

#INHERITANCE

No Foreign Blood Please



The Three Wives of Maharaja Yashwantrao Holkar II and the Controversial Inheritance Decision



Maharaja Yashwantrao Holkar II, the last ruler of the Holkar dynasty of Indore, led a life marked by both grandeur and complexity. His marriages and inheritance decisions, particularly after the death of his first wife, shaped the future of his royal legacy in ways that continue to captivate historians. Despite having a son from a later marriage, his daughter, Usha Devi Holkar was chosen as the rightful heir to his titles and estate.

The Three Wives of Yashwantrao Holkar II

1. Maharani Sanyogita Bai Holkar (Princess Sanyogita of Kagal)

Yashwantrao's first wife, Maharani Sanyogita Bai, was a Princess of Kagal, whom he married in 1924. Their marriage symbolized both romance and royal duty. The couple was well-traveled, having studied in England, and was seen as a modern and glamorous royal pair. Unfortunately, their life together was tragically short.



In 1937, Sanyogita died at the age of 23 following complications from an appendectomy.

Despite her early death, Sanyogita left a lasting legacy. Their daughter, Usha Devi Holkar, became the focal point of Yashwantrao's inheritance decisions, as she was seen as the most legitimate heir of the Holkar dynasty due to her birth in a recognized, traditional marriage.

2. Maharani Marguerite Lawler (Maharani Margaret Holkar)

After Sanyogita's death, Marguerite Lawler married Yashwantrao. She was a nurse from North Dakota, USA, in 1938. This second marriage marked a departure from the traditional norms of royal marriages, as it was a union between an Indian Maharaja and an American woman. The couple had a child, but the marriage was short-lived and ended in divorce. The lack of a lasting bond and the unconventional nature of this union did not play a role in the inheritance of the Holkar estate.

3. Maharani Euphemia "Fay" Watt (Maharani Euphemia Holkar)

In 1943, Yashwantrao married a third time to

Euphemia "Fay" Watt, an American woman from Los Angeles. This marriage, like the previous one, ended in divorce. Fay bore Yashwantrao a son, Prince Richard Holkar (Maharajkumar Shivaji Rao Holkar). However, despite having a son from his third wife, Yashwantrao's decision regarding succession would bypass him in favour of his daughter from his first marriage.

Jawaharlal Nehru's Role in the Holkar Dynasty's Succession: A Shift in Legacy

Maharaja Yashwantrao Holkar II, the last ruler of the Holkar dynasty of Indore, had a complex and storied life, particularly when it came to his marriages and inheritance decisions. Despite having a son from his third wife, Yashwantrao chose his daughter, Usha Devi Holkar, as the rightful heir to the Holkar titles and estate, stemming from his first and most legitimate marriage to Maharani Sanyogita Bai. However, this decision was significantly impacted by the political changes brought about by Jawaharlal Nehru and the new Indian government after independence.



● Kshema Jatuhkarna

Like all business and corporations, LG, the South Korean multinational conglomerate, best known for their electronic products and household appliances, takes pride in its logo.

"Full of personality, our smiling logo signals humanity and intelligence. We always use it with confidence. It's what makes us feel uniquely LG," the company declares on its corporate website. The familiar ruby-red logo, featuring a stylized

face, has adorned televisions, refrigerators, microwave ovens, washing machines, and air conditioners for decades. According to LG, its design is inspired by an ancient artifact known as the 'Smile of Silla,' which dates back to the Silla Dynasty (57 BCE-935 CE). This artifact is an ornamental roof-end tile called *sumakxae*, which is typically round in shape to fit the curved tiles at the edges of traditional Korean roofs or walls. While such tiles often feature lotus patterns, the smiling design is exceptionally rare, indeed, it is the only known example from the Silla period.



