

# FORT MANGAL GARH PALACE

## History of the Fort Mangal Garh Palace

Bundelkhand is located between the Indo-Gangetic plains to the north and the Vindhya Range to the south. It is a gently sloping upland, distinguished by barren hilly terrain with sparse vegetation. The plains of Bundelkhand are intersected by three mountain ranges, the Vindhya, Fauna and Bander chains, the highest elevation not exceeding 600 meters above sea-level. Beyond these ranges, the area has isolated hills rising abruptly from a common level and presenting from their steep and inaccessible scarps eligible sites for forts and strongholds of local kings. The general slope of the area is towards the northeast, as indicated by the course of the rivers which traverse or bound the territory, and finally discharge themselves into the Yamuna River.

Bundelkhand means the domain of the Bundelas. The region has a rich cultural background. Bundelkhand was historically known as Chedi kingdom. Until 16th century, it was under the Chandel Rajputs and later the Bundela Rajput. They were great builders and created numerous forts, palaces and temples. The region is full of temples, particularly that of Lord Shiva. Chandelas created a large number of ponds, now known as Chandeli ponds, in this region for irrigation and drinking water supply. The region is now divided between the states of Uttar Pradesh and Madhya Pradesh. Cities of Jhansi, Jalaun, Lalitpur, Hamirpur, Mahoba, Banda and Chitrakoot in Uttar Pradesh and cities of Datia, Tikamgarh, Chhatarpur, Panna, Damoh and Sagar in Madhya Pradesh form a part of this region.



*Fig. 4.1: Region of Bundelkhand*

The proposed site for museum is a palace building, located in Charkhari town in Mahoba district of Uttar Pradesh. It was a princely state during the British period. The site is approached by Charkhari road, approximately 900 metres from the Major District Road 15B.

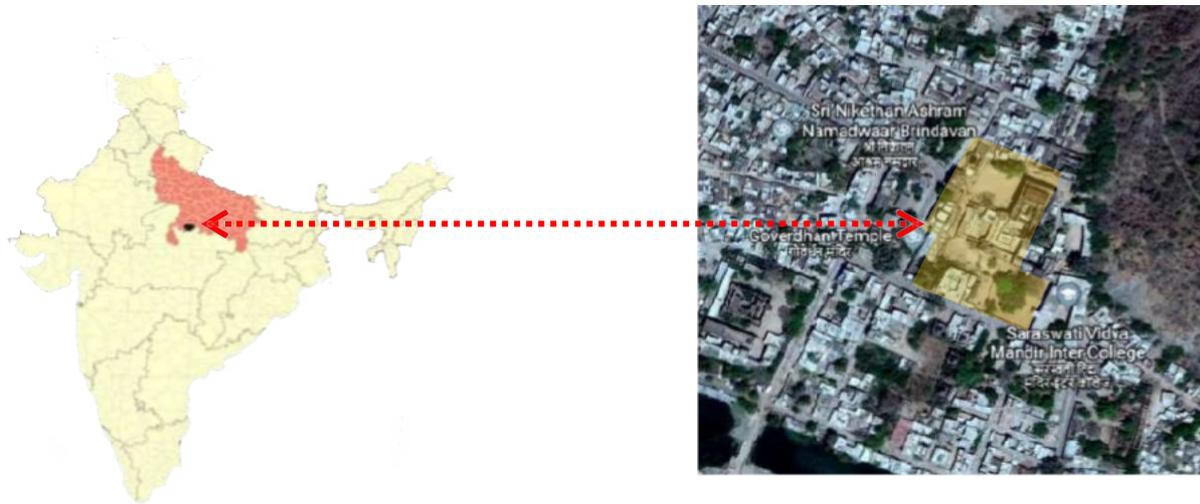


Fig. 4.2: Location of Charkhari Palace in the present state of Uttar Pradesh, India

In close proximity to Charkhari Palace is the fort of Charkhari, approximately 750 metres from the site. The site of Charkhari Palace covers a total area of 10,945.50 square metres, with a built area of 2,576.25 square metres. The site occupies a corner plot, with the area around the boundary illegally encroached by temples, administrative buildings, residences as well as shops. The palace premise and the entrance gates are with owner. The area around is under private ownership.

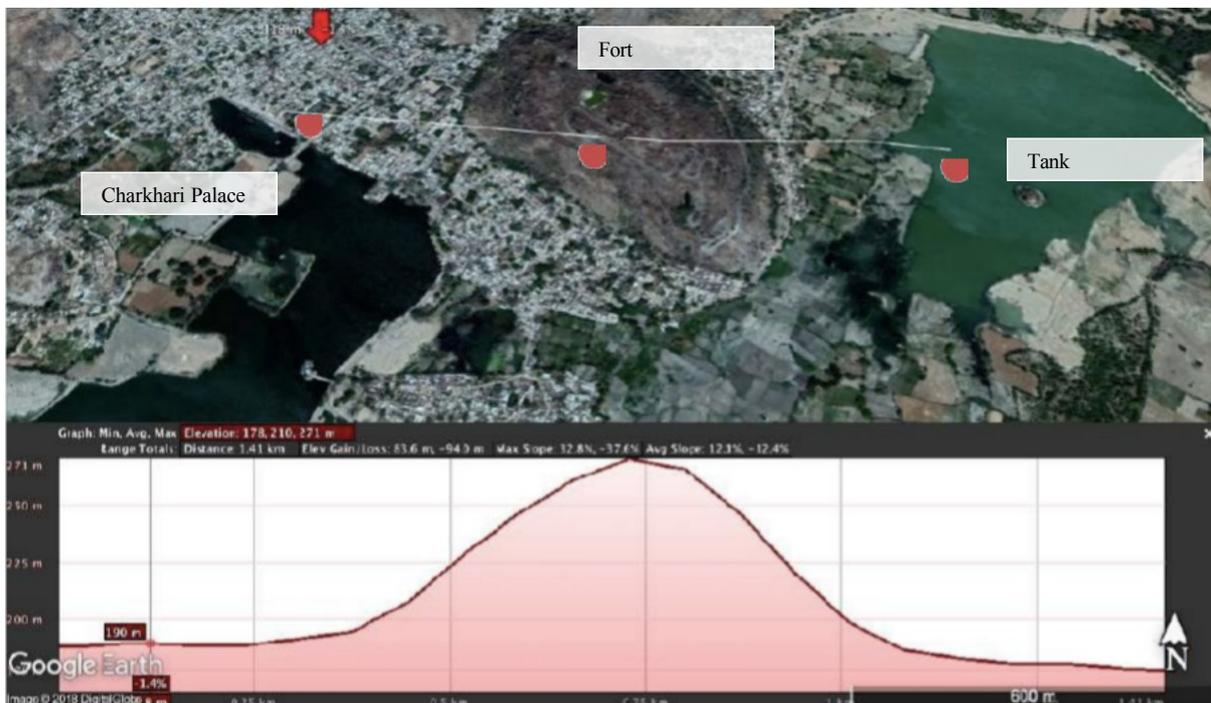


Fig. 4.3: Location of important areas around Charkhari Palace



Fig. 4.4: Site plan Charkhari Palace

## Historical Background

Time Period	Event
Mythology	Mahabharata mentions of Chedi kingdom between Betwa and Yamuna, geographically the present day Bundelkhand.
6 <sup>th</sup> century BCE	Present region of Bundelkhand under the Malwa region, Vatsa and Chedi rulers.
3 <sup>rd</sup> century BCE	Ashokan inscriptions have been found in Datia and Sanchi.
3 <sup>rd</sup> - 4 <sup>th</sup> century CE	After the fall of the Kushanas, the Naga dynasty emerged in Gwalior.
4 <sup>th</sup> century CE	Vakatakas ruled the region.
4 <sup>th</sup> – 6 <sup>th</sup> century CE	Guptas ruled different parts of Bundelkhand
8 <sup>th</sup> century CE- 13 <sup>th</sup> century CE	Chandelas of Bundelkhand emerged as rulers
14 <sup>th</sup> – 16 <sup>th</sup> century CE	Bundelas came to power in Bundelkhand, Orchha became the new capital
16 <sup>th</sup> - 18 <sup>th</sup> century CE	Marathas ruled the Malwa region, the area was distributed among the Sindhias, Holkars and Pawars.
18 <sup>th</sup> century CE- mid 20 <sup>th</sup> Century	Marathas ceded some parts of Bundelkhand to the British in 1802. In 1818, the Peshwa ceded all rights to Bundelkhand to the British. The various states in Bundelkhand were organised to form Bundelkhand Agency.
20 <sup>th</sup> century CE	The princely states under the Bundelkhand Agency were combined with Baghelkhand Agency to form the state of Vindhya Pradesh in 1950. In 1956, Vindhya Pradesh was merged with Madhya Pradesh.

*Table 4.1: Chronological history of Bundelkhand*

### Mythology

According to mythology, Bundelkhand is the land bounded by 4 rivers, Yamuna, Narmada, Chambal and Tons, from the 4 cardinal directions north, south, west and east respectively. The Bundelas are believed to be the descendants of Virabhadra, who is believed to be after a few generations after Kiratdeva, a descendant of Kusha, who succeeded the throne of Ayodhya. They are from the lineage of Ikshvaku, descendant of Surya, the sun. The origin of the rulers is considered to be from the stem of the lotus flower.

### 3rd to 10th century CE: Vakatakas, Kalachuri/ Chedi

Bundelkhand was under the Mauryan rule, followed by the Vakatakas, and later the Kalachuris.



Fig. 4.5: Map of N.W. India according to Ptolemy, marking the region Chedi. Source: Cunningham



Fig. 4.6: Map marking the region under Vakatakas. Bundelkhand, including region south of Narmada was under their domain. Source: The History Files

### 10th century- 16th century: Chandelas

The Chandela Rajput clan ruled Bundelkhand from the 10th to 16th centuries. In the early 10th century, they were feudatories of the Pratiharas of Kannauj and ruled from the fortress city of Kalinjar. A dynastic struggle among the Pratiharas from 912 to 914 allowed the Chandelas and other feudatories to assert their independence. The Chandelas captured the strategic fortress of Gwalior. Dhanga's grandson Vidyadhara (1017–29) expanded the Chandela kingdom to its greatest extent, extending the Chandela dominions to the Chambal river in the northwest and south to the Narmada River. The Afghan king Mahmud of Ghazni attacked the Chandela dominions during

Vidydhara's reign but did not retain any Chandela territory. The Chandelas built the famous temple city of Khajuraho between the mid 10th and mid 11th centuries. During the Chandela period, Bundelkhand was home to a flourishing Jain community and numerous Jain temples were built in that period.

In the 12th century, the Rajput Chauhan rulers of Ajmer challenged the Chandelas. Prithviraj Chauhan captured Mahoba in 1182 CE as recorded in an inscription at Madanpur in Lalitpur district. The Muslim conquests of the early 13th century reduced the Chandela domains, although they survived until the 16th century as minor chieftains. Bundela Rajputs grew to prominence starting in the 16th century. Orchha was founded in the 16th century by the Bundeli chief Rudra Pratap, who became the first Raja of Orchha. In 1545, Sher Shah Suri was killed while attempting to capture Kalinjar from the local Bundela kings.

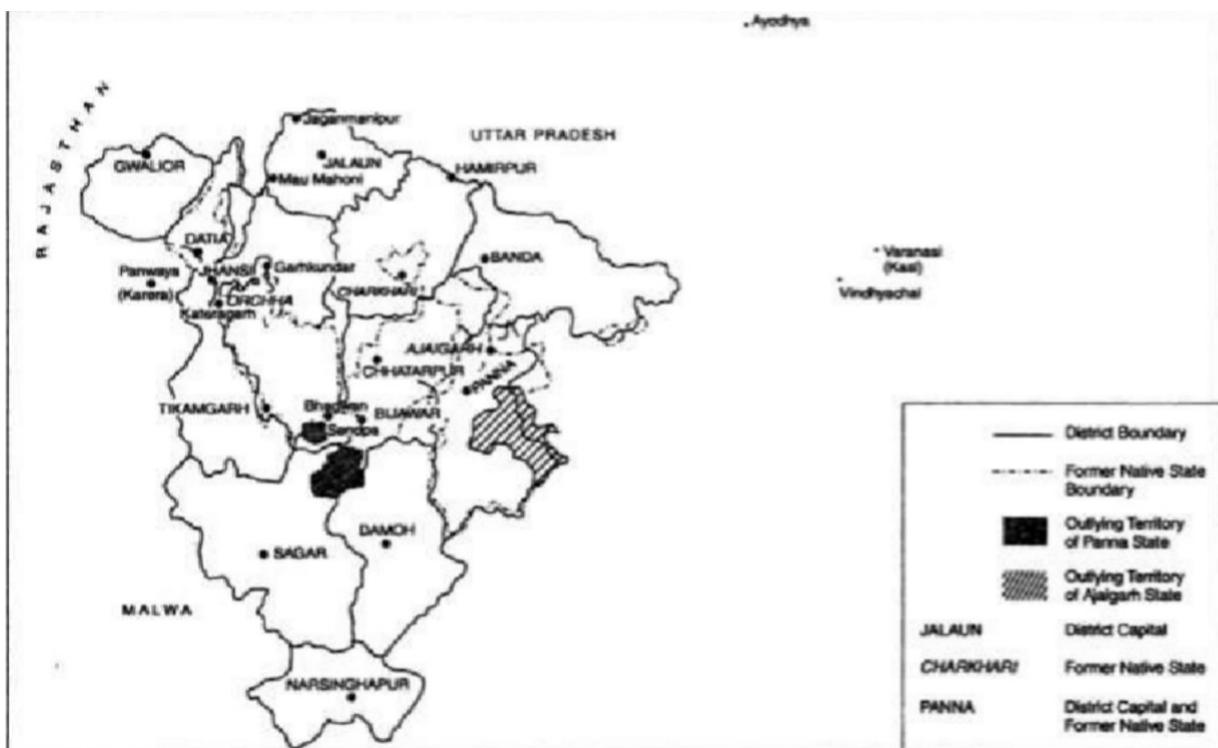


Fig.4.7: Historical map marking the region of Bundelkhand, Source: *Between History and Legend: Status and Power in Bundelkhand*

### 16th-18th century: Mughals

The region came under Mughal rule during the 16th-18th centuries, although the hilly, forested terrain of the sparsely populated region made it difficult to control. Bir Singh Deo was crowned the king of Orchha by Jahangir, as a reward to his role in killing Abul Fazl, Akbar's favourite courtier.



