CHAPTER THIRD

BUILDINGS OF THE CITY
IN AN ART-HISTORICAL PERSPECTIVE
Jai Singh’s architectural activity was very prolific. Though Amber, since long before Jai Singh’s time, was renowned for elegant palaces built on an eminence over looking artificially laid out well kept gardens, he imported a new dimension to architecture. His contribution surpassed the architectural activities of his predecessors both in extent and utility, without suffering in dignity either. First he made extensive additions to the palace of his ancestors, but finding that his growing State needed a new Capital, he chose to build an entirely new city. Shortly afterwards, when he decided to build a new Capital, he commissioned a large number of buildings of varied nature in it. Now, he started to build in the successive stages, a large number of shops on both sides of the main roads, Kot or the city wall and the gateways, havelis or the mansions and other building structures in the rectangular blocks of the City.

The walled city of Jaipur is composed of buildings of various natures besides the city wall and gateways. It includes mainly, shops of markets, residential buildings, palaces, temples, official buildings, buildings of sub-imperial paraphernalia, havelis or the mansions, etc. All are set in a well-defined manner and planned way. On the basis of the contemporary sources and survey of the walled city of Jaipur which I have conducted, some common characteristic features of buildings of the City are discussed here.

The land allotment plans available in the Jaipur City-Palace, show that Brahmin Havelis or the mansions of the royal priests are square in most cases, and other plots are rectangular with smaller side facing the streets which were allotted to private citizens and temples, etc. These allotment plans also show that some rectangular plots reserved for the prominent persons were ‘sawaya’ i.e. one and quarter extra in area. Where the buildings were likely to be constructed soon directions regarding the buildings were given, according to which the buildings line, the height of the ground floor and the height

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1 It is the volume of Sawai Jai Singh’s architectural activity and the simplicity and decoration, and grace and strength of his buildings, characterized by a few distinguished structural and artistic features that put his architectural labours apart from those of his predecessors. Though not of the highest quality, his buildings will bear comparison with any other built during the eighteenth century and also with most of the buildings of the same class built in the semi-autonomous states and the provinces during the seventeenth century. Looking to the fact that the times were exceptionally chaotic and Jai Singh’s main interest was astronomy his building activity remains a befitting testimony to his unusual caliber.

2 Map No. L.S./17, City Palace Museum, Jaipur.

3 Kapad-Dwara Catalogue, Map No. 54, 45, City Palace Museum, Jaipur.
of the buildings were monitored⁴. Vidyadher was the chief architect and engineer for the buildings both state and private. Apparently the construction of even private buildings was strictly regulated and their plan had to be approved by him⁵. Jaipur Records show that when the Jaipur City was founded, Jagirdars of the State⁶ and Brahmans of Amber⁷ were ordered to build their houses in the City⁸, and many commercial groups from different parts of the country and Rajasthan were invited to settle down and construct their shops and houses in the City⁹. References mention that the buildings should be constructed according to the directions of Vidyadhar¹⁰.

I

The City of Jaipur was planned with straight and wide roads besides achieving an effect of beauty¹¹. The uniformity of the City was very striking¹², as there achieved the almost uniform height and similarity of architecture of the shops and houses, built on the main roads¹³. This is specially striking on both sides of the Johri Market¹⁴.

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⁴ Ibid.
⁵ Chitthi (Jaipur), ‘Invitation Letter from Jai Singh to Ghasiram Murlidhar’ dated Miti Bhadva Sudi 9, V.S.1786/1729AD, Jaipur Records, Rajasthan State Archives (R.S.A.), Bikaner.
⁶ Parwana (Jaipur), Chait Vadi 6, V.S.1785/1728 AD, Jaipur Records, R.S.A., Bikaner. It informed the Jagirdars that houses would be built further in the Jaipur City and they should pay for the buildings in installments by sending 10% of their annual income to Vidyadhar in the Capital regularly. There are large numbers of such houses in all the Chowkries or blocks of the City except Chowki Topkhana-Hazuri. On a rough count it was found that there were 19 large residential buildings belonging to the Jagirdars in Chowki Topkhana-Desh alone; cf. A.K. Roy, History of the Jaipur City, New Delhi, 1978, p.59, f.n.52.
⁷ Chitthi (Jaipur), Bhadra Vadi 3, V.S.1786/1728 AD, Jaipur Records, R.S.A., Bikaner.
⁸ Hanuman Sharma mentions that he had seen the copy of an order which was sent to all the Jagirdars in the State, cf. H. Sharma, Nathawaton Ka Itihas (Hindi), p.163.
⁹ Chitthi (Jaipur), Bhadra Sudi 9, V.S.1786/1729 AD, Jaipur Records, R.S.A., Bikaner; ‘Invitation Letter from Jai Singh to Ghasiram Murlidhar’, op.cit, it reads as: “Apranch tu apni khatir jama rakh Sawai Jaipur men aye- hat (shops) haveli (house) vadhaye vinaj- viyapar kijyo”.
¹⁰ Invitation Letter from ‘Jai Singh to Ghasiram Murlidhar’, op.cit. It mentions :

“tune Vidyadhar kahe tin maflq kijo” [You act as per the instructions of Vidyadhar]

¹¹ See Plate No. 2 (B).
¹³ See Plate No.16, 17, 18, 19 (A), 21, 22 & 23. This uniformity has been spoilt to some extent by building constructed in recent years on the Chaura-Rasta (in front of Tripolia Gate), but other wise most of the other roads have maintained this regularity.
¹⁴ See Plate No.16 (B), 17 (A).
Under the arcades of the palaces, temples and houses built on each side of the main streets which are the principal bazaars or markets, there exist thousands of shops with complete uniformity and symmetry of architecture\(^{15}\). The earliest plan map of the Jaipur City i.e. L.S. /14 (V.S.1782/1725 A.D.), preserved in the City Palace Museum (Jaipur), a kind of progress report of the construction work done during the first stage of Jaipur's foundation, clearly shows the construction of altogether 1346 hatya or the shops in the four oldest markets of Jaipur namely, Johri Market, Sireh-Deohri Market, Gangori Market and the Kishanpol Market. On each side of these markets, except one side of the Kishanpol Market which shows 144 shops and 88 shops in the northern side of this market on the main axis road which later developed as the Chandpol Market, 162 shops under construction are shown\(^{16}\). Kapad-Dwara (Jaipur) document, particularly related to instructions regarding the construction of a market place, provides us invaluable information related with the foundations of the shops on both sides of the main streets. Shops were ordered to be built on a raised plinth ('kursi tai' i.e. up to the plinth). The market place is divided into Khatlas or Mandis (special markets) such as Rui-Mandi or the cotton selling market.

These shops were built for purely commercial purpose and allotted to different groups of professions. The State-sponsored construction of the commercial shops on such a big scale in a medieval city was rare phenomenon, unparallel in the contemporary India\(^{17}\). Since last three centuries these markets have been flourishing continuously, and presently some of its markets, such as Johri Bazar, have achieved world-recognition; and thus fulfilling the objective of their foundation.

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\(^{15}\) See Plates of the main markets, such as, Kishanpol Bazar, Johri Bazar, Sireh Deohri Bazar and the Gangori Bazar.

\(^{16}\) See Map L.S./14, Plate No.1.

\(^{17}\) Victor Jacquemont describes the main markets of the Jaipur City [cf. Jadunath Sarkar, *A History of Jaipur*, p.208], as:

"The main streets are the principal bazaars, on each side, under the arcades of the palaces, temples and houses are the shops of the artisans, the tailors, shoemakers, gold smith, armourers, pastry-cooks, confectioners, copper-smiths, etc. The grain merchants occupy very spacious huts of thatch, constructed in a sort of course lattice work, ... in the midst of the main street. The stalls are removed wherever the Rajah issued from his palace. Delhi (Shahjahanabad) has only one similar road, namely the Chandni Chowk; but at Jaipur all the roads resemble it and bear that name".
The old city of Jaipur, enclosed by the fortified wall which is 20 to 25 feet in height and its thickness, though varied, is about 9 feet at the base. The wall is surmounted by battlements and gateways. The circumference of the fortified wall is about 9 kilometers, which has circular and semi-circular bastions after a certain interval. The wall was built with the help of undressed stone and lime mortar, and also thickly plastered with lime mortar on both sides. Exterior face of the wall is decorated with geometrical designs of rectangle, square, etc. giving the impression of blind doors and windows. At the top the wall is crowned with battlement motifs though these battlements are meant for decorative purpose with no functional use. On some part of the wall geometrical designs are absent, where the surface has been made smooth with lime plaster.

