CHAPTER IV
Chapter IV

4.1 The historical background of Jaipur and its importance

There is a popular saying in Jaipur that to be a man one must know how to wield the sword, the pen and the brush. As a city, Jaipur is barely 250 year old, exhibits just this versatility in its palaces and profusion of handicrafts, its poetry, music and literature, its palaces and its rugged forts.

**Jaipur** is one of the loveliest cities of the northern **Golden Triangle**. It has a living, vital quality that arises from a coexistence of diverse factors- aristocratic elegance and vibrant folk traditions; a growing, spacious city and crowded old bazaars; industrialization and craftsmen carrying on the skill of generation; plush, streamlined houses and palaces and forts that seem to belong more to the world of fairy tales; camel carts and **ekkas** and speeding sports car; the polo- playing elite and the simple peasants from the desert.

Linked to Mughal India by sheer proximity and the forces of history, the proud people of Jaipur retained a measure of independence even while absorbing much of Mughal culture. In British times the rose pink city, like most of Rajasthan, was somewhat isolated from the rest of India though it continued to flourish as a commercial and cultural centre. Today as the capital of the sprawling state of Rajasthan, Jaipur is still growing. And it still has a very definite character of its own.

Three hundred kilometres south-west of Delhi, Jaipur is in the east of the Rajasthan plain. To its north and west are dune and scrub and the land is sandy and barren; to its south and east, it gradually gives way to a greater proportion of cultivated green. Once the rains come, the hills surrounding Jaipur turn green. The plateau south-east of Jaipur is drained by the **Chambal** river and its tributaries. It is volcanic in origin, a wide stony upland with occasional tracts of deep black soil (the remains of black lava and alluvial
loam) in the river valleys. The local name for this region has long been *pathar* or stone. The broken chain of hills towards the north and west of Jaipur are an offshoot of the Aravalli range, beyond which lies the great Rajasthan desert.

The presence of the desert is an undercurrent in Jaipur; its camel carts and snake charmers, its *shehnai* players and puppeteers, its peasant women in swirling skirts and anklets, its men folk with their curling moustaches and their proudly tied turbans. Jaipur is the delicate Pink City, but the life of its people is etched in warm, earthy colours which reflect their innate love for beauty and colour.

Forts, palaces, architectural marvels and tales of valour, all in their own way, bear testimony to the glory that Jaipur is and was just after it was conceived by Sawai Jai Singh in 1727 A.D. who ruled from 1699-1744. Initially his capital was Amber, which lies at a distance of 11kms from Jaipur. After several battles with Marathas, Jai Singh was keen on the security aspect of the city. Due to this reason, he focused on his scientific and cultural interests to make a brilliant city. Being, a lover of mathematics and science, Jai Singh sought advice from Vidyadhar Bhattacharya, a Brahmin scholar of Bengal, to aid him design the city architecture. Vidyadhar referred the ancient Indian literature on astronomy, books of Ptolemy and Euclid, and discussed the plan with the King. With a strategic plan, the construction of the city started in 1727. It took around 4 years to complete the major palaces, roads and square.

Jaipur was the first planned city in northern India. Jaipur history dates back to the 12th century when the Kachchwaha clan of Rajputs arrived at the old fort palace of Amber in the Aravalli Hills. The Kachchwaha belonged to the Kshatriya, or the warrior caste of Hindus, but they traced their origins back to the sun, via Kusa who the twin son of the god Rama.

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Carisse and Gerard Busauet "Impessions of Rajasthan".
The people the Kachchwahas ousted were the Susawat Minas, who became the hereditary loyal guards of what became one of the largest and most valuable treasuries in India. From this base, the Kachchwaha Rajputs, with their brilliant soldiering, and a knack for lucrative alliances (even if that meant swallowing Rajput pride), amassed a fortune. It was the special relationship the Amber rulers developed with the Mughals that brought them real power, influence and wealth.

Arriving from Jaipur through the narrow pass in the hills, you are presented with a view of the honey coloured Amber fort-palace that conforms to every expectation of how romantic Rajput forts should appear. It rambles over a rugged hill, reflected in Maota Lake below. The odd elephant plods up the ramparts road. In Amber village, which clusters around the hill, gem-cutters smoothen and cut stones, the faithful go to mosques and temples, and children run around the royal chhatris (mausoleums) and decaying houses. A circle of protective hills surrounds all this, and snaking up these hills are crenulated walls punctuated by look-out posts. On the highest ridge and overlooking the valley is Jaigarh Fort, a spectacular display of defence. Inside Amber Fort, the contrast is sharp, the grand painted gateway, the hall o public audience that made even the Mughal emperor jealous, pools and cascades to cool the air in summer heat, and the hall o mirrors inlaid with tiny pieces of glass so that a single flame creates a room o a thousand bejewelled stars.\(^1\)

The power to create such a strong fort enclosing such beauty was built up over several generations. Raja Bihar Mal made the first move. Recognizing Mughal power, he paid homage to the emperor Humayun and led a 5,000-strong army for him. Then he made sure he was the first Rajput presented at Akbar's court. His big chance came when Akbar made his first annual pilgrimage to Ajemr, the burial place of a Muslim saint, which lay in Kachchwaha territory. On a visit to Akbar's tent, Bihar Mal gave his daughter to be the emperor's wife and his adopted grandson, Man Sing, into royal

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Protected monuments of Rajasthan- Jawahar Kala Kendra
service. The daughter finally gave Akbar his first son, who became Emperor Jahangir. The next ruler, Bhawan Das, cemented the alliance and gave a daughter to be Jahangir's wife. Then came the two rulers who built Amber. Man Singh, a leading general under both Akbar and Jahangir, and Jai Singh I, a military and diplomatic genius who brought the house of Amber to its apogee at the Mughal court. On the throne aged 11, Jai Singh I was soon commanding a Mughal force for Jahangir, then fought all over the Mughal empire for Shah Jahan and finally backed the right side in the war for succession and became emperor Aurangzeb's most prized Rajput commander. All this time, the Kachchwha coffers were filling with prizes, rewards and booty. Three rulers later, Jai Singh II, another child prodigy, came to the throne. The young lad quickly impressed the 71-year-old Aurangzeb who awarded him the title 'Sawai', meaning one-and-a-quarter. Even today, the flag flying above the City Palace in Jaipur has an extra; quarter sized one next to it. Jai Singh II, having proved his soldiering ability further enriched his coffers and fulfilled his other passions - the arts and sciences. The impressive giant stone instruments which he devised for the open-air observatories at Jaipur, Delhi, Ujjain and Varanasi stand testimony to his scientific prowess. After ascending the throne, he shifted the capital from Amer. He studied the architecture of several European cities and drew up plans for constructing a larger and well-planned city. He consulted his best mathematicians, astronomers and the Silpa Sastra Sastra, a traditional Hindu architectural treatise before making the blueprint for the new city.

After building close bonds with the Mughal and sure that there could be no danger to his throne, Sawai Jai Singh, envisioned his dream project, the building of Jaipur. The foundation stone was laid by him in 1727 and an eminent architect, Vidyadhar Bhattacharaya, was asked to design the 'Pink City. ‘It was a two-in-one compliment as 'Jai' means victory and was also the ruler's first name. That it was later chosen as the capital of Rajasthan formed from the amalgamation of various kingdoms, was a tribute to both Jai Singh and Bhattachcharya.
The city was planned in a grid system of seven blocks of buildings with wide straight avenues lined with trees, with the place set on the north side. Surrounding it are high walls pieced with ten gates. The site of the shops was chosen after careful planning and they are arranged in nine rectangular city sectors (chokris). Jaipur was the first sizable city in north India to be built from scratch, though the famous pink colour symbolizing welcome', came later when Ram Singh II received the Prince of Wales in 1876. The colour was chosen after several experiments to cut down the intense glare from the reflection of the blazing rays of the sun. To this day, the buildings are uniformly rose pink. After Jai Singh died in 1773, a battle for succession followed and the Marathas and jats who were making advances in various parts of the country also decided to try their luck and Jaipur lost large chunks of territory with the ruler playing second fiddle the fast growing East India Company. In 1818, several maharajas of the north-west princely states and Maharaja Jagat Singh of Jaipur signed a treaty with the British under which they could continue to have control of their states, but would be collectively supervised by the British under a new name, Rajputana. After Independence, Jaipur, Jodhpur, Jaisalmer, Bikaner and other Rajpur states merged to form the state of Rajasthan with Jaipur as the capital. And even after 273 years after it was founded, Jaipur has retained its unique flavour and old world charm. It is a bustling trading centre with colourfully set bazaars, people sporting blood-red turbans, puppet sellers, and festivals and fairs.

In a recent International survey Jaipur was ranked the 7th best place to visit in Asia and in another poll it was ranked third among twelve major Indian cities. Modern infrastructural facilities are developing fast, and in many cases surpass those of larger cities like Delhi and Kolkata. The city is expanding very quickly and has become a hot spot for development in Rajasthan. Jaipur International Airport is located at a satellite location of Sanganer and offer's flights to Delhi, Mumbai, Ahmedabad, Bangalore, Kolkata and Guwahati along with sporadic services to International locations such as Dubai.
Since 2000 Jaipur has become a developed centre for education. The city is very peaceful and many north Indian families prefer to send their offspring to Jaipur for higher and technical education. Jaipur has more than 60 Engineering colleges, 40 Business management institutes, 15 Pharmacy Institutes, 4 hotel management Institutes, 3 Medical colleges and 6 Dental colleges. It also has 8 universities including the Rajasthan University. Malaviya National Institute of Technology, Jaipur Suresh Gyanvihar University in Jaipur is one of the best technical institutes in India.

