Doorsteps to Eternity

Ghats of Varanasi

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Ghats of Varanasi

Kavita Arya

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Dedicated to
my 'Maa', to whom I am what I am.

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Ganga Stotra

।। श्रीमच्छनकराचार्य रचित गंगा स्तोत्र ।।

देवि सुरेश्वरि भगवति गंगे त्रिभुवनतारिणि तरल तरंगे।
शंकर मौलिविहारिणि विमले मम मति रास्तां तव पद कमले ।। 1।।

भागीरथिसुखदायिनि मातस्तव जलमहिमा निगमे ख्यातः ।
नाहं जाने तव महिमानं पाहि कृपामयि मामज्ञानम्।। 2।।

हरिपदपाद्यतरंगिणि गंगे हिमविधुमुक्ताधवलतरंगे ।
दूरीकुरु मम दुष्कृतिभारं कुरु कृपया भवसागरपारम् ।। 3।।

तव जलममलं येन निपीतं परमपदं खलु तेन गृहीतम् ।
मातर्गंगे त्वयि यो भक्तः किल तं द्रष्टुं न यमः शक्तः ।। 4।।

पतितोद्धारिणि जाह्नवि गंगे खंडित गिरिवरमंडित भंगे ।
भीष्मजननि हे मुनिवरकन्ये पतितनिवारिणि त्रिभुवन धन्ये।। 5।।

कल्पलतामिव फलदां लोके प्रणमति यस्त्वां न पतति शोके ।
पारावारविहारिणि गंगे विमुखयुवति कृततरलापांगे।। 6।।

तव चेन्मातः स्रोतः स्नातः पुनरपि जठरे सोपि न जातः ।
नरकनिवारिणि जाह्नवि गंगे कलुषविनाशिनि महिमोत्तुंगे।। 7।।

पुनरसदंगे पुण्यतरंगे जय जय जाह्नवि करुणापांगे ।
इंद्रमुकुटमणिराजितचरणे सुखदे शुभदे भृत्यशरण्ये।। 8।।

रोगं शोकं तापं पापं हर मे भगवति कुमतिकलापम् ।
त्रिभुवनसारे वसुधाहारे त्वमसि गतिर्मम खलु संसारे।। 9।।

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अलकानंदे परमानंदे कुरु करुणामयि कातरवंद्ये ।
तव तटनिकटे यस्य निवासः खलु वैकुंठे तस्य निवासः ।। 10।।

वरमिह नीरे कमठो मीनः ऋक वा तीरे शरटः क्षीणः ।
अथवाश्वपचो मलिनो दीनस्तव न हि दूरे नृपतिकुलीनः ।। 11।।

भो भुवनेश्वरि पुण्ये धन्ये देवि द्रवमयि मुनिवरकन्ये ।
गंगास्तवमिममलं नित्यं पठति नरो यः स जयति सत्यम् ।। 12।।

येषां हृदये गंगा भक्तिस्तेषां भवति सदा सुखमुक्तिः ।
मधुराकंता पंझटिकाभिः परमानंदकलितललिताभिः ।। 13।।

गंगास्तोत्रमिदं भवसारं वांछितफलदं विमलं सारम् ।
शंकरसेवक शंकर रचितं पठति सुखीः त्व।। 14 ।।