*Fig. 4.8: Abul Fazl, Source: Orchha Travel Guide*

Akbar's governors at Kalpi maintained a nominal authority over the surrounding district and the Bundela chiefs were in a state of chronic revolt, which culminated in the war of independence under Chhatrasal. On the outbreak of his rebellion in 1671 he occupied a large province to the south of the Yamuna.

Setting out from this base, and assisted by the Marathas, he conquered the whole of Bundelkhand. On his death in 1732 he bequeathed one-third of his dominions, including Jalaun and Jhansi, to his Maratha allies, who before long succeeded in controlling the whole of Bundelkhand, with the local rulers as tributaries to the Marathas. By the end of the 18th century, the Bundelas had freed themselves from Maratha power. A grandson of the Maratha Peshwa, sought to restore Maratha control of Bundelkhand from his base at Banda. Ali Bahadur warred with the Bundelas from 1790 until 1802, when he died while attempting to capture Kalinjar.

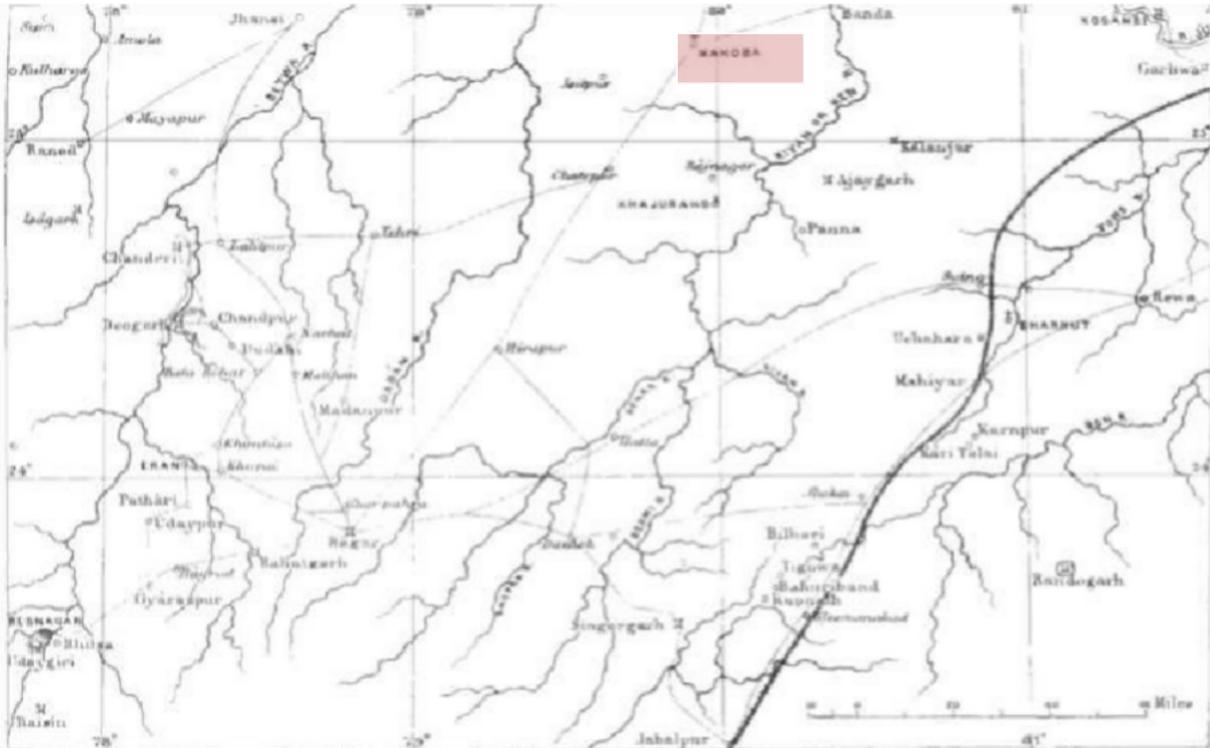
### **19th- mid 20<sup>th</sup> century: British**

The Marathas ceded parts of Bundelkhand to the British in the 1802 Treaty of Bassein. After 1802, many of the local rulers were granted sanads (leases) by the British, which entitled them to the lands they controlled at the death of Ali Bahadur, in return for the rulers signing a written bond of allegiance to the British. In 1806, British protection was promised to the Maratha ruler of Jhansi, and in 1817, the British recognized his hereditary rights to Jhansi state. In 1818, the Peshwa in Pune ceded all his rights over Bundelkhand to the British at the conclusion of the Third Anglo-Maratha War.

The sanad states were organized into the Bundelkhand Agency in 1811, when a political agent to the Governor-General of India was appointed and headquartered at Banda. In 1818, the headquarters were moved to Kalpi, in 1824 to Hamirpur, and in 1832 back to Banda. A political agent was placed under the authority of the Lieutenant-Governor of the North-Western Provinces, headquartered in Agra, in 1835. In 1849, authority over the Bundelkhand Agency was placed briefly under the Commissioner for the Saugor and Nerbudda Territories, who appointed a political assistant based at Jhansi. Shortly thereafter, authority over Bundelkhand was placed under the Resident at Gwalior, and the headquarters of the political assistant was moved to Nowgong, which remained until 1947. In 1853, the Raja of Jhansi died childless, and his territory was annexed to British Bundelkhand. The Jhansi state and the Jalaun and Chanderi districts were then formed into a superintendence. In 1854, Bundelkhand Agency was placed under the authority of the newly created Central India Agency, headquartered at Indore.

Rani Lakshmi Bai protested the annexation because she was not allowed to adopt an heir and because the slaughter of cattle was permitted in the Jhansi territory. The Revolt of 1857 found Jhansi ripe for rebellion. In June a few men of the 12th native infantry seized the fort containing the treasure and magazine and massacred the European officers of the garrison. The Rani put herself at the head of the rebels, and they captured several of the neighboring British districts and princely states allied to the British. She died bravely in battle in Gwalior in 1858. It was not till November 1858 that Jhansi was brought under British control.

After the revolt, Jhansi was given to the Maharaja of Gwalior, but came under British rule in 1886, when it was swapped for Gwalior fort. In 1865, the political assistant was replaced with a political agent. The eastern portion of the Agency was detached to form Bagelkhand agency in 1871. The state of Khaniadhana was transferred to the authority of the Gwalior Resident in 1888, and in 1896 Baraunda, Jaso, and the Chaube jagirs were transferred to Bagelkhand. In 1901, there were 9 states, 13 estates, and the pargana of Alampur belonging to Indore state. The most important of the states were Orchha, Panna, Samthar, Charkhari, Chhatarpur, Datia, Bijawar and Ajaigarh. In 1931, Bagelkhand Agency, with the exception of the state of Rewa, was merged into Bundelkhand.



*Fig. 4.9: Map of Bundelkhand and Malwa highlighting Mahoba, lithographed at the Surveyor General's Office, Calcutta, April 1880, Source: Alexander Cunningham*

Before Independence, the region of Bundelkhand had 7 districts:

1. Lalitpur, part of Chanderi State
2. Jhansi, Part of Gwalior State
3. Datia, Chhatarpur, Tikamgarh, Panna, Damoh, Vindhya Pradesh
4. Hamirpur (Mahoba was carved out of Hamirpur district), Part of Northern Bundelkhand. In 1823, it became an independent district
5. Banda (Chitrakoot carved out of Banda district), Southern Bundelkhand
6. Sagar, Part of province of Berar
7. Jalaun, independent district until British annexation in 1856

### **1947-present: Independent India**

After Indian independence in 1947, the princely states of Bundelkhand Agency were combined with those of the former Bagelkhand Agency to form the province of Vindhya Pradesh, which became an Indian state in 1950. On November 1, 1956, Vindhya Pradesh was merged into Madhya Pradesh.

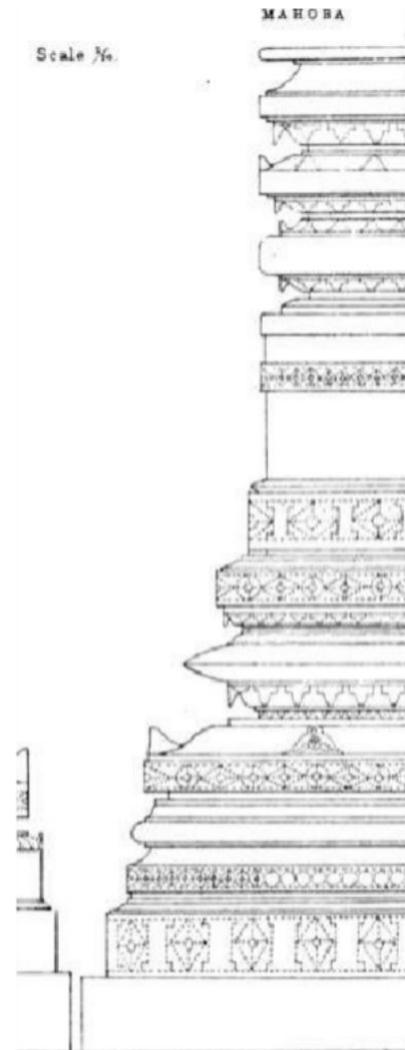
## Heritage of Bundelkhand

The aim of the hotel is to showcase the rich cultural heritage of the Bundelkhand region. The Chandelas and Bundelas were great builders and constructed many forts, palaces, temple, water tanks etc. The Bundelas built the famous capital of Orchha, along with the temples of Sri Chhaturbhuj and Sri Raghunath (1607- 1628 CE). Bir Singh Deo is known for his contribution for construction forts, castles, palaces, lakes, tanks as well as gardens in the region. Mughal influence in building of the Bundela period are visible in building such as Jahangiri Mahal, Chaturbhuj temple, Raghunath temple at Orchha, part of forts of Datia, Phool Bagh at Orchha. The temples and sculptures of this period in Khajuraho, Orchha, Panna, Chhatarpur, Mahoba, Kalinjar, Ajaigarh, Madanpur, Deogarh, Dudhai, Chandpur and Banpur are famous. Datia is known for its palaces and building with intricate detailing built by Bir Singh Deo. The Bundela culture has been preserved in the area.

Chandelas, followed by the Bundelas, built a lot of wells and tanks in Bundelkhand. They were a source of sustaining irrigation in the region and were built strategically, depending on the terrain and hydrology of the region. These tanks were generally built near palaces and temples with *chabootras*, pavilions, royal orchards etc.

*“The ancient people of Bundelkhand, aided by Chandela and Bundela kings, tapped many streams and made use of the sloping topography of the region to build embankments on the downstream sides to create big lakes and surface reservoirs.” (Dogra, B 2014)*

In Tikamgarh, tanks are locally known as *pokhariyan*, and are used for drinking and agricultural purpose. The tanks built by Chandelas have earthen embankments, supported by rough stones and were used to hold the rainfall overflowing from streams. Bundela tanks are bigger and more refined with steps built leading to the tank. The beds of the tank are used for cultivation of rice when the tank dries up. British linked these tanks to newly constructed canals in order to provide water to far off areas. There are approximately 1000 tanks in Tikamgarh, out of which 100 tanks are used only for irrigation. Many of the towns still survive on these tanks. Due to lack of maintenance and awareness on the historical value and usage of these tanks, they are in dilapidated state or encroached upon.



*Fig. 4.10: Moulding at temples in Mahoba district, lithographed at Surveyor General's Office, Calcutta in 1878, Source: Beglar JD*



*Fig. 4.11: Belatal, Jaitpur tank in Mahoba district, one of the largest tank built by Chandela rulers, source: [www.bundelkhandinfo.org.in](http://www.bundelkhandinfo.org.in)*

It not just the built heritage that adds to the grandeur of Bundelkhand, but the natural and intangible heritage that adds to the significance.

### **Art and Literature of Bundelkhand**

Art and literature flourished in the region during the Chandelas. Bundela were also patrons of literature. Some of the famous poets like Mudhukar Shah, Inderjit, Chhatrasal and Prithivi Singh belonged to this period. The art of poetry developed in Bundelkhand under the patronage of rulers of Orchha, Charkharim Najawar and Panna. Lal Kavi or Gorelal, composed a poetic biography of Maharaja Chhatrasal.

