Part A included the 9 eastern while British Indian Provinces Part B included the Princely States with Legislature, Part C included Five Centrally Administered States and Part D included Union Territories like Andaman and Nikobar Islands. In 1947, the former British Central Provinces and Berar and the princely states of Madhya Pradesh and Chhattisgarh were made a separate state with Nagpur as the capital.

But in due course of time States were again reorganized and constituted on 1st November 1956. On the recommendation of the Justice Fazl Ali Commission on States Reorganization 1956. It was constituted from the parts of the eastern States of C.P. Berar (Part "A"), parts of central Province (part "B"), and parts of Vindhya Pradesh and Bhopal state (part "C"). In 1956, the states of Madhya Bharat, Vindhya Pradesh, and Bhopal were merged into Madhya Pradesh, and the Marathi-speaking southern region Vidarbha, which included Nagpur, was ceded to Bombay state. Then Bhopal became the new capital of Madhya Pradesh. Madhya Pradesh remained as the largest state of the country from 1956 to 2000.

This State was again reconstituted on 1st November 2000 when, the southeastern portion of the state carved out to form the new state of Chhattisgarh with a huge tribal population.

Presently the state is organized into 10 divisions and 50 districts.

Madhya Pradesh is perhaps one of the earliest dwellings grounds of human beings in the sub continent. In fact, the excavations here have revealed a cultural sequence right from the late Stone Age to the early historical period. Paleolithic, Mesolithic, Neolithic, Chalcolithic and Iron Age Culture have flourished in the state along Narmada valley belt. Its strategic central location and meeting point of various cultural streams of India thus makes it as the cultural hub state of India.

At Present M.P. is the second largest State in India, after Rajasthan. From historical point view, King Ashoka first of all ruled over Ujjain. A sizeable portion of Central India which ruled maximum part of Central India. Some women rulers like Queen Ahilyabai Holkar of Indore, the Gond Maharani Kamalapati and Queen Durgawati also ruled different states of the eastern central India. Madhya Pradesh came into existence on 1 November 1956. It was reorganized on 1 November 2000 and a new State Chhattisgarh was carved out of it. The present Madhya Pradesh is surrounded in the North by Uttar Pradesh, East by Chhattisgarh, South by Maharashtra, and West by Gujarat and Rajasthan.

BRIEF HISTORY OF MP

History of civilized man begins from the discovery of Iron. Iron provided the scope and technology needed to make complex tools and articles; History of this civilized man is divided into three major parts:

- 1. Ancient History:** It begins with discovery of Iron in 11011 and continues till 750AD when the first Muslim invader came to India.
- 2. Medieval History:** It is the history of Muslim rule and Rajput era in India.
- 3. Modern History:** It begins with the coming of European powers to India.

The strategic position of Madhya Pradesh, at the centre of India made it a vital part of every empire. The Vindhyan ranges made it the key to South India.

During the ascendancy of the Gupta's the whole region came under the domain of the imperial Guptas and subsequently formed part of Harshvardhan's empire. With the decline in imperial power the province was broken up into small principalities contending forever to establish their supremacy over one another. Chandels were one such dynasty claiming descent from the moon, who carved out a strong prosperous kingdom for themselves after the decline of the great empire. There was a short spell of inspired construction activity under the Chandels in the 10th to 11th centuries. They are the ones who have left behind the cluster of matchless temples at Khajuraho.

Chandels were followed by Pratihara and Gahaiwar Rajput dynasties claiming mythical origins relating their scions to the gods or heroes in the epics. They lived and died by a difficult code of chivalry, wasted away scarce resources in an expensive feudal life style and could not ultimately keep at bay the expanding Muslim power. Rulers of Malwa fought a running battle with the subedars of Gujarat or the commanders of the Sultan of Delhi throughout the sultanate period. The grand Moghul Akbar succeeded in subduing most of them and his stern grandson Aurangzeb broke through the last pockets of resistance in this region.

Many of the smaller kingdoms trace their origins to the lands granted by the emperor at Delhi to those who had served him well. Bir Singh Deo of Orchha was for instance installed on his throne by Jehangir who felt obliged to the Bundela Chieftain for having removed a painful thorn—Abul Fazal, from his side. Abul Fazal one of the nine jewels of Akbar's court, was murdered at his behest near Gwalior. Some other principalities came into being with branching of families, internecine quarrels and the munificence of the Marathas who were indomitable with the decline of the Moghuls. Rulers of Ratlam and Sitamau claim close relationship with the ruling house of Jodhpur in Rajasthan.