।। इति श्रीमच्छनकराचार्य विरचितं गङ्गास्तोत्रं सम्पूर्णम्।।



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Foreword

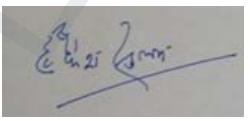
कविता आर्या की पुस्तक। *Doorsteps to Eternity : Ghats of Varanasi* पारम्परिक अर्थों में इतिहास-पुस्तक नहीं है। कविता मूलतः साहित्य की दुनिया की नागरिक हैं। वह अंग्रेजी साहित्य की विद्यार्थी रही हैं। उन्होंने टोनी मॉरिसन के उपन्यासों पर शोध किया है और वह काशी विद्यापीठ में छात्रों को अंग्रेजी पढ़ाती हैं। वाराणसी में जन्मीं, पली और शिक्षित हुई कविता आर्या साहित्य की आँख से ज्ञान की अन्य सारणियों में भी जीवन के काम आने वाले तत्वों को चुनती-बटोरती हैं। वाराणसी के घाटों से उनकी गहरी आत्मीयता है। यह आत्मीयता ही इस पुस्तक का केन्द्रीय-भाव है। भले ही यह पुस्तक इतिहास-पुस्तक नहीं है, पर इतिहास-बोध की सांकेतिकता इस पुस्तक में उपलब्ध है। इस इतिहास-बोध की सामाजिक भूमिका बेहद महत्त्वपूर्ण होती है। गंगा की अविरल धारा के स्पर्धा और गंगा-तट पर बसे जीवन के व्यापार से स्पन्दित वाराणसी के घाटों के संदर्भ में तथ्यपरक सूचनाओं को दर्ज करते हुए कविता आर्या की आत्मीयता उन्हें वर्णन के अतिरेक की ओर नहीं ले जाती। अपने गहन अपनापे के बावजूद वह निःसंगता के साथ पाठकों के सामने तथ्यों को रखती हैं। बिना किसी अतिरिक्त प्रयास के उनका लेखन हमें समकालीन वाराणसी की चिंताओं में शामिल कर लेता है। इन चिंताओं में नगर की संस्कृति के साथ-साथ गंगा की अविरलता की चिंताओं के पदचाप शामिल हैं। आदि देव शिव का यह नगर अपने होने को कई-कई रूपों में प्रकट करता रहा है। वाराणसी के घाट इस प्रकटीकरण का साक्ष्य बनते रहे हैं। कविता आर्या इन साक्ष्यों को दर्ज करती हैं।

अनुशासनबद्धता के कारण आज इतिहास का दूसरे सामाजिक विज्ञानों, साहित्य आदि से सम्बन्ध क्षीण होता जा रहा है। जन-पक्षधर इतिहास के लिए यह आवश्यक है कि उसका सम्बन्ध ज्ञान के अन्य अनुशासनों से जीवंत बना रहे।। *Doorsteps to Eternity : Ghats of Varanasi* जैसी पुस्तकें जन-पक्षधर और समग्र मानव के इतिहास की रचना में मददगार साबित हो सकती हैं अगर इतिहास के रचयिता इनकी उपेक्षा न करें।

Doorsteps to Eternity : Ghats of Varanasi में वाराणसी के घाटों के जीवंत छाया-चित्र भी प्रकाशित हैं। ये चित्र पुस्तक के पाठ को विस्तार देते हैं। इनका चाक्षुष प्रभाव पाठ के प्रति पाठक को उत्सुक करता है। इन चित्रों में सांकेतिकता भी है, जो वाराणसी

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के घाटों की रहस्यात्मकता और खुलेपन के द्वन्द्व को उजागर करती है। *Date with Eternity : The Ghats of Varanasi* को इसलिए भी पढ़ा जाना चहिए कि यह जाना जा सके कि समकालीनता और पारम्परिकता से एक साथ सम्वाद करते इस अति प्रचीन नगर को भारत की नई पीढ़ी किस दृष्टि से देख-परख रही है। मुझे भरोसा है कि कविता आर्या की यह पुस्तक वाराणसी की संस्कृति के रसिकों और रसज्ञों के लिए उपयोगी साबित होगी।



हृषीकेश सुलभ
Hrishikesh Sulabh

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II

Foreword

Doorsteps to Eternity seems to me to have been written with a great deal of ingenuiety and skill. There is a passion building –up in the book originating from the author. This love of Kavita for the ghats of Kashi leads to the lover-beloved paradigm. One could take the ghats either as the lover or the beloved. The city seems to submerged itself into the divine liquidity of the water of the Ganges. The Ganges, therefore, is the fulfillment of a collective desire that leads to the soteriological ends.