Jaipur has a well maintained road network with multi-story flyovers and traffic lights with closed circuit cameras. Police control room (PCR) vans are being equipped with GPS to monitor locations and help maintain law and order.

Jaipur boasts of International Living standards with well planned colonies of grid like patterns (sectors and blocks) and parks well maintained by JDA (Jaipur Development Authority). The various Shopping malls and Multiplexes which offer an urban lifestyle to Jaipurites. Sawai Mansingh Cricket stadium in Jaipur is a popular venue for many International matches and for Indian Premier League matches. Events like Jaipur Jewelry Show and Jaipur Literature Festival offer a common platform for people not only from India but from other countries also, giving Jaipur a cosmopolitan image. Sawai Mansingh Hospital, SDMH (Durlabhji Hospital) and Fortis Hospital are among the most famed hospitals of Jaipur. Apart from these, there are more than 40 small and midsized hospitals in the city.

Old city of Jaipur is highly congested, whereas suburbs of Jaipur provide wide roads with free flow of traffic. Tech Park has already became operational, built by Mahindra Group and is expected to complete by 2010.
4.2 Different monuments and paintings

4.2.1 Amber Fort and Jaigarh Fort

A lovely wooded road runs north of Jaipur (11 kilometres) winding around the low hills and suddenly, quite unexpectedly, the fortified palace of Amber looms into view. It stands on a high terraced plateau at the foot of the south-west face of the Jaigarh fort hill overlooking the Maota Lake. Maotha Lake makes its foreground.

The crystal mirror image of the Fort, on the still waters of the lake, seems to be a beautiful illusion. The location is superb, surrounded as it is by low hills covered only with scrub and bushes, their ragged crests silhouetted against a never-ending line of fort walls and watch-towers. Amber was originally built by the Meenas in the town they consecrated to Amba, the Mother Goddess, whom they knew as `Gatta Rani' or `Queen of the Pass'. Built over the remnants of an earlier structure, the palace complex which stands today was commenced under the reign of Raja Man Singh, Commander in Chief of Akbar’s army and a member of the Emperor's inner circle of nine courtiers, in 1592. The initial structure of the fort was entirely completed by his descendant; Jai Singh I. Amber was modified by successive rulers over the next 150 years, until the Kachwahas shifted their capital to Jaipur during the time of Sawai Jai Singh II. The fort is made in red sand stone and white marble. The rugged forbidding exterior

Rajendra Shankar Bahtt, “History of Rajasthan”
belies an inner paradise with a beautiful fusion of art and architecture. Amber is the classic and romantic fort- palace with a magnificent aura. The interior wall of the palace depicts expressive painting scenes with carvings, precious stones and mirror settings.

The Suraj Pol (in English "Sun Gate") is so named because it faces the east. The Sun is also the symbol found on the family emblem of the Kachawaha rajputs, who first built the fort. The photo to the right shows offers a close-up of the main gate itself, while the photo to the left shows the winding path leading up to the Suraj Pol.

Passing through the Suraj Pol takes one to the Jaleb Chowk or "the square where elephants and horses are tethered." Originally the fort's parade ground, its central garden area is surrounded on three sides by guard rooms.

Up one flight of stairs is the Singh Pol or Lion's Gate, a fortified double gate incorporating a blind turn and guard rooms on three sides. The gate itself is covered in frescoes. Next to the Singh Pol (and visible above the left cupola in the picture above) is the Shila Devi Temple. Dedicated to Kali, its pillars are carved in the form of banana leaves in green marble. The image of the goddess found inside was brought back from Bengal by Raja Man Singh I in 1580. The temple priest’s had traditionally been Bengalis but now they are from Bihar.

Opposite the Shila Devi Temple is the Diwan-I-Am or "Hall of Public Audiences." Here the raja would conduct the business of court. This marvellous Diwan-e-Am built by Mirza Raja Jai Singh I. Next to the Diwan-I-Am is the Sattaais Katcheri, the place where scribes would sit to receive and record revenue brought to the raja.

On the opposite side of the Aram Bagh or Pleasure Gardens stand the complex that houses the other two palaces, The Jai Mandir (on the lower level) and the Jas Mandir (the upper level). Jai Mandir was used as a hall of private audiences. Its floral ceiling is inlaid with intricate mirror work. The Sheesh
Mahal has walls and ceilings entirely covered with inlay work of mirrors and colored glass; the flame of a single candle reflected in the tiny mirrors embedded in the Sheesh Mahal's ceilings transforms it into a starlit sky. The stained glass windows here, by the way, Above the Jai Mandir are the Jas Mandir. The hall of private audiences has latticed windows, a floral ceiling of alabaster relief work, and glass inlay. A marble screen overlooks the Maota Lake and brings in the cool breeze.

The Ganesh Pol, dedicated to the Hindu god of the same name, is a gateway into three private palaces built around a Mughul-style garden. The gate is covered with delicate frescos and mosaics and set with finely carved lattice screens. From behind the privacy of these screens the royal ladies could watch the ceremonial functions in the Diwan-I-Am courtyard below. The photo above left shows the exterior of the Ganesh Pol, while the middle picture shows the likeness of Ganesh painted in the center of the main archway. The photo to the far right reveals the interior of the Ganesh Pol with the lattice screens from which the women in purdah could survey the ceremonies in the adjacent courtyard.

Passing through the Ganesh Pol brings visitors to three private residences built around the Aram Bagh or Pleasure Gardens. The gardens are centered on a lotus-shaped pool, and are laid out in symmetrical fashion, with four quadrants. On the right as you enter is the Sukh Mandir or "Temple of Contentment." This pleasure palace features doors carved from fragrant sandalwood and ivory, while water flows through cascades to cool the interior. Here the rajas would rest between their many military campaigns. The photo at the extreme left above shows the exterior of the Sukh Mandir, while the center photo shows the Aram Bagh gardens. The photo to the extreme right shows the main hall of the Sukh Mandir, while the photo at the lower left shows the cooling system used in the palace.

The fourth major courtyard area in the Amber Fort was reserved for the wives and concubines of the rajas (the Zenana or "women's quarters").
 Appropriately, it is the least accessible part of the palace complex. The Baradari, shown above, is a colonnaded pavilion where the king would mingle with the ladies of court.

The furthermost and oldest section of the fort was converted into the Zenana or "women's quarters" by Man Singh I to house his 12 wives and concubines. The apartments bear the distinct stamp of Mughal zenana architecture, with screens and covered balconies for the protection and purdah of the royal ladies. Faint traces of frescoes are still visible on the walls. The photo to the left shows the entrances to the quarters of the individual queens, behind the Baradari, while the canter photo shows an close-up of the wall opposite this, where the emperor had his quarters. On the left is a fresco from the emperor's quarters.

It needs not to be mentioned that capital of Rajasthan is known as pink city and hence the first choice of international vacationers. A number of heroic forts, superb palaces and divine temples make it a culture rich city. The tight scheduled life barely leaves any scope to pay attention to our imagination. But in Jaipur, the imagination gets wings. Jaigarh Fort is an unbelievable means to feel like flying high in the sky mentally and to perceive the lifestyle of emperor of the grand realm.

The Fort is built on a thorn-scrub hill and seems like kissing the pure white clouds effortlessly. The main motive behind the construction of this fort was to safeguard the territory of Amber. It is also called the victory fort. The charm of the fort does not end at the spectacular view and architecture it
presents before tourists. It has more than a few palaces, well managed repository, cannon foundry, beautiful temples and a tall tower.

Whenever Man Singh I (late 16th century) or his successors warred and won gold, silver, jewels and other booty, they hoarded it in the Jaigarh Fort. And they had the loyal Minas to fiercely guard their haul. (In fact, legends tell us that the Minas were such strict guards that they let each new Kachhawaha king to enter only once and pick one single piece for him from the dazzling pile!) Anyway, all this treasure paid first for building Amber, then Jaipur and for centuries of lavish living. Indian Government officials tried to retrieve whatever was left; they dug the place in 1976 but found nothing. In fact they even drained the three arched water tanks (in a courtyard on the way to the northern end of the fort) in the hope of finding the fortune there. Some say that everything was used up in building Jaipur while others claim that it is still there somewhere.

The dictum of the ancient Hindu scriptures, the Puranas, 'a fort is the strength of a king', must have loomed large in the minds of the Rajputs while building the Jaigarh Fort. The ambitious Jai Singh II then expanded, remodelled and renamed it in 1726. And since this fort never fell in the hands of enemies, it stands almost intact to this day.

Jaigarh Fort was made to tighten the security of Jaipur and Amber. Due to this fact, one may not find this fort as artistic as other forts and palaces, but it certainly has its own charm. The Fort has many structures of medieval India, which are worth exploring. It has several palaces, granary, well-planned cannon foundry, several temples and a tall tower. Jaigarh Fort used to serve as the Center of artillery production for the Rajputs.

Jaigarh or the 'Fort of Victory' is perched on Chilh ka Tola (Hill of Eagles), 400 feet above the Amber Fort. The walls of the fort are spread over three kilometres. Once you enter through the massive south facing Doongar Darwaza, you'll instantly get a tangible feel of Rajput romanticism. And if
you're lucky, Thakur Pratap Singh, a handsome Rajput with a fine moustache will be around to tell you stories of Jaigarh's illustrious past. The other entrance to the fort is through the Awani Darwaza in the east.