Bundela style of painting, known as '*Bundeli Kalam*' has influences of Mughal art and can be seen in palaces in Orchha and Datia. The Marathas followed the art of their predecessors, specially the paintings, with few alterations. Different periods in history depicted a particular style of art and colour used to decorate objects. The floors and walls were decorated with arts forms portraying religious rituals. Folk paintings of Madhya Pradesh, specially the wall paintings of Bundelkhand, Gondana, Nimar and Malwa are living expressions of people, intrinsically linked with the socio-cultural heritage of the area and a representation of religious devotions. The paintings, based on local festivals like Karwa Chauth, Deepawali, Ahoi Ashtami, Nag Panchmi, Sanjhi etc. are usually done by women using simple homemade colours. In Bundelkhand, painting is usually done by a caste of professional painters called *Chiteras*. In the paintings, mud

plaster base is used, over which linear patterns are etched with fingers, with a process called *Lipai*. The women of the Rajwar community are specialists in *Lipai*, whereas Pando and Satnami communities make linear designs similar to a woven fabric. Bhils and Bhilala tribes of Madhya Pradesh paint myths related to creation called Pithora paintings. Horses, elephants, tigers, birds, gods, men and objects of daily life are painted in bright multicoloured hues. Red clay and cow dung mixture is used as base material to plaster the surface against which white drawings stand out in contrast. Peacocks, cats, lions, gojari, bawari, swastik and chowk are some motifs of this style.



*Fig. 4.12: Wall painting's in Orchha, Source: [www.Bundelkhand.in](http://www.Bundelkhand.in)*

The heritage structure in areas such as Orchha have monuments with the most elaborate and exquisite wall paintings on the walls, ceilings and mural works of not only the religious figurines but also the various element in history that left an impact in the region like the British and their influence on the people.



*Fig. 4.13: Paintings on the walls of Laxmi temple, depicting British army on the battle field*

The palace at Charkhari has magnificent fresco paintings on the walls and intricately decorated pillars with aarash finish.



*Fig. 4.14: Fresco painting's in Old Charkhari Palace, Mahoba*

The other famous art forms in the region are Bundeli Miniature paintings and Shazar stone works. The art form was named Shazar meaning tree and is found exclusively in Banda's Ken river. It is famous for colorful patterns of leaves, trees, mountains, animals, symbols *etc.* in stone. The patterns on stone entrapped fossils of fungus, entrapped between two or more pieces of shazar stone, that produces either acid or base, making the stones translucent and acts as an inorganic glue which coagulates the separate stones to one. The fossils of fungus left inside the stones look like patterns of leaves or trees and add beauty to the stone.



Fig. 4.15: Bundeli miniature art, Source: <https://bundelkhand.in>

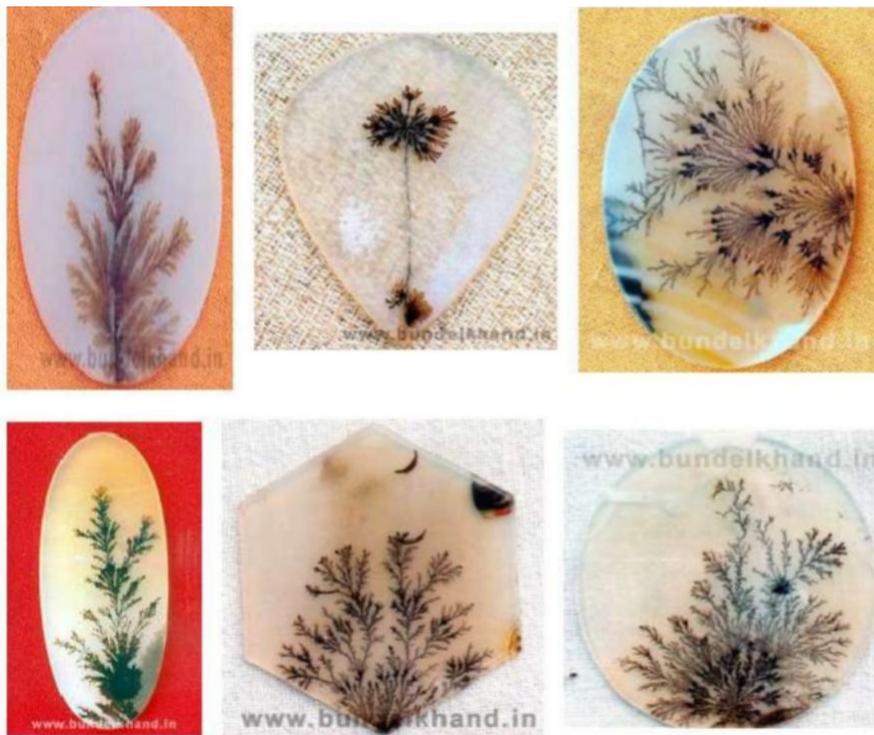


Fig. 4.16: Shazar stone, Source: [www.bundelkhand.com](http://www.bundelkhand.com)

Apart from the art forms, the dance forms also play a significant role in portraying the regional significance of Bundelkhand. The Diwari Pai Danda dance or Diwali nritya or stick dance is believed to have been developed from the days of Lord Krishna, in which he gets involved into mock battles with his friend. This dance is performed using sticks, exclusively by the milkmen community during Diwali, especially in district of Hamirpur, Mahoba and Banda. The dance is performed by males, wearing musical beads in their feet and waist, holding long sticks in their hands and moving in circles.



*Fig. 4.17: Diwari Pai Danda Dance Performance, Source: [www.bundelkhand.in](http://www.bundelkhand.in)*

## **ii. Aims and Objectives of the Palace**

The proposed palace is intended to be a hotel to showcase the rich cultural history of Bundelkhand region. The hotel will showcase the vast diversity of the region, the history of the princely states, the genealogy and the contribution of significant personalities in shaping up the history of Bundelkhand. The hotel will provide an immersive experience to the visitor to relive the times of the princely states and get a glimpse of its grandeur within the old Charkhari Palace. The proposed hotel has the following objectives:

- Develop a state of the art showcasing the rich cultural history of Bundelkhand.
- Provide a immersive experience to the visitor and engage them in an interesting manner.
- Improve and diversify the tourism opportunities in Charkhari and Bundelkhand
- Develop infrastructure to sustain the increasing tourism in the area.
- Provide a platform for visitors to learn about the rich cultural past of the region.

## **iii. Background of the Collection**

It is proposed to develop a hotel showcasing the rich cultural background of princely states of Bundelkhand, providing an immersive experience and engaging the visitors in a virtual display of history of the region, including art and architecture, tangible and intangible heritage and its cultural significance. It is proposed to recreate the Darbar Hall and period room. There are not much artefacts to be displayed in the hotel other than photographs of the princely rulers and their lifestyle, paintings of the rulers as well as historical events in the region, maps showcasing the turmoil of power leading to wars in the region etc.

It is proposed to display the collection in a digital format using multimedia and interactive techniques to provide an immersive experience.

A gallery has been dedicated to Gondana art of Bundelkhand region, it is proposed to replicate the art form on the walls of the gallery by local artisans. The building of the old palace at Charkhari is an exhibit showcasing the architecture of Bundelkhand. In the passage of time, collections related to the hotel and its significance may be acquired from appropriate sources.

#### **iv. Organisational structure and Management of the hotel**

The management of the hotel will be under the General manager. The management will include an Office Assistant and a Technical Assistant, in addition to a receptionist and ticket collector. There will be staff for cleaning and housekeeping. Consultants and experts will be engaged as per requirement like expert curators, part time editors, graphic designers and consultant in area studies. Volunteer history students will be engaged to conduct museum outreach programmes.

#### **v. Ancillary Infrastructure available**

A souvenir shop and café has been proposed in the hotel complex. Basic infrastructure for the visitors like parking facilities, toilets and drinking water, signage to guide the visitors in the complex will be made available.

#### **vi. Other Activities of the hotel besides Display**

The hotel will house a audio visual room that will play movies and recorded poems, reference video to events that affected Bundelkhand.

#### **vii. Visitor Profile and Visitor Comments**

From the visitor profile , it can be analysed that the maximum number of people visit Madhya Pradesh during the month of October, with maximum number of visitors from Delhi (8.8%), Uttar Pradesh (8.6%), Chattishgarh (7.8%), Maharashtra (4.7%) and Kerala (0.3%),

Important tourist destination in Madhya Pradesh include:

- Khajuraho Group of Monuments
- Kanda Wildlife Park
- Sanchi Buddhist centre of learning
- Amarkantak pilgrim centre
- Malwa with cities of Indore, Bhopal and Ujjain Nimar region
- Bundelkhand region
- Baghelkhand region
- Mahakoshal region with city of Jabalpur

Uttar Pradesh is one of the most visited tourist destination in India. As per the India Tourism Statistics 2017 data, in the year 2016, 2135.44 lakhs domestic tourists and 31.56 lakhs international tourist have been recorded in the state. The major tourist destinations in the state include Agra, Allahabad, Ayodhya, Chitrakoot, Fatehpur Sikri, Jhansi , Govardhan , Kushinagar, Lucknow, Mathura, Sarnath, Shravasti, Varanasi, Vindhyaachal and Vrindavan.

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**SECTION 5**  
**DETAILS OF THE COLLECTION**

## The Composition of the Collection

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It is proposed to develop a hotel showcasing the rich cultural background of princely states of Bundelkhand, providing an immersive experience and engaging the visitors in a virtual display of history of the region, including art and architecture, tangible and intangible heritage and its cultural significance. It is proposed to recreate the Darbar Hall and period room. There are no such artefacts to be displayed in the museum other than photographs of the princely rulers and their lifestyle, paintings of the rulers as well as historical events in the region. The building of the old palace at Charkhari is an exhibit showcasing the architecture of Bundelkhand. The in-situ art work including the fresco paintings and aaraish work will be conserved and displayed.

The broad categories of the themes under which the collections will be displayed are:

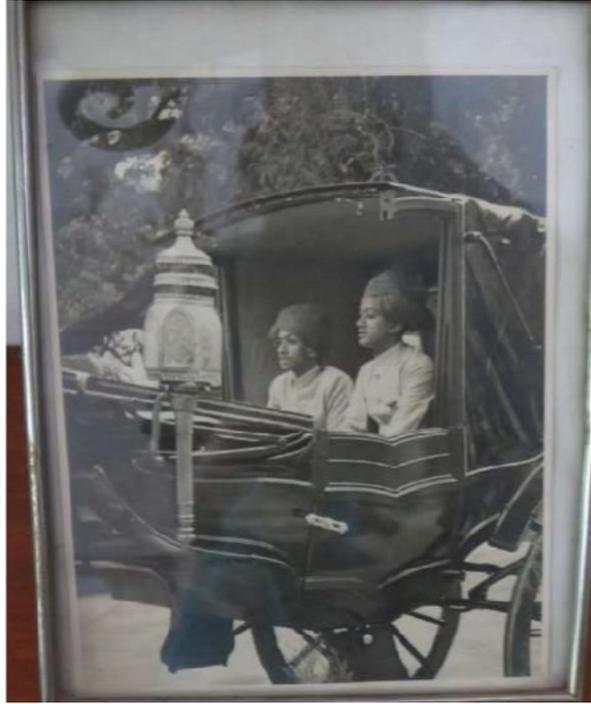
1. **Princely States of Bundelkhand:** This will include panels on the history of the princely states in original or digitised format:
  - a. Reproduced paintings and photographs of rulers of the princely states,
  - b. Letters and any other formal documents related to the princely states, their alliances,
  - c. Darbar Hall and a period room is proposed to be replicated with mannequins and furniture in styles similar to the bygone era. The mannequins will sport the authentic clothing and furniture will be recreated based on research on the existing styles during that period.
  - d. Genealogy of the princely rulers of Bundelkhand.
2. **Significant personalities of Bundelkhand:** Bundelkhand has seen a contribution of various people including the women of Bundelkhand and have played an important role in the development of the reunion, as we see today. This will have digital displays on the history of the personality, its contribution on the phase of history,
  - a. Archival images of the personality,
  - b. Paintings
3. **Wars with the Mughals:** This gallery will showcase virtual reality of warfare of Bundelkhand and their alliances like with the Marathas:
  - a. Digital display of painting depicting war scenes
  - b. Replicas of weapons
4. **Architecture, Art and Literature:**
  - a. The building of Old Charkhari palace itself is an exhibit showcasing the architecture of Bundelkhand region. It is one of palaces that has retained its original character in the area.
  - b. The galleries will also showcase the grand architecture of other areas in the region like Datia, Jhansi, Orchha, Khajuraho etc.
  - c. Wall paintings inside the palace complex, which will in-situ exhibits showcasing the art work of the period. The walls of the palace are an exhibit themselves, showcasing intricate art work of aaraish and frescos.
  - d. It is proposed to dedicate a gallery on Gondana art, where traditional craftsmen will be involved to paint the walls of the gallery on the art form.

## Qualitative Description

The hotel is based on an immersive experience for the visitors to relive the Bundelkhand region, its art and architecture, its phases of historical evolution and grandeur in one place. It has been proposed to develop a virtual reality hotel, providing an immersive experience with a focus on the virtual display of information. It will create an ambience in the building with the help of project mapping and other virtual reality techniques to provide the visitor an unforgettable experience. The building in which the hotel is proposed to be housed is a historic building and in itself is an architectural marvel of the period, adding to the historicity and value to the experience. It is proposed to display the collection in a digital format using multimedia and interactive techniques to provide an immersive experience. exploring and navigating through a wide range of content. Multimedia installations in the galleries range from such single interactive screens to audio-visual display and creating an environment with technology as a support element in the galleries.