Important scholars have written books on Kashi. The name of Kedar Datta Sukla and Mati Chandra Khattri readily come to mind. But these are, especifically, books of history. Banaras or Kashi is just not history; it is a metaphor- whose point and counter-point have little relation with temporal corpo-reality. For example, Kashi is situated on the trident of Lord Shiva- the ultimate progress point of all metaphorical, symbolical, analogical, allegorical and anagogic relationship. It is a journey of the temporal signifire from the beyond to the beyond. Time is lost into nothingness and no- thingness is *Sat–chit-Anand* where the silence is the greatest of example and language stands as a poor pigmy, outdated any irrelevant.

The ganges have a pre- mordial beginning in Kashi. Kashi (illumination- prakash) existed much before Bhagirath implored Ganga to descend down upon the earth and provide salvation to the mortal human beings living upon the poor surface of the earth. The Ghats are the embodiment of godly spirit that begins in itself and ends in itself too. The ghats have stairs symbolising the self journey from the Muladhar to the Sahastrar – from the anus plexus to the thousand- petalled lotus. The ghats, taken in this sense, are not built- up over a period of time. They have evolved and grown

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as the consciousness of humanity grew from the grassroot level to the paramanand level. This is what Meera called:

शूली ऊपर सेज पिया की।। किस विधि मिलना होय।।

There are four ghats for burning the body:

Manikarnika, Harish Chandra, Shool Tankeshwar and Rajghat. The burning pyre symbolises the end of individual's temporal journey into the infinit and the unknown. The burning pyre also symbolises death and rebirth. Manikarnika is the place where the earings of Sati- Parvati fell down when shiva was maddened while carrying the dead boby of Sati-Parvati. To absolve shiva from this state of mind, Vishnu threw his Sudarshan Chakra that cut the body into fifty two parts. Where ever those parts have fallen, those places become Siddha- Pithas. At Manikarnika, therefore, Vishnu engaged himself in difficult penances to please Shiva and request him to come to Kashi.

Similarly, Harishchandra ghat goes to the period of lord Rama (Satyug) When king Harishchandra guarded the gates of the cemetery and charged something in return from his own wife when his own son was dead. This climaxes the human paradigm of the totality of human existence. Likewise, Shool Tankeshwar is the place where lord shiva threw. His trident to make Ganga flow toward Kashi as she was heading in another direction.

This implies that the burning pyre symbolises regeneration of the human body and mind. Dasashwamedha ghat is the cradle of the animal sacrifices. A mention of this can also be discovered in the *Vedic* and *Puranas*. Sacrifice is the essence of the vedic ritual. Rituals are *Karmic* deposits that are chiselled by god in the image of his own beauty & grandeur. Prayag ghat is the place where *Ida*, *Pingala* meet in the *Sushumna* nadis that have become reverse flowing down in the human body. Panchganga ghat climaxes this symbolical paradigm where sense, mind, *buddhi*, and *atman* merged into the super-mundane existence.

Kavita has done a good deal of labour in sculpting this book. Her focus has been not to loose touch with the temporal reference-point. Keeping this in view, a great deal of the portion of the book maintains the contemporary representational characters. Kashi teaches the method of discovering *lalitya* (the most beautiful) in the most horrible *(veebhatas)*.

She is rightly unhappy with the felling of the sewege water and bits of the dead body of the human beings and animals. This

juxta-opposes the sublime with the lack-luster grotesque element that empties the holy feelings of a city of a great antiquity into negative nothingness. I presume, the book should be eye-opener to government agencies who continually clean the Ganges politically. This should also serve a notice to the environmentalists who, now on words, should engage themselves in sanctifying the waters without the loaded plagiarisms of the rhetoric of religion or, for that matter of politics. I congratulate Kavita for her dream effort.

Charu Sheel Singh

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Preface

This book is about the ghats on the bank of the Ganga in Varanasi. In common parlance ghat means the steps and the adjacent area on the banks of a river. The steps lead to and fro the riverfront.

The term 'Ghat' also refers to the area in the vicinity of any river, from where one can reach the water.

Human race has always been in close affinity with the rivers. Most of the ancient civilizations and cultural centers developed at some river bank. A study of such river banks therefore, becomes the study of the birth and growth of human mind and its various faculties.

Ganga Ghats – an overview

Ghats of every river are important studies in the growth of culture and civilization but the story of Ganga ghats at Varanasi is a class apart. It is vastly different from the study of riverbanks of any other city in the world. How? That we will discover in the following pages of this book.