Jaigarh Fort is a remarkable feat of military architecture. After you enter, head straight for the gigantic cannon Jaiban perched on top of a tower. Weighing 50 tons with an 8m barrel and a trajectory of about 20km, it is said to be the world's largest cannon on wheels. Such was its might that it took four elephants to swivel it around on its axis. But surprisingly (and thankfully!) it was never used. Despite its awesome firepower, it has delicate scrollwork of birds, foliage and a roaring elephant at its mouth. Jaiban was test-fired once by Jai Singh in 1720 when the cannon ball landed at Chaksu about 38km away! And the impact of it was so enormous that a lake formed at the spot and many houses collapsed in Jaipur. The cannoneer died immediately after the firing, before he could even jump into water. (It is mandatory for the cannoneer to jump into water to avoid the massive impact, and so there's always a water tank beside the cannon.) No wonder enemies didn't ever set their eyes on Jaigarh. There's even a notice here which proudly says, "because of the strong defence system, management and the foresightedness of the rulers, the enemy never dared to enter the fort."

Walk through a great arch into the courtyard, Jaleb Chowk. But the most important part of the fort is perhaps Vijay Garh, the fort's armoury. Apart from the huge collection of swords and small arms including time bombs, there's an interesting treasury lock with five keys and big wine and oil jars. The 1681 map of Amber kept here is worth a look. If the show of so many armouries awakens the fighter in you, try your hands at the mini cannon which make a pretty big bang.

The Jaigarh cannon foundry, built by Bhagwan Das in the 16th century, is one of the few surviving medieval foundries in the world. It has a furnace, lathe, tools and a collection of cannons. It was Bhagwan's adopted son, Man Singh I, who brought the secret of gunpowder from Kabul in 1584 where the
latter was the commander-in-chief of Akbar's army. Soon cannons began to be made in Jaigarh, much to the displeasure of the Mughals who kept the secret to themselves ever since they used it to fight the Lodis and Rajputs in 1526 (check History of Delhi for more). There's a point called Damdama (meaning 'continuous firing'), where there used to be a battery of ten cannons positioned to check any approaching army. This faces the Delhi Road. This led some to believe that Man Singh was secretly preparing for a showdown with his Mughal allies.

The highest point in Jaigarh is the seven-storeyed Diya Burj, the turret of lamps from where you get a panoramic view of the city of Jaipur. Also interesting is the water supply and storage system of the fort, a real marvel of planning. Sagar Talav, with octagonal bastions and huge dams, is one of the fort's grand reservoirs. The scarcity of water has always exercised the ingenuity of the Rajasthanis, also accounting for the existence of the several baoris or baolis (step wells) in the state. There are some temples within the fort. The 10th century Shri Ram Hari Har Temple houses images of three gods – Rama, Vishnu and Shiva. It has an interesting doorway. Nearby is the 12th century Kal Bhairava Temple.

The museum of artefacts tells the story of the Jaigarh Fort and its vast well-protected treasury. There is an interesting collection of paintings, photographs and coins, and other things like a balance for measuring explosives and several containers including a 16th century coin container. Don't miss the royal kitchen and dining hall; after all food and hospitality were also very much a part of Rajput agenda.

The palace complex, built by various kings over a period of two centuries, has the usual structure beginning with the Diwan-i-Aam (Hall of Public Audience). But it goes a step ahead of the Amber Fort in terms of defense; it has a Khilbat Niwas (Commanders' Meeting Hall) in place of the Diwan-i-Khas (Hall of Private Audience). There's also the open pillared hall, Subhat Niwas. But these are insignificant structures as compare to the ones in
Amber Fort. This part of the fort is full of secret back passages for royal escape in times of emergency. The luxury suites are very much there – the breezy Aram Mandir (Rest House) and the 16th century Vilas Mandir (Pleasure House). The former has a lovely garden attached to it. It was in the charming courtyard of the latter that the royal ladies had their little parties, janani majlis. The pavilions surrounding the courtyard, with a maze of passages, offer excellent views of Amber.
Paintings of Amber Fort and Jaigarh Fort

Description: In this painting artist has shown beautiful landscape of Amber Fort. The fort has been realistically painted with good sun light effect. Maotha Lake makes it foreground and the crystal mirror image of the fort on the still waters of the lake seems to be a beautiful illusion. A pipal tree is on the right and some people are sitting under the tree. Some figures are on the near bank of the lake.
Description: In this painting artist captured a very large view, which includes Jai Garh Fort, Amber Fort, some portion of Maotha Lake and its surroundings. In the foreground we can see many figures, horse and elephants on the paved platform area near the lake.

Description: This is very old painting of Jai Garh Fort and Amber Fort. This painting depicts the clear view of Jai Garh Fort, Amber Fort, Maotha Lake and its surrounding area. Amber Fort is shown in white colour and in the foreground we can see two elephants with some figures seated on its back.
Description: In this picture the artist has painted eye-catching view. Starting from top to bottom we can see Jaigarh Fort, Amber Fort, Pathways, Maotha Lake and its periphery. In the background we can see attractive blue and white clouds. In the foreground a horse is standing on the paved platform area near the lake and the clump of trees and plants, fort walls, hilly area of the fort and pathways are realistically painted by the artist.
Description: In this painting The Amber Fort is seen from the arch window and in the bottom of the painting lattice work boundary has been shown. Two pleasure boats floating in the lake and many figures are on the near bank of the lake. In this picture we can see well balanced use of water colours.
Description: The Suraj Pol (Sun Gate), the main entrance of Amber Fort is shown in this painting. Two figures are standing under the gateway. In the background we can see heavy black and blue clouds and in the foreground we can see a pathway which leads to the main gateway.
**Description:** This painting seems like previous painting than to we can differentiate between them. The figures are standing near the bench. Colours scheme is different.
Description: In this painting the main gateway (Suraj Pol) and the pathway is seen from the left side. On the pathway two elephants with some figures seated on its back are entering in the fort. In the background brown shaded sky and mountains. The surrounding area of the fort creates beautiful ambience.
Description: This painting depicts clear image of Suraj Pol and its pathway. An elephant moving on the pathway with people seated on its back. This painting is mounted in a card board frame. The frame is decorated with floral design.
Description: This is an attractive painting of Amber Fort made on brown paper. This left side view of Amber Fort. This painting seems like some collage work. In the background we can see original texture of brown paper and something written on this brown paper. In the foreground the bank of Maotha Lake gives the idea of crystal image. In the mid foreground we can see many plants painted in miniature style.
Description: In this painting we can see a good composition. In the background left side portion of Amber Fort is shown. In the left middle background many clump of plants. In the foreground an elephant is playing under the water, it is throwing water with its trunk. Colours are very attractive.
Description: This painting gives the very original idea of Amber Fort which occupies the whole middle background of the painting. The black cloudy sky is in the upper background. In the foreground we can see pathways, little plants and trees and some hilly area. The Suraj Pol (sun gate) is on the right side.

Description: This painting also seems like collage work. In this painting the artist has taken the actual photograph of Amber Fort and composed it with some lady figures and trees. These lady figures are painted as centre attraction of the painting. These figures are in their beautiful traditional attire.
Description: This painting made on ivory and shows the view of Jaigarh Fort, Amber Fort, Maotha Lake and its periphery. In the foreground we can see procession of elephant, camel and many figures moving on the pathway.

Description: This is a very beautiful composition of Ganesh Pol (dedicated to the Hindu god of the same name, is a gateway into three private palaces built around a Mughal-style garden). In this painting Ganesh Pol is seen from the window. We can see many cracks on the wall of the window. This window is a imaginary part of the composition.
**Description:** In this painting artist has shown some corridor of the Amber Fort. On the left we can see some portion of an antique wooden gate. This painting attracts because of its depth of the corridor and good sun light effect.
Description: This is a sketch of a chhatri near the Amber Fort. In this picture we can see two dancing figures in the foreground. The artist has mixed these figures with the background sketch. Two figures are under the gateway of the chhatri.

Description: This is also a rapid sketch of chhatri and the Jai Garh. On the left we can see sketch of trees and on the right sketch of the Jai Garh Fort, but the main attraction is sketch of two nude figures in the centre of the painting.
Description: This is a very simple sketch of Jaigarh Fort and its surrounding. It occupies the middle background of the picture.

Description: This is also an attractive sketch of Jai Garh Fort and sketch of two nude figures. Artist has draw the sketch of the fort in a frame and we can see a male nude figure on the upper part of the frame and a female nude figure on the lower part of the frame. This whole sketch gives the idea of modern painting.
Description: These are some different types of pots with Amber palace design.

Plate no. 204  *Pot with Amber Fort design*

Plate no. 205  *Pot with Amber Fort Design*
Plate no. 206  *Pot with Amber Fort Design*

Plate no. 207  *Pot with Amber Fort Design*
4.2.2 Hawa Mahal

The Hawa Mahal (literal meaning, palace of the winds) is an important landmark of the city of Jaipur, the pink city of India. It is an interesting building, although it is actually little more than a façade. This honeycombed building was originally built to facilitate the women of the royal household to watch the everyday life and processions of the city. For one, it is unlike any other Rajput monument – fort, palace or temple. Secondly, it’s a bit too whimsical and delicate, almost like a magical structure from the Arabian Nights. Despite its towering height and length, the Hawa Mahal looks like a light, airy structure which might blow away with the slightest wind.