*Fig.5.1: Portraits of rulers of the Princely states in Bundelkhand, Source: Her Highness Urmila Charkhari*



*Fig.5.2: Portraits of rulers of the Princely states in Bundelkhand, Source: Her Highness Urmila Charkhari*



*Fig.5.3: Portraits of rulers of the Princely states in Bundelkhand, Source: Her Highness Urmila Charkhari*



*Fig.5.4: Image of interiors of Durbar Hall in Gwalior in 188, Source: pininterest*

## **Quantitative Details and Accession Lists**

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The museum will house the historical narrative of the princely states of Bundelkhand. There are no specific artefacts to be displayed in the museum as of now and are proposed to be acquired in due course of time. Most of the material will have to be digitised and placed in audio-visual format so that a truly immersive experience can be created. Digital copies of photographs, maps and other documents will be prepared. Few of these original photographs are with the present Royal family, residing in Raobagh Palace in Charkhari. In this case, it is not just the value of the collection but the uniqueness and historicity of Bundelkhand and its grandeur that will be exhibited in the museum and is of high associative value.

### **Antiquity, Authenticity & Registration**

In the present situation, there are no antiquities and maybe acquired. The antiquity value and registration will be undertaken at that time.

### **Tentative Value of Collection & Insurance**

Tentative value of the collection will be calculated in case some antiquity is collected for display.

### **Display – Status, Potential and Constraints**

The collection will be displayed in the Old Charkhari Palace. The galleries have been designed to display the history of the princely states of Bundelkhand. Most of the collection in the galleries will be reproduced and displayed in digital formats. The museum is not just about the tangible aspects of heritage but also the intangible including the grandeur for which an immersive experience will be created. The digital displays will present the information to the visitors in the themed galleries. An attempt has been made to give a platform to the art of the region by dedicating a gallery to Gondana art where the wall will be painted by the traditional artists. An attempt has been made to recreate the bygone era by recreating the Darbar Hall and a period room.



## Theme for the hotel

### PRINCELY STATES OF BUNDELKHAND

Bundelkhand Agency was a political area set up under the British to manage the relation between them and the princely states in Bundelkhand region. Under the treaty of Bassein in 1802, between East India Company and the Marathas, parts of Bundelkhand were ceded by the British. The lands were given by the British on lease to the rulers. 1806, Jhansi came under the British and in 1818, after the 3<sup>rd</sup> Anglo – Maratha War, Peshwa in Pune ceded all their rights to the British.



*Fig. 6.1: Image of camp scene at 3rd Anglo Maratha War in 1820, Source: <http://www.bl.uk/onlinegallery/>*

In 1811, Bundelkhand Agency was organized comprising all the states under lease of the British, with the headquarter at Banda, in the present state of Uttar Pradesh. In 1835, the region was under the North – Western province, with the headquarters at Agra. Thereafter, the authority shifted from Saugor and Nerbudda with base at Jhansi (British region including present day districts of Sagar, Damoh, Jabalpur and Narsinghpur, Gwalior, to finally Nowgong (in present Madhya Pradesh) till 1947.

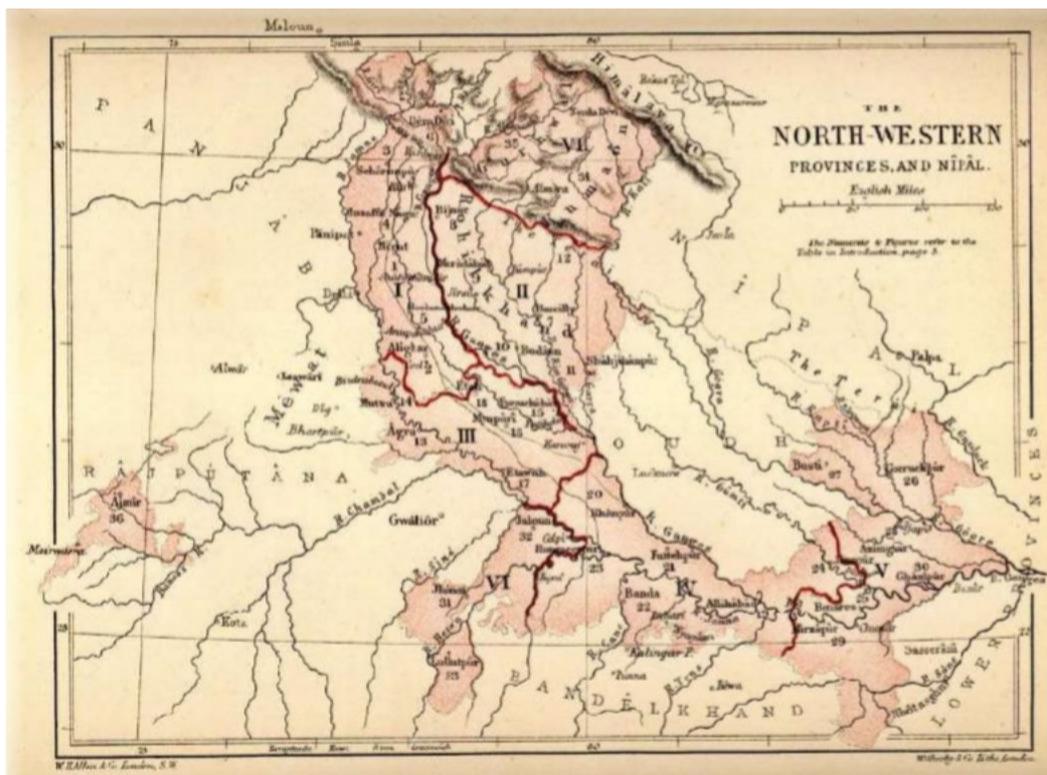


Fig. 6.2: Map of North- Western provinces with regions like Jhansi, Kalpi, Banda etc. under the province, Source: A Text- Book of Indian History

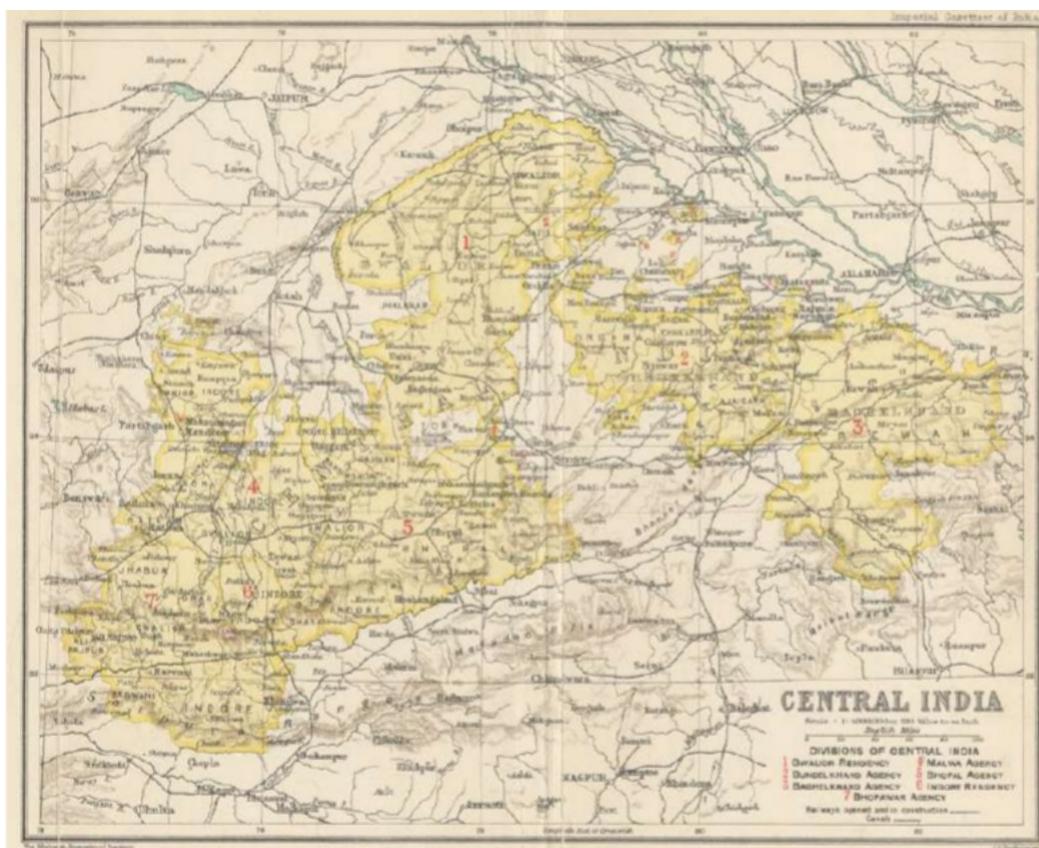


Fig. 6.3: Map of the Central India Agency, with the Bundelkhand Agency, lithographed at the Surveyor General's Office, Calcutta, April 1880, Source: Alexander Cunningham

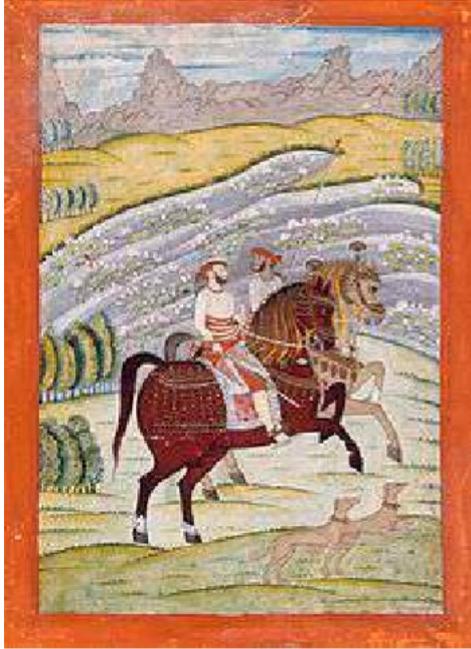
Bundelkhand Agency was separated from Bagelkhand Agency in 1871, but was transferred back in 1931, except for Rewa. Few of the Princely states in Bundelkhand Agency are as follows:

**Datia**  
**1626-**  
**1950**

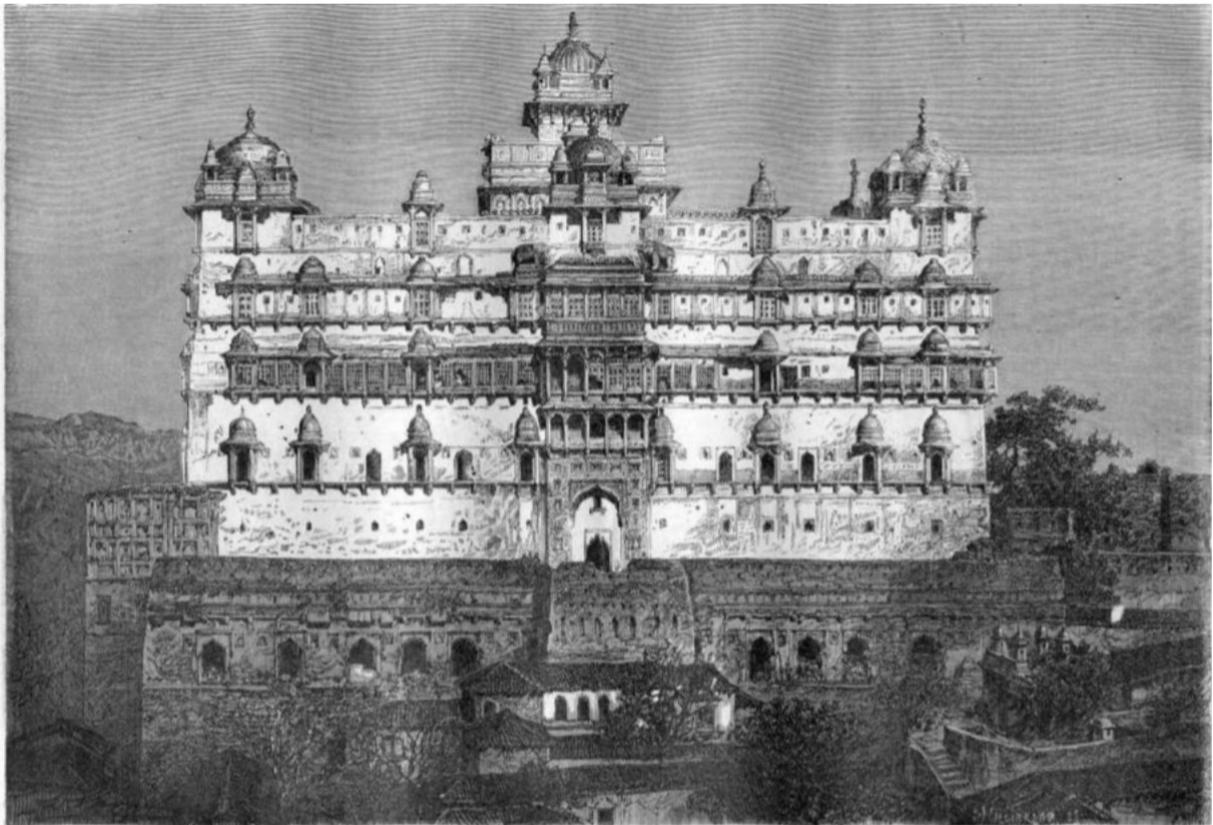
Formed in 1626, Datia was ruled by Rajputs of the Bundelas, descendant of the kings of Orchha. The maharaja bore the hereditary title of Second of the Princes of Bundelkhand and was the second highest in rank of all the Bundela states. It was later merged in the new state Vindhya Pradesh.