Though, at present there are eleven gateways in the walled city of Jaipur, originally only eight gateways connecting the main streets and roads of the City were built during the period of Sawai Jai Singh. These gateways were Surajpol in the eastern side; Chandpol in the western side; Brahmpol or the Samrat Gate, Dhruvpol or the Zorawar Singh Gate and Gangpol or the Mathura Gate in the northern side; and Rampol or the Ghat-Darwaza, Shivpol or the Sanganeri Gate, and Kishanpol or the Ajmeri Gate in the southern side of the Jaipur City of Sawai Jai Singh. Though, these gates have not uniform dimensions, they have some common architectural features. All the gates of the City are beautifully decorated with some geometrical designs and human figures. Most of the gates are of ‘Tripolia’ type- having three arched passage where mid one is bigger and flanked by smaller one. All the three arches of the gates are pointed and the span of all the passage is equal. Central entrance of the gates is a little projected and both the corners of the central entrance are occupied by Chattaries or the pillared domed

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18 See Plate No. 3 (A); This Plate shows south-western part of the city wall.
19 See Plate No. 3 (B).
20 See Plate No. 3 (A).
21 See Plate No. 6 (B).
22 See Plate No. 6 (A).
23 See Plate No. 7 (A).
24 See Plate No. 7 (B).
25 See Plate No. 8 (A).
26 See Plate No. 4 (A).
27 See Plate No. 4 (B).
28 See Plate No. 5 (A).
29 See Plate No. 5 (B).
pavilions at the top or roof level and flanking corners of the screen of the whole gate are again surrounded by pavilions. These Chattaries or pavilions are composed of four pillars and above having dropping eaves, roofed by dome with finial. Some gates are recessed in the fortified wall and other are little projected towards outside.

III

The finest buildings are in the royal sector or the Palace Complex which is situated in the north-western side of the Bari-Chaupar i.e. the central square. It is composed of palaces, gateways, temples, royal offices, gardens, water works and carriers, ceremonial buildings and the astronomical observatory. All the major buildings of the Palace Complex are aligned in the east-west direction except Talkatora or the Palace Lake, Badal-Mahal or the Cloud Palace, gardens and its water carriers, and Gobind-Deva Temple, which exist towards the northern side in 90 degree alignment to the main axis. In the course of the passage of time, a number of structures were also built inside the complex. The palace with its gardens, occupies about one-sixth part of the City.

The whole Palace Complex is surrounded by high walls and enclosures called Sarhad. The complex has provided with two entrances, one is in the form of ‘Tripolia’ i.e. three passage arched gateways which opens in the Tripolia Market- existing on the southern side of the complex, while the second entrance named as ‘Sireh-Deorhi’ i.e. boundary gate situated on eastern side opens in the Sireh-Deorhi Market. After passing through Sireh-Deorhi Gate, on its western side, there is an another entrance gate known as ‘Nakkar-Darwaza’ and then there is a courtyard or the spacious square namely ‘Jaleb-Chowk’, which was built to provide accommodation to the security guards.

30 See fig. 5, the City-Plan of the Jaipur City.
32 The City Palace is an imposing blend of traditional Rajasthani and Mughal art and architecture. The first building in it is Mubarak-Mahal built by Sawai Madho Singh-II, the second son of Sawai Jai Singh. There is a beautiful carved marble gate with heavy brass door on either side of the gate. There are fine frescoes depicting Hindu called. Inside this is Diwan-i-Khas. This is in the centre of the paved square called Sherbata or Sarbata. Here, there is a very big hall on a raised platform open on sides. This is Diwan-i-Am or the Public Audience Hall.
33 See Plate No. 8 (B)
34 See Plate No. 8 (C)
35 One of the later courts of Jaipur is Jaleb Chowk which housed the guard. The court of the same name function at Amber is firmly attached to the palace- it is an extension of it. But the Jaipur Jaleb Chowk
posted to defend ‘Udaipol’, another entrance gate. Towards western side of the Jaleb-Chowk, a group of palaces, accessed through ‘Udaipol’, are existent which are interconnected through the three other entrances and courtyard. It includes ‘Sabha-Niwas’ or the Diwan-i-Am, ‘Sarvatobhadra’ or the Diwan-i-Khas, ‘Anand-Mahal’, ‘Chandra-Mahal’, ‘Zenana’ or the female apartment along with courtyard ‘Pritam-Niwas Chowk’ and ‘Rajendrapol’ and ‘Ganeshpol’. Most of the entrances have arched recesses with semi-domes, decorated by different patterns in colour.

‘Sabha-Niwas’ or the Diwan-i-Am is a large hall which was at that time open on three sides, surrounded by a verandah having arches on three sides, the fourth side having latticed galleries for the use of the ladies. Its high ceiling and stately marble pillars make it an impressive hall. The hall since much altered when Heber saw it. He describes it as:

“A noble open pavilion with marble pillars richly carved rather inferior in size, but in other respect fully equal to the Hall of Audience in the castle of Delhi”.

There is another such court that encloses the large Hall of Audience immediately to the south-east of the palace (Chandra-Mahal). Now it is known locally as the Sarvato-Bhadra or Diwan-i-Khas. It is a structure square in plan, built on a raised platform, and is open from all sides. It too has double rows of marble pillars and arches with semi-circular curves.

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36 The fourth court which houses the Diwan-i-Am, now serves the purpose of a Museum.
37 See Plate No. 9 (C)
40 Tillotson, The Rajput Palaces: The development of an Architectural Style, op. cit., p.178
41 See Plate No. 9 (C)
42 But regarding this building, Tillotson suggests, “This hall must originally have been a Sabha Niwas or Diwan-i-Am. The building now called the Diwan-i-Am was much later addition, built by Maharaja Sawai Pratap Singh (1778-1803), and it was presumably the building of this second Diwan-i-Am which caused the demolition of the first to Diwan-i-Khas (the original Diwan-i-Khas was the hall on the ground floor of the Chandra Mahal). Again he suggests,” though of an imposing size, the earlier Sabha Niwas and the court which surrounds it are weak in design. It is not so much the tedious pink wash which creates this effect as the meretricious white lime decorations applies on top of it. In white outline, niches are drawn on the Sabha Niwas and entire galleries on the flute walls surrounding the court. This is an architecture in which functional forms are reduced to symbolic drawing, an architecture which deliberately avoids plasticity by reducing to two dimensions and to outline those
Through a portal on the north one can enter the pillared verandah of the Chandra Mahal, the earliest and the most important part of the palace. It has seven-stories - a number presumably chosen for its auspicious associations. This seven-storied palace is the most picturesque of all the buildings in the royal sector. On the ground floor, in the north side, is the broad verandah with pillared gallery called the Pritam Niwas, from which a marble channel runs into the formal garden. This arrangement is similar to the Sukh Niwas of the palace at Amber, and is one of several features which suggest an intention to re-create the Amber palace. The main portion of the ground floor of the Chandra Mahal is occupied by a hall of audience. This is a small and rather low per style hall with cusped arches. Some variety to the last is provided in the rear portion of the hall by the use of trefoil arch, which may be termed as 'Buddhist' because of their similarity in form to the trefoil niches of Gandhara and Pala Bengal.

The main rectangle is in five storeys of different height, first three defined by cornices and moldings, their plain facades being relieved by a pleasing arrangement of the arched windows and a variety of detail. A single high hall is expressed on the out side as the first two storeyes, which explain why those who attempt to name the seven stories of the palace can muster only six names. This hall, the Sukh-Niwas, was extremely remodeled in the Victorian period. The next two (fourth & fifth) storeyes, the Rang-
Mahal and the Sabha-Niwas repeat the plan of the Sukh-Niwas. In these two storeyes the terraces, protected by graceful handrails, lend an air of openness to the whole structure, but the top two stories, the Chavi-Niwas and the Mukut-Niwas, are smaller in plan. The Chavi-Niwas is a Sheesh-Mahal and consists of three adjoining chambers, all richly decorated with inlaid mirror-work, while the seventh (Mukut-Niwas) is an open arcaded marble pavilion with curvilinear form of roof i.e. Bangaldar, flanked by two cupolas.