Placed right in the middle of the bustling Johari Bazaar, near the Badi Chaupad (the big square), this reddish-pink building made of red sandstone is a constant reminder of Jaipur’s colourful history which refuses to just curl up and die.

Hawa Mahal or (“Palace of the Breeze), was built in 1799 by Maharaja Sawai Pratap Singh, and designed by Lal Chand Usta in the form of the crown of Krishna, the Hindu god. Its unique five-story exterior is also akin to the honeycomb of the beehive with its 953 small windows called jharokhas that are decorated with intricate lattice work. The original intention of the lattice was to allow royal ladies to observe everyday life in the street below without being seen, since they had to observe strict "purdah" (face cover).

Built of red and pink sandstone, the palace is situated on the main thoroughfare in the heart of Jaipur’s business centre. It forms part of the City Palace, and extends to the Zenana or women's chambers, the chambers of the harem. It is particularly striking when viewed early in the morning, lit with the golden light of sunrise.

Maharaja Sawai Jai singh, the ruler of Rajasthan of the Kachwaha clan, was the original planner and builder who built the Jaipur city in 1727. However, it was his grandson Sawai Pratap Singh, son of Maharaja Sawai
Madhosingh I, who built the Hawa Mahal in 1799 as a continuation of the Royal City Palace. Pratap Singh's deep devotion to the Hindu god Lord Krishna is inferred to have prompted him to build it as a dedication, in the form of a Mukuta or headgear, adorning the Lord. Though no historical record is available to its exact history, it is conjectured that Royal family ladies, who were under strict observance of purdah (the practice of preventing women from being seen by men), had to be given opportunity to witness proceedings in the market centre and watch the royal processions and festivities sitting behind the stone carved screens. Hawa Mahal did just that in style, amidst its luxurious comforts and behind strict screened exclusivity, unseen by outsiders.

Royal family of Jaipur, during their reign, also used the Mahal as a hot weather retreat, during the suffocating summer season, for several years, since the unusually designed window screens provided the needed cool breeze.

The palace is a five-story pyramidal shaped monument that rises to a height of 50 feet (15 m) from its high base. The top three floors of the structure have a dimension of one room width while the first and second floors
have patios in front of them, on the rear side of the structure. The front elevation, as seen from the street, is like a honeycomb web of a beehive built with small portholes. Each porthole has miniature windows and has carved sandstone grills, finials and domes. It is a veritable mass of semi-octagonal bays, which gives the monument its unique façade. The inner face on the back side of the building consists of need-based chambers built with pillars and corridors with least ornamentation, and reach up to the top floor. The interior of the Mahal has been described as “having rooms of different colored marbles, relieved by inlaid panels or gilding; while fountains adorn the centre of the courtyard”.

Lal Chand Usta was the architect of this unique structure who also planned Jaipur city, considered then as one of the best-planned cities in India. Built in red and pink colored sandstone, in keeping with the décor of the other monuments in the city, its colour is a full testimony to the epithet of “Pink City” given to Jaipur. Its façade depicts 953 niches with intricately carved Jharokhas (some are made of wood) is a stark contrast to the plain looking rear side of the structure. Its cultural and architectural heritage is a true reflection of a fusion of Hindu Rajput architecture and the Islamic Mughal architecture; the Rajput style is seen in the form of domed canopies, fluted pillars, lotus and floral patterns, and the Islamic style is evident in its stone inlay filigree work and arches (as distinguished from its similarity with the Panch Mahal - the palace of winds - at Fatehpur Sikri).

The entry to the Hawa Mahal from the city palace side is through an imperial door. It opens into a large courtyard, which has double storied buildings on three sides, with the Hawa Mahal enclosing it on the east side. An archaeological museum is also housed in this courtyard.

Hawa Mahal was also known as the chef-d'œuvre of Maharaja Jai Singh as it was his favourite resort because of the elegance and built-in interior of the Mahal. The cooling effect in the chambers, provided by the
breeze passing through the small windows of the façade, was enhanced by the fountains provided at the centre of each of the chambers.¹

The panoramic view from the roof of the Mahal is stunning. The bazaar (the Seredeori Bazaar or market) on the east resembles avenues of Paris. Green valleys and mountains and the Amber Fort form the scenario to the west and north. The Thar Desert’s “interminable line of undulating vapour” lies to the east and south. All this transformation of the landscape, from a stark and desolate land of the past, occurred because of the concerted efforts of the Maharajas of Jaipur. The Mahal has been stated to be a counterpart of Versailles. Views of the Jantar Mantar and the City Palace can also be witnessed from the top floor of the monument.

The top two floors of the Hawa Mahal are accessed only through ramps. The Mahal is maintained by the archaeological department of the Government of Rajasthan.

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¹ Rousselet, Louis and Charles, Randolph Buckle, “Indian and its native princes: travels in centra India and in the presidencies of Bombay and Bengal”. Page no. 228
**Paintings of Hawa Mahal**

**Plate no. 209** *The Hawa Mahal*, watercolour on ivory

**Description:** This is a beautiful painting of Hawa Mahal made on ivory and kept in very decorative iron frame. We can see a view of market place near the Hawa Mahal. Some figures are roaming in the market.

**Plate no. 210** *Hawa Mahal*, watercolour on paper *by Dwarika prasad*

**Description:** The Hawa Mahal is shown on the right of the picture. The foreground is full of the movement with a procession of elephants, cavalry, foot soldiers etc. in the mid foreground we can see the crowd is standing on the wall to watch the procession.
Description: This painting depicts a very fine and beautiful view of the monument. In this picture artist has clearly shown every window, gates, chhatri and wall with good light and shades to give realistic effect. We can see a doli with kahaar, a bullock cart, two elephant with mahawat and some figures in the foreground.
Description: This painting is much similar with previous painting. In this picture the Hawa Mahal occupies the whole background. In the foreground from the left we can see some figures marching with a doli & kahaar, a bullock cart, an elephant and two riders in their horse. Two lamps on the both bottom corner.
Description: The whole picture is occupied by the front view of the Hawa Mahal. On right side inside view of Hawa Mahal is shown with a tree and some chhatris. This painting has been painted on the brown hand made sheet so the background carries natural texture.

Description: This is real miniature painting of the Hawa Mahal. The foreground has the prominent view of the procession and the monument occupies the middle background of the picture. In the both side of the Hawa Mahal a view gives the idea of a sport is being played by the players on elephants, the sport is similar to the ‘Polo’.
**Description:** The Hawa Mahal is shown with its surrounding buildings and market in monochromic style.

Plate no. 215, sketch of Hawa Mahal by Sumahendra (M.K. Sharma)

**Description:** A good sketch of Hawa Mahal is shown with its surrounding area. In the foreground we can see a man with his cycle, many figures and a very rapid sketch of a tree in the middle of the picture.

Plate no. 216 Hawa Mahal and surrounding by Ekeshwar hatwal
Description: This is also a pen sketch of the Hawa Mahal and its surrounding area.

Description: This picture depicts a rapid sketch of Hawa Mahal and the periphery. Two guards are on the right side and many figures are roaming on the footpath of the Hawa Mahal. The artist has written his name and date on the right bottom corner.
4.2.3 CITY PALACE

The City Palace is a monolith construction that blends beautifully Hindu and Mughal architecture. Different in design from most of the other traditional palaces the City Palace is not confined within the walls of a fortress. It stands majestic and independent. This labyrinthi a structure takes up one seventh of the walled city and is exactly similar in layout to that of the town.

The foundation of City Palace was laid at the time when the city of Jaipur itself came into existence. Sawai Maharaja Jai Singh, who founded Jaipur and also laid the foundation of the City Palace, set apart two out of nine segments in which the city was divided, for the purpose of constructing this beautiful palace. The area covered by the City Palace is around one seventh of total area of the Jaipur. Though the foundation was laid in the 18th century itself, further additions and modification in the palace complex continued for the next two centuries.

The palace, which was originally used for official purpose, today serves as a museum. The museum was established in the year 1959 by Sawai Man Singh II who wished to safeguard the cultural property he had acquired from his ancestors. Initially, the museum was
known as the Maharaja of Jaipur Museum, and it was only in 1970 that it was renamed as Maharaja Sawai Man Singh II Museum.

Occupying the centre of Jaipur, the City Palace covers one seventh of the city area and the plan of the palace is exactly similar to the plan of the city. The palace has a high wall or the sarahad that surrounds it on all sides. It is a bit confusing to find the main entrance to the palace and can only be arrived at after going through various bazaars (Sireh Deori), past the Town Hall (Vidhan Sabha), passing through the arches of Sireh Deori (boundary gate) also known as the Udai Pol, Naqqar Darwaza (drum gate), the Vijai Pol, Jai Pol, Ganpati Pol and via the Jaleb Chowk. The Town Hall (late 19th century) once housed the State Council. It faces west over Sireh Deorhi bazaar and has a large terrace and verandah. Jaleb Chowk was previously the residence of the Palace Guards. The residential wing of the rajas that were modified in the 19th century by Sawai Ram Singh II surrounds the chowk on all sides. After crossing the Jaleb Chowk and proceeding through a narrow archway you will reach the Gainda ki Deorhi (rhinoceros gate) and the city palace complex.