<b>Datia</b>	
<b>Tenure</b>	<b>Rulers</b>
1706 – 1733	Rao Ramchandra Singh
1733 – 1762	Rao Indrajit Singh
1762 – 1801	Rao Shatrujit Singh
1801 – 1839	Raja Parichhat Singh
1839 – 1857	Bijai Singh
1857 – 1865	Bhavani Singh
1865 – 1907	Bhavani Singh Bahadur (s.a.)
1907 – 1947	Sir Govind Singh

The architecture of Fort Palace of Datia, also known as Bir Singh Palace is an amalgamation of Indian and Mughal elements or the Bundeli style of architecture. The building is a three-layered building, approximately 40 meter high and 80 meter square in plan. It is a 7 storey high structure, with two storied high bridges, courtyards and outer wall. There is also a char bagh in the complex. There are also many temples in the region like the Ratangarh temple. It is also known as the ‘Saktipeeth’ which attracts a lot of people for religious worship. It also has a famous Jain Temple. Datia has always strived for preserving the original Bundela culture, its language and traditions. At present, there are numerous theatrical and literacy groups in Datia, which are trying to preserve and propagate its cultural heritage.



*Fig. 6.4: Painting of Shatrughit Singh of Datia (1762- 1801)*



*Fig. 6.5: Eastern façade of Bir Singh Deo Palace, Source: Orchha and Beyond, Design at the court of Raja Bir Singh Dev Bundela by Edward Leland Rothfarb (from Rousselet's "L'Inde des Rajahs" )*



*Fig. 6.6: Datia lake and Birsingh Deo Palace in 1877, Source: India of the Rajahs by Louis Rousselet, <<https://www.alamy.com>>*



*Fig. 6.7: Rear view of palace in 1882, Source: Orchha and Beyond, Design at the court of Raja Bir Singh Dev Bundela, <<https://architexturez.net/col/az-cf-123620>>*



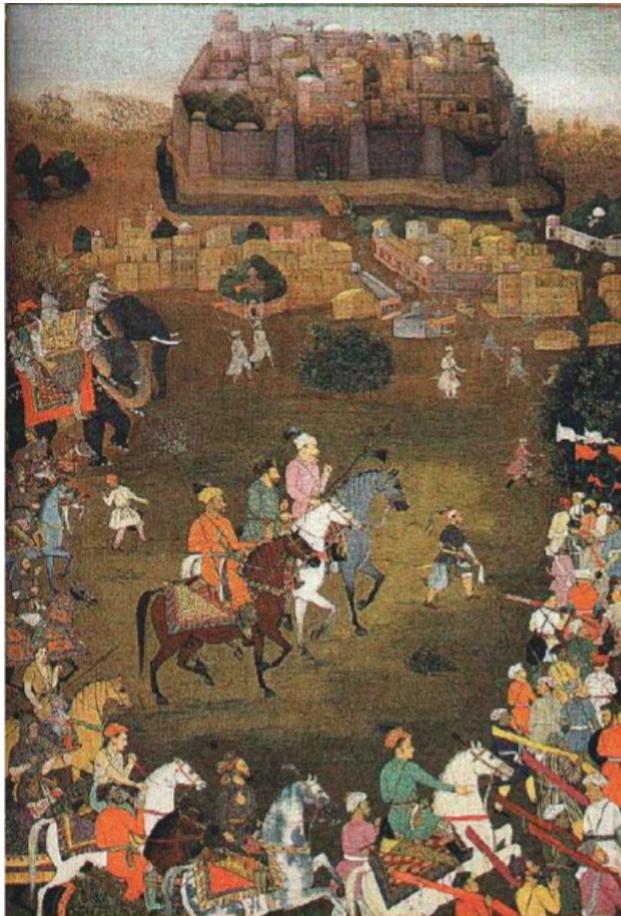
*Fig. 6.8: Principle entrance view in 1928, Source: Orchha and Beyond, Design at the court of Raja Bir Singh Dev Bundela*

## **Orchha** **1501-** **1950**

It is situated in the district of Tikamgarh and was the capital of Bundelas, before it got shifted to Tikamgarh in 1783 due to vulnerable strategic position of Orchha in later days. It was founded in 1531 by Bundela Rajput Rudra Pratap Singh on the edge of river Betwa. The buildings of Orchha are magnificent, specially the fort of Orchha built by Rudra Pratap Singh and the Chaturbhuj temple built during the tenure of Akbar. Tikamgarh is also religiously famous for its temples of Lord Rama in Orchha and Kundeshwar Mahadeo Mandir, near Tikamgarh township. Jahangir Mahal in Orchha was built by Bir Singh Deo to commemorate the arrival of Jahangir. The building is square in plan, with 4 bastions at each corner, covered by dome. All the rooms in the palace are decorated with paintings. Postal stamps of Orchha were prepared in 1897 but were first issued only in 1913. Orchha was also minting coins in copper and silver, with its currency known as Gaja Shahi.

<b>Orchha</b>	
<b>Tenure</b>	<b>Rulers before British</b>
1501–1531	Rudra Pratap
1531-1554	Bharatichand
1554-1592	Madhukar Shah

1592-1605	Ram Shah
1605-1626	Bir Singh Deo
1626- 1635	Jhujhar Singh
1636-1641	Devi Singh
1641-1653	Pahar Singh
1653-1672	Sujan Singh
1672-1675	Indramani Singh
1675-1684	Jaswant Singh
1684- 1689	Bhagwat Singh
1689-1735	Udwat Singh
1735- 1752	Prithvi Singh
1752-1765	Sanwant Singh
1765- 1768	Hati Singh
1768- 1775	Man Singh
1775-1776	Bharti Singh
<b>Rulers under British Rule</b>	
1796- 1817	Vikramajit Mahendra
1817- 1834	Dharam Pal
1834-1842	Taj Singh
1842-1848	Surjain Singh
1848-1865	Hamir Singh
1865- 1874	Raja Pratap Singh
1874- 1930	Maharaja Pratap Singh
1930- 1950	Bir Singh II





*Fig.6.10: Portrait of Maharaja Pratap Singh of Orchha, 1903, leaning over an elaborate throne chair, source: R. Hotz - National Portrait Gallery, London*



*Fig. 6.11: View of Raja Mahal, Orchha. Its work started in 1501 and was completed in 1591, Source: <https://in.pinterest.com>*



*Fig. 6.12: View of Jahangir Mahal built by Bir Singh Deo to welcome Mughal emperor Jahangir Bundelkhand , Orchha, Source: <https://in.pinterest.com>*



*Fig. 6.13: South- west view of Bir Singh Deo's cenotaph in 1880, Orchha, Source: British Online Library < <http://www.bl.uk>>*



Fig. 6.14: Orchha stamp dated 1914 with a face value of 2 anna, source: Wikipedia  
 Fig. 6.15: Silver coins from Orchha from 1799 with a mace symbol (a blunt weapon) on rear side of the coin, in the name of Shah Aam II, Source: <http://www.worldofcoins.eu>

**Ajaigarh**  
**1765-**  
**1949**

Ajaigarh was founded by Guman Singh in 1765. It was captured by the British in 1809 and became a part of the Bundelkhand agency. It became a part of the Vindhya Pradesh, and later part of Panna district, and a small part in Chhatarpur district. It was merged into Madhya Pradesh in 1956. Hill fort of Ajaigarh is a gated complex temples and rock-cut tanks, presently in a dilapidated state. A lot of antiquities have been recovered from the area including idols, carvings in stone etc.

<b>Ajaigarh</b>	
<b>Tenure</b>	
1765- 1792	Raja Guman Singh
1792- 1837	Raja Bakht Singh
1837-1849	Raja Madhao Singh
1849-1853	Raja Mahipat Singh
1853-1855	Raja Vijay Singh
1859-1919	Sawai Maharaja Sir Ranjor Singh Sahib Bahadur
1919- 1942	Sawai Maharaja Bhopal Singh Sahib Bahadur
1942- 1958	Sawai Maharaja Punya Pratap Singh Sahib Bahadur
1958- 1984	Sawai Maharaja Devendra Vijaya Singh Sahib Bahadur
1984- 1949	Sawai Maharaja Ajayraj Singh Sahib Bahadur



Fig. 6.16: Maharaja of Ajaigarh with his three sons, source: prahlabdubbar.com



Fig.6.17: View of fort of Ajaigarh, Source: Wikipedia

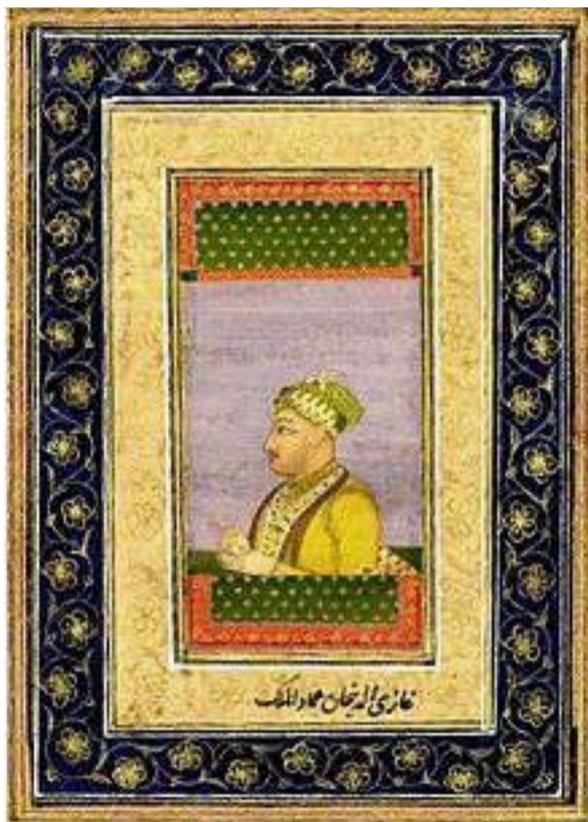


Fig.6.18: Flag of Ajaigarh State, Source:

**Baoni**  
**1784-**  
**1948**

The state of Baoni was found in 1784 by Imad al-din al – Mulk Ghazi Khan, believed to a descendant of Asaf Jahi of Hyderabad. It was leased out by the British in 1806. It became a part of Vindhya Pradesh in 1948, and remained the state head till end of 1949.

<b>Baoni</b>	
<b>Tenure</b>	
1748-1800	Ghazi ud-din Khan Feroze Jung III
1800-1815	Naser ad- Daula
1815-1838	Amir al- Mulk
1838- 1859	Mohammad Hosayn
1859-1883	Emam ad- Daula Hasan
1883- 1893	Mohammad Hasan Khan
1893- 1911	Riaz al- Hasan Khan
1911- 1947	Mohammad Moshtaqa al- Hasan Khan



*Fig. 6.20: 18th century portrait of Imad- ul- Mulk, Source: British Museum*

**Bijawar**  
**1765-**  
**1950**

The princely state of Bijawar is located presently in the Chhatarpur district of Madhya Pradesh. The state was formed in 1765 and takes its name from Bijai Singh, one of the Gond chief. Bir Singh Deo was the first Bundela Rajput ruler and was conquered by Maharaja Chhatrasal in the 18<sup>th</sup> century. It came under the British on 1811 and was granted to Bhan Pratap in 1857. It was a part of Vindhya Pradesh on 1950 and merged with Madhya Pradesh in 1956.

<b>Bijawar</b>	
<b>Tenure</b>	
1769- 1793	Bir Singh Deo
1793-1802	Himmat bahadur
1802- 1810	Kersri Singh
1811- 1833	Ratan Singh
1833-1847	Lakshman Singh
1847- 1866	Bham Pratap Singh
1866- 1899	Bham Pratap Singh (Maharaja)
1900-1940	Savant Singh
1940- 1947	Govind Singh



*Fig. 6.21: Maharaja Bhan Pratap Singh of Bijawar State in 1882, Source: rajadeendayal.com Fig. 6.22: Postage stamp of Bijawar state, Source: colnect.com*

**Charkhar  
i 1765-  
1950**

After the decline of Mughals, the Bundela Rajputs established Charkhari State in 1765 by Saurabh Singh Bundela, as an offshoot of Panna State. It was under the powerful Bundelkhand Kingdom of Chhatrasal, who divided his lands in 1731. In 1765, Raja Khuman Singh received Charkhari, becoming the first Raja. Charkhari was ruled by independent kingdom with the British. The maharaja had a military force of 188 cavalry, 1552 infantry and 42 guns. The state even had its own currency till the mid 1800s and own postage till 1947. This was the first time natural features like lakes were included on stamps.