In course of time the Marathas were replaced by the British who entered into treaty relationships with these princely states and established paramountcy over them. This was the Raj period when the Central Provinces were left for the large part outside developments in British India. The Maharajas were free to indulge in their expensive whims much to the chagrin of their poor populace. This is the world evoked by Kipling in his *Jungle Book* and chronicled by E M Forster in *The Hill of Devi*. Jhabua, Nagod, Alirajpur, Sarguja, Dewas Senior and junior were quaint names of exotic places where eccentric Englishmen could strive to carve out a career or amass a fortune or simply drop out. These were destinations where the Prince of Wales or the Viceroy could be taken out for the treat of his life a tiger shoot, or to savour the extravagant life style of the Maharajas. Most of these blue blooded gentry were content to be renowned for their prowess with a heavy gun or patronage of arts and crafts.

The stirrings of the national movement were slow in this region as most of the area was not directly ruled by the British. Undaunted freedom fighters carried Mahatma Gandhi's message to the masses and exhorted them to take up the battle against colonialism. Some like Subhadra Kumzui Chauhan nostalgically evoked the regional tradition of valour to inspire her compatriots.

"Chamak uthi san sattavari mein woh talwar purani thi,

Khoob lari mardani woh to Jhansi wali Rani thi.

Harbole Bundelon kc munh hamne Suni Kahani thi"

Independence of India was followed by the merger of hundreds of princely states into the union, with the foundation of the Republic on 26 January 1950. The boundaries were rationalized with reorganisation of states and Madhya Pradesh assumed its present face.

IMPORTANT DYNASTIES OF MP

There have been many glorious rulers in Madhya Pradesh and some of those important Kingdoms are discussed below.

- 1. Avanti and Chedi Janpad:** these were two of the 16 Maha Janpad of ancient India. Sinti was the part of Ujjain and Maheshwar which were ruled by the different branches of Avanti Janpad. It was a famous centre of Buddhism. But it was annexed to Magadh Janpad after the defeat of

Nandivardhan by Shihunag. On the other hand, Chedi was the area of Bundelkhand. Shishupal, of Mahabharat, was the ruler of Chedi Janpad. It was also annexed to the Magadh Janpad