Starting from the river *Assi* in the south and ending at *river Varuna* in the north, these ghats are spread over an expanse of 7 kilometers along the Ganga. Since the river Varuna meets Ganga at the one end of the city and Assi on the other, the city situated between the two confluences came to be known as Varanasi and the original Kashi was between those two ends.

Some ghats are quite ancient while some are newly built. Some have been created by bifurcating the old ones and some old ghats have got new names in the course of time. Most of them are bathing ghats while some are used only for cremation.

The Ganga ghats present various shades of human life - routine and mundane movements, the search for spiritual, motion of day today life, emotions expressed in different forms, hard commercialism and philosophical explorations, all going on side

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by side. Ghats come alive with wee hours and the hustle and bustle goes on till late night.

Some of these ghats are very important while some are less known to the outsiders. But each one has a story to tell. Each one has a romantic beauty to show or a painful saga to share.

Most of the famous ghats are those that are used for religious ceremonies like worship, cremation or bathing. But there are some who have a place in the spiritual history of the world as they served as silent shelters to and fostered growth of different philosophies and various forms of art and culture. Some are bustling with life, light and crowd of tourists and some are just languishing, lost and forlorn despite having a glorious history.

Every chapter of the Indian history, right from ancient to the Medieval and Modern, is reflected in the history of these ghats. Every ghat and every stone at the pavements seems to tell a story.

Documenting all those stories would be a stupendous, almost impossible task. However the present book is a small endeavor in that direction. The author has tried to give an ear to the untold stories of the stones on the Ganga ghats of Varanasi.

These ghats have seen innumerable generations. Time and again they were built by human hands and time and again the times dilapidated and dusted them.

Most of these ghats were rebuilt in 18th century when the city became a part of the Maratha Empire. A number of Maratha kings and their officers built temples and ghats along the revered river. Some ghats have legends and mythological stories associated with them. Some are privately owned.

Most Important Ghats

According to Puranas, the Hindu mythological treaties, there are five ghats in Varanasi which are most important from religious point of view. These are -

1. Assi ghat
2. Dashashwamedh ghat
3. Manikarnika ghat
4. Panchganga ghat and
5. Adi keshwa ghat

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Earlier there were eighty ghats but now the number has risen to eighty-eight. Out of these, most significant are - Assi, Brahma ghat, Dashashwamedh, Kedar, Hanuman ghat, Harish Chandra ghat, Man Mandir ghat, Manikarnika, Narad ghat, Ram ghat, Shivala ghat, Shitala ghat, and Tulsi ghat.

However the most important among all these is Dashashwamedh. It is close to the Vishwanath Temple.

Names of many ghats have changed again and again. Some are known by more than one name and sometimes the geographical distance between two ghats so too little that one overlaps the other. The author has tried to be accurate, yet there may be some lacking for which the author extends her apologies.

While studying the history of these ghats, the author found that documentation is one of the most neglected areas of what we have inherited from our past. The present book is an attempt to document the present status at least, and help in creating awareness about the present plight of these ghats that are so integral to our national heritage.

Significance of Varanasi

Varanasi ! – the city of Lord Shiva , city of religion and city of enlightenment!

Varanasi is described in many ways - the city of light, the city of death, the city of moksha, the heart of Indian art and culture, the city of cremation and salvation, etc.

In ancient days Varanasi which is considered as the oldest living city, was known as Kashi.

According to Hindu mythology, Kashi is situated on the trident of Lord Shiva. Varanasi (Vishveshvara) exists on the middle fork of the trident while Omkareshvara and Kedareshvara are situated on the north and south forks respectively of that trident. Therefore Varanasi is the city for salvation and Ganga is the river for salvation. People wish to die in Varanasi and come here to breathe their last in this holy city. Even if they die elsewhere, most of the Hindus wish their ashes, or at least some part of it be brought to Varanasi to be offered to the Ganga at Varanasi. Why? - Because, Ganga ghats in Varanasi are believed to be the bridge between the physical world and the spiritual; because Ganga is not simply a river, it is the energy of Shiva that flows in the form of water.