<b>Charkhari</b>	
<b>Tenure</b>	
1765-1782	Raja Khuman Singh
1782-1829	Raja Vijay Bahadur Singh
1829-1860	Raja Ratan Singh
1860-1880	Raja Jai Singh Deo
1880-1908	Malkhan Singh Jadeo Bahadur
1908- 1914	Jujhar Singh Jadeo
1914-1920	Ganga Singh Jadeo
1920-1941	Arimardan Singh Jadeo Bahadur
1942-1977	Jayendra Singh Jadeo
1978- Present	Jayant Singh Jadeo



*Fig. 6.23: 1909 Stamp of Indian Princely State of Charkhari depicting swords, with a face value of 1/2, 1 Indian anna (1 anna is 1/16<sup>th</sup> of a rupee), source: ©2003-2018 colnect.com*



Fig. 6.24: 1930 Stamp of Indian Princely State of Charkhari depicting swords, with a face value of 4 Indian anna (1 anna is 1/16<sup>th</sup> of a rupee), source: ©2003-2018 colnect.com



Fig. 6.25: 1931 Stamp of Indian Princely State of Charkhari depicting lakes and buildings-palaces, with a face value of 1/2 and 1 Indian anna (1 anna is 1/16<sup>th</sup> of a rupee), source: ©2003-2018 colnect.com



Fig. 6.26: 1931 Stamp of Indian Princely State of Charkhari depicting buildings- schools and fortress with a face value of 2 and 8 Indian anna (1 anna is 1/16<sup>th</sup> of a rupee), source: ©2003-2018 colnect.com



Fig. 6.27: 1931 Stamp of Indian Princely State of Charkhari depicting buildings, palaces with a face value of 1 and 2 Indian rupee, source: ©2003-2018 colnect.com



Fig. 6.28: 1931 Stamp of Indian Princely State of Charkhari depicting buildings- temples with a face value of 3 and 5 Indian rupee, source: ©2003-2018 colnect.com

Charkhari was under Jayendra Singh Jadeo, Sipahdar-ul-mulk, the 9<sup>th</sup> Maharaja of Charkhari since 1977. Presently, it is under his son Maharaja Jayant Singh Jadeo, who lives with the royal family at Raobagh Palace.

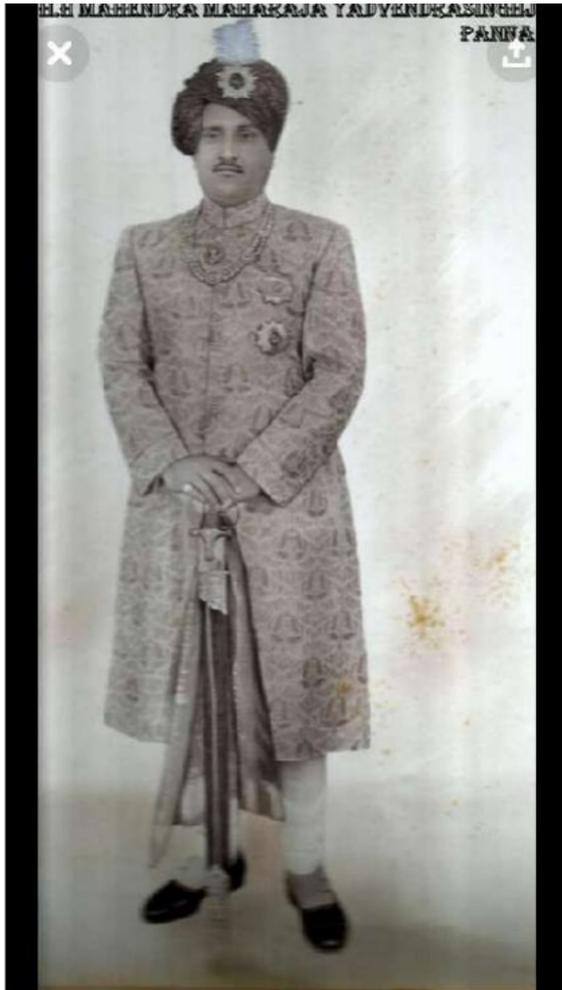
### **Panna** **1731-** **1950**

The famous Bundela chief, Chhatrasal, had made Panna his capital, in alliance with the Marathas. In the 19<sup>th</sup> century, it became a princely state under the British. Panna, is known as ‘town of temples’. There is a mythical story telling that Saint Prabhunath told to his disciple, Chhatrasal that on one particular night whatever area will be covered by him sitting on the back of his horse, will find the mine of diamond beneath the earth. So are the diamond mines in Panna. As a reverence to Saint Prabhunath, Chhatrasal constructed numerous temples, mostly attributed to Lord Shiva. It is said that there are as many as eleven-hundred ancient temples in the district.

<b>Panna</b>	
<b>Tenure</b>	
1675 - 1731	Maharaja Chhatrasal
1731 - 1739	Hardesai Singh
1739 - 1752	Sabha Singh
1752 - 1758	Aman Singh
1758 - 1777	Hindupat Singh
1777 - 1779	Anirudh Singh
1779 - 1785	-
1785 - 1798	Dhokal Singh
1798 - 1834	Kishor Singh
1834 - 1849	Harbans Rai
1849 - 1869	Nirpat Singh
1869 - 1870	Rudra Pratap Singh
1870- 1893	Sir Rudra Pratap Singh
1893- 1898	Lokpal Singh
1898-1902	Madho Singh
1902- 1947	Yadvendra Singh Jadeo
1947- 1963	Narendra Singh Jadeo
1963- 2009	Manvendra Singh Jadeo
2009- present	Raghvendra Singh Jadeo



*Fig. 6.29: Panna Royal family with Mahendra Maharaja Yadvendra Singh Jadeo, with his 2 brothers, 2 sons and nephew,*



*Fig.6.30: Portrait of Mahendra Maharaja Yadvendra Singh,*



*Fig.6.31: Portrait of Maharaja of Panna,*

## Samthar

1760-  
1950

The state was created by Chandrabhan Singh and his grandson Madan Singh, governor of the state of Datia.

Samthar	
Tenure	
1817- 1827	Ranjit Singh II
1827- 1864	Hindupat Singh
1858- 1865	Rani
1865- 1877	Chhatar Singh
1877- 1896	Chhatar Singh
1896- 1935	Bir Singh
1935- 1947	Radha Charan Singh
1947- Present	Ranjeet Singh Jadeo

## Alipura

1757-  
1950

Located in the Chhatarpur district of Madhya Pradesh, the state was established by Aman Singh of Panna state in 1757 and granted it to Achal Singh, son of the sardar of Panna at that time. It came under the British on 1808. The famous Alipura Palace was built here by the rulers approximately 150 years back, currently functioning as a heritage hotel.

Samthar	
Tenure	
1757 - 1790	Achal Singh
1790 - 1835	Pratap Singh
1835 - 1840	Pancham Singh
1840 - 1841	Daulat Singh
1841 - 1871	Hindupat Singh
1871 - 1922	Chhatrapati Singh
1922- 1934	Harpal Singh
1934	Bhopal Singh Jadeo
1934- 1947	Raghuraj Singh Jadeo



Fig.6.32: Palace at Alipura,

## Beri 1750-1950

This small princely state located on river Betwa, was founded by Diwan Acharju Singh and leased out by the British in 1809 under Rao Jugal Prasad. Raja Yadvendra Singh was the last ruler of Beri State, before its accession in 1950.

## Bihat

Bihat	
Tenure	
Before 1807	Diwan Aparbal Singh
1807- 1828	Rao Bankat Rao
1828- 1846	Rao Kamod Singh
1846- 1859	Hardi Shah
1859- 1872	Govind Das
1872- 1892	Rao Mahum Singh

## Chhatarpu r 1785- 1950

Chhatarpur, named after Maharaja Chhatrasal, was founded in 1785.

Chhatarpur	
Tenure	
1785- 1816	Kunwar Sone Shah
1816- 1854	Partab Singh
1854- 1867	Jaghat Singh
1867- 1895	Vishvanath Singh
1895- 1932	Vishvanath Singh
1932- 1947	Bhawani Singh

Khajuraho group of monuments are situated in the district of Chhatarpur, famous for its stone carvings on the walls of the temples. Most of the temples were built by the Chandelas between 950 to 1050 CE.



*Fig. 6.33: View of the oldest temple in Khajuraho, built in 9<sup>th</sup> century*

## Jhansi 1804- 1858

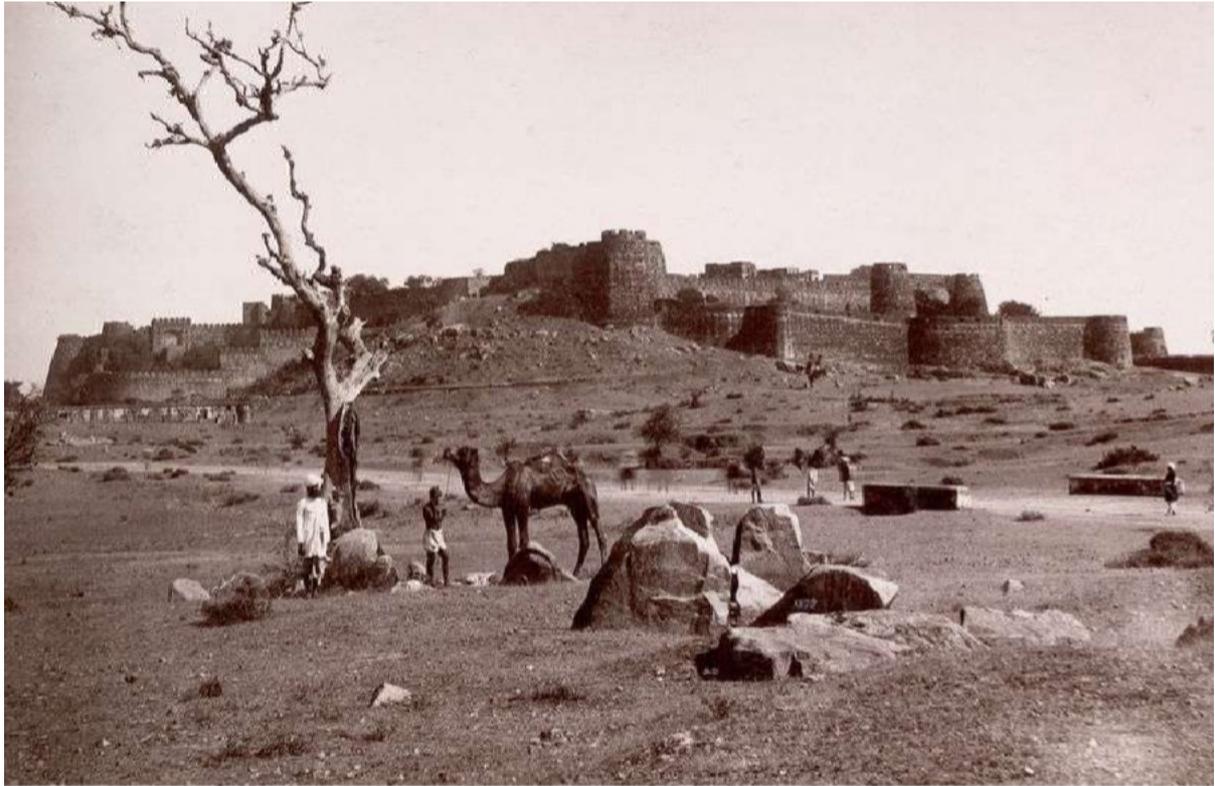
Jhansi was the principality held by the tributary chief of Peshwa, who ceded his rights to the British. The rule was reclaimed by the brave Rani Laxmi Bai between 1857- 58. Bir Singh Deo constructed the fort of Jhansi. It came under the Maratha territory after it was handed over by Chhatrasal to Peshwa Baji Rao. Jhansi is also known as the Gateway of Bundelkhand. The city has water tanks built in Chandela and Bundela period.



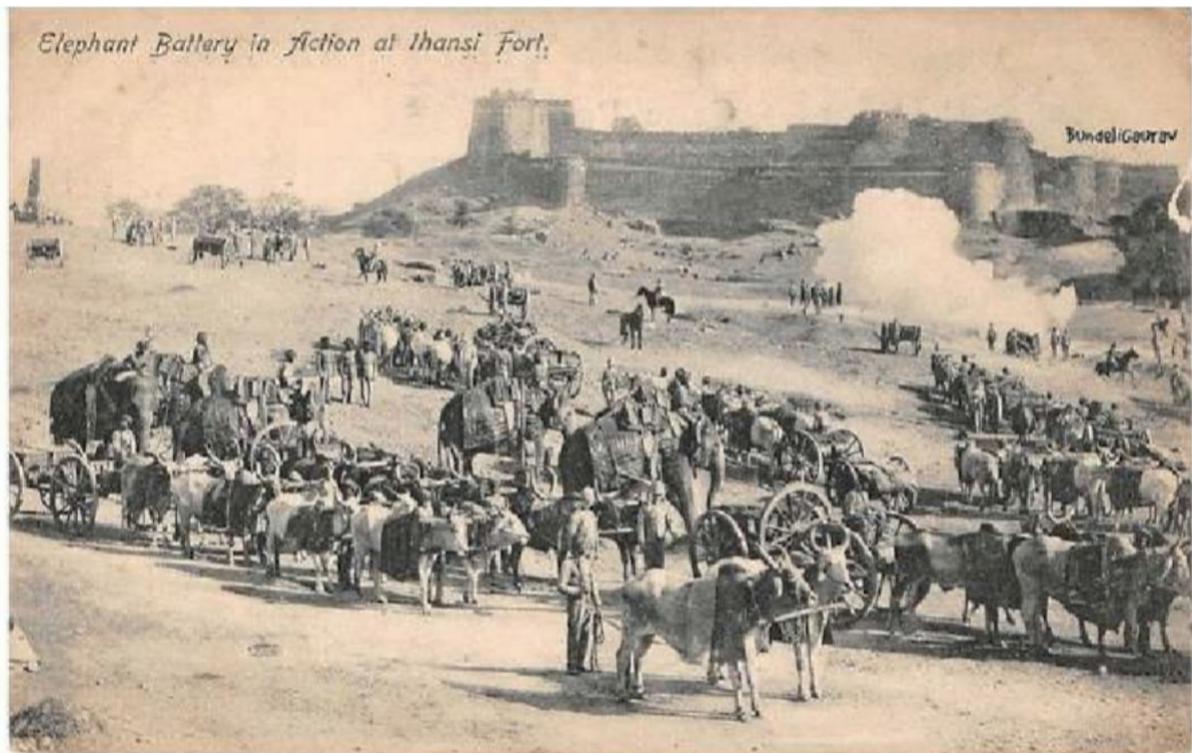
*Fig. 6.34: Archival image depicting death of Major Skene and his wife at Jhansi,*

## Harsht- Bhaiya 1690- 1948

As the name suggest, the princely state was a group of 8 jagirs, originally a part of princely state of Orchha. Udwat Singh, the Maharaja of Orchha have jagir of Baragaon near Jhansi to his brother Diwan Rai Singh. The jagir was divide amongst his 8 sons to form the estates of Kari, Pasari, Tarauli, Banka- Pahari, Bijna, Chirgaon, Dhurwai, Tori- Fatehpur. Three of the jagirs merged to form remaining 5 jagirs in the 18<sup>th</sup> century and was granted to Jhansi by the British. There were other small princely stated that were leased out by the British like Garrauli, Gaurihar, Jignim Lugasi, Naigwan Rebai, Sarila and small jagirs like Banka Pahari, Bijna, Bilheri, Dhurwai and Tori Fatehpur.