#GLOBAL WEAR

The Story of Jeans

From Sarkhej and Indigo to Levi Strauss and the Gold Rush



Jeans are among the most universal garments in the world today, worn across cultures, classes, and continents. Often associated with American workwear and modern fashion, the true story of jeans stretches far deeper into history, linking Sarkhej in Gujarat, indigo dyeing, Genoa in Italy, and the practical ingenuity of Levi Strauss during the American Gold Rush. What began as a durable fabric for labourers evolved into a global symbol of style and rebellion.

Indian Roots: Sarkhej, Gujarat, and Indigo

The origins of denim can be traced back to Sarkhej, near Ahmedabad in Gujarat, a region historically renowned for its textile production and indigo dyeing. As early as the 16th and 17th centuries, Indian weavers produced a sturdy cotton will fabric dyed with natural indigo, a plant-based dye that India dominated globally for centuries. This deep blue cloth was exported through trade routes to the Middle

East and Europe, prized for its strength and rich colour. Indigo, often called 'blue gold,' was central to this history. Indian indigo dye gave fabrics a colour that was long-lasting and resistant to wear, making it ideal for work clothing. The blue fabric from Gujarat would later influence European textile production, laying the groundwork for what the world now knows as denim.

Genoa and the Name "Jeans"

As Indian indigo-dyed fabrics reached Europe, they were adapted by local manufacturers. In Genoa, Italy, a tough cotton fabric used for sailors' clothing became known as *bleu de Genes*, the blue of Genoa. Over time, this phrase was shortened in English to 'jeans.' These garments were valued for their durability and practicality, especially by dockworkers and seafarers who needed clothing that could withstand harsh conditions.

Thus, the name 'jeans' reflects a European chapter in a story that had already begun in India, combin-

#LOGO



its peak from the late 7th to the late 8th century. However, internal conflicts and external threats, particularly from the rising Goryeo Kingdom, gradually weakened Silla's monarchy. In 935 CE, the last ruler, King Gyeongun, surrendered to Wang Geon, marking the end of Silla. The kingdom was peacefully absorbed into Goryeo, ushering in a unified Korean state under Goryeo rule.

The roof tile known as the Smile of Silla is believed to have originated from the site of the Silla-era temple Yeongmyosa. It first gained academic attention during the Japanese colonial period (1910-1945) when a Japanese doctor and collector named Tanaka Toshinobu purchased it from an antique shop in Korea in 1934. That same year, Osaka Kintaro, director of the Gyeongju branch of the Government-General of Chosen Museum, wrote about the tile in a research paper. Sometime between 1935 and 1940, the collector, Tanaka, took the tile to Japan. Osaka remained in charge of the museum until Korea's liberation in 1945, after which he returned to



Celebrating Imagination And Magic On National Unicorn Day

National Unicorn Day, observed on April 9 each year, celebrates the mythical creature that has fascinated people for centuries. Unicorns, often depicted as horse-like beings with a single spiral horn, symbolise purity, magic and imagination in folklore across different cultures. The day encourages people to embrace creativity, fantasy and childlike wonder through stories, art and themed celebrations. Many fans mark the occasion by sharing unicorn-inspired crafts, colourful desserts, and social media posts dedicated to the beloved mythical icon. National Unicorn Day is also a reminder of the joy that imagination and storytelling bring to everyday life.

Smile of Silla

The Ancient Artifact That Inspired LG's Logo

The Silla Kingdom occupied the southern and central regions of the Korean Peninsula. Along with Baekje and Goguryeo, it formed the Three Kingdoms of Korea, which fiercely vied for dominance over the peninsula during ancient times. Each kingdom controlled distinct territories, Goguryeo ruled the northern half of the peninsula, along with the Liaodong Peninsula and Manchuria, while Baekje dominated southwestern Korea.



ny, Goldstar, was making its mark in electronics. Founded in 1958, Goldstar became Korea's first electronics company, introducing ground-breaking products such as the country's first radio, black-and-white television, refrigerator, air conditioner, and more.