All these stories have projecting balconies on the exterior. Because all the stories follow the same rhythm of advance and recess, the balconies come immediately above each other in continuous vertical orientation. Further more the repetitive rhythm of the balconies, their monotonous form, and the multiplicity of their opening, all contribute to make the exterior cluttered and wearisome. The features are too small for facade of such size, the balconies and their chhajjas or the shades litter rather than define the architectural form. The principal facade on the northern side facing a large ornamental garden with water, channels, fountains, parterres, paved pathways which extend down below the Govind-Dev Temple up to Badal-Mahal or the Cloud Palace. The formal entrance to the palace is on the eastern side through a number of imposing portals and squares including the two comprising Diwan-i-Am and Diwan-i-Khas.

48 Ibid.
50 See Plate No. 10 (A); This feature in the architecture of Bengal was first introduced in Amber by Raja Man Singh; probably its earlier examples here are the pavilions in the garden at the foot of the palace fort of Amber and in the Govind Deo’s temple near the ascent to the Amber Valley. Latter this feature, along with two others curved cornices and heavy marble pillars- became characteristic of Jaipur Architecture, cf. Bhatnagar, Life and Times of Sawai Jai Singh, f.n. 63, p.334; also cf. Heber, Narrative of a Journey through the Upper Provinces of India, Vol.II, pp.402-404.
51 Tillotson suggests, “the arrangement of its domes- a bangaldar roof flanked by round domes with which it shares a common cave- is an imitation of the Jess Mandir in the Amber palace”, Tillotson, The Rajput Palaces: The development of an Architectural Style, op.cit.
52 These features are also found in the palaces of Chittor and Udaipur. Tillotson suggests, “But where as in those earlier palaces the narrowness of the balconies gives the groups the appearance of towers projecting from the façade, here they are wide so that the whole façade seems to alternate between two planes. This would be a powerful effect were it not that the balconies are also shallow- so that the two planes are not far apart- and they are linked horizontally by continuous straight balustrades which flatten the façade again and cancel what small effect the balconies do achieve”, Cf. Tillotson, The Rajput Palaces: The development of an Architectural Style, pp.177-178.
53 See Plate No. 10 (B)
The structural and aesthetical features of the palace Chandra-Mahal and its picturesque setting are remarkable\(^{54}\). An exceptional feature of the Chandra-Mahal lies in its symmetry\(^{55}\). The picturesque quality has been achieved by eliminating the irregularity as evident in the majority of the Rajput palaces\(^{56}\). However, the aspect of the Jaipur Palace which most it exceptional within the Rajput School, is of its parts. The more usual Rajput garh or the fort palace is an integrated unit of the palace and fortifications. The various parts of the palace, though of different date, attach to each other, and their fortifications are contiguous: originally the Jaipur Palace, at Jainiwas, consisted only of the Chandra-Mahal a single unit, and for it accorded with Rajput tradition. But its fortifications are separate: the palace compound is surrounded by a high wall, i.e. the Sarhad. And the major structures built in addition to the Chandra-Mahal are not attached to it but stand in separate courtyards. The Jaipur Palace in its complete state therefore conforms much more closely to the Mughal type of palace, with separate buildings distributed over a fortified campus\(^{57}\).

The palace's formal garden or the royal garden called Jainiwas\(^{58}\), to the north of the Chandra-Mahal, marks the site around which the city was founded. The palace gardens are extensive. They have the Chandra-Mahal on one side and the Badal-Mahal

\(^{54}\) As a structural composition, some may be inclined to regard it even more pleasing and graceful than the famed Datra Palace, and though not giving the same impression of solidity and massive grandeur as the latter, has no feebleness in its conception and ideals either. It is on the other hand, more balanced structurally, and has a quiet grace about it to be found but rarely in the structures of the period.

\(^{55}\) See Plate No. 10 (A)

\(^{56}\) The other Rajput palaces such as the palaces of Bundelkhand are of course symmetrical, but there the symmetry is essential to the dynamics of the designs. Here it is a reflection of a new order established in the design of the city, but it is otherwise gratuitous; the regular bulk of the Chandra-Mahal lacks both grace and interest, cf. Tillotson, The Rajput Palaces: The development of an Architectural Style, p.178.

\(^{57}\) Regarding the Mughal influence on this palace, Tillotson suggests that this was the first instance of Mughal architecture influencing the over all planning of a Rajput palace- precisely that feature which is earlier building affords a major point of distinction between the two styles. Except for these weaknesses, there is little in the design or the plan to distinguish the Sabha Niwas and its court from Mughal architecture. The majority of the forms here used, though by no means of Mughal invention, are nevertheless those which were adopted in Mughal architecture, and the planning and massing of the hall, though a little clumsy, echo the pavilions of Delhi Lal Qila (the Red Fort) rather than Rajput precedents such as the Amber Diwan-i-Am. Only the Jharokhas projecting from the south wall of the court employ forms which were less often and opted in Mughal buildings and which recall an older Indian heritage. The rest varies from the Mughal style only in a certain rococo quality, created by the greater dependence on applied decoration to provide variety. The revivals of the Sanskrit term 'sabha niwas' or 'sarvatobhadra' does nothing to repudiate this Mughal appearance. Ibid.

\(^{58}\) See Plate No. 11 (A); Kapas-Dwara Catalogue, Jaipur, op.cit, Map No. 276, mentions dimensions in yards and other features of Jainiwas.
at the other and with Govind-Devaji Temple in the middle. This garden with its terraces and axial waterways, based on charbagh or the square pattern, and building of the pavilions within it, are again Mughal in style. When Heber saw this garden, he beautifully described it as,

"...the gardens which, I was first taken to see, are extensive, and in their way, extremely beautiful, full of fountains, cypresses palm-trees, and flowering shrubs, with a succession of terraces and alcoves, none of them, singly taken, in good taste, but altogether extremely rich and striking. Two very large and handsome tanks ['Talkatora' Lake and 'Rajamal-Ka-Talab'] terminate the grounds towards the north. The garden is surrounded by a high embattled wall having a terrace at the top like that of Chester, and beneath it a common passage (as one of the ministers of State, who accompanied us, told me) for the Zennanah to walk in. the whole establishment of the palace and the garden seemed well kept up, considerably better than that of Lucknow, and every thing much exceeded my expectation except the military show, which was absolutely nothing."

Two more structures at Jainiwas are the Badal-Mahal, over looking the Talkatora, and the Govind-Devaji Temple, existing northward between the Badal-Mahal and the Chandra-Mahal. Both show signs of extensive remodeling: the exterior façade of Badal-Mahal is clumsy comparing with the internal arrangements and is clearly by a different hand; and from the design of the Govind-Devaji Temple it is evident that it was built as a residence and only later converted into a temple. However, the older parts of the structure are built in a late style: the cusps on the arches in the Badal-Mahal, for example, sprout in to leaves like those of Safdar Jang's tomb in Delhi.

The Govind-Devaji Temple built by Sawai Jai Singh, though not conceived on the same scale as the one built by Raja Man Singh, but follows that in architectural character. The temple of Govind-Devaji is named as 'Govind-Mahal' (literary palace) and is located on the upper most terrace of a Mughal style terraced garden with channels...
and fountains. It is axially aligned with the Badal-Mahal or the hunting pavilion at a lower level and the Talkatora or Talab, a large water body at the northern end of the Palatial Complex. Its setting on the highest terrace of the garden, with the backdrops beyond is quite unusual. The temple itself is very simple and is constructed in the form of a Mughal Baradari with carved marble pillars with arches on the north and south side and closed rooms on the remaining two sides with the ‘garbhagroha’ in the centre and a passage for circumambulation. It is also without a porch and ‘shikhar’. The idol is installed in a rectangular hall surrounded by arcaded procession-path with a decorated ceiling. Its heavy but finely proportioned pillars supporting the arches were built in the characteristic Amber style. The shafts of the pillars are round and bulging at the base, taper upwards, the base and the abacus having broad petals carved in relief. In this and other temples of this period, one noticeable feature is an almost total absence of figure carving. Other decorative motifs and structural features, however, were introduced in these temples which were in harmony with their plain yet graceful façade.