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According to Maha Bhagwat, Ganga is elder daughter of Menka and Himalaya, elder sister of Parvati and an incarnation of Goddess Durga.

Cradle of Philosophers and Saints

Varanasi is known as the spiritual capital of India. According to Hindus, Varanasi is one of the seven sacred cities of Hinduism and it is the religious capital of India.

Not only the Hindus, Buddhists and Sikhs also regard Varanasi as an important sacred place. Lord Buddha gave his first sermon in Sarnath of Varanasi, and Guru Nanak came here before conceptualizing Sikhism. Kabirpanthis, Raidasaites and followers of Swami Ramanand are some of the other major religio-spiritual schools that were born on the Ganga ghats in Varanasi.

Famous for religious and philosophical studies, Varanasi has always been a center of attraction for saints and philosophers of different religions. That perhaps was the reason Mark Twain commented - "Benares is older than traditions, older even than legend and looks twice as old as all of them put together".

Perhaps no other place in the world has such an illustrious list of saints, philosophers and scholars as were associated with Varanasi. Saints like Adi Shnakarcharya, Gautam Buddh, Goswami Tulsidas, Kabirdas, Raidaas, Ramanand, artists like Ustad Bismillah Khan, Sitara Devi, Girija Devi, Lal Bahadur Shashtri, Madan Mohan Malviya, - in fact one can never complete this list in a short space.

Uttarwahini

Varanasi is situated on the western bank of the river Ganga. Ganga cris-crossing the central India, flows from Himalayas in the North, to the Bay of Bengal in south east. It takes a crescent sweep towards the north when it reaches Varanasi. That is why here it is called as Uttarwahini and has great religious significance. The splendid view of its crescent movement along the city can best be seen from a boat in the river.

Varuna River joins Ganges at 'Adi Keshav Ghat' whereas Assi river joins Ganga at Assi Ghat.

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The ghats are undoubtedly the most valuable assets of Varanasi. Morning and evening boat rides across the Ganga shows the unparalleled beauty of the ghats. Ganga Arti is the best feast for eyes. Besides the Arti, the temples and historical monuments built on ghats are a must-see in Varanasi.

A way of life

Ghats of Varanasi are in fact, a way of life; they are a different culture. One can see the confluence of oldest and the modern here. They may appear unorganised and dirty but beneath that veneer you discover beauty and meaning too.

The ancient and sublime that you breath here, makes you realize the transience of your own existence and you feel unburdened from the killing weight of daily struggles.

Doorsteps to Eternity - that is what the ghats of Varanasi give you.

Ghat Sandhya

Ghat Sandhya is an hour-long event at some Ganga ghats. It begins at 6 p.m. every day and attempts to combine art and culture with dance and spirituality. Special performances by renowned artists are held on Sundays. The purpose of this daily event is to enhance awareness with entertainment. These events provide a platform for budding classical dance artistes.

Each of the eighty four Ghats of Varanasi holds some special significance. If you walk through the ghats, you will find people

consulting Astrologers, selling Banarasi silk cloths and brass ware, doing exercise, or puja. A morning on the ghat is not a monotonous beginning of the day. Here, it is the symbol of life full of liveliness. With the rising sun you find people taking bath, swimming, offering prayers, enjoying boat rides or simply relishing lemon tea after a walk. Animals roaming around and birds dotting the banks also enjoy the riverfront of the Ganga in Varanasi.

Cremation

The Hindu way of cremation is an important rite that takes place here. Some ghats of Varanasi, like Manikarnika and Harishchandr Ghat, are considered most auspicious for the last ritual. Annually 25,000 to 30,000 bodies are cremated in Varanasi.



At the time of cremation, ashes, the last remains of a human being are offered to the mother Ganga, with request for salvation of the departed soul. Hymns and mantras are recited during cremation.

Dom Raja

No story of Ganga ghats can be complete without mentioning their traditional guards, the Doms. Doms provide fire to burn the funeral pyre. They are the de facto lords of the cremation ghats.