By the late 1960s, the Lucky Group had grown into a conglomerate with 11 subsidiaries, expanding its business into high-tech industries, including petrochemicals, energy, and semiconductors. It also ventured into construction, securities, distribution, insurance, and other service sectors. As part of its continued growth, Lucky and

Goldstar merged in 1983, forming 'Lucky Goldstar.' The company later simplified its name to LG, and on January 1, 1995, it introduced its now, iconic logo, a round, red smiley face, along with the slogan 'Life's Good.' Today, the Smile of Silla remains a treasured symbol of Gyeongju, reflecting the artistry and craftsmanship of Korea's ancient past. Meanwhile, LG's emblematic logo, inspired by this legacy, is a modern expression of 'world, future, youth, humanity, and technology.' It remains a recognizable symbol of quality and innovation worldwide.

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in San Francisco in 1853 to sell dry goods to miners. Recognizing the need for durable workwear, he began making trousers from strong cotton fabric. Though its original function has faded, it remains a signature detail on modern jeans.

Miners needed pants that could survive long hours of physical labour, carrying tools, and constant wear. Strauss's sturdy blue trousers quickly became popular, marking the birth of jeans as iconic workwear in America.

Rivets, Pockets, and the Pocket Watch

A crucial innovation came in 1873 when Levi Strauss partnered with tailor Jacob Davis, who introduced copper rivets to reinforce stress points on pockets. These rivets prevented tearing, especially where miners stuffed gold nuggets and tools. This small design detail transformed jeans into an exceptionally durable garment and became a defining feature of classic denim.

Another distinctive element was the small pocket inside the front pocket,

originally designed as a pocket watch pocket. At a time when wrist-watches were uncommon, this tiny pocket kept watches safe during physical labour. Though its original function has faded, it remains a signature detail on modern jeans.

From Workwear to Global Icon

By the late 19th and early 20th centuries, Levi Strauss & Co. had established jeans as the uniform of American laborers. Over time, jeans moved beyond mining and workwear, becoming symbols of youth culture, rebellion, and eventually high fashion. Today, jeans are worn worldwide, yet their story connects Indian indigo fields, Gujarati weavers, Italian ports, and American innovation. What began in Sarkhej with indigo-dyed cotton evolved through trade, industry, and necessity into one of the most enduring garments in history.

Jeans are not just clothing, they are a testament to global exchange, craftsmanship, and the remarkable journey of a fabric that crossed continents and centuries to become timeless.

#CONNECTIONS

Cosmic Symbols and Shared Motifs



Iraq, home to ancient Mesopotamian civilizations like the Sumerians and Assyrians, is rich in religious and symbolic art. While there is no direct evidence of Hindu deities or symbols in Iraq's rock carvings, there are fascinating parallels between Mesopotamian and Hindu religious motifs. This article explores two key themes, the Indus Valley and Mesopotamian trade connections and shared symbols in rock art, that suggest indirect cultural exchanges between these ancient civilizations.

1. The Indus Valley and Mesopotamian Trade Connections

Between 3000 BCE and 1500 BCE, the Indus Valley Civilization (modern-day Pakistan and northwest India) and Mesopotamia (ancient Iraq) engaged in long-standing trade through the Indus-Mesopotamian trade route. This early global trade system connected these two advanced cultures, facilitating the exchange of goods like beads, textiles, and metals. Though there is no concrete evidence of Hindu religious iconography in Mesopotamian rock carvings, the cultural exchange likely led to the sharing of ideas, including symbolic motifs.

2. Iconography and Symbols: Similarities in Rock Art

While there are no direct depictions of Hindu deities in

Iraq, certain motifs in Mesopotamian rock art bear striking similarities to Hindu religious symbols, particularly in the use of the cosmic tree, serpent figures, and divine protectors.

Cosmic Tree: A Shared Motif

The Tree of Life is a prominent symbol in both Mesopotamian and Hindu cosmology. In Mesopotamian art, particularly from the Assyrian and Babylonian periods, the Tree of Life is often depicted as a stylized tree flanked by winged gods or protective spirits. This tree symbolizes fertility, divine power, and the connection between the heavens and earth. It is a central figure in Mesopotamian religious thought, representing the cosmic axis that links the mortal world to the divine. In Hinduism, the Ashvattha tree (or the 'world tree') is similarly symbolic. Described in the Bhagavad Gita, the Ashvattha tree represents the cyclical nature of existence and the connection between the earthly realm and the divine. Just as in Mesopotamian art, the tree in Hinduism symbolizes the center of the universe, where the material and spiritual realms meet. Though the trees are not identical in religious context, both serve as symbols of cosmic order and divine balance.