Regarding architectural features of these ‘shikhar-less’ haveli type temples, scholars have different opinions. Shikha Jain is of the opinion that the unique architectural style of the Govind-Deva Temple has also marked it as a dominant precursor of a new temple typology in Rajasthan i.e., the ‘shikhara-less haveli’ temples of the eighteenth century, that are widespread in the region. This type was initially defined by the ‘Pushtimarg’ of the Vaishnava sect. A prevalent myth states that in order to protect the temple during the Mughal rule of Aurangzeb, the Vaishnava sect started building temples in haveli pattern. However, the adoption to the haveli temple typology goes

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65 See Plan of the Jaipur City.
67 Another temple with in the palatial complex is the temple of ‘Sitaramji’ and it is important to that this temple, as the private prayer space of the Kachhwaha was also located inside the Chandra Mahal and Zenana or the ladies section of the palace. Next to ‘Govind-Deva’, it was god ‘Rama’ that was worshiped by the Jaipur rulers. In fact, at the coronation of each Jaipur Ruler, a procession carrying this idol of ‘Sita Rama’ was taken to the earlier Kachhwaha ‘haveli’ or Manson in Amber where the Raj Tilak ceremony was performed. An analysis of the royal ritual processions in the City of Jaipur performed annually can possibly reveal more information about the city spaces and their hierarchical significance, Jain, Shikha (ed.), Princely Terrain, Gurgaon, p.118.
68 The reason behind building these ‘Shikhar-less’ temples may be paucity of time. But the other opinion in this context is that besides involving much time and expenditure, it often became the chief cause of inviting the attention of the iconoclasts, and hence of its destruction, Bhatnagar, Life and Times of Sawai Jai Singh, op cit.
69 Jain, Shikha (ed.), Princely Terrain, op cit, p.109
beyond this and is specifically designed to cater to the Bhakti Movement of that period.\textsuperscript{70}

In the words of R. Nath, "This simple design marks the culmination of the evolutionary process from the mandira type of ‘Radhekunda’ to the Baradari type of the Jayanivas (Jainiwas) garden, and reflects the utmost simplification of the Vaishnava temple; almost the entire formalism of the classical Hindu temple as prescribed by the Vastu texts has been dropped, and it has became an incarnation of bhakti, pure and simple"\textsuperscript{71}. According to Catherine Ashar, "The architectural vocabulary of the temple is parallel with the Mughal Public Audience Hall with its pillared façade, where either the deity or the ruler is positioned for darshan.\textsuperscript{72} Thus, it seems that the adoption of ‘shikhar-less’ or the haveli type temple was more due to the influence of the Bhakti Movement of the Vaishnava sect which reflects purity

In the building activities of Sawai Jai Singh, the structures of the Jaipur Observatory i.e. Jantar-Mantar, have prominent place. Out of the five astronomical observatories built by him at Delhi, Jaipur, Ujjain, Mathura and Benaras, only of Delhi and Jaipur still survived in good condition and popularly known as Jantar-Mantar. The Jaipur observatory, situated in the south-east of the Palace Complex\textsuperscript{73}, and consists of the huge masonry structures. Technical details and a precise appraisal of the scientific value of each instruments of this observatory do not come in the purview of the present work. The structures of only the most important instruments will be briefly described here.

Jai Singh claims to have devised some of the astronomical instruments such as the Samrat-Yantra, the Jai-Prakash and the Ram-Yantra\textsuperscript{74}. The Samrat-Yantra is a huge


\textsuperscript{73} ‘Preface’ to the Zij-i-Jadid Muhammad Shahi, f.; cf. W. Hunter, “Some Account of the Astronomical Labour of Jayasinha of Ambhere or Jayapur”, Journal of the Asiatic Society of Bengal, Vol.V, Calcutta, 1799 AD, ff. 177-221, Eng. Tr. of the ‘Preface’ or the Introduction to the Zij-i-Jadid Muhammad Shahi, ff.177-189; These three instruments are indeed peculiar to his observatories and to some extent attributed to his personal ingenuity. There is a manuscript of Sawai Jai Singh’s time (no.31) in the Collection of Pothikhana, Jaipur which bears the title “yantra-prakar” or “the modes of
equinoctial dial\textsuperscript{75}, consisting of a triangular gnomon with the hypotenuse parallel to the earth’s axis\textsuperscript{76}, and on either side of the gnomon in a quadrant of a circle parallel to the plane of the equator\textsuperscript{77}. Each edge of the quadrant is graduated in hours and minutes as well as degrees, and each edge of the gnomon has two scales of tangents. It is 90 feet high 47 feet long and radius of each quadrant is nearly 50 feet\textsuperscript{78}.

The Jaiprakash is a hemisphere\textsuperscript{79} on the concave side of which are mapped out certain co-ordinates, cross wires are stretched north to south and east to west, and the shadows of the intersection of the wires falling on the surface of the hemisphere indicates the position of the sun in the Space; other celestial bodies can be observed directly by placing the eye at the proper graduated point and observing the passage of the body across the point of intersection of the wires. For this purpose the instrument is duplicated. It has a diameter of 17 feet and 5 inches\textsuperscript{80}. The Ram-Yantra is a cylindrical instrument open at top and with a pillar at its centre\textsuperscript{81}. The floor and the inside of the circular wall are graduated for altitude and azimuth observations. To facilitate observation the floor is broken up into 12 sectors\textsuperscript{82}. The walls are also broken up and one section of the wall corresponds to one sector. On each side of the wall sections are notches in which sighting bars can be placed horizontally.

\textsuperscript{75} (constructing) astronomical instruments”. It begins “\textit{Atha Shrimaharajadhirajavirachit yantrami likhyate}” (now the mode of the instrument designed by the Maharadhiraj is described). Then as many as fifteen ‘yantras’ (instruments) have been described. The words ‘Shree maharajadhiraj kritani’ may be interpreted as ‘Maharaja’ or ‘Maha-rajadhirajen kritani’ designed by the Kritani ‘designed for the Maharajadhiraj. It is, therefore, possible that he might have designed some if not all of the instruments described in the manuscript (G.N. Bahura & Chandramani Singh, \textit{Kachhwahas of Amber – The City of Mother Goddess}, Publication Scheme, Jaipur, 2009, pp.20, 22), but it can be inferred from his introduction to \textit{ZiJ-i- Jadid Muhammad Shahi} that Jayaprakash-Yantra, Rama-Yantra and Samrat-Yantra were designed by him. As far as the nomenclature of these instruments are concern, G.N. Bahura suggests, “It appears that these were named after him, his great grand father Ram Singh-I and his guru the Samrat (Jagannat). In case of the ‘Jayaprakash-Yantra’ it is also possible that it was named to commemorate his illustrious ancestor Mirza Raja Jai Singh, cf. Bahura, \textit{Kachhwahas of Amber – The City of Mother Goddess, p.22.}

\textsuperscript{76} See Plate No. 11 (B)

\textsuperscript{77} See Plate No. 12 (B)

\textsuperscript{78} At Delhi, it is 68 feet high, 125 feet from east to west and 113.5 feet from north to south, cf. Sarkar, Jadunath, \textit{A History of Jaipur, op.cit}, p.214.

\textsuperscript{79} See Plate No. 13 (A)

\textsuperscript{80} At Delhi, it is 10 feet more; See plate; cf. Sarkar, \textit{A History of Jaipur, pp.214-15.}

\textsuperscript{81} See Plate No. 13 (C)

\textsuperscript{82} At Delhi, it is divided into 30 sectors, \textit{ibid}, p.115.
The Digamsa-Yantra or azimuth instrument is a small and useful device, consisting of a pillar surrounded by two circular walls. Cross wires are stretched from the cardinal points on the outer wall, and both walls are graduated. The Narivalaya-Yantra is a cylindrical dial, the axis of the cylinder being horizontal and pointing north and south, and the northern and southern faces being parallel to the plane of the equator. There are also two meridian circles of different designs.