The City Palace is far in design from its other counterparts. In other Rajput fort palaces, the palaces are attached in one single structure while in the City Palace it is not so. It is separate from the main fort structure. This error in design made Tillotson comment that the Rajput style of architecture was already on a downslide. The City Palace is a splendid blend of the Rajasthani and the Mughal style of architecture. The entire complex is divided into numerous courtyards, gardens and buildings. There are two main entrances from to the palace; the first one is from Jaleb Chowk and the other one from Tripolia Gate. The City palace encloses within its complex a series of courtyards, sprawling gardens and buildings. The main attractions include –

The main entrance to the palace, the Atish Pol (stable gate) will take you into a large courtyard in the middle of which sits the white marble <strong>Mubarak Mahal</strong> (Palace of Welcome). The Mahal can be approached from either through Sarhad ki Deorhi or Gainda kiDeorhi. This two storeyed
building was built in 1890 by Sir Samuel Swinton Jacob as a resthouse for Maharaja Madho Singh II (1880-1922). It was later used as the Mahakama Khas (Royal Secretariat) and is now the Tosha Khana (royal wardrobe) of the museum.

Right outside this museum proudly stands the **Rajendra Pol** flanked by two elephants, each of them carved from a single block of marble. This gate leads into the inner courtyard where carved alcoves and their exquisite arches and jalis (pierced ornamental screen to a window opening) and a pair of designer brass doors await the visitors. The Sarhad ki Deorhi, popularly known as Singh Pol, follows the typical Hindu gatehouse architecture lavishly decorated with carved marble. It has ornate brackets, carved balconies, and brass studded doors. On either side of it also stand two massive white marble elephants. In 1931 they were brought here from the zenana (women’s quarters) to mark the birth of Maharaja Bhawani Singh who was the first direct male heir to the Jaipur throne in two generations.

The Rajendra Pol or Deorhi Moalla, takes you to the Sarbato Bhadra Chowk and into the central building, the **Diwan-i-Khas** or Sarbato Bhadra (c1730). The Diwan-i-Khas, originally called Diwan-i-Am, graduated to its present status when the new Diwan-i-Am was constructed towards the end of the 18th century by Sawai Pratap Singh (1778-1803).

Maharaja Sawai Pratap Singh (1778-1803) built the **Diwan-i-Am** (Diwan Khana) or the Hall of Public Audience, at the end of the 18th century. The ceiling was painted in the 1870s and is highly decorated with floral motifs in gilt, green, and red.

The **Ganesh Pol** stands upright in the middle of the west wall of the courtyard of the Diwan-i-Am and leads into the **Pritam Niwas Chowk** through the Peacock Gate. The Peacock Gate, most famous of the four gates depicting seasons that lead into the Pritam Niwas Chowk, symbolizes the monsoon. Turbaned figures and painted stucco peacocks guard the entrance as
well as surround the marble idol of a deity around which reliefs of lotus petals merge into the chevron motif mostly used for cloth screens.

Towards north of Pritam Niwas Chowk lies the original palace building **Chandra Mahal** (Moon Palace), the Zenana (Queen’s Palace) on its northwest and the Anand Mahal on its south. The Zenana Deorhi adjoins the Mardana Palace (Palace of Men) and is a huge building. To the west of the Chandra Mahal just beyond a small courtyard is Madho Niwas built by Madho Singh I which was later extended by his successor? The mansion opens on the north into the Jai Niwas gardens. There is another gateway here in red sandstone known as Gajendra Pol.

The **Chandra Mahal** is the earliest building of the palace complex and dominates the Pritam Niwas Chowk. Originally Chandra Mahal was a single storeyed palace and the later kings added more floors. The building now has seven storeys and each floor is a luxurious, opulent palace by itself.

The second and third floors comprise of a single two-tiered room called the Sukh Niwas. The Sukh Niwas or the House of Pleasure had been restored to suit the Victorian style. The Rang Mandir and the Sobha Niwas occupy the fourth and fifth floor and lie above the Sukh Niwas (Abode of Bliss). The Shri Niwas popularly called the Sheesh Mahal (Palace of Mirrors) is a huge seemingly bejewelled room whose walls and ceilings are coated with coloured glass inlay, floral designs in gilt and also has elaborate stucco patterns on its pillars and ceiling. Chhavi Niwas presents a calm and serene picture in turquoise, indigo and white. The topmost floor is a smaller
open pavilion called Mukut Mahal, or the crown palace. It has a beautiful curvilinear Bengal styled roof from where visitors can have a breathtaking view of the city. The design of the Mukut Mahal has taken inspiration from Amber’s Jas Mandir.

**Pritam Niwas** (house of the beloved) on the ground floor has a wide verandah painted in Italian wall paintings and faces the Jai Niwas garden which is accessed through the Naya Naka gateway. Built by Jai Singh II, the garden is a beautiful criss-crossed quadrant with shallow channels and ponds, surrounded by high walls on its east and west. Across the garden is a large indoor swimming pool which was originally the billiard room. It has been restyled with Italian marble pillars and high arches as a banquet hall. The garden also has a memorial built for a zealous dog that carried love notes from Raja Jagat Singh to the 1150 pretty ladies of his harem.

The gallery contains some antique Indian weapons and the cabinets containing them are distinctly marked by their owner’s name. One of the displays is the katar, a two-sided blade with a grip handle that has an outer covering. It was hitched to the waistband worn by the men over their tunics. Other green and white daggers with jade hilts and animal motifs are also displayed. These were often set with precious stones and gold. These ornamental daggers with their handles were worn on formal occasions with ceremonial costumes. There is also a display of the pictures taken by the photographer king, Maharaja Sawai Ram Singh II, in the late 19th century.

The Art Gallery is housed in the painted Diwan Khana. The roof of the hall is beautifully decorated and its walls are covered with an exquisite collection of old Mughal and Indo-Persian carpets.
Description: In this painting the Chandra Mahal of the City Palace occupies the whole background of the painting. A very attractive and beautiful lamp is shown in the front of the Mahal some figures are standing in the veranda of Mahal and one figure seated on the chair it seems like a guard. The style of using yellow and brown colour gives real effect in the painting.
Description: This painting shows the Chandra Mahal, the main part of the City Palace. In this picture arch of windows, chhatris, pillars, gates and railings are clearly shown. Artist has used yellow, red, green and brown colour in the building (similar with the actual building) and blue colour in the sky to capture the real image of the Mahal. The painting is framed in the glass.

Description: In this painting the artist has shown the inside view of the City Palace. The upper storeys of the Chandra Mahal are behind the gateway. The gateway is shown in red sandstone known as Gajendra Pol. We can see some portion of the building on the right side and known as weapon gallery.
Description: This painting is much similar with the previous painting but the difference is that the portion of the gallery is not shown. Four figures under the gateway. The artist has used very natural tones of watercolour.
Description: This painting also depicts the inside view of the city palace. The Chandra Mahal building occupies the right side background of the picture with a flag immediate to its right. We can see a gun in the corner and a stone pillar on the left bottom corner.
Description: This picture shows the beautiful composition of different architecture of the City Palace like pillars, window, lattice work and *chhattri*. This painting is mounted with golden and black beading. In the background we can see that something is written in the Urdu language and a sign of stamp.
4.2.4 Isar Lat

The highest tower is dominating the skyline on the western side of the Tripolia Bazaar. It was built by Sawai Ishwari Singh in 1749 A.D. to commemorate a grand victory. Swargasuli is also known as Isar Lat meaning the heaven piercing minaret. It is located at the junction of the Tripolia Bazar and the Gangori Bazaar. Isar Lat or Swargasuli is a seven storey minaret designed in archetypal Rajasthani lattice work.

Swargasuli was built to commemorate the difficult victory of Ishwari Singh over the armies of Mewar and Marathas. The Marathas and Mewar armies were supporting Madho Singh’s claim to be the ruler. Ishwari Singh after winning the throne began his rule. However, he could not fight the strong Maratha opposition for a very long time and decided to kill himself. After suicide he was not cremated at Gaitor, the usual royal crematorium where all rulers are cremated.

The seven storey minaret offers great and breathtaking views of the Old city and was designed in archetypal Rajasthani lattice work. The Sargasuli was built on the lines of the Qutub Minar and Kirti Stambha of Chittaurgarh. The walls are designed in intricate lattice work which helps to provide air and light to the entire building. The highest point of the minaret is also accessible and entrance to this tower is from its rear side.

Johari Bazaar, Chandpol Bazaar, Tripolia Bazaar, Bapu Bazaar, Nehru Bazaar, Kishanpol Bazaar and Khazana Walon Ka Rasta are the most popular shopping markets near Sargasuli. The Jahuri bazzar, the gem center of Jaipur, and other markets selling beautiful Rajasthani goods are located close to the Isar Lat.
Painting of the Isar Laat

Plate no- 227 "The Isar Laat, watercolour on ivory by unknown artist"

Description: This is a very beautiful painting of Isar Minar and its surrounding, made on ivory. On the pathway we can see movement of the crowd, three elephant and a bullock cart. This painting kept in very decorative iron frame.
Description: In this painting the Isar Laat is shown in the centre of the background. In the bottom the image of the wall has been shown and Isar Laat is behind the wall. On the both side of the Isar Laat we can see two trees which make balance in the picture.
Description: This picture depicts a very beautiful sketch in which we can see the Isar Laat and a chhatri behind the clump of trees. Two rickshaws in the foreground and a lamp in the bottom left corner.
4.2.5 Tripoliya Gate

There are so many huge gates in the walled city of Jaipur but the three gates connecting the City Palace complex with the main city, which are known as Trapolia. The three gates have a very significant place in the history of Jaipur. The market adjoining these gates has come to be known as Tripolia Bazzar. It reminds us of Chandni Chowk Bazaar of Delhi. These gates were built by the founder of Jaipur Sawai jai Singh as the southern gates of royal palace. These gates are painted in shining pale yellow and pink colors.