*Fig. 6.35: Archival image of Jhansi Fort in 1882 by Lala Deen Dayal, Source: British Library website*



*Fig.6.36: Archival image of Jhasni fort, Source: <https://www.flickr.com/>*



## SIGNIFICANT PERSONALITIES OF BUNDELKHAND

### Maharaja Chhatrasal

Bir Singh Bundela of Orchha was a vassal of Delhi and his son Jujhar Singh asserted his independence during the reign of Shah Jahan. Aurangzeb invaded and conquered Orchha in 1635 and compelled Jujhar Singh to retreat towards Chauragarh. The major part of Bundelkhand was overrun by the Mughals till Champat Rai of Mahooba, a vassal of Orchha retaliated and struggled till his death on 1661. His son Chhatrasal, born in 1649, liberated major parts of Bundelkhand before the death of Aurangzeb, including Orchha.

In 1727, Mughals invaded Bundelkhand under Muhammad Khan Bangash, subedar of Allahabad. The battle was lost by Chhatrasal and he escaped in 1728. He was later under the protection of the Peshwas. With the help of Peshwa Baji Rao, the Mughal troops left Bundelkhand. He also offered a hand of his daughter Mastani to Baji Rao for marriage as a bond of friendship. Chhatrasal died in 1731 at the age of 82. He created 3 equal principalities for his 2 sons and Peshwa in independent control. Chhatrasal was the founder of the kingdom of Panna and was a patron of literature. His court had many noted poets.

Kavi Bhushan, poet in the court of Maharaja Chhatrasal, in his poem '*Chhatrasal Dashak*', dedicated to Maharaja Chhatrasal talks about his bravery of and valor:

“ निकसत म्यान तें मयूखें प्रलैभानु कैसी,  
फारें तमतोम से गयंदन के जाल कों।  
लागति लपटि कंठ बैरिन के नागिनी सी,  
रुद्रहिं रिझावै दै दै मुंडन के माल कों।  
लाल छितिपाल छत्रसाल महाबाहु बली,  
कहाँ लौं बखान करों तेरी कलवार कों।  
प्रतिभट कटक कटीले केते काटि काटि,  
कालिका सी किलकि कलेऊ देति काल कों।

भुज भुजगेस की वै संगिनी भुजंगिनी – सी,  
खेदि खेदि खाती दीह दारुन दलन के।  
बखतर पाखरन बीच धँसि जाति मीन,  
पैरि पार जात परवाह ज्यों जलन के।  
रैयाराव चम्पति के छत्रसाल महाराज,  
भूषन सकै करि बखान को बलन के।  
पच्छी पर छीने ऐसे परे पर छीने वीर,  
तेरी बरछी ने बर छीने हैं खलन के।”



*Fig. 6.38: Postal stamp dedicated to Maharaja Chhatrasal, Source: Suranya Sengupta Fig. 6.39: Amar Chitra Katha dedicated to Maharaja Chhatrasal*



*Fig.6.40: Tomb of Chhatrasal in Chhatarpur district, Madhya Pradesh, <http://4.bp.blogspot.com>*

## Jhansi Ki Rani Laxmi Bai

One of the most important personality during the 1857 war of independence is Rani Laxmibai, queen of the princely state of Jhansi. Born in 1828 in Banaras, she was trained in horse riding and weaponry. In 1842, she was married to the Maharaja of Jhansi, Ganadhar Rao Newalkar. After the death of the Maharaja, since there no direct heir to the throne, British took away Jhansi under the Doctrine of Lapse, and in 1854, Rani Laxmibai was ordered to leave the palace and the fort at Jhansi. In 1857, after the rebellion against the British began, Rani Laxmibai joined hands to fight against the local rulers trying to overtake Jhansi as well as the British.

“ बुंदेले हरबोलों के मुँह हमने सुनी कहानी थी,  
खूब लड़ी मर्दानी वह तो झाँसी वाली रानी थी।“

Translated in English as “From the bards of Bundela we have heard this story, She fought much valiantly, she was the queen of Jhansi.” \_ Subhadra Kumari Chauhan



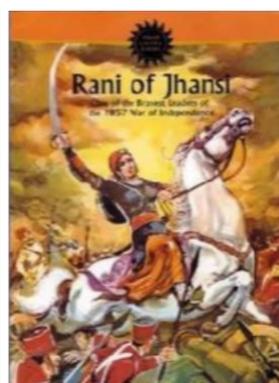
*Fig.6.41: A rare image of Rani Laxmibai by a court artist at Jhansi before the death of her husband,*



*Fig.6.42: Image represented as that Rani Laxmibai on a postcard issued on May 10, 1910, in memory of the 'martyrs of the Indian war of Independence, 1857'.*



*Fig.6.43: Postage stamp dedicated to Rani*



*Laxmibai, Source: Source: <https://www.flickr.com/>*

## Baji Rao- Mastani

She was the daughter of Maharaja Chhatrasal and was married to Baji Rao Peshwa I. She was a dedicated wife, who lived a Hindu life after her marriage. She was a great admirer of music and was loved for her pleasing personality. Though, she was never accepted by the Peshwa family as Baji Rao's second wife. She gave birth to their son named Shamsheer Bahadur in 1734. In April 1740, soon after Baji Rao's death on the southern banks of river Narmada, Mastani also breathed her last. Baji Rao had assigned all his possessions in Bundelkhand, including the territories by Maharaja Chhatrasal, to Shamsheer Bhadaur, who later rose as a great chieftain of Bundelkhand and maintained his alliance with the Marathas.



Fig. 6.45: An artist impression of Mastani, daughter of Maharaja Chhatrasal, Source: Mughal School,

## Maithili Sharan Gupt

Maithili Sharan Gupt was a renowned Hindi poet. He was born in 1885 in Jhansi. His famous works are in *Khari Baoli* dialect and are dedicated to India's freedom struggle, Mahabharata, Ramayana and Buddhist stories. Some of his famous poems are *Saket*, *Yashodhara*, *Panchvati*, *Kaba-Karbala* etc. He has been awarded by the title of *Rashtriya Kavi* (National Poet) and Padma Bhushan in 1954.

जो भरा नहीं है भावों से जिसमें बहती रसधार नहीं।  
वह हृदय नहीं है पत्थर है, जिसमें स्वदेश का प्यार नहीं।"



Fig. 6.46: Mathili Sharan Gupt,

## Alha Udal

Sons of Dasraj, a commander under the Chandelas, brothers Alha and Udal also served them. It is believed that they fought against the Chauhans in 12<sup>th</sup> and 13<sup>th</sup> century as generals for Chandela king Paramardi Deva.



Fig. 6.46: Statue Of Alha in Mahoba,

## WARS WITH THE MUGHAL

The Chandelas of Bundelkhand had been with a constant struggle to hold their region. In the early 13<sup>th</sup> century, the Mughals took over a large part of the domain from the Chandelas. It was in the 16<sup>th</sup> century that Bundela Rajputs gained prominence in the region. At a very young age, Maharaja Chhatrasal went against the Mughals in 1671. He was advised the Chhatrapati Shivaji to fight against the Mughals and take over Bundelkhand.



*Fig. 6.47: Maharaja Chhatrasal with Shivaji,*

He captured the land between Chitrakoot, Panna in the east, Gwalior in the west Kalpi in the north to Sagar and Damoh in the south. He has defeated Mughal generals like Rohilla Khan, Kaliq, Munawwar Khan, Sadruddin, Sheikh Anwar, Sayyid Latif, Bahlol Khan and Abdus Ahmed etc.



Fig. 6.48: *Painting depicting the fight between Mughals and Bundelas,*

### **LOCAL ARTS AND LITERATURE OF BUNDELKHAND**

The art and literature in Bundelkhand flourished during the Chandelas. Bundela style of painting, known as '*Bundeli Kalam*', folk painting of **Gondana Art** and other paintings like Budelkhandi miniature like Shiv-Parvati, Ram Darwar, Krishan Lila *etc.* add to the cultural significance of the region. Buildings like Jhansi Fort, Rani Jhansi Mahal, Rang Mahal, Baruasagar Fort, Garhkundar Kila *etc.* showcase the cultural heritage of the region.

The people in Bundelkhand were also patrons of literature. Some of the famous poets like Mudhukar Shah, Inderjit, Chhatrasal and Prithivi Singh belonged to this period. The Marathas followed the art of their predecessors, specially the paintings, with few alterations. The art of poetry developed in Bundelkhand under the patronage of rulers of Orchha, Charkharim Najjawar and Panna.

## 6.1 Building & Infrastructure

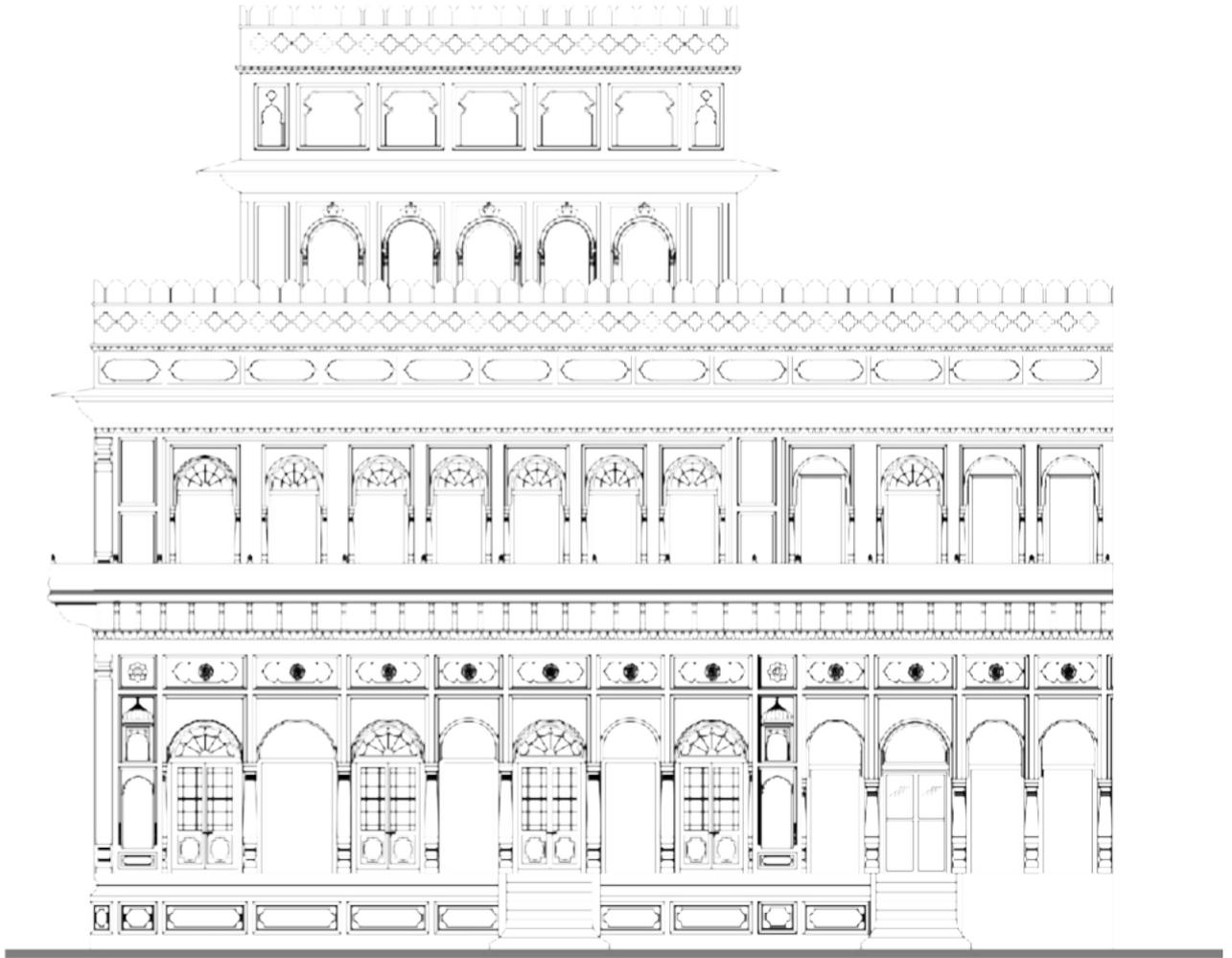
Charkhari Palace is one of the exquisite building in Mahoba district. It is surrounded by inter connected lakes all around, including Vijay sagar, Malkhan sagar, Vansi sagar, Jai sagar, Ratan sagar and Kothi taal. It is said that there are around 108 temple dedicated to Lord Krishna. There is also a historic hunting site in close proximity called the Tola talaab.