IV

Havelis were medieval mansions belonging to nobles who served the rulers, clearly demarcating themselves from the houses of the subordinates and common people. These mansions were symbols of the nobles' social status, and were next in hierarchy to the ruler's abode. These mansions were even visited by the ruler on some special occasions. The many contemporary documents which refer to the constructions of these buildings, e.g. Kapad Dwara Map No.54 mentions the names of havilis or the houses of many prominent nobles and other persons with area allotted to for their houses in north of Talkatora Lake. The mansions of Jaipur range from the single courtyard house form to a complex of multiple courts. The majority of the mansions have one or two courtyards. However, an increase in the status of the owner or in the number of family members resulted in an increase in either the scale of the mansion, or the number of courtyards. In Jaipur, the number of courtyards in a mansion may vary from 1 to 7. At times a single mansion with many courts, such as in the case of the ‘Natani Haveli’ in Chhoti Chowpar, or a complex like the ‘Nawab-Ki-Haveli’ in Tripolia Market could be classified as a cluster. It is difficult to differentiate the haveli from the cluster where the haveli complex itself is a cluster.

The location and the type of haveli or mansion were determined by the owner's social, political and financial conditions that is the caste, occupation and the relation with

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83 See Plate No. 13 (C)
84 See Plate No. 14 (A)
85 As evident from the Siyoh Huzur of V.S.1790/1733 A.D. which mentions Sawai Jai Singh’s visit to the newly built City of Jaipur and many places including Brahmapur, Raja Ayamal’s Haveli, etc.; Such other instance is described in the Hindi ‘Raskapur’ (by Anand Sharma, Grandha Academy, New Delhi, 1995) where the wedding ceremony of the Jaipur ruler Jagat Singh with the daughter of Geejgad Thakur took place in the courtyard of Geejgad Haveli at Jaipur.
86 See the relevant Plates showing buildings on the main streets of the walled City of Jaipur.
the ruler. This caste classification can be further validated by the fact that all mansions were named and recognized by the owner’s name that also reflected his caste\(^{87}\).

In the concentric plan of a courtyard type dwelling the centre of the spatial evolution is the centre of court. This initial central demarcation is evident even in the rural house form of Rajasthan region that gradually evolved into the single and double court havelis\(^{88}\) in the course of time. The haveli plan evolved around the centre of the court with the court as the primary space. This is the essential core of a haveli. Secondary space evolved around these centers in various combinations of the tibaris and chaubaras as the needs of the inhabitants expanded with separate compartments for female (zenana), male (mardana) and servants. A hierarchical marking of the centre of these spaces is also maintained during festivals and ceremonies. Other sacred spots in the female section that were also marked were the chulha (cooking store), puja (meditation place) and parinda (water place). Besides, the central chambers (chaubara or sal) were enclosed by square shaped rooms in the corner used for storage called kotha. Chandni (literally means light) was an enclosure on the terrace with high walls and no roof used for sleeping in summer nights. The outer male section had a lavish baithak or a living space that was either for entertaining male guests or for conducting business\(^{89}\).

The haveli’s facades also follow centric rules regarding their composition; the facades developed from the inner court elevations to the outer court and the exterior, thus emphasizing the significance of the inner court. The facades follow the pattern of centric demarcation with the inner court centre corresponding to the centre in court elevations and finally expressed in the exterior elevation. The centers and sub-centers in the façade

\(^{87}\) For more details, see Shikha Jain’s *Havelis : A Living Tradition of Rajasthan*, Gurgaon, 2004.

\(^{88}\) Regarding the origin of the urban form of haveli or mansion and the Chowks or the square place, Shikha Jain is of the opinion that the origin of this urban form from the rural prototype is evident both in its form and etymological roots. The rural yard called ‘Bara’ (literally, an enclosed opening in an agrarian dwelling to demarcate the territory) was the origin of the ‘Chowk’ (court). Etymologically, Chowk is a Hindi term meaning ‘a central space of gathering’ at the level of city, the cluster and inside the havelis. In a Hindi dictionary one of the meanings of the term ‘Chowk’ is ‘Bada Vedi’ i.e. a big altar used for Vedic five rituals, thus indicating the ritual associations of this space. The significance of the Chowk as a ritual space is repeatedly expressed in the performance of all rituals conducted during the festivals, births, marriages and death ceremonies observed by the family. Although some of the families that have been residing in the havelis since centuries have changed the location of the kitchen, toilets, sleeping space, etc., the rituals are still performed in the centre of the courtyard, Shikha Jain, *Havelis : A Living Tradition of Rajasthan*, op.cit, p.130

\(^{89}\) In the traditional havelis, very few furniture pieces were kept inside the rooms and they are more or less a by-product of the plot and the courtyard and were used as convenient, ibid.
are emphasized by the placement of composite architecture elements. The compositions of the architectural elements are also centric in nature. The centre and sub-centers in the haveli plan are demarcated at every step in the façade irrespective of whether it corresponds to the central bay in the court elevations, the placement of an element that denotes the centre of an interior space, or the placement of niches inside the rooms. The haveli façades are conceived from the inner court to the outer and exterior, with more emphasis on the treatment of the inner court facades. Since most celebrations and ceremonies were carried in the inner court it makes sense that the court façade should be most elaborate in this space.

Other Buildings within the city walls: A definite hierarchy of temples and wells (both constituting ritual spaces) can further be found inside the Chowkries or blocks in the layout of the mohallas or localities. Jaipur, in course of time became famous as ‘a city of temples’. According to an estimate, there are today more than one thousands temples of various sizes in Jaipur City. But the number of temples in the beginning was not so large. In fact, Jai Singh himself had, besides the Govind Devji Temple, built some other important temples, such as, the temples of Kalkaji, Gopinathji, Vishweshwarji and Sitapati. As his main interest in later days was in Vaishnavism, Jai Singh had been able

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90 This is clearly expressed in the street elevations of the corner haveli of Pandit Shivdin in Chowkri Modikhana.
91 Shikha Jain suggests that in the havelis, a super imposition of the ritual centre with the physical centre and topographical centre in the inner female court establishes the locus around which the built form and owner's life revolves. It is a deviation in this super imposition that induced a shift in the locus when the house transformed from the courtyard type to the bungalow. This can be observed in the Chaumoo Thakur's haveli near 'Zorawar Singh gate' and the later bungalow type called the Chaumoo House that is situated on the outskirts of Jaipur, cf. Sikha Jain, Havelis : A Living Tradition of Rajasthan, op.cit., p.132.
93 It is not possible to give the exact number of temples in the city. Many temples are situated in the residential buildings and some times one building contains temple dedicated to various gods, but temples, most of them with in the city walls were registered for grants etc. with the Devasthan Dept. in 1973, Roy, A.K., History of the Jaipur City, op.cit., f.n.47, p.5.
94 According to the author of 'Jaivamsha Mahakavya', Sawai Jai Singh may be regarded as a true lover of art who was deeply interested in the art of architecture, and the temple constructed during his time by him are the living monuments of his love for constructive art. The poet describes the city of Jaipur crowded with these temples as the Capital of heaven called "Indraloka", he says, "He (Jai Singh) constructed a number of temples and religious places that his name is next to none among the Princes of the State of Rajasthan. The temples of Gopinath, Vishweshwar, Kalki and Govind Devji at Jaipur still perpetuate his memory in the heart of the people", cf. Sawai Jai Singh in "Jaivamsh Mahakavya", Journal of Rajasthan Institute of Historical Researches, Vol.18, 1980, p.16.
to attract to his City practically all sects of \textit{Vaishnavas}. Most of the temples inside the city were built in the \textit{shikharaless}, \textit{haveli}-temple style.

The outer side of the buildings facing towards on the main roads is painted in pink colour, which from a distance looks very pleasing, especially during the rains, and in the twilight when it acquires a golden hue. Due to this feature of the buildings on the main roads, the walled City of Jaipur is popularly known as the ‘Pink City’. There is a debate among the historians of Jaipur, about whether this pink colour was originally done during the period of Sawai Jai Singh or it was a later addition.