2. **Mauryan Empire:** after the end of Nand dynasty's rule at Magadh came the Great Mauryan Empire. Chandragupta Maurya, with the help of Kautilya or Vishnu Gupta, ended the Nand Dynasty and founded Mauryan empire. He expanded his empire to the south India. His son Bindusara was a patron of Jainism. His reign also saw further expansion of the empire. He made his kingdom to every direction and made a huge empire. After his kalinga war he accepted Buddhism and started preaching peace. He constructed many Stupa across India and made rock edicts and various inscription. From these inscriptions it is clear that Vidisha Sanchi and Ujjain were his chief centre of politics and religion. After Ashoka the Mauryan empire declined and eventually replaced by the Shunga dynasty.
3. **Shunga Dynasty:** Pushyamitra Shunga killed the last Mauryan Emperor Brihadrath and founded the Shunga dynasty with its capital as Bes Nang (Vidisha).
4. **Satvahan Dynasty:** Shisuka 'Bhriya' founded this dynasty around 27BC. It covered the parts of Avanti Ujjain, Akar, Anup of Mahishmati. Some of their coins are found near Ujjain, Dewas, Jamuliya (Hoshangabad), Bhilsa with 'Raja Siri Saat' inscribed on them.
5. **Kushana Dynasty:** It belonged to the 'Kui Chang' sect of the Yuchi tribe. It entered into India in 1st AD. K. Khadepis was its founder and Wema Khadepis, his son, was the first king in India to issue Gold coins. His coins are found in Vidisha and Shahdol. Then came the famous Kanishka in 78 AD and launched the 'Shak Samvat' he was the most powerful Kushana ruler, and his coins are found from Shahdol and Bilaspur. Their coins are found from Hoshangabad, Harda, Sanchi, and Mathura.
6. **Nag Dynasty:** In 2nd AD Vrishnath founded the Nag dynasty at Vidisha. The coins of this dynasty are found at Vidisha. His successor Bhimnag shifted the capital to Padmavati. From the Puna inscription of Prabhavati Gupta it is known that Kuber nag, the Wife of Chandra Gupta Vikramaditya, was a Nag dynasty Princess.
7. **Gupta Period:** It is known as the Golden Era of Indian History. It was the most prosperous period of Indian history Allahbad inscription tells about the 'Victory' of Samudra Gupta to the South. It mentions about the defeat of the King of Kosal and Mahakanter (Bastar region). It also says about the defeat of Ganapati Nag and Nagsena of Nag Dynasty. Eran inscription of Samudra Gupta mentions that Eran (Sagar) was the then "Swabhog Nagar Some of his Coins are found at Sakor and Bamnala. Udyab giri caves and 'Devichandraguptam' of Vishakhadatta are also important source of information about Gupta Empire in Madhya Pradesh.
8. **Vakatah Dynasty:** according to Parana it was founded by Vindhya Shakti at Vidisha. His son Pravarsena expanded his rule up to Narmada. He made matrimonial alliances with Nag dynasty to strengthen his empire. King Prithvisen also made matrimonial alliances with Guptas by marrying his son Rudrasen with Prabhavati, the daughter of Chandra Gupta II.
9. **Huna Dynasty:** Huna were defeated in their first attempt to invade India by the Guptas. But during their second invasion under the leadership of Tonnin in early 6th century they captured north India and reached up to Madhya Pradesh. Varah Statue at Eran (Sagar) tells about the first year of his reign. His successor Mihir Kul expanded his rule up to Malwa region, but was drawn out of Malwa by King Yashodharaman of Aulinkar dynasty. Later he was again defeated but the Gupta king Narasimh Gupta Baladitya and Huna Empire was shattered into pieces.
10. **Aulinkar Dynasty:** It was established in the 4th century at Mandsaur (Dashpur). Mandsaur inscription of Bandhuvarman tells about the suzerainty of Guptas over Aulinkar dynasty.
11. **Parivaak Dynasty:** according to the Khoh inscription of King Histin, Devadaya was the founder to this dynasty at Panna (Bundelkhand region).
12. **Chandel Dynasty:** It was founded by the "Dhangde", Chandel rulers are more famous for their architecture at Khajuraho than their majestic rule. Their distinctive style of exotic sculpture is world famous and has been appreciated from every corner of the world. Dhangdev built the beautiful temples of "Parshavanath" and 'Vishvanath" at Khajuraho. His son 'Ganddev' built the temples of 'jagdambe' and 'Chitragupta'. And his son "vidyadhm" man the famous Khandairya Mahadev' temple of Khajuraho.

ROLE OF M.P. IN THE INDIAN FREEDOM STRUGGLE

The great Indian uprising of 1857 against the British colonial rule in India had a national affect. It marked the beginning of mass unrest amongst the Indians to attain 'Swarajya' (Independence), which ultimately culminated into India's Independence in 1947.

Madhya Pradesh was also under the state of turmoil during the national upsurge for freedom. The simmering discontent of the people of Madhya Pradesh broke out on 3rd June 1857 at Neemach. When the Bungalows of British officials were set to Fire. With this incident the spirit of nationalism spread like wild fire in the hearts of the people of state. soon the Indian soldiers at Murar(Gwalior) Cantt. Rebelled and destroyed all the communication channels. Then on 20th June 1857 Shivpturi was under siege, and So was Mau Cantonment under the leadership of Saadat Khan. But the most historic and heroic effort was made from Rani Laxmi Bai of Jhansi when she attacked Gwalior along with Tatya Tope and shook the foundation of Britishers in the region. Though she was killed during war and the attempt failed but she left an unprecedented example of bravery and Nationalism. A similar effort came from Rani Avanti Bai at Rewa, but she also died. These acts of nationalism set the tone for future course of action to achieve independence from foreign rule. It marked an unmatched unity between people of the state without any discrimination of caste or creed. It left the people with a ray of light that the unity and mom coordinated efforts could win them freedom. Some of the prominent activities that took place after the 1857 revolution are discussed below.