Earlier they were treated as untouchables but even then they had a wonderful place in the Hindu scheme of things. No Hindu soul could hope for salvation unless a Dom provided the fire to burn his pyre. The Dom community at burning ghats in Varanasi is governed by their traditional King who is known as Dom Raja. He has a palace on the Dashashwamedh and he leads the Doms' prayer to the goddess Ganga in mid of the night.

Pollution

Ghats are terribly unclean and unhygienic. Almost all ghats are full of pee flowing around. Stink overrides the breeze. People openly pee around most of the ghats. Paan and Ghutka deface and stain the ghat stairs. Cow dung has a massively presence at all the ghats. Path-ways are generally very dirty and cattle and dogs roam freely on them.

'Dirty, chaotic and stinky - that is how these ghats are - an amalgamation of serenity, purity, filth, desperation and transcendence.'



Boats, goats and cattle.



Ganga is threatened not so much by stray animals but by humans.

This lifeline of millions of people and their great source of religious significance is being polluted by both domestic sewage and industrial pollutants, dumped mercilessly in to the river and that too without any treatment.

Apathy of the Ganga devotees too is ironical. They bath in the river and worship where they dump garbage and throw empty bottles, used paper wrappers, plastic bins, bags and other waste.



There is a 'Hawan-kund' near the temple at Hanumangarhi ghat. It was constructed on the river bank for immersing leftover material of the prayer. Ganga water is flowed into the Havan-Kund. But even after providing this facility, the devotees generally dispose of the religious waste directly into the river. Such waste is a major cause of pollution at Ganga ghats.

Instead of being used properly, the Hawan-Kund itself has turned into a heap of garbage. The environmentalists lament that even after installing huge railings on the sides of bridges and at the peripheries of some ghats, people have not stopped using the river as a garbage bin.



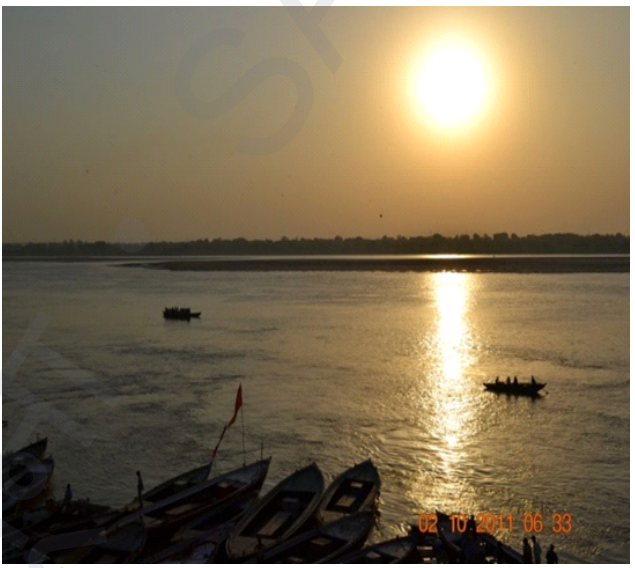
Namami Gange

Since ancient days, the wisdom of culture and civilization has warned against polluting any river. And Ganga is not simply a river; it is a flowing goddess indeed. But the modern man has thrown away the traditional wisdom capsuled in the form of religious instructions. In a hurry to satiate insatiable hunger for riches, comforts, pelf and splendor, he has fouled and spoilt the Ganga.

Since the days of Rajiv Gandhi the union government started some bombastic plans to salvage the dying river but despite expenditure of thousands of crores, the plans bore no result. Now the National mission for clean Ganga has come up with 'Namami Gange' program. It is an integrated conservation mission, approved as the flagship program of the union government and equipped with a budget of rupees 20,000 crore.

But……but….. but….

Many people have martyred and many have sacrificed their lives for freeing Ganga from merciless exploitation and pollution. Swami Nigamanand and Swami Sanand are two recent martyrs who died fasting for more than hundred days to press for their demand for salvaging Ganga. But alas. Their heroic sacrifices too have failed to evoke any awareness in the people and the government.



Except for the individual temple managements that take care of their respective properties, there is no specific action plans or effective attention towards the condition and cleanliness of ghats. Each management maintains its property according to its own perspective; there is no unified vision.