Serpentine Figures: Cosmic Forces and Protection

Serpent imagery also plays a significant role in both Mesopotamian and Hindu iconography. In the Epic of Gilgamesh, the serpent is a symbol of immortality and danger. The Mesopotamians also depicted Tiamat, the primordial sea goddess, as a serpent or dragon, representing chaos and destruction. Similarly, Hinduism features Naga, serpent deities that are connected to water, fertility, and the underworld. These deities are often seen as protectors and sources of wisdom, playing a vital role in Hindu

Exploring the Connections Between Ancient Mesopotamian Art and Hinduism



cosmology. The shared imagery of serpents, divine protection and cosmic struggle in both cultures suggests a parallel spiritual framework, even if the specific roles and meanings differ.

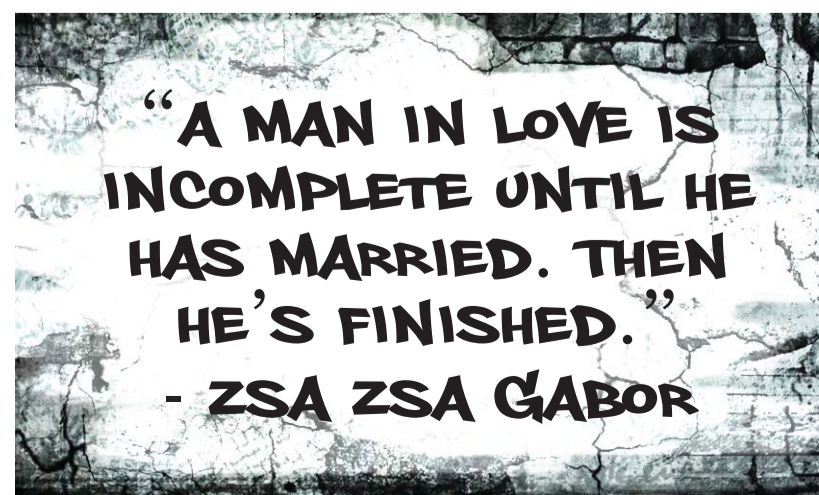
Winged Deities: Divine Protectors and Cosmic Balance

Both cultures also feature winged figures that symbolize divine protection and cosmic balance. In Mesopotamian art, winged deities like the Lamassu, a hybrid figure with the body of a bull and the wings of an eagle, represent divine guardianship, often placed at the entrances of palaces and temples to protect against evil forces. In Hinduism, the deity Garuda, the eagle-headed god and mount of Vishnu, serves a similar role as a protector. Garuda is depicted as a divine force battling against evil forces and maintaining cosmic order, much like the protective spirits seen in Mesopotamian art. The depiction of divine beings that transcend human form, whether as winged creatures or hybrid figures, appears in both traditions, signaling shared themes of divine protection and spiritual authority.

Conclusion: Shared Symbols and Cosmic Understanding

While no direct Hindu rock carvings have been found in Iraq, the shared symbolism in Mesopotamian and Hindu art suggests an indirect cultural exchange. Through trade and cultural contact, ideas about cosmic trees, serpentine forces, and divine protectors may have crossed between these two great civilizations. The shared themes of divine balance, cosmic struggle, and the connection between the earthly and the divine reflect universal concerns in human spiritual thought, transcending geographic and cultural boundaries. These symbolic parallels offer a fascinating glimpse into the interconnectedness of ancient civilizations and their shared cosmic visions.

THE WALL



BABY BLUES



By Rick Kirkman & Jerry Scott

ZITS



By Jerry Scott & Jim Borgman