Some historians are of the opinion that the city was originally painted with cream or white colour.\textsuperscript{95} Tillotson has taken a balanced view of the debate, as he mentions\textsuperscript{96} that this theory is plausible as it suggests a continuation of the practice found at Amber; and certainly some of the buildings in the city, including most notably, the \\textit{Chandra-Mahal} (the main block of the Palace), are now cream and may always have been so. But the only evidence ever advanced in support of the theory is the alleged description of the city as white by Joseph Tieffenthaler (who visited Jaipur soon after its completion) and a description of the \textit{Hawa-Mahal} as white in a contemporary poem\textsuperscript{97}, and this will not do: The latter can be put down to poetic idealization, and the abused Tieffenthaler made no such remark- he does not refer to the colour of the city at all\textsuperscript{98}. It is probable that the pink wash on the principal bazaars and the city walls is original. The earliest known paintings of Jaipur, from the reign of Maharaja Sawai Ishwari Singh
(1743-50), Jai Singh’s son and immediate successor, depict pink buildings\(^9\). And the city walls are very similar in design to the walls of the Mughal Red Forts of Agra and Delhi, so much so that it is evident that the architects intended to create a similar effect,, it is more likely than not, therefore, that the similarity in colour is a part of that original intention.\(^10\)

Besides the building inside the city of Jaipur, Sawai Jai Singh was also responsible for the construction of numerous buildings in the out skirts of the walled city, such as, forts, palaces, temples, dam, artificial lakes, baolis or step-wells, etc., and many carvan sarais and other buildings at different places. Among these were Jal Mahal or the Water Palace, Sisodia Rani Mahal, many hill-forts, such as, Jaigarh, Nahargarh, Raghunathgarh and Ambhagarh, the Sun Temple\(^101\) at the pilgrimage-site of Gaita in the east of the Jaipur City. Jai Singh also provided Sanganer (about 11 kms south of Jaipur) with a protective wall, and built a few temples and palaces and Puras or forts out side Jaipur\(^102\). Caravan-Sarais for travelers were built not just in his domains, but also in other provinces, as an act of charity\(^103\).

To the north-east of the City, a number of buildings were constructed on the road to Amber, of which the most important is the Jal-Mahal\(^104\). It was a pleasure palace built, in the middle of the artificial lake, Man-Sagar\(^105\), by Jai Singh in 1735 A.D.\(^106\) Jal-Mahal is a large building built on a square plan, though made of rubble without any carving or use of marble. The sub-structure of the palace consists of a number of arcaded rooms which generally remain immersed in water. Placed at the corners of the square


\(^10\) Ibid, p.169.

\(^101\) This temple was built by Rao Kripa Ram, Jai Singh’s representative at Delhi, Tillotson, The Rajput Palaces: The development of an Architectural Style, op.cit, p.76: Shikha Jain, Princely Terrain, op.cit, p.181.

\(^102\) At Agra, he built Jaisingh Ghera, a protective wall and at Mathura he is said to have built a temple dedicated to Sitaram, and another temple dedicated to Govardhan at Govardhan (Mathura), at the same place be also built Jaisingh Pura and a protective wall., V.S. Bhatnagar, Life and Times of Sawai Jai Singh, op.cit, p.181.

\(^103\) According to Jonathan Scott, who write his work in 1786, Jai Singh erected “a Caravan Sarai and market in every province of Hindustan for the convenience of the travelers at his own expense”, cf. V.S. Bhatnagar, Life and Times of Sawai Jai Singh, p.396.

\(^104\) See Plate No. 25 (A)

\(^105\) See Plate No. 24 (B)

\(^106\) Dastur Kaumwar (Jaipur), Vol.23, V.S.1792/1735 AD, ff. 2, 42, 285, Jaipur Records, R.S.A., Bikaner; This building was completed later on by Jai Singh’s son and his second successor, Madho Singh.
shaped buildings are elegant Chhatris or the pillared verandahs, while four large curvilinear (Bangadar) Chhatriss rise gracefully in the centre of all four sides. These and the arrangement of the arcaded galleries and of the double stairs with pillars lead to the top storey.

To the south-east, on the Agra road, 'Sisodia Rani Mahal', is existed. It was a palace built for the Mewari wife of Sawai Jai Singh. This palace was built by Jai Singh himself but later on completed by his son Madho Singh. Comparing with the Sabh-Nivas and the palace garden, these buildings follow conventional Rajput design, but it is uninspired. As in the Chandra-Mahal, the symmetry of plan and massing is the dominant features, and again a somewhat gratuitous one: it robs the buildings of that traditional Rajput picturesque interest and does not succeed in imbuing them with the harmony and elegance of more carefully calculated proportions. In addition, some of the architectural features have been made redundant: in earlier Rajput buildings the Chhattris and Bangaldar roofs are integral parts of the composition, but in these buildings such forms are decoratively sprinkled over the top of a dull regular block. A vocabulary of forms has become a repertoire of decorations, and not a very broad one at that.\(^{107}\)

Defense line of the City: To protect the new Capital City of Jaipur, some forts such as Nahargarh, Ambagarh, Raghunathgarh, Moti Dungri, Hathroi and Ganeshgarh were built on the hillocks around the City. These fortifications in turn ensure a complete enclosure of the City, at least from three sides. The existing forts of Ambagarh and Nahar Singh Bhoomiya continued to serve as watch posts to guard the Gateways to the Amber State which is known as the “Purana-Ghat”. All towns east of Dhoondhar were connected with the Capital City of Jaipur through the Purana-Ghat area, which was later known as the “Ghat-Ki-Guni”.

The succession of Sawai Jai Singh marks a new era in the history of the Dhoondhar State and the influence of Amber State extended up to Bundi in the South and this availed the South side of Amber with sufficient security for Sawai Jai Singh to shift his Capital from Amber to a new site in the vast plains to the south of hills of Amber. The historic Agra- Ajmer highway emerging from the Ghat-Ki-Guni served as the southern edge of the walled town of Jaipur. With the foundation of Jaipur, the importance of Ghat-

Ki-Guni was further increased, the site not only served as the gateway to the State but also as the location of a number of pleasure gardens. As the valley line of the Purana Ghat was deep and surrounded by green hillocks which provided a cool and shaded environment, Jai Singh chose the site to build summer palaces, gardens with water channels, garden havelis and garden temples, were added to the Ghat-Ki-Guni. The architecture of many of the present structures suggests that they were constructed during the 18th Century.

Grand gardens with central water channels were laid on the symmetrical Charbagh or the square pattern. The Sisodia-Rani Palace and garden was built by Sawai Jai Singh in the most picturesque location at the eastern end of the Purana-Ghat for his queen from the Sisodia family Udaipur. Vidyadhar-Ka-Bagh was another lengthy garden laid by Vidyadhar Rao, the town planner and a minister of Jaipur. It is said that Vidyadhar and his family lived in the adjoining palace named Pila-Mahal. The Rajniwas and Roop-Niwas gardens and their small palaces feature amongst the other remarkable structures built during Sawai Jai Singh’s reign. He is also credited with the revival of the Galta Tank through the construction and restoration of many temples near the sacred tank and on its approach. In fact, the Galta hill became the major focal point of the town of Jaipur when a Sun temple was constructed by the founder of Jaipur on the top of the hill and a major axis (east-west axis) of the grid-iron layout of the town of Jaipur was aligned with the Sun temple on the Galta hill and the eastern gate of the walled town facing the Galta hill was named as Surajpol after the Sun Temple.

There are some beautiful but abandoned havelis in Ghat-Ki-Guni, such as, the Lohri-Haveli, Saraf-Haveli and Mahant-Haveli, which belong to a unique building type of tiered garden havelis adhering to symmetrical and axial planning. The street space within the valley too has a tremendous sense of enclosure and high visual quality with pavilion, arcades, and colonnades living in the street and punctuated by gates. In many respects, the complex presents the basic principles of architecture. The facades of the structures are symmetrical and contain architectural elements showing definite rhythm & harmony.