It is expected that by raising awareness level about the ghats and their significance, we can garner people's support and their active participation in saving and salvaging the sacred river and its ghats. If after going through this book, even a handful of people

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feel the need to save the Ganga and its ghats, the author would feel happy and successful in her purpose.

A Map of Varanasi Ghats



Living by the Ghats

Wherever the people throng, markets come along. Shops, restaurants on banks and boats, shops also floating in the river – one can get whatever one wants to purchase here. Ganga gives salvation to those who seek it and employment to those who seek employment to survive. Among those employed in a way by Ganga are the priests, vendors, restaurant and hotel owners with their paraphernalia, boatmen, guides, and other shopkeepers etc.



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People and animals use the ghats to take rest. Street vendors get customers and get rid of their fatigue here.

In the 16th century, Mugal Emperor Akbar built two large temples here that were dedicated to Shiva and Vishnu. But during the reign of Aurangzeb, the temples of Varanasi suffered the venom of his religious intolerance. It was during the 18th century that Maratha kings restored some glory to the temples and ghats of Varanasi.



Beauty of Varanasi Ghats

Acknowledgement

I was born and brought up in Varanasi. I don't know whom should I be most thankful – my mother introduced me to this amazing world and was my first guru, or should I be thankful first to the Ganga ghats where I learnt the first and most important lesson of my life. Mother used to take me regularly to the ghats of mother Ganga where I saw her waves chasing each other just as the moments, the events in our life – tragic or happy – chase each other. On the banks I witnessed every aspect of life. I don't know who I should thank first. I am thankful to all.

I am thankful to all those authors who wrote about Ganga and its ghats; to Prof. Chandrakant Prasad Singh (IP University) who inspired me to write this book; to all my students of Arya Mahila PG College who helped me in collecting the material; to Gunjan Sinha for its editing and to all my teachers and colleagues in the teaching community at BHU and Kashi Vidyapith for their good wishes.

The greatest strength in a person is created by obstacles. They hone the spirit and sharpen the determination. I am therefore most thankful to all the obstacles in my way.

I am thankful to the artist Irfan Anwar for designing the cover of the book.

I also thank Akhand Publishing House, Delhi for efficient printing of this anthology.

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List of Ghats

1. Adi Keshava Ghat
2. Ahilya Ghat
3. Ahilyabai Ghat
4. Assi Ghat
5. Badri Nayarana Ghat
6. Bajirao Ghat
7. Bauli /Umaraogiri / Amroha Ghat
8. Bhadaini Ghat
9. Bhonsale Ghat
10. Brahma Ghat
11. Bundi Parakota Ghat
12. Chaowki Ghat
13. Chausatthi Ghat
14. Cheta Singh Ghat
15. Dandi Ghat
16. Darabhanga Ghat
17. Dashashwamedh Ghat
18. Digpatia Ghat
19. Durga Ghat
20. Gaay Ghat
21. Ganga Mahal Ghat (I)
22. Ganga Mahal Ghat (II)
23. Genesha Ghat
24. Gola Ghat
25. Gularia Ghat
26. Hanuman Ghat

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27. Hanumanagardhi Ghat
28. Harish Chandra Ghat
29. Jain Ghat
30. Jalasayi /Jalasen Ghat
31. Janaki Ghat
32. Jatara GhatKarnataka State Ghat
33. Kedar Ghat
34. Khirkia Ghat
35. Khori Ghat
36. Lala Ghat
37. Lali Ghat
38. Lalita Ghat
39. Mahanirvani Ghat
40. Man Mandir Ghat
41. Manasarovara Ghat
42. Mangala Gauri Ghat
43. Manikarnika Ghat
44. Mata Anandamai Ghat
45. Meer Ghat
46. Mehta Ghat
47. Munshi Ghat
48. Nandesavara Ghat
49. Narad Ghat
50. Naya Ghat
51. Nepali Ghat
52. Niranjani Ghat
53. Nishad Ghat
54. Old Hanuman Ghat
55. Panchaganga Ghat
56. Panchkota
57. Pandey Ghat
58. Phuta Ghat
59. Prabhu Ghat