From the very beginning Tripolia gates have been famous because the royal processions as well as the processions of Teej and Gangaur used to come out through these gates. From the niches built over the gates, queens and other ladies of the palace could watch the processions. The boxes which are visible from the sides of the gate were built by Maharaja Man Singh (1922-70) to beautify the gates. The present Maharaja Brigadier Bhawani Singh has placed two canons outside these gates which were earlier lying near the outer gates of City Palace. This has added to the beauty of these gates.

These gates are used only for celebrations or when royal guests arrive. The death processions of the Maharaja would also pass through them while those of the Maharani were taken through other gates to the Chhatris of Maharani where they were cremated.

After the merger of Jaipur state of into Rajasthan, these gates were closed for the general public. Now only the members of the erstwhile royal family or their guests can pass through these gates.
Paintings of the Tripoliya Gate

Plate no. 230  *Tripolia Gate*, watercolour on paper by *Jaipur Artist*

**Description:** This picture depicts the view of Tripoliya gate with its surrounding wall. Under its surrounding wall some shops are there. In the foreground two horse-drawn cart and some figures are in their traditional attire. On the left bottom corner a road lamp is shown on the footpath.

Plate no 231  *View of Jaipur city*, watercolour on paper by *unknown artist*

**Description:** This picture covers the larger view of the Jaipur city in which the Tripolia gate is prominent. In the background Isar Laat, view of Jaipur city and the Nahar garh Fort on the left upper corner. In the foreground there are many horses, few elephants and it looks like a public gathering.
Description: This is a beautiful miniature painting of the Tripolia gate. The mid foreground is full of movement with a procession of elephants, cavalry, a doli with kahaar, bullock carts and many figures. In the background eye catching clouds with sky is shown. Two lamps are on the both side of the Tripolia gate. We can see Isar Laat on the left background of the picture.
Description: In this painting a band and soldiers marching on the road in front of the Tripolia gate and commanding officer is also marching with his horse. A huge crowd is standing on the both side of the road and watching the march. The painting is kept in glass with very antique beading. The whole view in the picture presents the glory of that time.
Description: This is a sketch of Tripoliya gate. A tree is shown on left side and one cannon is shown on right bottom corner. This is a very attractive and clear sketch of the Tripolia gate.

Description: This is the simple drawing of the Tripoliya gate through white line work on the red sandstone wall of the bridge at Jaipur city.
4.2.6 **ALBERT HALL, MUSEUM**

In the heartland of Jaipur city, central Albert Hall Museum is located. Museums, being great centres for learning history, serve as entertaining & exciting place for all the history buffs. It is one of the ancient most and also popular museum of the city. Other name of this museum is Government Central Museum. Its origination goes back to as early as the year 1876. St. Swinton Jacob, the British army officer supervised its construction. Maharaja Sawai Ram Singh II built it in 1868 as a relief project for his famine struck subjects. Maharaja Ram Singh desired to build it for his individual utilization. The zoo has a very depressing atmosphere as badly nourished bird and animals have to survive here in their artificial homes with no sympathy or medical care.

Albert Hall lies in the Ram Niwas Garden. It is a vast and verdant garden housing a zoo, a greenhouse, an aviary, a museum and a sports ground. There are several reasons for which this Albert Hall Museum could be applauded. It is a treasurer house of unusual and striking items. Design of the building itself is exquisite. The Albert Hall has been modelled on the Victoria and Albert Museum in London and is a fine example of Indo-Saracenic style of architecture. The hall was named after Albert, the consort of Queen Victoria’s
husband. Albert’s son the Prince of Wales (later Edward VII) laid the foundation stone in 1876. It was designed and devised by Colonel Sir Samuel Swinton Jacob (1841-1917).

The Albert Hall has been converted into the Central Museum which proudly displays Rajasthan’s art and culture and outlines the Rajput morality with these lines: "A Rajput puts his life at risk if he is forced to abjure his faith, if he is deprived of his lands, and if his womenfolk are molested." Thus museum exhibits a rare collection of ancient stuffs including miniature paintings, carpets, metal and wood crafts, toys, dolls, arms and weapons and an Egyptian mummy belonging to the Ptolemaic Era. The most extraordinary of them is the carpet that depicts the scene of a Persian garden with gushing streams. This carpet was bought by Mirza Raja Jai Singh I at a dear price from Shah Abbas of Persia.

The galleries on the ground floor of the museum display various jewellery and dresses that belong to the people of all sections of the society of Rajasthan. Thus there is an exhibition of the apparels of the privileged class consisting of the Rajputs and the wealthy merchants and the also the garments of the varied tribes of Rajasthan including the Bhils, Meenas, Bhopas, Gadoliya and Lohars. While walking through this gallery one can have an insight of the culture and lifestyle of the Rajasthani tribes.

One gallery of this museum is dedicated entirely to the illustrious henna body art of Rajasthan art and this gallery is known as 'Mehndi Mandana'. This gallery exhibits the typical Rajasthani patterns and motifs that are uniquely considered as ethnic throughout the world.

Another gallery displays the puppets and the Phad paintings (portraiture of the life of a folk hero of Marwar -Pabuji Rathore in painted scrolls). However the central gallery exhibits the Rajasthani music and dance forms, which is a must see in the museum.
The garden of paradise has come alive with fish, birds, animals and trees. Sculptures worth research include a tiny turbanned lady of the 2nd century BC, a stone Shiva head of the 8th century and 18th century wooden figures from a chariot of the former Banswara state. The museum also has some melancholic specimens on display like a horse skeleton, a human skeleton, and a stuffed cobra. Sometime back the Ravindra Manch with an auditorium, a modern gallery and an open-air theatre has been added to the museum to promote cultural events.
Description: This is two dimensional view of the Albert Hall. It has been painted on the wall of the bridge. There are trees in miniature style on both side of the Albert Hall. Apart from that we can also see border with floral design on the top and bottom of the picture. The artist has written his name, address and phone number on the upper right corner.
Description: This painting depicts a fine, clear and original view of the Albert Hall. A building occupies the whole background of the painting. The artist has painted the Albert Hall with every detail, good light and shades and nice colour tones in very realistic manner. On the right side foreground a group of pigeon is shown and many pigeon are flying in the sky.
Description: This picture realistically shows the left side view of the Albert Hall with photographic detail. In the whole picture artist has used light and dark tones of blue, green, brown and black colour.

Description: A very beautiful image of the Albert Hall is shown in this picture. It has been painted on ivory and kept in a very artistic iron frame. This painting gives the real idea of the building because the style of using colours in the building. In the clump of plant and trees is so real.
**Description:** This is a very attractive painting of the Albert Hall because of its style. In this painting the artist has shown wash effect so this is an experimental work.
4.2.7 MOTI DOONGRI AND BIRLA TEMPLE

The Moti Doongri Temple in Jaipur Rajasthan is known for its wonderful location and marvelous architecture that dazzles many. Moti Doongri is a hilltop fort built like a Scottish castle and is today the residence of Rajmata (Queen Mother) Gayatri Devi.

The place was previously a small fortress called Shankargarh (Shiva’s Foot) but was later altered by Sawai Man Singh II on the design of a Scottish castle. Later it was used as the venue for his innumerable parties attended by the top socialites of his times. The Ganesh Temple at the foot of the hill and the marvellous Birla Mandir are most notable for their works in marble. Moti Dungri is a small hill, centrally located in the city of Jaipur. The term Moti Dungri means Hill of Pearls or Pearl Hill. The hill is occupied by a palace and a temple. The temple of Moti Doongri is dedicated to Lord Ganesha. This ancient temple serves as a tourist attraction for the scenic view it offers. Moti Dungri Temple is significant from the religious point of view. People from far and near often come to this sacred temple to pay their homage to Lord Ganesha.

Going by the secular nature of India, the Moti Doongri Temple in Jaipur has three domes that represent the three major religions of India. Besides, the architecture of the temple is a fine blend of western, Indian and Islamic forms. Come evening and the temple is bathed in a white glow that simply enthralls the onlookers.
The main attraction of the Moti Doongri Temple complex is the **Ganesh Temple** that is visited by devotees in thousands. Besides, the picturesque location of the temple also adds to its appeal.

According to elderly citizens and priests of the temple, the king of Mavali (Mewar) brought this huge idol of Lord Ganesh ji in bullock cart. He decided to build the temple wherever the bullock cart would stop first of all. The cart stopped firstly near Moti Doongri where the temple of Lord Ganesh ji is situated at present. Then after, a business person Seth Jai Ram Paliwal took the responsibility of constructing the temple on the inspiration of Mahant (Mahant is the post of chief priest) Shiv Narain ji.