The entry to the Charkhari Palace is marked with a grand entry from the Deorhi Gate. The gate is symmetrical in plan, elaborately carved. The interiors of the gate are also elaborately carved. The projected terrace on the top has decorated jaali parapet and is supported on carved stone brackets. The chattris on the terrace mark the skyline to the gate, with ribbed domes and finial on top. The façade has projecting balconies, decorated and carved in stone.



*Fig. 6.49: View of the Deorhi gate*

The building is a three floor building raised on a plinth, led by elaborate steps. There are three entrances marked on the southern facade of the building, with arched openings. These round arched openings, with wooden doors and semi-circular glass on top, are decorated with columns in plaster, projecting from the facade. In areas where there is no opening, a false arch is being created in plaster. Many of the opening on both the floors have been closed as a later intervention (proposed to be opened). There is decorative plaster work on the entire entrance façade of the building. On the first floor, the projected balcony is supported on carved stone brackets. The top of the building is marked with a parapet.



*Fig.6.50: Front elevation of Charkhari Palace*



*Fig.6.51: Front view of Charkhari Palace*

In interiors of the buildings are simple ,with decorated fresco work in few of the rooms at the plinth level and aaraish work on columns. Fresco work is visible at the plinth level and ceiling of few pf the rooms. Decorative plaster works on the interior façade of the building adds grandeur to the interiors. The door and window frames are in timber. There are decorative elements in timber also visible on the first floor. Timber beams have also been used to support the roof of the building.



*Fig.6.52: Decorative work in plaster and wood in the interiors of the palace*

The palace has a beautiful Darbar Hall with intricate ornamental ceiling. The ceiling is painted with fresco work and gold paint. At the plinth level of the hall, fresco work is also visible.



*Fig.6.53: View of Darbar Hall and its ceiling with intricate fresco work*

### 6.2.2 Proposed Reuse

The site covers a total area of 10,945.50 square metres, with a built area of 2,576.25 square metres. The old palace at Charkhari is proposed to house a museum dedicated to the princely states of Bundelkhand. The proposed area for the museum is 1,233 square meters, spanning over 2 floors of the built complex, with visitor amenities like orientation space and ticket centre on the ground floor and café on the top floor.



*Fig. 6.54: View of Charkhari Palace*

The proposed storylines of the hotel of princely states of Bundelkhand focusses on the following broad themes:

1. History of Bundelkhand
2. Significant personalities of Bundelkhand
3. Provinces of Bundelkhand
4. Local Art and Craft of Bundelkhand

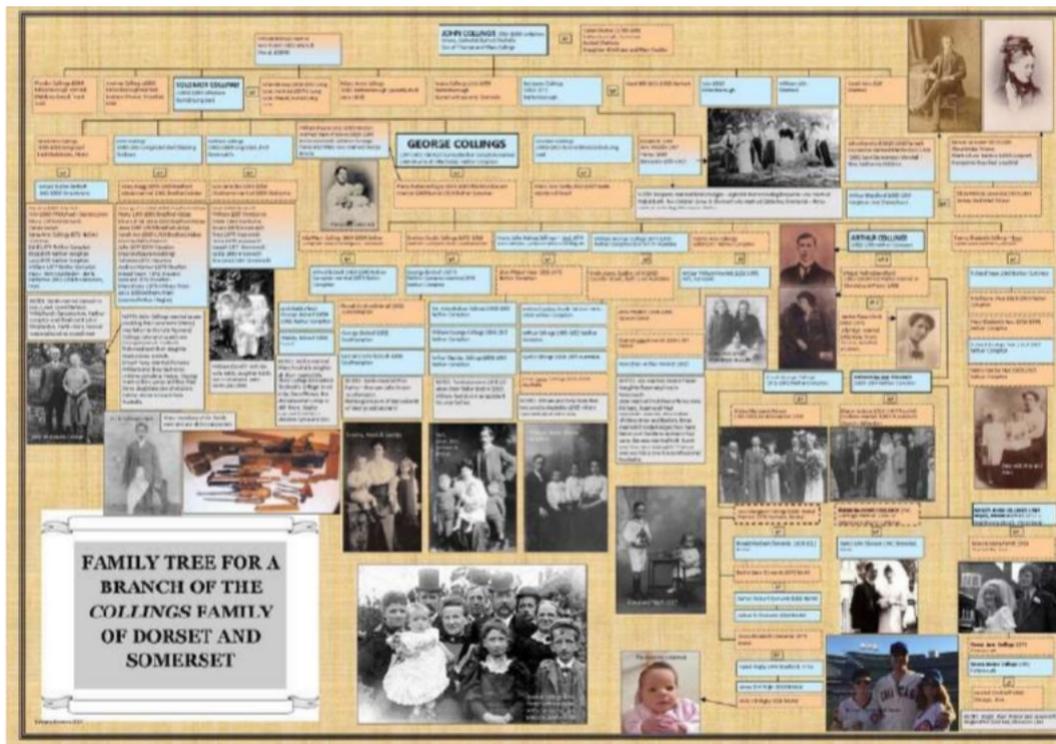


Fig.6.61: Reference image for showcase of genealogy of Bundelkhand dynasty, Source: internet

Some part of the palace are dedicated to the significant personalities of Bundelkhand. The gallery will highlight the life and contribution of these people to the historical development of Bundelkhand. Galleries depicting the sacrifice of Alah- Udal, contribution of Maharaja Chhatrasal, his heroism and his valour and his alliances, especially with the Marathas and Peshwa Bajji Rao, to who he married his daughter Mastani , gallery on the story of Bajji Rao and Mastani, daughter of Chhatrasal, are proposed to be exhibited.

### Sacrifice of Alha- Udal

The next gallery is dedicated to the contribution of Alha and Udal to establishing a strong hold to the power of Bundelkhand from 12- 14<sup>th</sup> century.

### Maharaja Chhatrasal

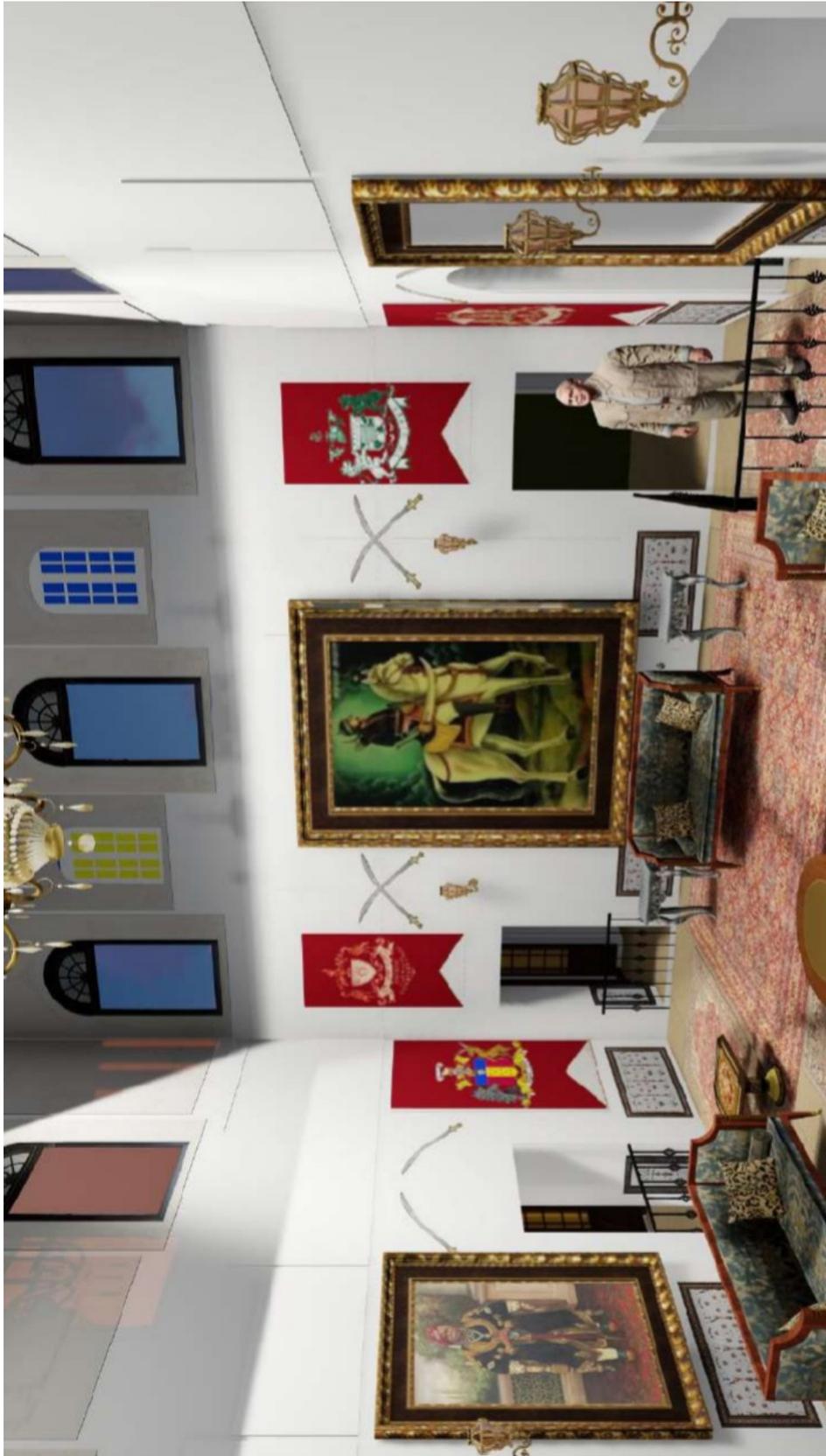
The next gallery is dedicated to the brave Maharaja Chhatrasal and his life, his contribution to Bundelkhand and major architectural marvels related to him.

### Recreating the Darbar Hall

It is proposed to recreate the Darbar Hall and a period bedroom with the antique furniture and archival images of the rulers of Bundelkhand. The grandeur of the historic times will be replicated for the visitors to sense.



*view of recreated Darbar Hall*



*view for Darbar Hall*

## Patrons of Art and Literature

The people in Bundelkhand were also patrons of literature. Some of the famous poets like Mudhukar Shah, Inderjit, Chhatrasal and Prithivi Singh belonged to this period. The Marathas followed the art of their predecessors, specially the paintings, with few alterations. The art of poetry developed in Bundelkhand under the patronage of rulers of Orchha, Charkharim Najawar and Panna. A gallery has been proposed for the **patrons of art and literature**.



*Wall paintings in the interiors*



## Architecture of Bundelkhand

Followed by this gallery are galleries depicting the Architecture of Bundelkhand. Chandelas were great builders and many important forts in the region were built by them. The Bundelas built the famous capital of Orchha, along with the temples of Sri Chaturbhuj and Sri Raghunath. Bir Singh Deo is known for his contribution for construction forts, palaces, lakes, tanks and gardens in the region. Mughal influence in building of the Bundela period are visible in building such as Jahangiri Mahal, Chaturbhuj temple, Raghunath temple at Orchha, part of forts of Datia, Phool Bagh at Orchha.

The buildings of Orchha and Datia built by the Bundelas are magnificent. Datia also many religious sites and is visited by pilgrims all around the year. Panna has a rich cultural base and was the capital during Chhatrasal's reign. It is believed that it has around 1100 ancient temples in the district. Khajuraho is also famous for its temples and stone carvings. Ajaigarh has a hill fort with intricate gates, temples and rock-cut tanks. A lot of antiquities have been recovered from the area including idols, carvings in stone etc. There are many other architectural marvels that are proposed to be showcases in this gallery.

## Women of Bundelkhand

The gallery is dedicated to the contribution of women in the development of Bundelkhand. Women like Rani Laxmi Bai, whose valour has made a significant mark in independence struggle of India will be highlighted

## FIRST FLOOR

The region of Bundelkhand under the British had 14 princely states under its domain, namely, Ajaigarh State, Alipura State, Charkhari State, Chaube Jagirs and Bijawar State, Chhatarpur State, Datia State, Jhansi State, Orchha State, Garhi- Malhara, and Harsht- Bhaiya State, Kulpahar State, Samthar State and Panna State. Major political events took place during the formation and merging of these principalities like the Treaty of Bassein. Galleries have been dedicated to each of these principalities and the history and heritage will be highlighted in these spaces, providing an immersive experience and engaging the visitors in a virtual display of history of the region with digital display of photographs, paintings and historical background of the region.

**Princely state of Bundelkhand: Ajaigarh and Alipura, Charkhari, Chaube Jagirs and Bijawar, Chhatarpur, Datia and Jhansi, Orchha, Garhi Malhara and Harsht Bhaiya, Recreating Period Bed Room, Princely state of Bundelkhand: Samthar and Panna, Kulpahar**

Visitor facilities like rooms, toilets, drinking water facilities and souvenir shop are proposed to be included in the hotel. Restaurant has been proposed on the ground floor. Light and sound show is proposed to be designed on the façade of the historic building of the palace, with a seating of approximately 50 visitors. The entrance courtyard to the hotel building is proposed to house a fountain as the focal point of the open area. The existing trees on site will be retained and parking facility for approximately 15-20 vehicles is proposed in the rear courtyard of the building.



*view of landscaping of Charkhari Palace*