- 1. Flag (Jhanda) Satyagrah:** It began in 1923 from Jabalpur when the Police Commissioner insulted our national flag. Then national flag was hoisted in every part of the state and sarojini Naidu and Maulana . Azad hoisted the National flag, at the town hall of Jabalpur For some time Flag Satyagrah was also launched at the national level.
- 2. Salt Satyagrah:** It was launched at Jabalpur under the leadership of Pt. Govind das for the same cause as done by the Gandhiji.
- 3. Jungle Satyagrah:** It was launched by the tribals of Betul region for the protection of their land and forest from the encroachment of Britishers.
- 4. Charan Paduka Massacre:** It is also known as the Jaliyawala Bagh massacre of Madhya Pradesh Police opened fire on the peaceful meeting of freedom fighters at Chattarpur, in which six persons were killed and many were wounded.
- 5. Individual Satyagrah:** Gandhiji launched the nationwide individual Satyagrah at Jabalpur and Shir Vinobha Bhave became the first Individual Satyagrahi.

HISTORICAL PERSPECTIVES OF MADHYA PRADESH

Durgavati : Rani Durgavati was born in 1524 AD in the famous Chandella family, as the daughter of Kerat Rai at Kalinjar (Banda, Uttar Pradesh, India) In 1542, She married Dalpat Shah, of the Gond dynasty of Garha-Mandala. When he died, she became regent for her son Bir Narayan. She ruled from 1548 to 1564, when the Mughal emperor Akbar of Delhi attacked Gondwana Durgavati led her forces against the invading army, but was ultimately defeated. She committed suicide by stabbing herself with a dagger to avoid dishonour. She fought with Akbar's general Asaf Khan and died as above during the war in 1564, after having ruled for fifteen years.

Ahilya Devi Holkar: Rajmata Ahilya Devi Holkar-(1725-1795 AD), ruled 1767-1795 AD, was a ruler of the Malwa Kingdom, India. She was born in the village of Chaundi in Maharashtra. She moved the capital to Muheshwar, south of Indore on the Narmada river. Ahilya Devi's husband was killed in the battle in 1754 Twelve years later, her father-in-law, Malhar Rao Holkar, died She tried to protect her kingdom from thugs, the plunderers. She personally led armies into battle She is also famous for imparting justice; once she

gave the order for killing her only son under the elephant feet his punishable activities. Rani Ahilya Devi was a great builder and a patron of many Hindu temples which embellished Maheswar and Indore. She also builder and a patron and dharmshalas (free lodgings) at sacred sites outside her kingdom, at prominent religious places; like Dwrka in Gujarat, east to the Kashi Vishwanath Temple at Varanasi on the Ganges, Ujjain(Madhya Pradesh) Nasik(maharashtra), Parali Baijnath. Seeing the destroyed and desecrated temple in Somnath Rani Ahilya Devi built a temple where Lord Shiva is still worshipped by Hindus.

Ahilya Devi was born in 1725 in the village of Chondi, in Beed district, Maharashtra. Her father, Mankoji Shinde Was the Patil of the village, 21 member of the proud Dhangar community. Women then did not go to school but Ahilya Devi's father taught her to read and write.

Her entrance onto the stage of history was something of an accident: Malhar Rao Holkar, a commander in the service of the Peshwa Baji Rao and Lord of the Malwa territory, stopped in Chondi on his way to Pune and, according to legend, saw the eight year old Ahilya Devi at the temple service in the village. Recognising her piety and her character, he brought the girl to the Holkar territory as a bride for his son, Khande Rao.

Ahilya Devi's husband was killed in the battle in 1754, Twelve years later, her father-in-law, Malhar. Rao also died. From 1766 until her death in 1795, she ruled malwa, trained in both administrative and military matters by Malhar Rao.

Already trained to be a ruler, Ahilya Devi petitioned the Peshwa after malhar death and the death of her son, to take over the administration her self Some people in Malwa objected to her assumption of rule, but the army of Holkar was enthusiastic about her leadership. She had led them in person, With four bows and quivers of arrows fitted to the corners of the how'dah of her favourite elephant. The Peshwa granted permission, and with Tukoji Holkar (Malhar Rao's adopted son) as the head of military matters, she proceeded to rule Malwa in a most enlightened manner. even reinstating a Brahmin who had opposed her. Ahilya Devi never observed purdah but held daily public audience and was always accessible to anyone who needed her ear.