The temple belongs to Shaiva sect. Shaiva sect is the followers of Lord Shiva. Shaivism is one of the oldest of the four sects of Hinduism. Shaivas, the followers of Shavisim believe that Lord Shiva is All and In All. Lot of research is required to find out the early history of Shaiva sect, but in some of the upanishads of around 400-200 BCE the textual exposition of a systematic philosophy of Shaivism is found. During the Gupta dynasty, Shaivism spread rapidly and not limited to India but later on reached to Nepal, Sri Lanka, and few of the parts of Southeast Asia like Malaysia, Singapore, and Indonesia.

Fabulous stone carving work had been done in the temple. Lattices carved in marble, and the mythological images engraved in marble are special attraction for art lovers. In Hinduism, Lord Ganesh ji considered as the lord of Mercury planet, and Wednesday is dedicated to Mercury; hence a fair organized on every Wednesday traditionally at Moti Doongri Ganesh ji Mandir. Lacs of devotees come for worship on Wednesday in this temple.

**Birla Temple** forms one of the major attractions of Jaipur. Birla Temple of Jaipur looks stunning, when it is brightly lit in the night. Birla Mandir, in pure white marble, dominates the skyline of southern part of Jaipur. The enormous temple was built during the year 1988, by Birla Group.
of Industries, one of the business tycoons of India. The Temple is dedicated to Lord Vishnu (Narayan), the preserver and his consort Lakshmi, the Goddess of wealth. Due to this reason, Birla Temple is also known as Laxmi Narayan Temple.

The Birla Mandir is situated just below the renowned Moti Dungri Fort. Built in a contemporary manner, Laxmi Narayan Mandir covers the vast lands of the city of Jaipur. The temple stands erect on a raised platform, at the footsteps of the Moti Dungri Hill. Birla Mandir is constructed in the finest quality of white marble. The three huge domes of the temple represent three different approaches to the religion. The beautiful white marble temple mesmerizes the onlookers, when it glows at night.

Three different approaches to the religion are depicted by the three colossal domes of the temple. The Temple can be entered by taking a flight of marble steps. Outside the main shrine, there are many stained glass windows, portraying the scenes from Hindu Mythology. Inside the shrine, the idols have a majestic appeal about them. These remarkable idols are sculpted beautifully and appear, as if, they would address the onlooker in no time at all. The attractive stained windows glass windows of the temple depict scenes from Hindu Mythology. The idols of the temple look so real as if, they would utter a word just now. Amongst all the idols, the marble idol of Ganesha is a masterpiece which looks almost-transparent. The idols of Lord Vishnu and his consort, Lakshmi attract the attention, being made out from one piece of marble.
The temple also portrays great historical achievers, philosophers and religious saints such as Socrates, Zarathustra, Christ, Buddha, and Confucius.

The Laxmi Narayan Mandir is a modern architectural marvel, surrounded by lush green gardens. The fascinating exteriors of the temple are carved splendidly with beautiful sculptures based on mythological themes, while the interiors have a large marble panel portraying mythological events. The Birla Temple has a museum too, which showcases the ancestral valuables of the Birla family. Birla Mandir / Laxmi Narayan Temple are a masterpiece of art and tourists should not miss this architectural spiritual heritage on their trip to Jaipur.

Janmashtami is the best celebrated festival in the temple when it is bedecked in flower garlands and colored lighting. The temple wears an air of cheer and gaiety and special prayers are organized during this festival. The beauty of the white marble structure is enhanced in the moonlight night. The temple is surrounded by a manicured garden and is built on an elevated plane. The inner panels of the temple are decorated with paintings of mythological episodes. The Birla Temple is one of the major attractions of Jaipur.
Paintings of the Birla Mandir and the Moti Doongri

Plate no. 244 Birla Temple and Moti Doongri, watercolour on paper by Santosh Kumar Sharma

Description: This painting depicts the beautiful view of the Birla mandir and the Moti doongri. In the background eye catching white clouds with black sky is shown. The Birla temple building occupies the right of the background and its surrounding in the mid foreground. The temple of the Moti Doongri and its surrounding area occupies the left of the background. On the left bottom corner we can see a snake charmer who is playing music and causing the snake to rise out of a basket and a boy watching them. Four figures are roaming in the foreground.
**Description:** In this painting artist has captured the whole view of the Moti Doongri fort, its surrounding hilly area with greenery, the Birla temple and its periphery. In the background beautiful blue sky is shown. In the foreground we can see road side view and a road light on left bottom corner.

**Description:** This is an attractive pen sketch of the Birla mandir. Some figures are shown in the foreground and the rapid sketch of trees in the left background.
Description: This picture shows a very rapid sketch of the Moti Doongri Fort and its surrounding hilly area.

Description: Again this painting shows sketch of the fort of the Moti Doongri and its periphery.
4.2.8 Galta

Jaipur, the pink hued land of the majestic Jantar Mantar and the resplendent Hawa Mahal, also houses several shrines, which registers huge footfalls throughout the year. The Galta Temple of Jaipur is a case in point. Galta is a small pilgrimage centre located 10 kms away from Jaipur on the Jaipur-Agra highway.

There is a beautiful temple in Galta dedicated to the Sun God. Most tourists coming to Jaipur make it a point to visit Galta on the outskirts of the capital. The vast complex of Galta Ji has several temples in it. The Temple of Galtaji is famous for its natural water springs. Set amidst the beautiful landscape, Galtaji Temple offers a picturesque view of the city. Galtaji is considered holy place, as Saint Galav spent his life meditating here. The outstanding structure of the Temple looks more like a mansion or Haveli.

The 250 year old Galta temple was built by Diwan Kriparama who was a loyal courtier of Sawai Jai Singh II. The temple is located on top of a high peak and visible from all parts of Jaipur. According to ancient scriptures, sage Galav had lived and meditated at the place. The maintenance of the temple is financed by the Birla family.

Galtaji temple is located on a picturesque gorge amid low hills. It is a huge complex built of pink coloured stones. The interiors and exteriors of the temple walls have many intricate carvings and bright coloured paintings. The paintings have images of Lord Brahma, Vishnu, Ganesha and Parvati. There
are also a few friezes showing scenes from religious festivals and state occasions. All the pillars of the temple have also been exquisitely carved. The temple also had some beautiful frescoes in the past. Unfortunately, heavy rains in 1991 washed away many of them. The roof of the temple is rounded and many pavilions could also be seen. It has been commented that the temple is a real visual treat. Large daily attendance could be witnessed in the temple.

There are some springs and natural reservoirs (kunds) near the temple. Bathing and taking holy dips in the waters has become an almost compulsory practice here. It is believed that the waters are sacred and cleanses all past sins. There are a total of seven kunds in the place. The Galta kund is regarded as the most sacred of all the kunds. It is said that this kund has never run dry. All the kunds are fed by a spring emanating from a rock curve named Gaumukh. The Hindu festival of Makar Sankranti falling in mid-January is celebrated in a big way in the temple. Even in the biting cold of January, devotees never fail to take holy dip in the kunds. The temple always reverberates with the sound of drums and bells.
Description: This picture depicts the whole view of Galta. In the background the hilly area of the temple is shown in the mid background the architecture of the temple is shown and in the foreground the holy water of natural reservoirs is shown. Bathing and taking holy dips in the waters has become an almost compulsory practice here.
Description: This painting show the inside view of the temple. In the background we can see stairs leading to the *Kund* and some figures standing on the stairs. In the foreground two figures are taking bath in the holy water of the *Kund*. 

Plate no. 251 **Galta Mandir**, watercolour on paper by **NathuLal Sharma**
4.2.9 JANTAR MANTAR

India has always enjoyed a place of repute in the world whether it is in the field of architecture or science and technology. Combining the country's expertise in both these fields is the Jantar Mantar at Delhi, a part of a series of five observatories built by Raja Sawai Jai Singh of Rajasthan during the early 18th century AD across Delhi, Jaipur, Ujjain, Mathura and Varanasi. The Jaipur observatory is the largest of these.

The name is derived from jantar ("instrument"), and Mantar ("formula", or in this context "calculation"). Therefore jantar mantar means literally 'calculation instrument'. ¹ This observatory has religious significance, since ancient Indian astronomers were also Jyotisa masters.

Jantar Mantar in Jaipur is the most famous one among the five observatories built by Sawai Jai Singh and is located close to the gate of the famous City Palace of Jaipur. Maharaja Sawai Jai Singh II, the Rajput ruler of Amber and the founder of Jaipur was a learned man and an astronomer who was deeply interested in the working of the celestial bodies and so he built the observatory known as Jantar Mantar. Jantar Mantar is the biggest stone observatory in the world, which is still in a running condition.

Sawai Jai Singh II was commissioned by Emperor Muhammad Shah, to make corrections in the astronomical tables and to confirm the data, already available on the planetary positions. Sawai Jai Singh II took seven years to finish the task. He built the first stone observatory in 1724 in Delhi. Maharaja Jai Singh II constructed 5 observatories in west and central part of India between 1727 to 1734 and Jantar Mantar in Jaipur is the largest of all. The Jaipur observatory was built in 1728.

¹. Mahajan Jagmohan, “The Raj Landscape” British views of Indian Cities.
There is a fascinating history regarding the construction of this observatory. Sawai Jai Singh II sent his men to various parts of the world. The men came back with manuals, astronomical tables and data on the advances made in the field of astronomy. La Hire's "Tables" was one of these manuals. Sawai Jai Singh II ordered the observatory to be constructed according to the data available in this manual. Amazingly, after Jantar Mantar was built, it was discovered that the observatory was more accurate than the Table itself.