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108 Its water has some medicinal qualities and it is the general belief that people get rid of many diseases after taking bath in it.
The complex depicts the use of all architectural elements of Rajputana architecture including the *Bengaldar* roof, domes, twin columns, trefoil and cusped arches, wide eaves and brackets with materials as used in the city of Jaipur. The city has a vast tradition of decoration achieved through the skillful use of lime in various ways. It also incorporates finishes such as *loi*, *araish*, *khamira*, *dar*, stucco and decoration finishes with mirror work, *dakmeena*, mother of pearls inlay, silver inlay and stained glass.

Jaigarh\(^{109}\) is situated about 3 kilometers from north to south and 1 kilometer from east to west. It has three approach gates - the *'Awani Gate'* constructed in the 16\(^{th}\) Century to connect the fort to the Amber palace below, the *'Sagari Gate'* that had originally served as the main entrance to Jaigarh fort and is located towards the lake *Sagar* and the *'Doon Gate'*\(^{110}\). All the approach gates are linked to *'Jaleb-Chowk'*, the huge courtyard which has two long galleries on either side\(^{111}\). The fort contains the seven-storied *'Diwa-Burj'* from which signals could be sent to the fire watch towers on fortified outer-walls enclosing the entirety of the Amber complex. The *'Subhat-Niwas'* inside Jaigarh's Palace, is an 18 pillared hall that is open from three sides. This structure was meant for addressing the soldiers and is connected to the *'Khilbat-Niwas'*, the hall of private audience where the rulers met their ministers, generals and other confidantes.

Another building, the *'Laxmi-Niwas'* Palace, was constructed by Mirza Raja Jai Singh and was subsequently further added to during the reigns of Sawai Jai Singh and Ram Singh-II. This building has a specific *'system of central heating'*\(^{112}\).

The fortress *('Lalit-Mahal')* complex contains a *'theatre'* designed for the performance of the traditional puppet shows of Rajputana. A 295 long feet passage connects the *'Laxmi-Vilas'* Palace and the puppet theatre, and there are numerous underground passages or *'tunnels'* linking every part of the fort, as there was a strategic

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\(^{109}\) Vidyadhar was awarded in 1726 A.D. for completing repair and construction works at Jaigarh, *Sawai Jai Singh Charit*, ed. by G.N. Bahura, City Palace, Jaipur, 1979, p.133; cf. Shikha Jain (ed.), *Princely Terrain*, p.45; Associated with Amber, and perched on the highest ridge of the Amber-Jaipur hills, stands the fort of Jaigarh. It is believed that Kakil Dev, the first *Kachhwaha* ruler to hold Amber after taking over the area from the *Meenas*, laid the foundation of a fort at *Chilka-Tola* in A.D.1036. This *Chilka-Tola* seems to have been the pre-runner of the present Jaigarh fort. Prior to the time of Sawai Jai Singh, *Chilka-Tola* was also referred to simply as *'Amber fort'*, after the name of the Capital town of Amber. It was Sawai Jai Singh who added a few palaces and other building within the fort and renamed it *'Jaigarh'*.  

\(^{110}\) It was constructed by Maharaja Man Singh-II in 1942 AD.  

\(^{111}\) Up until the 16\(^{th}\) C., these galleries were used as stables, later they served as garages for cannons.  

\(^{112}\) It is being dealt in a separate chapter on water management system.
requirement during those days as the fortress could be subject to attack at any time. Situated between the puppet theatre and the ‘Surya-Mahal’ are the old ‘Zenana’ or the female apartments and ‘Ranawat-Chowk’ constructed in the 11th Century, these structures are the oldest buildings in the fort. Initially, the royal court or durbar was held in the Ranawat-Chowk, while the ‘Vijayagarh’ structure was used as an armoury¹¹³.

Jaigarh is also known for a very elaborate and significant system of rain-water conservation & management having water channels made of lime mortar, bricks & stones¹¹⁴, and a number of open and covered tanks¹¹⁵. The largest tank in the fort is 158 feet wide and 40 feet deep¹¹⁶. Amber’s ‘Sagar’ Lake¹¹⁷ and other small dams also supplemented the water provided by these sources, thus ensuring that the inhabitants of the fort had adequate water for their needs.

At a small distance from Jaigarh, on the top of the hills to the North-West of Jaipur City is the fort of ‘Nahargarh’ or the ‘Tiger Fort’¹¹⁸. This fort is about 500 feet high from the foot of the hills. This fort was initially known as ‘Sudarshangarh’ after god Krishna¹¹⁹. Sawai Jai Singh built a large part of Nahargarh shortly after the foundation of Jaipur and completed it in 1734 A.D¹²⁰. This fort was constructed at a cost of about Rs.3.5 lakhs¹²¹. Jaigarh was the only fort of the Kachhwahas rulers, which during the

¹¹³ Shikha Jain (ed.), Princely Terrain, p.46; It is said that Man Singh-I, the commander of the Mughal Emperor Akbar’s army, picked up technical know-how regarding the ‘casting of cannon’ while serving in Kabul. He brought this knowledge to Amber, and his father Bhagwandas, who was then the ruler of Amber, constructed a ‘local gun foundry’ (See Plate No. 23 (A)) in 1584. The earliest cannons to be found inside the fort date to 1587. The gun foundry at Jaigarh fort comprises of a ‘furnace’ and a ‘drilling complex’, and covers an area of 162 feet by 57 feet. The cannon named Jaivana (See Plate No. 23 (B)), was constructed in 1720 at the gun foundry of Jaigarh. The Jaivana is reported to be the ‘biggest cannon on wheels in Asia’- its barrel is 20 feet long and it weighs approximately 50 tons and is one of the main attractions for the visitors to the fort (According to local lore, the cannon has actually been fired once as trial, a statement corroborated by a indications to that effect on the barrel of the cannon).

¹¹⁴ For details, see the chapter on ‘Water Management System’.

¹¹⁵ See Plate No. 28 (A)

¹¹⁶ See Plate No. 28 (B)

¹¹⁷ See Plate No. 23 (C)

¹¹⁸ Khangart, R.S., Jaigarh: The Invincible Fort of Amber, Jaipur, 1990, p.27; Although originally called Sudarshangarh, the fort came to be known as Nahargarh because it is said, ‘the ghost of one Nahar Singh had to be appeased before it could be constructed, cf. Shikha Jain (ed.), Princely Terrain, p.47. Ibid, p.25; P.V. Begde, Forts and Palaces of India, p.127; cf. V.S. Bhatnagar, Life and Times of Sawai Jai Singh, Op.cit, p.298; also cf. R.L. Mishra, The Forts of Rajasthan, p.34.

¹¹⁹ Gehlot, J.S., Rajasthan Ka Itihas, Op.cit, p.396; Additions to the fort were made from time to time by subsequent ruler, particularly Madho Singh-II, who built seven of the nine palace buildings there (Shikha Jain (ed.), Princely Terrain, Op.cit, p.47). Later the fort was renovated by Maharaja Ram
time of the Mughal rule had become so large as to accommodate a big army.\textsuperscript{122} Nahargarh Palace-Complex is a maze of terraces and courtyards and contains separate chambers built for nine maharanis, most of which are painted with floral designs and have beautiful stained glass windows. Nahargarh also have some water bodies – tanks\textsuperscript{123}, baolis or step-wells beautifully designed\textsuperscript{124}.

If the forts of Nahargarh and Jaigarh are compared, it can be observed that the palaces and other buildings of these two forts are quite different from each other. The outer walls in Nahargarh are lower in height and less in breadth than the walls of Jaigarh. The entrance gates of the palace, the quadrangle, the circular domes and towers, the paintings on walls and ceiling in the Nahargarh Fort are typically in Mughal-Rajput style. The palaces of \textit{Suraj-Prakash, Khushal-Prakash, Jawahar-Prakash, Anand-Prakash, Laxmi-Prakash, Ratan-Prakash} and \textit{Vasant-Prakash} in the Nahargarh fort have the impact of the Mughal architecture\textsuperscript{125}. The palace complex in the Jaigarh fort consisting of \textit{Subhat-Niwas, Khilbat-Niwas, Laxmi-Niwas, Surya-Mandir, Vilas-Mandir, Aram-Mandir}, etc. shows no Mughal influence on the general architecture. They are basically Indian (Hindu) in Style and nature. This only proves that Jaigarh was constructed much before the establishment of the Mughal rule in India.