Among Ahilya Devi's accomplishments was the development of Indore from a small village to a prosperous and beautiful city; her own capital, however, was in nearly Maheshwar, a town on the banks of the narmada river. She also built forts and roads in Malwa, sponsored festivals and gave donations for regular worship in many Hindu temples.

Outside Malwa, she built dozens of temples, ghats wells tanks and rest-houses across an area stretching from the Himalayas to the pilgrimage centres in south India. The Bharatiya Sanskritikosh lists as sites she embellished; Kashi, Gaya, Somnath, Ayodhya, Mathura, Hardwar, Kanchi, Avanti. Dwarka, Badrinarayan, Rameshwar and jagannathpuri. Ahilya Devi also rejoiced when she saw bankers, merchants, farmers and cultivators rise to the levels of affluence, but did not consider that she had any legitimate claim to any of that wealth, be at through taxes or feudal right. She must in fact, have financed all he activities with the lawful gains obtained from a happy and propeious land.

There are many stories depicting her care for her people. She helped windows to retain their husband' s wealth. She niade sure that a widow was allowed to adopt a son; in fact, in one instance, when her minister refused to allow the adoption unless he was suitably bribed, she is said to have sponsored the child herself, and given him clothes and Jewels as pan of the ritual. To honours the memoiry of Ahilya Devi Holkar, in 1996 leadinig Citizens of Indore instituted an award in her name to be bestowed annually on an outstanding public figure. The then Prime Minister of India gave away the first award to Nanaji Deshmukh. The only time Ahilya Devi seem not to have been able to settle a conflict peacefully and easily was in the case of the Bhil and Gond, 'plunderers' on her borders; but she granted them waste hilly lands and the right to a small duty on goods passing through their territories. Even in this case, according to Malcolm, she did give "considerate attention to their habits."

Ahilya Devis' capital at Maheswar was the scene of literary, musical, artistic and industrial enterprise. She entertained the famous Magathi poet, Moropant and the Shahir, 'Anantaphandi from Maliarzshtta, and also patronised the Sanskrit scholar, Khushali Ram. Craftsman, sculptors and artists received salaries and honours at her c apital, and she even established a textile industry in the city of Maheswar. ' Historians of the 19th and 20th centuries Indian, English and American agree that the reputation of Ahilya Deyi Holkar in Malwa and Maharashtra was then, and is, even now, that of a saint.

Nothing has ever been discovered by any researcher to discredit that She was truly a magnificent woman, an able ruler and a great queen.

Bhoja :

Bhoja was a philosopher king and polymath of medieval India. He ruled the kingdom of Malwa in Central India from about 1010 to 1060 AD. The name means "bountiful, liberal" and appears as the name of a tribe, the descendants of mahabhoja, of the Mahabharata. Bhoja was from the Paramara dynasty of Rajputs, who ruled Malwa from the mid 10th century to about 1200. His extensive writings cover philosophy; poetry, medicine, veterinary science, phonetics, yoga and archery. Under his rule, Malwa and its capital Dhar became one of the chief intellectual centres of India. King Bhoj, together with the Solanki king Bhima of Gujarat (Anhilwara), rebuilt the temple at Somnath between 1026 and 1042 after it was sacked by Mahmud of Ghazni. Bhoj also founded the city of Bhopal, which is named after him, to secure the eastern frontier of his kingdom. He was also referred to as 'Juzr' by a poet.

Rani Avantibai

Rani Avantibai was born on 16/08/1831 was the wife of Viki Amaditya Singh, the ruler of the Indian state of Ramgarh. When Vikramaditya Singh, the ruler of Ramgarh State died leaving behind his wife Avantibai and no heir to the throne, the British put the state under court administration. Avantibai vowed to win back her land from the British. She raised an army of four thousand men and led it herself against the British in 1857. A fierce battle ensued and Avantibai fought most valiantly but could not hold out for long against the superior strength of the British army. When her defeat became imminent she killed herself with her own sword and the English army couldn't defeat her in her life. Later Rani Avantibai's sacrifice became an example to the Lodhian kingdom and became history of the fight for freedom on 20-03-1858. She was a great freedom fighter.