Sawai Jai Singh had the choice either to construct the observatory with metal instruments or masonry instruments. The metal instruments, constructed according to the text of the Islamic school of astronomy, did not measure up to Jai Singh's expectations. So, he discarded them in favor of the instruments of stone and masonry that he himself designed. In this Observatory one can view the wonderful masonry instruments. The observatory has the Jaiprakash Yantra, Samrat Yantra, Ram Yantra and the Composite instrument, which comprises of a sundial and a massive hemisphere. Jantar Mantar was built not only to verify astronomical observations made at Jaipur, but also to stimulate interest in astronomy, which had become enmeshed in theory, superstition and religious jargon.

The observatory consists of fourteen major geometric devices for measuring time, predicting eclipses, tracking stars' location as the earth orbits around the sun, ascertaining the declinations of planets, and determining the celestial altitudes and related ephemerides. Each is a fixed and 'focused' tool. The Samrat Yantra, the largest instrument, is 90 feet (27 m) high, its shadow carefully plotted to tell the time of day. Its face is angled at 27 degrees, the latitude of Jaipur. The Hindu chhatri (small cupola) on top is used as a platform for announcing eclipses and the arrival of monsoons.

Built from local stone and marble, each instrument carries an astronomical scale, generally marked on the marble inner lining. Bronze
tablets, all extraordinarily accurate, were also employed. Thoroughly restored in 1901, the Jantar Mantar was declared a national monument in 1948.

An excursion through Jai Singh's Jantar is a unique experience of walking through solid geometry and encountering a collective astronomical system designed to probe the heavens.

The instruments are in most cases huge structures. The scale to which they have been built has been alleged to increase their accuracy. However, the penumbra of the sun can be as wide as 30 mm, making the 1mm increments of the Samrat Yantra sundial devoid of any practical significance. Additionally, the masons constructing the instruments had insufficient experience with construction of this scale, and subsidence of the foundations has subsequently misaligned them. The *samrat yantra*, for instance, which is a sundial, can be used to tell the time to an accuracy of about two seconds in Jaipur local time.[1] The Giant Sundial, known as the Samrat Yantra (The Supreme Instrument) is the world's largest sundial, standing 27 meters tall. Its shadow moves visibly at 1 mm per second, or roughly a hand's breadth (6 cm) every minute, which for most people is a visibly profound experience.

The instruments and their functions are given below in the order of their anti-clockwise position in the complex. The large Kranti Yantra was employed for the measurement of the longitude and latitude of the celestial bodies. The Diganta Yantra was devised to measure the azimuth (arc of the celestial great circle from Zenith to horizon) of planetary bodies. Similarly, the Small Ram Yantra and the Large Ram Yantra are used to find the altitude and the azimuth. The Chakra Yantra gives the angular measurement of an object from the equator. The Jai Prakash Yantra determines the precise coordinates of celestial bodies and the small iron plate strung between the crosswires gives the sun’s longitude and latitude and the zodiacal sign that it is passing through. Its main function is to keep an eye on all the other instruments.
The Rashivalayas Yantra operates in the same manner as that of the Samrat Yantra and has one sundial for each of the zodiac signs. Five of them (Gemini, Taurus, Cancer, Virgo and Leo) are at the back from north to south. Aries and Libra face them followed by Aquarius, Pisces, Capricorn, Scorpio and Sagittarius from north to south. It helps in taking readings the moment each zodiacal sign crosses the meridian. The Large Samrat Yantra is based on the same principle as that of the small one but in size it is 10 times larger and more accurate by 2 secs. The sundial is 27.4m high and is still used on the Guru Purnima (full moon day in the month of Jul/Aug) to forecast the onset of monsoon. The Dakshina Yantra is a wall is aligned along the north-south meridian. It is mainly used to observe the position and movement of the celestial bodies when they pass over the meridian.

The Disha Yantra has only one function and that is to point towards the north. The Unnathamsa Yantra is used to find the altitudes of the astral bodies. Observations can be made round the clock and the sunken steps help in taking readings from any portion of the dial. The Raj Yantra or the King of Instruments is used only once a year to calculate the Hindu calendar, the details of which are based on the Jaipur Standard. To do so a telescope is fixed over the central hole. A bar for sighting is then attached at the back of the instrument. The plain disk is used to record the sightings. The Observer’s Seat belonged to Maharaja Jai Singh and was used for observing the wonders of the sky and universe. The Narivalya Yantra is a sundial with two dials; one facing north when the sun is in the Northern Hemisphere (21 Mar-21 Sep) and the other facing south for the rest of the year.

The Dhruva Yantra helps in finding the position of the Pole Star at night and also those of the 12 zodiac signs. It is based on an entirely different system to what is used today for the same purpose. Traditionally, human breath, approximately of 6 secs was used as the standard unit of measurement. The Small Samrat Yantra is a triangular structure and has a large sundial with quadrants at the borders given in hours and minutes. The arc on the left
displays the time from sunrise to midday and the one on the right from midday to sunset. The sundials have been constructed on Latitude 27°N and the reading can be adjusted to the Indian Standard Time (84°N) but that must be done according to the month and the solar position.

Today the observatory is a popular tourist attraction. However, local astronomers still use it to predict the weather for farmers, although their authority is becoming increasingly questionable. Students of astronomy and Vedic astrology are required to take some of their lessons at the observatory, and it can be said that the observatory is the single most representative work of Vedic thought that still survives, apart from the texts. Many of the smaller instruments display remarkable innovation in architectural design and its relation to function, for instance - the Ram Yantra.
**Description:** This painting the view of Samrat Yantra in Jantar Mantar. It is also painted on ivory and kept in an artistic iron frame with floral design. In the background we can see the view of Jaipur city.
Description: This picture has been painted on the wall of the bridge at Jaipur. It has many yantra of Jantar Mantar in the background and centre of the attraction is the communication between the king and the keeper of the monument, who is explaining about the Yantras at Jantar mantar. Flat colours have been used to paint the composition with bold outlines.
Description: Here is the composition of the Jantar Mantar in the mid foreground. The foreground composition is more prominent, the scene depicts that Sawai Jai Singh in consultation with Father Manuel de Figueiredo in the planning of various Yantras. Two figures are shown on right bottom corner and on the left we can see a tree behind the Yantra.
Description: In this picture we can see drawings of different Yantras of Jantar mantar. These drawings have been painted on the red sandstone wall of the bridge at Jaipur. White flat colours and white lines make these drawings prominent.
**Description:** This picture depicts simple sketch of the Yantra. In this picture artist has been composed the view of Samrat Yantra in a different manner.

### 4.2.10 JAL MAHAL

The Jal Mahal is the *architectural wonder of Jaipur*, which was built in the 18th century. Amongst the Monuments in Jaipur; Jal Mahal Palace stands out as one of the proud monuments that have not lost its old imperial charm and grandeur. This palace is one of the most striking architectural landmarks and is extremely charming. Jal Mahal Palace at Jaipur should not be missed out by the tourists during their tour to Rajasthan.

This unique palace was built by Sawai Pratap Singh in the year 1799 A.D. This palace is quite eminent for its complex technique of architecture. It was constructed in the middle of the Man Sagar Lake, as a spot for recreation and pleasure. It was the royal families by whom this palace was used, for the purpose of arranging royal duck shooting parties. The royal families used to take part in these pleasure activities with great zeal and enthusiasm. The maharajah Sawai Madho Singh used to invite royal dignitaries to this leisure palace, who usually rocked the ambiance with their adventure autobiographies. It has also been home to one of the prime ministers of Jaipur estate. The Jal Mahal Palace at Jaipur lies on the way to Amber and it is at a distance of 6.5 km from the beautiful city of Jaipur. There are many memorials of the royal families which the tourists can witness on their way to the palace. The Jal Mahal Palace
at Jaipur is strategically placed in the centre of the Man Sagar Lake. It is really exciting to see the first four floors of this splendid building, which are submerged under the waters of the lake. Only the top floor of this beautiful palace is visible to the onlooker. The lake and the palace offer some of the best views that are simply a feast to the eyes.

During the rainy season the beauty of this palace is simply unparalleled as the red sandstone becomes even more dazzling and appealing to the eyes. In the monsoons, it looks particularly startling with its red sandstone set against the water hyacinth filled lake. The lake eco system is home to a variety of migratory and resident birds. The initiative of building a dam between two hills was taken by Maharaja Sawai Man Singh I and as a consequence, the lake was formed. The visitors can also witness the varied species of migratory birds that flock to the Jal Mahal Palace, Jaipur each year. Hence this place is a paradise for the birdwatchers as well.

Once in Rajasthan, make sure that a visit to this palace surely features in your itinerary. The most favorable time to visit this palace is from October to March.
Painting of the Jal Mahal

Plate no.258  Jal Mahal, watercolour on paper by Ramuram Dev

**Description:** This is beautiful miniature painting of Jal Mahal. The monument is occupies the middle background of the painting and in the foreground the monument is reflecting in the water of the *Man Sagar* lake. The image of trees is shown behind the Jal Mahal.

Plate no. 259  Jal Mahal, Jaipur, watercolour on paper by Govind Dev

**Description:** In this painting artist has also used the miniature style to paint the monument and its periphery. The monument is seen from across the *Man Sagar* Lake. The yellow and the pink border has used.
Description: The Jal Mahal occupies the middle of the picture with its surroundings. Many trees and the hills are shown behind the monument. The foreground is filled with Man Sagar Lake. The monument is reflecting in the water of the lake.