Besides the above mentioned buildings, \textit{`Raghunathgarh'} and \textit{`Ambagarh'}, two fortresses to the north and south of the Sun temple built by Rao Kripa Ram (Jai Singh's representative at Delhi) on the ascent to the \textit{Galt}a, are attributed to Sawai Jai Singh.

\begin{enumerate}
\item There is temptation to account for the Mughal influence, on Jaipur School of architecture, by referring to the long and close association between the Amber State and the Mughal Emperors, an association established by Sawai Jai Singh's ancestor Raja Bharmal, which continued for almost two hundred years. But such a reference to political relations on its own is insufficient to account for the cultural influence. It does not explain, for example, why the marked degree of political influence evident in the Jaipur \textit{Sabha-Niwas} was reached so late. For this first really overwhelming influence of Mughal architecture on the Rajput school- indeed it is not an influence so much as an abandonment of the Rajput style and a whole sale adoption of the Mughal Empire\textsuperscript{123}. This suggests that the introduction of Mughal ideas was in fact due less to political relations then to the movement of craftsmen.
\end{enumerate}

\textsuperscript{122} Khangarot, R.S., \textit{Jaigarh: The Invincible Fort of Amber, Op.cit}, p.27; According to Khangarot Jai Singh army was about 30,000 soldiers, but Captain J. Pillate estimated it as 75,000 horsemen, and G.N. Bahura suggests that the total army of Sawai Jai Singh's State was about 50,000, cf. G.N. Bahura, \textit{Catalogue of the Historical Documents at the Kapad-dwara, Jaipur}, Vol.I. Op.cit.

\textsuperscript{123} See Plate No. 30- (A) & (C).

\textsuperscript{124} See Plate No. 30- (B) & (D).

\textsuperscript{125} Singh (1835-1880), about 100 years after it was built (Khangarot, \textit{Jaigarh: The Invincible Fort of Amber, Op.cit}, p.25). The \textit{Madhovilas Bhavan} or Palace was added by Maharaja Madho Singh in the 19\textsuperscript{th} Century cf. Shikha Jain (ed.), \textit{Princely Terrain, Op.cit}, p.27.
Though a Jain, Rao Kripa Ram is said to have built no less than seven temples dedicated to Sun.\textsuperscript{126}

VI

The records of the Building Department show that building material was to be delivered to Vidyadhar and Rai Sheonath, another minister of Jai Singh.\textsuperscript{127}, and another Jaipur Record shows that Saheb Ram was the in-charge of the building material collection and its transportation.\textsuperscript{128}. In the construction of the buildings of the Jaipur City, in place of dressed stones, rubble was used as the main building material. The local stone, including that of the hills immediately around Jaipur, is grey and unattractive. The rich red and easily workable sand-stone used to such splendid effect in many Rajput capitals, especially Jodhpur, and in the Mughal capitals, is not found near Jaipur\textsuperscript{129}, and building an entire city at once using imported stone would have proved very expensive. Thus the reason behind using rubble as building material was its inexpensiveness and Jai Singh’s desire to build the City quickly. Furthermore, the use of a rusty pink rather than cream paint over the rubble masonry meant that a passable imitation of the dressed red-sand stone could be created at a fraction of the cost\textsuperscript{130}. Regarding the building material used in the City, a French scholar Victor Jacquemont (c.1832) who gave the finest early European account of the Jaipur City, says,

“The ordinary houses have been built with the stone of the hillocks around the houses of a higher rank, built of the same materials, are plastered with a lime cement of brilliant whiteness. The cement is some times polished like stucco. Most of the temples and palaces have facings of white marble. There is no hut, no ruined building, and no rubbish heap. The City has the look of what it really is, an entirely new town, which has not yet been subjected to the horrors of war. In general, the architecture of Jaipur is of a very elegant style.”\textsuperscript{131}

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\textsuperscript{126} Cf. Bhatnanagar, V.S., \textit{Life and Times of Sawai Jai Singh}, p.336, f. n. 64.

\textsuperscript{127} \textit{Siyah-Imarat} (Jaipur), \textit{Bhadra Sudi} 3, V.S.1793/1736 AD, Jaipur Records, R.S.A., Bikaner.

\textsuperscript{128} \textit{Dol} (Jaipur), \textit{Posh Vadi} 1, V.S.1784/1727 A.D, Jaipur Records, R.S.A., Bikaner.

\textsuperscript{129} The palace of Amber is mostly built of the local stone, rendered and painted cream, though some individual parts of the palace are built of higher quality, imported stone: the \textit{Diwan-i-Am} is built of red sand stone and the \textit{Jai Mandir} of white marble.


(A) An Aerial view of the Jaipur City from the Nahargarh Fort

(B) The east-west axis-road (Chandpol to Surajapol), Jaipur
(A) South-eastern section of the city-wall, Jaipur

(B) The south-western corner bastions of the city wall, Jaipur
PLATE- 4

(A) Rampol or the Ghat-Darwaza, (south-eastern gate), Jaipur

(B) Shivpol or the Sanganeri Gate (southern gate), Jaipur
(A) Kishanpol or the Ajmeri Gate (south-western gate), Jaipur

(B) A closer view of the Ajmeri Gate, Jaipur
(A) Chandpol or the Moon Gate (western gate), Jaipur

(B) Surajpol or the Sun Gate (eastern gate), Jaipur
(A) Samrat Gate (north-western gate), Jaipur

(B) Dhruvpol or the Zorawar Singh Gate (northern gate), Jaipur
(A) Gangapol or the Mathura Gate (north-eastern gate), Jaipur

(B) Sireh-Deorhi Gate and (C) Nakkar-Darwaja, Palace Complex
(A) Gateway to the City Palace, Jaipur

(B) Diwan-i-Am, Palace Complex, Jaipur
(A) Southern view of the Chandra-Mahal, Palace Complex, Jaipur

(B) Badal-Mahal or the Cloud Palace, Palace Complex, Jaipur
(A) Jai niwas Garden, Palace Complex, Jaipur

(B) Samrat-Yantra, Jaipur Observatory, Palace Complex, Jaipur
(A) Western & (B) Eastern quadrants of the Samrat-Yantra, Jaipur

(C) The twelve Rasivalaya and (D) small Samrat-Yantra, Jaipur
PLATE- 13

(A) Jaiprakash-Yantra & (B) Yantraraj and its sister unit

(C) Ramprakash and Digamsha Yantras, Jaipur Observatory
(A) Narivalaya-Yantra and (B) Chakra-Yantra, Jaipur Observatory

(C) Unnatamsa-Yantra & (D) Dakshinovritti-Yantra, Jaipur Observatory
(A) Ramganj Market, the main axis-road (east-west), Jaipur

(B) Ramganj Chaupar and (C) Manak Chowk or the Bari Chaupar, Jaipur
(A) A general view of the Johri Market from the Manak Chowk, Jaipur

(B) Shops, houses and a mosque in the western side of the Johri Market
(A) Sky-line of buildings in the eastern side of the Johri Market

(B) Tripolia Market, the main axis-road (west-east), Jaipur
(A) Shops & houses in the ‘Chora-Raasta’ in front of Tripolia Gate

(B) A ‘Haveli’/Mansion in the north-eastern corner of the Chora Raasta
(A) A closer view of shops in the northern side of the Tripolia Market

(B) Buildings in the Tripolia Market and (C) Amber-Chowk Jaipur
(A) Sireh-Deorhi or the Hawa-Mahal Market, Jaipur

(B) Eastern side of the Palace Complex & (C) Kishanpol Market, Jaipur
(A) A general view of the shops and houses in the Gangori Market

(B) A view of Tripolia Market, from the Amber-Chowk, Jaipur
(A) Chandpol Market, the main axis-road (west-east), Jaipur

(B) Southern and (C) Northern sides of the Chandpol Market, Jaipur
(A) Gun Foundry and (B) Jaivan Gun, Jaigarh Fort, Jaipur

(C) A view of the Nahargarh Fort, from Badal-Mahal, Jaipur