SAMPLE

60. Prahalada Ghat
61. Prayaga Ghat
62. Raj Ghat built by Peshwa Amrutrao
63. Raja Ghat / Lord Duffrin bridge / Malaviya Bridge
64. Raja Gwalior Ghat
65. Rajendra Prasad Ghat
66. Ram Ghat
67. Rana Mahala Ghat
68. Reewan Ghat
69. Sakka Ghat
70. Sankatha Ghat
71. Sarvesvara Ghat
72. Scindia Ghat
73. Shitala Ghat
74. Shivala Ghat
75. Sitala Ghat
76. Somesvara Ghat
77. Telianala Ghat
78. Trilochana Ghat
79. Tripura Bhairavi Ghat
80. Tulsi Ghat
81. Vaccharaja Ghat
82. Venimadhava Ghat
83. Vijayanagaram Ghat

SAMPLE

नमूना • SAMPLE

Content

	Ganga Stotra	*vii*
I.	*Foreword*	*ix*
II.	*Foreword*	*xi*
	Preface	*xv*
	Acknowledgement	*xxvii*
	List of Ghats	*xxix*
1.	Adi Keshava Ghat	1
2.	Ahilyabai Ghat	4
3.	Assi Ghat	5
4.	Babua Pandey Ghat	7
5.	Badrinarayan Ghat	8
6.	Bajirao Ghat	9
7.	Bhadaini Ghat	9
8.	Bhonsale Ghat	10
9.	Brahma Ghat	11
10.	Bundi Parakota Ghat	13
11.	Chauki Ghat	16
12.	Chausathi Ghat	16
13.	Chet Singh Ghat	17
14.	Dandi Ghat	20
15.	Darabhanga Ghat	21
16.	Dashashwmedh Ghat	23
17.	Shitla Mandir	25
18.	Digpatia Ghat	27
19.	Durga Ghat	29
20.	Gaay Ghat	30
21.	Ganga Mahal Ghat (I)	32

SAMPLE

22. Ganga Mahal Ghat (II) 32
23. Genesha Ghat 33
24. Gauri Kund 34
25. Gola Ghat 35
26. Gularia Ghat 36
27. Hanuman Ghat 36
28. Hanuman Garhi Ghat 38
29. Harish Chandra Ghat 40
30. Jain Ghat 43
31. Jalasayi Ghat /Jalasen Ghat 44
32. Janaki Ghat 45
33. Karnataka Ghat 46
34. Kedar Ghat 47
35. Kshemeshwar Ghat 48
36. Khirakia Ghat 49
37. Lala Ghat 49
38. Lali Ghat 50
39. Lalita Ghat 52
40. Mahanirvani Ghat 58
41. Man Mandir Ghat 59
42. Man Sarovar Ghat 61
43. Mangala Gauri 62
44. Manikarnika Ghat 63
45. Maa Anandamayi Ghat 66
46. Meer Ghat 67
47. Mehta Ghat 70
48. Munshi Ghat 71
49. Nandesavara Ghat 73
50. Narad Ghat 73
51. Naya Ghat 74
52. Nepali Ghat 74
53. Niranjani Ghat 75
54. Niranjani Ghat 76

SAMPLE

55. Nishad Ghat 78
56. Panchganga Ghat 78
57. Panchkota Ghat 81
58. Pandey Ghat 83
59. Prabhu Ghat 85
60. Prayaga Ghat 87
61. Raj Ghat 88
62. Raja Gwalior Ghat 89
63. Rajendra Prasad Ghat 91
64. Ram Ghat 93
65. Rana Mahal Ghat 94
66. Ravidas Ghat 95
67. Reewan Ghat 96
68. Sakka Ghat 97
69. Sankatha Ghat 99
70. Scindia Ghat 101
71. Shitala Ghat 101
72. Shivala Ghat 103
73. Teliana Ghat 105
74. Trilochana Ghat 105
75. Tripura Bhairavi Ghat 106
76. Tulsi Ghat 108
77. Vachharaja Ghat 113
77. Vijayanagaram Ghat 118

SAMPLE